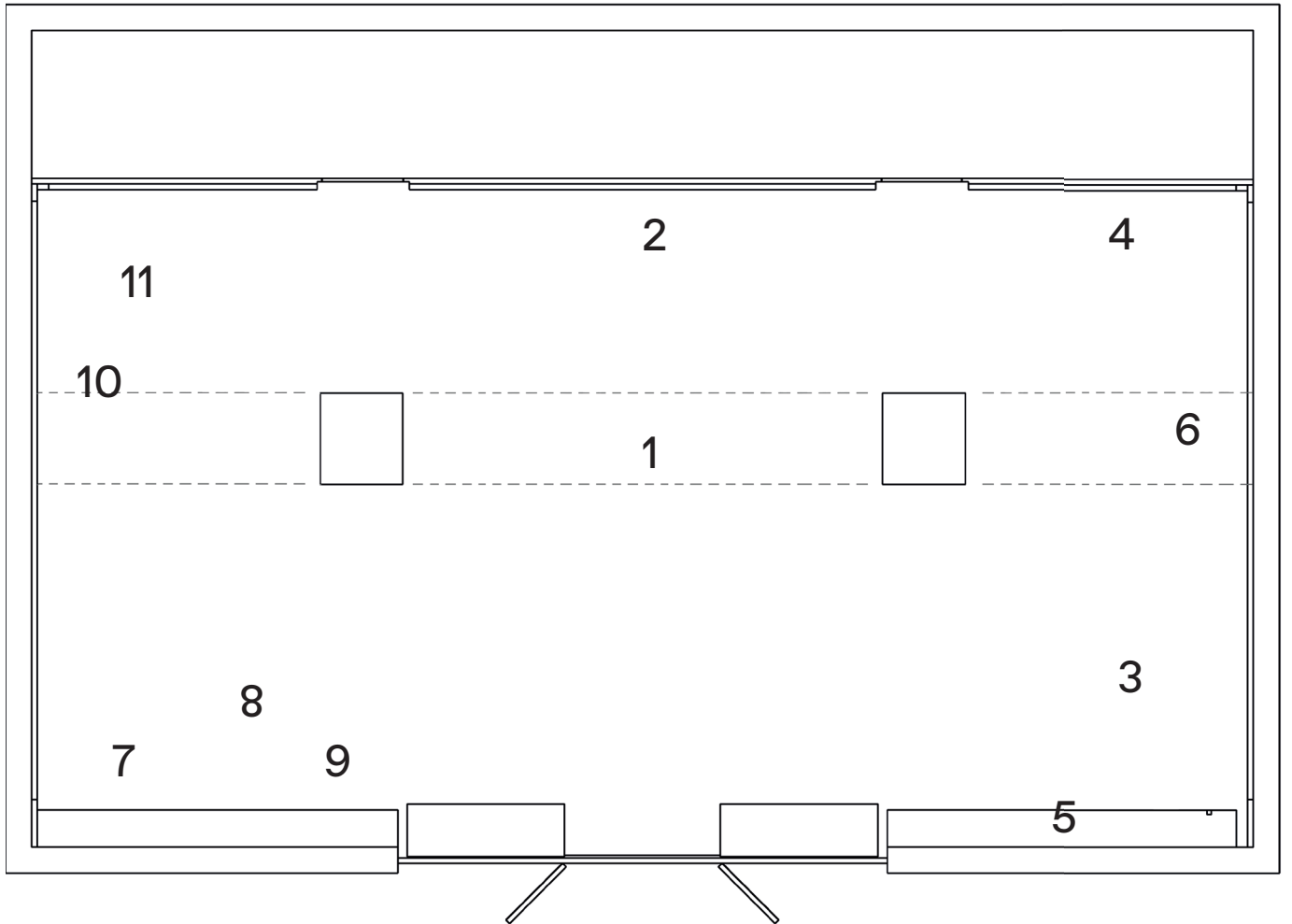


COGNITIVE

Princess

Floor Plan with Individual Artworks



Descriptions of Individual Artworks

1. Hoc Aedificium Iter Reseret

© Emily Hunt

Ceramic, 2026

● Proudly standing in the middle of the Galerie im Turm (EN: Gallery in the Tower) is Emily Hunt's epic ceramic visionary architecture. Bedecked in green and gold, teetering and falling, she has crafted the folly of financial, employment, and border institutions in Berlin. The tax office, the foreigner's office, the unemployment office's evil magic and paranoid architecture have been contained by Hunt and, in an act of talismanic magic, converted into a benevolent cosmic space. Hunt depicts our efforts to navigate the hostility of financial and border bureaucracy as an epic spiritual quest, reminding us that money and borders are as imaginary as magic. Depicting us as small colourful figures roosting in the tower, Hunt offers the viewer protection and power on their hero's journey through the system.

2. Domina cosmica surget © Emily Hunt

Painting, 2026

● On the back wall is Hunt's wall painting of a crone, a wise woman at the end of her life. Elements of her body are depicted with corresponding animals and objects ruled by the same planet as that body part, based on the Classical system of sympathetic astrological magic. The COSMIC GIRLBOSS is forever young, forever striving, forever productive. Here Hunt represents a magical figure at rest and ready to transition to the other world, bringing an earnest connection

to the spiritual that comes through vulnerability, rest, and death.

3. mercury & sulfur intro © Margarita Athanasiou

Two-channel video, 2026

3:56 minutes, Spoken English with EN+DE Subtitles

● In this video, Athanasiou teases her upcoming long-form video essay. *mercury & sulphur intro* towers over the gallery like a monolith phone screen. Athanasiou cheekily introduces the principles of alchemy. With imagery straight out of Medieval fantasy novels, she illustrates how alchemy's focus on purity, binary, and order reflect tendencies towards fascist thought in western esotericism, especially reinforcing ideas of the essentially male and female.

4. mercury and sulphur part II of X © Margarita Athanasiou

Video, 2026

9:49 minutes, Spoken English with EN+DE Subtitles

