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ALL TOGETHER: "GOODBYE MASTER!"

**ANDREEA ANGHEL, OLIVIERO FIORENZI, ANITA MUÇOLLI, LISELOR PEREZ,
BARBARA PRENKA, DARDAN ZHEGROVA**

Curated by Arnold Braho

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ALL TOGETHER: “GOODBYE MASTER!”

Text by Arnold Braho

“We do not work for gain,” answered the Fox. “We work only to enrich others.”
“To enrich others!” repeated the Cat.
“What good people,” thought Pinocchio to himself. And forgetting his father, the new coat, the A-B-C book, and all his good resolutions, he said to the Fox and to the Cat: “Let us go. I am with you.”

If we were to cut the strings of a marionette, we would see it collapse to the ground, abandoned to a posture no body would ever naturally assume. Its movement, deprived of the apparatus that sustains it, would reveal its dependence. The marionette is a paradoxical figure: it speaks through someone else’s voice and moves by external forces, and in this dependence it unsettles the distinction between object and subject, between the one who animates and the one who is animated.

Over the course of its history, the puppet has served different and at times seemingly contradictory functions. On the one hand, it embodies one of the most immediate forms of animism: an object endowed with a soul, a voice, an intention, to the point of producing the illusion of a subjectivity of its own. On the other, precisely through its artificial, caricatural and disproportionate nature, the puppet has been an instrument for the carnivalisation of the world. It can distort the character it portrays until its grotesque traits become visible, just as it can use its artificial body to mock the structures, roles and hierarchies that organise reality. In this sense, the puppet does not merely represent the world: it can carnivalise itself and,

through this distortion, help to deconstruct it.

All together: “Goodbye Master!” moves within this double tension: animating the inanimate, and distorting through artifice whatever is being represented. The exhibition brings together artistic practices that question the relationship between command, animation and subjectivity, exploring what happens when an apparently inert object or subject is invested with agency, a history, a desire or a voice.

Opening the exhibition is *Primal Fears*, two large, monstrous, deformed ceramic hands by **Anita Muçolli**, resembling two giant spiders stripped of their web. The hand is where the body enters into relation with the world, but also the first tool through which something can be grasped, moved, built, commanded. Muçolli’s hands neither hold nor move anything: they are themselves the product of fabulation. A little further on stands a rocking horse, perhaps one of the animals most closely tied, in Western culture, to the idea of power: mount, military instrument, sign of prestige. Here it appears as a toy animal in reflective metal, taking us back to that form of childhood animism in which an object can become a companion, a steed, a living being. Beside it are the bridle and blinkers of a real horse: like the strings of a marionette, a device of command that restricts the gaze, directs movement and limits its possibilities.

In the same room, **Andreea Anghel**’s *No country*

for Old Men juxtaposes a bikers’ orgy, taken from a publication on the red light district of St. Pauli in Hamburg, with two Punch and Judy puppets covering their faces. Their gesture introduces a form of modesty, fear or refusal into the scene, evoking the conflict between an established moral order and what that order perceives as deviance. The puppets, rooted in a pedagogical and reactionary tradition built on caricature and punishment, seem to call into question the very thing they stand for: the judging apparatus suddenly finds itself overwhelmed by the scene it is meant to control. In *Body Language*, sarcasm works almost in the opposite direction: a small grinning devil is superimposed on a tangle of bodies drawn from neoclassical imagery, introducing a grotesque presence into a system founded on order, measure and the ideal body.

In **Liselor Perez**’s *Chiffonière*, a puppet is perched on a shelf, as if just woken from sleeping on a table, the centrepiece still stuck to its face. It carries with it a domestic idea of home and of the archive: on its chest it keeps a meticulously ordered stack of folded cloths. Then, in the drawing *Alcove*, a young girl leans out of a window, suspended in a state of waiting. The house thus also becomes the site of an autonomy yet to be won, where the adolescent observes the world from a position that does not yet allow her to fully move through it.

