



FRIEZE SEOUL 2026

BOOTH F15

COEX
SEOUL, KOREA

YEHUDI HOLLANDER-PAPPI

YEHUDI HOLLANDER-PAPPI AT FRIEZE SEOUL 2026 PRESENTS
GABRIEL MASSAN: ANIMA KINESIS

THE PRESENTATION IS ORGANIZED AROUND TWO BODIES OF WORK: ANIMA KINESIS, A VIDEO GAME RECEIVING ITS WORLD PREMIERE AT THE FAIR, AND TWO BRONZE SCULPTURES SHOWN HERE FOR THE FIRST TIME. TOGETHER THEY ARTICULATE THE CURRENT STATE OF MASSAN'S PRACTICE, IN WHICH VIRTUAL WORLD-BUILDING AND PHYSICAL MATERIALIZATION OPERATE AS TWO PHASES OF A SINGLE PROJECT.

MASSAN WORKS ACROSS GAME ENGINES, DIGITAL SCULPTURE, PAINTING, AND INSTALLATION. HIS PRACTICE CONSTRUCTS VIRTUAL ECOSYSTEMS THAT NARRATE THE BLACK AND INDIGENOUS LATIN AMERICAN EXPERIENCE, BUILDING CRITICAL FICTIONS ROOTED IN LIVED REALITIES. THESE FICTIONS INTERROGATE COLONIAL AND WESTERN STRUCTURES OF REPRESENTATION. THE WORK DOES NOT ILLUSTRATE A THESIS. IT PRODUCES CONDITIONS, ENVIRONMENTS, AND BEHAVIORS THROUGH WHICH QUESTIONS OF BODY, TERRITORY, AND TIME BECOME OPERATIVE.

ANIMA KINESIS IS ROOTED IN MASSAN'S ONGOING ENGAGEMENT WITH THE ANIMA AS A PSYCHIC AND TRANSFORMATIVE FORCE, DRAWING FROM CARL JUNG'S WRITING ON DREAMS, IMAGES, AND THE UNCONSCIOUS. THE GAME APPROACHES MOVEMENT AS A PROCESS OF BECOMING, SHAPED BY ADAPTATION AND BY SHIFTING RELATIONS BETWEEN SELVES, SYSTEMS, AND TERRITORIES. DEVELOPED IN UNREAL ENGINE AND OPERATED THROUGH A CUSTOM-BUILT JOYSTICK, IT IS EXPERIENCED AS A CONTINUOUS PLAYABLE WORLD THAT VISITORS CAN ENTER AND LEAVE AT ANY MOMENT.

THE MECHANICS OF THE GAME CARRY ITS ARGUMENT. THE PLAYER BEGINS AS A FRAGILE BODY WHOSE STABILITY DEPENDS ON MOTION. SUSTAINED MOVEMENT ACCUMULATES PRESENCE, AN ENERGETIC VALUE THAT EXPANDS SPEED, PERCEPTION, AND ACCESS TO THE TERRAIN. PRESENCE ALSO GENERATES EXPOSURE: STRONGER ABILITIES ATTRACT STRONGER THREATS, AND EXPANDED PERCEPTION INCREASES VULNERABILITY. STILLNESS PRODUCES DECAY AND, AT ITS LIMIT, DISSOLUTION INTO THE SIMULATION. PROGRESSION AND FRAGILITY ARE PRODUCED BY THE SAME SYSTEM.

THE ENVIRONMENT RESPONDS IN KIND. FRAGMENTS OF ARCHITECTURE, GARDENS, RUINS, DOMESTIC INTERIORS, AND CABLE STRUCTURES FORM, SHIFT, AND COLLAPSE AROUND THE PLAYER. AGENTS CIRCULATE WITH DISTINCT BEHAVIORS: SOME GUIDE, SOME FOLLOW, SOME DRAIN, SOME ATTACK. ATMOSPHERIC SYSTEMS, INCLUDING FOG, WIND, CYCLONES, AND SHIFTS BETWEEN EXTREME BRIGHTNESS AND DARKNESS, ALTER NAVIGATION AND PERCEPTION. THE RESULT IS A COMPACT TERRAIN THAT BEHAVES AS AN ECOLOGY RATHER THAN A STAGE.

