



Miriam Laura
Leonardi

"BUSINESS IN THE FRONT, PARTY IN THE BACK"

November 5 – January 8, 2021

GALERIE MARIA BERNHEIM

Miriam Laura Leonardi: Hi Maria, I would like to ask you some questions.

For a while I have been imagining clubs that are installed as doorframes in the art context as responses to their space of exhibition. What about you, do you belong to any of those clubs?

Maria Bernheim: Strangely I don't think so, somehow I never fit anywhere, in Berlin I am not cool enough, In Paris I am too colorful, in London I am not posh enough and Zurich, well people seem to think I am a bit crazy. I think that this idea of clubs goes back to a longing for belonging that everyone feels.

Tell me about your gallery logo and its font.

It's funny that you asked, it's totally DIY, I kind of designed it myself from downloading random fonts online because I was on a super low budget, then drew out the M and asked the little brother of a friend to make it more proper. People who have never met me often think I am very old, from my name, so I wanted to play that card and make an old fashioned logo.

Your gallery in Zurich is located in the Kreis 1, its zip code is 8001. In Germany, Switzerland and Austria there is a saying «0815» to describe mediocre stuff. Is there a place you would attribute this number to, if it were to become a zip code?

Every place in the world likes to brag that they have the best something, but didn't God say in the Apocalypse «So, because you are lukewarm, and neither hot nor cold, I will spit you out of my mouth.»

Do you think in numbers or images?

Images definitely, I don't understand numbers and Excel is my worst enemy.

In what kind of house do you see me living in 20 years from now?

A brutalist home, full of things accumulated over the years, somehow not related to each other but where each object has a meaning and a funny story.

Complete the sentence: The more VIP the ... Less taste.

Online Conversation conducted in October 2021.

Miriam Laura Leonardi (b. 1985 Lörrach, Germany) currently living and working in Zurich, Switzerland. Leonardi is the recipient of the Swiss Institute Residency program in New York and has recently been awarded the Prix Mobilière 2021. Recent institutional exhibitions include *You Received a New Memory*, Atlas Brussels (2021) curated by Fabian Flückiger, *Collaborate or collapse*, Forde Genève (2020), *Help in the Search*, Fri-Art Kunsthalle Fribourg (2018). Recent institutional group exhibitions, *Lemaniana*, Centre d'Art contemporain Genève (2021), *No Dandy No Fun*, Kunsthalle Bern (2020). With special thanks to Maria Bernheim, Marco Buetikofer, Gabriele Garavaglia, Apogee Graphics La, Moritz Häberling, Max Kriegsleder, Lorenza Longhi, Urs Stampfli and Vogt Landschaftsarchitekten.

HYPOCRITICAL ONE PERCENT - ♦♦♦♦





https://www.dropbox.com/sh/0shkjux198ozp6m/AAD8fMbMkTpQZ_zwgs4f0Kuwa?dl=0

Hypocritical One Percent - Club, 2021

*PCB Panels, LED Lights, Arduino, Various
Cables, Cable Ties, Powder Coated Aluminium
Animation (looped)
272 x 122 x 10 cms
107 1/8 x 48 1/8 x 4 inches
(LEONA00095)*

CHF 12,000.00 (ex.VAT)





Jenny Holzer, *Torso*, 2007, 10 double-sided, semicircular electronic LED signs, 13.3 x 230.3 x 15.2 cm





Seemingly kitsch, Leonardi redefines our perceived knowledge of sculpture. Lunatic Duck is a mobile sculpture, self-guided by infrared sensors on the duck's chest. The tin structure originated in 20th century France. Lunatic Duck's heritage plays on the same legacy many private clubs are founded on. In contradiction to its heritage of the duck, is the idyllic and young font from Disney inscribing the words "lunatic," in vinyl. On



the bottom the motorized sculpture occupies space in intangible means, it is not fixed but always moving, within its space of the room as an extension of the sculpture.





Lunatic Duck, 2021

*Tin Duck, Vinyl Sticker, 3D printed
base, Motor, plastic, Motion and
infrared Sensors, Arduino and Battery*

28 x 16 x 10 cm

11 1/8 x 6 1/4 x 4 inches

(LEONA00104)

CHF 6,000.00 (ex. VAT)



The Villa Rosau was built in 1845 and belongs to the Baur au Lac family of the hotel dynasty. It houses the Club Baur au Lac, inspired by the traditional English men's clubs. The surrounding villa and the entire fence around the site was restored between 2016 and 2019. The iron fence was originally completed by David Theiler in the 19th century and is now restored by Moritz Häberling and his team. The three-year-long restoration project is a result of the craftsmanship, further emulated in the architectural drawing of "Mail (Villa Rosau)."

