FRANZ WEST

The Revolution of Sculpture

6.11.2026 TO 29.3.2027

ALBERTINA modern



ALBERTINA 250 YEARS

Franz West, *Lemure*, 2001, Courtesy MEYER*KAINER Gallery, Vienna © Archiv Franz West, © Estate Franz West, Photo: Uli Holz / Courtesy MEYER*KAINER Gallery

Exhibition Facts

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Curators	Angela Stief and Constanze Johanna Malissa
Exhibits	392
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Franz West

The Revolution of Sculpture

The ALBERTINA is honoring Franz West (1947–2012) with a major retrospective for the artist's upcoming 80th birthday. West counts among those pioneers who revolutionized the very concept of sculpture by fundamentally redefining it. Already in the 1970s, he shifts the focus from the autonomy of the art object to the complex interrelations of material, body, perception, language, and social space. The radicalism of his work lies in how he dissolves the categories that have defined sculpture ever since classical Modernism: "Art would then no longer be [...] something to be viewed, but something to be handled," says West to describe this redefinition of the relationship between artwork and the public.

Participatory and body-based art: knocking sculpture off its pedestal

A central point of reference in West's work is Viennese Actionism. Despite the boundary-crossing performative impulses that West playfully integrates into his work, he always remains committed to the tangible object. With the development of the *Adaptives*—prosthetics-like structures that only unfold their meaning through use—he formulates a relational concept of sculpture that connects the object to the body, to space and perception. Art opens itself up through interaction with the viewer; by wearing, holding, turning, putting on, or posing with it, the sculpture turns into a situation, a happening that reflects viewers' state of mind. By enabling active engagement with it, West brings sculpture down from its pedestal.

Drawing on Sigmund Freud's theory of the unconscious, the artist describes the *Adaptives* as "neuroses made visible." They are meant to be projection surfaces for inner conflicts and social conditioning—art thus becomes a way of self-observation, an opportunity to reflect on social norms and role models.
Even in his early work—whose bold experimentalism would inform his entire sculptural oeuvre—West challenges traditional categories of the visual arts: Unlike what the unfinished project of Modernism demands, he seeks not to merge art with practical life but rather places it in a broader philosophical and psychological context.
The ideas he developed in his *Adaptives* are later transposed by West into furniture objects of steel and aluminum, as well as into various outdoor sculptures, most of them intended for use. These are hybrid forms between fine art and applied art that involve viewers' bodies in the work of art: sitting, lying down, or resting becomes part of the aesthetic experience.

The nonconformist artist, whose work in the overlap area of sculpture, performance, drawing, object art, and installation consistently resists unequivocal categorization, was represented multiple times at documenta and the Venice Biennale. His formal openness and innovative spirit are central to the sustained impact of his body of work, for which he received the Golden Lion for Lifetime Achievement in 2011, the year before his death.

Appreciating the "marginalized" and an aesthetic of the unstrenuous

From early on, West's work is characterized by how the artist uses objects and materials of everyday use, found objects, or "worthless" materials to subvert existing aesthetic hierarchies. By giving value to things overlooked or thrown away, West establishes a more democratic aesthetic—the critique of elitism in art also reflects in his choice of materials: papier-mâché, gauze, advertising stuff, remnants of paint, newspaper clippings, or metal scraps. This approach is closely linked to the interest he takes in the margins of society, psychological borderline areas, and the culturally disparaged. His work can be read as an artistic exploration of these areas, tabooed as they often are in societal discourse—whether it's neurotic behaviors, sexual innuendo, bodily insecurities, or social exclusion. With West, the engagement with the "useless," the nonconforming and seemingly worthless turns into analytic social critique. His informal aesthetic of imperfection is fed by formal openness, irony, and subversive energy.

This encompassing exhibition of works dating from the early 1970s all the way up until West's death in 2012 is the largest retrospective of the Austrian artist to date. Starting out from the *Adaptives*, it follows the development trajectory of later bodies of work like the furniture objects, the lemurs, and the aluminum sculptures. Complementing the show are numerous picture walls of works on paper and collages, which West uses—like the sculptures—as catalysts of sensibilities.

Curators: Angela Stief and Constanze Johanna Malissa

For the occasion of Franz West's 80th birthday coming up in February 2027, two exhibitions will open in Vienna on November 5, 2026—the comprehensive retrospective *Franz West: The Revolution of Sculpture* at Albertina Modern, and *Franz West and Vienna* at the Wien Museum.

