

Portfolio *Benedikt Bock* August 2022

Benedikt Bock
*1987 in Dormagen, Germany
living in Zurich

UPCOMING

Aug *Reading*
at Winona, Brussels

Sept *Groupshow*
Werkschau Zürich
Haus Konstruktiv



Zum Stand der Dinge: Welt der Technik, (cardboard, modell car, wood, acrylic paint, 2022)

BIOGRAPHY

Benedikt Bock is an artist living in Zurich. In 2014 he finished his graphic-design studies at the *Academy of Fine Arts Leipzig* with a photography diploma that got included in the collection of *Fotomuseum Winterthur* in 2017. From 2017 – 2019 Benedikt lived in Athens, where he observed Central Europe from afar and where he started writing first texts – «*Filoxenia Dream*», a short story written back then, just got published in *Trans Magazin* by ETH Zurich. In 2018, Benedikt was thirty by then, he organized his first solo show in his live-in studio in Athens. "Before turning thirty, I didn't really know what to say", he remembers today. Since then his sculptures and artworks were shown at *Cabaret Voltaire Zurich*, *Sangt Hiployt Berlin*, *Winona Brussels*, *Hot Wheels Athens*, *Tank Basel* and *Fotomuseum Winterthur*. In 2019 Benedikt published his first book «*Schlüssel is Key*» – three short stories from Athens. In 2021 he published his second «*Vögel/Birds*», a selection of short stories that take place in a landscape conspicuously often seeming Swiss. He presented the book with readings at *Cabaret Voltaire* and *Plymouth Rock* in Zurich, *Schleuse* in Vienna and *Elgarafi Bom Dia* in Berlin.

In 2020 Benedikt Bock founded *Texte zum Nachdenken*. *Texte zum Nachdenken* is a platform gathering writing practices in Visual Arts. The format invites artists, critics and writers for a reading into an exhibition space or an institution such as Kunsthalle Zurich. "To me *Texte zum Nachdenken* is like a writing class I always wanted to go, but that didn't exist", Benedikt figures.

Currently he is writing his first novel working-titled *Robert Zweifel – Ein richtiges Leben im Falschen*, where the protagonist tries to escape a feeling of unease in prosperity in today's central European society. Benedikt's research on the complex of the so-called 'anthropocene' and the present age floats into a new series of allegorical sculptures called *Zum Stand der Dinge* that he is planning to constantly develop into a long-term project over the next years.

Today, Benedikt sits in an office and looks out of the window into a lot of clouds that finally feed the dried-out soils with some long-awaited water. While staring into the grey he's happy to not needing to go anywhere right now.

CURRICULUM VITAE

EDUCATION

2014 Diploma Graphic Design
Academy of Fine Arts Leipzig

SOLO SHOWS

2022 «Times, Times, Times.»
Winona, Brussels

2021 «Laube zur schiefen Lage»
Cabaret Voltaire, Zurich

2021 «Anfang aller Enden»
Sangt Hipolyt, Berlin

2019 «Das endlose Grinsen»
Dienerstr. 29, Zurich

2018 «Filoxenia Dream»,
Akrokorinthou 3, Athens

GROUP SHOWS (Selection)

2022 «Werkstipendien der Stadt Zürich»
Helmhaus, Zürich

«House taken over»
Milieu, Bern

«Fahrt ohne Kompass»,
Zentralwäscherei, Zurich

«Encounters in Landscape»,
Spoiler, Berlin

«The city was shocked»,
Little, Bern

2019 at *Hot Wheels* Athens; *Tank*, Basel;
Áduplex, Geneva

2018 at *Solonos 131*, Athens; *DriveDrive*,
Nicosia, Cyprus

READINGS

2022 «Die gelben Haare des Dürerhasen»
Milieu, Bern / «Die Umarmung»
Spoiler, Berlin / «Noch nie war etwas
so klar» *Houdini Kino*, Zurich

2021 *Cabaret Voltaire* Zurich, *Plymouth
Rock* Zurich, *Schleuse* Vienna, *Elgarafi
Bom Dia* Berlin

2020 *Theater am Neumarkt*, Zurich

2019 *Ashley* Berlin, *Plymouth Rock* Zurich,
Ferry Tales Basel, *Geneva Convention
for more Sens in Leif and Love, too*
Geneva

PUBLIC SCULPTURE

2021 «Rabe (mit Flasche)», Bronze,
commissioned by EMI Architekten,
Steinwiesstr. Zurich

2020 «Wirklich nichts wäre anders, aber
alles wäre besser», Inscription,
commissioned by EMI Architekten,
Zollikerstr. Zurich

2020 «Eventuell Vielleicht», Zurich

PUBLICATIONS

2022 «Times, Times, Times», self-published
with *Texte zum Nachdenken* & *Winona*

- 2021 «Vögel/Birds», Texte zum Nachdenken
Edizione Multicolore
- «Filoxenia Dream» in *Trans Magazin*,
Institute of Technology ETHZ
- 2019 «Schlüssel is Key», Texte zum
Nachdenken
- 2017 «*The Hobbiest*», exhibition catalogue,
Spector Books

COMISSIONED TEXTS

- 2020 *Ramon Feller*, «Daily Airing»,
Feldbach, CH
- 2020 *Taiyo Onorato & Nico Krebs*, «Future
Perfect», Haus Konstruktiv, Zurich, CH
- 2020 *Stefan Burger*, «Baden-Baden»,
Kirchgasse Gallery, CH

