

**DEBORAH-JOYCE HOLMAN**

**Repository of Demonic Grounds /  
Notation for Subject Appearance**

**NOVEMBER 7–JANUARY 17, 2026**



# DEBORAH-JOYCE HOLMAN

1991, Basel Switzerland

Lives and works in Basel and London

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*Repository of Demonic Grounds / Notation for Subject Appearance* is Deborah–Joyce Holman’s second exhibition with the gallery. Since our debut show two years ago, the artist has held significant solo exhibitions at international institutions such as Kunsthalle Bern, The Swiss Institute, New York, and TANK, Shanghai. While developing their work in video and more recently also film, Holman’s painting practice has itself evolved into an important body of work, sharing much of the artistic research in moving images and providing an additional perspective on a conceptual framework built on questions or representation.

The close connection between the two main aspects of the artist’s practice makes it appealing to lean into both the connections and distinctions between the cinematic and the painterly. Given that the subject matter of the paintings are themselves based on single frames from film and television, the connection is very immediate. The artist also uses similar approaches in both media, but with very different results. One example is refusal, an important tool for Holman, which has them strip their films from most narrative, and in painting, pick moments where the characters have left the scene or the camera pans away, at times revealing only a fragment like a half open door or an empty chair.

We are perhaps invited to play with semiotics in viewing these works. The set, as a stage in which identity is performed, holds clues to the characters inhabiting this world, particularly as these scenes are frequently domestic. Decorative objects, furniture, fabric throws or Post-it notes... The artist’s films appear to do the opposite, where the body is at the center and the camera often lingers on faces, close-up, the nape and back of the ear, observing quiet inaction. However, while Holman is toying with echoes from the 1960s and 70s, alluding to early film criticism and post-structuralist discourse, the work is more personal than that.

Holman finds the source material for their painting in researching narratives that feature queer black women. To paint the environments of these protagonists allows Holman to spend time in these spaces, while the decision to omit their bodies from the image is also where the personal becomes political (to paraphrase the important slogan from 2nd–wave and black feminism) addressing aspects of erasure, representation, and exploitation. The genius of the work is that in doing this, it does not become coolly intellectual, but rather tactile and poetic as the works, uniform in size, unfurl like a filmstrip across the two spaces of the gallery.

Deborah-Joyce Holman (b. 1991, Basel, Switzerland) holds a BA in Fine Art from the Haute École des Arts et de Design in Geneva. From 2019–20, Holman was enrolled in the independent study programme CAMPUS at Nottingham Contemporary. Recent solo shows include ‘Repose – Extended Play’, City SALTS, Birsfelden (2025); ‘Set’, TANK, Shanghai (2025); ‘Close-Up’, Swiss Institute, New York (2025); ‘Close-up’, Kunstverein Freiburg, Freiburg (2024); ‘Close-up/Quiet as it's kept’, TANK, Shanghai (2024); ‘Living Room’, Kunsthalle Bern (2023); CFGNY at Sculpture Center, New York (2023); ‘Love letter’, Galerie Gregor Staiger, Zurich (2023); ‘Spill I-III’, Istituto Svizzero at Archivio Storico di Palermo, Italy (2022); ‘Moment 2’ held at schwarzescafé, Luma Westbau, Zurich (2022); ‘Beautiful and tough as chestnut /stanchions against our nightmare of weakness’, Sentiment, Zurich (2022). Holman’s work has been on show at the Institute of Contemporary Arts, London (2022); Centre Culturel Suisse, Paris (2022); The Shed, New York City (2021); 7th Athens Biennial (2021); Centre d’Art Contemporain, Geneva (2021); La Quadriennale di Roma (2020).

Holman's works have recently been acquired by the Guggenheim Museum, New York; the Kunsthalle Bern Foundation; MASI Lugano; and Lafayette Anticipations, Paris.



