

# SIMIAN



*Emotional Terrains of Change. Oct 4 – Dec 14, 2025*  
Leda Bourgogne, Rafik Greiss, Pakui Hardware, Rindon Johnson,  
Amitai Romm and Bjarke Hvass Kure, curated by Fabian Flückiger

## *Emotional Terrains of Change*

How do we navigate a world that appears to be transforming faster than we can grasp – without our agency and consent? *Emotional Terrains of Change* brings together six artistic positions to examine the emotional dimensions of accelerated change and its effects on the shifting inner and outer landscapes we inhabit.

We find ourselves in the midst of far-reaching upheaval: climate crises, geopolitical ruptures, democratic erosion, and the breakdown of structures once taken for granted. The promise of progress, prosperity, and peace that once defined post-war democracies has become difficult to sustain. Even traditional conservative forces, once considered protectors of continuity, now act as drivers of instability and disruption.

The exhibition – a hybrid that moves between solo and group show – draws its conceptual momentum from two literary works that explore, in distinct ways, the relationship between transformation, temporality, and emotional resilience. In *The Long Journey* (1908–1922), a sweeping six-volume epic tracing humanity’s evolution from early hominids to Columbus, Danish Nobel laureate Johannes V. Jensen describes the rock formations of Kullen (today Sweden) as seemingly eternal to the people living on the opposite coast (today Denmark). However, this perception is revealed to be an illusion: what appears fixed, has in fact been sculpted by time – through tectonic, climatic, and biological forces. For Jensen, change is not opposed to reality but constitutes its very core.

A more radical reading emerges in Octavia E. Butler’s dystopian novel *Parable of the Sower* (1993), which plays thirty years in the future, that is now. In a violent society on the brink of climatic and democratic collapse, Butler’s protagonist confronts a central truth: “God is Change.” Here, change is not only inevitable but absolute – a primal force that evokes both awe and fear. Butler’s narrative captures the fragility of humanity, the strength of community and agency in the midst of systemic collapse.

These two trajectories – Jensen’s evolutionary review and Butler’s transformationist prophecy – form conceptual pillars within the exhibition. They challenge us not to recoil from change, but to face it emotionally, with reflection and initiative. The large-scale contributions of the invited artists address themes of transformation spanning habitats, psyche, biology, and democracy. These works engage in a dialogue that sparks reflection on issues such as the role of medicine and technology amid shifting political landscapes (including autocratic regimes), or the psychological impact of altered habitats and social dynamics brought about by climate change.

Rafik Greiss takes the urban history of the city district Ørestad as his point of departure. Developed with a top-down logic of combining corporate and private real estate, Ørestad was constructed over former wetlands using glass, steel, and concrete – with little regard for nature, social realities, or historical context. Today, parts of Ørestad resemble a ghost town: oversized, under-inhabited, alienating. In his installation, Greiss engages this architectural emptiness by applying artificial patina, collapsing temporal boundaries between past, present, and imagined futures – and reflecting on the cycles of deconstruction and reconstruction of urban landscapes.

Rindon Johnson turns his attention to a symbol of democratic representation: the Capitol in Washington, D.C. In an AI-assisted live-stream video work, the riots on January 6, 2021 are rendered from a distance, its actors appearing almost like streams of ants. Meanwhile, this detached perspective belies the profound fracture it signifies: a society driven by polarisation, where democratic institutions are disregarded or eroded. Johnson transforms this moment into a symbol of technologically amplified rupture (by algorithmic manipulation) – a real, but digitally intensified, assault on democracy’s foundations. His hand-crafted glass ceiling pieces, produced in Ukraine, enter into dialogue with the video by echoing the patterns of brain cancer cells. In doing so,

Johnson opens up a discussion on the physical and psychological weakening of systems, and raises questions about interruption, containment, and the possibility of healing.

Pakui Hardware investigate the porous boundary between body, technology, and media culture in their installation *The Host*. Their glass sculptures evoke operating theatres, where exposed bodies lie ready for intervention – potentially transformed into cyborg-like entities through medical science. These bodies are mutable, transparent, but (psychologically) highly vulnerable. The title *The Host* evokes multiple associations: the body as vessel, as interface, as site of infiltration and healing. The work probes tensions between autonomy and submission, between hyper-technological control and care.

Leda Bourgogne also foregrounds the body – positioned between sensory perception, resistance, and psychoanalytic depth. Her installation and paintings draw attention to the prefrontal cortex – the brain region that converts sensory input into decision-making. Latex-coated chiffons stretch through the exhibition space like membranes: reactive, elastic, exposed. Latex – a material that snaps back into shape after deformation – becomes a metaphor for resilience, a recurring motif in Bourgogne’s inquiry into the overstimulated subject, sensitivity, and empowerment.

