

MIGUEL ABREU GALLERY

PAMELA ROSENKRANZ

Pamela Rosenkranz's paintings and sculptures take aim at the empty centers of history, politics, and contemporary culture as a whole. They address the shifting philosophical and scientific meanings of the 'natural' and the 'human' during Anthropocene (the geological epoch marked by the impact of human activities on the ecosystem). Rosenkranz deploys a palette of patented icons—polyethylene water bottles, soft drinks, Ralph Lauren latex paint, Viagra, Ilford photo paper, and ASICS sneakers—and augments them with flesh-toned silicone and acrylic paint. Her insistence on the 'naturalness' of these seemingly unnatural materials is premised on the fact that they were all produced by human activity.

Rosenkranz's newest *Healers*, are informed by her research into recent advancements in biorobotics, and, in particular, snakebots. While mimicking a 'natural' snake's appearance and behavior, these snakebots are used to perform complex tasks that augment human capabilities. The *Healers* in turn connect this technological adaptation to the far-reaching symbolism that the serpent embodies, from the world's first writings from the Fertile Crescent, to the "Ouroboros" and the representation of both the beginning and the end of time in ancient Egypt, and the snake's association with healing and medicine via the "Rod of Asclepius" in Greek mythology.

For the Sharjah Biennial 14: *Leaving the Echo Chamber*, Rosenkranz developed *Healer (Sands)*, a robotic snake that lived in the sun-drenched courtyard of Sharjah's Bait Al Serkal. With *Healer (Waters)*, subsequently presented at the 2019 Okayama Art Summit: *If the Snake*, where the snake took up residence in a former Japanese sumo ring, Rosenkranz developed a new technologically fabricated snakeskin with shining scales that incorporated transparency and reflection through the layering of polymers. Set in motion by its sidewinding robot body, the skin acts like the surface of a dune, or that of a body of water, scattering rays of light and altering its appearance through its algorithmically programmed movements, activating the adaptive and manifold symbolic meanings of the serpent through its technical incorporation. In so doing, she raises questions about the natural and the real during an epoch that has seen the transformation of innumerable achievements of nature into mechanical copies.

Beginning with her 2017 exhibition at GAMeC in Bergamo, Italy, and continuing with her 2019 exhibition at the Fraumünster-Kreuzgang in Zürich, Switzerland, Rosenkranz has activated the spiritual history of the spaces in which she has shown, creating site-specific installations with her series of *Alien Blue Windows* based on RGB Blue. While some of her previous works explored the physical, biological and cultural dimension of the color blue, linking the hue of the primordial ocean (which had shaped the evolution of our perception) to the skies that dominate our religious imagery, this new series intensifies the sheer infinity of associations that the color generates. Consisting of backlit imageless screens whose forms correspond to those of the original windows in each space, the works produce an immersive environment that simultaneously invoke the artificiality of blue, which permeates our screens and washes over the Internet, in turn generating a spiritual and sensual experience that transcends the physical qualities of the color.

Evoking her series of "Viagra" paintings, the works that compromise Rosenkranz's *Anemine* series take their active agent from a substance based on some of the ancient and abundant natural properties found in the Amazon. The molecular structure of chlorocruorin (green blood), which comes from annelids found in the rainforest, was synthesized and turned into a lacteal green distillate which the artist claims to have ingested, producing paintings while under its allegedly perception enhancing influence. Further simulating the substance's intensifying effects, Rosenkranz designed light installations comprised of pure RGB green and blue LEDs that project into the exhibition space in which they are shown, bathing the paintings, packages ordered from Amazon, or large mountains of sand impregnated with the scent of synthetic cat pheromones (which themselves have their own subconscious influence on one's corporeal sense of attraction or repulsion), overwhelming the visual register and dramatically altering one's sense of color.

For *Our Product* (Venice Biennale, 2015) Rosenkranz fills the architectural container of the Swiss Pavilion with a specially synthesized scent and an animated pool of skin-toned viscous fluid. This 'product' is imbued with chemical compounds both actual and fictitious—Neotene, Selentis, Holeana—that ambiguously invoke the list of ingredients on health drinks as much as the chemical components of their plastic containers. The pavilion melts down and aggregates personal, cultural, and national identifications in an attempt to reach the core illusion of identity as such.

