

Materials



Welcome

*In 2021, we launched the
Rothschild & Co Exhibition
Series in Switzerland.*

*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.*

Materials

**It is a pleasure to present
the fifth edition of our
annual exhibition series**

Materials reflects on the Rothschild family's historic involvement in a variety of commodities, including coffee, iron ore, gold, and cotton.

By opening up new commercial routes, the Rothschilds shaped the trade networks of the modern industrial era, which have come under renewed scrutiny following recent developments on the world stage.

The artists in this exhibition each examine the materiality of everyday objects, inviting reflection on the processes behind their creation and circulation.

Many focus on the raw substance of things — their weight, surface, and manufacture — to reveal what global commodity chains often conceal.

Marie Matusz and Lucie Stahl examine the material and sensory dimensions of everyday objects, drawing attention to the processes of extraction, production, and consumption that underpin them.

Hugh Scott-Douglas and Emanuele Marcuccio explore how value, authenticity, and systems of production become embedded in material forms, questioning the boundaries between the genuine and the fabricated.

Sarah Staton, Lorenza Longhi, and Anthea Hamilton investigate how cultural narratives, desire, labour, and geopolitical forces are reflected in the materials and images that shape contemporary life.

Fabian Reetz, Kelly Tissot, and Min Yoon focus on the conditions that inform identity, environment, and artistic production, revealing how economic pressures, place, and the passage of time leave their mark on both objects and lived experience.

Together, these works form a layered meditation on the commodity — not as an abstract economic unit, but as something produced, transported, and transformed through human involvement across cultures and centuries of trade.

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 to explore these works, and wish you an inspiring visit.

GIOVANNA LAGUTAINE

Managing Director

JONATHAN LEVY

Art Expert & Curator

Anthea Hamilton

 1978 | Lives and works in London (UK)

The British artist Anthea Hamilton makes bold, theatrically charged installations that foreground the body, fashion, and popular culture not merely as aesthetic references but as her primary artistic medium.

Hamilton's immersive environments combine sculpture, performance, and design with an acute visual wit, maintaining an unexpected sensual immediacy that transforms exhibition spaces into active, alive encounters.

She cleverly incorporates costume and choreography that function beyond their utilitarian purpose, serving as both sculptural elements and components in durational live works that bridge art history with contemporary references from sub- and pop culture.

Incorporating found images, furniture, ceramic objects, and vernacular motifs, she creates layered compositions that resist easy categorisation while exploring the histories of desire, the human body, and display embedded in these everyday forms.

Hamilton's cross-disciplinary approach dissolves boundaries between craft, popular culture, feminism, and contemporary art in ways that feel increasingly relevant in an image-saturated yet embodied time.

Education

Royal College of Art, London (UK)

Leeds Metropolitan University, Leeds (UK)

Selected exhibitions

- | | |
|------|--|
| 2025 | Fondazione Memmo, Rome (IT) |
| 2022 | Museum of Contemporary Art Antwerp (M HKA), Antwerp (BE) |
| 2018 | Secession, Vienna (AT) |
| 2018 | Tate Britain, London (UK) |
| 2016 | Turner Prize, Tate Britain, London (UK) |
| 2016 | Schinkel Pavillon, Berlin (DE) |
| 2016 | Serpentine Sackler Gallery, London (UK) |
| 2015 | Sculpture Center, New York (US) |
| 2012 | Tate Modern, London (UK) |
| 2012 | Palais de Tokyo, Paris (FR) |
| 2013 | Hepworth Wakefield (UK) |
| 2013 | Tate Modern, London (UK) |
| 2009 | Kunstverein Freiburg (DE) |
| 2008 | Chisenhale Gallery, London (UK) |

Lender

Thomas Dane Gallery, London (UK) & Naples (IT)
www.thomasdanegallery.com



Anthea Hamilton
Slanted Shelf, 2022

Galvanised steel, stainless
steel nuts and bolts

200 x 175 x 37 cm

Anthea Hamilton
*Slanted Tartan Executive
Rug, 2022*

Hand tufted wool, glow in the
dark yarn

520.5 x 243 cm



Anthea Hamilton

Checked Lime Butterfly, 2022

Digitally printed organic cotton canvas,
orange chenille jacquard, foam

c. 216 x 257 x 5 cm



Anthea Hamilton

*Mini Small Emperor Moth with Sr
Jeanne, 2022*

Digitally printed minky plush, orange
digitally printed bull denim, foam

c. 45 x 109 x 3 cm

Lorenza Longhi

■ ■ 1991 | Lives and works in Zurich (CH)

Lorenza Longhi's practice draws on the visual language of luxury goods advertising, retail merchandising, and DIY craft. Through installations, paintings, and sculptural objects, she foregrounds spaces of display, not merely as neutral containers but as active agents of desire.

In immersive environments, she combines hyperreal imagery, architectural intervention, and sculptural furniture in ways that blur the boundaries between gallery, shop, and leisure space, creating charged encounters with the desires those environments produce.

Longhi incorporates objects that function beyond their utilitarian purpose — benches that are also sculptures, shelving that parodies design icons like USM Haller, all serving as both useful elements and critical commentaries on taste, prestige, and institutional convention.

