

Windhager von Kaenel

Shared Location

Dorota Gawęda and Eglė Kulbokaitė

David Moser

30.08-01.09.2024



Windhager von Kaenel
Thu/Fri 12-18h, Sat 11-16h
by appointment
79 740 67 40
@windhagervonkaenel.com

Installation view, *Shared Location*, at Windhager von Kaenel, Zug, 2024 / Photo: Oliver Kümmerli / Courtesy: the artists and Windhager von Kaenel



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Shared Location

Whatever it is, it is something filtered, something without shape or name. No tag on its body. Unclear if there is even a body attached to what we call the ordinary.

Whatever it is, it lingers. It smells familiar but nonetheless the nose never seems to get used to it. It's neither cologne nor is it perfume. It doesn't travel but still marks departure.

It's synthetic!

It can be divided into a grid, in different zones. Each zone is only there to be walked through. Doors open and close.

The walls are made out of glass, no stones allowed!

The grid could then be further divided in something like months, days, hours and minutes.

Nothing on paper. Everything is remembered forever.

It's rather about certainty than actual thoughts. Guessing only used to be an option.

Everything seems to be in flux, but mostly me, myself and I.

Everything has its rhythm. Everything adapts, morphed into the beat. We could start talking about a machine with many gear wheels, and all of them are spinning. That's what they do, they spin. Whatever it is, it's mechanical!

Schön, dass Du da bist!

It's personal! It's about you and I, in a place where the body is brought to failure, and is meant to grow. Be shaped, individualized and at the same time standardized.

The language is that of the doormat.

Step on the mat, thus it is for!

Here the grid would be divided into three.

Old zone - zone of yes or no - new zone.

It's a transition followed by the smell aforescribed. It has to do with new and old. With yes and no, granted and non-granted. It has to do with being in front or behind the door. The mat is a submissive and the language it talks will be questioned by the first person in the new zone. Its welcoming function is often capitalized on by asking you to reevaluate yourself.

Do you actually belong here? No, seriously do you?

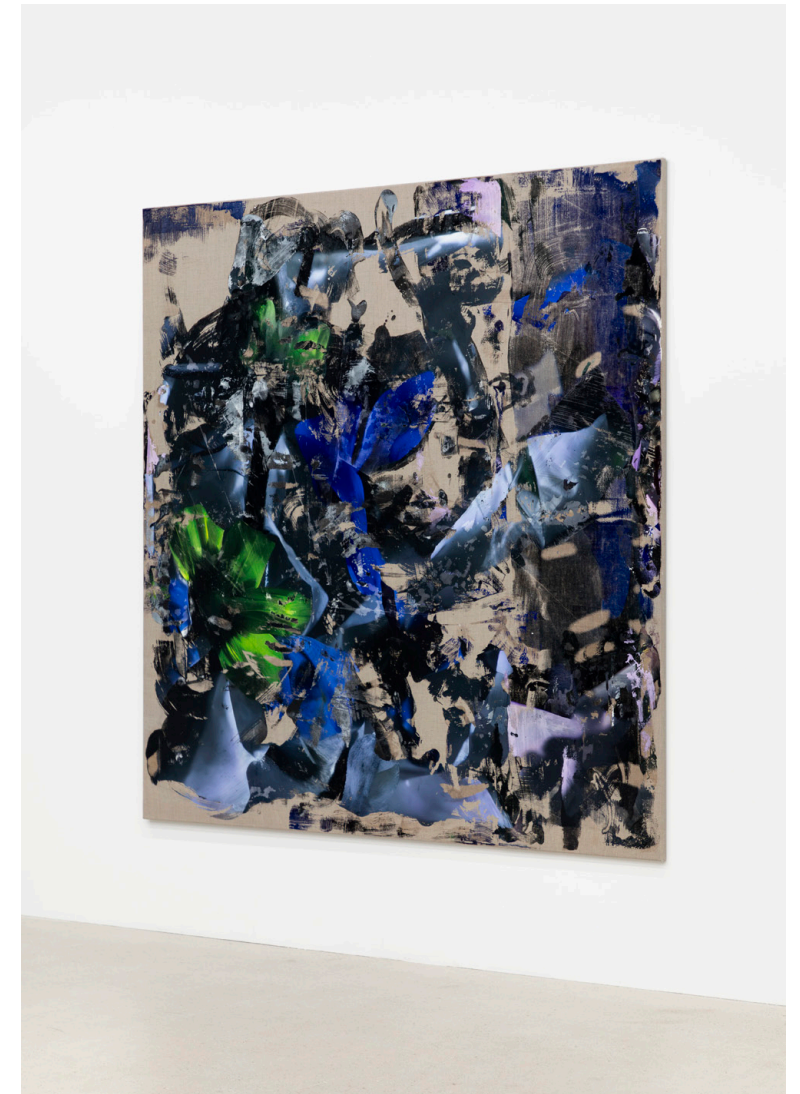
Don't forget there are places to change yourself and there are places that mean change.

We can't really talk about brush strokes more than about information, numbers and letters, coded, revealing an image that is even more real than the immediate reality. Calculated and generated by AI, transferred onto the canvas. Making not just ChatGPT speechless but making nature obsolete or ubiquitous, subject and object of this exhibition. Executed not just with hands. Fitting into a corporate environment where it's easier to transition into it then out of it.

FOR ALL OF US

The human touch is to be found in the opacity. Sticker images are erased with the white-out solution, some left untreated to be read as tracks of the familiar. Becoming silhouettes, a shadow, a glance, calling out transparency.

