

Broadly encompassing painting, sculpture, assemblage and collage, Cudelice Brazelton IV (b. 1991, Dallas, Texas) explores identity, abstraction and the physicality of place in his work, challenging traditional boundaries between materials, space, and viewer interaction. The artist's practice largely centers on his experiences as a former steelworker in the American Midwest, a profession he inherited from his late father, and fascination with cosmetic imagery, as it holds personal resonance since he spent much of his time in his mother's salon in their basement. Brazelton often integrates fragments of the industrial and domestic past of places he visits, cities he resides in, spaces he is producing exhibitions at. His practice, that combines materials such as cosmetic products, fabric, leather, acrylic or craft elements found in public spaces, metal or cardboard, has evolved through diverse cultural and geographical influences, exploring both his personal history and broader artistic dialogues.

Nicolás Guagnini (b. 1966, Buenos Aires, Argentina) enacts a romanticized notion of the artist as a fallen revolutionary and independent entrepreneur, performing post-conceptual clichés of cultural capital as it dissolves into everyday life.

His ceramic sculptures, catering to a demand for decoration, reflect the psychological expressions of a dominant Western value system. They test the economization of the social sphere and of artistic labor, engaging in a complicity with critique through parodic figures of artistic machismo and wounded masculinity.

In Guagnini's work, the fetishized commodities of art remain unsublimated. By evoking repressed longings for the missing object as the cause of desire, the sculptures simultaneously confront the repulsive and the passé: glossy white glazes reminiscent of bodily fluids cover piles of skewed body parts—noses, ears, breasts, and penises—resting atop art books. Drawing the viewer into a mental parkour of style, position, and authorship through dense, often familiar, and highly refined artistic references, Guagnini's works reflect the formation of relationships with the everyday practices of their surroundings.

Over more than a decade of collaboration, Tobias Hohn (b. 1991, Prüm, Germany) and Stanton Taylor (b. 1990, Port of Spain, Trinidad and Tobago) have developed a distinctly site-specific method for analyzing the social and commercial pressures that shape public space. Through paintings, installations, and objects, their reproductive practice

focuses on the seemingly familiar to reveal the strangeness embedded within it.

The body of work presented at Galeria Wschód centers on the language of commercial display, materials such as glass, steel, and plastic, and the promise of a world that remains just out of reach. These images are reconfigured and stripped of their original context, then arranged into new visual structures. The result is a dense field of references where art history, popular culture, and everyday imagery operate together as elements of a single system.

The artists use the city, particularly Berlin, as a stage for analyzing visual culture. Fragments of architecture, shop displays, advertisements, and other elements of public space become a material for exploring how images organize social experience. Their work also examines the effects of gentrification and the economy of images, showing how urban space, visual culture, and social relations are reshaped by market mechanisms. The artists invite reflection on one's own trajectory within systems of expectation and control. By repeating the mechanisms of the gallery, they make them open to renegotiation, transforming the exhibition into a social and cognitive experiment.

Galeria Wschód is hosting Galerie Max Mayer (Berlin) presenting jointly new works by Cudelice Brazelton IV, Tobias Hohn & Stanton Taylor and Nicolás Guagnini. Built on the gallery-share model, Constellations brings together local and international artists, curators, and cultural professionals. By temporarily sharing spaces and audiences, the participating galleries create a platform for dialogue and cross-cultural collaboration, reinforcing Warsaw's presence within the global contemporary art network.

Galerie Max Mayer opened in 2011 with no gallery space but numerous presentations of artists spread over the city of Düsseldorf. With this show, the gallery aimed to present its curatorial concept or approach to exhibition making without an architecture that always 'is' the gallery. Since then, Galerie Max Mayer has put together exhibitions with international artists such as Melanie Gilligan, Nicolás Guagnini, J. Parker Valentine and Constantina Zavitsanos. In juxtaposition, the gallery also works with emerging positions like Maximiliane Baumgartner, Flora Klein, Murat Önen and Tobias Hohn & Stanton Taylor. In relation to its young positions, Galerie Max Mayer presents works by more established artists such as Ei Arakawa-Nash, Flint Jamison as well as art historical positions like Jef Geys and Klaus Merkel. The established positions are a reference to the gallery's program for creating a work inherent narrative that stands exemplary for the profile of the gallery. In addition, Galerie Max Mayer has always been open to project-based collaborations and over the past years has put together exhibitions with artists such as Tishan Hsu, Anna Oppermann, Loretta Fahrenholz, Calla Henkel & Max Pitegoff, Dan Graham, Eva Barto, Daiga Grantina, and CC Hennix.

Opening weekend: April 10-12, 2026

The exhibition runs until May 16

Cudelice Brazelton IV

Nicolás Guagnini

Tobias Hohn & Stanton Taylor

Constellations Warsaw 2026

Wschód

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