

BLUE VELVET

JULIAN-JAKOB KNEER FANATICS II

14.06.– 26.07.2025

BLUE VELVET

JULIAN-JAKOB KNEER
FANATICS II

14 June – 26 July 2025

BLUE VELVET at Villa Nomad
Talstrasse 37, 8001 Zurich

Blue Velvet is excited to present FANATICS II by Julian-Jakob Kneer.

In FANATICS II, Julian-Jakob Kneer stages a series of vitrines that function as both shrines and crime scenes – repositories of cultural residue where pop relics are transformed into charged evidence. These forensically and meticulously presented displays house devotional objects drawn from fandom memorabilia, moral panic, kitsch, and controversy. Disney plush meets black metal merch; Precious Moments objects bear the marks of ideological defilement.

Kneer collapses supposedly opposing mythologies – childhood and cult, innocence and transgression, nostalgia and propaganda – revealing that their shared architectures are not just parallel but structurally aligned and mutually dependent. Meaning is not fixed; it is performed, warped, and reshaped by context. By aestheticizing contradiction, Kneer refuses the binaries of morality and immorality, letting ideological ambiguity speak for itself.

Each vitrine invites projection, discomfort, and desire – an associative zone where emotional legibility begins to blur. His clinically stark displays paradoxically heighten, rather than neutralize, the emotional and symbolic charge of these artifacts, compelling viewers toward active, critical engagement. Here, pop culture becomes pathology, mass-produced sentiment gets weaponized, and the sacred is always, just barely, unholy. FANATICS is not a warning, nor a celebration – but an ambient exposure of destabilized belief systems.

— Laurie Rojas

A collaborative performance by British choreographer and musician BLACKHAINE and Julian-Jakob Kneer was presented during the private preview reception of FANATICS II. Our sincere thanks go to the Eigenmann Collection for their generous support in making the evening possible.

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Julian-Jakob Kneer: FANATICS II, Blue Velvet at Villa Nomad, Zurich, Switzerland, 2025.

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Julian-Jakob Kneer: FANATICS II, Blue Velvet at Villa Nomad, Zurich, Switzerland, 2025.



GUT



P3



Julian-Jakob Kneer
FANATIC (2), 2025

Archival Misanthropy Records hoodie, Philipp Plein x Disney t-shirt, cast rubber and acrylic glas vitrine
106 x 76 x 22 cm

Inv.-Nr. 236-33





Julian-Jakob Kneer
FANATIC (6), 2025

Archival Paysage d'Hiver fleece jacket, Laibach tie pin, Precious Moments t-shirt,
cast rubber and acrylic glass vitrine
106 x 76 x 22 cm

Inv.-Nr. 236-36

My Little
Mouse



Julian-Jakob Kneer
FANATIC (7), 2025

Archival Deathlike Silence Productions t-shirt, Minnie Mouse hoodie,
cast rubber and acrylic glas vitrine
106 x 76 x 22 cm

Inv.-Nr. 236-37





Julian-Jakob Kneer
FANATIC (4), 2025

Archival gloves and Precious Moments figurine, cast rubber and acrylic glas vitrine
76 x 54 x 35 cm

Inv.-Nr. 236-36





Julian-Jakob Kneer

FANATIC (8), 2025

Archival Satanic Bible, WWJD bracelet, Disneyland Tokyo headband, archival Peter Sotos PURE #1 zine,
cast rubber and acrylic glas vitrine
76 x 54 x 35 cm

Inv.-Nr. 236-38

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JULIAN-JAKOB KNEER

*Basel CH, lives and works between Paris and Berlin.

Through crossbreeding ready-made opposing narratives, Kneer's practice riffs on themes of morality and the narcissistic self. Sifting contemporary zeitgeist artifacts through the lens of ancient lore, and inexorably returning to the foundational principles of the human psyche, he digs up and confronts our conceptions of supposed socio-cultural binaries such as right / wrong, beautiful / ugly, sick / healthy. Kneer breaks them down into their constituent parts, and releases them for recasting in a value-free queer space.