By incorporating silkscreen prints, artificial flowers, designer replicas, and spy cameras, assembled with craft techniques, she creates layered compositions that oscillate between art historical homage and parody, inviting viewers to question their own position within systems of display, taste, and value creation.

Education

MA, École Cantonale d'Art de Lausanne (ECAL),
Lausanne (CH)

BA, Accademia Di Belle Arti die Brera, Milan (IT)

Selected exhibitions

2025	Kunstmuseum Winterthur (CH)
2025	Kunstverein Freiburg (DE)
2024	Swiss Institute, New York (USA)
2024	Kölischer Kunstverein, Köln (DE)
2024	Fondazione Trussardi, Milan (IT)
2022	Fondazione Henraux, Rimini (IT)
2022	Bonner Kunstverein, Bonn (DE)
2021	Fondazione Prada, Venice (IT)
2021	Centre d'Art Contemporain, Geneva (CH)
2021	Kunstverein, Bielefeld (CH)
2020	Milieu, Bern (CH)
2019	Plymouth Roth, Zurich (CH)

Lender

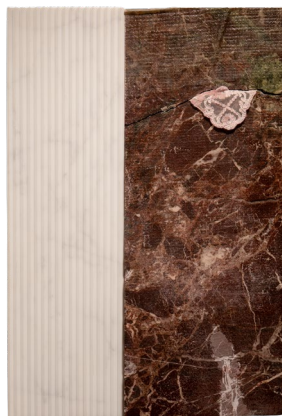
Fanta-MLN, Milan (IT) & Galerie Oskar Weiss, Zurich (CH)
www.fanta-mln.it
www.oskarweiss.com



