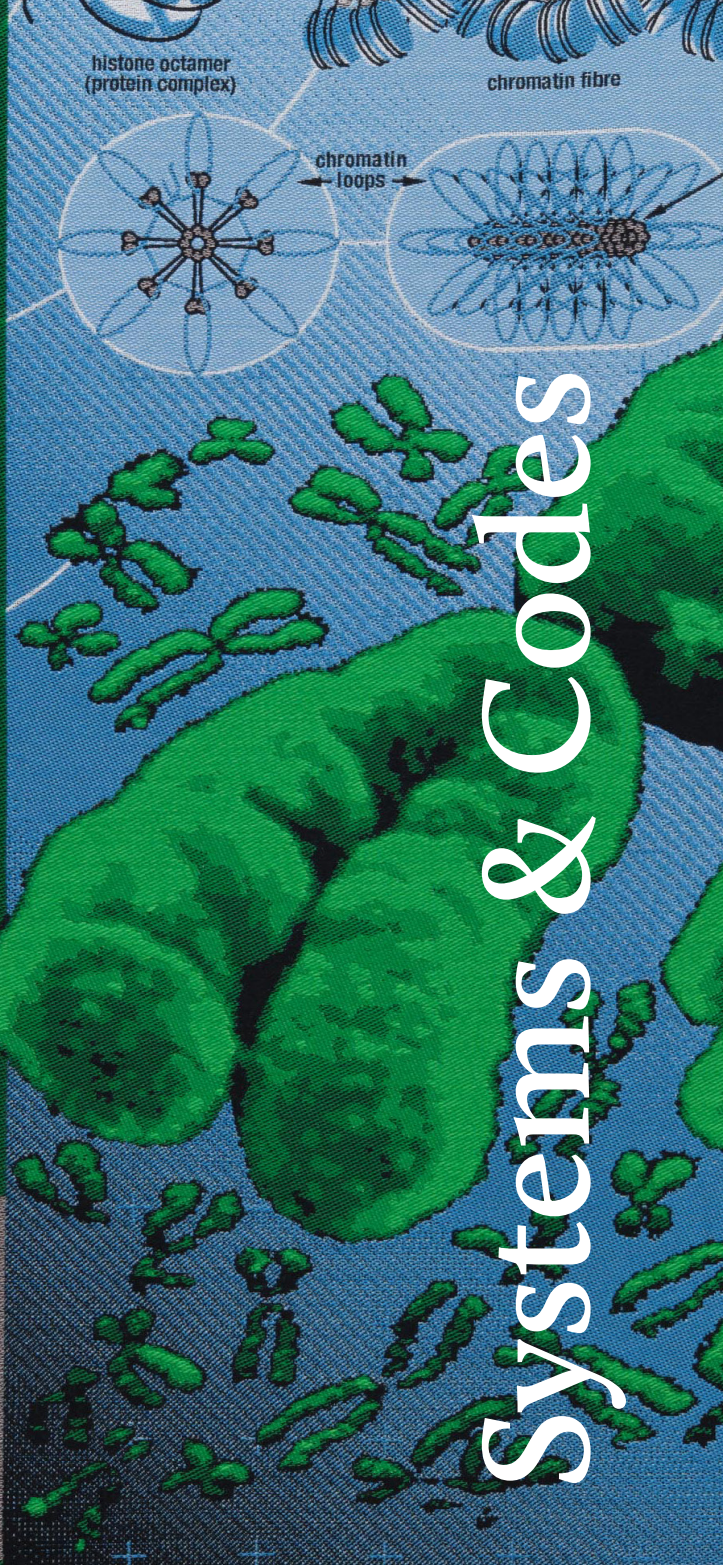
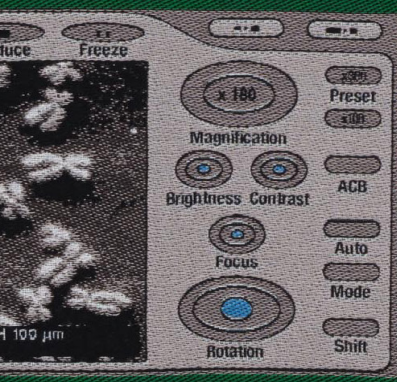




Systems & Codes

In 2021, Wealth Management Switzerland launched the Rothschild & Co Exhibition Series.

Through our yearly curated shows, we present the work of artists with geographical backgrounds reflecting those of the five Rothschild brothers, who built a global trading network connecting Austria, Britain, Italy, France, and Germany to the rest of the world.

Using our premises as an alternative space for cultural dialogue and a platform to facilitate the discovery of artistic talent, our programme and our dedicated art collection continue a longstanding Rothschild tradition.

Systems & Codes

It is with great pleasure that we present the fourth edition of our annual exhibition series

Systems & Codes considers a world increasingly shaped by invisible algorithms - structures that, while often reinforcing existing predispositions, also foster transnational collaboration and technological innovation.

The exhibition's thematic framework draws inspiration from the five Rothschild Brothers, whose pioneering approach to global finance was grounded in connectivity, communication, and a vision that transcended borders. Their legacy informs the show's investigation into the systems - both technological and social - that govern contemporary life.

Featuring ten artists the exhibition brings together a range of practices that interrogate how perception, language, and social behavior are conditioned by visible and invisible codes.

Terry Atkinson and Timothée Calame examine the limitations of language and image, revealing the constructed nature of communication. Joep van Liefland, Haroon Mirza, and Matthias Groebel address the endurance and mutation of media technologies,

while Armando D. Cosmos and the late Laura Grisi chart the intersection of natural phenomena and scientific observation.

Yael Bartana, Jeremy Shaw, and Stephen Willats, meanwhile, reflect on the coded structures of collective life, offering nuanced insights into social rituals and behavioural systems.

We extend our sincere thanks to the artists and lenders whose generosity made this exhibition possible. As part of our ongoing commitment to contemporary artistic discourse, we invite you, dear visitor, to explore and engage with these works and wish you a joyful and inspiring visit.



