

Archive of Sihl Delta's activities 2021–2024

Sihl Delta was curated by
Sebastian Stadler & Sarah Wiesendanger,
in collaboration with guest curators
Designs by Studio Martina Perrin

Contact

→ info@sihldelta.ch

From 2021 to 2024, the artist residency and exhibition space Sihl Delta was located in a former factory building on the premises of the shopping mall Sihlcity.

In three years, Sihl Delta provided seven artists the time and space to develop their artistic practices. Their exhibitions and events added to the area's rich history, whose layers are still visible today: The paper mill Sihlpapier opened in 1836 and encompassed various factory buildings and workers' housings. Its proximity to the river Sihl was crucial for the water-intensive paper fabrication. After an eventful history, the paper production and factory closed for good in 1990. Subsequently, squatters occupied the buildings several times, and developers hatched plans to convert the Sihlpapier-Areal into a shopping mall. Despite critics who feared another consumerist desert, Sihlcity opened its doors in 2007. While most old buildings were torn down, some remains, like the prominent chimney and several graffiti, still bear witness to the paper factory and the squats. From 2021 to 2024, a brick building from 1886 housed the artist residency and exhibition space Sihl Delta.

Sihl Delta brought contemporary art to Sihlcity and served as a trap door for shopping mall visitors, offering unexpected discoveries in a world designed for consumption and amusement. Artists cherished the calm in Sihl Delta's spaces and the contrast of the mall's hustle and bustle. Several artists engaged with the mall's surroundings in their projects: They shot footage on-site, reflected on the origins of rivers, or playfully examined the mall and the desires it evokes. Others reflected on the workings of the art world and its exclusions or looked at industries similar to paper production, such as textile factories. With every exhibition and every artist, Sihl Delta changed its face, and we thank all the artists who shared their time, projects, and energy with us.

Exhibitions

- ↓ Costanza Candeloro, *Tout le temps de vie est temps de travail*, 27.9.–6.10.2024
- ↓ Sylvain Gelewski, *Spieglein, Spieglein*, 25.4.–19.5.2024
- ↓ *presents presents II*, 15./16./17./23.12.2023
- ↓ Sihl Delta Horizon V: LMK Oder, *Amina/Anima*, 18.–26.11.2023
- ↓ Sihl Delta Horizon IV: Nils Amadeus Lange, *Shopping, Sculpture*, 6.–12.11.2023
- ↓ Sihl Delta Horizon III: Judith Shyambala Heinemann, 25.–30.9.2023
- ↓ Sihl Delta Horizon II: Mario Espinoza, *INTERVENTION*, 21.9.2023
- ↓ Sihl Delta Horizon I: Jana Dormann, *Power Center (Retail)*, 21.–27.8.2023
- ↓ *Crepuscule*, 3.–24.6.2023
- ↓ *Infinite Loop of Desires*, from 27.2.2023
- ↓ *presents presents*, 11.–12.11.2022
- ↓ *Corporate Sex*, 11.–26.3.2022
- ↓ *Excuse me the mess*, 18.–9.10.2021

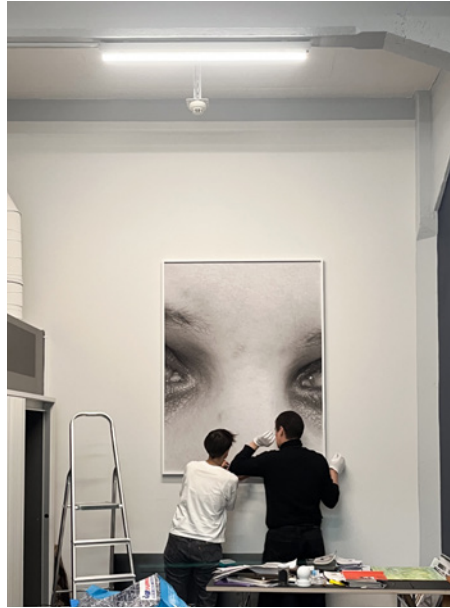
Events

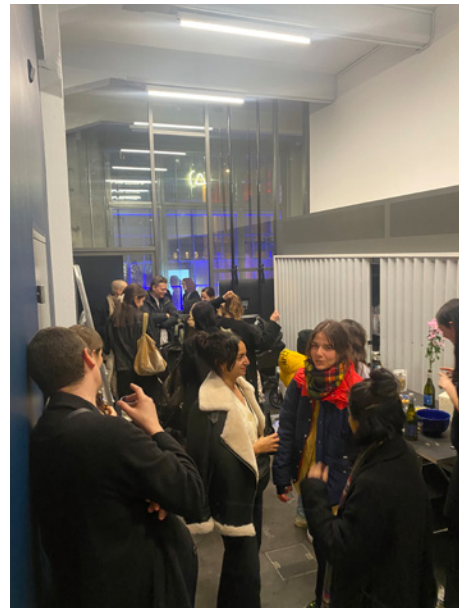
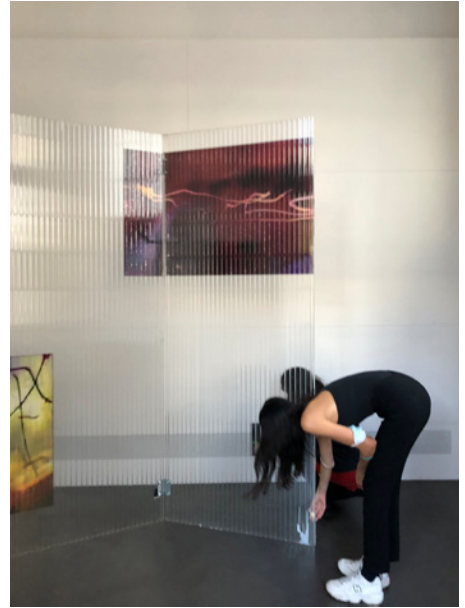
Bye-Bye Sihl Delta, 14.12.2024
Open Studio and Bookshop, Costanza Candeloro, *Tout le temps de vie est temps de travail*, 28.9.2024
Vernissage Costanza Candeloro, *Tout le temps de vie est temps de travail*, 26.9.2024
Vernissage Sylvain Gelewski, *Spieglein, Spieglein*, 25.4.2024
Lecture and Panel, *Working Environments for Neurodivergent Artists*, 11.4.2024
Lecture and Panel, *Access to Art and Funding Cultural Projects*, 28.3.2024
Screening *Die Welt im Spiegel* by Till Langschied, 1.2.2024
Vernissage *presents presents II*, 15.12.2023
Vernissage Sihl Delta Horizon V: LMK Oder, *Amina/Anima*, 18.11.2023
Vernissage Sihl Delta Horizon IV: Nils Amadeus Lange, *Shopping, Sculpture*, 11.11.2023
Sihl Delta Horizon II: Mario Espinoza, *INTERVENTION*, 21.9.2023
Vernissage Sihl Delta Horizon I: Jana Dormann, *Power Center (Retail)*, 26.8.2023
Finissage *Crepuscule* and Artist Talk with Valle Medina,
Benjamin Reynolds and Adam Jasper, 24.6.2023
Opening *Crepuscule*, 2.6.2023
Open Studio with Valle Medina and Benjamin Reynolds, 28.4.2023
Screening *Infinite Loop of Desires*, 27.1.2023
Opening *presents presents*, 10.12.2022
Artist Talk with Yumna Al-Arashi and Bigna Guyer, 16.11.2022
Open Studio with Yumna Al-Arashi, 18.8.2022
Meet & Greet with Yumna Al-Arashi, 3.6.2022
Guided Tour Sihlcity, 3.6.2022
Opening *Corporate Sex*, 10.3.2022
Open Studio with Virginia Ariu and Sveta Mordovskaya, 24.2.2022

