

**MATHIS ALTMANN, RACHAL BRADLEY,
VITTORIO BRODMANN, MONSTER
CHETWYND, FLORIAN GERMANN,
RAPHAEL HEFTI, LUCY STEIN,
NORA TURATO**

ZOLLIKERSTRASSE 251: FEBRUARY 5–MARCH 12, 2022

LIMMATSTRASSE 268: FEBRUARY 12–MARCH 12, 2022





Exhibition view, Galerie Gregor Staiger, Zollikerstrasse, Zurich, 2022



Exhibition view, Galerie Gregor Staiger, Limmatstrasse, Zurich, 2022

MATHIS ALTMANN

1987, Munich, Germany

Lives and works in Berlin and Zurich

The recent series of Mathis Altmann's LED wall sculptures retain the artist's assemblage-like approach to constructing works. Altmann considers his generation's near constant appetite for self-betterment, validation and vanity, within the prevailing collapse of work and leisure. Altmann condenses contrasting styles and elements – digital and analogue, decadence and decay, reflecting a pathologically contradictory present. The two pieces presented at Zollikerstrasse were first shown at Altmann's major solo exhibition at Kunst Museum Winterthur which opened in October of last year.

Mathis Altmann (*1987 in Munich, Germany, lives and works in Berlin and Zurich). Recent solo shows include 'Amalgamate', Kunstmuseum Winterthur (2021); 'Butcher Block', Efremidis, Berlin (2021); 'More Than Yesterday', Bottomspace, Guangzhou (2019); 'The Delve of Spade', Istituto Svizzero, Milan (2018); 'The Shovel of the Garbage Collector', Freedman Fitzpatrick, Paris (2018); 'Foul Matters', Swiss Institute Contemporary Art, New York (2016); 'The Sewager: Zwischen Krieg & Party', Halle für Kunst, Lüneburg (2015).

Selected group exhibitions include 'Macht! Licht!', Kunstmuseum Wolfsburg (2021); 'ANNEMARIE VON MATT. JE NE M'ENNUIE JAMAIS, ON M'ENNUIE', Centre Culturel Suisse, Paris (2020); 'Annemarie von Matt – widerstehlich', Nidwaldner Museum, Nidwalden (2020); 'SI ONSITE', Swiss Institute, New York (2019); 'It's Urgent (cur. by Hans Ulrich Obrist)', Luma Westbau, Zurich (2019); 'The Marvelous Cacophony', 57th October Salon, Belgrade (2018); 'Your memories are our Future', Palais de Tokyo, Zurich (Manifesta 11)n (2016).



Mathis Altmann, Powerlifestyles (version II), 2021
LED matrix screen, stainless steel mirror, chicken bones
90 × 75 × 12 cm | 35 1/2 × 29 1/2 × 4 3/4 in, ALTM/WM 2



Mathis Altmann, Diet of Reclaimed Wood, 2021
LED matrix screen, stainless steel mirror, birch veneer
150 × 77 × 25 cm | 59 × 30 1/3 × 9 3/4 in, ALTM/WM 1



Mathis Altmann
Exhibition view, Galerie Gregor Staiger, Zollikerstrasse, Zurich, 2022

