

# **(UN)CERTAIN GROUND**

Current Painting in Switzerland

3.7.-4.9.2022

**Mitchell Anderson, Caroline Bachmann, Ralph Bürgin,  
Miriam Cahn, Sylvain Croci-Torti, Philippe Decrauzat,  
Andriu Deplazes, Andreas Dobler, Natacha Donzé, Barbara  
Ellmerer, Klodin Erb, Valérie Favre, Louisa Gagliardi,  
Luisanna Gonzalez Quattrini, Inka ter Haar, Charlotte  
Herzig, Andreas Hochuli, Daniel Karrer, Renée Levi, Rachel  
Lumsden, Jean-Luc Manz, Yoan Mudry, Caro Niederer,  
Giacomo Santiago Rogado, Francisco Sierra, Elza Sile,  
Hans Stalder, Sereina Steinemann, Christine Streuli,  
Markus Weggenmann, Uwe Wittwer**

**Curators:**

**Madeleine Amsler, Clare Goodwin, Felicity Lunn**



**No other artistic medium has experienced so many positive as well as negative attributions as painting. No longer a dominant art form, it has nonetheless remained a key reference for non-painting practices and has itself expanded to embrace approaches that used to be associated with other media, such as Conceptual art, institutional critique or performance art. Painting is continually being re-interpreted and is currently enjoying a revival. It is timely, therefore, that this exhibition at Kunsthaus Pasquart, an institution that has continuously presented painting during the last ten years, should now focus on the current status of the medium in Switzerland.**

**The exhibition (*Un*)certain Ground is not an overview of Swiss painting, but focuses rather on painters in or from Switzerland whose work is right now negotiating (new) territory. The selection made by the three curators of the exhibition – Madeleine Amsler, Clare Goodwin and Felicity Lunn – takes into account different generations and geographical locations; it considers artists who are influential, but also others developing interesting work less visibly. Above all, the exhibition underlines the ways in which a delight with experimentation and the relationship between the figurative and the abstract, as well as a breadth of ideas and forms of expression are currently being practised through painting in Switzerland.**

The re-interpretation of art historical sources informs the practices of several of the participating artists. These include the inspiration Valérie Favre draws from early 20<sup>th</sup> century painters, Ralph Bürgin's and Klodin Erb's interest in classical themes and Markus Weggenmann's references to Hard Edge painting. Traditional artistic genres are infused with contemporary meaning in Caroline Bachmann's landscapes, Francisco Sierra's and Hans Stalder's still lifes and Caro Niederer's interiors. Other visual languages are also significant sources of inspiration: popular culture and comics for Mitchell Anderson and Sereina Steinemann, graphic design and social media for Louisa Gagliardi, advertising for Andreas Hochuli and science fiction films and video games for Natacha Donzé.

Painting is seen in the exhibition to be porous to a huge range of influences. These include other artistic media: photography in the case of Caro Niederer and Uwe Wittwer, sculpture for Ralph Bürgin and installation in the work of

Elza Sile. Scientific and historical research informs the work of Barbara Ellmerer and Uwe Wittwer respectively, Valérie Favre draws on literature and philosophy and Rachel Lumsden condenses contemporary events into pictorial motifs, while Miriam Cahn and Yoan Mudry comment critically on socio-political questions. The everyday is interwoven into the art of Caro Niederer, Hans Stalder, Sereina Steinemann and Jean-Luc Manz; in their self-reflexive approach, Mitchell Anderson explores the meanings we invest in images and objects and Renée Levi and Christine Streuli quote their own visual archives. Both Andreas Hochuli and Yoan Mudry integrate words and fragments of text in their images as a means to open up associative spaces. The medium that is traditionally most closely connected to the expression of emotion, painting communicates forms of spirituality in the work of Andreas Dobler and Giacomo Santiago Rogado. Francisco Sierra's paintings are surreally witty and both Miriam Cahn and Andriu Deplazes explore the fragmentation of identity.

*(Un)certain Ground* encompasses both figurative and abstract painting, though many of the participating artists, including Markus Weggenmann, Barbara Ellmerer and Daniel Karrer, are concerned with blurring the distinction. The reduced, clear formal language of Caroline Bachmann, Charlotte Herzig and Inka ter Haar contrasts markedly with the dissolution of Miriam Cahn's figures or the fleeting quality of paint in Luisanna Gonzalez Quattrini's delicate compositions. There are also many different approaches to abstraction, from Jean-Luc Manz' reduced monochrome structures and the site-specific installations of Sylvain Croci-Torti and Philippe Decrauzat, via pattern and ornament in the work of Christine Streuli and Renée Levi to Giacomo Santiago Rogado and Natacha Donzé's fluid combinations of geometric and amorphous forms.

The fundamental questions that have preoccupied painting for centuries are investigated in highly contemporary ways: the relationship of figure and ground, flatness and depth in the paintings of Louisa Gagliardi and Inka ter Haar, and the symbolic potential of colour in Mitchell Anderson's work. Paint is not only colour, but also physical material in the gestural, expressive paintings of Rachel Lumsden, Valérie Favre and Klodin Erb. Although the exhibition focuses primarily on the traditional format of painted canvases hung on the wall, it includes a small number of works made on other supports: wall paintings by Charlotte Herzig, paintings on glass by Uwe Wittwer and Daniel Karrer, as well as Elza Sile's sculptural paintings on aluminium.

## **EVENTS**

### **Art at noon – Lunch with the Kunsthaus team**

Friday 8.7.2022, 12:15 (dt/fr): Short visit of the exhibition followed by a snack from Batavia, registration: [info@pasquart.ch](mailto:info@pasquart.ch)

### **Guided tours**

Thursday 18.8.2022, 18:00 (dt): Felicity Lunn, co-curator

Thursday 25.8.2022, 18:00 (fr): Laura Weber, exhibition assistant

### **Performance**

Thursday 1.9.2022, 18:00: Dance performance by Catol Teixeira

### **Artists' talk and finissage**

Sunday 4.9.2022, 15:00-18:00 (dt/fr/eng)

- 15:00 Artists of the exhibition in conversation with Madeleine Amsler, Clare Goodwin und Felicity Lunn
- 16:30 Special screening: Klodin Erb, *Johnny Woodhead and the Nightmärlis*, 2022
- 17:00 Live act by Andrew Canyon: *Songs for people and paintings*

Buffet installation by Clare Goodwin

Many works in the exhibition are for sale. Please inquire at the reception.

Texts: Madeleine Amsler, Felicity Lunn

## **1            Natacha Donzé**

*Festin*, 2021

Acrylic on canvas, 100 x 450 cm

Courtesy the artist & Lange + Pult

Natacha Donzé combines disparate elements on her canvases: Be it geometric shapes, natural phenomena or animals. Her brushstrokes are precisely applied and the paintings are distinctly rich in detail; the overall composition remains minimal, almost graphically conceived in places. The geometric grids are populated by uncanny, organic elements, such as the flies in *Le Festin*, or the mist and fire formations in *Le seuil de l'étang II*, which seem to (re)-conquer the strict basic structure of the composition.

The artist creates pictorial worlds that seduce and lure us into the interior of the picture, only to be confronted with content that addresses serious subjects such as decay or chaos. Donzé nourishes her atmospheric worlds through science fiction films, video games or art history, among other things. The artist takes the viewer into her world, into a form of post-apocalyptic mood. In the process, our own remembered images are evoked.

