

Zürich Biennale  
07.10.2023–01.04.2024

Osama AlraYyan  
Tolia Astakhishvili  
James Bantone  
Juan Barcia Mas & Shen He  
(Sexkino)  
Mark Barker  
Sarah Benslimane  
Vittorio Brodmann  
Matt Browning  
Centre D'Editions Melbourne  
Tornike ChaPodze  
Anjesa Dellova  
Nathalie du Pasquier  
Cédric Eisenring  
FitArt App  
Madge Gill  
Renee Gladman  
Rafik Greiss  
RaPhael Hefti  
HardY Hill  
Lonnie Holley  
David Hominal  
Brook Hsu  
Shamiran Istifan

Kunsthalle  
Zürich

Limmatstr. 270  
8005 Zürich

Lisa Jo  
Jean KatambaYi Mukendi  
Miriam Laura Leonardi  
Shuang Li  
Lorenza Longhi  
Danny McDonald  
Jasper Marsalis  
Alexandra Metcalf  
Daniel Moldoveanu  
Sveta Mordovskaya  
Maurice Morel  
Marianne Mueller  
Jonathan Okoronkwo  
Juan Antonio Olivares  
Margit Palme  
Cora Pongracz  
Sophie Reinhold  
Frode Felipe Schjelderup  
Leopold Strobl  
Kelly Tissot  
Cassidy Toner  
Ilaria Vinci  
Dena Yago  
Bruno Zhu

Ausstellungen sind Orte für Entdeckungen und Austausch. Sie sprechen zu einem unbekanntem Publikum und zeigen Künstler:innen und Kunstwerke, von denen sie glauben, dass sie zum Nachdenken anregen. Schönheit kann dabei eine wichtige Rolle spielen. Wir organisieren Ausstellungen mit der Überzeugung, dass Kunstwerke auf andere eine Wirkung haben können.

Im Zentrum steht die Kunst, und sie ist auch Ausgangspunkt und Daseinsberechtigung für diese Ausstellung, für die Zürich Biennale. Es wird erwartet, dass solche internationalen Gruppenausstellungen thematisch ausgerichtet sind. Das aber ist falsch, denn dadurch wird die vielseitige Wirkung des Gezeigten zurückgebunden. Die Vieldeutigkeit der Kunst ist an sich bereits bedeutungsvoll, Kunst ist nicht einfach ein Symptom.

Was passiert, wenn man Kunst betrachtet? Wenn man versucht, das Tun einer Künstlerin oder eines Künstlers zu verstehen? Wenn man Werke für eine Ausstellung auswählt, zu denen man sich hingezogen fühlt? Man nimmt an, dass diese Auswahl willkürlich und recht zufällig ist. Das stimmt aber nicht. In Wirklichkeit steht man vor einem Chor von Stimmen, die über die Welt, in der wir leben, sprechen. Man erkennt darin die Möglichkeit einer Ausstellung und wählt einen Ausstellungstitel. In diesem Fall die generische Bezeichnung «Zürich Biennale», um die Unabhängigkeit der Stimmen zu gewährleisten, so dass sie auf eigenen Beinen stehen bleiben.

Die Zürich Biennale organisiert sich entlang verschiedener Präsentationsweisen. Einige Werke wurden extra für sie geschaffen, andere existierten bereits und werden neu kontextualisiert. Es gibt historische Werke, die in ihrer Vitalität zeitgenössisch wirken, und Arbeiten, die frisch aus den Ateliers der Kunstschaffenden kommen. Es handelt sich um eine vielfältige und internationale Zusammenstellung von Kunst, die vom Ort, der Institution und der Stadt, wo sie gezeigt werden, geprägt sind. Die Zürich Biennale findet auf 500m<sup>2</sup>, in einem einzigen Raum statt und strahlt, wie es für Biennalen üblich ist, in die ganze Welt hinaus. Sie zeigt einen Bruchteil der aufregenden und verschiedenartigen Arbeiten, die um uns herum existieren.

Trotz dieser Offenheit gibt es (mindestens) eine Gemeinsamkeit. Wir nennen sie «windschief». Viele der Werke in dieser Ausstellung bedienen sich der Sprache der Überspitzung, der Groteske und der Karikatur. Es ist eine Sprache der Reibung und Übertreibung. Sie ist in ihrem Humor optimistisch, aber eher pessimistisch gegenüber dem Zustand der Welt und einer Zeit, die besessen ist von Blossstellung, Perfektion, Kontrolle und Angst. Die Groteske bietet einen Ausweg, sie erlaubt es, Udinge zu sagen und gleichzeitig Selbst-Bewusstsein zu signalisieren; die Karikatur ist ein Ort der schrägen Wahrheit und des Humors.

In einer Vielzahl von Medien spiegeln die Künstler:innen unsere Welt, sie sagen die Wahrheit, aber sie formulieren sie windschief, wie Emily Dickinson es forderte.\* Insbesondere die Architektur wird in dieser Ausstellung ihrer Funktion beraubt: Sie wird ästhetisch und skulptural und beeinflusst das Gehen im Raum, so dass sie selbst überflüssig und funktionslos wird. All dies scheint einer Zeit wie der unseren angemessen.

