EXHIBITION CATALOGUE

SIGNE PIERCE

ELECTROTEXTURE SERIES

01 — 31 DECEMBER 2026

LIMITED EDITION PRINT + VIDEO

ANNKA KULTYS GALLERY
T +44 (0)74 5556 1887, WWW.ANNKAKULTYS.COM

PERFORMANCE

As part of ANNKA KULTYS GALLERY's presentation of Signe Pierce at UNTITLED Miami Beach, the artist will host daily 'booth activations' at 3pm. During these performances, fair audiences are invited to join Pierce in lively conversations and demonstrations exploring the aesthetic and philosophical foundations of her *ELECTROTEXTURE* series. Discussions will consider the multiple ways of seeing embodied in the works on view, and how fleeting encounters with light, colour and texture can transform our perception of reality and expand opportunities for creative expression and art-making in any given moment.

ELECTROTEXTURE PERFORMANCE: DAILY PROGRAMME

TUESDAY, 1 DECEMBER — 3PM
⊙1 ELECTROTEXTURE
WHAT IS IT/WHAT ISN'T IT/HOW TO SEE IT

WEDNESDAY, 2 DECEMBER — 1PM
⊙2 REALITY ART
THE CREATIVE ACT OF PRESENCE AND THE INTRINSIC ART OF EXISTENCE

THURSDAY, 3 DECEMBER — 3.30PM
⊙3 JANGULARITY
REFLEXXXIVITY, PARALLAX, AND LIQUID LIGHT, AS SEEN-ON-SCREEN

FRIDAY, 4 DECEMBER — 1PM
⊙4 HYPERCEPTION
CONSCIOUSNESS AND CREATION IN THE AGE OF IMMEDIA

SATURDAY, 5 DECEMBER — 2PM
⊙5 ART FUTURISM
HOW ART CAN EVOLVE TO REFLECT REALITY IN THE 21ST CENTURY

LOCATION: ANNKA KULTYS GALLERY BOOTH, NEAR THE MAIN ENTRANCE TO UNTITLED ART FAIR

ADDRESS: OCEAN DRIVE AND 12TH STREET, MIAMI BEACH, FLORIDA

DURATION: 15 MINUTES PER PERFORMANCE

BUY NOW

SIGNE PIERCE

ELECTROTEXTURE SERIES

01 — 31 DECEMBER 2026

LIMITED EDITION PRINT + VIDEO

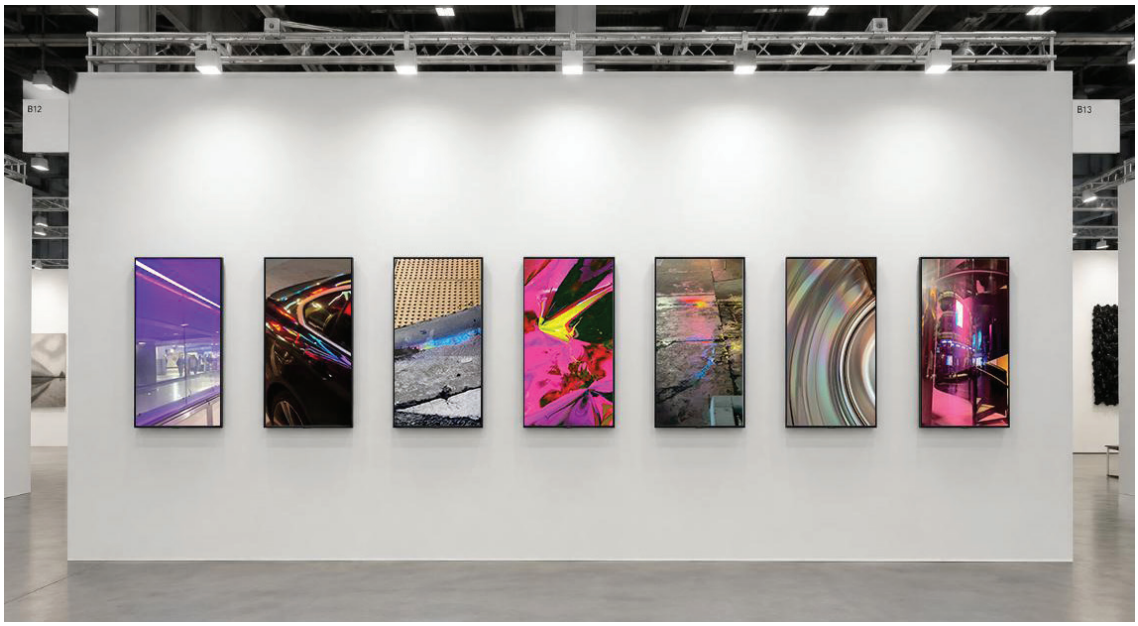
The edition size: In a premiere for UNTITLED, each of the seven artworks is available in a time-limited edition run during the month of December, at the close of which the size of the edition will be fixed.

How to buy: The artworks are available to buy directly from the ANNKA KULTYS GALLERY website, or using the QR codes in this booklet or displayed on the walls next to the artworks.

Payment: In honour of the gallery's mission to democratise digital art collecting, the artworks are priced accessibly at 500 USD, plus an administrative fee of 50 USD for packaging and processing. The full collection is available at an exclusive price of 2,500 USD.

What the collector leaves with: After payment, the collector will receive the digital artwork via an online filesharing application, alongside: a certificate of authenticity; an accompanying still as an unframed, non-archival signed print; and an ANNKA KULTYS GALLERY USB stick for the collector to upload and store the work.

How to display the artwork: We recommend plugging the memory stick directly in the back of a TV screen for the ultimate viewing experience, however the artwork can also be enjoyed across multiple digital devices.