Opposite, a yellow mask by **Dardan Zhegrova** seems instead to be waiting to be worn. In Zhegrova’s practice, closely tied to performance and to

the queer community, the mask becomes a tool of impersonation and of shifting identity. The artist’s texts, often built on a relationship between an “I” and a “you”, blur the boundary between the one who speaks and the one who is impersonated, as well as that between person and persona. Time, too, tends to lose its linearity, while masculine and feminine attributes are taken on, blended and traversed. The mask opens up the possibility of an alternative construction of identity.

Barbara Prenka’s *As far as I can’t* occupies the space like a large stage curtain, a drape that once again recalls the domestic sphere. Yet here the curtain seems to withdraw from its own function: rather than covering and separating, it opens up the space and makes its relationships visible. Embroidery, a practice bound to repetition and to the handing down of gestures, becomes a way of reproducing memory, through which what has been can be inscribed anew in the present.

Next, **Oliviero Fiorenzi**’s masked shadows seem to have escaped from their little theatre and invaded the exhibition space. The characters wander about, held up by their own rods, out of proportion with the bodies they support: a man dressed as a swallow, a figure masked as a horse, bodies that seem to waver between animal, actor and marionette. The theatrical device is laid bare here and becomes part of the character itself. The scene thus spills beyond its own limits, and the representation begins to narrate its own workings too, in a kind of metanarrative in which the

animator and the animated end up coinciding.

*“Addio, false friends! You cheated me once, but you will
never catch me again.”*





Anita Muçolli

Primal Fears (2025)

Glazed ceramic

60 x 29 x 10 cm/each

Anita Muçolli

As a Kid, a Horse Once Bit Me on the Chest While I Was Wearing a Shirt with Flowers on It. Horses See a Dichromatic Color Spectrum from Yellowish to Bluish — Guess the Colors of the Flowers (2025)