Amitai Romm and Bjarke Hvass Kure explore imaginaries of future landscapes. Their vacuum installation preserves Danish plant specimens from a wild fallow field alongside sorghum – a non-native yet resilient cereal that thrives in heat, drought, and intense light. The plants have been part of an artistic experiment in a climate simulation facility that controls temperature, carbon dioxide, humidity, and light. Here, they were exposed to scenarios ranging from the onset of a new ice age to prolonged heatwaves. In this way, the plants become witnesses to a speculative and accelerated play with the climatic parameters of reality.

Now enclosed without air, they are preserved as images, stopped in time. At the rear of the exhibition, ceiling sculptures by Romm continue the theme, using lamps from a climate simulator arranged in a series of parabolic forms, designed for information exchange and environmental growth control.

*Emotional Terrains of Change* brings these diverse artistic perspectives into critical dialogue, assembling a fragmented but resonant portrait of the present – one marked by transformation and uncertainty to discover individual and collective strength. Embracing current change as a given, the exhibition takes the opportunity to rethink how we relate to the world, to our bodies, to technologies, and to each other – in pursuit of emotional integrity and a more humanistic future.

*Fabian Flückiger*

## Biographies

**Leda Bourgogne** (b. 1989, Austria) is a Berlin-based artist whose multidisciplinary practice spans painting, installation, text, and performance. A graduate of the Städelschule in Frankfurt under Prof. Judith Hopf, her work explores affect, embodiment, and the politics of subjectivity through sensuous materiality and language. Bourgogne has exhibited widely, including solo exhibitions at BQ (Berlin), Kunstraum Leuphana (Lüneburg), and Westfälischer Kunstverein (Münster), and group shows at institutions such as Museum Frieder Burda (Baden-Baden), Istituto Svizzero (Rome), and Vleeshal (Middelburg). She is a recipient of the Kunstfonds Bonn working scholarship and the 2024 Studio Grant London.

**Rafik Greiss** (b. 1997, Egypt) is a Paris-based artist working across photography, installation, and time-based media. A graduate of NYU's Tisch School of the Arts, his practice reflects on transformation, memory, and the shifting states of images and objects. Greiss has exhibited solo at Balice Hertling (Paris) and participated in group shows at Kunsthalle Zurich and the Swiss Institute (New York). His work is held in collections including the Whitney Museum of American Art, Pinault Collection, Louis Vuitton Collection, and Lafayette Anticipations.

**Pakui Hardware** is the artist duo of Neringa Černiauskaitė (b. 1984, Lithuania) and Ugnius Gelguda (b. 1977, Lithuania), founded in 2014. Their collaborative practice explores the relationship between materiality, the body, and technology through sculptural and spatial installations. They have presented solo exhibitions at institutions such as Zachęta National Gallery of Art (Warsaw), BALTIC Centre for Contemporary Art (Gateshead), and MUMOK (Vienna). In 2024, they represented Lithuania at the 60th Venice Biennale. Their work has been featured in international biennials including the Bukhara Biennial, Istanbul Biennial, 13th Baltic Triennial in Vilnius, Biennale Gherdëina, and Kaunas Biennial. They have also participated in group exhibitions at Kunsthalle Basel, MAXXI Rome, the National Galleries in

Prague and Vilnius, CAPC Bordeaux, and BOZAR Brussels.

**Rindon Johnson** (b. 1990, USA) is a Berlin-based artist and poet whose practice spans sculpture, performance, digital media, and publishing. His solo exhibitions include presentations at Chisenhale Gallery (London), Julia Stoschek Collection (Düsseldorf), Rockbund Art Museum (Shanghai), and SculptureCenter (New York). In 2024, he was invited to the 60th Venice Biennale. Johnson has exhibited at institutions including the Whitney Museum (New York), Hammer Museum (Los Angeles), and Kunstverein Freiburg, and is the author of several books including *The Law of Large Numbers: Black Sonic Abyss* (2021) and *Nobody Sleeps Better Than White People* (2016).

**Bjarke Hvass Kure** (b. 1988, Denmark) is an artist and curator based in Copenhagen, and a founding member of the collective Diakron and the platform Primer. Educated at the Royal Danish Academy of Fine Arts (Copenhagen) and the Staatliche Hochschule für Gestaltung (Karlsruhe), his practice spans artistic research, curation, and interdisciplinary collaboration. Kure has exhibited internationally, including at the 13th Shanghai Biennial, Moderna Museet (Stockholm), and ARKO Art Center (Seoul). From 2017–2023, he co-led Primer, an experimental curatorial platform embedded within a water tech company.

