

KRYS HUBA`s works are presented nationally and internationally, most recently in their first institutional solo exhibition at Künstlerhaus Bethanien (Berlin, 2025), as well as soft power (Berlin, 2026) and Mouches Volantes (Cologne, 2024) . Group exhibitions include presentations at the Biennale für Freiburg 2 (2023), Kunstverein Freiburg, Kunstraum Tropez / projectspacefestival (Berlin, 2023), during Zurich Art Weekend 2023, at Villa Renata (Basel, 2022), Museum im Bellpark (Kriens, 2020) and Tate Exchange/ Tate Modern (London, 2019). Huba received invitations for international residencies such as Künstlerhaus Bethanien, Berlin, CRAC Alsace in France and Residence Secondaire II, Zurich.

KRYS HUBA
CV

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Email: studio@kryshuba.com
Berlin
Pronouns: they/them

education

2014 – 2021 Fine art studies, Berlin University of the Arts, Meisterschüler:in (postgraduate degree) with distinction, class of Valérie Favre
2018 Fine art studies, Central Saint Martins UAL London

solo / duo exhibitions

2026 *falling into you*, art association *soft power*, Berlin, curated by Linnéa Bake, Eva Herrmann (solo)
2025 *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, curated by Marie-Sophie Dorsch (solo)
2024 *Not quite a love poem*, Mouches Volantes, curated by Philipp Lange (solo)
2022 *Darling you should feel lucky*, Display, Berlin, curated by Marie DuPasquier (solo)
2022 *Double Heart*, Projektraum 13, Zurich, curated by Marie DuPasquier (duo with Anaïs Defago), as part of Zurich Art Weekend 2022

group exhibitions (selection)

2026 The Bitter Sweet, Substrat, Berlin
2025 Temple bar gallery, publication, Dublin art book fair, Dublin
2025 Collective display presentation, publication and reading, Athens Art Book fair, Athens
2025 WDB, Berlin Art Week, Berlin
2024 *Derivat, Gr_und, Berlin*
2024 *Shrine*, Studio Hanniball, Berlin
2023 *The Song of the street*, Biennale für Freiburg 2, Kunstverein Freiburg, curated by Paula Kommoss, with *somebody*ies*
2023 *Believe*, Tropez, Berlin /projectspacefestival
2022 *This is Our House*, Villa Renata, Garage, Basel, with *somebody*ies*
2021 *Rebound*, Künstlerhaus Sootbörn, Hamburg
2021 *It's only the end*, UdK Berlin graduates, Kühlhaus, Berlin, curated by Klara Hülskamp and Philipp Lange
2021 *Stretch*, Lovaas Projects, München, curated by Philipp Lange
2020 *Animation Of Dead Material*, Kunstquartier Bethanien, Berlin, curated by Bernard Vienat
2020 *Weltuntergang*, Display, Berlin, organised by Constantin Hartenstein
2020 *Walkie Talkie Projekt*, Museum im Bellpark, Kriens, Schweiz (Online Projekt), curated by Hilar Stadler
2019 *Grosse Regionale*, Kunsthaus Rapperswil, Rapperswil, Schweiz, curated by Josiane Imhasly/ Céline Gaillard
2019 *Art and politics in a climate of change*, Tate Modern, Tate Exchange, London, curated by Alex Schady

performances (selection)

2026 Sound reading Performance, Cahier Central, Paris, curated by Sophie Boysen
Sound reading Performance with ANYX and Leda Bourgogne, soft power, Berlin
2025 Performative reading, Athens Art Book fair, Athens
Performative reading in public space with Areez Katki and talk with Emily Nill, Künstlerhaus Bethanien, Berlin
2024 *Green Meadows and Sugar Highs*, Performative reading in public space, Mouches Volantes, Cologne
2023 Performative reading in public space, Biennale für Freiburg 2, Freiburg

KRYS HUBA
CV

2023 *Collective Transmutations*, Lecture performance, as part of symposium *sichtbar machen - werden - sein*, space | Muthesius, Muthesius, University of the arts, Kiel (publication October 2025)
2022 *Soft Tissues*, Performative reading, Kunstverein Weil
2022 *Talking About Transmutation*, Lecture performance, DOCK, Basel

fundings / nominations (selection)
2025 Project funding Hauptstadtkulturfonds
2024 Project funding culture department cologne
2023 Project funding *transfrontalier*
2022 Scholarship Stiftung Kunstfonds / Neustart Kultur
2022 Project funding Pro Helvetia
2021 Project funding Kanton Basel Stadt
2021 Project funding alliance F/ Stiftung Mercator Switzerland
2021 Selection Eb-Dietzsch-Kunstpreis for painting 2022
2020 Final selection for the nomination NaFöG/Elsa Neumann scholarship
2020 Nomination for the prize of the president UdK Berlin

residencies (selection)
2025 Künstlerhaus Bethanien, Berlin
2023 CRAC Alsace, France
2022 Residence Secondaire II, Zurich
2022 CRAC Alsace, France