CURATORIAL PRACTICE

- 2022 «Fahrt ohne Kompass»
Zentralwäscherei Zürich,
Groupshow with Gilles Jacot, Judith
Kakon, Arnaud Wohlhauser, Jiajia
Zhang, Paula Henrike Herrmann,
Benedikt Bock
- 2021 «Laube zur schiefen Lage»
Cabaret Voltaire, Zurich
Public Program with performances by
Johan Ahlqvist und Hedda Bauer,
Karolin Braegger, Johanna Kotlaris,
Marius Goldhorn, Raphael Stucky and
Claudia, Stöckli, Miriam Stoney,
Benedikt Bock, Anne Fellner and Kasia
Fudakowski
- 2020 – «Texte zum Nachdenken»,
reading series with Quinn Latimer,
Marja Marlene Lechner, GKW, Ariane
Koch, Judith Keller, Ceylan Öztrük,

- Geraldine Tedder, Luzie Meyer, Reto
Pulfer, Johanna Kotlaris, Miriam
Stoney, Sylvain Menétrey, Natalie
Brück, Kenneth Stitt
- 2020-21 «Vera Wessels», Vitrine Project Space
during the second lockdown, Zurich,
with exhibitions by Johanna Kotlaris,
Mathis Pfäffli, Jan van Orth, Patricia
Dominguez, Denis Savary, Jean Otth,
Ilya Fedotov-Fedorov & Maëlle Gross,
Olga Monina and Paula Henrike
Hermann

- 2019 «Zu Gast am seidenen Faden»,
Groupshow, Zentralstrasse 7, Zurich
- 2017 «Nto hairy Dach Pippau», Residency
and Group Show, Athens, Greece
- 2016 «Chalky Soil and the Unexpected
Bugs» Residency, Vrasna, Greece

COLLECTIONS

- 2017 «Alexander Hall», *Fotomuseum
Winterthur*, Switzerland

GRANTS

- 2022 Project Grants
«Fahrt ohne Kompass» (exhibition)
by *Kanton Zurich, Anne-Marie
Schindler Stiftung, Temperatio Stiftung*
- 2022 Förderung: Atelierbesuche
Pro Helvetia
- 2021 Project Grants
«Texte zum Nachdenken»
*City of Zurich, Kanton Zurich, Anne-
Marie Schindler Stiftung, Temperatio
Stiftung*
- 2015 *IFA*, Institut für Auslandsbeziehungen,
«Artist Contacts»

TALKS

- 2022 within «Writing as Artistic Practice»,
a seminar by Reine Ehleiter at
Academy of Fine Arts Leipzig

AWARDS

- 2022 Werkstipendium Stadt Zürich

Portfolio

ZUM STAND DER DINGE Kunststipendien der Stadt Zürich

Groupshow
Helmhaus Zurich
16.07. – 04.09.2022

*Dictionaries are always time-bound and have to be rewritten again and again. The environments of our time are not stable entities, they develop dynamically – fixed terms exist only for short units of time. It is like navigating on an open sea. How can we succeed in orienting ourselves in such a world, individually or as a community?**

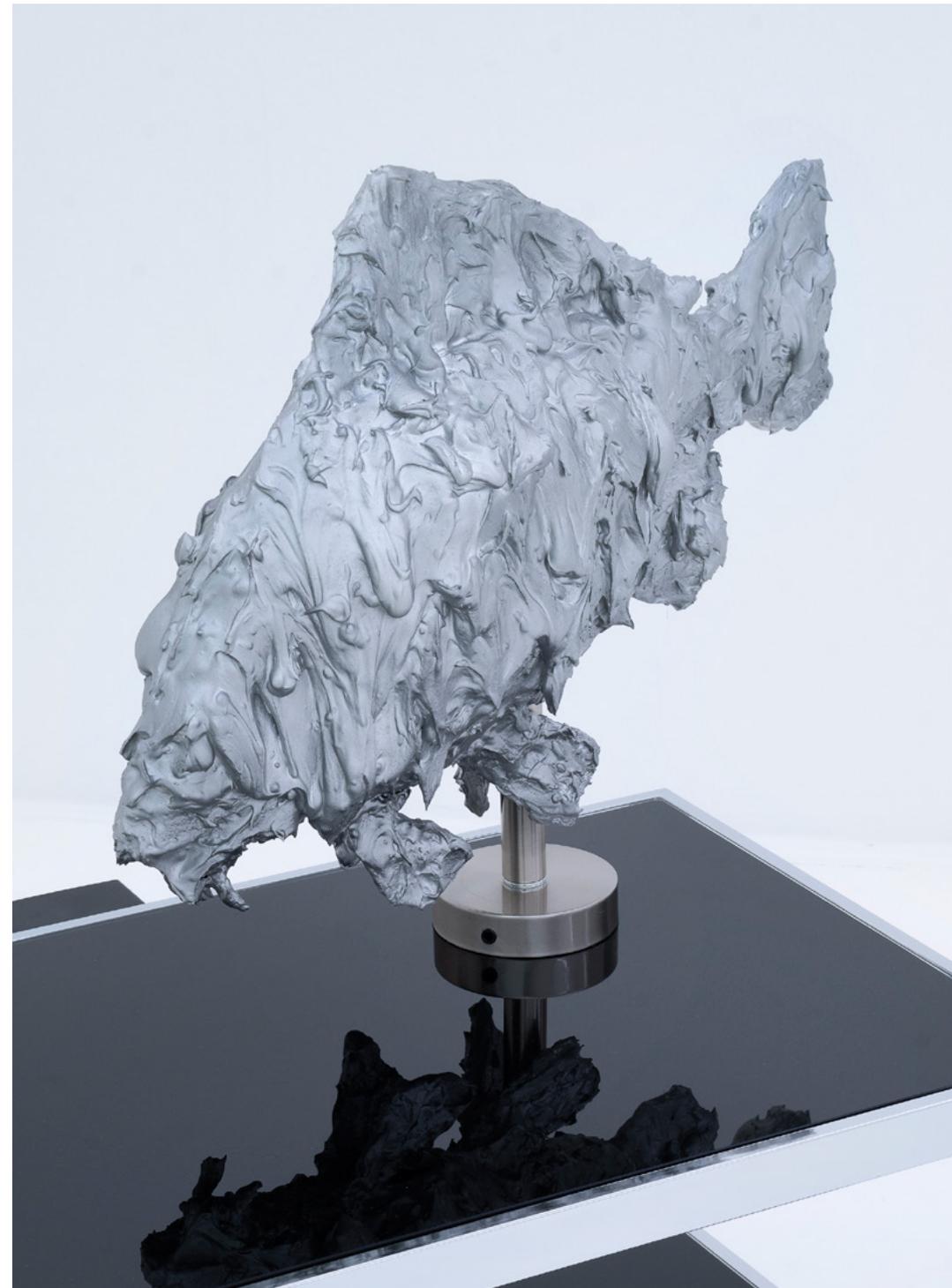
The series “Zum Stand der Dinge” (On the State of Things) is planned as a long-term group of works and consists of free-standing figures assembled from diverse range of materials like cardboard boxes or furniture. Model-like scenes play out in them or they serve as a display for