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Exhibition Texts

INTRODUCTION – THE REVOLUTION OF SCULPTURE

Franz West is one of those pioneers in art who, by redefining what sculpture can be, revolutionized the very concept of sculpture itself. With his so-called *Adaptives* of the early 1970s, he shifts the focus from the autonomous art object to a relational one, to the complex interconnections of material, body, perception, language, and social space. These prosthetics-like formations only reveal their meaning through use: by wearing, holding, turning, or putting them on. Sculpture becomes a performative act, a happening, a totally novel situation.

Out of the *Adaptives*, Franz West develops his furniture objects in the mid-1980s—sculptures to sit, lie down, or linger on, which once again thematize the relationship between work and viewer in the interface of fine and applied art. The act of using them becomes part of the aesthetic experience, and visitors' bodies become part of the artwork. Because of this inherent interactivity—in the sense of objects that catalyze sensibilities—West's work can be interpreted as an eminent contribution to a participatory understanding of art in the 20th century.

Moreover, his work is characterized by the way he consistently turns to everyday materials, found objects, and seemingly worthless stuff. Materials such as papiermâché, advertising matter, leftover paint, or newspaper clippings have not only aesthetic but also symbolic significance. They subvert any claim to rarefying exclusivity and level an implicit critique at elitist notions of art. West thus establishes a material aesthetic of democratic egalitarianism that rehabilitates the marginal, the overlooked, and the discarded. This attitude closely relates to his interest in the fringes of society, psychological border zones, and the culturally devalued. His work can be read as an artistic exploration of areas that are often repressed or tabooed in social discourse—be it neurotic behaviors, sexual innuendo, bodily insecurities, or social exclusion. For West, the engagement of, and with, the "useless," the nonconformist, and the seemingly worthless takes on the form of critical social analysis.

MOTHER ART

Through his older half-brother Otto Kobalek—a poet and actor with extensive contacts to the Viennese art scene—Franz West comes in touch with the Austrian avant-garde already at a young age. He meets exponents of the Vienna Group and Viennese Actionism, but keeps outside their inner circle. Formative impulses during this period come from his friendships with Elias and Daniel Friedemann Fuchs, as well as, from 1969, with photographer Friedl Groeller-Kubelka (then Bondy; later, as a filmmaker, also Friedl vom Gröller). She encourages West to start pursuing his own artistic career in 1970. In the years that follow, the first pieces he produces are ballpoint pen drawings, later also watercolors and pencil drawings. West refers to these early works as "mother art," as they are intended not least to reassure his mother, who is concerned about his unconventional lifestyle and

his rejection of any idea of a regular paid job. Formally, these early representational works, naïve as they appear at first glance, seem to differ clearly from West's later work. In subject matter, however, they already point to the issues that are central to his entire oeuvre. West critically explores the definition of art, the mechanisms of the art world, and the significance of artistic recognition. In self-portrayals inside those drawings, he places himself side by side with established artists and public figures. This is also how he creates the *Hommage an die Elite progressiver Kulturschaffender Österreichs* (A Tribute to Austria's Elite of Progressive Cultural Figures).

ADAPTIVES

To this day, the *Adaptives* figure as the central body of work in Franz West's oeuvre. These abstract, organically shaped sculptures made of papier-mâché, plaster or polyester are designed for interaction with viewers. In creating them, West frequently draws on everyday objects like sticks, newspaper holders, boot jacks, tools, and pieces of wood and cardboard. In the *Adaptives*, he develops a body of work that redefines the traditional rules governing the interchange between artwork and viewer. With subversive irony, he encourages the audience to engage directly with the objects, making them an integral part of the artistic presentation. At the same time, the *Adaptives* expand the classical notion of sculpture: The works are not intended solely for viewing but open themselves up fully only through physical interaction. The nexus between art and everyday life, West's playful approach to artistic conventions, and the dialogic provocation of the audience become central principles of his art. He writes about their function, „It was originally intended as a depiction of neuroses. I suggest that this is what it would look like if one could see neuroses. [...] I refer to the *Adaptives* and the human bodies measured by or suited for them as art." West continually further develops the pieces and keeps varying shapes, materials, and colors. He paints some of the objects in monochrome colors, while others are painted later by artists such as Eugenia Rochas or Herbert Brandl.