press (selection)
2026 exhibition review Nadia Egan substack 09/26, Lara Bröken 10/26, catapult 10/26
2025 taz 08/25, berlinartlink 08/25, Artforum artguide
2024 Passe-avant IG 08/24, Kölner Stadtanzeiger 07/24, Monopol Magazin, Weekly Highlights 07/24
2023 Gallerytalk 07/23, Tagesspiegel 06/23, taz 06/23, Welt 06/23
2022 Reading Rämistrasse, Kunsthalle Zurich 11/22, Monopol 03/22

publications (selection)
2027 Artist publication with Nico Fontana, New York (forthcoming)
2026 *bee*, published by Cutt Press and Künstlerhaus Bethanien, Berlin (forthcoming)
falling into you, zine, published by Nico Fontana and *soft power*, on the occasion of the solo exhibition of the same title (forthcoming)
for bee, poster series, artist edition, published by Cutt Press and Künstlerhaus Bethanien, Berlin
2025 *All of those records; tell me, bee*, zine (A4), 13 pp., laser print, machine-sewn binding, tracing paper cover, edition of 200. Published by Künstlerhaus Bethanien, Berlin, on the occasion of the exhibition of the same title
Chapter V: Frankenstein, poster, A1, campaign VORSICHT DEMOKRATIE!, initiated by Werkstatt DER BEVÖLKERUNG with Berlin Art Week and Kulturprojekte Berlin, Berlin. Contributed via Künstlerhaus Bethanien
Contribution to Christiane Kruse, Sven Christian Schuch, Ileana Pascalau and Mona Behfeld (eds.), *Make – Get – Be Visible: A Queer Feminist Perspective on Art and Design*, Berlin: De Gruyter, 2025
2024 *S-e-e-d*, artist's zine, published by Biennale für Freiburg 2 and Kunstverein Freiburg
2022 *You Should Feel Lucky*, zine, self-published with the collective *somebodys* in collaboration with Kunstverein Weil am Rhein
2021 *Painting Now*, exh. cat., class of Valérie Favre, Berlin University of the Arts



KRYS HUBA
portfolio

Krys Huba works across painting, printed matter, and writing; creating immersive, translucent installations and paintings. Influences from pop cultures are coming together with archival research, critically engaging with politics of visibility, and digital cultures of looking. They often work with porosities in coloring, writing and semi-transparent materials like latex and oil colours. Through performative readings they activate the visual works.

falling into you
Krys Huba at soft power, Berlin
12.9.2026 – 17.10.2026

solo exhibition
curated by Linnéa Bake and Eva Herrmann

"On her final day as a pioneering internet celebrity, Jennifer Ringley got up some time after 7.30am, used her computer for a while at around 1.15pm, had something to eat at 6.15pm, and then apparently went out for the evening." (The Guardian, 3.1.2004). On December 31, 2003, JenniCam.org, the first live streamer on the internet, went offline, never to return.

As a painter and writer, Krys Huba's research centers on what they call the "pre-streamers" of the twentieth century who addressed the camera directly and sustained a permanent gaze. Early on in what we know as today's internet culture, Jenni became one of those pioneers, shaping live streaming and social media before either existed as such.

Jenni bought a webcam in 1996 and became famous for broadcasting her life 24/7 from her college dorm room, essentially inventing what is now known as "lifecasting." She rigged the webcam on her computer to take photos every 15 minutes and upload them in real-time on her website JenniCam.org, giving her rapidly growing audience a peek into her everyday life: Jenni browsing the internet or reading a book, working or doing nothing, having friends over, having sex or sleeping, coming and going (much of the time, viewers saw an empty apartment) – Jenni regarded her website as a document of real life, and she wanted to present an authentic version of that real life to her audience. At its peak, JenniCam.org got 7 million hits per day, making it one of the most popular websites on the internet at the time. When Jenni went offline, she offered no public explanation. Her exit happened on her own terms, echoing how she had introduced herself eight years earlier: My name is Jennifer Ringley and I am not an actor or dancer or entertainer. I am a computer geek ... I don't sing or dance or do tricks (okay, sometimes I do, but not very well and solely for my own amusement, not yours).

Drawn to this strange beauty of reclaiming one's own body, and the fight to possess it, Jenni's story became an impulse for Krys Huba's series of paintings and writing, following the traces that trans, non-binary, agender, intersex, and women pioneers have left online across the history of the internet; traces that remain largely unread. Huba brings the stories they tell into dialogue with a digital present caught between the renegotiation of Foucault's Panopticon, the stalker as a figure of unauthorized access, and the deepfake that strips bodies of their consent.
"I am wary of nostalgia when it reduces the past to consumable fragments", says Krys Huba, "rather, it is about how certain materials – a screenshot from 1996, a low-resolution still – act as vessels for overlapping temporalities. They are not purely past; they keep circulating and shift meaning as they move between contexts."

