

ANNKA KUTLYS GALLERY

At NADA MIAMI 2025

www.annkakultys.com +447455561887

LOUISA CLEMENT, JONAS LUND, JILLIAN MAYER,
KARIN SANDER, SIGNE PIERCE, SASHA STILES

VIP Preview

Tuesday, 2 December 2025
10am—4pm

Open to the Public:

Tuesday, 2 December, 4—7pm
Wednesday, 3 December, 11am—7pm
Thursday, 4 December, 11am—7pm
Friday, 5 December, 11am—7pm
Saturday, 6 December, 11am—6pm

Ice Palace Studios

1400 North Miami Avenue
Miami, FL 33136

Booth: C212

PRESS RELEASE, DESCRIPTION OF THE ARTWORKS, ARTISTS BIOS

If there is one thing that all human beings have in common, it is mortality. We are, by definition, here today, gone tomorrow. Yet since the beginning of time, we have needed to be reminded of that: to be told and retold that, one day, our life will end – regardless of the youth, wealth, and privilege that we currently enjoy. That mortality message is one that has been conveyed across the ages through religion and faith, but also through works of art which are collectively referred to as memento mori – or “Remember you must die” (in Latin).

“Memento Mori” is the title of the exhibition that the Annka Kultys Gallery is presenting at Nada Miami this year. One of the world’s leading new-media gallerists, Kultys showcases works that are produced with 21st-century tools: computer software, digital imagery, virtual reality, artificial intelligence. Yet the artists she exhibits are no different from the ones who came before. They, too, reflect on the fragility of the human condition, the brevity of life, and the inevitability of death. The works they make can be classified as modern-day memento mori.

If you flip through the art-history books, you will find that a memento mori will typically feature skulls (the most obvious reminders of mortality), hourglasses, snuffed-out candles, and wilting flowers. They often also contain a bunch of rotting fruits or vegetables. Those decaying perishables signpost the passage of time and the transience of existence very effectively. In a matter of days, you will watch life be sucked out of them.

KARIN SANDER

KARIN SANDER

Strawberry

2012

Strawberry, stainless steel nail

Dimensions variable

Unique

(KSan020.12)

[LIST AND TITLES OF FRUITS: Banana, Blood Orange, Broccoli, Brussels Sprout, Cauliflower, Cherry, China Cabbage, Date, Eggplant, Fennel, Habanero, Kaki, Lettuce, Mango, Orange, Choi, Pomelo, Radicchio, Raspberry, Strawberry]

At the Annka Kultys Gallery booth in Miami, the display by Karin Sander directly references those fruit-and-vegetable still lifes. “Kitchen Pieces” is a striking display of real fruits and vegetables, nailed to the wall.

The series was first presented in 2012 (long before Maurizio Cattelan taped a banana to a wall at Art Basel Miami Beach in 2019). As the days go by, the fruits and vegetables on show will start to droop, darken and rot – a metaphor for human existence, and a memento mori if there ever was one.

Sander is a conceptual artist who lives and works in Germany. Having completed her university studies in Stuttgart, she won a scholarship to the Independent Study Program at the Whitney Museum of American Art in New York. In her art, Sander likes to show objects and situations, questioning the notion of the ordinary versus the extraordinary – and the very definition of art. Her works are in the collections of major museums including the Museum of Modern Art in New York, and she represented Switzerland at the 2023 Venice Architecture Biennale.