Giovanna Lagutaine

Managing Director



Jonathan Levy

Art expert & Curator

Terry Atkinson

Born 1939, lives and works in Leamington Spa (UK)

Terry Atkinson's work represents a substantive investigation into the philosophical and material structures that underpin artistic practice.

A founding member of the influential *Art & Language* collective, Atkinson challenges the notion of “art for art’s sake” by exploring the relationship between image and text, asserting that all art exists within language and ideology.

He left *Art & Language* in 1974, criticizing that by this time the collective had allowed conceptualism to become a mere style.

Since then, Atkinson continued to create under various pseudonyms. His work is characterized by a critique of conventional art practices and the application of deliberately subversive methods. He often appropriates and obscures existing artworks (like those by Francisco de Goya, Jacques-Louis David, or Andy Warhol) to question historiography, artistic authority, and the nature of what constitutes an artwork.

His use of descriptive titles acts as a calculated intervention against typical art consumption patterns. Rather than rely on purely visual impact, Atkinson forces the viewer to engage with the materiality of language.

Education

Slade School of Fine Art, London (UK)

Selected exhibitions

2024	Schiefe Zähne, Berlin (DE)
2022	Galleria Elefante, Treviso (IT)
2022	Stadtgalerie Bern (CH)
2021	Josey Gallery, Norwich (UK)
2019	Galleria SIX, Milan (IT)
2018	CCA Wattis Institute for Contemporary Arts, San Francisco (US)
2014	Yale Union, Portland (US)
2014	IMMA, Dublin (IE)
2013	MUMOK, Vienna (AT)
2004	Leeds City Art Gallery (UK)
1999	Museion, Bolzano (IT)
1995	Kunstwerke, Berlin (DE)
1993	Kettle's Yard, Cambridge (UK)
1991	Irish Museum of Modern Art, Dublin (IE)
1991	Gimpel Fils, London (UK)
1987	ICA London (UK)
1985	Turner Prize, London (UK)
1984	Venice Biennale, Venice (IT)
1983	Whitechapel Art Gallery, London (UK)
1980	Museum of Modern Art, New York (US)

Lender

Schiefe Zähne, Berlin (DE)
www.schiefe-zaehne.com

Terry Atkinson

Black Hand / Blue, 1990

Acrylic, transfer print and metal paint
on card

53.1 x 81.2 cm



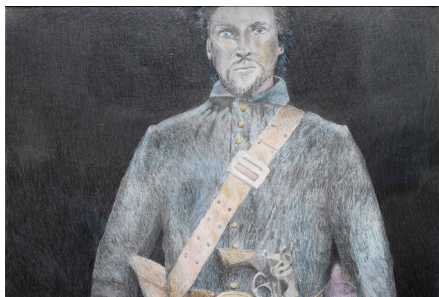
Terry Atkinson

American Civil War: Study 32, 2018

Lost part of his left ear at 2nd Bull Run, August 1862. Here, in this drawing, weary on a break from the front-line trenches at Petersburg, January 1865. Infantryman of the 97th New York.

Pencil and coloured pencil
on paper

50 x 69.9 cm



Terry Atkinson

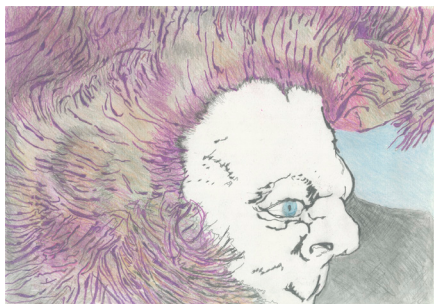
American Civil War: Study 85, 2021

Americana II (1) Sherman watches the 107th New York storm through Columbia, South Carolina, February 1865 (2) Bart turns green – whether the approach of the Jedi was the cause of this remains an open question (3) CB (4) Fallen Statue (5) Ghost ironclad on the Mississippi outside Vicksburg, 1863 (6) Dancing in the Street and Baby It's You (7) S C sings into the microphone, 1964 (8) R P (9) Grey Massachusetts mourning bodice, 1864

Pencil, coloured pencil and colour
photocopy on paper

75.7 x 111.7 cm





Terry Atkinson

*Berlin, East Prussia and the Desert:
Study 55, 2015*

Red haired Goyaesque ghost-head with its hair blowdried by passing overhead Soviet Katyusha fire. Seelow Heights, approach to Berlin, April 17, 1945

Coloured pencil on paper

29.7 x 42 cm



Terry Atkinson

*Berlin, East Prussia and the Desert:
Study 8, 2015*

A big Goyaesque, after having been driven from its roost in the Reichstag by the Bolshevik storm, lands atop Golden Lizzy (Godelse). One of ET's flying cousins hovers nearby, somewhat surprised!

Coloured pencil on paper

29.7 x 42 cm



Terry Atkinson

*Berlin, East Prussia and the Desert:
Study 67, 2016*

Fronted by three time-travelling Goyaesques (left to right: Senor Mortillo-de-Burra, Senor Permitanme-Presentaries, Senor Fuck-Ferrade-la-Cara) that are attempting to return to the Quinto del Sordo, two Wermacht strays trying to trek west to surrender to the Americans, instead find themselves surrendering to a Red Army unit, by whom, afterwards, they were dispatched east to help rebuild Stalingrad. Behind, Berlin burns, April 1945

Coloured pencil on paper

29.7 x 42 cm

Yael Bartana

Born 1970, lives and works in Berlin (DE) and Amsterdam (NL)

Yael Bartana explores themes of national identity and utopian visions through installations, videos, neon slogans, and photography. Her work raises challenging questions and provides an intriguing commentary on contemporary social and political issues.

In her recent installation *Light to the Nations* at the Venice Biennale's German Pavilion, she presented a fictional narrative exploring space exploration as both, an escape from earthly crises and a potentially problematic colonial enterprise.