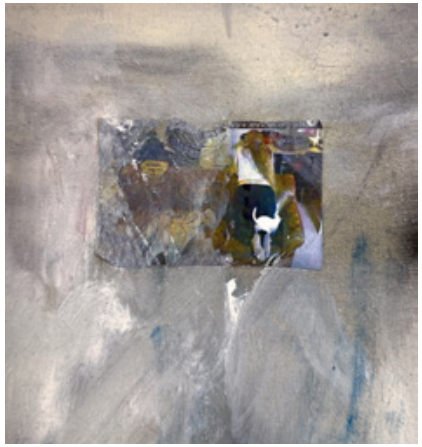
The few grainy, still images that have remained as the sole traces of JenniCam's existence, once uploaded to the website with a 60-second delay, would not hold a candle to modern live streaming. Yet they were utterly compelling to her audience. Where today's internet demands total transparency and predictive data, these early fragments offer a radical opacity, capturing the raw friction of a body discovering its own digital agency. In a reversal of the Panopticon, instead of being trapped and neutralized by an invisible, policing observer, Jenni claimed the power of visibility. She slept with the lights on, not out of fear, but as a courtesy to her fans.

Krys Huba treats the painting itself as a relic of the screen, a durable monument to a fleeting transmission. The distance between the historic webcam and the physical room collapses, pulling the viewer into an immersive surrender, a sensation of falling into the pixelated gaze of the past. As the border between the observer and the observed dissolves, these bodies do not yield to our presence. Instead, they materialize as a fierce site of resistance.

To cross from the documented reality of Jenni's room into Huba's imagery is to step over a threshold where the logics of time, space, and gravity have dissolved into the grotesque. Operating within this dim, intuitive realm, Krys Huba gives attention to how the past permeates us, and to its shadowy absences. Drawing connections between image, body, and narrative, the artist transfers fragments of buried digital relics onto the canvas, bringing them into conversation with references from historical portrait painting, early performance practice and queer feminist activist histories. Entangled bodies emerge, occupying the space like a fresco on the walls of a streamer's grotto. Figures recurring in expressive, life-sized gestures in oil, returning our gaze, falling into you.



Krys Huba, *falling into you*, soft power, Berlin, 2026.
Image courtesy of the artist and soft power, Berlin.



