

## Education

2017–2020 BA Fine Arts, Zürcher Hochschule der Künste  
2019–2020 BA Fine Arts, Intermedia art, Tokyo University of the Arts

## Solo Exhibitions

2022 *Brave new Home?*, Bella, Zurich, in collaboration with Flavia Senn  
2021 *Please do not forget to leave*, Zabriskie Point, Geneva

## Group Exhibitions

2026 *Nine Bridges; Fire, Flood and Calamity*, 5 Washington Street, Glasgow  
*Zu Gast in einer Strasse*, Contemporary Fine Arts, Basel  
2025 *Phantoms*, Kunst Raum Riehen, Riehen  
*Auswahl 25*, Aargauer Kunsthaus, Aarau  
*AWD11 Jahresgaben 25*, InfoSpace, Basel  
*I Know a Spot*, Trapez, Zurich  
*"Spirit" (Studio Report 5)*, The Apple, Zurich  
*Paris Distribution*, Good Company, Paris  
*She in She out – Exhibition Series*, Kernstrasse 57, Zurich  
*The Grand Tiger Hotel*, Hotel Tiger, Zurich  
2024 *Bonimentheureuses*, La Kunsthalle Mulhouse, Mulhouse  
*Auswahl 24*, Aargauer Kunsthaus, Aarau  
*Jahresgaben 2024 ADW11*, InfoSpace, Basel  
*To travers*, Modal Imaginaries, Zurich  
2023 *Treasure*, Kunsthaus L6, Freiburg im Breisgau  
*Jahresgaben 2023 ADW11*, InfoSpace, Basel  
2022 *Wäre ich Feuer würde ich die Welt wegbrennen*, Stiftung Binz39  
*The Shop*, marytwo, Luzern  
2021 *Auswahl 21*, Aargauer Kunsthaus, Aarau  
2020 *Full sleep in Slow motion*, Rivet, Zurich  
2019 *Art Path*, Tokyo Geidai, Toride  
*ZHdK Radicals*, ZHdK, Zurich  
*Auswahl 19*, Aargauer Kunsthaus, Aarau  
*Semester Ende*, ZHdK, Zurich  
*In grond crap en miu curtgin – a big rock in my garden*, Vuorz  
*If you're not around you might be square*, ZHdK, Zurich  
2018 *Le Ore Piccole*, Dienstgebäude, Zurich  
*100kg*, Longtang, Zurich  
*Out Now*, ZHdK, Zurich  
*VOLUMES Independent Art Publishing Fair*, Kunsthalle Zurich,  
*Infinite Nothing*, Wasserwerkstrasse 13, Zurich  
2017 *The Sound of Boiling Water*, ZHdK, Zurich

## Performances

2025 *Shapeshifter*, Ausstellungsraum Klingental, Basel  
2022 *Green Dawn*, Cabaret Voltaire, Zurich  
*Final Wurm Quest*, Wurm, Basel  
*diejay varni*, BosqueRreal, Zurich  
2021 *Summer Camp*, Rote Fabrik Zürich, with Linus Stiefel  
*IG Livestream*, Zabriskie Point, Geneva  
2020 *Gitarrenduett*, Kunstraum Lokremise, St.Gallen, with Linus Stiefel  
*All Palaces are Temporary Palaces*, Bellerive, Zurich, with Flavia Senn  
*Ways of being*, Rote Fabrik, Zurich, with Linus Stiefel  
*Sommer des Zögerns*, Kunsthalle Zurich, with Linus Stiefel

## Publications

2026 *Prints*, Efa, in collaboration with Fabian Fretz (upcoming)  
2024 *CARE*, Edition of 20 printed T-Shirts and A4 papers, Self published  
2019 *WISCHLESS*, Self published  
2018 *X*, The Straight and Narrow Press  
*Infinite Nothing*, Oh Sister Records

## Curatorial Work

2025 *In My Room*, with Noémie Vidonne, Matthias Liechti, Milena Langer, Sania Nascarella, Ferdinand Kalfoss, Burned Out, Basel  
*Interlude Act 1*, WURM at Cabaret Voltaire, Zurich  
*Casting Days* by Gaia Del Santo and Simon Pellegrini, Burned Out, Basel  
*Lisière* by Gaspard Emma Hers, Burned Out, Basel  
*Mercury Tracer 001-004* with Rat Section, bela, 103110, Yem Gel, Charlie Osborne, Yawning Portal and many more at WURM, Basel

## Grants and Scholarships

2022 Atelierstipendium, Aargauer Kuratorium, Berlin  
2021 Werkbeitrag, Aargauer Kuratorium  
2019 JASSO Scholarship



*Standpunkte*, 2026, Denim, Wood Panels, Ink-jet Print on Hahnemühle Baryta, GATS, Nine Bridges; Fire, Flood and Calamity, 5 Washington Street, Glasgow, 50 x 110 x 30 cm



*Standpunkte*, 2026, Denim, Wood Panels, Ink-jet Print on Hahnemühle Baryta, GATS, Nine Bridges; Fire, Flood and Calamity, 5 Washington Street, Glasgow, 50 x 110 x 30 cm



