

NICOLETTI

ANA VIKTORIA DZINIC

FUNDUS: A SCHIZO SOCIETY'S LONGING FOR THE ARMCHAIR

PSYCHOLOGY OF VISUAL COHESION (AN EXAMINATION)

26 SEP – 07 NOV 2026

NiCOLETTi

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PSYCHOLOGY OF VISUAL COHESION (AN EXAMINATION)

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NiCOLETTi is pleased to present the second solo exhibition by Ana Viktoria Dzinic at the gallery. The exhibition coincides with Dzinic's solo presentation at Frieze London (14–18 October 2026, booth F32).

Titled *Fundus: A Schizo Society's Longing for the Armchair Psychology of Visual Cohesion (An Examination)*, the exhibition takes its point of departure from the term fundus, which in medical terminology refers to the part of a hollow organ farthest from its opening. In German, *Fundus* also describes a storage room or inventory of theatre props, costumes and equipment.

A large-scale storage unit containing works from each of Dzinic's series occupies the gallery. Across three successive rotations, works move between storage and the gallery walls, producing shifting configurations and bringing quartettes of painting and video works into dialogue, each articulating distinct aesthetic regimes.

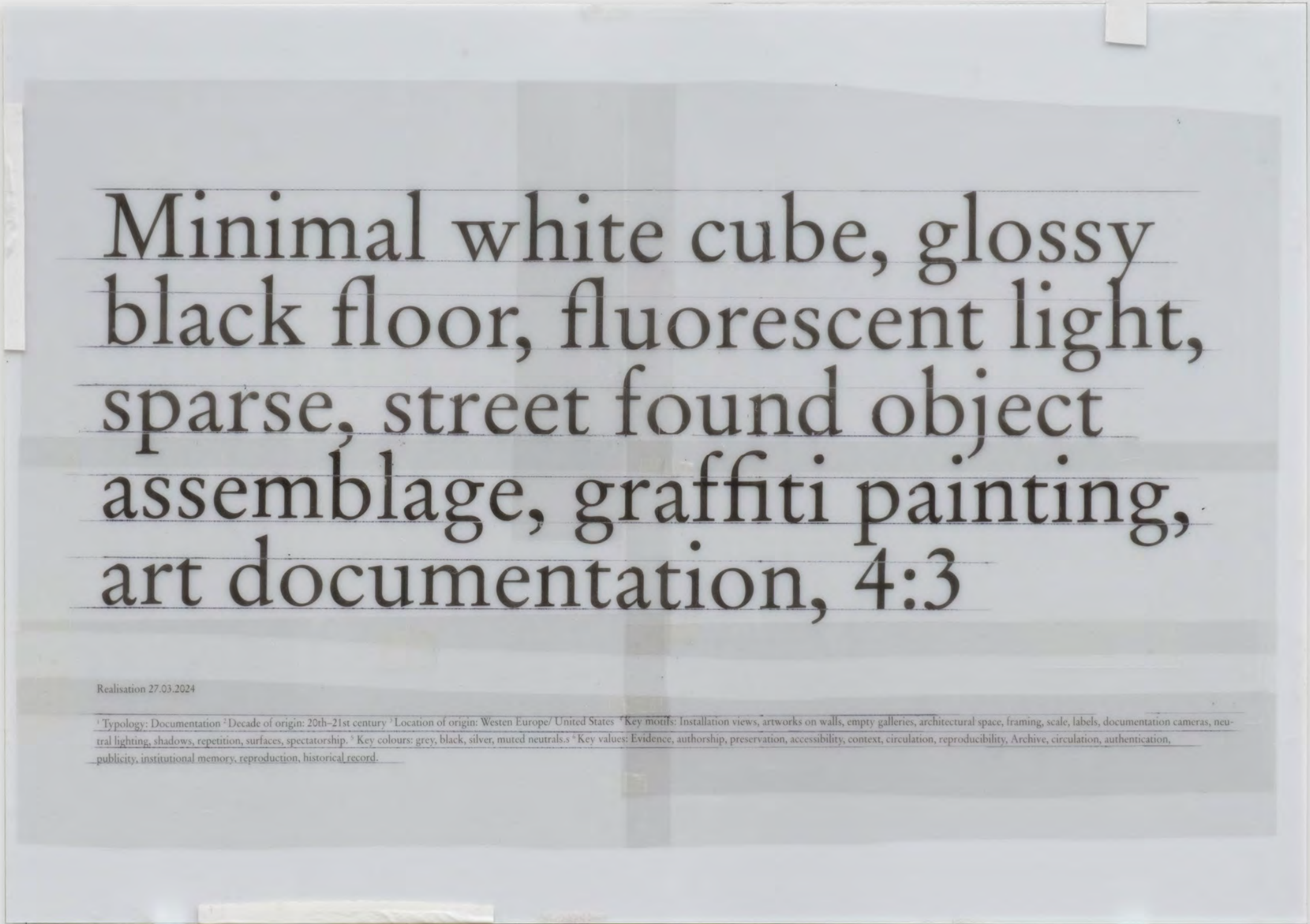
The exhibition draws on precedents in which storage itself becomes an exhibition form, including Andy Warhol's *Raid the Icebox* (1969–70), Haegue Yang's *Storage Piece* (2003) and the newly built V&A East Storehouse. Here, storage is not treated as a backstage condition but as part of the work's production and reception. This foregrounds the processual character of contemporary media production, in which the process of circulation becomes as important as its final form.