In her iconic documentary-style film *Kings of the Hill* (2003), included in this exhibition, Bartana captures SUV drivers on Tel Aviv's coastal dunes to critically examine power structures and the macho rituals of men oblivious to the beauty of their natural surroundings.

Bartana's work challenges political binaries by blending science fiction aesthetics with mysticism to explore complex cultural themes and expose tensions between historical trauma and narratives of redemption.

Education

MFA, Rijksakademie van Beeldende Kunsten,
Amsterdam (NL)
BFA, School of Visual Art, Zurich (CH) & Tel Aviv (IL)
The Bezalel Academy of Arts and Design, Jerusalem (IL)

Selected exhibitions

2024	60 th Venice Biennale, German Pavillion (IT)
2024	Villa Stuck, Munich (DE)
2024	National Museum of Contemporary Art, Athens (GR)
2021	Jewish Museum Berlin (DE)
2021	Philadelphia Museum of Art (US)
2017	Musée cantonal des Beaux-Arts, Lausanne (CH)
2013	Pérez Art Museum, Miami (US)
2012	Secession, Vienna (AT)
2012	Van Abbemuseum, Eindhoven (NL)
2012	Louisiana Museum of Modern Art, Humlebæk (DK)
2012	Art Gallery of Ontario, Ontario (CA)
2012	University of California, Irvine (US)
2011	54th Venice Biennale, Polish Pavilion (IT)
2008	PS1, New York (US)
2006	Kunstverein Hamburg (DE)
2005	Museum St. Gallen (CH)

Lender

Sommer Contemporary Art, Zurich (CH) & Tel Aviv (IL)
www.sommerglassery.com

Yael Bartana

King of the Hills, 2005

Video, projection, colour and sound

7min. 52sec

Display dimensions variable



Yael Bartana

Eretz, 2023

Neon

c. 110 x 55 cm



Timothée Calame

Born 1991, lives and works in Marseille (FR)

Timothée Calame's work examines economic and political mechanisms affecting urban and private spaces. He addresses issues like gentrification, surveillance, repressive politics, and social exclusion, often combined with undertones of left-wing counterculture.

His often immersive architectural installations evoke disciplinary architecture and bureaucratic spaces. The practice often involves an element of "theft" and repurposing, usually of overlooked or abandoned objects from the public sphere.

The resulting sculptural work plays on the aesthetic and meaning of industrial materials. Using metal barrels and glass globes, he creates tactile objects that reflect on the aesthetics of internationally traded products and the inherent mechanisms of commerce.

In his recent exhibition at Weiss Falk, Calame introduces the concept of *Endophasia* - the internal verbal thought process that occurs in the mind without being spoken aloud. Presenting enameled panels, formerly used for advertising in the public sphere and worked over with narrative scenes rendered in Letraset, these autobiographical paintings explore the artist's innermost fears.

Education

BFA, HEAD, Geneva (CH)

Selected exhibitions

- | | |
|------|---|
| 2025 | Galerie Oskar Weiss, Zurich (CH) |
| 2023 | MAMCO, Geneva (CH) |
| 2023 | Weiss Falk, Zurich (CH) |
| 2022 | Edouard Montassut, Paris (FR) |
| 2022 | Fondation Pernod Ricard, Paris (FR) |
| 2021 | Kunsthau Langenthal (CH) |
| 2020 | Kunstmuseum St Gallen (CH) |
| 2019 | Centre d'Édition Contemporaine, Geneva (CH) |
| 2019 | Le Collective, Marseille (FR) |
| 2018 | MAMCO, Geneva (CH) |
| 2017 | Swiss Institute, New York (US) |
| 2017 | Manor Art Prize, Geneva (CH) |
| 2017 | Park View, Los Angeles (US) |
| 2015 | Hacienda, Zurich (CH) |
| 2015 | Istituto Svizzero, Milano (IT) |
| 2013 | New Jerseyy, Basel (CH) |
| 2013 | Centre d'art contemporain, Geneva (CH) |

Lender

Galerie Oskar Weiss, Zurich (CH)
www.oskarweiss.com

Timothée Calame

Variations around pseudo-transparency 1, 2023

Paint on barrel, lamp and holophane glass-spheres

130 x 58 x 58 cm



Timothée Calame

Variations around pseudo-transparency 2, 2023

Paint on barrel, lamp and holophane glass-spheres

130 x 58 x 58 cm



Timothée Calame

*Variations around pseudo-
transparency 3, 2023*

Paint on barrel, lamp and holophane
glass-spheres

130 x 58 x 58 cm



Timothée Calame

*Variations around pseudo-
transparency 4, 2023*

Paint on barrel, lamp and holophane
glass-spheres

130 x 58 x 58 cm





Timothée Calame

Incurative Endophasia – The Math Mafia, 2023

Letraset and paper on enameled panel

120 x 190 x 5 cm



Timothée Calame

Digressive Endophasia – In Deep Nature, 2023

Letraset and paper on enameled panel

120 x 190 x 5 cm



Timothée Calame

Progressive Endophasia – Millenaries

Study, 2023

Letraset and paper on enameled
panel

120 x 190 x 5 cm

Armando D. Cosmos

Born 1988, lives and works in Manchester (UK)

Armando D. Cosmos challenges the sciences' claims to objectivity and rationalism through a process he calls *deobjectivisation*. He portrays scientific graphics not as accurate depictions of fact, but as reflections of subjective belief and human understanding.

His vividly detailed digital tapestries mimic the aesthetic of popular science magazines from the 1980s and blend scientific diagrams with mythological motifs to explore connections between life, knowledge, and representation.

He explores contemporary environmental issues through a fictional retrospective lens, offering a meditation on the intertwined roles of art, science, and technology in shaping how knowledge is visually represented.

The resulting works incorporate an ironic clipart humour and a meme-like aesthetic that alternately mocks and celebrates science and myth through seemingly ironic visual references.