Education

2012-19 Universität der Künste, Berlin — fine arts / Meisterschüler Prof. Monica Bonvicini

Solo Exhibitions (selection)

- 2025 FANATICS III, SCHLACHTER151, Berlin DE (upcoming)
FANATICS II (w/ performance in collab w/ BLACKHAINE, Blue Velvet at Villa Nomad, Zurich CH
BASTARDS SALON, Basel CH
FANATICS, intr.pblc, Copenhagen DK
DOLLY, CON_Gallery, Tokyo JP (w/ Fritz Schiffers, Lukas Stöver)
- 2024 GOODIE TWO SHOES, Arcane 57, Paris FR
BASTARDS (SHADOW WORKERS), Galleri Golsa, Oslo NW
PRODIGY, Kunsthalle Kosiče SK
- 2023 BASTARDS (BELIEVERS), Censorship Bureau, Stockholm SE
BASTARDS (CAREGIVERS), Blue Velvet, Zurich CH
BASTARDS (SHOWROOM), G. H. B. Düsseldorf DE
SHOOTING STAR: ENCORE, Miettinen Collection, Berlin DE
BASTARDS (NEVERLAND), Shore Gallery, Vienna AT
- 2022 SHOOTING STAR (curated by Pierre-Alexandre Mateos and Charles Teyssou), Blue Velvet, Zurich CH
- 2021 Solo, brunand brunand gallery, Berlin DE
Solo booth w/ shore gallery, Liste Art Fair Basel CH
HIGH-RISE BERLIN, Schinkel Pavillon (online)
- 2020 Solo booth w/ shore gallery, Liste Showtime (online)
- 2019 Ever After, shore gallery, Vienna AT
Frottage, Limbo, Berlin DE
ornament sublime, Lucas Hirsch, Düsseldorf DE
- 2018 wicked games, ROOM E-10 27 at Center, Berlin DE
Jugend ist Trunkenheit ohne Wein, BIKINI, Basel CH
- 2017 sub rosa, 1.1, Basel CH
Ushirode, Geddert Hronjec Collection, Berlin DE
rule#34, Webresidenz @ www.oslo10.ch (in collab. w/ Blue Stork)
International blood drinker, Gärtnergasse, Vienna AT (w/ Clémence de La Tour du Pin)

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Group Exhibitions (selection)

- 2025 Miettinen Collection at Kunsthalle Helsinki FIN (upcoming)
Group Show, Monom Berlin DE (upcoming)
Group Show curated by BARRAGÁN, Carlye Packer, Los Angeles US (upcoming)
Group Show curated by Haus N, Berlin DE / Athens GR (upcoming)
GRUPPE SCREENING (w/ SIMON DENNY, YNGVE HOLEN, JASPER SPICERO), Julia Stoschek Foundation Berlin DE
Art Genève with Blue Velvet CH
- 2024 The falconer, Council+, Berlin DE
RIZZ/MAXX'24 (curated by Erik Nordenhake), Dorothée Nilsson Gallery, Berlin DE
- 2023 NADA New York 2023 with Blue Velvet Projects
- 2022 Vunu Institute, Kosiče, SK
Corpse Bride, Art Basel Miami Beach US
Screening, Soho House, Berlin DE
Reference Festival, Schinkel Pavillon, Berlin DE
And then, when I sleep, L'Académie Royale des Beaux-Arts de Bruxelles BE
- 2021 TRUE ROMANCE – Julian-Jakob Kneer, Adam Martin, Bunny Rogers, Yves Scherer, Shore gallery, Vienna AT
RATS, Number1Mainroad, Berlin DE
Nectar, inter.pblc, Copenhagen SE
Impatience of the Future, Spitalgasse (shore x Zeller Van Almsick), Vienna AT
The Fairest, Blake and Vargas, Berlin DE
- 2020 Situation 1 und andere, Kunsthalle Basel CH
Constellation, shore gallery, Vienna AT
NC-Austria, online art fair w/ shore gallery
benefit auctions: SLLS, Jeschke Van Vliet Auktionen, Berlin DE; PART, VAN HAM, Hamburg DE
ASPFair 6, online art fair organized by Dan Mitchell and ICA London
Z Series, Vienna Contemporary, Vienna AT
Z Series, Vienna Contemporary, Vienna AT
Office Greenhouse, Berlin DE
Walking in Ice, Hua International, Berlin DE
- 2019 Art Düsseldorf w/ Lucas Hirsch Gallery, Düsseldorf DE
Karl-Hofer-Stipendium (shortlist, won), Universität der Künste, Berlin DE
3hd / Creamcake, Postbank-Hochhaus, Berlin DE
Tending Towards, AMOQA, Athens GR
Cold Prey, Lubov Gallery, New York US
Teen Ranch, Main Street, Toronto CA
L'amour, Fetisch-Hof, Berlin DE
In-visible Realness, PS120, Berlin DE
Meisterschülerpreis des Präsidenten (shortlist), Universität der Künste, Berlin DE
Cloak of Mercy, Horse & Pony, Berlin DE
- 2018 Gentle Heterodoxy – Social Body and its Enchantments, fffriedrich, Frankfurt am Main, DE