A Kodak Carousel operates alongside these physical rotations as a parallel display and archival device, presenting images of the works, installation views, writings and illustrations. As the exhibition changes, the carousel accumulates its successive states.

The rotations are accompanied by collective gatherings in which Dzinic and invited guests reflect on the notion of resonance, drawing on the thinking of German sociologist Hartmut Rosa.

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PROPAGANDA AND DECORATION / IMAGE, AFFECT, SYNTAX
26 SEP – 08 OCT 2026



Realisation 27.03.2024

¹ Typology: Documentation ² Decade of origin: 20th–21st century ³ Location of origin: Western Europe/ United States ⁴ Key motifs: Installation views, artworks on walls, empty galleries, architectural space, framing, scale, labels, documentation cameras, neutral lighting, shadows, repetition, surfaces, spectatorship. ⁵ Key colours: grey, black, silver, muted neutrals. ⁶ Key values: Evidence, authorship, preservation, accessibility, context, circulation, reproducibility, Archive, circulation, authentication, publicity, institutional memory, reproduction, historical record.

Ana Viktoria Dzinic
Image, Affect, Syntax (Repetitive), 2026
C-Type print and pen on polymer lens foil, plexiglass, tape, velvet
42 x 59.4 cm | 16 1/2 x 23 3/8 in

Minimal white cube,
black floor, fluoresce
sparse, street found o
assemblage, graffiti pa
art documentation, 4:

Realisation 27.03.2024

¹ Typology: Documentation ² Decade of origin: 20th–21st century ³ Location of origin: Western Europe/ United States ⁴ Key motifs: Installation views, artworks on walls, empty galleries, natural lighting, shadows, repetition, surfaces, spectatorship. ⁵ Key colours: grey, black, silver, muted neutrals. ⁶ Key values: Evidence, authorship, preservation, accessibility, context, circulation, publicity, institutional memory, reproduction, historical record.

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Ana Viktoria Dzinic
Open Casket, 2026
Video installation including MDF, plexiglass, LCD screen, plastic, media
player, three channel standard definition film (14 min), light, sound
104.5 x 40 x 42 cm | 41 1/8 x 15 3/4 x 16 1/2 in
Edition of 1 + 1 AP

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Ana Viktoria Dzinic

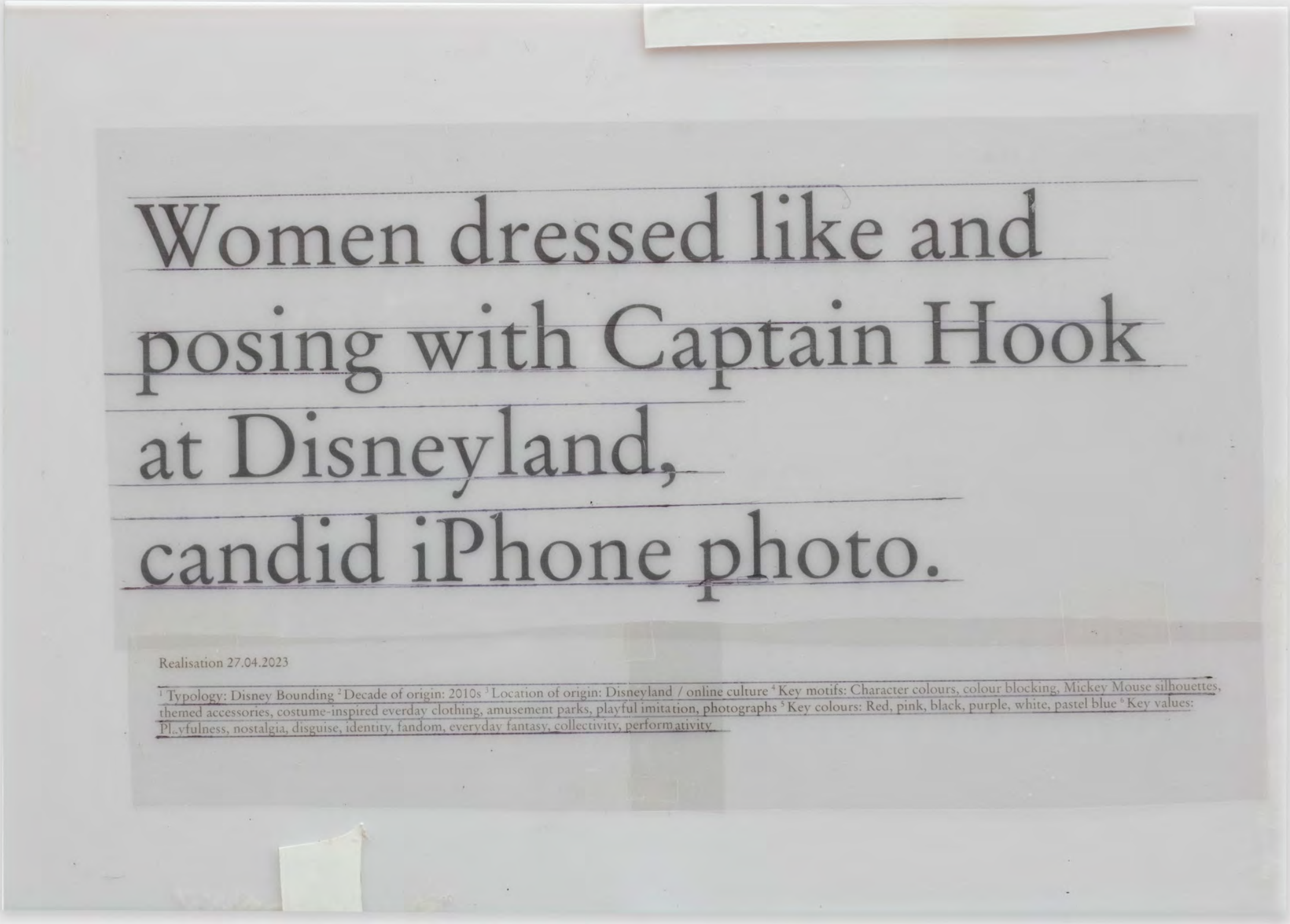
Propaganda and Decoration (Raid the Icebox 2 shoe), 2026