## Foyer Passage

---

### **2 Yoan Mudry**

*Reflections on Painting #2*, 2021

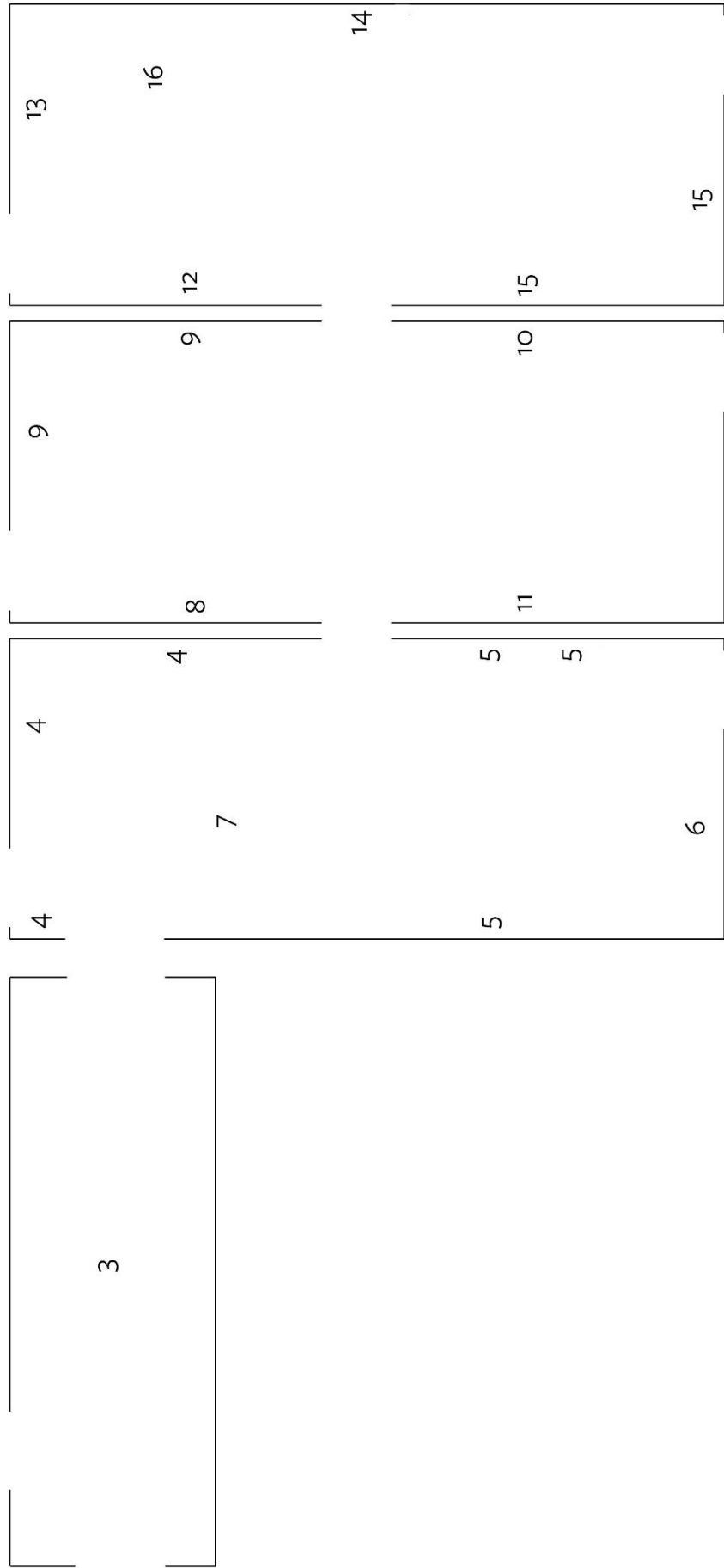
Acrylic and oil on canvas, 200 x 150 cm

Private Collection, Switzerland

It takes some time to work one's way through the photo-realistic, smoothly painted surface of Yoan Mudry's paintings in order to decipher them. He contrasts motifs, words and images from different sources in disparate-looking juxtapositions that harbour a certain irony. His work also takes the form of a critical commentary on socio-political issues, such as consumerism, people's weaknesses or what is socially considered acceptable. These themes, openly hinted at in the pictures, he shares with the viewers without drifting into morality.

Mudry often works with found images and texts that he reassembles. In *Out of the Blue*, writing and comic-like drawings are found on the canvas, showing the range of its possible sources, as well as exposing its phrase-like existence - as thematised in the title. The juxtaposition, or coexistence, of writing and image works differently in the portrait series. The texts lead the heroines from different spheres and times into a now, into a respectful but not unconditional homage.

# Galleries





## Galerie Passage

---

**3**

**Charlotte Herzig**

*Affected by Horizons*, 2022

Acrylic, silver and copper leaf and pencil

Courtesy the artist

*Flashback I have a Flashback*, 2020

Acrylic on canvas, each 30 x 50 cm

Courtesy the artist & Wilde

The canvases, as well as the wall paintings, are characterised by a subtle application of paint in which the gesture is always present. The latter allows the painter's movement(s) to flow visibly into the picture, but not in a compositional rigour of futuristic painting. Charlotte Herzig creates a loose mesh of volumes, colours and motifs - the relationship between background and form is always important. Her compositions are dreamy and could be hidden systems, or a kind of mental map, which become visible on the surface of the painting. The organic elements gently overgrow the canvas and stand for a memory of flora and fauna, which in some works is even transformed into an ornament.

Charlotte Herzig's installation in the passage of the galleries consists of paintings from the series *Flashback, I have a Flashback* and a new in situ wall painting. It reads like a 'mise en abyme' of her own paintings. The nature behind the museum walls, glimpsed through the window in the room, opens up further levels of this work: the human perception of 'real' nature is expanded by the painted, mental landscapes, whereby these simultaneously refer to the place from which they seem to originate.

## Galerie 1

---

### **4**      **Giacomo Santiago Rogado**

*Hope*, 2022

Mixed media on cotton, 30 x 40 cm

Courtesy the artist

*Accord 6 (Amazon)*, 2021

Mixed media on cotton, 200 x 150 cm

Courtesy the artist

*Accord 5 (Deep Ocean)*, 2021

Mixed media on cotton, 200 x 150 cm

Courtesy the artist

Giacomo Santiago Rogado considers painting as a thought process that materialises on the surface of the canvas. Influenced by art history as well as theories of perception, he has developed a technique whereby the different stages of painting remain recognisable due to their independence. In dyeing the untreated cotton with pigments that move freely across the surface, Rogado balances his own artistic intention and giving the painting up to chance. Producing effects similar to chemical processes, such as combustion, corrosion or distillation, the technique also heightens the contrast of light and darkness. Light is absorbed by the canvas, generating depth, or is reflected in the shimmering all-over surface of the intensely coloured geometric forms.

For the two works from the *Accord* series the artist applied sharply delineated fragments to the first blurry layer of colour created by the spread of the dye, thereby condensing and reorganising the image. The titles and palette of *Accord 5 (Deep Ocean)* and *Accord 6 (Amazon)* suggest a narrative component. In contrast, the amorphous forms of the works *Hope* and *Spell* might be interpreted as moments in which standstill and inexorable movement are not mutually exclusive.

---

## 5

### **Valérie Favre**

*Bateau des Poètes (Anna Politvoscakje, Natalia Estemirova)*, 2022

Oil, watercolor and collage on canva, 150 x 110 cm

*Bateau des Poètes (Sarah Kane)*, 2022

Oil on canvas, 150 x 110 cm

*Bateau des Poètes (Olena Teliha, Anna Yablonskaya, David Bergelson)*, 2021-22

Oil on canvas, 218 x 160 cm

Courtesy the artist and Galerie Peter Kilchmann, Zurich

In Valérie Favre's painting, the separation of abstraction and figuration seems to be undermined: they need each other, cross-fertilise one another and are inseparable from the content of the paintings. These move between mystery and visibility, anecdotes and existential questions. Alongside collages, drawings, objects and installations, painting is central to her work. Favre works on the different cycles of works in parallel for several years at a time.

*Bateau des Poètes* is part of a group of works in which Valérie Favre explores the relationship between figures, colours and forms in an expressive style. Although the boat and the poets are specified by the title, at the same time they seem to have emerged purely from the materiality of colour: Almost imperceptibly, they are distinguished from the rest of the forms at the bottom of the picture, and they could sink back into their surroundings or mental realm at any time. In *Universe* the ink is the main protagonist of the picture; it pops out onto the picture frame, is expressive and partly guided by chance. The almost explosive application of paint directs the view both to matter itself and to existential questions about the universe, its origin or its destruction.