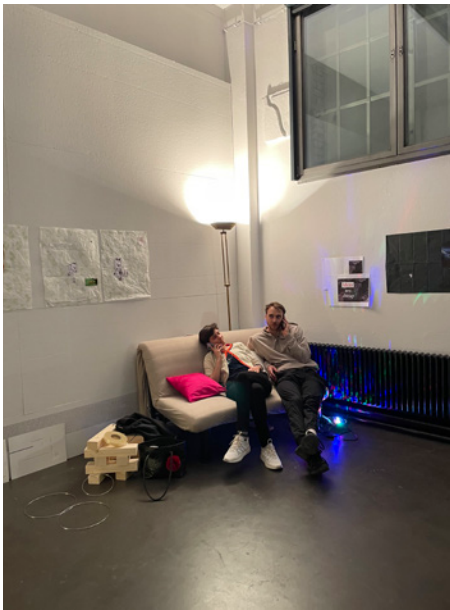
Residents

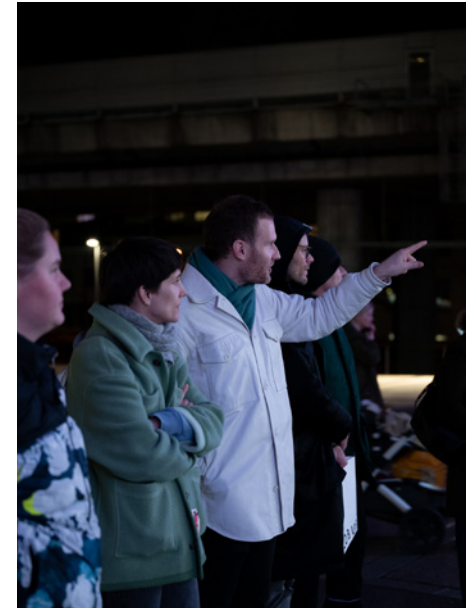
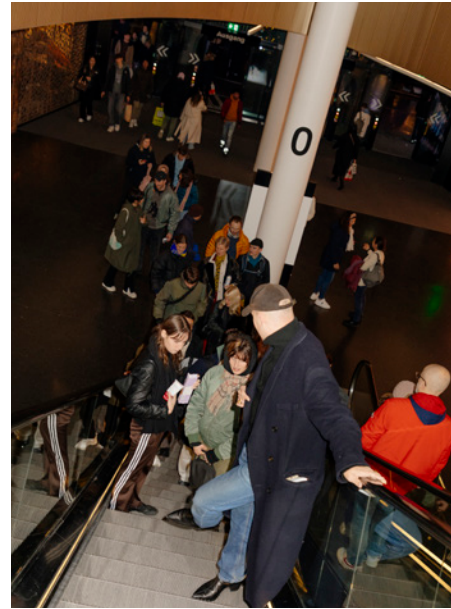
Costanza Candoloro 6.2024–10.2024
Sylvain Gelewski 1.2023–5.2023
Eliza Ballesteros 7.2023–12.2023
Valle Medina 2.2023–6.2023
Benjamin Reynolds 2.2023–6.2023
Yumna Al-Arashi 4.2022–1.2023
Virigina Ariu 8.2021–3.2022

Events









Exhibitions and Projects



Dear friends of Sihl Delta,

We cordially invite you all
to say goodbye to our spaces at Sihlcity!

Meet us one last time
for drinks and conversations
on Saturday,
14 December 2024,
from 2–5 p.m.



Sihl Delta (Δ)
Kalanderplatz 6
8045 Zürich
info@sihldelta.ch
sihldelta.ch
[@sihldelta](https://www.instagram.com/sihldelta)



You are receiving this email because you have been added to the guest list by one of our team members or artists. [unsubscribe from this list](#). Or / and subscribe to our newsletter to stay informed about Sihl Delta.

14.12.24
2–5 p.m.

(Δ)

Bye-Bye Sihl Delta
with drinks &
conversations



Sihl Delta





28.09.2024
4–8 pm



Open Studio
+ Bookshop



*Tout le temps de vie
est temps de travail*
Costanza Candeloro

(Δ)

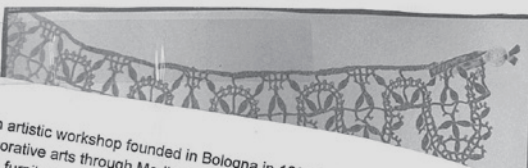
Costanza Candeloro,
Tout le temps de vie est temps de travail,
26.9.–6.10.2024
Opening, 26.09.2024, 6–9 pm
Open Studio and Bookshop, 28.9.2024, 4–8 p.m.

Illicit bookshop with a special bootleg edition

Using print-related reproduction and diffusion techniques as rewriting and re-editing tools, the project aims to connect different Italian historical events, focusing on the figure – both embodied and theoretical – of *Le Operaie Della Casa* (*The House Worker*).

Costanza Candeloro (Bologna, *1990) graduated in 2014 from the HEAD in Geneva. Her cross-media practice revolves around writing and communication, which she uses to carry out an investigation into personal and historical fragments linked to alternative narratives.

Amongst her most recent solo shows: C&G at Istituto Svizzero Milan (2023), *My Skin-care, My Strength*, ICA Milano, Milan, *ENVY & GRATITUDE*, Martina Simeti, Milan, *Sweet Days of Discipline*, La Plage, Paris. Recent group exhibitions include: *RENAISSANCE*, Museion, Bolzano (2024), *Greetings*, Galerie Hussenot, Paris (2023), *Bodiesbodíes*, La Rada, Locarno (2023) *RETROFUTURO* at MACRO, Rome (2020).



The Aemilia Ars, an artistic workshop founded in Bologna in 1898 by Alfonso Rubbiani, aimed to renew decorative arts through Medieval and Art Nouveau influences. The workshop exhibited its textiles, furniture, and lace at the 1902 Turin International Exhibition of Modern Decorative Arts and achieved significant success. Financial difficulties led to the association's dissolution in 1903 despite its success.

TOUT LE TEMPS DE VIE
EST TEMPS DE TRAVAIL

After that, Aemilia Ars shifted its focus to the production of lace and embroidery under the leadership of Countess Lina Bianconcini Cavazza, who established a women's cooperative. This initiative allowed women to work from home, providing them with an income while balancing their family life. Women working from home often had to reconcile the activities of the cooperative with domestic work. The activity continued until 1935, when the cooperative disbanded but resumed in 1946 under the direction of Maria Losi Garagnani.

LAVORO A DOMICILIO

In 1975, the *Collettivo Internazionale Femminista* published the book *Le Operaie Della Casa* (Marsilio Editori, Padova), which examined the role of housewives in an Italian society that legitimized the subordination of women. The collective argued that unpaid domestic work constituted a form of exploitation and proposed compensating this labor to empower women and improve their working and social conditions. The envisioned radical transformation was centered on economic independence and the recognition of the value of domestic work, contributing to the struggle for equality and self-determination.



le operaie della casa

Using print-related reproduction and distribution techniques as rewriting and re-editing tools, *Tout le temps de vie est temps de travail* connects these events, focusing on the figure – both embodied and theoretical – of *Le Operaie Della Casa* (The House Worker).

Lace motifs created by Aemilia Ars are assembled with parts of books and materials related to *Le Operaie Della Casa*.

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TOUT LE TEMPS
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In 19



(Δ)

Spieglein, Spieglein
25.4.– 19.5.2024
An exhibition
by Sylvain Gelewski

As the result of a 4-months residency, Sihl Delta is pleased to present Sylvain Gelewski's *Spieglein, Spieglein*, a multi-disciplinary and site-specific installation spreading over two spaces. Its title is inspired by the repeated phrase of a witch from a popular children's story.

The phrase is used here literally, as an advertising slogan, in reaction to Sihl Delta's location in the heart of a shopping complex. It is also applied in a physical way, through the mirror effect created by the installation and the pieces that make it up, repeated or duplicated from one room of the exhibition space to the next. The project deals with the circulation of money, superficiality and working environments in the cultural world.

What do we see reflecting in the mirror? We project beauty, health, careers, and money onto ourselves. We tell ourselves to be careful, to keep smiling, but also to secure a house, a job, and a planet. In the face of a challenging world, what are the true battles to fight? What happened to the carefree days of flowers?