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SIGNE PIERCE

ELECTROTEXTURE SERIES

01 — 31 DECEMBER 2026

LIMITED EDITION PRINT + VIDEO

ANNKA KULTYS GALLERY is delighted to announce *ELECTROTEXTURE*, a presentation of moving image works by Signe Pierce for UNTITLED Miami Beach 2026. This presentation marks the inaugural offline exhibit of seven short videos curated from the American multimedia 'reality artist's' expansive ongoing series, and the gallery's first presentation at the fair. Filmed across global cities, each is a portrait of hyperreality, as neon lights are reflected in the surfaces of urban and domestic environments encountered by the artist as she travels. In a premiere for UNTITLED and in honour of the gallery's mission to democratise digital art collecting, each of the seven artworks is available in a time-limited edition run for the special price of 500 USD with an accompanying still from the work as a print. The *ELECTROTEXTURE* presentation will also include a daily booth activation of performance conversations by Signe Pierce.

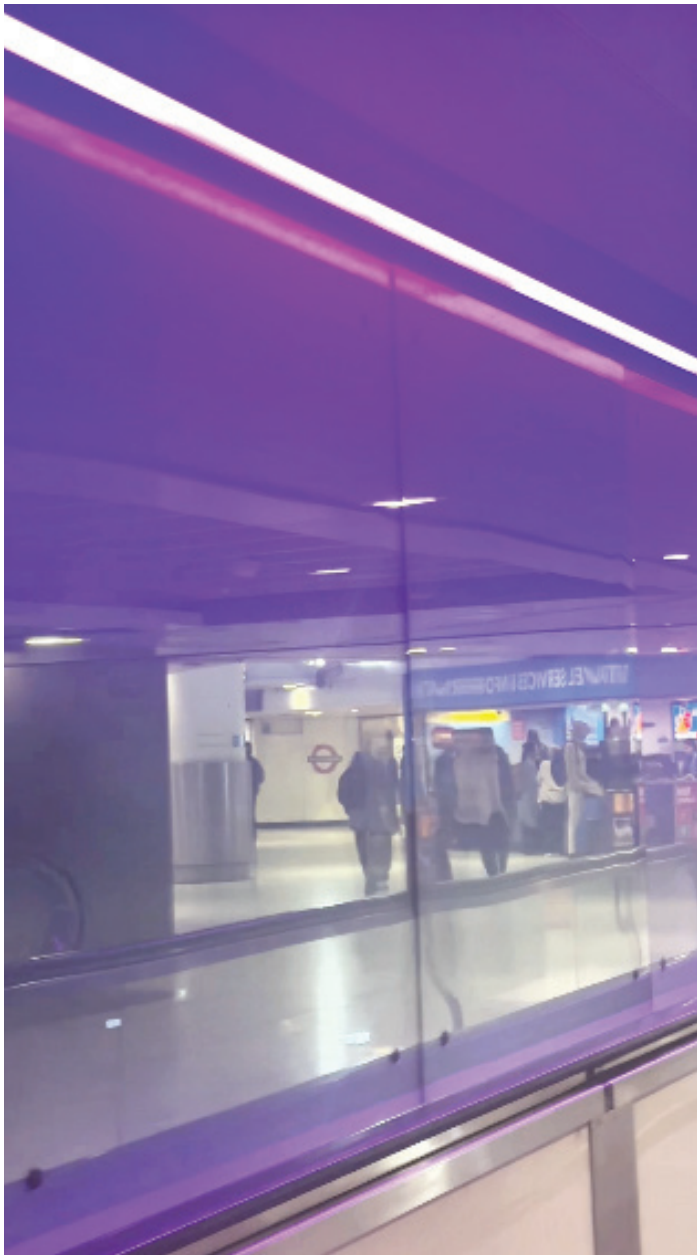
Signe Pierce is a contemporary artist whose extensive oeuvre spans video, performance, installation, writing and music. Concerned with interrogating the rawness of human experience and the impact of digital culture on everyday life, Pierce draws inspiration from Warholian Pop Art aesthetics and the postmodern photographic practices of Sherrie Levine, Richard Prince and Cindy Sherman. Taking reality itself as her medium, she mediates it through technical tools, hyperreal technicolour palettes, and digital manipulation and editing. Building on twelve years of collaboration and five solo exhibitions in London, this presentation reflects the close relationship between Pierce's evolving artistic practice and ANNKA KULTYS GALLERY's longstanding dedication to championing new-media and technologically engaged art.

As John Berger wrote in *Ways of Seeing*, "We never look at just one thing; we are always looking at the relation between things and ourselves." This understanding of seeing reality as a subjective, relational experience runs throughout Pierce's practice, and is particularly evident in the *ELECTROTEXTURE* series, which explores the increasingly blurred boundaries between simulation and reality. Each short video is a record of the ephemerality of visual experience, a fleeting moment of *kairos* in which light, surface the artist's body meet in unique alignment, coming alive before disappearing across the panoramic windows of airports or shops, puddles in the street, car bodies and washing machines. These overlooked encounters are discovered, choreographed and manipulated by Pierce, filmed on an iPhone and

transformed through digital editing. Drawing on the language of traditional artistic practice, the screen becomes her canvas and the iPhone her paintbrush. Yet the smartphone is more than an artistic tool – it becomes Berger's mediator between the visible world and our perception of it, transforming light, colour and texture into something at once cinematic and tactile.

In honour of UNTITLED's Special Projects theme 'Cognitive Dissonance', every one of Pierce's *ELECTROTEXTURE* works begins with the simple act of looking, yet the resulting image is simultaneously interpreted and transformed both by human and technological mediation. Working at the intersection of the physical and digital, Pierce treats reality as a canvas, transforming fleeting encounters with light, colour and texture into painterly compositions. As ephemeral moments of reflective beauty, they reveal the instability of both looking and documenting as a subjective act. Drawing on the legacy of Pop Art and postmodern image-making, the hyperreal visions of *ELECTROTEXTURE* propose a new kind of aura for the twenty-first century, inviting us to reconsider not only how we see, but how we experience and inhabit the world around us.

