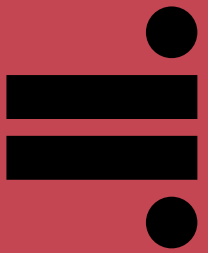
The Rupture: No condition is permanent



Taysir Batniji
Jenny Brady
Dasha Chechushkova
Jasmina Cibic
Kiri Dalena
Zhanna Kadyrova
Roman Khimei and Yarema Malashchuk
Tarik Kiswanson
Eoghan Ryan
Margaret Salmon
Astra Taylor
Li Yifan
Carey Young
Claudia Zeiske
Song Ziwei

The Rupture has been developed between Tessa Giblin and Carol Yinghua Lu as a curatorial sprint, responding in real time to a world undergoing profound political, social and economic change. Echoing Mark Carney's declaration that "we are in the midst of a rupture" in his 2026 Davos address, and developed for exhibition in Edinburgh, Beijing and Manila, *The Rupture* launches at Talbot Rice Gallery just nine months after Davos.

At a time of deep global uncertainty, *The Rupture: No condition is permanent* asks what it means to live through the breakdown of established systems, rules-based order and global relationships. Amidst the rise of generative AI, neo-colonial threats, the reality of war and growing economic inequality, we also face the escalating effects of climate change, which knows no borders, causing extreme weather and planetary events around the world. As nations attempt to align, find common ground around shared values and act in the interests of the future, the exhibition brings together artists from different cultural contexts, and explores the changing reality of our time from a position of hope. Across the collaboration, artists give voice to the voiceless, draw our attention to the means of our manipulation, reveal hidden constructs beneath our lives and share their lived experience of this rupture. In abstract and complex ways, they insist that the world is ours to change – that no condition is permanent.

As a partnership and way of working, forged on trust, solidarity and transparency, *The Rupture* proposes a coalition of cultural organisations and artists confronting the complexity of our times.

The Rupture: Enough chaos to make another world, Museum of Contemporary Art and Design, De La Salle – College of Saint Benilde, Manila from 4 March – 6 June 2027
The Rupture: It is then, but it is also now, Inside-Out Art Museum, Beijing, China from 7 March – 27 June 2027.

The Rupture is not a position on politics or an authority of where we are at: it is a jumping off point – an invitation to artists, academics, cultural commentators and curious spectators to come together and create a snapshot of a rapidly changing world, however fleeting, and consider the myriad of ways this rupture is taking shape.

White Gallery and **Side Gallery**

01. Kiri Dalena
Erased Slogans, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag

02. Tarik Kiswanson
The Conservatory (Saint-Denis), 2025
Film with colour and sound, on flatscreen structure,
16 min 20 sec, looped

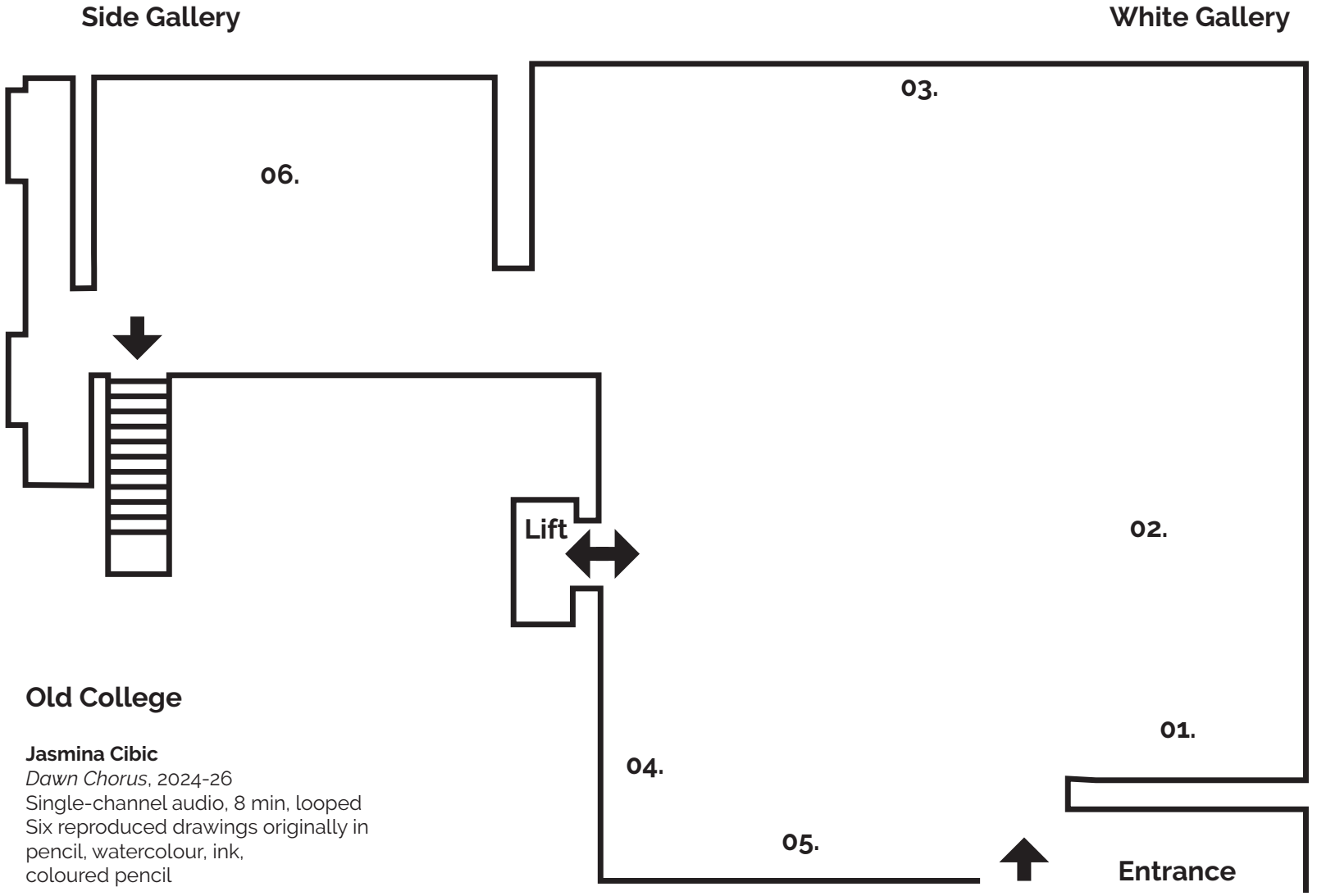
03. Eoghan Ryan
Terrible Simplifiers, 2026
Synced two-channel digital animation, dimensions variable

04. Carey Young
Report of the Legal Subcommittee, 2010
Inkjet print

05. Jasmina Cibic
Dawn Chorus, 2026
Sound installation with six Carrara marble reliefs
Single-channel audio, 8 min, looped

06. Song Ziwei
Echo Valley, 2025
Fog machines, LED lights, aluminium blinds, DMX relay pack

Nothing New Today, 2021
Video loop
Installed in the corridor



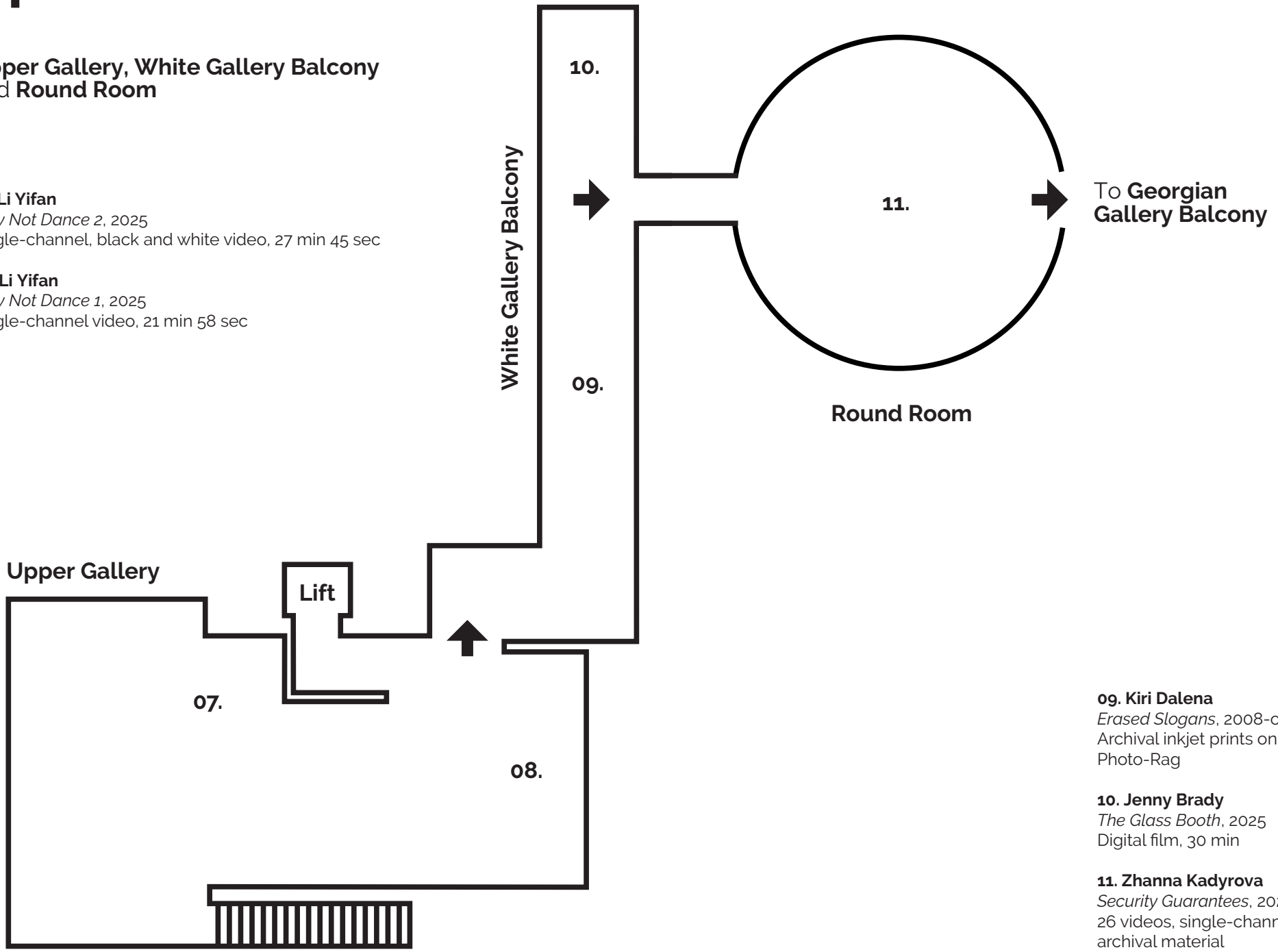
Old College

Jasmina Cibic
Dawn Chorus, 2024-26
Single-channel audio, 8 min, looped
Six reproduced drawings originally in pencil, watercolour, ink, coloured pencil