To create her ongoing *Sexual Power (Viagra Paintings)* series, the artist sheathed the studio in transparent plastic, ingested the eponymous performance-enhancing drug, and painted a series of human-scale aluminum plates with flesh-toned pigment on site. When originally exhibited in 2014, the environment was further suffused by artificial light evocative of sunrise and sunset and synthetic cat pheromones (a common ingredient in commercial perfumes). Here, the artist's chemically mediated anti-expressionist gestures contrast sharply with the mythology of heroism and immediacy associated with other postwar "action painters." Rosenkranz's world is one in which the artist must be reduced to the physical interactions of neurochemical processes.

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The 2013 series *Because they try to bore holes* appropriates unauthorized reproductions of Yves Klein's International Klein Blue (which he claimed had the capacity to cause viewers to transcend material concerns and induce a sensation of boundlessness) for opposite ends: the bubbles which populate Rosenkranz's hand-mounted inkjet prints foreground immanence and material constraint. In contrast to Klein, she undermines the claim that art might transcend its immediate reality; here, the signification of apparent gestural quality is reduced to its evolutionary and capitalist conditions of production.

The domestication and commodification of organically occurring entities under capitalism is evoked through the corporate slogans that populate Rosenkranz's work: Fiji's "Untouched by man;" Evian's "The most important body of water is yours;" ASICS's *anima sana in corpore sano*. Rosenkranz views bottles of water as small bodies of nature, marketed as a health and beauty product that cleanses the human body from the inside out. Eternal youth and the preservation of purity are branded and sold as beauty ideals. She short-circuits this conceit by filling the branded vessels with flesh-toned silicone, a material ordinarily used to smooth the appearance of skin on camera, as though a homogenized solution of one's own body.

Pamela Rosenkranz (b. 1979, Uri, Switzerland) received her MFA from the Academy of Fine Arts, Bern, in 2004, and completed an independent residency at the Rijksakademie in Amsterdam in 2012. Her project Our Product was selected to represent Switzerland at the 56th Venice Biennale in 2015.

Previously, her work was featured in the 55th Venice Biennale, The Encyclopedic Palace, curated by Massimiliano Gioni. Rosenkranz's first solo exhibition in the United States, Because They Try to Bore Holes, took place at Miguel Abreu Gallery in 2012. Other solo exhibitions include Alien Blue Light (Kreuzgang Fraumünster, Zürich, 2018), Amazon Spirits (Green Blood) (Karma International, 2018), Alien Culture (GAMeC, Bergamo, 2017), She Has No Mouth (Sprüth Magers, Berlin, 2017), Slight Agitation 2/4: Pamela Rosenkranz (Fondazione Prada, Milan, 2017), Anemine (Miguel Abreu Gallery, 2016), My Sexuality (Karma International, 2014), Feeding, Fleeing, Fighting, Reproduction (Kunsthalle Basel, 2012), Untouched by Man (Kunstverein Braunschweig, 2010), No Core (Centre d'Art Contemporain, Geneva, 2012), Our Sun (Swiss Institute, Venice, 2009), and This Is Not My Color / The Seven Habits of Highly Effective People, a two-person show with Nikolas Gambaroff (Swiss Institute, New York, 2011). Recent group exhibitions of note include The Coming World: Ecology as the New Politics. 2030-2100 (Garage Museum of Contemporary Art, Moscow), Sharjah Biennial 14: Leaving the Echo Chamber (Sharjah, UAE), La Fabrique du Vivant (Centre Georges-Pompidou, Paris), Performing Society: The Violence of Gender (Tai Kwun Contemporary, Hong Kong), Crash Test: The Molecular Turn, curated by Nicolas Bourriaud (La Panacee, Montpellier), Art in the Age of the Internet, 1989 to Today (The Institute of Contemporary Art/Boston), the 2016 Triennale Kleinplastik, Inhuman (Fridericianum, Kassel), the 2014 Taipei Biennial, Beware Wet Paint (ICA London), Speculations on Anonymous Materials (Fridericianum, Kassel), Descartes' Daughter (Swiss Institute, New York), the 2012 Liverpool Biennial, In the Holocene (The MIT List Visual Arts Center, Cambridge, MA), A Disagreeable Object (Sculpture Center, New York), and When Attitudes Become Form (CCA Wattis, San Francisco). In the autumn of 2019, Rosenkranz participated in the Okayama Art Summit: IF THE SNAKE, curated by Pierre Huyghe, the 15th Lyon Biennale, What Lies Within: Center of the Center (Museum of Contemporary Art and Design, Manila), Emissaries for Things Abandoned by Gods, curated by Elena Filipovic (Estancia FEMSA – Casa Luis Barragán, Mexico City), and Museum, (MMK, Frankfurt), among other exhibitions.