For all press enquiries, please contact Georgia
At press@annkakultys.com



SIGNE PIERCE
TRANSIENT GLAZE
(LONDON AIRPORT)
2026
.mp4, 91.7MB (colour, sound)
00 min 39 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival,
unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie0052.26)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

TRANSIENT GLAZE (LONDON AIRPORT) (2026) is captured during a moment of travel as Signe Pierce records the purple, pink, blue and yellow hues of light reflected in the glass inside an airport terminal, accompanied by the ambient sounds of announcements and fellow travellers. The work presents three layers of transience: the airport itself, epitomising Marc Augé's concept of the 'non-place' of Supermodernity, a space experienced fleetingly through transit; the ephemeral visual encounter captured in the artwork; and the brief appearance of the artist, who disappears as quickly as she emerges, yet reminds us of her mediating presence.

BUY NOW



SIGNE PIERCE
LASER FRICTION BLACK CAR
2026
.mp4, 98.8MB (colour, sound)
00 min 43 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival, unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie053.26)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

Moving from the airport to the urban environment, *LASER FRICTION (BLACK CAR)* (2026) is a striking example of Signe Pierce's hyperreal technicolour palette. The polished surface of a car becomes the stage for a dance of reflections choreographed by the artist as she follows shifting lights across the curves of the vehicle's body. A vital symbol of American identity and freedom, the automobile was an iconic subject of Pop Artists including Andy Warhol and Roy Lichtenstein. In Pierce's version, their bold colours are amplified as the neon lights of the city transform the car's surface into a playful visual spectacle.

BUY NOW



SIGNE PIERCE
SLIVER (SUNSET PUDDLE 1)
2025
.mp4, 123.9MB (colour, sound)
00 min 53 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival, unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie054.25)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

In *SLIVER (SUNSET PUDDLE 1)* (2025), Signe Pierce catches multicoloured reflections in a puddle by the sidewalk at dusk. An otherwise unremarkable feature of the urban landscape is transformed into an otherworldly moment of unexpected beauty through the artist's attention. The image in the water almost detaches itself from the surface on which it appears, yet the nebulous sounds of the city, forming the video's soundtrack, firmly root the work in its urban context. Here, Signe Pierce invites us to look again at the familiar, revealing a visual world that exists in plain sight but is so easily overlooked.

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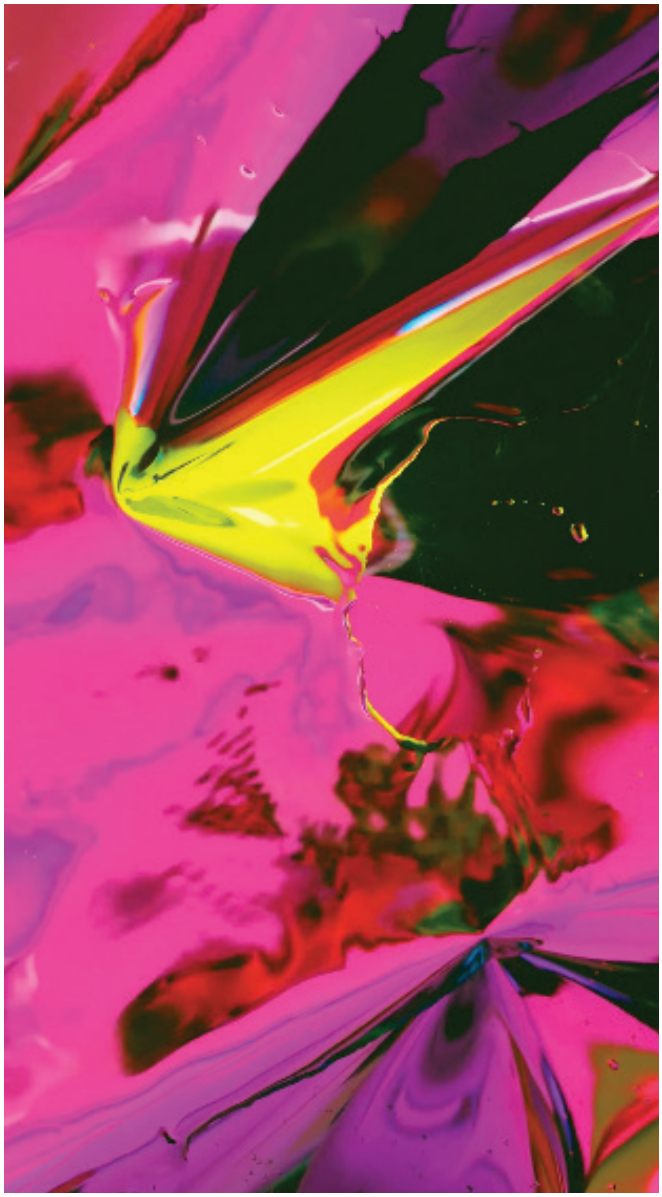

SIGNE PIERCE
ELECTROTEXTURE
2017
.mp4, 79.9MB (colour, sound)
00 min 34 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival, unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie055.17)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

ELECTROTEXTURE (2017) is the earliest work of Signe Pierce's series presented at UNTITLED and captures light reflected across a foil-like surface. Iridescent and hypnotic, bold neon pink composes the main palette, punctuated by flashes of yellow, deep black and pale blue. The reflections appear to metamorphose into paint or water pooling across the surface, recalling Salvador Dalí's use of ripples to challenge perception and suggest the instability of reality. The resulting image resembles a digitally created abstract work, akin to Signe Pierce's *Liquid Paintings*, yet its origins lie in the physical world. As the eponymous work of the series it serves as a manifesto of sorts: part of the artist's own *NEOLEXICON*, ELECTROTEXTURE describes a way of painting in which real-world phenomena such as light and colour become malleable brushstrokes and pigment.

