

## *WHITE GOLD//2024 – ongoing*

*Video installation, essential oils*

*In collaboration with Vangjush Vellahu and Tristan Nicolas*

*White Gold explores the intersection of scent, politics, viscosity, pathologization, and resistance. How does dissent smell? Does the middle class even have a scent? What about immigrants? By engaging with these questions, the project investigates the ways in which smell is tied to power, exclusion, and identity. The project starts with an exploration of asparagus—a crop entangled with notions of middle-class value. While asparagus is considered a delicacy in the West, it also alters bodily scent, making it a metaphor for how bodies are policed, racialized, and either accepted or deemed intrusive. Beyond its symbolic weight, asparagus is linked to the exploitative conditions of seasonal labor. Every year, thousands of Eastern European workers travel to the West to harvest asparagus, enduring grueling that remains largely invisible to the very societies that prize the crop as a luxury.*

*By centering smell, White Gold brings attention to the bodily consequences of labor, questioning how exhaustion, class, and migration are inscribed in the senses. A collaboration with Berlin-based Eastern European artists Vangjush Vellahu and Tristan Nicolas, in which they attempt to create asparagus essential oil. Through this process, the two reflect on their own experience in Germany while engaging in a conversation about labor, and the complexities of identity.*

*Link: [video](#)*





MENU  
WE HAVE 3  
PIES:  
PUMPKIN +  
KREAS  
EY +  
TO DO  
PINACH



# *I WILL FALL, I AM FALLING, I FELL//2024*

*Video installation, 26'26'', text*

*In collaboration with Min Yoon*

*The work explores the physical and emotional dimensions of labor and endurance, examining choreographed, repetitive movements that evoke the visceral experience of overextended bodies. Created in collaboration with Butoh dancer and performer Min Yoon, the piece embraces a repetitive choreography of falling, recovery, and endurance, extended over time to examine the meaning and physicality of collapse—both as an intimate bodily experience and as a broader social metaphor.*

*The work highlights not only the disciplined physicality accumulated through years of training but also the relentless exhaustion that builds with each repeated fall. As such, the work reflects on the tension between resilience and depletion, asking: At what point does endurance become unsustainable? And what possibilities emerge when we allow exhaustion to be seen, rather than hidden?*







## WEAR ME OUT//2024

Performance~30 min.

*Wear Me Out is a performance that explores exhaustion and its effects on the body, while also considering how this state is portrayed and normalised in society. Drawing on personal experiences, various online and offline sources and conversations with cultural and artistic workers, the performance offers different perspectives on exhaustion. From the gig to experience economy, Wear Me Out looks at how these factors influence both the individual and collective accounts of daily life, while reflecting on the need to collectivise these experiences.*