Fence Post From Villa Rosau, 2020

*Soft Steel, Two Component Paint
On loan by Moritz Häberling who restored
the fence of Villa Rosau after smith Da-
vid Theiler's original work from the late*

19th century dimensions variable

216 x 33 x 33 cm

85 1/8 x 13 x 13 inches

(LEONA00102)

NOT FOR SALE





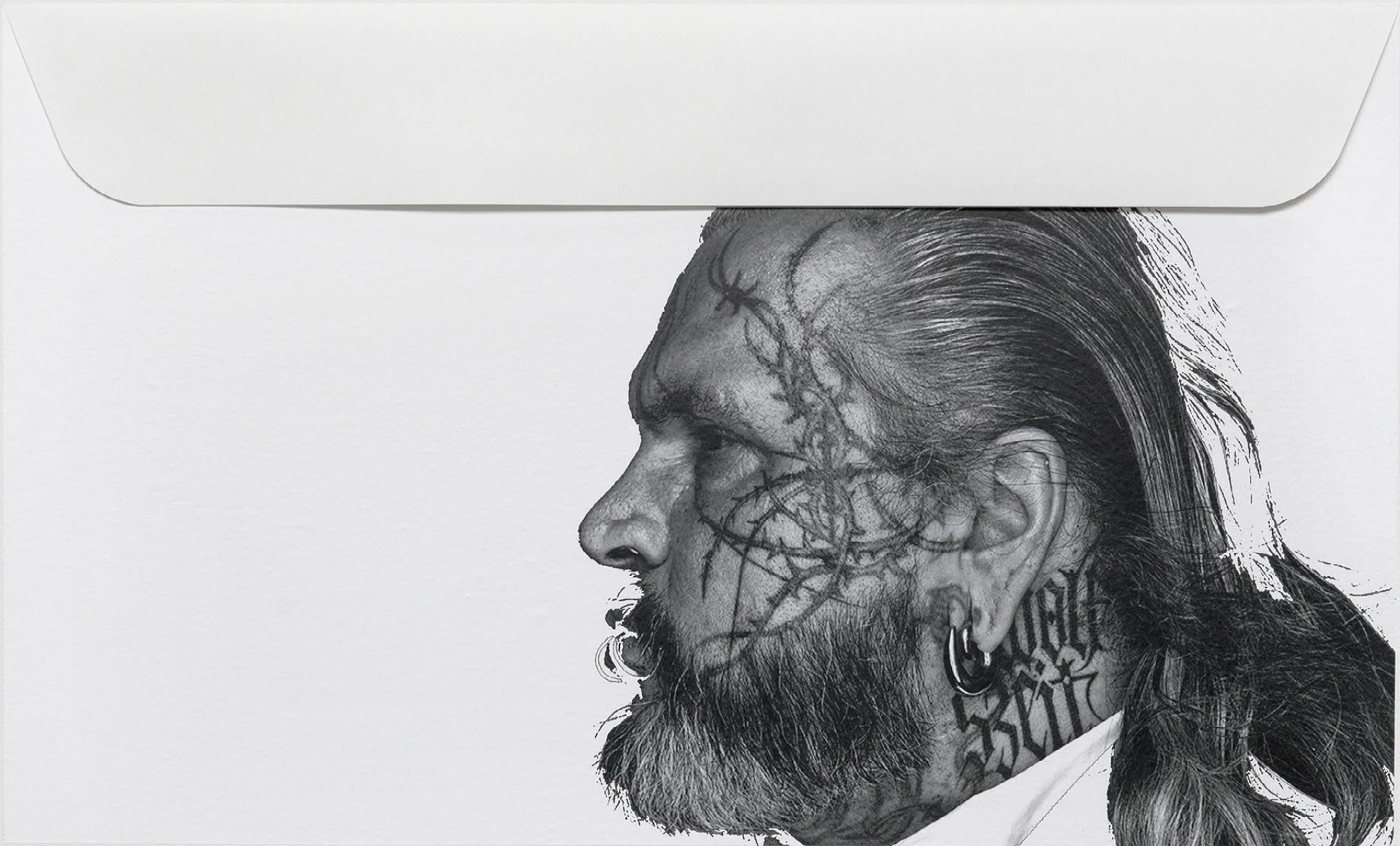
MATCAL ON
REPERCENT CITY

Leonardi rediscovers language in the context of space through the medium of wallpaper envelopes. Flat envelopes almost dissipate into the walls of the gallery evoking the monochrome series by Seth Price's Social Synthetic exhibition in the Kunsthalle, Zürich. The artist delves into the message of communicating invitation or inclusivity in the club, through the transmission of messages. She uses forms of lyricism and imagery as satirical critiques of the luxury of inclusion.





Seth Price, "Double Pattern Bag with Charm," 2012, printed cotton liner, snaps, buttons, zippers, grommets