Grants

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2025	Nomination Vontobel Contemporary, Zurich CH
2024	Kunstcredit Basel-Stadt
2023	Nomination Ars Viva, Berlin DE, Erasmus+ and Stage Monde mentorship-program; Stiftung Kunstfonds
2022	studio-program BBK Berlin; Stiftung Kunstfonds (Neustart); Stiftung Spiegelberger
2021	ProHelvetia
2020	Senatsverwaltung Berlin; Kunsthalle Basel (Patronagefonds); studio program BBK
2019	Karl-Hofer-Stipendium; Swiss Embassy Berlin; Kulturbeirat Charlottenburg-Wilmersdorf; DOMS Stiftung
2018	GGG Kulturkick; Gwärtler Stiftung; DOMS Stiftung; Fondation Collatrice
2014	Fondation Collatrice

Special projects

2018–25	GRUPPE magazine 1-6: co-founder, creative direction and art curation (ongoing)
2025	BLADEE: CD Martyr WorldTour 25
2025	BARRAGÁN: collaboration (upcoming)
2024	HAIL SPECTRUM, sold out fundraising project for FIAS
2024	GATA: BASTARDmix II for online radio
2024	P.L.N.: various collaborations
2024	endonesia: BASTARDmix for online radio
2022	BALENCIAGA: various collaboratio

Press (selection)

2025	STUDIO magazine 10, contribution and edition, print
2024	COVERSTORY, coeval Magazine, issue 0, print Flash Art CZ review by Štefi Ďuricová COVERSTORY, Arcane Issue 3 Julian-Jakob Kneers BASTARDRY, OFLUXO carcy Magazine, conversation and profile by / with Pierre-Alexandre Mateos MOUSSE Magazine
2023	Julian-Jakob Kneer and his BASTARDS: Adam Lehrer for STUDIO MAGAZINE, print COVERSTORY, Gruppe Issue 5, print MOUSSE Magazine
2022	BEHIND THE MASK: Q&A with Julian-Jakob Kneer, GATA Magazine COVERSTORY, das wetter 28, print Julian-Jakob Kneer – First Time Offenders, Nele Ruckelshausen for Flaunt Magazine Lose Yourself: Julian- Jakob Kneer SHOOTING STAR, Samuel Staples for PW-Magazine Artnet News
2021	KALEIDOSCOPE Portrait: Julian-Jakob Kneer – Cheerful Nihilism, Allan Gardner print and online Total Work of Art: Julian-Jakob Kneer, Samuel Staples for Berlin Art Link
2020	DEATH IS THE MARTYR OF BEAUTY, Laurie Rojas for CæSURA
2019	Seductions, SPIKE Art Magazine Issue 61, print Die Ruinen der Dekaden, Dennis Brzek for Passe Avant
2018	SLEEK, Gallery Weekend Berlin Highlights

