

Artists:

Niles Atallah, Cristóbal León & Joaquín Cociña,
Maurycy Gomulicki, Konrad Gubała,
Jerónimo Hagerman, Maria Joranko, Nihilist Church
(Justyna Baśnik, Paweł Baśnik, Jędrzej Sierpiński),
Theo Montoya, Mrozia 11,
Wiktoria Stribog & Aleksandra Waliszewska

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Ewa Szablowska,
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Nihilist Church
(Justyna Baśnik, Paweł Baśnik, Jędrzej Sierpiński)

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gothic fever

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part of the
26th TAURON
New Horizons International
Film Festival

24.07–23.08.2026

Studio BWA Wrocław
Ruska 46/301 (3rd floor)

EN

gothic fever



Gothic Fever is an exhibition drawn to the darkness pooling between the glare of two suns. One blazes over the tropics of Latin America; the other scorches summertime Wrocław.

The starting point for this exploration is a program within the 26th TAURON New Horizons International Film Festival dedicated to the tradition of Latin American Tropical Gothic. In the exhibition, we expand the geography of gothic sensibility, following its tropical manifestations from Latin America to Central Europe, where they find both differences and affinities in the works of Polish artists.

Gothic sensibility is sometimes equated with overwrought affectation—a phase one eventually grows out of. The exhibition proposes an alternative viewpoint. The gothic may be a perspective we sacrifice when we surrender to the routine of everyday life, acquiesce to the disenchantment of the world, and suppress its uncanny side. Artistic practice provides the tools to infiltrate areas of experience which routine and disenchantment have walled off—where the sublime can be clasped without tipping into the ridiculous, and where we can play with dread, darkness, and even death on our own aesthetic terms.

The exhibition foregrounds the performative and aesthetic potential of gothic. It is a sensibility drawn to the ornamentation and theatricalization of reality through costumes, masks, scenography, and ritual. Gothic possesses the capacity to traverse boundaries—not only geographical ones, but those dividing artistic disciplines, high and low cultural registers, and worldview from lifestyle. Although gothic frequently deploys the conventions and attributes of fantasy, the stakes are real—and as deadly serious as the dread of the darker sides of the world and human nature.

Gothic's subversive potential is a gauntlet thrown down before the regime of "good taste" and its gatekeeping. Since the Romantic era, gothic has inspired dissidents, so-called heretics, and nonconformists who have found in its aesthetic the means to express their dissent, channeling the instinct of negation into creative thrust.

The gothic lineage extends as far back as modernity and the deep shadows cast by the dazzling light of the Enlightenment. In the exhibition, we present contemporary manifestations of this tradition, mutating under the influence of technology, pop culture, horror, video games, and the internet. Surveying Latin America and our own Central European landscape, we find territories separated by vast geographical distance but bound by a post-Catholic imagination and the imposed status of former peripheries of the modern project.

Gothic desires differ in their expression; their fulfillment reveals surprising analogies. We find them in video works, animations, paintings, and performative gestures. In this space, the Baroque lushness, sensuality, and corporeality of Tropical Gothic take root in the Central European imagination—misty, shaken by cold shivers, and predisposed toward spiritual rumination. The temperatures of gothic fantasy may differ, yet we believe they are symptoms of the same fever.

Theo Montoya

—
Son of Sodom (Hijo de Sodoma)
2020
film, 14'

1

Theo Montoya dedicates his short film to the memory of his deceased friend, Camilo Najar, who was to star in his feature-length debut, *Anhell69*. A week after the casting, Najar overdosed on heroin. In both films, he appears as a ghost with his individual biography transforming into a portrait of an entire generation “dancing on the ruins of the past.”

Sodom, the biblical city wiped out by divine wrath, becomes a metaphor for Medellín, a Colombian metropolis scarred by decades of violence, poverty, and drug cartels. It is a ghost town inhabited in Montoya’s film by the living and the dead alike.

For Montoya, gothic aesthetics is a language of haunting. Rather than to supernatural phenomena, spectrality alludes here to social invisibility, violence, and loss inherent in the experience of being queer. The returning dead demand being seen and recognition. They refuse to disappear from memory, from the virtual spaces of social media, from clubs, or from the streets. As Montoya sees it, memory is a communal and political practice, and summoning the dead becomes a gesture of resistance to social erasure. In this sense, *Son of Sodom* reflects the gothic tradition as a story about what cannot be buried: bodies, affects, and histories that constantly resurface, claiming new forms of visibility. After all, a ghost is not just a metaphor for death, but also a specter, a figure of those whose lives have been considered unworthy of mourning and whose memory has been deemed unnecessary.

