

**BLUE VELVET**

**PRICE  
ODDS AND ENDS**

**20.9.— 1.10.2025**

# BLUE VELVET

**PRICE**

***Odds and Ends***

20 September – 1 November 2025

*Odds and Ends* could be described as a play without actors, orchestrated in two acts and ambiguous atmospheres; it is an exploration of the very skeleton of performativity, revealed through new sculptural works by PRICE, each of which individually carries the struggle of identity formation at a time when self-staging constitutes a paradigm of queer existence.

The first encounter takes place face to face with the back wall of an anonymous stage, empty and neutral, that imposes itself as a blank space of projection and imagination. It acts as the personification of theatrical illusion, which nonetheless cuts off the access to the rest of the exhibition. Soon, you discover that the true actor stands behind this metaphorical fourth wall, in the backstage, where the mechanics underlying the formation of characters and identities are exposed. On the darker reverse of the blank wall, lie the actual remnants of performance: traces of footsteps, and a silly heart drawn beside the pragmatic markings of left and right. One can't help but ask: what materials convey a performative act? Where does its dramatic resonance linger?

The wall, like all the sculptures in the exhibition, has been fabricated from residues of theatre scenographies from Schauspielhaus Zürich, recovered and rearranged by the artist. Exposed under white light, they no longer serve the illusion of spectacle but transpose their lived experience into a new existence, shifting from props to the very essence of dramaturgy. These sculptural presences persist against the ontological liveness and impermanence of performance. The paradigm is overturned: performativity emerges as the pervasive force that dwells in walls and everyday gestures, defining every single aspect of living, both on and off stage.

On the surrounding walls, the series *HC (Hard Cloud)* takes shape in various assembled bodies, each of them named after German theatre jargon: *eingespielt*, *durchgespielt*, *abgespielt* and *wieder-gespielt* stand for the matter that has seen too many stage lights, heard too many musical harmonies and pathos-infused monologues. The materials have acted until exhaustion, until their planned demolition, again and again – what's left? Perforated and marked panels, identified as discards, are revalued as such by PRICE. These loaded indexes of spectacle are arranged like landscapes of past fiction and wonder that have hardened on the surface under the weight of plays. This hardening presents itself as the real drama, unfolding in real time.

You soon realise you didn't miss the performance. These performative bodies, bearing the traces of fatigue, reveal another parallel story of the whole show – something evoking underground eroticism in sexual encounters where identities don't seem to matter so much: an artist's commentary on a reality where bodies are used as raw material for pleasure and drift away from singular identities. Another series of works presents various alluring figures, spread out like the romantic repetition of a dazzling sunset. But once your gaze passes through the glossy surface, a variety of layers is uncovered. Behind the façade emerges a fake stone with its strata of artificiality – the simulacrum of nature and its true identity as an aestheticised set piece. In the figures of *Private Viewing*, the glowing orange only partly hides a darker side of romance. The

## BLUE VELVET

sculptures stand as metaphors for the tension between the flattened space of a surface, as the possibility of performing one's invented self, and the depth of an identity: the "compulsory self-spectacularization which is the necessary condition of entering the public sphere in the world of late capitalism," as David Joselit wrote in 2000<sup>1</sup>.

The pervasive scent-work *Mille Fleurs*, which diffuses through the space as both prologue and epilogue to the entire play, underscores this tension. Like its sculptural analogues, it is an assemblage of leftovers sourced in Grasse, at the company PCW France, which operates a mass production of perfumes. The non-curated potpourri of thousand-bloom notes – remnants of tests, overproduction, failed products – in this perfume remains ungraspable, uncontainable, morphing with every breath, every current of air; yet everyone individually recognises parts of it, as its different layers recall bodies known in the past. *Mille Fleurs* is an ambiguous symptom of the olfactory matter globally disseminated to deodorise intimate personal smells, and of our individual choices of adornments for the sake of seduction. In the exhibition space, this absurd blend of herbal and citrus head notes is unavoidable; you welcome its volatile being – which recalls an orgiastic, unidentified mixture of bodies – simply by the act of breathing.

