



FROM TOP LEFT TO BOTTOM RIGHT *Goodnight Donnie, 2022. Goodnight Britney, 2022. Goodnight Bambi, 2022. Goodnight Room, 2022.* All dye sublimation print on aluminum mounted on Dibond, 146.05 × 109.22 cm. Courtesy the artist and Foxy Production, New York. Photo: Aurélien Mole



ERIN CALLA WATSON





RIGHT PAGE FROM TOP TO BOTTOM *John Wayne Alone, 2022. Harley Quinn Alone, 2022.* All dye sublimation print on aluminum mounted on Dibond, 91.4 × 121.9 cm. Courtesy the artist and Foxy Production, New York. Photo: Charles Benton

## THE ARTISTS

Alicja Kwade, 2017, "The Mirror"

**ALICJA KWADE**, 1979, Katowice, Poland  
Alicja Kwade lives and works in Berlin. She is known for her multidisciplinary exploration of the nature of reality and perception. Her work spans sculpture, installation, video, and photography, often incorporating the alchemical properties of materials to question our understanding of the world. Through the use of double-sided mirrors and natural objects, *In Blur* creates illusionary objects by superimposing reality and appearance, defying the viewer’s perception of their surroundings and emphasizing the subjectivity of reality. Similarly, *Big Be-Hide* investigates the interplay between “being” and “hiding.” Using a two-sided mirror, the work presents a natural stone and its aluminum cast replica on either side, creating a perfect overlap in reflection that is both reassuring and unsettling. Kwade’s multifaceted practice offers a poetic and thought-provoking exploration of the world and our perception of it.

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**ANISH KAPOOR**, 1954, Mumbai, India  
Based in London, Anish Kapoor is a pioneer in contemporary sculpture who has redefined the genre through his use of scale, color, volume, and optical illusions. His sculptures challenge our perception of inhabited space and optical phenomena through infinite black holes and impossible reflections. Mirrored surfaces are a defining characteristic of Kapoor’s art, as seen in his work *Tsunami* from 2018. This mesmerizing sculpture reflects its surroundings while transcending the boundaries of volume, encouraging the audience to gaze into a self-reflecting void. Kapoor explores the concepts of absence and presence when confronted with the power of nature, evoking both terror and beauty and creating a sense of wonder that reflects the self.

Anish Kapoor, 2017, "The Mirror"

**CHRISTOPHER PAGE**, 1984, London, UK  
Christopher Page, based in London, creates paintings that evoke the illusion of light on surfaces and explore the connection between pictorial and architectural space. His paintings, despite being oil on flat canvases, mimic the appearance of glass, frame, passe-partout, light, and shadow. However, unlike traditional trompe l’oeil paintings, Page’s works draw inspiration from both Modernist abstraction and Baroque illusion, resulting in visual contradictions that contemplate the complexities of our visual world.

Christopher Page, 2017, "The Mirror"

**DAN GRAHAM**, 1942, Illinois, USA – 2022, New York, USA  
Dan Graham, recognized as one of the most influential conceptual artists, devoted his five-decade career to exploring the relationship between architectural environments and their occupants. His practice encompassed various forms of artistic expression including curation, writing, performance, installation, video, photography, and architecture. Graham’s pavilions blur the lines between art and architecture, incorporating steel, glass, and mirror structures that create a range of optical effects. These hybrid pavilions served as both quasi-functional spaces and art installations that examine the interplay of space and light. Situated in public places, they are activated by the presence of viewers. Graham’s contributions to the art world continue to inspire and influence future generations of artists.

**DOROTA GAWĘDA**, 1986, Lublin, Poland, and **EGLĖ KULBOKAITĖ**, 1987, Kaunas, Lithuania

Dorota Gawęda & Eglė Kulbokaitė are an artist duo based in Basel. They engage in various forms of artistic creation, such as performance, sculpture, photography, painting, and video, drawing inspiration from everyday objects of their childhood in Poland and Lithuania. For their work *Yield*, they reinterpreted a popular design for cosmetic mirrors once widely used in the former Eastern Bloc countries. The original flower-shaped design is transformed through the use of aluminum casts that are three times larger than the original, resulting in an aesthetic more evocative of technons, weather, and stereotypical imagery of Soviet daily life. This playful and pop reduction domesticates the form of the flower, presenting it in a materiality more closely associated with technical devices. The mirror’s moving blossom, directed at those who enter, serves as a metaphorical surveillance camera, symbolizing both human domination over nature and mechanisms of observation and control.

Dorota Gawęda &amp; Eglė Kulbokaitė, 2017, "The Mirror"

**ERIN CALLA WATSON**, 1993, Los Angeles, USA  
Erin Calla Watson is a Los Angeles-based artist, whose work explores the psycho-sexual charge of rooms through various fields, including visual art, literature, philosophy, and psychoanalysis. In her series of 3D renderings, she appropriates private spaces shared on online manosphere platforms and inserts cultural icons such as Harley Quinn, Britney Spears, and John Wayne to highlight and disrupt the weaponization of affect. Based on a photograph of an untidy and ambiguous bedroom, her work creates a dreamscape where repressed desires are expressed, and memories, whether reliable or unreliable, float across the surface. Watson’s imagery act as architectural models imbued with emotive psychic resonances, challenging conventions and control.