C-Type print on soft velvet

190 x 135 cm | 74 7/8 x 53 1/8 in



Ana Viktoria Dzinic, *Propaganda and Decoration (Raid the Icebox 2 shoe)*, 2026 (detail)



Ana Viktoria Dzinic
Image, Affect, Syntax (Disney Bounding), 2026
C-Type print and pen on polymer lens foil, plexiglass, tape, velvet
21 x 29.7 cm | 8 1/4 x 11 3/4 in

Women dressed like and posing with Captain Hook at Disneyland, candid iPhone photo.

Realisation 27.04.2023

¹ Typology: Disney Bounding ² Decade of origin: 2010s ³ Location of origin: Disneyland / online culture ⁴ Key motifs: Character colours, colour blocking, Mickey Mouse silhouettes, themed accessories, costume-inspired everyday clothing, amusement parks, playful imitation, photographs ⁵ Key colours: Red, pink, black, purple, white, pastel blue ⁶ Key values: Playfulness, nostalgia, disguise, identity, fandom, everyday fantasy, collectivity, performativity



Ana Viktoria Dzinic
Propaganda and Decoration (Graffiti), 2026
C-Type print on soft velvet
35 x 45 cm | 13 3/4 x 17 3/4 in



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Ana Viktoria Dzinic
Propaganda and Decoration (Lens Flare), 2026
C-Type print on soft velvet
30 x 25 cm | 11 13/16 x 9 13/16 in

Green Balenciaga shoulder
bag with silver chain,
on red surface, direct flash,
Y2K, product photo.

Realisation 09.06.2023

¹ Typology: Resell Listing/ Vintedcore ² Decade of origin: 2010s -2020s ³ Location of origin: Online resell platfroms / domestic spaces ⁴ Key motifs: Flat lays, mirror selfies, clothing on beds, garments on floors, hangers, door hooks, cropped bodies, flash photography, domestic interiors, clutter, parcel packaging, listing grids, accidental backgrounds, second-hand clothing, screenshots ⁵ Key colours: White, grey, beige, black, muted pastels, mixed colours ⁶ Key values: Informality, intimacy, authenticity, circulation, domesticity, accidental composition, commerce, identity, self-presentation, repetition, accessibility

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Green Dandelion bag with silver chain,
on red surface, direct
Y2K, product photo.

Realisation 09.06.2023

¹ Typology: Resell Listing/ Vintedcore ² Decade of origin: 2010s -2020s ³ Location of origin: Online resell platforms / domestic spaces ⁴ Key motifs: Flat lays, mirror selfies, clothing on bodies, flash photography, domestic interiors, clutter, parcel packaging, listing grids, accidental backgrounds, second-hand clothing, screenshots ⁵ Key colours: White, grey, beige, black
authenticity, circulation, domesticity, accidental composition, commerce, identity, self-presentation, repetition, accessibility

