

Press release
Biel, February 2021

PRIX PHOTOFORUM 2020

28TH EDITION OF THE PHOTOFORUM PASQUART'S PHOTOGRAPHY AWARD

03.03.21 – 04.04.2021



Akosua Viktoria Adu-Sanyah, *Inheritance. Poems of Non-Belonging*, 2020

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Media informationen & Contact

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Useful Informations

Exhibition	Prix Photoforum 2020
Dates	03.3.2021 – 04.4.2021
Opening hours	Wednesday 12.00–18.00 Thursday 12.00–20.00 Friday 12.00–18.00 Saturday/Sunday 11.00–18.00 Monday/Tuesday closed
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PRIX PHOTOFORUM 2020

03.03.2021 – 04.4.2021

Laureate : Akosua Viktoria Adu-Sanyah

Special mention: Camille Millerand

Photographers : Akosua Viktoria Adu-Sanyah, Alexandra Baumgartner, Sabina Bösch, Aline Bovard Rudaz, Céline Brunko, Alexandra Dautel, Samuel Haettenschweiler, Nicole Hametner, Camille Millerand, Marcel Rickli, Léonard Rossi and Martin Widmer

The 2020 edition of the Prix Photoforum received proposals from 164 artists and photographers. The jury – composed of Rolando Bassetti (director, Centre d'Art Contemporain d'Yverdon-les-Bains), Doris Gassert (research curator, Fotomuseum Winterthur), Yann Mingard (photographer and committee member), Danaé Panchaud (director, Photoforum Pasquart), and Maren Polte (head of the BA and MA courses in art education at the Bern University of the Arts) – selected twelve artists and photographers for the exhibition of the Prix Photoforum 2020, named a laureate and awarded a special mention of the jury.

The **Prix Photoforum** is one of the few photography awards in Switzerland with no limits of nationality, age or career stage, and no imposed theme. As a result, it presents each year a great diversity of works, testifying to the richness of the contemporary photographic scene and the plurality of uses of the image. The projects selected this year reflect the remarkable commitment of contemporary photographers and artists to exploring major issues facing our society: ecology and the position of humanity in the face of the upheavals it is causing to the planet, migration out of and within Europe, systemic violence in Western society, the need for refuge and community, the negotiation of individual and collective identities, in particular. Alongside these concerned works are precise and rigorous explorations centred on the photographic medium, and issues of perception and representation.

The Photoforum 2020 Prize, endowed with CHF 5,000, was awarded to the artist **Akosua Viktoria Adu-Sanyah** for her project *Inheritance. Poems of Non-Belonging* which is still largely unpublished. In her experimental and explorative work, the artist deals with her German-Ghanaian origins and the resulting challenges within social constructs. A need for belonging meets the urge to define the Self independently of external categorisation and free of pre-conceptions – the heterogeneous cultural identity leads to a sense of one's own incompatibility. While the work is strongly autobiographical, it also refers to the fatal consequences of systemic racism and racial inequality which have gained a new level of global awareness triggered by the case of Derek Chauvin and George Floyd and the subsequent global protest movements.

The jury also decided to award a special mention to the photographer **Camille Millerand** for his long-term project *Bled Runner*. This work, initiated in Algeria in 2015, follows the long-term migratory routes of people who have undertaken to reach Europe clandestinely, and whose trajectory will lead them to Europe, to other African countries, or on the way back to their country of origin.

PHOTOGRAPHERS

Akosua Viktoria Adu-Sanyah (laureate)

Inheritance. Poems of Non-Belonging

Akosua Viktoria Adu-Sanyah is the laureate of the Prix Photoforum 2020 for her project *Inheritance. Poems of Non-Belonging*, which is still largely unpublished. In her experimental and explorative work, the artist deals with her German-Ghanaian origins and the resulting challenges within social constructs. A need for belonging meets the urge to define the Self independently of external categorisation and free of preconceptions—the heterogeneous cultural identity leads to a sense of one's own incompatibility. While the work is strongly autobiographical, it also refers to the fatal consequences of systemic racism which have gained a new level of global awareness triggered by the case of Derek Chauvin and George Floyd and the subsequent global protest movements.

