

I Ciclopi (Eye, Camera, Myth)

*Dora Budor, Jana Euler,
Jasper Marsalis, Simon Dybbroe Møller,
Nina Porter, Margaret Raspé,
Davide Stucchi.*

Curated by *Saim Demircan*
2 April – 28 June 2026

In a short text titled 'Art Through the Camera's Eye' (c.1971), Robert Smithson imagines the camera store as a setting for a horror film based on the myth of the Cyclops, as it appears in Homer's *The Odyssey*. In Smithson's version, the camera store would replace the cave where the Cyclops Polyphemus traps Odysseus and his men, and Odysseus himself would play the role of the camera clerk: "Each click would expose the clerk and his store to partial annihilation," he writes. Here, the camera lens is the cyclopic eye, watchful and devouring, which "alludes to many abysses." To be seen through this single eye meant death, suggests Smithson, who himself was overwhelmed by the plethora of camera technologies available at the time, and suffered fatigue at the "sight of rows of equipment."

The presence of the camera in everyday life is now ubiquitous – in a sense, we are all living in Smithson's camera store. Taking up this connection between the singular eye and the camera's lens, *I Ciclopi (Eye, Camera, Myth)* brings together artworks that demonstrate forms of cyclopic vision by alluding to, repurposing, or modifying camera technologies, to consider how we see or are seen through a one-eyed point of view. This motif runs throughout the show, beginning with Jasper Marsalis' *Eye 3 (2026)* [9] for which the artist has developed software that recognizes a person's eye, transmitting its image from a video camera to a small monitor installed in another part of the exhibition. The setup of equipment in the entrance of INCURVA deliberately stages this process, riffing off the cult of personality whereby no-one is safe from an ever-present predatory eye.

Elsewhere in the exhibition, other artists have innovated with cameras, with precedent set by Margaret Raspé's 1983 film, *Gelb, Rot und Blau entgegen* (Towards Yellow, Red and Blue)[2]. In the late 1970s, Raspé devised and built a 'camera helmet' to record often mundane, domestic chores and her own expressionistic

painting (in the final shot of *Gelb, Rot und Blau entgegen*, the artist turns to face a camera set up to document her painting). While this subjective point of view has been mainstreamed in the advent of GoPro technologies, Raspé filmed directly what she saw as a 'camera-woman-machine'.

Raspé's embodiment of the camera further suggests that the eye cannot exist without a body, or support, which is touched upon in the works of Nina Porter and Davide Stucchi. Made from hollowed wooden spheres, Porter's simple, pinhole cameras resemble singular disembodied eyeballs, which, like cameras, are useless without someone to operate them. These works are made to be used at specified points in the future, indicated by titles such as *Winter 35*, *For the year 2065*, and *summer 2074* (all 2025) [8,3,5], a built-in futurity that nonetheless connects photography to its rudimentary beginnings. While the camera, as a proxy for the eye, needs some kind of body or tripod to hold it, Stucchi has made a new sculpture for INCURVA's window display, imagining it as belonging to the camera store in Smithson's text. A cluster of tripods holds up a circular glass top to create a display table for a camera. In the space, pieces of brightly colored tape affixed to the floor demarcate the placement of a tripod's legs - often used by paparazzi photographers whose job is to pursue celebrities.

Other works represent passages of time in relation to technological changes. In Simon Dybbroe Møller's sculpture, *News* (2010) [11], a 16mm film is projected onto the flat surface of a rear projection television screen. Dybbroe Møller filmed simplified, ad hoc versions of global news broadcasting logos that incorporated the singular eye in their program's title sequences and idents. Its soundtrack, a drunken rendition of CBS' jingle, imbues the work with a foreboding sense of an ancient chant. Dora Budor, similarly, has folded several mediums into her piece, *Drama in a Dramatized Society* (2025) [12].

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This so-called 'video sculpture' is a makeshift cube monitor made from a found champagne shipping box left over from a New Year's celebration, and a Fresnel lens, which warps and distorts scenes from Marcel L'Herbier's 1928 silent film *L'Argent* seen through it. Like Dybbroe Møller, Budor's use of materials refers to developments in viewership; the Fresnel lens was used regularly in cathode ray tube monitors before flatscreen technology. The flattening of the image over time also speaks to a cyclopean vision that lacks depth.

Jana Euler's *Camera 4 (Lumix)* in use since 2018 (2021) [10] is one of a series of paintings of popular Single-Lens Reflex film camera brands, such as Canon, Minolta, and, in this case, Lumix. Like many of her other paintings, the frame is a container for the image – here, the dimensions of the canvas match the shape of the camera as seen from the front. Scaled up, however, the lens appears as a gigantic eye protruding into space. In *JCiclopi (Eye, Camera, Myth)*, Euler's painting is positioned in the centre of the show to create an omnipresence, magnifying the contemporary sensation that one can be captured on camera and recorded at any given moment.