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Ana Viktoria Dzinic

Liora, 2023-25

Single channel standard definition film, 23 min

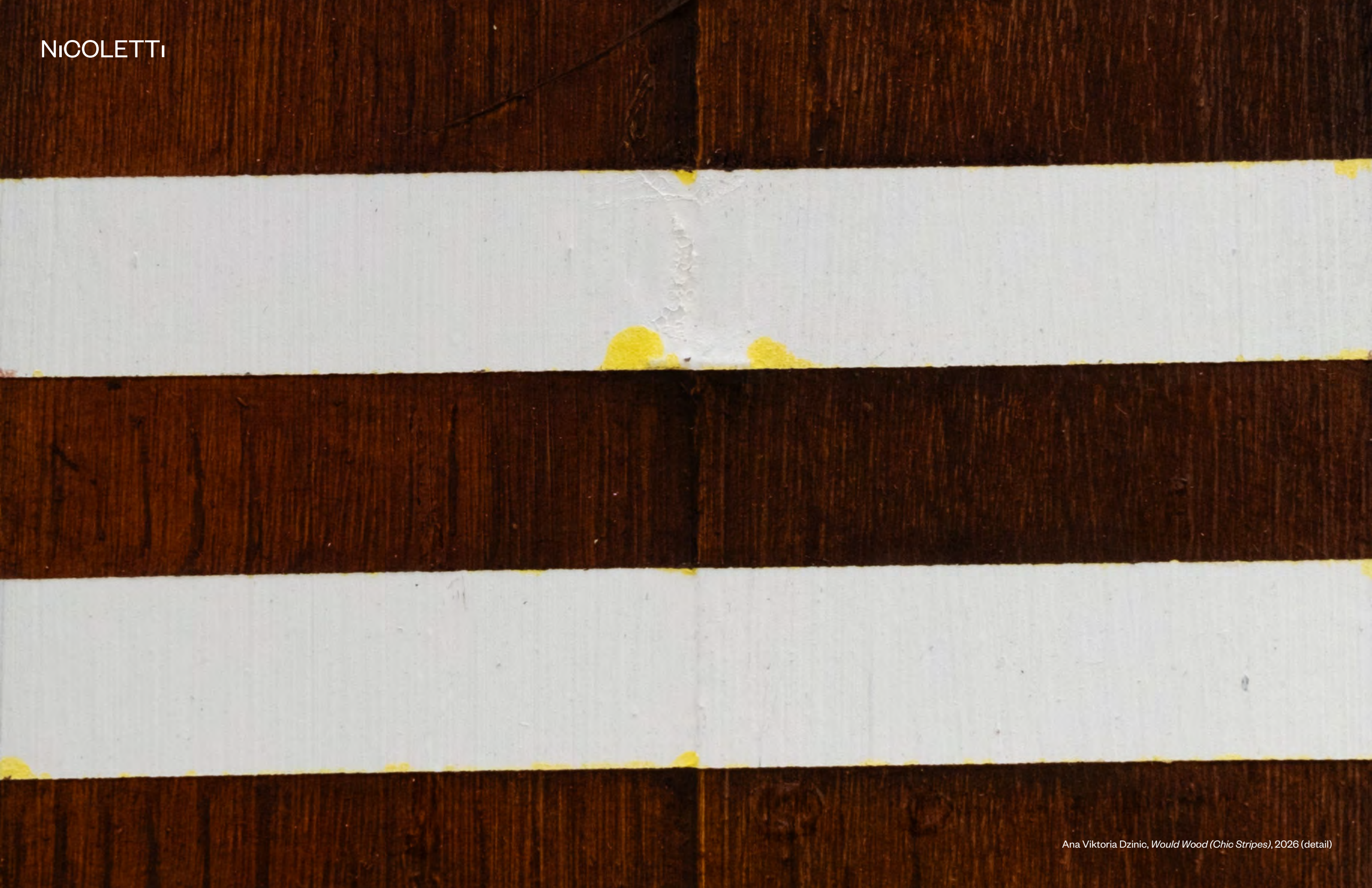


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WOULD WOOD / DISTRIBUTION SURPLUS
09 – 22 OCT 2026

Ana Viktoria Dzinic
Would Wood (Chic Stripes), 2026
Acrylic paint on old bed frame
140 x 14 cm | 55 1/8 x 5 1/2 in







Ana Viktoria Dzinio
Would Wood (Material Masturbation), 2026
Acrylic paint on MDF
128 x 7 cm | 50 3/8 x 2 3/4 in

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Ana Viktoria Dzinic
Would Wood (One of one), 2026
Acrylic paint on old bed frame
96 x 14 cm | 37 3/4 x 5 1/2 in





Ana Viktoria Dzinic
Would Wood (Bullet Proof), 2026
Acrylic paint on plywood
190 x 6 cm | 74 3/4 x 2 3/8 in









Ana Viktoria Dzinic
Would Wood (This is not wood), 2026
Acrylic paint on old bed frame
140 x 14 cm | 55 1/8 x 5 1/2 in





Ana Viktoria Dzinic
Would Wood (Winner), 2026
Acrylic paint on old bedframe
126 x 7 cm | 49 5/8 x 2 3/4 in







Ana Viktoria Dzinic
Would Wood (My life is a celebration), 2026
Acrylic paint on MDF and plywood
38 x 50 cm | 15 x 19 5/8 in