Lorenza Longhi
Business Card(s), 2022

Marble, straps

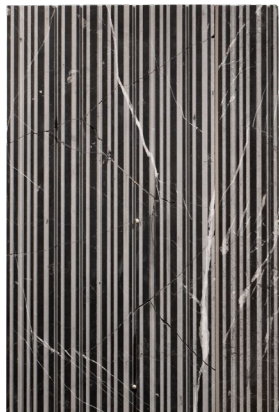
60 x 40 cm



Lorenza Longhi
Business Card(s), 2022

Marble, straps

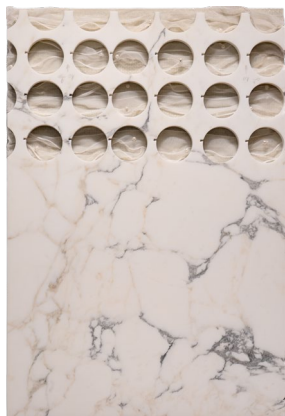
60 x 40 cm



Lorenza Longhi
Business Card(s), 2022

Marble, straps

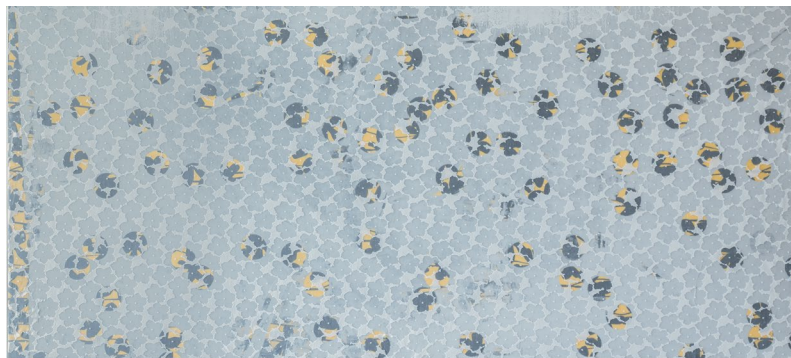
60 x 40 cm



Lorenza Longhi
Business Card(s), 2022

Marble, straps

60 x 40 cm

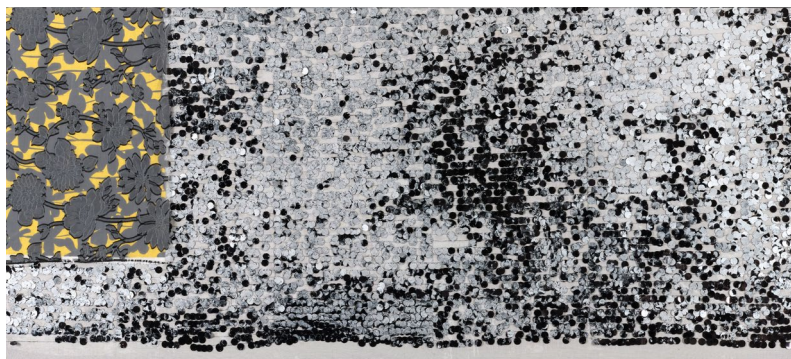


Lorenza Longhi

Untitled (Cocktails), 2026

Silkscreen ink on fabric, mounted on wood
panel, aluminium, screws

90 x 200 x 2.5 cm

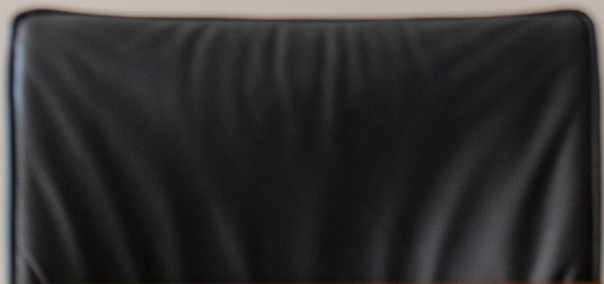
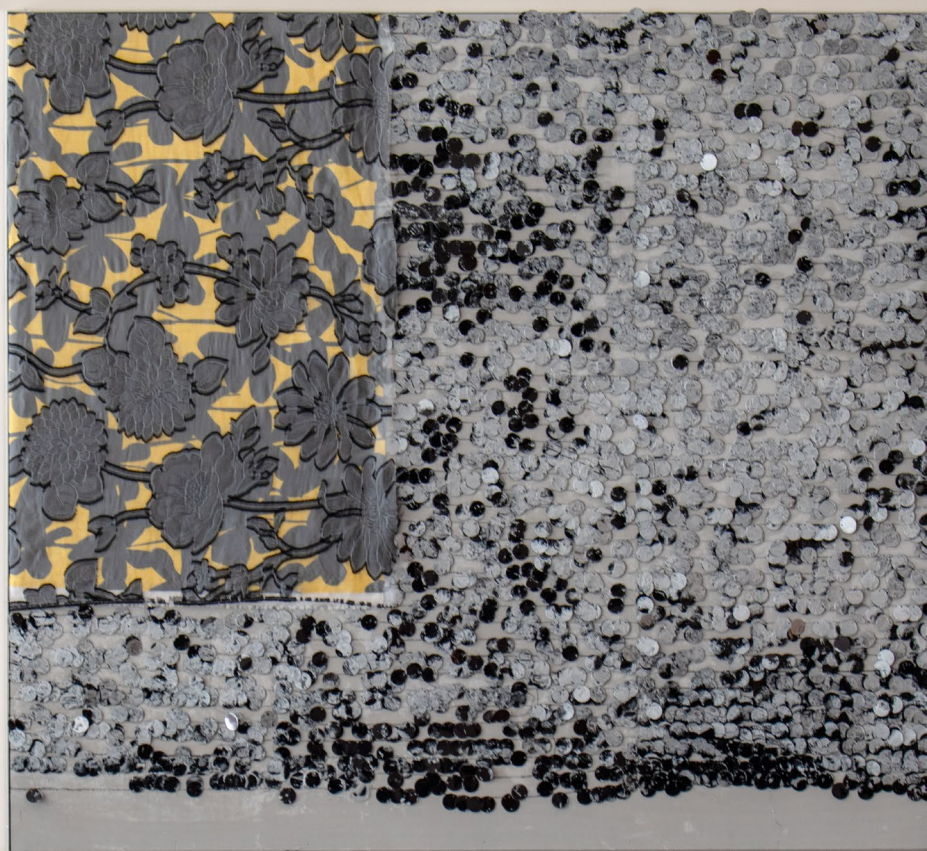


Lorenza Longhi

Untitled (Party), 2026

Silkscreen ink on sequins fabric mounted on
wood panel, aluminium, screws

90 x 200 x 2.5 cm



Emanuele Marcuccio

 1987 | Lives and works in Milan (CH)

Emanuele Marcuccio's minimal metal sculptures and assemblages foreground form as a point of convergence between art history and industrial production. Rather than treating objects as functional tools, he values them for their visual and relational qualities, arranging them to create dialogues between colour, material, and form.

In this way, form becomes a demonstrational space, aligning his practice with post-war abstraction, where perception is understood as relational and contingent.

Marcuccio's serial works, powder-coated steel panels, and readymade objects sustain tensions between surface and depth, authenticity and artifice, and the industrial and the poetic. Like Josef Albers' reductive approach, his work emphasises how meaning emerges through context and arrangement rather than from objects as autonomous entities.

Drawing on the industrial traditions of his native Veneto, Marcuccio incorporates steel fabrication techniques that connect his sculptural concerns with local manufacturing practices. His use of display and presentation further blurs the boundaries between artwork, product, and commercial object.

Combining minimal metal artefacts, readymades, and photographs, Marcuccio creates environments that play style against idea while resisting both strict formalism and explicit conceptualism in favor of an open dialogue. By valuing objects for their presence and combinatory relationships, he produces installations that function like constellations of meaning.

Education

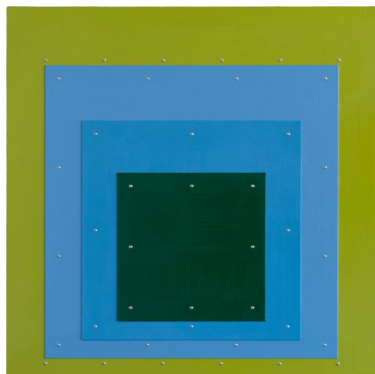
Mountain School of Art, Los Angeles (USA)
MA, ECAL (École Cantonale d'Art de Lausanne (CH)
BA, Fine Art, Accademia di Belle Arte di Brera, Milan (IT)