handmade sculptures. In the title, each figure is assigned a term, for example “Zum Stand der Dinge: Müdigkeit” (On the State of Things: Fatigue,” which is taken from current social developments and critically questioned or commented by the sculpture. Over time, a multitude of works is to be created; a kind of alternative, subjective and critical dictionary of my present.

**(Translated from *Wörterbuch der Gegenwart*, ‘Zur Poetik des Wörterbuchs’, Matthes & Seitz Berlin, 2019)*



Installation view at Helmhaus Zurich



Zum Stand der Dinge: Müdigkeit
(black glass table, plaster, spraypaint, metal, 100x60x100, 2022)



Zum Stand der Dinge: Schutz und Verwaltung
(round file cabinet, 120 empty folders, pigeon spikes) 80x80x140cm, 2022)



Zum Stand der Dinge: Eventualitäten
(modell car 1:43, rock, wood, concrete, 110x40x40, 2022)

ANGST (I).
2022
Milieu, Bern

Groupshow ‚House taken over‘
Milieu Bern, 02.07.–06.08.2022

In Switzerland the freshly grilled ‚Bratwurst‘ is not sold as a hot dog but wrapped with a paper to eat it out of hand. ‚Angst‘ is a traditional butchery from Zurich founded in the 1940’s. Today the company even operates the large-scale slaughterhouse of Zurich. ANGST (I) is the first work of a series of used Angst sausage papers.



Angst (I), (used sausage paper on photo carton, 40x50cm, 2022)

TIMES, TIMES, TIMES. Winona, Brussels

Solo show at Winona, Brussels
14.05. – 12.06.2022

Sometimes, when a man is holding a pencil, his hand won't release it no matter how badly he wants to let go. Instead the hand tightens rather than opens.

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There's a passage in a book by Maurice Blanchot which describes the writer as a man with two hands: The right hand writes, wants desperately to write, while the left hand cannot or chooses not to. The right hand holds the pencil involuntarily, like an addict following a desire that is neither properly outside nor inside of them. The left hand doesn't write but it can reach out and take the pencil, to interrupt what is being written. "Mastery," Blanchot concludes, "always characterises the other hand, the one that doesn't write."

There are 4 or maybe 5 sculptural works in this exhibition, which Benedikt calls *Zum Stand der Dinge* ("On the State of Things"). A car was in the wrong place at the wrong time, a fire has burned to the end, a man is running late, a pig considers its reflection, a building will soon be built. Like the left hand's intervention, all of these short stories relate to time in complex ways. They are generic in the way that an allegory should be and they are specific in the way that an allegory should be. (Open enough. Closed enough). The fruit gets boiled down to its sugars to make jam. Like most art and story-telling, this is a question of economy too, about big returns on possible meaning for small expenditures on time and materials. ("And what was Marx's left hand doing while his right wrote *Das Kapital*?")

If we accept that writing is a negotiation between two desires that map onto the two hands, then writing is also a negotiation of two times: A right-handed time that is continuous and horizontal and a left-handed time that is

discontinuous and vertical. The right hand desires the infinite pro- longation of time, the deferral of judgement or conclusion. The left hand insists upon the break, the full-stop, the deadline about which meaning will have to organise itself. Time is suddenly coming down. What is left is left. Both of these times are part of writing, or maybe writing is just a plane on which these times have to get negotiated. The cosmic nature of this negotiation is equaled only by its banal everyday-ness. This is often how it happens and it happens very often.

For many of us, the central allegory of this show will be the wild boar who enters into the mirrored room, into language, into culture. When the animal sees itself in the mirror, does it see itself as a beast?

Text by Henry Andersen





Zum Stand der Dinge: Welt der Technik (Cardboard boxes, acrylic paint, model car 1:43, wood 170x50x35cm, 2022)



Zum Stand der Dinge: Le Destin (Mirror, wooden figure, 35x35x5, 2022)



Zum Stand der Dinge: *In der hellen Höhle* (Cardboard box, chicken wire, fabric, palster, guache and acrylic paint, 60x40x40, 2022)



Zum Stand der Dinge: Wen sehe ich, wenn ich mich selbst sehe? (Fruit boxes, cardboard, mirror glass, plastic modell animal, 2022)



Sturm I, (Oil on takeout box, 25x18x5cm, 2022)

TIMES, TIMES, TIMES.