**HANNAH SOPHIE DUNKELBERG**, 1987, Bonn, Germany  
Berlin-based Hannah Sophie Dunkelberg’s work explores themes of sustainability. Her recent pieces feature plants and abstract objects that merge traditional artisanal methods with a contemporary digital aesthetic. Through her use of techniques like drawing, wood carving, vacuum forming, plastic molding, and car lacquering, Dunkelberg creates wall reliefs that at first glance may appear mechanically produced but are actually handmade. Her sculptures blend picturesque and digital elements, pushing traditional boundaries of the art form. She experiments with unconventional combinations of techniques, resulting in works that mix styles from industrial processes, drawing heavily from painting and often incorporating elements of photography, By remixing styles and questioning the fetishistic status of modernism, Dunkelberg’s sculptures seek to subvert the conventions of the medium.

**JEPPE HEIN**, 1974, Copenhagen, Denmark  
Jeppe Hein, based in Berlin, is known for his interactive and experiential works that blend art, architecture, and technology. His works engage with Minimalist sculpture and Conceptual art of the 1970s and are often characterized by their simplicity and humor through incorporating unexpected and captivating elements that place the audience at the center of the experience and highlight their perception of space. For example, *WHO AM I WHY AM I WHERE AM I GOING* is a white neon sign that glows behind a two-way mirror, encouraging self-reflection. Another work, *Mirror Labyrinth NY*, is a freestanding installation made of mirrored blades, forming a labyrinthine structure. The blades’ heights vary, creating a skyline resembling Manhattan, which is reflected in the mirrored surfaces. The installation offers a fragmented view of the surrounding space, evoking a disorienting experience while visually connecting Brooklyn Bridge Park and Manhattan, providing an exceptional view of the city.

**JOSE DÁVILA**, 1974, Guadalajara, Mexico  
Jose Dávila lives and works in Guadalajara. His work is a constant search for moments of shared reciprocity between contradictory elements. With a keen sense of structural intuition, Dávila creates constructive situations where tension and stillness, geometric order and random chaos, fragility and resistance, are fluctuating commonplaces for materials in continuous transformation. The title of his work *Aporia*, a term from Greek philosophy, refers to the moment when reasoning faces irresolution due to unstable logical foundations. Jose Dávila showcases this concept through sculptures featuring marble and glass. The fragility of glass becomes robust due to the firmness of marble, creating unexpected qualities. The transparency of glass and the opaqueness of marble complement each other, generating both attraction and tension while reflecting and reproducing the surrounding exhibition space. The sculptures are material moods, co-existing with fragility and resistance, calm and tension, and geometry and chaos.

Kimsooja, 1997, "The Mirror"

**KIMSOOJA**, 1957, Daegu, South Korea  
Kimsooja, based in Seoul and Paris, began experimenting with alternative modes of expression in the 1980s, which led her to create sewing works that revealed a dualistic order of the world. Her artistic inquiry gradually expanded from the material to the non-material realm. Kimsooja’s adoption of “non-doing, non-making” as an aesthetic framework informs her engagement with various media and methodologies, questioning art and humanity in conceptual and contemplative aesthetics. *To Breathe* is a site-specific artwork featuring a diffraction grating film that transforms natural light with the changing seasons, weather, and time of day. As viewers move around, they create unique compositions of rainbow spectrums, resonating with Kimsooja’s exploration of painting and two-dimensionality. Scratches in the film act as prisms, filling the space with iridescent rays that evoke emotions and thoughts, providing an embodied experience of Kimsooja’s nonmaterial practice with light. *To Breathe* transcends materiality, delivering nature’s breath to all beings, as light has always touched countless lives unconditionally.

Kimsooja, 1997, "The Mirror"

**MARIE MATUSZ**, 1994, Toulouse, France  
Marie Matusz, who lives and works in Basel and Berlin, critically engages with forms, drawing from philosophical, sociological, and linguistic theories to create an aesthetic of management through the juxtaposition of elements and textures. Her work remains static, yet it suggests a choreography for the viewer, seeking to suspend time. She presents historical objects from classical lexicons, reexamining them through contemporary lenses and techniques while playing with moments of idleness. For her exhibition *Fall*, Matusz arranged vitrines with different objects, including dried specimens of the Victoria amazonica plant and a shark jaw skeleton. The Victoria amazonica is a large aquatic plant native to the Brazilian Amazon, distinguished by its enormous floating leaves and sprawling root structure. Drawing from various sources, including nature, pop culture, and philosophy, Matusz constructs an open labyrinth of reflective plexiglass installations that challenges the Western and patriarchal construct of humanism and civilization, favoring a posthumanist approach that erases distinctions between nature and culture and humans and non-humans. The vitrines that conceal the objects act as a reminder, bringing about a sense of distance and inaccessibility to our present.