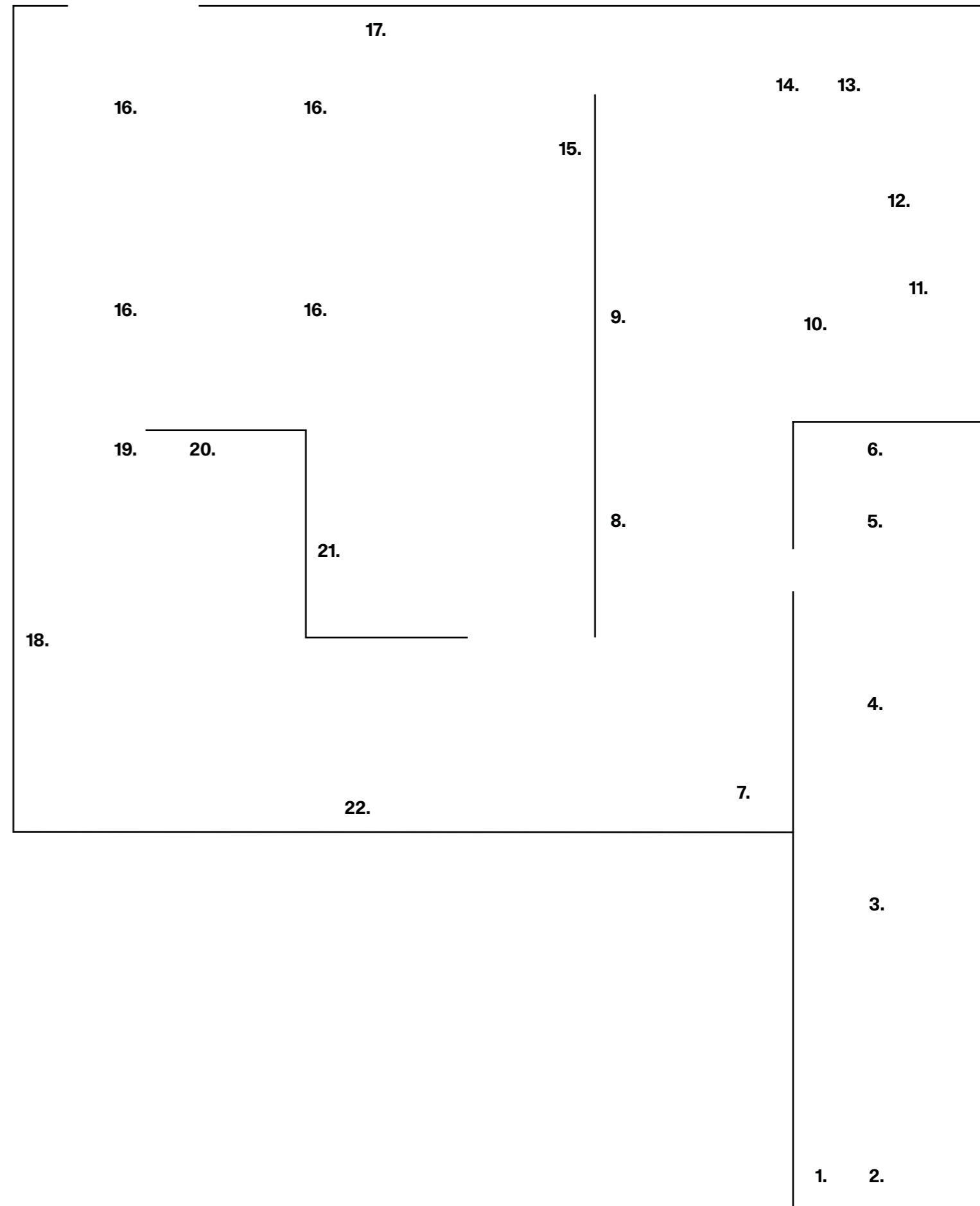
**Amitai Romm** (b. 1985) is a Copenhagen-based artist whose sculptural work investigates the entanglement of environments and artifacts within broader systems. His interdisciplinary practice spans institutional and independent spaces, large-scale land art and public projects, and the development of artist-led platforms in nontraditional contexts, including Primer, a curatorial initiative embedded within a water technology company. Romm has held solo exhibitions at VEDA (Florence/Milan) and Spike Island (Bristol), and participated in group exhibitions at Kunstmuseum Bonn and Moderna Museet (Stockholm).