Selected exhibitions

2025	zaza', Milan (IT)
2024	Olivia Edwards Gallery, Miami (USA)
2024	Damien & The Love Guru, Zurich (CH)
2022	Lodos Gallery, Mexico City (MX)
2022	Suns.Works, Zurich (CH)
2021	Damien & The Love Guru, Brussels (BE)
2020	Conceptual Fine Arts, Milan (IT)
2020	Terence, Sangt Hipolyt, Berlin (DE)
2017	Ellis King, Dublin (IE)

Lender

Damien & The Love Guru, Brussels (BE) & Zurich (CH)
www.damienandtheloveguru.com



Emanuele Marcuccio

D'après Josef Albers, 2026

Enamel on steel on aluminium

70 x 70 cm

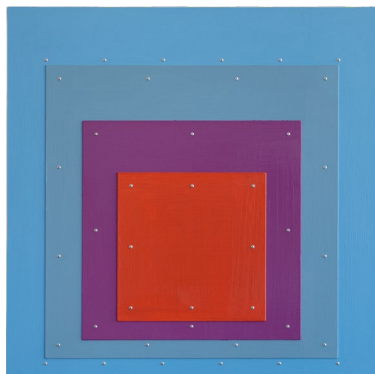


Emanuele Marcuccio

D'après Josef Albers, 2026

Enamel on steel on aluminium

70 x 70 cm

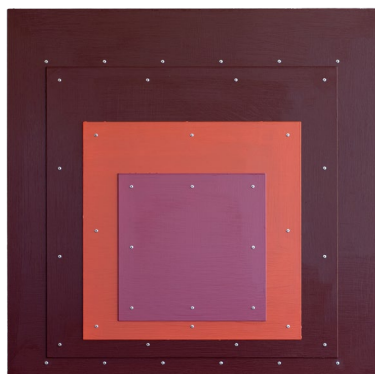


Emanuele Marcuccio

D'après Josef Albers, 2026

Enamel on steel on aluminium

70 x 70 cm



Emanuele Marcuccio

D'après Josef Albers, 2026

Enamel on steel on aluminium

70 x 70 cm



Emanuele Marcuccio

Comet, 2026

Powder coated steel, aluminium and textile

165 x 150 x 25 cm



Emanuele Marcuccio

Comet, 2026

Powder coated steel, aluminium and textile

120 x 130 x 30 cm



Marie Matusz

■ ■ 1994 | Lives and works in Basel (CH)

Marie Matusz explores how contemporary life is shaped by invisible systems, such as digital networks, logistics, industrial production, and technological infrastructures. She makes these abstract processes visible through her work.

Her practice involves translating immaterial or technical phenomena, like data flow or algorithmic logic, into physical forms using materials such as glass, metal, textiles, and industrial components.

Creating installations that combine sculpture, architecture, and design, she often incorporates references to manufacturing, automation, and standardized production.

Her work interrogates the relationship between humans, machines, and systems of production and questions authorship, craftsmanship, and the shifting nature of labor in a highly technologized world.

Education

Hochschule für Gestaltung und Kunst, Basel (CH)
Haute École d'Art et du Design, HEAD, Geneva (CH)
Emile de Rodat, Toulouse (FR)

Selected exhibitions

2026	Max Goelitz, Berlin (DE)
2025	Kunsthalle, Basel (CH)
2025	Fondazione Sozzani, Paris (FR)
2024	Kunsthalle, Basel (CH)
2023	Lokal-Int, Biel (CH)
2022	Swiss Institute, Milan (IT)
2022	Der Tank, Basel (CH)
2022	Instituto Pier Fortunato Calvi, Venice (IT)
2022	Prix Mobilière, Geneva (CH)
2021	Swiss Art Awards
2021	Diskurs Berlin (DE)
2020	Kunstraum, Riehen (CH)
2019	Atelier-Amden (CH)
2019	Aargauer Kunsthaus, Aarau (CH)
2017	Galerie Jan Kaps, Cologne (DE)

Lender

Blue Velvet Projects, Zurich (CH)
www.bluevelvetprojects.com



Marie Matusz

Singular Objects I (Patterns of Exhaustion series), 2025

Natural pigments, acrylics and oil paint on PVC;
Mirror, wood, PMMA

235 x 166 x 9.5 cm



Marie Matusz

Canons and Continents (Dérives I-XXXVI), 2024

Acrylic glass, steel, mirror, pvc

3 pieces: 70 x 70 x 10 cm (each)



Marie Matusz

Fencing Metaphysics (Patterns of Exhaustion series), 2025

Mahogany wood, acrylic paint, lacquered resin
on forex and acrylic glass

76 x 203 x 3 cm

Fabian Reetz

 1997 | Lives and works in Vienna (AT)

Fabian Reetz works across installation, photography, and archival assemblage, focusing on subcultural identity as a mode of collective self-construction shaped by economic and social conditions rather than purely aesthetic expression.

His ongoing project *East German Gothic Studies* explores the intersection of postreunification economic realities and music production, examining how bands such as *Das Ich* and *Relatives Menschsein* drew on Romantic, Baroque, and early Modernist influences through their theatrical performances and dark wave sound. The series traces how aesthetics of layering, darkness, and improvisation emerged in response to surveillance, scarcity, and the specific conditions of East Germany after 1990.

