

CLASS BONVICINI

ROOM 95A

- 1a “OPEN COUNTRY (cherokee) XJ”
charcoal, wall filler, inkjet print, igepa 80g paper, shelving rail on wooden box, holding a plane tree bough
 300x180x120 cm
 2025

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They call it Open Country. Paved roads, dirt roads, no roads. A promise pressed into rubber and steel. The prairie stretches endlessly. A lone Cherokee on horseback. Freedom at the horizon. Already claimed, packaged, and sold, layered into tire ads, stitched into the leather seats of a Jeep. “It is... has been... and will forever be... a classic.”

Pulled out of history and suspended in popular culture, unable to die, yet unable to truly live. In this sense, Open Country is not just a terrain but an idea, a myth of endlessness, of a place where nothing is closed off. What does it mean to live inside a landscape that sells us back our desire to feel free, happy, and strong, “on the road where we belong,”?

They were legends, “not born, but made,” and now they hover on the edge of collapse.

- 1b “RE:VISION – SF [32/83] TWIY”
charcoal, spray paint, wall filler, inkjet print, igepa 80g paper on canvas
 220x120x6,5 cm
 2025

Familiar words reappear in sharper resolution, new faces, new fashions, a new soundtrack humming underneath.

Recognition becomes comfort. A moment of docking, not diving. The past flickers back in a new light. A neon sign floats above Miami or was it Chicago? Stories return, reassembled to fit the shape of the present.

We watch them because we know them. We watch them because we want to see them differently.

- 2 “2,65kg stage-dust”
aluminium, steel, 2,65kg sawdust
 3x 100x58 cm
 2025

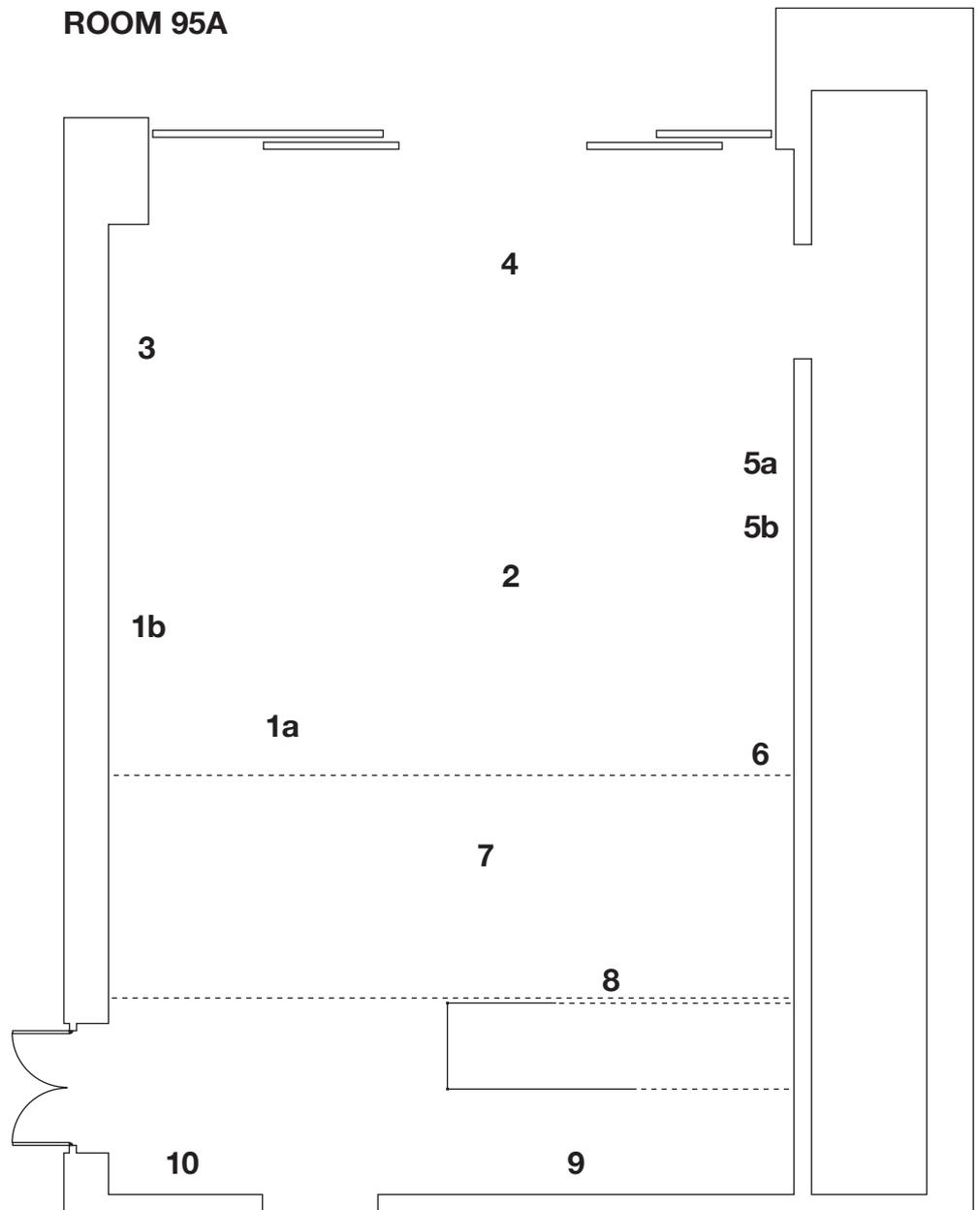
Sonnhild Maria Schietzel
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stage location: 55,86625°N,4,26159°W
 2.56 kg of stage dust, which remained after “activating the stage”—a site-specific durational performance that took place in spring 2025 in Glasgow—is being transferred to Berlin and is now exhibited at 52.50903°N, 13.32687°E.