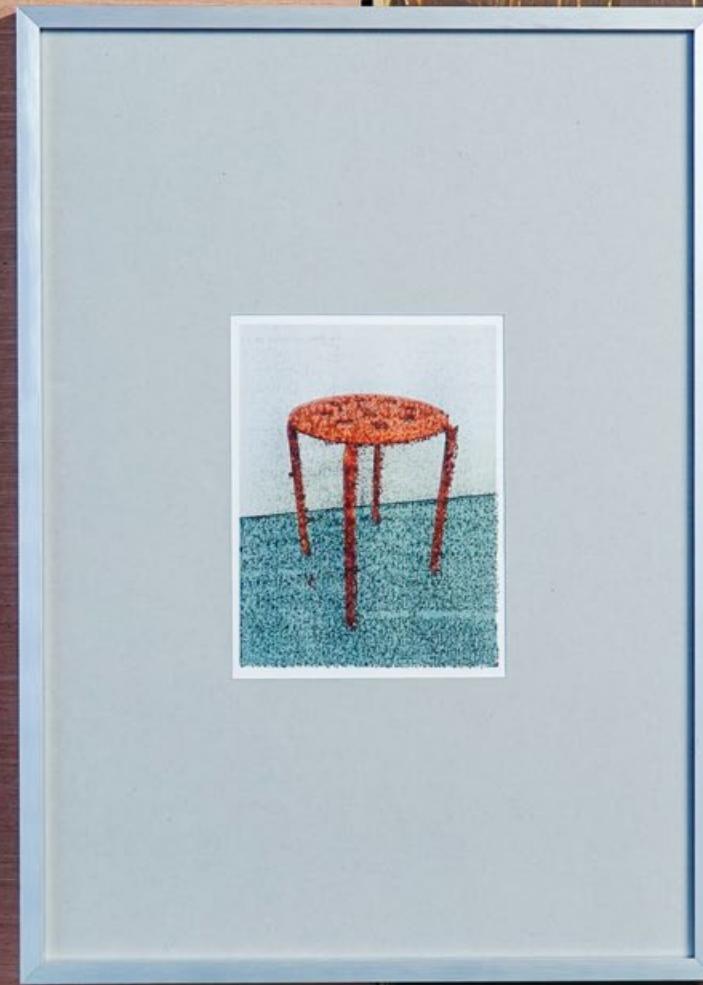
*Fueled by Gas (Street Lamp) 4-15, 2025, Ink-jet and ink-jet transfer Print on glossy paper, Artist Frames, Phantoms, Kunst Raum Riehen, Riehen, 490×42 cm*



*Untitled (tall buildings and elevator lights)*, 2025, Ink-jet print on glossy and matt paper, Glass, Tape, AWD11 Jahresgaben 25, InfoSpace, Basel, 29.7 x 42 cm



Wall (1+2), 2025, Found Wood, Screws, I know a Spot, Trapez, Zurich



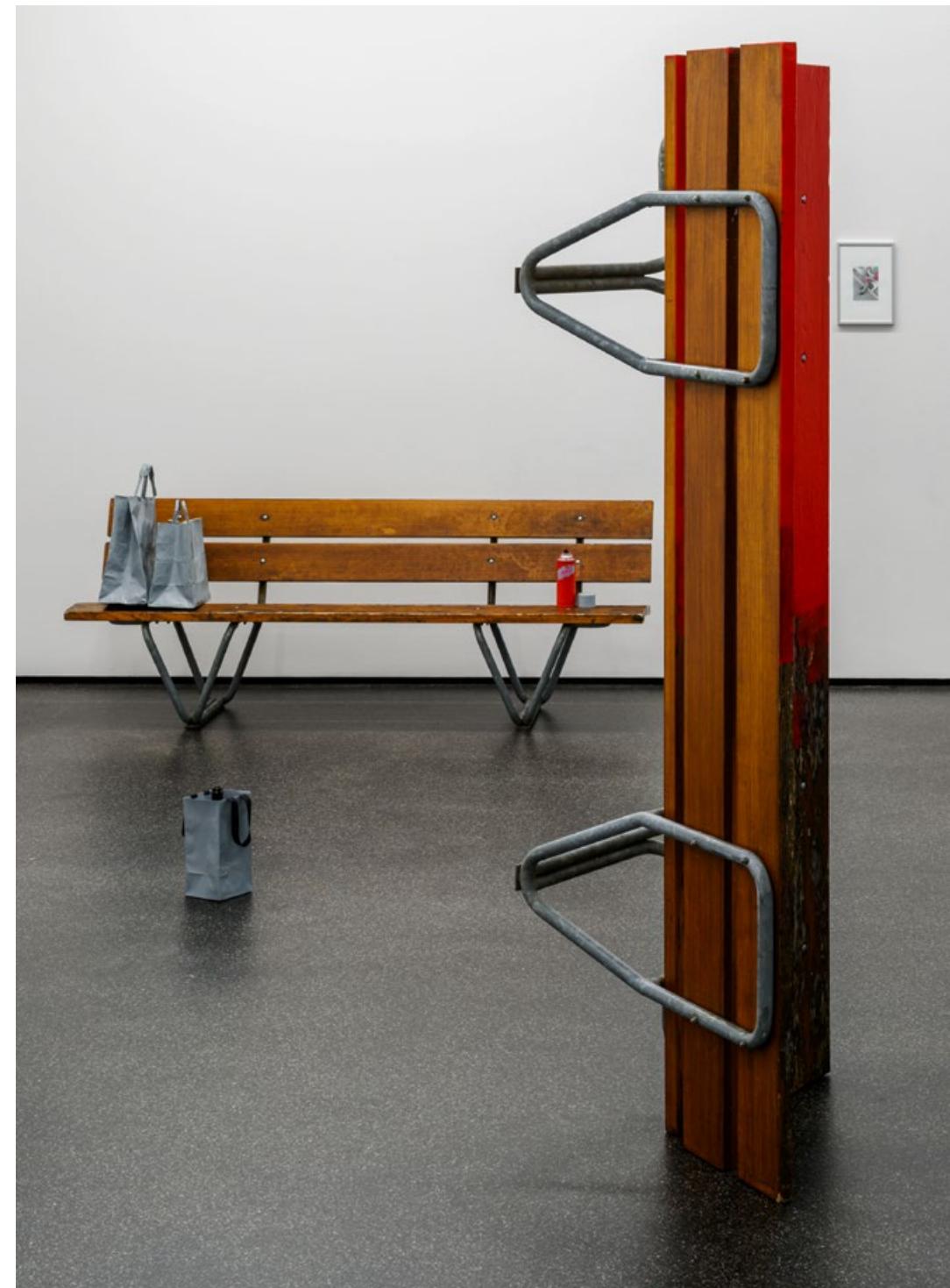
*Orange painted stool*, 2025, Ink-jet and ink-jet transfer pigment print on matt paper, Cardboard, I know a Spot, Trapez, Zurich, 29.7 x 42 cm