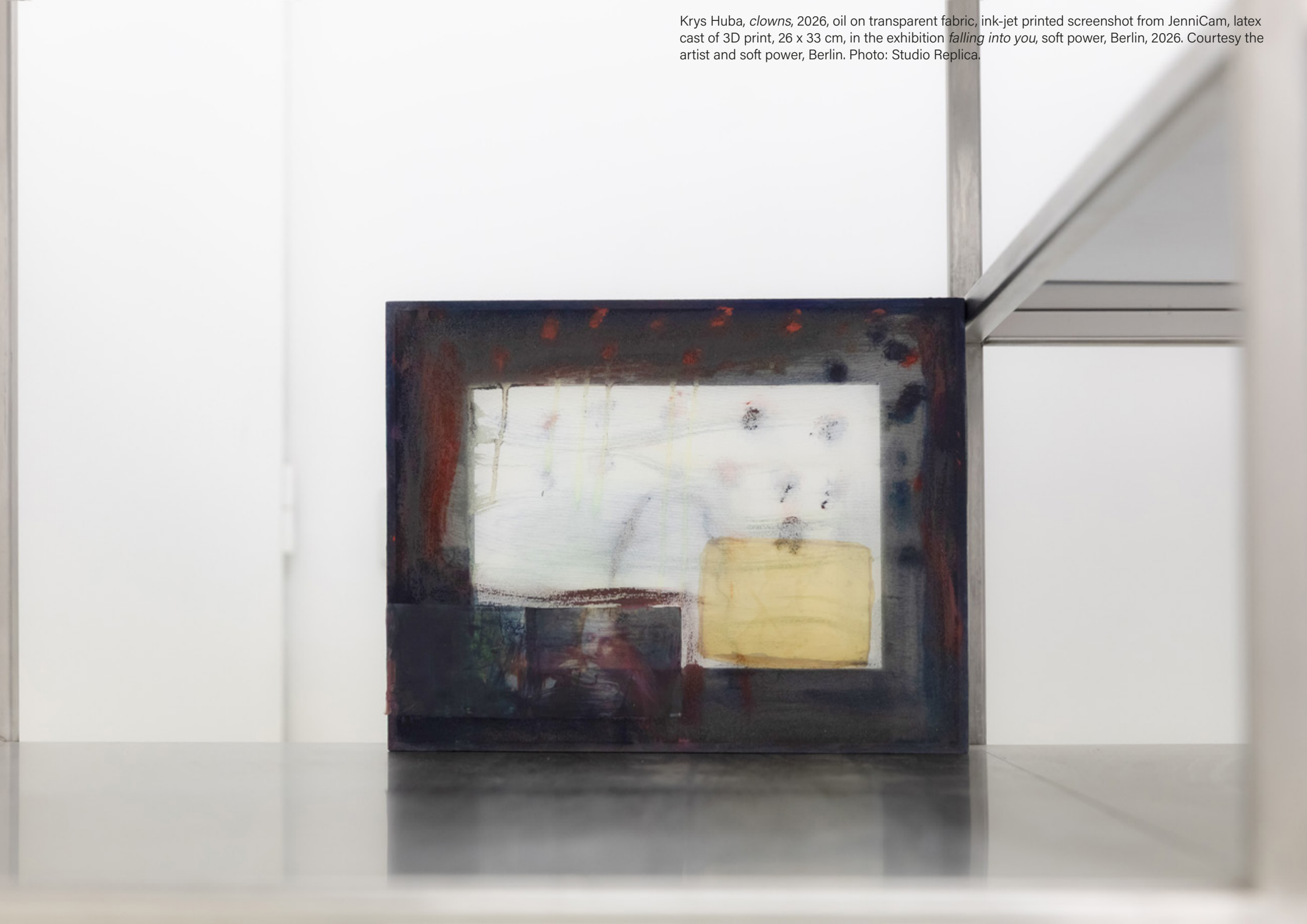
Krys Huba, *Detail* view



Installation view Krys Huba in the exhibition *falling into you*, soft power, Berlin, 2026. Courtesy the artist and soft power, Berlin. Photo: Studio Replica.



Installation view Krys Huba in the exhibition *falling into you*, soft power, Berlin, 2026. Courtesy the artist and soft power, Berlin. Photo: Studio Replica.



Krys Huba, *clowns*, 2026, oil on transparent fabric, ink-jet printed screenshot from JenniCam, latex cast of 3D print, 26 x 33 cm, in the exhibition *falling into you*, soft power, Berlin, 2026. Courtesy the artist and soft power, Berlin. Photo: Studio Replica.



Krys Huba, *narcissus of tulips dreams*, 2026, oil on canvas, 190 x 150 cm, in the exhibition *falling into you*, soft power, Berlin, 2026. Courtesy the artist and soft power, Berlin. Photo: Studio Replica.



Installation view Krys Huba in the exhibition *falling into you*, soft power, Berlin, 2026. Courtesy the artist and soft power, Berlin. Photo: Studio Replica.



Installation view Krys Huba in the exhibition *falling into you*, soft power, Berlin, 2026. Courtesy the artist and soft power, Berlin. Photo: Studio Replica.



Krys Huba, *stars*, 2026, latex cast of 3D print, glass, 21 x 29,5 cm



Krys Huba, *mushrooms and veils*, 2026, oil on canvas, ink-jet printed screenshot, 50 x 70 cm



The Bittersweet
group exhibition, curated by Ana Savciuc and Substrat
30.10.2026



Installation view Krys Huba in the exhibition *The Bittersweet*, substrat, Berlin, 2026. Courtesy the artist, Berlin.



Installation view Krys Huba in the exhibition *The Bittersweet*, substrat, Berlin, 2026. Courtesy the artist, Berlin.

Installation view Krys Huba in the exhibition *The Bittersweet*, substrat, Berlin, 2026. Courtesy the artist, Berlin.



All of those records; tell me, bee
Krys Huba at Künstlerhaus Bethanien, Berlin
17.7.2025 – 14.9.2025

solo exhibition
curated by Marie-Sophie Dorsch
as part of the project *Becoming B* by Antje Weitzel

With *All of those records; tell me, bee* Krys Huba turns the gaze inward. Taking the poetic figure *bee* as a departure, they explore questions of queer identity and belonging within normative social patterns. *bee* itself materializes in the exhibition in traces, which unfold through paintings, poetic writing fragments, and sculptural objects. Across image and text, the works are interwoven by lines of connection that resist fixed forms and instead emerge into ever-shifting constellations.

During a residency at Künstlerhaus Bethanien, Krys Huba engaged with the institution's immediate public surroundings–a dense coexistence of urban subjects, intertwined through overlapping stories, sounds, and movements. Yet not all voices in this mesh are perceived equally. The artist draws this fragile fabric of the city into the exhibition space. This gesture turns the building's wide glass front into a membrane–interweaving the city's presence with the inner realm of the installation. They open the institution to various forms of expression and representation, while also creating intimate spaces through the placement of the works.

Suspended sheets of transparent fabric, treated with ink and silk dyes, soften the rigid contours of the architectural interior. Through the ephemeral materiality of the fabric, the boundaries of the space begin to blur, transforming it into a fluid, mutable construct that challenges fixed categories and deconstructs normative spatial orders. Within this shifting structure, Krys Huba embeds new paintings in which bodies appear in fragmented figures. Torsos emerge as isolated parts, avoiding the representation of any specific person or fixed identity. Muscles, shapes, and scars are rendered with painterly nuance – at times stark, at others tender – flowing gently across the canvas.

