

**Niloufar Emamifar**

**Offcut**

**07.02.-25.05.2026**

Limmatstrasse 270, 8005 Zürich  
kunsthallezurich.ch

**Kunsthalle Zürich**

**EN**

Kunsthalle Zürich is pleased to present *Offcut*, the first institutional solo exhibition by Niloufar Emamifar in Switzerland. Developed on site, the exhibition is conceived as a spatial syntax articulated through indeterminacies of scale, proximity, and endurance.

The exhibition centres around an architectural adjustment that raises the floor of Kunsthalle Zürich by a few centimetres. Finished with a black sprung surface as customarily used by Ballet Zürich, this elevated plane functions both as a discrete piece and a spatial recalibration through which a series of new works unfold.

Niloufar Emamifar is an artist based in New York. Her work has been exhibited at institutions including Künstlerhaus Stuttgart (2023); Kunstverein Kevin, Vienna (2023); MoMA PS1, New York (2022); The Renaissance Society, Chicago (2022); SculptureCenter, New York (2021); the Hammer Museum, Los Angeles (2021); the Museum of Fine Arts, Houston (2020); Human Resources, Los Angeles (2019); Los Angeles Contemporary Exhibitions (2017); and the Venice Biennale of Architecture (2016). Her most recent solo exhibition was *Disjecta* at Progetto, Lecce, Italy (2025). She has participated in programs including the Whitney Independent Study Program; the Capp Street Fellowship at the Wattis Institute, San Francisco; the Core Residency Program at the Museum of Fine Arts, Houston; Amant Foundation, New York; and the London College of Communication. Emamifar holds a BFA in Architecture from Soore School of Architecture, Tehran, Iran, and an MFA in Studio Art from the University of California, Irvine.

Curated by Fanny Hauser

## ART EDUCATION

Niloufar Emamifar's exhibition is accompanied by an extensive art education programme. This includes workshops for schools as well as free public tours. Further information can be found on the Kunsthalle Zürich website.

## EVENTS

Löwenbräukunst Open House  
Saturday 21 March 2026, 11 am–6 pm

Full details of further Kunsthalle Zürich events can be found on our website.

The exhibition is made possible with the support of Südkulturfonds.

With special thanks to Otto Bonnen, Fredi Fischli, Gina Folly, Janis Frank, Seline Füscher, David Ganzoni, Jacqueline Granwehr, Mike Guyer, Salome Hohl, Sara Izzo, Lily Koper, Moritz Lehner, Shehrazade Mahassini, Julia Mangisch, Christina Maria Mayer, Beat Marti, Monika Milakovic, Tine Milz, Niels Olsen, Attila Panczel, Alex Ritter, Aoife Rosenmeyer, Andrina Roth, Rose Schuller, Sabeth Tödtli, Laura Vuille, Florian Wagner, Judith Welter, Michael Zimmermann and Jörg Zielinski.

## UPPER FLOOR

### 1 *Offcut*, 2026

PVC, soft fiber board, OSB floor panel, composite plywood

The entire floor of Kunsthalle Zürich is raised by twelve centimetres and finished with a black sprung surface manufactured by Gerriets, a company that manufactures flooring for dance institutions in Europe and elsewhere. Two incisions are made in this elevated plane at the locations of the gallery's large windows, each mirroring the exact proportions of the window it abuts. The extracted panels are then repositioned at 34 and 18 degree angles to the floor.

### 2 *Second-run*, 2026

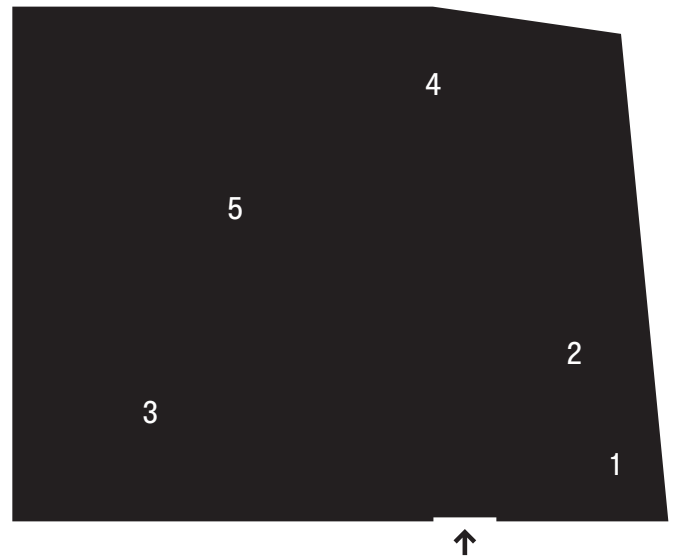
Video, sound, 15'20"

A fixed camera records the auditorium of Ferdowsi Movie Theatre in Tehran, a cinema known, prior to 1979, as Royal B.B. (Royal Brigitte Bardot), during regular screening hours. On the screen, a slow pan moves across the abandoned second-floor interior of the same building. The video has replaced the scheduled film without announcement; tickets have been sold as usual, though the theatre remains largely empty. The video work was previously shown under a different title with additional subtitles at SculptureCentre, New York in 2019.

### 3 *A room with a view*, 2026

Wood, plexiglass, sand, metal, plaster, styrofoam, paper, glue, cardboard, paint, coffee

An architectural model is contained within a standard shipping crate and viewed from above. The interior of the crate is lined with styrofoam and grey paper. A smaller wooden box is fixed inside with black foam supports. The box contains a transparent black plexiglass cube measuring 30 x 30 x 40 cm, placed on a wooden platform. On this platform rests a topography of an unbuilt site covered with sand. Four vertical metal rods are embedded in its surface. They resemble *Baugespanne* (or *Bauprofile*), construction markers typically erected in Switzerland for a limited period to outline the full height and volume of a proposed building.



### 4 *Nasrin*, 2026

Wood, cardboard, rubber bands, paint, concrete, glue, coffee

*The house measures 35 meters in length and almost 20 meters in width. It is constructed at a scale of 1:50 or 1:25. It is divided into five elongated rooms. A single opening separates each room. In every room, one wall stands near collapse. It is held in place by rubber bands. They are secured to an improvised armature or to an adjacent wall or the rear exterior wall. The final room is the smallest. It has been out of use for several years. It is now filled with concrete. The walls remain unfinished. Rooms are not fully enclosed. Openings are left unresolved. The platform underneath is painted chalkboard green. Rubber perishes over time.\**

### 5 *The Pedestrian*, 2026

Resin, pigment, metal, residue

The sculpture is a cast of a corner in Switzerland, a space that is materially present yet excluded from zoning regulations. It is part of an ongoing series of site-specific sculptures translating legal and bureaucratic abstraction into form.

The exhibition is photographed by Gina Folly.  
All works courtesy the artist and Kunsthalle Zürich.

\* Translated from an unpublished notebook by Niloufar Emamifar.

## OPENING HOURS

Tue–Sun 11 am–6 pm

Thu 11 am–8 pm

Mon closed

Kunsthalle Zürich receives funding from



Stadt Zürich  
Kultur



Kanton Zürich  
Fachstelle Kultur

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