\*«Tell all the truth but tell it slant [...]» Emily Dickinson

Die Ausstellung ist kuratiert von Mitchell Anderson, Künstler und Gründer von Plymouth Rock, und Daniel Baumann, Direktor Kunsthalle Zürich.

Die Ausstellung wird von einem umfangreichen Vermittlungsprogramm begleitet, mit u.a. Workshops für Schulklassen und einem kostenlosen Ausstellungsrundgang jeden Donnerstagabend um 18.30 Uhr. Weitere Informationen erhalten Sie auf unserer Webseite.

The act of organising exhibitions, at its heart, is one of discovery and sharing. We share with an unknown audience; we share artists and individual artworks that we believe are thought provoking, and may be beautiful. We share with the belief that those works might have the same effect on others.

From the start, this was an exhibition whose theme and reason to be was art. We live in a moment in which it seems as if the only option for group exhibitions is the thematic exhibition. This is false, and minimises the visual and conceptual impact of what is exhibited. Art is enough in its ambiguous anythingness. Art is not just a symptom.

What happens when you look at art? When you select works you are drawn to? When you try to understand an artist's art making? You expect to end up with an arbitrary selection, but this is an illusion. You end up with a collection of voices that talk to you about the world in which we live. You discover a potential exhibition and choose a generic title like 'Zurich Biennial' to keep the voices independent, so that they can stand on their own two feet.

Many options for the presentation of art are represented: some works are new productions created for the exhibition; others are existing works recontextualised here; there are historical works expressing a current vitality; and new works direct from the artists' studios. This is a diverse and international collection of works framed by the place, the institution and the city in which it is exhibited. It is a biennial, across only 500m<sup>2</sup> and a single room, reaching, as biennials do, around the world; it is a small, disparate fraction of the thrilling work across many media existing around us.

Yet, there is (at least) one common thing. We call it 'windschief,' or, to use a literal translation, warped by the wind. Many of the works in this exhibition use the language of exaggeration, the grotesque and caricature. They use a language of abrasion, both optimistic in its humour and pessimistic about the state of things. This shouldn't come as a surprise in a time obsessed with exposure, perfection, control and fear. The grotesque offers a way out, the exaggeration allows one to say 'un-things' while signalling self-awareness; caricature is a place of oblique truth and humour. Through a variety of media, the artists here mirror our world, telling the truth, but telling it slant, like Emily Dickinson urged. Architecture in particular is stripped of its practical roots throughout the show, in a variety of ways becoming aesthetic and sculptural, shaping one's movement as it is made redundant and non-functional. All these tropes seem appropriate in a time like ours.

The exhibition is curated by Mitchell Anderson, artist and founder of Plymouth Rock, and Daniel Baumann, Director of Kunsthalle Zürich.

The exhibition is accompanied by an extensive mediation programme with, for example, workshops for schools and a free tour of the exhibition every Thursday evening at 6.30 pm. Further information can be found on our website.

Öffnungszeiten: Di–So 11:00–18:00, Do 11:00–20:00, Mo geschlossen /  
Opening hours: Tue–Sun 11 am–6pm, Thu 11 am–8 pm, Mon closed

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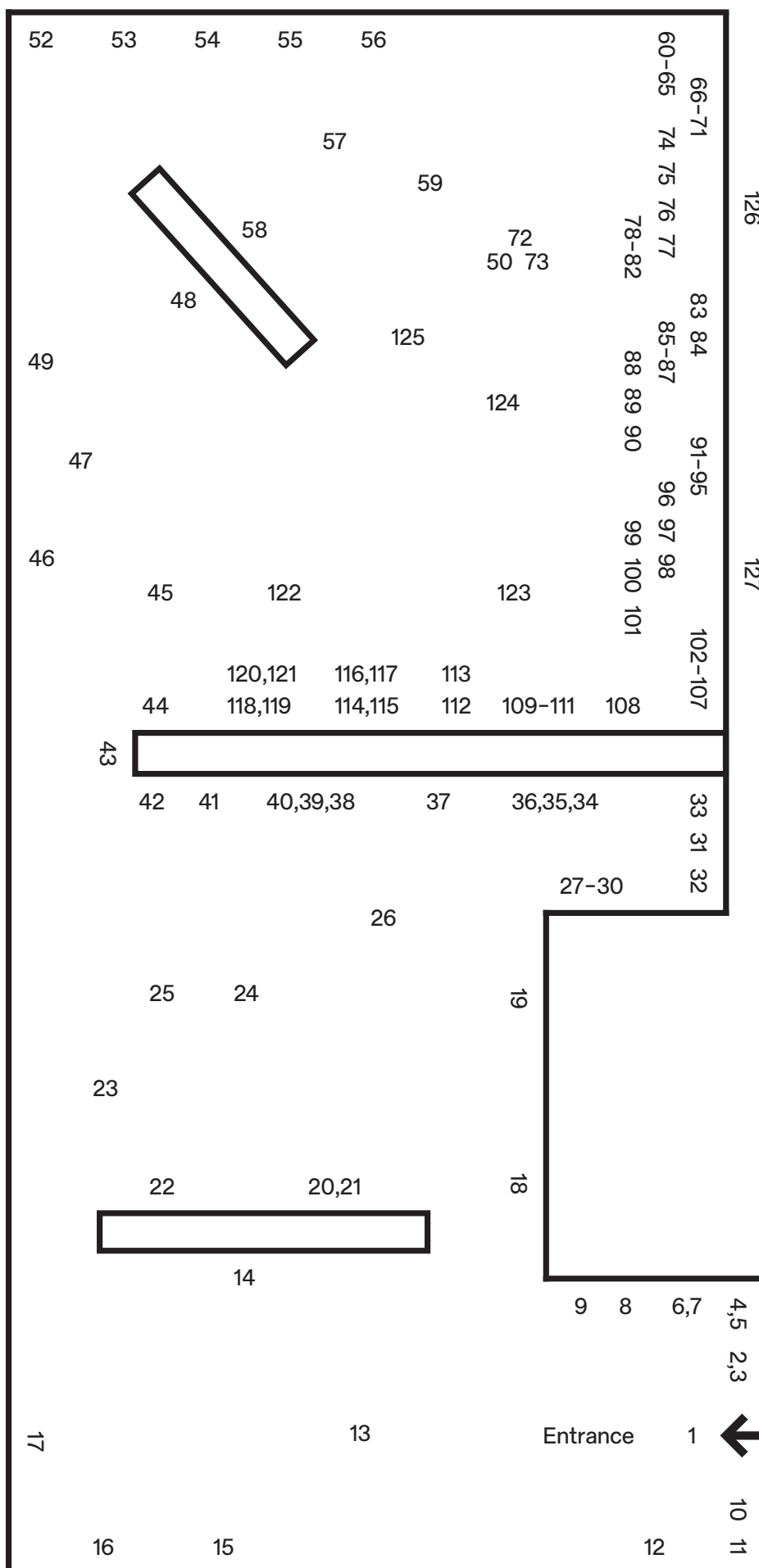
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**L U M A**  
**F O U N D A T I O N**

