

# Bliss

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# Point

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MELLE NIELING  
CURATED BY FIONA YE  
8 MAY - 27 JUNE 2026

Expanding from the artist's ongoing exploration of infrastructure, authenticity, and value, *Bliss Point* brings together a new body of work and a large-scale, site-specific installation by Melle Nieling. The works consider opacity – concealment and information overload – as a material and tactic of artistic production, with a particular focus on post-truth politics and mechanisms of authority.

In food engineering, the term “Bliss Point” refers to the optimised threshold of sweetness: so sweet, but not sweet enough to cloy. The manufacturing of sweetness is itself a form of control: a technology that mediates our sensorium, rendering what is true impossible to parse. Expanding this apparatus to information politics, this exhibition enquires into opacity as an infrastructure of governance, through which authorities are legitimised and maintained.

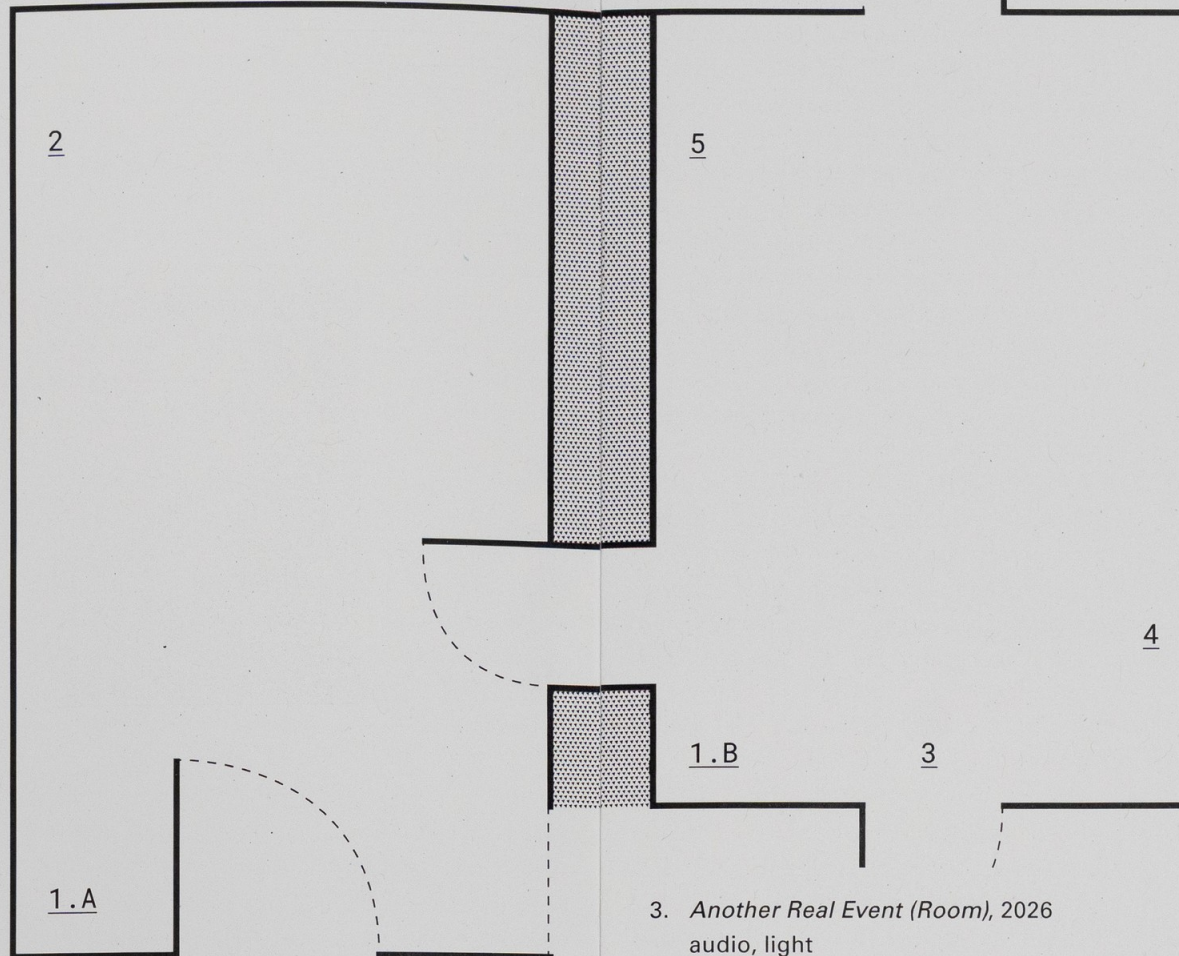
Appropriating this logic of governance as critique, Nieling foregrounds scenography as a means to produce opacity. Fabricated surfaces like doors, boxes, and walls are built both as an

act of concealment and a deliberate strategy of provocation. There is always an allure that something is beyond. Drawing on science fiction, military sabotage manuals, and illicit spaces – from forgotten biopolitical archives to telecommunication interception facilities like Room 641A – Nieling transforms the exhibition site into a dreamlike environment that is at once banal and eerie. Audiences are invited to move towards, but never through, a restricted archive and an enclosed office corridor, encountering an endless churn of fictional conspiracies, commercial slops, and aspirational mottos.

While in *The X-Files*, “The Truth is Out There” implied that truth was a hidden object – a suppressed file or a biological specimen that could be found if one looked hard enough – we live in a time where our relationship to truth is manufactured, not just through obfuscation, but through overexposure to multiple, competing truths.