The artist points out that 'there are tones of blacks, whites, and greys in representational, personal and experimental portraits. There is nature, which is where we're equal in our origin, yet it is dark, thus leaving room for how the perceived is described and passed on. But the natural is always intertwined with the artificial—like the human who remains captive of his very own ideology.'

Rather than suggesting a simplicity of the subjects involved by choosing an approach of homogenous visual form, Akosua Viktoria Adu-Sanyah's project *Inheritance. Poems of Non-Belonging* is deliberately diverse in its commentary and materiality. She works with several different analogue processing techniques and uses those to create installation pieces as well as photographic references, reflecting on the fragmentation of the Self and the complex process of reconstructing identity.

Akosua Viktoria Adu-Sanyah (*1990, DE) graduated in Fine Arts at Hochschule der Bildenden Künste Saar/Germany (2015). She now lives and works in Zürich as an artist and photographer. Her work has been exhibited internationally since 2012 and has received several nominations and awards.

Alexandra Baumgartner

How like a leaf I am

Alexandra Baumgartner examines in her project *How like a leaf I am* the entanglements of human and plant lives as well as our collective responsibility for the rapid decline of ecosystems. Delving into the world of seeds, she investigates agrobiodiversity management, from farming initiatives to dynamic and community-based seed conservation efforts to participative breeding programmes, seeking out practices and tools to tackle the enormous challenges of global food security, climate change and seed monopolies.

Seeds constitute the major focus point of the project as, in the words of the artist: 'A seed is all the plants that have been before and all the ones that will follow. [...] Unlike other natural resources seeds are lost when they are not used any more—as does the cultural practices associated to the seeds.' She points out that approximately 75 percent of all agricultural crops and varieties have disappeared in the past hundred years. Whom should we trust with upkeeping a vibrant seed system?

Alexandra Baumgartner approaches the subject with a subtle sensibility. Equally poetic and research-driven, her images are infused with a sense of unsettling sadness towards the loss of biodiversity, interwoven with a compelling advocacy for a shift in our behaviour and relation to our environment.

Alexandra Baumgartner (*1991, CH) graduated from the Hochschule für Gestaltung und Kunst Luzern (Camera Arts) in 2019 and holds a BA in Middle Eastern Studies and History from Universität Zürich. She uses photography as a tool within her research-led practice and focuses on long-term projects. The dummy of *How like a leaf I am* was a runner-up at the Unseen Dummy Award 2019.

Sabina Bösch

Hoselupf

The series *Hoselupf* documents the female division of the Swiss sports *Schwingen*. *Hoselupf* is a vernacular term for the sport that means ‘lifting by the trousers.’ Bösch was surprised to discover that there remains a big division between female and male athletes within the *Schwingen* community. The female athletes are still facing critics who dwell on the ‘good old days’ when the sport was traditionally practised by men only.

The first all-female tournament was organised as late as 1982, and only then were women finally able to get (into) the jute pants, which also inspired the motto of the tournament: ‘Frauä id Hosä!’ [Woman, get in the pants!]. The artist accompanied female athletes for five tournaments in 2019 and chose to portray the athletes without giving particular consideration to their gender. Their bodies and clothes become an abstract matter within the movement, while the images aim to express parity between the female and male athletes. Bösch points out that ‘the imagery is brutal and direct, bodies are tangled, faces warped and crooked. The sawdust is everywhere—in the eyes, mouths and clothes.’

It is an exploration led by the artist’s curiosity, spontaneously capturing the movements of the contestants. She chose to shoot mainly in black and white, to allow the visitor to better read the bodies and emotions, and to avoid the distraction of the folkloric patterns of the clothing, as well as to prevent any romanticisation of the imagery.