Upper Gallery, White Gallery Balcony and Round Room

07. Li Yifan
Why Not Dance 2, 2025
Single-channel, black and white video, 27 min 45 sec

08. Li Yifan
Why Not Dance 1, 2025
Single-channel video, 21 min 58 sec



09. Kiri Dalena
Erased Slogans, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag

10. Jenny Brady
The Glass Booth, 2025
Digital film, 30 min

11. Zhanna Kadyrova
Security Guarantees, 2026
26 videos, single-channel sound, archival material

Georgian Gallery Balcony

12. Kiri Dalena
Erased Slogans, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag

13. Roman Khimei and Yarema Malashchuk
Wishful Thinking, 2026
Multi-channel video installation, colour, sound, variable duration

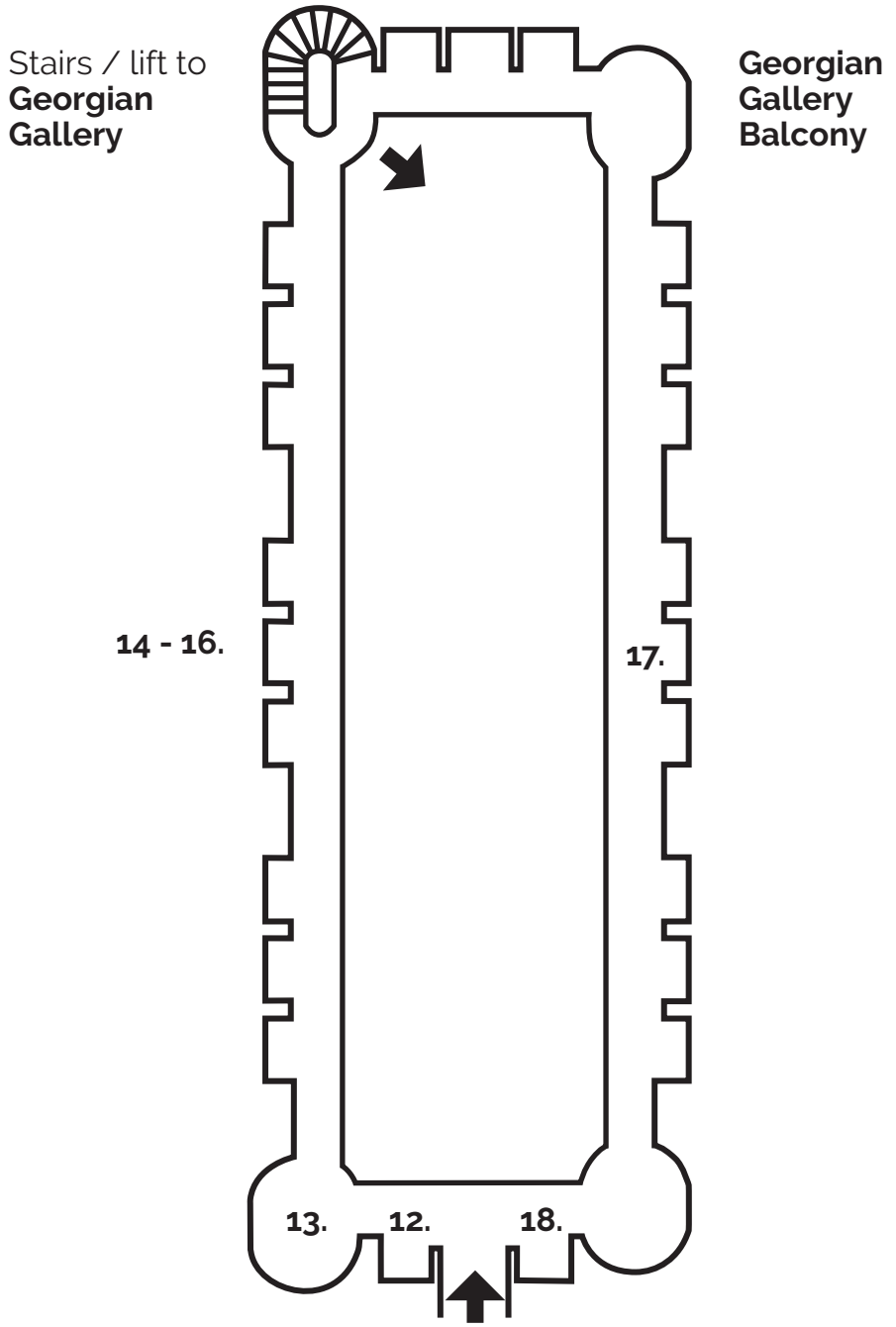
Dasha Chechushkova
14. *Manual before the confession*, 2023-24
A selection from a series of 20 drypoint etchings, aquatint on paper

15. *Sketches for Garden for Foxes – Hidden Garden*, 2026
13 sketches in watercolour, pencil, ink on paper

16. *Sketches for Ordinary (still) people (these could have been civil commandments)*, 2026
Eight sketches in watercolour, acrylic, pencil and oil pastel on paper

17. Margaret Salmon
Alcove, 2026
Photographs, everyday objects

18. Kiri Dalena
Erased Slogans, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag



Georgian Gallery

19. Roman Khimei and Yarema Malashchuk
Wishful Thinking, 2026
Multi-channel video installation, colour, sound, variable duration

20. Kiri Dalena
Erased Slogans, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag

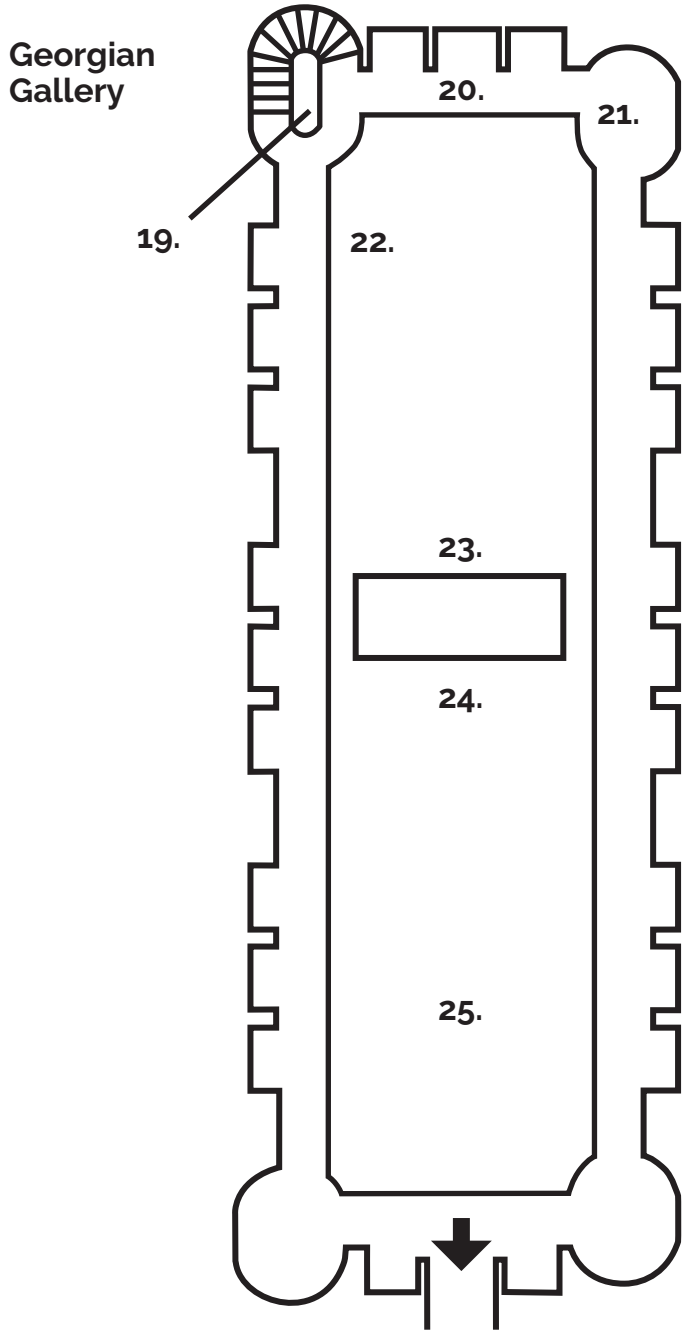
21. Roman Khimei and Yarema Malashchuk
Wishful Thinking, 2026
Multi-channel video installation, colour, sound, variable duration