Her work is held in the collections of the Centre Georges-Pompidou, Paris, Louisiana Museum of Modern Art, Humlebæk, Denmark, Kunsthauus Glarus, Kunsthauus Zurich, the Migros Museum für Gegenwartskunst, the Museum of Modern Art, New York, the Aishti Foundation, Beirut, the Adrastus Collection, Spain, and the Museum of Contemporary Art, Chicago, among others. In 2016, Rosenkranz was the first recipient of the Paul Boesch Art Prize. A monograph on her work, No Core, was published by JRP/Ringier in 2012, while the catalogue for Our Product was published by Koenig Books and the Fridericianum in 2017. Alien Culture, the catalogue for Rosenkranz's recent exhibitions at GAMeC and the Kreuzgang Fraumünster, was published by Mousse in early 2021.

PAMELA ROSENKRANZ

Born in Uri, Switzerland, 1979
Lives and works in Zurich

EDUCATION

2012

Rijksakademie, Independent Residency Program, Amsterdam

2005

Department of Comparative Literature, University of Zurich, Switzerland

2004

MFA, Academy of Fine Arts, Bern, Switzerland

SELECTED SOLO & TWO-PERSON EXHIBITIONS

2021

I Wish I Could Cry Blood, Karma International, Zurich, Switzerland

House of Meme, Kunsthaus Bregenz, Austria

Sprüth Magers, London, United Kingdom (forthcoming)

2018

Alien Blue Light, curated by Sabine Rusterholz Petko and Alexandra Blättler, Kreuzgang Fraumünster, Zürich, Switzerland

Amazon Spirits (Green Blood), Karma International, Zurich, Switzerland

2017

Alien Culture, GAMeC, Bergamo, Italy

She Has No Mouth, Sprüth Magers, Berlin, Germany

K21 Künstlerr.ume, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

Slight Agitation 2/4: Pamela Rosenkranz, Fondazione Prada, Milan, Italy

2016

Anemine, Miguel Abreu Gallery, New York, NY

2015

Our Product, Swiss Pavilion, 56th International Art Exhibition, Venice Biennale, Italy

2014

My Sexuality, Karma International, Zurich, Switzerland

2013

Content, Vault, Berlin, Germany

2012

Feeding, Fleeing, Fighting, Reproduction, Kunsthalle Basel, Switzerland

Because They Try to Bore Holes, Miguel Abreu Gallery, New York, NY

2011

This Is Not My Color / The Seven Habits of Highly Effective People, with Nikolas Gambaroff, curated by Gianni Jetzer, Swiss Institute, New York

2010

Untouched by Man, Kunstverein Braunschweig, Germany
No Core, Centre d' Art Contemporain, Geneva, Switzerland
The Most Important Body of Water is Yours, Karma International, Zurich, Switzerland

2009

Our Sun, Swiss Institute, Venice, Italy
Art|40|Basel - Art Statements, Karma International, Switzerland
High Purity, Atelier Amden, Switzerland

2008

Unfade, Nuit Blanche, Centre Culturel Suisse, Paris, France
Schwarze Ecken, Karma International at Micky Schubert, Berlin, Germany

2007

Enter (Projectspace), Kunstmuseum Thun, Switzerland
Taro Nasu Gallery, Tokyo, Japan

2006

Test, Store, London, UK

SELECTED GROUP EXHIBITIONS

2021

Nothing is Lost: Art and Matter in Transformation, GAMeC, Bergamo, Italy (forthcoming)
Seeing the Invisible, Various Botanical Gardens (Augmented Reality Exhibition) (forthcoming)
This Inconstant World, the Institute of Contemporary Art, Los Angeles, CA
SUN RISE / SUN SET, Schinkel Pavillon, Berlin, Germany

2020

Sommer des Zögerns, Kunsthalle Zürich, Zürich, Switzerland
Alles echt! Werke aus der Sammlung, curated by Alexandra Blättler, Kunstmuseum Luzern, Switzerland
Art in the Age of Anxiety, curated by Omar Kholeif, Sharjah Art Foundation, UAE
More, More, More, TANK, Shanghai, China
Push the Limits, Fondazione Merz, Turin, Italy
Weststrasse 70, Karma International, Zurich, Switzerland
We Hybrids!, Istituto Svizzero, Villa Maraini, Rome, Italy