"The mirror does not flatter, it faithfully shows whatever looks into it, namely the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face."

– Carl Jung, "Archetype and the Collective Unconscious" (1935)

"Mirror, mirror on the wall, who is the fairest of them all?" Around us, a myriad of billboards and promotional videos bombard us with well-being punchlines, the latest trends and must-have items to buy at any cost. This consumerist frenzy is unsettling, if not anxiety-inducing. Let's put on our beauty masks, hoping they will disguise our inner conflicts.

Geneva-based artist Sylvain Gelewski spent four months at Sihl Delta, an artist residency space in the heart of Sihlcity, Zurich's vast shopping mall. Inspired by this consumption epicentre, he creates a double-installation with multiple interpretations, perhaps as a strategy of withdrawal or escape from an overly oppressive reality. The two exhibition rooms, juxtaposed and contrasting, embody Zurich's heraldic colours: white and blue. For the artist, this is a given condition which reflects the hosting city. An earlier version of this body of work was presented in Sandviken in Sweden in 2023, where the installation "Tempus Fugit" was displayed in yellow (gold) and blue. Often bridging resonance and dissonance in his work, Sylvain Gelewski evokes the similarities between Sweden and Switzerland; two pseudo-neutral countries vaunted for their image of

good students, places of compromise and cleanliness, yet concealing a far more complex reality. Let's put our exemplary masks back on.

Immersed in a baroque-contemporary setting with scent and sound, *Spieglein*, *Spieglein* brings us face to face with a profound interiority. As words resonate through space, visitors find themselves propelled into the artist's psyche, his inner voices speaking at different levels of consciousness, between childhood memories, fears and existential reflections. The two rooms depict distinct states of mind: on one side, the self's relationship to ambition, social behaviours and superficiality. On the other, a more isolated and introspective voice manifests.

Like a living sculpture, a performer in a white and blue dress, wearing a double mask, traverses the spaces and wanders gently like an apparition. The "persona" - a term deriving from ancient theatre that describes the mask worn by actors on stage - becomes the project of a fictitious identity, a social facade worn in public. In Carl Jung's psychiatrist model of the psyche, the persona lies between the ego and society. By invoking different sources from Venetian masks to Stanley Kubrick's *Eyes Wide Shut*, Sylvain Gelewski addresses the ambiguity of identity, what is visible, revealed, or hidden.

All around, objects wrapped in scraps of canvas recall a "benestante" milieu, where social conventions proliferate. These objects, dehierarchised by their chromatic uniformity, seem to transcend their primary function in favour of an enigmatic staging. Gleaned by Sylvain Gelewski in the streets or collected

through a non-commercial Telegram group, these objects take on an obsessive character, revealing an emotional ambivalence but also a recuperating practice intimately linked to the artist's precarious situation. At the centre of the two rooms is a table, a symbol of norms of good conduct which marks the onset of the social game. In a famous scene from Luis Buñuel's film *The Ghost of Liberty* (1974), the surrealist director overturns bourgeois conventions by undressing his guests and having them sit around a table on toilets instead of chairs. Comedy, with its exaggeration and referential tactics, offers a means of distancing, even extracting from reality. In particular, humour as a critical tool can be used to highlight social dysfunctions. Especially cherished in *Commedia dell'arte*, this genre transforms situations into ridicule, just as it caricatures its characters in extreme archetypes, underlining their often mediocre position on the social ladder.

Within this comedic tradition, the jester, or king's fool, finds its incarnation. The small paintings on the wall from Sylvain Gelewski's series *The Court Jester* portray various jesters or jokers. Known in the Middle Ages for amusing the noble courts, this marginal figure was uniquely permitted to mock the sovereign. They performed at great banquets, where opulence and extravagance reigned. Queer, marginal, grotesque, neurodivergent (or rather "neuro-diverse" as Sylvain suggests) but essential to social amusement, the fool cynically becomes the antagonistic mirror of a society, revealing its symptomatic use and rejection.

For Sylvain Gelewski, the contemporary jester is today's artist: an emblem of dissidence and marginalisation. And yet, despite a profound desire to break away from conventions, artists find themselves instrumentalised by the same system that sustains them. In the entertainment industry, artists become their product but also their prophecy.

In an age of fast-paced consumption, technology and quest for self, isn't it time to extract oneself and value the benefits of solitude? Between conforming and subverting, Spieglein, Spieglein confronts us with ambiguities and questions encapsulating the perpetual, interdependent and complex duality: „I'm an artist, I am not“.

After all this, mirror, mirror, do you still dare to judge?

– Camille Regli

Spieglein, Spieglein
25.4.–19.5.2024

Open Saturdays & Sundays 2–6 p.m.
and on appointment at:
info@sihldelta.ch //
sylvain.gelewski@gmail.com

Sihl Delta (Δ)
Kalanderplatz 6
CH-8045 Zürich
sihldelta.ch

Curatorial support, exhibition text:
[Camille Regli](#)
Performer: [Maria Sabato](#)
Dramaturgy: [Anissa Nussbaumer](#)
Soundtrack, reading: [Henry Sims](#)
Costume, masks: [Ernestyna Orłowska](#)
Poster graphic design: [Elea Rochat](#)
Exhibition photos: [Sebastian Stadler](#)
Video recording: [Massimiliano Rossetto](#)
Performance photos: [Oleksandra Tsapko](#)
Graphic design: [Martina Perrin](#)

Special thanks to: Marc Eicher, Nicola Genovese, Nils Amadeus Lange, Patrick Cipriani, Sarah Wiesendanger.

Generously supported by Fonds Cantonal d'Art Contemporain Genève, Temperatio-Stiftung, République et canton de Genève, Oertli Stiftung.

Sylvain Gelewski (*1991, Nyon, CH) is an artist and curator who graduated in Contemporary Art Practices from HEAD–Geneva, CH, in 2019. His work encompasses painting, installation, writing, performance, and curating. He is interested in lists, colours, political events, neurodivergence, and the value of work, through a play between norms and their most superfluous details.

Recent solo projects include *Back Beat Bolaget*, Sandviken, SE (2023); *Dogo Residenz*, Lichtensteig, CH (2021); *E-Werk*, Freiburg im Breisgau, DE (2020); *Théâtre Pitoëff*, Geneva, CH (2019). Recent group projects include *HiFlow*, Geneva, CH (2024); *Ausstellungsraum Klingental*, Basel, CH; *Raum für Sichtbarkeit*, Berlin, DE (2023); *Flux Laboratory*, Geneva, CH; *der TANK*, Basel, CH (2022); *Cité internationale des arts*, Paris, FR (2021); *Centre d'Art Contemporain*, Geneva, CH; *Fabienne Levy Gallery*, Lausanne, CH; *Centre d'Art Contemporain*, Yverdon-les-Bains, CH (2020); *Archivio Conz*, Berlin, DE (2019).

sylvaingelewski.com









Lecture I



Access to Art and Funding Cultural Projects



28.02.24, 6:30 p.m.

Camille Regli
Ramaya Tegegne
Renen
Dorian Sari
Sylvain Gelewski

Lecture II



Working Environments for Neurodivergent Artists



11.04.24, 6:30 p.m.

Cassiane Pfund
Jana Vanecek
Rada
Bassma El Adisey
Sylvain Gelewski

Resident artist Sylvain Gelewski organized two roundtables on the accessibility of art. Guests discussed accessibility to art and art production from different angles and shared their views on the necessities and difficulties when working in the cultural field.

Generously supported by
Fonds Cantonal d'Art Contemporain Genève,
République et canton de Genève,
Temperatio-Stiftung, Oertli Stiftung.

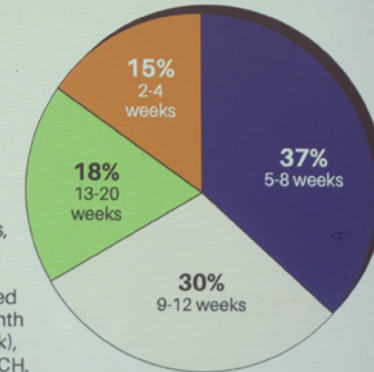


and money?