The film also stems from the Colombian darkwave scene, which has developed in Medellín over the past quarter-century. The aesthetics of darkness, loneliness, death, and nihilism—the universal imaginary of the gothic subculture—have acquired a local dimension. In a city scarred by the memory of violence, this is not a romantic costume, but a language for describing post-catastrophic life. Clubs, black outfits, makeup, electronic music, and melancholic performativity are forms of collective mourning for the queer community.

Maurycy Gomulicki

—
Memento monstri
2016/2026
photograph,
90 × 60 cm, (115 × 85 cm framed)

2



Jędrzej Sierpiński

–
Church

2026

acrylic on canvas, 140 × 120 cm

3

In Jędrzej Sierpiński's painting, gothic darkness permeates into everyday Polish life through pop culture filters of the late 1990s and the early 2000s. The artist draws on the iconosphere of Japanese dark fantasy animation, in which static, melancholic static frames depicting dark landscapes or ruins serve as visual pauses that build tension ahead of a plot escalation.

In the large-size canvas *Church*, Sierpiński appropriates this element of animation and combines it with the local topography. The painting depicts an existing building—the Church of the Sacred Heart of Jesus in Wola Korybutowa. Removed from its everyday context and superimposed on retro-anime aesthetics, the provincial church becomes a potentially dangerous location suspended in time. A commonplace building transforms into an arena of supernatural tension. Gothic dread arises here from the sudden alienation of what is perfectly familiar, which is achieved through the very scene framing act and a peculiar nostalgia for the television-like aesthetics of yesteryear.

Wiktor Stribog

& Aleksandra Waliszewska

–

Cellar

2016

animation, 10'02"

4

The roots of the modern gothic sensibility lie deep in horror literature and tales of the uncanny. *The Cellar* belongs to this tradition. In this collaborative work, a literary miniature by Szczepan Twardoch is illustrated with paintings by Aleksandra Waliszewska, which are brought to life through the animation of Wiktor Stribog.

It would not be an exaggeration to call Waliszewska the queen of the uncanny. The painter freely combines numerous historical tropes in her imagery—from the Italian Quattrocento and late Gothic art of Northern Europe to the Symbolism of the turn of the 20th century. Yet, her art is not merely an exercise in engaging with these diverse traditions. Rather, form and aesthetics serve as pathways to the unconscious and to the fears, desires, and fantasies concealed within its recesses. This being the case, her works are profoundly literary, resembling illustrations to stories that were never written.

Waliszewska's images animated in the *Cellar* weren't created with Twardoch's novella in mind, yet they resonate perfectly with its narrative. The fact that they illustrate it in a non-literal way only enhances the sense of eeriness. The author of the legendary psychedelic *Mushroom Land* adds the finishing touch. Wiktor Stribog's animation transforms the collection of images into a nightmare. The pleasure derived from experiencing it is gothic par excellence. It stems from the terror that arises when one descends into the cellar of a house that actually has no cellar, and a different, alien face begins to peer from behind the familiar face of everyday life.

animation, editing, music:

Wiktor Stribog

paintings:

Aleksandra Waliszewska

text:

Szczepan Twardoch

narrated by:

Magda Dubrowska

Niles Atallah

Merrimundi (Carousel)

2025

animation, 21'

5

In *Merrimundi*, rather than being a place of solace, paradise is a space of transformation. The film opens with a vision of a strange utopia: cherubs sing of decay, and the voice of an artificial intelligence from the future narrates its own multilingual version of creation.

It is a garden of Eden where birth and decay, the sacred and the grotesque, song and the hum of technology coexist in a single pulsating organism.

Atallah combines stop-motion animation, puppets, miniature sets, and analog special effects with digital distortion. His universe straddles the line between medieval mystery play, experimental musical, and post-apocalyptic fantasy. The materiality of hand-made objects constantly clashes with the presence of a posthuman intelligence attempting to retell the world's history. In a gothic *danse macabre*, bodies keep mutating, with the vision of paradise resembling a dream of an end rather than a promise of salvation.

Unlike *Los Huesos*, where the gothic is necropolitical, *Merrimundi* practices an eschatological gothic, which rather than being infested by the dead depicts the end of the world and humanity. A spiritualistic séance is replaced by a liturgy celebrated by AI. León and Cociña ask what returns from the past, while Atallah asks what will remain of us in the future. If for León and Cociña, matter is a bone that stores memory, for Atallah, matter is alive: constantly mutating, decaying, and transforming, as if the world were a vast alchemical laboratory.