Steel

90 x 70 x 45 cm



Anita Muçolli
Tools of Poewer (2025)
Steel
50 x 40 cm





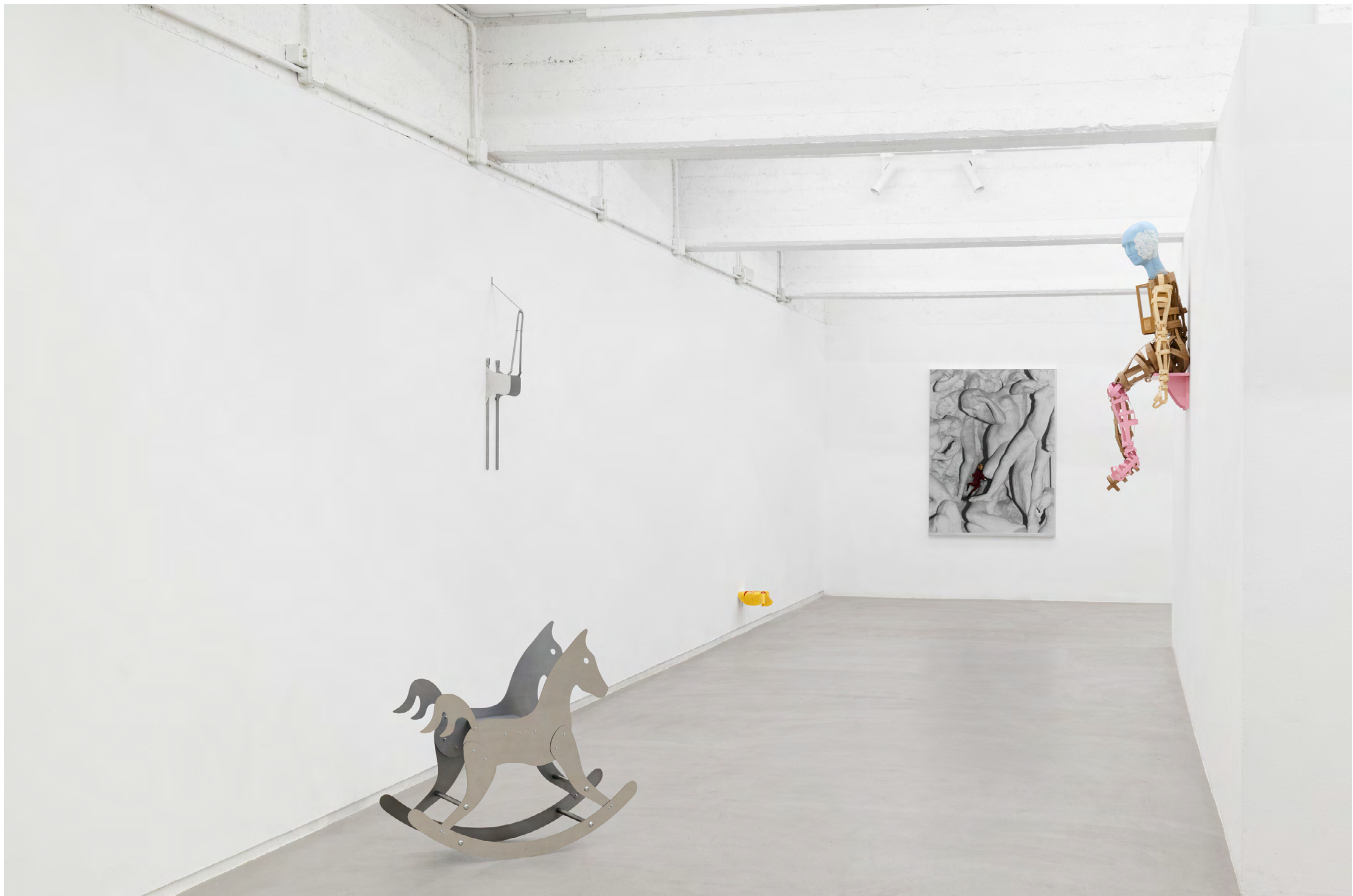
Andreea Anghel

No country for Old Men (2026)

Found objects (antique Punch & Judy puppets),
UV print on vinyl, fibreboard, wood, stickers,
polypropylene sheet, acrylic paint, polymer coating
202 x 82 x 10 cm









Liselor Perez

Chiffonière (2026)

Silicone, batting, veneer wood, wood, rivets, miniature display case, shelf

145 x 80 x 50 cm





Dardan Zhegrova

Mask (2026)