Slate functions as a key sculptural and archival medium in Reetz's work, carrying both personal and formal resonance. Drawing on his connection to the Thuringian slate region, he links the material's layered, rule-based structure to the coded visual language of Gothic subculture. By laser-engraving fan fiction texts into split stone, he creates objects resembling archaeological artefacts — what he terms “internet fossils”—that bridge ancient materiality with contemporary digital text cultures.

Through assemblages incorporating mine remnants, domestic interiors, and studio elements, Reetz constructs layered installations that reflect the continuities and tensions of postreunification Germany. These works operate as speculative archives, critically examining how histories are constructed, what is preserved or obscured, and how subcultural practices shift when entering institutional contexts.

Education

Academy of Fine Arts Vienna (AT)

Bauhaus University Weimar (DE)

Selected exhibitions

2026 Kunstmuseum, Heidenheim (DE)

2025 Klocker Museum, Hall in Tirol (AT)

2025 Soy Capitan, Berlin (DE)

2024 Galleri Taxi, Bergen (NO)

2024 Cazul 101, Bucharest (RO)

2024 orbit, Seoul (SK)

2023 PLAIN, Vienna (AT)

2023 Exile, Erfurt (DE)

2022 Jenaer Kunstverein, Jena (DE)

2022 NOVA art space, Kunsthaus Erfurt (DE)

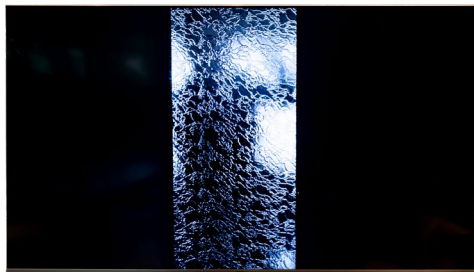
2022 Exhibit Galerie, Vienna (AT)

2021 Diskurs Berlin (DE)

Lender

SOLO Projects, Bucharest (RO)

www.soloprojectspace.com



Fabian Reetz

East German Gothic Study (Source Material), 2025

Video, 22 min



Fabian Reetz

East German Gothic Study (a monument to the ruined age), 2024

Slate, wood, nails

Two pieces: each 270 x 35 x 40 cm



Fabian Reetz

East German Gothic Study (to keep oneself warm), 2023

Wood, slate

70 x 50 x 4 cm



Fabian Reetz

East German Gothic Study (Robit Gallith III), 2024

Laser engraved slate, steel

103 x 66 x 21.5



Fabian Reetz

East German Gothic Study (other voices),
2025; transformed into *Neue Deutsche
Todeskunst (Die Anderes Bands)*, 2026
in collaboration with Juro Carl Anton
Reinhardt

Laser engraved paper, wood (two parts)

Each: 204 x 107 cm



Hugh Scott-Douglas

 1988 | Lives and works in New York (USA)

Hugh Scott-Douglas is a multidisciplinary artist working across painting, photography, sculpture, and video. His practice examines systems of value, socio-economic structures, and technology through the interplay of analogue and digital processes.

Drawing on both historical techniques and contemporary tools, his works often originate in found or computer-generated imagery that is manipulated by digital and manual means.

In the *Chopped Bills* series (begun 2013), Scott-Douglas uses enlarged scans of marked US \$100 bills. The presence of small stamps allows these notes to bypass restrictions on digital reproduction, enabling their transformation into large-scale dye sublimation prints on linen. Straddling abstraction and documentation, the works investigate illicit circulation and the coded systems through which financial value is marked and interpreted.

Related are the *Torn Cheques*, laser-cut canvases derived from algorithmically fragmented images of earlier works. These pieces mimic the act of tearing, reconfiguring visual information to suggest expenditure and transaction. Together, these series reflect the artist's ongoing exploration of how images and value move across media, systems, and time.

Education

OCAD University, Toronto (CA)

Pratt Institute, Brooklyn (USA)

Selected exhibitions

- | | |
|------|--|
| 2020 | Neuer Kunstverein, Vienna (AT) |
| 2019 | Gallery Baton, Seoul (SK) |
| 2019 | Blum & Poe, Tokyo (JP) |
| 2019 | Casey Kaplan Gallery, New York (US) |
| 2016 | Tochigi Prefectural Museum of Fine Arts,
Tochigi (JP) |
| 2016 | Casey Kaplan, New York (USA) |
| 2016 | SFMOMA, San Francisco (USA) |
| 2016 | Staatliche Kunsthalle Baden-Baden (DE) |
| 2015 | MCA, Chicago (US) |
| 2015 | The University of the Art, Philadelphia (US) |
| 2015 | Simon Lee Gallery, London (UK) |
| 2015 | Simon Lee Gallery, Hong Kong (HK) |
| 2015 | Blum & Poe, New York (USA) |
| 2014 | Jessica Silverman, San Francisco (US) |

Lender

Croy Nielsen, Vienna (AT)

www.croynielsen.com



Hugh Scott-Douglas

Chopped Bill, 2015

Dyesublimation on linen

200 x 100 x 4 cm



Hugh Scott-Douglas

Chopped Bill, 2015

Dyesublimation on linen

200 x 100 x 4 cm



Hugh Scott-Douglas

Chopped Bill, 2015

Dyesublimation on linen

200 x 100 x 4 cm



Hugh Scott-Douglas

Untitled (HSD1221), 2012

Lasercut

192 x 141 cm

Lucie Stahl



1977 | Lives and works in Vienna (AT)

Lucie Stahl makes large, poster-like works by scanning everyday objects, such as food packaging, magazine clippings, body parts, and dead leaves, directly on a flatbed scanner, then printing and sealing the results under a thick coat of glossy resin.