REFRESHERS AND *BOXES ON THE EAR*

An *Adaptive* can be understood as a fragment that needs to be complemented by human action. Only when object and action come together, they engender a work. Franz West's *Adaptives* are devised and created in the first half of the 1970s; in the 1980s, the artist further develops this body of work through special variants such as *Labstücke* (Refreshers) and *Maulschellen* (Boxes on the Ear).

The German title *Labstücke* refers to the archaic word "sich laben," which means to fortify or refresh oneself. In the earliest presentations, the centerpiece of the work is a bottle filled with an alcoholic beverage, which has to be emptied during the interaction with the object and then refilled. Today, the bottles are empty.

According to West's conceptual idea, viewers are expressly invited to pick up the objects, hold them against their own bodies, gesticulate or throw specific poses with them. The works retain the participatory element but, unlike the purely body-related *Adaptives*, strongly reference the interpersonal act of socializing and the state of (alcoholic) intoxication.

With his *Maulschellen* (Boxes on the Ear), displayed on the central platform in the adjoining room, West often includes a text authored together with his half-brother Otto Kobalek—a sort of instruction for use of the art. According to it, the object's desired, slightly curved shape is achieved only by one-off application of the "slap plate" to a person's cheek—that is, by slapping someone in the face.

PAPIER-MÂCHÉ

Franz West plays an ironic game with the material: papier-mâché is light, inexpensive, nondurable, and flaw-prone. The artist uses it to create an aesthetic of imperfection and to knock sculpture off its traditional pedestal. In so doing, West fiercely disavows any and all statuary pathos: His formations of papier-mâché, Styrofoam, cardboard, lacquer, and acrylic reflect that rigorous rejection of polished perfectionism that is already evident in his *Adaptives*.

Already his earliest *Adaptives* are made of papier-mâché, as well as all the works he shows in his 1986 exhibition *Legitime Skulptur* (Legitimate Sculpture) at the Neue Galerie am Landesmuseum Joanneum in Graz. As of 2000, he starts creating large-scale papier-mâché sculptures, in part with brightly expressive coloration. For West, the pulp becomes an important medium for thought: for him, the process of making papier-mâché is an activity that lifts him out of everyday life and lays a fertile ground for many of his ideas. Depending on the type of paper used, the pulp—that mushy mass of paper scraps, water, and glue paste—turns out differently; preparing it is therefore a crucial step in the development of the sculptures. In an ongoing process, West keeps searching for the right form until he recognizes it as a sculpture.

In series such as *Untitled* and *Sisyphos*, West creates monumental, rock-like blocks that look as if they were weighing tons, but upon closer inspection turn out to be feather-light hollow shapes. Some of them stand on cardboard rolls or slender stands, giving them an appearance of instability that creates a unique visual tension.

EPIPHANY

A light pink orb, armed with antennas and a little rough around the edges, hovers like an extraterrestrial apparition above two chairs, which allow viewers to comfortably observe the flying object from underneath from various angles. What interests Franz West, though, is not the pathos of this seemingly celestial phenomenon, but rather its deconstruction. Since the late 1970s, the artist has consistently straddled the line between philosophical seriousness and subtle, subversive irony.

The title of the installation, *Epiphanie an Stühlen* (Epiphany on Chairs), refers to that moment of revelation in which the divine makes its appearance to the profane world. Ever since classical antiquity, and even more so in German idealism, the beauty of form has been considered as a morally edifying expression of the good. And once again here, the artist breaks through this pathos of the sublime to create an absurd situation: the divine appears as some erratic object reminiscent of a microbiological particle. Under the influence of Ludwig Wittgenstein, West operates on a sculptural

language game here that humorously banalizes the invocation of the divine. He makes a deity of pinkness "go viral" in space. This reading gains additional dynamic from the original working title Sputnik, with which West identifies the object as an artificial celestial body, a satellite whose communication signals and sculptural form loom over the space.

WEGENER ROOMS

In 1988, Franz West exhibited the *Wegener Rooms* for the first time in Vienna at the Pakesch Gallery. Gallery owner Jürgen Wegner had shown West's works in Frankfurt early on and was willing to trade older works for new ones with the artist. The title of the spatial arrangement thus turns into a double homage: on the one hand, to the loyal collector; on the other, to Alfred Wegener, the famous meteorologist and geoscientist who discovered the continental drift. Through this barter of works, West was able to combine earlier pieces with later ones and develop a space-filling installation. For the first time, he uses self-developed spatial designs to present his works: Viewers step into artistbuilt and furnished spaces to experience at once seating, sculptures, and works on paper. By intersecting two partition walls, West creates four separate yet interconnected spaces, in each of which he positions a seating object in front of a sculpture, always in a dialogic relation with a paper work from the 1970s mounted on the wall.