Wall 1, 2025, Found Wood, Screws, I know a Spot, Trapez, Zurich, 210×236×20 cm



Left to right: *Kissed Cup*, 2025, 30.5×22 cm, *Kissed Bench*, 2025, 75×60×200 cm, *This must be the Place*, 2025, 30.5×22×2 cm, *Flasche in der Tasche*, 2025, 15×15×30 cm, *Couple of bags*, 2025, 40×35×60 cm, *Bench*, 2025, 200×75×60 cm, *Blaze a Trail*, 2025, 20×10 cm, Auswahl 25, Aargauer Kunsthaus, Aarau



*A Waiting Fool*, 2025 Ink-jet Pigment Transfer print on matt paper, 22x30.5 cm, Auswahl 25, Aargauer Kunsthaus, Aarau



*Kissed Cup*, 2025, Ink-jet pigment transfer print on matt paper, Aluminium frame, "Spirit" (Studio Report 5), The Apple, Zurich, 30.5×22 cm



*Kissed Cup*, 2025, Ink-jet pigment transfer print on matt paper, Aluminium frame, "Spirit" (Studio Report 5), The Apple, Zurich, 30.5×22 cm



*Kissed Bench*, 2025, Park bench, Polyurethane Paint, "Spirit" (Studio Report 5), The Apple, Zurich, 75x60x200 cm



*This must be the Place*, 2025, Ink-jet transfer print on matt paper, Rubber coated aluminium frame, The Grand Tiger Hotel, Hotel Tiger, Zurich, 30.5 x 22 x 2 cm



*This must be the Place*, 2025, Ink-jet pigment transfer print on matt paper, Rubber coated aluminium frame, The Grand Tiger Hotel, Hotel Tiger, Zurich, 30.5 x 22 x 2 cm



Untitled, 2025, Guitar, Effect pedals, Interface, Shapeshifter, Ausstellungsraum Kilngenthal, Basel, 60min Sound performance



*Dissipate*, 2024, Inkjet pigment print on silver rubber coated paper, Paris Distribution, Good Company, Paris, 42×29.7 cm

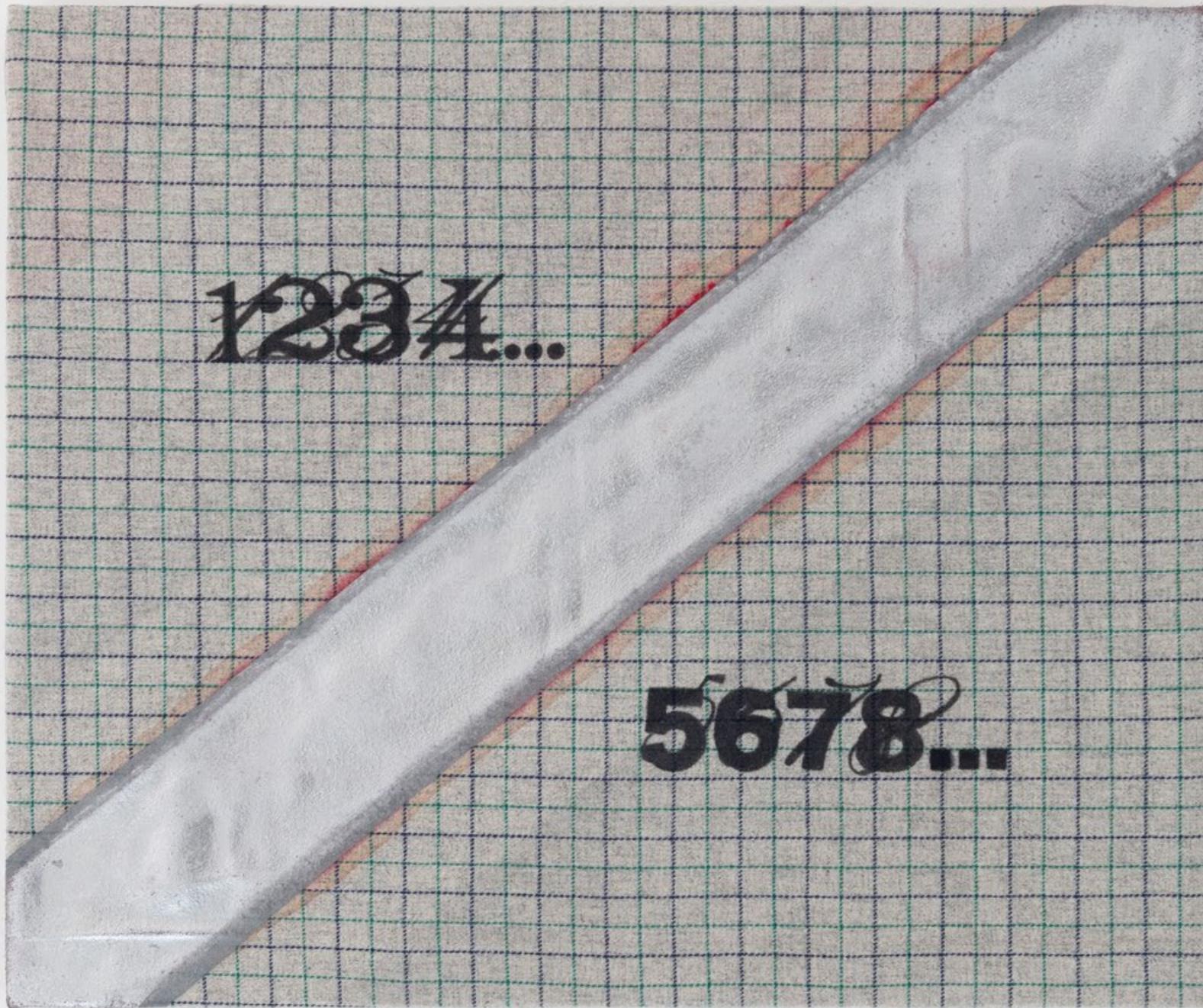


*Dissipate*, 2024, Inkjet pigment print on silver rubber coated paper, Paris Distribution, Good Company, Paris, 42×29.7 cm

