



1
Till Hunger
AMZN Frugality, 2024
 framed C-print
 42,5 x 35,6 cm

3
Olivia Coeln
 Untitled, 2024
 pigment, pigment print, blind frame
 90 x 72 cm

2
Cammisa Buerhaus
As Far as the Eye Can See (The Maze)
Several Days and Nights (The Maze)
Your Whole Idea (The Maze)
Nothing But Horizons (The Maze)
Don't Be Scared (The Maze)
 2024
 engineering-grade reflective aluminum,
 laminate
 30 x 45 x 0,1 cm

4
Jeff Zilm
 Untitled (*Mind Brain Hair*), 2024
 acrylic on canvas
 6 x 240 cm
 Untitled (*Dead Name Lutz*), 2024
 black gesso on canvas
 6 x 240 cm

5
Michael Sullivan
 Ohne Titel, 2018
 cardboard, paper, wire, wood,
 Raspberry Pie, camera
 61 x 28 x 23 cm

Work descriptions:

A sequence of five newly produced signs by **Cammissa Buerhaus** explores the experience and performance of access. They are in conversation with her performance *The Maze*, a dramatic monologue reflecting on the death of the artist's father, gentrification, architecture, and the impact of capitalism on bodies and spaces. *The Maze* originally premiered in 2021 and will be presented again on the last day of this show. The new sculptures invite viewers to engage with the metaphorical construct of the Maze, evoking themes of exploration, disorientation, discovery, and transformation—mirroring the effects of these interconnected forces and resulting loss.

In her intricately crafted, ongoing series of specialized photographic prints, **Olivia Coeln** reimagines the tradition of still life to explore the dialectical relationship between humanity, its habitat, and co-inhabitants. Her compositions feature psilocybin mushrooms emerging from substrate-filled plastic containers, presenting them as almost sentient entities. Though their existence appears confined to the context of commodification, these fungi transcend their constraints, thriving with an uncanny vitality that positions them as jubilant over the surrounding inanimate remnants of human civilization and its achievements.

The photograph by **Till Hunger** reflects life shaped by corporate paradigms. It features an internal commandment from Amazon.com, Inc.—where the artist held his first job at 19—taped to the wall of a meeting room and then peeling away within days. The company's logic has been reinterpreted through the photographic process, creating an image that critiques and transforms its origins. Tech firms, Big Pharma, defense contractors, and the like, are engaged in their own forms of “world-building,” and by subjecting their visions to artistic analysis, dimensions where disillusionment and enchantment coexist can be revealed.

Michel Sullivan's 2018 video sculpture stages an encounter between viewer and viewed, hinting at a collapse of boundaries between private and public space. This miniature, barricaded house, with its fractured windows and integrated camera, transforms outward observation into a loop of self-surveillance. By recording the video feed as part of an ongoing project, the work interrogates the limits of personal sovereignty over one's image.

Creating a memorable password can be seen as both a practical and creative task. For over 15 years, **Jeff Zilm** has been exploring and recontextualizing this culturally embedded practice in his password paintings series. Guided by the motto “strong passwords, strong paintings,” he employs a rule-based process to create objectively secure codes, which are then translated onto canvas. Through this conceptual approach, the passwords shed their intended utility and assume a new presence as intricate visual artifacts.