



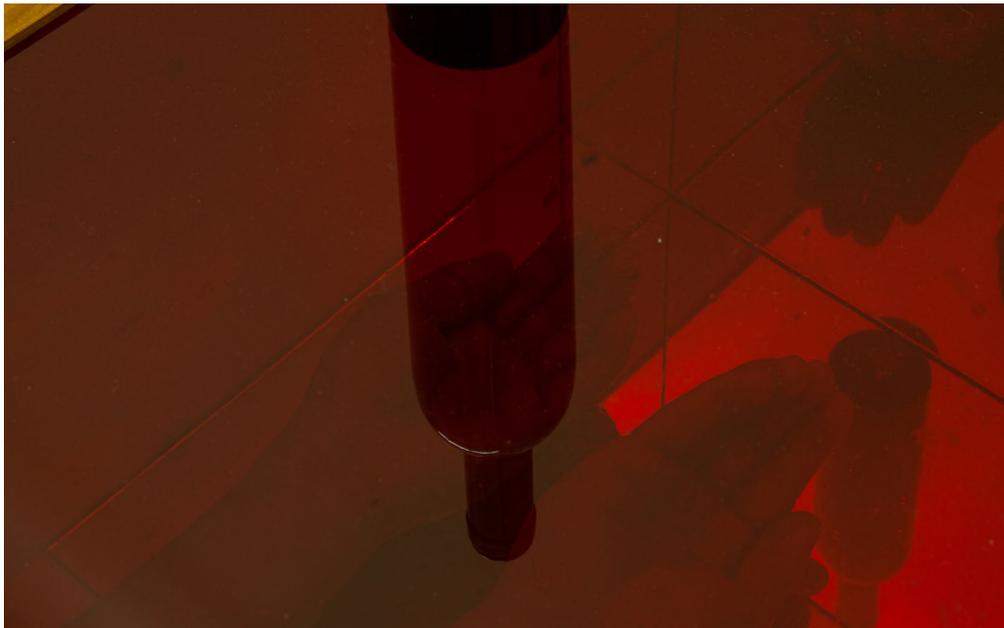
As Edgar Morin explains: „the existence of culture, that is, of a collective heritage of knowledge (...) only makes sense because generations die and it is constantly necessary to transmit it to new generations. Society does not function in spite of, or against, death. Rather, society exists as an organization as a side effect of it.» But who decides what “heritage” is, and what is its role in society?

The town I grew up witnessed an asymmetrical encounter between European colonists, enslaved Africans, and Indigenous people. My parent’s house – embedded with personal memorabilia from their forebearers – was located between a cemetery and a vacant lot. Those two spaces became polar extremes of my understanding of the urban landscape: The former, a wholly ritualized space where the dead reside; the latter, an indeterminate space, left to grow wild. The vacant lot had, for me, a special temporality: during the day was my “playground”; During the night, from time to time, the site of Afro-Brazilian religious practices, such as offerings and sacrifices. Both spaces, the cemetery and the vacant lot exposed different concepts of «death» to me, and their meanings and formal representations turned into my field of research.

Since my MA, my work is informed by notions related to burial rituals, belief systems, attempts at immortality, material attachment, and material value. I am intrigued by issues related to preservation, possession, and transmission, in the large sense of these words, and the role visibility and invisibility play in these contexts. I’m interested in the phenomena of mediating knowledge through objects within religious, and ritualistic practices, but also the capacity of charging and changing their symbolical meaning while opening up to other questions, and narratives, within the art context. My investigation around these topics, brought me to use materials I could find in these lots, and I’m interested in their physical and chemical properties, as well as their historical use.







In his recent works, Paulo Wirz has been dealing with the ambiguous effect that objects can evoke, creating associations such as colorfully hand-painted glass objects inside a cross-shaped mirrored wooden structure, rotten fruits conserved in wax, a labyrinth of burnt wood, or an entire room flooded with water, weeds, glasses, and cutlery. Playing with ceremonial codes with virtuosity, bringing together, superstition, mythology, and belief systems, that are informed by his childhood in Pindamonhangaba (Brazil), his works can be seen as reminiscent of the staffage of religious rituals, questioning the human relationship between the material and immaterial world, as well as the semiotics that could embrace such topics. In the Kunsthalle Palazzo, Wirz draws on a continuation of a series of modular wooden structures he has been working on. Two of them contain fragments of the artist's body cast in wax, the left and both arms, which are given a rapturous, almost dreamlike character by the red glass that seals the structure. On top of the boxes are wine bottles, arranged accurately, similar to the positions of pawns on a board, or a possible code. The overlapping of the body parts together with the reflection of the bottles brings another layer to the whole. The third box is not sealed but open and has its interior part covered with mirrors. An open vessel reflecting itself to infinity. Containing only dust, and colored glass marbles, in the midst of childlike play and layers of time and space, we see our mirrored faces, split between lines.

Michael Babics





This pictorial and dreamlike part of the piece invites us to apprehend the subjects that are next to it. The right side of the window, now turned into shelves, imposes on the eye a rhythm of archiving, a receptacle felted in red, welcoming various types of archetypes. In this personal graveyard, various forms stand out whose potential usefulness seems to be defused. Specter of another life, the frozen memory of our apprehensions, these fruits covered in pigmented paraffin wax attempt to preserve what is destined to die. Their natural and organic forms remind us of visceral and vital parts of the human body, such as organs for example. Close to it, there are ready-made glasses to be seen, another element already present in previous works of the artist. Champagne, beer, wine, whisky, or shot glasses: transparent objects evoking the ghostly idea of a past moment, a moment spent alone or with others, they have the power to link immaterial thoughts with the material world. Some are even broken, suggesting an abruptly interrupted event, the evacuation of their own usefulness and the activation of latent danger. Similar to a drop, the identity of the third and last kind of element inside the shelf remains its identity abstract. Their disturbing aspect, simultaneously, reflects and contains, rises and descends, fragile yet suspicious, is perhaps the fetish that we cannot keep, so unstable and dangerous is its presence. In addition to this window, the other windows were covered with a mirrored foil, in order to expand the whole room into a fictional and mental space, whilst also allowing and promoting, the reflection of the self.







„Amigos imaginários“ (Imaginary friends) is composed of different ready-made lampstands, arranged in a corner of the room as a floor installation. This unexpected gathering also functions as the main light source, not only illuminating the whole but also creating a very specific light condition for the whole to exist, adding a more domestic feel to the room. Like ready-mades, these lampstands recall the presence of the glasses exhibited inside the windows. Borrowed from a game, they are pawns waiting for imaginary opponents, thus underlining the paradoxical immateriality of the exhibition.

Laurence Favez





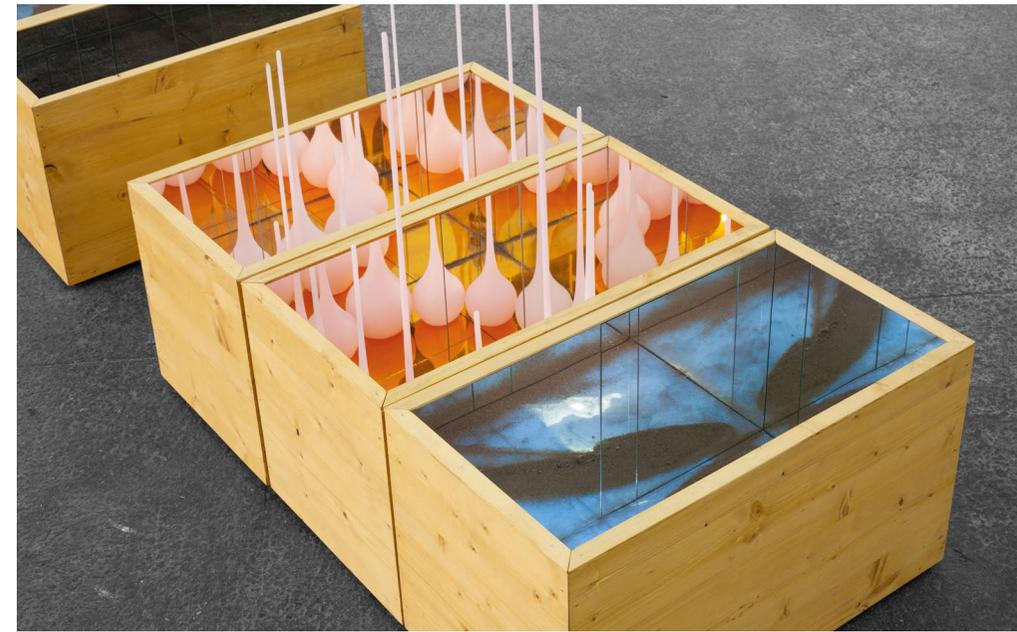
ORÁCULO VENENOSO (VENIMOUS ORACLE)