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *Repository of Demonic Grounds* / *Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *KT #19*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 38





Deborah-Joyce Holman, *KT #19*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 38

Detail



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *KT #18*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 43





Deborah-Joyce Holman, *KT #18*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 43

Detail



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich





Deborah-Joyce Holman, *KT #23*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 41





Deborah-Joyce Holman, *KT #23*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 41

Detail



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



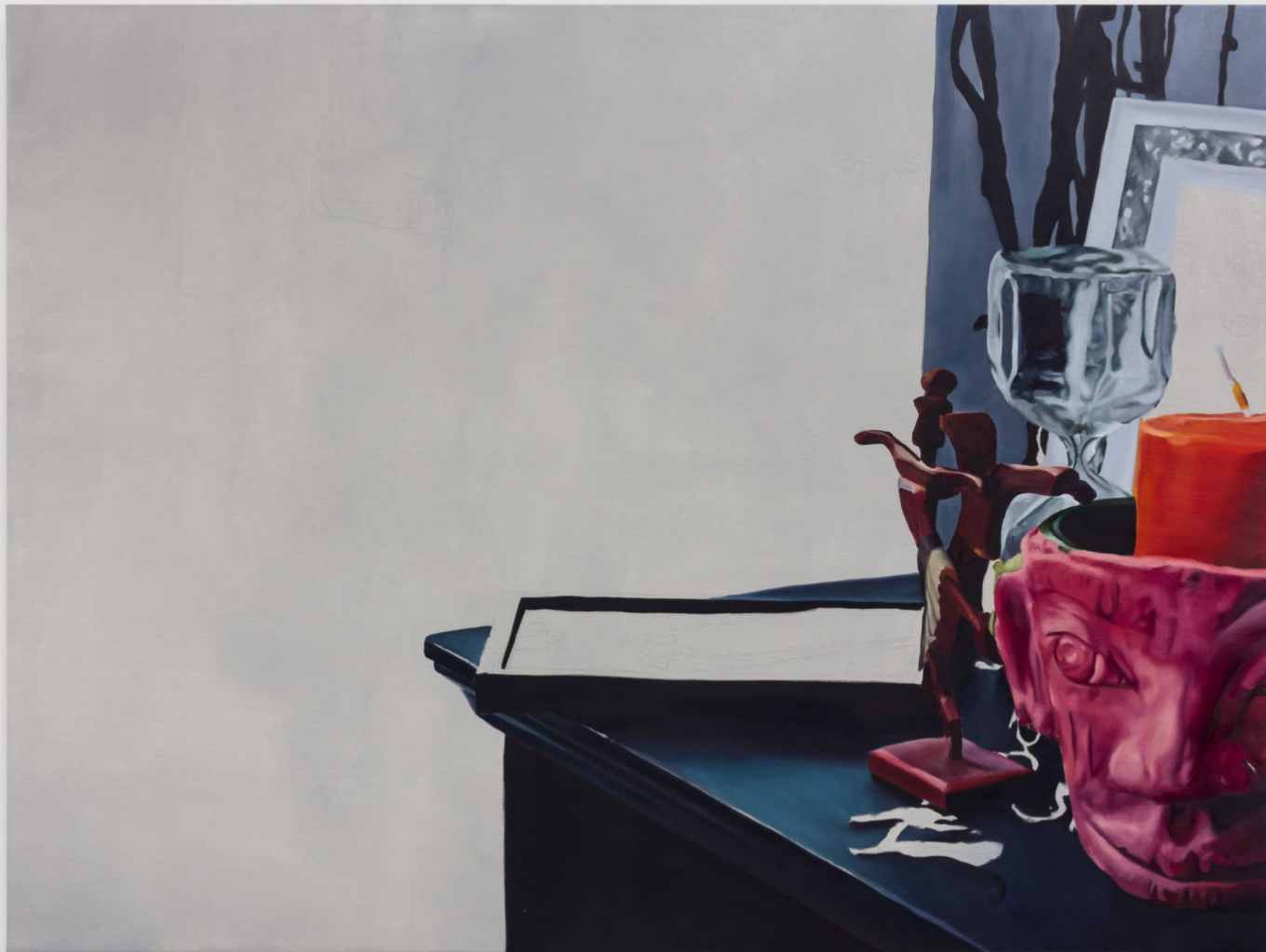


Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich





Deborah-Joyce Holman, *KT #20*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 37