Biographies

Dora Budor (b. Zagreb, Croatia) is a New York-based artist and writer. Budor's work has been featured in major international exhibitions, most recently the Whitney Biennial (2024), the 15th Gwangju Biennale (2024), and the 59th Venice Biennale (2022). Her upcoming and recent solo institutional exhibitions include Bonner Kunstverein (2026), Neue Berliner Kunstverein / n.b.k. (2026), Nottingham Contemporary (2024), Kunsthau Bregenz (2022), and Kunsthalle Basel (2019). She is currently a professor at the Städelschule in Frankfurt.

Jana Euler (b. 1982, Friedberg, Germany) lives and works in Frankfurt and Brussels. Selected solo exhibitions of Euler: the Leopold-Hoesch-Museum, Düren (2024–25); WIELS, Brussels (2024); Artists Space, New York (2020); Stedelijk Museum, Amsterdam (2017); Portikus, Frankfurt (2015), and Kunsthalle Zürich and Bonner Kunstverein (2014–15). Significant group shows include the 59th Venice Biennale, The Milk of Dreams (2022); Museum Brandhorst (2023); The Museum of Modern Art (MoMA), New York (2023); Kunstmuseum Basel (2022); Fondazione Prada, Milan (2021); KW Institute for Contemporary Art, Berlin (2021); Manifesta 13, Marseille, France (2020); Museum für Moderne Kunst, Frankfurt (2019); Tai Kwun, Hong Kong (2019); mumok, Vienna (2018); ICA Miami (2017–18); Musée d'art moderne et contemporain, Geneva (2017); and the Whitney Museum of American Art, New York (2013).

Jasper Marsalis (b. 1995, Los Angeles, US) lives and works in London, UK. He graduated with a BFA from The Cooper Union in 2017. His upcoming and recent solo exhibitions include Chisenhale Gallery, London, UK (2026); Aspen Art Museum, US (2025), Emalin, London, UK (2024), Kristina Kite Gallery, Los Angeles, US (2023); Emalin, London, UK (2022); Midway Contemporary Art, Minneapolis, US (2020); Kristina Kite Gallery, Los Angeles, US (2020); and Svetlana, New York, US (2018).

Simon Dybbroe Møller is currently Professor at the Royal Danish Academy of Fine Arts School of Sculpture in Copenhagen where he curates the performance series Why Words Now. Simon Dybbroe Møller had solo shows at Kunsthal Charlottenborg in Copenhagen Contemporary Art Centre in Vilnius, CAPC in Bordeaux, Kunsthalle Sao Paulo, Belvedere 21 in Vienna, Fondazione Giuliani in Rome, Kunstverein Hannover and Frankfurter Kunstverein. His work was included in the 1st Klaipėda Biennial; the 14th Taipei Biennial, the 5th Moscow Biennial, the 9th Berlin Biennial, the 2nd Turin Triennial, Momentum - the 6th Nordic Biennial and in group exhibitions at Barbican in London, MAST in Bologna, SMK National Gallery in Copenhagen, Palais de Tokyo in Paris, MOCA Detroit, CCA Wattis in San Francisco, Centre Pompidou in Paris, Hamburger Bahnhof in Berlin, MMK Frankfurt am Main, Museum of Contemporary Art Tokyo, Art Sonje in Seoul, Museum Ludwig in Cologne and KW in Berlin.

Nina Porter (b. London, 1994) lives and works between London and Frankfurt. Recent exhibitions have been held at Theta, New York; a. SQUIRE, London; Sweetwater, Berlin and Petrine, Paris.

Margaret Raspé (1933–2023) Raspé's films gained early international recognition at venues like Anthology Film Archives and the Hayward Gallery. In 2023, her work was the subject of a major retrospective at Haus am Waldsee, Berlin, and is held in public collections including Museum Ludwig and mumok. Recent and upcoming exhibitions include Museum Tinguely, Basel (2026); EMST, Athens (2025); and Musée d'Art Moderne de Paris (2024).

Davide Stucchi (b. 1988) lives and works in Milan. Recent solo exhibitions include Centro Pecci, Prato, Italy (2025); Martina Simeti, Milan, Italy (2024, 2021); Deborah Schamoni (2020); Sundogs, Paris, France (2019); Gregor Staiger Zurich, Switzerland (2019). His work has been featured in group exhibitions at Museion, Bozen, Italy (2024); Palazzo Ducale, Genova, Italy (2023); Fitzpatrick Gallery, Paris, France (2021); MACRO museum, Rome, Italy (2020); Quadriennale di Roma, Palazzo Delle Esposizioni, Rome, Italy (2020); Stadtgalerie Bern, Switzerland (2020); Fondazione Sandretto Re Rebaudengo, Turin, Italy (2018); Kunstverein Düsseldorf, Germany (2017); Quadriennale di Roma, Palazzo Delle Esposizioni, Rome, Italy (2016).

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1. Davide Stucchi

Almost stable, 2026

Tripods, circular glass discs, tape
Dimensions variable

2. Margaret Raspé

Gelb, Rot, und Blau entgegen, 1983

Super 8, colour, no sound,
digitized, 30 min.

