



the theatre

LUMKA

the theatre

presenting installations by

Anna Ting Möller, Luca Rekosh, Marianna Rothen, and Miles Scharff

LUMkA is pleased to present *The Theatre* at 158 Rivington Street, NYC, NY, on view from 3 to 29 May 2025. Please join us for an opening reception on 3 May 2025 from 6 - 8 PM.

The Theatre houses environmental installations by Anna Ting Möller, Luca Rekosh, Marianna Rothen, and Miles Scharff to disrupt the consumer mind and propose a more authentic mode of being. Opposing qualitative and quantitative reasoning, sensory perception, memory, and physical and immaterial realities organize the experiential model of exhibition.

In a late-capitalist society that validates existence through perpetual consumption, we lose sight of the fact that reality is largely immaterial at its atomic level. Meanwhile, consumption becomes data, feeding algorithmic systems that target the unconscious mind—awakening desire like a sleeper agent. These subliminal

cues amplify consumer longing, reinforcing a positive feedback loop that commodifies even the most intimate practices and distances us from embodied experience.

In the ruins of a hype beast retailer, a mélange of mannequins, animism, and electromagnetic field interpretations become *The Theatre*. Through sensory-based interventions, the exhibition disrupts this addictive compulsion toward materialism, proposing an invitation to return to presence, perception, and the reality of lived experience.

Extended Essay [HERE](#)



ANNA TING MÖLLER

in progress, 2024

Performance, Lower Manhattan Cultural Council (US) (Video documentation [HERE](#))

Kombucha, silk lining hosiery, water, shampoo, green food colour

12 min.

Photo: Elisheva Gavra

Courtesy of LUmKA, NYC

ANNA TING MÖLLER

Columbia University, NYC, (MFA) 2023
Konstfack University, Stockholm, (BFA), 2018
Lives and Works in New York



ANNA TING MÖLLER lives and works in New York City and Stockholm. Möller has an MFA in Visual Art, with a concentration in installation and expanded practices and a BFA from Konstfack University, Stockholm (2018). The artist explores the intersections of materiality, transformation, and bodily processes by working in symbiosis with a kombucha mother to create ephemeral sculpture/installation/performance that challenge conventional notions of life, death, lineage and care. Through this cyclic indulgence of growth, disintegration, and reconstitution, Möller leads us to the fragile threshold between material and immaterial existence, prompting a meditation on lineage, memory, and the mutable shape of belonging. Focusing on themes such as the sexualized and grotesque, Möller's art critiques societal constructs, particularly the fetishization of the Other. Möller recently completed a commission for and currently exhibited by MASS MoCA. Möller's work has been exhibited by Liljevalchs Konsthall, Stockholm, SE; ArkDes, SE; Carl Eldh, SE; ICPNA La Molina, PE, and Jyväskylä Art Museum, FI; Titanik, FI, among others. They participated in the 45th Tendencies Biennale in Norway and The Immigrant Artist Biennale in New York. The artist's work has been reviewed in publications such as Hyperallergic and Brooklyn Rail, among others.

Möller has received residencies and fellowships from EFA Robert Blackburn, US; Kronobergs Kulturpris, SE; Asia Art Archive in America, US; Lower Manhattan Cultural Council (LMCC), US; The Sweden-America Foundation, SE, and presented public lectures at several universities and institutions, including Brooklyn Rail, Zurich University of the Arts (2024, Online), Jyväskylä Art Museum (2024, Online), School of Visual Arts (2024, US), and Accelerator Kunsthalle, Stockholm University (2020, SE).

ANNA TING MÖLLER, *Bone I*, 2022



MARIANNA ROTHEN
Making it Real, 2020
Archival Pigment Print
15 x 20 in. (Framed)
Edition of 5 + 1 A.P.
Courtesy of LUmKA, NYC



MARIANNA ROTHEN
Mail Order, 2019/2025
Installation, mannequins, table, fog machine, playing cards
Dimensions variable
Courtesy of LUmKA, NYC

MARIANNA ROTHEN

Born in Canada 1982
Lives and Works in New York



ROTHEN (b. 1982) is a photographer, filmmaker, and installation artist whose work examines conventional female beauty and gender politics, positioning the body as an iconographic site of desire, objecthood, trauma, and staged memory, ultimately questioning heteronormativity and its rituals. Imagining a world without men, she becomes her blonde alter ego—a spiritual lovechild of Marilyn Monroe and Anna Nicole Smith—who, in staged domestic tableaux, poses adoringly with eerily realistic male mannequins, both yearning for and filling the void left in a world without men. Installed in the mirrored showroom of a hypebeast retailer, Rothen's *Mail Order* (2017) underscores how the female body becomes a contested realm of performance and reflection, prompting a reevaluation of animism, consumer culture, and memory. These photographs-turned-films blur the line between authenticity and artifice, forging an uncanny dialogue with an absent male presence.

