

POSITIVE PARADOX

Héloïse Chassepot & Swetlana Heger

curated by Mitchell Anderson

23.5. - 4.7.2025



CURRICULUM VITAE

Héloïse Chassepot's (b. 1995, Paris, FR) work unfolds across painting, sculpture, and performance, forming a delicate yet deliberate exploration of form, emotion, and visual language. Her practice is rooted in a fascination with innocence—not as something naïve or regressive, but as a radical aesthetic position in a hyper-aware world. Through carefully constructed surfaces and symbolic imagery, she develops a vocabulary that draws from canonical art history as well as pop-cultural debris, where echoes of girlhood, spiritual kitsch, and romantic fragility converge.

Her paintings are often stitched, layered, and bathed in soft, eccentric palettes that create a shimmering friction between vulnerability and control. Sculptural elements—such as felted silk, glass, or printed fabric—introduce a corporeal logic that blurs the boundaries between presence and performance, object and gesture. These pieces do not seek resolution; instead, they suspend the viewer in an affective terrain where sincerity can be unsettling and beauty can carry a subtle violence. References to still life, domestic craft, and feminine aesthetics recur throughout her work, revealing a deep engagement with questions of representation, care, and emotional labor.

She completed her studies at Haute école d'art et de design, Geneva, University of Geneva, Switzerland and holds an MFA from Goldsmiths, University of London, and has exhibited internationally at institutions such as High Art, Paris (2024); Tara Downs, New York (2024, 2022); Pauline Perplexe, Paris (2023); and Centre d'Art de Neuchâtel, Switzerland (2021). Her work has been featured in Daisy Lazy (2024) and supported by the Gilbert Bayes Foundation.

Héloïse Chassepot lives and works in London (UK).



CURRICULUM VITAE

Growing up at the crossroads of post-socialist transition and global capitalism, **Swetlana Heger** (b. 1968, Brno, CZ) shapes a multifaceted practice that interrogates the entanglements of art, identity, and economy. Her works—ranging from conceptual interventions to performative collaborations and sculptural forms—navigate a terrain where authorship blurs, objects become signs, and aesthetics flirt openly with the mechanisms of branding.

Heger's engagement with corporate imagery, luxury culture, and institutional critique has long been both celebrated and controversial. Especially during her collaborative years with Plamen Dejanov, her art became inseparable from economic systems themselves—often not just reflecting them, but actively participating in them. In more recent years, shaped metal objects, meticulously hand-lacquered, function as enigmatic tokens: hybrid relics of a personal economy, referencing both industrial design and intimate introspection.

Her practice repeatedly explores the negotiation of public and private spaces, of visibility and invisibility, often challenging the role of the artist as both product and producer. She invites viewers to confront their expectations, to decode symbols of status and power, and to reconsider where art begins and commerce ends. Her sculptural presence insists on ambiguity, letting ideology and poetics coexist uneasily.

Swetlana Heger studied at the University of Applied Arts in Vienna and completed postgraduate work at Musashino Art University in Tokyo. Her works has been shown in international institutions such as Vienna Secession, Centre Pompidou Paris, Artists Space New York, Moderna Museet Stockholm, Kunstmuseum Luzern etc. Her solo exhibitions have been hosted by spaces such as La Salle des Bains Lyon, Cabaret Voltaire Zurich, and Thierry Goldberg New York, while her work is part of major international collections including mu-mok Vienna, Hamburger Bahnhof Berlin, and the Zabłudowicz Collection London.

Swetlana Heger lives and works in Zurich (CH) and Berlin (DE).