RACHAL BRADLEY

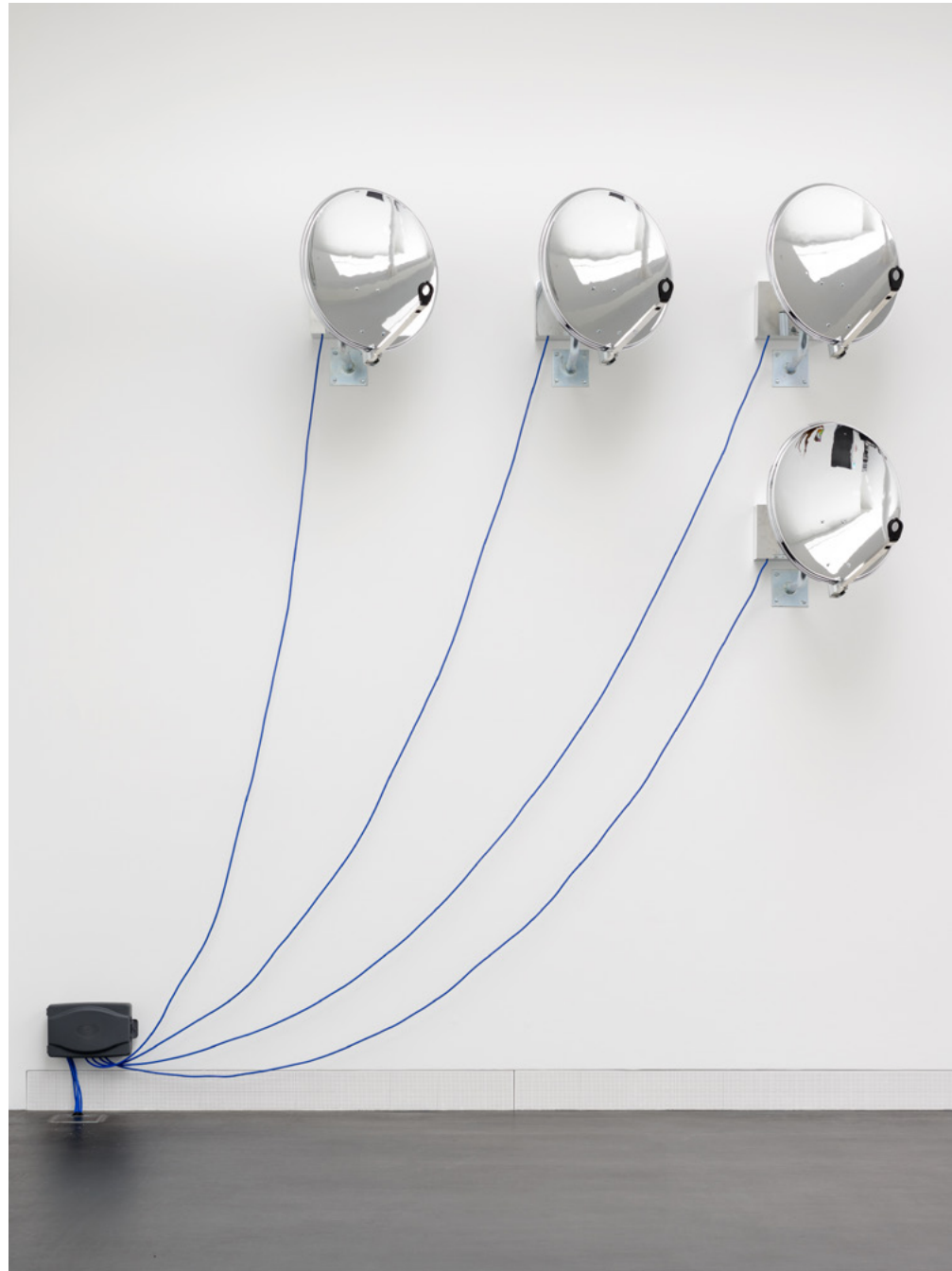
1979, Blackpool, UK

Lives and works in London

Rachal Bradley's practice focuses on studying both the fixed and developing relationships between the body and systemic structures within society. First shown at Kunsthaus Glarus in 2020, *Untitled (2020)*, a set of reflective sculptures akin to satellite dishes, continues the line of Bradley's exploration of bodies or objects stationed between function and fiction – devices which appear to have function, but in fact do not. Situated behind the satellites are ionizing devices said to purify the air through an electrical process. Using electricity to create negative ions which are then circulated into the air, they attach to positive ions which are more great in polluted particles. By way of neutralising them, a supposed calming result in the atmosphere is meant to be achieved, however such an effect is scientifically is debated.

Rachal Bradley obtained a degree in law before studying fine art at Goldsmiths, London, the California Institute of Arts, and the Glasgow School of Art. The artist's work has been included in recent exhibitions at Piper Keys, London, and Kunsthaus Glarus. Further selected recent projects include 'The Erotics of Infrastructure', as part of 'The Making of Husbands: Christina Ramberg in Dialogue', KW Institute for Contemporary Art, Berlin (programme of demonstrations, workshops and seminars), 'Fenster', cur. by Fatima Hellberg & Steven Cairns, Okey Dokey III, Jan Kaps, Cologne (both 2019); 'Interlocutor', Gasworks, London (2018); 'Self Passage', Primer, Lyngby, Denmark (2017), and others.

Bradley had her sixth solo exhibition 'Erotics of Infrastructure iii' at Galerie Gregor Staiger in 2020. Bradley will be included in the upcoming group exhibition 'Take Care: Kunst und Medizin' at Kunsthaus Zurich. She was recently awarded the Spike Island and Creative Youth Network Engagement Fellowship for Artists.