---

## 6

### **Natacha Donzé**

*Le seuil de l'étang II*, 2021

Acrylic on canvas, 220 x 165 cm

Musée des beaux-arts, La Chaux-de-fonds

---

**Elza Sile**

*Menu plate\_Jerusalem swallow, 2022*

*Menu plate\_small green syberia potato, 2022*

*Menu plate\_squid squad, 2022*

*Menu plate\_ghost tail, 2022*

*Menu plate\_o, 2022*

*Menu plate\_sparkling consciousness pool, 2022*

*Menu plate\_moving algae salad, 2022*

Acrylic, gelatin, graphite pencil sticks, oil on aluminium,  
each 100 x 110 x 60 cm

Courtesy the artist & PHILIPPZOLLINGER

Elza Sile works primarily on aluminium sheets with a diversity of materials, from oil paint and graphite to gelatine, toothpaste and rice. She composes these in dense clusters, trails or layered patterns that recall support systems, topographies or vortexes. These intricate visual scenarios present simultaneous viewpoints, like the fluid movement of particles in space, captured on the surface of the painting.

The ten free-standing aluminium works in the *Menu plate* series present a cosmos of associations. These are situated between memory, the collective history of certain geographical regions and ideas around the visual forms that re-appearing consciousness can take, echoing Andrei Tarkovsky's film *Solaris* (1972). Reflecting with humour on the relationship between the painted image and the readymade, Sile tests various techniques and materials. Fragile graphite pencil sticks become a tool for engineering a relief image, while gelatine glue, conventionally used for priming canvas, is cut into ghillie suit camouflage for trompe l'oeil effect. In this way, impressionistic nightmares transform into knitted snake-skin patterns, that in turn form rice into small army troops to occupy the painting's surface, recalling the territorial expansion game, GO. Placed below eye level, the spatial installation recalls board games, labyrinths or birds-eye views of landscapes, navigating the viewer through an explosive mind-map.

## Galerie 2

---

### **8 Francisco Sierra**

*Maanbloemenkops*, 2021

Oil on canvas, 240 x 170 cm

Private Collection, Switzerland

Francisco Sierra works within the realms of both photorealism and surrealism, but his conceptual approach is concerned primarily with the transformative potential of contemporary figurative painting. His realistic reproduction of a broad range of subjects, from household objects and sunsets to fantastical creatures and semi-abstract clay models, tempers technical precision with invention. He selects motifs that are rarely found in art and test aesthetic boundaries, focusing on the overlooked and clichéd. The depiction of banal subjects on large-format canvases not only gives these presence, but also makes it impossible to determine the size of the original. Sierra's idiosyncratic humour stems from his interest in ambiguity, that things can be seen and read in different ways.

Three of the works shown belong to Sierra's on-going series of paintings faithfully depicting reliefs made from unfired clay by himself or a member of his family. The moon faces, a favourite subject of the artist, and the absurdly long-legged spider appear naïvely fantastical. However, they play with different pictorial traditions, such as trompe-l'oeil and abstract modernist sculpture, to create new space for narration.

---

### **9 Rachel Lumsden**

*Obscured by cloud: the horse was innocent*, 2022

Oil on cotton, 170 x 210 cm

Courtesy the artist

*Blow-glow*, 2021

Oil and gouache on cotton, 170 x 210 cm

Courtesy the artist

Rachel Lumsden makes large-scale paintings that are too open-ended to be read as narratives, instead depicting charged atmospheric environments, bristling with energy. She often takes contemporary events as a starting point, interested in how her filtered source material condenses into a pictorial motif on the

canvas. For the artist this act transfers a fleeting media moment to the weight of collective memory.

The painting *Obscured by cloud: the horse was innocent* was inspired by the removal of statues of colonial figures in the wake of the Black Lives Matter movement; the glutinous texture of the sky and the melting quality of the paint used to indicate the steps reflect the toxicity of the historical context.

*Evergiven* (2), depicting the container ship that ran aground in the Suez Canal, is also a form of monument, a metaphor for over-consumption in the time of the Covid pandemic. Presented through a bird's-eye perspective, the work *Blow-glow* operates above all in terms of the paint, dragged and poured, in sharp and intermediate tones blended directly on the canvas.

---

**10 Inka ter Haar**

*Ohne Titel*, 2021

Oil on linen, 250 x 420 cm

Courtesy the artist

Figures and objects stand out clearly from the background in Inka ter Haar's painting – from a distance, the latter can be experienced as a homogeneous surface, but a closer look reveals a complex surface painted dark in dark. The often complete lack of perspective denies the viewer the assumption that the canvas could be an illusion, and the direct hanging without a frame further reinforces this aspect.

The objects refer to the 'real' world and are found as signs in a narrative system on the canvas: a narrative preserved in fragments, which does not reveal the (pre)history – if it exists – and which could perhaps generally refer to power structures in society. The human body is also preserved in fragments and is added to the picture like an ornament; at the same time it seems to move. When looking at it, one's own imagination is strongly activated; the evoked images, respectively films, range from harmless comic figures to brutal horror films. This is due to the openness of the placed signs, because they function like the words in a song lyric or a poem. Through the size of the images and the low hanging, the viewers are directly in the middle of the implied events, or what remains of them, which allows for an immersive but not illusionistic experience.

---

**11****Mitchell Anderson***Natural Consequences*, 2022

Gouache and silkscreen on raw canvas, 240 x 240 cm

Courtesy Galerie Maria Bernheim

Mitchell Anderson's conceptual approach to painting draws on a broad set of references to explore the meanings we invest in images and objects. The glossy surfaces of his ongoing series of red encaustic paintings are immediately captivating. However, the innocuous subject matter drawn from popular culture – flowers, cheap souvenirs, cartoonish forms – critiques society's thirst for fabricated versions of the world. The encaustic technique requires intense physical labour to build layers of resin and beeswax heated with natural pigments, through which the image is embedded in the monochrome material.

The two *Rosebud* paintings recall the aesthetic of stained glass windows. For his new 12-part painting, *Natural Consequences*, Anderson continues his exploration of the tension between the monochrome and the image by soaking the raw canvases repeatedly in various red tones of gouache, before printing these with a 1980s comic book image of an explosion. Connecting the works, the colour red has ambivalent connotations, spanning the Socialist flag, love, hate, anger and revolution.

## Galerie 3

---

**12****Caroline Bachmann***Pleine lune arc-en-ciel*, 2021

Oil on canvas, 170 x 130 cm

Private Collection

Caroline Bachmann is interested in the great genres of painting. She deconstructs and updates them and lets her works emerge from a moment of observation. On canvas, she reinterprets the sketches and notes written in the process. The multiple translations and the reduced, clear language of forms are far removed from naturalistic paintings, allowing a timeless immersion in her landscapes. This is facilitated by the absence of human figures, as there is no projection surface in the way. A constantly changing natural spectacle, rooted

in an existing place on the shores of Lake Geneva, seems to exist on canvas without specific ascription.

The paintings shown in the exhibition - *Lune rose*, *Pleine lune petits nuages*, *Pleine lune arc-en-ciel*, *Vague mauve orange* - name smaller and larger natural events. The frame painted on the canvas is in symbiosis with the landscape, at the same time questioning hierarchies of painting conventions: The edge of the picture here is not a demarcation of the exhibition space, but rather builds a permeable connection to it. Thus the topographies of memories - both those of the painter and those of the viewers - flow back and forth between the spaces.

---

### 13 **Philippe Decrauzat**

*Broadcasting Delay Blue*, 2022

Acrylic on canvas, 168 x 191 cm

Courtesy the artist

Whether on wall or canvas, Philippe Decrauzat questions abstraction and challenges it in experimental film as well as through sculptural objects in space. In doing so, he echoes the optical phenomena of Op Art or the reductiveness of Minimal Art from the sixties. He is one of the Néo-Géo artists from French-speaking Switzerland. His *Shaped Canvases* are adapted to the painted forms and reinforce the optical impression of the complex geometric structures.