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Ana Viktoria Dzinic, *Would Wood (My life is a celebration)*, 2026 (detail)



Ana Viktoria Dzinic
Would Wood (Eros), 2026
Would Wood (Conscious), 2026
Would Wood (Eros), 2026
Would Wood (Sublimation), 2026
Would Wood (Analysis), 2026
Acrylic paint, gesso, and wax on ballet slippers, felt paper
16.5 x 6 cm | 6 1/2 x 2 2/5 in

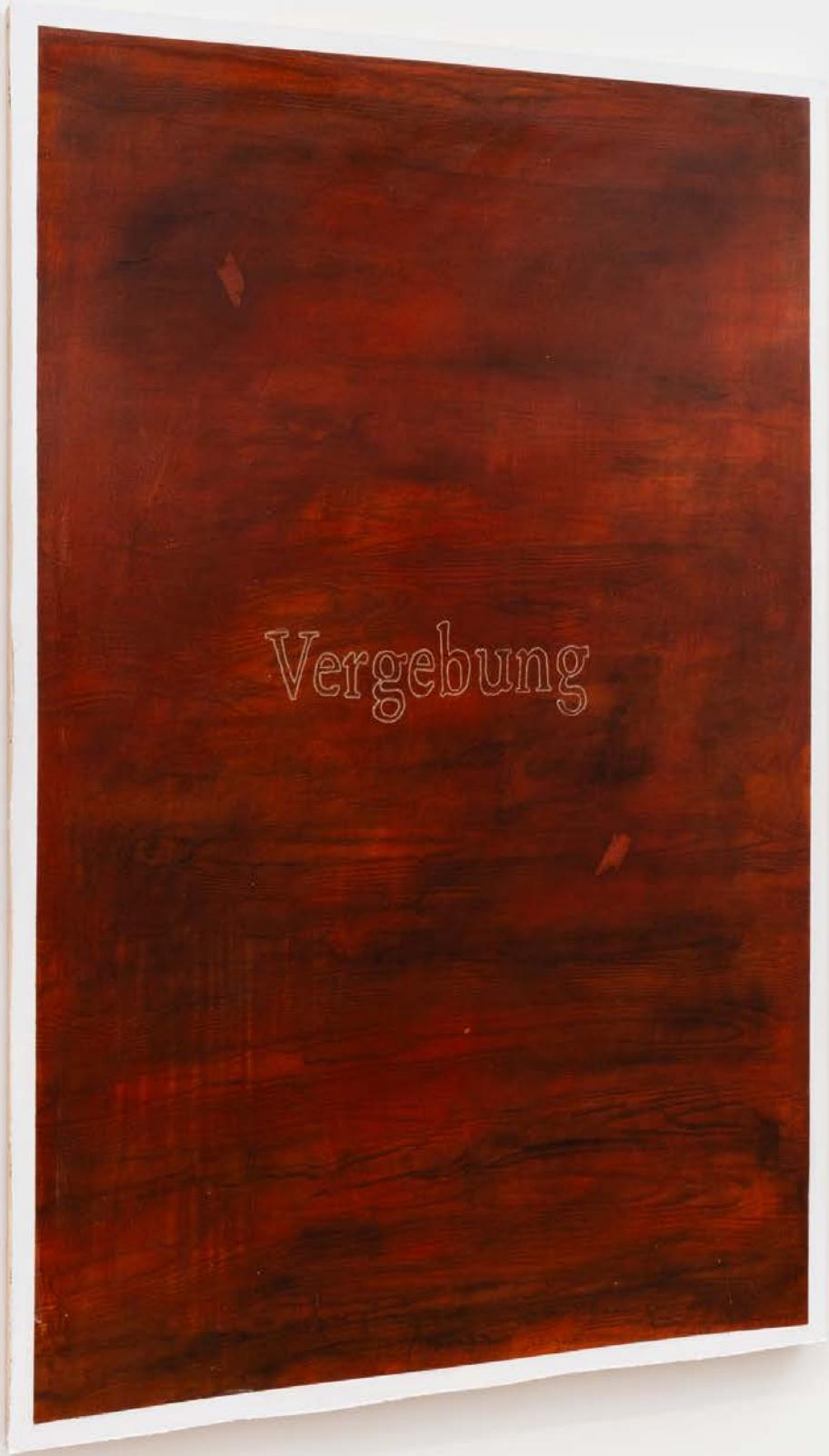
Sold individually



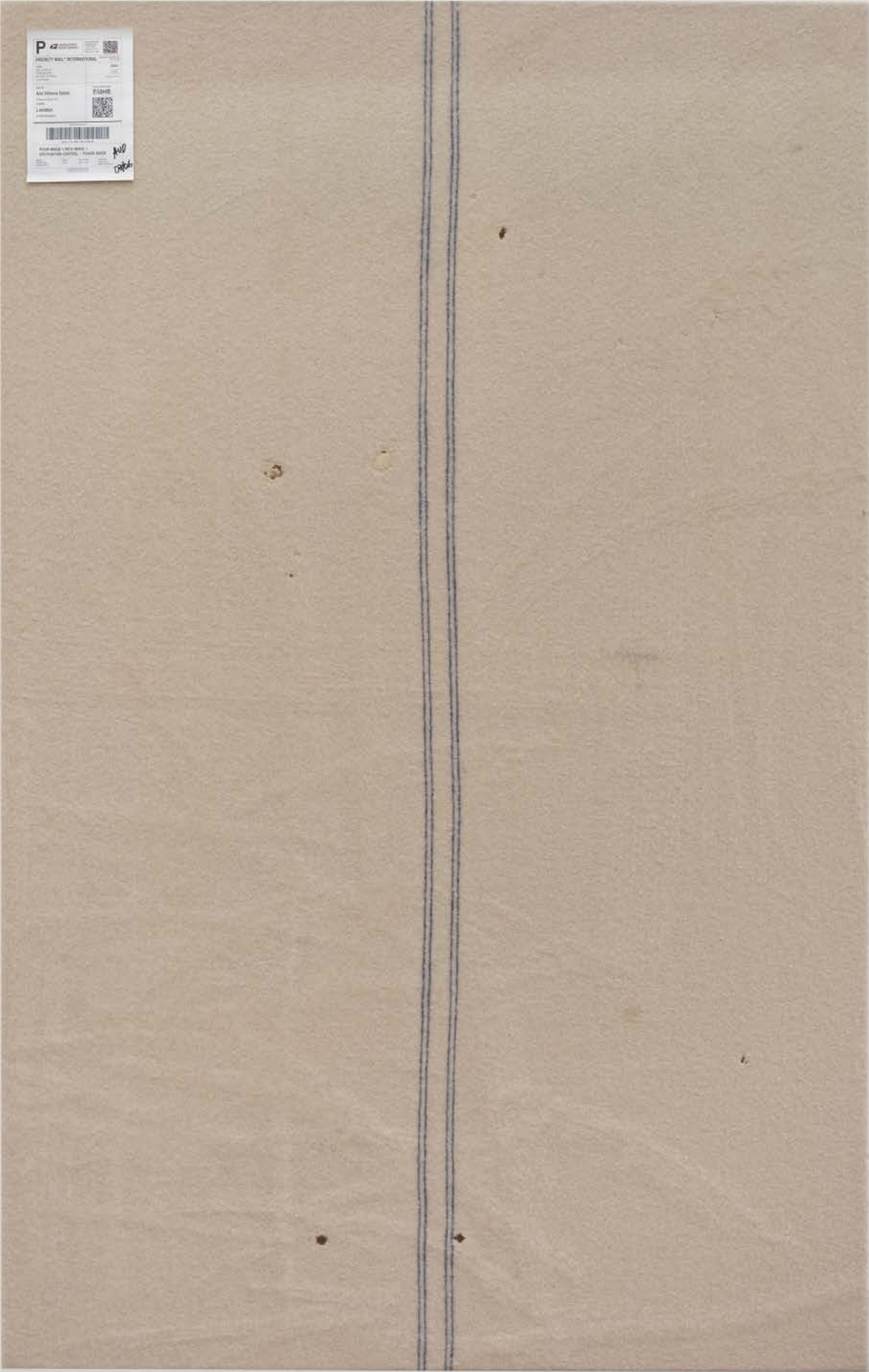
Ana Viktoria Dzinic
Would Wood (Vergebung), 2026
Acrylic paint on plywood
155 x 100.5 cm | 61 1/8 x 39 5/8 in

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Vergebung







Ana Viktoria Dzinic
Distribution Surplus (Marc Jacobs), 2026
DTF transfer vinyl and pen on surplus army blanket
190 x 120 cm | 74 3/4 x 47 1/4 in

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Ana Viktoria Dzinic
En email thread of confusion, 2026
Video installation including car rear view mirror, plastic, LCD, media player,
three channel standard definition fillm (20 mins), light, sound
39.9 x 29 | 15 1/2 x 11 2/5 in
Edition of 1 + 1 AP





Ana Viktoria Dzinic
Would Wood (Emalin), 2026
Acrylic paint on plywood, ballet slipper
20 x 14 cm | 7 7/8 x 5 1/2 in