2019

Okayama Art Summit: IF THE SNAKE, Okayama, Japan
Emissaries for Things Abandoned by Gods, curated by Elena Filipovic, Casa Luis Barragán, Mexico City
15th Biennale de Lyon: Là où les eaux se mêlent, Lyon, France
Age of You, curated by Shumon Basar, Douglas Coupland, and Hans Ulrich Obrist Museum of Contemporary

Art, Toronto

What Lies Within: Center of the Center, Museum of Contemporary Art and Design, Manila

Museum, MMK Frankfurt, Germany

Michael Jackson: On the Wall, EMMA - Espoo Museum of Modern Art, Espoo, Finland

The Coming World: Ecology as the New Politics. 2030-2100, Garage Museum of Contemporary Art, Moscow

Michael Jackson: On the Wall, Bundeskunsthalle, Bonn

Sharjah Biennial 14: Leaving the Echo Chamber, curated by Zoe Butt, Omar Kholeif and Claire Tancons, Sharjah, United Arab Emirates

La Fabrique du Vivant, Centre Georges-Pompidou, Paris

Performing Society: The Violence of Gender, Tai Kwun Contemporary, Hong Kong

2018

57th October Salon (Belgrade Biennale): The Marvelous Cacophony, curated by Danielle Kvaran and Gunnar B. Kvaran, Belgrade, Serbia

How To See [What Isn't There] curated by Gianni Jetzer Langen Foundation, Neuss, Germany

A TIME CAPSULE REVISITED: A New Installation of Works Made by Women for Parkett, 1984 – 2017, Parkett, Löwenbräu, Zurich

An exhibition with art installations by Susana Mejía, Pamela Rosenkranz, and Anicka Yi, Witte de With, Rotterdam, The Netherlands

Expanding Narratives: The Figure and the Ground, Smart Museum of Art, Chicago, IL

Crash Test: The Molecular Turn, curated by Nicolas Bourriaud, La Panacée, MoCo - Montpellier Contemporain, Montpellier, France

Art in the Age of the Internet, 1989 to Today, The Institute of Contemporary Art/Boston, Boston, MA

The Reservoir of Modernism, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

Converter, Kunstmuseum St. Gallen, St. Gallen, Switzerland

2017

We Just Fit, You and I, Carpenter Center for Visual Arts, Cambridge, MA

Being There, Louisiana Museum of Modern Art, Humlebæk, Denmark

STRAY, Times Square Space, New York, NY

To See or Not to Be, Kunsthalle Mainz, Mainz, Germany

Heart of the Tin Man, M WOODS, Beijing, China

Rest in The Furrows of My Skin, Kunsthaus Hamburg, Hamburg, Germany

Sammlung Boros, Berlin, Germany

The Garden, ARoS Museum of Modern Art, Aarhus, Denmark

K21 Künstlerr.ume, Kunstsammlung Nordrhein-Westfalen, Düsseldorf

2016

Wirikuta (Mexican Time-Slip), curated by Nicolas Bourriaud, Museo Espacio, Aguascalientes, Mexico

Triennale Kleinplastik, Fellbach, Germany

Me, Schirn Kunsthalle, Frankfurt

Dreaming Mirrors / Dreaming Screens, Sprüth Magers, Berlin

2015

No Man's Land, Rubell Family Collection, Miami, FL

1,000 Islands, Simon Lee Gallery, Hong Kong

Life. Within Such Limits, Carl Kostyál, Stockholm

Hannah Hoffman Gallery, Los Angeles, CA

Co-Workers: Beyond Disaster, bétonsalon, Paris

New Skin, curated by Massimiliano Gioni, Aishti Foundation, Beirut, Lebanon
Double Take, curated by Diana Campbell Betancourt, Nature Morte, New Delhi, India
Being Thing, Treignac Projet, Treignac, France
Sprayed, Gagosian Gallery, London, UK
Works from the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo
Inhuman, Fridericianum, Kassel, Germany
Open Source: Art at the Eclipse of Capitalism, Max Hetzler Gallery, Berlin & Paris
Between Discovery and Invention: 20 Years of Collecting, Zabłudowicz Collection, London, UK