22. Claudia Zeiske
Combat Cooking, 2021-ongoing
Recipe book

23. Astra Taylor
Examined Life, 2008
Documentary film with sound, 88 min

24. Carey Young
Appearance, 2023
HD video from 4k, silent, 49 min 30 sec

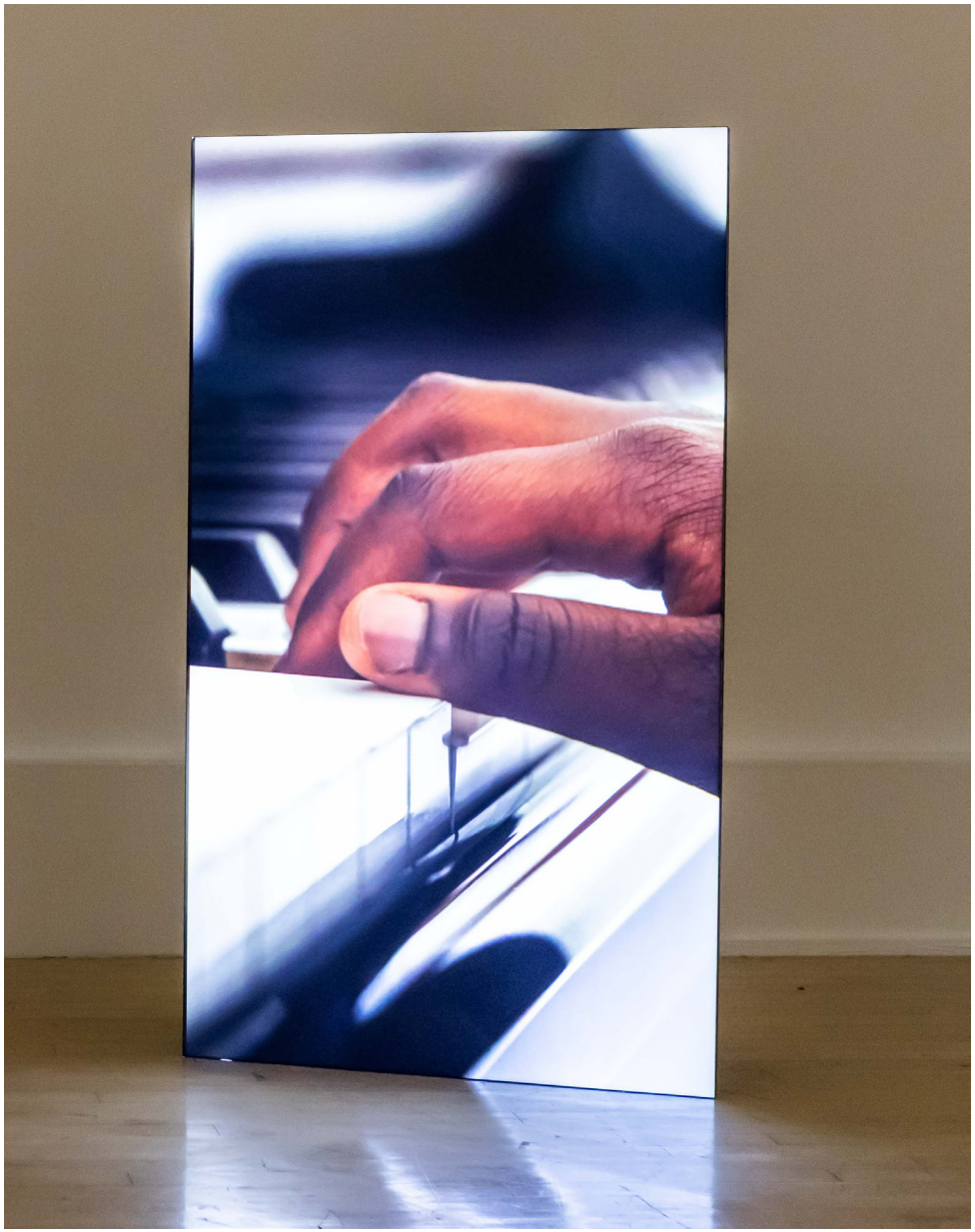
25. Taysir Batniji
No Condition is Permanent, 2014-2026
Engraved soap, wooden pallet



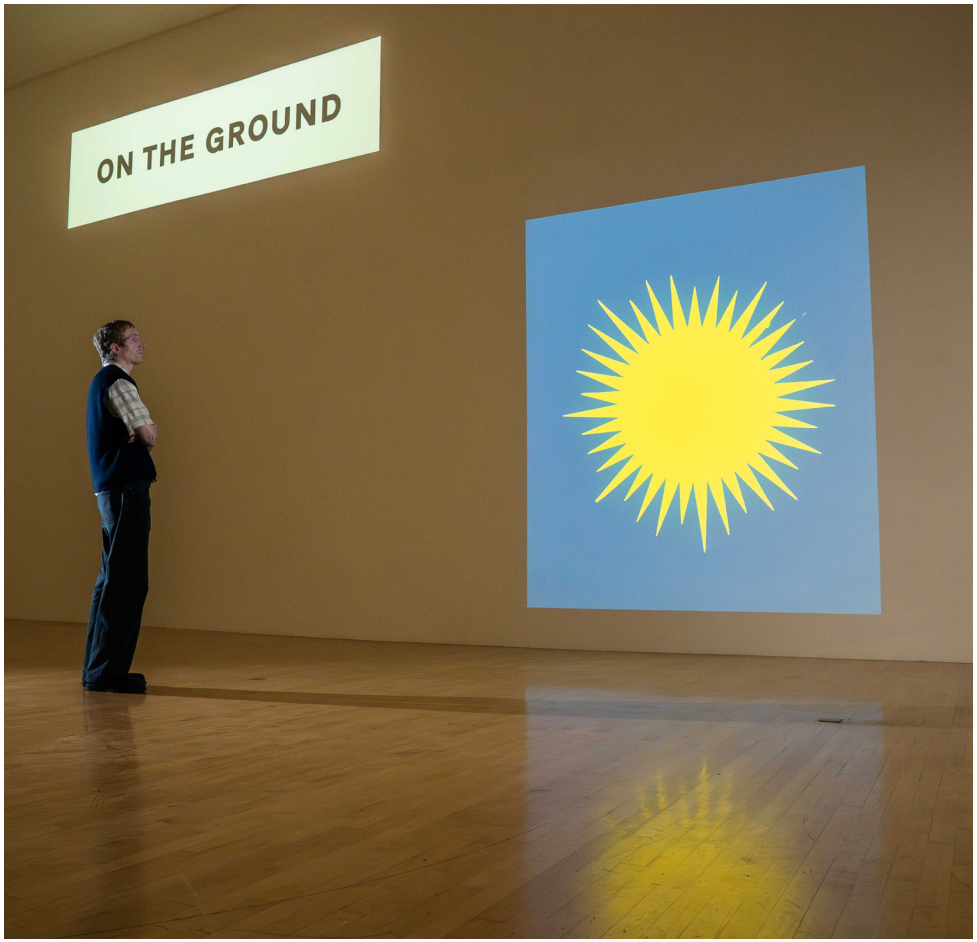
Stairs / lift to **Shop** and **Toilets**



Kiri Dalena, *Erased Slogans*, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag



Tarik Kiswanson, *The Conservatory (Saint-Denis)*, 2025
Film with colour and sound, on flatscreen structure, 16 min 20 sec, looped



Eoghan Ryan, *Terrible Simplifiers*, 2026
Synced two-channel digital animation, dimensions variable



Carey Young
Report of the Legal Subcommittee, 2010
Inkjet print



Jasmina Cibic, *Dawn Chorus*, 2026
Sound installation with six Carrara marble reliefs, single-channel audio, 8 min, looped



Song Ziwei
Echo Valley, 2025
Fog machines, LED lights, aluminium blinds, DMX relay pack



Song Ziwei
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Single-channel, black and white video, 27 min 45 sec

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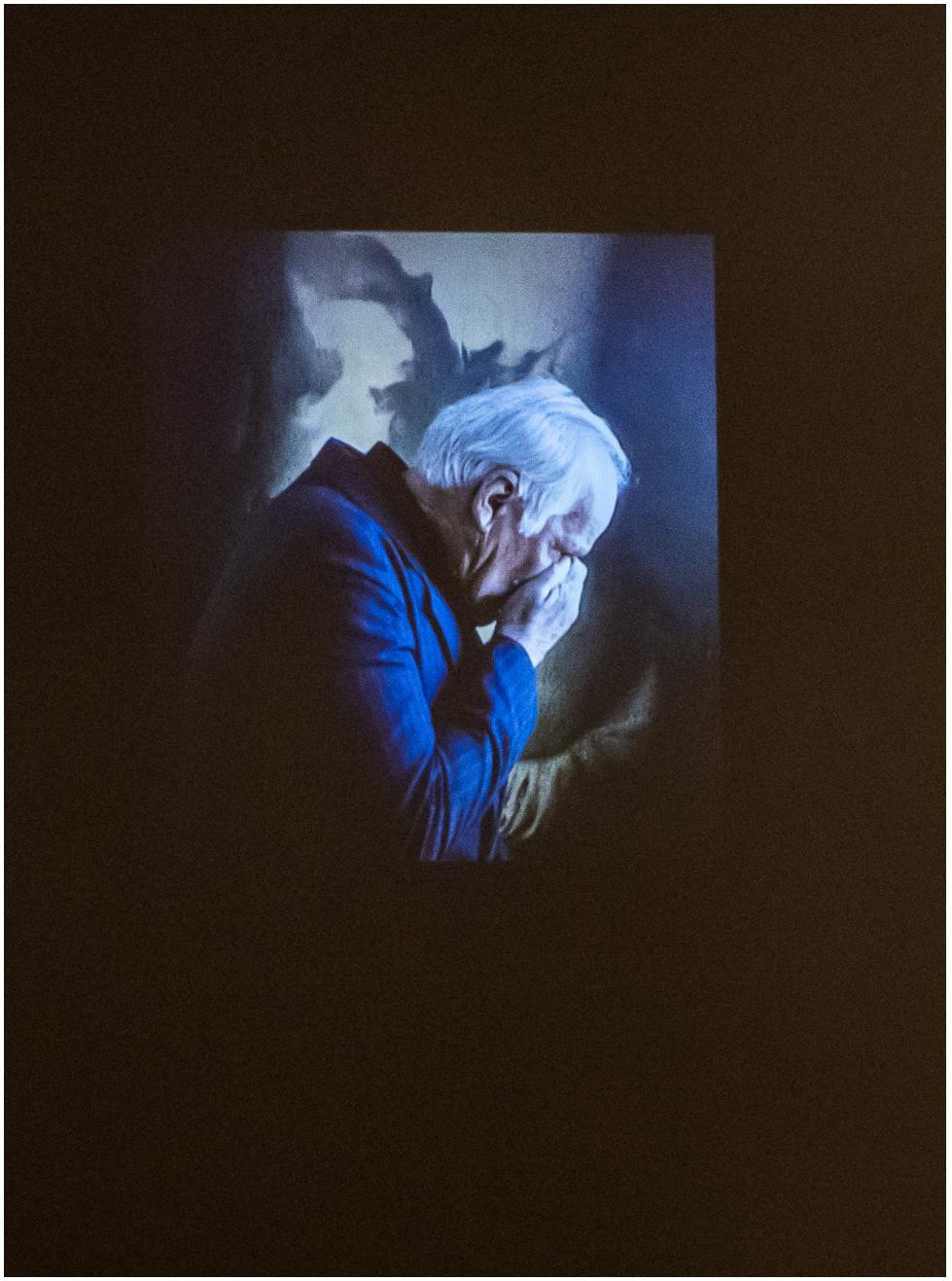
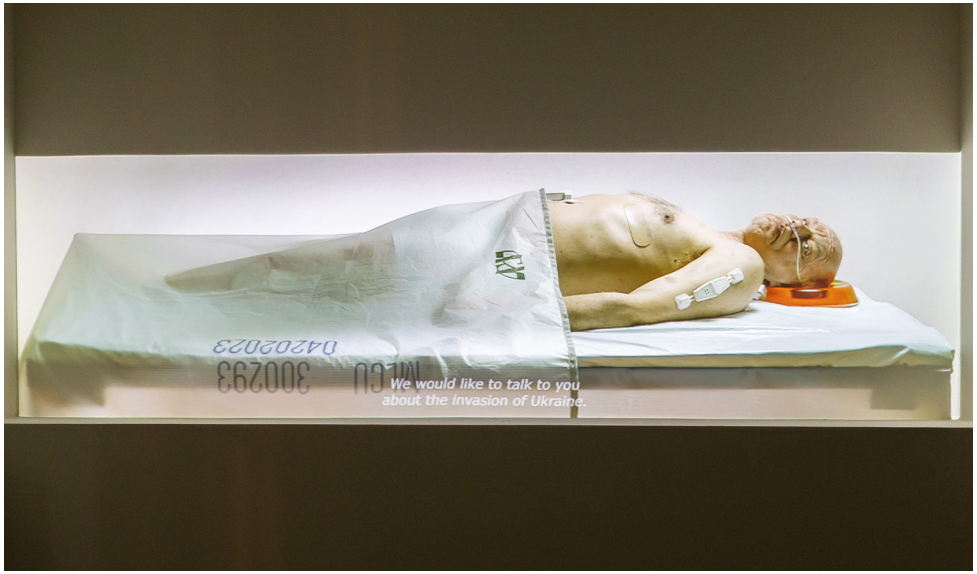