● Mounted in a portal beckoning to us from the wall, mercury and sulphur part II of X looks shy and small in comparison to the teaser. It pulls us into a more thoughtful metanarrative on alchemy, narrated in the style of TikTok 'story time' posts. Athanasiou creates a fairytale with elements from the historical archive and her own life. She elaborates on how New Age magic and fascism can mirror and reinforce each other, looking at 'girlboss' protagonists in alchemy's history.

5. anima © Margarita Athanasiou

Digital collage, 2026

158×200cm on transparent sticker

●
Light streams through the image like stained glass in a church, colouring Athanasiou's whole installation in soft pinks and blues. *anima* is the Jungian word for the subconscious feminine, the object of fear and desire. Here we see the futuristic, shimmering armour of a female-coded hero shimmers, warps, and disappears in the glow. Next to her, historical, magical, and symbolic images from the history of alchemy, show *anima* to be one symbol in a constellation of thought.

6. alchemist poster II © Margarita Athanasiou

Digital Collage, 2026

118×200cm on paper

●
A mysterious checkered pattern conceals an herbal illustration and reveals an egg, hanging like a banner in a castle.

7. The Teachings of Salesforce Child © Salesforce Child

Instagram posts with comments, 2024-6

In EN with DE printed translation available.

●
“When the news happens and we all look at our phones it is the closest we come to leaving our bodies and becoming one.”

- Salesforce Child teaching.

On a dark wall, screenshots from an Instagram page extend to the sky like an infinite scroll. They are *The Teachings of Salesforce Child*, a messianic figure explicitly voicing the implicit logics of the capitalist machine, embodying the terminal point of algorithmic authority.

Salesforce Child has appeared variously as a prophet, an extradimensional visitor, a charismatic leader, and a corporeal embodiment of Salesforce (a US-American software company). These are her teachings, pearls of wisdom for her followers, who she affectionately calls her children. Stiff and overly made up, eyes wide and teeth bared, she smiles at us in front of a sunset like a demonic LinkedIn profile picture. Next to her posts are comments from her ‘children’, showing a co-creative process between her persona and her viewers.