POSITIVE PARADOX

Héloïse Chassepot & Swetlana Heger

curated by Mitchell Anderson

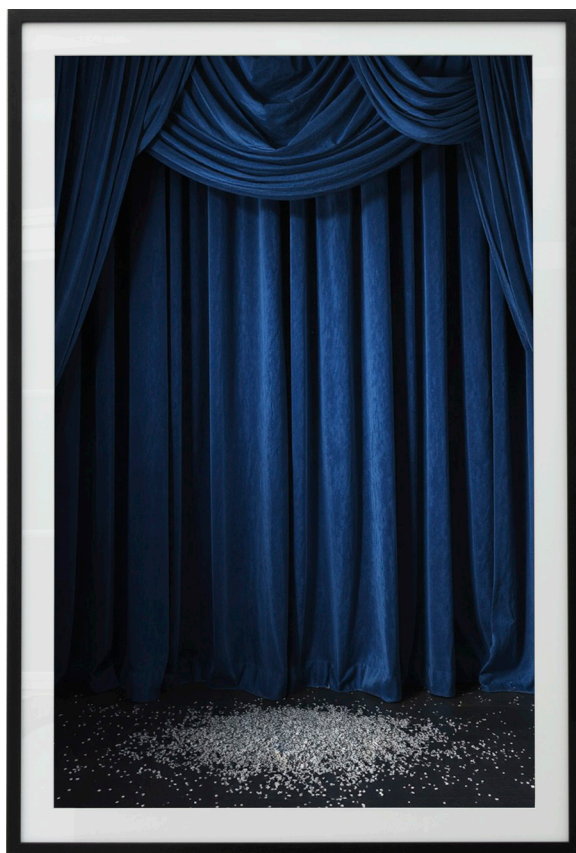
23.5. – 4.7.2025

In the laboratory a positive paradox is the phenomena where the results of high accuracy tests are counterintuitive. Héloïse Chassepot and Swetlana Heger are artists separated by a full generation, yet their practices align contemporaneously in ways that also stagger presuppositions. They manipulate and merge expectation and desire, the heartfelt and the hollow; experiences “real”, digital and imagined. At the core of these new works, and in aspects of their wider practices, are explorations of and indulgences in the contradictions inherent in the beauties of culture and living. Like Stendal’s syndrome seamlessly coexisting alongside the syndromes named for Paris, Jerusalem, etc. – pleasure and beauty and disillusionment and weariness exist side by side, oscillating.

Ideas of attraction and desire here suggest and depict classical ideals, pastoral landmarks, stages of performance and symbols of mid romance. Though ranging and divergent in medium, the works of each straddle the painterly and digital from opposing corners. Heger uses an archive of vintage source materials and generative artificial intelligence as her palette, canvas and camera. Chassepot’s paintings, with their techno colors and frosty handling, nod to the machinal while her sculpture’s linearity seems transported from the screen directly into physical space. This cross pollination of forms and media results in works with an exuberance forming circular traps. Real feelings in the face of false experiences engage their opposites: earnestness, the genuine, the new. The visual is the conceptual, rotating through glamour and wonder and the skeptical. In each we find a carved out space for an authenticity of imitation. That it’s all less uncanny than arresting might feel like a paradox, testing positive all the same.

Mitchell Anderson (b. 1985, Chicago, USA) is an artist based in Zurich. His recent solo shows include *Erhörte Gebete* at Kanton Zug Verwaltungszentrum, Zug; *Body and Blood* at Bernheim, Zürich (2023); *Systems*: Herta Ottolenghi Wedekind / Mitchell Anderson at Lighthouse, Zürich (2023); *Landschaftsgemälde* at Kunsthalle 8000, Wädenswil (2023); and *Fall at For Seasons*, Zurich (2022). He founded and runs the alternative art space, Plymouth Rock, since 2014 and is a regular contributor to a variety of international arts publications.





Swetlana Heger

The Last Show (Midnight Blue)

