

Dev Dhunsi – Ocean Smile (2025)

A body at rest, yet in motion. *Ocean Smile*—a 254 x 330 cm linen print—originates from a journey that began far from the shoreline it depicts. The image captures a lone figure sitting at the edge of the vast ocean, a tattoo of The Joker inked across his back, caught between stillness and the expanse before him. The work traces its origins to a 47-hour train ride from Ludhiana in Punjab to Goa in the south, cutting across shifting landscapes, histories of labor, and cycles of migration. The train—a moving threshold—becomes a site where land, possession, and displacement blur into motion, where the relationship between people and place is never the same twice.

As in *Encircling Stories* (2023), Dhunsi's practice resists the static nature of photography. The landscapes witnessed from the train—fields of Punjab's agricultural heartland, industrial zones, arid stretches of central India—reflect the tensions between rootedness and erasure. Agriculture in Punjab remains under threat, its lands continuously reshaped by monoculture and dispossession. Meanwhile, the ocean, upon arrival, presents another kind of uncertainty—an expanse without fixed boundaries, both inviting and unknowable. The figure in *Ocean Smile* sits at this threshold, back turned, looking towards something that cannot be grasped.

The Joker's grin, etched into the subject's skin, introduces an unsettling duality. It is a mask of defiance, perhaps, or of surrender—a reminder that identity itself is layered, performed, and often at odds with its surroundings. Printed onto linen, the image resists the rigid authority of the photographic frame, allowing the material to shift, fold, and breathe. Like the train moving south, like the tide pulling away, like the histories carried in transit, *Ocean Smile* exists in a space between permanence and dissolution.

Dhunsi's work continues to explore photography's role in shaping and controlling vision. To capture a landscape is, in some ways, to claim it, to define its boundaries. But here, vision remains open-ended. *Ocean Smile* is not an act of possession but of witnessing—of standing at the edge, between land and water, between past and future, between movement and pause.



Sally von Rosen - Offspring and Anankē's Playbunnies (2025)

Sally von Rosen's new bronze sculptures, a chaotic intertwining of leaping bronze bunnies, extend her exploration of form and contrast. Placed on stained and oiled birch plywood podiums, they are both amusing and brutal, highlighting the tension between freedom and inevitability. *Feel First, Think Later* reflects von Rosen's intuitive and genuine approach, emphasizing ideas on art's emergence from deep material engagement.

One of the titles mentions Anankē, the Greek primordial goddess and personification of necessity, inevitability, and compulsion, as well as the word *play*. The idea of "play" suggests something light hearted, but here it is twisted—the play seems rough and merciless while the surface is smooth and peaceful. They are fighting, scrambling, clawing their way toward something. The name *Playbunnies* evokes both innocence (soft, cute rabbits) and hyper-commercialized, sexualized bodies. The formations of the creatures can have multiple interpretations. What are they actually doing? They are simultaneously the product of nature and a grotesque parody of it.

For von Rosen, creation is deeply personal—an intrinsic need to mould shapes, emotions, and ideas beyond language. Her background in philosophy, as well as her dramatic family history and reflections on the body and agency, informs these visceral works, making them meditations on control, instinct, and change. The sculpting process itself—melding traditional bronze casting with unpredictable organic forms—mirrors this tension, as creation becomes both intentional and a surrender to the unknown.

These hybrid beings exist in contradiction—preordained yet chaotic, playful yet violent, familiar yet unsettling. Bunnies, symbols of fertility and abundance, now appear eerie and headless, trapped in a struggle that may lack meaning, much like Anankē's rule, where fate unfolds beyond understanding. The *Playbunnies* are violent, absurd offspring of necessity—clawed, headless, and locked in a game of survival that we don't know if they're playing willingly.



Minh Ngọc Nguyễn - Plain Dealing, Final Squeeze and Skin Times Two (2025)

As for the three new works that I have produced, they still fall under my general practice of deconstructing and reconstructing objects and iconographies in my studio and utilising concepts from advertising photography to create a hyper-realistic universe of still life tableaux and surreal subjects.

The motifs in the works are a fusion of stereotypes and pop culture images and iconography from Southeast Asia, mixed with visual trends and memes from the internet. Exotic fruits, foreign foods, obscure products and pseudo-nostalgic silhouettes.

The hand and the finger trap exemplify what I am most often drawn to investigate and portray in my photographs - a kind of dichotomy and contrast. It's another one of those objects that are a bit ambiguous when it comes to their origin - they have often been labelled as a 'Chinese finger trap' even though there is no concrete evidence that they actually ARE Chinese. At least not according to my own research.

The red pomelo - a fruit I grew up eating. Remember that social media trend a few years ago of tying hundreds of rubber bands around a watermelon until it exploded? It's certainly something I've been wanting to try. I'm also fascinated by the idea of portraying smaller things and blowing them up on a large scale. It contributes to a kind of further alienation of the fruit.

In my mind, tofu is one of the most common foods. And it's also an ancient dish. Often associated with joy and luck. It's interesting to observe how certain other-ethnic foods are presented, commodified and sometimes appropriated in the West. I see the kitschy, Y2K, tumblr-esque, post-ironic disposable tattoo as a good match for the tofu.

The images above utilise different degrees of formal language in photography. It is my way of subverting and misleading expectations, and my way of reclaiming the power of definition and creating new associations.

I interpret the title of the exhibition as giving in to impulses - something that I feel all three works have.



Annika Elisabeth von Hausswolff

Annika Elisabeth von Hausswolff is one of the most influential photographic artists in Sweden. She is well-known for her carefully arranged images with a documentary visual expression, but her most recent body of work is based on already existing photos. Recurring themes are patriarchal structures, criminology, global capitalism, the subconscious and her deep interest in the photographic image. Several of her series of works have been inspired by crime-photography and her main sources include press and police archives. As of late, von Hausswolff has also been interested in the transition from analogue and digital photography and has worked with the very medium of photography itself and its tools of the trade. Different techniques have been used in this series: UV-print on acrylic glass, oil paint, fine art prints and metal print high definition on aluminium.



In 2021-2022, Moderna Museet in Stockholm presented an extensive mid-career retrospective of her work, accompanied by a catalogue, which then travelled to Moderna Museet in Malmö. In 2022, she was awarded the Prins Eugen Medal for outstanding artistic achievement.

Annika Elisabeth von Hausswolff (b. 1967, lives and works in Gothenburg, Sweden) studied at Konstfack University of Arts, Crafts and Design and the Royal Institute of Art in Stockholm. She is a professor at Valand Academy at the University of Gothenburg. Annika Elisabeth von Hausswolff represented Sweden in the Venice Biennale of 1999 and her work has been the subject of three large mid-career retrospectives: at Magasin III (Stockholm, 2009), Hasselblad Foundation (Gothenburg, 2016) and Moderna Museet (Stockholm, Malmö, 2021-2022). Past institutional solo exhibitions include ARoS Kunstmuseum, Aarhus, Denmark; Magasin III Stockholm, Sweden; La Conservera, Murcia, Spain; and Statens Museum for Kunst, Copenhagen, Denmark. Her work is represented in the collections of Fotomuseum Winterthur, KIASMA Helsinki, SF MOMA San Francisco, MCA Chicago, Moderna Museet Stockholm and The Solomon R Guggenheim Collection to name a few.