2022

Din A4, 24 pages
self-published

Texts: German/English
Edition of 50 copies
Laser print

Times, Times Times. is a compilation of texts and images, written and photographed in a ten day stay in Brussels. There, the publication accompanied my solo show with the same title. Critical thoughts around Belgium as a kingdom, colonialism, war, evolution and destiny are combined with snapshots that I took with my smart phone.

The publication can be seen as a reader within the exhibition. To me, it serves as a first form of research for my upcoming novel 'Robert Zweifel' which is also planned to be set partly in Brussels.

Benedikt Bock



Times, Times, Times.

Texte zum Nachdenken & Winona



»Früher hatte er Schreibbüros immer verachtet, jetzt wünschte er selbst Schreiben zu dürfen, die Soldaten waren in der schön geheizten Stube aufgegangen und blühten unbekümmert wie Zierpflanzen im Treibhaus, die der Gärtner täglich begießt, während auf dem Kasernenhof draussen das Unwetter tobt.«

Ginster, Siegfried Kracauer, S. 223, Suhrkamp 2013; Originalausgabe erschienen 1928 bei S. Fischer

»In the past he had always despised writing offices. Now he himself wished to be allowed to write. The soldiers had risen in the well-heated parlour and blossomed unconcernedly like ornamental plants, watered daily by a gardener in a greenhouse, while outside a storm rages in the barracks yard.«

Ginster, Siegfried Kracauer, Suhrkamp 2013; original edition published by S. Fischer in 1928.



Am 1. Mai kocht in der Küche meines Hirns eine seltsame Suppe. Unter dem Gedankenherd flackert das Feuer des internationalen Kampftags der Arbeiterklasse und obenauf ein Gericht aus Blumen, gepflegten Rasenflächen und Glas, das zwar wunderschön aussieht, aber übel riecht.

Ich stehe unter Palmen in den monumentalen Gewächshäusern des Schlosses Laeken, deren gebogene Stahlträger seit Ende des 19. Jahrhunderts auf Zwangsarbeit und Monopolwirtschaft im Kongo fußen. Dem Volk sind die Gewächshäuser, das Anwesen und die Gärten nur für drei Wochen im Mai zugänglich. Die Eintrittskarten sind für gewöhnlich schon am ersten Tag ausverkauft.

On May 1, a strange soup is boiling in the kitchen of my brain. Beneath the hearth of thought flickers the fire of the International Worker's Day. and on top a dish made of flowers, manicured lawns, and glass. It looks beautiful but smells bad.

I'm standing under palm trees in the monumental greenhouses of Laeken Palace, whose curved steel beams date back to forced labour in the 19th century and monopoly economics in the Congo. The greenhouses, estate, and gardens are only open to the public for three weeks in May. Tickets are usually sold out on the first day.

In one of the glass houses hangs a photo of the current royal family with King Philippe, Queen Mathilde and their four children, the princesses



In einem der Glashäuser hängt ein Foto der heutigen Königsfamilie mit König Philippe, Königin Mathilde und ihren vier Kindern, den Prinzessinnen und Prinzen. Ich stehe vor dem Bild und mir scheint als hätte ich eine Audienz. Einer der blonden Prinzen trägt eine rote Krawatte mit kleinen Wildschweinen darauf. Wahrscheinlich waren die Jagd als Freizeitbeschäftigung und die Möglichkeit zu schlechten Witzen schon immer königliche Privilegien, denke ich dann.

Etwas später lese ich im Internet, während Europa über ein Öl-Embargo gegen Russland berät, dass die Gewächshäuser jährlich 800.000 Liter Öl benötigen, um beheizt zu werden. 800.000 Liter Öl kommt mir sehr viel vor. Vielleicht werden allerdings die Ölpreise in Zukunft so steigen, denke

and princes. I stand in front of the picture and it seems to me that I have an audience. One of the blonde princes is wearing a red tie with little wild boars on it.

A little later, while Europe discusses an oil embargo against Russia, I read online that it takes 800,000 litres of oil annually to heat these greenhouses. 800,000 litres of oil seems like a lot to me. Maybe oil prices will rise in the future, I think. Maybe they will even rise so much that the Belgian royal family can no longer afford to maintain the gardens and then everything will turn wild and wild boars will get in to eat the buds and flowers and the glass will break and everything and all of Belgium will become a jungle where everyone has access all year round.

ich dann, vielleicht werden sie so sehr steigen, dass sich auch das belgische Königshaus nicht mehr leisten kann die Gärten zu unterhalten und dann würde alles verwildern und die Wildschweine könnten rein, um die Knospen und Blüten zu fressen. Und das Glas würde brechen und alles und ganz Belgien würde zum Dschungel werden, zu dem alle Menschen das ganze Jahr Zutritt haben.

ZUM STAND DER DINGE (series) 2022

Groupshow
,Encounters in Landscape'
at Spoiler, Berlin
08. – 11.04.2022

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Zum Stand der Dinge: Das Universum (cardboard, spray paint, styrofoam balls, 2022)



Zum Stand der Dinge: Ausbruch (cardboard, acrylic paint, dry flowers, dirt, plastic modell animal, 45x35x25, 2022)



Zum Stand der Dinge: UNIVERSUM (cardboard, styrofoam balls, black spray paint, dimensions variable, 2022)



Laube zur schiefen Lage, Benedikt Bock with Cabaret Voltaire on Münsterhof in Zurich, 2021

LAUBE ZUR SCHIEFEN LAGE 2021

Laube zur schiefen Lage
Cabaret Voltaire &
Benedikt Bock
27.08. – 04.09.2021
cabaretvoltaire.ch

Public stage sculpture
Benedikt Bock

Curation
Cabaret Voltaire & Benedikt Bock

Performances and Readings
Johan Ahlkvist und Hedda Bauer,
Karolin Braegger, Johanna Kotlaris,
Marius Goldhorn, Raphael Stucky and
Claudia Stöckli, Miriam Stoney,
Benedikt Bock, Anne Fellner and
Kasia Fudakowski





A public collage

The «Laube» was built around the wooden stage that usually is installed at Cabaret Voltaire. Most of the wood used in the construction I saved from my former communal studio and it was recycled afterwards again. All the participating artists were invited to add an artwork or a comment on to the structure to form a communal body. A collage between the personal and the collective, between the institutional and the public came into being.

