

FLUENTUM

CONTEMPORARY
TIME-BASED
ART

Demolition/Escape

Tina Keane

Hilary Lloyd

James Richards

April 29 – July 25, 2026

Opening: Tuesday, April 28, 6–10 pm

Curated by Dan Kidner and Raoul Klooker

Demolition/Escape brings together three artists whose work with video and sound shares a concern with movement, inversion and porosity. The exhibition features Tina Keane's *Escalator* (1988), fully restored and exhibited for the first time in over thirty years, alongside newly commissioned works by Hilary Lloyd and James Richards.

In Keane's five metre high two-channel video installation, attention is organized through its vertical, serial structure. Across eleven pairs of tiered monitors, the left screens show suited city workers ascending into a world of glass and steel, while the right show the city's homeless occupying underground stations. Its looping ascent and descent do not resolve into arrival but return the viewer to the same point, producing a suspended, repetitive temporality. Reversal and replay estrange familiar gestures from habitual meaning and lend everyday movement new symbolic weight. Inversion and porosity operate here, and in the practices of Lloyd and Richards in different ways, as a critical method.

Hilary Lloyd and James Richards contribute new works produced in dialogue, both contextualizing *Escalator*, responding to the architecture of Fluentum and creating new resonances. Richards' sound installation *How different different kisses are* (2026) operates both on its own terms and as a surrogate soundtrack for the silent *Escalator*. His series of eight large posters mounted on board, *Travellers* (2026), suggests underground advertising hoardings—a motif Keane had also drawn on for some iterations of *Escalator*, where she showed stills from the video on lightboxes alongside the structure. Lloyd's *Come up and see me* (2026) stages a series of moments in video alongside subtle alterations to the space, filling it with a libidinous and uninhibited charge.

The title is drawn from Keane's multimedia installation *Demolition/Escape* (1983). Composite in origin, it began as *Demolition*, a sound-work included in Audio Arts' *Live to Air* (1982)¹, before Keane added three further elements: a small train on a wide-gauge track; a zigzagging tower of six monitors, alternately inverted and upright, each showing Keane climbing a rope ladder; and a neon sequence counting down from 9 to 1. Arranged as a triangle, lit by the train's red and yellow running lights, the work has the sensuous sculptural physicality characteristic of Keane's practice.

Although not included in the exhibition, *Demolition/Escape* provides the curatorial logic: distinct elements that cohere as a whole while remaining legible as discrete units—a structure the artists and curators apply to the exhibition itself. Drawing on the themes of Keane's work and reflecting on her legacy while also forging something new, *Demolition/Escape* seeks to create an environment in which bodies, images and technologies co-produce one another.

Press information

Curatorial texts, artist bios and press images are available [in our press kit](#).

The exhibition opens on Tuesday, April 28, 2026, ahead of the 22nd edition of Gallery Weekend Berlin. Join us for the opening reception in Fluentum's front yard from 6 to 10 pm.

From April 29 to May 3, we will extend our opening hours from Wednesday to Sunday, 11 am to 6 pm.

On Saturday, May 2, the curators and artists will give further insight into the exhibition at 3.30 pm, as part of a combined tour with Haus am Waldsee.

Press kontakt

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Press Kit



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