AI Generated Image on Hahnemühle Photo

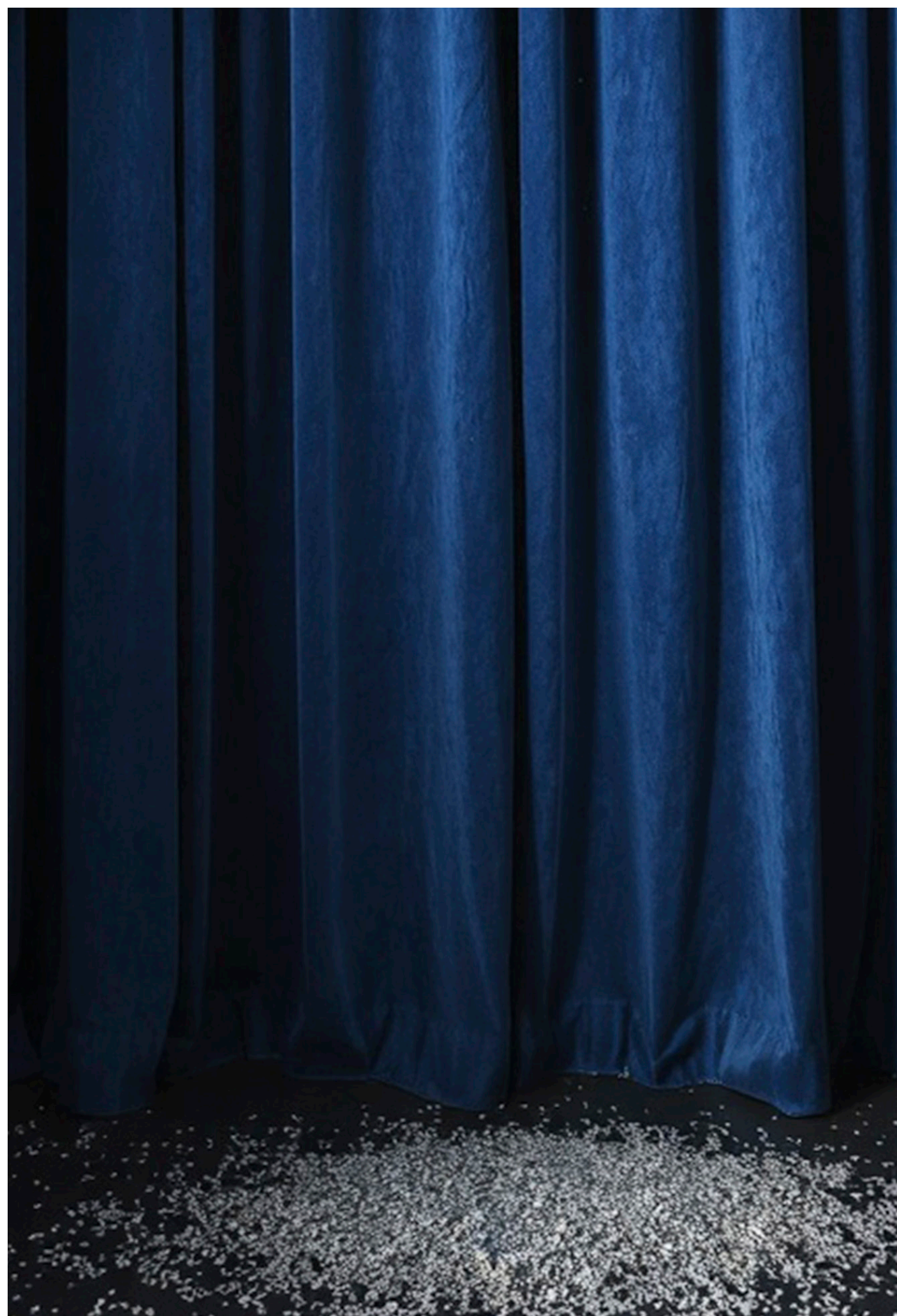
Silk Baryta X, framed

27 9/16 × 43 5/16

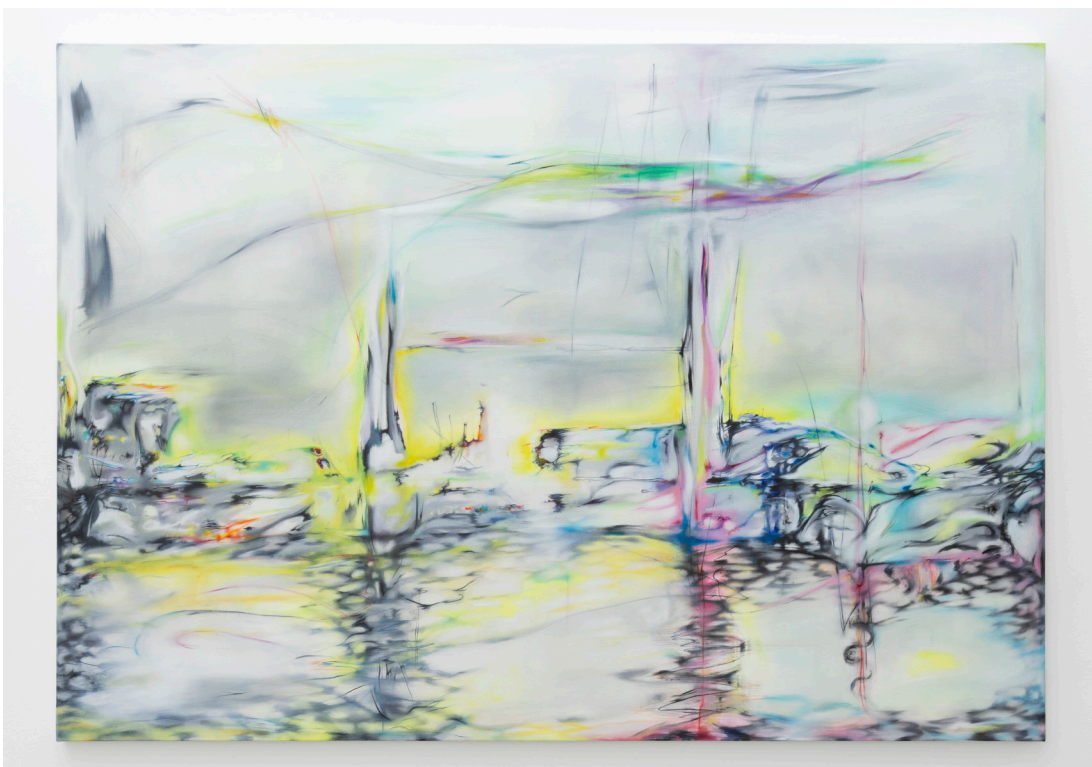
70 x 110 cm

unique

2025







Héloïse Chassepot

London skyline, with strange rapture

Acrylic and oil on canvas

47 1/4 × 67 in

120 × 170 cm

unique