Ascending to the first floor, you encounter a displaced handrail, an absurd companion for the climb toward the second act: an interlude titled *Zwischenpause/Blackout*, where the passage through the corridor is accompanied by the toxic air of the exhibition. The head notes give way to floral and woody middle notes, then to a chaotic assemblage of deep musky base notes – the ones that linger longest on the skin. A blackout refers to a break in the spectacle with fade-out lights, but also to a confusion in perception and consciousness induced by substance abuse. Here, it is conceived as a threshold before entering the second act where the atmosphere shifts toward a darker backstage.

The final scene – the acme of PRICE's drama – is an installation of elements resembling ribbons or ornamental collars placed on a dance floor. They possess an uncanny cuteness: the contradictory mixture of tenderness and aggression, that is ultimately an adoration of a commodity one can touch and possess – an example of how aesthetic pleasure is bound to a form of domination, where capital determines our affects, and desire is tied to ownership<sup>2</sup>. The installation is titled *PnP, party and play* – a pun on the double meaning of a sexual play where pleasure flirts with danger and theatrical play. This terminology, specific to chemsex practices where the peaks of pleasure are pushed ever higher through substances that intensify ecstasy yet paradoxically render it ever more unattainable, clashes with the baby-blue cuteness of the sculptures. In this last scene of our epic theatre piece, something recalls Kristeva's notion of the abject – that which cannot be represented, and which threatens the integrity of the subject or the boundaries of the body<sup>3</sup> – which both the perfume and the cuteness attempt to cover. The sculptural bodies merge with each other and individual identities dissolve into a mass of mixed, unidentifiable forms and scents.

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1 Joselit, David. "Notes on Surface: Toward a Genealogy of Flatness", in. *Art History* 23, no. 1, March 2000, p.20.

2 See Sianne Ngai's definition of the aesthetic category of cute in. *Our Aesthetic Categories: Zany, Cute, Interesting*, Harvard University Press, 2012.

3 See Kristeva, Julia. *Pouvoirs de l'horreur. Essai sur l'abjection*, Paris: Seuil, 1980.

## **BLUE VELVET**

The odds and ends of this real-life play are far from trivial or insignificant leftovers. They are the literal spaces and containers of the tragedy of our relentless efforts to locate subjectivity in a capitalist culture of performance. Recovered testimonies, they bear the affect and hopes of each performance and uncover them. Here, no one is the watcher or the watched; the conditions of spectatorship are laid bare and negated, for we are all participants.

Text by Monica Unser



## BLUE VELVET



Exhibition views, PRICE: Odds and Ends, Blue Velvet, Zurich, Switzerland, 2025.

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Exhibition views, PRICE: Odds and Ends, Blue Velvet, Zurich, Switzerland, 2025.