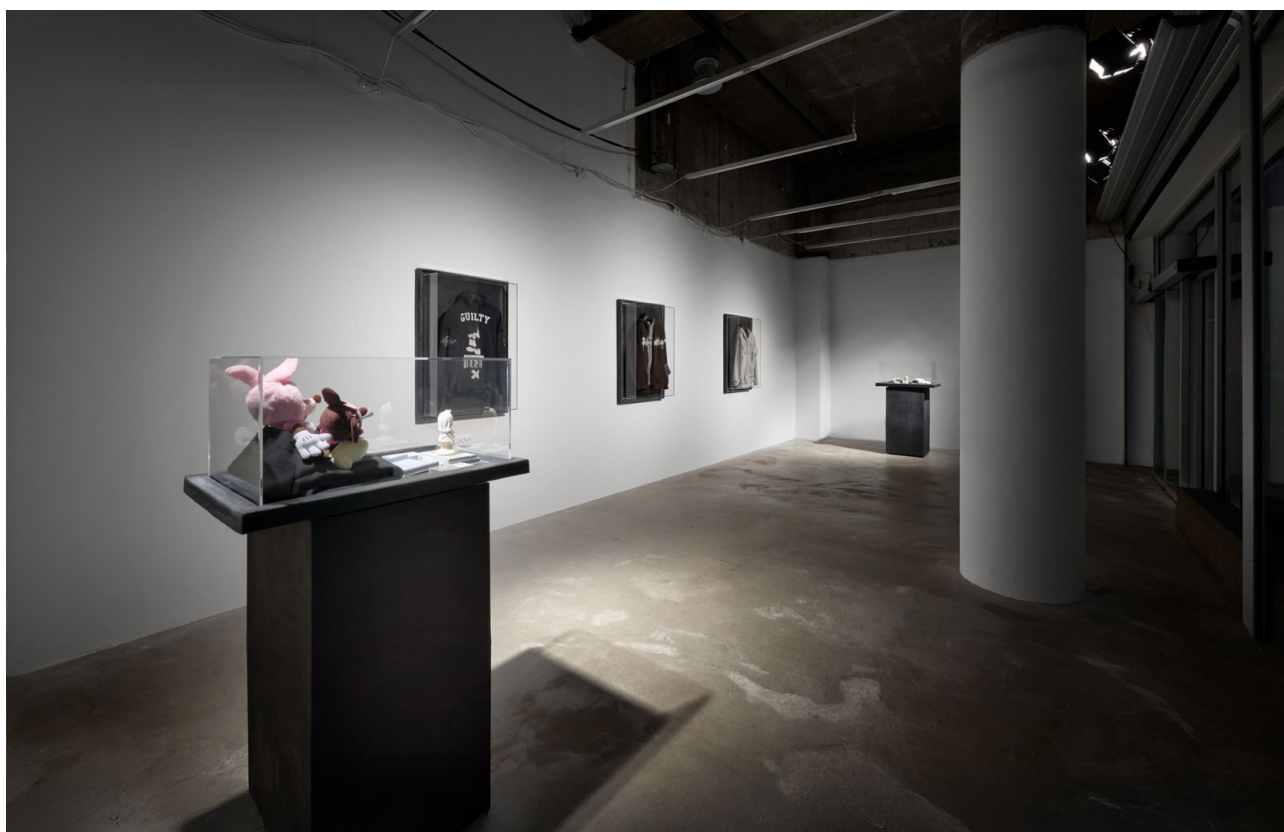
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PAST EXHIBITIONS (Selection)



Julian-Jakob Kneer: PRODIGY, Kunsthalle Košice, Košice, Slovakia, 2025
curated By Pierre Alexandre Mateos & Charles Teyssou

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Julian-Jakob Kneer: FANATICS I, inter.pblc, Copenhagen, Denmark, 2025

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Julian-Jakob Kneer: BASTARDS (CAREGIVERS), Blue Velvet, Zurich, Switzerland, 2023