2014

PINK – Collezione Giancarlo e Danna Olgiati, Spazio -1, Lugano, Italy
Picture Ballot!: Monolithic Water, Kunsthhaus Zurich, Switzerland
Blue Times, Kunsthalle Wien, Vienna, Austria
Beware Wet Paint, ICA, London, UK; Fondazione Sandretto Re Rebaudengo, Turin, Italy
Europe Europe, curated by Hans Ulrich Obrist, Thomas Boutoux and Gunnar B. Kvaran, Astrup Fearnley Museet, Oslo, Norway
The Great Acceleration, Taipei Biennial 2014, curated by Nicholas Bourriaud, Taipei, Taiwan
Collection on Display, curated by Judith Welter, Migros Museum für Gegenwartskunst, Zürich, Switzerland
The Prize of the Böttcherstraße in Bremen 2014, Kunsthalle Bremen, Germany
Attention Economy, Kunsthalle Wien, Vienna, Austria
Brands - Concept/Affect/Modularity, SALTS, Birsfelden, Switzerland
Marrakech Biennale, 5th Edition, Marrakech, Marocco
Idiosynchronism, Dickinson Roundell, New York, NY
Elevation 1049: Between Heaven and Hell, Gstaad, Switzerland
The Granite Block, Overduin & Co, Los Angeles, CA

2013

Speculations on Anonymous Materials, Fridericianum, Kassel, Germany
Descartes' Daughter, curated by Piper Marshall, Swiss Institute, New York, NY
Collection on Display, Migros Museum für Gegenwartskunst, Zürich, Switzerland
The Encyclopedic Palace, 55th International Art Exhibition, curated by Massimiliano Gioni, Venice Biennale, Italy
Think First, Shoot Later: Photography from the MCA Collection, Museum of Contemporary Art, Chicago, IL
EXPO1: New York, MoMA PS1, New York, NY
HMV, curated by Alexander Shulan, Foxy Production, New York, NY
Chat Jet: Painting <Beyond>The Medium, curated by Sandro Droschl and Christian Egger, Künstlerhaus, Graz, Austria

2012

In the Holocene, curated by João Ribas, MIT List Visual Arts Center, Cambridge, MA
A Disagreeable Object, curated by Ruba Katrib, Sculpture Center, New York, NY
Liverpool Biennial 2012, curated by Lorenzo Fusi, UK
When Attitudes Become Form, CCA Wattis Institute for Contemporary Arts, San Francisco, CA
How to Eclipse the Light, curated by Karen Archey, Wilkinson Gallery, London, UK
Needles in the Camel's Eye, Thomas Duncan Gallery, Los Angeles, CA
Ghosts Before Breakfast, White Flag Project, Saint Louis, MO
Deliquesce, Jonathan Viner Gallery, London, UK
Context Message, Zach Feuer Gallery, New York, NY
Positions on Conceptual Art, Galerie Rüdiger Schöttle, Munich, Germany

2011

He Disappeared Into Complete Silence - rereading a single artwork by Louise Bourgeois, De Hallen Haarlem, The Netherlands

How to Work (More For) Less, Kunsthalle Basel, Switzerland

The Swamp Thing, Outpost, Norwich

Sequence 3, Miguel Abreu Gallery, New York, NY

Massage, curated by Alex Kitnick, Roth Gallery, New York, NY

New York to London and Back - The Medium of Contingency, Thomas Dane Gallery, London, UK

The Confidence Man, Tanya Leighton Gallery, Berlin, Germany

Open Studio Days, Rijksakademie, Amsterdam, The Netherlands

Posta Restante, Artspeak, Vancouver, Canada

2010

Die Nase des Michelangelo, Galerie Peter Kilchmann, Zurich, Switzerland

Une Idée, une Forme, un Être - Poésie/Politique du corporel, Migrosmuseum für Gegenwartskunst, Zurich, Switzerland