The portraits depict the athletes with a certain tenderness, and yet they remain free of gendered assumptions. Their gaze is directed at us, captivating, daring and challenging. The images refrain from delivering a definitive meaning and the visitor is free to interpret the gestures: is it a friendly pose before the fight, or a moment capturing victory, a glimpse of friendship or competition?

Sabina Bösch (*1990, CH) is a graduate of the ZHdK/Zürcher Hochschule der Künste (2013), and of ECAL/École cantonale d’art de Lausanne (2016). She has been nominated for the vfg Young Talent Award for Photography (2017) and the Swiss Design Awards (2020).

Aline Bovard Rudaz

Violences Invisibles

‘Apparently, it is the word ‘rape’ that is unbearable for you. Because in order for there to be a rape, there can be no consent. And because according to you, I clearly consented to it. I wish things were that simple. But they are not. Even when what happened corresponds to the stereotypical representation that people have of rape, the victim’s word is systematically questioned, and the victim carries the burden of guilt on her shoulders. It is extremely rare for her words to be heard, for her version of the facts to be taken into account, for there to be a form of justice that allows the person to begin to repair and to rebuild everything that has been broken.’ [M.M.]

According to a survey by Amnesty International, one in five women in Switzerland has already been subjected to non-consensual sexual acts, and more than one in ten has experienced sexual intercourse against her will (<https://cockpit.gfsbern.ch/fr/cockpit/violence-sexuelles-en-suisse/>). The project *Violences Invisibles* is based on the testimonies of women who have experienced sexual violence. Aline Bovard Rudaz undertook the difficult task of making this violence visible, even when there are no tangible traces left of these acts. She proceeded by recording the stories and making portraits of the women who entrusted their stories and their image with her.

‘I have been at M.’s house for several hours now, and she tells me what happened between her and her aunt’s husband when she was only fourteen and he was in his thirties. We are sitting on her red sofa next to each other and we read her words on the laptop she holds in her lap. The quote is taken from a long e-mail she sent to her uncle fifteen years after he first raped her mind, before he raped her body.’ [Aline Bovard Rudaz]

Her work is of particular importance, since the lack of visual imagery has contributed to the society’s ignorance and tolerance of such systemic violence. Aline Bovard Rudaz’s black and white portraits do not depict the women as victims, nor do they reduce their identity to a particular experience. We see strong and determined young women in these images. Her work creates a new layer of awareness of a difficult topic, with which our society still needs to grapple, and of which there still exists too few nuanced non-fictional depictions.

Aline Bovard Rudaz (*1995, CH) is an engaged documentary photographer, and a recent graduate from the CEPV/ Centre d’enseignement professionnel de Vevey. Her artistic work envisages photography as a sensitive channel for conveying messages on social themes and for giving visibility to intimate and taboo issues. She recently exhibited one of her projects at the Musée de l’Elysée, as part of the group exhibition *reGeneration4*.

Céline Brunko

Forms of Representation

The Architect Ala Kirichenko, then 80 years old, asked the authors with a surprised look: ‘Moldova? Why are you interested in Moldova? Why would anyone be interested in Moldova? You should have come during the Soviet era! Moldova was a beautiful country then.’

The artist Céline Brunko and the architect Moritz Holenstein follow the life and work of Ala Kirichenko, who was sent from the region of present-day Ukraine to Chisinau, the capital of Moldova, to work as an architect during the Soviet era. At that time, Moldova was a rich country and important for the Soviet Union’s wine and fruit growing. Today, torn between Romania and Russia by the historically shaped and currently politically unclear situation of Moldova’s assignment in Europe, the country is in a perpetual identity crisis. This constant confrontation with the constantly changing political orientation of this region is also evident in the built environment of Chisinau. Moldovan history and identity are central to the work of Ala Kirichenko, who still works professionally as an architect in Chisinau.

Forms of Representation moves between the expectations of the Swiss photographer and the architect in a country that has only been conveyed to them through images, historiography and the story of Ala Kirichenko, who designed the stationary circus in Chisinau. Using photography, film, text, interviews and documents, Céline Brunko and Moritz Holenstein analyse and recontextualise this historically charged site, creating a dialogue between Ala Kirichenko’s story and the confrontation with the power of photography and video.