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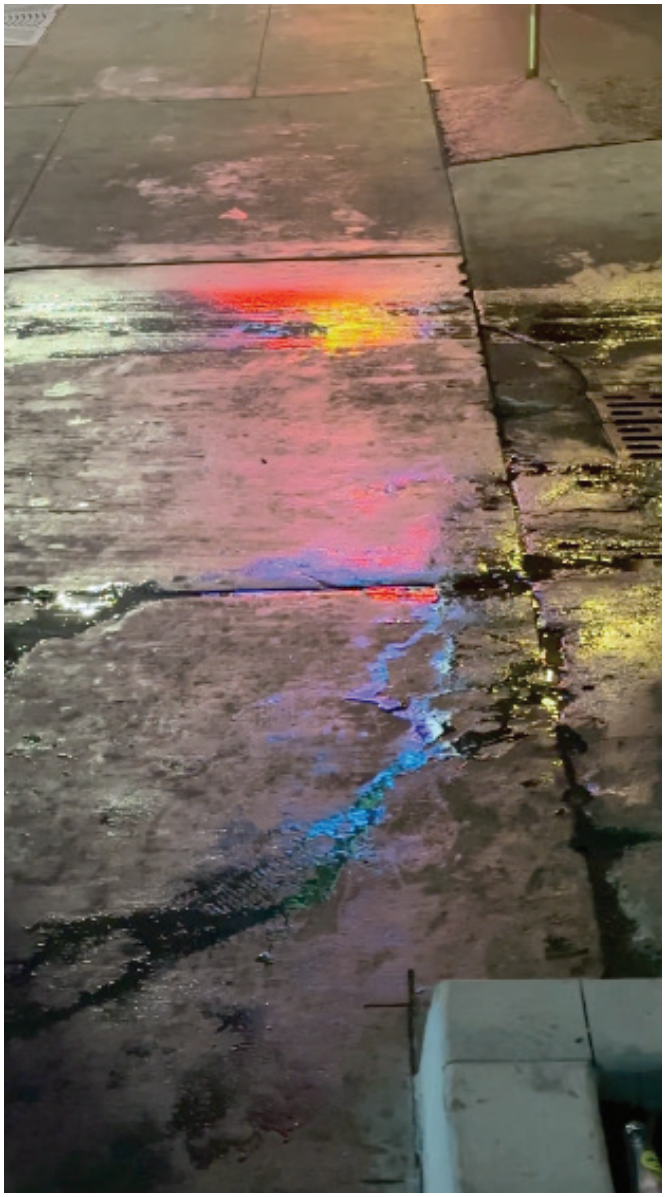

SIGNE PIERCE
GLITCH RIPPLE (SUNSET PUDDLE 1)
2026
.mp4, 43.3MB (colour, sound)
00 min 18 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival, unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie056.26)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

GLITCH RIPPLE (SUNSET PUDDLE 2) (2026) follows in the schema of the earlier puddle work *Sliver*, here capturing luminescent reflections across a wider expanse of pavement as water pools around a street drain. We are again reminded of the human presence in the city, not in Signe Pierce's presence this time but by passers-by who enter the frame, seemingly unaware of the painting of light beneath their feet. The contrast between dark pavement slabs and bright neon reflections recalls the dramatic chiaroscuro of Renaissance painting. The shimmering surface of *GLITCH RIPPLE* also evokes Richard Wilson's monumental installation *20:50* (1987), both works playing with the tension between the aesthetics of the industrial and the beautiful.

BUY NOW



SIGNE PIERCE
HOLOGRAPHIC VORTEX (WASHING MACHINE)
2024
.mp4, 136.3MB (colour, sound)
00 min 59 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival, unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP (SPie0057.24)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

HOLOGRAPHIC VORTEX (Washing Machine) (2024) brings us into the domestic sphere, immortalising the reflective interior of a washing machine. Far from the quiet domestic interiors familiar from art history, the neon lights and Signe Pierce's own techno soundtrack transform the scene into something reminiscent of a nightclub. The appliance itself recalls Marcel Duchamp's readymades and the Young British Artists' appropriation of mass-produced consumer objects of capitalism. However, Signe Pierce's voice echoing the social media aphorism 'Are you living your best life?' evokes the social commentary running throughout her wider practice. Here, the washing machine represents persistent cultural stereotypes surrounding domestic labour and gender roles.

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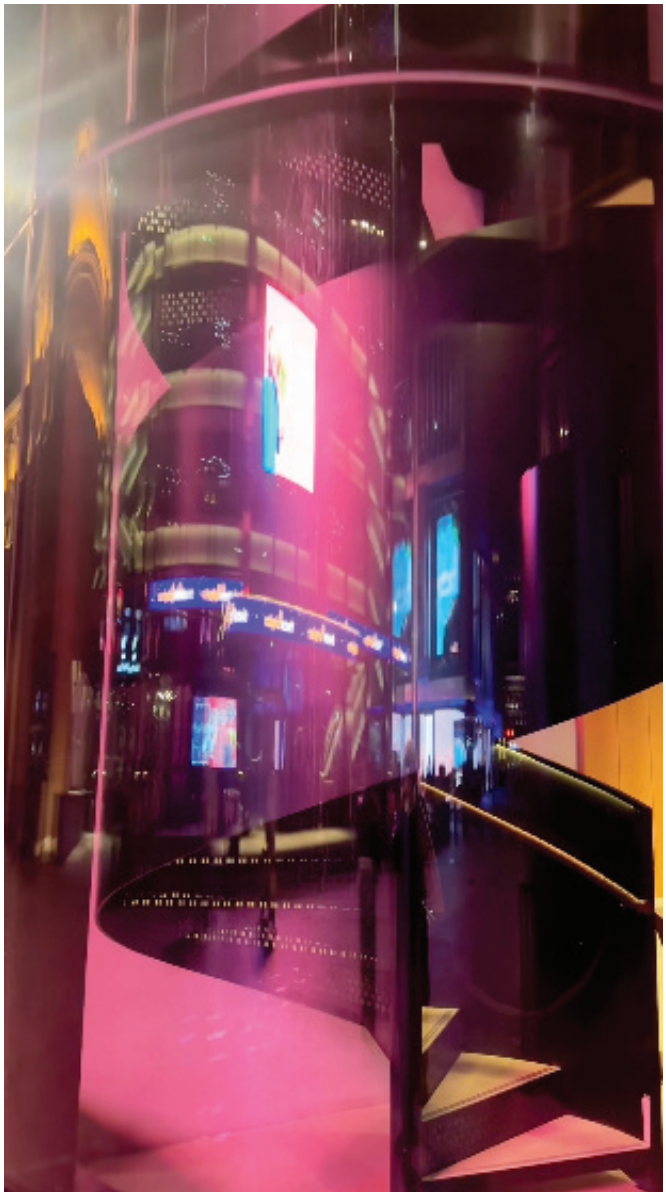