*Inside Out II* seem to align their grids with a vanishing point shifted to the left. The works are both paintings and frames that mark a supposed “nothingness”, the empty interior space that consists of the wall behind them. In terms of size, they are conceptually coordinated: Analogous to the system of a matryoshka, they can be hung inside each other. Just as the chassis are each tailored to the motifs, Decrauzat inscribes the paintings in the space by aligning them with the dimensions of the door. This conceptually rigorously composed installation allows viewers to move back and forth within the architecture and the pictorial spaces.



---

**14****Barbara Ellmerer***Organell Margulis 1-4*, 2022

Oil on canvas, each 230 x 160 cm

Courtesy the artist and Galerie Andres Thalmann, Zürich

Barbara Ellmerer makes primarily large-format paintings that explore the boundaries between emergence and dissolution, the tangible and the unknown. Her subject matter is drawn from the natural world, in particular plants, fungi or microscopic living organisms. The artist's energetic and gestural painterly style blurs the distinction between the figurative and the abstract, thereby relating these traditional motifs less to the classic still life genre than to contemporary explorations of perception.

Ellmerer's new series *Organell Margulis 1-4* is based on electro-microscopic records of plant cells, enlarged by a factor of 50'000. Inspired by the American biologist Lynn Margulis' research into the fundamentally symbiotic relationship between plants, bacteria, cells and atoms - that placed the Darwinian principal in doubt - the artist explores the optical characteristics of plants from inside. Freely translating existing scientific research into explosive forms and vibrant colours, she depicts in a representational form the forces and processes that are invisible to the naked eye.

---

**15****Louisa Gagliardi***Summer Chill*, 2022

Gel medium, ink on PVC, 114 x 155 cm

Courtesy the artist and Galerie Eva Presenhuber

*Hot Threads*, 2020

Gel medium, nail polish, ink on PVC, 160 x 105 cm

Danjuma Collection, UK

Louisa Gagliardi draws freely from the principles of painting as well as the language of graphic design and the codes of social media to re-consider fundamental questions of figure and ground, flatness and depth, as well as the association of painting with notions of authenticity and authorship. Created digitally and printed on vinyl, her images are given texture by the addition of a clear gel medium applied in brushstrokes. The complex relationship between materiality and illusion that has always been at the heart of painting is

heightened here by the uneasy parallel existence of the virtual and physical surfaces. The generic and genderless figures are both enigmatic and banal and recall attempts made by artificial intelligence at constructing human faces. They are usually depicted alone, lying or kneeling, either turned away or looking directly at the viewer, lit by artificial lighting that suggests the presence of screens.

Whereas the figure in *Hot Threads* appears dislocated from their awkwardly posed body, in *Stage Fright* the figures behind the venetian blind are simultaneously hidden and exposed. Made more recently, *Summer Chill* refers to the art historical tradition of setting portraits in an idyllic landscape. It is thoroughly contemporary, however, in terms of the self-assured female subject who fixes her gaze on the viewer

---

**16**

**Elza Sile**

*Menu plate\_territorial charge, 2022*

*Menu plate\_angel aye, 2022*

*Menu plate\_squid squad, 2022*

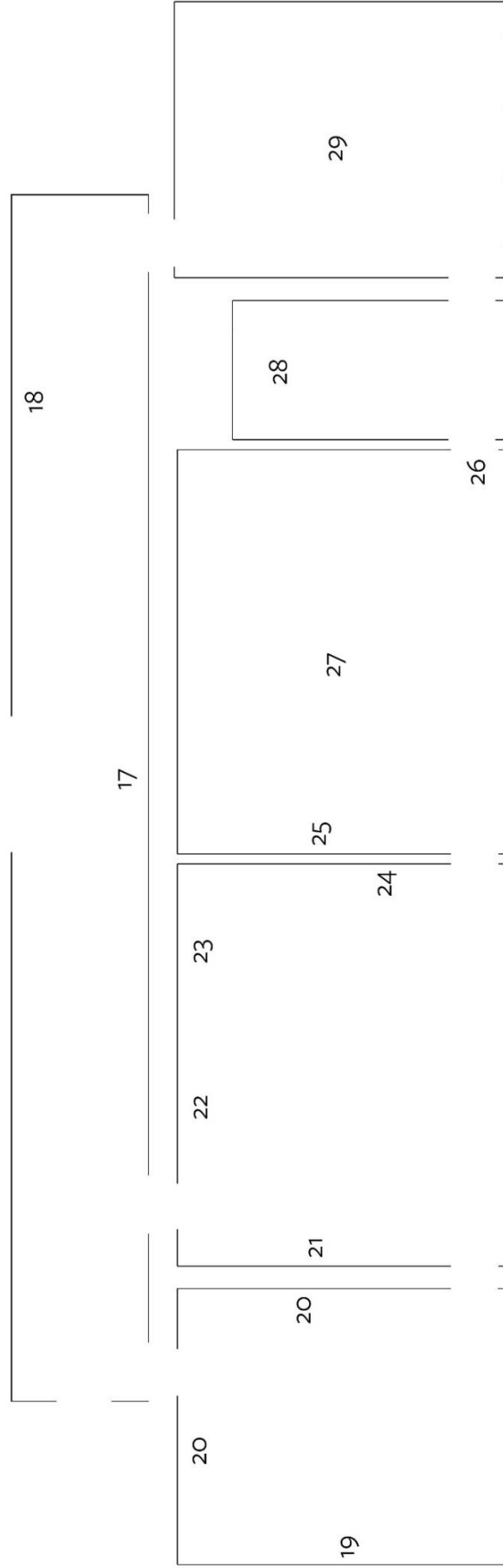
Acrylic, gelatin, graphite pencil sticks, oil on aluminium,  
each 100 x 110 x 60 cm

Courtesy the artist & PHILIPPZOLLINGER

See text Nr. 7

# Parkett 1

---



*Transmissions*, 2021

20 works from the series *Transmissions*

(f.l.t.r.): 5, 37, 14, 21, 38, 18, 24, 26, 19, 27, 2, 22, 28, 35, 32, 34, 3, 36, 30, 31)

Mixed media on canvas, variable dimensions

Courtesy the artist and Galerie Mark Müller, Zürich

Christine Streuli's creates brightly coloured monumental canvases, pictorial wallpapers, floor pieces and small-format works on paper, that draw on a wide vocabulary of symbols, quotations, motifs and ornaments. They also raise questions about the craft of painting, as well as the flood of images in contemporary society. Switching adeptly between the classic paintbrush, a spray can and various printing techniques, she spreads, pours, shakes, smoothes, sprays and flings paint.

Streuli's recent series of small-format canvases, saturated with colour, are delineated by their frames in dark grey or bright violet. Each painting is defined by an individual rhythm of patterns and structures, created with standard inks. She incorporates quotations from her own visual archive onto the canvases, applying these with inkjet foils to combine fragments of past works with new colour surfaces. In formal terms, the resulting dense superimposition continues on a small surface Streuli's exploration in her large-scale works and wall-paintings of surface and depth, original and copy, illusion and reality, visibility and absence.

*Pool*, 2021

Acrylic on cotton, 85 x 100 cm

Courtesy the artist

*Teppich*, 2021

Acrylic on cotton, 160 x 110 cm

Courtesy the artist

Sereina Steinemann's paintings are characterised by a formal clarity, strong colour combinations and a pared down style. Focussing on the depiction of everyday situations and domestic objects – a kitchen cupboard, a jug of flowers on a checked tablecloth, a shoe or a campfire - allows her the freedom to explore the symbolic potential of the insignificant, as well as our expectations of painting as a medium of communication. She references her own work in other media, in particular handmade books, flyers, posters and photography, transferring to canvas their specific qualities.

The artist is also influenced by contemporary and historical positions in painting, the aesthetics of TV, film, literature and advertising. The simplicity of Steinemann's motifs and her flat drawing style are informed above all, however, by the language and codes of comics.

*Teppich* and *Pool* explore the representational elements that are necessary for the motif to be read, while *Essigbaum* and *Buche* are a playful appropriation of different painterly languages.