- artists undervalue their work

HOW MANY WEEKS DID YOU WORK APPROXIMATELY FOR THE ENTIRE PROJECT (application, administration, research, production, installation, etc.) ?

5%
8'001-20'000
CHF



9 WEEKS is the average work time for the Swiss Art Awards, which corresponds to **13'500 CHF** of remuneration, based on a **6'000 CHF** a month (or **1'500 CHF** a week), the median income in CH.

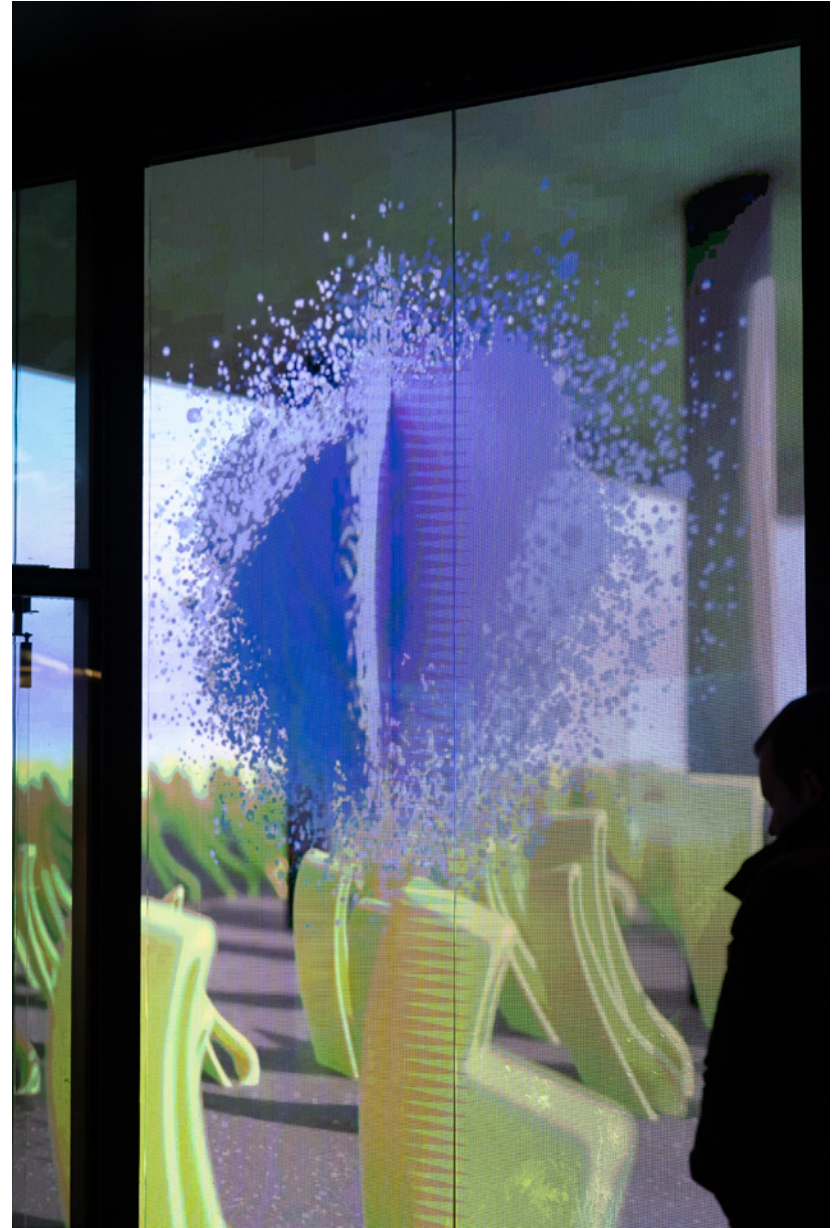
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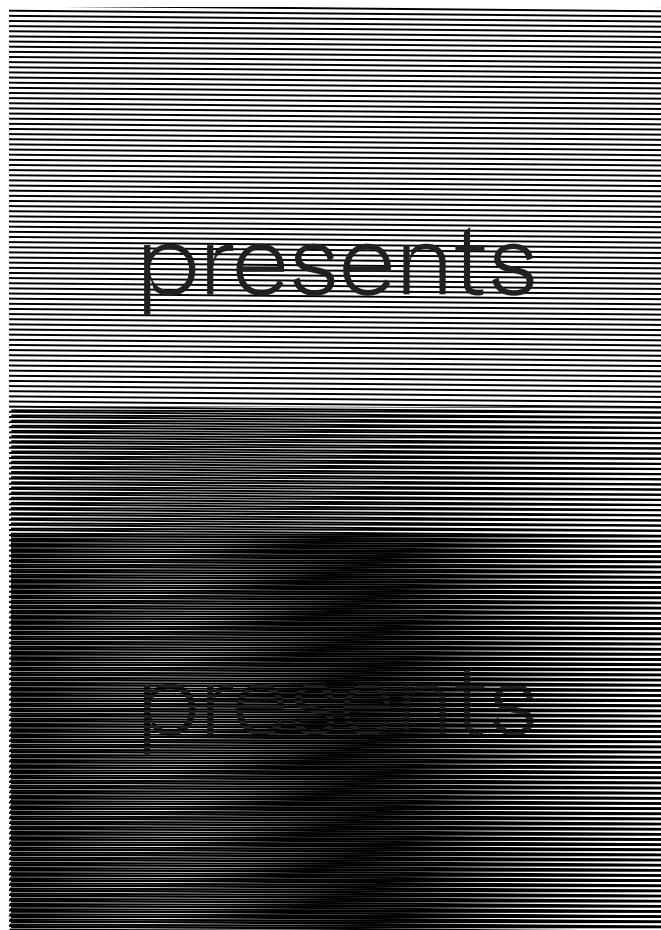
1.2.2024: first screening of
Till Langschied, *Die Welt im Spiegel*,
2023, video (color, no sound).
The artwork will be on view on the mall's screens irregularly.

Till Langschied was commissioned by Sihlcity to create an artwork for the LED screens framing the entrance to the mall. The Basel-based artist created ten video diptychs that engage with Sihlcity and its surfaces. More precisely, the videos play with one of the most essential fixtures in a shopping mall: mirrors. Mirrored surfaces are omnipresent in the shops and in Sihlcity's architecture. They allow visitors to look at themselves and reflect their movements. But mirrors also act as signifiers of time: Strongly rooted in the present, they fail to show onlookers the past. But in enforcing this presentness, they nonetheless echo the past that is enmeshed in the present.

Langschied's work mirrors Sihlcity and its surroundings playfully: Two diptychs rearrange the mall's public artworks and architectural fragments into dizzying vignettes. In other pairs, the artist looks back at Sihlcity's past as a paper factory and its history as a squat and venue for the Second International Dada Festival in 2003. Two curtains hint at the theatricality of the shopping mall, which is as much a stage for goods as for consumers. Another diptych uproots Sihlcity's distinctive architectural features and weaves them together in a surreal landscape, showing us a possible future through a looking glass.

Interspersed in the commercial content of the LED screens, Langschied's digital renderings will provide surreal combinations and surprising contrasts.