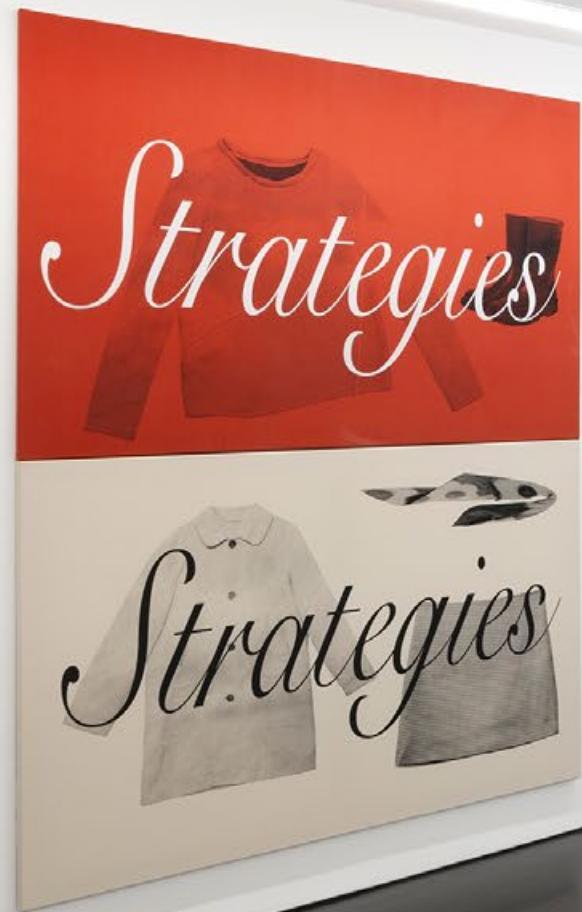
"Drawing inspiration from protest chants 1234 ... / 5678 ... creates a visual echo of a message that is simple yet charged. The numbers speak in rhythm and urgency. Their repetition suggests waiting, but also hope: for justice, for recognition, for change. The piece feels unfinished, like a demand still unanswered. It mirrors the nature of protest itself: an unresolved, persistent fight, determined to carry on. A pause before the next chant."

– Good Company





1234... / 5678..., 2024, Black marker and spray paint on wool, Wood panel, Paris Distribution, Good Company, Paris, 60.5 x 50 cm



Standpunkte, 2024, Denim, Wood, Ink-jet prints on matt paper, Acne SS24 leather slippers, Zu Gast in einer Strasse, CFA, Basel, 50x90x30 cm



Standpunkte, 2024, Denim, Wood, Ink-jet prints on matt paper, Acne SS24 leather slippers, Auswahl 24, Aargauer Kunsthaus, Aarau, 50 x 90 x 30 cm





*Inconcrete (let's meet at Springbrunnen, 6 o'clock)*, 2024, Concrete, Ink-jet print on glossy Paper, Zylon, Found objects, Auswahl 24, Aargauer Kunsthaus, Aarau, 35x25x300 cm



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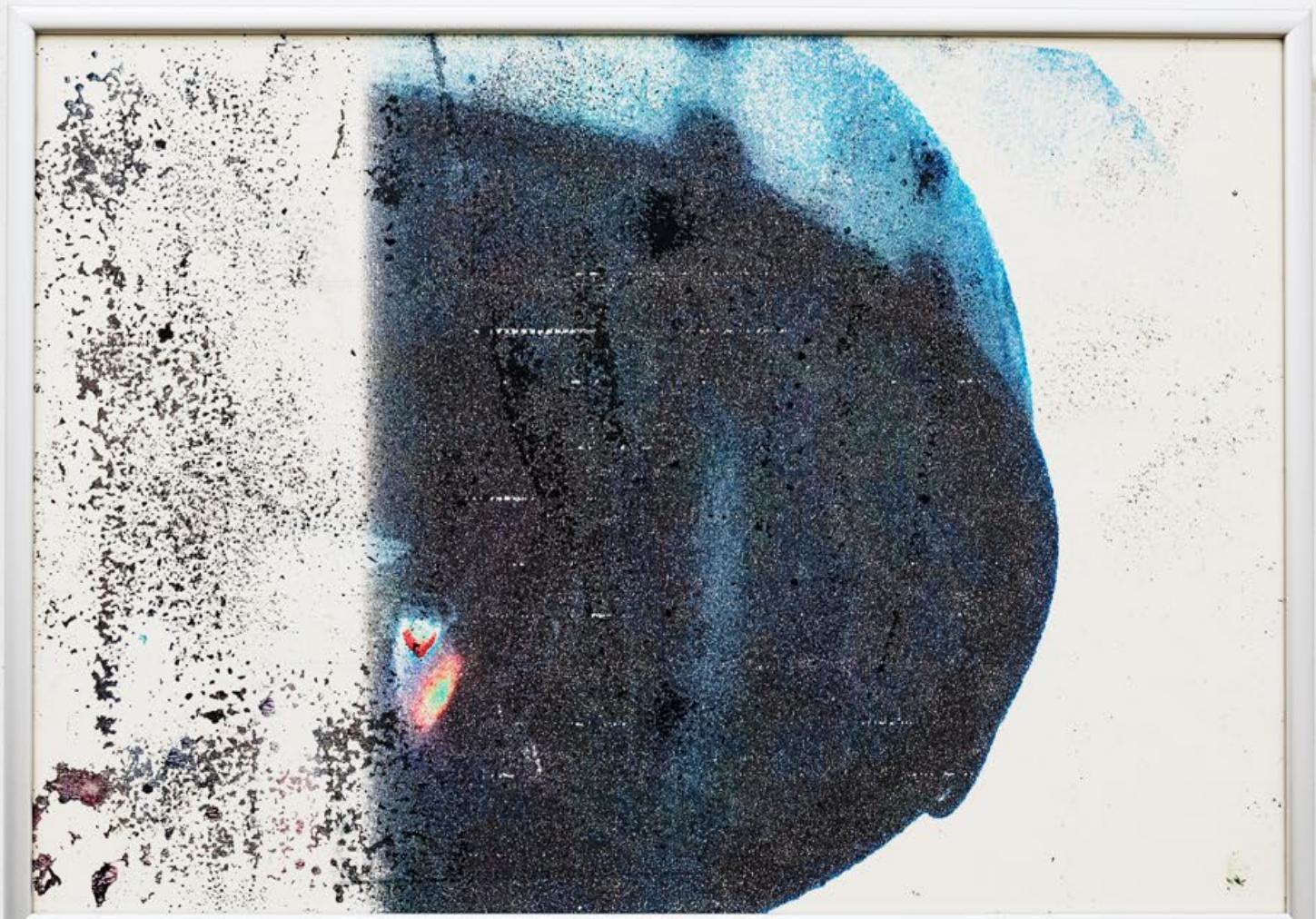
*Inconcrete (let's meet at Springbrunnen, 6 o'clock)*, 2024, Concrete, Ink-jet print on glossy Paper, Zylon, Found objects, Auswahl 24, Aargauer Kunsthaus, Aarau, 35x25x300 cm