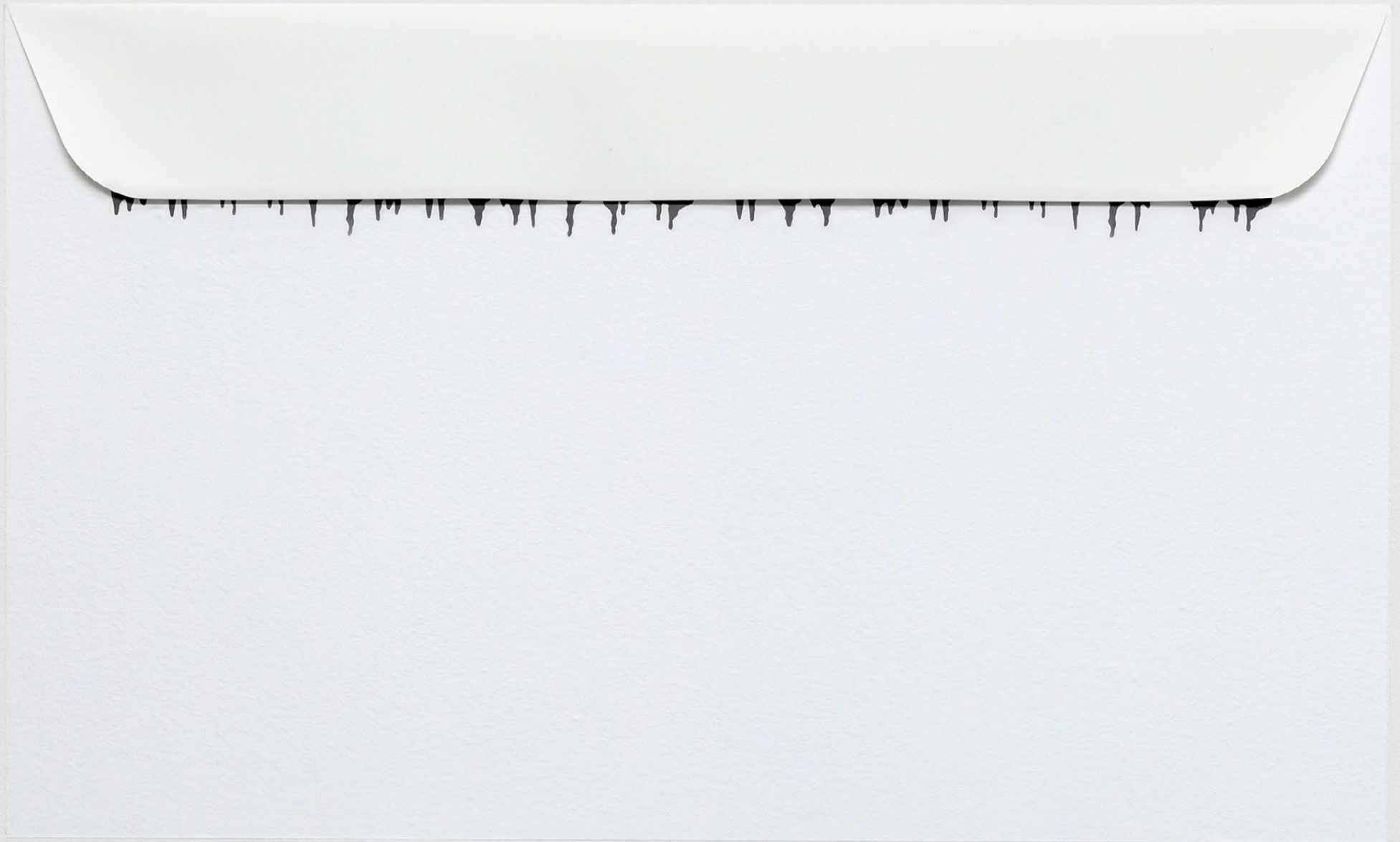


The face of the Bouncer, Sven from Berghain club, in Berlin, is a visual symbol of the space he occupies in it , which determines one's entry or rejection from the club. Sven becomes a visual synonymous with the invitation of inclusion or exclusion. Club Berghain is located between the former East Berlin borough of Friedrichshain and the former West Berlin borough of Kreuzberg. During the Cold war, these two neighbourhoods were emblematic of the divide between East and West Germany. A parallel of border exclusivity as those in and outside of a club.

Mail (Sven) , 2021

Print On Wallpaper
71 x 118 cm
28 x 46 1/2 inches
(LEONA00098)

CHF 2,500.00 (ex.VAT)



Leonardi investigates language not by traditional means, but rather as a way to reveal underlying messages in society. In *Mail (Collaborate or Collapse)*, 2021 lifting the folded envelope top reveals a message. You either collaborate or collapse, a process that reinforces the groupthink studied by Irving Janis. The dripping font is recognizable in Leonardi's *Forde Geneva* exhibition "Collaborate or Collapse," in February of 2020.

Mail (Collaborate Or Collapse), 2021

Print On Wallpaper

71 x 118 cm

28 x 46 1/2 inches

(LEONA00101)

CHF 2,500.00 (ex.VAT)



Lies & More



Modelled after the logo of the frequent flyer program "Miles and More", is translated into "Lies and More." The concept of miles in Lies and More challenges the message of value associated with accumulated miles, attributed to the social status of being a frequent flyer; with a new reality. A clear message of the falsehoods perpetuated by artificial definitions of worth . It is a perspective on an immaterial gain of miles and how it is used to symbolize affluence.

Mail (Lies & More), 2021

Print On Wallpaper

71 x 118 cm

28 x 46 1/2 inches

(LEONA00099)

CHF 2,500.00 (ex.VAT)