The Real Thing, Tate Britain, London, UK

Big Minis, Fetishes of Crisis, Musée d'Art Contemporain, Bordeaux, France

Declaración Anual de Personas Morales 2010, House of Gaga, Mexico

Exhibition, Exhibition, Castello di Rivoli, Turin, Italy

3, Rüdiger Schöttle Gallery, Munich, Germany

Fax, Art Museum Torrance, CA

Of Objects, Fields and Mirrors, Kunsthhaus Glarus, Glarus, Switzerland

Quick brown Fox and lazy Dog, Karma International, Zurich, Switzerland

An Unpardonable Sin, Castillo/Corrales, Paris, France

The Way We Do Art Now, Tanya Leighton Gallery, Berlin, Germany

Gruppenausstellung BINZ39, Stiftung Binz 39, Zurich, Switzerland

Fax, Para/Site Art Space, Hong Kong

2009

Infinite Fold, Gallery Ropac, Paris, France

Fax, The Drawing Center, New York, NY

Reduction and Suspense, Kunstverein Bregenz, Bregenz, Austria

Event Horizon, Galeria Raster, curated by Karma International, Warsaw, Poland

Blank Complexity, Karma International at Parisa Kind, Frankfurt, Germany

Unresolved, Castlefield Gallery, Manchester, UK

Arguments and Compliments, New Jersey, Basel, Switzerland

Prose pour Des Esseintes, Karma International, Zurich, Switzerland

Shifting Identities - (Swiss) Art Now, CAC, Vilnius, Italy

2008

Dragged Down into Lowercase, Zentrum Paul Klee, Bern, Switzerland

Seven Types of Ambiguity, Store, London, UK

Principle Hope, Manifesta7, Rovereto, Italy

NoLeftovers, Kunsthalle Bern, Switzerland

Vertrautes Terrain, ZKM, Karlsruhe, Germany

Shifting Identities, Kunsthhaus Zurich, Switzerland

When Things cast no Shadow, Fifth Berlin Biennale, Neue Nationalgalerie, Berlin, Germany
Empty Centres, BolteLang, Zurich, Switzerland
The Dark Fair, Karma International at Swiss Institute, New York, NY
Anxious Object, Store, London, UK
Art Cannot Be Untaught, La Rada, Locarno, Switzerland
Blank Complexity, Galerie Parisa Kind, Frankfurt/Main, Germany
The Line is A Lonely Hunter, New Jersey, Basel, Switzerland
The Library of Babel / In and Out of Place, Zabludowicz Collection, London, UK
Schwarze Ecken, Galerie Micky Schubert, Berlin, Germany
Schwarze Ecken, Karma International, Zurich, Switzerland

2007

Soon, Tatjana Pieters, Ghent, Belgium
Memory, Sotteranei del' Arte, Monte Carasso, Switzerland
Hello, Flux Factory, New York, NY
Portrait Session, Hiroshima Museum for Contemporary Art, Hiroshima, Japan

2006

On Paper, Annex14, Gallery, Bern, Switzerland
Head over Heals *and Away*, collaboration with Pavel Buechler, Public Space Bern, Switzerland

2005

The Final Floor Show, Objectif, Antwerp, Belgium
Off Key, Kunsthalle Bern, Switzerland

BIBLIOGRAPHY

2019

Basar, Shumon. "Egg Watching: Pamela Rosenkranz," *Office Magazine*, November 6
Julian, Helena. "'An Infected Landscape of Oozing Materials': The 15th Lyon Biennale," *Frieze.com*, October 22
Bailey, Stephanie. "Aichi to Okayama: Art in Japan Looks to the Future," *Ocula*, October 11
Thorne, Harry. "Pierre Huyghe's Okayama Art Summit and the Non-Future of Humanity," *Frieze.com*, October 11
Yerebakan, Osman Can. "Bubbling pools and animatronic snakes in Pierre Huyghe's Okayama Art Summit," *The Art Newspaper*, October 10
Uttam, Payal. "Artists do it for themselves at Okayama Art Summit, where less is more and there's no curator dictating their vision," *South China Morning Post*, October 5
"Art Basel in Hong Kong diary," *The Art Newspaper*, March 29
Tripathi, Shailaja. "Sharjah Biennial: Making way for new stories," *The Hindu*, March 14
Affentranger-Kirchrath, Angelika. "Fast wie das Blau des nächtlichen Himmels," *Neue Zürcher Zeitung*, January 7

2018

Ronsenmeyer, Aoife. "Critic's Guide: Zurich," *Frieze.com*, June

2017

Katrib, Ruba. "Molecular Sculpture," *Art In America*, September
Tylevich, Katya. "Mind Controller: Pamela Rosenkranz," *Frame*, May

Janse, Charlotte. "Common scents: Pamela Rosenkranz's latest exhibition is right on the nose," *Wallpaper.com*, May

2016

Miller, Leigh Anne. "Pamela Rosenkranz," *The Lookout*, *ArtInAmerica.com*, December
"Pamela Rosenkranz," *Art: Galleries – Downtown*, *The New Yorker*, November
Lesser, Casey. "15 New York Gallery Shows You Need to See This November," *Artsy*, November 1
Contag, Lisa. "Unlimited at Art Basel: Highlights for Architecture and Design Lovers," *Artinfo*, June 16
Kerr, Dylan. "What Is Object-Oriented Ontology? A Quick-and-Dirty Guide to the Philosophical Movement Sweeping the Art World," *Artspace*, April 8