*Fire cannot be frozen*, 2024, Ink-jet transfer print on freezer door, Magnetic metal clip, Found objects, Auswahl 24, Aargauer Kunsthaus, Aarau, 33x46x10 cm



*Fueled by Gas (Street Lamp) 1*, 2024, Ink-jet transfer print on silver Rubber coated paper, Auswahl 24, Aargauer Kunsthaus, Aarau, 29.7 x 42 cm



*Fueled by Gas (Street Lamp) 3*, 2024, Ink-jet transfer print on matt Paper, magnetic chess pawns, Auswahl 24, Aargauer Kunsthaus, Aarau, 42 x 29.7 cm



Left to right: *Care Bear*,  $31 \times 23 \times 3$  cm, *A Fake Candle does not warm*,  $31 \times 23 \times 6$  cm, *Ghost of our Life*,  $23 \times 31 \times 3$  cm, *What is happening outside?*,  $31 \times 23 \times 5$  cm  
2023, Ink-jet prints, Beeswax, Metal Screws, Wood, Found objects, Treasure, Kunsthaus L6, Freiburg im Breisgau



*A fake candle does not warm*, 2023, Ink-jet print, Beeswax, Metal Screws, Wood, found objects, Treasure, Kunsthaus L6, Freiburg, 31×23×6 cm



*Distressed, but still kind of doing the job*, 2023, Distressed denim, Found objects, Metal rails, Hooks, installed during exhibition breaks at Burned Out, Basel, 280×80 cm