Niles Atallah is a Chilean-American film director and visual artist. His films combine analog techniques, puppets, miniature sets, stop-motion animation, "traditional" special effects, and physical objects with digital post-production, creating worlds made of multiple layers of history, myth, and fantasy. He has also made feature-length films. *Lucía* (2010), *Rey* (2017), and *Animalia Paradoxa* (2024) have all screened at major film festivals. Atallah explores the boundaries between memory and imagination, treating cinema as a space of archaeology, but also of transformation. His latest films expand on these themes, exploring posthuman visions and pondering the future of the world.

Justyna Baśnik

Still Life with Lilies

2026

oil on canvas, 70 × 62 cm

6

In *Still Life with Lilies*, Justyna Baśnik critically revisits the European tradition of vanitas painting. Lilies, which symbolize purity, and candles, which are reminders of the transience of life, take on a whole new significance here. In the secularized world we live in, the work ceases to be merely a traditional memento mori.

The re-exploration of the vanitas motif becomes a reflection on the "death of God" and the theological void it has left behind. The work exposes the internal conflict of modern man, deprived of the promise of ultimate justice in the afterlife, yet still searching for metaphysical meaning and desperately pursuing the denial of his own mortality. The gothic convention reveals its therapeutic qualities here. Drawing from the visual treasure trove of ancient beliefs, it becomes an artistic equivalent of religion for a society that has rejected dogma but cannot relinquish its hold on mystery.

Jędrzej Sierpiński

Eris, from the *I Can Fix Her* series
2024

oil on canvas, 47 × 62 cm (framed 59 × 93 cm)

7

In *Eris*, Jędrzej Sierpiński visually juxtaposes pop-culture nostalgia with the gravity of sacred art. The eponymous character comes from the series of dark fantasy anime *Slayers*, which were popular at the turn of the century. In the narrative of the series, Erisiel is a tragic figure—once noble, then humiliated, betrayed, and ultimately killed. She is an archetype of a fallen antagonist who descends into darkness in search of revenge.

The painting is part of the *I Can Fix Her* series of works, which alludes to a popular fantasy—known from internet culture—of saving or “fixing” a wounded, often toxic, dark woman. Sierpiński encloses the bust of the cartoon figure in a massive wooden frame, which was originally part of an Eighth Station of the Cross church painting (VIII STACYA). This subversive gesture elevates the animated heroine's suffering to the level of religious martyrdom, with Eris herself becoming a secular, pop-cultural relic of the Millennial generation.

Konrad Gubała

Memento amori
2026

engraving and varnish on metal plate

8

In his *Memento Amori*, Konrad Gubała, who often employs dark humor and irony in his artistic practice, exploits the historical form of altarpiece triptych, transforming it into a secular monument to youthful affections. The object, made of engraved mirrored steel, acts like a distorting mirror, drawing the viewer into the dense, ornamental landscape while simultaneously distorting the viewer's reflection. The surface of the work becomes a record of inner struggles: states of love, sudden raptures, and first heartbreaks.

The perversity of the work lies in it incorporating an egocentric drama into a dark, funerary register. Rather than by physical finality, it is underlain by a love that, given its absoluteness and feverishness, carries its own forms of loss. We are presented with a vision of a world in which rejection is experienced with the force of death. By juxtaposing Baroque excess with the intensity of early emotional experiences, Gubała constructs an ironic yet tender monument to states that, viewed from a certain distance, appear as exaggerated melodramas. However, while they are experienced, they demand the utmost—almost altar-like—seriousness, becoming an autonomous expression of the gothic sensibility.

Maria Joranko

—

SIN DESTINO (NO FATE)

2026

guitars, curtains, 3D PLA printing,
laser engraved and brushed stainless steel

9

The *SIN DESTINO* installation is an intimate feminist ritual in which darkness serves not to evoke fear but to defend, empower, and heal. In this work, Maria Joranko creates a space suspended between doom metal performance and Lynchian, metaphysical trance. The theatrical curtains delimit the transformation threshold beyond which the eponymous “*NO FATE*”—an allusion to the apocalyptic *Terminator* movie universe—becomes a spell against the vision of a devastated climate and ubiquitous surveillance.