The resin gives each piece the slick, slightly uncanny sheen of an advertisement or a phone screen, while also locking together all the different fragments into a single gleaming surface.

At a broader level, her work asks what it feels like to live in a world where everything—from health and identity to values and charitable causes—has been flattened into a kind of brand. The images she assembles paint a picture of contemporary life as aesthetically hollow and endlessly distracting, a waiting room where glossy surfaces substitute for meaning.

In her photographic series of encrusted oil wells, shot in an abandoned oil field in Qark Fier, Albania, Stahl focuses on close-ups of spillings, using the formless fuel to conjure a fantastical world of opalescent likenesses, with fluid reflections of sunlight and darkness.

The works extend her longstanding interest in liquidity—here quite literally—connecting the seeping, sticky residues of extractive industry to her broader preoccupations with consumption, excess, and the strange beauty that clings to things past their usefulness.

Education

Staedelschule, Frankfurt am Main (DE)

Glasgow School of Art, Glasgow (UK)

Hochschule der Künste, Berlin (DE)

Selected exhibitions

2026 Dépendance, Brussels (DE)

2026 Kunsthalle Wien, Vienna (AT)

2024 Carinthian Museum of Modern Art, Klagenfurt (AT)

2024 MAC VAL, Paris (FR)

2024 Musée Paul Dupuy, Toulouse (FR)

2023 Camera Austria, Graz (AT)

2023 Kölnischer Kunstverein, Cologne (DE)

2023 CCA, Tel Avid (IL)

2022 Bonner Kunstverein, Bonn (DE)

2019 Queer Thoughts, New York (US)

2019 Freedman Fitzpatrick, Paris (FR)

2018 Meyer Kainer, Vienna (AT)

2018 Kunsthalle Fri Art, Friburg (CH)

Lender

dépendance, Brussels (BE)

www.dependance.be



Lucie Stahl

Burrows (7), 2022

Inkjet print, aluminium

106 x 125 cm



Lucie Stahl

Burrows (3), 2022

Inkjet print, aluminium

112 x 142 cm



Sarah Staton

 1961 | Lives and works in London (UK)

While many Young British Artists (YBAs) of the late 1980s and 90s sustained themselves through art sales from the beginning of their careers, Sarah Staton was driving a sales rep route for the British publishing house, Faber & Faber. Observing how mall culture hollowed out London's suburbs has had a deep impact on her work.

Staton's *Anti-Paintings* were made in squats, with scavenged materials, at a deliberate distance from the era's art world glamour. These works celebrate the ubiquity of denim, which before "athleisure" fashion was worn by almost everyone, making it a genuinely global culture.

By using bleach to strip colour and stitching to construct layers, Staton contrasts what she calls "feminised" labours, directly with masculine gestures.

Staton processes the weight of American cultural hegemony, which she traces back to her childhood and to writer Gertrude Stein's notion of the 20th century as *The American Century*. Americana glamour, so Staton points out, has been in steady decline since the beginning of her career.

For her, even when you don't touch a textile, you hold the bodily knowledge of what it feels like. Her *Anti-Paintings* exploit this, using denim's immediate physical legibility as a vehicle to examine the subtle influence of cultural power.

Education

BA, St. Martin's School of Art, London (UK)

Selected exhibitions

2024	UNICEF HQ at Innocenti, Florence (IT)
2024	Galerina, London (UK)
2024	Tinguely Museum, Basel (CH)
2023	House of St. Barnabas, London (UK)
2022	Forest' Pipeline Projects, London (UK)
2022	A+Am Venice (IT)
2021	Cylinder Gallery, Seoul (SK)
2021	South London Gallery, London (UK)
2018	Barbara Gladstone Gallery, New York (US)
2016	Tate Modern, London (UK)
2015	FILET, London (UK)
2011	Huddersfield Gallery, Yorkshire (UK)
2010	The Lowry, Salford (UK)
2009	New Art Centre, Roche Court (UK)
2008	Yorkshire Sculpture Park, Wakerfield (UK)
2005	Christian Nagel Gallery, Berlin (DE)