While visually engaging at first, these works offer an apparent critique. They are evidently more decorative than analytical and rely on superficial resemblance rather than deeper insight. The resulting artworks are eerily at home in the realms of new-age idealism as well as conspiratorial rhetoric.

Education

2017 – 2019 MFA, Sandberg Institute, Amsterdam (NL)
2006 – 2009 BA Hons, Lincoln University, Lincoln (UK)

Selected exhibitions

2024 TRIXIE, The Hague (NL)
2023 Phillida Reid, London (UK)
2022 Nest, The Hague (NL)
2021 Museum für Gestaltung, Zurich (CH)
2021 Nottingham Contemporary,
 Nottingham (UK)
2020 CID au Grand Hornu, Boussu (BE)

Lender

Phillida Reid Gallery, London (UK)
www.phillidareid.com

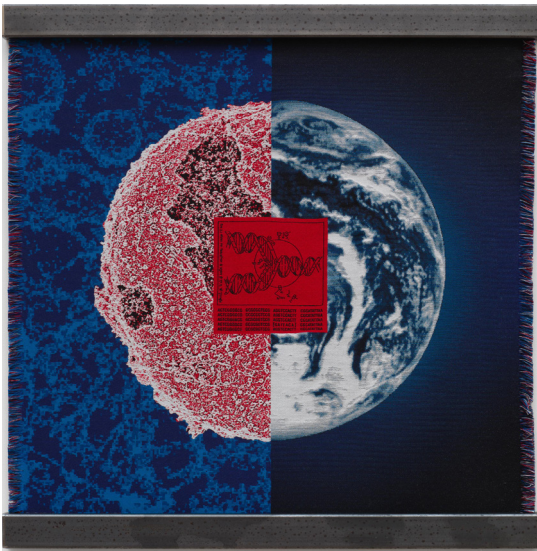


Armando D. Cosmos

Zea Mays, 2022

Woven cotton tapestries, steel frame

68 x 150 cm



Armando D. Cosmos

Gattaca, 2023

Woven cotton tapestries, steel frame

78 x 77 cm



Armando D. Cosmos

ii. Packaging the Code, 2023

Cotton, merino wool, polyester, steel

220 x 210 cm

Laura Grisi

Born 1939, died in 2017

Influenced by her film-producer father, Laura Grisi combined her interests in art, science, and technology to emerge as a key figure in Italian and international Pop Art in the early 1960s.

Her artistic practice challenged fixed identity politics and linear time through a nomadic, feminist lens.

Grisi's global travels with her husband and documentary filmmaker, Folco Quilici, informed her immersive installations, which simulate natural elements and turn atmospheric conditions into spatial experiences within the exhibition spaces they inhabit.

In works like *Volume of Air* (1969), Grisi found a unique form of expression, treating air as an experiential medium rather than an artistic or scientific object.

Grisi was also a trailblazer in video art. Her notable works include *Wind Speed 40 Knots* (1968) and *The Measuring of Time* (1969), in which she emphasizes time, space, and nature's inherent impermanence.

Education

École des Beaux-Arts, Paris (FR)

Selected exhibitions

- | | |
|------|---|
| 2025 | Espoo Museum of Modern Art, Espoo (FI) |
| 2024 | MAXXI, Museo nazionale delle arti del XXI secolo, Roma (IT) |
| 2024 | Pinault Collection - Bourse de Commerce, Paris (FR) |
| 2024 | MACRO - Museo d'Arte Contemporanea di Roma (IT) |
| 2023 | Musée Cantonal des Beaux-Arts, Lausanne (CH) |
| 2023 | Barbican Art Gallery, London (UK) |
| 2023 | Haus der Kunst, Munich (DE) |
| 2022 | MAMCO, Geneva (CH) |
| 2022 | Jeu de Paume / LE BAL, Paris (FR) |
| 2021 | Muzeum Susch, Susch (CH) |
| 2020 | Ludwig Forum, Aachen (DE) |
| 2018 | P420, Bologna (IT) |
| 1994 | Konrad Fischer Gallery, Düsseldorf (DE) |
| 1992 | Leo Castelli Gallery, New York (US) |
| 1986 | Leo Castelli Greene Street Gallery, New York (US) |
| 1981 | Leo Castelli Gallery, New York (US) |
| 1976 | Van Abbemuseum, Eindhoven (NL) |

Lender

P420, Bologna (IT)
www.p420.it

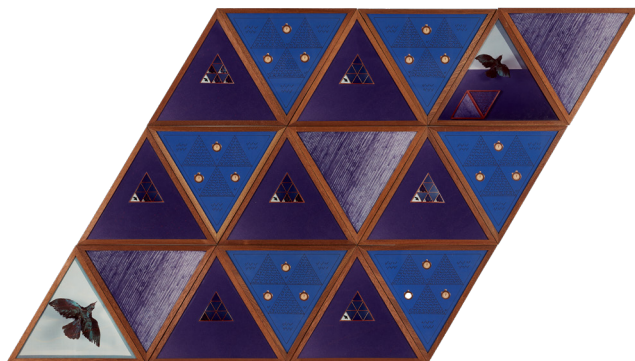


Laura Grisi

Pebbles, 1972

120 colour photographs mounted on
board

51 x 62 cm (each)

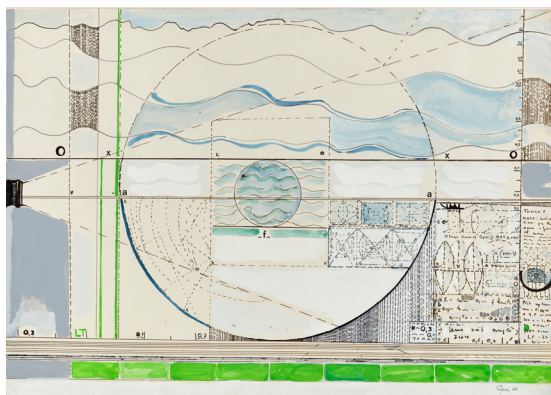


Laura Grisi

Uccello con triangolo, 1980

Mixed media and photo collage on
paper, 18 elements

69.5 x 120.5 cm



Laura Grisi

Senza titolo, 1964

Mixed media on card

70.5 x 100.5 cm

Matthias Groebel

Born 1958, lives and works in Cologne (DE)

Matthias Groebel has recently gained significant attention for his machine-assisted paintings from the 1990s and 2000s. His *Fernsehbilder* are created by capturing stills from unregulated private television broadcasts, digitally colour-separating them, and using a self-built machine with modified airbrush guns to spray paint onto canvases layer by layer.