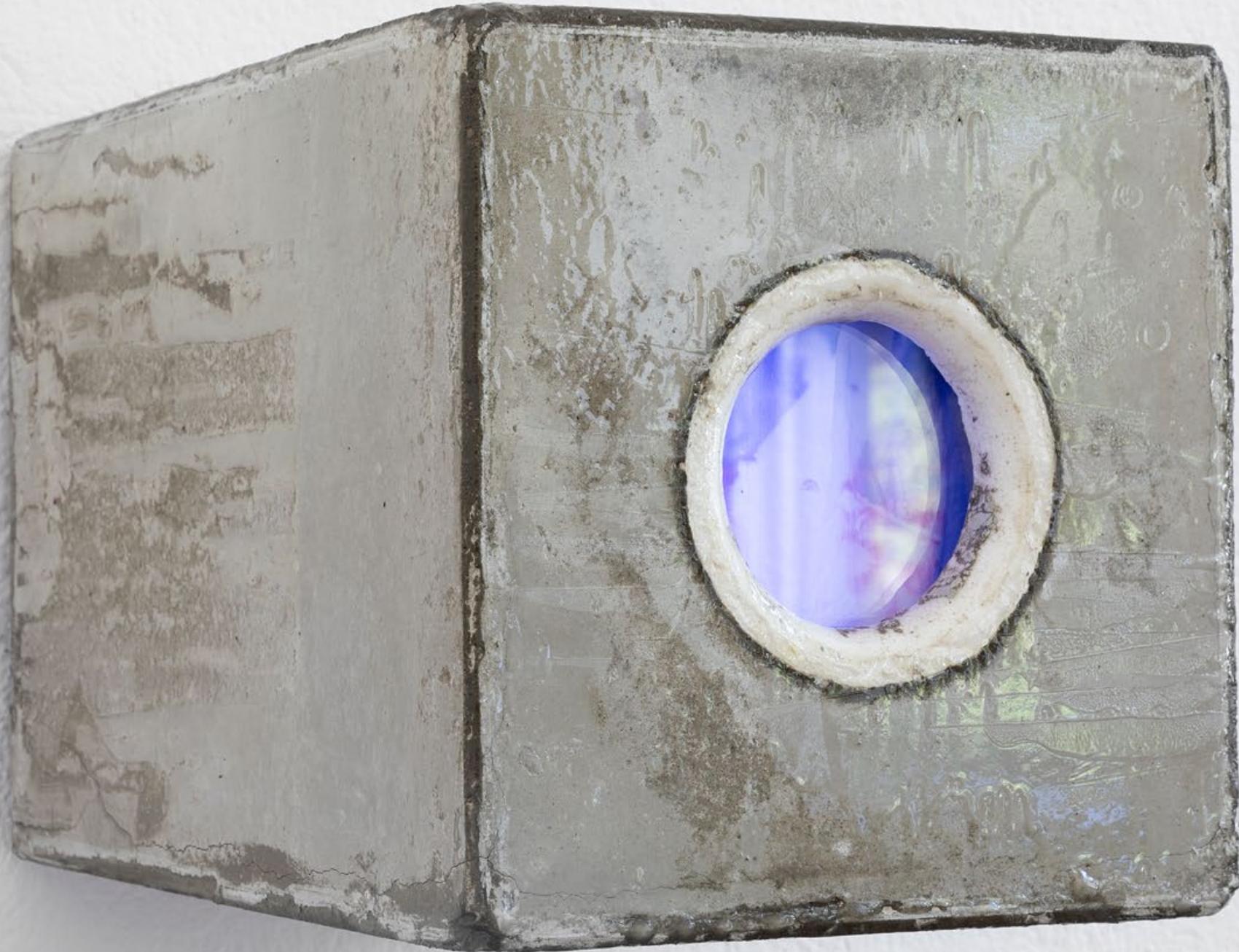


*Distressed, but still kind of doing the job*, 2023, Distressed denim, Found objects, Metal rails, Hooks, installed during exhibition breaks at Burned Out, Basel, 280x80 cm



*Drying a puddle*, 2023, Denim, Ink-jet print, Hair clip, Wood, 30×40×3 cm





*Capsule 3, 2022, Concrete, Metal Structure, Glass, Foam plastics, Speaker with disco light, Epoxy resin, Capsule 3 of 6, Brave new Home?, Bella, Zurich, 50 min Party music mix, 40×27×26 cm*



*Capsule 1, 2022, Concrete, Metal Structure, Glass, Foam plastics, Epoxy resin, Straw mat, Light, Detail Capsule 1 of 6, Brave new Home?, Bella, Zurich, 40×27×26 cm*



Window somewhere in Kagurazaka, 2022, Beeswax, Wood, Print on foil, Wire, Screws, Piece of reading glasses, Brave new Home?, Bella, Zurich, 30x22x2 cm





*Der Garten hinter dem Fenster*, 2022, Beeswax, Wood, Metal screws, Print on projection foil, Metal Wire, Hello Kitty pendant, Brave new Home?, Bella, Zurich, 30x22x2 cm



Guard 1, 2022, (Left), Found Reinforcing iron, Concrete, Beeswax, Merrell Boots, Rubber Boots, Military cord, Parcel strap, Plush animal eye, Metal locks, Modified paper-clip  
Guard 2, 2022, (Right), Concrete, Beeswax, fake Ugg Boots, Military cord, Climbing cord, Plush animal eye, Metal locks, Modified paper-clip, Brave new Home? Bella, Zurich, each 110 x 60 x 27 cm



*Iced out Candle*, 2022, Beeswax, Wick, Fake Diamonds, Wäre ich Feuer würde ich die Welt wegbrennen, Stiftung Binz39, Zürich, 10 x 2 x 2 cm



*Hunch Candle*, 2022, Beeswax, Wick, Wäre ich Feuer würde ich die Welt wegbrennen, Stiftung Binz39, Zurich, 12 x 5 x 5 cm

BosqueReal

W

LH  
8.1  
4.21  
CS  
8.1  
3.31

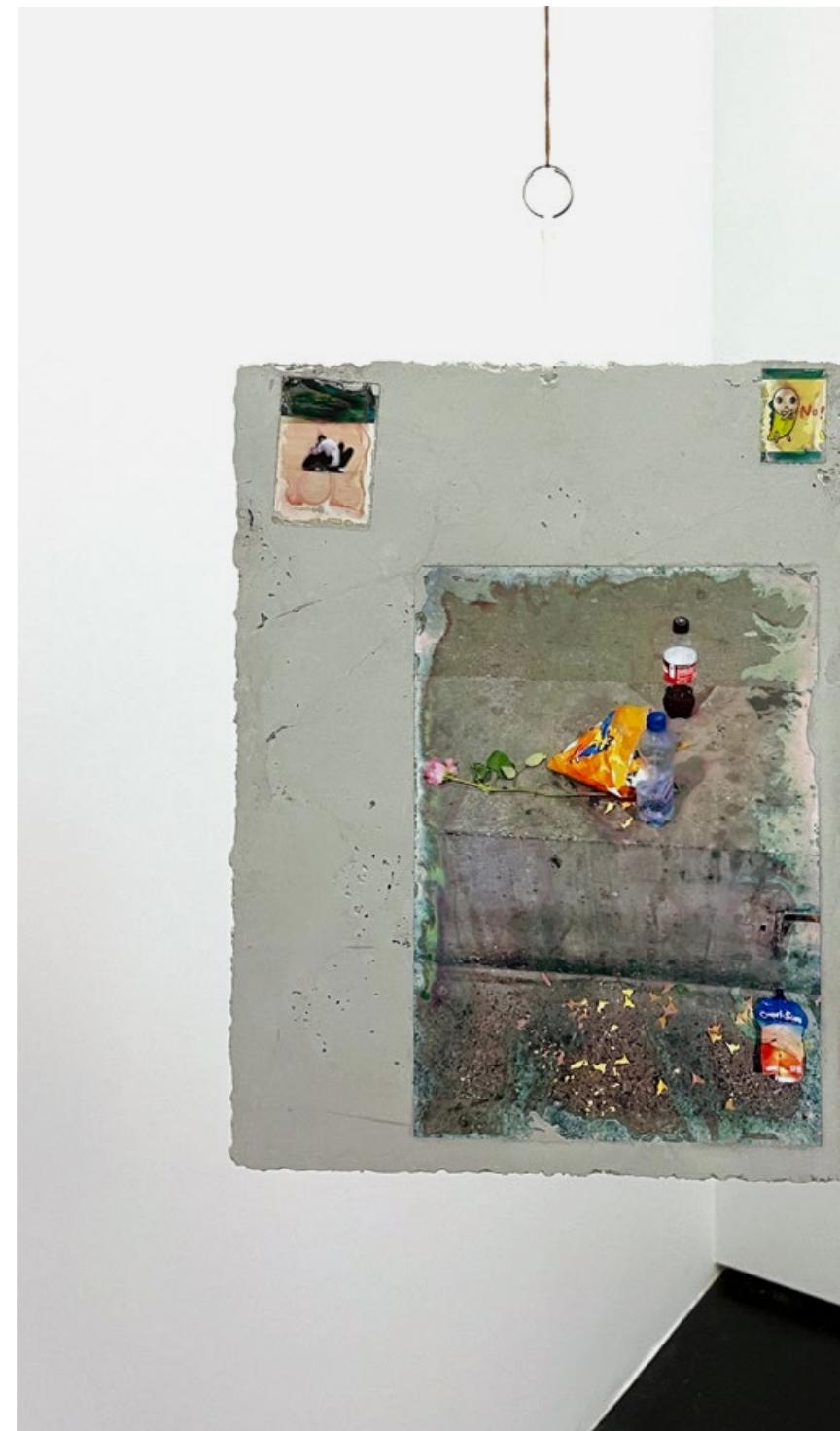
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diejay varni, 2022, BosqueReal, Zurich, 60min Soundperformance