2021

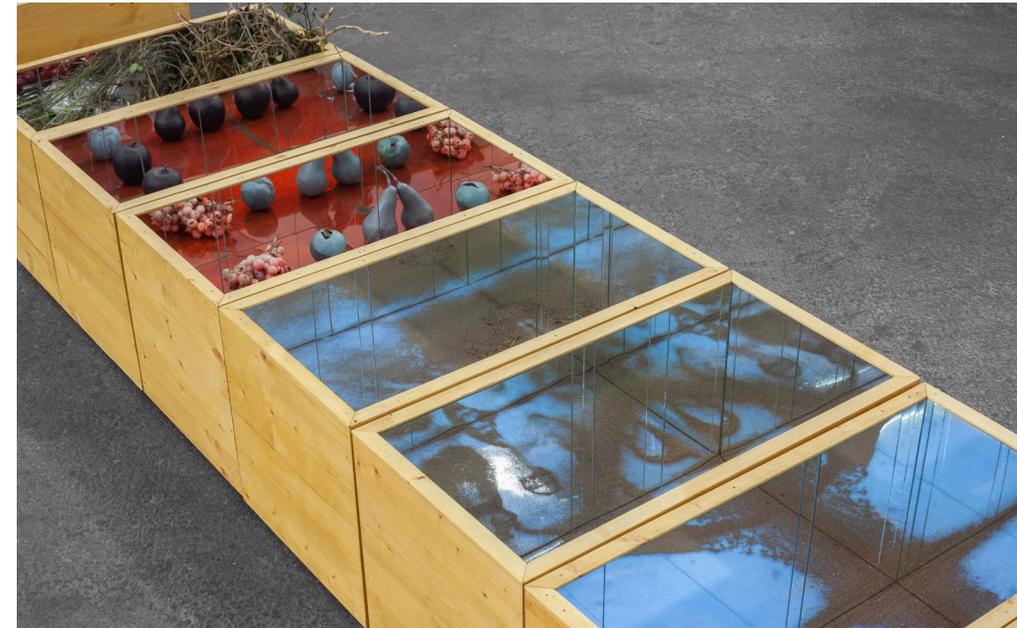
Wood, mirrors, blown glass, sand, fruits, wax / modular installation - each module measures 60x30x30cm.
Views at «Swiss Art Awards», at Messe Halle 3, in Basel - CH



In his sculptural work, Paulo Wirz creates “alternative spaces” whose evocative power derives from the use of symbolic materials or objects. The twelve wooden modules placed on the ground operate as elements of a story within a story, in which allusions to death are blended with allusions to the countryside or to ritual. We are therefore invited to gaze into the deep blue of what might be an empty swimming pool before moving on to the décor of a Jesuit church or poking our noses into the dust. In what looks like a collection of miniature reliquaries, fruits, wax, mirrors, branches and ashes appear as symbols of vanitas, expressed by the artist in minimal forms. Combining the vocabulary of Donald Judd with that of Spanish Baroque, Paulo Wirz offers us a profound reflection on the passage of time. He creates a composition that is at once open, poetic and precise: the ideal form for a project he has been working on for some years.



Julie Enckel Julliard



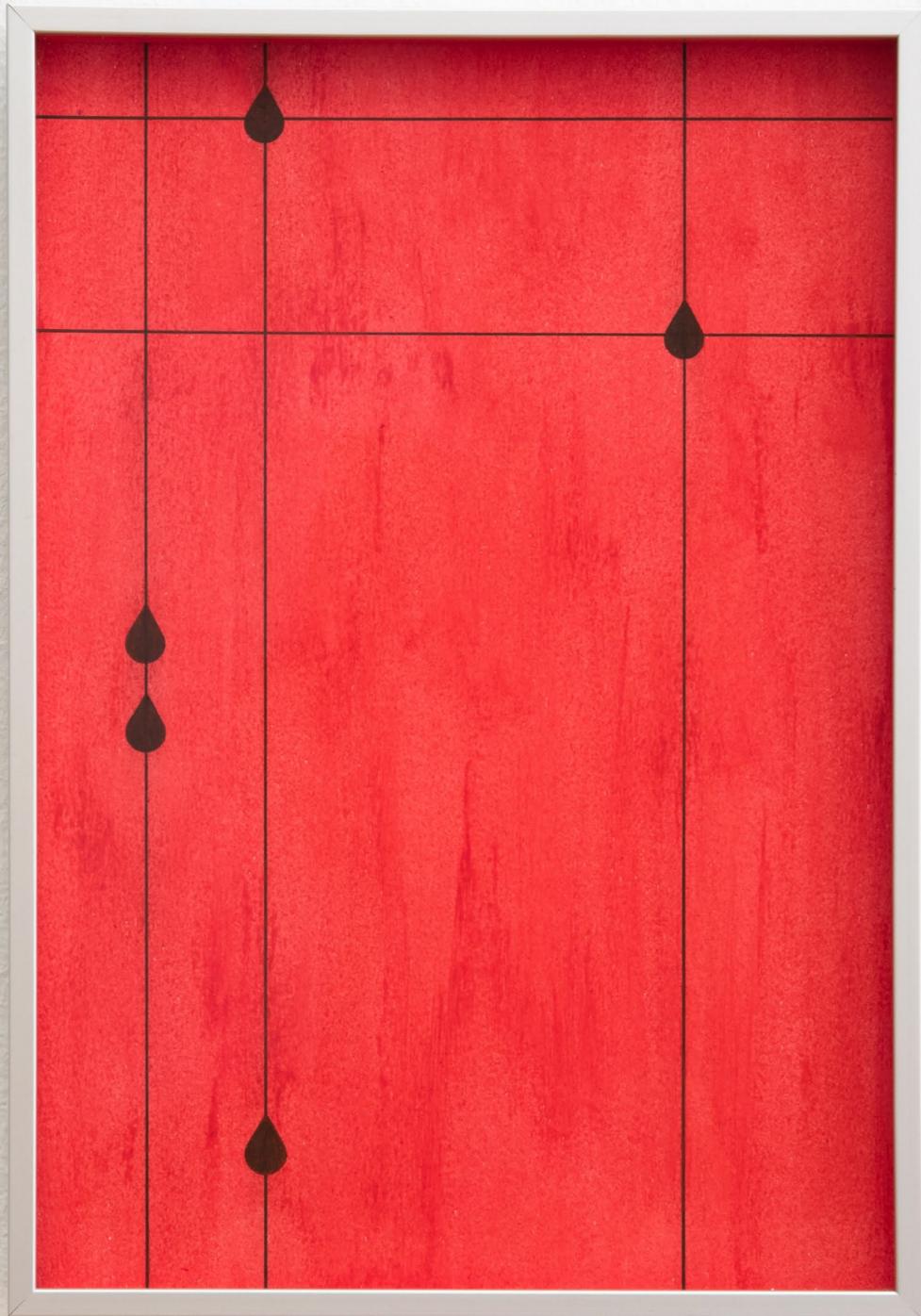


LEITO LARGO (STRANGE RIVERBED)