THE INSTALLATION REMAINS ACTIVE WITHOUT A PLAYER. WHEN THE JOYSTICK RESTS, ANIMA KINESIS CONTINUES AS A LIVE SIMULATION: AGENTS CIRCULATE, FRAGMENTS DRIFT, CAMERAS SEARCH THE TERRAIN AUTONOMOUSLY. THE JOYSTICK FUNCTIONS AS A THRESHOLD BETWEEN OBSERVATION AND PARTICIPATION. A VISITOR DOES NOT START THE GAME; THEY ENTER AN ECOLOGY ALREADY IN MOTION, TEMPORARILY INTENSIFYING ITS INTERNAL RELATIONS. IN THIS STRUCTURE, MASSAN EXTENDS HIS INTEREST IN DISSOLVING FIXED NOTIONS OF CONTROL AND AUTHORSHIP.

THE BRONZES MARK A DELIBERATE INVERSION OF THIS LOGIC. THE FORMS ORIGINATE INSIDE MASSAN'S GAME WORLDS, WHERE SCULPTURE OPERATES AS INFRASTRUCTURE

RATHER THAN IMAGE: PLATFORMS FOR NAVIGATION, SURFACES THAT ENABLE JUMPING, PROPULSION, COLLISION, AND CHANGES OF DIRECTION. CAST IN BRONZE, THEY RETAIN THAT FUNCTIONAL MEMORY. THEY READ LESS AS AUTONOMOUS OBJECTS THAN AS FRAGMENTS OF TERRAIN EXTRACTED FROM A SYSTEM IN MOTION.

THE CHOICE OF MATERIAL IS ITSELF AN ARGUMENT. BRONZE IS HISTORICALLY BOUND TO PERMANENCE AND COMMEMORATION. MASSAN OCCUPIES IT WITH FORMS TRANSLATED FROM WORLDS THAT DO NOT EXIST, SHAPED BY FUNDAMENTAL HUMAN CONCEPTS: MELANCHOLY, LOVE, HAPPINESS, SPIRITUALITY, DESIRE. THE GESTURE ASKS WHICH WORLDS DESERVE MONUMENTALITY AND WHOSE IMAGINARIES ARE INSCRIBED IN DURABLE MATTER. THE SCULPTURES ANSWER THE ARTIST'S LONGSTANDING DESIRE TO MATERIALIZE HIS COSMOLOGY WITH MAXIMALIST INTENTION, GIVING IT DENSITY WITHOUT GRANTING IT THE CERTAINTIES OF THE MONUMENT.

SEOUL IS A PRECISE CONTEXT FOR THIS PRESENTATION. IN A COUNTRY WHERE GAMING OPERATES AS A SHARED CULTURAL LANGUAGE AND REAL-TIME SIMULATION BELONGS TO EVERYDAY PERCEPTION, THE PROPOSITION OF THE VIDEO GAME AS CRITICAL FORM GAINS FULL LEGIBILITY. PRESENTING THE WORK HERE PLACES MASSAN'S LATIN AMERICAN PERSPECTIVE IN DIRECT DIALOGUE WITH ANOTHER CONTEXT THAT HAS LONG SHAPED THE GLOBAL IMAGINATION OF THE DIGITAL, OUTSIDE THE USUAL EURO-AMERICAN MEDIATION.

SEEN TOGETHER, THE TWO BODIES OF WORK COMPLETE A SINGLE CIRCUIT. ANIMA KINESIS SHOWS A WORLD IN MOTION, SUSTAINED BY PRESENCE, RISK, AND CONTINUOUS TRANSFORMATION. THE BRONZES SHOW WHAT REMAINS WHEN THAT WORLD ACQUIRES WEIGHT. BETWEEN THEM, THE BOOTH PROPOSES A PRACTICE IN WHICH THE VIRTUAL AND THE PHYSICAL ARE NOT OPPOSITES BUT CONSECUTIVE STATES OF THE SAME MATTER, AND IN WHICH THE ACT OF BUILDING WORLDS BECOMES A WAY OF CLAIMING TIME, TERRITORY, AND FORM.

