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THE ARMORY SHOW | BOOTH #P04

September 5–7, 2025 | Javits Center, 429 11th Ave, New York City

Dio Horia Gallery is proud to announce its participation in The Armory Show 2025, presenting a solo booth by British artist Ally Rosenberg and a one-work debut by fellow UK-based artist Maja Djordjevic. Through two distinct yet complementary voices, the presentation delves into themes of perception, embodiment, and psychological space in contemporary life.

Ally Rosenberg — Fine Specimens

Dio Horia will present *Fine Specimens*, a solo booth by Ally Rosenberg, reflecting on how the act of observing changes what is observed. The exhibition posits that consciousness is not a reliable window to the world but fragile, looped and embodied. An oily ram horn is cushioned by a grid of calcified bubblewrap panels and a bundle of dangling tassels convulse in spermatic confusion. Two tiled pillows each cradle a gleaming ear—shell hybrid (*Piercing Fearlobes*), literalising the concept of *umwelt*: the notion, originating from ethology, that each organism inhabits a unique perceptual world, shaped by its sensory modalities and cognitive apparatus. The shell does not transmit the ocean or the sound of footsteps in the night, only the echo of one's own pulse in the spiralled chambers of your ear canal. His work strives at a cognitive tension between a lascivious materiality—a 'finish fetish' - and an unforgiving scrutiny of the self.

At the centre stands a hand—sculpted washing machine, indiscreetly gift—wrapped in painstakingly—modelled, iridescent snakeskin. It anchors two, patinated, copper—pipe chains that attach a serpent head and tail to either side. In a cartoon logic, the appliance becomes part of the snake's anatomy—its bulging door is itself a belly; pregnant or swollen with gluttony, churning with angst. Titled *Rinse and Spin*, it plays on the *ouroboros*—the snake that eats its own tail—and how grand, mythic imagery cycles through our collective consciousness, into the humdrum of the domestic. The Jungian idea of the *ouroboric* snake is one of integration of psychological opposites, where holding the tension of mental contradictions is the path to individuation. *Rinse and Spin*, however, is an allegory of ego and disintegration. The psychological laundering that allows violence and moral outrage to enter the mundane. Through this immersive presentation, *Fine Specimens* invites viewers to sit uncomfortably in the contradictions of our time and observe how introspection and self—construction are always filtered through the limitations—and particularities—of one's embodied vantage point.

Throughout his practise, Rosenberg's work delves into the intricacies of human cognition, drawing from his background in neuroscience. His practice often invokes personal history, shaped by a traditional religious upbringing and formative experiences with sexual identity, using the mythology of memory as an unreliable narrative framework for constructing a sense of self. At the core of his work is an engagement with consciousness as an emergent property of physical matter, a theme that permeates his explorations of perception and identity. Through techniques such as slicing, casting, and modelling, Rosenberg employs a visual language that combines archetypal imagery and a hypersensitive materiality. The

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interplay between familiar materials and bodily forms becomes a means of articulating the conflicts inherent in sentient experience.

— **Ally Rosenberg** (b. 1991, Manchester, UK) has received a BFA from Central St. Martins following with an MSc in cognitive neuroscience at UCL and a residency at Harvard’s neuro—imaging lab. In 2025 Rosenberg debuted his first public sculpture at the Royal Society of Sculptors. Rosenberg has participated in solo and group exhibitions internationally. Solo exhibitions include ‘Muscle Memory’, Dio Horia Gallery, Athens; ‘Long Shadows’, Dio Horia Gallery, Athens; ‘On Solid Ground’, Bomb Factory Foundation, London. Selected group exhibitions include: ‘Clear History’, Perrotin, Paris; ‘2 For 1’, Hypha Studios, London, UK; ‘WINK WINK, The Whitaker Museum & Gallery, Rossendale; ‘The Factory’, Skip Gallery, Thorp Stavri, London; ‘The Fiction’, Gallery Func, Shanghai; ‘Five Hides’, Thorp Stavri.

Maja Djordjevic — Backrooms

For the Armory Show 2025, on the exterior wall of the booth, London-based artist Maja Djordjevic presents the first public unveiling from her new series *Backrooms*, marking a significant shift in her practice. Known for her pixelated figures and digital expressionism, Djordjevic now turns her attention to space itself—rendering surreal interiors that are charged with emotional residue and psychological tension. Rooted in the fictional lore of the “backrooms” internet mythology—endless, uncanny office-like corridors—the series moves beyond horror into introspection. These rooms are not literal spaces but emotional terrains: dreamlike, flattened, and eerily familiar. Memory, identity, and narrative seem to dissolve in their sterile silence. Through a pixelated visual language, Djordjevic evokes environments shaped less by architecture than by mood, absence, and symbolic charge.

Throughout her practice, Djordjevic explores the intersection of digital aesthetics, femininity, and psychological vulnerability. Her work often employs humor, irony, and flattened forms to engage with ideas of performative identity and emotional distance in the screen-mediated world. By blending formal rigor with subversive play, she constructs a distinctly personal visual language—at once emotionally charged and conceptually detached. In recent years, her pixelated figures have become icons of post-internet introspection; with *Backrooms*, she extends that inquiry into space itself.

— **Maja Djordjevic** (b. 1990, Belgrade, Serbia) lives and works in London. Djordjevic completed her Bachelor and Master studies at Faculty of Fine Arts in Belgrade. Key mentions are: ‘Clear History’, Perrotin Gallery, Paris; ‘Real Fake Door’, Arsenal Contemporary Art, New York; ‘F.I.R.E-Flames In Readymade Entertainment’, Longtermhandstand, Budapest; ‘The Cuteness Factor’ at Ludwig

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Museum, Köln; 'Once Upon a Time in Mayfair' at Philips X in collaboration with Dynamisk, London; 'New Mediations' at MODEM Modern and Contemporary Arts Centre, Debrecen; 'Drawing Together 201 Exquisite Corpses', curated by Hans Ulrich Obrist at Museum in Bellpark Kriens; 'and her participation at the 57th October Art Salon, Biennial exhibition, Belgrade.

SIMULTANEOUS PRESENTATION AT WSA — DUET EXHIBITION | SPACE B

September 3–8, 2025 | WSA, Downtown Manhattan

In parallel to the Armory Show, Dio Horia is also presenting a two-person exhibition by **Ioanna Pantazopoulou** and Maja Djordjevic at WSA, a newly renovated venue in downtown Manhattan, as part of the curatorial project 'Duet' led by Zoe Lukov and Kyle DeWoody.

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