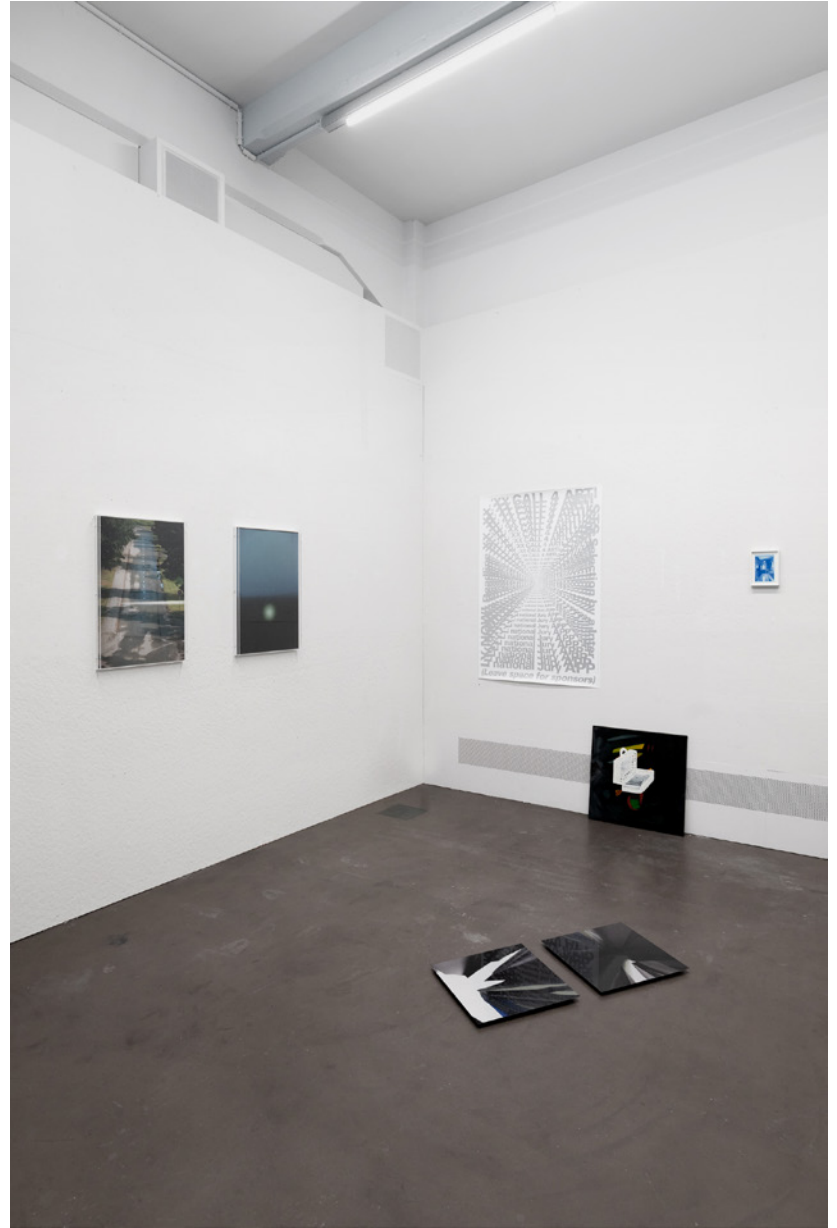


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Sihl Delta
presents presents II

Yumna Al-Arashi
Cristian Andersen
Virginia Ariu
Eliza Ballesteros
David Berweger
Patrick Cipriani
Sylvain Gelewski
huber.huber
Till Langschieb
Noha Mokhtar
Marianne Müller
Reto Müller
Reynolds + Medina
Francisco Sierra
Sebastian Stadler
Valentina Stieger
Adam Thompson
Jiajia Zhang

15 December,
6–9 pm
16/17/23 December,
12–4 pm
Artworks from
50.– CHF









SIHL DELTA HORIZON DAS BLICKFELD

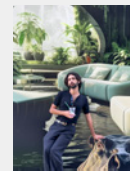
Sihl Delta Horizon Range Of Vision | Das Blickfeld 21.08. – 19.11.2023

The project, curated by Eliza Ballesteros, was generously supported by Ministry of Culture and Science NRW 2023.

I
Jana Dormann
Power Center (Retail), 2023
📅 **26.08.** Open Studio Day + Vernissage
🕒 1pm – 5pm Open Studio + Preview
🍷 7pm Vernissage with Open Bar
@janacdormann



II
Mario Espinoza
📍 INTERVENTION
📅 **21.09.** Mall-Thursday
🕒 **3 pm** Utopplatz
@cantaespinoza



III
Judith Shyambala Heinemann
📅 **25.09. – 30.09.**
@cutedelete



IV
Nils Amadeus Lange,
Shopping, Sculpture,
11.11., 7 pm Mall Haul w/ the Artist
7:30 pm Sculpture Inauguration
4th Floor
@nilsamadeus



V
LMK Oder
Amina/Anima, 2023
📅 **18.11.** Open Studio Day + Vernissage
🕒 1pm – 5pm Open Studio + Preview
🍷 7pm Vernissage with Open Bar
@1010autriche





Installation view: Jana Dormann, *Power Center (Retail)*, 2023.



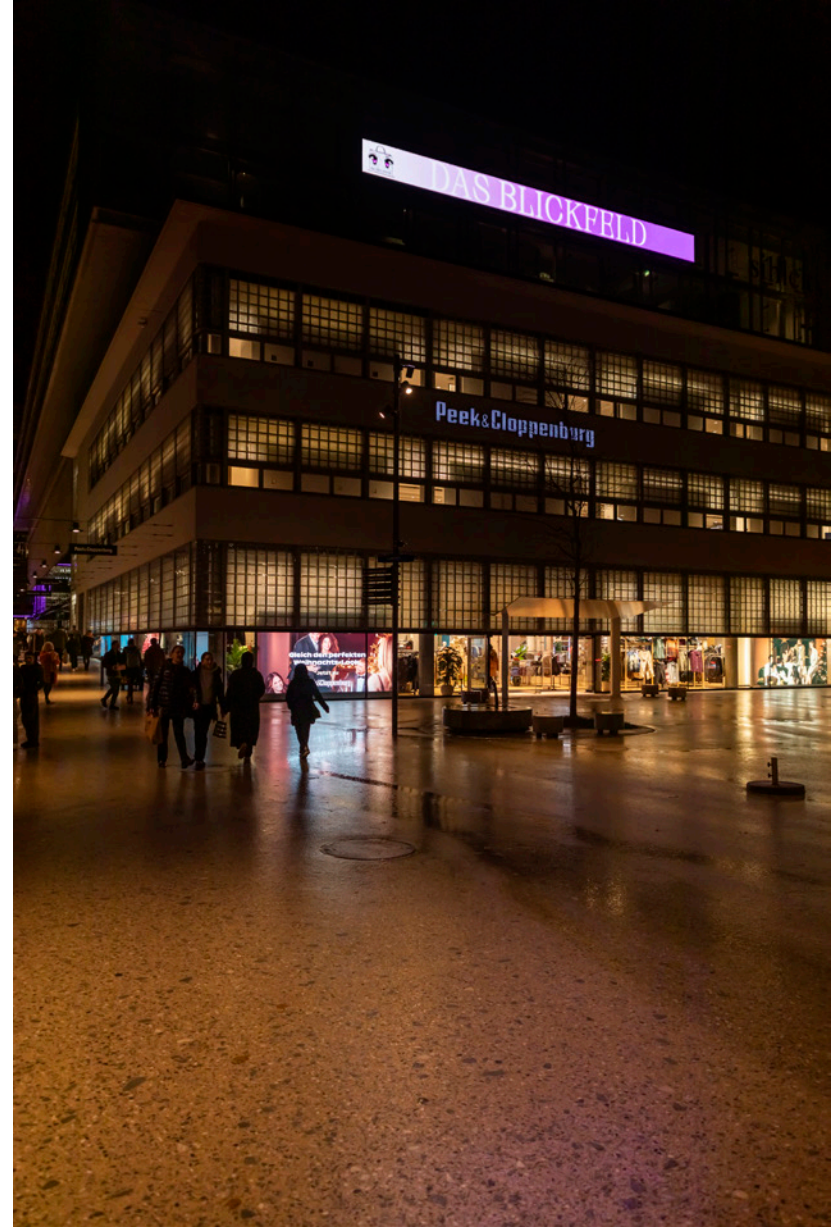
Installation view: Jana Dormann, *Power Center (Retail)*, 2023.

