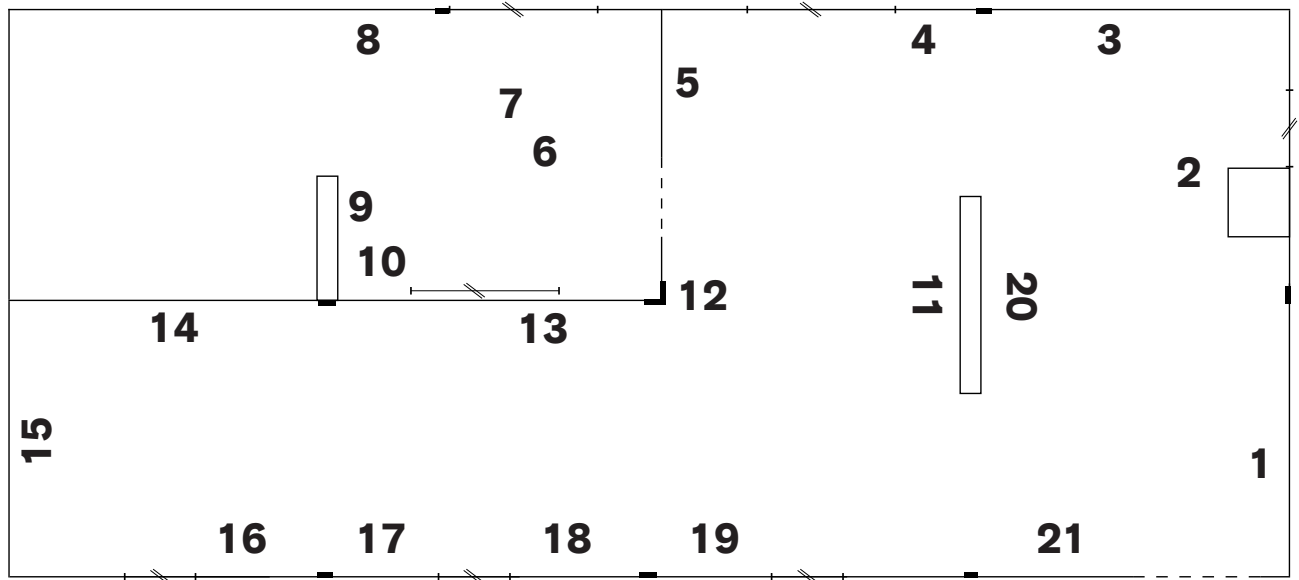


Whispering Walls

Caterina De Nicola, Brigit Naef, Tanja Roscic & Ilaria Vinci

19.06.20 – 15.08.20



- 1:** Ilaria Vinci, *Plaisir de Recevoir*, 2020, leather pyrography, forged iron nail, 81 x 50 cm
- 2:** Brigit Naef, *Fleur du mal*, 2016, cardboard, acrylic paint, lacquer, 116 x 116 x 20.5 cm
- 3:** Caterina De Nicola, *Bay West Is to Yield to It*, 2020, wooden frame, pig leather, synthetic fur pom-pom, diorama grass, hair, nylon tights, resin, natural latex, 100 x 107 x 8 cm
- 4:** Caterina De Nicola, *Embarrassed and Conciliatory. Bored and Noncommittally*, 2020, iron chair, rust, urine, pin, 84 x 43.5 x 50 cm
- 5:** Tanja Roscic, *Spider Lamp*, 2020, bronze, brass, glass, wood, oil, 37 x 39 x 39 cm
- 6:** Tanja Roscic, *Cat Chair*, 2020, metal, wood, textile, foam, 74 x 41 x 37 cm
- 7:** Tanja Roscic, *Flowers*, 2020, wood, metal, foam, string, yute, wool, 66 x 25 x 25 cm / 100 x 43.5 x 43.5 cm / 91 x 71 x 71 cm
- 8:** Tanja Roscic, *Black Painter*, 2020, fabric, metal, bronze, string, wood, foam, hair, 42.5 x 42.5 x 12 cm
- 9:** Tanja Roscic, *Cat Pain*, 2020, fabric, plastic beads, jute, shellack, wire, 57 x 33 cm
- 10:** Tanja Roscic, *Cat Lamps*, 2019-2020, bronze, wood, oil, each 53 x 18 x 20 cm
- 11:** Tanja Roscic, *Faces and Vase*, 2020, steel, bronze, wire, pins, jute, wool, foam, glass, velvet, 216 x 235 cm
- 12:** Caterina De Nicola, *Can Subjectivity Be Used as a Tool to Build Theory?*, 2020, rat prop, shredded pages, plastic bag, wrappings, tights, wax, fake hair, plastic, dimensions variable
- 13:** Wall samples by Oromano, please feel free to touch and handle
- 14:** Brigit Naef, *Ghost*, 2019, cardboard, metal chains, silver plating, lacquer, 200 x 33.5 x 9.5 cm
- 15:** Brigit Naef, *Devil in the Sky*, 2020, cardboard, acrylic paint, lacquer, glass beads, 46.5 x 48 x 1 cm
- 16:** Caterina De Nicola, *Moxette's Crazy, Stupid Love*, 2020, wooden frame, laminated plywood, screws, nails, bricolage varnish, Schtroumpf spandex fabric, spray paint, 46 x 72 x 9 cm
- 17:** Caterina De Nicola, *I Created a Fake World Because I Didn't Like the One I Was Living In*, 2020, wooden frame, chipboard laminated wood, screws, nails, Kvadrat fabric, starch glue, paint, fabric medium, printed paper, ribbon, 46 x 72 x 9 cm

