

Exposition (exhibition)
29 — 30.08.2026

Vernissage (opening)
28.08.2026 — 16h à 21h

Art-O-Rama 2026, Art Fair, Marseille (FR) | DS Galerie (FR) × Xxijra Hii (UK)

MAX BLOTAS & GLEN PUDVINE



DS Galerie
15 rue Béranger
75003 Paris, France

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Xxijra Hii
50 Resolution Way,
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Art-O-Rama
41 rue Jobin
13003 Marseille

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28.08.2026 | Preview VIP
29 — 30.08.2026 | 14h — 20h

Art-O-Rama marks the first collaboration between DS Galerie (Paris) and Xxijra Hii (London). Conceived specifically for the fair, this presentation brings together works by Max Blotas and Glen Pudvine, whose practices converge around a shared inquiry into contemporary forms of sociability, exploring the relationships between constructed spaces, systems of representation, and the presence of the body.



Glen Pudvine | "Turkish get up in Caravaggio (right)", 2025
Oil on linen, aluminium frame, 180 × 160 cm.
Courtesy of the artist and Xxijra Hii.

For Art-O-Rama, DS Galerie (Paris) and Xxijra Hii (London) are joining forces to present a shared booth featuring the works of Max Blotas and Glen Pudvine. This collaborative project reflects the dialogue between the two galleries and their curatorial affinities, brought together here around a common proposal.

Conceived specifically for the fair, this presentation creates a dialogue between two practices that question contemporary forms of sociability and the figures who embody them.

Max Blotas's installations function as stage devices: temples, offices, or nightlife spaces appear as mechanized models, activated and filmed live. These worlds, which initially seem immersive, gradually reveal their artificiality. With "Le Dauphin / Private Eyes" (2026), he reconstructs the scene of an underground nightclub in a robotic form. Hidden behind ventilation grilles, this miniature architecture (built at a 1:20 scale) is visible only through a video surveillance system broadcasting a live feed of the model's interior. The space then takes on the characteristics of a spectral place: a lingering but bodiless celebration, where collective energy remains as a trace: a mechanical memory of the party.

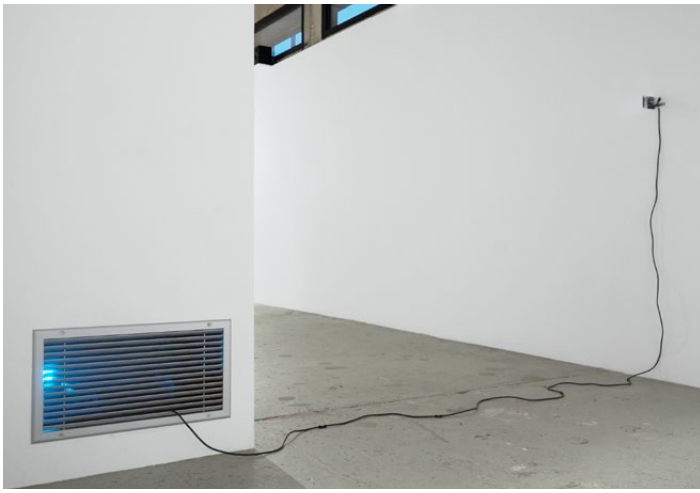
Faced with this collective space emptied of its substance, Glen Pudvine's paintings reintroduce the body as a site of intensity and vulnerability. Drawing on both classical painting and contemporary conceptions of the self, his nude figures appear in situations of radical exposure, blending personal anxieties, humor and grotesque imagery. Their presence oscillates between an existential dimension and a deliberately offbeat register, where the body becomes simultaneously a mythological subject and an absurd figure: an object of contemplation, projection and staging. In "Turkish Get Up in Caravaggio" (2025), the artist depicts himself, naked and almost life-size, in an image whose frontality directly confronts the viewer with his presence.

The encounter between these two practices creates a tension between a collective space that has become mechanical and a body that has once again become profoundly singular. In Max Blotas's work, sociability appears as a mechanical trace. In Glen Pudvine's, the body becomes the stage for an individual ritual, somewhere between introspection, exhibition and performance.