Textile

30 x 30 cm

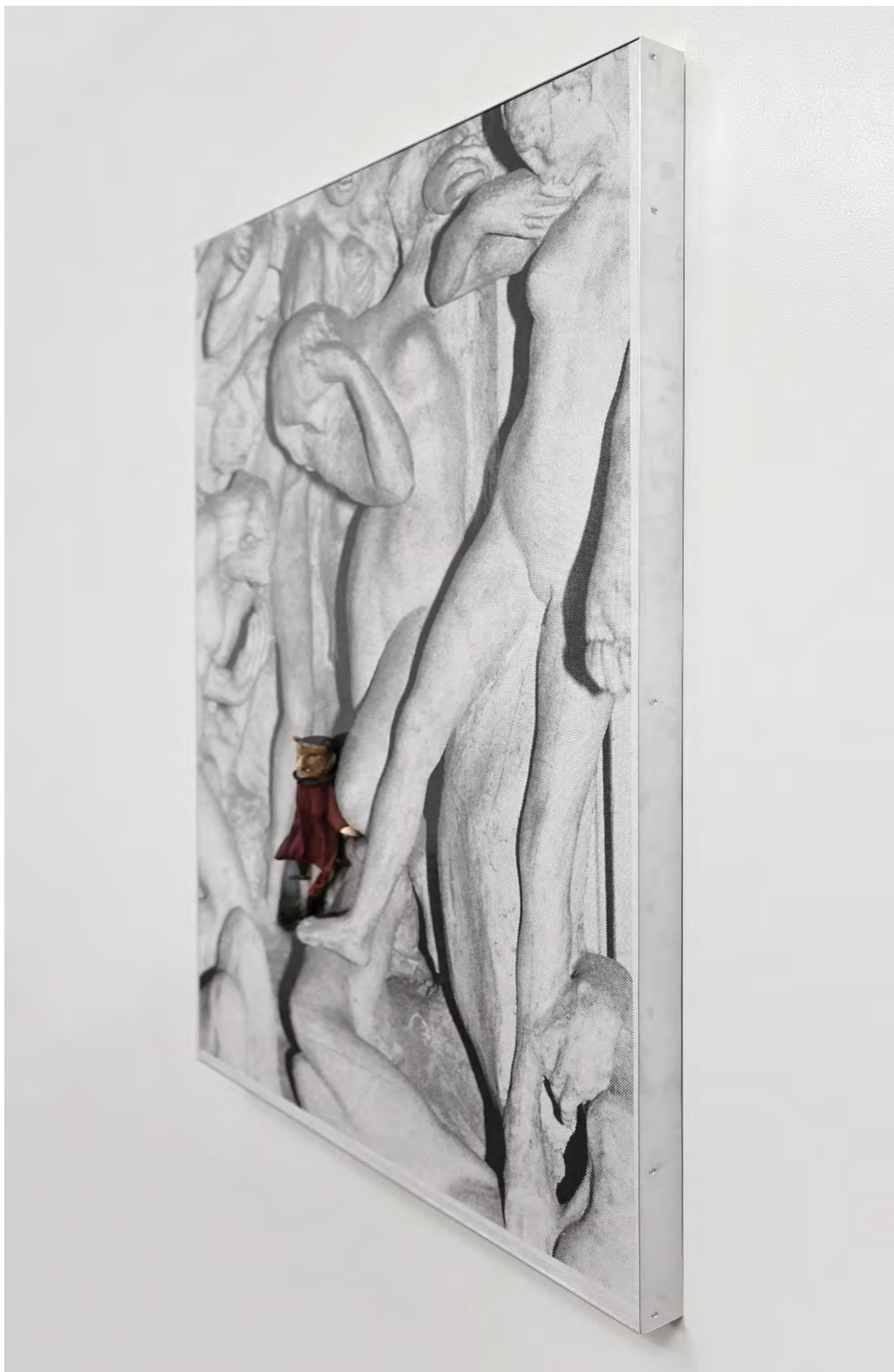


Andreea Anghel

Body Language (2026)

Found object (antique Punch & Judy puppet - The Devil), UV print on vinyl, fibreboard, wood, styro-foam, aluminium, acrylic paint, polymer coating
160 x 120 x 10 cm









Barbara Prenka
As far as I can't (2026)
Silk curtains, hand-sewn
257 x 220 x 65 cm



Anita Muçolli

We Are all the Monsters We Create - within Human Sheels (2025)

Glazed ceramic

45 x 45 cm





Oliviero Fiorenzi
Uomo Rondine (2026)
Painted wood
170 x 115 x 1 cm



Oliviero Fiorenzi
Uomo Cavallo (2026)
Painted wood
225 x 120 x 1 cm



Oliviero Fiorenzi

Gatto Alato (2026)

Painted wood

85 x 72 x 1 cm



Oliviero Fiorenzi
Hypnos di profilo (2026)
Painted wood
34 x 60 x 1 cm





Oliviero Fiorenzi
Hypnos Frontale (2026)
Painted wood
34 x 60 x 1 cm

Oliviero Fiorenzi

Luna (2026)

Painted wood

40 x 33 x 1 cm





Liselor Perez
Collant (2026)
Wood, pencil on paper
11.8 x 11 x 11 cm



Liselor Perez

Alcove (2026)

Pencil on paper, wooden window

60 x 45 x 2.5 cm





Oliviero Fiorenzi

Teatrino (2026)

Painted wood

63 x 74 x 2 cm



Dardan Zhegrova

Lucky's Masks - Purple, Blue, Yellow (2026)