# Zürich Biennale 07.10.2023–21.01.2024

51

2.OG / 2nd floor



EN

1 Ilaria Vinci, *Welcome to our pond*, 2023. Silkscreen print on coconut fibre. Courtesy of the artist

Ilaria Vinci (\*1991 in Cisternino, Italy, lives and works in Zürich). Vinci centers her works within the 'Zone of Fantasy', her term for the place where the entertainment industry unites with our collective hopes and imagination. Here, her oversized recreations of homespun kitsch instill uncanny vibes into a domestic aesthetic, fetishising an imagined idea of agrarian purity.

2,3,6,7 James Bantone, *Untitled*, 2022. C-Prints. Courtesy of the artist

James Bantone (\*1992 in Geneva, lives and works in Geneva). Bantone's explorations of selfhood and personality often blur the boundaries of art and those of fashion and marketing. The photographs on view here for the first time began their lives as an editorial spread for a magazine, triggering questions of context, originality, appeal and the usefulness of these distinctions in the digital age.

4,5,8 Cora Pongracz, *Untitled*, c. 1976 ; *Untitled (8 erweiterte portraits, Lore)*, c. 1974 ; *Untitled ('verwechslungen', Franz West)*, c. 1977. Silver gelatine prints. Courtesy of the estate and Maxwell Graham, New York

Cora Pongracz (1943, Buenos Aires–2003, Vienna). The photographs of Cora Pongracz capture mid-century Vienna in ways that subtly span ideas of the medium from the journalistic, to the documentary, to more contemporary reflections of subjects presenting staged notions of themselves.

9 Raphael Hefti, *Hans!*, 2023. Aluminum. Courtesy of the artist

Raphael Hefti (\*1978 in Neuchâtel, lives and works in Zürich). Hefti creates glitches within industrial processes for moments of alchemy, unexpected beauty and chance. Pareidolia, our brain's tendency to find imagery within the world, has been long recognised and used by artists. Here, aluminum has been harnessed for its random yet clear illustration of a jumping rabbit.

10,11 Anjesa Dellova, *La morte*, 2018. *Untitled*, 2023. Oil on canvas. Courtesy of the artist

Dellova uses the white, primed canvas as background, middleground and foreground. Whatever is white is not painted. Imagery is delicately rendered with fine individual marks, making the figures and objects float between spaces, as memories do.

12 David Hominal, *Untitled from the dance piece hominal/hominal*, 2023. Pigment paint on canvas. Courtesy Mennour, Paris

David Hominal (\*1976 in Evian, France, lives and works in Berlin). Hominal's free brush strokes and rebellious sense of colour, whether depicting life or abstraction, power his painterly practice. These three works form part of a group of seven paintings which serve as the set for recent artistic performances by Marie-Caroline Hominal, the artist's sister. They are both props and paintings, and may be temporarily absent from the exhibition to fulfill their alternative purpose.

13 Miriam Laura Leonardi, *Brandnew square (NLH)*, 2023. Laser etched stainless steel, concrete bricks, camping table, poker mat, chalk. Courtesy of the artist

Miriam Laura Leonardi (\*1985 in Lörrach, Germany, lives and works in Zürich). Miriam Laura Leonardi's objects and installations are often uncanny reworkings of anything from daily life to art history. Here a graffitied wall announces poker nights at the Kunsthalle throughout the exhibition (they will be held on a regular basis). Its metal sign delineates something that cannot be articulated, revealing the limits of language.

