

Curator's Note

Within the framework of *Frontpage Next*, where the boundaries between media representation, archive, and artistic gesture blur into one another, Marina Razheva's work emerges as an act of resistance to the visible.

At first glance, we encounter a familiar reading corner. Yet the newspapers are altered — images cut out, fragments of text missing. This absence does not remain silent; it speaks, provokes questions, unsettles certainties. Who removed them? Why? What do we lose in the endless stream of information — and how often is it precisely the gaps that shape the truth?

Απουσία / Απ' ουσία (from Greek: “absence,” “emptiness” / “without essence”) is not merely an installation — it is a non-performative happening in which absence (of the artist, of parts of the narrative) becomes a statement, and the viewer an active interpreter of voids.

This is a subtle game with the right to speak — one that questions the reliability of information and subjects the “front page,” that symbol of public knowledge, to a ritual of disappearance. It becomes a metaphor for censorship, erasure, collective amnesia. It operates as a liminal space — a threshold where meaning is not given but emerges through reflection, decoding, and intuitive connection.

Marina explores the boundaries of perception and the fragility of contemporary communication, crafting a choreography of meaning from the cuttings of printed news. It is a delicate yet powerful meditation on the precariousness of truth in the age of information overflow — on how the invisible forms the visible, how silence becomes expression, and how destruction becomes a creative act.

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