Rachal Bradley, Untitled, 2020
Chromed satellite dishes, ionisers, aluminium di-bond housing, arctic blue
electrical wire cable and various hardware



Rachal Bradley, Untitled, 2020
Chromed satellite dishes, ionisers, aluminium di-bond housing, arctic blue
electrical wire cable and various hardware
Exhibition view 'Im Volksgarten', Kunsthaus Glarus, 2020



Rachal Bradley, Untitled, 2020
Chromed satellite dishes, ionisers, aluminium di-bond housing, arctic blue
electrical wire cable and various hardware
Exhibition view 'Im Volksgarten', Kunsthaus Glarus, 2020



Rachal Bradley, *At your service I*, 2019
Screen print on birch plywood, acrylic
107 × 137 × 1.5 cm | 42 × 54 × 2/3 in, BRAD/PR 3



Rachal Bradley, *At your service II*, 2019
Screen print on birch plywood
122 × 201 × 1.5 cm | 48 × 79 1/4 × 2/3 in, BRAD/PR

Rachal Bradley, *At your service III*, 2019
Screen print on birch plywood
122 × 201 × 1.5 cm | 48 × 79 1/4 × 2/3 in, BRAD/PR 5



Rachal Bradley, At your service IV, 2019
Screen print on birch plywood
122 × 201 × 1.5 cm | 48 × 79 1/4 × 2/3 in, BRAD/PR 6



Rachal Bradley, *At your service V*, 2019
Screen print on birch plywood, acrylic
122 × 201 × 1.5 cm | 48 × 79 1/4 × 2/3 in, BRAD/PR 7

VITTORIO BRODMANN

1987, Ettingen, Switzerland

Lives and works in Berlin

Brodmann's paintings can be read as scenes from a sketch comedy show. As if on stage, a cast of often anamorphic and cartoon-like characters populate his compositions constrained only by the extremities of his surface - an imaginary space within which the protagonists' relationships, conflicts and anxieties are enacted.

Figures slip into undefinable shapes and forms, assuming both comical and misshapen proportions. Features exaggerated, noses are elongated and butts protrude, all up against landscapes and backgrounds whose tones recall popular cartoons, such as the likes of 'Ren and Stimpy'. As animated figures and doodles collapse and mutate into each other across the canvas, Brodmann marries deliberate approach with coincidence - the scenarios hold defined narratives, but remain at once open. Brodmann continuously entertains this balance, most notably in situating the works in between both the slapstick and earnest.

Vittorio Brodmann (*1987 in Ettingen, lives and works in Berlin). Recent solo exhibitions include Galerie Gregor Staiger, Milan (2021); 'Begutachtung des Lecks', Galerie Gregor Staiger, Zurich (2020), 'Zweig im Regen', Kunstverein Nuremberg (2019), 'Plight', Truth & Consequences, Geneva, 'Calamity', Gavin Brown's Enterprise/ Sant'Andrea de Scaphis, Rome (2019), 'Annual Exterior Project 2018', Kunsthau Baselland, Basel (2018), 'Two Birds, Two Stones', Freedman Fitzpatrick, Los Angeles (2018), 'Water Under The Bridge', Kunsthalle Bern (2016) and 'Ups and Downs', 21er Raum / 21er Haus, Vienna (2013). His work has been featured in group exhibitions in Fri Art Kunsthalle Fribourg, Switzerland (2020), Forde, Geneva (2019), Albrecht Dürer Gesellschaft, Nuremberg, Frans Hals Museum, Haarlem, Tanya Leighton, Berlin, MAMCO, Geneva, Freedman Fitzpatrick, Los Angeles (all 2018), and many others.



Vittorio Brodmann, Werdende Eltern, 2017
Oil and charcoal on canvas
150 × 130 cm | 59 × 51 1/4 in, BROD/P 248



Vittorio Brodmann, Political Direction, 2018
Oil and charcoal on canvas
25 × 30 cm | 9 3/4 × 11 3/4 in, BROD/P 343



Vittorio Brodmann, Centre of the Centre, 2017
Oil on canvas
54 × 45 cm | 21 1/4 × 17 3/4 in, BROD/P 269



Exhibition view, Galerie Gregor Staiger, Limmatstrasse, Zurich, 2022

MONSTER CHETWYND

1973, London, UK
Lives and works in Zurich

Monster Chetwynd's multi-faceted work spans from painting and sculpture to performance and video. Presenting works from her recent installation for Ruhr Ding: Klima, Chetwynd's sculptural works take the likeness of bats – a species often maligned, not least by current world-wide events. Bats, as themes and protagonists, are often integrated throughout Chetwynd's works, notably in her Bat Opera paintings which is an ongoing and over a decade-long series solely focused on bats. Originally inspired by an illustrated zoological book featuring images of bats up against a turquoise background, Chetwynd likened them to portraits by Holbein. Chetwynd explores the bat as a misunderstood and discredited species which in which she sees them as a comic anti-hero.