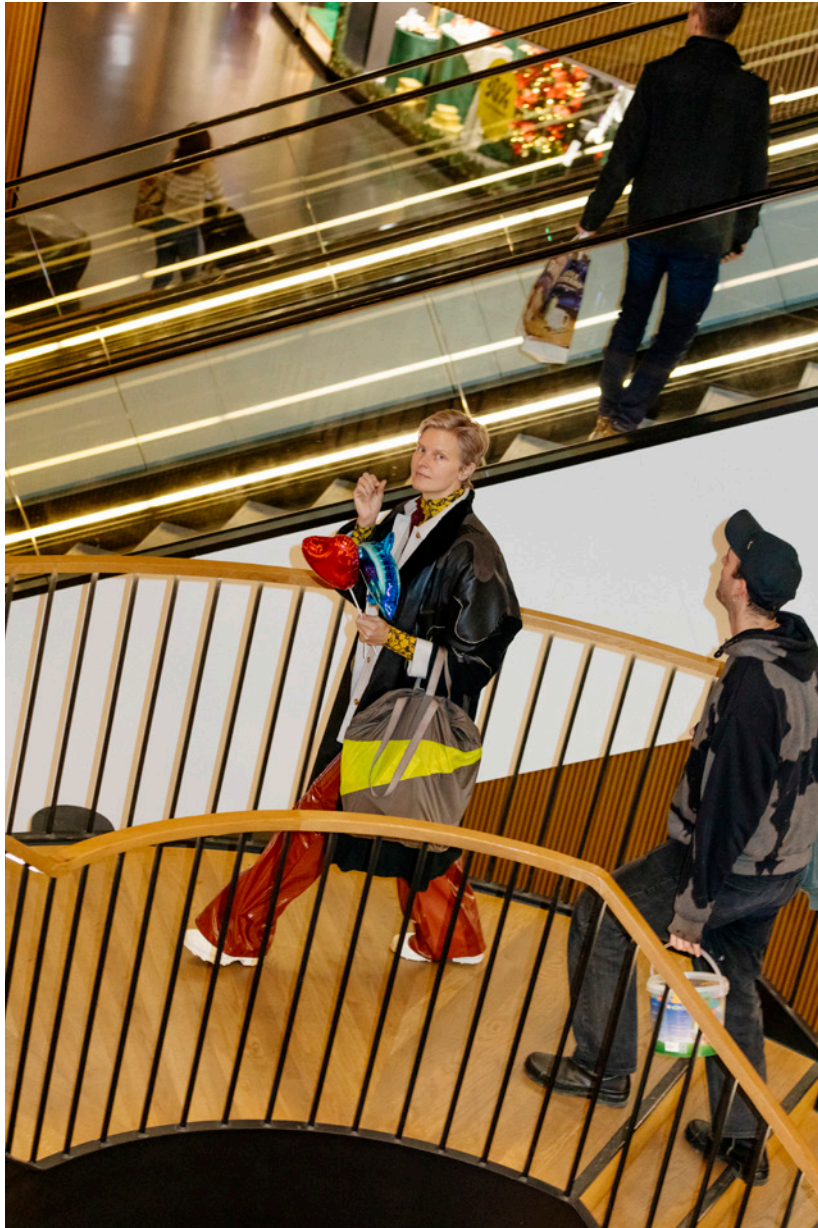


Mario Espinoza, INTERVENTION, 2023.



Mario Espinoza, INTERVENTION, 2023.





Nils Amadeus Lange, *Shopping*, Sculpture, 2023.





Nils Amadeus Lange, *Shopping*, Sculpture, 2023.



LMK Oder, *Amina/Anima*, 2023.



LMK Oder, *Amina/Anima*, 2023.



Crepuscule

Valle Medina and Benjamin Reynolds

June 2–24, 2023

Sihl Delta (Δ)

A city has all but outlawed the possibility of encountering the night. The insistence on wrangling night into day has led to a coercion of darkness through systemic illumination. To be illuminated, is to be measurable, accountable. Night therefore is reserved for those who depart the city.

The Japanese term for twilight is 誰そ彼 (taso-kare) which is an old way of saying あれは誰 (are-wa-dare), meaning "who is that?" The term embodies a time when artificial light was scarce; a time when it was difficult to make out figures in evening light.

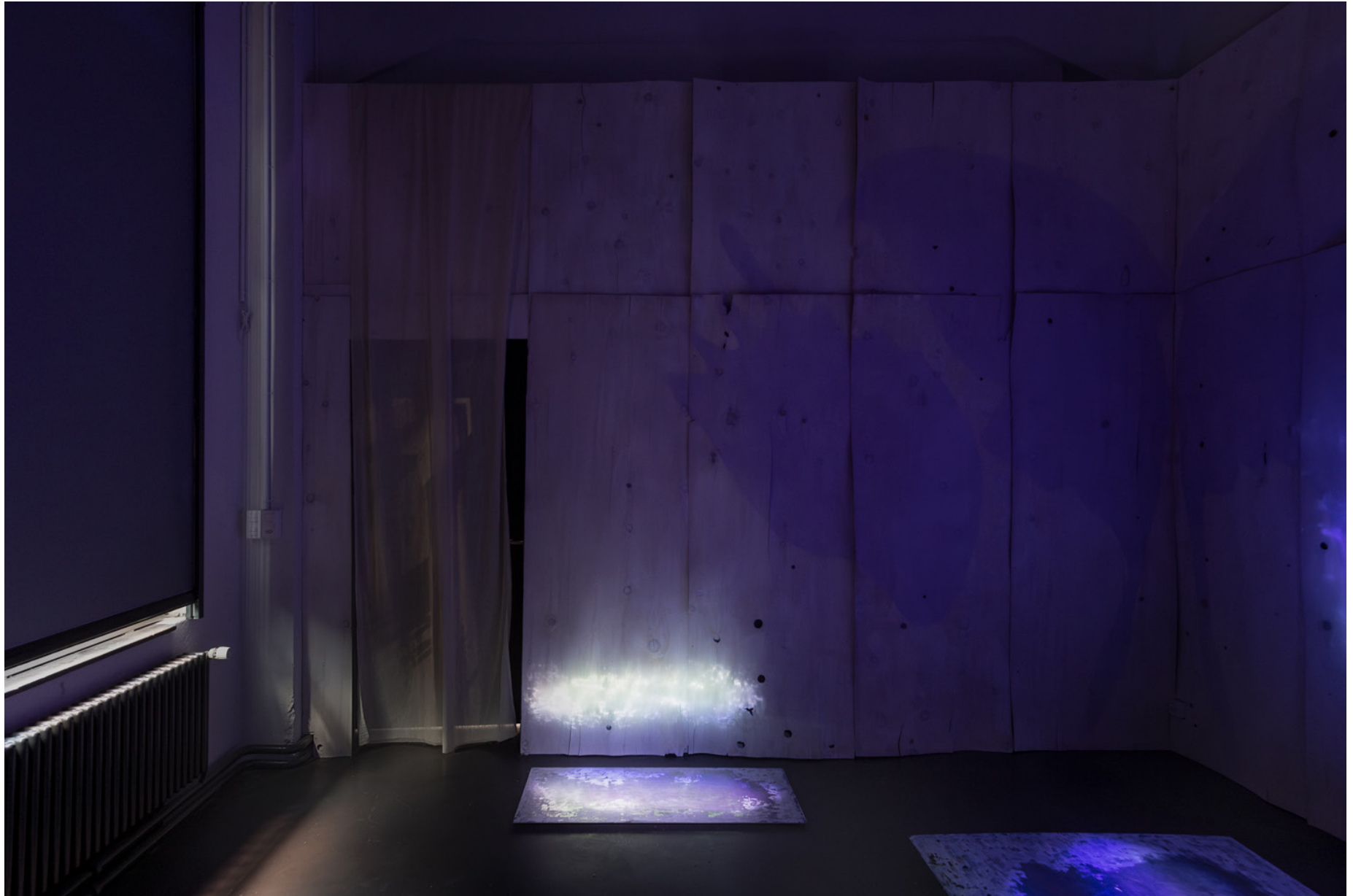
In the exhibition, 'Crepuscule', Sihl Delta (Δ) is filled with a permanent twilight (die Dämmerung); an interiorised nightfall, a space in praise of the indiscernible, low-visibility and fears.