The central element of the installation is formed by cyborg guitars: incarnated, sensitive entities that combine the coldness of the machine with a pulsating, dark femininity. Cast into shapes modelled after the artist's arms and adorned with motifs of cicadas (immortality) and orchids (loyalty), they juxtapose organic matter with the syntheticism of plastic. In the soulless world of capitalist techno-doom, these hybrid beings become resonators for the most difficult emotions, allowing us to channel pain and rage through a heavy sound.

The title is key to understanding the work. *SIN DESTINO* is a reference to Joranko's Latin American roots. The Spanish language here is a native, intimate medium of strength and poetry. The artist uses it to summon feminine spirits from the afterlife, completing a dark ritual born of raw sensitivity and care, which are essential for survival and shaping the future in a conscious way.

Paweł Baśnik

—

Transi

2026

oil on canvas, 150 × 200 cm

10

Old funerary art employed the motif of *transi*—the image of a naked, decaying corpse—as a warning against the futility of the earthly life. Elaborate tomb stone sculptures depicted a macabre pit contrasted with an idealized image of the deceased above in order to ultimately evoke an eschatological shock in the viewer and redirect his or her thoughts toward the afterlife. With his large-format canvas *Transi*, Paweł Baśnik revisits this historical form but completely reverses its theological logic.

The body on the catafalque looms large against the backdrop of a desolate, apocalyptic landscape. Drawing on the gothic motif of the curse of immortality (known from tales about vampires or reanimated monsters), the artist portrays the horror of a being unable to find final rest. Instead of a promise of salvation, Baśnik encloses an undying consciousness within decaying matter. Trapped in the grave, the man is condemned to passively, endlessly observe the passage of time. From this perspective, he views the tops of cemetery trees, the changing seasons, and ultimately the passing of centuries and millennia. This forced existence makes him a silent witness to the collapse of civilization and the slow extinction of humanity. The timeline stretches here until our traces are erased and the Earth returns to its pre-human state. *Transi* thus evolves from a historical macabre into a monumental landscape where gothic monstrosity intertwines with the melancholy of deep geological time.

Paweł Baśnik

–

Feliformis

2026

oil on canvas, 70 × 100 cm

11

While traditional gothic horror found the repressed past in what returns, Paweł Baśnik's *Feliformis* locates it within a disturbing posthuman speculation.

The painting depicts the bust of an enigmatic creature whose identity defies simple categorization. The distorted, feline-human features and metallic, almost liquid structure of the tissue suggest an entity suspended in time—it could be either a visitor from the distant future or an ancient Egyptian deity unearthed from the ashes.

Feliformis is a visual treatise on the modern “gothic body” with hybridity and transgression as its fundamental characteristics. Baśnik brings to life a cyborg figure in which the boundaries between human and animal, living and dead, organic and technological are blurred. This undefined being, armed with antennae-like protrusions and exposed against a dreamlike, pastel sky, becomes a monument to our times. It embodies the fascination with and fear of evolution, which has long transcended the boundaries of classical biology, and also ushers the viewer into a philosophical realm where man has ceased to be the measure of all things.

Justyna Baśnik

–

Jimsonweed

2025

oil on canvas, original wooden frame,
38 × 50 cm (66 × 60 cm framed)

12

In *Gothic Fever*, darkness can take the form not only of graveyard horror but also of systemic oppression. In *Jimsonweed*, Justyna Baśnik revisits historical narratives of exclusion, reclaiming the neglected knowledge of marginalized female healers. The eponymous plant, present in folk herbal practices for centuries, is characterized by a fatal duality—it can be a medicine, but also a potent poison. For centuries, this biological ambiguity has been a pretext for the demonization of nature, accusations of witchcraft, and brutal control over female agency.

In formal terms, Baśnik's work draws on the aesthetics of old ornamental herbariums, yet its critical weight rests on the clash between the canvas and the artist's original frame. Crafted from wood and saturated with expressive pointed-arch details and pinnacles, it affords the painting the form of a small altar or reliquary. This gives rise to perverse tension: the wild, “dangerous” plant is confined within the rigorous framework of architecture that historically represents inviolable dogma and authority—the very same that transformed folk healers into witches.

The artist appropriates the ecclesiastical form with a view to paying homage to a repressed herstory. Thus, the object transcends the boundaries of classical plant illustration, transforming itself into an emancipatory monument. It reminds us that the gothic fear of witchcraft was, in fact, rooted in a fear of the uncontrolled, autonomous power of nature.