LOUISA CLEMENT

LOUISA CLEMENT

Believers

2023

AI Video (colour, sound), MP4

6 min 48 sec

2352 x 1470px

Edition of 5 + 1AP

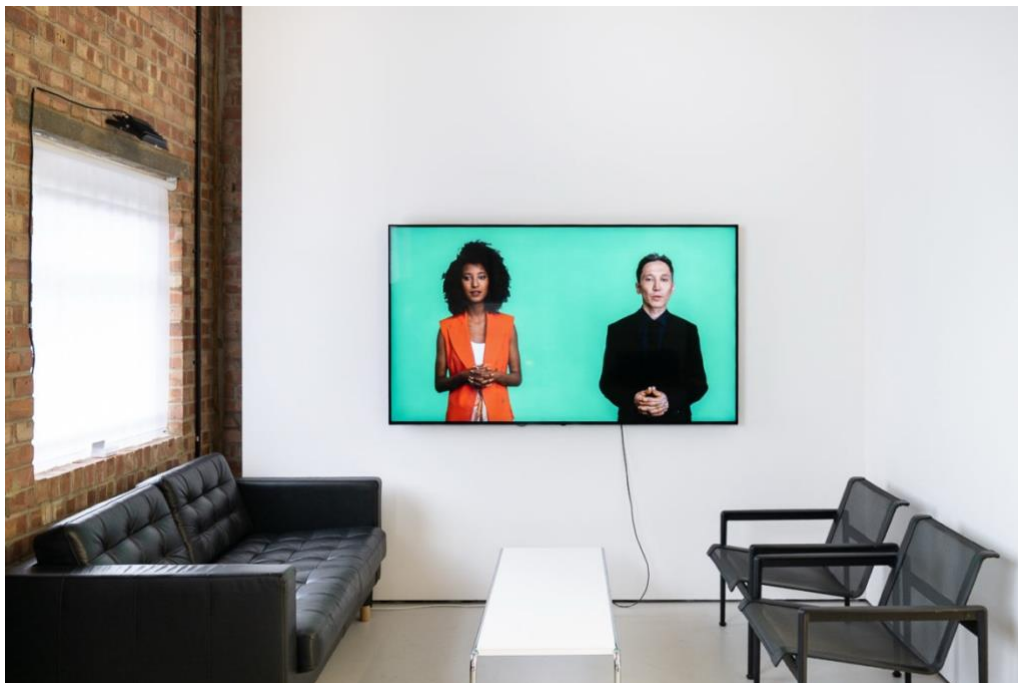
(LCle108.23)

In her AI video work “Believers” (2023), Louisa Clement presents a bodyless, mindless, and soulless figure who declares (in a woman’s voice): “I am an artificially intelligent being who speaks to you in the name of God and brings his message to you.” The artificially intelligent being’s sermon is then delivered by a multiplicity of filmed figures who speak all at once.

The sermon verbalizes the message contained in every memento mori: the futility of earthly pleasures in a life that will inevitably be cut short. “We live in a world where superficiality often masks the true nature of things,” says the AI sermon. “Superficial beauty, wealth, and success often lead us astray.”

Clement’s work may seem to depict a dystopia where sermons are delivered virtually and remotely by filmed figures on a video screen. In fact, she was inspired by the real-life example of a South Korean church where the priest has more than one parish to tend to and sometimes delivers his sermons on a video screen.

Clements lives and works in Bonn. She studied in Dusseldorf with the photographer and artist Andreas Gursky before embarking on her career as a new-media artist. Her work focuses on the human body in the digital age: how technology is blurring the boundaries between the real and the unreal, and what it means to be human. She has been exhibited in numerous institutions including the Ludwig Forum for International Art Aachen.



SIGNE PIERCE

ALLI COATES & SIGNE PIERCE

American Reflexxx

2013

.MOV, 2GB (colour, sound)

14 min 03 sec

Horizontal aspect ratio 16:9

Edition of 3 + 2 AP

(SPie035.13)

In this trailblazing work of performance art (more than 2 million YouTube views), Signe Pierce illustrates the fragility and precariousness of human existence. Her 15-minute video (recorded by her collaborator Alli Coates) shows Pierce wearing a figure-hugging blue dress, lime-green stilettoes, and a cyborg-like reflective mask that completely covers her face as she ambles down a crowded street in Myrtle Beach, South Carolina.

Bystanders leer and lust after her, press their body against hers, and splash water over her as they desperately try to figure out her gender and identity. As the video progresses, they turn increasingly cruel and feral. By the end, a rogue teen shoves Pierce to the ground, leaving her with bleeding knees.

In "American Reflexxx," we witness an artist putting her life at risk simply by presenting a work of performance art. In a nation where gun violence is rampant and claims so many innocent lives, Pierce survives the experiment, but only just. Her ordeal is a reminder that life is short, and that the gratuitous violence that human beings inflict on each other can make it even shorter.