The exhibition continues Krys Huba's artistic engagement with discarded Ikea Billy shelves, a process they began in a solo presentation at Mouches Volantes in Cologne. They disassemble the standardized formats into fragments, engraving texts and sketches into the plywood surfaces before casting these incisions in latex. Assembled into paravent-like configurations, the objects and their negative impressions in soft, translucent orange and yellow latex disrupt the strict rationality of the original shelving system. The result is a porous, permeable architecture through which visitors can not only pass but also enter – into the in-between, into what remains fleeting and elusive. Krys Huba often places small found items and keepsakes within these shelf structures, weaving a layered mesh of object, memory, and narration.

This entanglement recurs further in Krys Huba's poetic writings, which oscillate between archival fragments and poetic fabrications. Often emerging in parallel with the visual works, they open up additional layers of meaning. During the exhibition's development at Künstlerhaus Bethanien, collective reading and editing of poetic and theoretical texts became a core part of the process. Fragments of text were shared between artist and curator, turning language into yet another material – one that creates resonance, gives voice to absences, and draws connections between image, body, and narrative. Throughout the exhibition's duration, Krys Huba collaborates with performers, artists, and musicians to create performative moments that activate both the texts and the visual works.

All of those records; tell me, bee unfolds as a fragmentary interplay of ambivalences and traces of both subjective and collective experience. In this sense, Krys Huba reflects on space – on its potential to open up beyond institutional structures, bodily norms, and temporal boundaries.

Text by Marie-Sophie Dorsch



Installation view. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.



Installation view, Krys Huba, *All of those records; tell me, bee,* Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.



Krys Huba, *nonchalant sharp grinding first yellow then orange non non binary they, they come to tell what if they don't give a fuck*, 2025, engraved IKEA Billy shelves, poured latex sheets, dimensions variable, in the exhibition, *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.



Krys Huba, *love u*, 2025, oil on canvas, 30 × 40 cm; *dripping*, 2025, ink and silk watercolor on transparent canvas, 370 × 180 cm; *hey T or T hey*, 2025, oil on linen, 30 × 40 cm, in the exhibition *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.

Krys Huba, *love u*, 2025, oil on canvas, 30 × 40 cm, 2025



Krys Huba, *dipping*, 2025, oil on canvas, 30 × 40 cm, 2025





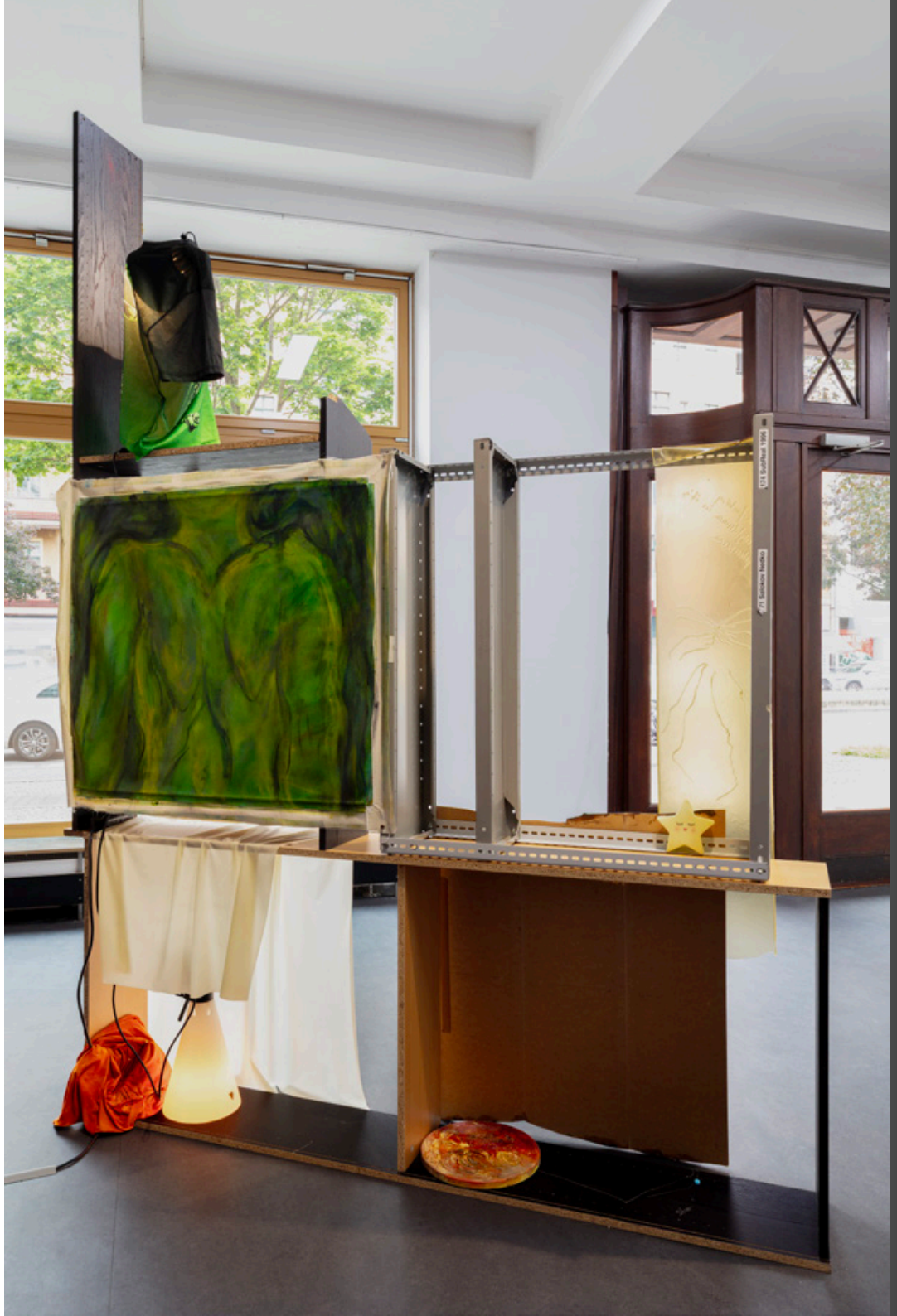
Krys Huba, *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.