OUTDOOR SCULPTURES

Expanding the boundaries of the exhibition space—and hence the outdoor space—has played an important role for West ever since the 1970s—at that time not yet for the presentation of his art, but certainly for its reception. Early on, West puts his *Adaptives* to use in outdoor settings with friends and acquaintances—whether at the Karl-Marx-Hof, the municipal housing estate of his childhood, or on Bäckerstraße, home to the Kaffee Alt Wien, which serves him as an extension of his living room. From the 1980s, the artist also starts putting up some of his furniture objects outdoors. But it is not until 1996 that he begins to create more weather-resistant aluminum sculptures—the first body of work intended for outdoor display from the very outset. The impulse for this comes from his participation in a metalwork symposium in the summer of 1996.

In 2000, West's exhibition *Die Aluskulptur* (The Aluminum Sculpture) takes place in the park of Ambras Castle in Innsbruck. Aside from his *Flatus*, the *Sexualitätssymbol* (Symbol of Sexuality) is also on view there. In the bright pink so characteristic of West, it rises up in a landscape that he seeks to interfere with through the ugliness of color: "With the outdoor sculptures, I wanted to offend nature's sensibilities, but then I was swept away by something I suddenly perceived as beauty." Equally unforgettable is the impression that some of West's outdoor sculptures leave on the cityscape of downtown Vienna. In 2001, for example, his work Centripetale is installed on Dr.-Karl-Lueger-Platz. For the current exhibition at Albertina Modern, the sculpture is once again put up in public space, this time right in front of the museum.

LEMURES

Franz West gave shape to his *Lemuren* (Lemures)—monumental masks, bandaged in white, with empty eyes, pronounced noses, and, mostly, wide open mouths—in the mid-1980s. His exploration of this subject is primarily influenced by Karl Kraus's epochal World War I tragedy *The Last Days of Mankind*, in which "larvae, and lemures" appear as literary stock characters— spineless opportunistic underlings. In the 2000s, the artist also draws on Heraclitus: "Upon those who step into the same rivers, different and different waters flow, and (ever-new) souls are exhaled from the wet." The first of these ghostly giant heads with their archaic, amorphous faces were conceived as bridge figures: "For the new bridge over the Wien River in the Stadtpark, I was asked to create four sculptures, namely representations of human figures. That meant attempting to emulate Giacometti's ideal forms without copying him—all that remains is corpulence. Out of deliberate ignorance regarding the nature of a lemure's body—its emergence from the water—the viewer is expected to abstract this detail of the depiction," West writes. At first, however, the project comes to nothing. It is not until documenta IX in 1992 that several sculptures are realized. Almost ten years later, the lemur subject eventually finds its intended use: in 2001, West installs four of his aluminum sculptures on the pylons of the Stubenbrücke. Here, they appear like "guardians" on the Wien River, keeping a watchful lookout in every direction. For twenty years, the sculptures shape the cityscape of this part of downtown Vienna, until they are taken down in 2021.

COLLABORATIONS

Franz West's self-confidence as an artist, as well as his generosity in the interest of "collective productivity," become evident in his willingness to engage in collaborative projects with colleagues rather than keeping a perpetually self- centered focus solely on his own work. He sees it as a challenge to engage with reciprocally inspirational communities, where, otherwise, it often is competition that drives artists' creative activities. West's collaborative works and partnerships are varied: In the early 1980s, he is often unsure how to employ color in sculpture, particularly in his white *Adaptives*. During this time, he therefore hands some objects over to artist friends of his, such as Eugenia Rochas, who paint them according to his ideas and instructions. In the late 1980s, West begins a series of collaborations with fellow artists, leading to exhibitions under joint credits. In 1988, he works together with three younger Viennese artists—Herbert Brandl, Otto Zitko, and Heimo Zobernig. He also embarks on collaborations with artists such as Peter Kogler, Gerwald Rockenschaub, and Michelangelo Pistoletto. In his private life, too, West very early on begins to use his apartments and studios for gatherings with colleagues so as to have a regular exchange of ideas with musicians, actors, philosophers, and writers, as well as with visual artists, assistants, and friends, and to develop new project ideas together.