2021

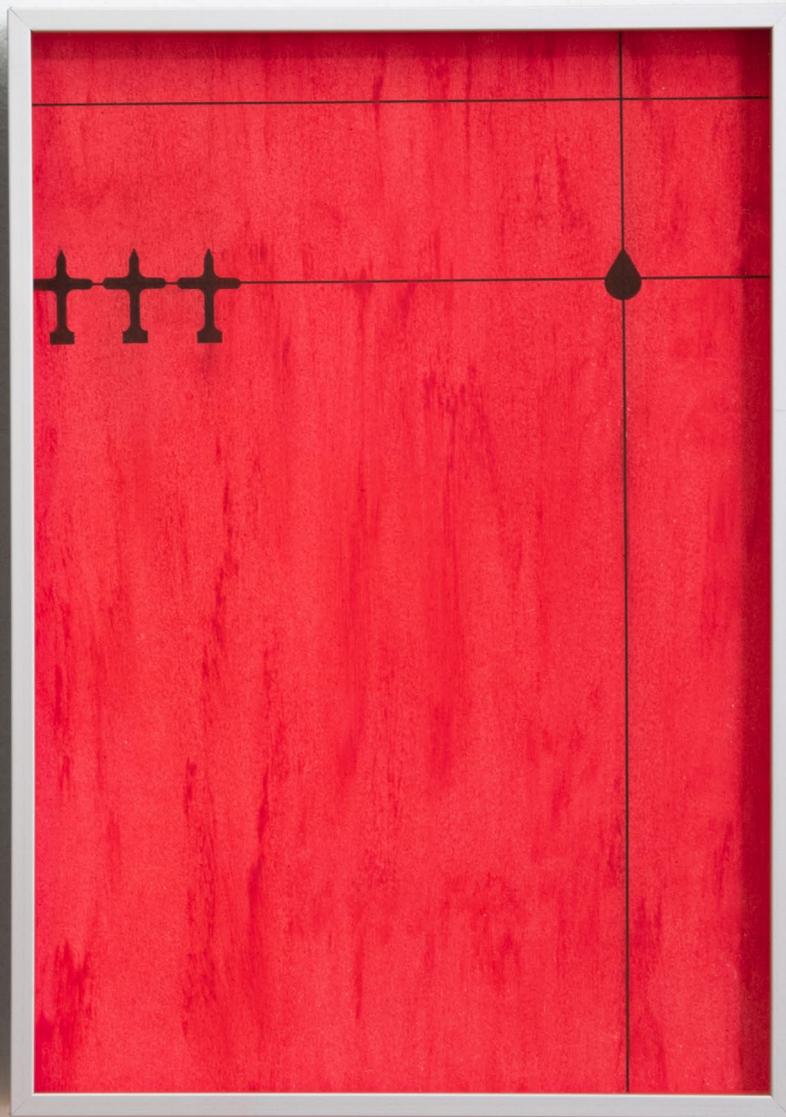
Fine liner and red pastel oil / 10 x 21 x 3cm (each)
Views at solo presentation «Terreno Invisível», at Salle Crosnier, in Geneva - CH





Paulo Wirz is originally from Brazil and moved to Switzerland at the age of 18, thus the conflicts of his homeland, a country that was born from a variable multiplicity of references and mixtures, seems to still inform his work. In the exhibition *Terreno Invisível* [Invisible Ground], the artist emphasizes the tension of a turbulent and deterritorialized game, which assembles on both the virtual and analogical levels of memory, from an unprecedented range of works.

The journey starts in the first room with *Leito Estranho* [Strange Riverbed]. The series consists of five small-format oil pastel drawings. A lively and pulsating red pops up from a dense pictorial matter through the marks of a repetitive vertical movement, like the flow of a river. On the vibrant background, fine horizontal and vertical black lines build a symmetrical structure that are base for four symbols, some geometric forms, and some of an uncertain nature, such as a plane that can be a crucifix, or a teardrop that can be a pendant. The figures are strategically positioned throughout the boards, either aligned or at their intersections. Two upper horizontal lines, present on all the drawings, indicate a connection between them, perhaps of an undefined land map or parts of a board game with no start nor end, or even a music score that is written with dissonant notes.





In the exhibition *Terreno Invisível* [Invisible Ground], the artist emphasizes the tension of a turbulent and deterritorialized game, which assembles on both the virtual and analogical levels of memory

The artist's decision to name his works and exhibition in Portuguese, his mother tongue, is not incidental. «Terreno» carries the ambiguity of being both a noun and an adjective. A noun as a reference to a delimited geographical place, a parcel of soil where it is possible to build or demolish – it can be a property or abandoned, empty lot – or an adjective, which refers to what is mundane and human, as opposed to the sublime. Also sometimes of multiple meanings, the titles of the presented works allude to notions related to water. Thus, through this invisible terrain we do not walk, but navigate while exploring possible cartographies of affections and memories.

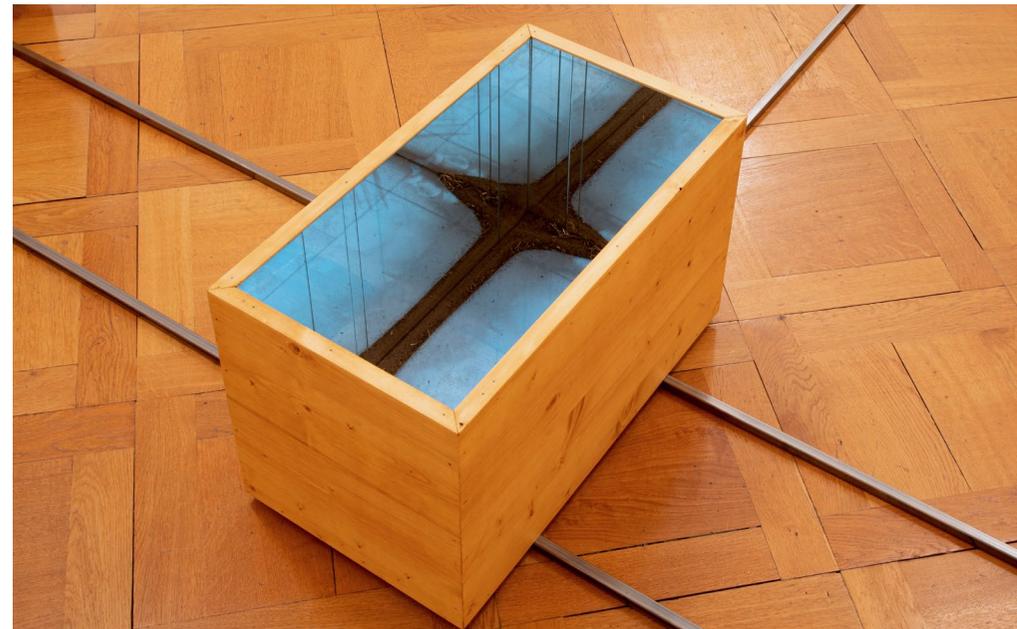
In the installation *Foz* [River Mouth], a set of thirty sculptures are positioned on a wireframe that lays over the floor of the main room, evoking a warehouse, where boxes are waiting to be moved, but also an electronic circuit that connects the different elements through the path of a power current. In this partially closed system, information, memories or imaginations flow in an undefined way and, despite the aspect of virtual instances, there is an insistence of a tangible world that builds itself on the ground which, albeit invisible, is analogue. By walking among the sculptures, the viewer's gaze becomes that of an archaeologist, who tries to understand the past through the objects, records, and traces that inhabit each box. On it, each of them is the size of a moving box, the ones used to carry belongings from one place to another. Some are open, others are closed by translucent coloured glass, and yet others are upside down.





The translucent coloured glasses protect a profusion of household objects, once part of a communion that may have nourished bodies – old china plates, glasses, and cutlery – organized, grouped, or piled, sometimes into broken pieces. Organic matter collected from empty lots, like weeds and climbing plants, surrounds these memories, simultaneously involving and invading.

The visual effect of virtuality is created by the open sculptures, due to a game of mirrors lining the boxes from the inside that creates labyrinthine lines as they reflect themselves. The mirror allows fruition to occur between times, by managing to be utopia and heterotopia at the same time. A place without any place – the unreal, the virtual space – but that exists physically in geography, as a connection to the illusion, or a present moment that contains the past and is constantly destroyed, becoming the future. This notion of space-time seems to be swallowed by a singular box that stands out, a black box with mirrors on its inner walls that reflect a burnt, dark bottom. Maybe an error within this maze-like circuit, as a powerless memory box that is no longer capable of saving any data. Perhaps a consequence and effect of a frantic world where everything passes by the eyes, by the/our eyes, which cannot possibly absorb and store all the information.