Lender

Galerina, London (UK)
www.galerina.net

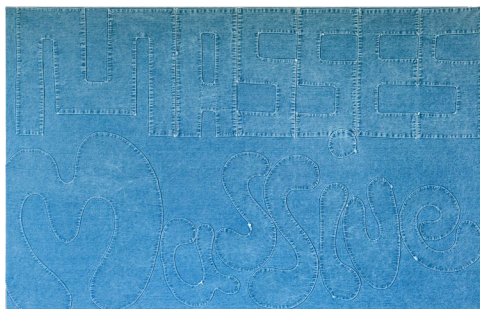


Sarah Staton

Blu Jeans, 1994

Bleach and acrylic on denim

100 x 145 cm



Sarah Staton

The Masses are Massive, 1999

Denim on denim

139 x 218 cm



Sarah Staton

M16

Acrylic on denim

165 x 140 cm



Sarah Staton

Daisies, 2025

Watercolour on Khandi Paper

29.7 x 40 cm



Sarah Staton

Bathos/Brologarchy, 2025

Watercolour on Khandi Paper

29.7 x 40 cm



Sarah Staton

Slow Swamp Tango, 2025

Watercolour on Khandi Paper

29.7 x 40 cm



Kelly Tissot

■ ■ 1995 | Lives and works in Basel (CH)

Kelly Tissot works across photography and sculpture to examine the margins of rural and subcultural life, approaching the countryside as an ambivalent terrain shaped by fractured ideals, latent violence, and social tension rather than nostalgia. Her practice resists idyllic interpretations, emphasizing instead a subdued melancholia and the structural contradictions embedded in these environments

Her large-format photographs and site-specific constructions focus on a remote region in eastern France, documenting its material landscape with a precise, almost clinical attention. By highlighting traces of human activity while often omitting human figures, she foregrounds absence as a defining condition of the rural scene.

Through recurring motifs such as domesticated animals, agricultural machinery, and communal rituals, Tissot reveals a landscape marked by fatigue and quiet strain. These elements expose the friction between imposed cultural systems and natural forces, unsettling romanticized views of rural life.

Her sculptural installations—often constructed in metal and wood—evoke fences, enclosures, and infrastructural barriers. Functioning as both physical supports and conceptual interventions, they guide movement, interrupt vision, and stage thresholds, reinforcing tensions between interior and exterior, domesticity and wilderness, and order and untamed space.

By integrating figures such as guard dogs, scarecrows, and motorbikes alongside subcultural references, Tissot constructs layered visual ecosystems that reflect stratified social realities. Her work examines how identity, labor, and belonging are negotiated in peripheral rural contexts, revealing the instability of the meanings projected onto objects, animals, and landscapes.

Education

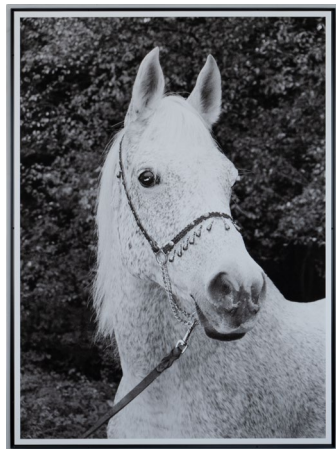
MFA, Institut Kunst HGK (FHNW), Basel (CH)
BA, ECAL (École Cantonale d'Art de Lausanne),
Lausanne (CH)

Selected exhibitions

2024 Tara Downs, New York (US)
2024 PEAC Museum, Freiburg (DE)
2023 LISTE Art Fair Basel, with suns.works,
Basel (CH)
2022 Kunsthaus Baselland, MuttENZ (CH)
2022 Kunst Raum Riehen, Riehen (CH)
2022 Forde, Geneva (CH)
2021 suns.works, Zurich (CH)
2021 Photography-Exhibit, Zurich (CH)

Lender

Kelly Tissot, Basel (CH)