14 Dena Yago, *I'm O.K. You're O.K.*, 2020–2023. Oil stick on wall. Courtesy of the artist and High Art, Paris

Dena Yago (\*1988 in New York, lives and works in New York). Yago's wall paintings use imagery that viewers might connect with their own memories and emotions. They create portraits of society where everything feels both very comfortable and a bit off-kilter. Yago is a founding member of the trend forecasting group K-HOLE.

15 Hardy Hill, *Paper Children 41–112*, 2023. Silver gelatin prints, steel, magnets, artist frame. Courtesy of the artist

Hardy Hill (\*1993, lives and works in New York). Hill's practice of making delicate etchings of young men in the classical style is here deployed to a theatrical aim. Using his own etchings as paper doll-like insertions in reality, Hill uses the documentary nature of photography to create evidence of the fantastical and a sense of wonder.

16 Shamiran Istifan, *All Gave Some, Some Gave All (This Year)*, 2023. Acrylic glass. Courtesy of the artist

Shamiran Istifan (lives and works in Zürich) draws attention to inequities across tradition and the present. Here, references to Arabic pop music, a specific story of a female Jinn and a work title recalling the US military combine with imagery both fierce and sexual. Istifan speaks seductively of power dynamics in life and aesthetics.

- 17 Rafik Greiss, *Grounding Exercise (To Chris Marker), Artist Proof*, 2020. Silkscreen print on Thai rice paper, braille stoppers. Courtesy of the artist

Rafik Greiss (\*1997 in Dublin, lives and works in Paris). Greiss's photography and installations elicit memories, particularly of moments of human touch, and the desire for it. His installations of train-station braille at the base of works warns viewers against passive viewing and gives a small moment of physical interaction normally not allowed in museums.

- 18 Renee Gladman, *Untitled Scores (summer prototypes, 1-9)*, 2023. Pastel and pigment on paper. Courtesy of the artist

Renee Gladman (\*1971 in Atlanta, Georgia, lives and works in Providence, Rhode Island). Gladman's work takes place at the intersection of poetry, architecture, drawing, musical notation and mathematics. Gladman uses these man-made vocabularies for a different form of communication. The scores shown here call for musical interpretation and are simultaneously driven by a desire and interest to find clarity beyond univocality.

- 19 Juan Antonio Olivares, *Untitled (signs of intelligence)*, 2023. Acrylic paint and graphite powder on aluminum honeycomb panel. Courtesy of the artist and Bernheim Gallery, Zürich

Juan Antonio Olivares (\*1988 in Bayamón, Puerto Rico, lives and works in New York). Olivares approaches some of the most significant and lasting subjects of art and life. Family, memory and our place in the world are charted by an animated teddy bear and a Spanish language voice-over in small and countless variations. The artist taught himself 3d animation to complete the work over a period of three years, creating a space, like the mind, where the magic and pain of life might be explored.

- 20, 21 Cédric Eisenring, *Purple Gate*, 2023. Painted Wood; *Secret of the Ooze*, 2023. Heliogravure, dry point etching, pencil. Courtesy of the artist

Cédric Eisenring (\*1983 in Basel, lives in Zürich). Eisenring's wall, which doubles up on an existing wall, forms a backdrop for another artist's work (Tolia Astakhishvili) and is a display for his own large-scale, hand-colored engraving. This architectural-spatial intervention paired with an experimental printed work (photography, hand colouring, heliogravure) results in a work that asserts a space like that between chair and bench.

- 22 Jonathan Okoronkwo, *Our Touch fit Alter All Created Things*, 2023. Decommissioned motor oil, liquefied steel and found tubes on plywood. Courtesy of the artist and Gallery 1957, Accra

Jonathan Okoronkwo (\*1993 in Aflao, Volta region, Ghana, lives and works in Accra, Ghana). Okoronkwo paints with motor oils and paste he derives from deteriorating metal dissolved in acid. These materials are sourced from the 'Suame Magazine', one of the largest areas of industrial production in Africa, as are the scrapyards depicted. In literally painting what he paints with what he paints, Okoronkwo captures a circular system of waste, creation, entropy and decay.

- 23 Marianne Mueller, *PHANTOM (MEI)*, 2023. Glazed ceramic, painted wood, telescope stool. Courtesy of the artist

Marianne Mueller (\*1966 in Zürich, lives and works in Zürich). Mueller's ceramic sculptures are closed vessels which relate to a wide organic vocabulary. For ease of movement they are created on their found supports (stools, chairs, platforms). That ergonomic addition to already animate forms allows them sociable presence.

- 24 Sarah Benslimane, *Untitled*, 2023. Mirrors, adhesive mirrors, plastic grass, tape, wood. Courtesy of the artist and Gallery Madragoa, Lisbon

Sarah Benslimane (\*1997 in Besançon, France, lives and works in Geneva). Benslimane toys with viewers' expectations and rewards those who interact closely with her work. In creating geometrically perfect forms (like the grid) with purposefully imperfect materials not usually associated with art, Benslimane reinterprets ideals of beauty and challenges the quest for the eternal in art.

