

PRESS RELEASE

Leyla Faye, Sylvie Fleury, Pamela Rosenkranz, Markus Oehlen, Jasmine Gregory, Akeem Smith

27 February 2025 - 29 March 2025

Opening 26 February 6 - 8 PM

Jasmine Gregory's (born in 1987, Washington DC, lives and works in Zurich) use of painting scraps, discarded materials, and fragmented imagery reflects the ongoing theme of dissolution, evoking the remnants of something once whole—whether a relationship, a financial empire, or an artistic tradition. Jasmine Gregory's latest works weave the theme of divorce into her ongoing exploration of financial legacies. Divorce, in her practice, is not only a legal or personal rupture but also a metaphor for separation—between ownership and possession, image and reality, art and commerce. Gregory's solo show *Who Wants to Die for Glamour* was recently on view at MoMA PS1, New York.

In her paintings and drawings, Leyla Faye (born 1994 in Minneapolis, lives and works in Brooklyn, New York) explores the fluid nature of identity through psychologically charged, hyperreal compositions. Her figures, often variations of herself, exist in a space between theatricality and introspection, slipping between personas rather than adhering to fixed self-portraits. In these recent works, masked characters engage in enigmatic rituals, surrounded by rich textures and symbolic props, such as a golden trumpet. Drawing from theatrical imagery, Faye's figures balance between performance and self-exploration. By continually reinterpreting her own image, she celebrates the contradictions or shifting possibilities of selfhood.

Sylvie Fleury's (born in 1961, Geneva) eclectic work blends seduction and subversion, questioning the sexist stereotypes perpetuated by mass culture and art history. Incorporating elements of luxury goods, fashion, and pop culture, her work reclaims art-historical tropes, subverting their traditionally male-dominated narratives. The exhibition presents, among other works, three of Fleury's spaceship sculptures, which explore the gendered iconography of science fiction. Inspired by 1960s sci-fi and the phrase "men are from Mars, women are from Venus," this series humorously deconstructs the masculine symbolism of rockets and space travel. The sculptures exaggerate the phallic form of spacecraft while introducing materials and colors associated with femininity—such as the unconventional soft white fur of *First Spaceship on Venus* (1997) and vivid pink hues in *First Spaceship on Venus (Pink Explosion)* (2023). By playfully merging these elements, Fleury exposes and satirizes the rigid gender binaries embedded in both art history and pop culture.

Akeem Smith (born in 1991, Brooklyn, lives and works in Philadelphia) is a multidisciplinary artist whose practice delves into the nuances of loudness—whether sonic, visual, or behavioral—examining how society often deems it disruptive or excessive. His latest works explore this idea through the lens of protest, cultural expression, and social resistance, questioning how certain voices are labeled as noise while others are legitimized. By embedding recordings of protest, cries for justice, and desperate pleas in his latest works, Smith confronts the boundaries between noise and necessity. His work compels us to consider whether the expressions of the unheard, when intensified and repeated, transcend mere volume to become an undeniable force for change.

A key figure in the 1980s *Neue Wilde* (New Wild) movement, Markus Oehlen (born 1956 in Krefeld, Germany) initially gained recognition for his raw, expressive works that rejected minimalism in favor of bold, energetic compositions. Over time, his work evolved to incorporate digital manipulation, collage, and mechanical repetition, often layering neon colors, pixelated imagery, and fragmented figures. His interest in music translates into his visual art, where rhythmic patterns and dynamic compositions create a sense of movement. The exhibition will feature a monumental bronze sculpture with neon colors that echoes the rhythm and complexity of his renowned *Wickelbilder* from the 1990s, created using the Batik technique with rope and acrylic paint.

Pamela Rosenkranz (*1979 Born in Uri, CH, lives and works in Zürich, CH) Rosenkranz's work explores the phenomenon of perception. Her practice encompasses sculpture, video, installation and painting. Consistently drawing attention to its material, Rosenkranz poses questions about the role biochemical processes play in experiencing the world. Her solo show „House of Meme“ at Kunsthalle Bregenz in 2021 was centered around the often invisible factors that influence our understanding of art and our grasp on reality. Forging a connection to the viral spread of 'memes' online – which are continuously altered by users to transmit cultural codes – her works delve into the interplay between the digital and physical realms. Revealing adaptations and mutations in the everyday, Rosenkranz blurs the boundaries between nature and artifice. Pamela Rosenkranz's spandex works explore human perception and the body by stretching flesh-toned or brightly colored spandex over frames, evoking skin through her application of acrylic paint and highlighting the tension between organic forms and synthetic materials. The tension and smoothness of the fabric reference both the fragility and elasticity of human flesh, while also commenting on the synthetic nature of modern representations of the body.