18: Caterina De Nicola, *Degrougt Depletion*, 2020, wooden frame, chipboard laminated wood, screws, nails, Kvadrat fabric, starch glue, paint, fabric medium, printed paper, ribbon, 46 x 72 x 9 cm

19: Caterina De Nicola, *Erotic Injury*, 2020, wooden frame, chipboard wood, screws, bricolage varnish, Vitra fabric, starch glue, acrylic paint, fabric medium, printed paper, 46 x 72 x 9 cm

20: Brigit Naef, *Mille Feuilles*, 2017, cardboard, acrylic paint, glassbeads, acrylic glass, 27 x 70 x 8 cm

21: Ilaria Vinci, *Plaisir de Recevoir*, 2020, leather pyrography, forged iron nail, 51.5 x 33.5 cm

Caterina De Nicola (b. 1991, Ortona, Italy) currently lives and works in Zurich after graduating in 2018 with a MFA at ÉCAL in Lausanne. A selection of her exhibitions include *Metal Geography* at Musée lanchelevici, La Louvière, Belgium (2014); *Ending Explained* - Group show at Le DOC, Paris (2018); *Bay Wetter* - Duo show at Wishing Well, Lausanne (2018); *Le ore piccole* at Dienstgebäude, Zürich (2018); *Le ciel, l'eau, les dauphins (...)* - Group show at Forde, Geneva (2019); *Capriccio 2000* - Group show at Fondazione Sandretto Re Rebaudengo, Turin, Italy (2019); *Crisis of Glass Bell* - Group show at TANK, Basel (2019); *Café Spit* at Galerie PCP, Paris, France (2019); *Embarrassed and conciliatory, bored and noncommittaly* - Solo show at Il Colorificio, Milan (2019) and *Surgeons and Gluttons* - Duo show at Palazzo, Basel (2020).

Brigit Naef (b. 1962, Winterthur, Switzerland) is a trained handbookbinder and conservator currently living and working in Zurich. She has exhibited at Formforum, Bern (2007, 2011); Taylor Macklin, Zürich (2014) and Le Manoir de la ville de Martigny (2016). Her work has been collected by public and private collections such as the Museum für Gestaltung (Zürich) and in 2008 the Museum Ballenberg nominated her for the Prix Jumelles.

Tanja Roscic (b. 1980, Zurich, Switzerland) lives and works between Zagreb and Zürich. She graduated in 2008 with a BFA at Zurich University of the Arts. She has held solo exhibitions at, amongst others, The Modern Institute, Zürich (2009); Kunstraum München, Munich (2010); James Fuentes LCC, New York (2011); Neue Kunstverein, Vienna (2012); Kunstmuseum Olten, Olten (2013); Ltd, Los Angeles (2013); Freymond-Guth Fine Arts, Zürich (2014); Galerie BolteLang, Zürich (2018) and Monica De Cardenas, Zuoz (2018). She has also participated in group exhibitions at Peres Projects, Berlin (2008); Museum der Moderne, Salzburg (2010); Kunstmuseum St. Gallen, St. Gallen (2010); Helmhaus Zürich, Zürich (2012, 2013, 2018); Ibid London/L.A. (2014). She was twice the recipient of the city of Zürich Werkstipendien (2007, 2008).

Ilaria Vinci (b. 1991, Cisternino, Italy) currently lives and works in Zurich after graduating in 2017 with a MFA at ÉCAL in Lausanne. In 2014 she co-founded and co-run Armada, a Milan based artist-run space. Her most recent group exhibitions and projects include *Tutto subito, possibilmente due volte*, No Conformism, Lausanne (2017); *Le ore Piccole* at Dienstgebäude, Zurich (2018); *Voi rubate del tempo alla fretta (...)* at Hypermarea, Ansedonia, Italy (2019); *Café Spit* at Galerie PCP, Paris (2019) and Nomadic Radio Show, a collaboration with Caroline Braegger, Saint Luke, Zürich. In 2018 Vinci was awarded with the Menabrea Art Prize.

