

Controlled Opposition

Flora Fritz, Tosca Monteyne, Iiris Riihimäki





Nicole Kidman Box | Tosca Monteyne | cardboard box, pictures, found objects | 2025



Conspiracy | Flora Fritz | acrylic on wood | 2024





A, A, G, F, E | Tosca Monteyne | cardboard box, prints, X-Rays | 2025



Smiling Person | Flora Fritz | acrylic on wood | 2025



Fountain Drawing | Iiris Riihimäki | transfer, pencil on paper | 2025



A, A, G, F, E | Tosca Monteyne | cardboard box, prints, X-Rays | 2025





Euroclear | Tosca Monteyne | prints, oil on canvas | 2025



If you're ever coming back | Iiris Riihimäki | oil on canvas | 2025





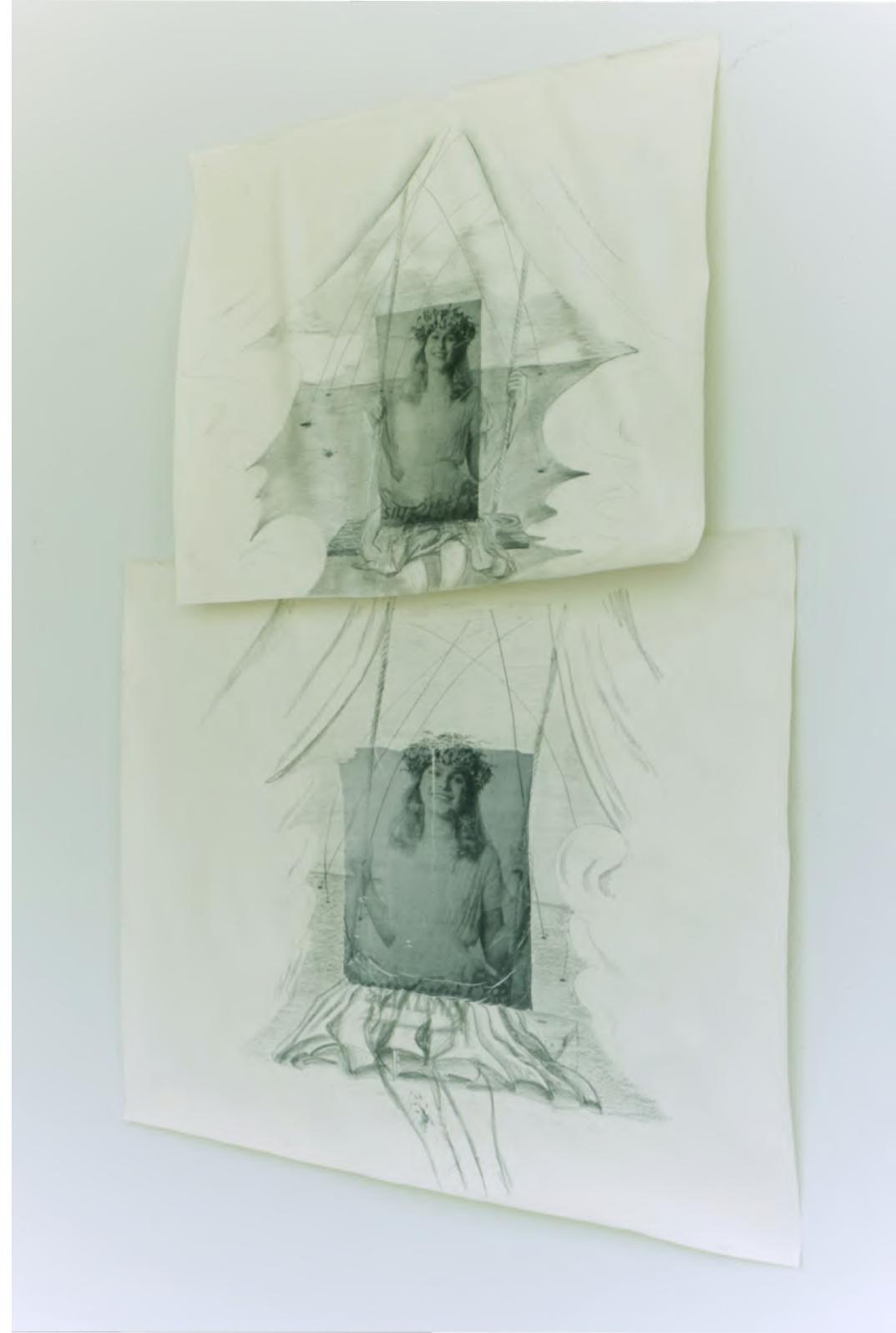


A, A, G, F, E | Tosca Monteyne | cardboard box, prints, X-Rays | 2025





Silja Line (Cruise Girl) | Iiris Riihimäki | transfer, pencil on paper | 2025





Jenny Spare | Flora Fritz | acrylic on wood | 2025



Dogtooth | Flora Fritz | acrylic on plasterboard | 2024

A project by Flora Fritz, Tosca Monteyne and Iiris Riihimäki, temporarily repurposing the staircase of an apartment building in Amsterdam as a space to show drawings, paintings and objects.

„Controlled Opposition“ is defined as such:

1) A purported opposition party that the ruling party actually uses as a hegemonical tool to serve as a red herring to constituents

The term is mainly used in conspiratorial thinking to discredit facts that contradict the conspiratorial narrative.

We gathered objects that claim their own factuality - in the realm of painting, collage etc.

In their material reality, these objects cannot be denied, refuted or undone through rationality or counter-arguments.

But in contrast to the proposition of political claims these objects belong to the sphere of art - allowing them to embody a paradoxical status of both the absolute and the relative.

„Controlled Opposition“ is an experiment to bring these objects in relationship to each other and in relationship to a space that is between private and public, where for three hours the staircase is shared with neighbours, colleagues, friends and people we don't know.

Driven by a casual, intuitive energy, our incentive is not to have an explicit, coherent statement but rather to carry political value in an inside-way, searching for ways of art- and meaning-making that escape the codified.