PICTURE WALLS

When many pictures are displayed on a single wall—in a dense hang, that is—the individual image recedes into the background in favor of the overall effect. Instead of focusing on isolated details, this

form of presentation directs our gaze to the variegation of the arrangement. For Franz West, however, his so- called *Picture Walls* are far more than just display surfaces for motley arrays of pictures randomly thrown together. For him, the focus is on the relational network that emerges from the combination and arrangement of various picture variants. In these arrangements, he mingles together pieces from different creative phases and bodies of work, in some combinations also including works by other artists.

It is a dynamic process that West feels to be inherently musical—the composi tion of a visual remix: old and new material come together into a new art totality, a *Gesamtkunstwerk*. And with each presentation, West's pictorial compositions can be varied, rearranged, and thus staged anew. West compares this approach to the "constantly changing program at the movie theater or the holdings of a public library."

Taken as a whole, each *Picture Wall* is an autonomous work of art. As an installation, it works just as well in a museum space or art gallery as it does in a private living room. Conceptually, West creates a vibrant open-ended system that can be totally reinvented and experienced anew with every presentation and in every space.

FURNITURE

From the *Adaptives*, West's furniture evolves in the mid-1980s as a hybrid between sculpture and utility object. Unlike many contemporary artists such as Joseph Beuys, Joseph Kosuth, and Richard Artschwager, West wants to create functional works—at once art and furniture. In a manner conceptually resembling his *Adaptives*, he explores the utility dimension of sculpture also through his furniture. "West's furniture," as his Zurich gallery Presenhuber describes it, "is a further development of these early works. Chairs, tables, upholstered furniture, coat racks, and bookshelves are understood by West in a sculptural sense and are related to his concept of sculpture through a variety of physical approaches and tactile responses." Together with metalworker Mathis Esterházy, West begins to craft his first chairs from scrap metal in the mid-1980s, later also loungers and other seating furniture. He also creates upholstered and covered armchairs and divans, as well as other furnishings—tables, coat racks, lamps, chandeliers, etc.—and, ultimately, design concepts for entire rooms as implemented by the artist, for example, in 1988 in one of his key works, the installation *Wegener Rooms*.

His furniture is so conceived that by sitting or lying down on it you become an integral part of the artwork through its contemplative use. In this way, West breaks down the conventional distance between artwork and viewer: "The perception of art takes place through the pressure marks created when lying on it," the artist explains.

POSTER DESIGNS

From the mid-1990s, Franz West starts purposefully integrating writing into his collages: For his *Poster Designs*, he uses titles and dates of past, current, and planned, but eventually unrealized,

exhibitions. These are, however, not intended for print or as conventional exhibition announcements. As a mass medium of communication in passing—the very opposite of contemplative, focused art appreciation—posters dominate the cityscape in some places; yet the fleeting attention that they attract is not what West wants for his designs. The game he plays with the associations and functions of the medium mostly unfolds in original works.

For the artist, though, posters are as good as originals: “I’d rather have a Toulouse-Lautrec print than a genuine Waldmüller,” says West. Only rarely the designs actually go to the press or are published as editions. As he often observes in reproductions significant quality losses in surface texture and coloration, he makes subsequent changes to many of his graphic editions.

One key characteristic that is noticeable in his collages from as early as the mid-1980s is the rehashing of motifs and photos. In particular, photographs of people applying one of his *Adaptives* are used and reused in varying contexts. Oftentimes, West works on several variants at once: He keeps going through a motif until it no longer interests him—or, after being set aside for a while, provides fresh inspiration for a new work. Apart from being a memory aid, these designs also serve him as a repository of motifs for his graphic work.

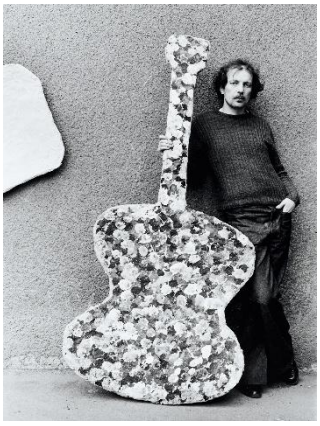
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Press Images

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Franz West
Untitled, ca. 1972–73
Particleboard, paint, 2 socks, clothespins, Ø: 102 cm
WAM, permanent loan Ph. Konzett, Vienna
2026 © Archiv Franz West, © Estate Franz West
Photo: Wolfgang Reichmann