I was also happy to contribute a reading from my book «Vögel/Birds» to the program.

RABE (MIT FLASCHE)

2021

Bronze with black & green patina on concrete

50 x 35 x 20cm

Commission

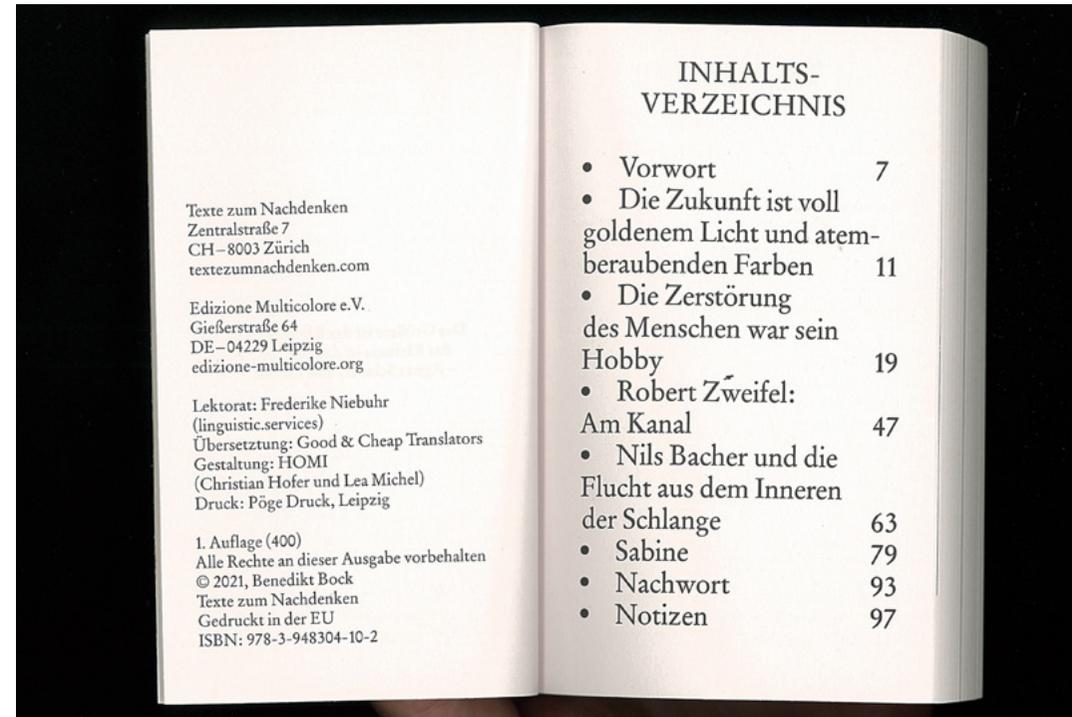
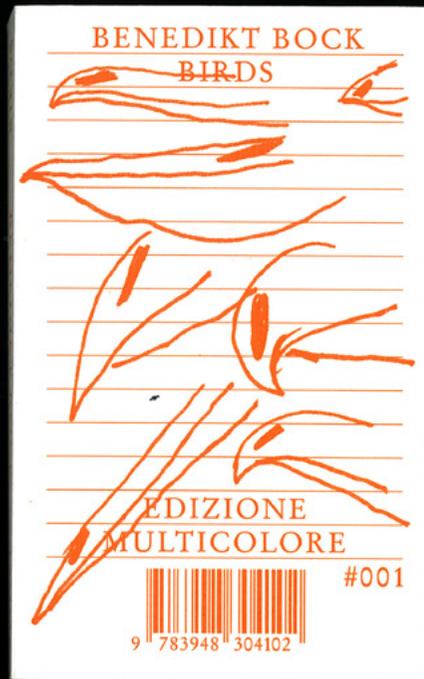
EMI Architekten for an apartment building at Steinwiesstr. 63 in Zurich

Production

Kunstgiesserei St. Gallen

The public sculpture «Rabe» is a commission for an apartment building designed by EMI Architekten in Zurich. The sculpture is «sitting» on a concrete fence pedestal that was produced together with the sculpture. The work is made in two variations, one with a PET bottle and one with a soft drink can. It can be read as a comment on to the relation between humans and animals and their shared habitat.