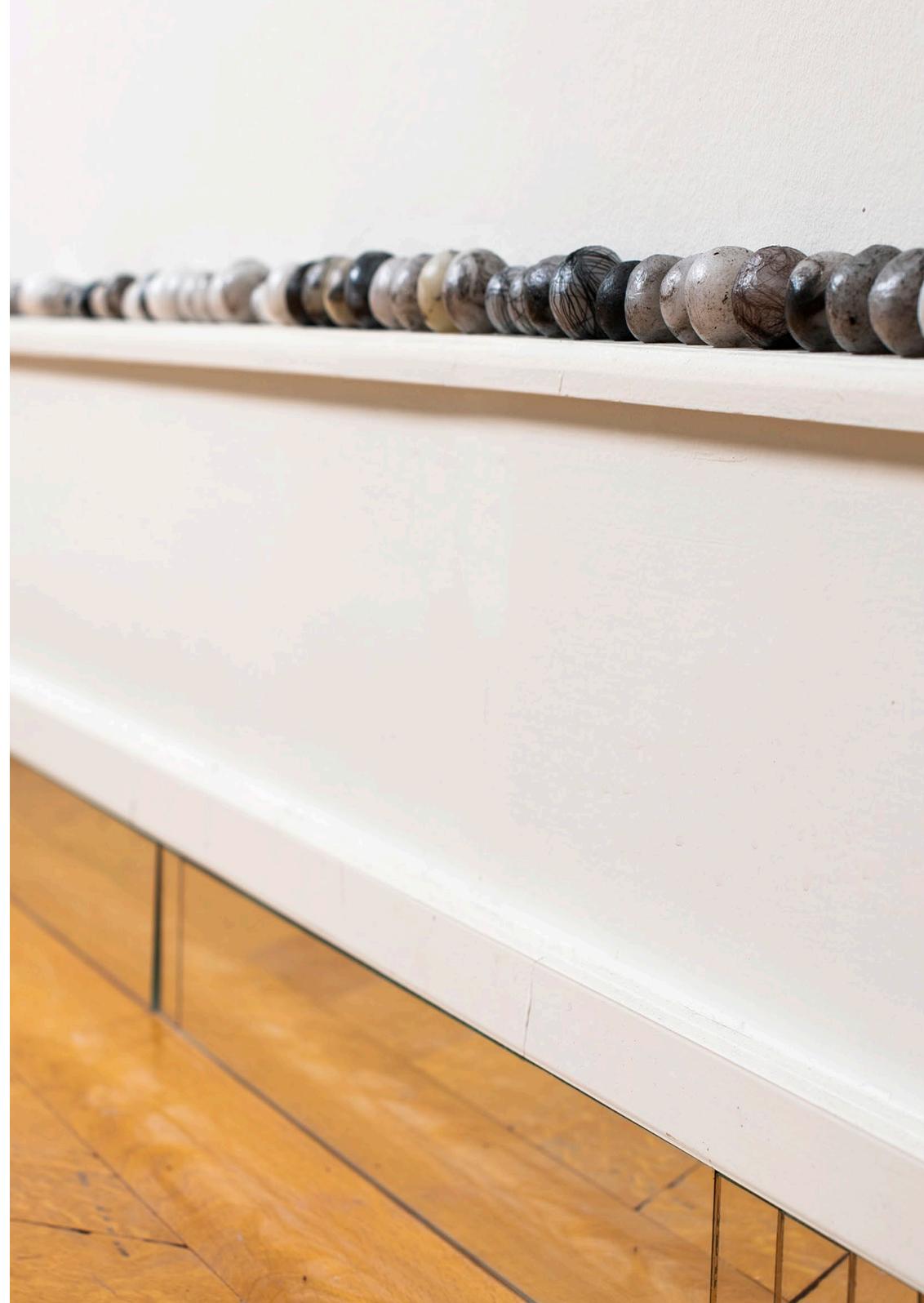




O que eu quero é muito mais áspero e mais difícil: quero o terreno.
[What I want is much rougher and harder: I want the land.]
From Mineirinho, by Clarice Lispector

Beirão [Large Edge] is formed by hundreds of small modelling wax sculptures. Side by side, they form a necklace that surrounds the room and delineates a second territory, which alludes to a ritualistic and sacred space to renew experiences. This evokes the sentiment that Oswald de Andrade has long expressed in his Manifesto Antropófago, in search of a certain Brazilian authenticity: «Against Memory, source of custom. Personal experience renewed.» Amidst the afflictions of the contemporary world, such as plagues and unwelcome bad omens, it is through the fissures of this measureless and unmapped land that we are allowed to go back and forth, place ourselves, and reimagine the world. It is the ground that allows the construction and destruction, as it is where new houses can be built. Though rough and difficult, as Clarice Lispector put it, and invisible to the eyes, it exists and coexists in all tenses allowing what was, is, and will be.

Giovanna Bragaglia







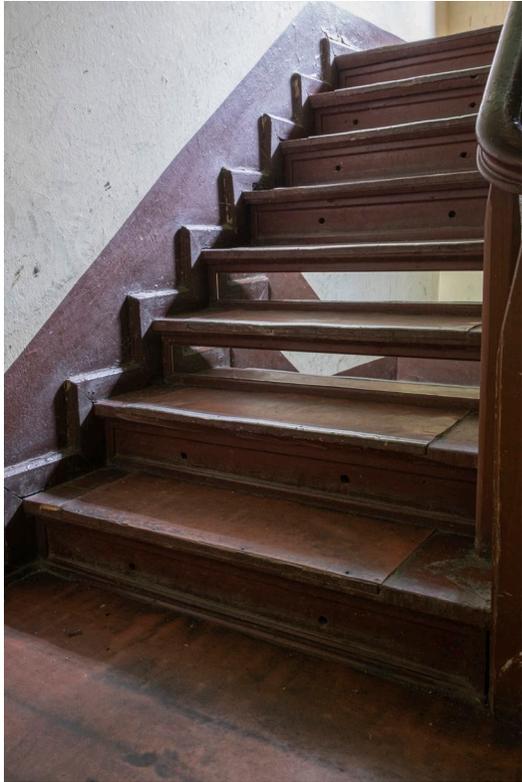






mirrors, water, plates, glasses, spoons, necklaces and blue glass paint / site specific installation

Views from solo presentation «Bonança» at ZQM, in Berlin.





The spatial installation *Bonança* by Paulo Wirz begins in the stairwell of the exhibition space ZQM in Berlin. The mirrors attached to the stairs create an illusory space. The mental images that are possible follow one floor up. In the perspective through the corridor to the entrance of the exhibition space, the differentiating blue floor, ceiling and wall surfaces appear like an immaterial colour field painting. The blue light comes from tinted windows. The panes, painted with glass paint, face the inner courtyard. There is no artificial light. The purely natural light source creates the light conditions in the room and the mirror effects on the floor flooded with water, depending on the time of day or twilight. A pile of crockery, cutlery, necklaces and weeds is placed in one corner. The room installation has an uncanny effect and seems to be dedicated to something hidden, unconscious or repressed. The smooth surface of the water testifies to a tension that could be set in vibration by a minimal movement. The state of the room is in a fragile equilibrium with changing moods in the shortening autumn days. From a sun-drenched bright blue to darkness, the space reproduces all shades of light to dark during opening hours.