Initially recognized in media art contexts, Groebel's works also display formal principles of conceptual art such as appropriation and seriality. Their square format and decontextualized text fragments anticipate Instagram aesthetics and meme culture.

An eerie quality persists throughout Groebel's work, from the weathered monochrome chemical prints of his early career to the glitchy screen effects in his computer-assisted *Fernsehbilder*.

The artist's late-career success can be understood through the lens of *hauntology* — a term describing temporal disjunction, retrofuturism, and persisting cultural memory that captures nostalgia for lost media forms while speaking to contemporary fatigue with both late capitalism and open-source technologies.

Education

Trained as a pharmacist before developing his autodidactic art practice

Selected exhibitions

- | | |
|------|---|
| 2025 | Modern Art, London (UK) |
| 2024 | Drei, Cologne (DE) |
| 2024 | Schiefe Zähne, Berlin (DE) |
| 2024 | Gathering, Longon (UK) |
| 2024 | Albertinum, Dresden (DE) |
| 2024 | Gwangju Biennial, Gwangju (KR) |
| 2024 | Kölnischer Kunstverein, Cologne (DE) |
| 2023 | Ulrik, New York (US) |
| 2022 | Kunstverein für die Rheinlande und Westfalen, Düsseldorf (DE) |
| 2022 | Schiefe Zähne, Berlin (DE) |
| 2021 | Galerie Bernhard, Zurich (CH) |
| 2019 | Kunstmuseum Liechtenstein, Vaduz (LI) |
| 2009 | Praxis Staab, Cologne (DE) |
| 2007 | Living Room, Cologne (DE) |
| 2003 | Universal Concepts Unlimited, New York (US) |
| 2002 | Universal Concepts Unlimited, New York (US) |
| 2000 | Galerie Berndt, Cologne (DE) |
| 1997 | Galerie Karin Sachs, Munich (DE) |
| 1993 | Neuer Aachener Kunstverein, Aachen (DE) |

Lender

Schiefe Zähne, Berlin (DE)
www.schiefe-zaehne.com

Matthias Groebel

Untitled, 2004

Acrylic on canvas
(computer-assisted painting)
80 x 110 cm



Matthias Groebel

Untitled, 2004

Acrylic on canvas
(computer-assisted painting)
80 x 110 cm



Matthias Groebel

Untitled, 1992

Acrylic on canvas
(computer-assisted painting)
95 x 95 cm





Haroon Mirza

Born 1977, lives and works in London (UK)

The British-Pakistani artist Haroon Mirza has distinguished himself through ambitious multi-sensory installations that foreground electricity not merely as a power source but as his primary artistic medium.

His immersive environments manipulate sound, light, and video with technical precision while maintaining an unexpected sensual immediacy that transforms gallery spaces into active perceptual fields.

Mirza cleverly incorporates solar panels that function beyond their utilitarian purpose, serving as both visual elements and components in self-sustaining circuit systems that bridge technological innovation with natural processes.

Mirza's democratic approach to materials — incorporating found objects, furniture, electronic detritus, and occasionally works by fellow artists — creates layered compositions that resist easy categorization while exploring the socio-cultural histories embedded in these everyday items.

Beyond his gallery work, Mirza extends his collaborative spirit as co-founder of the London-based record label *Outputs*, where his cross-disciplinary approach continues to dissolve boundaries between scientific inquiry, spiritual practices, club culture, and contemporary art in ways that feel increasingly relevant to our hyper-connected yet fractured times.

Education

MA at Chelsea College of Art & Design, London (UK)

Selected exhibitions

- 2024 SCAI The Bathhouse, Tokyo (JP)
- 2024 Swiss Institute, New York (US)
- 2022 Hamburger Bahnhof, Berlin (DE)
- 2020 CCA Kitayushu, Kitayushu (JP)
- 2020 Somerset House, London (UK)
- 2019 David Roberts Art Foundation, London (UK)
- 2019 Walker Arts Centre, Minneapolis (US)
- 2018 Ikon, Birmingham (UK)
- 2017 Zabłudowicz Collection, London (UK)
- 2017 Pérez Art Museum, Miami (US)
- 2017 Yorkshire Sculpture Park, Wakefield (UK)
- 2016 LUMA Foundation, Gstaad (CH)
- 2015 Museum Tinguely, Basel (CH)
- 2014 Museum Haus Konstruktiv, Zurich (CH)
- 2013 Hepworth Wakefield (UK)
- 2013 Tate Modern, London (UK)
- 2012 Spike Island, Bristol (UK)
- 2012 Kunsthalle St. Gallen (CH)

Lender

max goelitz, Berlin & Munich (DE)
www.maxgoelitz.com



Haroon Mirza

*After Lofoten (solar powered LED
circuit composition 47), 2022*

Polyurethane, pigments on
photovoltaic panel, LED matrix, LED
tape, microcontroller, meteorite,
plastic, aluminum, wire, magnetic
wire, copper tape, ferrofluid, and
echinopsis pachanoi cristata on linen
177 x 300 x 9 cm



Haroon Mirza

*Wave particle duality (solar powered
LED circuit composition 45), 2022*

LED matrix, LED tape,
microcontroller, canvas, pigments,
polyurethane, meteorite, plastic,
aluminum, wire, magnetic wire,
copper tape on photovoltaic panel

166.5 x 100 x 8 cm





Jeremy Shaw

Born 1977, lives and works in Berlin (DE)

Jeremy Shaw is a Canadian contemporary artist whose multidisciplinary practice integrates video, installation, and performance to explore altered states of consciousness, belief systems, and the intersections of science and spirituality.