Illustrated on the envelope is an architectural drawing of the fence around Villa Rosau in Zürich, where the Club Baur au Lac is located. The Villa Rosau's current gates are represented on the envelope, acting as the entry point into the villa, depicting the continued theme of inclusion versus exclusion. Being the theme of exclusion or inclusion, inherently symbolised by a gate, the artist further communicates that clubs primarily keep people out rather than in. The craftsmanship represented in the architectural drawing is homage to the renovation of Moritz Häberling and his team.

Mail (Villa Rosau), 2021

Print On Wallpaper

Drawing By Gabriele Garavaglia After Vogt

Landschaftsarchitekten

71 x 118 cm

28 x 46 1/2 inches

(LEONA00096)

CHF 2,500.00 (ex.VAT)



HINZ UND KUNZ



"Hinz und Kunz," is a German idiom referring to everyone. In the context of an invitation; Who was invited? Hinz und Kunz. The font was inspired by The Omnia in Zermatt, Switzerland. "Omnia " means everything in Latin, adding to the contradiction of the satirical saying Hinz und Kunz in the context of an prohibitive reality of financially luxury hotels. Comes together in a juxtaposition of lyricism Leonardi sends to the viewer in "Mail (Hinz und Kunz) ."

Mail (Hinz und Kunz), 2021

Print On Wallpaper
71 x 118 cm
28 x 46 1/2 inches
(LEONA00097)

CHF 2,500.00 (ex.VAT)





The Zürich Story (Bow N°8001) is an exploration of social dynamics, a persistent theme in Leonardi's work. 8001 is the postal code of the gallery considered the posh neighbourhood in Zürich. It is associated with ideas of exclusive living space, due to high property value. The artist's lyricism extends to the " 'N°' in 'Bow N°8001,'" a reference to Chanel N°5. First released in 1921, for over a hundred years Chanel N°5 continues to be a dominant scent in the luxury market. The mystic and exclusivity of a price tag reject those on the outside; Expressed by using space we cannot see through the milk foil lining of the windows and tied together in the bow. As an object of the gaze, The Zürich Story (Bow N°8001), challenges our ideas of space, where we cannot see or access; ideas of exclusivity; the inability to see past the "wrapping," only visible to those included.