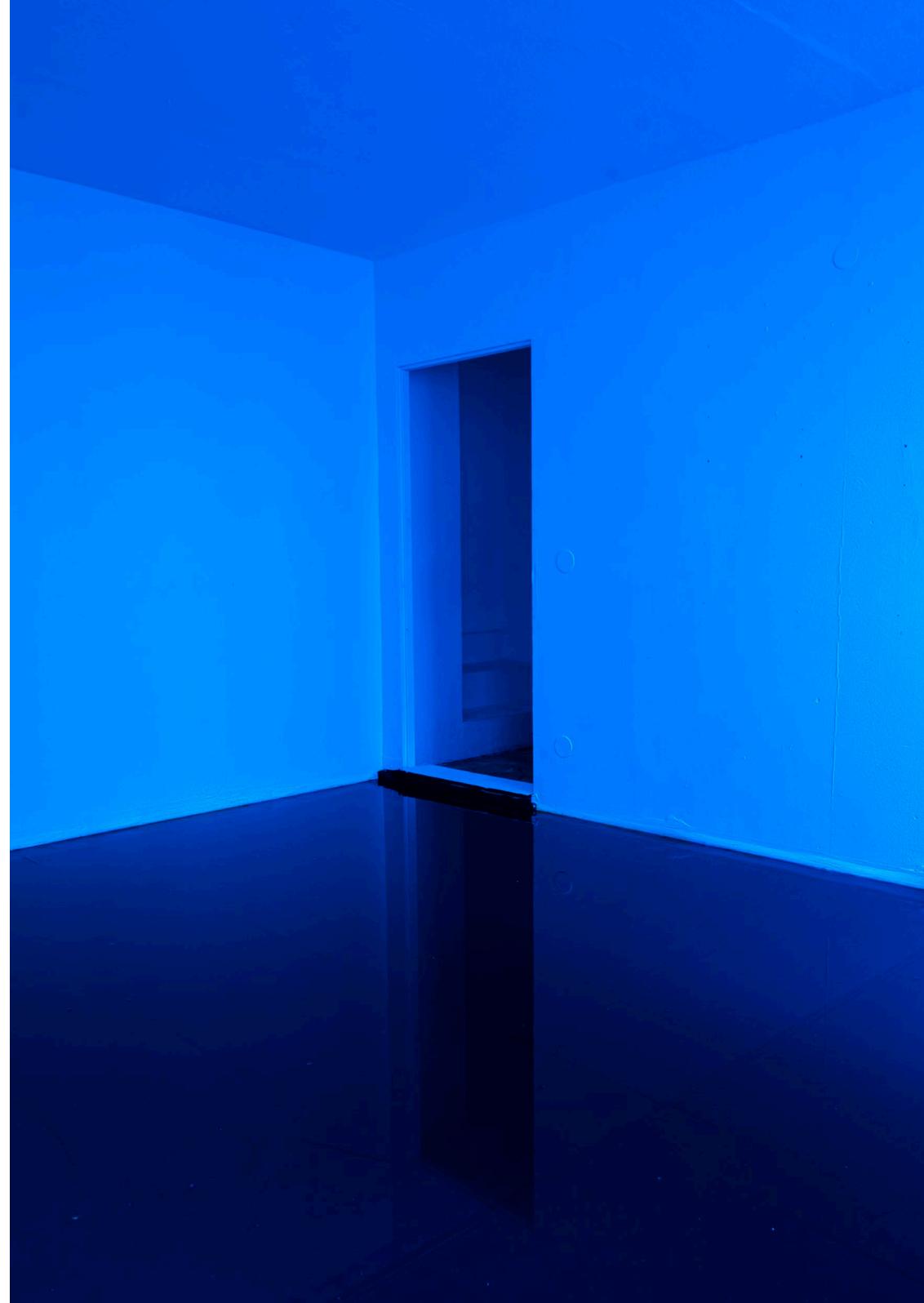
The elements used open up a multitude of imaginary images and associations. In religion, mythology and art, blue is attributed a partially opposing symbolism. The colour can stand for paradise as well as for the abysmal, for the sky but also for the sea or for the cheerful as well as for the melancholic. In the installation, reflections in the water create reflexive relationships between the psychological inner world and the human environment. This duality is also evident in the ceremonially arranged relics and the weeds. There is something social about the tableware.



Since industrialisation, plates and glasses have been things that are accessible to most and have hardly changed their function and attribution over time and have basically retained their form. For the artist, however, crockery can also be associated with the mortal sin of gluttony or jewellery with pride, avarice, lust and envy. He ascribes a cultural and symbolic meaning to the objects. The weeds have something threatening about them, as if, as a disturbing factor, they call to mind different attributions of things.

The installation, which cannot be walked on, creates a distance and an outside perspective. Elements of South American and European culture come together in the lyrical arrangement. Different traditions and interpretations of signifiers and their symbolism exist in parallel. In *Bonança* (Portuguese for the calm before or after a turbulent time), Wirz takes up syncretic possibilities of perception that express the fragile and constantly changing moment of the present and its coexistences.

Fabian Flückiger







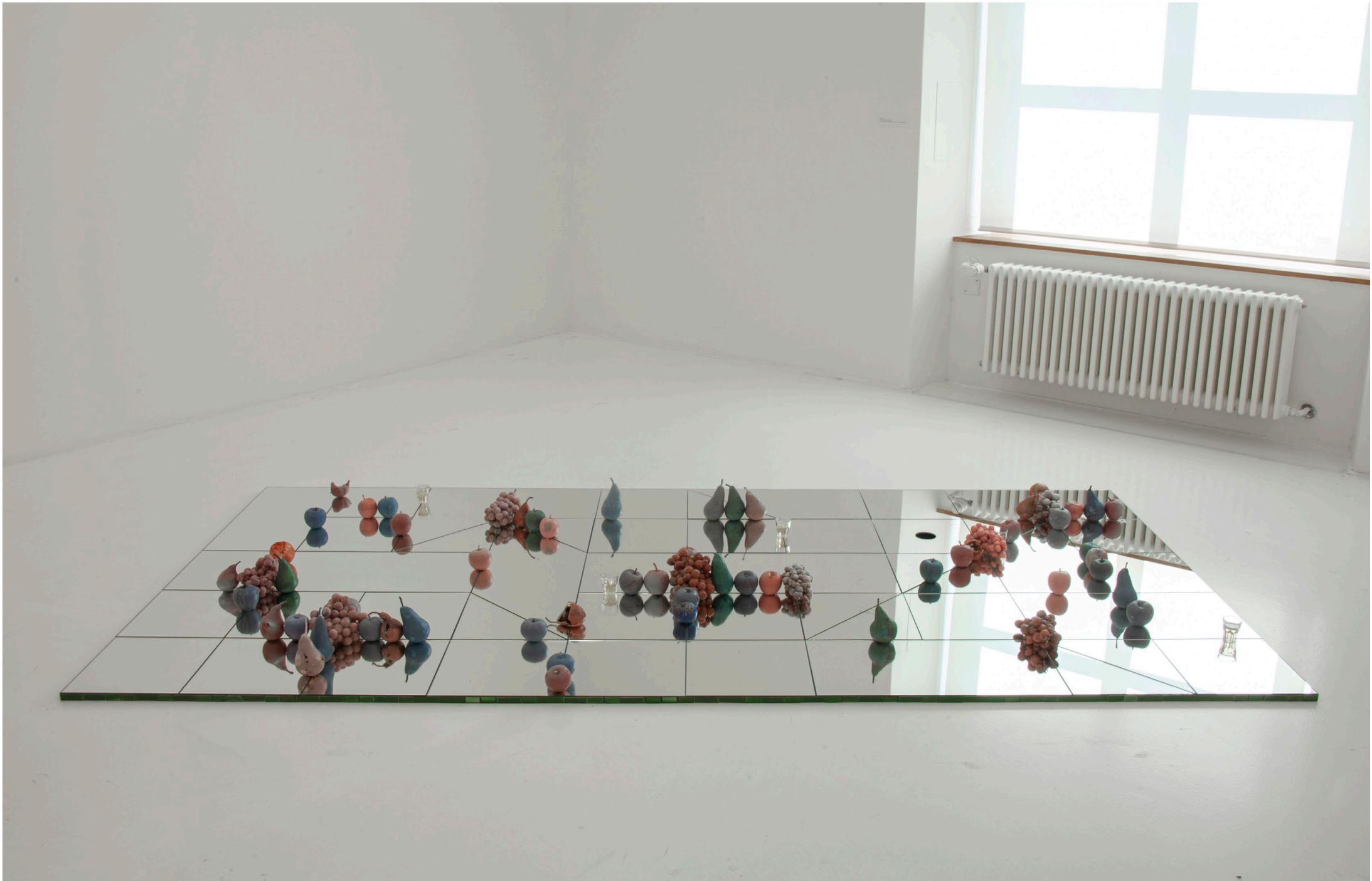


The need to collect things has been part of human nature since the beginning of time: from a survival strategy to a prestigious practise, collecting has evolved into the founding trope for those institutions that we experience as museums today. Yet great importance is not only attributed to genuine works of art, but also to profane everyday objects, as the deep urge to capture the past through artefacts and the ever-flourishing cult of objects exemplify. At the very heart of Paulo Wirz' artistic practise lays the quest of building those intriguing bridges between the past and the present, as he explores the social significance of symbolically charged objects.