Along with sculptural pieces, Chetwynd's new film 'Free Energy' is on view at Zollikerstrasse. Again revisiting the subject of the 'misunderstood', Chetwynd examines the life and work of Nikola Tesla, the often overlooked inventor whose long-held dream of free electricity for all forms the basis of the film. Originally shown and commissioned for the re-opening of Studio Voltaire, London, the film investigates the fraught relationship between creativity and invention when paired with commerce.

Monster Chetwynd (*1973, London) lives and works in Zurich. She graduated from the Royal College of Art with an MA in painting (2004), a BA in Fine Art at the Slade School of Art (2000) and a BA in Social Anthropology and History at UCL (1995). She teaches at the ZHdK Zürich.

Recent solo exhibitions include: 'Toxic Pillows', De Pont, Tilburg, The Netherlands (2019); 'Monster Rebellion', Villa Arson, Nice, France (2019); 'Either This Coat's Inhabited or I'm Inhibited', Galerie Gregor Staiger, Zurich, Switzerland (2019); 'Hell Mouth 3', Eastside Projects, Birmingham, England (2019); 'Winter Commission (commission)', Tate Britain, London (2018); 'Il Gufo con gli Occhi Laser (The Owl with the Laser Eyes)', Fondazione Sandretto Re Rebaudengo, Turin, Italy (2018); 'Uptight upright, upside down', Centre for Contemporary Arts (CCA), Glasgow, Scotland, UK (2016); 'Camshafts in the Rain', Bonner Kunstverein, Bonn, Germany (2016); Nottingham Contemporary, Nottingham, England, UK (2014). Chetwynd recently participated in 'The Seventh Continent', 16th Istanbul Biennial, Istanbul Foundation for Culture and Arts, Istanbul, Turkey (2019).



Monster Chetwynd, An Exemplary Life, 2021
Steel, wood, hessian fabric, palm fibre, chicken wire, metal base
244 × 200 × 80 cm approximately, CHET/S 8
Exhibition view, 'Ruhr ding: Klima', Recklinghausen, 2021



Monster Chetwynd, An Exemplary Life, 2021
Mild steel, ply, chicken wire, hessian fabric, coconut fibre, paper-mâché and latex
244 × 200 × 80 cm approximately, CHET/S 8



Monster Chetwynd, Free Energy, 2021
HD video, photocopies, shadow puppet theatre, table
23:05 min., Edition 1 of 3 plus 1 AP, CHET/V 4/1
Exhibition view, Studio Voltaire, London, 2021

Link: <https://vimeo.com/674439461>
Password: chetwynd-ggs



Monster Chetwynd, Free Energy, 2021
High definition digital video
23:05 min., Edition 2 of 3 plus 1 AP, CHET/V 4/2

Link: <https://vimeo.com/674439461>
Password: chetwynd-ggs



Monster Chetwynd, Free Energy, 2021
High definition digital video
23:05 min., Edition 2 of 3 plus 1 AP, CHET/V 4/2

Link: <https://vimeo.com/674439461>
Password: chetwynd-ggs



is that whether he was partnered with a good business partner,

Monster Chetwynd, Free Energy, 2021
High definition digital video
23:05 min., Edition 2 of 3 plus 1 AP, CHET/V 4/2

Link: <https://vimeo.com/674439461>
Password: chetwynd-ggs



Monster Chetwynd
Exhibition view, Galerie Gregor Staiger, Zollikerstrasse, Zurich, 2022

FLORIAN GERMANN

1978, Lives and works in Zurich

Florian Germann's practice considers materiality in tandem with mythological references, science and semi-fictions. Shown at Zollikerstrasse, Germann's 'eurowolf' (2020) was originally shown as part of 'WE HYBRIDS!' at Istituto Svizzero. Modelled on the fur of a Romanian black she-wolf, the aluminium and silver cast sculpture references the social organization of wolf packs, and not incidentally recalls the founding of Rome, where the work was first shown and conceived to be exhibited outdoors. 'eurowolf' acts as both mirror (in which the silver is the key factor) and shield.

Florian Germann trained as a cabinet maker and stone sculptor before attending the Zurich University of the Arts. The artist understands sculptural practice first and foremost as a performative process, in which material and body reciprocally shape each other through various stages of attraction and repulsion. At the same time, the artist pursues a deep interest in natural formations, which emerge over long time periods and free from the impact of human activity, so that many of his work groups evolve around geo- and mineralogical observations. These seemingly opposite creative paths are then woven into more and more autonomous narratives, linking material history with formal expression, mythological structures as well as motifs from popular culture.