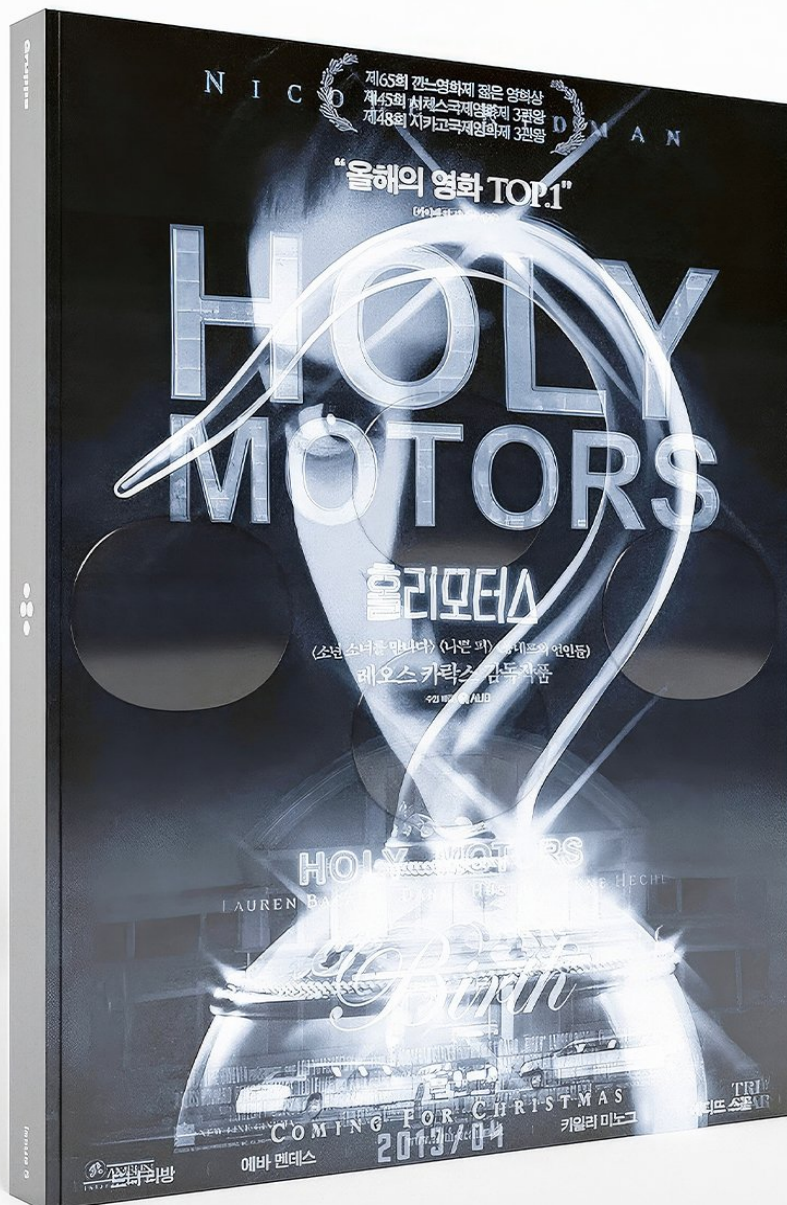
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Julian-Jakob Kneer: SHOOTING STAR Zurich, Switzerland, 2022.
curated By Pierre Alexandre Mateos & Charles Teyssou

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PUBLICATIONS (Selection)



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Text by Adam Lehrer

When was the last time you entered an art gallery and were moved by a work of art? I mean – a genuinely authentic human emotion? If I'm being honest, I can't remember going to an art gallery and feeling anything other than... programmed? There are paintings on the wall, the minimum wage gallery assistant hands me a press release, and the press release explains why these paintings are of such profound moral and political sentiment that, surely – I must feel them. But I don't. In reality, the paintings leave me cold. Aggravated possibly. A little manipulated, even.

A couple of nights ago, I went to see Ari Aster's *Beau is Afraid*. For three hours, I found myself immersed in the filmmaker's peculiar anxiety dream, transfixed by the onslaught of meta-physical truth that Aster packed into his masterpiece. I felt I understood everything that the artist was trying to say: the horror and fear of basic social relations, the crumbling of civic decency, and the sheer despair of being perpetually lied to are all given image and form in this pharmacologically bewitched fantasia. But was this even what Aster intended for me to feel? Or was this my own projection? It is in this ambiguity that art becomes so powerful and meaningful, is it not?

Watching *Beau is Afraid*, I felt the human experience reflected back at and coursing through me. And despite an entertainment industry in steep decline, I've managed to watch several films that similarly moved me in the last year. Comparatively, the world of fine arts seems contrived, lifeless, and often frighteningly propagandistic. Perhaps ironically, the Berlin-based artist Julian-Jakob Kneer agrees with me on this point entirely.

"I haven't been able to cry in years during my actual life," he says. "But I cry during romantic comedies all the time."

Kneer has been obsessed with *The Picture of Dorian Gray* since first reading it at the beginning of the proverbial pandemic, and points toward Wilde's dictum that, "There is no such thing as a moral or an immoral book," as a mantra in the creation of his new works. Wilde continues, "Books are well written, or badly written. That is all." And, perhaps more importantly, "Vice and virtue are to the artist materials for an art."