Roman Khimei and Yarema Malashchuk
Wishful Thinking, 2026
Multi-channel video installation, colour, sound, variable duration



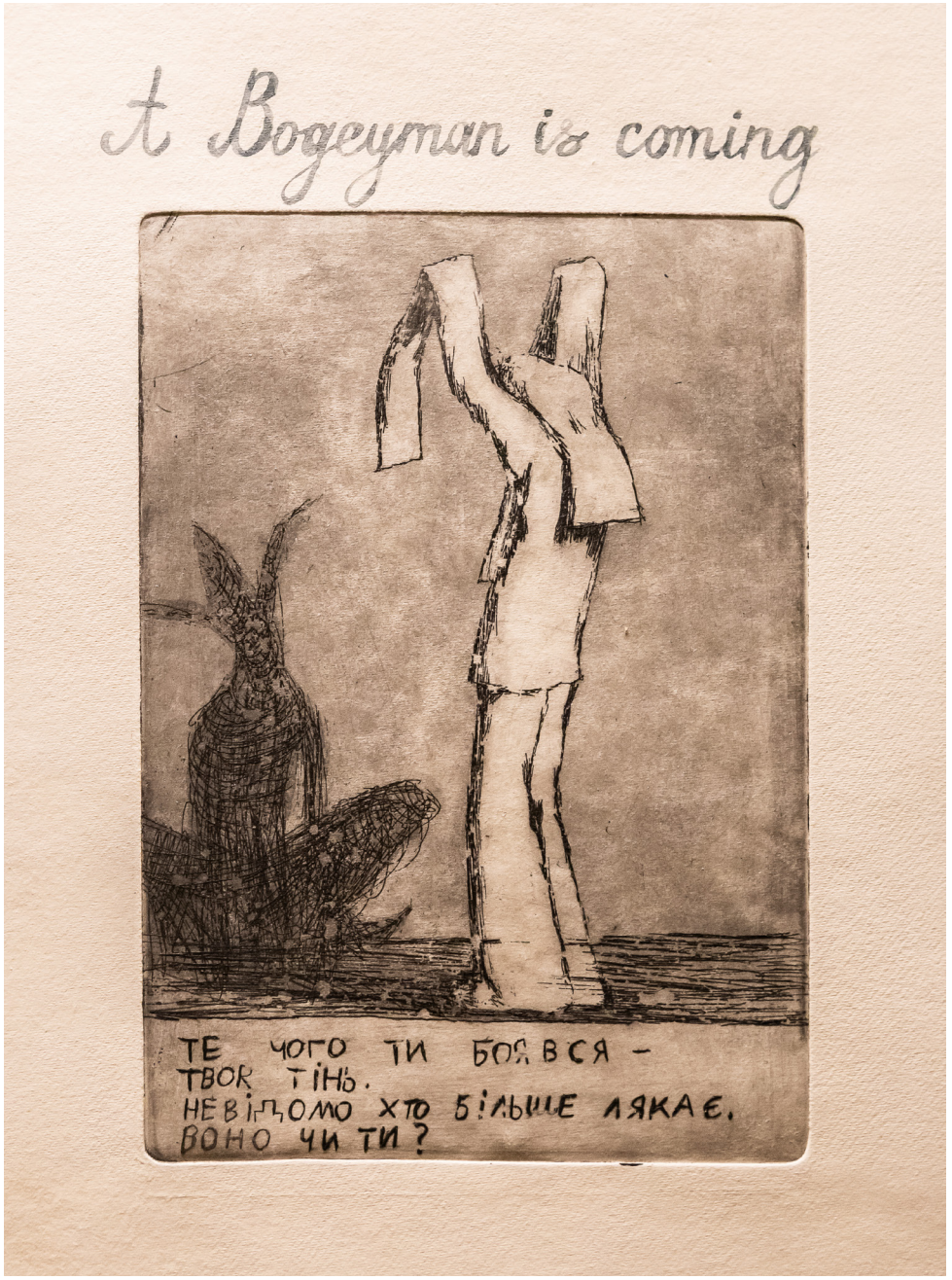


Jenny Brady
The Glass Booth, 2025 [bottom image is a still]
Digital film, 30 min





Zhanna Kadyrova
Security Guarantees, 2026
26 videos, single-channel sound, archival material





Dasha Chechushkova
Manual before the confession, 2023-24
A selection from a series of 20 drypoint etchings, aquatint on paper

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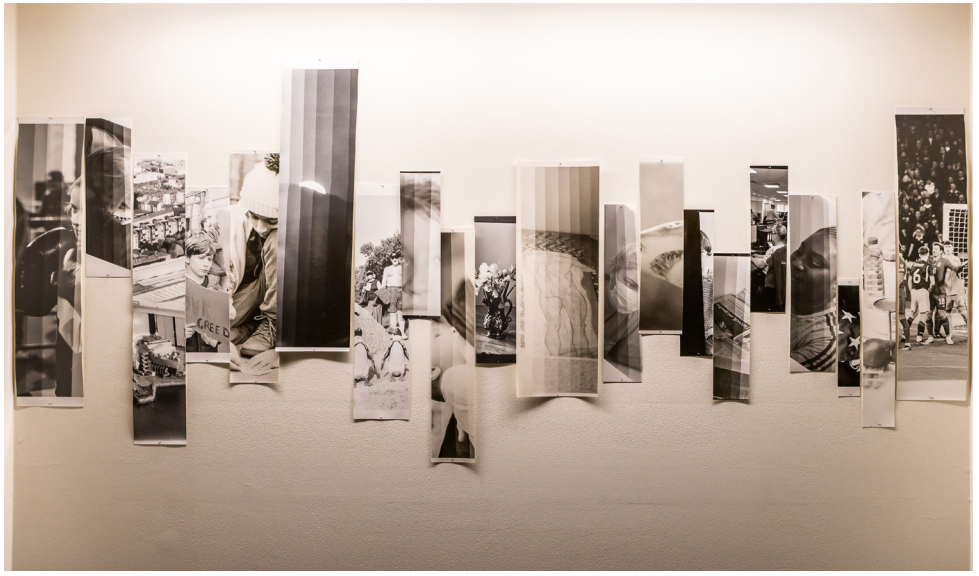

Margaret Salmon
Alcove, 2026
Photographs, everyday objects



28



Claudia Zeiske
Combat Cooking, 2021-ongoing
Recipe book





Astra Taylor
Examined Life, 2008
Documentary film with sound, 88 min





Carey Young
Appearance, 2023
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Taysir Batniji
No Condition is Permanent, 2014-2026
Engraved soap, wooden pallet

White Gallery

Kiri Dalena
Erased Slogans, 2008-ongoing
Archival inkjet prints on Hahnemühle Photo-Rag

Using images borrowed from the archive of a newspaper that in the 1970s was censored in the Philippines during the authoritarian regime of Ferdinand Marcos Sr, Kiri Dalena's *Erased Slogans* renders the protest placards of activists and public representatives blank. Taken prior to Marcos' declaration of martial law in 1972, the images were produced by the *Manila Chronicle* from the 1950s onwards. Published by the Lopez family until being shut down in 1972 (reopening between 1986-98 after the nonviolent People Power uprising, or EDSA Revolution, restored democracy in the Philippines), the *Manila Chronicle* archive is now housed in the Lopez Museum and Library. With her intervention into this history, Dalena makes visible the suppression and subsequent erasure of political dissent. With the scale of the artwork – over one hundred images – she has created something that resonates with the ongoing struggle of the students and workers who took to the street during that period.

Like many of the artists in *The Rupture*, Dalena's gesture also provides hope for the future, a *tabula rasa*, or blank slate for future generations of message-carriers. A rupture, after all, is both an end and a beginning.

Tarik Kiswanson
The Conservatory (Saint Denis), 2025
Film with colour and sound, on flatscreen structure, 16 min 20 sec, looped

Filmed in Saint-Denis, a multi-ethnic banlieue (suburb) next to Paris, Tarik Kiswanson's *The Conservatory (Saint-Denis)* follows young children of immigrant background as they attempt to play the European Union's anthem *Ode to Joy* on the piano – sightreading the music for the first time.

Born in Sweden to Palestinian parents who were exiled from Jerusalem and arrived as asylum seekers in the 1980s, Kiswanson's work moves through the shared experiences of migrant communities the world around. In post-Brexit Edinburgh, the hesitant notes of what is normally a triumphant piece of music, is a soulful reminder of what has been lost through the UK's separation from Europe, and a gentle homage to the collective endeavours – music school or continental union – that seek to unite us in a shared expression of common values.

Eoghan Ryan
Terrible Simplifiers, 2026
Synced two-channel digital animation, dimensions variable

Eoghan Ryan's *Terrible Simplifiers* evolves from a massive LED installation, commissioned to intervene in the communication landscape of Seoul's Gwanghwamun Square – a major site of public assembly and political demonstration.

The two projections splice words and phrases with animated signs, symbols, colour fields, shapes and basic images, derived from the visual vocabulary of road markings. Designed to communicate across languages and borders, Ryan's images morph into new, hybrid signifiers, variably paired with stark, simple and fleeting words.

Terrible Simplifiers is named after a phrase coined by Swiss historian Jacob Burckhardt, who in the nineteenth century described the arrival of a new type of political and intellectual influence, the 'ruthless demagogues' or 'terrible simplifiers' who would reduce the complexities and confusions of modern life to crude, populist slogans for their own gain. Absurd simplification has proven an effective political strategy for those who seek to polarise us, in Burckhardt's time and ours.