## Parkett 1 Room 1

---

### **19 Rachel Lumsden**

*Evergiven (2)*, 2021

Oil and gouache on cotton, 190 x 230 cm

Courtesy the artist

See text Nr. 9

---

### **20 Ralph Bürgin**

*Birds*, 2022

Oil on canvas, 50 x 35  
cm

*Les amis*, 2022

Oil on canvas, 50 x 35  
cm

*Child*, 2022

Oil on canvas, 64 x 30 cm

*Le retour*, 2022

Oil on canvas, 40 x 30 cm

*Wanderer II*, 2022

Oil on canvas, 34 x 30 cm

*Spactaculum*, 2022

Oil on canvas, 34 x 30 cm

*Reflector*, 2022

Oil on canvas, 46 x 32 cm

Courtesy Livie Fine Art, Zürich

Ralph Bürgin appropriates from art historical sources to make paintings that are entirely of their time, turning proportion and scale on its head, and combining styles, palettes and subject matter that are not easy to reconcile. Inspired by the re-interpretation of classical themes in the work of avant-garde sculptors, Bürgin explores the possibilities for depicting volume in painting with minimal means, transferring devices such as relief and surface modelling into paintings of either large-scale, reclining figures or smaller-format canvases of heads.

The monumental male figure depicted in the three-part painting *Grey Nude* is essentially a line drawing with the addition of minimal modelling, the oversized head contrasting with the soft, malleable body of the figure. In the series of smaller format works, Bürgin explores depth through both perspective and

colour. Positioned in the foreground of the painting, the generic heads, shown in profile, are compressed into stage-like landscapes that include fire, woods and architectural elements.

## Parkett 1 Room 2

---

**21**

**Francisco Sierra**

*Untitled (Camoebius Flunarisge)*, 2022

Oil on canvas, 170 x 130 cm

Courtesy von Bartha, Basel

*The Holy Spider*, 2022

Oil on canvas, 61 x 46 cm

Courtesy the artist and von Bartha, Basel

*Untitled (Clara's Spider)*, 2022

Oil on canvas, 60 x 50 cm

Collection of the artist

See text Nr. 8

---

**22**

**Valérie Favre**

*Universe*, 2021

Ink and tempera on cotton, 210 x 210 cm

Courtesy the artist and Galerie Peter Kilchmann, Zurich

See text Nr. 5

---

**23**

**Andreas Dobler**

*To Become A Portal*, 2022

Batik, watercolour and pastel on cotton, 160 x 160 cm

Courtesy the artist

Andreas Dobler's paintings consist of symmetrical compositions in muted tones of purple, green and ochre. Echoing the tenets of anthroposophy, the artist often uses circular, octagonal or polygonal shaped canvases for his ornamental structures. These are based above all on the polarities of dark and light, placed in a healthy tension so that the painting radiates harmony and balance. For this series, the artist works on un-primed canvas, a method necessitating

concentration, since the material absorbs every mark. It also provides a lightness, however, which Dobler draws out, deliberately not elaborating every detail so that the work feels unfinished and open. Adding highlights by using bleach to remove areas of paint, he intensifies the process of de-focalisation, the shift from appearance to disappearance of the initial form.

An important source of inspiration are ancient, highly developed geometric patterns from Latin America. The most narrative-like work, *TLAZOMACATL*, is based on a ruin of a star-shaped pyramid from the Asian religious tradition, combined with pre-Columbian elements. Like *Quadrosphere* and *To Become A Portal*, this painting seduces the viewer with the dreamlike surface, to then invite them to take part in the emotional and psychedelic discoveries of the artist.

---

**24**      **Giacomo Santiago Rogado**

*Spell*, 2022

Mixed media on cotton, 240 x 180 cm

Courtesy the artist

See text Nr. 4



## Parkett 1 Room 3

---

### **25 Sylvain Croci-Torti**

*I'll get you ice cream, 2022*

*Just right now!, 2022*

*I didn't get invited, but, 2022*

*Come on, 2022*

Acrylic on canvas, each 180 x 90 cm

Courtesy the artist and annex14 Gallery, Zürich

Sylvain Croci-Torti's paintings seem to detach themselves from the wall. He disperses his vocabulary of colours over the classical canvas, some of which merge into three-dimensional constructions. The latter remain connected to the structure of the conventional chassis as they form the framework. The history of monochromes, shaped canvases and geometric abstraction resonates in his work. Adhering to a strict protocol, he applies the paint over a large area with a silkscreen squeegee. In the process, the painterly gesture remains visible in certain places on the canvas, in those places where the painter allows for mistakes.

*Runnin' Down a Dream (n°1 to n°7)* is a monumental work consisting of seven canvases, which the artist inscribes in the architecture of the corridor. They are cut exactly to the length of the display case. The monochromes transform into a colour gradient that takes over the space. Josef Alber's colour experiments in squares are the starting point of *Come on* and *I didn't get invited, but*. Croci-Torti has studied this work intensively and presents us here with his version of the well-known compositions.

---

### **26 Andreas Hochuli**

*L'optimisme, le désir, 2021*

Acrylic on canvas, 45 x 66 cm

Courtesy the artist

Andreas Hochuli's motifs are based on source material situated between tradition and innovation. He often finds and selects his images on websites and blogs, reworking the everyday subject matter using image processing software.

The new versions, combining visual and textual components, are integrated as stencils. As a result, although Hochuli's paintings are made according to the same protocol, almost mechanically, each is unique. Exploring different pictorial techniques, he combines colours and forms in ways that are reminiscent of familiar visual systems, from advertising images to classical modernist paintings. Writing is an equally important component of his practice, with messages, words or fragments of sentences often incorporated into the painting as a means of opening an associative space that can be interpreted in a variety of ways.

The two works represent some of the central aspects of Hochuli's approach. The different geometric patterns of *Rückblick* suggest a tongue-in-cheek homage to the "Bauhaus & Esoterik" of the text element, while the second work, *L'optimisme, le désir*, provocatively combines a banal image with a semantic game to hint at a truth or observation.

*Dritte und vierte fragile Eiche nach Friedrich*, 2021

Glass, painted and burned, painted metal stand, 200 x 150 cm

Courtesy the artist

*Im Walde (in the Woods)*, 2020

Glass, painted and burned, painted metal stand, 200 x 150 cm

Courtesy the artist

*Fünfte, sechste und siebte fragile Eiche nach Friedrich*, 2021

Glass, painted and burned, painted metal stand, 200 x 150 cm

Courtesy the artist

Uwe Wittwer interweaves historical and fictional subjects with autobiographical elements, forming a web of cultural references around collective and personal memory. By means of an image editing programme he re-designs the motifs, isolates elements, shifts the colour spectrum or alternates between in focus and out of focus areas.

Wittwer began to make free-standing paintings on glass in 2021, whereby the glass paint is burned on at 700 degrees. All three works depict trees or a forest, a subject that he has returned to repeatedly in various media. In *Dritte und vierte fragile Eiche nach Friedrich*, the trees refer to a small pencil drawing of oak trees by Caspar David Friedrich, to which Wittwer has added a mass of tangled roots. These are concealed in *Fünfte, sechste und siebte fragile Eiche nach Friedrich*, the trees emerging from behind a screen. Of personal significance to the artist, the third work *Im Walde* is based on a photograph of his father chopping wood in a forest, with himself as a small boy standing by. Though echoing the famous painting by Ferdinand Hodler, Wittwer is more interested in the ambivalence of the image. The absent figures and omissions of colour in the trees appear like a photographic template turned into a negative. This gives the impression of a light-filled clearing: destroyed by war, the forests are a powerful metaphor for exposure and lack of protection.