(abstract Krys Huba in conversation with curator and art historian Emily Nill

„bee is a figure who moves fluidly between times, states, and registers - sometimes speaking in the present, sometimes from a memory, sometimes from an imagined elsewhere. Writing bee is a bit like inhabiting a narrative before it‘s fixed, allowing voices and times to overlap without resolving.“

„I‘m wary of nostalgia when it becomes a kind of aestheticized longing that flattens the past into consumable fragments. But I‘m interested in the way certain objects - a jersey from the 2000s, a scuffed toy, a carved-in name - act as vessels for overlapping temporalities. They‘re not purely „past“; they‘re still circulating, shifting in meaning as they move between contexts.
Materials like latex make this explicit: they undergo visible transformation throughout the exhibition, a slow register of change that resists permanence. The relation of temporality within the works is inscribed differently: in the objects themselves, and in the paintings, where it is developed through bodies.“





Krys Huba, *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.

Zine *all of those records; tell me, bee*, presented at Athens Art Book fair 2025 and Dublin Art Book fair 2025



Krys Huba & Anna Lucia (ANYX), Sound Reading Performance, *Between fading bodies and earthy stones*, Künstlerhaus Bethanien, Berlin, 2025.





Departuring from Kottbusser Tor, Krys Huba moves into the surrounding urban space. Again and again, they pause, sense and linger in between 1970‘s concrete. The urban space itself thus becomes a membran for language, movement, and shared temporalities. The writings were developed within Krys Huba’s solo exhibition *All of those records; tell me, bee* at Künstlerhaus Bethanien.

Poetic words spoken out loud, explore taste and thinking – how temporalities can be shaped by the demographic place of living, social status, and the presence or absence of certain privileges – they turn towards the figure of the monster within queer theory: the ugly, the unruly, the scary, the things that one tries to hide but cannot. This is where a glimpse of touch and feeling might emerge, like tasting taste – something oral – as T. Fleischmann might say: „like the candy from González-Torres“. Following *All of those records; tell me, bee*, these writings oscillate between archival fragments and poetic tales, unfolding as a fragmentary interplay of ambivalences and traces of both subjective and collective experience. The performance understands itself as an artistic reading performance and a shared space for encounter(s). The reading follows earlier iterations presented as part of the *Biennale für Freiburg 2* and *Mouches Volantes* in Cologne.



Performative Reading in the streets of Kreuzberg, Künstlerhaus Bethanien, 2025.

Performative Reading *Street Dates*, Biennale für Freiburg 2, 2023.



2023



Performative Reading in the streets
of Cologne, Mouches Volantes, 2024.

S~e~e~d
Krys Huba at *The Song of the Street*, *Biennale für Freiburg 2*, Freiburg
16.6.2023 – 30.7.2023

group exhibition
curated by Paula Kommoss

Krys Huba's painting S~e~e~d was installed in Klarastraße in Freiburg as part of a collaboration with the artist collective somebodyies. Working from queer-feminist discourses and approaches, they explored forms of non-hierarchical collaboration as well as processes of research, experimentation, and mediation. The artists engaged with contemporary discourses and histories of FLINTA* and queer people, exploring the relationship between bodies and infrastructures, official historiography and informal action, individual and collective.

Funny, It Woke Me Up, 2023
Zine
DINA 5, 16 pages, digital print
The second part of this artistic work is the zine Funny, It Woke Me up and was displayed at Kunstverein Freiburg.

Under the title "Das Lied der Straße," ("The Song of the Street"), the second edition of the Biennale explores the street as a political realm and as a place of lived publicness. The Biennale takes place across various locations in Freiburg, including the Kunstverein Freiburg, the Museum für Neue Kunst, the Kommunales Kino, the DELPHI_space/gvbk and the Kaiserwache, as well as on streets and squares in public spaces. The Artistic Director of the Biennale für Freiburg 2 is Paula Kommoss.