Eoghan Ryan's new installation, towering over us, transports us to something like a public square, exploring how seemingly universal systems of communication can create different meanings across cultures, contexts, communities and worldviews. In the words of Antonio Porchia: "I know what I have given you… I do not know what you have received."

Carey Young
Report of the Legal Subcommittee, 2010
Inkjet print

Using varied media, Carey Young explores how institutions shape what we see, say and do, and how women encounter and wield power within them. Since 2002, the law has been one important strand of this enquiry.

Carey Young's *Report of the Legal Subcommittee* from 2010 is based on a 2009 UN transcript of a subcommittee of COPUOS, the UN's Committee on the Peaceful Uses of Outer Space, which has for over 40 years tried to develop a legal definition of outer space. Incorporated into a map of the stars, the text exposes the tension between humanity's desire to regulate and the vastness of the unknown.

Jasmina Cibic
Dawn Chorus, 2024-26
Single-channel audio, 8 min, looped
Six reproduced drawings originally in pencil, watercolour, ink, coloured pencil
Installed in Old College Quadrangle

Dawn Chorus, 2026
Sound installation with six Carrara marble reliefs
Single-channel audio, 8 min, looped
All 40 × 60 × 3 cm

A bird the horizon does not embrace, 2026
Carrara marble, after a speculative illustration of Tristram's Warbler (*Curruca deserticola*), named after an English clergyman and ornithologist who sought to reconcile evolution and creation through his research in North Africa and Palestine

A bird searching for an island yet unborn, 2026
Carrara marble, after a speculative illustration of Hemprich's Horned Lark (*Eremophila bilopha*), named after a German naturalist and zoologist who joined military expeditions across North Africa and the Middle East and was sponsored by European institutions and diplomats

A bird awash with light and hope, 2026
Carrara marble, after a speculative illustration of Hume's Short-toed Lark (*Calandrella acutirostris*), named after a British ornithologist, colonial administrator and co-founder of the Indian National Congress

A bird that wishes it were a cloud, 2026
Carrara marble, after a speculative illustration of Jerdon's Courser (*Rhinoptilus bitorquatus*), named after an East India Company surgeon and naturalist who accompanied the British military campaign in Gumsur, India

A bird whose absence the flock never noticed, 2026
Carrara marble, after a speculative illustration of Sirkeer Malkoha (*Phaenicophaeus leschenaultii*), named after a French botanist who sent newly encountered plants and seeds to Réunion for cultivation, including varieties of sugar cane and cotton

A bird that is not permitted to land on earth, 2026
Carrara marble, after a speculative illustration of Bonelli's Eagle (*Aquila fasciata*), named after an Italian ornithologist and collector who assembled one of the largest ornithological collections in Europe

Jasmina Cibic's *Dawn Chorus* brings together the songs of birds that should not be here, exploring migration, displacement and world-making through the political and ecological figure of birdsong.

The project connects a campaign to halt the mass export of songbirds from Yugoslavia in the late 1950s with the country's emergence as a principal architect of the Non-Aligned Movement, following the Bandung Conference. Recorded in Afghanistan, Syria, Pakistan, Egypt, Tunisia and India, the birdsong evokes a coalition that sought to imagine international solidarity beyond the dominant Western and Soviet blocs.

Birds do not recognise geopolitical boundaries, treaties or sovereignty. Their songs cross the divisions through which human societies organise belonging and exclusion. Yet these birds all bear the names of European naturalists, colonial administrators, explorers or missionaries whose activities were entangled with imperial expansion. The marble reliefs derive from images created by scientific illustrators asked to draw each bird using only its Latin or European common name. These speculative ornithological illustrations' reverse the conventional logic of scientific illustration: the name precedes the bird, unsettling the assumption that naming confers knowledge or possession.
Inside the gallery, these imagined birds take shape in Carrara marble, accompanied by lines drawn from poets from countries of the Non-Aligned Movement. Stone extracted from the earth becomes a surface for voices of displacement, longing and freedom, bringing the extraction of nature into dialogue with the appropriation of culture.

Together, the reliefs and birdsong imagine a chorus released from imposed systems of classification, asking whether solidarity might be organised across difference without requiring assimilation into a dominant centre.

Side Gallery

Song Ziwei
Echo Valley, 2025
Fog machines, LED lights, aluminium blinds, DMX relay pack

Nothing New Today, 2021
Video loop
Installed in the corridor

Nothing New Today was made by Song Ziwei during the peak of the pandemic, at a time of relentlessly bad news. Presented in a nondescript space, the work replaces a newsfeed with no news at all, leaving us to watch news anchors and reporters simply waiting around. With some listlessness and mild anxiety, it fulfils the artist's fantasy for a day when nothing terrible has taken place.

With a sigh that escapes as a puff of mist, Song's installation *Echo Valley* translates the quiet isolation of a Beijing office into a sensory call and response. Utilising mist, LED light and electronic systems, Song conjures the feeling of isolation she experienced during her day job. Governed by separate logic controls, the technology of *Echo Valley* runs in isolated loops, mirroring individuals in the workplace who might hear one another, yet remain isolated and unable to truly connect. Even when surrounded by coworkers, employees face intense loneliness inside the cubicles of crowded, high-rise city offices where long working hours and a lack of social contact leads to mental health problems.

In these works, Song Ziwei reflects the unease that, she would argue, is felt by her entire generation, born in the 1990s onward – atomised or in relationships mediated by social media. Sometimes an audible sigh that seems to respond to your own is the only indication that you are not alone.

Upper White Gallery

Li Yifan
Why Not Dance 1, 2025
Single-channel video, 21 min 58 sec

Why Not Dance 2, 2025
Single-channel, black and white video, 27 min 45 sec

Li Yifan's artworks evidence a deep involvement in the communities he represents. His documentary films reflect encounters and interviews sustained over years and sometimes generations.

Over two videos, *Why Not Dance* explores the lives of China's migrant worker population. These are workers in factories, agriculture and domestic settings who make up one third of the entire labour force. These 300 million workers (21% of the Chinese population) face significant challenges to social mobility, including the hukou system, which ties social benefits to a worker's birthplace. In *Why Not Dance*, Li focuses on the youngest of these workers, born after 2000. The films bear witness to the shift taking place, seeing previous generations of migrant workers being replaced by a generation who care about their rights, work environment, and who increasingly find vehicles for discussing their discontent (which can also become profitable for a social media influencer).

In *Why Not Dance 2*, Li's black and white documentary follows the social media influencer and self-named 'King of Ten Thousand Resignations', Wan Ci Wang, notorious for surfing the wave of 'on demand' job opportunities by changing jobs 40 times in two years.

Artificial Intelligence for Li is a significant tool for the emancipation of the worker's voices – as he has witnessed, it gives them the ability to express themselves beyond social structures to overcome the invisibility that keeps their stories supressed.

Based on another migrant worker's interview, the animated rap video *Why Not Dance 1* leans heavily on this new technology and brings AI into focus within the exhibition. The emergence of AI in the last few years is undoubtedly one of the biggest ruptures to have been orchestrated by humanity, and while the benefits are many, it also proposes a clear and unprecedented threat to livelihoods, cultural authenticity, national security and, as has been discussed in recent months, the future of human existence.

White Gallery Balcony

Jenny Brady
The Glass Booth, 2025
Digital film, 30 min

Exploring the complex act of interpretation, *The Glass Booth* places the interpreter at the centre of an often invisible yet vital process in our globalised world.

Through encounters encompassing Reagan and Gorbachev's meeting at the Geneva Summit in 1985, an asylum seeker's interview, a primary-school Young Interpreters programme, as well as meetings in diplomatic and sporting settings, interpretation is shown as an extreme act of listening, contextualising and communicating.

It is an examination of the friction between what is meant and what is said. Foregrounding interpretation as an agent in the negotiation between language, meaning and human connection, Jenny Brady's film also underscores the critical risks and profound consequences of misinterpretation within our globalised society.

Round Room

Zhanna Kadyrova
Security Guarantees, 2026
26 videos, single-channel sound, archival material

Directly from the Ukrainian pavilion in Venice, Zhanna Kadyrova's *Security Guarantees* centres on her sculpture *The Origami Deer* (2019), and the story of the British, American and Russian promises made to guarantee Ukraine's security in return for the surrender of its nuclear arsenal in 1996. Three years after declaring independence from the Soviet Union, which led to the permanent dissolution of the USSR in 1991, Ukraine joined the Treaty on the Non-Proliferation of Nuclear Weapons in 1994, becoming signatory to the Budapest Memorandum, alongside the UK, USA and Russian Federation. Crucial to this was the recognition of Ukraine's territorial integrity, and a commitment from the other signatories to not only refrain from threating Ukraine but also to seek to protect it should the need arise – otherwise known as security assurances, which when translated from the Russian and Ukranian *harantii* or *garantii*, more closely translates to 'guarantees'.

As Russia's full-scale invasion approached the Donbas region in 2024, Kadyrova travelled to the site to remove the sculpture she had made in 2019 in the place of a Soviet-era, nuclear-capable jet. Taking *The Origami Deer* on a road-trip that crossed first Ukraine, and later Europe, Kadyrova shared the story of her origami deer, the Treaty and the security guarantees, while art, culture and heritage in Ukraine were being systematically targeted as a strategy of war. Arriving in Venice, *The Origami Deer* was displayed strapped above the flatbed truck it had travelled on. At the time of opening *The Rupture*, the sculpture remains displaced, in exile, and yet for all the grief that it carries, it presents a powerful story of the ways in which Ukrainian culture continues to find ways to thrive.

Georgian Gallery Balcony

Roman Khimei and Yarema Malashchuk

Wishful Thinking, 2026
Multi-channel video installation, colour, sound, variable duration

Unfolding across three different rooms, Roman Khimei and Yarema Malashchuk's video installation *Wishful Thinking* is set in a fictional future in which Russia's current war against Ukraine is over. In three different scenarios, actors are asked to play the roles of Russian soldiers, reflecting upon their actions during the war. Performed by actors known for playing characters from Russian literature in Ukraine's Soviet-era theatres, the filmed vignettes explore the psyche of the oppressor, and the lasting psychological scars this war will leave on its survivors.

At various times lamenting, resisting responsibility or drifting into incoherence, each of the scenarios captures the vulnerability of the human condition, as some characters relinquish themselves to imagined feelings of guilt, while others seem impervious to the moral weight of war.

Bianca Stoppani wrote for the exhibition *Canicula* in Venice this year, "Drifting between staging and testimony, propaganda and truth, collective history and personal memory, what emerges from this unreliable storytelling is a suspended field where the possibility of repair in the future remains uncertain and deferred, and the only certainty seems the banality of evil in the present."