The lush red velvet curtain that hangs in the centre of the installation symbolises the beginning and end of every spectacle that began in this building. Fragmentary and scenographic, Céline Brunko’s installation offers a compelling retelling of this place by using archival and new material. The artist’s images have a cinematic quality and through the project she succeeds in arousing our curiosity for Moldova and Ala Kirichenko’s work.

Céline Brunko (*1987, CH) is a graduate of ZHdK/Zürcher Hochschule der Künste in Bachelor Photography, Zürich (2017), with a master in fine arts from the Basel FHNW/Hochschule für Gestaltung und Kunst (2020). Her work is situated between photography, video and installation and has been regularly exhibited since 2015.

Alexandra Dautel

May You Continue to Blossom

Alexandra Dautel’s research project *May You Continue to Blossom* about the past and present of the Neot Semadar community started with a voyage to the Israeli desert. The community, self-described as a kibbutz, was founded in 1989 by Yosef Safra. Their idealistic ideology is based on cooperation and creativity in daily life, water recycling, an ecological environment, a vegetarian alimentation and natural air conditioning achieved through architecture. It is intended to be a school to learn about oneself, to celebrate peace, loneliness, self-reflection and spirituality.

Is this Utopia? Is it possible to create an innovative community and to live there carefree as a ‘family,’ isolated and far from all the known models of society? Does this really sound like paradise on earth?

‘You know, *Neot Semadar* in Hebrew, means *miracle* so, it is. It’s very close to a utopia. This place is different from other places, everyone who comes here can experience our way of living; it’s a place for learning.’ [Shai, a community member, interviewed in March 2020]

Yosef Safra, who is often referred to as a guru, took the role of leader, servant, big brother, teacher, friend and lover. Alexandra Dautel explains that ‘it is still difficult to define his role today. His teaching was based on different concepts mixing ancient Buddhism, Torah, and his own interests.’

After a visit that left her curiosity unsatisfied, coming back home with more questions than answers, Alexandra Dautel began a very extensive research. She interviewed past and present members of the community, and gained access to a wide range of archives. The material she unearthed allowed her to paint a much more nuanced picture of the community, one that includes years of abuse and exploitation alongside more positive experiences. The visual language of her project reflects the contradictions and the complexities of the community and its history, as well as its gaps and grey areas. While some images depict in gorgeous pastel colours an idealistic place, an oasis in the middle of the desert, others hint at a darker history, supported by the accompanying interviews. Working with repetitions and cropped images, she underlines how things are not what they seem and how single images cannot be trusted to reliably tell this story.

Alexandra Dautel (*1996, FR) first studied graphic design in France (2017) and then photography at ECAL/École cantonale d'art de Lausanne (2020). Her work *May You Continue to Blossom* also exists as a self-published book.

Samuel Haettenschweiler

Under construction until further notice

'I look inside from the outside, past the barriers, through draped sheeting and jagged concrete walls. Insights and outlooks. Obstructed views. Resistance and transparency. Change and transformation. The only constant is the process.'

This is how Samuel Haettenschweiler describes the concept behind *Under construction until further notice*, a project inspired by the artist's strolls through construction sites. For him, the construction site is synonymous of urban mutation and impermanence. In his studio, he translates impressions from these wanderings into models, which continuously change, grow and disintegrate for the camera. In between mounting and dismounting them, he photographs them, layer by layer, with his smartphone. He thus shapes new wanderings or, more precisely, a wandering gaze. He seeks visual moments on the brink of abstraction, where spatiality is created by intimation, crafting fragmented realities freed from pure functionality. He prints the smartphone images before rephotographing them, which results in a reduction of colour and surface, as well as an interplay between digital and analogue in the final photographs. Scratches, dust grains and print raster become inscribed as a new temporal layer in the pictures.

The artist's images are playful compositions, offering reinvented sceneries from impressions he gathered during his walks. Highly graphical, his photographs combine an abstract quality with a particular physicality stemming from his specific working process. He reconstructs these ephemeral moments and reminds us that change is the only constant.