His work often appropriates the aesthetic tropes of documentary and science fiction, blending archival and fabricated footage to create ambiguous narratives that question the authority of visual media and the construction of truth.

Shaw's signature style combines retro-futuristic imagery with analogue video effects and sound design, evoking a sense of temporal dislocation and highlighting the mediation of experience through technology.

Central to his practice is the investigation of human attempts to transcend physical reality, whether through religious ecstasy, technological augmentation, or communal ritual, positioning these efforts within broader cultural and philosophical frameworks.

Notable projects such as *Quantification Trilogy* and *Phase Shifting Index* demonstrate Shaw's preoccupation with speculative anthropology and utopian imaginaries, presenting fictional yet meticulously constructed future societies as mirrors to contemporary existential concerns.

Education

Emily Carr University of Art and Design,
Vancouver (CA)

Selected exhibitions

- | | |
|------|---|
| 2025 | Vienna Secession (AT) |
| 2024 | Lahti Museum of Visual Arts, Malva (FI) |
| 2024 | Hamburger Bahnhof, Berlin (DE) |
| 2024 | Deichtorhallen, Hamburg (DE) |
| 2023 | Musée d'art contemporain de Montréal (CA) |
| 2022 | Frye Art Museum, Seattle (US) |
| 2022 | Museum of Old and New Art, Hobart (AU) |
| 2022 | Trondheim Art Museum, Trondheim (NO) |
| 2021 | Kumu Art Museum, Tallinn (EE) |
| 2020 | Centre George Pompidou, Paris (FR) |
| 2020 | Frankfurter Kunstverein, Frankfurt (DE) |
| 2020 | Julia Stoschek Foundation, Berlin (DE) |
| 2018 | Kunstverein Hamburg (DE) |
| 2017 | Venice Biennale, Venice (IT) |
| 2016 | Neuer Berliner Kunstverein, Berlin (DE) |
| 2015 | Contemporary Art Gallery, Vancouver (CA) |
| 2014 | Serpentine Gallery, London (UK) |
| 2013 | Schinkel Pavillon, Berlin (DE) |
| 2011 | MoMA PS1, New York (US) |

Lender

Bradley Ertaskiran, Montréal (CA)
www.bradleyertaskiran.com
max goelitz, Berlin & Munich (DE)
www.maxgoelitz.com

Jeremy Shaw

*Towards Universal Pattern
Recognition (Paris. 6 Dec 1965), 2022*

Archive photo, prism and chrome
34 x 42 x 16 cm



Jeremy Shaw

*Towards Universal Pattern
Recognition ("Jesus 80" Rally.
Houston, Texas. May 25 1980), 2022*

Original archive press photograph,
custom-cut prism, chrome
37.4 x 42.5 x 16 cm



Jeremy Shaw

*Towards Universal Pattern
Recognition (Michigan Childrens
Baptism, 1976), 2020*

Original archive press photograph,
custom-cut prism, chrome
38.3 x 45.8 x 15 cm





Jeremy Shaw

*Towards Universal Pattern
Recognition (Revolutionary Christian,
12-26-69), 2022*

Original archive press photograph,
custom-cut prism, chrome

42.6 x 37.7 x 16 cm

Jeremy Shaw

Cathartic Illustration (Celebration of Spirit B, L/2), 2023

Screenprint in silver-plated frame

79.5 x 54.5 x 3 cm (1/1 + 1AP)



Jeremy Shaw

Cathartic Illustration (3D Club, C/2), 2023

Screenprint in silver-plated frame

79.5 x 54.5 x 3 cm (1/1 + 1AP)





Jeremy Shaw

Cathartic Illustration (Beneficial Effect, L/1), 2022

Screenprint in silver-plated frame

79.5 x 54.5 x 3 cm (1/1 + 1AP)

Joep Van Liefeland

Born 1966, lives and works in Berlin (DE)

Joep van Liefeland's practice centers on the aesthetics and material legacy of obsolete media. Drawing primarily from discarded video technologies such as VHS and Betamax, he explores the cultural afterlife of analog formats. His installations highlight the tension between the utopian aspirations once attached to these technologies and their current status as nostalgic artifacts.

Van Liefeland interacts with outdated media not only as historical objects but also as vessels of visual and emotional resonance. His work often foregrounds the almost spiritual significance these technologies can hold, suggesting a reverence for the visual and material qualities of analog formats, and their capacity to evoke memory, desire, and loss.

His approach blends archival impulse with conceptual critique. By treating defunct media as both relic and raw material, van Liefeland draws attention to the shifting cultural value of technology. While the work questions the commodification of nostalgia, it also participates in it—creating a seemingly humorous ambiguity between commentary and complicity.

In his recent *RGB paintings*, van Liefeland extends his inquiry into perception and media through the language of colour. These works, composed of vibrating colour fields, function as meditative studies on the limits and possibilities of seeing.