3. Nina Porter

For the year 2065, 2025

Camera: Wood, rubber, metal, cotton,
fibers, gloss paint, tape,
acetate, pins

29.5 × 30.5 × 31.4 cm in box*

4. Nina Porter

for early spring, 2029, 2025

Camera: Wood, rubber, metal, cotton,
pencil, paint

26 × 26 × 26.3 cm in box*

5. Nina Porter

Summer 2074, 2025

Camera: Wood, rubber, metal, tape,
plastic, paint, paper

23.5 × 22.9 × 22.9 cm in box*

6. Nina Porter

200 million light years, 2025

Camera: Wood, rubber, metal, paint

23.5 × 22.9 × 22.9 cm in box*

7. Nina Porter

Two running summers, 2058/2059, 2025

Camera: Wood, gloss paint, metal,
acetate, fabric, pins, sea grass,
fibers

29.8 × 29.8 × 27.7 cm in box*

8. Nina Porter

Winter 35, 2025

Camera: Wood, tape, rubber, metal,
fibers, plastic, foam

27 × 27 × 24.4 cm in box*

*box: calico, paint, ribbon,
foam, board

9. Jasper Marsalis

Eye 3, 2026

Max MSP, screen, screen holder, camera, tripod,
fresnel lights, light stands, zip ties
Dimensions variable

10. Jana Euler

Camera 4 (Lumix) in use since 2018, 2021

Acrylic on canvas

240 × 140 cm

11. Simon Dybbroe Møller

News, 2010

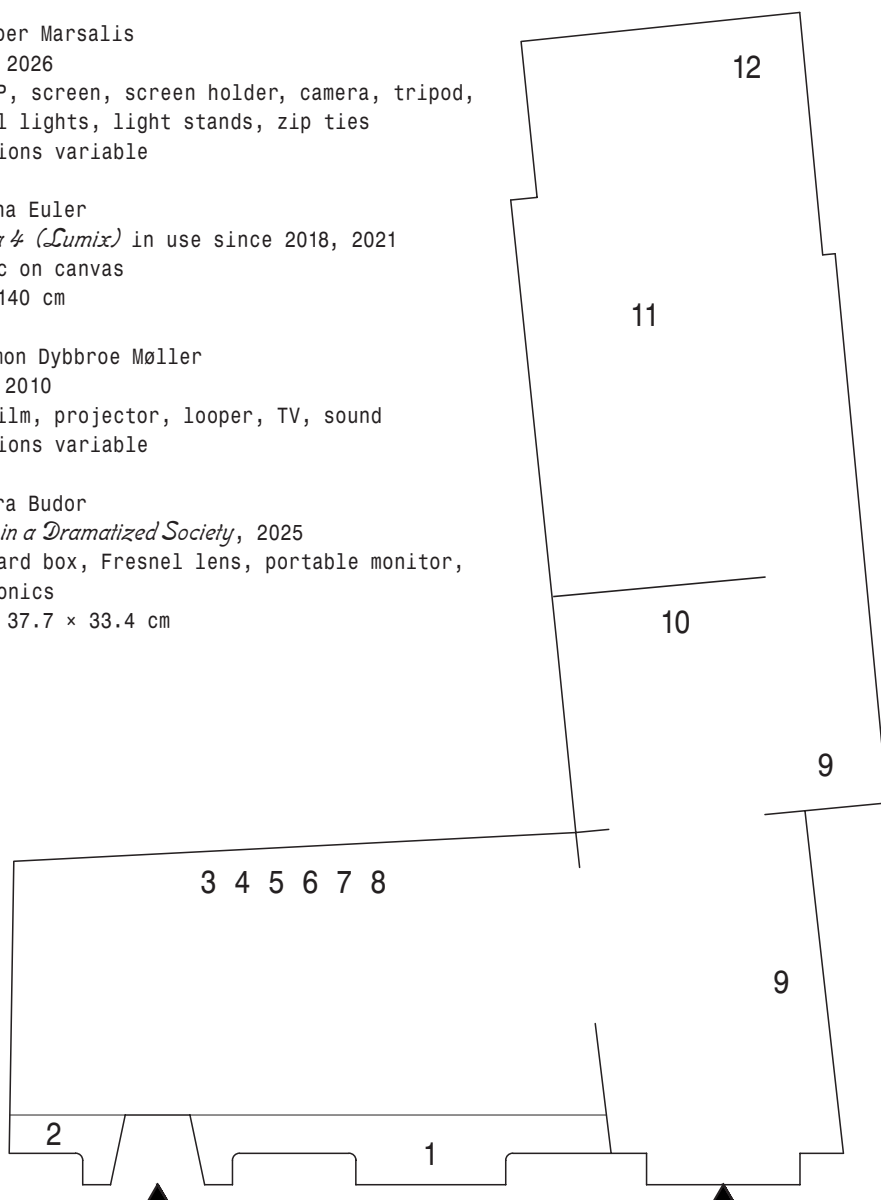
16mm film, projector, looper, TV, sound
Dimensions variable

12. Dora Budor

Drama in a Dramatized Society, 2025

Cardboard box, Fresnel lens, portable monitor,
electronics

29.2 × 37.7 × 33.4 cm



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