









**Sitzen ist das neue Rauchen**  
Binz39 – Zürich

**Sitzen ist das neue Rauchen, 2015**  
offset, wood, painted canvas, aluminium, variable dimensions



**Sitzen ist das neue Rauchen, 2015**  
223 books, shelf, 40 x 27 x 120 cm



**Ein Tisch ohne Brot ist ein Brett**  
CRAC Alsace – Altkirch

**Ein Tisch ohne Brot ist ein Brett, 2015**  
bois, 130 x 50 x 54 cm



**Monument des ongles (right hand), 2015**  
canvas, acryl paint, human hair, 80 x 120 x 10 cm



**Lits de camp, 2015**  
canvas, aluminium, 180 x 60 x 25 cm





**Brooklyn Bridge, Manhattan Bridge, Williamsburg Bridge, 2013**  
sandpaper, paint dust, 12 x 12 cm



**What a load of Rubbish, 2015**  
rubber floor, off-set print, foam, 66 x 10 x 210 cm



**Fort Patti II, 2015**  
ceramic, aluminium, 250 x 110 x 50 cm



**Greenery and Bunting, 2015**  
faience, aluminium, 240 x 800 x 200 cm

**Balustrade, 2013**  
photogram, 59 x 48 cm



**Schweisdissi, 2015**  
tobacco plant, variable dimensions



**Full of Piss and Vinegar**  
Galerie Greta Meert – Brussels

**Fallet-Prévostat, 2014**  
metal, lamp, champagne, 35 x 21 x 11 cm



**Untitled (Altofts), 2014**  
air-dry clay, oil paint, 25 x 20 x 5 cm



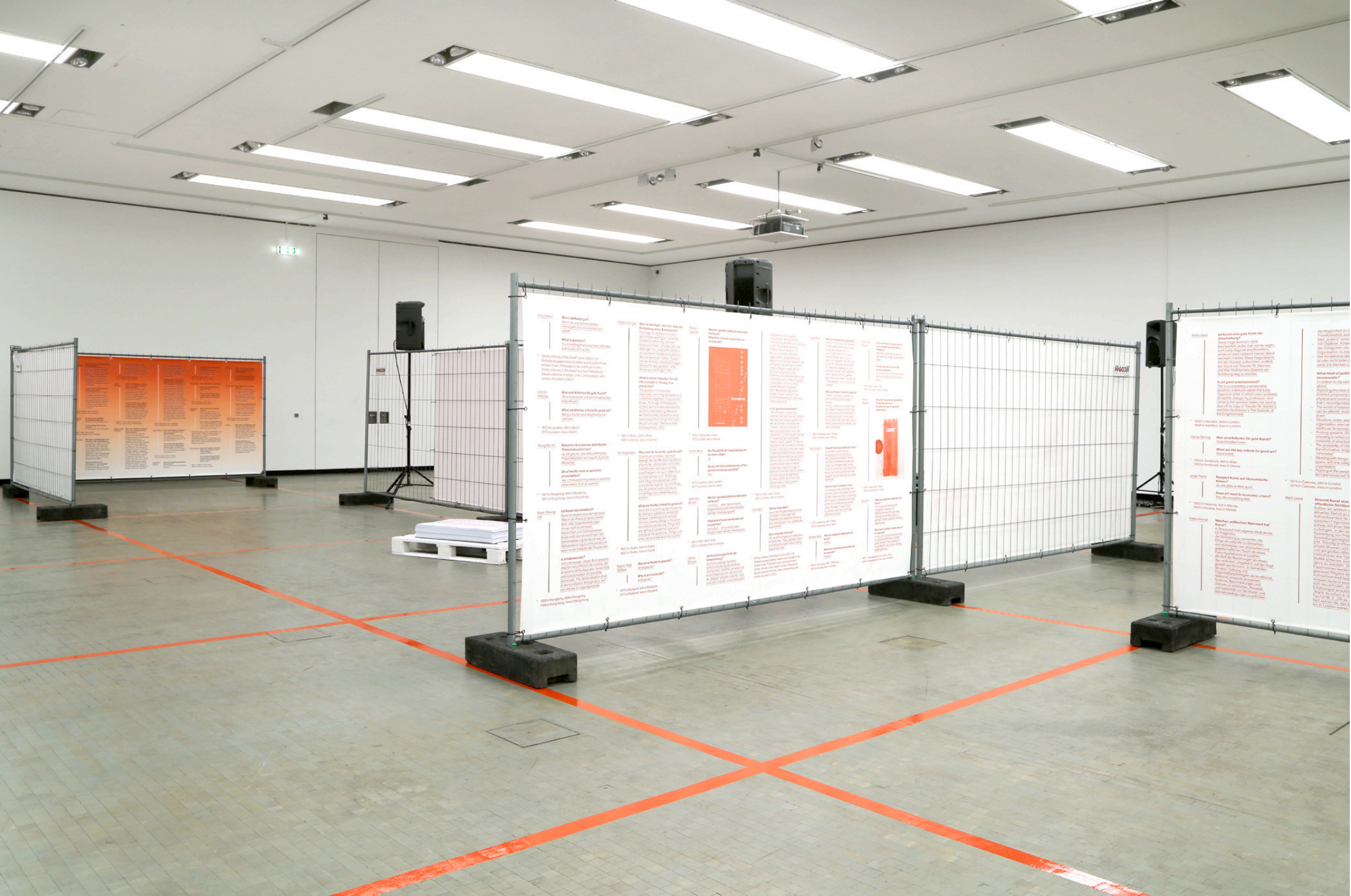
Plague Stone (Kirkstall), 2013  
photograph, variable dimensions