Deborah-Joyce Holman, *KT #20*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 37

Detail



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich





Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich





Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *KT #17*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 42



Deborah-Joyce Holman, *KT #17*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 42

Detail





Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich





Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *KT #21*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 36



Deborah-Joyce Holman, *KT #21*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 36

Detail





Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



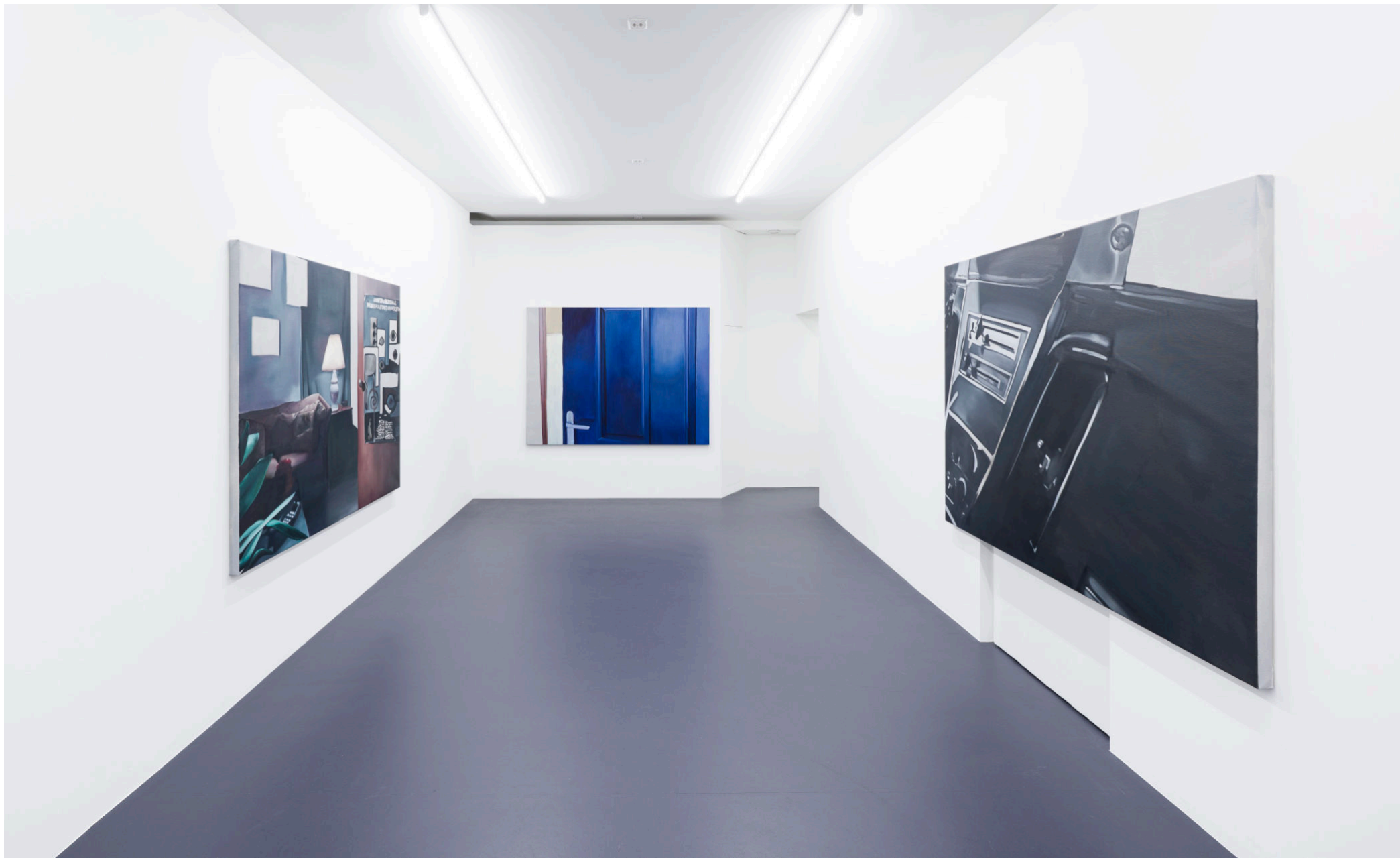
Deborah-Joyce Holman, *KT #22*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 39