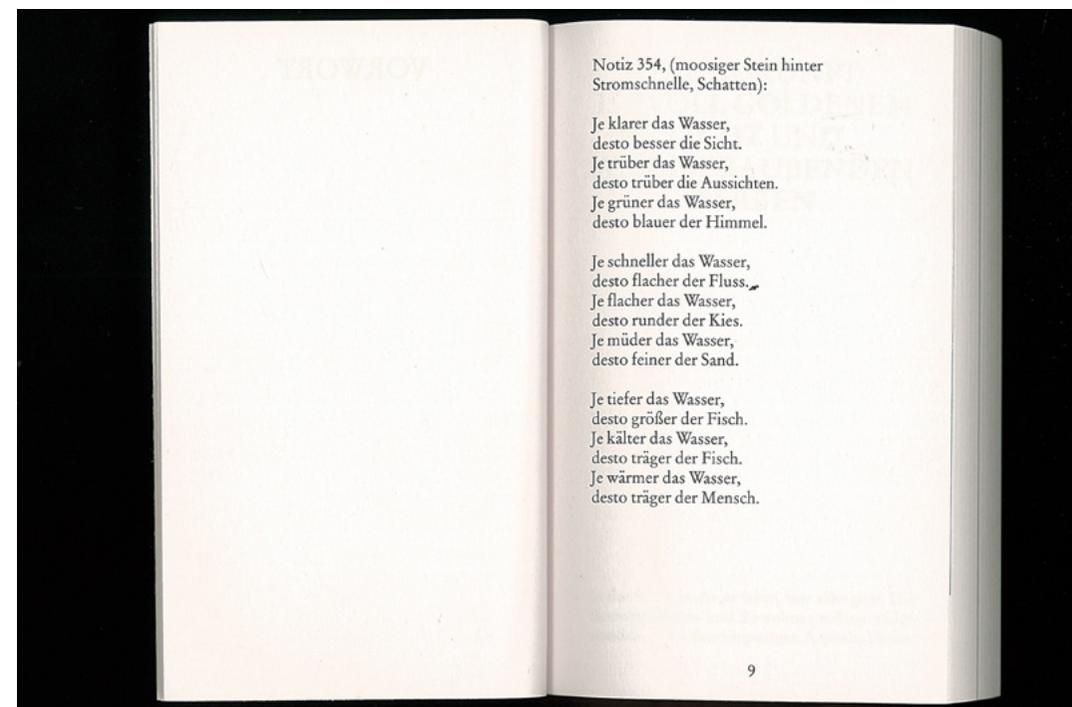




VÖGEL/BIRDS
2021
80 x 128mm, 208 pages
Texte zum Nachdenken
& Edizione Multicolore

A collection of short stories written between 2018 – 2021. Published in a first edition of 400 in German and English.

The texts in «Vögel/Birds» do not really deal with birds but with humans. The landscape conspicuously often seems Swiss. Two of the stories even play on tangible places in Zurich like Globus at Bahnhofstrasse. The protagonists regularly struggle with the human condition, economic progress or familial expectations. What all the stories connects is a bird.





Anfang aller Enden, Sangt Hipolyt, Berlin

ANFANG ALLER ENDEN 2021

Sangt Hipolyt, Berlin
Solo show with accompanying
audio play
07.08. – 29.08.2021

sangthipolyt.eu

The exhibition «Anfang aller Enden» gathers sculptural situations around a short story called «Die Zerstörung des Menschen war sein Hobby», a central piece of my book «Vögel/ Birds». A disgruntled cormorant, obsessed with taking notes and tormented by his over-friendly neighbors, the ducks, begrudgingly accepts an invitation to a birthday party and embarks on a much-needed introspective journey.

The cobbled together furniture in the exhibition draw parallels to the protagonist's kitchen interior in the story. Quotes engraved in golden door plaques connect the text with the spatial installation. In the end of the story the ducks turn out to be way smarter than they seem.



END, room fountain, cardboard letters in plastic folly, ceramic, saw dust on table, 2021



Clock with broken hands, clock with broken hands on wall, Sangt Hipolyt, Berlin, 2021



Herr und Frau Endte, ceramic on furniture, 2021

Audioplay
«Die Zerstörung des Menschen war sein Hobby»
(soundcloud link)



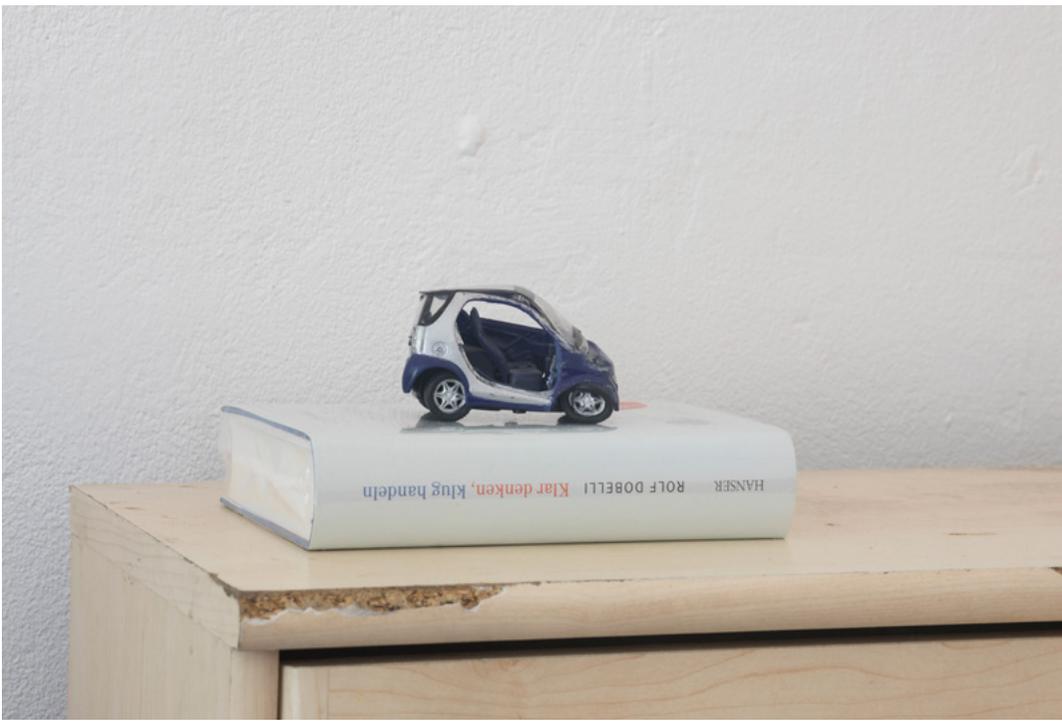
Willkür und Wahnsinn, ceramic, steel, lamp, 2021