**Lou Ford**  
Etablissement d'en Face Projects – Brussels

**Lawn bag, 2013**  
plastic bag, administrative rubbish, 50 x 53 x 50 cm





**Susanne Vérité**  
**Crac Alsace – Altkirch**

**Tauschpalette, 2013**  
concrete, wood, grapefruit, sponge, 120 x 80 x 113 cm



Oh, Brother, Brother, Brother!, 2013  
acryl paint on plastic, 900 x 400 cm



**Nudisme, végétarisme**  
**Les Halles – Porrentruy**

**Keiner soll hungern! Keiner soll frieren!, 2013**  
coco, jute, wood, hygienic sand, coconut soap, 110 x 140 x 40 cm



**Good Spirit (Porrentruy), 2013**  
plaster, coco 19 x 15 x 7 cm



**Good Spirit (Canton Jura), 2013**  
plaster, pigment, coco, 18 x 15 x 7 cm





**O Bäume, die du nicht fällst**  
Circuit - Lausanne

**Bois et cuivre, 2012**  
Laser print on paper, wood, kitchen wear. variable dimensions





**Bois et cuivre, 2012**

Laser print on paper, wood, kitchen wear. variable dimensions



Session\_15\_Press Release

[romantically]

Be my encourager.

Let me down for me to restore sense.  
Be my denouncer because all you need do is attempt for me to succumb.

Succumb to the unexpected, to that of delightful bills, to that of intellectual pursuit, to that of consequence - a consequence that your being commands, one you are obliged to hold.

The objective of this piece of writing is to introduce or inform, before on matters that you are about to encounter.  
Matter seems an appropriate place to start, if an thing this show is about matter in its entire register.

Material, that which constitutes - there are the obvious or traditional, and then the modern and non-existent. We appear to have found a place where they manage to co-exist, one where they matter less. (Matter exists too here in its negative, the air of material.)

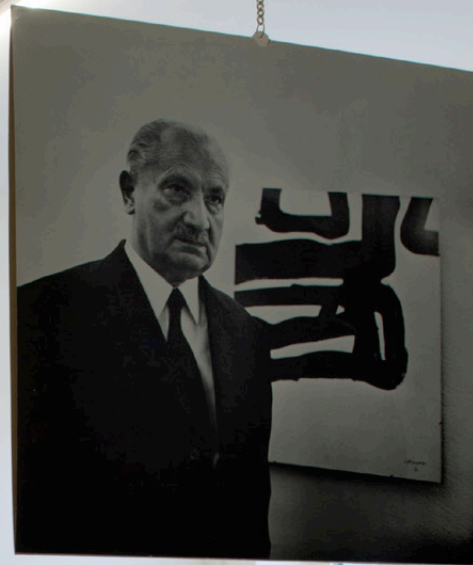
Subject, that which narrates - persuades the maker to set out on a journey, and also involves the ensuing encounter with a viewer. It will hold several possibilities, yet always find its distinctive voice when met accordingly and given time. (Through the process of recognition - aesthetic and ethical - a subject is at the same time an individual standing before the work.)

Question, that which reasons - queries as a means for change, ones personal-political duty. A phenomenon with effect when posed and appreciated. A philosophical stance we all inhabit, and one for which art is to encourage. (Share it.)

As you turn around, and make your way to the back of the gallery, a deliberate obstacle comes to mind. When contemplated, a sense of confusion and awe gather. The paradoxical nature of experience makes her stumble, luckily she landed yielding.

This exhibition is about the task inherent to the press release. Where does interpretation and engagement with text lie in relation to the experience one has with visual art? How does a conventional practice negotiate a pre-writing press release that is handed over to act for a yet non-existent exhibition?

This press release was written by An-Naïve Di.



BolteLang  
Wedsnesday - Friday 12-6  
Saturday 12-2

Session 15  
BolteLang - Zurich

The Room, 2009  
Super8 transferred, 5 min.

Die Kunst und der Raum, 2011  
Vinyl, silver chain, variable dimensions



**The Drunkard's Cloak**  
Objectif Exhibitions – Antwerp

**The Drunkard's Cloak, 2010**  
wood, stone, paper, paint, variable dimensions



**The Drunkard's Cloak, 2010**  
wood, stone, paper, paint, variable dimensions