## BLUE VELVET



### PRICE

*HC (Hard Cloud) IV*, 2025  
paint, wood, metal  
160 x 267 x 9 cm

Inv.-Nr. 240-37





## BLUE VELVET



PRICE

*Private Viewing I, 2025*

Plexiglas, wood, metal, paint

39 x 24 x 23 cm

Inv.-Nr. 240-23





## BLUE VELVET



PRICE

*HC (Hard Cloud) I*, 2025

paint, wood, metal

156 x 110 x 9 cm

Inv.-Nr. 240-34



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## BLUE VELVET



### PRICE

*HC (Hard Cloud) II*, 2025  
paint, wood, metal  
170 x 120 x 9 cm

Inv.-Nr. 240-35

SEITE 4.  
WIEDER-GEFÜHRT

B.02

4R7



## BLUE VELVET



PRICE

*Private Viewing II*, 2025

Plexiglas, wood, metal, paint

39 x 24 x 23 cm

Inv.-Nr. 240-24





# BLUE VELVET



PRICE

*Private Viewing III*, 2025  
Plexiglas, wood, metal, paint  
39 x 24 x 23 cm

Inv.-Nr. 240-25

## BLUE VELVET



### PRICE

*HC (Hard Cloud) III*, 2025  
paint, wood, metal  
267 x 130 x 9 cm

Inv.-Nr. 240-36

# BLUE VELVET



PRICE

*Private Viewing IV*, 2025  
Plexiglas, wood, metal, paint  
39 x 24 x 23 cm

Inv.-Nr. 240-26







## BLUE VELVET



### PRICE

*Private Viewing V*, 2025  
Plexiglas, wood, metal, paint  
39 x 24 x 23 cm

Inv.-Nr. 240-27





## BLUE VELVET



PRICE

*Private Viewing VI, 2025*  
Plexiglas, wood, metal, paint  
39 x 24 x 23 cm

Inv.-Nr. 240-28





## BLUE VELVET



### PRICE

*Private Viewing VII*, 2025  
Plexiglas, wood, metal, paint  
39 x 24 x 23 cm

Inv.-Nr. 240-29





## BLUE VELVET



### PRICE

*PNP (Party and Play)*, 2025  
17 parts, PVC, bows  
dimensions variable

Inv.-Nr. 240-22



## BLUE VELVET



### PRICE

Mille Fleurs, 2025  
5 kg of 100% concentrate  
170 x 120 x 9 cm

Inv.-Nr. 240-35



# BLUE VELVET

## PRICE

\*1986 born in Rio de Janeiro, Brazil. Lives and works in Zurich, Switzerland.

PRICE work is characterised by elaborate soundscapes, costumes and stage design often developed in collaborative constellations. His productions play with the audience's expectations of the exposed, ostensibly authentic self of the performer, who emotes before their eyes. They are interspersed with pop-cultural set pieces, mechanical sounds, rhythms and his own singing voice. The voice forms a central element of his work. PRICE views it as an acoustic form of emotional communication outside language's imperative to create meaning.

In PRICE's work, different spaces—each with their own economies, mechanisms of historicisation and exclusion, norms and potentials—overlap: the stage of theater and performance, the club, digital space, the fashion runway, the exhibition space. The drama known as PRICE unfolds against the backdrop of spaces divided into their individual, constituent parts.

His performances alternate between total immersion and the abrupt unmasking of the means of theatrical staging. Part of this involves the emotional work that has to be invested in order to maintain the fiction of the performer's individual identity—a genuine expenditure that is always also an effect, like the artificially shimmering sweat on his forehead. These are not the irreconcilable oppositions of artificial and authentic around which he moves. Rather, PRICE is interested in the conflicting relationship between these socially normative categories, the realm of which is the (queer) self, the (queer) body. Misfit costumes reference a variety of other possible forms of wearing by different bodies; instances of stumbling and struggling sneak into PRICE's work. For him, failure is always also part of a queer strategy: an indifference to assimilation, rigid identities and the demands on the self in digital capitalism. It is a second- degree failure that is always part of the presentation.

