

Samuel Haitz

poetry,
sleeping with someone,
sleeping alone,
overwork,
indolence,
cocaine,
Proust

29 May–27 June 2026

Opening 28 May, 6–8 pm

and the portrait show seems to have no faces in it at all, just paint
you suddenly wonder why in the world anyone ever did them

I look

at you and I would rather look at you than all the portraits in the world

just as at home I never think of the *Nude Descending a Staircase* or
at a rehearsal a single drawing of Leonardo or Michelangelo that used to wow me
and what good does all the research of the Impressionists do them
when they never got the right person to stand near the tree when the sun sank
or for that matter Marino Marini when he didn't pick the rider as carefully
as the horse

it seems they were all cheated of some marvelous experience
which is not going to go wasted on me which is why I'm telling you about it
(F. O'Hara)

This exhibition marks the end of Samuel Haitz's two-year studio residency at BINZ39. It includes five photographs of spreads from four books:

- Plates from Margaret Walters, *Der männliche Akt : Ideal und Verdrängung in der europäischen Kunstgeschichte*, Berlin: Medusa; 1979.
love, beauty, passion, affection
Amor, Psyche, Aphrodite, Mercury, Apollo
first compendium of homosexual and female gaze
guide to the underworld
- Hazel Smith, *Hyperscapes in the Poetry of Frank O'Hara: Difference, Homosexuality, Topography*. Liverpool: University Press; 2000.
promiscuity vs. romantic ideals
- A conversation titled "Sexual Choice, Sexual Act" between Michel Foucault and James O'Higgins, published in Michel Foucault, *Ethics: Subjectivity and Truth*. ed. by Paul Rabinow. Paris: Gallimard; 1994.
how sexuality pervades from the private to the professional / public realm
personal insights MF
against fixed categorizations, pre-set definitions hold potential for change
language: meaning is cemented through repetition -> semantic malleability -> cultural re-signification
- The poem titled "Brian and Tim" from Tim Dlugos, *Powerless: Selected Poems, 1973-1990*. New York: High Risk Books; 1996.
genealogies, discontinuities create concepts (non-linear)

These photographs have been carefully and invisibly reworked and retouched, book pages newly combined and parts of texts erased. They are annotated with digital scribbles and highlights. A test print, produced during the making of the five large-scale photographs, serves as an index of these photographic works.

annotations as physical and ideological incorporation

A second series takes the exhibition space and its associated residency programme as a point of departure. Wooden boards and slats taken from the studio's walls and surroundings are encased in acrylic glass and presented as ready-made objects bearing traces of former residents' practices.

— Julia Künzi

serendipity, personal entanglements
laying bare a stratified discursive ground in which all that is created is shaped and influenced by the structures of history, power, language, and materiality

Samuel Haitz (*1997) lives and works in Zurich. He holds a BFA from the Zurich University of the Arts (2020) and a diploma in Fine Arts from the University of the Arts Berlin (2023), where he studied with Josephine Pryde. His work deals with the legacies and concepts of artistic practice, as well as desire and its projections.

defining and constructing desire

Sihlquai 133
8005 Zürich

Genealogy does not oppose itself to history as the lofty and profound gaze of the philosopher might compare to the molelike perspective of the scholar; (...) It opposes itself to the search for „origins“. (M. Foucault)