Mixed media on textile

Variable dimensions





Dardan Zhegrova
Orgiastic Rites #1 (2026)
Pencil on paper
33 x 45 cm

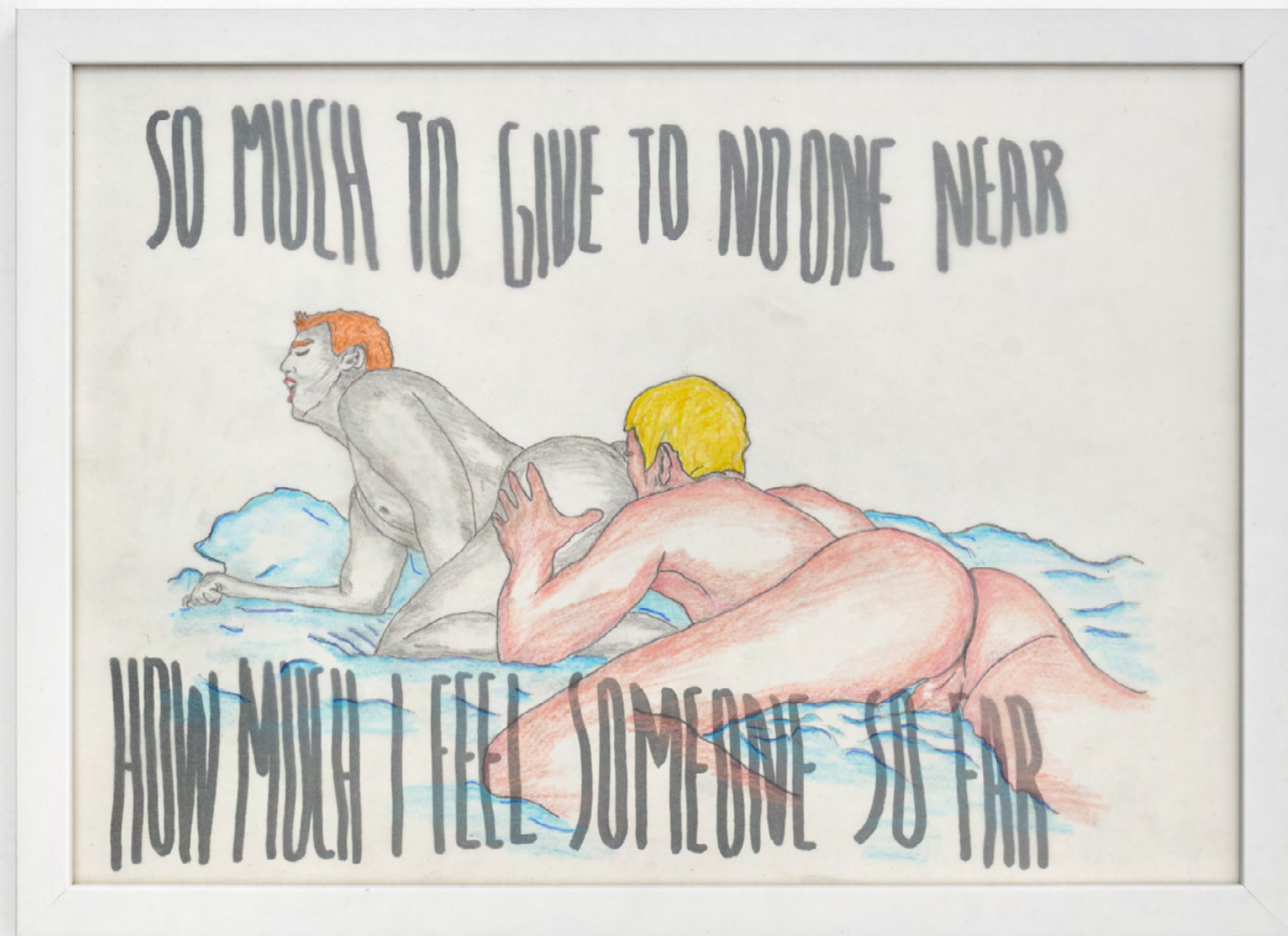


Dardan Zhegrova

Orgiastic Rites #2 (2026)

Pencil and marker on paper

33 x 45 cm



Dardan Zhegrova

Orgiastic Rites #3 (2026)

Pencil and marker on paper

33 x 45 cm



Dardan ZHegrova

Orgiastic Rites #4 (2026)

Pencil and marker on paper

33 x 45 cm

ANDREEA ANGHEL
(ROMANIA, 1990)

