

HAMLET

Dorfstrasse 67
8050 Zürich-Ostlikon
Switzerland
<http://hamlet.love>
hello@hamlet.love

EN (translation)

Pirouettenschwindel

Iren Stehli, Karolin Braegger, Skjold Rambow

The arrival

A tall figure appears in the doorway. Three hours late. As it is already four o'clock in the morning, the figure falls asleep in the bathroom until it is gently carried to bed.

The dance floor

The Art Nouveau building was constructed on the demolished remains of the old royal court because the king thought the location was a little too hyped. The black and white photographs were taken on dance floors after the suppression of the Prague Spring and before the end of the communist regime. This phase – characterised by repression, censorship, controls and purges – was euphemistically referred to as *normalization*. Dance schools were an essential part of this period. One would usually dance in borrowed garments, it was mainly the floor that cringed at the sight of grandmother's bulky shoes. One metre seventy-five above, pairs of eyes crossed each other regardless of the dilemma going on beneath their shuffling steps. (Knowing the right connections, the black market would also offer a limited selection of Western goods. Few knew a tailor who was able to copy the cut of a real dress from Paris). But now: The circle doesn't even try to close itself, it keeps flowing out like the yolk of a ruined fried egg. And the garments from Paris are getting cold just as quickly.

The Man (Trophy Man)

Mannequins are human-shaped plastic shells with empty hands presenting empty promises. Normative displays avoiding a multitude of nasty accusations. White paint has been applied in multiple layers to conceal almost any identity - but his abs is just too hard (and reveals his approximate year of manufacture 1980s). Fashion responds to general uncertainty with a false sense of security. It attempts to commodify nostalgia and emotionally fuel ready-to-use aesthetics. The man is now at a point where he randomly offers free hugs.

The wedge

Someone staggers through the room in a half-asleep state and has forgotten what time it is. 1500: Theatre was usually performed on raked stages to create the illusion of perspective. Not only for the audience, but also for the dancers, who often became dizzy and unexpectedly fell. To be honest, it was mainly these moments that triggered wild applause and roaring laughter (RATATATATATATA: An oversized wedge is sawn to shape by hand and now sticks out into the door frame -> tripping hazard). A shadow runs across the stage, I follow but backstage I lose track of it. And now? I neatly sweep up the dirt that has accumulated over a long period of time and dump everything overboard. I watch the ever-shrinking pile drifting away (glancing after it with a pseudo-sentimental expression).

The departure

On my next visit, I stand in the doorway by myself. I cross the room at an unrhythmic pace. I am alone in four rooms (it's so boring).

Text by Divided Studios

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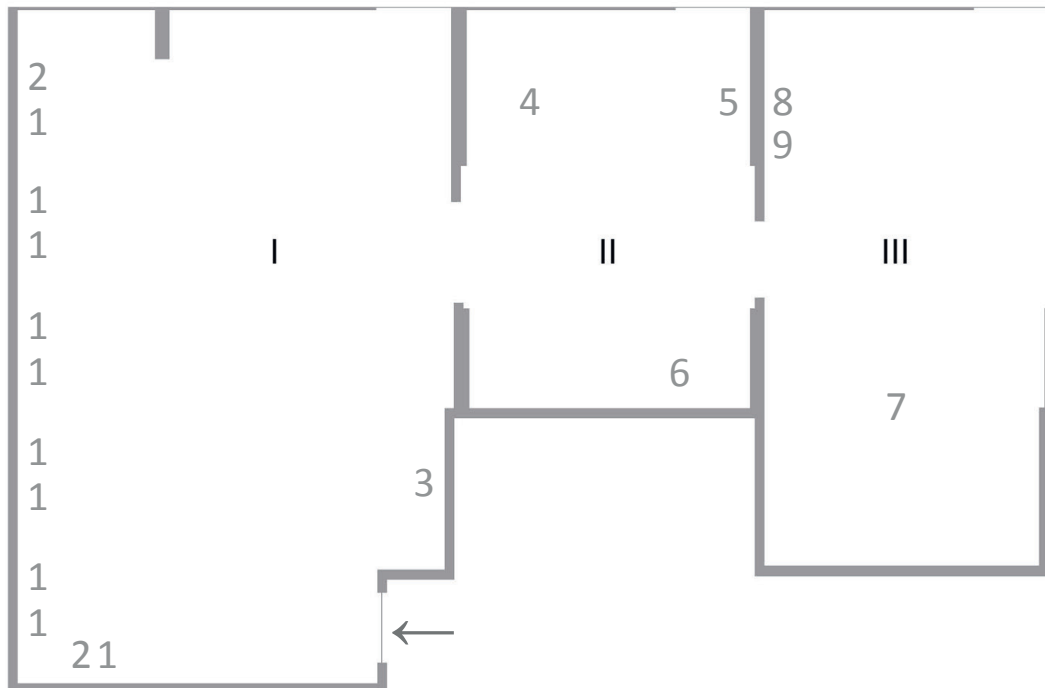
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Opening: Sunday, 17. November 2024

Exhibition: 18. November - 15. December 2024

Open every Sunday 14.00-17.00 and on request.



I

1 | Iren Stehli
Tanzstunden Prag, 1974-1977
41x30cm

2 | Iren Stehli
Tanzstunden und Bälle Prag, 2012-2014
41x30cm

3 | Karolin Braegger
I've turned 31, 2024
Print and acrylic on cotton, stiffened
140x100x3.5cm

II

4 | Karolin Braegger
Commercial suicide, 2024
Print and acrylic on cotton, stiffened
70x35x25cm

5 | Iren Stehli
Prager Schaufenster, 1992
51x60cm

6 | Karolin Braegger
Bringt nix, 2024
Acrylic on mannequin and board
Dimensions variable

III

7 | Skjold Rambow
Trapdoor, 2024
Performance and Installation

8 | Karolin Braegger
I've come full circle, 2024
cotton, stiffened
50x2cm

9 | Karolin Braegger
Advice to the young girls, 2024
Lipstick and acrylic on canvas
27x25cm



Curated by Divided Studios

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