Left to right: *(Big bag)*, 50×40×5 cm, *(Stolen bike but long legs)*, 30×20×5 cm, *(Lachgasspass)*, 50×40×5 cm, *(Phone hug)*, 50×40×5 cm, *(Rubber bands)*, 50×40×5 cm  
*Inconcrete*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Auswahl 21, Aargauer Kunsthaus, Aarau



*Inconcrete (Lachgasspass)*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Details font and back, Auswahl 21, Aargauer Kunsthaus, 50×40×5 cm



*Inconcrete (Rubber Bands)*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Auswahl 21, Aargauer Kunsthaus, 50x40x5 cm



*Please do not forget to leave*, 2021, Zabriskie Point, Geneva

I am approaching the Rond-Point de Plainpalais.

A couple of teenagers are attracting attention with a staged brawl. In a loud and determined voice, an older man sends a young boy to the waiting people to take a few coins from them. Sirens wail. A police van is frisking a teenager on a moped at a red light. As I cross the street, I am startled by a high shrill sound announcing the arrival of the tram. Two women are sitting on a wall eating ice cream with a child. Somewhere there is a bag of clothes, on the ground there are cigarettes, receipts and chewing gum. This tram station is integrated into a public space as we know it from many cities. It is created by the people who spend time in it and shape it with their actions. The positions, stories and goals give the space its quality.

The linear metal vaults, each with a small semicircular room attached, run parallel to the tram platform. They are positioned in such a way that we can circulate fluidly around them. The building envelope of sandblasted concrete and curved glass panes separates the public space from the art space. The porosity of the material provides a base for adhesion, and in the glass one recognises its distorted image. The objects exhibited inside become part of the space. The glass panes of the picture frames, which are placed along the walls in the form of a bench, reflect the immediate environment. The concrete slabs, charged with artefacts of public space, blur with the walls. Detached from the context, I see in these found objects mass-produced items that have been casually consumed and later discarded. Things that are hardly missed, that are almost made to be lost. Souvenirs of a controlled consumer behaviour. The bench as a symbol of designed public space seems very fragile, probably not usable as such. This furniture that tells you, here you have to wait, here you have to meet and stay, here you have to enjoy the view.

I am confronted with an inflation of impressions, both inside and outside. I am standing in a space where I am exposed to the scrutinising gaze of everyone around me, the space in which there are actors and spectators, in which we are simultaneously the observer and the observed. An over stimulation that can sometimes become an addiction.

Please do not forget to leave

Text by Selina Sigg



Please do not forget to leave, 2021, Glass, Mdf, Metal angles, Found objects, Benches 5,3 and 4 of 7, Please do not forget to leave, Zabriskie Point, Geneva, various sizes



*Inconcrete (small bag)*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Details front and back, Zabriskie Point, Geneva, 20×30×5 cm



*Inconcrete (Zipped), (Head in the clouds)*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Details, Please do not forget to leave, Zabriskie Point, Geneva, 30x20x5 cm



Please do not forget to leave, 2021, Zabriskie Point, Geneva

Flavia Senn  
und Mattia Co-  
muzzi senden  
auf Radio me-  
gahex.fm

Livesendung  
All Palaces are  
Temporary Pa-  
laces mit Bei-  
trägen von  
Avia & Varn  
(DJ)  
Raphael Stu-  
cky & Angi  
Nend (Sound  
Improvisation -  
Live)  
Quinn Latimer  
(Reading)  
Shanzhai Lyric  
(Reading)  
Valentina Stie-  
ger (with Ilona  
Ruegg,  
Stephanie  
Hess, Barbara  
Signer - Field  
Recordings)



*All palaces are temporary palaces* Radio, in collaboration with Flavia Senn, 2020, Radio live stream, Field recordings, Readings, Ambient music, Live stream on megahex.fm,  
All Palaces are Temporary Palaces, Bellerive, Zurich, 120min stream