SIGNE PIERCE
JANGULAR SELF IN THE MATRIX OF UNREALITY (LONDON STREET)
2025
.mp4, 82.1MB (colour, sound)
00 min 35 sec (looping video)
Vertical 9:16 aspect ratio
+ PRINT (signed, non-archival, unframed, 11 3/4 × 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie058.25)
USD 500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)

The final work of the presentation, *JANGULAR SELF IN THE MATRIX OF UNREALITY (LONDON STREET)* (2025), brings us full circle as we are once again confronted with Signe Pierce's body, reflected in the glass façade of a postmodern city building at night. Fluorescent signs, video billboards and the golden illumination of historic architecture compete for attention within the purple blur of the reflective surface. The work embodies Signe Pierce's concept of *JANGULARITY,* the 'jazzy angularity' of light, texture and reflection that guides her instinct for capturing a particular moment. Here, interior and exterior worlds collide, creating a spatially ambiguous, Matrix-like environment in which bodies materialise and vanish, distorted and unfamiliar. Amid these competing realities, the artist becomes our point of focus, enacting her role as Berger's mediator between what we see and how we perceive it, revealing the uneasy space between reality and the technologically mediated world we experience.

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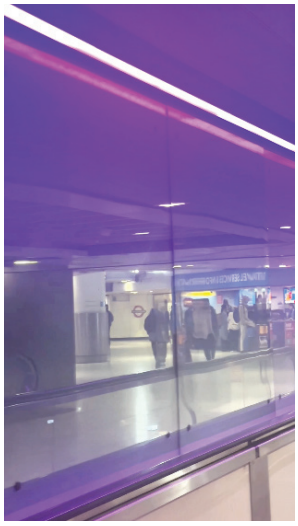
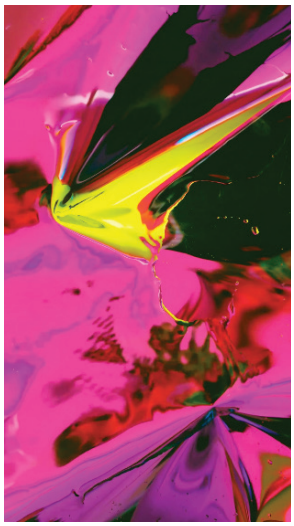
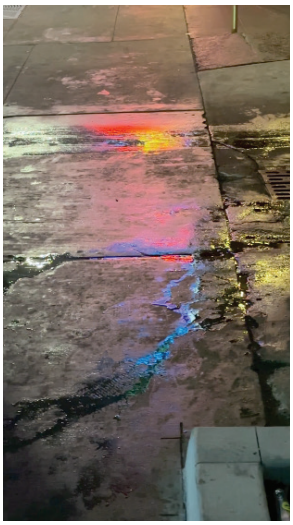
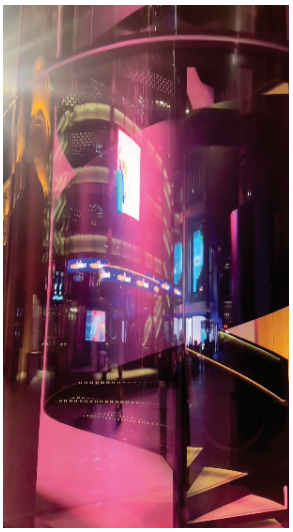




SIGNE PIERCE
ALL 7 VIDEOS + 7 PRINTS
(signed, non-archival, unframed, 11 3/4 x 8 1/4 in)
Edition of December 2026 + 1 AP
(SPie059.26)
USD 2,500 (excl. VAT) + 50 USD
(administrative fee, packing, processing)



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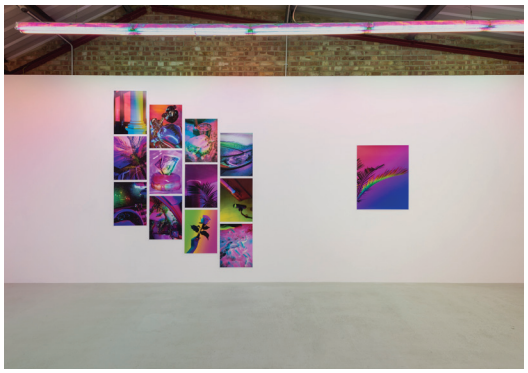
REALITY PERFORMANCE

SIGNE PIERCE's 'Reality Performances' act as guerilla events as the artist enters uncontrolled public environments rather than traditional institutional contexts. Placing herself in everyday spaces, she becomes at once creator, participant and observer of the work. Pierce employs the deliberately seductive appeal of conventional feminine or provocative clothing, exemplified by *THE ONLY GIRL IN TIMES SQUARE* (2017), to manipulate and expose the male gaze. Her guise provokes reactions and encounters which sometimes lean towards the extreme, the unpredictability of human behaviour and the emergence of collective attitudes towards difference thus becoming the material of the work.