David Moser, 20.09.2024



Dorota Gawęda and Eglė Kulbokaitė
Grafted Landscapes (9471f1163088c808c375fa20d9c1), 2024
Gesso and digital ink transfer onto raw linen canvas
180 x 180 x 2cm

price on request

Dorota Gawęda and Eglė Kulbokaitė

Dorota Gawęda (PL/CH) and Eglė Kulbokaitė (LT/CH) both graduated from the Royal College of Art in London in 2012. They work in multiples across performance, painting, sculpture, fragrance, video and installation - where language breaks down and one genre morphs into many. Transfusing different bodies of knowledge across space and time, Dorota Gawęda and Eglė Kulbokaitė nurture a research-based practice that weaves together seemingly disparate fields - ecology and technology, science and magic, nonhuman intelligence and shared speculation.

They have exhibited at Thaddaeus Ropac, Paris; Centre Georges-Pompidou, Paris; Vilnius Biennial; Kunsthalle Mainz; EPFL Pavilions, Lausanne; Shedhalle, Zürich; Kunstraum Niederoesterreich, Vienna; CCS, Paris; Kunstverein Hamburg; Istituto Svizzero, Palermo/Milan; Swiss Institute, New York; Julia Stoschek Collection, Düsseldorf; Kunsthalle Fribourg; Lafayette Anticipations, Paris; Palais de Tokyo, Paris; Athens Biennale; Kunsthalle Basel; ICA, London among others. They are the founders of YOUNG GIRL READING GROUP (2013–2021) They are the recipients of the Allegro Artist Prize 2022; CERN Collide Residency 2022 and laureates of the Swiss Performance Art Award 2021. In 2025 Dorota Gawęda and Eglė Kulbokaitė will be on residence at Cité des Arts, Paris.



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Grafted Landscapes (b563304ac836a78128f5022f5864), 2024
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David Moser
Doormats, 2023
Doormats/dirt collector
Each 200 x 100cm

price on request

David Moser

David Moser (CH) lives and works in Zurich and Berlin. He graduated from Hochschule für Bildende Künste - Städelschule in Frankfurt am Main in 2022. Moser's work embraces sculpture, installation and performance. These are characterized by a cold and sterile aura, used to explore human possibilities. In particular Moser's work is interested in queer and proletarian codes embedded in everyday standardized objects and mass-produced materials. His installations reveal failure, loss, or disparity within the context of psychological and class-related themes. Recent exhibitions include; Plymouth Rock, Zürich; Cité des Arts, Paris; Neue Alte Brücke, Frankfurt am Main; Kunstverein Freiburg; Kunstverein Wiesbaden; Fitzpatrick Gallery, Paris; EACC Espacio de arte contemporáneo de Castellón, Spain, Enjoy Contemporary, Wellington New Zealand, among others. Moser was the 2023 recipient of the Hessische Kulturstiftung Stipendium.



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Dorota Gawęda and Eglė Kulbokaitė

Non-place, 2024

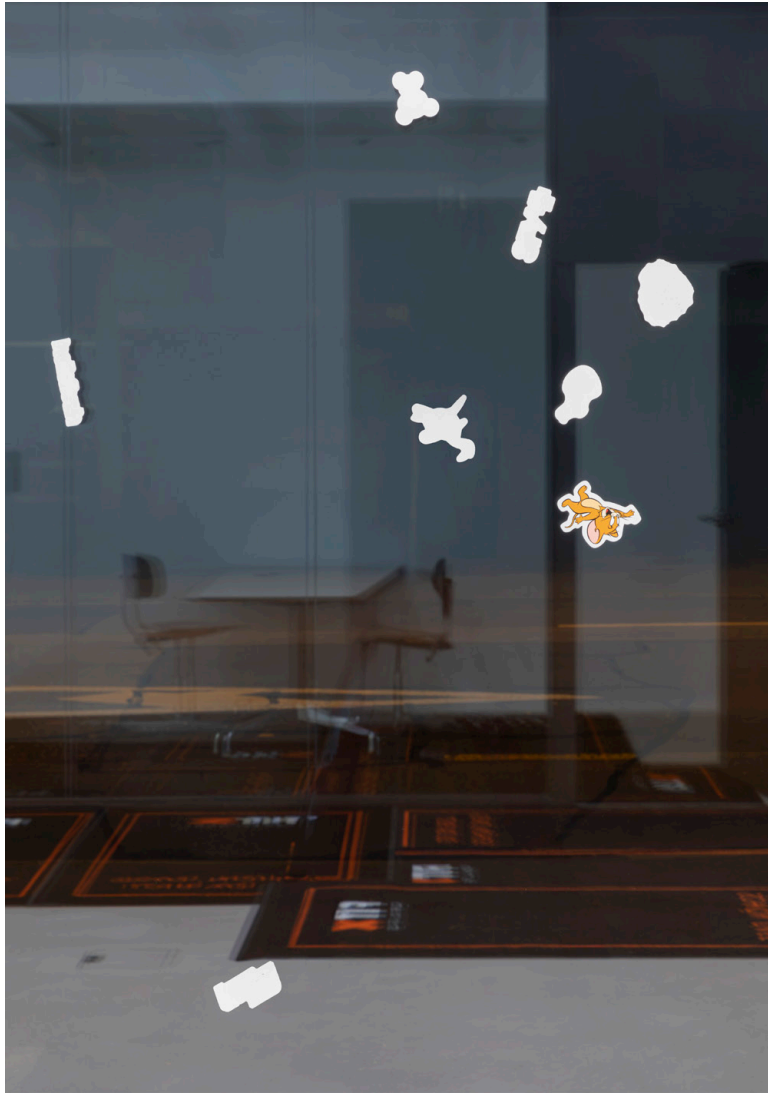
Industrial aroma diffuser mechanism, powder-coated stainless steel, BODY AI fragrance.

1/5 + 1 AP

price on request



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David Moser
Intervention-Piece, 2024
Stickers, wite out solution (tipp-ex)
Dimension variable

price on request



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