Kneer is frustrated by contemporary art's refusal to uphold what he sees as the point of all art production: "The only excuse for making a useless thing is that one admires it intensely. All art is quite useless." Wilde says. In invoking Wilde's text, Kneer may be suggesting that art's true worth lies in being useless up until the point that it offers pure distraction from existing realities. Instead, artists follow the path laid out for them in their MFA programs: they offer their creativity up in service of ideological and moral agendas. What Kneer is trying to do then is to instrumentalize the signifiers of cinema and pop culture to extract from them their innate human sentiment as well as their abilities to transport us out of banal reality and into a head space of, for lack of a better term, magic.

Movie magic, of course, is a form of magic that the vast majority of us identify with. It is that magic – the occult energy that courses through the cinematic experience that envelops the senses in a melange of contradictory feelings and thoughts – that Kneer channels to animate his most recent series of monochrome printed silver mirrors with custom-made galvanized "movie" flip frames. The series uses the provocative title of *BASTARDS*, and the artist has broken down this new body of work into sequential chapters. The first of those *BASTARDS (NEVERLAND)*, was displayed as a solo exhibition at Shore Gallery earlier this

year. In this context, "*Bastards*" makes me think of Ol' Dirty Bastard, who adopted his moniker out of the conviction that "there was no father to his style." "Neverland," on the other hand, yields associations of Michael Jackson and the Peter Pan Syndrome. Perhaps what Kneer wants us to see is a form of art devoid of any paternal structure proscribed by youth, allowing us to relish in sensations of freedom and youth.

Each piece typically juxtaposes references to multiple films. Aesthetically, Kneer was drawn to the fact that the artworks still appear as posters, both mitigating the "high art" impact of the pieces as works of gallery art and also accentuating the artistic impact of a genre of image that we rarely internalize as art. Hegel, ever the eurocentrist, believed that Oriental art was more capable of evoking the sublime than Western art, not in spite of, but due to the fact that Oriental societies were less structured, which fostered in artists a greater reverence of the divine and an openness to the chaotic force of nature that reason inherently obscures.

Kneer is largely disintegrating the typical critical theory jargon and self-justifying pretenses of contemporary art. Instead, he simply juxtaposes the often fragmented and contradictory meanings of pop cultural artifacts – works of cinema, in this series – so that our lingering memories of the sensations of those films blur into one another in a way that dissolves the rational mind and totalizes our spirits in a vast storm of contradictory feelings. "All art is at once surface and symbol," Kneer again points me towards the *Dorian Gray* excerpt. "Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors." Cinema, with its inherent immensurability quality, demands you go beneath the surface of the image. It is, indeed, a perilous aesthetic experience. So, while these *BASTARDS* might sound so simple in their bare description – collages of film imagery – they actually open up the viewer to experiencing a very unique and strange form of the sublime.

Consider *BASTARD (NEVERLAND)*, one of the pieces shown at Kneer's recent solo exhibition at Shore Gallery in Vienna: the logos and images of Harmony Korine's *Spring Breakers*, Larry Clark's *Kids*, and Pixar Studios' *Toy Story 2*. Upon first viewing, my eye is neutral. It simply moves up and down the mirror, identifying the images contained therein. Then, I notice my own reflection, a Lacanian mirror stage refracted by the pop culture of my life. Finally, memories and associations flood my mind, triggered by the film references. *Toy Story 2* is fuzzy in my memory – I don't remember what it's about. I don't know if I've ever seen it. I do, however, remember seeing the original *Toy Story*. It came out in 1995, when I was seven. I was rather pretentious for a child, already seduced by rock 'n' roll and Nirvana, and fancied myself having grown out of child movies. But after being forced into the theater, I couldn't help it, the film moved me, reflecting my own quickly passing youth back at me. I saw *Kids* for the first time when I was in high school on DVD. I wasn't yet familiar with Harmony Korine but I'd definitely heard of Larry Clark. The film thrilled and terrified me. It was a lifestyle that was so shocking and alien from my suburban perspective. The delinquency and freedom of movement of Clark and Korine's teenage scumbags shocked me and promised me a world outside my own.

