

AMANDA DEL VALLE, GAIA DEL SANTO

ANAIS ORR, JASMIN IRMI 23.09.22 - 25.09.22

HAPPY SUGAR LIFE

Curated by Saskia Sutter

Amanda del Valle (*1998) was born in Santiago de Chile and moved to Switzerland in 2014 where she is now based. Her work interfaces in the exceedingly common and the supposedly taboo. Her drawings recall the intense minded doodles of public school days, yet in scale reflect on the reality of women as powerful and sexual proactors. Their themes are as old as art history itself: the ill matched lovers, the double, the contrapunto nude and the origin of the world.

Gaia Del Santo (*1999) was born in Zurich and attended ZHdK, completing the BA Fine Arts program in 2022 with distinction. Her current body of work centers around the becoming of extremely online people and the girl as the ideal consumer model. Through textile, sculpture, and video, she explores the pervasiveness of networked spaces and the mental toll that comes with the constant self-mythologizing and implicit self-policing on social media.

Anais Orr (*1994) was born in Bern, Switzerland and lives and works in Zurich. She's an artist of scottish/swiss/iranian origin, who obtained her bachelors degree in Fine Arts from the Zurich University of the Arts in 2020. Her most recent work was featured at the BSMNT Gallery in Leipzig, Germany. She also performed internationally and exhibited in places such as Bregenz, Austria and in Chişinău, Moldova. She works in the in the interstices of sound and sculpture.

Jasmin Irmgard (*1990) was born in Austria and is now a student of Art Therapy. She's currently focussing on performance art. Emotional bodymemories as an individual in a collective history of patriarchy. For this performance she got especially inspired by the Freikorps literature and fascist metaphors of words like mud. She connects her own experiences to explore what is still left of the structure which was created to manipulate humankind all over the world. Words are an important tool for indoctrination - what impact does it have on how we treat bodies and how our bodies get treated? She provides her body as a vessel to the audience to explore boundaries and behavior.



Photos by Antonio Badarsah

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AMANDA DEL VALLE

The common female body is one that tempts, seduces and allows itself to be idolized by the young girl.

The common female body is a mutation, it demands for attention and when it has received it, it splices the attention then rearranges it beyond recognizability.

The common female body is a device contrived mostly by men.

The common female body is inherently not female, but male.

The medium of pen on paper infantilizes the perceived bodyform, in an attempt to dissect and divide the female body as a male thoughtform and the female body as is; thus forming an ontological diagram on the truth and perception of dysmorphia, addressing it as manmade.

A constantly evolving lump of flesh.



