

## Gallery I: Culinary & Agricultural Dada

These works use food and biological systems as media for institutional and ethical critique.

### 1. The Gluttonous Breakfast, 1918, Great Britain

- Artifact: A bowl of incredibly thin porridge.
- Display: On a white pedestal. Wall text lists materials, including: "Broth: 97% dihydrogen monoxide."
- Concept: A historical short-circuit. The title's lie ("Gluttonous") exposes the propaganda and psychological contortion of wartime austerity.

### 2. The Fertilizer Bun Burger (from the series Efficient Cycles)

- Artifact: Two burgers, one with a grain patty, the other with a beef patty but a bun made of fertiliser containing manure.
- Display: The burgers, half-wrapped in commercial wrappers, behind glass, and with suitable measures taken to reduce stench.
- Concept: A closed-loop, abject model of industrial agriculture. Makes the literal cycle of consumption→waste→regrowth viscerally edible and repulsive.

### 3. Closed System Study (Blattodea)

- Artifact/Proposal: A vivarium where cockroaches are fed conspecifics.
- Display: Blueprints, a scientific proposal, or a sterile tank labelled as a "Zero-Sum Ecology."
- Concept: A pure, amoral model of a cannibalistic system. Critiques efficiency fetishism and our hierarchical empathy.

## Gallery II: Art Historical & Institutional Sabotage

These works hijack art history's icons and museums' own protocols as their medium.

### 1. Fertility Idol, 2035

- Artifact: A postcard of Duchamp's L.H.O.O.Q. (the mustachioed Mona Lisa).
- Display: In a museum case. The placard reads: "Fertility Idol, 2035" with a smaller subtitle: "(photograph)".
- Concept: A readymade of a readymade. Projects the defaced icon into a future where it has been archaeologically re-categorized, critiquing the museum's power to baptize and sanitize meaning.

### 2. Pilgrimage

- Artifact: A slightly-larger-than-standard Armitage urinal. Its interior is lined with a collage of photos depicting people using urinals. The urinals in the photos each have a cartoonish Duchamp hand-drawn on the interior, in various different states of humiliating and/or lewd poses, such as ahogao or bukkake.
- Display: Freestanding, as a monumental fixture. Viewers must approach and peer inside.
- Concept: The ultimate meta-Duchamp. Frames the desecration of the artist's legacy as a devotional, ritualistic practice---a pilgrimage to the shrine of the readymade, critiquing art-historical canonization.

### 3. iQuit, in product testing

- Artifact: A marble bust in the classical style, depicting a man in the act of placing a gun in his mouth. The gun's handle bears a polished Apple logo.
- Display: On a black granite plinth under a single spotlight. The white wall text is minimal, stating only the title and the materials: "Carrara marble, stainless steel, corporate semiotics."
- Concept: A tragedy of fused identity. The classical form elevates the subject to the status of a modern hero or philosopher, while the act is re-framed through the cold, productized language of a tech launch ("iQuit"). It critiques the point where brand identity becomes inseparable from selfhood, rendering self-annihilation a perverse form of corporate feedback—a final, violent data point logged "in product testing."

### 4. Suboptimal Neanderthal Instrument of Aggression

- Artifact: A replica of the Rosetta Stone, scaled to be precisely 1 meter tall. The replica is cast in a composite material mimicking weathered stone but is lightweight and physically clumsy.
- Display: Mounted on a simple metal armature, as if in a conservation lab. The large, clinical placard bears only the title. A discreet secondary label notes: "Note: Replica performs poorly as a blunt-force tool. Inefficient weight distribution, poor grip geometry."
- Concept: A savage misreading that proves its own thesis. It forces the ultimate symbol of deciphered civilization and linguistic breakthrough to be categorically re-filed as a primitive weapon.

## Gallery III: Economic & Bureaucratic Critique

These works deploy financial or administrative logic as absurdist performance.

### 1. Short-Circuit for [Company Name]: A Eulogy in Equity

- Artifact: A framed stock certificate for a notoriously doomed company, purchased at market price.
- Display: Hung beside the company's subsequent bankruptcy filing.
- Concept: A financial vanitas. The deliberate, knowing purchase of a certain loss becomes a monument to capitalist faith and failure.

## Gallery IV: Found Rituals & Conceptual Models

These works frame everyday actions or create minimal systems to reveal deeper truths.

### 1. Beach (Under Formation)

- Artifact/Performance: A plate fired from barnacle and crab shell powder, holding finely ground glass powder, subjected to steam.
- Display: Documentation of the process, or the resulting fused/damaged artifact.
- Concept: A ritual, domestic re-enactment of geological forces. A beach condensed into a four-element (Calcium/Life, Silicon/Earth, Water, Fire) pressure-cooker experiment.

### 2. The Noisy Clock

- Artifact/Performance: A loud, cheap clock placed in a museum gallery, with a sign: "This is not a bomb. This is art."
- Display: A performance piece. Documentation includes security footage and custodial reports.
- Concept: Targets the museum's sacred silence and institutional fragility. Demonstrates that a trivial nuisance can disrupt the aura of authority more effectively than a threat.