- 25 Nathalie du Pasquier, *Tour n° 1*, 2023. Painted wood. Courtesy of the artist

Nathalie du Pasquier (\*1957 in Bordeaux, lives and works in Milan). The work of Nathalie du Pasquier includes sculpture, architecture, design, decoration, staging and painting. It recycles, subverts and reformulates their languages, it is many things and none, as if it were an alien.

26 Lisa Jo, *Mercy Rule*, 2023. Oil on linen. Courtesy Galerie Molitor, Berlin

Lisa Jo (\*1983 in Los Angeles, lives and works in Berlin, Germany). Lisa Jo's paintings derive their forms from underground comics of the late 20th century. Through painterly layering, she captures digital colors. That tension between tradition and the contemporary is further highlighted by her displays based on those of Italian churches.

27–30 Maurice Morel, *Untitled*, 1950s; *Composition*, 1950s; *Composition*, 1950s; *Composition*, 1950s. Mixed media on paper. Private collection Zürich, private collection, Geneva

Maurice Morel (1908 Ornans–1991 Paris) was an artist and Catholic priest at the centre of the Parisian art world for much of the 20th century. He was drawn to the abilities of abstraction to convey the mysteries of faith and the sacred. He explored this in his work and promoted the avant-garde work of others, from Pablo Picasso to Georges Roualt, within the Church.

31 Leopold Strobl, *19 untitled drawings*, 2015–2021. Pencil, coloured pencil on newspaper, mounted on paper. Courtesy of the artist and Galerie Gugging, Maria Gugging

Leopold Strobl (\*1960 in Mistelbach, Austria, lives and works in Poysdorf and Kritzendorf, Austria). Leopold Strobl uses newspaper illustrations which he covers in graphite, blurring the lines between landscape and geometric abstraction. The graphite blocks out figures and key elements creating large shadows. He elicits an eeriness from the most quotidian and inconsequential of material.

32 Maurice Morel, *Untitled*, 1950s. Mixed media on magazine illustration. Private collection, Zürich

33 Cora Pongracz, *Untitled (Fotografie)*, c. 1989. Silver gelatine print. Courtesy of the estate and Maxwell Graham, New York

34–36 Brook Hsu, *Pale Green*, 2022; *Pale Green*, 2022, *Pale Green*, 2022. Oil on wood (hard maple). Courtesy of the artist and Kraupa-Tuskany Zeidler, Berlin

Brook Hsu (\*1987 in Pullman, Washington, lives and works in New York). Hsu uses the form and proportion of her painterly supports (wood, canvas, plastic) to enhance distortion and abstraction in her subject matter. Here, the classical image of the skull is stretched beyond the point of visibility and rendered in a green palette, the palette in which Hsu almost solely works.

37 Lonnie Holley, *Who Locked Up the Rules (America)*, 2019. Padlock and wooden ruler. Courtesy of Edel Assanti & Blum & Poe

Lonnie Holley (\*1950 in Birmingham, Alabama, lives and works in Atlanta, Georgia). Recycling materials and traditions, Holley's expansive practice, as an artist and musician, captures living memory. His spray-painted figurative compositions relate to quilting as much as graffiti art. His found objects replace representation with inherent content. Holley's art carries the past through the vernacular, promising new forms.

38–40 Vittorio Brodmann, *Cooling the Cod*, 2022; *Hinterland*, 2022; *Multitudes*, 2022. Pencil and oil on canvas. Courtesy of the artist and Galerie Gregor Staiger, Zürich

Vittorio Brodmann (\*1987 in Ettingen, Switzerland, lives and works in Berlin and Zürich). Brodmann often finds the beginnings of figuration in his paintings within early abstract layers. This series of bread sniffers shows one creative act (painting) depicting another (baking), as the motif of a baker savouring his creation is warped, made unfamiliar and odd by changing brushstroke, form and colour. Imminent narcissism (falling in love with one's own product) fights with form and humour.

41 Kelly Tissot, *Untitled*, 2023. Stained fir. Courtesy of the artist

Kelly Tissot (\*1995 in Haute-Savoie, France, lives and works in Basel). Tissot harnesses the vocabulary of rural cultures to create aesthetics never fully detached from their original function. Her installation here reminds one of playgrounds, ghost towns and theatre sets, while maintaining the elegance and openness of non-objective sculpture.

42 Vittorio Brodmann, *Personal Space*, 2022. Pencil and oil on canvas. Courtesy of the artist and Galerie Gregor Staiger, Zürich

43 Madge Gill, drawings, 1940s. Ink on card. Collection Eternod – Mermod, Lausanne



Madge Gill (1882 Walthamstow–1961 London). At the age of 38, British artist Madge Gill began creating thousands of works varying in scale and material. She was guided by a spirit named ‘Myrninerest’, who also signed the works, Gill being a vessel through which another creative power was channeled. Heavily geometric patterns and feminine figures dominate her work, often understood to be depictions of herself or a dead daughter.