2015

Sansone, Valentina and Pamela Rosenkranz. "Pour Yourself with Yourself," *Dis Magazine*, November
Bettridge, Thom. "Susanne Pfeffer: How Art's Post-Human Turn Began in Kassel," *o32c*, Winter 2015/2016
Gabriel, Markus. "Message in a Bottle," *Architectural Digest Germany*, July / August
Anderson, Mitchell. "Keep Your Splendid, Silent Sun," *Flash Art*, May/June
Smith, Roberta. "Art for the Planet's Sake at the Venice Biennale," *The New York Times*, May 15
McGarry, Kevin. "Kevin McGarry Picks the Winners at the Venice Biennale's Swiss, German, and British Pavilions," *Artnet News*, May 8
Baumgardner, Julie. "Pamela Rosenkranz's Swiss Pavilion Averages Europe into a Single Skin Color," *Artsy*, May 4
"The Venice Questionnaire 2015 #9: Pamela Rosenkranz," *ArtReview*, April 2015
Rosenmeyer, Aoife. "In the Studio: Pamela Rosenkranz," *Art in America*, January

2014

Gallais, Jean-Marie. "Pamela Rosenkranz, My Sexuality," *Frog*, No. 14, Fall-Winter
Launay, Aude. "Of Paint and Men," *Zérodeux Contemporary Art Review*, no. 71, Autumn
Stahl, Antje. "Die Neuen: Pamela Rosenkranz," *Monopol*, August
Baier, Simon. "Pamela Rosenkranz," *Reviews*, *Artforum*, October
Andersson, Mitchell. "Pamela Rosenkranz's 'My Sexuality,'" *ArtAgenda.com*, July 23
Muscionico, Daniele. "Mit Biz und Konzept," *Die Zeit*, No. 26, June 18
Borchardt, Gesine. "Speculations on Anonymous Materials," *Art Review*, January-February

2013

Pfeiffer, Susanne. "Trouvaille," *Frieze d/e*, December-January
Heinrich, Will. "Descartes's Daughter at the Swiss Institute," *GalleristNY.com*, October 1
Hassell, Matthew. "Pamela Rosenkranz's No Core from JRP Ringier," *NYArts*, September 19
Thorne, Sam. "The Encyclopedic Palace," *Frieze*, No. 157, September
Katrib, Ruba. "Hyper-Materiality," *Kaleidoscope*, No. 18, Summer
Carmichael, Elisa. "The Best of the 55th Venice Biennale," *Complex.com*, June 24
W.H. "H.M.V.: Foxy Production," *New York Observer*, April 15
Heinrich, Will. "H.M.V. at Foxy Production," *GalleristNY.com*, April 9
Halpern, Clara. "A Disagreeable Object," *Modern Painters*, January

2012

Chamberlain, Colby. "A Disagreeable Object," *Artforum*, December
Rosenberg, Karen. *Art in Review: "A Throwaway? Not From This Angle," The New York Times*, October 5
Gerig, Karen N. "Blau blau blau ist...Viagra," *tagewoche.ch*, October
Roeschmann, Dietrich von. "Alles fließt," *Artline Kunstmagazin*, September

Archev, Karen. "Moving Up: Peake/Rosenkranz/Israel/Hayes/Van den Dorpel," *Leap*, July
Wysocan, Erik. In conversation with Pamela Rosenkranz. "Man as Colour Spectrum," *Metropolis M*, June-July
Gregston, Brent. "An artist not for branding," *A Magazine*, No. 59, April-May
Malouf, Mathieu. Critics' Picks, *Artforum.com*, April
Smith, Roberta. "Because They Try to Bore Holes," *Art in Review*, *The New York Times*, April 13

2011

Davis, Jacquelyn. Critics' Picks: "Pamela Rosenkranz and Nikolas Gambaroff," *Artforum.com*, October
Rosenberg, Karen. *Art in Review*: "Pamela Rosenkranz/Nikolas Gambaroff," *The New York Times*, October 13
Launay, Aude. "Necessary Randomness, from Yves Klein to Pamela Rosenkranz," *Zero Deux*, n° 58, Summer
Latimer, Quinn. "Focus: Pamela Rosenkranz", *Frieze d/e*, No. 1, Summer
Rosenmeyer, Aoife. "How To Work," *MAP #25*, Summer

2010

Latimer, Quinn. "Pamela Rosenkranz: Centre d'Art Contemporain Genève," *Artforum.com*

2009

Latimer, Quinn. "Pamela Rosenkranz: Istituto Svizzero di Roma," *Frieze*, November
Nothing Unbound, Karma International