Three concurrent sunsets will be projected in the space, their colours are sampled from four types of twilight—Civil, Nautical, Astronomical—each referring to the angle of the sun at 6, 12 and 18 degrees below the horizon respectively. A sunset event lasts approximately 70 minutes; 20 nightfall events take place in 24 hours.

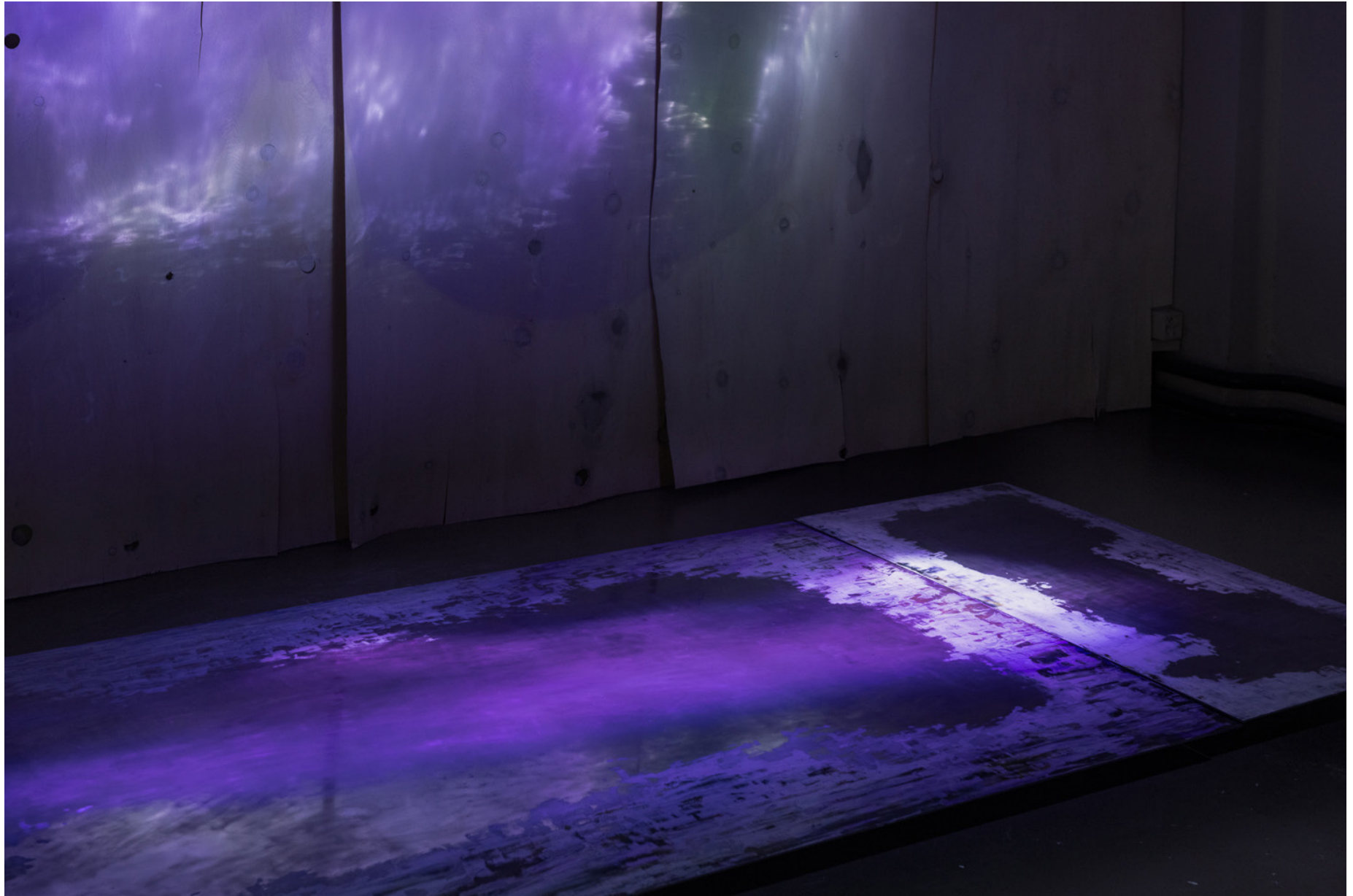
The sunsets are projected upon Benjamin Reynolds' large metallic 'platters' strewn on the floor of the space. The platters—resembling landscape paintings—are less about their visual constitution, and instead about the reflected geometries of light cast upon timber veneers that wrap the space.

The stained pine veneers wrapping the space are loose leaves that host Valle Medina's painted motifs. Since the colour vision of the viewer is lost in the low light, the motifs become indiscernible, or rather appear as poly-identities. Scented wax fills holes in the veneers where there are knots in the wood.

'Crepuscule' forms a continuation of work that deals with deprivation as a productive strategy.







(Δ)

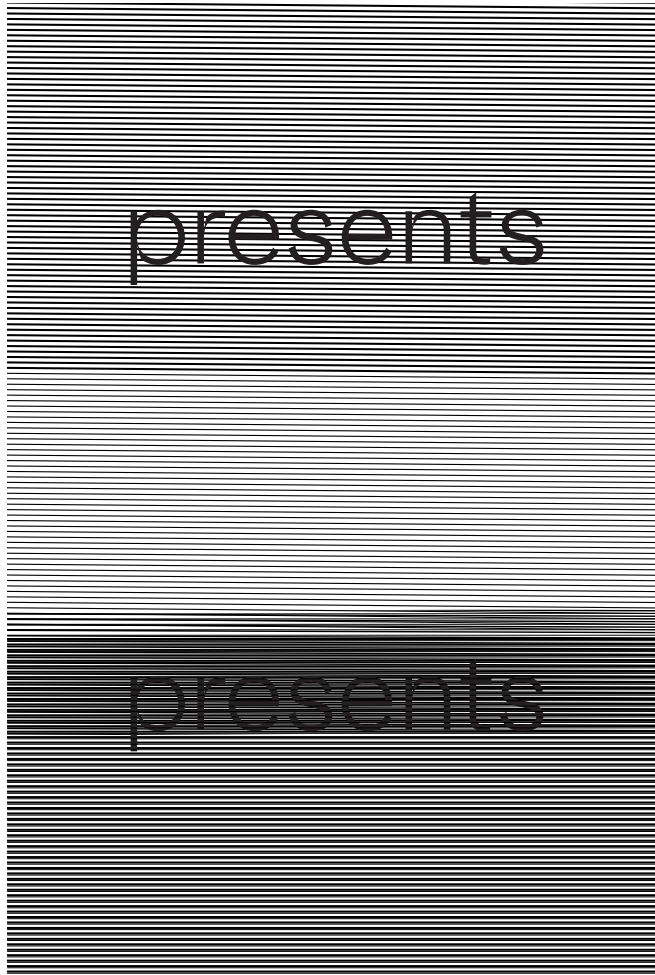
27.2.2023: First screening of
Yumna Al-Arashi, *Infinite Loop of Desires*, 2023,
Video (color, no sound), ca. 18 min.
Produced by HILLTON AG
Editor: Yonca Ergren
Color: Oli Schmockler
Production Assistant: Mariska Van Lavierin

In the video *Infinite Loop of Desires*, commissioned by Sihlcity, Yumna Al-Arashi examines the mall's environment and weaves together the aesthetics of advertising and surveillance. The work explores the possibility of private and genuine moments in an environment designed specifically for commercial profit while inviting viewers to think about their position in a world that knows their desires before they do.

The artwork will be on view irregularly.