Signe Pierce (who describes herself as a 'reality artist') was born in Arizona, studied at the School of Visual Arts in Manhattan, and lives and works in Beverly Hills, Los Angeles. She is represented by Annka Kultys since 2017, when she had the first of several solo shows with the gallery. Her works explore questions of gender and identity and the increasing overlap between reality and unreality. She has exhibited at the Museum of Contemporary Art in LA, the New Museum in New York, and the Palais de Tokyo in Paris.



JILLIAN MAYER



JILLIAN MAYER

I Am Your Grandma

2011

Video (colour, sound), mov

1 min 02 sec

2352 x 1470px

Edition of 5 + 1AP

(JMay007.11)

In this one-minute video, the artist Jillian Mayer can be seen announcing at the start that she will one day have a baby. The rest of her announcement is then voiced by a succession of outlandish characters wearing masks, headdresses and excessive makeup, who sing:

And you will call her Mom.
That baby will have a baby,
and you will have this song, to know that:
I am your Grandma.

“I am your Grandma” turns out to be the refrain to the little song, which continues:

So this is a gift I give to you,
like I already said,
that there was a time I was aware
that one day I’d be dead.

I wish we could have met.
I would have hugged you so.
But you are in the future.
So you get loved by video.”

Mortality and the cycle of life and death are at the heart of this work. The artist addresses someone who is not yet born, and whom she will never meet. Her grandmotherly affections and feelings are transmitted trans-generationally, and digitally.

Also displayed on the Annka Kultys stand at Nada Miami is one of Mayer’s colorful “Slumpy” sculptures – artworks that viewers are invited to slump on as they gaze intently at their smartphone screens.

Jillian Mayer is a visual performance artist and filmmaker who lives and works in Miami, where she was born. She came to public attention with a short musical in 2010 -- not long after graduating from university – in which she attempted to marry her pet chihuahua, then found out he’d been unfaithful. “I Am Your Grandma” was released the following year and went viral (more than 4 million views).

Mayer’s work is shown both in museums such as MoMA PS1 in New York and galleries, and at film festivals such as Sundance and SXSW.

JONAS LUND

JONAS LUND

The Future of Life

2024

Video (colour, sound), MP4

28 min 02 sec

2352 x 1470px

Edition of 5 + 1AP

(JLun020.24)

Immortality is the central theme of this work of AI animation by Jonas Lund. The characters seem on the verge of living forever -- thanks to a life sciences company called Regenerate Global, which seeks investor funding for a tiny immortality-inducing device attached to a person's upper arm. "We need to push the joys of eternal life," says a woman in a business suit named Esther.

But is immortality really such a desirable thing? As one character asks, "If we're all going to live forever with this new program, does that mean I'll be paying rent for eternity?" As another character adds, AI "is either going to be utopia, or just wiping us from the face of the earth."

Questions around mortality and immortality, reality and artifice, and earthly greed are constant themes in the art of Lund. Born in Sweden and educated in the Netherlands, he now lives and works in London. One of the world's leading digital artists, he exhibits regularly at the Whitechapel Gallery and at the Annka Kultys Gallery in London, and is in the collections of the Centre Pompidou and the Stedelijk Museum.



SASHA STILES

SASHA STILES

Cursive Binary: "Hot blood. Cold metal."

2021

Acrylic on canvas

51 x 40.5 cm (20 x 16 in)

Unique

(SSti007.21)

Zero (0) and one (1) are digits used by computers to represent all data. Information is processed into sequences of zeroes and ones, as part of what is called binary notation.

In philosophy and spirituality, those same two numbers – zero and one – signify eternity. Zero represents infinity, a continuous loop with no beginning and no end; one is the primary, original number that all other numbers flow out of.

In her "Cursive Binary" series, Sasha Stiles spells texts and poems using zeroes and ones, evoking infinity and eternity in her art practice.

A graduate of Harvard and Oxford Universities, Stiles is an award-winning artist whose work "A Living Poem," currently on display at the Museum of Modern Art in New York, asks what it means to be human in the age of artificial intelligence. A first-generation Kalmyk American poet, artist and AI researcher, she lives and works near New York City.