*Documentation. Photos by Jerzy Wypych>*

*Link: [\(fragment\)](#)*







# IN SPITE OF EVERYTHING //2023

Video Installation

Video, felt, graffiti

Camera: Marta Hryniuk & Ari David

Colour grade: Marta Hryniuk

Text editing: Roni Zaftig

Sound editing: Jake Caleb

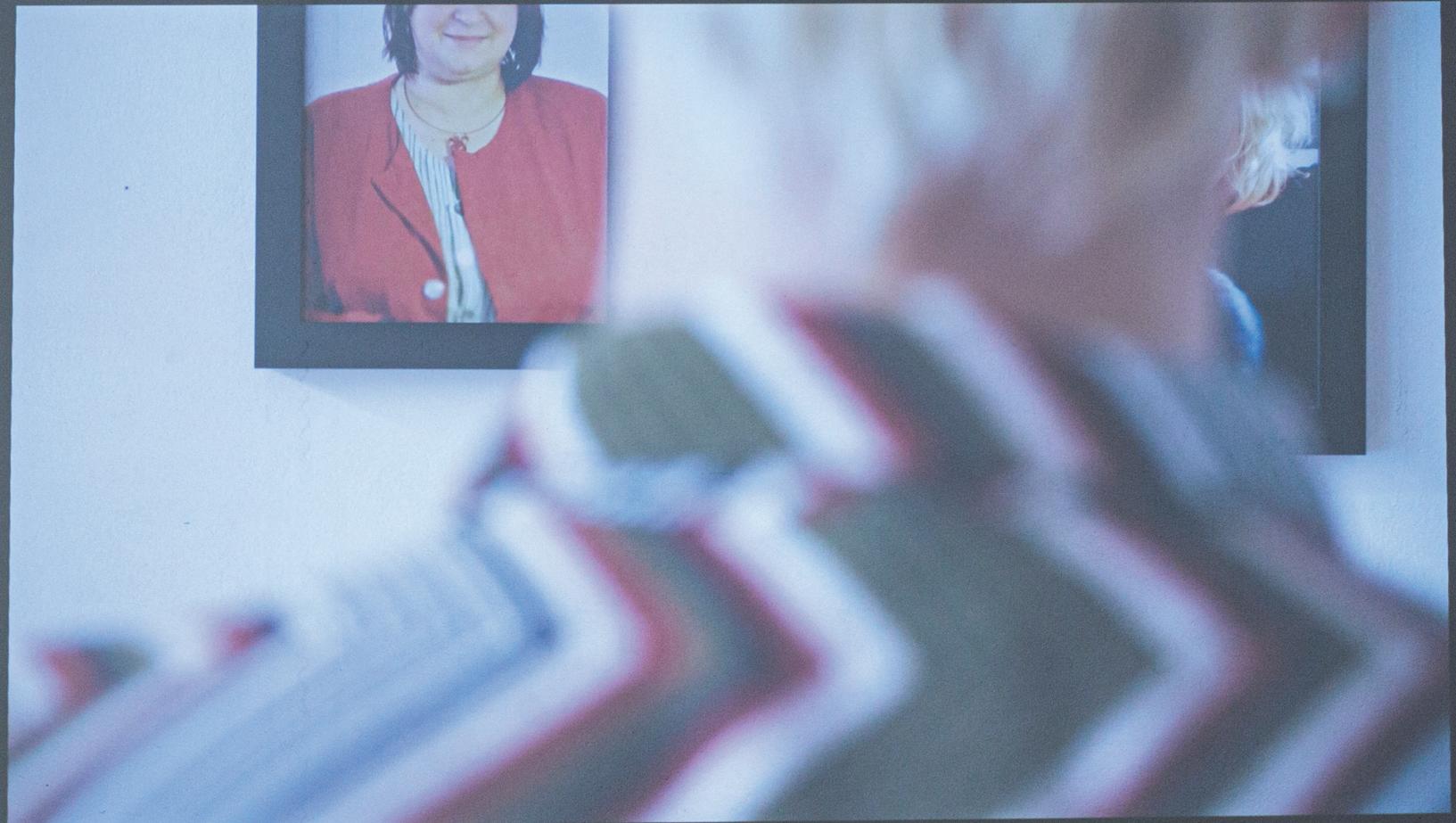
*In Spite of Everything traces gestures of refusal and discontent through the act of spitting. The project is inspired by an encounter with a scene from the video Physics of Love (1998) by Diane Bonder. In this scene, a portrait photograph of the artist's mother is spat upon. In collaboration with Marta Hryniuk, they recreate the scene as a meditation on the visceral states of the body, unresolved personal relationships and the disruption of the familiar.*

*Through the act of spitting, the project examines personal and collective histories that are entangled with themes of gender, capitalism and patriarchy. Reflecting on spitting becomes an exploration of magic, pleasure, intimacy, contagion, and vulnerability in relation to the body. Thus, spitting is seen not only as a refusal, but also as a connector to other forms and ways of being.*

*Exhibition View, an other world. Photos by Jake Caleb>*

*Made possible by a financial contribution from CBK Rotterdam*

*Links: [\(full\) pw: spitonimage](#)*



SWEAT  
TEARS  
SPIT









## *A YEAR WITHOUT A SUMMER // 2021*

*Sound installation, 4x felted rugs*

*Voice by Raluca Croitoru, Pilar Mata Dupont, Tracy Hanna,  
Composer Janne Piksen*

*A Year Without A Summer explores waiting in relation to others, learned perception, and the future. The project was inspired by the year 1816, also known as 'The Year Without a Summer,' when the effects of the eruption of Mount Tambora were felt around the world. That year, unusually cold, stormy and dark conditions swept across Europe and North America, resulting in the coldest year in two and a half centuries. The consequences of the lack of summer were devastating, leading to crop failures, livestock deaths and famine.*