Between decor and presence, their works reinterpret certain fictions of our present.

Max Blotas | "LE DAUPHIN (PRIVATE EYE)", 2026
Installation, dimensions variable.
Courtesy of the artist and DS Galerie.





Max Blotas | "LE DAUPHIN (PRIVATE EYE)", 2026
Installation, dimensions variables.
Courtesy de l'artiste et DS Galerie.

MAX BLOTAS

Born in 1993 (FR), he lives and works in Saint-Ouen (FR).

At the intersection of engineering, archaeology and fiction, Max Blotas creates installations in which sculptures, machines and automated devices form autonomous ecosystems. By diverting the tools of science and technology from their original purposes, he constructs miniature worlds where light, fluids and mechanisms become vehicles for speculative narratives, situated between memory, myth and contemporary imagination.

His works often take the form of mechanised models or autonomous environments inspired by familiar places — temples, offices, underground architectures or nightlife spaces — which he transforms into true narrative machines. Combining technical precision and fiction, these devices reveal the invisible, symbolic and emotional dimensions of the spaces they recreate.

A graduate of the Slade School of Fine Art in London and the École Nationale Supérieure des Beaux-Arts de Paris, he is the recipient of the 2022 Prix Jeune Création. His work has been presented notably in Yerevan, Liège, Paris, London, Venice and Thessaloniki.

**DS
GALERIE**

Founded in Paris as a continuation of the curatorial project Double Séjour, DS Galerie develops a programme dedicated to emerging French and international artists. The gallery is interested in practices in which fiction operates as an active force: a way of producing forms, displacing narratives, and constructing imaginaries through which to engage with the complexities of the present.

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GLEN PUDVINE

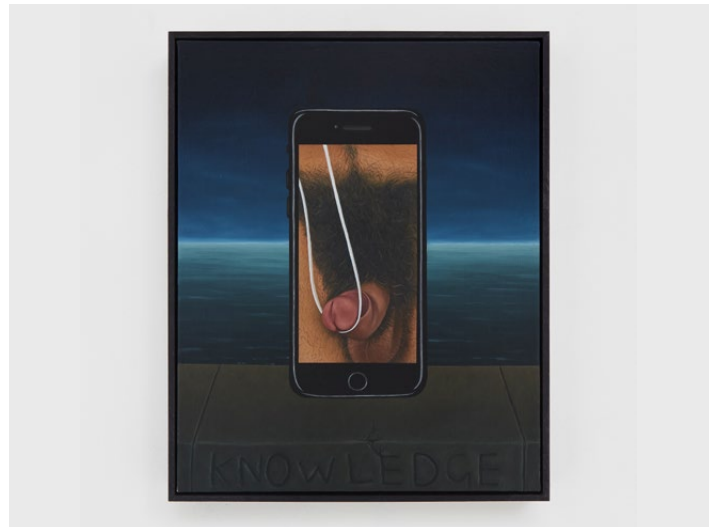
Born in 1989 (UK), he lives and works in London (UK).

Glen Pudvine explores notions of identity, belief and vulnerability within contemporary societies. Drawing from popular culture as well as medieval and Renaissance iconographies, his works depict ambiguous figures in which the intimate meets the symbolic. Through painting, as well as video, performance and installation, he examines the forms of spirituality, self-representation and community that emerge in the digital age.

His paintings bring forth figures often portrayed in states of radical exposure, where personal anxieties, humour and grotesque imagery intertwine. Oscillating between references to classical painting and contemporary visual culture, his works transform the body into a space of projection, fiction and confrontation.

A graduate of the Royal Academy Schools, his work has been the subject of numerous exhibitions in the United Kingdom and internationally.

Glen Pudvine | "You Can't Know How You Know Everything (you know)", 2023
Oil on linen, frame, 43 × 35 cm.
Courtesy of the artist and Xxijra Hii.



Xxijra Hii

Based in London, Xxijra Hii supports emerging artists whose practices explore unusual mediums, new processes and expanded forms of narrative. Drawn to the uncanny, the gallery champions works that challenge how we see and understand the world through experimentation, collaboration and collective research.

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