Education

Hogeschool voor de Kunsten, Utrecht (NL)
University of Kansas (US)

Selected exhibitions

- | | |
|------|--|
| 2025 | Oriole, Hamburg (DE) |
| 2024 | Galerie Noah Klink, Berlin (DE) |
| 2024 | Kunsthalle Recklinghausen (DE) |
| 2023 | Galerie Parisa Kind, Frankfurt a.M. (DE) |
| 2020 | TickTack, Antwerp (BE) |
| 2019 | Galerie Noah Klink, Berlin (DE) |
| 2018 | GNYP Gallery, Berlin (DE) |
| 2017 | Nanzuka, Tokyo (JP) |
| 2016 | Galerie Kai Erdmann, Hamburg (DE) |
| 2015 | Galerie Gebr. Lehmann, Dresden (DE) |
| 2015 | Ramiken Crucible, New York (US) |
| 2014 | Kunstmuseum Goch (DE) |
| 2014 | Schirn Kunsthalle, Frankfurt a.M. (DE) |
| 2012 | Duchy Gallery, Glasgow (UK) |
| 2012 | Palais de Tokyo, Paris (FR) |
| 2010 | Stedelijk Museum, Amsterdam (NL) |
| 2008 | Galerie Layr Wuestenhagen, Vienna (AT) |
| 2006 | Autocenter, Berlin (DE) |
| 2005 | Galerie Guido W. Baudach, Berlin (DE) |

Lender

Galerie Noah Klink, Berlin (DE)
www.noahklink.com

Joep Van Liefland

Information 16, 2024

Bronze, unikat

43 x 24 x 15 cm



Joep Van Liefland

Kodak 2, 2023

Acrylic on canvas

200 x 140 cm



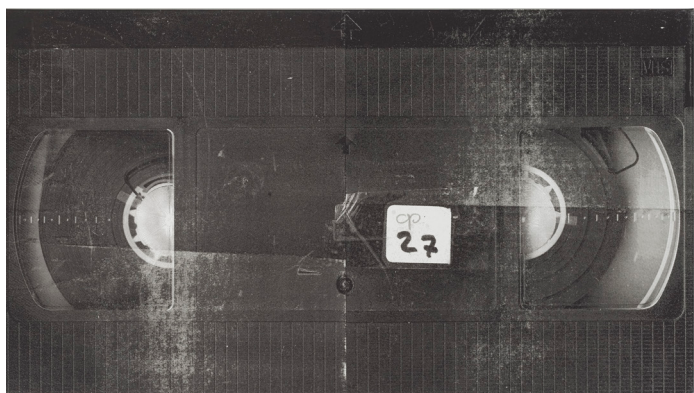


Joep van Liefland

Untitled (VHS B2), 2019

Acrylic on canvas

180 x 100 cm

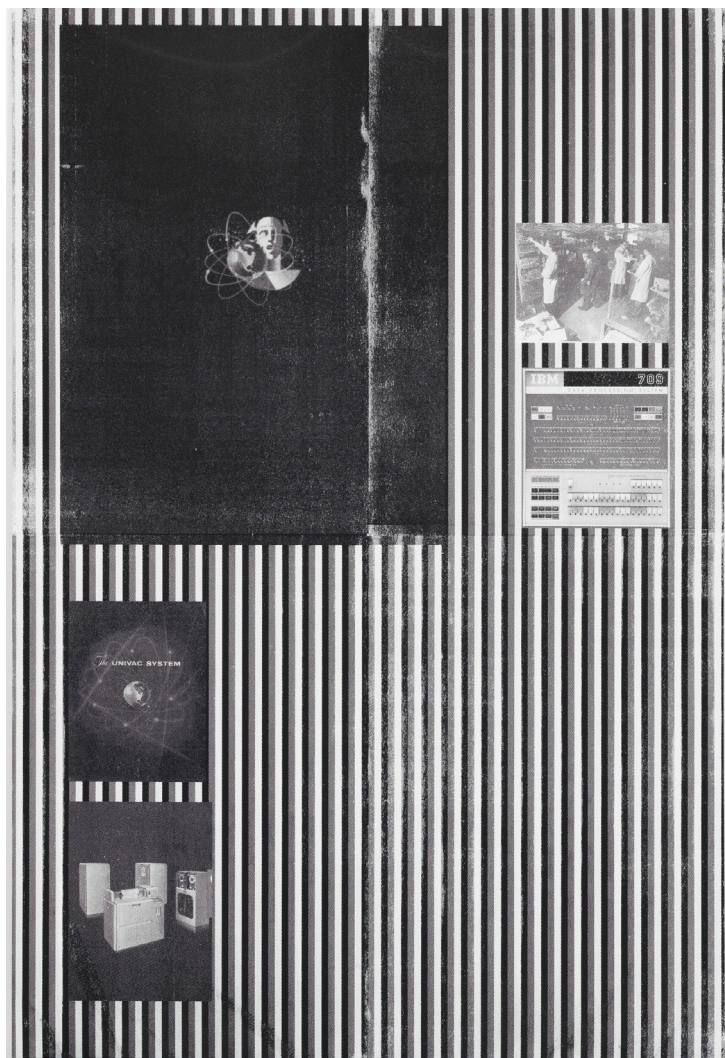


Joep Van Liefland

Untitled (Vid.-27), 2009

Silkscreen on canvas

180 x 100 cm



Joep Van Liefeland

Comparch. RGB 3016, 2014

Silkscreen on canvas, sealed DVD
packages
200 x 145 cm



Joep Van Liefland

Untitled (import - export), 2013

Lightbox made by the artist

60 x 290 x 12 cm

Stephen Willats

Born 1943, lives and works in London (UK)

Since the 1960s, London-born Stephen Willats has pioneered an interdisciplinary art practice integrating cybernetics, advertising systems research, learning theory, communications theory, and computer technology.

His collaborative, interactive, and participatory work examines social relationships and everyday circumstances, encouraging viewers to transform their perception of reality.

Willats creates multi-sensory environments that challenge passive observation, emphasizing themes now common in contemporary art: communication, social engagement, active spectatorship, and self-organization.

His extended projects with residents of public housing estates across Europe include *Pat Purdy and the Glue Sniffers' Club* (1981-2), *The Kids are in the Street* (1981-2), and *Are You Good Enough for the Cha Cha Cha?* (1982). For *Brentford Towers* (1985), Willats worked with residents to map their home interiors and identify objects of personal significance.