Samuel Haettenschweiler (*1976, CH) is a graduate of ZHdK/Zürcher Hochschule der Künste (2007) and currently studying at CAP/Contemporary Arts Practice at HKB/Hochschule der Künste Bern. Guided by an interest in social space and architecture, his practice involves photography, sculpture and painting. He was awarded with a scholarship from Canton Zug and residency grant in Berlin. His work was published by Lars Müller Verlag, Hochparterre, ETH Zurich and was shown at the Swiss Film and Video Festival Spiez, Kunsthaus Zug, Kunsthaus Langenthal and widely in public spaces in Switzerland.

Nicole Hametner

Archetypes and the Construction of an Image

Nicole Hametner's work *Archetypes and the Construction of an Image* stems from her personal experience of the covid-19 crisis during the spring of 2020. It takes its starting point less from social distancing and the lack of togetherness than from the flood of information and the resulting rising anxieties and fear of loss, which were difficult to process. More specifically, as a mother of a 2-year-old girl and as a freelance photographer in an unclear professional situation, she experienced a growing need for quietness and for a space to think. The woods provided such a space, an experience further heightened by the fact that working on this series brought her back to her artistic encounter with photography. It offered her during this period an enormous and indispensable sense of purpose and a resilient force to focus on.

Whilst strolling through the woods, she discovered human-made constructions: huts, little prototypes built by children, playgrounds and what was left of them. 'The scenes all resonated a certain timelessness and quietness, they showed traces, referred to an absence and yet by doing so they told stories about playful moments on a sunny afternoon. Archetypes can be seen as my very own working method. It is a constant dialogue between what is found during the process of photographing and an already pre-existing abstract idea of an image. I realised that in this work my main interest lies not in the concrete scene in front of the camera, but rather in the metaphorical character of its appearance: the construction and decay, the signs of a draught and the strong presence of an absence.'

Nicole Hametner's work captivates us with her delicate photographic language, illustrating the beauty and fragility of these temporary constructions, those places that were built but never meant to be forever. Her focus lies in the moment of creation and the fleeting nature of an image whose fragments emerge before disappearing again in the ever-changing landscape. The scale of the photographs deliberately invites to immerse, reflect and contemplate.

Nicole Hametner (*1981, AT/CH) is a graduate of the Piet Zwart Institute in Rotterdam where she completed her MA in Design (2014), after studying photography at the CEPV/Centre d'enseignement professionnel de Vevey. She works as a freelance photographer and teaches photography at the HKB/Hochschule der Künste Bern.

Camille Millerand

Bled Runner

Bled Runner documents a series of migration journeys. The project accompanies Rodrigue, Michelle, Pascal and Fabrice who crossed the African continent to reach Algeria. The photographer Camille Millerand met them in 2015, accompanied by Leila Beratto, a radio journalist. Since then, Camille Millerand has been following their lives in Derwisha, a two-storey 'roofless' house on the outskirts of Algiers, where they live among some thirty migrants, most of them Cameroonians, or Ivorians. Women, children and men all live there in hiding, trying to earn money to send to their families or to finance the crossing of the Mediterranean to Europe.

For four years now, Camille Millerand and Leila Beratto have been following their daily lives, learning about their hardships, the price of reaching Europe and of their impatience to succeed. Since 2017, the paths of the protagonists have separated: some have arrived in Europe, in Naples or Clermont-Ferrand, while others have returned to their families. In Cameroon or the Ivory Coast, they are starting a new life among their family and friends.

His intimate and moving images show us the bond that Camille Millerand has formed with these families over the years. His work is in constant dialogue between the viewer, who is invited to discover a world they can barely comprehend, and the protagonists, who adapt, reach out, hope for new opportunities and withstand the social pressure of being 'the other' in a country that is not theirs.

Camille Millerand (*1983, FR) has been a freelance photographer since 2007. His archive is distributed by Divergence Images. He works with the French press and develops his personal projects with a long-term documentary approach between Algeria, France and the Ivory Coast.