- 44 Tolia Astakhishvili, *Why when we eat matters more than what we eat*, 1995–2018. Drawings on paper, board, ink, marker, acryl. Courtesy of the artist and LC Queisser, Tbilisi

Tolia Astakhishvili (\*1974 in Tbilisi, Georgia, lives and works in Berlin and Tbilisi). Astakhishvili utilises the aesthetics of dilapidation, construction and decay to create works and installations that are both haunting and poetic.

- 45 Matt Browning, *Plastic Freedom*, 2023; *Plastic Freedom*, 2023. Plastic. Courtesy of the Collection of Thea Westreich Wagner and Ethan Wagner

Matt Browning (\*1984 in Seattle, lives and works in New York). Browning creates systems of production that determine the outcomes of his sculptural practice. Here, using heat, plastic water bottles are shrunk over one another, building silvery solids detached from both their process and quotidian material. The works seem to wonder what they gain from this detachment.

- 46 David Hominal, *Untitled from the dance piece hominal/hominal*, 2023. Pigment paint on canvas. Courtesy of Karma International, Zürich

- 47 Sveta Mordovskaya, *saying I hate you, I continue to suppress*, 2023. Various materials. Courtesy of the artist and Weiss Falk, Basel / Zürich

Sveta Mordovskaya (\*1989 in Ulan-Ude, lives and works in Zürich). Mordovskaya’s sculptural arrangements appear at once randomly chaotic, neurotic and obsessive. Lowly material and cast offs are imbued with personal meaning and charged with absence.

- 48 Matt Browning, *Plastic Freedom*, 2023; *Plastic Freedom*, 2023. Plastic. Courtesy of the artist

- 49 David Hominal, *Untitled from the dance piece hominal/hominal*, 2023. Pigment paint on canvas. Courtesy of Karma International, Zürich

- 50 Marianne Mueller, *PHANTOM (KISHI)*, 2023. Glazed ceramic, customised transport roller. Courtesy of the artist

- 51 Lorenza Longhi, *Untitled (Biennale Frieze)*, 2023. Silkscreen on wall, laminated digital prints. Courtesy of the artist and Fanta-MLN, Milan

Lorenza Longhi (\*1991 in Lecco, lives and works in Zürich). Longhi draws on mass-produced images to pervert their beauty and strangeness. By means of screen printing, which here was applied directly to the wall by the artist, the commercial source is fitted into a specific, public place and thus gains back some of its soul.

- 52 Anjesa Dellova, *The world is beautiful, we love it!!!*, 2022. Oil on canvas. Courtesy of the artist

- 53 Tornike Chapodze, *A child with biscuits*, 2022–2023. Xylography, handmade paper. Private collection, Basel

Tornike Chapodze (\*1980, lives and works in Tbilisi, Georgia). Chapodze creates woodcuts, panels obsessively carved before being printed to reveal their negative. The time and labor involved becomes an almost distortive process, as the imagery depicted and the materiality of the craft compete against one another. By making his own paper and printing the image while not yet fully dry, the work becomes a relief and takes on sculptural dimensions.

- 54 Osama Alrayyan, *Untitled*, 2023. Oil on canvas. Courtesy of the artist and Federico Vavassori, Milan

Osama Alrayyan (\*1995 in Syria, lives and works in Basel). Alrayyan’s paintings seem to depict dream states and memory. Nothing is rendered in totality and the works’ support structures (canvas, stretchers etc.) are often treated with the same deliberate lack of preciousness.

- 55 Anjesa Dellova, *Le barbier (d’après «le Barbier» de Kel Marubi)*, 2017. Oil on canvas. Courtesy of the artist

- 56 Osama Alrayyan, *Untitled*, 2023. Oil on canvas. Courtesy of the artist and Federico Vavassori, Milan

- 57 Shuang Li, *And give me all your hopeless hearts and make me ill*, 2022. Stainless steel, paint. Courtesy of Peres Project

Shuang Li (\*1990 in Wuyi Mountains, China, lives and works in Berlin and Geneva). Li's steel shell suggests the aesthetics of fairy tales, gaming and souvenirs. Its human scale recalls a variety of ridiculous real situations from remote work and housing instability to IRL social withdrawal and living out one's life alone and online.

58 Ilaria Vinci, *Are you thinking what I'm thinking?*, 2023. Ceramic, satin ribbon, acrylic on wood. Courtesy of the artist

59 Juan Antonio Olivares, *Moléculas*, 2018. HD Video, color, sound (10:00). Courtesy of the artist and Bernheim Gallery, Zürich

60–65 Mark Barker, *Boxi Mobil-WC ventilation screen, Berlin, a*, 2022; *Dixi ventilation screen, Berlin, a*, 2022; *Olymp ventilation screen, Berlin, b*, 2022; *Dixi ventilation screen, Berlin, b*, 2022; *Dixi ventilation screen, Berlin, e*, 2022; *Dixi ventilation screen, Berlin, d*, 2022. Silver gelatin print, glass, pins. Courtesy of the artist and Shahin Zarinbal, Berlin.

Mark Barker (\*1983 in Hertfordshire, UK, lives and works in Berlin). Barker's photographs reflect the body in architectural processes. The series of ventilation grates of portable toilets shown here regulate the inside and the outside: a membrane for odour, light, sound and movement. They reflect and infer the human, in ways sensual and seedy.

