

Victoria Zeder

Living Systems · eleven works · Genesis and Inheritance sub-series

Living Systems is a body of paintings, sculpture, and dimensional textile that takes the post-reproductive female lifespan as a proposition about how survival, intelligence, and inheritance operate in matriarchal species. The series reclaims the artist's own clinical immobilization mesh, worn during treatment for a pituitary macroadenoma, as the substrate of the work. The mesh holds gold leaf in much the same way it once held a body still. The work positions itself within contemporary discourses on distributed cognition, the medical humanities, and the matriline as a commons of inherited material. The body of work is organized in sub-series · Genesis names the moment before motion, and Inheritance names what the new generation chooses to carry forward and what it chooses to break.

Genesis

2026 · Mixed media, hand-carved spheres, 24k gold leaf border, gold filament, resin on canvas
9 × 12 × 1.375 in (22.9 × 30.5 × 3.5 cm)



The origin canvas of the Living Systems body of work and the first painting of the Genesis sub-series. A dense cellular field in cobalt, cerulean, and mint blue is held inside an irregular ground of hand-applied 24k gold leaf, the cells breaking the gold edge at intentional intervals. A cluster of hand-carved spheres orbits a cobalt sphere touched with gold at its crown, while a single gold filament loops outward through the cells. Where the Inheritance sub-series moves toward rupture and forward motion, Genesis names the moment before motion · the first cell, the first system, the instant biology becomes biography. Held in studio reserve as the series anchor; not for sale.

Origin / Inheritance I

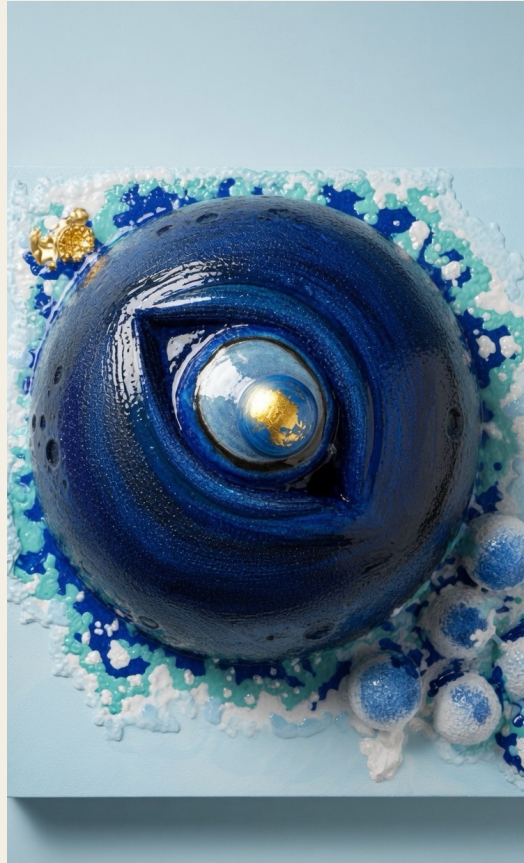
2026 · Encaustic spheres, 24k gold leaf, gold thread, acrylic ink on cradled birch
16 × 20 in (40.6 × 50.8 cm)



The first painting of the Inheritance sub-series within Living Systems. A silver hero sphere holds the center-left of the cobalt field, surrounded by satellite spheres that read as the patterns the inherited body pulls around itself. In the lower right, a single cobalt-and-gold sphere carries the artist's mark, with a gold thread tracing the line of descent. Inheritance is proposed here as observation, acceptance, and the conscious rupture of patterns carried forward by the matriline. Pendant to Genesis; the two works are intended to be read as a single arc · Two Works · One Arc.

Eye Sea All I

2026 · Encaustic dome, pigment, resin, 24k gold leaf, satellite spheres on cradled panel
24 × 24 × 14 in (61 × 61 × 35.6 cm)



Keystone of the Living Systems series. The mesh substrate is the artist's own clinical immobilization device, embedded directly into the sculpture. The work refuses any single focal point. Title references J2, the orca matriarch known as Granny who led her pod for an estimated century after her reproductive years ended.

Faceless Self Portrait

2026 · Mixed media, textile, encaustic sphere, radiation therapy bands, macramé, gold on cerulean
24 × 24 in (61 × 61 cm)



A self-portrait that refuses the genre's central demand. Where a face would resolve, a gold inflection interrupts the cerulean field. The work argues that the matriarch is a position in a system, not a particular set of features.

