

68projects by KORNFELD presents

Stay

Franziska Klotz & Antonia Wright

Opening: 10. September 2026 | 6-9pm

Exhibition: 10. September – 22. October 2026 | 11am-6pm

Stay, Remain, Endure. The title of the exhibition sounds like an imperative – directed at the figures in the paintings and videos by Franziska Klotz and Antonia Wright, but also at us as the viewers: don't look away, but stay and endure the moment when a familiar order begins to falter.

Titled "Stay," we are presenting new works by Berlin-based painter Franziska Klotz in dialogue with videos by Cuban-American artist Antonia Wright for the first time. Both are interested in how power relations inscribe themselves into spaces, images, and bodies, how we move within them, and what happens when this order becomes fragile. While Franziska Klotz examines power as a spatial and social staging, Antonia Wright makes her own body the site of this confrontation.

In Franziska Klotz's large-format interior paintings, opposites collide. Banquet table, feast, and chandelier appear as insignia of bourgeois representation, yet the carefully composed scenes reveal a world that has fallen out of balance: "Das große Fressen" (The Great Feast) shows a table whose chaotic disorder of broken crockery and food remnants evokes a bacchanal rather than a formal dinner; in "Die Debütantin" (The Debutante), a young person crouches on the white tablecloth, a crystal chandelier has crashed onto the surface, and anonymous men dressed in black applaud. The dark figures, headless "representatives of the mute constraints of bourgeois rule," as Franziska Klotz describes them, uphold an order whose symbols still exist but whose self-evidence has become fragile. Decay and collapse appear as a peculiar spectacle that is not prevented but applauded: decadence as ritual, violence as still life.

Youth, on the other hand, seeks a way out: though seemingly indifferent, they are entirely present with themselves. In other works in the exhibition, too, they appear either self-assured and alone or in intimate embrace, representing nothing but themselves. "Stay Ugly" reads the inscription on one person's jacket. Perhaps a form of resistance is already embedded here: the attempt to escape the rituals and expectations of an existing order.

In a third group of works, two life-sized guardian figures reveal further fractures in this order. One, dressed in colorful (paper) scraps, resembles a lovable ragpicker more than anything else; the other seems helplessly entangled in its own camouflage suit. The protective shells have become fragile, the figures anything but authoritarian guardians.

Her most recent works, Franziska Klotz notes, "show rule, or perhaps ruling violence, not only as external power, but as something that perpetuates itself in people, spaces, and rituals. They tell of an order that becomes fragile from within—between adaptation and withdrawal, control and dissolution."

As a painter, Franziska Klotz visibly maintains her distance, constructing pictorial spaces that she populates with figures without appearing as a protagonist herself. Antonia Wright's videos, by contrast, shift this gaze into her own body. The artist herself is the protagonist of her works; her body becomes the medium and measure of her engagement with structures (of power). This physical immediacy is also echoed in the sound: each of the videos includes a soundtrack that reflects and amplifies its visual strategy – in "Hungry" and "Whole" through distorted location sound, in "And so with ends comes beginnings" through a spherical soundscape composed specifically for this work by Jason Ajemian, interwoven with the artist's breath.

"Hungry" shows the artist in the waiting area of a car rental agency, eating fast food and drinking from a large paper cup with a straw. Played at noticeably increased speed, the casual act of eating appears as an almost animal-like driven hunger in a neutral non-place of consumption. In "Whole", the artist sits in profile in a car, seemingly producing nine differently colored eggs intact from her mouth. Only the view of the outside world running backward reveals that she is in fact eating and chewing the eggs. Eating is reversed into birth, devouring into production. The body becomes the stage of a system that must produce ever more.

In the video "And so with ends comes beginnings," the breathing belly of the pregnant artist first appears as an island slowly sinking into a silvery sea; the sea itself is then overlaid with cranes and urban structures. By placing her own body at the centre of the work, Wright transforms an intimate experience into a reflection on the conditions into which new life is born. Hope and vulnerability coexist as the anticipation of motherhood meets the uncertainties of a world in profound transition. The body becomes a site where personal experience and collective reality converge, embodying both the promise of new beginnings and the weight of an unpredictable future.

In the dialogue between the works of Franziska Klotz and Antonia Wright, it becomes visible how power inscribes itself into images and bodies while simultaneously becoming fragile. The works of both artists ask what it means today to be part of such an order, and what figures might look like who are beginning to step out of it.

Franziska Klotz (born 1979 in Dresden) lives and works in Berlin. She studied painting at Kunsthochschule Berlin-Weissensee, where she received her diploma in 2005 and, in 2006, completed her master's studies with Werner Liebmann. She was awarded the Max Ernst Scholarship of the City of Brühl and was a fellow of the German Cultural Academy Tarabya in Istanbul in 2015 and 2018 at the invitation of the Goethe-Institut. Her work has been shown at, among others, the IV Moscow International Biennale for Young Art, the 56th October Salon in Belgrade, Fanø Art Museum in Denmark, Hamburger Bahnhof – Museum für Gegenwart in Berlin, as well as in the solo exhibitions "Ölregen" at Kulturforum Schorndorf and "sur-faces" at Städtische Galerie Dresden. Works by Franziska Klotz are held in numerous private collections and in the collection of Städtische Galerie Dresden.

Antonia Wright (born in Miami, Florida) is a Cuban-American artist who lives and works in Miami. In her multimedia practice with video, performance, photography, sound, light, sculpture and coding, she investigates structures of power, with her own body serving as a central medium. She studied at The New School, the International Center of Photography (ICP) and the School of Visual Arts in New York. Her work has been shown at, among others, Pérez Art Museum Miami, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Havana Biennial, and is represented in major collections such as Pérez Art Museum Miami, El Espacio 23 and The Bass.

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