Over six decades, he has exhibited in diverse settings from tennis clubs to housing estates, founded the magazine *Control* in 1965 (still in publication), and is recognized as one of the few significant representatives of international Concept Art in England during the 1960s and 1970s.

Education

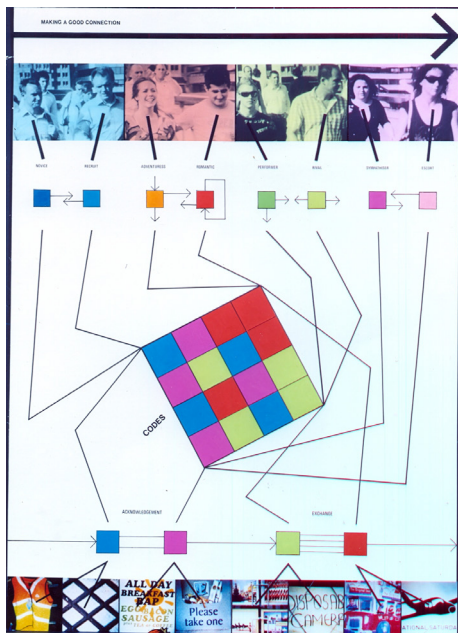
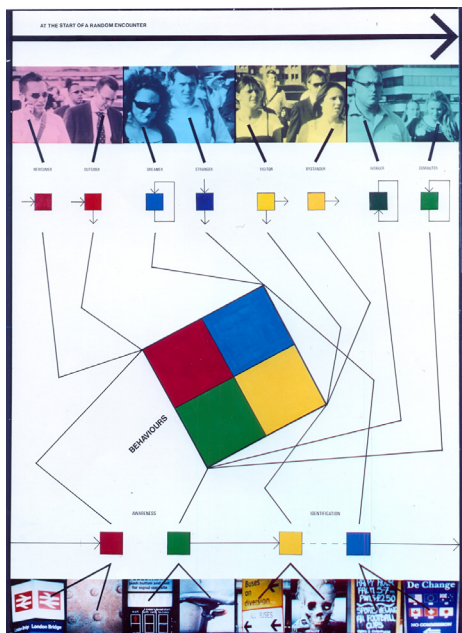
Ealing School of Art, London (UK)

Selected exhibitions

- | | |
|------|---|
| 2019 | Migros Museum, Zurich (CH) |
| 2018 | Tate Liverpool (UK) |
| 2015 | Museo Tamayo Arte Contemporáneo, Mexico City (MX) |
| 2014 | DAAD Galerie, Berlin (DE) |
| 2014 | Whitechapel Gallery, London (UK) |
| 2014 | Raven Row, London (UK) |
| 2013 | Modern Art Oxford (UK) |
| 2012 | South London Gallery, London (UK) |
| 2010 | Badischer Kunstverein, Karlsruhe (DE) |
| 2009 | European Kunsthalle, Cologne (DE) |
| 2006 | Museum für Gegenwartkunst Siegen (DE) |
| 2002 | Fitzwilliam Museum, Cambridge (UK) |
| 1998 | Southampton City Art Gallery, Southampton (UK) |
| 1995 | Tramway, Glasgow (UK) |
| 1994 | Tate Gallery, Liverpool (UK) |
| 1993 | Berlinische Galerie, Berlin (DE) |
| 1993 | ICA, London (UK) |
| 1983 | Arnolfini Art Gallery, Bristol (UK) |
| 1979 | Whitechapel Art Gallery, London (UK) |

Lender

Galerie Thomas Schulte, Berlin (DE)
www.galeriethomasschulte.com

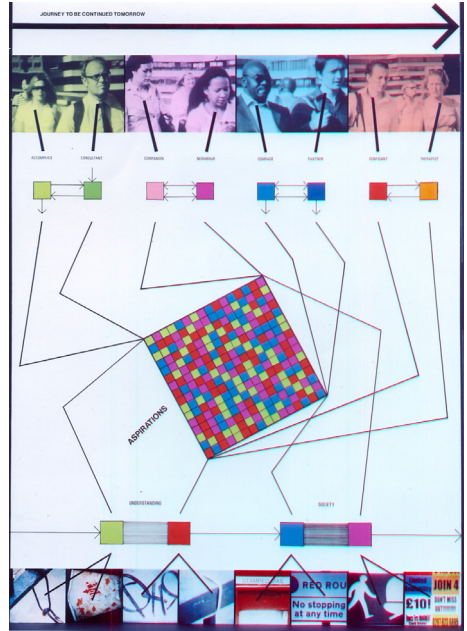
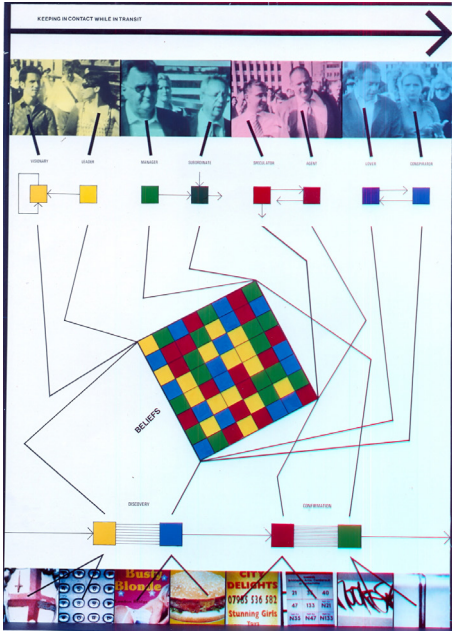


Stephen Willats

A journey to be continued tomorrow,
2008

Film, photographic prints, photo-
graphic dye, acrylic paint, leterset
text, ink on card, monitor

(4x) 112.5 x 80 cm





Stephen Willats

How the future looks from here, 2011

Photographic prints, photographic
dye, acrylic paint, ink on card
(3x) 112 x 74 cm



ZOLLIKERSTRASSE 181