PHOTOGRAPHY

Photography informs the core of SIGNE PIERCE's practice, as she fell in love with the medium of capture while studying it at the School of Visual Arts, NY. Employing an iPhone as her primary tool, she identifies, captures and then manipulates overlooked environments into heightened scenes of hyperreality that blur distinctions between what is real and what is virtual. With Andy Warhol, Richard Prince, Cindy Sherman and Sherrie Levine among her artistic inspirations, Postmodernism is her muse. A prime example is *FAUX REALITIES* (2017–?), a series of hyper–saturated photographs depicting the familiar sights of West–coast modern city life, such as palm trees, surveillance cameras, commercial architecture, and spaces of consumer culture.



SCULPTURAL INSTALLATIONS

Screens, projections, mirrors, neon lights and found objects are all elements that make up SIGNE PIERCE's immersive sculptural installation environments. The boundaries between digital and physical are blurred as technological apparatus turn into sculptural forms, for example as monitors are embedded in floral arrangements, or electronics and plastic flora are submerged in aquariums. In *METAMIRRORISM* (2018), Pierce uses live camera feeds, projections, mirrors and panels to create an immersive environment in which visitors become both subjects and participants in a maze of reflections, visually and physically absorbed into an Ever–changing composition through optical rather than digital manipulation.



VIDEO

There are multiple forms to SIGNE PIERCE's video works, including single-channel films, multi-monitor installations, and continuous direct feeds which are created from Instagram stories and personal camera rolls. Self-reflective, often screens and phones mirror each other in a continuously reproductive loop. Her video practice examines the construction of identity within the hyper-mediated conditions of contemporary digital culture. In the film *AMERICAN REFLEXXX* (2013), created with Alli Coates, the documentation of an unscripted public performance which turns violent raises questions about spectatorship, as the camera captures the unfolding encounter while positioning subsequent viewers as helpless witnesses to the event.



LIQUID PAINTINGS

SIGNE PIERCE's Liquid Paintings epitomise the artist's painterly approach to digital art practice. The screen is the artist's canvas, the iPhone her paintbrush, as the pixels of photography are pushed and pulled until they present as fluid or organic matter. These paintings can take the form of looping video projections or as still images such as *ETHEREAL SHRED* (2026): a photograph of vases of flowers resting on a table is destabilised as the surroundings melt into liquid, alien forms, leaving it suspended between photographic reality and digital abstraction.



NEOLEXICON / WRITING

Central to SIGNE PIERCE's practice is the belief that existing art-historical vocabulary is insufficient to describe our increasingly technologically mediated world, and that a '*NEW WORLD AURA*' is needed to account for 21st-century ways of being and seeing. In reaction to this, Pierce has developed her own '*NEOLEXICON*', a vocabulary of over 200 words which fill these gaps, such as *ELECTROTEXTURE, JANGULARITY* and *METAMEDIA*. In this way, language becomes a tool for world-building, not only describing the world and reality, but also actively shaping our experience of it.

SIGNE PIERCE (B. 1988)
Los Angeles, California

Signe Pierce is a contemporary artist whose extensive oeuvre spans video, performance, installation, writing and music, often combining them to create immersive experiences. Taking reality itself as her medium, she mediates it through technical tools, hyperreal technicolour palettes, and digital manipulation and editing. Concerned with interrogating the rawness of human experience and the impact of digital culture on everyday life, Pierce's works highlight the conditions that shape how we see and act in an increasingly technologically mediated society.



Selected exhibitions: Museum of Modern Art (MoMA), New York; the Metropolitan Museum of Art, New York; Palais de Tokyo, Paris; the Museum of Contemporary Art (MOCA), Los Angeles; and the New Museum, New York.

!MEDIENGRUPPE BITNIK
(Carmen Weisskopf and Domagoj Smoljo)
Berlin, Germany

!Mediengruppe Bitnik is a post-conceptual artist and hacker duo who work on and with the internet as a medium. Their work engages with many of the core tenets of the post-internet age, in particular challenging notions of surveillance, algorithms, technofascism, internet consumerism and social media interaction. Their practice often crosses over from the digital to affect physical spaces, pushing the limits of software and hardware to challenge established structures and mechanisms.



Selected exhibitions: Fondazione Prada, Milan; Palais de Tokyo, Paris; ZKM, Karlsruhe; Van Abbemuseum, Eindhoven; and Haus der Kulturen der Welt, Berlin.

LOUISA CLEMENT (B. 1987)
Bonn, Germany

Louisa Clemens explores the merging of human presence within the artificial and the artificial within the human. Through photography, video, sculpture, installation and VR, her practice questions physicality and interaction in an age where the virtual has long outgrown its own sphere. Clemens' work explores the tensions between the potentials of artificial intelligence and machine learning but also the consequential loss of identity and knowledge for wider humanity.



Selected exhibitions: Museum Frieder Burda, Baden–Baden; Bundeskunsthalle, Bonn; Sprengel Museum, Hanover; Ludwig Forum, Aachen; and Henie Onstad Kunstsenter, Oslo.

