

SHORT STATEMENT · 150 WORDS

# Artist Statement

*For gallery sheets, press inclusion, exhibition labels*

*Victoria Zeder (b. Santo Domingo, Dominican Republic) is a Miami-based contemporary artist whose current body of work, Living Systems, treats the human body as a distributed organism rather than a centralized one. The body of work is structured around two named sub-series · Genesis (the origin object, held in studio) and Inheritance (the rupture, debuting at Hamptons 2026 with Origin / Inheritance I, encaustic spheres, 24k gold leaf and gold thread on cradled birch, the artist's signature inside the composition rather than below it). The keystone sculpture, Eye Sea All I, takes its name from J2, the orca matriarch known as Granny who led her pod for an estimated century. Inheritance is read here as the traits that survive forward, not the wounds. Around that proposition sit three Origin paintings and Faceless Self Portrait, which embeds the actual radiation therapy immobilization mesh the artist wore during proton therapy. The vocabulary stays fixed: cerulean blue as the field of the unknown, twenty-four karat gold leaf as the proof of survival, encaustic and thread as material memory. The work is not about illness. It is about what happens when biographical material becomes formal material. Zeder presents Living Systems at Hamptons Fine Art Fair 2026 in collaboration with Perseus Gallery.*

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LONG STATEMENT · 500 WORDS

# Artist Statement

*For dossier inclusion, museum submissions, grant applications*

I make work about what the body holds and what it carries forward. My current series, Living Systems, treats the human body as a distributed organism, a structure without a centralized brain, closer to a coral colony or an orca pod than to the singular subject of traditional portraiture. The works refuse the face because the face has been over-used as the locus of identity. The body remembers in other places, and those places are the subject.

The keystone sculpture, Eye Sea All I, takes its title from J2, the orca matriarch known as Granny who led the Southern Resident pod for an estimated century. Orcas pass survival forward through the matriline. The traits that work get carried. I read inheritance through that lens, as the structural memory of what survives, rather than as a private wound. Faceless Self Portrait sits inside that same proposition. It embeds the actual radiation therapy immobilization mesh I wore during thirty-nine fractions of proton therapy in 2024. I kept the bands at the close of treatment and reframed them as the armature for a distributed body. The mesh is no longer a clinical object. It is a structural element with its own surface logic, and it sits in the same room as the orca because both works are about the same question: what gets carried.

The vocabulary stays fixed across the series. Cerulean blue is the field of the unknown, the ground that everything emerges from and returns to. Twenty-four karat gold leaf is the proof of survival, applied where the work has been physically marked. Encaustic, thread, ink, and resin operate as material memory. Each layer is deposited in sequence and remains visible in the finished surface. Nothing is hidden. The making is part of the meaning.

Around the keystone sit Origin / Inheritance I and three Origin works, each named for a stage of biological and psychological process: Inheritance, Mass, Drift, Release. They extend the keystone vocabulary into pure painting and dimensional resin. They are designed to be lived with. Pareidolia in Blue, a larger work in the same family, uses the viewer's tendency to construct faces in randomness as a way of returning agency to the audience. The image changes as you move.

The body of work is organized around two named sub-series. The Genesis sub-series begins with Genesis (2026), a small dense field of hand-carved spheres bound by gold filament and sealed under resin, edged in twenty-four karat gold leaf. Genesis is the first Living Systems work and is held in studio as the origin object, by appointment only. It establishes the series grammar at small scale before that grammar is enlarged into the works on view: a body of separable units, a binding tissue, a perimeter held in value despite its cost.

The Inheritance sub-series opens at Hamptons 2026 with Origin / Inheritance I, sixteen by twenty inches, encaustic spheres, twenty-four karat gold leaf, gold thread, and acrylic ink on cradled birch. A silver hero sphere is held by satellites in a cobalt field, with a single gold thread tracing the line of descent to a signed cobalt-and-gold sphere in the corner. The thesis is rupture, not refusal · the new generation observes, accepts, and breaks the patterns it is given, though it is often misunderstood for doing so. Origin / Inheritance I is the first work in the Inheritance arc the public can acquire. Genesis and Origin / Inheritance I form the 'Two Works · One Arc' pairing across the two sub-series.

The work is not about illness. It is about what happens when biographical material becomes formal material, and what survives the matriline. I am based in Miami. I present Living Systems at Hamptons Fine Art Fair 2026 in collaboration with Perseus Gallery, with a Miami presentation to follow. I work in the studio every day.