GABRIEL MASSAN
[ANIMA KINESIS, 2026]



INTERACTIVE REAL-TIME ANIMATION, 3D ANIMATION, DIGITAL
SCULPTING, TWO-CHANNEL VIDEO INSTALLATION, CUSTOM ARCADE
CONTROLLER, SOUND
VARIABLE DIMENSIONS

PRICE UPON REQUEST

GABRIEL MASSAN
[AGENT PATROL, 2026]



BRONZE
110 x 65 x 135 CM
43 1/4 x 25 5/8 x 53 1/8 IN
EDITION 3 + 1 AP
44 KG
(YHP.GAM.021)
\$ 22.000,00









GABRIEL MASSAN
[AGENT RETURN, 2026]



BRONZE
120 x 136 x 56 CM
47 1/4 x 53 1/2 x 22 IN
EDITION 3 + 1 AP
78KG
(YHP.GAM.021)

\$ 28.000,00













[GABRIEL MASSAN]
[1996]
RIO DE JANEIRO, BRAZIL
LIVES AND WORKS IN BERLIN

GABRIEL MASSAN (B. 1996, RIO DE JANEIRO, BRAZIL) IS A BERLIN-BASED ARTIST WORKING ACROSS SCULPTURE, 3D ANIMATION, GAMES, VIDEO PERFORMANCE, SOUND, AND INSTALLATION. HIS PRACTICE BRINGS TOGETHER WORLDBUILDING, MACHINIMA, LIVE GAMEPLAY, AND INTERACTIVE SYSTEMS TO CREATE SPECULATIVE ENVIRONMENTS SHAPED BY VIOLENCE, EXTRACTION, DISPLACEMENT, AND SURVIVAL. DRAWING ON THE LOGICS OF GAMES, SIMULATION, AND POLITICAL IMAGINATION, MASSAN DEVELOPS NARRATIVE SYSTEMS IN WHICH VIRTUAL SPACES OPERATE AS SOCIAL INFRASTRUCTURES, FICTIONAL TERRITORIES, AND SITES OF CONFLICT.

MASSAN HAS HELD SOLO EXHIBITIONS AT MC2 PAVILION (2025), BOZAR – PALAIS DES BEAUX-ARTS DE BRUXELLES (2025), PINACOTECA DO ESTADO DE SÃO PAULO (2024), LABORATORIO ARTE ALAMEDA (2024), OUTERNET ARTS (2023), SERPENTINE GALLERIES (2023), AND THE PHOTOGRAPHERS' GALLERY (2022).

HIS WORK HAS ALSO BEEN PRESENTED AT COPENHAGEN CONTEMPORARY (2026), HEK – HOUSE OF ELECTRONIC ARTS BASEL (2026), GENEVA BIENNIAL OF ART AND URBAN NATURE (2026), HONG KONG DESIGN INSTITUTE (2025), MUSEUM OSTWALL (2025), MUSEUM OF MODERN ART OF SÃO PAULO (2024), LENTOS KUNSTMUSEUM (2024), MAAT – MUSEUM OF ART, ARCHITECTURE AND TECHNOLOGY (2024), CENTRE POMPIDOU-METZ (2023), JULIA STOSCHEK FOUNDATION (2022), AND BANGKOK ART BIENNALE (2022).

SELECTED COMMISSIONS, GRANTS, AND SPECIAL PROJECTS INCLUDE FACTORY INTERNATIONAL AND MANCHESTER INTERNATIONAL FESTIVAL (2026–27), GENEVA PUBLIC ART PROGRAMME MIRE (2024), SERPENTINE ART TECHNOLOGIES (2023), MADONNA'S THE CELEBRATION TOUR (2023), BULGARI SERPENTI (2023), X MUSEUM (2022), AND INSTITUTO MOREIRA SALLES (2020).

MASSAN WAS AN ARTIST-IN-RESIDENCE AT CITÉ INTERNATIONALE DES ARTS (2023) AND HAS BEEN INVITED AS A GUEST ARTIST BY THE NEW MUSEUM, LA BIENNALE DI VENEZIA, BOZAR, SERPENTINE GALLERIES, UNIVERSITY COLLEGE LONDON (UCL), UNIVERSITY OF THE ARTS LONDON (UAL), ROYAL COLLEGE OF ART, FUNDAÇÃO BIENAL DE SÃO PAULO, INFINITE ECOLOGIES MARATHON, AND HAU HEBBEL AM UFER.

HIS WORK IS HELD IN THE COLLECTIONS OF PINACOTECA DO ESTADO DE SÃO PAULO, MUSEU NACIONAL DA REPÚBLICA, AND THE JULIA STOSCHEK FOUNDATION. IN 2024, MASSAN RECEIVED THE ARS ELECTRONICA AWARD OF DISTINCTION IN INTERACTIVE ART+, WAS NOMINATED FOR THE PIPA PRIZE, AND WAS A FINALIST FOR THE CIRCA CLASS OF 2021 AND CIRCA CLASS OF 2024.



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