MARC LEE (B. 1969)
Zurich, Switzerland

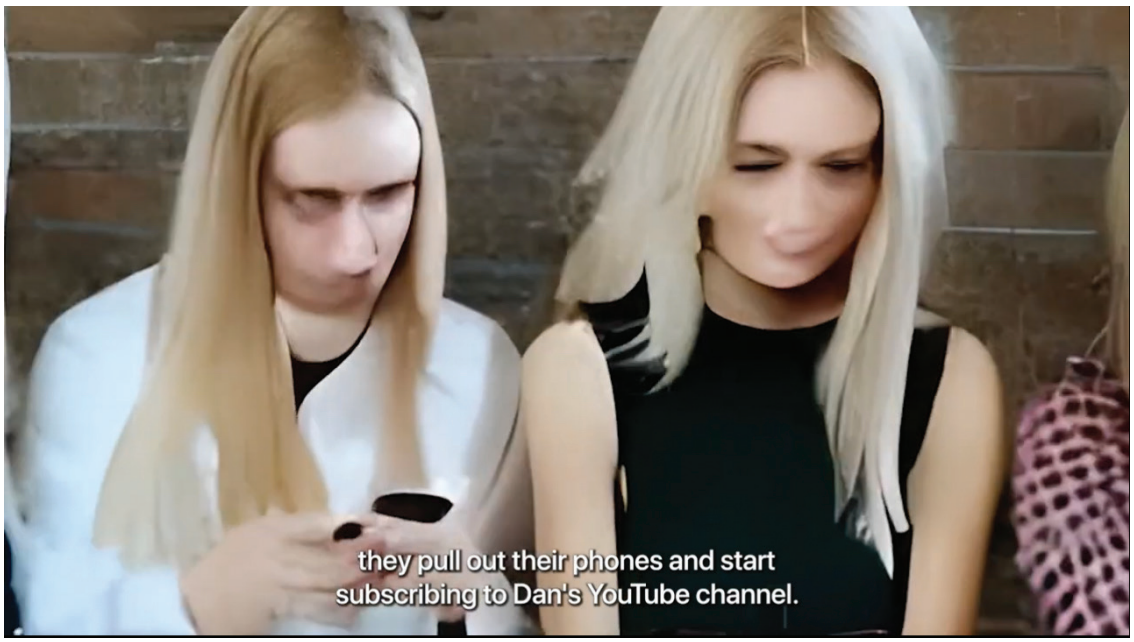
Over the last two decades, Marc Lee has become known for immersive, network-oriented installations experimenting with information and communication technologies. His practice spans interactive installations, media art, internet art, performance, video, augmented reality (AR), VR and mobile apps which enable audiences to collaboratively create the immediate content of the work. He critically engages with the creative, cultural, social, ecological and political concerns of an information society.



Selected exhibitions: National Museum of Modern and Contemporary Art (MMCA), Seoul; ZKM, Karlsruhe; New Museum, New York; Nam June Paik Art Center, South Korea; and HEK, Basel.

JONAS LUND (B. 1984)
Amsterdam, Netherlands and London, UK

Across paintings, sculpture, photography, websites, video animation and performances, Jonas Lund critically reflects on contemporary networked systems and power structures. His artistic practice involves creating systems that often require engagement from the viewer, resulting in performative artworks where tasks are executed according to algorithms or a set of rules. In this way, he questions authorship and artistic agency in an increasingly digital society and also challenges the value-making practices of the art market.



Selected exhibitions: Busan Museum of Art, South Korea; Centre Pompidou, Paris; Stedelijk Museum, Amsterdam; New Museum, New York; Whitechapel Gallery, London; and ZKM, Karlsruhe.

KARIN SANDER (B. 1957)
Berlin, Germany and Zurich, Switzerland

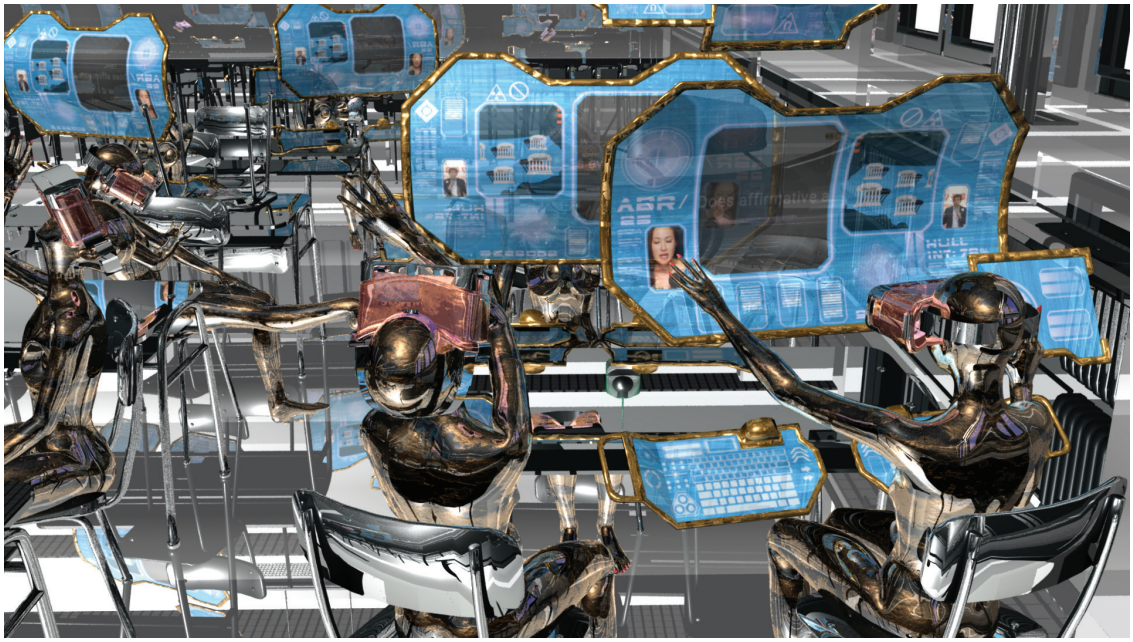
Across a prolific career spanning almost five decades, Karin Sander's œuvre encompasses sculpture, performance, architecture, photography and video. As an acclaimed conceptual artist, her work employs existing objects, spaces and environments. Through minimal intervention, such as the simple act of removal or addition, these are transformed to alter perspectives on the familiar and everyday, bring attention to the environment, or to expose the underlying political nature of institutional space.