# BLUE VELVET

## PRICE

Born in Brasil, 1986

Lives and works in Zurich and Brasil

## Education

2014-16 Master Performing Arts HKB Bern CH

2008-11 Bachelor Design Rietveld Academie Amsterdam NL

2002-06 Apprenticeship as structural draughtsman / architecture Biel /Bienne CH

## Solo Exhibitions (selection)

2025 Blue Velvet, ARCO Art Fair, Madrid ES

2024 Serenade, Art Hub Kobenhavn, Copenhagen DK

L'Air du Temps (air conditions), Centre Pasquart, Biel/Bienne CH

A Familiar Hole, zaza, Napoli IT

2023 Untitled, Swiss Art Award, Basel CH

2022 A Familiar Hole, Blue Velvet, Zurich CH

## Group Exhibitions (selection)

2024 There I lost myself, I lost myself, Blue Velvet, Zurich CH

INTERGENERATIONAL FORMS, Francesca Minini, Milan IT

2021 Movie Buff, All Stars, Lausanne CH

## Performances

2025 I Try My Tongue (sequences), Kunsthalle St. Gallen, St. Gallen CH

I Try My Tongue (sequences), Galeria do Municipal, Porto PT

I Try My Tongue (sequences) with Renato Grieco at CC Strombeek Brussels BE

A Repressed Repertoire (sequences), Art HUB Copenhagen DK

2024 A Repressed Repertoire (sequences), New Theater Hollywood, Los Angeles US

I Try My Tongue (sequences) with Renato Grieco, Spazio Murat, Bari IT

L'Air du Temps, Kunsthau Biel/Bienne, Biel, CH

A Repressed Repertoire (sequences), Cabaret Voltaire, Zurich CH

PRICE & Tobias Koch, Gare du Nord, Basel CH

L'Air du Temps (breathing my beloved in) Arsenic, Lausanne CH

L'Air du Temps (breathing my beloved in) Gessnerallee, Zurich CH

I Try My Tongue (sequences), MUDAM, Luxembourg LU

2023 I Try My Tongue (sequences), Linecheck Festival, Milan IT

I Try My Tongue (sequences), CC Stroembeek, Brussels BE

I Try My Tongue (sequences), CAPC Bordeaux, Bordeaux FR

I Try My Tongue (sequences), Basel Social Club, Basel CH

Trauma Unclogged with PRICE, Trauma Bar, Berlin DE

2022 I Try My Tongue (sequences), Istitutti Svizzero, Roma/Milano/Palermo IT

I Try My Tongue (sequences), Fondation Beyeler, Basel CH

OCTO Productions, Marseille FR

The Interesting (sequences), Gessnerallee, Zurich CH

Mantras for a Club (sequences) / Étapes de travail, Arsenic, Lausanne CH

## BLUE VELVET

|      |   |
|------|---|
|      | Star Star Star, KEM, Warsaw PL                            |
|      | Norbergfestival,  |
| 2021 | Sequences (True Sentiments), Bourse du Commerce, Paris FR |
|      | The Interesting, MUMOK and Burgtheater Kasino, Vienna AT  |
| 2019 | Navel, Los Angeles US                                     |

### Residency (selection)

|      |  |
|------|--|
| 2024 | Research Residency, at Gessnerallee, Zurich CH                                       |
| 2023 | Research residency, São Paulo and Zürich, City of Zürich cultural foundation BR/ZH   |
| 2022 | PIVO, Artist in Residency, São Paulo BR  |
| 2021 | Palazzo Trevisan degli Ulivi & Pro Helvetia, artist in research residency, Venice IT |
|      | ETOPIA Center for Art and Technology, sound residency, Zaragoza SP                   |
| 2020 | Istituto Svizzero di Roma, artist in residency, Rome IT                              |
|      | La Becque, artist in residency, Vevey CH   |

### Prizes and Awards (selection)

|      |                               |
|------|-------------------------------|
| 2024 | Manor Art Prize               |
| 2023 | Swiss Art Award (nominated)   |
| 2021 | Swiss Art Award (nominated)   |
| 2019 | Swiss Art Award (nominated)   |
| 2018 | Performance Prize Switzerland |
| 2017 | Kiefer Hablitzel Art Prize    |