Dasha Chechushkova

Manual before the confession, 2023-24
A selection from a series of 20 drypoint etchings, aquatint on paper

Sketches for Garden for Foxes – Hidden Garden, 2026
13 sketches in watercolour, pencil, ink on paper

Sketches for Ordinary (still) people (these could have been civil commandments), 2026
Eight sketches in watercolour, acrylic, pencil and oil pastel on paper

Over a number of working drawings, etchings and works on paper, Dasha Chechushkova radiates the profound impact of war on the psyche of civilians and soldiers; both categories that include artists.

Her series of etchings, made after Goya's *Los Caprichos* and two years into Russia's full-scale invasion of Ukraine, reflect the symptoms of helplessness that characterised the lives of her community at that time. They variously express fear, claustrophobia, inevitability, guilt, withdrawal, torment, usefulness and memorialisation – an idea Chechushkova returns to throughout the different works on display, as monuments are systematically targeted across Ukraine. Naming the series *Manual before the confession* she succinctly captures the torment of judgement, guilt and forgiveness that saturates Ukrainian friendships, family networks and communities. In her community, individuals grapple with conflicting emotions whether staying to serve their country, questioning the value of their contribution as civilians or making the difficult decision to leave.

While on residency in Edinburgh earlier this year – at Edinburgh Sculpture Workshop (ESW), a vital part of the city's artistic ecology – Chechushkova created a semi-permanent memorial garden, which can still be seen at ESW today. Her preparatory drawings for concrete urns, planters, bird bath and a relief tile, portray a combination of personal homages to friends who have died and a universal sense of loss that is carried by the memorials. Her portrayal of the garden at dusk is a nod to the liminal time foxes come out, akin to the in-between state she found herself in whilst on temporary leave from Ukraine. She writes of the project: "It is part of a larger, long-term commemorative project, *Situational Flowerbeds*, developed together with Anya Nykytiuk and Ksenia Shcherbakova. We create memorial flowerbeds to honour those who ought to be remembered and to provide a space to be present, enable collective speaking and silence, and that emphasises gardening as a contrast to everyday destruction. On the first day of my residency at ESW, I stood on the balcony and saw a family of foxes in the grass – a mother and three kits. For me, the fox is an animal of borderlands, liminality and twilight. I decided to make a garden for them,

Garden for Foxes – Hidden Garden. This garden is about invisible issues; about how difficult it is – especially in first world countries – to speak sincerely about what you truly feel and your state of mind. It is about how you start to hide the real state of things, and about how citizens of first world countries have mostly grown tired of hearing about other people's problems."

Her most recent body of work has been made in the last few months – sketches and studies inspired by the study of social life and folklore in the paintings of Pieter Bruegel the Elder. If *Manual before the confession* is something that emerged in the first years of the invasion, then *Ordinary (still) people (these could have been civil commandments)* is what arises in the long duration of war. She returns to her reflections on the complexity of life as a civilian during times of war and incorporates scenes of gardening and play, death and destruction, all underpinned by a pervasive sense of psychological trauma. Describing the constant nighttime interruptions of sirens and alarms in Kyiv these past months, Chechushkova identifies psychological exhaustion as one of the many current strategies of war.

For all of the grief and torment that these works express, Dasha Chechushkova uses surrealist gestures, language and memorialisation to create fleeting moments of joy and appreciation. Amidst the brutal realities of war, her artistic practice stands as testimony that the culture of Ukraine will long outlive any attempts to destroy it.

Margaret Salmon
Alcove, 2026
Photographs, everyday objects

Alcove has been created by Margaret Salmon specifically for Talbot Rice Gallery. It explores the idea of ontological security through an installation of photographs, re-assembled everyday objects and a photo-based diorama. A dual US/UK citizen, Salmon works through this concept of deep self-belonging and safety through her personal archive as well as street photographs made recently in Glasgow.

Revisiting her family history in the United States, she confronts the lingering effects of international conflict and how this can be transmitted across generations within families of military personnel. For Salmon, politics are present and visible within everyday living, which inevitably reflects history as well as the proximity of current international conflicts. Within *The Rupture*, Salmon's Alcove points us toward the way that the material of everyone's lived experience – our goods, what we consume, our living conditions, work, joy, families and memories – interweave with different political imaginaries. Part feminist intervention and socio-economic enquiry, part eulogy and love letter to humans, *Alcove* is a critical reflection, filled with the familiar, the intimate and the cherished.

Georgian Gallery

Claudia Zeiske
Combat Cooking, 2021-ongoing
Recipe book

As a cultural protagonist – curator, producer, artist and walker – Claudia Zeiske has nurtured other artists' practices through hospitality, opening communities, production and support, most notably in Scotland through her creation of Deveron Projects in Huntly.

Since the beginning of Russia's full-scale invasion of Ukraine, Zeiske began cooking Ukrainian food as a way of trying to understand a country and culture she knew little about. Through recipes, ingredients and the rituals of preparing and sharing food, she sought to move beyond the headlines and towards the everyday lives of people living through conflict. As the war continued, she turned her attention to other places affected by conflict, threat and displacement, developing a project over the last three years to include over 20 countries.

As part of *The Rupture*, Zeiske's reflections on culture, conflict and cooking have become the basis for a new collaboration with Edinburgh College of Art Illustration students. Under the supervision of their lecturer, Lucy Roscoe, final-year undergraduates have brought their own talents to the project, finding ways to express the stories carried through each recipe.

Zeiske's *Combat Cooking* was born out of a need to make sense of what was happening and has grown into an ongoing act of curiosity and connection. Cooking becomes a way of approaching another culture through its everyday life – through taste, memory, hospitality and the food people carry with them. Sharing the recipes in the gallery, she invites us all to be curious about other people's lives and, in her words, "to bring us, however briefly, to their table".

Astra Taylor
Examined Life, 2008
Documentary film with sound, 88 min

Across Director Astra Taylor's 2008 film *Examined Life* we hear from some of the most influential philosophers of recent times. Out in the urban environment, they discuss their views of our shared lives: driving through Manhattan, sifting through a rubbish dump or walking along New York's Fifth Avenue. Martha Nussbaum discusses justice, Peter Singer speaks on ethics, Avital Ronell on meaning, Judith Butler and Sunaura Taylor on interdependence, Slavoj Žižek on ecology, Michael Hardt on revolution, Kwame Anthony Appiah on cosmopolitanism and Cornel West on truth.

Although released almost two decades ago, *Examined Life* remains sharp and relevant. In a media and leadership landscape currently saturated by attention grabbing statements and simplified analysis, the film revels in philosophy's power to transform the way we perceive the world and imagine our place within it.

Many of the ideas shared through *Examined Life* resonate with the now pervasive sense of upheaval and transformation that also inspired *The Rupture*. With world leaders like Mark Carney showing that classics, philosophy, fables and storytelling can structure political discourse and communicate powerfully to people at the highest of levels, the humanities are once again at the forefront of international debates.

Examined Life returns to view in *The Rupture*, as Astra Taylor's book, co-authored with Naomi Klein, *End Times Fascism*, enters UK distribution. It examines the accelerating turn towards fascist politics amidst the climate catastrophe; no longer out of sight, mind or lived experience. In the authors' words, end times fascism "is the ideology of the actors who strive to make the world unliveable and then seek to protect themselves from the fall-out". Their objective is to unify us behind its resistance.

Carey Young
Appearance, 2023
HD video from 4k, silent, 49 min 30 sec

Appearance is an immense encounter with moving-image portraits of women who represent the law. Fifteen British judges are brought before the camera, caught in our gaze whilst subjecting us to theirs. Diverse in age, seniority and ethnicity, each appears in her own judicial robes whilst we, in turn, 'appear before the judge', echoing a person's formal submission to a court's jurisdiction. Close-ups of hair, shoes, jewellery and regalia highlight individual personality alongside the signs of judicial office. As the judges look back at us, the piece makes our scrutiny of them part of the encounter. The work's title invokes both the judgement of women on their appearance and the formal act of appearing before a court.

Young says, "the courtroom is very much like a theatre, and the performance of law relies on gestures, language and aesthetics. They are performance tools – a way for the judge to become 'the law'."

Installed above the University of Edinburgh's Law Library within the Law School, *Appearance* brings law and its institutions into the heart of exhibition. As various nations exempt themselves from the international rules-based order and cease support for institutions that middle-powers have relied on for security, mutual benefit and collective problem solving, the tangible visibility of the law and justice becomes increasingly critical.

Taysir Batniji
No Condition is Permanent, 2014–2026
Engraved soap, wooden pallet

As an act of gift-making and remembrance, *No Condition is Permanent* is a sculpture and gesture, destined to vanish with time. The soap that Taysir Batniji has stacked on a shipping pallet has been engraved with the Arabic phrase used to console people in times of hardship, *dawam el hal men al mohal* meaning 'nothing is permanent'. In the UK we could liken the phrase to 'this too shall pass'.

Batniji was born in Gaza in 1966, and studied as an artist in Nablus, Palestine and Bourges, France. His practice often traces his personal story, as well as current events and history, through a conceptual lens that can lead to poetic, layered and unflinchingly self-reflexive artworks. If Batniji's disappearing sculpture is fatalistic, it could also be understood as a momentary monument evoking hope, as nothing remains fixed forever.

As you finish your journey through *The Rupture*, Taysir Batniji invites you to take a piece of soap with you.

Academic Insights

Academics respond to *The Rupture's* thematics. (See digital version of the guide for most recent responses).

Infrastructural (dis)ordering in AI security and political economy

Gavin Sullivan, Edinburgh Law School

This essay examines three emergent shifts in global tech regulation and AI governance in response to crises evoked by the Trump administration's attacks on the so-called rules-based international order. It reads these changes as entangled elements of a techno-legal assemblage creating far-reaching forms of global security ordering. It is securitising technology law and regulation and blurring the boundaries of security and economy through infrastructural geopolitics.[1] It is deepening enmeshment between the world's most powerful companies and the world's most powerful state, infusing far-right, white nationalist narratives of civilizational decline and renewal, with commercial arguments about AI innovation and deregulation to weaken tech oversight and maximise profit. And it is creating a nascent public-private control architecture that is weaponising the content moderation infrastructures of powerful platforms (like Meta) to globally amplify MAGA objectives. This essay briefly describes these shifts before considering the assemblage's effects and its wider political and normative stakes.