Selected exhibitions: Reykjavik Art Museum, Iceland; Museum of Modern Art (MoMA), New York; San Francisco Museum of Modern Art (SFMOMA); K20 Kunstsammlung Nordrhein–Westfalen, Düsseldorf; and Kunstmuseum Basel. In 2023, she also represented Switzerland at the Venice Architecture Biennale.

ZIYANG WU (B. 1990)
Hangzou, China and New York, USA

Ziyang Wu is an artist and curator who examines how current technologies affect society and politics across cultures, both the visible and unseen connections between global systems the ways people encounter them in everyday life. His projects explore algorithmic control and bias, alternative networks and infrastructures, digital labour rights, AI archaeology and world-building. He develops these ideas through cutting-edge media, including animated video, augmented reality, interactive video installations, video games and AI simulations.



Selected exhibitions: M+, Hong Kong; Walker Art Center, Minneapolis; Rhizome at the New Museum, New York; Institute of Contemporary Art, Philadelphia; and UCCA Center for Contemporary Art, Beijing.

ANNKA KULTYS GALLERY BIO

Founded in London in 2015, ANNKA KULTYS GALLERY was among the first galleries internationally to champion digital, new-media and technology-engaged artistic practices. Over more than a decade, the gallery has presented in excess of 75 exhibitions and featured more than 175 artists.

ANNKA KULTYS GALLERY began life as a physical exhibition space within the vibrant artistic community of London's East End. As the global pandemic shifted much of the world online, the gallery was well positioned to embrace the digital sphere, launching its online platform [The art happens here] in 2020. This development prompted a reconsideration of the distinction between physical and virtual exhibition spaces, particularly given the need for digitally native art to be displayed in its natural habitat. In 2022, the gallery launched ANNKA KULTYS PHYGITAL, a virtual-reality exhibition space offering digital artists new opportunities for experimental display, while bridging physical and digital artistic experiences and engaging a new generation of digital art collectors.

Continuing her mission to develop new models for new audiences and democratise art collecting, in 2025 Annka Kultys moved away from the traditional white cube model. Instead, she began inviting artists to curate seasonal presentations of their work in dialogue with her private collection, offering opportunities to experiment with the physical display of new-media artworks. While these presentations are not publicly accessible in person, their documentation can be viewed internationally online alongside the [The art happens here] monthly series and VR bimonthly exhibitions. Additionally, the gallery continues to bring its artists in connection with audiences through participation in art fairs worldwide.



KARIN SANDER

9 OCTOBER — 5 DECEMBER 2026



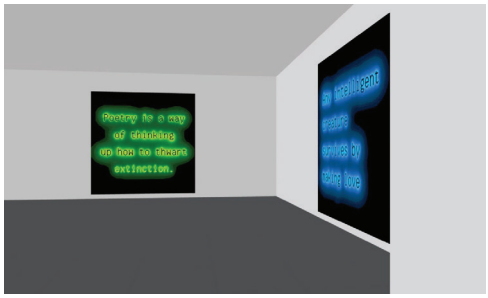
SARA SADIK

17 JANUARY — 1 MARCH 2025



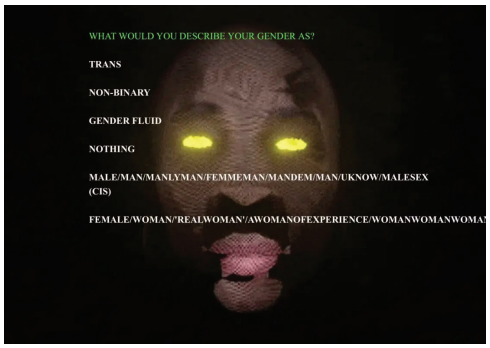
JONAS LUND

5 MAY — 4 JUNE 2023



SASHA STILES

24 FEBRUARY 2023 — SINE FINE



DANIELLE BRATHWAITE-SHIRLEY

2021 — SINE FINE (ONLINE)



STINE DEJA

28 FEBRUARY — 18 APRIL 2020



IVANA BASIC

8 SEPTEMBER — 8 OCTOBER 2016



MOLLY SODA

25 NOVEMBER 2015 — 16 JANUARY 2016

ABOUT THE GALLERIST

Annka Kultys was born in Poland and raised in Switzerland, where her passion for art developed from a young age, making pilgrimages by train to international exhibitions, visiting the Centre d'art Neuchâtel – then directed by Marc-Olivier Wahler – and attending the international art fair Art Basel. She gained an MSc in Mathematics in 2004, beginning her professional career working across Switzerland's leading sectors, private banking and the watch industry.

In 2008, Kultys relocated to Paris, where she worked in another of Europe's main industries, fashion, before moving to London in 2012 to pursue an MA in Contemporary Art at Sotheby's Institute of Art. The two strands of her education in mathematics and art have shaped her unique understanding of artistic practices at the intersection of technology and contemporary art, culminating in her founding her eponymous gallery in the heart of London's experimental art scene in 2015. Kultys has since established herself as a leading advocate for digital and new-media art, widely recognised for championing artists who work with emerging technologies.



COLLECTING DIGITAL ART

1. The edition size
- Seven artworks, each available in a time-limited edition throughout December.
- At the end of December, the edition size will be fixed.
- A first for UNTITLED.

2. How to buy
- Directly through the ANNKA KULTYS GALLERY website.
- Via QR codes in this booklet or displayed alongside the artworks.

3. Payment
- USD 500 per artwork.
- USD 50 administrative fee for packaging and processing.
- Exclusive full collection price: USD 2,500.

4. What the collector receives
- Digital artwork delivered via an online file-sharing application.
- Certificate of authenticity.
- Accompanying still image as an unframed, non-archival signed print.
- Annka Kultys Gallery USB stick for storing the artwork.

5. How to display the artwork
- Recommended: plug the USB stick directly into a TV screen for the best viewing experience.
- Alternatively, view the artwork on a range of digital devices.

BUY NOW