

*Echo's Hunger*

Eyrie Alzate, Terry Atkinson, Phung-Tien Phan, Maria Toumazou, Tanja Widmann/ produced by Johannes Porsch

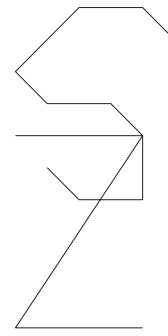
March 8 – April 20, 2025

Cursed to repeat the words of others, Ovid's Echo is never able to articulate herself fully, constructing a Self only through fragments of the language around her. In a tale of fractured subjectivity, repetition, and unfulfilled desire, the Lacanian 'I', lingers as a fiction. Here, the Self emerges as contingent on language and its law. Perpetually misidentified in societal and culturally produced images, it slips between presence and misrecognition.

*Echo's Hunger* wrestles with a fundamental contradiction: how art, while positioned as a site of potential critique, might nurture rather than threaten the delineations of Self, and continuously reproduce the very subjectivity it seeks to challenge. Indeed, the yielding to the law might be read as a compulsion, the consequence of holding on to one's own existence, that is epitomized in the predicaments of artistic critique: in the proto-neoliberal, creative subject of self-realization; in the historically disputed but never abandoned correlation between the artist's identity and their "authentic" expressions; or in the self-referential projections at play in the process of perception.

These works linger in the slips, gaps, and missteps that allow fragmentation, inconsistency, and misidentification to persist. They engage with the instability of images and languages and the ways in which meaning shifts through repurposing, repetition, and decay. A psychoanalytic dilemma gives way to a materialist response: an approach that understands art not as static, but as a juncture within the cycles of circulation and detritus on which the fundamentals of a neoliberal subjectivity depend. Like the "I", the art object is never fixed, but malleable, a flickering presence that both resists and succumbs to the forces that shape it. How would it be possible to disrupt this reproductive cycle of psychological, socio-economic and institutional attachments and desires, rather than perpetuate it? Can the "I", with its pressures of self-expression and self-realization, be undone? And if so, then what?

curated by Dara Jochum and Franziska Sophie Wildförster



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### List of Works

#### Corridor

Maria Toumazou, *Replica of a Gift from my parents' wedding*, 2025  
sewn heat-resistant glass fibre, wiring  
100 x 35 x 25 cm

#### Room 1

Terry Atkinson, *Silver Signature/Enola Gay*, 1990  
mixed media on card  
50.1 x 69.7

Maria Toumazou, *Capture*, 2025  
pre-cut tissues, one part of a found mouth-blown candle holders, parts of plastic plotter roll holders  
180 x 30 x 13 cm

Eyrie Alzate, *Robert and Guard*, 2024  
acrylic, laser print, gouache, colored pencil, tape, collage on paper  
22 x 29 cm

#### Room 2

Terry Atkinson, *Enola Gay, Bunker Slit, Wall Signature*, 1993  
pastel on paper  
51.5 x 64 cm

Eyrie Alzate, *Untitled*, 2025  
laser print, gouache, ecoline, colored pencil, sumi ink  
22 x 29 cm

Eyrie Alzate, *Robert, Maps*, 2024  
laser print, gouache, ecoline, colored pencil, acrylic on paper  
22 x 29 cm

Eyrie Alzate, *Quartet, radio, mirror*, 2024  
laser print, gouache, ecoline, tape on paper  
22 x 29 cm

Eyrie Alzate, *Eyrie and Queequeg*, 2024  
laser print, tape on fabric and paper  
22 x 29 cm

Eyrie Alzate, *Compressor*, 2025  
laser print, gouache, marker on paper  
22 x 29 cm

Tanja Widmann, *B-side SL (Girlfriends) Plot* from the series *Lying Daughters*. Produced by Johannes Porsch, 2025  
inkjet prints, yellow masking tape on White FH Particle Board  
140 × 100 × 1.9 cm

Tanja Widmann, *B-side SL (Girlfriends) Outline* from the series *Lying Daughters*. Produced by Johannes Porsch, 2025  
inkjet prints, yellow masking tape on White FH Particle Board  
120 × 100 × 1.9 cm

Phung-Tien Phan, *1957/2022, 1961/2022, 2022*  
2 vintage lamps, 2 Vietnamese straw hats, 1 laser pointer, tape  
dimensions variable

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