## Parkett 1 Room 4

---

### **28**      **Sereina Steinemann**

*Essigbaum*, 2020-2021

Acrylic on cotton, each 100 x 80 cm

Courtesy the artist

*Buche*, 2021

Acrylic on cotton, 170 x 150 cm

Courtesy the artist

See text Nr. 18

## Parkett 1 Room 5

---

### **29**      **Philippe Decrauzat**

*Inside Out II*, 2022

Acrylic on canvas, 243 x 134 cm, 186 x 87 cm, 136 x 45 cm, 96 x 12 cm

Courtesy the artist

Siehe Text Nr. 13

## Staircase

---

**30**

**Renée Levi**

*MMXXF*, 2020

Acrylic on cotton, 340 x 340 cm

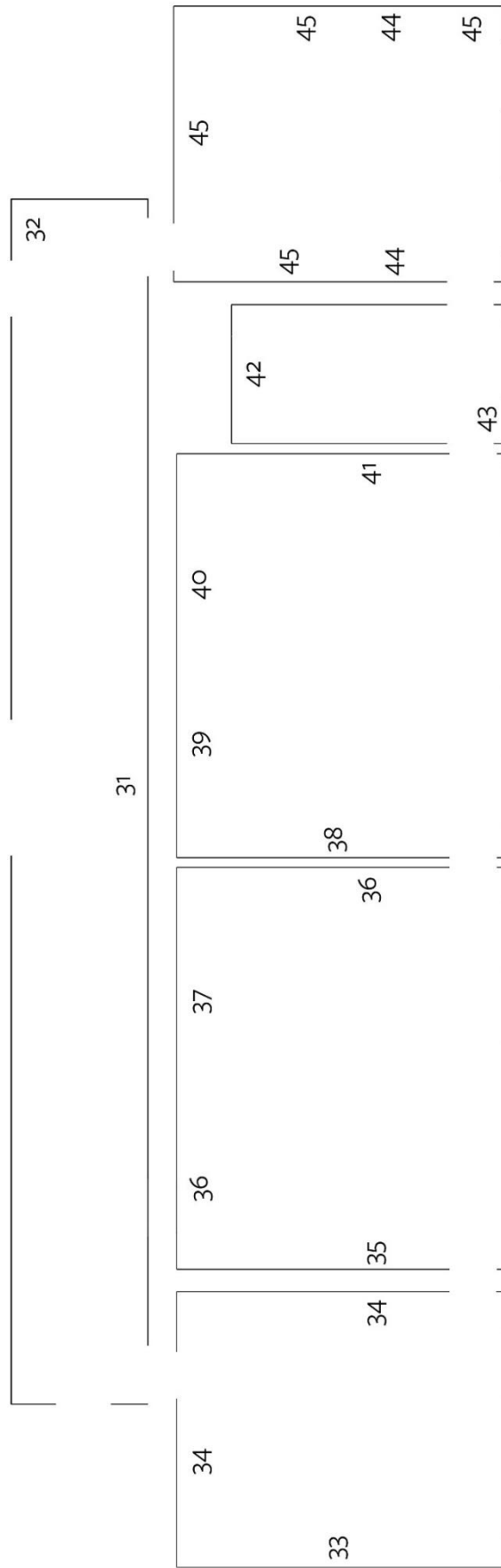
Courtesy the artist

Renée Levi paints and sprays large-format paintings with an expressive gesture that is capable of triggering physical and spatial movements. The ductus when applying the paint is present and sweeping on the canvas, it has an immediate effect on the viewers in the room. It is like reading the choreography painted on the canvas and being able to perform it with one's own body. Another movement occurs between the interior and exterior space: the technique of spraying refers to the often unobserved, urban in-between spaces where this kind of coded signatures, markings and expressions of opinion are common on buildings. This application of paint is found here isolated and clearly visible in the museum space on classic canvases.

The monumental works hang or stand at different heights in the room. They dialogue with each other: motifs, ornaments, offsets and hidden signatures from the artist's painting repertoire are recalled in modified form. Reinforced by the bright colours, they reach out beyond the painting support into the room, seem to challenge the surrounding architecture and at the same time blend into it.

## Parkett 2

---



## Parkett 2 Corridor

---

### **31 Sylvain Croci-Torti**

*Runnin' Down a Dream (n°1 to n°7), 2022*

Acrylic on canvas, each 90 x 305 cm

Courtesy the artist, annex14 Gallery, Zürich and Galerie Joy de Rouvre, Genève

See text Nr. 25

---

### **32 Andreas Hochuli**

*Rückblick, 2022*

Acrylic on canvas, 70 x 70 cm

Courtesy the artist

See text Nr. 26

## Parkett 2 Room 1

---

### **33 Jean-Luc Manz**

*Une promenade de ce côté no. 34, 2020*

Acrylic on canvas, 77 x 60 cm

*Une promenade de ce côté no. 33, 2020*

Acrylic on canvas, 47 x 118 cm

*Une promenade de ce côté no. 36, 2020*

Acrylic on canvas, 94 x 71 cm

*Une promenade de ce côté no. 39, 2020*

Acrylic on canvas, 77 x 37 cm

Courtesy the artist and Galerie Skopia, Genève

Jean-Luc Manz's work is characterised by a subtle irony, narrative wit and a clear sense of reality. The paintings are in constant conversation with the 'real' world, from which Manz translates existing forms, colours and writings into abstract images. They join historical and contemporary positions of geometric abstraction, but without losing their benevolent character and still maintaining a critical distance.

The works in the series *Une promenade de ce côté* show how methodically the artist proceeds on the basis of a concept he has created: he extracts the original content, figurative and written elements, from a found image in order to transform them into an abstract composition. The title of the series introduces a narrative level and evokes a movement that could either happen on the picture surface itself or be an excursion into the world of things, which further exhausts the effortless interplay between the different perceptions, respectively worlds, so that the separation is exposed as a perhaps obsolete construction.

---

**34**      **Yoan Mudry**

*Out of the Blue*, 2021

Oil on canvas, 160 x 110 cm

Private Collection

*Reflections on Painting #5*, 2022

Acrylic and oil on canvas, 200 x 150 cm

Courtesy the artist

See text Nr. 2

Parkett 2 Room 2

---

**35**      **Mitchell Anderson**

*Rosebud (La Fête de la Révolution)*, 2022

Encaustic on wood, 160 x 120 cm

Courtesy Galerie Maria Bernheim

*Rosebud (La Fête des Récompenses)*, 2022

Encaustic on wood, 160 x 120 cm

Courtesy Galerie Maria Bernheim

See text Nr. 11



*Opening*, 2020

Oil on canvas, 100 x 70 cm

Courtesy the artist and Barbara Seiler, Zürich

*Walk in the Woods*, 2021

Oil on canvas, 210 x 150 cm

Courtesy the artist

Caro Niederer creates figurative paintings in a flat, unpretentious style and a bright palette. She uses personal photographs as the starting point for her work – holiday snapshots, a vase of flowers on her kitchen table, everyday encounters. Transferring private photographs into large-scale paintings creates a tension between the familiar and the strange, proximity and distance. Niederer's work reflects on her own artistic practice, focusing not only on how art and everyday life are interwoven, but also on the relationship between painting and other forms of production, such as silk carpets, porcelain and glasswork.

Painted in vibrant colours, with marked contrasts between light and dark, the atmospheric *La Tangerina Hotel* provides intimate glimpses into Niederer's travels, contrasting with a smaller painting, *Opening*, that depicts a typical scene from a gallery opening. *Walk in the Woods* abstracts the forms in the original image to create an optical ambiguity.

*Endo*, 2022Oil on HDF,  
30 x 40 cm*Der Tisch*, 2020Oil on cardboard,  
30 x 30 cm*Selbstporträt*, 2020Oil on HDF,  
30 x 40 cm*Der Tisch*, 2022Oil on cotton,  
90 x 120 cm*Der Tisch*, 2022Oil on wood,  
30 x 50 cm*O.T.*, 2022Oil on cotton,  
50 x 90 cm*Der Tisch*, 2020Oil on cotton,  
90 x 120 cm*O.T.*, 2022Oil on HDF,  
30 x 40 cm*O.T.*, 2020Oil on HDF,  
30 x 40 cm*O.T.*, 2022Oil on HDF,  
40 x 30 cm

Courtesy the artist

Birds, flowers and matches in a colourful palette are always newly formed in Hans Stalder's paintings. In addition to these motifs, he regularly paints (self-)portraits, of which two paintings in the exhibition bear witness: *Self-Portrait* and *Endo*. The bright colours and the choice of pictorial elements from everyday life are reminiscent of the aesthetics of Pop Art - formally they are reduced and two-dimensional. The artist plays with motifs of the consumer world and its permanent advertising, mixes graffiti elements with them and collects everything anew.