8. The Children of Salesforce: learning from the artifacts of an ancient folk religion © Salesforce Child

Book, 2024

In English: German machine-translated version available on request.

Content Note: This text contains themes of mass extinction, war, and climate catastrophe.

●
This book is a work of speculative fiction set in the year 4024, written by fictional scientists who have discovered Salesforce Child's life and teachings from the 2020s. With the perspective of 2,000 years of history, the researchers describe the 2000's as the Plastic Age, the toxic, brittle heir to the Iron, Bronze, and Stone.

9. Wellness is not possible © Salesforce Child

Video, dolls, 2026

8:49 minutes, in spoken English with EN + DE subtitles. The video is only available via a staircase on alternating Tuesdays (15 & 28 April, 5 May) and Saturdays (4 & 25 April, 2 & 16 May) at 5 pm. If you are unable to use the stairs, the invigilator can provide a version of the video on a

tablet upon request.

●
Down a steep staircase into the historic cellar of the gallery, we are surrounded by damp, dirt, and darkness. Hazy projected onto the back wall above a deep hole into the earth is *Wellness is not possible*. The video follows Salesforce Child on a disorienting passage through a deserted world, where disembodied AI voices and spectral TikToks shimmer across the trees. Filmed in northern Canada, the work anchors its hallucinatory atmosphere in the landscape.

The piece depicts a breakdown of meaning: something essential has been lost. Wellness is emptied of purpose, context collapses, and the entrepreneur forgets what they are selling and who they are selling it to. What remains is Salesforce Child's desperate longing to merge with indifferent corporations and influencers. This longing is encapsulated in her on-screen relationship with the world's most-watched YouTuber, Mr. Beast, who appears in a pietà scene. Here, Salesforce Child is animated by the ecstasy and despair of consumption and an impossible longing to become capital itself.

10. The Real Gypsy Power: Defend Life Build Loving Resistance © DLBLR

Song, Posters, AstroRummy Cards, 2024-6

7:14 minutes, in spoken English, EN + DE transcripts of the lyrics available.

●
DLBLR reappropriate the song G**** Woman (*She's Homeless*), AKA G**** Woman (*La da dee la da da*), by Crystal Waters from 1991. Waters' iconic house track represents a woman, potentially Roma, playing music on the street for

money. The track for DLBLR speaks in relation to money, music, power, and representation. In DLBLR's song *The Real Gypsy Power*, they sing, "We got the power". In a cheeky advertising campaign for their song, posters and record covers span across the listening station, with text such as "Love is Anarchy", "System Optimization?" and magical symbols for air, water, earth, and fire. Political and spiritual, DLBLR search for relief from the pressure for constant self optimisation and the hustle to survive in a capitalist world expressed in Waters' original track. DLBLR are reclaiming a space while at the same time critiquing the chaos, evil energy, homelessness, poverty and misrepresentation that our systems perpetuate.

11. Counterreading Station © Materials collected by the Enchanted Epistemes

COSMIC COUNTERREADINGS event programme, research papers, reference lists, FAUOX SALON card deck by Wassim Z. Alsindi & OXSALON, Counterspeculative Constellations card deck by Frances Breden, 2026

English and German printed material

●
Rereading, underlining, crossing out, rewriting: Selected texts by the Enchanted Epistemes research group are available for exhibition visitors to reread and edit. Which texts do curators read, and which sentences do researchers dwell on? This station collects references, older sources, and new research for a deep dive behind the surface of COSMIC GIRLBOSS. The Counterreading Station is a discursive teaser for the COSMIC COUNTERREADINGS event on 30th April and 2nd–3rd May 2026.

Artist Biographies

Margarita Athanasiou is a media artist based in Athens, Greece. Her practice is text-based, utilises collage techniques and brings together autobiography and history to create multi-layered narratives in the form of film essays, publications, prints and memes. Her work has been presented in BAM Brooklyn (New York), Kunsterlhaus Bethanien (Berlin) and the Greek National Opera House. Her books and zines have been published in Greek, English, Spanish and German. Additionally she is a contributor in her local scene; Athanasiou is the founding director of the Athens Art Book Fair, an active participant in queer spaces and a dedicated meme artist.