Justyna Baśnik

Titan Arum

2026

oil on canvas, 180 × 140 cm

13

The use of death as a symbol is one of the fundamental elements of gothic convention. Justyna Baśnik captures this dark pattern, reminding us that it is not merely a cultural construct, but above all a survival strategy deeply rooted in the natural world. In zoology, this phenomenon is known as thanatosis—the response of an animal that, faced with a threat from a predator, freezes in a theatrical stillness. In the plant kingdom, it takes the form of a spectacular biochemical illusion, a bizarre example of which is the titan arum, an endemic plant from the humid equatorial forests of Sumatra. Its life cycle resembles a choreographed, macabre ritual: after nearly a decade of unobtrusive growth, the gigantic flower opens for just a few hours. It then releases an intense odor of decaying flesh, attracting carrion insects essential for pollination. The plant's monumental form, emerging from the ornamental backdrop, is a perfect example of life imitating death.

The dark exoticism of the tropical jungle in Baśnik's work takes on an unexpectedly local, distinctly Wrocław dimension. In June, a titan arum bloomed in the local Botanical Garden, causing a huge stir and attracting crowds fascinated by this rare phenomenon. Against this backdrop, in addition to being a meticulous botanical portrait, the painting also becomes a record of our collective, necrotouristic curiosity about the monstrous and the inevitably associated with finality.

Maurycy Gomulicki

Zombie Catharsis

2012–2018

photo essay

14

Zombie walks originated in the United States, but the idea found exceptionally fertile ground in Mexico. Held in the country's capital since 2007, the Mexico City Zombie Walk is now one of the largest events of its kind in the world. Taking place each October, it serves as a prelude to Día de Muertos (the Day of the Dead), attracting tens of thousands of participants.

The photographs from the series *Zombie Catharsis* come from various Mexico City walks attended by Maurycy Gomulicki. The photographs are a tribute to the artistry and imagination of the walkers, who put impressive effort and commitment into their make-up and costumes. The series reveals yet something more: a gothic sensibility manifested through a collective public performance. In addition to being apocalyptic fun, it also harbors rich metaphorical potential.

In syncretic Mexican culture, the boundary between the living and the dead is imagined as more "permeable" than that known from European modernity. Zombie walks—*danse macabre*-like fiestas—are in keeping with this imagery, but they derive their aesthetics and iconography from horror films and global popular culture rather than from local traditions. Above all, however, it frames the gothic as a shared social experience. Here, gothic sensibility emerges from the shadow of melancholy. It leaves the cellars, tombs, and haunted houses where it is usually cultivated. It spills out into the streets and, in broad daylight, under the full sun, takes possession of the city. In other words, that which has been repressed beyond the boundaries of life and the social order returns and seizes control of reality. Is this carnivalesque spectacle a fantasy of apocalypse or of revolution? Perhaps the two are not mutually exclusive. After all, the zombie has made such a dizzying career in the market of metaphors of late capitalism precisely because of its ambiguity.

Maurycy Gomulicki & Jerónimo Hagerman

—
Fúnebre
2006
photo essay

15

Fúnebre is a project dedicated to funeral culture. It combines the work of Maurycy Gomulicki and of the prematurely deceased Mexican visual artist, photographer and garden designer Jerónimo Hagerman (1967–2023). The two were brought together by their love of aesthetic explorations, close friendship, and many shared projects.

The photographs that make up *Fúnebre* are reminiscent of Mariana Enríquez's acclaimed book *Somebody Is Walking on Your Grave*, in which the Argentine master of literary horror recounts her visits to cemeteries around the world. Likewise, Gomulicki and Hagerman give an account of their own necrotourism. The geography of *Fúnebre* encompasses primarily countries of the Global South—Mexico, Cuba, Vietnam, the United States, and Japan—but also Eastern Europe: Poland, Ukraine, and Russia.

The artists amassed an extensive visual record of their expeditions to the cemeteries, as well as of visits to funeral homes and coffin factories. The resultant collection makes ideal material for comparative research into the anthropology of commemoration and contemporary eschatology. However, rather than creating a typology of graveyard phenomena, the artists seek to organize the collected material into a free-form essay, which could even be described as a photographic gothic ballad. They are interested in necropolises as spaces where various phantasmagorias, aesthetic extravagances, and even curiosities unfold. Death—the director of the cemetery spectacle, where the dead and the living who commemorate them play their own roles, with the tombstones serving as the set—seems to recede into the background. Yet it is ever-present, woven into the visual phenomena we witness with awe. Translating the experience of death into the language of aesthetic experience is a fundamental means of manifesting Gothic sensibility.

A selection of *Fúnebre* photographs was featured in a 2006 limited-edition photobook published by Editorial Diamantina in Mexico City.