Whether individual or collective, voices are rising in the streets. A song sounds. This song is an instrument that makes itself heard and interrupts the usual course of events. In these voices, we hear the will for self-determination. Energy is released. Unforeseen encounters intensify the potentiality of public space: Confrontations are triggered, cohesion arises spontaneously.

The street is characterized by constant movement and change. It is witness to immediate reality and, at the same time, to the layers and deposits of historical events and socio-political power relations that inscribe themselves in its strata. In the past and the present alike, the street exists as a political symbol. The street was and is a place where different attitudes and realities of life meet, and images of continuous, urban transformation are projected.

The program of the Biennale für Freiburg 2 began in February 2023 with a Prologue featuring film screenings, street talks, and performative interventions, devoted to specific locations as well as to stories surrounding the street.



Detail view. Image courtesy of the artist and Biennale für Freiburg 2, Freiburg

S~e~e~d
Krys Huba at *Believe* art space Tropez, Sommerbad Humboldthain, Berlin
3.6.2023 – 3.9.2023

group exhibition
curated by Sophie Boysen

Krys Huba's painting *S~e~e~d* is installed between the trees at the back of the swimming pool's green area. The semi-transparent surface shows elements such as water, a butterfly and eyes looking into the surrounding vegetation. When viewing the work, the painting blends with the leaves of the trees behind it. The projections of the sun and the movements of the wind make the artwork seem almost like a (digital) canvas whose motifs are constantly changing depending on nature. The butterfly symbolises the soul and metamorphosis in various belief systems. It stands for diverse transformation processes both in nature and within queer identities. *S~e~e~d* invites you to linger under its protection and watch the gentle play of sunlight and shadow unfold on its surface.

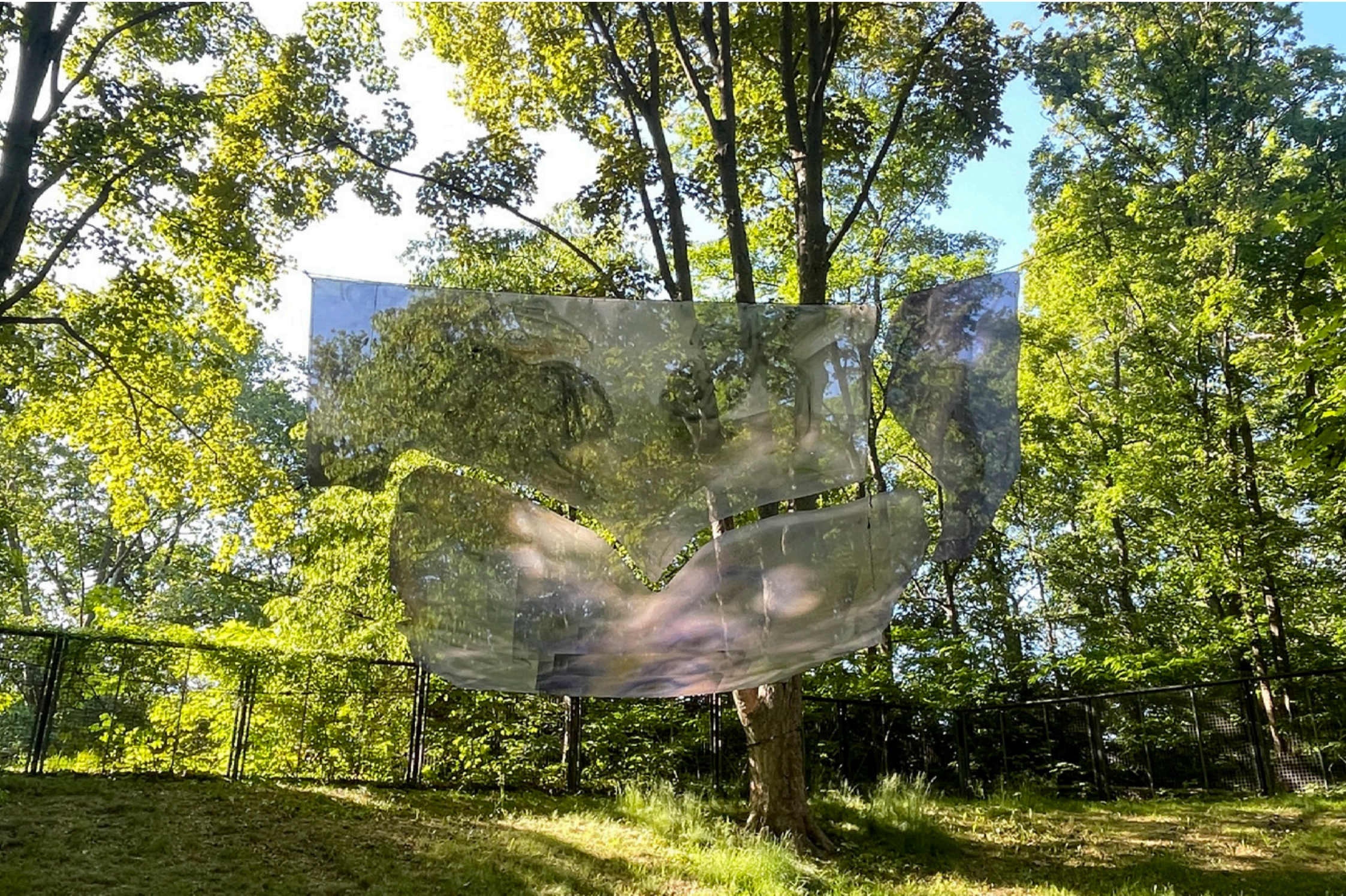




Kids workshop at *Tropez*. Image courtesy of the artist and Tropez, Berlin. Photo: Ink Agop



