

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.

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 *Sexual Power (Viagra Paintings, 1-11)* (2014), the artist sheathed the exhibition space in transparent plastic, ingested the eponymous performance-enhancing drug, and painted a series of human-scale aluminum plates with flesh-toned pigment on site. 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.

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 gesturalism 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 was born in Uri, Switzerland in 1979. She 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, and was the first recipient of the Paul Boesch prize.

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 Culture (GAMeC, Bergamo, 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 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).

Her work is held in the collections of Kunsthauus Glarus, Kunsthauus Zurich, the Migros Museum für Gegenwartskunst, the Museum of Modern Art, New York, and the Museum of Contemporary Art, Chicago. 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.

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MIGUEL ABREU GALLERY

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

2018

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

2017

Alien Culture, GAMeC, Bergamo, Italy

She Has No Mouth, Sprüth Magers, Berlin, Germany

K21 Künstlerräume, 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

2018

Zurich, 500 Years of Reformation, curated by Sabine Rusterholz Petko and Alexandra Blättler, Kreuzgang Fraumünster, Zürich, Switzerland (forthcoming)
57th October Salon (Belgrade Biennale): The Marvellous Cacophony, curated by Danielle Kvaran and Gunnar B. Kvaran, Belgrade, Serbia (forthcoming)
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 Künstlerräume, 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 Olgjati, Spazio -1, Lugano, Italy

Picture Ballot! Monolithic Water, Kunsthau 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, Kunsthaus 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, Kunsthaus 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 Jerseyy, 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

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
Borcherdt, 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. "HMV: Foxy Production," *New York Observer*, April 15
Heinrich, Will. "HMV 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," *AMagazine*, 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)

"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

SELECTED PUBLICATIONS & CATALOGUES

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

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

Aïshti Foundation, Beirut, Lebanon

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