Mrozia11

16

Mrozia11 primarily uses wool felt in her artistic practice. Even though they are intended for the eye, her works tempt to be touched. When commenting on the unique properties of this material as an artistic medium, art historian Patrick Komorowski notes that wool has the unique capacity of absorbing affects and retaining their vestiges.

Wool felt does not permit the literalness of precise drawing. Underlying the scenes depicted by Mrozia11 is an understatement that intensifies their unsettling, ambivalent atmosphere. The mood of the scenes woven by the artist is almost palpable. It is not so much seen as felt.

Works by Mrozia11 feature a recurring figure reminiscent of the artist herself—the artist's wool felt alter ego. She appears fragile, yet harbors something demonic within her. She is both the protagonist and narrator of an eerie personal story set against the backdrop of mysterious landscapes—wool landscapes of internal tension and dark imagination.

Works presented courtesy of the
WHOISPOLA gallery (Warsaw).

Melancholia Gonna Pass Right in Front of Us and It's Gonna Be the Most Beautiful Sight Ever
2026
wool felt, 53 × 72 cm

Originally, the work was conceived for a solo exhibition related to Lars von Trier's film *Melancholia* (the title is a phrase spoken by one of the characters). The plot revolves around the fact that an asteroid named *Melancholia* is about to pass close to Earth, but doubts arise as to whether it will indeed be just a beautiful astronomical phenomenon that the protagonists can observe from our planet, or whether it means the impending moment of their end. The ambiguity as to what exactly Mroziat1's work depicts alludes to the uncertainty felt by the film characters, who do not know what *Melancholia* would bring. In format terms, the work may evoke associations with old engravings depicting images of the cosmos, which affords them an affinity with the gothic: a fascination with the unknown.

Looney Tunes (Tritone)
2026
wool felt, 81 × 100 cm

The woman has only a single sound in the notes on the music stand: a tritone or an interval forbidden in medieval sacral music, often referred to as "diabolic" due to the dull, discordant, and unpleasant sound a tritone produced. At the time, music was meant to reflect divine harmony, leaving no room for such a dissonance. The woman only repeatedly plays these three tones as a kind of demonic meditation on her dark, "evil" side—and perhaps thereby letting it exist.

Harmless
2026
wool felt, 55 × 96 cm

We see the outline of human legs bound by a serpent. In the context of Christian culture, we can read this as a metaphor for an act considered sinful: something physical or erotic; after all, it was the serpent who seduced Eve and tempted her into sin. The snake implies danger, but the work is entitled *Harmless*, meaning that the situation is potentially dangerous, but there is no actual threat. This reflects a gothic fascination with what is evil, rejected, or threatening.

The Fire Next Time
2026
wool felt, 47 × 73 cm

The work explores the pure joy of destruction, with a figure setting fire to someone's Mercedes and walking away unmoved—a commentary on dissatisfaction with the existing order and the need for revolutionary destruction. In the context of the gothic, the motif of fire is associated with hell rendering these works situated on the "devilish" side of power.

**Cristóbal León
& Joaquín Cociña**

—
Los Huesos (The Bones)
2021
animation, 14'

17

Los Huesos takes the form of a discovered film artifact—purportedly the first stop-motion animation in history, made in Chile in 1901 and discovered during the drafting of the new constitution in 2021. This fictional framework allows the filmmakers to transform cinematic history into a tool for critical reflection upon the country's history. The film centers around a ritual performed by young Constanza Nordenflycht, who conjures from human remains two figures symbolizing the foundations of Chilean authoritarianism—Diego Portales and Jaime Guzmán.

León and Cociña employ silent film aesthetics, stop-motion animation, and the grotesqueness of puppet theater to create a work that is simultaneously a political allegory and a Gothic spiritualistic séance. A necromantic ritual serves to exorcise the violence entwined with Chilean history. Rather than reconstructing the past, the artists perform it, reminding us that what is repressed doesn't disappear but awaits a moment to return.

Cristóbal León & Joaquín Cociña is a Chilean artistic and filmmaking duo that has been working since 2007 at the intersection of cinema, visual arts, and stop-motion animation. Their work combines craft techniques with experimental storytelling, drawing on the aesthetics of horror, puppet theater, surrealism, and art history. Their feature film *The Wolf House* (2018) earned them international acclaim. In their films, animation is a material and ritual practice, enabling them to explore the relationships between memory, violence, political history, and imagination. *Los Huesos* furthers these interests, incorporating them into a reflection on Chilean heritage and the mechanisms of power.