# BLUE VELVET

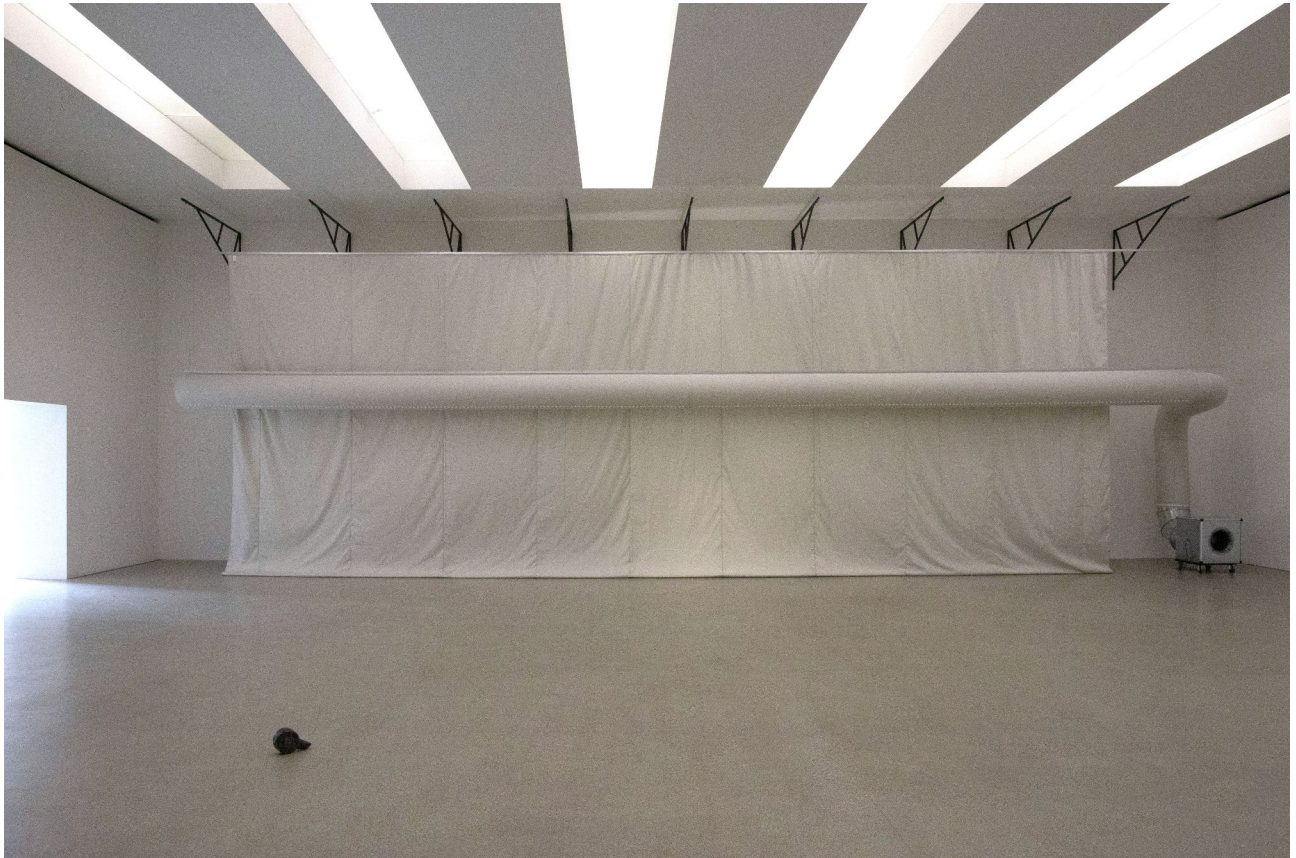
## PAST EXHIBITIONS



Exhibition views, Skulptur, akku Kunstplattform Stiftung, Emmen, Switzerland, 2025.



## BLUE VELVET



Exhibition views, PRICE: L'Air du Temps, Kunsthaus Biel, Biel, Switzerland, 2025.



## BLUE VELVET



Installation views, PRICE and Phillipp Timischl, Blue Velvet at ARCO, Madrid, Spain, 2025.

## BLUE VELVET



Exhibition views, PRICE: A Familiar Hole, Blue Velvet, Zurich, Switzerland, 2023.



artline>



PRICE, L'Air du Temps (breathing my beloved in), 2024, Videostill, Performance im Theaterhaus Gessnerallee, Zürich, Foto: Yel K Banto; Courtesy the artist

### Price

#### Porträt

1. März 2024

Text: Annette Hoffmann

PRICE. Manor Kunstpreis Kanton Bern.

Kunsthaus Biel / Centre d'Art Biel, Seervorstadt 71-73, Biel / Bienne.

Mittwoch und Freitag 12.00 bis 18.00 Uhr, Donnerstag 12.00 bis 20.00 Uhr, Samstag und Sonntag 11.00 bis 18.00 Uhr.