Simple but familiar structures, reminiscent of beds, benches, cupboards or windows, are a reoccurring feature in Wirz' sculptural work. These common objects are an integral part of our ritualized everyday-life that allow us to establish a personal relationship with them. We eat, wait, dream and rest on them; we have intimate interactions and give them a dedicated place in our personal lives and surroundings. These inconspicuous but secular forms are a means to an end, but, nonetheless, charged with great symbolism and meaning. The structures often hold and display different kinds of objects, ranging from tableware, game pieces to organic material, such as wild weeds and fruit. They may appear like disparate mementos or lucky charms, like fragments from an unknown past that become portals into another space and time. In many cases, they are subtle glimpses into the artist's childhood, growing up in Brazil, a country marked by the clash of different cultures, shaped by colonial architecture as well as local myths and legends brought by African slaves and Indigenous communities. This intricate web of contrasts, between the traditional and modern, permanence and decay, opens up associative and reflective realms beyond the visible

Marlene Bürgi









TEMPORAL

2020

Dead grass, mirrors and personal objects / Site specific floor installation
Views at solo presentation «Temporal», at Artachment, in Basel.

(THE WORLD TEMPORAL IN PORTUGUESE STANDS FOR STORM AS WELL AS FOR TRANSITION)







You might find them on children's graves – small, placed objects that resist time as colourful testimonies to a life while the surrounding greenery has withered. Similarly, Paulo Wirz's organic material, turf in a closed space, is dead, while the objects loosely strewn across this lawn speak of vitality. Made of cheap material, they encapsulate rich memories of childish games from a different place. They are the marbles, dice, seashells, polished glass shards or buttons that Wirz brought to Switzerland from his parental home in Brazil. Now that ten years have passed since his arrival, these relics from his early years casually populate his installations. Here they are now, half found object, half talisman, traces of a biography or the simple leftovers of an afternoon spent outdoors with the neighbours' kids.

Among the grass, mirrors double the images in an upside-down reality. At the edges, the field of turf, linearly laid out, seems to order your gaze to turn back into the space. The blank mirror surfaces give the grass and the odd dice or ball a second existence. The rules of the game remain hidden as Wirz's belongings engage in a quiet monologue.

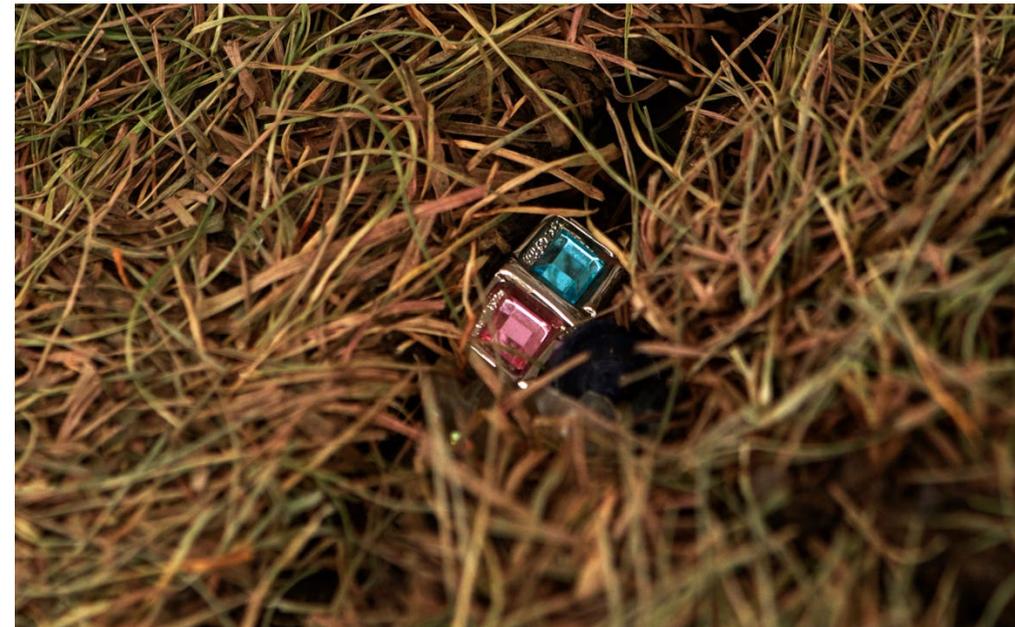
Wirz's interest in objects and their bewildering power of reference were with him from the cradle. The youngest of three sons, he grew up in a Brazil where he would observe a translucent bottle, a floating plastic bag or a feral cat traversing the wasteland next to his family home – images oscillating between a profane present and a cosmos inhabited by incalculable powers. Culturally, his homeland had long been shaped by differing mentalities. Indigenous people, slaves from Africa and European settlers all brought their individual beliefs and ways of living. So today's ideas of earthly paradise reside in both artificial constructions and the colourful intensity of natural phenomena.

Living within sight of the city's cemetery, images of farewell were constant companions. And part of this stimulating, uncanny reality is that everyday objects also belong to the realm of the dead.

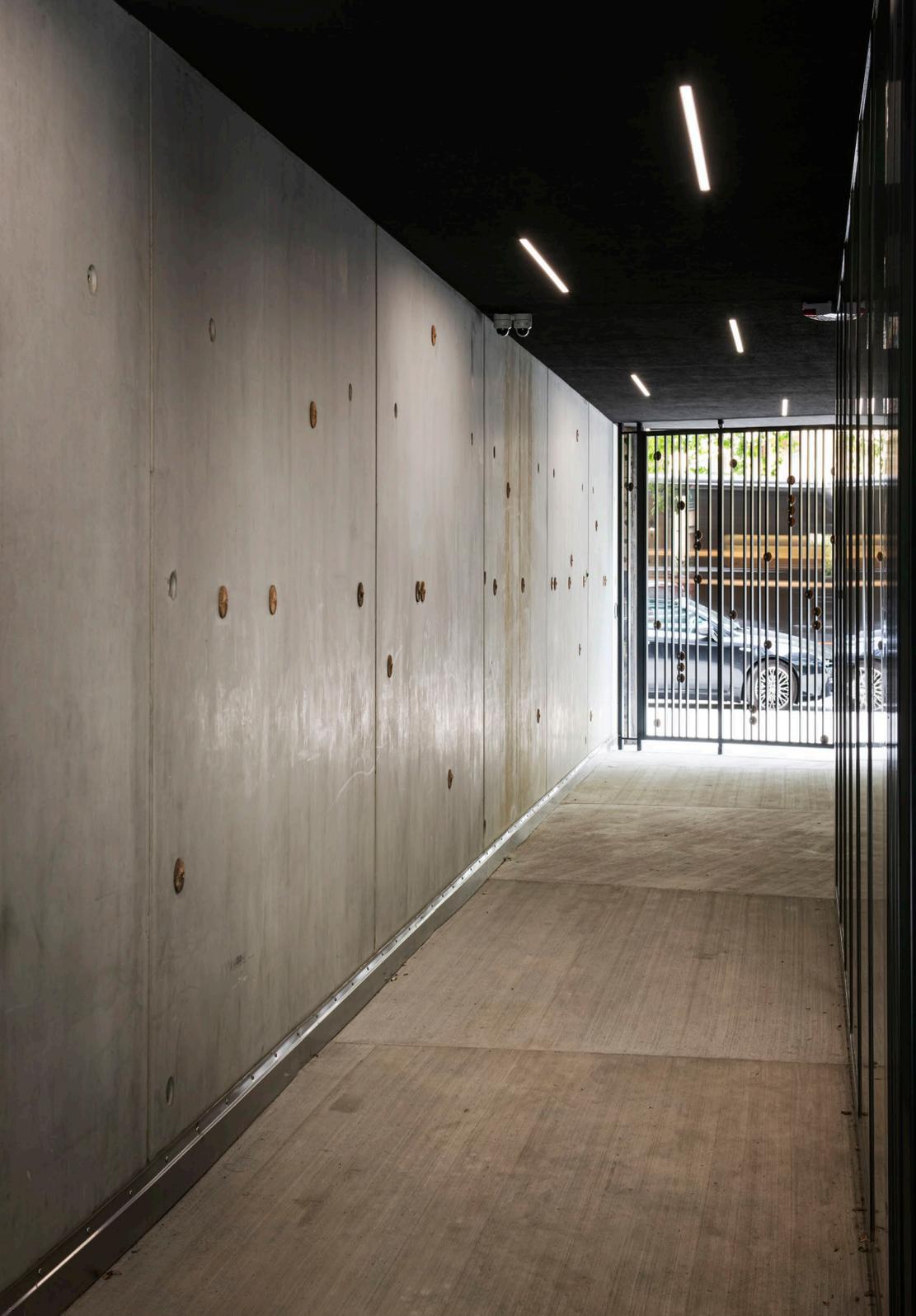
These experiences find their way into Wirz's works. The material quality of his installations is seductive and often of a fragile beauty. As in northern European baroque still-life painting, body fragments symbolise frailty. We are observing an artist who stabilises a volume of fruit with paraffin and dreams of a city made of coloured glass. He installs his own hands as a blue wax cast in black sand. Mirrors, coloured glass or insects remind us of the narrow passage between presence and decay. Just as when Wirz recently invested the entrance and exit of a passageway in the Charmilles district of Geneva with bronze medallions, we are faced with a playful tipping point that is only seemingly surreal. Inner and outer worlds, wakefulness and dreams easily blur into each other.