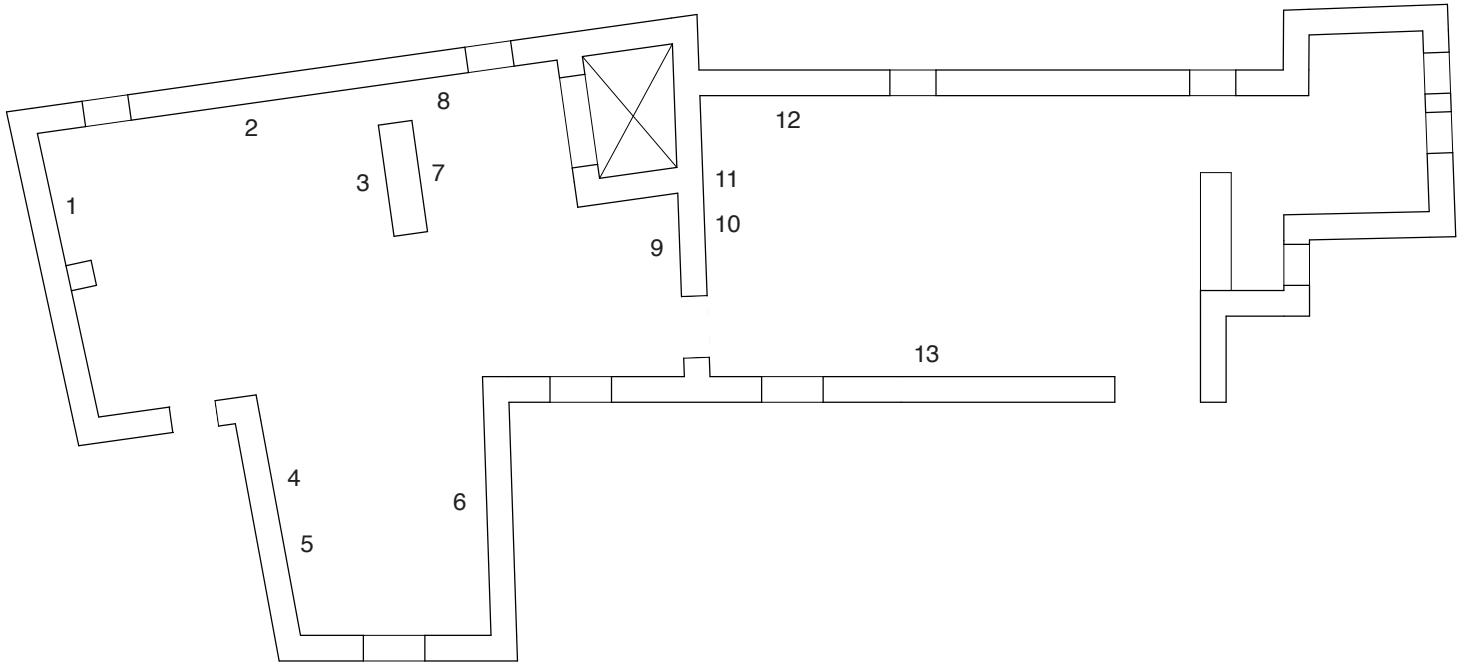
eidolon (Greek): image, apparition, phantom, double, idol. Related etymologically to idea and eidos ("form," "appearance"). A spirit-image or shadow-form of a person

List of Works

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1 *Index (Test Print)*, 2026

Oil on c-print, framed

127.5 × 84 cm

2 *Anthology (sick logic and feeble reasoning are cured by the perfect symmetry of your arms and legs)*, 2026

C-print mounted on alu-dibond, framed

118.9 × 168.2 cm

3 *Genealogies (1)*, 2026

Wooden slat (removed from studio environment), acrylic glass, screws

6 × 121 × 3 cm

4 *Genealogies (2)*, 2026

Wooden board (removed from studio environment), acrylic glass, screws

46.8 × 136.2 × 4.5 cm

5 *Genealogies (3)*, 2026

Wooden board (removed from studio environment), acrylic glass, screws

61.2 × 81.3 × 4.5 cm

6 *Anthology (Mercury, Apollo, Aphrodite, Athlete)*, 2026

C-print mounted on alu-dibond, framed

118.9 × 168.2 cm

7 *Genealogies (4)*, 2026

Wooden slat (removed from studio environment), acrylic glass, screws

6 × 121 × 3 cm

8 *Genealogies (5)*, 2026

Wooden board (removed from studio environment), acrylic glass, screws

21.7 × 91.1 × 4.5 cm

9 *Anthology (sleeping with someone, sleeping alone)*, 2026

C-print mounted on alu-dibond, framed

118.9 × 168.2 cm

10 *Genealogies (6)*, 2026

Wooden board (removed from studio environment), acrylic glass, screws

32.9 × 78.7 × 4.5 cm

11 *Genealogies (7)*, 2026

Wooden board (removed from studio environment), acrylic glass, screws

32.9 × 78.7 × 4.5 cm

12 *Anthology (poetry, sleeping with someone, sleeping alone, overwork, indolence, cocaine, Proust)*, 2026

C-print mounted on alu-dibond, framed

118.9 × 168.2 cm

13 *Anthology (Amor, Amor, Amor and Psyche, Amor)*, 2026

C-print mounted on alu-dibond, framed

118.9 × 168.2 cm

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swiss arts council
prohelvetia



Stadt Zürich
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