Bei Enten war Ende, plastic plaque on furniture with miniature car crash, 2021



DIE SONNE SO ALT SO GUT, ceramic, card board tree, stone clock, egg shell, plastic duck



Klar denken, klug handeln, crashed miniature car (Smart) and book on furniture, 2021



Fünf junge Enten besprechen sich, ceramic on furniture, 2021



Das, was er liebt, tötet er weniger, plastic plaque on table, 2021



Happiness is not a Destination it is a way of Life, Acrylic on wooden board, 2021

www.textezumnachdenken.com
Reading program and platform

Texte zum Nachdenken is a series of readings and various performative text practices on the acres of Visual Arts. I started the program in 2020 with readings in my former studio. By now 10 events with 14 artists have taken place in institutions like Kunsthalle Zurich, exhibition spaces like *Plymouth Rock*, book shops like *Never Stop Reading* or galleries like *Kirchgasse*.

The series investigates into different formats of writing like artist writing, reading performances, art-writing, art criticism or reviews, or features german and english literature that might be interesting within the art context. On the [Texte zum Nachdenken](http://www.textezumnachdenken.com) website all reading performances are documented and texts of the featured participants are available as pdf.

Texte zum Nachdenken participants:
Sarah Lehnerer & Jackie Grassmann,
Ariane Koch, Judith Keller, Ceylan Öztrük,
Geraldine Tedder, Luzie Meyer, Benedikt Bock,
Reto Pulfer, Miriam Stoney, Johanna Kotlaris,
Kenneth Stitt, Sylvain Menétry and Natalie Brück.

Upcoming event with:
Quinn Latimer, Adam Jasper and Marja Marlene Lechner



Ariane Koch reading from her novel „Die Aufdrängung“



Ceylan Öztrük, Benedikt Bock and Geraldine Tedder at Kunsthalle Zurich



Luzie Meyer performing at Plymouth Rock in Zurich

The page is listing all the events that happened in chronological order and is inviting to engage more with the content.

WIRKLICH
NICHTS WÄRE ANDERS, ABER
ALLES WÄRE BESSER
2020

*Nothing would really change,
but everything would be better.*

*Public artwork
using self- and handmade ceramic
lettering
laid in the wall during renovation
works of a family house at
Zollikerstrasse in Zurich.*

The quote is taken from my short story «The future is full of golden light and breathtaking colors» (Die Zukunft ist voll goldenem Licht und atemberaubenden Farben), another text that is featured «Vögel/Birds».

Commission
EMI Architekten, Zurich

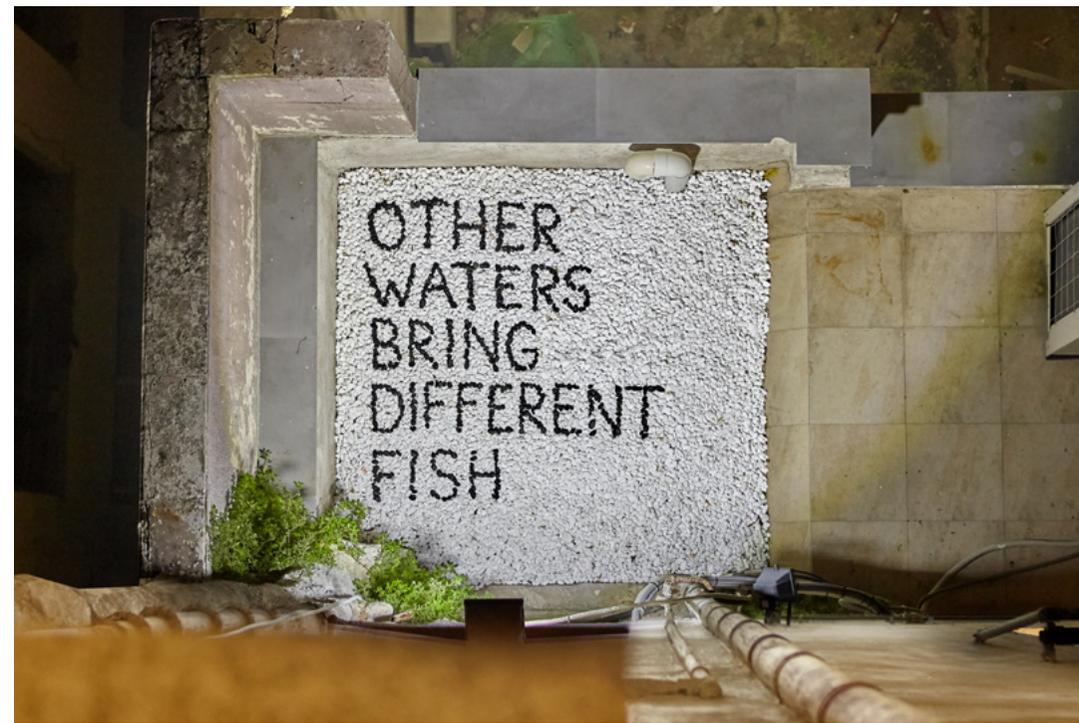


EVENTUELL VIELLEICHT
(WOMÖGLICH ALLENFALLS VERMUTLICH ANSCHEINEND)
2020
Acrylic paint on wood

Three month intervention at Weststrasse in
Zurich commissioned by EMI Architekten,
Zurich