The titles of the works indicate what is depicted, for example in *Der Tisch*. It is noticeable, however, that only a part of the elements contained in the pictures is concerned. Thus it remains an attempt to clearly define the one focal point of the content by means of the writing and perhaps to be understood as an ironic comment on hierarchies of interpretation and meaning. Due to the abundance of competing motifs, the viewers are always distracted, which allows for a back and forth on the canvas and leaves a lot of free space.

## Parkett 2 Room 3

---

**38**

**Caroline Bachmann**

*Pleine lune petits nuages*, 2021

Oil on canvas, 40 x 30 cm

Private Collection

*Vague mauve orange*, 2021

Oil on canvas, 40 x 30 cm

Courtesy of the artist and Galerie Gregor Staiger, Zürich

*Lune rose*, 2022

Oil on canvas, 40 x 30 cm

Private Collection

See text Nr. 12

---

**39**

**Andreas Dobler**

*TLAZOMACATL*, 2020

Batik, watercolour and pastel on cotton, 160 x 160 cm

Courtesy the artist

See text Nr. 23

---

**40**

**Caro Niederer**

*La Tangerina Hotel*, 2020

Oil on canvas, 260 x 175 cm

Courtesy the artist and Barbara Seiler, Zürich

See text Nr. 36

---

**41**

**Luisanna Gonzalez Quattrini**

*Accumulation I*, 2022

Oil on canvas, 160 x 140 cm

Courtesy the artist

Luisanna Gonzalez Quattrini's painting lives from a general instability of forms, figures and colours, which do not seem to exist solidly on the canvas. Through

the thinly applied oil paint, the figures float motionless in a constantly vanishing and changing environment. The movement is evoked solely by areas of colour, whereby the human figures have a rather decorative role, disappearing on the canvas.

There is a certain humour in her paintings: in the works shown, this is probably most visible in the endearing way the painter takes on the rather fearsome creatures and makes them gather for a rendezvous in *Perfect Timing*. Or in *New Order*, where a generously applied pale blue sweeps over the rowers, covers them and nevertheless allows them to show through. They are joined by a cloud that hangs over them or is following them. In spite of the thick application of paint, this appears to be lost rather than possibly threatening. The colour surfaces in *Accumulation* seem to know no gravity. Although the layers of colour are stacked on top of each other, giving the viewer the impression of a kind of heaviness, they could evaporate into the background at any moment.

## Parkett 2 Room 4

---

### **42**      **Louisa Gagliardi**

*Stage Fright*, 2021

Gel medium, ink on PVC, 140.5 x 195 cm

Courtesy the artist and Galerie Eva Presenhuber

See text Nr. 15

---

### **43**      **Markus Weggenmann**

*Ohne Titel LW390*, 2021

High-load distemper on cotton, 50 x 40 cm

Courtesy the artist and Galerie Mark Müller, Zürich

In recent years Markus Weggenmann's work has focussed on distemper applied to canvas, continuing his long-term investigation into the intensity and scope of colour. In contrast to his earlier abstract paintings, his current practice is based on reduced motifs, in particular the fragmentary forms of flowers, landscapes and the human body. The representational references, depicted via precise contours and richly contrasting, flat monochrome areas, are held in a finely-tuned balance with the abstract character of the paintings: the density of clear form and vibrant colour always precedes a figurative form of seeing and reading. Weggenmann does not plan his work in advance, starting rather with

quickly executed gouaches on small-format paper. These paintings are processed digitally and then transferred to canvas with a small number of weakly mixed, pure colour pigments.

Both the series of monumental paintings *Flaches Denkmal* and the small-format work *Ohne Titel LW390* is reduced, generic indications of the human figure and landscape respectively, classical genres that Weggenmann combines with the traditions of Hard Edge Painting and conceptual art.

## Parkett 2 Room 5

---

### **44 Andriu Deplazes**

*Körper berührt Brust und Drohne (Body touches chest and drone)*, 2021

Oil on canvas, 81 x 68 cm

Courtesy the artist and Galerie Peter Kilchmann, Zürich

*Blumen mittig halten (Holding flowers centered)*, 2022

Oil on canvas, 66 x 54 cm

Courtesy the artist and Galerie Peter Kilchmann, Zürich

Andriu Deplazes' large-format paintings situate strange figures in a timeless, foreign world, depicted with a highly expressive use of colour. He draws upon a classic painterly tradition, such as Ferdinand Hodler's Symbolism or the Romanticist yearning for reunion with nature, translating these influences into a contemporary vocabulary. His figures are often contorted, of ambivalent gender and isolated, even when depicted in pairs or groups.

*Blumen mittig halten* and *Körper berührt Brust und Drohne* both place an awkwardly positioned figure in the foreground of a lush, ornamental environment that stretches into the distance. Typically, the figure stares directly at the viewer, as if challenging them to question the scene. Whereas the pink lilies in *Blumen mittig halten* are a classic construct for framing the figure, the huge drone of *Körper berührt Brust und Drohne* dominates both human and nature. In this context, the fantastical mountainscape of *Liegen zwischen Sonnenblumen*, though quoting the symmetry and mysticism of Symbolism, could be a drone shot stretching from the lonely figure to the wide starry sky.