EU tech regulation as national security threat:

The 2025 US National Security Strategy (NSS) singles out EU tech regulation for the first time as an economic and security threat to be actively countered – a sharp break with the tradition of global security multilateralism.[2] Blurring economic and national security, it shifts longstanding US concerns about EU tech regulation from trade and consumer protection to geoeconomic threat. Positing US Big Tech dominance as key to US military hegemony and prosperity, the NSS recasts the EU as a site of 'regulatory suffocation', stifling innovation and America's military advantage through the Digital Services Act (DSA) and EU AI Act. It also frames EU tech regulation as a weapon diminishing US sovereignty and free speech, arguing that the DSA and EU Code of Practice on Disinformation impose European speech norms on the global community standards of US platforms (like Meta and X) through the 'Brussels Effect' – thereby censoring US speech protected by the First Amendment (including right-wing anti-immigration hate speech). In language echoing far-right 'great replacement' narratives, the NSS recasts parties like the AfD as 'patriots' countering Europe's 'civilizational erasure' caused by migration, falling birthrates and diluted national identities. 'Cultivating resistance to Europe's current trajectory' – including supporting far-right 'patriots' and countering tech regulation deemed to weaken US military and commercial strength – thus becomes an urgent security imperative.

The NSS is part of a wider US government effort to attack online harms regulation, promote right-wing content under the banner of free speech, and leverage state power to amplify far-right politics in Europe. In 2025 a leaked State Department cable instructed US diplomats in Europe to "build host government and other stakeholder support to repeal and/or amend the DSA."[3] Later that year, former EU Commissioner Thierry Breton and members of European counter-disinformation NGOs received US visa bans for "organiz[ing] efforts to coerce American platforms to censor, demonetize, and suppress American viewpoints they oppose." [4] In February 2026 the State Department revealed plans to fund MAGA-aligned think tanks and free-speech institutes across Europe, drawing on a Heritage Foundation list of right-wing groups.[5] And in July 2026 it launched the 'Developing Civilizational Bonds, Democratic Resilience, and Rule of Law in Europe' slush fund, offering $1-3 million grants to MAGA-aligned UK and EU projects on free speech and Europe's 'civilizational self-confidence'.[6]

These shifts unfold alongside a US House Judiciary Committee investigation, led by Republican Jim Jordan, into 'foreign censorship' by EU institutions and NGOs regulating

online harms. A February 2026 Committee report draws heavily on internal platform and NGO documents obtained via subpoenas demanding all "communications [with] … foreign governments regarding the company's compliance with foreign censorship laws" and related internal discussions.[7] This is compelling the world's most powerful platforms to join a MAGA global dragnet, strengthening their alignment with the Trump administration. It is also fracturing multistakeholder initiatives like the Global Internet Forum to Counter Terrorism, with NGOs refusing to engage with platforms like Meta there for fear that exchanges could be shared with the US administration and weaponised against them.[8]

2. Irresponsiblising AI and the deregulation-innovation nexus: This crisis around online harms and free-speech regulation is entangled with another: the need to irresponsiblise AI governance to boost the AI 'innovation' economy. Responsible AI (RAI) has been a principal framework used by government and industry to mitigate algorithmic harms (including bias and discrimination) and promote 'ethical' and 'trustworthy' AI. Emerging in the 2010s to counter the adverse effects of machine learning systems deployed at scale, it has sought to balance 'safety' and 'innovation', largely through forms of industry-led self-regulation and vague, non-binding normative commitments.

Yet when the EU embedded RAI principles in binding, rights-based regulation through the AI Act – with fines of up to 7% of global turnover for non-compliance - RAI enthusiasm from US platforms and the US administration waned. Now, RAI principles are being openly attacked and reversed, with US Big Tech and government closely aligned. Deregulation is increasingly posited as the aim, with measures addressing algorithmic harms recast as anti-competitive constraints hampering rapid development of the AI economy and a swathe of US Executive Orders operationalising these goals.

EO 14319 (23 July 2025) targets 'Woke AI', requiring federally procured AI models to follow principles of 'truth-seeking' and 'ideological neutrality' ("models should be neutral and

nonpartisan, and should not manipulate responses in favor of ideological dogmas such as DEI").[9] DEI is defined to include "manipulation of racial or sexual representation in model outputs" and/or "incorporation of concepts like … discrimination on the basis of race or sex." In other words, adjusting models to mitigate systemic effects such as racial bias – a primary RAI measure for addressing AI harms – is now de facto unlawful in the US. EO 14365 (December 2025) takes this deregulatory shift and attack on the EU's precautionary approach even further. Aiming to enhance US global AI dominance by creating "a minimally burdensome national policy framework for AI", it directs the Secretary of Commerce to identify state AI laws deemed 'onerous' – including laws that "require AI models to alter their truthful outputs" or compel disclosures that may violate the First Amendment: precisely the 'free speech' concerns discussed above. States with such laws face withdrawal of federal funding.

Domestically, Colorado's AI Act – which requires developers of high-risk AI systems to mitigate adverse effects like algorithmic discrimination – has been singled out. Abroad, the EU AI Act is the primary target of both the Trump administration and US platforms. Consider how Joel Kaplan, Meta's President of Global Affairs and former George W. Bush advisor, responded when asked at Davos 2026 how Meta is navigating the 'political headwinds' around AI and tech regulation:

> "We've had the advantage that President … Trump … has been really focused on maintaining American leadership in AI and making sure that we win the AI race against China. And that means clearing away the barriers to innovation … We're aligned with the administration … that it's very important we win this battle against China …for both our national and economic security …That's why it's so important that President Trump has pushed to eliminate discriminatory burdens on AI development and other technology in Europe … [because] this is a battle we have to win."[10]

Two points stand out. First, Meta and the Trump administration are ideologically aligned on the need to attack EU tech regulation and RAI governance. Both the EU AI Act and the DSA are now increasingly recast by the world's most powerful state and powerful technology companies as anti-competitive regulatory burdens constraining AI innovation – dovetailing neatly with MAGA discourse on Europe's civilisational decline through 'regulatory suffocation'. And second, this alignment and co-regulation-deregulation dynamic is animated by the spectre of China threat and the geopolitical struggle for national security AI dominance, as elaborated below.

3. National Security AI and the threat of China:
In Silicon Empires: The Fight for the Future of AI, Nick Srnicek argues that the Silicon Valley consensus of platform capitalist firms – which treated globalised commerce and neoliberal regulation as unqualified goods and shaped global tech regulation through the 2000s-2010s – is being supplanted.[11] In its wake, a new 21st-century military-industrial complex is "being built on the infrastructure owned and operated by Big Tech" through an expanding national security AI economy. The result is a more fragmented, techno-nationalist world driven by the ideology of the new tech right, the weaponisation of global networks and data infrastructures for geopolitical dominance, and the shared objective of the US government and US Big Tech of winning the AI arms race against China – now recast as an existential security threat requiring AI deregulation and massive investment in AI infrastructure and AI-national security. Recent events bear this out.

Consider the scale of AI infrastructure investment, the rapid growth in defence contracting by US platforms, AI labs and defence-tech firms, and the public-private enmeshment this fosters. Meta is investing around $600 billion in AI infrastructure and data centres from 2026-29, and defence contracting is increasingly core to its business model. In November 2024, Meta revised its policies to make its Llama model available for the first time to government agencies "including those that are working on defence and national security applications", and US intelligence agencies.[12] It is now used by defence 'primes' like Lockheed Martin and defence-tech start-ups. Meta has also partnered with AI weapons company Anduril Industries to produce extended reality headsets giving "warfighters … enhanced perception and … intuitive control of autonomous platforms on the battlefield."[13] Meta's Chief Technology Officer has joined the US Army, along with OpenAI and Palantir executives, and is linking this AI military turn to Silicon Valley's 'patriotic underpinnings' and previous support for the US government in WWII and the Cold War.[14]

Until 2024, Meta opposed its AI products being used for defence and intelligence at all. Given its full pivot to national security AI and massive AI infrastructure investments, Meta's close alignment with the Trump administration's 'America First' agenda is perhaps unsurprising. Meta is one example among many: Google, X, Microsoft, Amazon Web Services, Oracle, OpenAI, NVIDIA, Anduril and (until recently) Anthropic are all deeply enmeshed in US defence contracting. Srnicek argues that this is because these firms must generate returns on massive AI infrastructure investments and overcome adoption problems associated with general-purpose technologies like generative AI – and that working with the US military and intelligence agencies addresses both. But this infrastructural enmeshment is also transforming platform politics, the political economy of AI, and global security law and governance.

Conclusion:
These three crises – online harms and free speech, responsible AI and deregulation, and reorienting the AI economy to counter the threat of China – may seem disconnected. Read relationally, I suggest they form an emergent and powerful global security assemblage. As Julie Cohen shows, 'digital architectures of control' emerge when law and technology problems bind public and private actors through digital infrastructure, discourse and regulation – each seeing "in the other's goals a window of opportunity."[15] No master plan is needed: the architecture itself generates far-reaching shifts in law, economy and state-industry relations. And the stakes here are potentially profound. This assemblage is fusing US state power more tightly with US Big Tech's global governance power. It is eroding EU tech

and AI regulation through a techno-nationalist deregulatory vision that welds American AI supremacy to the rebuilding of the US national security state. And it is another vector rupturing the so-called rules-based international order and working to usher in more authoritarian forms of AI-driven ordering and the reconfiguration of global security dynamics.

Acknowledgements: This essay is an edited version of a conference paper delivered at the Polycritical Law workshop held at Edinburgh Law School on 21 – 22 May 2026. An AI tool (Claude Opus 5.5) was used to edit the conference paper down to a size amenable for publication in this exhibition program. All the analysis and arguments remain my own. The more detailed conference paper is available from the author on request (g.sullivan@ed.ac.uk). This essay draws on research supported by a UK Research and Innovation (UKRI) Future Leaders Fellowship funding award (Infra-Legalities: Global Security Infrastructures, AI and International Law). Grant Ref: MR/Z00036X/1.

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Jasmina Cibic
***Dawn Chorus*, 2024-26**
8 mins looping sound installation

Six drawings in pencil, watercolour, ink, coloured pencil
This label accompanies the installation of birdsong in the Old College Quadrangle, just outside the gallery



Pakistan

Dawn Chorus: Phaenicophaeus leschenaultii (Sarah McNaboe)

Sirkeer Malkoha (Phaenicophaeus leschenaultii) is named after the French botanist Jean Baptiste Leschenault de la Tour, known for sending many of the plants and seeds he discovered to the French island of Réunion for cultivation. Among his contributions were two varieties of sugar cane and six varieties of cotton. He was honoured with the Legion of Honour for his work. The illustrator portrays the bird as an estuary-dwelling species, characterised by its small and agile nature, with long distinctive tail feathers that set it apart.