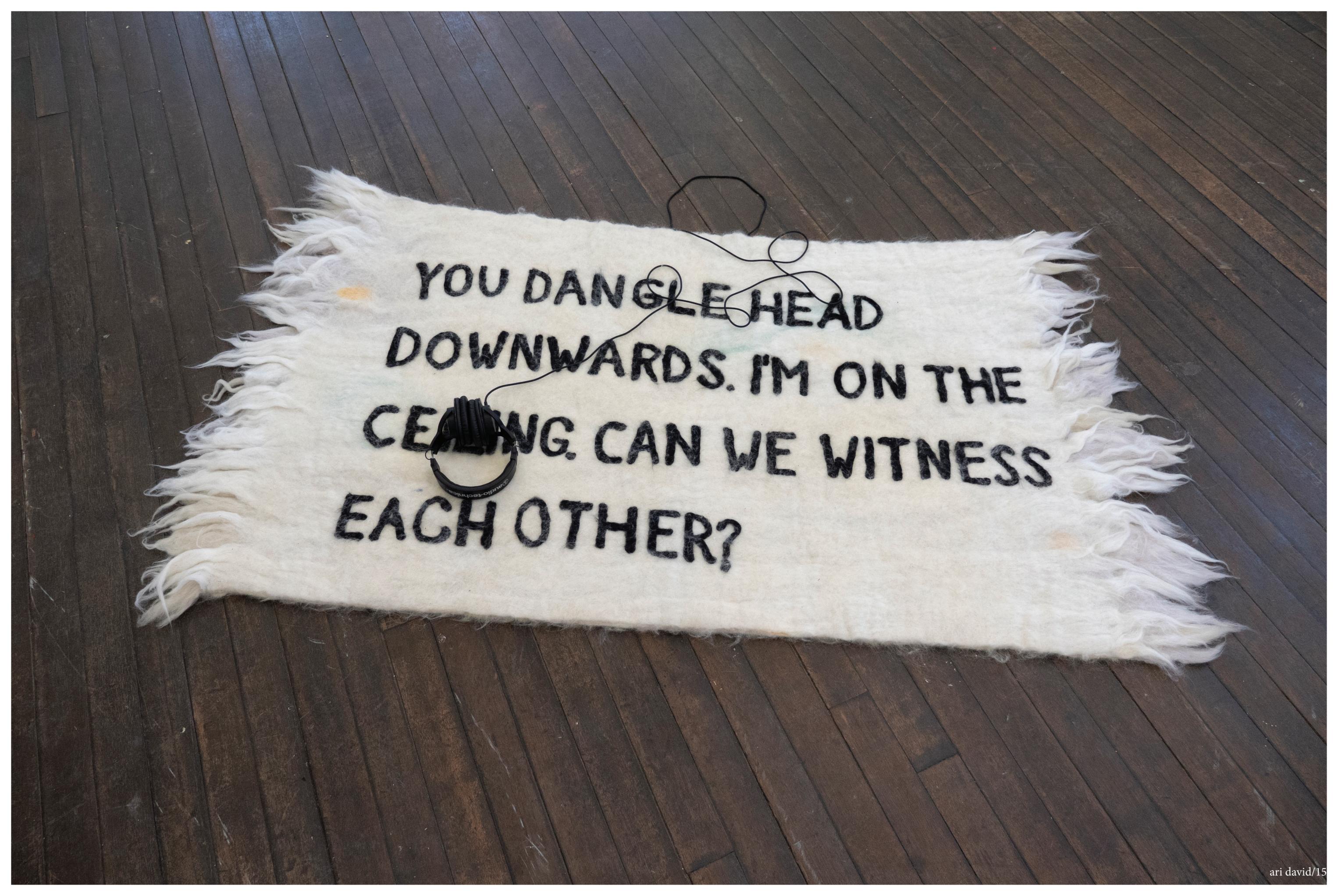
*A Year Without A Summer takes the form of four confession by different characters caught in states of waiting, having to deal with hope, powerlessness, loss, and uncertainty. Each confession includes a variety of sources, combining fiction, nonfiction, and diary-like elements to reflect on waiting, its dynamics, and the ways it shapes lived experience.*

*Exhibition View, WET Coop. Photos by Marta Hryniuk>*

*Made possible by a financial contribution from CBK Rotterdam and Droom en Daad*

[Link for audio](#)



A piece of white, frayed fabric with black text and a pair of headphones on a wooden floor. The text is arranged in five lines, and the headphones are placed over the word 'CEILING'.

YOU DANGLE HEAD  
DOWNWARDS. I'M ON THE  
CEILING. CAN WE WITNESS  
EACH OTHER?

I CURL UP LIKE A BEAR.  
YOU SLOW DOWN YOUR  
BREATHING. CAN WE  
PAUSE TOGETHER?

IF FEEL FROM YOU FEEL  
I'M AFRAID I BREAK THROUGH  
CAN WE WAIT ON US  
OTHER?



YOU'RE LIKE A BEAR.  
YOU SLOW DOWN YOUR  
BREATHING. CAN WE  
PAUSE TOGETHER?