Many thanks to all participants from Glasgow and Berlin who dedicated their time and energy to grinding down the stage, preparing it for further projections, and making the dust possible.

- 3 “BINI, Sunset Salute”
Wood, Stone, Metal, Leather, Glass, Cocktail
 110x110 cm, 115x40 cm, 160x65 cm
 2025

Hani Hape
 @hanihape



- 4 “Palimpsest”
sandstone, pencil markings, thermoplastic, glass
 Dimensions variable
 2025

Jolyon Jones

- 5a “I am an object.”
UV print on PET
 120x80 cm
 2025

- 5b “Am i an object to u?”
UV print on PET
 120x80 cm
 2025

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Am I an object to you? is a direct challenge to the systems that manufacture femininity for consumption. These images don't portray women—they portray control, silence, and the algorithmic powerlessness imposed on them. Designed not to age, not to speak, not to resist, these bodies aren't real—they're products. But when we allow lifeless bodies to be controlled and abused without consent, it normalizes a culture where control over women's bodies becomes unquestioned and unchecked. This is not beauty. This is exploitation.

- 6 “Bound by a mortal frame, we walk fragile paths”
Wood, Wine
 240x280x10 cm,
 2025

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“Bound by a mortal frame, we walk fragile paths” transforms a familiar bar counter into a symbolic wall relief, where the imprints of glasses become traces of fleeting human presence. Mounted on the wall, the counter's practical use is suspended, inviting reflection rather than consumption. These marks reveal a silent topography of solitude and connection—moments of intimacy shadowed by loneliness. The work explores the paradox of social spaces where togetherness often coexists with isolation, highlighting the fragility of human encounters within modern society and the rituals we use to cope with them. In capturing what remains after people leave, “Bound by a mortal frame, we walk fragile paths” is a poetic meditation on memory, loss, and the traces we leave behind.

- 7 “Gently Handle”
Stainless steel tubes, bicycle handlebar accessories
100×72×90 cm
2025

Imisioluwa Adeoye
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- Gently Handle lives at the intersection of the physical, literal, and metaphorical realms, wherein mobility serves as a signifier of autonomy. This concept abstractly examines the functionality of the human spine in conjunction with bicycle handlebars.
- 8 “no title”
inkjet print on paper
94×460 cm
2025

Melii N
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- 9 “Q”
Digital print on blueback paper, applied to wall
4print 600×90 cm,
2025

Marzia Mazzone
- A series of advertising posters, inspired by the glossy aesthetics of dream vacations, reconstruct—through a satellite perspective—the image of a construction site that evokes an ancient land, an alien heath, or a fantastical landscape surfacing from reality. The work challenges the rhetoric of desire, revealing a commodified landscape as a telling symptom of the systematic consumption of land and the enduring presence of a colonial imaginary that continues to shape space through extractive logic.
- 10 “Lonesome Town print II”
Acid etched stainless steel
100×200 cm
2025

Bailey Keogh
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- Lonesome Town is a meditation on the fetishization of guns in USA’s culture, particularly among young men, exploring the ways in which firearms, especially in the context of the Second Amendment, are increasingly tied to notions of masculinity and identity. Owning and idolizing guns is not just a political statement, but a way to affirm power, independence, and a sense of belonging—often at the expense of deeper reflection. Through the intimacy of the scenes, the work challenges the viewer to confront the dangerous allure that weapons hold. The violence inherent in this fetishization is no longer a distant abstraction, but a part of the body itself, a part of one’s identity.