Friedl Kubelka
o.T., 1974
Franz West © Estate Franz West
2026 © Archiv Franz West, © Estate Franz West
Friedl Groeller-Kubelka © Bildrecht, Vienna 2026
Photo: Friedl Groeller Kubelka



Franz West
Box on the Ear (painted by Eugenia Rochas), ca. 1979–1984
Dimensions variable, Materials variable
WAM, permanent loan Ph. Konzett, Vienna
2026 © Archiv Franz West, © Estate Franz West
© Eugenia Rochas
Photo: Wolfgang Reichmann



Heidi Harsieber
Unknown persons with „Passstücken“, 1983
2026 © Archiv Franz West, © Estate Franz West
Heidi Harsieber © Bildrecht, Vienna 2026
Photo: Heidi Harsieber



Franz West
Larrey Rue, 1986
Acrylic, paper collage, photograph, and newspaper clipping on map, 29 × 42 cm
2026 © Archiv Franz West, © Estate Franz West
WAM, permanent loan Ph. Konzett, Vienna
Photo: Wolfgang Reichmann



Heimo Zobernig, Franz West, Herbert Brandl, Otto Zitko
Untitled, 1988
4 pedestals, 3 sculptures, 1 painting
Papier-mâché, wood, paint, Dimensions variable
Private Collection, Courtesy Hauser & Wirth
2026 © Archiv Franz West, © Estate Franz West
Heimo Zobernig, Herbert Brandl, Otto Zitko © Bildrecht, Vienna 2026
Foto: Stefan Altenburger Photography Zürich



Franz West
Wegener Rooms 2/6–5/6, 1988
Installation view „Franz West. Wo ist mein Achter?“, Museum für Moderne Kunst Frankfurt, 2013
Diverse Materialien, 190 × 400 × 400 cm
Sammlung Grässlin, St. Georgen
2026 © Archiv Franz West, © Estate Franz West
Photo: Wolfgang Günzel



Heimo Zobernig, Franz West
Small Ess! (Detail), 1997
2 chairs: foam (viscose sponge cloth) on steel
Table: mirrored glass on steel
2 chairs: 80 × 45 × 54 cm each; table: 88 × 88 × 264 cm
ALBERTINA, Vienna – The Haselsteiner Family Collection
2026 © Archiv Franz West, © Estate Franz West
Photo: ALBERTINA, Vienna



Franz West
Symbol of Sexuality, 1999-2000
Aluminum, lacquered
Stele: 400 × 75 × 75 cm; Ring: 275 × 205 × 60 cm
ALBERTINA, Vienna – The Haselsteiner Family Collection
2026 © Archiv Franz West, © Estate Franz West
Photo © Galerie Elisabeth & Klaus Thoman / Sexualitätssymbol, Franz West – Die Aluskulptur im Schlosspark Ambras, Galerie Elisabeth & Klaus Thoman, 2000



Franz West
Two Lemures, 2002
Aluminum, lacquered, iron, Total dimensions: 194 × 63.5 × 80 cm; 192 × 66 × 68 cm
ALBERTINA, Vienna – The Haselsteiner Family Collection
ALBERTINA, Vienna – The ESSL Collection
2026 © Archiv Franz West, © Estate Franz West
Photo: © ALBERTINA, Vienna



Franz West
Uncle Chair, 2003–2007
Steel, textile straps, Dimensions varibale
Hall Collection. Courtesy Hall Art Foundation.
2026 © Archiv Franz West, © Estate Franz West
Photos: Roman März



Franz West
Judith and Ludwig (Poster Design "The Power of Women"), 2007
Acrylic on digital print, mounted on canvas, 200 × 200 cm
ALBERTINA, Vienna – The Haselsteiner Family Collection
2026 © Archiv Franz West, © Estate Franz West
Photo: ALBERTINA, Vienna



Franz West
Untitled, 2009
5 sculptures, 3 pedestals, Group 1: 186 × 180 × 70 cm; group 2: 185 × 96 × 52 cm; group 3: 192 × 40 × 160 cm
Papier-mâché, metal, paint, wood
Maja Hoffmann / Luma Foundation
2026 © Archiv Franz West, © Estate Franz West
Photo: Jorit Aust, Courtesy Galerie Eva Presenhuber, Zürich