Marie Matusz, 2017, "The Mirror"

**MICHAEL ANDREW PAGE**, 1989, Northampton, UK  
Michael Andrew Page lives and works in London. He uses the simple structure of a bivvy, a type of temporary shelter in the form of a small tent, as the basis for his artwork. He starts by creating drawings and sketches, which are then transferred to a computer-aided design (CAD) program and rendered into 3D models. These models are then manipulated to create a design that is both recognizable as a shelter, but also abstract, resembling a stained glass window. The resulting image is then transferred onto canvas using a photographic printing process called cyanotype. Finally, layers of oil mixed with poppy oil and resins are added to the canvas, creating a transparent effect that reflects the light-perforated quality of the bivvy and gives the painting a stained glass-like appearance.

**NILS NOVA**, 1968, Santa Ana, El Salvador  
Nils Nova grew up in El Salvador and lives an works in Lucerne, Switzerland. His diverse work in painting, photography, and installation challenges our perception by blurring the boundaries between reality and illusion. He often creates a virtual doubling of an actual space with a mirror-inverted photo wallpaper that prompts viewers to question what they take for granted. In his *Empty Centers* series, he uses gradients of color to evoke a color-light space, revisiting the illusionary space banished from pure abstraction, creating a contemporary kind of trompe-l’oeil that oscillates between figure and abstraction and constantly challenges our perception of reality and image.

Nils Nova, 2017, "The Mirror"

**OLAFUR ELIASSON**, 1967, Copenhagen, Denmark  
Olafur Eliasson, based in Copenhagen and Berlin, is renowned for his ability to combine technical devices and natural elements to create immersive, site-specific environments, exploring human perception and our relationship to the natural world. His sculpture *Radiant existence sphere* features a multitude of triangular panels that appear to swarm around its hollow center. The intricate design incorporates mirrors, lenses, and color-effect filters, mounted between three layers of stainless-steel spirals. Depending on the observer’s position, the sculpture can either glow as a colorful, brightly lit sphere or float in space as a dark, almost closed ball, casting geometrically patterned shadows and a mix of hues onto the surrounding walls and floor. Eliasson’s *Seeing plants* work consists of three barrel cacti planted in silver-glazed ceramic pots mounted at the centers of three tilted solar cookers. The reflective surface of the solar cooker surrounds each cactus with a display of its own fragmented image, creating a dynamic response to the viewer’s movements.

Robert Brambora, 1984, Halle, Germany

Robert Brambora is a Berlin-based artist who explores the impact of neoliberalism on individuals through Marxist analysis. He examines issues such as working conditions, school dropouts, stress-related illnesses, and overpopulation that lead to alienation in contemporary society, in particular the loss of points of reference and time distortion caused by stress. Brambora uses traditional techniques, such as painting and ceramics, and creates large text panels based on political journals, internet forums, and personal notes. He draws from a wide range of scientific and theoretical essays, superimposing them to create a three-dimensional pictorial space that at times resembles architectural structures. More recently, his work has shifted to focus on themes of real estate and financial speculation.

Robert Brambora, 1984, Halle, Germany

**RODRIGO HERNÁNDEZ**, 1983, Mexico City, Mexico  
Rodrigo Hernández lives and works in Lisbon. He works mostly with classical mediums and techniques, such as drawing, sculpture and painting, and is interested in the constitutive movement of art and image making, from Mesoamerican iconography to contemporary art. His projects range from object making within a devoted studio practice to site-specific and research-oriented projects. Hernández draws on a number of aesthetic references, including classical Japanese print-making, fashion, and European modernism, among others, to develop a highly personal formal vocabulary. The hand-hammered stainless steel panels presented at Art Dubai are a continuation of a body of work started in 2017. Through these panels, the artist creates a striking contrast between the firmness of the steel sheets and the warmth of the moments depicted on them, shared between humans figures and animals.

**SILVIE DEFRAOUI**, 1935, St. Gallen, Switzerland  
Silvie Defraoui lives and works in Vufflens-le-Château, Switzerland. Through examining the saturation of images in our daily lives and reworking them, Defraoui’s works question our perceptions of reality and challenge the immutability of objects and images. In 1975, she co-founded the project Archives du futur with her late husband Chérif Defraoui. Like a network of ideas, the *Archives du future* forms a decades-long commentary on questions of the image, memory, and the links between space and time – the past, the present, and the future.

**SOPHIA AL-MARIA**, 1983, Tacoma, USA

Sophia Al-Maria is a Qatari-American artist, writer, and filmmaker living and working in London. Her work spans numerous disciplines, including drawing, film and screen-writing for TV, united by a preoccupation with the power of storytelling and myth, and in particular with imagining revisionist histories and alternative futures. Sophia Al-Maria admires how Chinese-American actor Bai Ling has survived in the “misogyny-industrial complex” of Hollywood and uses her constant stream of “cookies” in her Instagram posts as inspiration for her *Mirror Cookie* installation, which references a self-help technique called “mirror work.” The installation gradually turns into an impassioned monologue to the camera, breaking the fourth wall and reflecting on the idea that we are our own mirrors.