

Laure Prouvost (France)

Laure Prouvost uses language as a powerful tool to spark imagination and challenge fixed meanings. Her work opens a playful and poetic dialogue between word and image, echoing the spirit of René Magritte. Prouvost connects this approach to urgent themes such as nature and climate. Her installation for *Beyond Surrealism* features 'talking' plants and oversized fish: a banana plant complains about its appearance, while glass and wooden fish whisper warnings about petrol. In this surreal ecosystem, language, image, and ecology converge in unexpected ways.

Emma Talbot (United Kingdom)

Emma Talbot's work is guided by emotion and a stream of personal impressions. Her large silk panels are painted with vibrant patterns, flowing lines, and ghost-like figures. For *Beyond Surrealism*, Talbot created *Magical Garden*, *Everything in Transformation*, inspired by Leonora Carrington's painting *Again, The Gemini are in the orchard* (1947). Like Carrington, Talbot explores how magic can offer an alternative way of engaging with reality. Her installation presents a garden in light and shadow, depicting the cycle of life and emphasizing our place within the ecological system.

Kerstin Brätsch (Germany) moves beyond the traditional canvas. In her series *Para Psychics* (2020–2022), she transforms predictions from palm readers and clairvoyants into semi-abstract paintings. Central to the work is the idea of spirit and inner consciousness — a process Brätsch describes as “diving into the mental body.” As a counterpoint, she selected Francis Picabia's *Viens avec moi là-bas* (1948), which she sees as similarly focused on consciousness. The influence of René Magritte and Hans Bellmer is also present in her approach. *Paysage avec nuages roses* (1928) by Yves Tanguy is likewise included in the exhibition, offering a striking contrast to Brätsch's monumental, marbled work on paper. Her works feature enigmatic titles and are accompanied by meditative soundscapes.

Monster Chetwynd (United Kingdom)

Monster Chetwynd uses humour and absurdity to challenge conventional ideas about gender and social roles. She creates a large-scale floor collage that visitors can walk through — a playful nod to Max Ernst's collage books, also on view in *Beyond Surrealism*. Chetwynd's presentation is an explosive mix of disciplines: performance, set and costume design, sculpture, and collage engage in dialogue with iconic surrealist works such as Dalí's *Mae West Lips Sofa* (1938). Her performance includes distributing a 'zine' — a contemporary take on the poetic leaflets known as *Papillons* (1924), once scattered through Paris by the surrealists.

Tai Shani (United Kingdom)

Tai Shani explores the hallucinogenic effects of *ergot* — a fungus found on rye and grains, known as the origin of LSD. From this interest, she develops alternative worlds where psychoactive substances play a central role. For *Beyond Surrealism*, she presents a new installation within her ongoing project *The Neon Hieroglyph* (since 2021): a nocturnal scene in which a ghost floats above an abstract wooden landscape. Shani draws inspiration from Unica Zürn's *Komposition* (1955). Like Zürn's figures, Shani's characters are haunted by dreams and fantasies — now placed within a contemporary context of social tension.

Raphaela Vogel (Germany)

Raphaela Vogel investigates how power operates — how deeply rooted it is, and the roles that culture and psychology play in shaping it. Her installations combine film, sound, sculpture, anatomical models, and painted animal hides into spatial collages. In *My Appropriation of Her Holy Hollownness* (2021–2025), traditional power structures are dismantled and re-examined. Vogel critically reflects on dominant ideas about gender, humanity and animality, technology, and biology. In dialogue with her own work, she presents Dalí's *Couple aux têtes pleines de nuages* (1936) and *Shirley Temple, le plus jeune monstre sacré du cinéma de son temps* (1939).