Korine's *Spring Breakers* was released in 2012, shortly after I graduated from college at the University of Arizona. The world depicted in the film – pool parties, half-naked beautiful girls with beer bottles and gigantic breasts writhing on the floor in pools of alcohol with cocaine shoveled up their nose, Striptease and bad EDM – was very much the one I lived in during those four years in Tucson, Arizona. To be honest, I found that scene

to be vulgar and unworthy of my "intellectual rigor." Sure, I enjoyed the drugs and the sex, but I never bought into the ideology of the thing. I longed to be around artists in a sophisticated urban metropolis. What Korine's *Spring Breakers* showed me, unfortunately, is how wrong I was. I had let the real avant-garde pass me by with all the extreme decadence and chaotic ecstasy that it entailed. Thus, when I think of *Spring Breakers*, I feel a melancholic nostalgia for the youth that I didn't appreciate while it was happening and that I'll never get back again.

All of these memories and feelings course through me when I look at Kneer's work. With such a simple concept – movie poster collages – I manage to feel the full extent of my own human experience with all its contradictions. I suppose Kneer's approach is a kind of Duchampian anti-art – after all, the artist openly disavows what passes as contemporary art – but it also isn't. Anti-art is, after all, an approach borne of conceptual art. Kneer instead bypasses art and its conceptual basis altogether to excavate the emotional content of art without having to announce the work as a piece of art as such. He sometimes doesn't use press releases for shows at all. When he does, he litters them with Oscar Wilde quotes as well as pull quotes from pop culture figures like Britney Spears, Lana Del Rey, Warhol, Azealia Banks. To look at art and to feel the impact of art without having to be reminded that, "Yes, this is a piece of art," is an emancipation of the mind.

Francis Bacon said that the greatest art always brings you back to the "vulnerability of the human situation." The moral vanity of contemporary art, born of an ideological hysteria that often borders on religious fervor, asphyxiates the emotional content of art because it denies its own vulnerability. What is clear is that Kneer is interested in subverting all expectations of what contemporary art should be by not just confining the method in which it presents itself, but also removing the implied political context of contemporary art. He describes his work as being concerned with "queerness." In its early use, the term "queer" was less concerned with sexual orientation and gender and instead described the vantage point of the outsider, the misfit, the freak," says Kneer. Outside of contemporary art and also outside of pop culture, but observing both worlds from a chilly, distant, and neutral remove.

What Bret Easton Ellis admires most in literature, "neutrality, distance, and reserve," can be detected in the body of work that Kneer has so far produced. He's not taking any stance. He's not telling you what to think or even what to feel. He's neither interested in immorality nor morality, but instead adopts a stance of "non-morality" (similar to the amoral stance) that inherently exposes the viewer to an ambiguous image. And nothing yields vulnerability more than ambiguity, because when we have no conceptual guide to experiencing an image or an idea, our subconscious takes over. The word "nihilism" often comes up in writings about Kneer's work, but I don't think it's a very deep or accurate insight here, because a nihilist believes that the world has no meaning. Kneer, on the other hand, depletes his work of pre-ordained meanings, political subtexts, and even bases in contemporary art to create a hallowed space from which we can project our own meaning onto.