Marcel Rickli

AEON, or: What endures?

How can we protect future generations against highly radioactive waste, produced in nuclear power plants as well as by medicine, research and the industry? They will pose a danger to life for hundreds of thousands of years. Beyond technical measures to ensure secure geological repositories, this issue also requires innovative communication solutions: future civilisations, so distant that they are beyond our wildest imagination, must be warned of the dangers posed by these sites. This raises fundamental questions of an anthropological nature about the role of language and culture in the transmission of information over extremely long periods of time, but also about the almost uncontrollable human risk factor.

The Swiss photographer and artist Marcel Rickli offers his reflections on this pressing issue in the form of a visual research. His latest work, *AEON*, confronts the symbolic nature of nuclear semiotics with the factuality of repositories as they are planned and built today. The project brings into light the difficulty of defining signs that do not only have a physical existence over an immensely long period of time, but whose meaning must also be universal. Marcel Rickli asks questions about the future of mankind by combining approaches from physics, futurology, anthropology and sociology, culminating in a simple and at the same time existential philosophical question: What endures?

Driven by his fascination, Marcel Rickli explores areas where radioactive waste has been disposed of. He offers us an immersion in an unknown world, skilfully adding a level of absurdity and humour with images such as the Atomic Flower, which includes some of the ideas considered for future communication about radioactivity. With this project, the artist gives us a glimpse into his extensive investigation of the matter, and we are left wondering what could be happening long after the end of our own life.

Marcel Rickli (*1986, CH) has been exploring for several years the ways in which we are fundamentally changing our planet, with an ongoing series of photographic field studies. His latest work, *AEON*, has been exhibited at international photo festivals in countries including Poland, Greece and Belarus.

Léonard Rossi

7 Days

The project *7 Days* stems from the long-term observation of a gas station, where Léonard Rossi himself worked for several years. This venue on the outskirts of a Swiss city is for the artist as much a symbol of a once radiant oil utopia as a ‘non-place,’ a term coined by the French anthropologist Marc Augé to designate places where people remain anonymous and which do not hold enough significance to be regarded as specific ‘places.’

Over time, gas stations’ identities and vocations have shifted and expanded to become purveyors of consumer goods and, by virtue of their multifaceted functions, they draw a very heterogeneous crowd. At the gas station, there no longer are distinctions in terms of gender, origin or social class. All the different strata of society are brought together: the old and the young, the wealthy and the destitute, men and women—the list is inexhaustible.

The hours bring about an endless cycle of repeating scenes, with their specific protagonists and variations, like a theatre of the absurd or a refuge for all possibilities, leaving room for countless interpretations. Amid the pungent smell of spilled fuel and the humming of engines, the constant buzzing of overloaded refrigerators and the metallic clatter of coins, a universe takes shape.

Adopting the position of an observer and witnessing these scenes for years has prompted Rossi to tell the story of this particular microcosm and its multitude of temporary inhabitants, with the help of CCTV footage. By stringing together carefully selected moments from the never-ending flow of images, he invites us to a poetic, but not romanticising, immersion into its world and to revisit our own experience of the gas station, a place we almost all visit without giving it much thought.

Léonard Rossi (*1993, CH/IT) is a graduate of the CEPV/Centre d’enseignement professionnel de Vevey (2019) and a member of the photographers collective *Le Salon*. He presents here for the first time his project *7 Days*, created during his studies and is currently working on a publication of this project..

Martin Widmer

Photographic - Protocol 22_9

Martin Widmer has been described as ‘a photographer who dismantles images to better investigate them’. His work uses photography as well as text, sometimes written under self-hypnosis or with the help of a pack of cards. While his work is highly conceptual, it also offers the viewer a particular and often sensual visual experience.