Reality - mixed media - 80x90cm

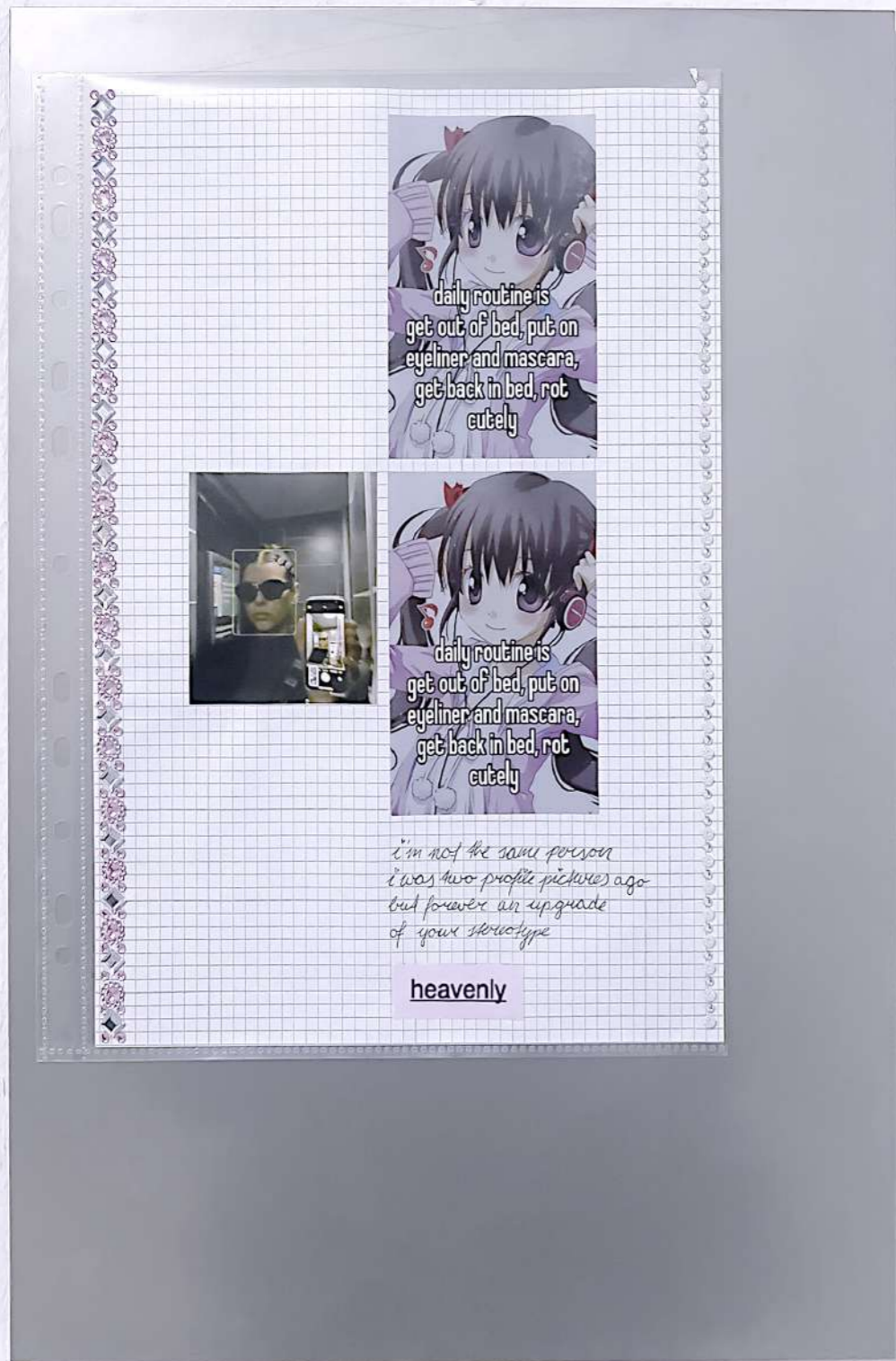


Dreamer - mixed media - 80x90cm

GAIA DEL SANTO

The three works, macbarbie07, machine girl, and angel complex, consist of Tumblr-blog-entry-like collages, comprising diaristic poems and found images. They play on pop cultural signifiers of girlhood, neoliberal self-surveillance, and the sugar high we get from performing online by way of posting and interacting with content.

Like the gunk amassing in the crevices of keyboards, the two ziplock bags, and the broader series they belong to, are constructed from sticky, grimy Internet debris. They are highly compressed stories about saccharine terror and feeling swamped by the overabundance of stimuli.



machine girl - steel plate, paper, stickers on plastic sleeve - 42 x 29.7cm



macbarbie07 - steel plate, paper, stickers on plastic sleeve - 42 x 29.7cm



angel complex - steel plate, paper, stickers on plastic sleeve - 42 x 29.7cm



uwuadderall - ziplock bag, transfer print, embroidery, rhinestones, latex, dirt and glitter on cotton - 12 x 10cm



inf0rm4ti0n 0v3r104d - ziplock bag, transfer print, rhinestones, latex, dirt and glitter on cotton, various trinkets - 12 x 10cm

ANAIS ORR

Anais Orr is a transmedia artist who creates works at the interstices of sound and sculpture.

Her sound practice weaves together compositions of her voice, field recordings and interferences of different frequencies, leading to a dream-like state of noise.

After a sustained focus on the merging of the immaterial and the tangible, her latest works are silent. They show an approach that includes narratives of the subconscious, violence, ethereal tension, thresholds of bodies, aura and boundaries.

She is interested in material that can be shaped through a transformative process and formed with her hands.

Another part of her artistic practice is the ongoing research of the sound potential of various materials. This includes working with piezo contact microphones and growing crystals, which carry the material paradox that when sound is extracted from them, they break down into their material fragility.



Thorns dew-drops - porcelain, mixed media on paper, epoxy, solder wire - 25 x 2 x 20cm



The thread we unwound - porcelain, mixed media on paper, epoxy, solder wire - 34 x 3 x 44cm



Butterfly mirror I pull flesh through - porcelain, mixed media on paper, epoxy,
solder wire - 34 x 3 x 44cm



Photo by Antonio Badarsah



JASMIN IRMI

The body holds the truth and shows it.

I inhabit a body
this body gets (ab)used
by myself
by other bodies
you use it for your projections
you can see yourself inside of me
we resonate
when I look at you
what do you want me to see
are we able to show off
beyond judgements
maybe we share the same memory
the same feeling

A performative experience where I try to
step into the wounds of patriarchy, sexual
abusement, self-judgement I want to face
the uncomfortable question relationships
what u will project I will express



Photos by Antonio Badarsah



Thebodyholdsthetruthandshowsit - Performance



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