India

Dawn Chorus: Jerdon's Courser (Inaki Diez)

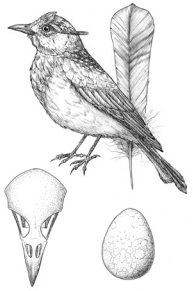
Jerdon's Courser (Rhinoptilus bitorquatus) is a critically endangered bird species named after Thomas C. Jerdon, who described the bird in 1848. Facing threats from palm oil deforestation, it stands as India's rarest bird and is among the world's top 50 rare bird species. The illustrator imagines the bird as a small and fascinating creature, with a small appendix near the beak and unique colour patterns that differentiate between immature individuals and adult males and females.



Egypt

Dawn Chorus: Aquila fasciata (Stephanie Rozzo)

Bonelli's Eagle (Aquila fasciata) was named after the Italian ornithologist and collector Franco Andrea Bonelli, who served as a professor of zoology at the University of Turin and assembled one of the largest ornithological collections in Europe. The illustrator envisions Bonelli's Eagle as a unique species with striking and uncommon white patterning. This distinct feature might have evolved as an adaptation to the intense heat of its environment. The unusual colouration would likely draw the attention of European ornithologists exploring the region, intrigued by its evolutionary significance and rarity.



Afghanistan

Dawn Chorus: Hume's Short-toed Lark (Laura Montserrat)

The Hume's Short-toed Lark (Calandrella acutirostris) is named after Allan Octavian Hume, a British ornithologist, colonial administrator, and founder of the Indian National Congress. The illustrator envisions the bird with unique architectural characteristics such as feathers that evoke traditional headdresses of the region. The detail of the bird's skull bones and of tail feathers recall the architecture of India and the delicate markings on the egg of this species bear a resemblance to a mosaic pattern found on mosques in Afghanistan.



Tunisia

Dawn Chorus: Tristram's Warbler (Sara Menon)

Tristram's Warbler (Curruca deserticola) is named after Henry Baker Tristram, an English clergyman, ornithologist, and explorer who conducted ornithological research in North Africa and Palestine. A proponent of Darwinism, Tristram sought to reconcile evolution and creation, dedicating his time to both natural history observations and identifying localities referenced in the Old and New Testaments. The illustrator envisions the bird adorned in hues reminiscent of the Sahara sands, blending seamlessly into the rocky terrain and ravines.



Syria

Dawn Chorus: Hemprich's Horned Lark (Sandra Doyle)

Hemprich's Horned Lark (Eremophila bilopha) is named after Friedrich Wilhelm Hemprich, a German naturalist and zoologist who travelled to the Libyan desert in 1820 as part of an expedition led by the Prussian General von Minutoli. He was sponsored by the Berlin Academy and later by the Austrian consul, allowing him to continue his explorations to Syria and Lebanon. The illustrator portrays the bird showcasing effective desert camouflage, along with subtle hints of iridescence in its feathers that might have captured the interest of European explorers.

Artist bios

Taysir Batniji (b. 1966, Gaza) is a Palestinian multidisciplinary artist based in Paris whose photography, drawing, video, installation and performance explore displacement, memory, conflict and everyday fragility. His work has been included in the Venice and Berlin Biennales, Centre Pompidou, Jeu de Paume and Lyon Biennale. Major solo presentations include Rencontres d'Arles, Musée d'Art Contemporain du Val-de-Marne, and Mathaf: Arab Museum of Modern Art, Qatar.

Jenny Brady (b. 1983, Dublin) is an Irish artist filmmaker based in Dublin whose moving-image practice examines speech, translation, communication, listening and miscommunication. Her films have been presented at the New York Film Festival, Viennale, BFI London Film Festival, EMAF, Videonale, LUX, Whitechapel Gallery, Tate Liverpool and IMMA. Her most recent solo exhibition was *The Glass Booth / An Both Gloine* at Project Arts Centre, Dublin in 2025.

Dasha Chechushkova (b. 1999, Odesa) is a Ukrainian artist working across relational practices, situations and total installations. Her work explores alienation, collective experience and the psychological consequences of war. Significant presentations include *Insubordinate* at PinchukArtCentre, *Structures of Reciprocity* at Jam Factory Art Center, and *Women Artists in War* at Galeria Labirynt, alongside international residencies including Edinburgh Sculpture Workshop in 2026.

Jasmina Cibic (b. 1979, Ljubljana) is a London-based artist working with film, installation and performance to investigate nationalism, cultural diplomacy and the political uses of art and architecture. She represented Slovenia at the 55th Venice Biennale in 2013. Major exhibitions include MoMA, BALTIC, Museum der Moderne Salzburg, Musée d'art contemporain de Lyon, Phi Foundation Montreal and Kunstmuseen Krefeld.

Kiri Dalena (b. 1975, Philippines) is a visual artist and filmmaker whose practice emerges from more than two decades of human-rights activism. Her films and installations address inequality, state violence, protest and civil resistance. Major international presentations include documenta fifteen, the Biennale of Sydney, Singapore Biennale, Yokohama Triennale, Fukuoka Asian Art Triennale and Asia Pacific Triennial.

Zhanna Kadyrova (b. 1981, Ukraine) works across sculpture, installation and public art, transforming architectural and everyday materials into reflections on history, war and social memory. Her major presentations include the Venice Biennale, Kochi-Muziris Biennale, Bangkok Art Biennale, Centre Pompidou, Castello di Rivoli and PinchukArtCentre. In 2026 she represents Ukraine at the Venice Biennale's National Pavilion.

Roman Khimei (b. 1992, Ukraine) and **Yarema Malashchuk** (b. 1993, Ukraine) are filmmakers and visual artists working collaboratively since 2016. Their hybrid practice combines documentary and fiction to examine collective memory, post-imperial structures and wartime experience. Major presentations include Hamburger Bahnhof, Haus der Kunst, Castello di Rivoli, Ljubljana Biennale, Fondazione In Between Art Film and the Museo Nacional Thyssen-Bornemisza.

Tarik Kiswanson (b. 1986, Halmstad) is an artist of Palestinian descent, Swedish upbringing, living in Paris, whose interdisciplinary practice explores displacement, memory, rupture, regeneration and the construction of identity. He won the prestigious Marcel Duchamp Prize in 2023. Major exhibitions include Centre Pompidou, Museo Tamayo, M HKA, Bonniers Konsthall, Salzburger Kunstverein, Portikus, Common Guild and major international biennials including Gwangju and Lyon.

Eoghan Ryan (b. 1987, Dublin) works across moving image, installation, performance, puppetry, collage and drawing, investigating how power circulates through mediated culture and institutions. His significant presentations include the Busan Biennale, EVA International, IMMA, Serralves Museum, Fondazione Sandretto Re Rebaudengo, ICA London and South London Gallery. He is based between Dublin, Brussels and Amsterdam.

Margaret Salmon (b. 1975, New York) is a Glasgow-based artist whose films examine relationships between camera and subject, human and animal, autobiography and ethnography. She won the inaugural MaxMara *Art Prize for Women* in 2006. Major presentations include the Venice Biennale, Berlin Biennale, Whitechapel Gallery, Witte de With, Contemporary Art Museum St. Louis, Dundee Contemporary Arts and Tramway.

Astra Taylor (b. 1979, Canada) is a Canadian-American writer, documentary filmmaker and activist whose work examines democracy, inequality, capitalism, technology and political participation. Her films include *Zizek! and Examined Life*, both premiered at the Toronto International Film Festival. Her work has also been presented at Whitechapel Gallery and Queens Museum. Astra Taylor and Naomi Klein are co-authors of the book *End Times Fascism: And the Fight for the Living World* which will be published in September 2026.

Li Yifan (b. 1966, Wuhan) is a Chinese artist whose practice engages photography, video and installation to examine social transformation, labour, uncertainty and the lived experience of contemporary China. Significant presentations include *Angst, Keine Angst* at Times Art Center Berlin, *AI*, as *Seen at the End of Ownership* at Guangdong Times Museum and exhibitions at Tai Kwun Contemporary and the Shanghai Himalayas Museum.

Carey Young (b. 1970, Zambia) is a British artist whose photography, video, performance, text and installation examine language, law, power, gender and institutional structures. Her major exhibitions include Modern Art Oxford, Dallas Museum of Art, Migros Museum, Jeu de Paume, Centre Pompidou, Tate Britain, Tate St Ives, SFMOMA, New Museum and the Venice, Moscow and Busan Biennials.

Claudia Zeiske (b. 1959, Munich) is a German-Scottish artist, curator, producer and walker. Her work focuses on local practices that connect to the wider world, and on the understanding that social and environmental emergencies are inextricably intertwined. As founding director of Deveron Projects in Huntly, Scotland, she hosted and worked with over 100 artists from around the world. Today Zeiske pursues a place-based artistic practice, embedding creative work, walking and hospitality in everyday life.

Song Ziwei (b. 1993, Wuhan) is a Chinese conceptual artist working across installation and video. Her practice transforms ordinary objects and workplace experiences into strange, humorous situations that expose the pressures of labour and everyday social structures. Major presentations include her 2026 *Perfect Days* at Taikang Art Museum, alongside exhibitions at CAFA Art Museum and Museum of Contemporary Art Freiburg.

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Events

Talbot Rice Gallery invites audiences of all ages and backgrounds to connect with contemporary art. All our events are free and can be booked via our website.

TRG Student Creative Club
Join us for a monthly creative session inspired by our exhibitions. Meet other students, try something new, share your ideas and help shape what happens next during these sessions.

Wednesday 11 November / 5.30-7pm
Wednesday 9 December / 5.30-7pm
Wednesday 13 January / 5.30-7pm
Wednesday 10 February / 5.30-7pm

Curator's Tour
Join Tessa Giblin, curator of *The Rupture: No condition is permanent*, for a lunchtime tour – sharing insights and stories behind the making of the exhibition and the ideas that shaped it.

Wednesday 2 December / 12.30 - 1.30pm
Friday 5 February / 12.30 - 1.30pm

British Sign Language (BSL) Tour
Join us for a deaf-led tour in British Sign Language hosted by Trudi Collier. Explore the exhibition, exchange and share your ideas.

Friday 15 January / 1-2pm

Little Creative Mornings
A family friendly session where children can explore our exhibitions and get creative with their own hands-on activity.

Saturday 21 November / 10-12pm
Saturday 19 December / 10-12pm
Saturday 23 January / 10-12pm

Sensory Friendly Mornings
We welcome children and adults with sensory needs to enjoy the galleries with adjusted lighting and sound within the exhibition.

Wednesday 18 November / 10-12pm
Wednesday 16 December / 10-12pm
Wednesday 20 January / 10-12pm

Thanks

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