2007

Monography, Pamela Rosenkranz, Edizioni Periferia and Pro Helvetia
Portrait Session Katalog Museum of Contemporary Art, Hiroshima

PUBLICATIONS (CONTRIBUTOR)

"Amazon and the Amazon," *More than Real: Art in the Digital Age*, Daniel Birnbaum and Michelle Kuo, eds.,
London: Koenig Books Ltd, 2018
"Pamela Rosenkranz: Screen," *Das Ding*, *Frieze d/e*, No. 16, September-November 2014
"Deathlessness or Jen, Jeans, and the Genes," D. A. F. de Sade, *Société Populaire*, edited by Erik Wysocan,
New York: Halmos, 2012

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Alien Culture, Milan: Mousse Publishing, 2020
All the World's Futures, 56th International Art Exhibition, Venice Biennale, 2015
Centre Culturel Suisse, Zurich: JRP Ringer, 2009
Dragged down into lowercase, Zentrum Paul Klee, Bern, 2008
The Encyclopedic Palace, 55th International Art Exhibition, Venice Biennale, 2013
Fax, The Drawing Center and Independent Curators International, New York, 2010
How To Work (More For) Less, Kunsthalle Basel, 2011
Infinite Fold, Gallery Ropac, Paris, 2010
International Ideals: Utopia, Royal Academy Copenhagen, 2009
Mackay, Robin, ed. *The Medium of Contingency*, London: Urbanomic; Ridinghouse, 2011
No Core, Centre d'Art Contemporain, Geneva, 2010
No Leftovers, Kunsthalle Bern, 2008
Off Key, Kunsthalle Bern, 2006
Parkett Vol. 96, Zurich: Parkett Publishers, 2015
Principle Hope, Manifesta7, 2008
Reduction and Suspense, Kunstverein Bregenz, 2010

Rosenkranz, Pamela. *No Core*, Zurich: JRP Ringier, 2013
Rosenkranz, Pamela. *Our Product*, Museum Fridericianum gGmbH, Kassel, and Koenig Books, London, 2017
Rosenkranz, Pamela. *Our Sun*, Swiss Institute Rome and Mousse Publishing, 2010
Shifting Identities, Zurich: JRP Ringier, 2008
Younger than Jesus, New Museum, London: Phaidon, 2009
Vertrautes Terrain, ZKM, Kehrer Verlag, 2009
Voids: A Retrospective of Empty Exhibitions, Zurich: JRP Ringier, 2009
When Things cast no Shadow, Fifth Berlin Biennial, Zurich: JRP Ringier, 2008

LECTURES, TALKS & WORKSHOPS

2019

“Global Art Forum: I Am a Human Artist: Part 2,” Art Dubai, UAE

2016

Symposium: “Aesthetic Activism,” Yale School of Architecture, New Haven, CT

2015

“Parkett Conversations,” with Suzanne Pfeffer, Parkett, Zurich, Switzerland

2014

Conference: “‘Speculations’ between Art, Research and Capital,” with Robin Mackay, Kunsthalle Zurich, Switzerland

Artist Lecture, Henry Art Gallery, The University of Washington, Seattle, WA

2012

“Human Surface Skin,” with Robin Mackay and John Hunt, Liverpool Biennial, UK

2010

Artist Talk on occasion of the exhibition “Un Idée, une forme, un Etre – Poésie/Politique du corporel,” with Raphael Gygax, Migros Museum für Gegenwartskunst, Zurich, Switzerland

AWARDS

2016

Paul Boesch Prize, Bern, Switzerland

PUBLIC COLLECTIONS

Adrastus Collection, Arévalo, Spain
Aishti Foundation, Beirut, Lebanon
Centre Pompidou, Paris, France
Fondazione Memmo, Palazzo Ruspoli, Rome, Italy
Fondazione Sandretto, Torino, Italy
François Pinault Foundation
Israel Museum, Jerusalem, Israel
Kunsthaus Glarus, Switzerland
Kunsthaus Zürich, Switzerland
Kunstmuseum Bern, Switzerland

Kunstmuseum Thun, Switzerland
Migros Museum für Gegenwartskunst, Zurich, Switzerland
Museum of Contemporary Art, Chicago, IL
Museum of Modern Art, New York, NY
Louisiana Museum of Modern Art, Humlebæk, Denmark
Rubell Family Collection, Miami, FL
Sammlung Ricola, Lefen, Switzerland
Zabludowicz Collection, London, UK