Selected solo exhibitions include 'Raised by dogs', Galerie Gregor Staiger, Zurich (2020); 'On Site Project: eurowolf', Istituto svizzero di Roma, Rome (2020); 'Die Stral 2', Kunstraum Kreuzlingen, Switzerland (2018); 'Die Stral / Nachrichten von Heinrich Bullinger', University of Zurich (2018); 'Electro Magnetic Fields', MAVRA, Berlin (2016); Centre Culturel Suisse, Paris (2013).

Recent group exhibitions include 'Natur/Kunst/Tiere/Körper/Maschinen/Menschen/Gefühle/', Helmhaus, Zürich (2020); 'Die Welt Am Draht', Kunsthalle Schlieren zu Gast bei der 25. Internationalen Messe für Gegenwartskunst, Kunst 19, Zürich (2019); 'Unthought Environments', The Renaissance Society, Chicago (2018); 'Konstellation 9. Alles fliesst', Kunstmuseum Thurgau / Ittinger Museum, Switzerland (2018); 'Part of a Moment', Kloental Triennial, Glarus (2017); 'Im Hier und Jetzt', Sammlung Kunstmuseum Bern, Bern (2014); Vordemberge-Gildewart Stipendium, Kunstmuseum Liechtenstein, Vaduz (2013).



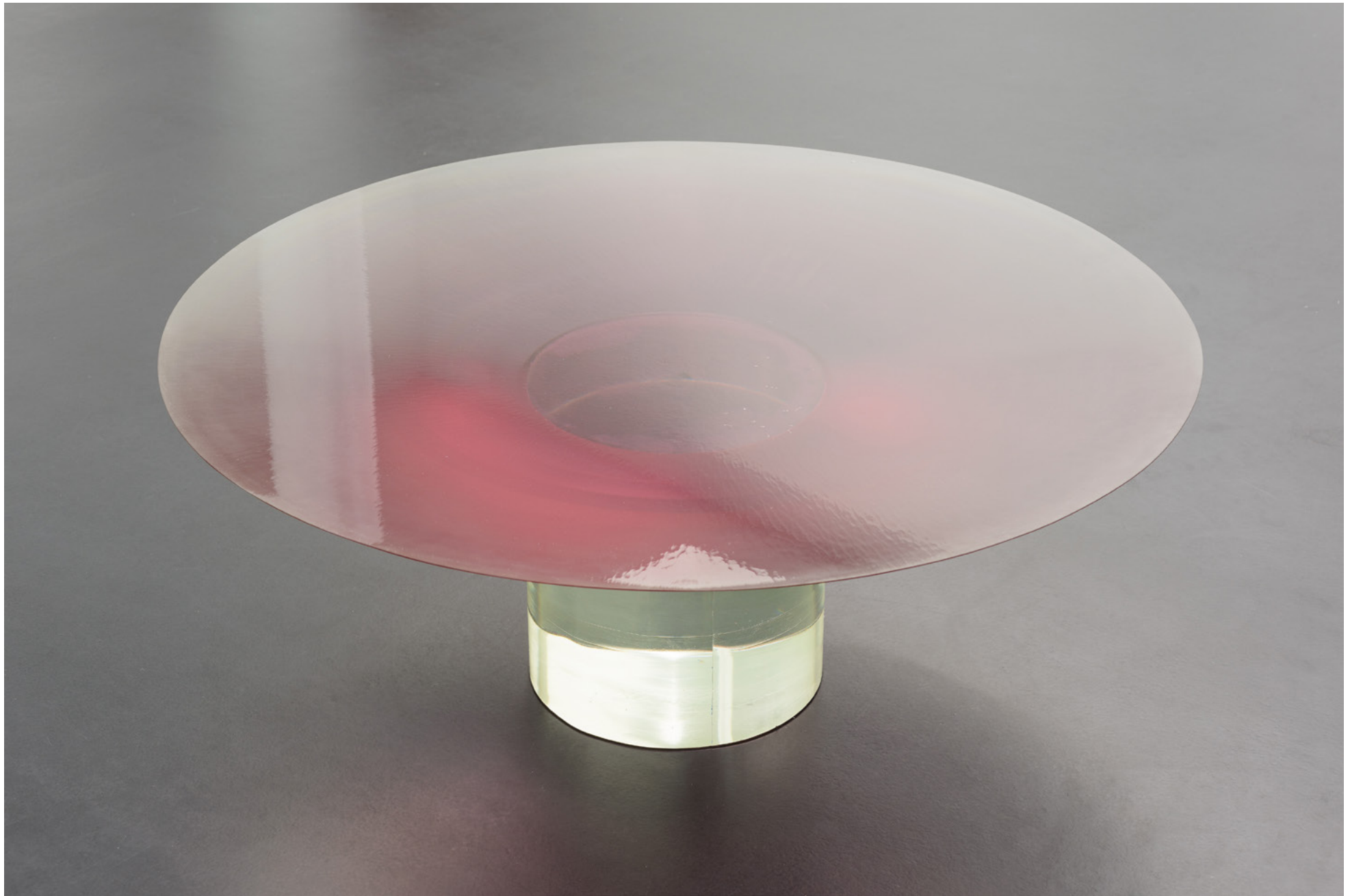
Florian Germann, eurowolf, 2020
Aluminium and silver cast, steel, 2 spanset
191 × 98 × 1.2 cm | 75 1/4 × 38 2/3 × 1/2 in, GERM/S 131