Pareidolia in Blue

2026 · Acrylic, ink, 24k gold leaf, thread, encaustic on canvas

36 × 48 × 1.375 in (91.4 × 121.9 × 3.5 cm)



The largest work in the series. Names the cognitive habit by which the brain assembles ambiguous fields into recognizable figures, proposed here as the same mechanism by which a matriline recognizes, across generations of noise, the traits that have already worked.

Origin / Mass I

2026 · Mixed media, resin, acrylic, 24k gold leaf on canvas

36 × 48 × 1.375 in (91.4 × 121.9 × 3.5 cm)



The second work in the Origin sequence. Names the accumulation of inherited traits in a population across time. Embedded immobilization mesh visible through the cerulean field.

Origin / Release I

2026 · Mixed media, resin, acrylic, 24k gold leaf on canvas

36 × 48 × 1.375 in (91.4 × 121.9 × 3.5 cm)



The fourth work in the Origin sequence. Names the loss of traits no longer under selection pressure. Composition designed to be read in dialogue with Mass I, as a closing parenthesis to that work's accumulation.

Origin / Drift I

2026 · Mixed media, acrylic, resin, 24k gold leaf on canvas

30 × 40 × 1.375 in (76.2 × 101.6 × 3.5 cm)



The third work in the Origin sequence. Names the random walk of trait frequencies across generations. The mesh substrate sits closer to the picture plane than in the larger Origin works.

Birds of a Feather

2020 · Acrylic and mixed media on canvas

72 × 60 in (182.9 × 152.4 cm)



An earlier large-scale painting (2020) included to demonstrate the development of the practice's cerulean language prior to the Living Systems series. Reads as an antecedent to the matriline propositions.

Thread on Black I

2026 · Wool and cotton thread, dimensional forms, tassels on canvas

16 × 20 in (40.6 × 50.8 cm)



Smaller-scale work that introduces literal thread as substrate, alongside the painted surface. The thread acts as a second line of inheritance, sitting on top of the gold.

Thread on Black II

2026 · Wool and cotton thread on canvas

12 × 12 in (30.5 × 30.5 cm)



The most compact work in the series. The thread proposition condensed to its most legible form.

Living Systems

Premise

Living Systems takes the body as a distributed organism rather than a centralized one, and the matriarch as a structural position within that organism rather than an individual at its head.

Substrate

The series is built on a single material decision. The artist's own clinical immobilization mesh, worn through her treatment for a pituitary macroadenoma, is laminated into each work. The mesh is not represented; it is present. The radiation it once allowed is finished. The substrate is asked a new question.

Method

Cerulean fields are built up in acrylic and resin over the mesh, and gold leaf is inlaid into the resulting topography. Where the surface is thin, the mesh remains legible as a structural fact. Where the surface accumulates, the gold and cerulean converge into the picture plane.

Position

The work reads against four contemporary discourses: distributed cognition, matriarchal intelligence, the medical humanities, and post-human identity. Each is treated in detail in the accompanying Curatorial Framework and Long Essay.

Victoria Zeder

b. Santo Domingo, Dominican Republic · Lives and works in Miami · Bilingual EN/ES

Bio

Victoria Zeder is a contemporary artist whose practice operates at the intersection of biology, biography, and formal abstraction. Her work proposes that the body is a distributed system rather than a centralized one, and that inheritance is the transmission of traits that survive forward, not the transmission of wounds. Her Living Systems series reclaims clinical material from her own treatment for a pituitary macroadenoma. She holds a BFA in Visual Arts from Miami International University of Art & Design. Her work has been licensed by Liberty Puzzles for The Jill's Zeder Group Collection (2025) and commissioned for Eden Roc Cap Cana, Dominican Republic (2020). She presents Living Systems at Hamptons Fine Art Fair 2026 with Perseus Gallery and at CONTEXT Art Miami 2026.

Education

BFA, Visual Arts · Miami International University of Art & Design
Coursework, Art History & Painting · Western Michigan University

Selected Exhibitions and Projects

2026 · Living Systems · Hamptons Fine Art Fair · Booth 413 · Perseus Gallery
2026 · Living Systems · CONTEXT Art Miami
2025 · The Jill's Zeder Group Collection · Liberty Puzzles (licensing)
2020 · Architectural commission · Eden Roc Cap Cana, Dominican Republic

Reach

Studio in Miami, Florida. Collector reach concentrated in Miami, the Hamptons, New York, the Dominican Republic, and Spain. The studio ships worldwide with full documentation and offers interviews in English and Spanish.

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ACCOMPANYING DOCUMENTS

Curatorial Framework (5 pages) · detailed discourse positioning

Long Essay · approx. 1,650 words · reference document for curators, journalists, grant panels

Full CV · gallerist edition

Artist Statement · long, 150-word, and 60-word forms