Deborah-Joyce Holman, *KT #22*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 39

Detail





Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich



Deborah-Joyce Holman, *Repository of Demonic Grounds / Notation for Subject Appearance*, 2025  
Exhibition view, Galerie Gregor Staiger, Zurich





Deborah-Joyce Holman, *KT #16*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 40



Deborah-Joyce Holman, *KT #16*, 2025  
Oil and pencil on linen  
150 × 200 × 4,5 cm | HOLM/P 40

Detail

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## EDUCATION

2019–20 CAMPUS Programme, Nottingham Contemporary, Independent Study Programme

2015–18 Haute École des Arts et de Design, Geneva, BA Fine Arts

## SOLO EXHIBITIONS

2025

‘Repository of Demonic Grounds / Notation for Subject Appearance’, GGS, Zurich

‘Repose –Extended Play’, City SALTS, Birsfelden

‘Set’, TANK, Shanghai

‘Close-Up’, Swiss Institute, New York

2024

‘Close-Up’, Kunstverein Freiburg

‘Close-up/Quiet as it's kept’, TANK, Shanghai

2023

‘Living Room’, Kunsthalle Bern, Bern

‘Love Letter’, Galerie Gregor Staiger, Zurich

2022

‘Moment 2’, Cordova, Barcelona

‘Spill I-III’, Istituto Svizzero, Archivio Storico di Palermo

‘Moment 2’, Luma Westbau, schwarzescafé, Zurich

‘Beautiful and tough as chestnut/stanchions against our nightmare of weakness’,  
Sentiment, Zurich

2021

‘Unless’ (with Yara Dulac Gisler), Cherish, Geneva

2020

Material Art Fair, Alienze, Mexico City

2019

‘A Soft Spiral’, Mikro, Zurich

2018

‘Rich, since my pinky points at me’, Alienze, Lausanne

2017

‘O D E’, Reto, Zurich

## SELECTED GROUP EXHIBITIONS

2025

‘Reprise’, Charim Galerie, Vienna

2024

‘Recital’, Arcadia Missa, London

‘intergenerational forms’, Francesca Minini, Milan

2023

‘Sneckdown’, Espai d'Art Contemporani, Castelló

‘Moment 2’, Performing Arts Forum, Saint-Emre

EACC, Castelló

‘Biennale für Freiburg 2: Das Lied der Strasse’, Freiburg

‘Creative Friend Group New York Bar #3’, New York

‘Cry me a river’, Simian, Copenhagen

‘The shape of memory’, Oregon Contemporary

‘1re Biennale Son’, Valais, Switzerland

2022

‘Flatlands’, Galerie Gregor Staiger, Zurich

Ars Electronica Festival, Linz

Nominee exhibition, Swiss Emerging Artist Prize 2022, Centre D’Art Contemporain, Geneva

‘Gazed & Confused’, Last Tango, Zurich

2021

‘Eclipse’, 7<sup>th</sup> Athens Biennale

‘Explorer’s Film Club’, Transbona-Halle, Basel

‘Having a party (hope you will be there)’, CFA Milan hosts Damien & The Love Guru