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Sihl Delta
presents presents /
2023

11 December, 12 – 10 pm
12 December, 11 am – 5 pm

Yumna Al-Arashi
Cristian Andersen
Virginia Ariu
Beni Bischof
Michael Bodenmann
Anja Braun
Selina Baumann
Patrick Cipriani
Céline Ducrot
Ramon Feller
Corinne Futterlieb
Yann Gross

Alex Hanimann
Christian Hörler
Tobias Kaspar
Pierre Kellenberger
Noha Mokthar
Reto Müller
Barbara Signer
Jules Spinatsch
Adam Thompson
Dorian Sari
Valentina Stieger
Lucas Uhlmann











Corporate Sex
11.–26.03.22
Works by Liryc Dela Cruz
and Semuel Lala
Organised by Virginia Ariu

At the close of her stay at Sihl Delta, current resident artist Virginia Ariu invites artists Liryc Dela Cruz and Semuel Lala to present their works at Sihl Delta. In the show, Liryc Dela Cruz is presenting a video and some photos to create a dialogue on erotic care and hospitality, aspects that emanate from his work and relationships with lovers. Semuel Lala's work, on the other hand, articulates dialogue formally: framed prints depict other printed products, drawing out an indexical map of a desired urban belonging, both in image and poetry. Following a text-based pathway, the works in the show explore the intimate dimensions that cross poetry, literature and private conversations.

Opening hours:
Thursday, March 10, 5 p.m.
Friday, March 11, 12–6 p.m.
Sunday, March 13, 12–6 p.m.
Sunday, March 20, 12–6 p.m.

Liryc Dela Cruz

*Lovers, Strangers and Other
Celestial Beings*
Video 40 mins. / color

KM 0 Superlove
100 x 56 cm

Photo on transparent acetate

Altri territori
15.2 x 9.3 cm

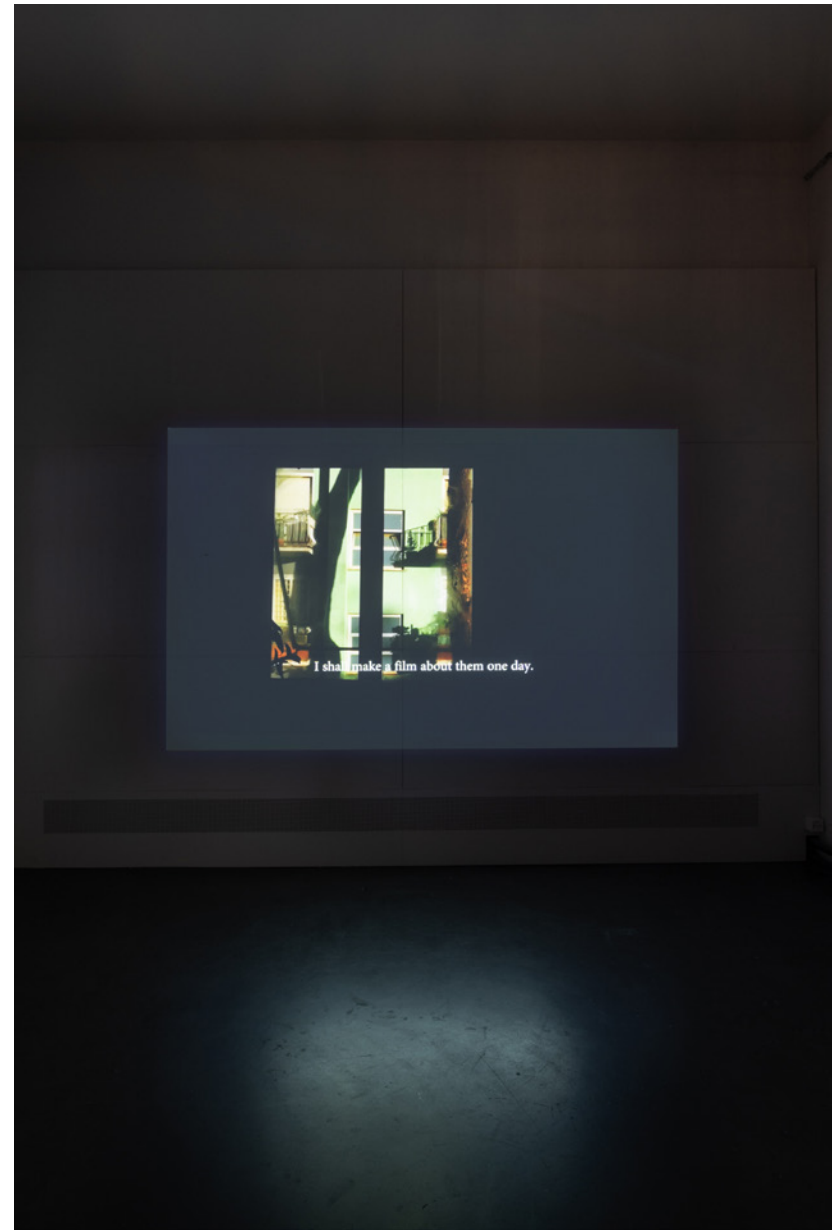
Photo

Semuel Lala

Untitled (Frames 2, Tirana Kyoto)
Two pieces
13.7 x 16.4 cm and 20.5 x 9.9 cm
Found images, printed in situ, framed

Front Matter Dead Souls Companion Text
Five pieces
dimensions variable
Poetry excerpts







Virginia Ariu
Excuse me the mess
2021, plexiglass, inkjet prints, size
variable.

Shelly Nadashi
A Hidden Quiet Pocket
2014, color, sound, HD video, 19:25
min.

Antek Walczak
Dynasty
1998, color, sound, video,
49:52 min.

Your story, my story, Virginia's story, Shelly's story, Antek's story, the story of the reader, the story of the viewer—everyone tells stories about this exhibition, each different, and the only thing they share is their differences. These stories belong to the exhibition, are full of sensibility, maybe witty, mirroring the narrator's character and developed on a whim.

Let us start with the phenomenon of narration itself: someone tells someone else a story—a narrative that does not necessarily correspond to reality. Indeed, no story can belong to one reality because every story is perceived differently—a dynamic succession of letters, words, and sentences, trying to describe an object or a plot. The narrative's chronology gets realigned again and again because the story elicits a different reaction in every listener, never evoking the same images. Every narration is in motion—oral, written, printed, or digital.

The same goes for the description of an image. Though two people might see the same material object, they form their stories about the image differently on both the verbal and visual levels. Alone, the story of an image does not permit conclusions about the storyteller; someone who is, for example, colorblind and unable to differentiate red from green would perceive and describe them as brown. There are verbal and visual forms of storytelling, but even copying an object's appearance would not result in the same story. A seemingly unimportant or verbal tale most often is more powerful than a story over-fraught with symbols.

Translations reveal another facet of a story. An English translation cannot be the same as a German text, and translating one language into another shows what language cannot achieve. Differences and contradictions inherent in a language are disgorged and even the inability to name them.

The artworks' narratives in this exhibition take on different forms and thereby show some of the possibilities of storytelling. What possibilities are these? One is to describe the visible and the invisible; what we see also reveals what we do not see. A folding screen blocks our view, seduces us to try to decipher the motif, but in doing so, makes us feel like voyeurs. The folding screen turns into a game directed by the artist; the view is opaque and blurry. The attempt to observe the visible, to discover what lies behind, turns into a shapeshifting story whose appearance might be deceiving.

Another case of storytelling focuses on the dialog between a masseuse and her client. There are only two protagonists, with no elaborate stage or decor. Advice and desire are physically and verbally massaged in, resulting in a chamber drama based on the conversation between the two women. Added to this is a voice-over narration; we do not see the speaker, only hear them. Muttering, tongue-clicking, or with a clear voice, we hear their story, showing us where the plot might lead. The voice seems to be all-knowing.

In these different stories, we might seek the resistance, the dilemma, and we take on different roles, adopting the perspectives of the performers. The artist observes us and maneuvers our movements, and then there are the masseuse and her client themselves—the jeune-filles connected in four stories relayed by the offscreen voice.

What happens with our narration in the end? By being made transparent, it is open to being retold. At the least, stories can briefly initiate a thought or feeling, even if they are fleeting and quickly disappear.

Curated by Nadja Schmid

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- 1 *The approach to text follows Susan Sontag's «Against Interpretation» (1964).*