Rothen's work has been the subject of four monographs; *Snow and Rose & other tales*, *Shadows in Paradise*, *Mail Order* and *Making It Real* all published by b.frank books. Rothen's films include *Like a Dream* (2024), *Mail Order* (2019), *The Woman with a Crown* (2014) and *Desert of June* (2014). Her work has been featured in *Apartamento Magazine*, *The New Yorker*, *Upstate Diary*, *New York Magazine*, *The Paris Review*, *Vogue*, *Photoworks*, *Elephant*, *Interview*, *AnOther* and *Huffington Post*

MARIANNA ROTHEN, *Baby Face*, 2016



MARIANNA ROTHEN
Ken, 2017
Archival Pigment Print
Courtesy of LUmKA, NYC, NY



LUCA REKOSH

Born in New York City, New York 2001
2023 BFA in Sculpture & Integrated Practices
Pratt Institute, New York City, NY
2019 Fine Arts Major, Laguardia High School,
New York City, NY
Lives and Works in Brooklyn, NY

REKOSH (b. 2001) is a Romanian-American, artist who spent his formative years in Budapest, Hungary. Rekosh's practice is grounded in the dream's subtle, subjective realm, using its elusive nature to probe the limits of shared experience. Primarily working in sculpture, Rekosh reconstructs a footbridge from his Romanian childhood village, spiraling it upward into the impenetrable ceiling of Heaven. Superimposed with a moving image, this structure becomes a tangible metaphor for the fraught journey between memory, identity, and the isolation of personal perception. "We tend to think of identity as fixed on certain axes," Rekosh notes, "yet I have never felt more complete than when I allowed myself to feel differently about something I've previously accepted." Just as he never plunges into the water beneath the bridge, his sense of self is buoyed by an openness to flux, compelling us to question whether true empathy is possible—or if understanding arises only from a willingness to evolve within ourselves.

Rekosh is a 2024 recipient of the New York State Council on the Arts (NYSCA) for the FY2024 grant.

LUCA REKOSH, *Creeper*, 2024

The Theatre

LUCA REKOSH
Untitled, 2025
Video
2:50 min.
Courtesy of LUmKA, NYC



There are snakes in the rocks.

The Theatre

MILES SCHARFF

Sound Art, Columbia University, New York, NY, (MFA), 2025
Physics and Music Technology, Carnegie Mellon University, Pitts-
burgh, PA, (BSA), 2022
Lives and Works in New York, NY



MILES SCHARFF (b. 1999) is a sound artist, improviser, and engineer whose work probes the elusive realm of electromagnetic currents and their acoustic phenomena. By constructing radio-based sculptural systems, which serve as vessel for unseen forces, Scharff illustrates how ordinary objects are inadvertant antennas. Central to his work included in *The Theatre* is the polar symbolism of the pentacle/pentagram, referencing both the five elements of paganism and our biological architecture of senses, fingers, and toes. In so doing, he highlights how our bodies—like the pentagram—can interpret electromagnetic fields, hinting at a vast immaterial dimension lying just beneath everyday perception. Challenging our reliance on Western science, Scharff merges conspiratorial and fringe spiritualist perspectives with creative invention, reframing our bodies as portals to unseen energies and reminding us that these omnipresent intangible currents permeate art and life alike.

Scharff has exhibited work at New Uncanny, Fridman Gallery, Wal-lach Gallery, SK Gallery, Alice Holt Forest, The Children's Museum of Pittsburgh, Phipps Conservatory and Botanical Garden's, and The Rube Goldberg Foundation. He is a recipient of the 2024 Genelec Dr. Ilpo Martikainen Audio Visionary Scholarship.

MILES SCHARFF, *Sound is a Window*, 2024

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MILES SCHARFF

Tree Listens to Itself, 2023/2025

Live stream video feed, Copper wire, variable electromagnetic receiver,
natural radio receiver, grounding cloth, twine, loudspeakers

Courtesy of LUmKA, NYC

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158 Rivington Street, NYC (Gallery as found unoccupied), 2025

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