2025

KALI
GALLERY



Héloïse Chassepot

London skyline, in black and white

Oil on canvas

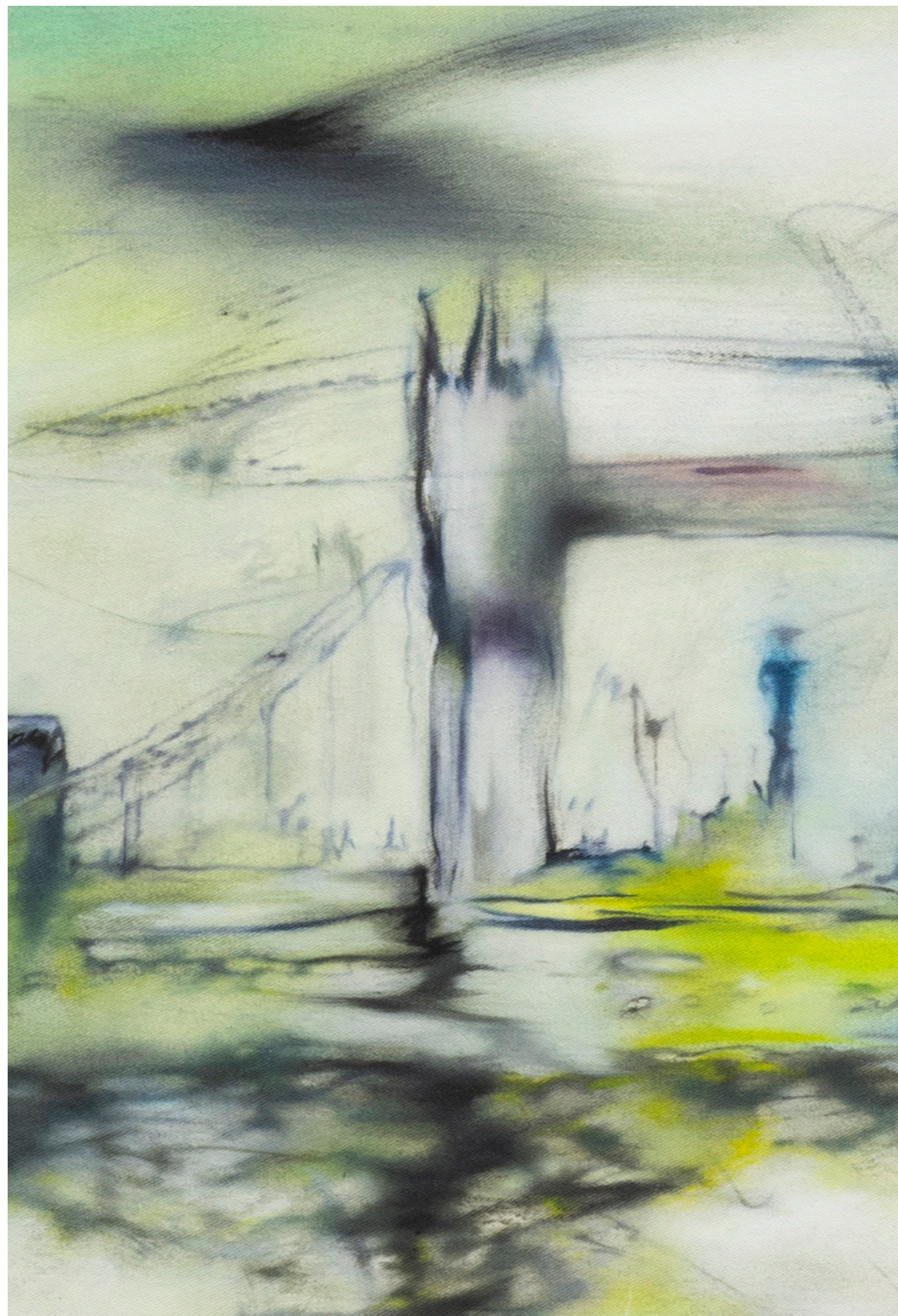
19 3/4 × 27 1/2 in

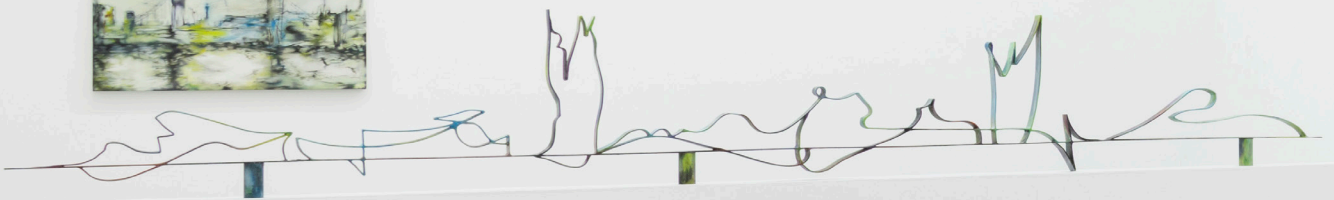
50 × 70 cm

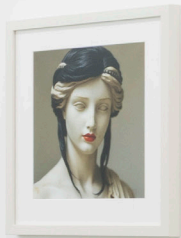
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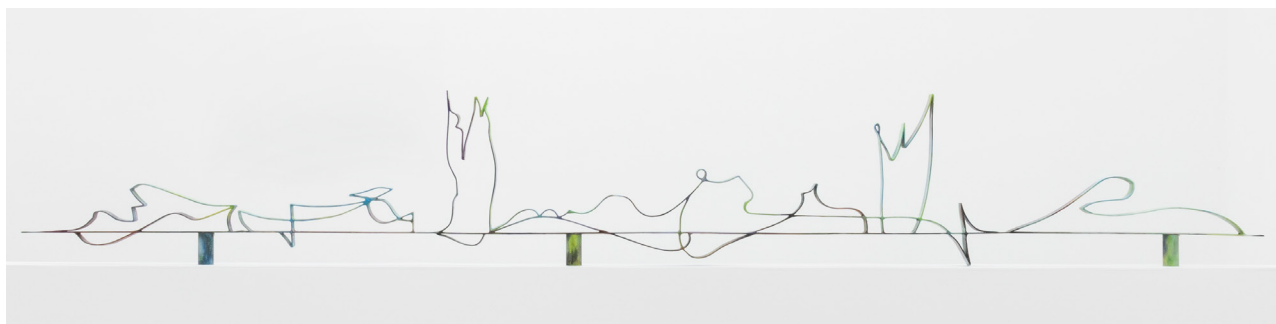
2025

KALI
GALLERY









Héloïse Chassepot

London skyline, in real flesh

Metal, oil paint, varnish

16 1/8 × 116 17/32 × 1 9/16

41 × 296 × 4 cm

unique

2025







Swetlana Heger

Vain Glory, # 2

AI Generated Image on Fuji Crystal Archive Silk, framed

30 x 30 cm

(framed 17 3/16 x 17 3/16 in)