The Zurich Story (Bow N°8001), 2021

Window Vinyl and Milk Foil
Variable DIMensions
(LEONA00103)

CHF 5,000.00 (ex.VAT)

GALERIE MARIA BERNHEIM

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N°8001

N°8001

N°8001

N°8001

N°8001

N°8001



N°8001

N°8001

Opening Hours
Mo / Tu 12-6 pm
Sa 12-5 pm
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MIRIAM LAURA LEONARDI

Born 1985, Lörrach, Germany / Lives and works in Zurich, Switzerland.

SOLO EXHIBITIONS

2022

Jenny's, New York (forthcoming)

2021

Business in the Front, Party in the Back, Galerie Maria Bernheim, Zurich
You Received a New Memory, Atlas, Brussels, curated by Fabian Flückiger

2020

Dial M for Slippers, Gübelin at Art Genève, Geneva, Switzerland
Collaborate or collapse, Forde, Geneva, Switzerland

2019

The Gift, L'ascensore, Palermo, Italy
March at Marias, Galerie Maria Bernheim, Zurich, Switzerland
Contiene Lengua, Aguirre, Mexico-City, Mexico

2018

Oh, la, la Cookies, Bel Ami, Los Angeles, USA
Help in the Search, Fri-Art, Kunsthalle Fribourg, Switzerland

2016

Orphan at the Cemetery, Galerie Maria Bernheim, Zurich, Switzerland

2015

Life as a Guest, Marbriers 4, Geneva, Switzerland

2014

MODELS, Plymouth Rock, Zurich, Switzerland

SELECTED GROUP EXHIBITIONS

2021

Môtiers 2020, Art en plein air, Môtiers, Switzerland (forthcoming)
Swiss Art Awards, Basel (forthcoming)
Prix Mobilière, Bern (forthcoming)
Beauty and Room, Sion (forthcoming)
The Zanny, Lateral Roma, Rome
Welding in Space, Lemme, Sion
Tourism, Kunsthaus Glarus
Lemaniana, Centre d'art contemporain, Geneva

2020

Rock me Baby, Centre d'art Contemporain d'Yverdon,
Yverdon les Bains, Switzerland (Forthcoming)
No Dandy, No Fun, Kunsthalle Bern, Bern,
Switzerland (forthcoming)
Môtiers 2020, Art en plein air, Môtiers,
Switzerland (forthcoming)
Project Mire, accompagnement artistique du Lemman
Express, Geneva, Switzerland

2019

Exposition collective, Silicon Malley, Lausanne,
Switzerland
Performance Night Out, Istituto Svizzero, Milan,
Italy
Cruise Kidman Kubrick, Galerie Maria Bernheim,
Zurich, Switzerland
Swiss Art Awards, Basel
Wearable Unwearable, Centre Culturel Suisse,
Paris
Art Basel Lounge, Basel

2018

Room of Requirement, curated by 4th Existence,
Nest, ZkdH, Zurich
Kunst: Szene Zürich 2018, Helmhaus, Zürich
Little Boxes, Shivers Only, Paris, France
Vedo non Vedo, Istituto Svizzero, Rome, Italy
Bloom, Bel Ami, Los Angeles, USA
Close, Caletta, Basel, Switzerland

2017

Alpina Huus, Le Commun, Geneva, Switzerland
Interiors, Maria Bernheim, Zurich, Switzerland
For Half a Tank of Gas, New Glarus, Wisconsin,
US, curated by the
Swiss Institute New York and Kunsthaus Glarus
Shaynaynay Benefit, Shaynaynay, Paris, France
Swiss Art Award, Basel, Switzerland
In The Museum, performance Lumen as part of
Mathis Gasser's
exhibition, Kunsthaus Glarus, Glarus,
Switzerland
The Ballroom, Artgenève, curated by Samuel
Gross, Geneva,
Switzerland

2016

La Vitesse des Images, curated by Samuel
Gross, Istituto Svizzero di
Roma, Rome, Italy
How to cut your throat and smile, Schloss,
Oslo, Norway
Swiss Art Awards, Basel, Switzerland
Video Room, FriArt, Fribourg, Switzerland
Plattform 16, Walcheturm, Zurich, Switzerland
The Bad Mood Show, Plymouth Rock, Zurich,
Switzerland