66–71 Sophie Reinhold, *APORIA (A)*, 2022. Graphite on marble powder on jute; *APORIA (P)*, 2022. Pigmented marble powder on jute; *APORIA (O)*, 2022. Oil on marble powder on jute; *APORIA (R)*, 2022. Pigmented marble powder on jute; *APORIA (I)*, 2022. Oil on marble powder on jute; *APORIA (A)*, 2022. Oil on marble powder on jute. Courtesy of the artist and GALERIE PHILIPPZOLLINGER, Zürich

Sophie Reinhold (\*1981 in Berlin, lives and works in Berlin). Sophie Reinhold works across widely varying styles of manipulated found imagery, ranging from the art historical to the popular. Her paintings are created with marble dust, giving them both sensual sheens and washed-out palettes, a contradiction similar to the word the paintings spell out when assembled together: Aporia (unsolvable problem).

72, 73 Marianne Mueller, *PHANTOM (BLERTA)*, 2023. Glazed ceramic, stool; *PHANTOM (SAGE)*, 2023. Glazed ceramic, stool. Courtesy of the artist

74, 75 Cora Pongracz, *Untitled*, c.1998. Silver gelatine print; *Untitled*, c.1998. Silver gelatine print. Courtesy of the estate and Maxwell Graham, New York

76 Madge Gill, drawings, 1940s. Ink on card. Collection Eternod – Mermod, Lausanne

77 Jasper Marsalis, *Event 51 (Li Galli)*, 2023. Oil on canvas, solder. Courtesy of the artist and Emalin, London

Jasper Marsalis (\*1995 in Los Angeles, lives and works in Los Angeles). Marsalis' works obscure as much as they reveal, questioning the nature of viewing itself. On approach some reveal themselves to be a mix of sculpture and painting; expectations are changed. Marsalis maintains an active touring career as a musician in addition to his career as an artist.

78–82 Danny McDonald, *Cracked Crystal Ball; Claw Clutching a Pendant; Conjoined Mirror Skeletons; The Opera-Length, Anatomically Correct, Double Medallion Skeleton; Space craft Crash Trash*, all 2023. Copper, brass, aluminum, steel, plastic, glass, rhinestone. Courtesy of the artist

Danny McDonald (\*1971 in Los Angeles, USA Lives and works in New York). McDonald, who as an art student co-formed the New Yorker collective ART CLUB2000, often uses found figures and toys to create surreal assemblies of society's popular interests. Entwined with his creative endeavors he creates jewellery that maintains the oddness and unpredictability of the rest of his art. The jewellery is for sale.

83 Jasper Marsalis, *Event 47 (Li Galli)*, 2023. Oil on canvas, solder. Courtesy of the artist and Emalin, London

84 Alexandra Metcalf, *Sketch of an Idea for Crazy Jane*, 2023. Oil on linen, artist frame. Courtesy of the artist and Ginny on Frederick, London

Alexandra Metcalf (\*1992 in London, lives and works in Berlin). Metcalf is interested in the aesthetics of first-wave feminism and British punk as well as a mastery of manual crafts from woodcarving to glass blowing. Beneath the 'femininity' of her work lies darkness and ambiguity.