1. März bis 19. Mai 2024.

[www.kbcb.ch](http://www.kbcb.ch)

[www.theworkofprice.com](http://www.theworkofprice.com)



PRICE, L'Air du Temps (breathing my beloved in), 2024, Videostill, Performance im Theaterhaus Gessnerallee, Zürich, Foto: Yel K Banto; Courtesy the artist



PRICE, L'Air du Temps (breathing my beloved in), 2024, Videostill, Performance im Theaterhaus Gessnerallee, Zürich, Foto: Yel K Banto; Courtesy the artist

Gegen die Nase kommt man nicht an. Man kann sich gegen vieles wappnen, doch Gerüche treffen uns ins Mark. Genauer ins limbische System, das für Erinnerungen und Gefühle verantwortlich ist. Wenn PRICE seine neueste Performance „L'air du Temps (breathing my beloved in)“ nennt, spielt dies gleich doppelt auf unseren Riechsinn an. Denn „L'air du Temps“ ist ein bekanntes Parfüm, das von Nina Ricci 1948 entworfen wurde. Die stilisierten Tauben des verspielten Flacons kamen zur rechten Zeit. Unmittelbar nach dem Zweiten Weltkrieg wollten alle nur Frieden, entsprechend blumig ist der Duft. Der Geruch der Geliebten, die hier eingeatmet werden, ist vermutlich nicht ganz so blumig. In PRICEs Performance kommt der Flacon von Marc Lalique nicht vor, dafür gibt es übergroße kupferne Gefäße. Kupfer, weil es ein Material von Highend-Designs ist, aber auch weil es antiseptische Wirkungen hat. Denn zusätzlich zu den deutlich wahrnehmbaren Tuberosen und dem Parfümgeruch liegt eben auch ein Hauch Desinfektionsmittel in der Luft.

PRICE, der mit dem Manor Kunstpreis Kanton Bern ausgezeichnet wurde, arbeitet mit Bühnenbild, Kostüm, Vorhängen und Requisiten. Man könnte also sagen, er macht Theater, zumal PRICE für Mathias Ringgenberg (\*1986) so etwas wie eine Rolle ist, ein halb-fiktionaler queerer Hybrid. Doch der Künstler mit schweizerisch-brasilianischen Wurzeln PRICE und die anderen Performer brechen nicht nur die vierte Wand zum Publikum auf, in den Arbeiten überlappen sich Theater- und Performancebühne, Club, der digitale Raum, Laufsteg und Ausstellungsraum. Und so sind auch in „L'air du Temps (breathing my beloved in)“ (in Kollaborationen mit Davi Pontes, Wallace Ferreira, Vini Ventania, Tobias Koch und Renato Grieco), das von der Zürcher Gessnerallee, dem Lausanner arsenic und dem Kunsthau Pasquart koproduziert wurde, Bühnenbild und Requisiten künstlerische Objekte. Je nach Aufführungsort wechselt die künstlerische Identität von Mathias Ringgen-



berg vom Musiker hin zum Tänzer hin zum Performer hin zum bildenden Künstler. PRICE hat Alben veröffentlicht und wenn er auf der Bühne singt, klingt das, als vertanzte er Sprache. PRICE ist für Mathias Ringgenberg eine Generationsfigur, eine Reaktion auf die aktuelle Massenkultur, auf das Internet und den Neoliberalismus. Und natürlich schwingt in den Arbeiten auch eine antikapitalistische Haltung mit, was fast ein bisschen ironisch wirkt angesichts des Künstlernamens und des Parfüms, das innerhalb von Haute-Couture-Unternehmen meist der einzig erschwingliche Luxus ist.

Stoffteile, die als Schürzen und Schleppen getragen werden, sie sind vieles in einem. In einem Interview anlässlich der Ausstellung seiner Arbeit „Mantras for a Club“ 2020 in der Stadtgalerie Bern, sagte er in einem Interview mit dem „Bund“: „Vielleicht ist ‚Mantras for a Club‘ eine Art Hymne für das Transdisziplinäre, das Queere, Resistente. Aber mir geht es nicht nur um eine Identifikationspolitik. Ich biete dem Publikum lediglich an, sich den Raum zu nehmen, und nicht von ihm eingenommen zu werden“.

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