## List of works

- Amitai Romm & Bjarke Hvass Kure**  
*Keeper (fallow field), 2025*  
Plants, plastic, vacuum pump, tubes and fittings. 231 × 117 × 120 cm.
- Amitai Romm & Bjarke Hvass Kure**  
*Keeper (sorghum bicolor), 2025*  
Plants, plastic, vacuum pump, tubes and fittings. 231 × 117 × 120 cm.
- Rindon Johnson**  
*Too weak to catch a chicken, pushing a rock across a road, moving a sofa alone, what idiot prays for a time machine, the shallow end of deep, that was a long time on a boat, platitudes, undiluted African darkness, I can hear you chewing even with your mouth closed, my debts! chop the wood, thoughts and prayers, domain randomization, they say like anything the cancer can sneak up on you, nonsense she spits while speaking, all incidents are proceeded by a sign, 2025*  
Handcrafted glass. 78 × 78 × 1 cm.
- Rindon Johnson**  
*The hare that wants to open its eyes will prick itself with thorns, 2025*  
Handcrafted glass . 78 × 78 × 1 cm.
- Rindon Johnson**  
*The neighbor's chicken is a goose, from the ditch to the pit, don't piss on concrete, I've lost my sky, follow the river, we should leave today, flavors of the mountain sea and sky, what does the rain matter to the drowning? don't be like that, problems are a byproduct of risk, the Chicago fire was started by a cow, today as in the day that has passed or the day that is coming, well fitted sneakers for flat feet, eat more protein, you're calling yourself to the stand? platitudes, it's been an issue the whole time, it's already passed the 4th stomach, thoughts and prayers, was it the bed wetting or the swaying, the arrest or the inability to grip properly, you can't smell that way at this hour, money is dirt, the dog is the brother of the fox, 2025*  
Handcrafted glass. 78 × 78 × 1 cm.
- Rindon Johnson**  
*Eating is cooking!, 2025*  
AI-supported live-stream. 22 min.
- Rafik Greiss**  
*Bitter to be present, 2025*  
Plaster plates, patinated.  
215 × 482 × 1,8 cm.
- Rafik Greiss**  
*In memory of my feelings, 2025*  
Found plaster wall stack, inkjet print, glass  
239 × 244 × 34,5 cm.
- Rafik Greiss**  
*The difficulty of imagining, 2025*  
Found window, extracted plaster, inkjet print. 204,5 × 119 × 8,5 cm.
- Pakui Hardware**  
*The Host 3, 2021*  
Stainless steel, fabric, resin, glass.  
150 × 120 × 64 cm.
- Pakui Hardware**  
*The Host 4, 2021*  
Stainless steel, glass, latex rubber, steel wire. 280 × 65 × 10 cm.
- Pakui Hardware**  
*The Host (new), 2025*  
Stainless steel, fabric, resin, glass.  
150 × 120 cm.
- Pakui Hardware**  
*The Host 5, 2021*  
Stainless steel, glass, latex rubber, steel wire. 280 × 65 × 10 cm.
- Pakui Hardware**  
*The Host 2, 2021*  
Stainless steel, fabric, resin, glass.  
122 × 119 × 62 cm.
- Rafik Greiss**  
*waiting and waiting for an answer, and there is nothing, nothing, more than this, 2025*  
Found door, inkjet print, glass.  
130 × 151 × 27 cm.

## Exhibition overview

- 16. Amitai Romm**  
*Emitter, 2025*  
Copper-plated steel, metal-halide lamps,  
trilobite fossils, cables and fittings.  
Each ø 180 cm.
- 17. Leda Bourgogne**  
*Moult, 2019*  
Latex, thread, silk scarf. 60 × 50 × 2,5 cm.
- 18. Leda Bourgogne**  
*Oceanic Feeling, 2025*  
Acrylic, spray paint, modeling paste on  
canvas. 135 × 250 × 8 cm.
- 19. Leda Bourgogne**  
*Ekdysis, 2025*  
Wooden frame, pigmented natural latex  
on synthetic chiffon, sewing thread.  
1.557 × 220 × 14 cm.
- 20. Leda Bourgogne**  
*To the Backbone, 2023*  
Acrylic on canvas. 120 × 85 × 3 cm.
- 21. Leda Bourgogne**  
*Infinity Road, 2023*  
Sewing thread, synthetic chiffon.  
160 × 110 × 3 cm.
- 22. Leda Bourgogne**  
*PFVI, 2023*  
Bleach on velvet, zippers.  
211 × 161 × 3,8 cm.



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Rindon Johnson: the artist and max goelitz,  
Munich/Berlin.  
Amitai Romm & Bjarke Hvass Kure: the artists  
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**Fabian Flückiger** (b. 1987, Switzerland) is a curator based in Bern and Brussels. Since 2019, he has organized solo exhibitions and publications with artists including Nora Turato, Steven Parrino, Miriam Laura Leonardi, Manon de Boer, ektor garcia, Fatima Moallim, and Vanessa Disler. At Z33 (Hasselt), he curated *This Is Us*, combining Belgian institutional collections with new commissions. He has taught at F+F School of Art and Design (Zurich) and ERG (Brussels), and currently serves on the jury for the Swiss Art Awards. He is working on an upcoming project for Kölnischer Kunstverein (Cologne).

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**Opening hours during exhibitions:  
Friday, Saturday, Sunday 12-17  
or by appointment**