As in a chamber play, this lightness in trivia raises major anthropological questions. Why do we search for spirituality via the symbolic power of physical objects? What ties us to the past, and what will make us at home in a future world? Under what conditions do we accept bodies and objects as carriers of immaterial realities? In Portuguese, temporal embodies storm and decay. This small, artificial wasteland knows both. That is to Paulo Wirz's advantage

lic. phil. Isabel Zürcher







«Passageiro(Passenger)» consists of bronze medallions engraved with open or closed eyes fixed on the two portals that close the passage at night and on the entire wall where these two pivoting doors are folded down during the day.

The analogy between the eyes open or closed during the day or night and these gates simply comes as an obvious and powerful one. This reading does not obscure other more complex readings of the poetic gaze, such as Baudelaire's passer-by, the complicit wink, the security recording of surveillance cameras. Good or bad eye, mirror of the soul, gaze that kills popular songs and the Gorgon, the interpretations are multiple. Passages, open or closed eyes are also possible «memento mori».

To this wealth of meaning is added that of the material,

bronze with a golden patina, that of the refinement of the chasing and even the shape of the medal like large gold coins. This assumed decorative character in the style of the great century or golden century is also a pleasure for the eyes. It is harmonised by contrast with the geometric rigour of the architecture and the gates, the grey of the concrete and the black of the ironwork.

This generous and delicate proposal can also be seen during the day and at night. At night, the gates are closed and the eyes are turned towards the street. The daytime version, with the doors open and folded back onto the wall, with some of the eyes passing behind the bars in a game of shadow and superimposition.

Claude-Hubert Tatot



HÔTES

2020

Charred wood, weeds, red hand-painted glass plates, mirrors, glasses and bottles / 320 x 210 x 30cm
Views at solo presentation «Hôtes», at Kunstzeughaus, in Rapperswil.

(THE FRENCH WORD HÔTES STANDS FOR GUEST AND HOST)



Hôtes is inhabited, as Paulo Wirz's work seems to indicate, already from its title. The word *hôte* in French expresses the notion of reciprocity inherent to hospitality, referring both to the host and to the person who is hosted. But when we look at these symmetrical, rectangular structures, these strange gardens full of weeds held in by charred wooden planks, in what kind of a state of hospitality do we find ourselves? Who is welcoming or being welcomed? At the center of each of these large, slightly raised chests, dug into the material tufted with an accumulation of cut plants, is a parallelepiped-shaped formwork made up of mirrors, the size of a bathtub or a coffin, reflecting shiny, red highlights. Glasses and bottles rest on the glass panes, which have been hand painted by the artist to produce this color effect. The work's structure alludes to two fields or tables where elements have been placed, as if to respond to a strategic challenge, like positions taken in a game. Other pieces by the artist highlight this theme. For example, in *Ponto Cruz*, fruits dipped in wax rest on mirrors that have been assembled in such a way that their joinery generates lines along which the pieces appear to move, as if in a game of Go. In *Temporal*, the floor of a room is entirely covered with stretches of dead sod, along whose precise edges labyrinthine corridors run, concealing small objects. In *Hôtes*, similar visual, geometric elements tempt the mind to begin calculating, to try to resolve a high-stakes logic test.







We can see other popular cultural practices and productions that work in similar ways. The artist talks about how he was influenced by Afro-Brazilian syncretistic altars found in the public space in Pindamonhangaba, the Brazilian city where he spent his childhood. On these altars, bottles of alcohol, glasses, candles, dried foods and fruits are left as offerings amidst a variety of objects and plants. These remainders of ceremonies and propitiatory devices give the layperson the sense of an active force whose means of activation nevertheless remain a mystery. Certain ordinary objects, when placed in an artistic context, have the power of metamorphosing into a work of art. These same ordinary objects, arranged on an altar for this kind of a rite, become catalysts of occult powers. We don't have to know the laws of the artistic transfiguration of things to be able to see the object differently or more closely as an artwork the moment it enters into a museum. Paulo Wirz's work cannot be separated from a logic of symbolic functioning that plays with forms of referentiality and signifying relationships, even if these relationships are a kind of broken line. Hôtes frees us from a duty to decipher, all the while plunging us into a symbolic game that both disrupts the comfort of our contemplation while captivating our gaze: a double trap.

Paulo talks about two spaces adjacent to his childhood home, a cemetery and an empty lot. Two extremes within the urban space: a totally ritualized space where the dead reside and an indeterminate one, left to go wild. We could say that Hôtes translates one into the other, attaching ritual to indeterminacy, as if art were a living space into which we invite meaning, between an empty lot and a cemetery.

This topological situation shows that the symbolic forces that act in things don't float in a magical world of the spirits. They are tied to material, historical, and cultural realities, such as ritual practices or the history of slavery. Pindamonhangaba lies at a crossroads, an asymmetrical encounter of European colonists, African slaves, and native peoples of the Atlantic forest. As a traumatic cultural knot in historical terms, isn't this encounter a form of breakage whose symbolically loaded vestiges of memory are always trying to make sense, like the shards in Bonança?

As in Paulo Wirz's piece, the state of the experience of symbolic forms is activated in the exhibition space, which itself lays out one of these forms. An exhibition must be "inhabited" by the work for there to be a true encounter, as in any living environment where humans and non-humans interact with one another, as the art critic Mathilde Roman wrote it. She emphasizes the role of the staging and the collective and political purpose of installations where the spectator is invited to "stay with the trouble" with these relations, according to a position drawn from Donna Haraway's theories. But in the case of Hôtes, the accent appears to be less on the staging of a living environment of horizontal relations, and more on the asymmetric, symbolic transaction that captures us. It is in this interim space saturated with signs and buzzing with the expressiveness of a table-turning that Paulo Wirz situates us.