- 85–87 Madge Gill, drawings, 1940s. Ink on card. Collection Eternod – Mermod, Lausanne
- 88 Lonnie Holley, *The Harvest*, 2022. Spray paint on paper. Courtesy of Edel Assanti & Blum & Poe
- 89 Madge Gill, drawings, 1940s. Ink on card. Collection Eternod – Mermod, Lausanne
- 90 Lonnie Holley, *The Teacher*, 2022. Spray paint on paper. Courtesy of Edel Assanti & Blum & Poe
- 91–95 Danny McDonald, *The Bird who ate an Earring; Inverted Protocol Droid; Claw Clutching Pearls; Spacecraft Crash Trash w/ Drips; Dead-Eyed Steer Skull*, all 2023. Copper, brass, aluminum, steel, plastic, glass, rhinestone. Courtesy of the artist
- 96 Jasper Marsalis, *Event 49 (LiGalli)*, 2023. Oil on canvas, solder. Courtesy of the artist and Emalin, London
- 97 Alexandra Metcalf, *Daughters*, 2023. Oil on linen, artist frame. Courtesy of the artist and Ginny on Frederick, London
- 98, 99 Jasper Marsalis, *Event 50 (Li Galli)*, 2023. Oil on canvas, solder; *Event 49 (Li Galli)*, 2023. Oil on canvas. Courtesy of the artist and Emalin, London
- 100 Lonnie Holley, *Return to the Moon*, 2022. Spray paint on paper. Courtesy of Edel Assanti & Blum & Poe
- 101 Frode Felipe Schjelderup, 10 drawings, 2020–2021. Pen on paper. Courtesy of the artist and Saeter Jorgensen Contemporary, Stavanger
- Frode Felipe Schjelderup (\*1982 in Colombia, lives and works in Stavanger, Norway). Schjelderup's drawings mask the precision and oddness with which images are cropped, warped and exploded. Their seemingly easy execution chronicles, documents and bears witness to his life and interest in Stavanger, Norway.
- 102–107 Jean Katambayi Mukendi, from the series *Afrolampe*, 2020–2021. Ballpoint pen on poster board. Courtesy of the artist and Woudburg Wouters, Brussels
- Jean Katambayi Mukendi (\*1974 in Lubumbashi, lives and works in Lubumbashi, DRC). Mukendi's densely-worked ballpoint-pen drawing series, *Afrolampe*, reimagines the lightbulb as a space for geometric abstraction. These graphic reworkings of everyday technology suggest the language of retro-futurist art, mathematics, engineering, geometry and activism.
- 108 Alexandra Metcalf, *Sefirot 1–6*, 2023. Cast glass, bronze, latex and blown glass. Courtesy of the artist and Ginny on Frederick, London
- 109–111 Margit Palme, *Durchblick*, 2023; *Säulen sturz*, 2011; *Schlangen Übung*, 2015. Aquatinta on paper. Courtesy the artist
- Margit Palme (\*1939 in Amstetten, Austria, lives and works in Linz, Austria). The aquatints of Margit Palme defy the traditional roots of printmaking in their aesthetics and subject matter. For many decades she has focused on depictions of women, often staging ambiguous motifs of power, seduction, elegance and violence.
- 112, 113 Daniel Moldoveanu, *Untitled (it's about difference and repetition, chaos and order, it's about henology, about civilization and violence, about myth, imagination, surface and tragedy, about trying to hold on to something, about the beauty of not being able to, it's about being crushed by it all and coming out victorious)*, 2023; *Untitled (gray shades)*, 2022. Acrylic, correction pen (Tipp-Ex), white marker on canvas. Courtesy of the artist
- Daniel Moldoveanu (\*1999 Constanta, Romania, lives and works in Berlin). Moldoveanu creates patterns from a wide vocabulary of popular and underground figuration. Like wallpaper, his paintings often act as platforms for a total effect, allowing his avatars to engage individually with the viewer. His architecture further blurs the line between painting and wall, and therefore art and decoration.
- 114–121 Margit Palme, *Aus dem Rahmen fallen*, 2017; *Achtung, ich schiesse!*, 2010; *Fixierung*, 2023; *Wohin?*, 2007; *Krimi oder Tod in Not*, 2022; *Kormoran Maske*, 2006; *Unruhige Nacht*, 2023; *double guns*, 2023. Aquatinta on paper. Courtesy of the artist
- 122 Marianne Mueller, *PHANTOM (ASRA)*, 2023. Glazed ceramic, stool. Courtesy of the artist

123 Cassidy Toner, *We're here*, 2019. Ceramic, spray paint, epoxy resin. Courtesy of the artist and GALERIE PHILIPPZOLLINGER, Zürich

Cassidy Toner (\*1992 Baltimore, Maryland, lives and works in Basel). Toner often uses kitsch aesthetics and a punky sense of humor to mask philosophical questions and a knowledge of cultural history. Here, the Minotaur, lounging nude like a woman in a 19th-century French painting, in opposition to his original narrative in Greek mythology, gives away the viewer's location in the labyrinth that is this group exhibition.

124 Juan Barcia Mas & Shen He (*Sexkino*), *off*, 2023. Doors. Courtesy of the artists

Juan Barcia Mas (\*1995 in Valencia, lives and works in Zürich). Shen He (b. 1992 in Sichuan, lives and works in Zürich). Juan Barcia Mas & Shen He (*Sexkino*) are a queer architectural research collective. They have made guerrilla exhibitions in the ETH Zurich hallways about bathroom cruising and taken over an abandoned sex cinema on Langstrasse for an exhibition. Here, their generic office doors, out of their original context, become portals of banality in a time of change due to remote work and the turn toward the open office.

125 Centre D'Editions Melbourne, Limited edition t-shirts and merchandise, 2021-2023. T-shirts, hoodies, dildos. Courtesy CDEM, Melbourne

Centre D'Editions Melbourne is a young Australian artist-run space which also produces small t-shirt editions by a wide range of international artists. Their tongue in cheek name apes European institutions and scenes while they use clothing to perpetuate and subvert the idea of 'gravure'. The shirts are for sale.

126, 127 Bruno Zhu, *Person*, 2023. Velvet, polyester satin, plastic boning, wire, suspender clips; *Call me*, 2023-2026. Condoms, staples. Courtesy of the artist

Bruno Zhu (\*1991 in Porto, Portugal, lives and works in Amsterdam and Viseu). Bruno Zhu often encodes real world issues into whimsical and humourful craft-based objects. The charged signifiers of this work are almost rendered banal in his hands, as the ambiguity of a message involving contraception, safe sex, Christianity and capital punishment is played out before the viewer.

FitArt App (QR-Code)

Designed for moments of isolation from both fitness and cultural activities, FitArt is an app which provides artist-designed workout routines doubling as art exhibitions and performance festivals, with you as the main performer. From a concept by Nina Roehrs and Damjanski, the app has hosted two exhibitions and worked with nearly 30 artists. The app may be downloaded for free from the usual app providers.

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