Florian Germann, eurowolf, 2020
Aluminium and silver cast, steel, 2 spanset
191 × 98 × 1.2 cm | 75 1/4 × 38 2/3 × 1/2 in, GERM/S 131



Florian Germann, eurowolf, 2020
Aluminium and silver cast, steel, 2 spanset
191 × 98 × 1.2 cm | 75 1/4 × 38 2/3 × 1/2 in, GERM/S 131



Florian Germann, Untitled, 2020
Epoxy resin with fuel pigments
51 × 98 cm | 20 × 38 2/3 in, GERM/S 130



Florian Germann, Untitled, 2020
Epoxy resin with fuel pigments
51 × 98 cm | 20 × 38 2/3 in, GERM/S 130



Florian Germann, Untitled, 2020
Epoxy resin with fuel pigments
51 × 98 cm | 20 × 38 2/3 in, GERM/S 130

RAPHAEL HEFTI

1978, Boudevilliers, Switzerland
Lives and works in Zurich

Raphael Hefti's recent series of wall-hung anodised aluminium plates, like much of the artist's practice, pushes and exceeds the limitations of material and technique.

Aluminium is a soft metal prized for its lightweight but durable quality. This same pliable characteristic that makes it fitting for so many uses, also makes it vulnerable and predisposed to damage, such as scratching. In order to circumvent such issues and provide resistance to corrosion and wear, the aluminium is coated and treated in a charged bath, rendering it a porous surface amenable to paint. By conventional practice, anodised aluminium is nearly always coated evenly with a single colour, precision and exact colour-matching seen as the height of quality. Raphael Hefti instead chooses to subvert this process. Submerging the plates in varying dye baths, he continuously reworks the surface by way of dipping and dripping them, and painting over with brushes. Lastly, nickel acetate is applied to the plates, an industrial-strength sealing process.

Originally shown for the artist's solo exhibition at Kunsthalle Basel in 2020, Hefti's series of anodised aluminium sheets merges the industrial techniques and processes he so frequently explores with the history of painting.

Raphael Hefti (*1978, Boudevilliers, Switzerland, lives and works in Zurich) studied at the Ecole Cantonale d'art de Lausanne (ECAL) and the Slade School of Fine Art, London.

Selected solo exhibitions include 'Salutary Failures', Kunsthalle Basel (2020); Museum Boijmans Van Beuningen, Rotterdam (2017); 'On Core / Encore', Fondation Vincent Van Gogh, Arles, France (2015); 'OR OR OR?', Centre d'Art Contemporain Genève, Geneva, Switzerland (2015); 'Raphael Hefti', Nottingham Contemporary, Nottingham, UK (2014); 'Raphael Hefti, Manor Kunstpreis Biel 2014', Centre PasquArt, Biel, Switzerland; 'Nature More', CAPC, Bordeaux, France (2013); 'Launching Rockets Never Gets Old', Camden Arts Centre, London, UK (2012); 'Thermal Welding', SALTS, Basel, Switzerland (2012).



Raphael Hefti, RHE9516, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 2



Raphael Hefti, RHE9557, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 6



Raphael Hefti, RHE9552, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 5



Raphael Hefti, RHE9510, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 1



Raphael Hefti, RHE9549, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 3



Raphael Hefti, RHE9550, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 4



Raphael Hefti, RHE9551, 2020
Anodised aluminium plate
140 × 110 cm | 55 × 43 1/3 in, HEFT/WM 7



Raphael Hefti
Exhibition view, Galerie Gregor Staiger, Zollikerstrasse, Zurich, 2022

LUCY STEIN

1979 in Oxford, UK

Lives and works in Cornwall and London, UK

Cornwall-based Lucy Stein draws from its history, esoteric practices and rituals, imbuing these references and the landscape into her own painterly vocabulary. Her work focuses on the politics of the reproductive system and female sexuality. She further combines her research into witchcraft, traditional folksongs, ancient sagas and myths, goddess culture and heraldic imagery from the Middle Ages with British modernist painting, feminist theory and icons of femininity as well as women's literature. Stein recently presented 'Wet Room', her first major solo UK institutional exhibition at Spike Island, Bristol, and is currently touring and on view at De La Warr Pavilion, Bexhill on Sea.