Gitarrenduett, in collaboration with Linus Stiefel 2020, Guitars, Amplifiers, Effect pedals, Live stream, Lok Fenster, Lokremise, St. Gallen, 58'30" performance

mediafire.com folder/8k32m4lg0orot/Full\_sleep\_in\_Slowmotion\_playlist

Full sleep in Slowmotion, 2020, Thirteen Track Playlist with contributions by Flavia Senn and Linus Stiefel, Four Genelec speakers, iPod Nano, Vinyl decal, Download link, 48min audio loop, Surround sound installation, *Full sleep in Slowmotion*, Rivet, Zurich



*Den Löffeln geht es gut*, 2019, Carved basswood, Cord, Mordant, Metal S-hocks, The Shop, marytwo, Luzern, various sizes



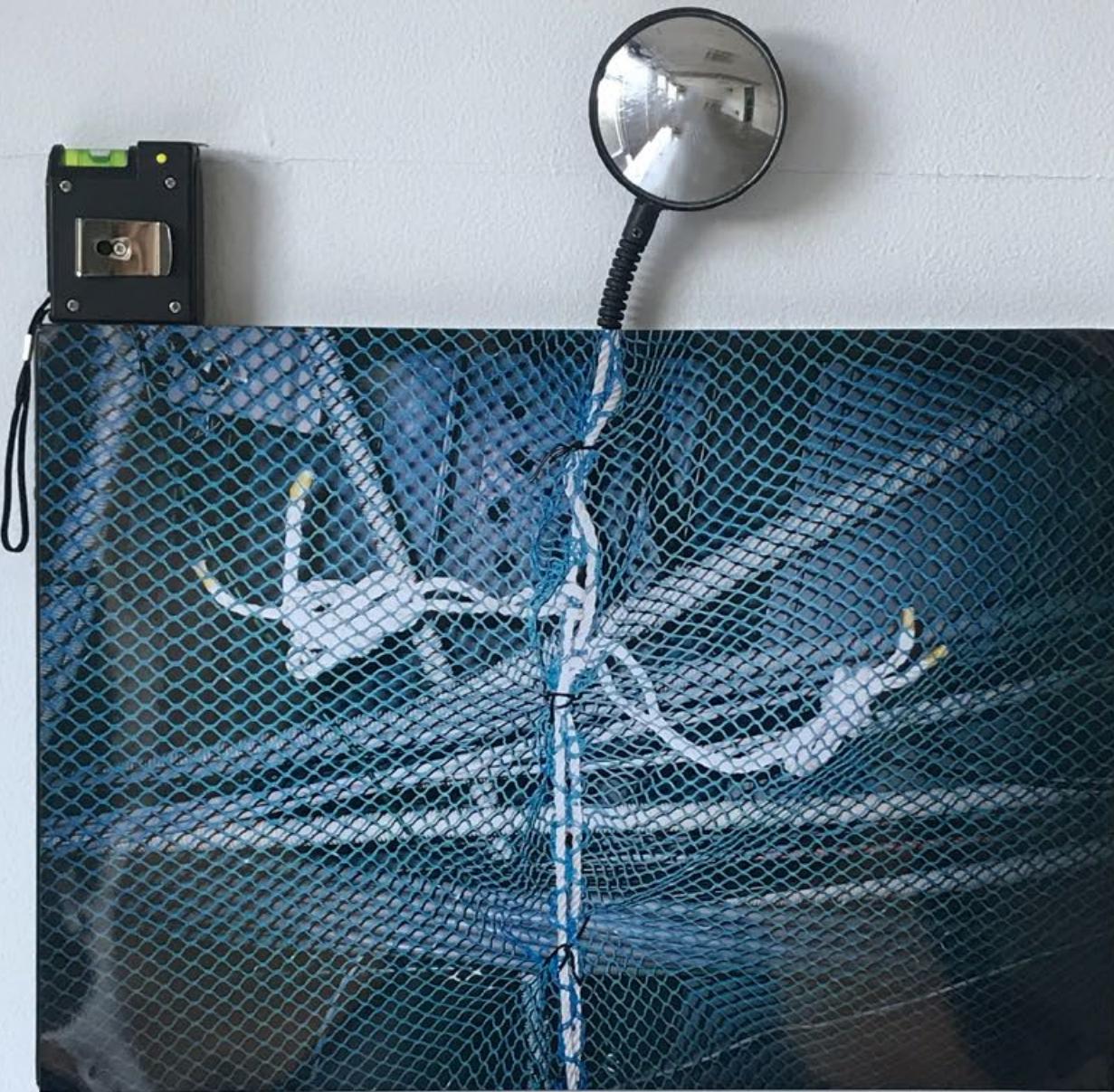
*Den Löffeln geht es gut*, 2019, Carved basswood, Cord, Mordant, Metal S-hocks, The Shop, marytwo, Luzern, various sizes



*Den Löffeln geht es gut, 2019, Carved basswood, Cord, Mordant, Metal S-hocks, Auswahl 19, Aargauer Kunsthaus, Aarau, various sizes*



*Dazwischen ist alles in Ordnung*, 2019, Ink-jet Print in clip frame, installed on cabinet door handles, Detail, 18x24 cm



*On the net*, 2019, Ink-jet print on wood, Tapeline with spirit level, Wide angle mirror, Insulating tape, Found objects, Artpath, Tokyo Geidai, Toride, 30 x 42 x 2 cm



*No rest for the law abiding*, 2019, Hand-knotted plastic cord hammock, Lenticular sticker, Plastic ears, Found objects, ZHdK Radicals, Zurich, 210×50×70 cm



*No rest for the law abiding*, 2019, Hand-knotted plastic cord hammock, Lenticular sticker, plastic ears, Found objects, ZHdK Radicals, Zurich, 210×50×70 cm



*Showerface*, 2018, Bath towel, Acrylic, Metal, Le ore Piccole, Dienstgebäude, Zurich, 150×50 cm