‘Deadhead perfora’, Yaby, Madrid

‘Lemania’, Centre d’Art Contemporain, Geneva

2020

‘FUORII’, La Quadriennale di Roma, Rome

2019

‘Études sur l’Empathie’, Fondation d’Entreprise Ricard, Paris

2018

‘Extime’, Live In Your Head, Geneva

2017

‘Episode 10: Boudoir Sulk’, OSLO10, Basel, Switzerland

2016

‘Venusia’, Locale Due, Bologna



## SELECTED SCREENINGS AND PERFORMANCES

2023

'Moment 2' (screening), Performing Arts Forum, Saint-Emre  
'Spill I-III' (screening), Nottingham Contemporary  
'Moment 2' (screening), Capc Bordeaux

2022

'Image Behaviour', Institute of Contemporary Arts, London (screening)  
TSCHÜSS festival, Centre Culturel Suisse, Paris (screening)

2021

'Unfinished Live', The Shed, New York & House of Electronic Arts, Basel (screening)

2019

'Towards the Theory of Jet Lag', Auto Italia, London (performance reading)

## SELECTED CURATORIAL PROJECTS

2020–22

Associate Director, Auto Italia, London,

2015–20

Founding Director, 1.1 Basel, Switzerland

2019

Cinders, sinuous and supple, Les Urbaines (curation), Espace Arlaud, Lausanne  
Alternative Graduate Show, BBZ BLK BK (curation), Copeland Gallery, London

2018

... and their tooth, finest gold, Les Urbaines (curation), Espace Arlaud, Lausanne

2019

'Cinders, sinuous and supple', Les Urbaines, Espace Arlaud, Lausanne (curation)  
'Alternative Graduate Show', BBZ BLK BK, Copeland Gallery, London (curation)  
'... and their tooth, finest gold', Les Urbaines, Espace Arlaud, Lausanne (curation)

## TEXTS

2022

Deborah-Joyce Holman, 'My Tooth Is The Point From Which The World Unfolds', Madrid: \_  
AH, 2022

2021

Deborah-Joyce Holman, 'A Physical, Visceral Act of Peeling Away, response to Orpheus by  
Moved By The Motion', Zurich: Schauspielhaus Zürich, 2021  
Deborah-Joyce Holman, 'What if, on James Bantone with Mohamed Almusibli', Berne: Kiefer  
Hablützel Prize, 2021

2020

Deborah-Joyce Holman, 'Assembling A Black Counter Culture', interview with DeForrest  
Brown Jr., Milan: Kaleidoscope Magazine, 2020  
Deborah-Joyce Holman, 'Introduction for The Slow Grind', London: The Laundry Arts, 2020

## SELECTED PRESS

2025

Ada Kalu, Framing visibility: in conversation with multidisciplinary artist Deborah- Joyce Holman,  
Thisispublicparking.com, 4 September, 2025  
In Conversation with Rizvana Bradley, Choreographing Nothing: On Black Anteriority, E-flux.com,  
24 March, 2025  
Madeleine Seidel, Refusing Intimacy: Deborah-Joyce Holman's "Close-Up" at Swiss Institute,  
Topicalcream.org, 11 March, 2025  
Gervais Marsh, The Close-Up Reveals Nothing: How Deborah-Joyce Holman Complicates  
Interiority, momus.ca, July 10, 2025  
Karly Quadros, In Basel for the Fairs? These 11 Can't-Miss Shows Merit a Detour From the  
Messeplatz, culturedmag.com, June 16, 2025  
Rebecka Domig, 10 Swiss artists to discover at Art Basel, from pioneers to young voices, artbasel.  
com, Jun 5, 2025  
Tina Rivers Ryan, Immoral Authority, Editor's Letter, Artforum, Vol. 63, No. 9, May 2025  
New York City Shows We Love Right Now, hyperallergic.com, April 1, 2025  
Alexandra M. Thomas, Deborah-Joyce Holman's Quietly Radical Black Femininity, hyperallergic.  
com, March 30, 2025  
Deborah-Joyce Holman and Rizvana Bradley, Choreographing Nothing: On Black Anteriority, e-flux  
Notes, March 24, 2025  
Gameli Hamelo, Black Identity Across Continents: An Interview With Artists Nolan Oswald Dennis  
and Deborah-Joyce Holman, observer.com, February 28, 2025