Lucy Stein lives and works in Cornwall and London. She studied at Glasgow School of Art (2004) and de Ateliers, Amsterdam (2006). Recent solo exhibitions include 'Wet Room', Spike Island, Bristol (2021); 'Thesmophoria', Gregor Staiger, Milano (2020); 'Art of the Treasure Hunt', Castello di Volpaia, Chianti, Italy (2019); 'KNOCKERS', Gregor Staiger, Zurich (2018); '£10.66', Palette Terre, Paris (2018); 'On Celticity', Rodeo Gallery, London (2017); 'Moonblood/Bloodmoon', Gregor Staiger, Zurich (2015); 'Retention (with Shana Moulton)', Gimpel Fils, London (2014). In 2015 she completed a residency at Tate St Ives, UK, which culminated in a collaborative musical performance titled 'The Wise Wound'.

Stein's major solo exhibition 'Wet Room' is currently on view at De La Warr Pavilion, Bexhill On Sea, having toured from Spike Island, Bristol.



Lucy Stein, Saturnine, 2019
Oil and oil stick on canvas
160 × 180 cm | 63 × 70 3/4 in, STEI/P 191



Lucy Stein, Owl, 2016
Oil, magic marker, oil pastel, charcoal and nail varnish on gessoed panel
50 × 50 cm | 19 2/3 × 19 2/3 in, STEI/P 171



Exhibition view, Galerie Gregor Staiger, Limmatstrasse, Zurich, 2022

NORA TURATO

1991, Zagreb, Croatia

Lives and works in Amsterdam, NL

Language is the anchor of Nora Turato's multi-faceted practice. Scavenging news headlines, memes, social media, advertising slogans, Turato takes our daily linguistic banalities and presents them back to us, removed from context and origin. Turato works in a varied manner, across several mediums, spanning text-based installations, prints, books and performances.

Turato's new series of large-scale lightboxes take inspiration from ones typically encountered in passageways of airports or other such nondescript and transitory thoroughfares – often touting insurance, luxury goods or wealth management services. Set against a background of bright and colorful forms (perhaps referencing the morphing shapes found on meditation apps), Turato's choice phrases, though removed out of context, appear yet strangely familiar.

Nora Turato (*1991 in Zagreb, lives and works in Amsterdam). Recent exhibitions include 'ri-mEm-buhr THuh mUHn-ee', Secession, Vienna (2021); 'That's the only way I can come', MASI, Lugano (2020); 'Eto Ti Na', MGLC, Ljubljana (2020); 'MOVE2020', (curated by Caroline Ferreira), Centre Pompidou, Paris (2020); 'what do you make of this? did you make this up?', Philara Collection, Düsseldorf (2020); 'Someone Ought to Tell You What It's Really All About', Serralves Museum of Contemporary Art, Porto (2019); 'warp and woof', Galerie Gregor Staiger, Zurich (2019); 'Explained Away', Kunstmuseum Liechtenstein, Vaduz (2019); 'Diffusion Line', Beurschouwburg, Brussels (2019); 'A Festival of Consent', LambdaLambda-Lambda, Prishtina (2018); 'Your Shipment Has Been Dispatched', Neuer Aachener Kunstverein, Aachen (2017).

Turato has been featured in group exhibitions at 'Post-Capital: Art and the Economics in the Digital Age' curated by Michelle Cotton, at MUDAM, Luxembourg, 58th October Salon, Belgrade Biennale, 'INFORMATION (Today)', Kunsthalle Basel, 'Wild Frictions: The Politics and Poetics of Interruption', Cincinnati Contemporary Art Center and Kunstraum Kreuzberg/Bethanien, Berlin, DAAD Gallery, Berlin; Luma Foundation, Zurich; Museum of Contemporary Art, Zagreb; Museum of Contemporary Art Detroit, Detroit; Manifesta 12, Palermo; Bielefelder Kunstverein, Bielefeld; 'Klassentreffen, Werke aus der Sammlung Gaby und Wilhelm Schürmann', mumok, Vienna and amongst others.