For the Prix Photoforum 2020, he brings together two types of work. The first are large photographic prints from the series *Photographic–Protocol 22_9*. In his own studio, Martin Widmer photographs fragments of works that have been destroyed or are in progress, the walls and details of this cramped space. He intervenes on the images he creates, adding ambiguous schematic drawings that cast doubt on the nature of what we see. Is it a montage of several images, interventions in the studio space, or elements added digitally to the file? This process of constructing and deconstructing images, which leaves them in a somewhat unfinished state, opens the way to multiple interpretations and intriguing readings.

These large prints are accompanied by small-format works, playing on the same ambiguity: they are wrapped in plastic film and also seem to be left in a certain state of incompleteness. A text by the artist, presented in a similar format and dedicated to the phenomenon of vision, completes the device.

Martin Widmer (*1972, CH) is an artist and curator based in Geneva. His work revolves around reflections on phenomena related to vision and is essentially based on the photographic medium and text. His work is regularly exhibited in Switzerland and abroad. As a curator, he was a member of the curatorial team of the Centre d’art Neuchâtel (CAN) from 2011 to 2018.

VISUALS



Alexandra Dautel, *May You Continue to Blossom*, 2020



Alexandra Dautel, *May You Continue to Blossom*, 2020



Céline Brunko, *Forms of Representation*, 2016- 2021



Aline Bovard Rudaz, *Violences Invisibles*, 2020



Sabina Bösch, *Hoselupf*, 2019



Sabina Bösch, *Hoselupf*, 2019



Alexandra Baumgartner, *How like a leaf I am*, 2019-2020



Alexandra Baumgartner, *How like a leaf I am*, 2019-2020



Marcel Rickli, *AEON, or: What endures?*, 2018-2021



Marcel Rickli, *AEON, or: What endures?*, 2018-2021



Léonard Rossi, *7 Days*, 2019-2021



Nicole Hametner, *Archetypes and the construction of an image*, 2020



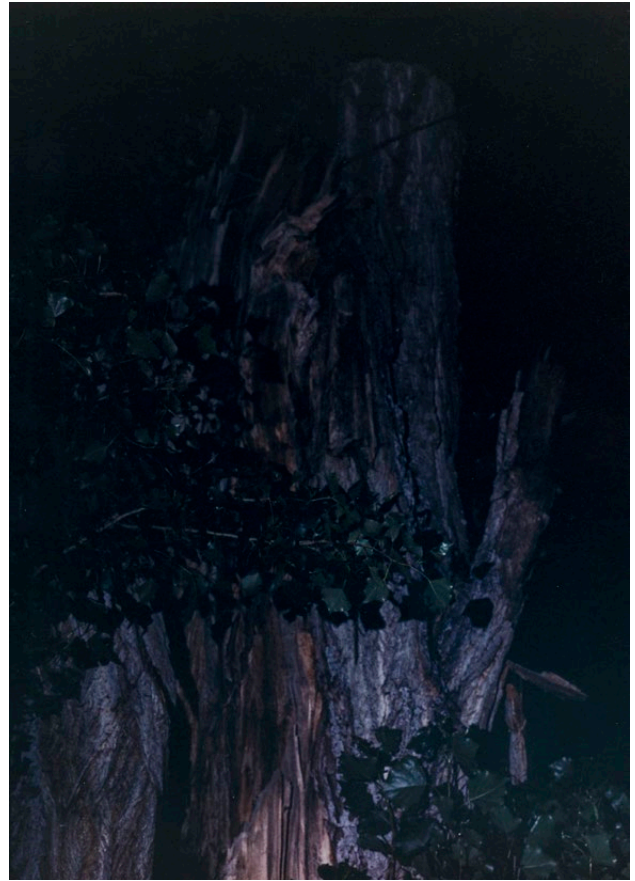
Nicole Hametner, *Archetypes and the construction of an image*, 2020



Camille Millerand, *Bled Runner*, 2015-2021



Samuel Haettenschweiler, *Under construction until further notice*, 2020



Akosua Viktoria Adu-Sanyah, *Inheritance. Poems of Non-Belonging*, 2020



Widmer Martin, *Photographic – Protocol 22_9*, 2019