Against a slow, collective epistemic exhaustion in which the collapse of the real is radically accepted, *Bliss Point* positions us between aspiration and paranoia, naivety and irreverence. It asks: what happens when fidelity and realism are completely destabilised by noise and dispersion? Is there still room for revelation in how we know?

*Bliss Point* is made possible through the generous support of the Vane-Fairweather Foundation.



1. *Bliss Point*, 2026  
cardboard boxes, hallway  
variable dimension

2. *Real Event*, 2026  
computer-assisted video  
infinite duration

3. *Another Real Event (Room)*, 2026  
audio, light  
infinite duration

4. *The Truth is Out There*, 2026  
encapsulated poster, dirt, airbrush  
61 x 43cm

5. *Honestymaxxed*, 2026  
e-ink screen, 3D-printed nylon frame,  
acrylic and oil paint, digital posters  
14x20x5cm



### **Melle Nieling: The Myth as Authenticity**

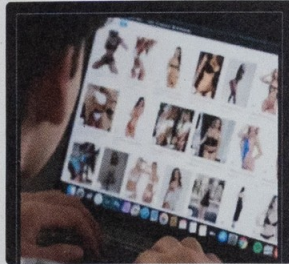
Fiona Ye

On the U.S. Department of Justice website, under the subcategory "Epstein Library," a disclaimer reads: "This site houses materials responsive under the Epstein Files Transparency Act." Seemingly an oxymoron, the Transparency Act is a law passed by Congress to make all Epstein-related files "publicly available in searchable and downloadable format." A distinctly Western internet logic, information becomes *true* once it is rendered legible through the processes of indexation, citation, and archiving.

Melle Nieling is an artist who recognises the condition of our times. He stages and appropriates the real, not merely as satire, but as strategies of dissidence. Borrowing the language of establishments – visual, linguistic, stylistic – he probes how our reality is manufactured through

institutional legitimacy. In his *ads* series, for example, he simulates fake economies that provoke certain desires: tax evasion, age-reversal serum, or an increase in credit score. These works tease out the collective draw to some form of inclusion: a close circle of obscure kinship, a potentially profitable transaction, a gated sphere of knowledge.

1\_poster-honesty.p...



Kitschy, vulgar, yet electric, these memetic melodramas of dark secrets examine protocols of desire. They are animated not by what is hidden, but by the temporal suspension, in which one's desire is propelled by a promise. The *Honestymaxxing* series emerges as an expansion of this body of work, with a particular focus on what Byung-Chul Han describes as the "positive stimuli" of neoliberal psychopolitics. Displayed on e-ink – a technology that allows images to regenerate continuously – a series of posters unfolds in real time. Stock images are paired with live-love-laugh-esque motivational quotes. After all, how can an establishment better sell an idea, an action, if not through our own constant, neurotic fantasies?

But something is on the shift. Our disillusionment with the contemporary faith in information technology comes as no surprise. Our screens, and by extension, our consciousness, are flooded with imagery of Trump, Clavicular, and white-bichon-turned-Chinese-empresses. Being able to see what is redacted is no longer the end-all and be-all. Even bypassing the point of censorship, we

find ourselves enchanted by a sense of paranoiac mockery, if not utter apathy. The truth is, we simply cannot take anything seriously any more.

Must the artist double down with more noise? A kind of artist-turned-psychic premonition of catastrophe that's already outpaced by the algorithmic dystopia itself? Or are we looking for something else altogether?

Nieling shifts our attention away from the Truth with a capital T to how epistemic exhaustion implicates our affective psyche. This is reflected in the artist's insistence on staging uncanny objects and environments. In *Mark Savon: Beneath the Markers*, Nieling creates a ceremonial altar out of a door and candles to prove the satanic, cultic craze surrounding the parafictional figure Mark Savon. The altar functions as a material code that legitimises Mark Savon's existence, while producing a kind of authenticity that registers one's spiritual beliefs and private feelings.



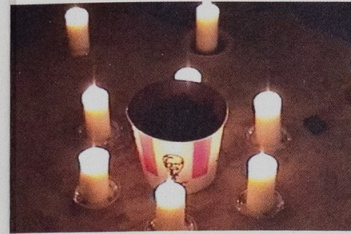
This forged authenticity extends into the spatial realm in Nieling's work. Domestic interiors

such as doors, boxes, and hallways have long been motifs in his practice. Aimed at poking fun at societal construct, such as access, that undergirds systems of governance, *Bliss Point* is an artifice that calls for neutrality. Unassuming, yet troubling and strange, it probes the standardisation of design and reveals how power is inscribed through bureaucracy.

Within the stuffy hallway, Nieling obliquely disrupts

the artifice through one single gesture: light and sound staged behind a door that cannot be opened. What lies beyond is a dream, a chimera, a forbidden song – unattainable, yet provoking stories and gossip that shape our reality.

For Franco “Bifo” Berardi, dystopia has to be dissolved by irony. Independent from knowledge, irony, he argues, is about the “excessive nature of imagination.” In this sense, Nieling’s use of irony can be seen as a form of politics, one that intervenes in authorised Truth and unsettles hegemony.



Call it a prank, spam, or joke. Art is to make sense of, if not to contest, the world around us – the same world that is governed by

authorities, rewards, and access. And so, an artist can make up a shrine to validate a non-existent guru, a documentary to justify a fictional historical event, an institution to legitimise an art practice. Nieling’s works are fake, funny, stupid, and ironic. Nevertheless, they evoke a subversive punkness, a parodic sleight that exposes the architecture of governance by appropriating its very logic: this is how you build a real monument – not through an object or an image, but through a myth.





The Truth is Out There - poster

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