(framed 43.7 x 43.7 cm)

unique

2025

KALI
GALLERY



Swetlana Heger

Vain Glory, # 3

AI Generated Image on Fuji Crystal Archive Silk, framed

30 x 30 cm

(framed 17 3/16 x 17 3/16 in)

(framed 43.7 x 43.7 cm)

unique

2025

KALI
GALLERY



Swetlana Heger

Vain Glory, # 4

AI Generated Image on Fuji Crystal Archive Silk, framed

30 x 30 cm

(framed 17 3/16 x 17 3/16 in)

(framed 43.7 x 43.7 cm)

unique

2025

KALI
GALLERY



Swetlana Heger

Vain Glory, # 5

AI Generated Image on Fuji Crystal Archive Silk, framed

30 x 30 cm

(framed 17 3/16 x 17 3/16 in)

(framed 43.7 x 43.7 cm)

unique

2025

KALI
GALLERY



Swetlana Heger

Vain Glory, # 6

AI Generated Image on Fuji Crystal Archive Silk, framed

30 x 30 cm

(framed 17 3/16 x 17 3/16 in)

(framed 43.7 x 43.7 cm)

unique

2025

K A L I
GALLERY



Svetlana Heger

The Last Show (Orange County)

AI Generated Image on Hahnemühle Photo Silk Baryta X, framed

27 9/16 × 43 5/16 in

70 x 110 cm

unique

2025

K A L I
GALLERY







Héloïse Chassepot
London skyline, in colors
Oil on canvas
19 3/4 × 27 1/2 in
50 × 70 cm
unique
2025







Swetlana Heger

Vain Glory, #1

AI Generated Image on Fuji Crystal Archive Silk, framed

30 x 30 cm

27 9/16 x 43 5/16 in

(framed 43.7 x 43.7 cm)

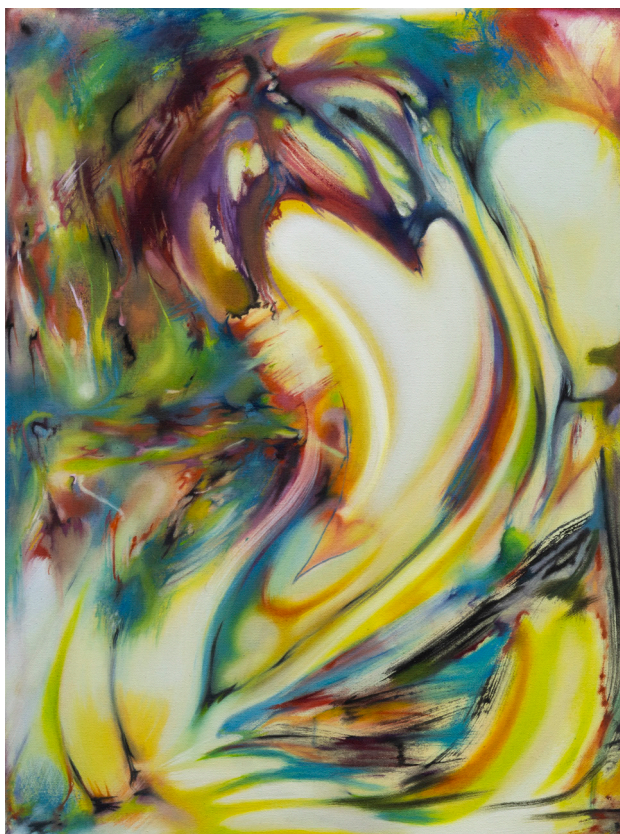
unique

2025

K A L I
GALLERY







Héloïse Chassepot

Being a heartist (series The Naivities)

Oil on canvas

19 11/16 × 13 25/32 in

50 × 35 cm

unique

2025

K A L I
GALLERY



Héloïse Chassepot

It isn't what you think it shouldn't be (series The Naivities)

Oil on canvas

19 11/16 × 13 25/32 in

50 × 35 cm

unique

2025

KALI
GALLERY



For further information or inquiries please contact **info@kaligallery.com** or visit **www.kaligallery.com**

Text by Mitchell Anderson
Photos by Liv Burkhard

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