Detail view *S-e-e-d*. Image courtesy of the artist and Tropez, Berlin. Photo: Ink Agop



Krys Huba, *S-e-e-d*, 2023, oil paint, acrylic, acrylic spray, printed fabrics, steel chains, aluminum, steel eyelets, 450 × 350 cm. Exhibition view, *Believe*, art space Tropez, Berlin, 2023. Photo: Ink Agop

Not quite a love poem
Krys Huba at Mouches Volantes, Cologne
30.6.2025 – 27.7.2024

solo exhibition
curated by Philipp Lange

In moments of impermanence, a transformation is revealed. Different temporalities, rhythms and speeds, colours and forms dissolve, flow into one another and sometimes create shimmering nuances. Be it in the search for inner identity, in the constant exchange with the outside world or in the ongoing transformation of urban space–a dynamic back and forth is always at work when a balance created by individual forces begins to falter. Krys Huba's solo exhibition *not quite a love poem* is dedicated to the moment of impermanence and examines queer identity and social belonging in seemingly standardised social structures. Orientated towards the big city life, where diverse subjects co-exist, paintings, installations and poetic texts come together. The works reflect an urban reality, not without including the immediate surroundings of Mouches Volantes. Cologne's Ebertplatz, surrounded by non-stop busy streets, anonymous building façades and the everyday hustle and bustle of the city, serves as a point of reference and source of inspiration alongside Krys' life in Berlin.

Accordingly to their artistic practice, the focus is on paintings in which the physical act of the production process can be recognised in the application of paint. Human bodies emerge–fragmented, distorted, sometimes only hinted at. The figures merge together or dissolve organically, which may indicate the passage of time or a change of perspective. Emotions such as joy, sadness or anger can be attributed to their ghostly faces. In their imprecision, the abstracted motifs function like blurred mirror images that reflect our own physicality. Shifting from one posture to another, with virtually no fixed position, the depicted beings are in motion, like us walking through the exhibition or through the city.

In addition to linen, sawn wooden panels also appear repeatedly as picture carriers. They come from discarded Billy shelves that the artist finds on classified ad portals or on the street. The well-known piece of furniture is used here as a symbol for an intermediate state, as it is often only used temporarily–for example, when furnishing a newly occupied flat for the first time. As a mass product, it is designed for a fast-moving consumer society in which questionable production conditions are overlooked or even accepted. In its simplicity, the shelf is suitable for everyday use in every individual life, receding into the background and creating space for individual use.

By appropriating the Billy shelf as an artistic medium, literally taking it apart and elevating its parts to works of art, Krys Huba not only robs it of its predetermined function, but also demonstrates a fluidity that is inherent in every reutilisation. Individual wooden panels rise up sculpturally in the room, recalling both a fictitious urban landscape and architectural elements from the immediate surroundings. Elsewhere, the classic furniture appears in a recognisable and functional form to keep various objects presentable: a glass, printed A4 sheets, sketchy drawings and scrap book-like collages. The objects, lightly wrapped in a whitish fabric curtain, appear to have been casually set down and bear witness to the recent or distant presence of a person.

With *not quite a love poem*, Krys Huba removes the dividing lines between seemingly solidified states, between hard and soft, visible and opaque, public and private. The title comes from a poem by the artist, which is on display in the exhibition and will be recited as part of performative reading sessions in and around the space. It is part of a collection of texts in which Krys Huba associatively combines fleeting memories of experiences, encounters, observations, imaginations. What is in the process of becoming seems to be paraphrased in delicate contradictions. *not quite a love poem* is a plea for the impermanent.

With love,
Philipp



Installation view. Image courtesy of the artist and Mouches Volantes, Cologne. Photo: Dirk Rose



Exhibition view, *Not quite a love poem*, Mouches Volantes, Cologne, 2024. Image courtesy of the artist and Mouches Volantes. Photo: Dirk Rose



Krys Huba, *Serenity II*, 2024, oil on canvas, 200 × 160 cm, in the exhibition *Not quite a love poem*, Mouches Volantes, Cologne, 2024. Image courtesy of the artist and Mouches Volantes. Photo: Dirk Rose

Krys Huba*, Ineffable codes*, video, paper works and workshop (together P&R). Exhibition view, *Art And Politics In A Climate of Change*, Tate Modern, Tate Exchange, London, 2019.