*Sin Título*, 2021

Oil on canvas, 140 x 160 cm

*Communication*, 2022

Oil on canvas, 150 x 180 cm

*Joy Division*, 2021

Oil on canvas, 24 x 30 cm

*New Order*, 2021

Oil on canvas, 25 x 34 cm

*Perfect*, 2021

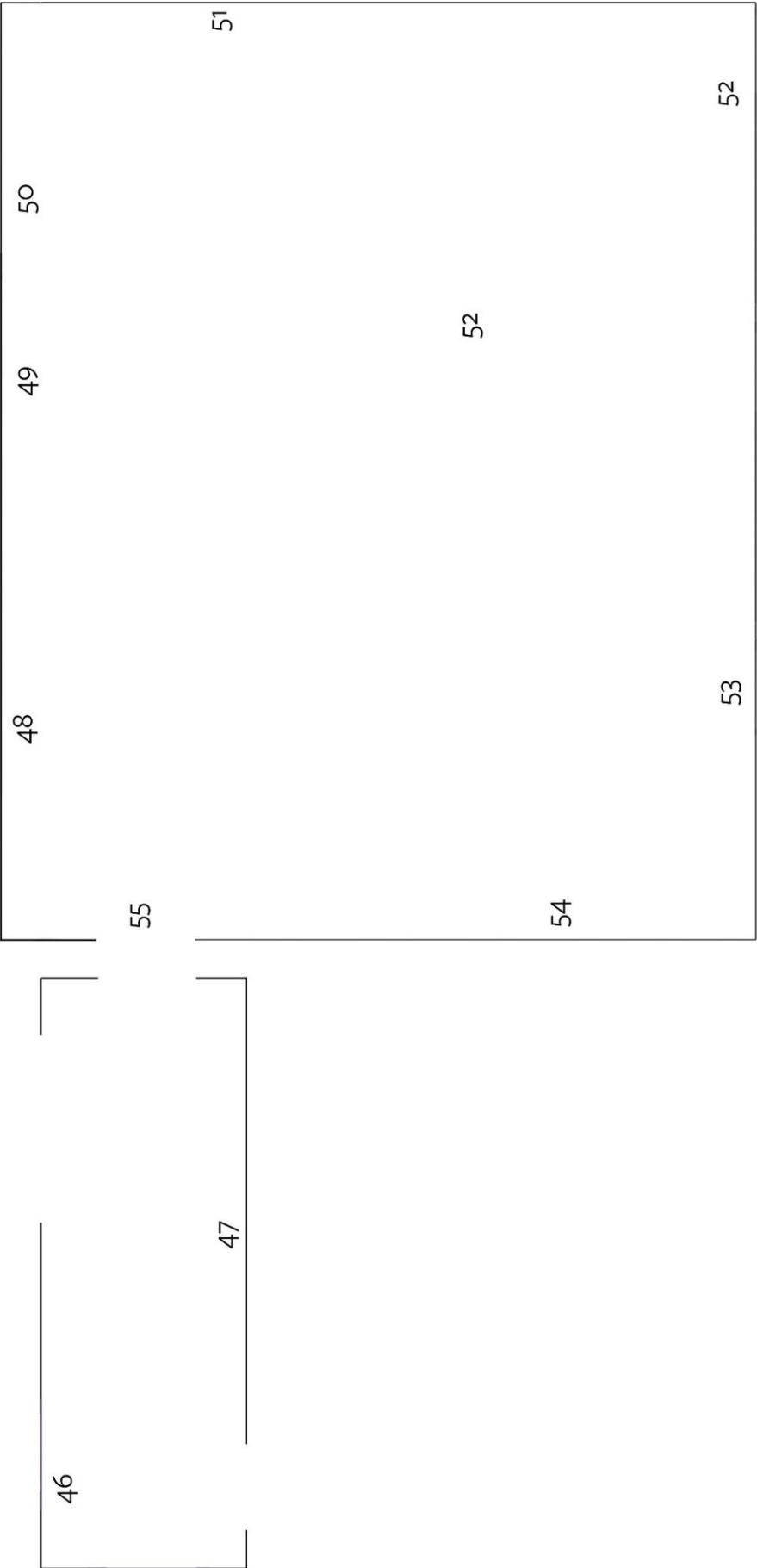
Oil on canvas, 24 x 30 cm

Courtesy the artist

See text Nr. 41

Salle Poma

---



## Salle Poma Passage

---

**46**

**Daniel Karrer**

*Untitled (10)*, 2022

Courtesy the artist and  
Tony Wuethrich Galerie

*Untitled (11)*, 2022

Courtesy the artist and  
Tony Wuethrich Galerie

*Untitled (12)*, 2022

Private Collection

*Untitled (13)*, 2022

Private Collection, Basel

*Untitled (14)*, 2022

Private Collection, Basel

*Untitled (15)*, 2022

Private Collection, Basel

*Untitled (16)*, 2022

Private Collection

Oil and acrylic, reverse glass painting,  
Each 30 x 24 cm

Daniel Karrer paints objects that are vaguely recognisable but remain enigmatic, hovering between figuration and abstraction. His on-going series of paintings behind glass examines characteristics of painting, from the soft transitions, transparency and opaque luminosity of oil paint to the use of colour to express something essentially formless. Since the surface of glass is non-absorbent, the paint can be applied in a greater variety of ways, from brushstrokes that remain visible in their gesture to smooth areas of paint or gradations of colour, that have a closer relationship to the printed or digital image.

The glass creates a kind of barrier, holding the painting on the reverse at a certain distance. Though the work is robbed of part of its sensual presence, this allows other aspects of painting to be enhanced. The glass surface reflects both the painting on one side and the viewer on the other, lending the work a ghostly, almost virtual quality. Although the paintings *Untitled* appear monochrome, they consist of delicate colour gradations. Karrer sometimes scratches a layer of an existing work and paints over this, so that traces of older colour remain on the border. These subtle differences in tone create minimal illusions of volume and depth, encouraging a reading of the work as an interior or a landscape. Close up, however, the image dissolves into pure painterly gesture.



---

**47**

**Andreas Dobler**

*Quadrosphere*, 2022

Watercolour and pastel on bleached hemp, 163 x 248 cm

Courtesy the artist

See text Nr. 23

## Salle Poma

---

**48**

**Yoan Mudry**

*Reflections on Painting #3 (Jane Goodall)*, 2022

Acrylic and oil on canvas, 200 x 150 cm

Musée cantonal des Beaux-Arts de Lausanne. Acquisition de la  
Commission cantonale des activités culturelles, 2021

See text Nr. 2

---

**49**

**Andriu Deplazes**

*Liegen zwischen Sonnenblumen (Lying among sunflowers)*,

2021

Oil on canvas, 263 x 187 cm

Courtesy Julius Baer Art Collection

See text Nr. 44

---

**50**

**Natacha Donzé**

*Do you love me (Boston Dynamics)*, 2022

Acrylic and flock on canvas, 210 x 190 cm

Sammlung Stadler, München

See text Nr. 1

---

**51****Miriam Cahn***Zeige!*, 18./19.4.+24.8.+1.9.2020

Oil on canvas, 275 x 305 cm

Courtesy the artist and Meyer Riegger, Berlin/Karlsruhe

For five decades Miriam Cahn's paintings, executed in intense, luminous colours, have explored the emotional potential of the medium, whilst asking social and political questions. Recurring themes include complex personal relationships, family constellations, women in society, as well as refuge, war and violence. However, from her earliest works, which were strongly influenced by feminism, to her later paintings expressing the fragmentation of identity, the focus of her practice has been the body. Her figures are wedged together, merging into one another and pulsing with an energy between passion and violence. Surrounded by a diffuse band of colour, the body in Cahn's works dissolves into its surroundings, reflecting her exploration of the boundary between inside and outside and what constitutes being human.

The female figure in the monumental painting *Zeige!* is denied individual facial features, distinguished rather by her awkward pose and clearly displayed clitoris. The sensuous abstract background softens the confrontational aspect of the figure, suggesting fragility and fecundity and endowing her with a sense of inner life.

---

**52****Renée Levi***Liliane*, 2022*Barbara*, 2022*MMXXL*, 2020*MMXXK*, 2020

Acrylic on cotton, 340 x 340 cm

Courtesy the artist

See Text Nr. 30

---

**53**

**Markus Weggenmann**

*Flaches Denkmal Nr. 1 LW74*, 2017

*Flaches Denkmal Nr. 3 LW104*, 2018

*Flaches Denkmal Nr. 2 LW102*, 2018

High-load distemper on cotton,  
each 320 x 200 cm

Courtesy the artist and Galerie Mark Müller, Zürich

See text Nr. 43

---

**54**

**Ralph Bürgin**

*Grey Nude*, 2021

Oil on canvas, 280 x 300 cm

Courtesy Livie Fine Art, Zürich

See text Nr. 20

---

**55**

**Klodin Erb**

*Goddess of Sun, Sex and Stories*, 2022

Spray paint and enamel on wood, 191 x 89 cm

*Goddess of Water, Tears and Apricots*, 2022

Spray paint and enamel on wood, 207 x 96 cm

*Goddess of Rabbits, Stars and Black Holes*, 2022

Spray paint and enamel on wood, 179 x 111 cm

*Goddess of Love, Melons and Plants*, 2022

Spray paint and enamel on wood, 207 x 122 cm

from the serie *Glossy Idols*

Courtesy the artist and Lullin + Ferrari, Zürich

Klodin Erb creates expressive, fantastical visual worlds that explore the process of painting – in particular the relationship between image and materialisation –, whilst examining definitions of gender and identity. The playful interpretations of classical genres and styles characterise her gestural works that move between figuration and abstraction. In her attempts to connect topicality with timelessness

in her paintings, Erb borrows from art history and samples motifs from the contemporary world, using various techniques.

The series *Glossy Idols* consists of four painted wooden panels, amorphously formed but recognisable as human figures. Mounted in a row, they appear to float freely on the wall. The figures are based on Neolithic stele made of stone that were shown in 2021 in the Schweizer Landesmuseum. These 5000 year old images of women were found in large numbers in Switzerland but their significance remains a mystery. Employing contemporary materials such as spray, glitter paint and varnish and embellishing these with current signs, parts of images and quotations, Erb combines the ancient with the new. This layering of different times calls into question not only where we are going, but also what will remain.