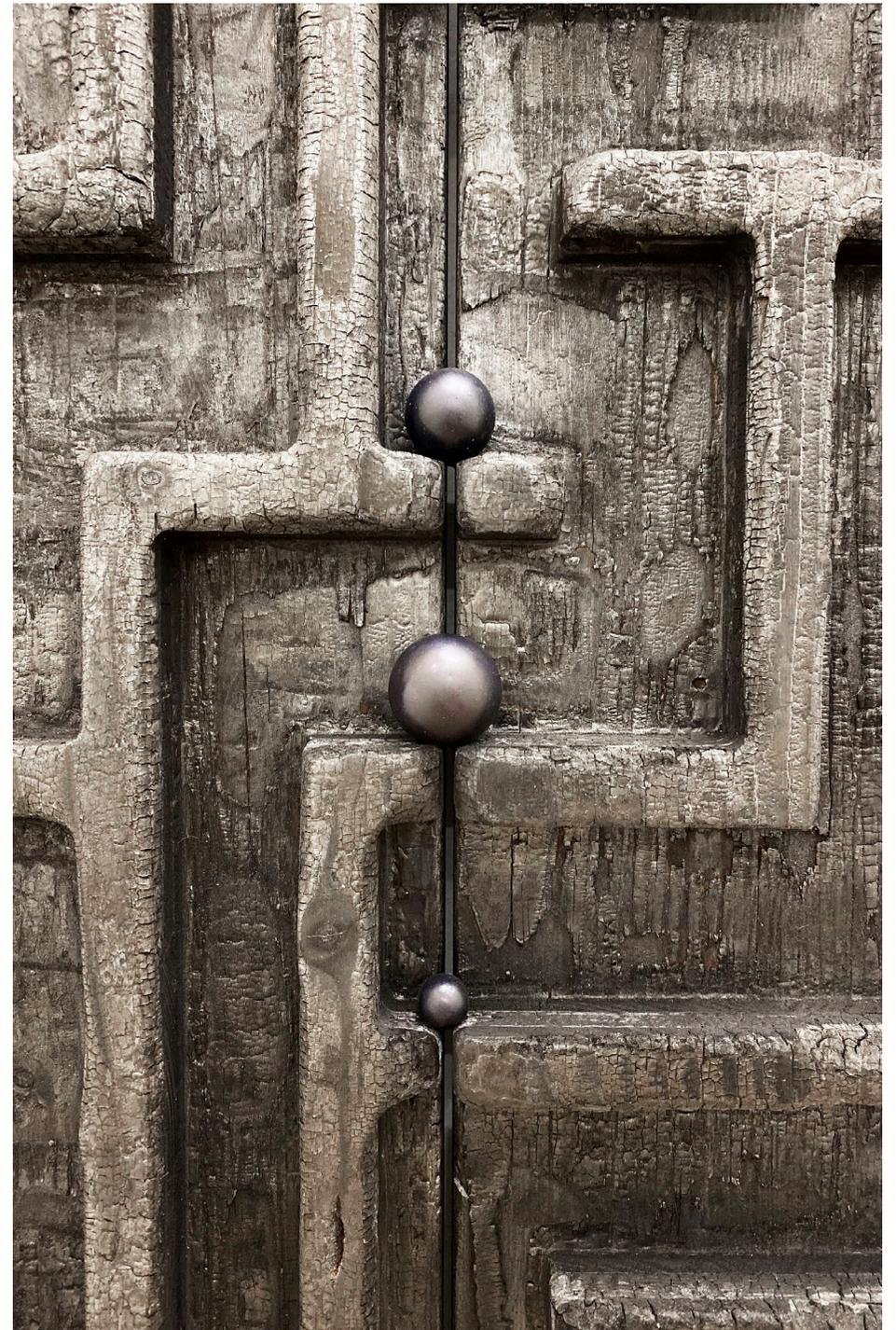
David Zerbib





Charred wood, natural colored stone marbles and black pigmented paraffin wax / 7 x 50 x 100cm
view of groupshow «Die Unerträgliche Leichtigkeit des Seins», at Kunsthalle Palazzo, in Liestal























CV

EDUCATION

2021	Free auditor at EHESS - Anthropology&Philosophy / Paris - FR
2017 – 2019	Fine Arts MA at HEAD / Geneva – CH
2015 – 2016	Photography BA at ZHDK / Zürich – CH
2014	Exchange at Gerrit Rietveld Academie / Amsterdam – NL
2013 – 2014	Photography BA at ECAL / Renens – CH
2012 – 2013	Foundation Year at ECAL / Renens – CH

SOLO PRESENTATIONS

2022	«Quimeras» at Laurence and Friends / Geneva – CH
2021	«Terreno Invisível» at Salle Crosnier / Geneva – CH
2020	«Temporal» at Artachment / Basel – CH «Bonança» at ZQM / Berlin – DE
2019	«Hôtes» at Kunst(Zeug)Haus / Rapperswil – CH
2018	«No Cego» at Lokal-Int / Biel – CH «Secador» at Cabinet / Rotterdam – NL
2017	«Multispecies» at Kulturfolger / Zürich – CH

GROUP PRESENTATIONS

2022	«Aggregating Matter: Of Dandelions and Architectures», curated by Elsa Himmer and Gabrielle Schaad at NEST / Zürich - CH «Frag'ment» at Kunsthalle Palazzo / Liestal - CH
2021	«It almost felt like the voice of a close friend» curated by Julie Marmet at rue du Beulet 4 / Geneva - CH
2020	«Luna Calante» at Residenza la Fornace / Italy – IT «Bourse Deliéés» group show at Halle Nord / Geneva – CH «Zu Hause Wo Ich Nicht Bin», group show at Centre d'Art Contemporain curated by Niels Trannois / Geneva – CH «Plattform 2020» at Kunsthalle FriArt / Fribourg – CH
2019	«Die Unerträgliche Leichtigkeit des Seins» at Kunsthalle P. / Liestal – CH «Fridges Are Not Frigid» curated by Niels Trannois at Archivio Conz / Berlin – DE «Aperto» at Fondazione Ratti / Como – IT «Still Life: An Ongoing Story» at Sébastien Bertrand / Geneva – CH «Either it is raining or it is not (at a particular space and time)» curated by Paolo Baggi at Wallriss / Fribourg - CH
2018	«Sozial» curated by Philipp Schwab at GenevaConvention. / Geneva - CH «La Totale» at StudioOrta / Boissy-le-Châtel - FR «The Missing Image» at La Rada / Locarno - CH

2017	«Object Oriented Ontology» at Kunsthalle Basel / Basel - CH
2016	«Parallelvienna art fair» together with MIKRO / Vienna - A «Diplomaustellung ZHDK» at Toni-Areal / Zürich - CH
2015	«Imperial Line» curated by Maria Loboda at Toni-Areal / Zürich «Low - Res» curated by Onur Akyol at Toni-Areal / Zürich - CH
2014	«Fascimile» at 8 cubic meters / Amsterdam - NL
2013	«Jungkunst» / Winterthur - CH

PERMANENT PUBLIC COMMISSION

2020	Passage Rue de Lyon77 - Geneva (Together with HEAD, La Foncière and 3BM3 Architects)
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PRIX

2021	Swiss Art Awards (awarded)
2020	Helvetia Prix (nominated)
2019	New Heads (awarded)
2017	Kiefer Hablitzel Prix (nominated)
2016	Triennale UNIL (nominated)
2015	Vfg Nachwuchsförderpreis für Fotografie (nominated)

GRANTS / RESIDENCIES

2022	ZHDK International and Intercultural Research / Salvador da Bahia - BR UBS Culture Foundation - Förderbeitrag ProHelvetia Residency / Cairo - EG (June - September)
2021	Cité Internationale des Arts / Paris - FR (August 21 - January 22)
2020	Bourse Deliéés du Fonds Cantonale D'art Contemporain FCAC / Geneva - CH
2019	ZHDK/Migros Herdern Ateliers Program / Zürich - CH Research Lab Fondazione Ratti / Como - IT
2018	ProHelvetia Research Cairo - EG

PARALLEL PROJECTS

2018 - 2021	https://aduplex.ch
2017	www.feueraufsee.tumblr.com
2014 – 2016	www.lechevitrine.tumblr.com