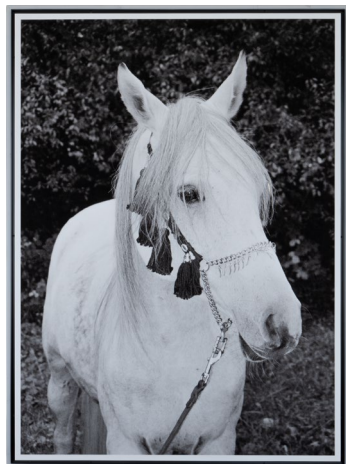


Kelly Tissot

Licorice Harmony III, 2025

Digital fine art print on paper, PVC, powder-coated steel, stained spruce

147 x 108 x 4 cm

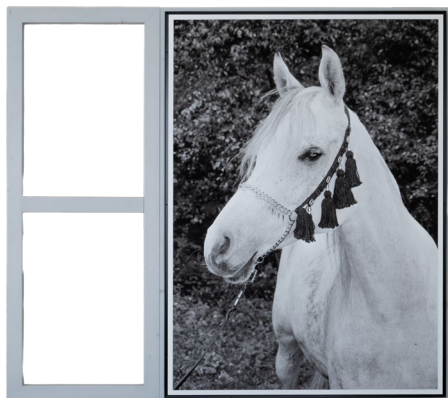


Kelly Tissot

Licorice Harmony V, 2025

Digital fine art print on paper, PVC, powder-coated steel, stained spruce

147 x 108 x 4 cm

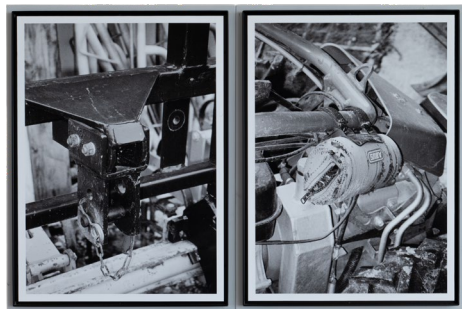


Kelly Tissot

Licorice Harmony VI, 2025

Digital fine art print on paper, PVC, powder-coated steel, stained spruce

147 x 108 x 4 cm

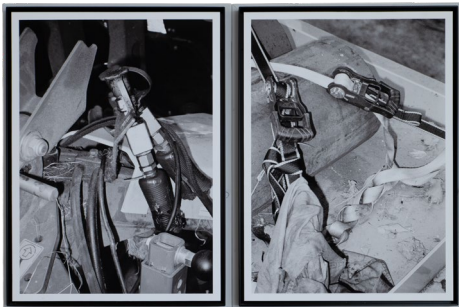


Kelly Tissot

Licorice Harmony VII, 2025

Digital fine art print on paper, PVC, powder-coated steel, stained spruce

147 x 108 x 4 cm

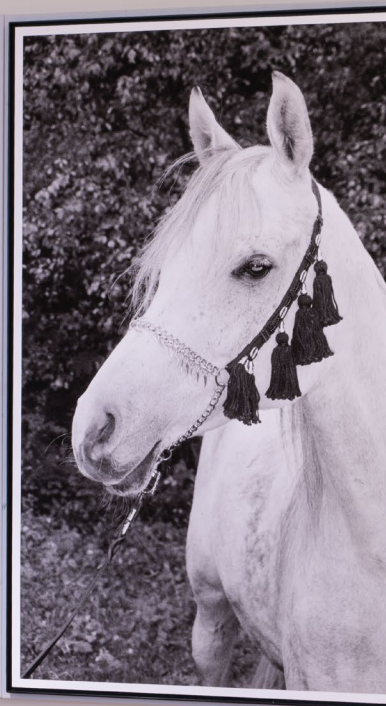
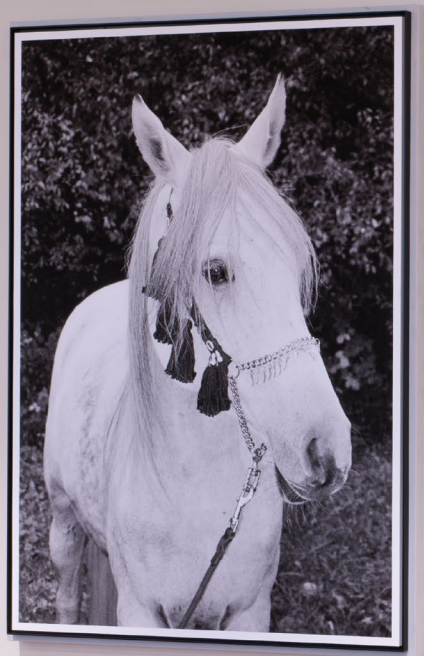


Kelly Tissot

Licorice Harmony IX, 2025

Digital fine art print on paper, PVC, powder-coated steel, stained spruce

147 x 108 x 4 cm



Min Yoon



1986 | Lives and works in Vienna (AT)

Min Yoon works across sculpture, drawing, and painting in a practice that makes artistic materials, including canvas, stretchers and drawing tools not merely instruments of production but its primary subject matter, folding the conditions of making art into the work itself.

His installations use these same “artistic materials” as objects and crucial motifs within the works, creating a self-reflexive loop between the production and representation of art that asks viewers to reconsider what it means both to make and to encounter an artwork.

Yoon incorporates processes of natural exposure—leaving surfaces outside to be altered by sunlight, rain, and the shadows of coins from multiple countries—that function beyond formal effect, serving as traces of time, geography, and the contingency of value.

Working between embossed coin shapes, photograms, leather surfaces, and drawings—creates layered compositions that revolve around the ‘nature’ of artistic work and its representations, holding together the conceptual and the sensory with precision and elegant restraint.

Education

Academy of Fine Arts, Vienna (AT)
University of Applied Art, Vienna (AT)

Selected exhibitions

2024 Galerie Francesca Pia, Zurich (CH)
2024 Artsonie, Seoul (SK)
2024 Secession, Vienna (AT)
2023 Bundeskanzleramt, Vienna (AT)
2023 Galerie Lars Friedrich, Berlin (DE)
2021 Neuer Essener Kunstverein, Essen (DE)
2019 Galerie Meyer Kainer, Vienna (AT)

Lender

Galerie Lars Friedrich, Berlin (DE)
www.larsfriedrich.net



Min Yoon

A, G + ing: Letter + ing, 2024

2 parts: Plywood, wooden handles, palette, charcoal on paper, feather; Oil on canvas, wool felt, thread, artist's frame

250 x 70 x 8.5 cm



Min Yoon

Break + ing Time (bottom), 2024

Watermixable oil on burlap, thread, polyester, wool felt, wire, hot-patch, magnets, 5 cent coin, brush, artist's frame

186 x 105.5 x 9 cm



Min Yoon

Break + ing Time (back(proposal)), 2024

Watermixable oil on burlap, thread, polyester,
wool felt, wire, hot-patch, magnets, 5 cent coin,
brush, artist's frame

52 x 177 x 12 cm

