

AUTOPSY

10th July – 15th August 2026
PV Thursday 9th July 6–9pm

Performance by Teo Ala-Ruona & Collaborators 9th July at
7:30–8pm

Teo Ala-Ruona & Collaborators

John Humphreys

Mike Kelley

Zein Majali

Paul McCarthy

Chino Moya

Anna Mikkola

Benjamin Orlow

Jaakko Pallasvuo

Anni Puolakka

Joel Slotte

Ausgang Studio

Viktor Timofeev

Assembled by Joey Holder

with special thanks to Julia Greenway

Text by Philip Speakman

AUTOPSY is an exhibition which explores how beliefs, evidence, and reality are constructed in the digital age through the lens of UFOs and anomalous phenomena.

AUTOPSY emerges at a moment when the relationship between evidence and belief has fundamentally collapsed. We live in a world where verifiable facts no longer determine what people accept as true, where competing realities circulate with equal authority, and where the mechanisms that once separated truth from fiction have dissolved into contested narratives. Conspiracy theories operate with the same epistemological weight as scientific consensus. Documentation proves everything and nothing simultaneously. Our collective stories have fragmented into incompatible narratives that cannot be reconciled; they only multiply endlessly.

AUTOPSY directly examines this moment by bringing together artists to consider not only the content of contemporary anomaly discourse, but also the mechanisms by which beliefs are constructed. Rather than attempting to verify or debunk specific claims, the exhibition presents the state of narrative chaos itself, creating a space where documentation, classification, and dissemination are visible as belief-generating mechanisms.

Through multimedia artworks that reflect, expand, and question the methodologies of anomaly research, AUTOPSY demonstrates that investigations no longer reveal truth but produce competing realities; that evidence accumulates without resolution; and that attempts to classify phenomena generate new unclassifiable categories.

The Roswell Alien

The exhibition features the alien prop from the famous Alien Autopsy film. In 1995, a grainy black-and-white video surfaced claiming to show American military doctors dissecting the body of an alien, supposedly recovered from the 1947 Roswell UFO crash in New Mexico, one of the most famous UFO incidents in American history. The footage aired on television to millions of

viewers worldwide and triggered years of public debate over whether it was genuine. Rarely shown in a public context, the alien is at the centre of that controversy.

Producer Ray Santilli states that the original footage had come from a retired American military cameraman. After the film was acquired, it was accidentally exposed to light and deteriorated beyond use, leaving only a handful of reference frames to work from. To this day, the film's makers maintain that what survives is a reconstruction of real footage they had seen. A reconstruction, rather than fabrication, a claim they stand by even now, decades on, with the story currently being revisited in the documentary series *The Alien Autopsy Scandal*, airing on Sky TV and NOW.

Sculpted by artist John Humphreys from those same handful of poor-quality reference frames, the alien occupies an odd position: a prop built to imitate evidence, which then became evidence in its own right for those determined to believe. Its presence here, in a context concerned with the construction of anomaly and the machinery of disclosure, asks the viewer to sit with the possibility.

Performance: Rea-Matere by Teo Ala-Ruona & Collaborators

Rea-Matere is a staging of a body as the stage, in acts that are caught between the inescapable room inside and the inescapable one outside. A room that seems to precede and exceed the figure that speaks.

The walls begin to fall and the figure eats the mask off its face. And what is left of this stage: is it possible to speak from it, or even to act? This is the physical task that is offered and scorned. A bodily intensification just before words are formed; in a speech, in a circle, maybe the end of dialogue. A reminiscence of an inquisition cell, staging the ones who separated from speech to reveal a sound that no one wanted to begin with. It is a figure now within and now without walls. The defendant who laughs at her own trial. She who is in it is also the begetter of it, the room, the body: Rea-Matere.

Questions and terror, my beloved ones, and in between the laughter.

Rea-Matere continues Ala-Ruona's study into how conceptions of the body, inside and out, become neutralised and subject to the violation of language and its unending mechanisms. At its centre is a performer practice that moves, voices, and undergoes metaphysical transformation, while desiring to empty itself.

The material is part of an ongoing development of body practice and stage work in dialogue with dancer Mina Tomic, culminating in a production called *Damnat*, premiering at Zodiak Center for New Dance, Helsinki, in May 2027. The working group of Rea-Matere also includes sound designer Tuukka Haapakorpi, stage and costume designer Teo Paaer and producer Sanna Ritvanen.

The exhibition and performance are generously supported by The Finnish Institute UK & Ireland, Zodiak Center for New Dance, Taike, FRAME Finland and Kordelin.

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