Born in Romania in the early 1990s, Andreea Anghel has lived and worked in Wrocław, Poland, since 2011. Her work combines ready made objects, found pieces of furniture and assemblage, understood as a technique of writing, with elements built from scratch and cabinets of curiosities that require a durational, intuitive emotional labour. Starting from situations and elements that seem ordinary at first glance, Anghel overturns that apparent simplicity and brings out a sense of the uncanny, with a sensibility that conveys both care and irony. The artist's practice delves into visual and symbolic layers, placing emphasis on manual and emotional labour and often raising questions of identity, memory and the relationship between the entity and its surroundings. By layering strata that seem distant in meaning and history, Anghel creates three dimensional compositions charged with symbolism, which evoke personal memories and question the perception of reality. Over the past decade her work has been presented in solo exhibitions at Zina Gallery, Cluj Napoca (2022), Galerie Klubovna, Brno (2019) and 66P Subjective Institution of Culture, Wrocław (2025/2026). Her works have been included in numerous institutional group exhibitions across Central and Eastern Europe, including Bunkier Sztuki and the International Cultural Centre in Kraków (2025), the 11th Youth Triennial in Orońsko (2026) and Copperfield, London (2024), as well as fairs such as Art Brussels and Art Warsaw with Suprainfinit Gallery, Bucharest. Anghel received a special mention at the Allegro Prize (2022) and the New Artist Award at Plymouth Contemporary (2017). The artist's works are held in public collections including the National Museum of Contemporary Art in Bucharest.

OLIVIERO FIORENZI
(ITALY, 1992)

Born in Osimo in 1992, Oliviero Fiorenzi lives and works in Milan. His research explores the interplay between wind, landscape and community through kinetic devices and installations activated by the movement of air, understood as a symbol of connection and renewal. Fiorenzi's practice is often collective and performative, placing public participation and context at its core. The artist has exhibited in institutional and independent spaces including the Italy Pavilion at Expo 2025 Osaka, Fondazione Giangiacomo Feltrinelli, Triennale Milano, Manifattura Tabacchi in Florence, Fondazione Pescheria in Pesaro, Ex Dogana in Rome, La Mole in Ancona, The Address Gallery in Brescia and Sonnenstube in Lugano. Fiorenzi has also collaborated with institutions and organisations such as Dynamo Camp, Ca' Foscari University of Venice and Pesaro 2024, Italian Capital of Culture.

ANITA MUÇOLLI
(KOSOVO, 1993)

Born in Switzerland in 1993 to a Kosovar family, Anita Muçolli lives and works in Basel. Her practice explores the psychological impact of objects, buildings and spaces. Starting from existing elements, the artist relocates them into new constellations, new materials or a refined, essential formal language, and through this process of estrangement and distillation investigates the expressive qualities of spaces and objects, as well as the social and political intentions that guided their design. Muçolli casts a critical eye on the Western conception of progress, founded on the belief that every problem of humankind can be solved through ever newer technologies. What on one hand appears as essential, efficient design geared toward performance reveals on the other an increasingly evident loss of the spiritual, emotional and ethical dimension: an entanglement of optimism, performance culture and fear that takes shape in abstract, ambivalent structures, reflecting on the gradual disappearance of the human dimension as the price of the pursuit of technological perfection. The artist has exhibited in numerous group shows, including Ifa Galerie in Berlin, Autostrada Biennale in Prizren, Kunsthau Baselland, Kunsthalle Palazzo in Liestal, the National Gallery of Kosovo in Pristina and Westfälischer Kunstverein in Münster. Her first solo exhibition was held at Sattelkammer in Bern, followed by presentations at Liste Art Fair Basel, Kulturfolger Zurich and Kunsthau Biel Centre d'art Bienne. In 2026 Muçolli was awarded the Manor Art Prize of the Canton of Bern, in 2021 the Helvetia Art Prize, and in 2022 she was among the winners of the Kiefer Hablitzel Göhner Art Prize; she has also been nominated for the Swiss Art Award 2024, the Shizuko Yoshikawa Award and the Prix Mobilière. Muçolli earned a BA in 2020 and an MA in 2022 from the Basel Academy of Art and Design FHNW.