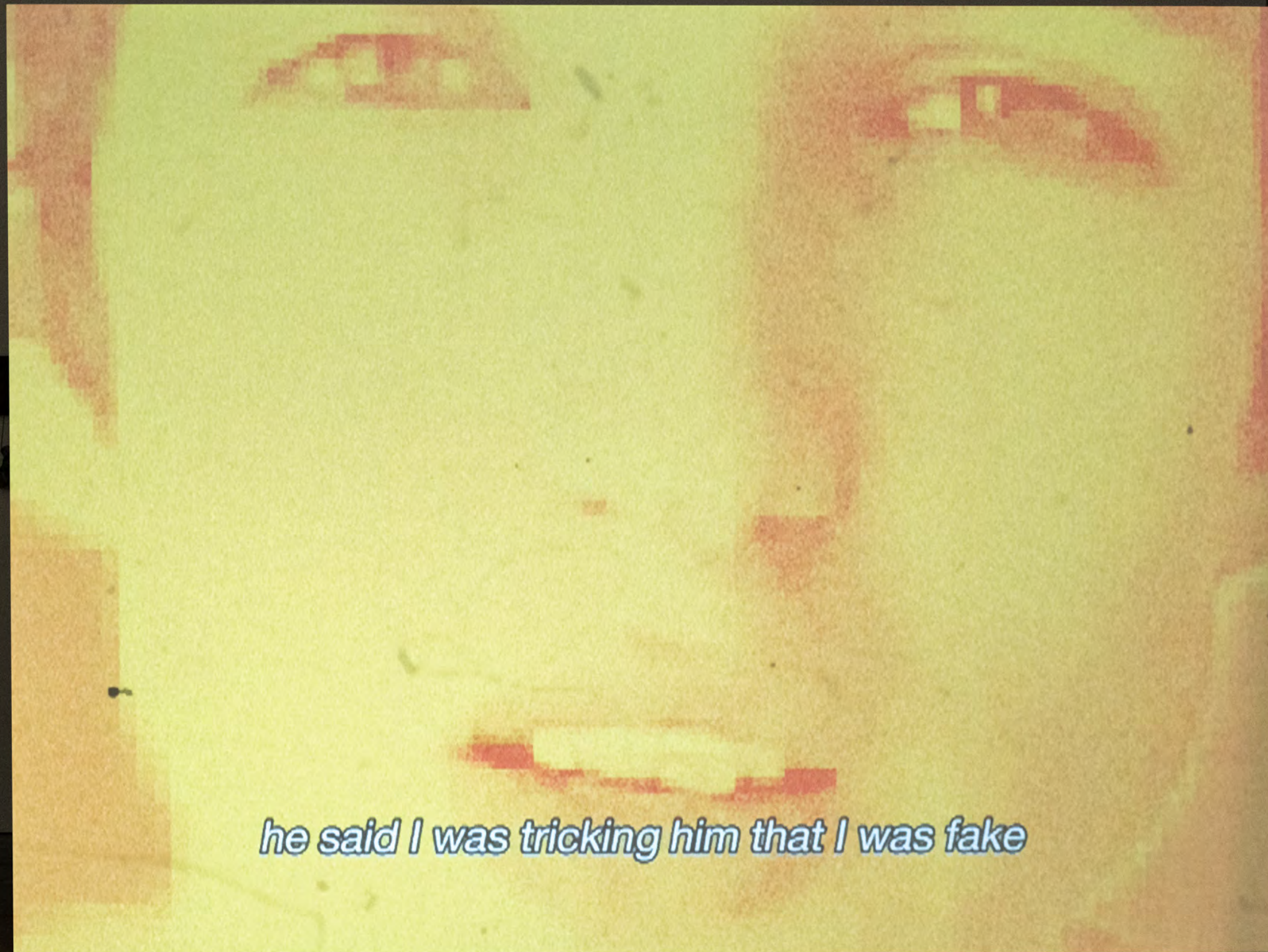


Ana Viktoria Dzinic, *Would Wood (Emalin)*, 2026 (detail)

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Ana Viktoria Dzinic
Spectator of Ruin, Angel of Vision, 2024
Single channel standard definition film (30 min)
Edition of 3 + 1 AP





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Ana Viktoria Dzinic
Distribution Surplus (The Guardian), 2026
DTF transfer vinyl and pen on surplus army blanket
55 x 60 cm | 21 5/8 x 23 5/8 in

	FROM: Kings Place 90 York Way London N1 9GU United Kingdom THE GUARDIAN	1 OF 1	SHIP DATE: 01 JUN 2024	SHIPMENT REF: POWER-IMAGE
		WEIGHT: 1.00 KG		SHIPPER REF: PR-POWER-IMAGE
SHIP TO: ANA VIKTORIA DZINIC CLARENCE ROAD 37A E58HB LONDON UNITED KINGDOM		E58HB 		
UPS STANDARD®		TRACKING #: 1Z 999 999 68 1234 5678		1
				
POOR IMAGE + RICH IMAGE + DISTRUBTION CONTROL = POWER iMAGE				

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SOCIAL ACCELERATION / ROMANTISCH
23 OCT – 07 NOV 2026

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Ana Viktoria Dzinio

Romantisch (Angie für ein Deutschland), 2026

Acrylic paint, soft pastel on dyed linen

190 x 135 x 4 cm | 74 3/4 x 53 1/8 x 1 5/8 in



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Ana Viktoria Dzinic
Social Acceleration (Box of box Art Basel Paris Monitor), 2026
Acrylic paint, gesso, and wax on cardboard and velvet
120 x 64 cm | 47 1/4 x 25 1/4 in