2024

Annette Hoffmann, Deborah- Joyce Holman, Porträt, artline.org, September 7, 2024  
Skye Sherwin, Kunsthalle Basel's Mohamed Almusibli on five artists currently catching his eye,  
artbasel.com, May 29, 2024

2023

Caterina Avataneo, Deborah Joyce Holman: On the Politics of Representation and Portraiture, PW-  
Magazine, 2023  
Mohamed Almusibli, Kunsthalle Basel's Mohamed Almusibli on five artists currently catching his  
eye, www.artbasel.com, May 29, 2023  
iLiana Fokianaki, Kunsthalle Bern's iLiana Fokianaki On Her Work, Politics and the Role of Art, 17  
June, 2023

2022

Olamiju Fajemisin, Shadow Games: Deborah-Joyce Holman, Mousse Magazine  
Cédric Fauq, Olamiju Fajemisin, Counter-stances and refusal. A Conversation with Deborah-Joyce  
Holman, Flash Art Magazine

2021

Eleonora Milani, 'Lemaniana. Reflections on other scenes. A survey of artistic production in

the Léman Region', Flash Art Magazine, 2021

2020

Mark Pietersen, 'Aesthetic curiosities and adventures at the 2020 Material Art Fair', thisispublicparking.com, 2020  
Moritz Weizenegger, 'Les Urbaines 2019 - Austauschplattform für Experimente', zweikommasieben, 2020

2019

Cécile Della Torre & Samuel Schellenberg, 'Corps bétons et transidentitaires aux Urbaines', Le Courier, 10/2019  
Olamiju Fajemisin, 'On Tinos with Deborah Joyce Holman', Provence Magazine, 2019  
Nkenna Akunba, 'BBZ BLK BK: Alternative Graduate Show 2019', Skindeepmag.com, 08/2019  
Jamila Prowse, 'The BBZ art show looks at what it means to take up space and to survive', Dazeddigital.com, 08/2019  
'BBZ Black Book: Alternative Graduate Show 2019 @ Copeland Gallery', Thewhitepube.co.uk, 08/20019  
Marcia Elizabeth, 'MOVE by Ronan Mckenzie challenges stereotypes around the black female body through dance', Bubblegumclub.co.za, 04/2019  
Harry Burke, 'A Series Of Readings Philosophy Of And Performance Towards A Jet Lag At Auto Italia', London, King Kong Magazine, 2019

2018

Jared Davis, 'Fragmented, reformulated, multifaceted: The ever-shifting body online & its means of articulation in 'meet space' for Les Urbaines', AQNB.com, 12/2018  
Will Furtado, 'GOD'S P(L)AN', Contemporaryand.com, 06/2018  
Chris Soal, '1.1 – create platforms over galleries', Bubblegumclub.co.za, 05/2018

## AWARDS & RESIDENCIES

2024

Develop Your Creative Practice grant, Arts Council Englands  
Pro Helvetia, Project Grant  
Pompeii Commitment Digital Fellowship  
Prix Mobiliere

2023

Artist-in-residence, Swiss Institute, New York City

2022

National Lottery Project Grant, Arts Council England  
Project grant, Swiss Cultural Fund UK  
Honorary mention, Prix Ars Electronica  
Société Generale Swiss Emerging Artist Prize  
«To-gather» ProHelvetia Grant, WET LAND: New Terrain for Collaboration, spaces of sharing

2021

National Lottery Project Grant, Arts Council England  
Nominee for Kiefer Hablitzel Prize

2020

Christina Spoerri Prize  
Artist-in-residence, Explorers Film Club, Atelier Mondial, Basel  
Pro Helvetia Projektförderung  
Jugendkulturpauschale, Kultur-Abteilung Basel-Stadt  
Luma Foundation Artist's Grant

2019

Artist-in-residence, Gasworks, London  
Artist-in-residence, Tinos Quarry Platform, Tinos