MAYBE IT IS KNOWLEDGE ENTERING LIFE
2019
Groupshow
Hot Wheels Athens
Greece



Other waters bring different fish, black and white pebbles, temporary installation at the gallery, 2019



Past and Present are copulating while Future is tipping of, glazed ceramic, 2019



Er sehnte sich nach großen Fragen, die sich ihm nicht stellten, glazed ceramic on painted furniture, 2019

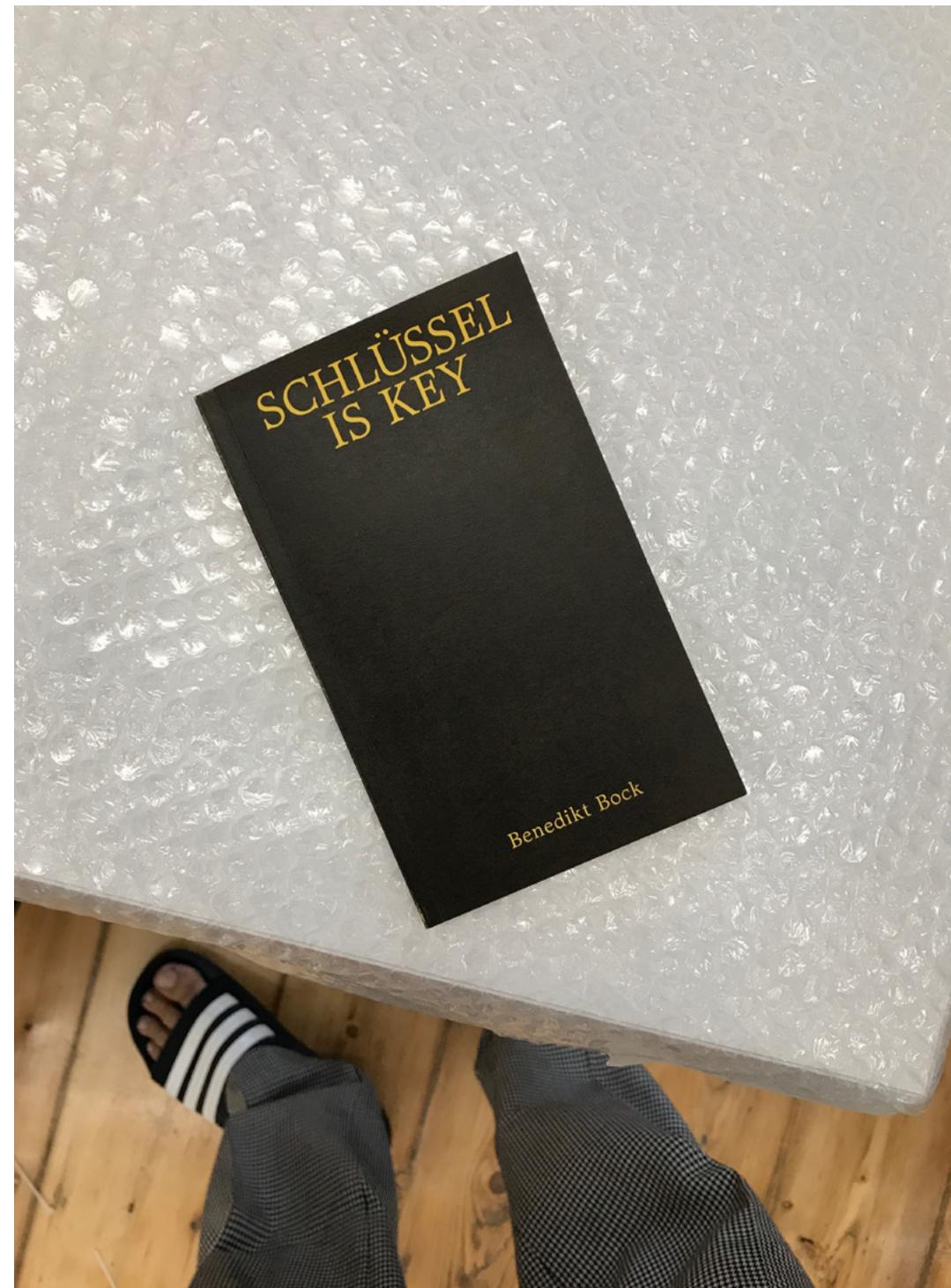
SCHLÜSSEL IS KEY
2019
100 x 165mm, 72 pages

Schlüssel is Key is a collection of
3 short stories from Athens.
Edition of 100
German/English

The first text *Filoxenia Dream* was originally
written for a solo exhibition in 2018. The story
tells the mystical difficulties of buying a new
mattress in a mattress manufacture named
Greek Strom and surprises in the end with a new
bed called Europa.

Mohn oder Einsamkeit statt Disziplin (Poppy
Seed or Loneliness vs Discipline) is about
observing ants in my Athenian studio and the
impossibility of working as much as them – the
story ends ins anger, the ants have to leave.

*Und so gingen die Meinungen auseinander wie
die Tage* (And thus the opinions diverged like
the days) portrays the fictive opinions in my
neighborhood about a new wall drawing of a
grining man with four arms running after a
rolling clock.



DAS ENDLOSE GRINSEN
2019
Solo Show
Zurich

Das endlose Grinsen (The endless grin) gathered eight works, mainly glazed and unglazed ceramics, in a basement in Zurich. The figurative sculptures strolled around the idea that industrialisation and progress were natures sitting somewhere in the corner grinning.



Das endlose Grinsen, Installationsansicht



Morning Glory, plastic figures, vase, 2019



Zwei Raben und ein Wurm, ceramic, 2019



Rube im Gemüse, Keramik, Kürbisse, 2019