LISELOR PEREZ
(FRANCE, 1999)

Born in Montélimar, France, in 1999, Liselor Perez lives and works in Paris. She creates uncanny domestic universes populated by dolls and marionettes that dissolve the boundary between object and body. Her figures, at once fragile and imposing, address intimacy, care and vulnerability through the unstable territories of childhood, memory and domesticity, questioning inherited roles, identities and hierarchies. After earning a BFA at Villa Arson, Nice, in 2022, Perez graduated in 2025 from the École nationale supérieure des Beaux Arts de Paris; in 2023 and 2024 the artist also took part in a ceramics exchange programme at Tokyo University of the Arts, Geidai. In 2026 Perez was selected for the residency programme at Villa Dufraine, and that same year her work was presented in a group exhibition at Zachęta National Gallery of Art in Warsaw and in a solo presentation in the Statements sector of Art Basel with Sans Titre. In 2025 the artist received the fifth Rubis Mécénat Prize, which provided curatorial support from Julia Marchand and a production grant for an installation presented in the Church of Saint Eustache, Paris, in October of that year. Perez has taken part in numerous group exhibitions, including Frac Île de France in Romainville (2024), the Palais des Beaux Arts de Paris (2025), Supérette, Centre d'art contemporain de Malakoff (2025), and Sans Titre, Paris (2023 and 2025).

BARBARA PRENKA
(KOSOVO, 1990)

Born in Gjakova, Kosovo, in 1990, Barbara Prenka lives and works between Venice, Bolzano and Berlin. Her artistic practice stems from an engagement with memory, understood not as a stable archive of the past but as unstable matter, continually rewritten by the present. The artist is interested in how what we remember, forget or believe we recognise shapes the construction of identity and alters our perception of time. Prenka's work moves through past, present and future as temporalities that overlap, rub against one another and leave traces in each other, so that the artwork becomes the place where this instability can take form without necessarily being resolved. The research often begins with objects, materials and gestures from everyday domestic life. Fabrics, curtains, blankets and seams are removed from their usual function and subjected to decomposition, transformation and recomposition, since for Prenka sewing, embroidering, cutting and repeating are acts through which time is materially deposited in the work, where making and unmaking belong to the same process. A graduate of the Accademia di Belle Arti di Venezia, the artist has shown in group exhibitions at the National Gallery of Kosovo, Kunstquartier Bethanien in Berlin, Galerie Italienne in Paris, Tommaso Calabro in Milan and Biennale Gherdëina 8, among others. Her most recent solo exhibitions were presented at the Asim Vokshi Palace of Culture (2026), Lottozero in Prato (2025) and A plus A Gallery in Venice (2025). Prenka has taken part in fairs such as Zona Maco, Artissima and Arte Fiera Bologna, where she won the Euromobil Under 30 Prize in 2015, and in residencies including Bocsart, Palazzo Monti and Lottozero.

DARDAN ZHEGROVA
(KOSOVO, 1991)

Born in Pristina, Kosovo, in 1991, Dardan Zhegrova lives and works in the city. Zhegrova's practice unfolds through sculptural, installation and performative works, often originating from poetic texts that serve as the starting point for new pieces. The poems interweave episodes actually lived and partly imaginary narratives, told mostly in the first person, in which the narrator addresses a real or imagined interlocutor constantly sought by the artist. In the writing, the conventional categories of she and he disappear, as the story is built solely in the space between an I and a you, and the boundary between subject and addressee gradually tends to dissolve. This suspension of narrative conventions recalls the temporal dimension of poetry, where past, present and future coexist and overlap, while the continual crossing of narrative, temporal and identity boundaries reflects Zhegrova's queer perspective, which moves freely between attributes traditionally associated with the feminine and the masculine, rejecting any normative conception of gender. The artist has presented solo exhibitions and performances at the National Gallery of Kosovo in Pristina (2023), Meredith Rosen Gallery in New York (2022), Akademie der Künste der Welt in Cologne (2024), KW Institute for Contemporary Art in Berlin (2018) and LambdaLambdaLambda in Pristina, as well as a live poetry performance at Dodona Theatre as part of Manifesta 14. Zhegrova's work has been included in group exhibitions and biennials such as MUDAM Luxembourg (2024), Galleria Continua (2025), Kunstverein Braunschweig (2025), the 4th Autostrada Biennale (2023), Hessel Museum (2022) and the 4th Art Encounters Biennial in Timișoara (2021). Recognitions include the Artist of Tomorrow Young Visual Artist Award

(2016) and the Gjon Mili Award of the National Gallery of Kosovo (2017), and the artist has taken part in residencies at the Swiss Institute in New York, Villa Romana in Florence and Vila31 Art Explora in Tirana (2026).



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