2015

Tunguska, Galerie Maris Bernheim, Zurich,
Switzerland

Journées du patrimoine, Natalie Seroussi,
Meudon, France

MFA Degree Show, Zurich, Switzerland

Dreieck der Liebe, Helmaus, Zurich, Switzerland

+ Instruments, TG Gallery, London, United Kingdom

A Form is a Social Gatherer, Plymouth Rock,
Zurich, Switzerland

A Weekend Show curated by Hacienda, 1857, Oslo,
Norway

Marbriers 4 at Paramount Ranch, Los Angeles,
CA, United States

Special Guest at artgenève, Kunsthalle St.Gallen,
Geneva, Switzerland

EUROPE, EUROPE, Astrup Fearnley Museum, Oslo,
Norway

2014

Occasional Table #01: Chora, TG Gallery,
Nottingham, United Kingdom

Courting Aporia, Alte Fabrik, Rapperswil-Jona,
Switzerland

Regionale 15, Fabrikculture, Hegenheim, France

Ñewpressionism, Istituto Svizzero, Milan, Italy

2013

DOOM, Eichhalde 16, Zurich, Switzerland

THEATER & FILM

2016

Steht Ihr mir im Licht, HD-Movie, 35min, in

collaboration with Ben Rosenthal, Premiered
at Kino Süd, Basel, Switzerland

2015

The Pink Handbook, in collaboration with
Géraldine Beck, Forde,
Geneva, Switzerland

EDUCATION/PRIZES/RESIDENCIES

since 2021 PHD Associate at Collegium
Helveticum, Zurich

2021

Prix Mobilière (Winner)

Swiss Institute New York, New York
(forthcoming)

Studio of the South, LUMA, Arles

2020

Swiss Institute Residency, NYC, USA

Gubelin Art Collaboration, Geneva, Switzerland

2019

Gasworks, London, United Kingdom

Büro BDP Writing Prize

Swiss Art Awards (Nominee)

2017

Prix d'art intégré Nyon (Nominée), Nyon,

Switzerland
Battaglia Foundry Sculpture Prize (Nominée),
Milan, Italy
L'Istituto Svizzero di Roma Residency, Rome,
Italy
Swiss Art Awards, Basel, Switzerland

2016
Swiss Art Awards (Nominee), Basel, Switzerland

2015
Travel Grant, Atelier Mondial
Draftsmen's congress, Istituto Svizzero, Turin,
Italy
92Capital, Santa Eulalia, Peru
Kadist Kunsthalle Zurich Production Award

2014
Draftsmen's congress, Istituto Svizzero, Roma,
Italy
2012-2015 MA in Fine Arts (Hons), Zürcher
Hochschule der Künste, Zurich, Switzerland
2007-2009
BA in Photography, Les Gobelins, Paris, France

PUBLICATIONS

2016
"The Pink Handbook", 18 pages, published by
beckbooks

2015
"VOILÀ", 20 pages, self-published

CURATORIAL PROJECTS

2017
Beauty and Room, an exhibition organized
with Ben Rosenthal and
Balthazar Lovay, part of PALP Festival 2017,
Sion, Switzerland

2016
ADAR, Zurich, Switzerland (exhibition space
with Ben Rosenthal)

BIBLIOGRAPHIE

2021

T, Le Temps Magazine, Print
Text by Jill Gasparina

https://mariabernheim.com/usr/documents/press/download_url/33/lttm2021_04_0056_0056_culture_oeuvre.pdf

2019

Cura Magazine 31, Print
Text by Laura Mclean-Ferris

<http://www.aguirree.com/downloads/CURA.31-MiriamLauraLeonardi.pdf>

2018

Kunstbulletin Hinweis
by Sibylle Omlin

<https://www.artlog.net/en/kunstbulletin-7-8-2018/hanne-lippard-miriam-laura-leonardi>

2016

Artforum Critic's Picks, November
by Max Glauner

<https://www.artforum.com/picks/miriam-laura-leonardi-63832>

Art Agenda, Februar 2016
by Daniel Horn

<https://www.art-agenda.com/features/238343/tunguska>

2014

Visionaire World Magazine, April 2014

by Lars Byrresen Petersen

<https://visionaireworld.com/blogs/imported/miriam-laura-leonardi-s-models>

2013

T Magazine, NY Times, October 2013

by Kevin McGarry

<https://tmagazine.blogs.nytimes.com/2013/10/31/art-matters-boo-a-naturally-spoo-ky-show-in-an-abandoned-house-in-zurich/>

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