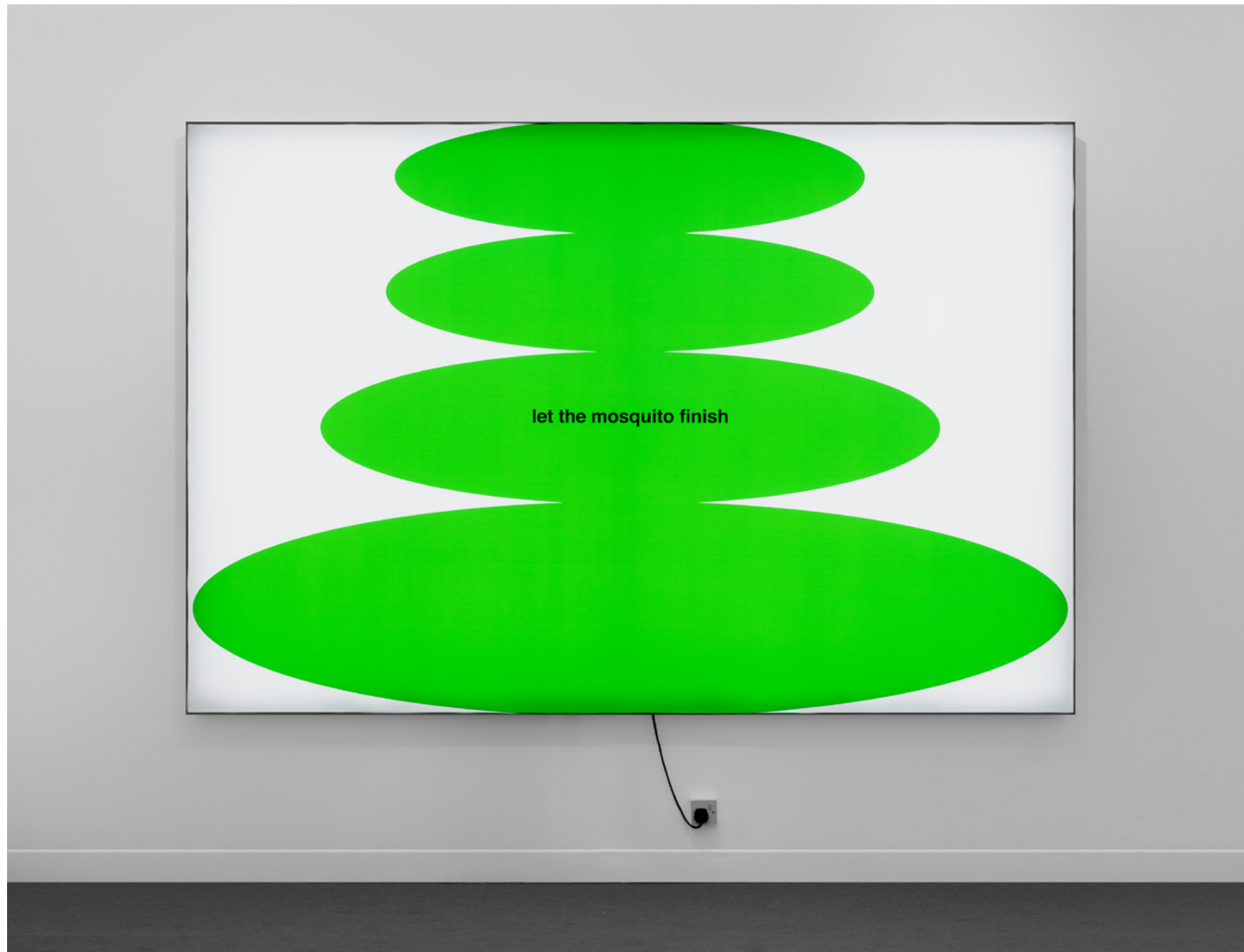
Turato's first major US institutional solo presentation opens at MoMA, New York next month.



Nora Turato, a limited supply of nothing, 2021
LED lightbox, printed fabric
200 × 300 × 6.6 cm | 78 3/4 × 118 × 2 2/3 in, TURA/WM 36



Nora Turato, everything you hoped for and everything you feared, 2021
LED lightbox, printed fabric
200 × 300 × 6.6 cm | 78 3/4 × 118 × 2 2/3 in, TURA/WM 30



Nora Turato, let the mosquito finish, 2021
LED lightbox, printed fabric
200 × 300 × 6.6 cm | 78 3/4 × 118 × 2 2/3 in, TURA/WM 28