DLBR (Delaine Le Bas & László Farkas) have been working together for 8 years, predominantly with sound and film in installations, now for the first time as DLBLR.

Delaine Le Bas was born in Worthing, U.K, in 1965. She studied at St Martins School Of Art London. Delaine is a cross disciplinary artist creating installations, performance, photography and film. Her works focus on issues of identity, race, gender, sexuality and the continued violence and exclusions against whoever is perceived as “the other” within society.

She was part of Paradise Lost, The First Roma Pavilion Venice Biennale 2007 and has shown internationally over the past decades. She was nominated for the Turner Prize in 2024, had a solo exhibition at Tramway for Glasgow International 2024 and is currently presenting Un-Fair-Ground at the Whitworth Manchester.

László Farkas aka Lazlorrobot Homorrobot is a media worker, Jumping Fitness Trainer, DJ and queer Roma activist. Former organizer of the Roma LGBTQI floats at Budapest Pride and Berlin Queer Pride. Founder, technical assistant and editor of several Roma, queer and sex worker community related art and media projects (TV Baxtale, Transgender FAQ, Live Streams of the European Sex Workers Alliance, video editing and animations for Delaine Le Bas). As a DJ, he plays in several genres and a mixture of them: queer pop, electronic dance, disco, indie dance, house, tech house, Roma music, world music.

Emily Hunt creates ornamental, figurative ceramics. Her history as a rare-book dealer has informed her encyclopedic approach to her art-making. Emily Hunt’s artistic practice critically engages with the historical and cultural significance of ornament and grotesque imagery as vehicles for subversion and transgression. Her ongoing research focuses on Renaissance print media, particularly the occult philosophy of this period and its relationship to grotesque ornament and Mikhail Bakhtin’s notion of the carnivalesque.

Through drawing, painting, etching, and ceramics, Hunt investigates the visual technology of magic in its symbolic form and how it shares a lineage with ornamental forms. She examines how these visual languages—such as carnivalesque, ornament, and magical practice—reflect societal attitudes, transgressive behaviours, and esoteric traditions.

Salesforce Child

(Summer Emerald) is an interdisciplinary artist based in remote northwestern Canada, where her practice is shaped by the tension between immersion in digital culture and the immediate disconnection that comes when she leaves her cabin, with cell service over an hour's drive away. Across painting, video, performance, writing, drawing, and social media, Emerald's work speaks in an idiosyncratic yet immediately recognizable blend of corporate and devotional language. The work reflects the semiotic chaos of contemporary systems, imbued with the sense that what we have built is leaving us behind.

ENCHANTED EPISTEMES Research Group

Spirituality, esotericism and magic are popular terms often used to subsume non-hegemonic epistemologies. This research collective develops the concept of "enchanted epistemes" as a tool for examining current ways of knowing and worldmaking in group rituals, healing, in digital spaces and material culture, contemporary art, and their intersections with academia.

Examining such contemporary forms and processes of performative (re-) enchantment, the research collective seeks to connect theoretical and methodological approaches from the aesthetics of religion and material religion, sociology of religion and knowledge, history of religions, and gender studies. The research group's goal is to collectively develop the term ENCHANTED EPISTEMES as a tool for researching contemporary spiritual practices and aesthetics of knowledge.

Exhibition Credits

Curation: Frances Breden

Exhibition Design & Production: Carolina Redondo

Curatorial Assistance: Fenia Franz

Project Assistance: Paulina Afonina

Visual Identity:
Polina Zagumenova

Exhibition Install Team: Ignacia Carramiñana (wood constructions), Ximena Musalem, Cote Jaña

Exhibition Install Helpers: Alvaro Bezanilla, Andrés Bucci, Hassan Elmalik

German Sign Language Text:
Dana Cermane

Braille Text: Medienzentrum Zeune-Schule

Support: Stéphane Bauer, Carlotta Gonindard Liebe, Dani Hasrouni, & Sofia Pfister

Invigilators: Hassan Elmalik, Daniela Schoepe & Team

The Galerie im Turm is run by the municipal government of Friedrichshain-Kreuzberg.

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