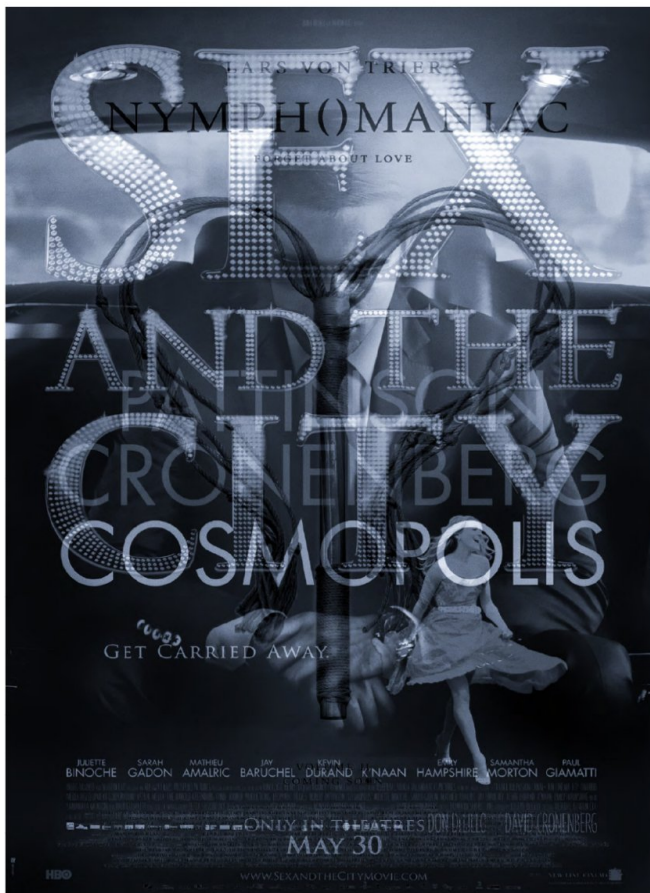
A collage of imagery related to different films, of course, forces the viewer into the expanses of their own minds and memories as their experiences of the films reverberate and create their own personal subtexts. Kneer even makes himself distant from the work. Though it's always a bit impossible to remove the author from a given content, he still takes active steps to achieve this. Sure, the films referred to in *BASTARDS* are all films that are personally meaningful to him, but they're still

pop culture icons that will mean entirely different things to the viewer. In previous works, like his 2021 exhibition at the now defunct gallery brandand, and even more so at his 2022 exhibition *SHOOTING STAR* at Zurich-based Blue Velvet Projects, Kneer used the motif of the Joker. He told Berlin Art Link that the Joker references were indicative of his belief that we all have a Joker in us, a self-portrait of his own inner Joker but also the inner Joker of his viewers. Binaries are consistently explored in his work. The theater and its double. The viewer and the Joker. Good taste, bad taste. Morality, immorality. Art, pop. The borders between these binaries are collapsed in Kneer's art and left exposed, without language or guidebook, drowning in ambiguity. Kneer points to a Marilyn Monroe quote to emphasize this point:

"A wise girl knows her limits, a smart girl knows that she has none," said Monroe. "Imperfection is beauty, madness is genius and it's better to be absolutely ridiculous than absolutely boring. If I'd observed all the rules, I'd never have gotten anywhere."

Kneer's work has me thinking about the CCRU (Cybernetic Culture Research Unit) and the concept of theory-fiction – the practice of reading fiction as reality, reality as fiction, and theory as art, and what have you. To practice theory-fiction is to envelope all information beneath one totalizing cloud of neutrality to make sense and wrench truth from all of the lies. We are living, it's often said, in a post-truth society. When I turn on CNN, I am told things that I know fundamentally are lies, even though they are presented to me as truth. It is through the practice of theory-fiction, however, that I can decode the lies, read it as a kind of fiction, and then extrapolate my own truth from it. Kneer is, in some ways, a theory-fictional artist. There is no art and there is no pop culture but there are all of these things happening at once. Kneer's art acknowledges the post-truth nature of the world, and accurately identifies the art world's contribution to upholding that post-truth world by doing its part to reproduce its justifying ideology.

So, he shuns text entirely. In more ways than one, he rejects the art world itself. His art is one of blurring boundaries, between pop and art, between good and evil, and between fact and fiction, befit and become part of one hazy singularity. In *BASTARDS*, Kneer uses the mainstream vehicle of "cinema" for the erosion of those socially constructed dualisms – the impetus of Kneer's entire practice. He digs up the foundations of those supposed socio-cultural binaries and breaks them down into their constituent parts, in order to release them to be recast in a value-free "queer" space. And in this space, with its absence of text and clarity, becomes one of a more transcendent truth: the personal truth. In Kneer's work, I am left to experience my own mind and my own alienation by immersing myself in the ambiguity of it all. Though working in the art world, Kneer offers his viewers the kind of experience that I had while watching *Beau is Afraid*. He isn't making some grand conceptual art statement, he's immersing you in a mist of collapsed boundaries that is more consistent with the cinema that he loves and that his work celebrates. With a fraudulent art world filled with artists who demand that you adhere to their personal viewpoints, Kneer's opting for aesthetic and ideological ambiguity is nothing short of a revolutionary act.



Julian-Jakob Kneer and his BASTARDS, Adam Lehrer for STUDIO magazine 6, print and online, 2023

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