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Ana Viktoria Dzinic, *Social Acceleration (Box of box Art Basel Paris Monitor)*, 2026 (detail)



NICOLETTI



Ana Viktoria Dzinic

Romantisch (Martin Kippenberger), 2026

Acrylic paint, soft pastel on dyed linen

190 x 135 x 4 cm | 74 3/4 x 53 1/8 x 1 5/8 in





Ana Viktoria Dzinio
Social Acceleration (Hard Drive Box), 2026
Acrylic paint, gesso, and wax on cardboard and velvet
16 x 19 x 8 cm | 7 1/8 x 8 1/4 x 2 3/4 in

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Ana Viktoria Dzinic
Social Acceleration (Filming lights for Liste), 2026
Acrylic paint, gesso, and wax on cardboard
81 x 10 x 10 cm | 31 7/8 x 3 7/8 x 3 7/8 in







Ana Viktoria Dzinic
Social Acceleration (Car Mirror Monitor), 2026
Acrylic paint, gesso, and wax on cardboard
81 x 10 x 10 cm | 31 7/8 x 3 7/8 x 3 7/8 in







Ana Viktoria Dzinio
Social Acceleration (Filming lights), 2026
Acrylic paint, gesso, and wax on cardboard
162 x 10 x 10 cm | 63 3/4 x 3 7/8 x 3 7/8 in



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Ana Viktoria Dzinic

*Romantisch (Isabelle: In front of painting steam machine by Merlin Carpenter
in my show In Defense of Symbol Value at Galerie Max Hetzler), 2026*

Acrylic paint, soft pastel on dyed linen

30 x 25 cm | 11 13/16 x 9 13/16 in



Ana Viktoria Dzinic, *Romantisch (Isabelle: In front of painting steam machine by Merlin Carpenter in my show In Defense of Symbol Value at Galerie Max Hetzler)*, 2026 (detail)



Ana Viktoria Dzinic
Venus Trap, 2025
Installation including a display of flowers and a 25 min film
Dimensions variable
Edition of 1 + 1 AP

ANA VIKTORIA DZINIC

Ana Viktoria Dzinic (b. 1994, Schwelm, DE) lives and works in London, UK. She holds an MFA from Goldsmiths, University of London, UK (2022).

Solo exhibitions include NiCOLETTi, London, UK (2026); Liste Art Fair Basel, Basel, CH (2025); Echo Correspondence, Vienna, AU (2024); NiCOLETTi, London, UK (2024); Van der Hoeden Contemporary, Hamburg, DE (2024); and 032C Workshop, Berlin, DE (2023).

Her work has been shown in group exhibitions at Krupa Art Foundation, Wrocław, PL (2026); Chantal Crousel, Paris, FR (2026); Seventeen, London, UK (2026); 243 Luz, Margate, UK (2026); Hussenot, Paris, FR (2026); Schinkel Pavillon, Berlin, DE (2024); 032C Gallery, Berlin, DE (2024); Emalin, London, UK (2023); Kupfer Project, London, UK (2023); Willemhallen, Berlin Art Week, DE (2023); and Entrance Gallery, New York, US (2022).

Selected performances include *I Love Candy*, Rose Easton, London, UK (2025); *I Love Art*, Ginny on Frederick, London, UK (2025); *For You page*, Earth, New York, US (2024); *Propaganda and Decoration*, NiCOLETTi, London, UK (2024); *Presentation Club: Gallery Edition*, Emalin, London, UK (2023); *Presentation Club: Briefing Papers*, Galerina & dieinternet.org, London, UK (2022); *Pussy Riot*, Boiler Room, London, UK (2020); *Just Queer*, SHOWstudio, London, UK (2018).

In 2024, Dzinic released her first book, *Propaganda and Decoration*, which can be purchased [here](#). The publication contains the documentation of Dzinic’s first solo exhibition at NiCOLETTi, and a selection of notes submitted by a wide net of people including Hans Ulrich Obrist, Jack Self, Natasha Stagg, Andrew Durbin, Patrick McGraw, Dean Sameshima, Gea Politi Seganfreddo, Shumon Basar, Jeppe Ugelvig (among many others). Essays by Tosia Leniarska, Claire Koron Elat, Laurie Barron, and a foreword by the artist’s close friend Zac Klein.

ANA VIKTORIA DZINIC

[Dazed: P. Eldridge, ‘Ana Viktoria Dzinic’, Autumn 2026](#)

[Émergent magazine: ‘Ana Viktoria Dzinic at Nicoletti Contemporary’, 2024](#)

[Twist Magazine: Fin Cousins, ‘Render to Reality’, 30.11.24](#)

[032c: Ana Viktoria Dzinic, ‘Image Stacks with Isabelle Graw’, 01.02.24](#)

[032c: Claire Koron Elat, ‘The New American Dream Is Sponsored by Meta: Ana Viktoria Dzinic’, 31.10.23](#)

NiCOLETTi

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