

*snaka*  
or:  
**a creeping thing**

Cockroaches are known to be one of the few species able to outlive humanity. Maybe because of their pronotum, their shield. How can one build their own pronotum?

Cooperation and competition are balanced in cockroach group decision-making behavior. Cockroaches appear to use just two pieces of information to decide where to go, namely how dark their surroundings are and how many other cockroaches there are. How do they acknowledge each other's existence? What exactly is their perception of the others — or the Other?



While wandering amongst aesthetic forms, gathered around and into a swarm of familiar and unknown hominids, one often feels estranged. The multiple semantic layers displayed in contexts such as social gatherings may be alienating; one could feel the urge to let themselves get absorbed by anything but other breathing, buzzing players. Tacit rules are so agglutinated that most spaces for agency are often clogged.

The snake bites its own tail: Digital worlds are loopholes, yet subjectivities end up reified through virtual behaviors. Thus, balance between flesh and pixels is essential. One needs a dialectical way to keep afloat the AFK puddles — “Away From Keyboard”, rather than the obsolete “In Real Life”.

Luckily, metaverses can subvert commodification and fetishization. While being a term much overused nowadays, a metaverse is merely a shared digital space of any kind, inhabited by proxies of human beings, also known as avatars. Metaverses function as filters enabling to see reality — the tangible one, where beings are sentient. Swaying between these multi-user materialities and socializations, one might finally find and maintain their persona.

Let's defeat shallow performativity by exploring both corporeal and virtual spaces, following various paths, shedding old skin(s), wrapping ourselves into our wings, gliding through sludgy water, crawling in wisteria blooms, squeezing through any crack. Let's embrace our liquid times and drift gently through endless modes of incarnations, interactions, and representations. In this infinite quest, let's embody our preferred selves.



Once we have chosen how to dress our character, do we disappear or become hypervisible?

Human Tank

*Doris Dehan Son*  
*Sinae Yoo*

18.09.–30.10.2022

The duo show Human Tank marks the first collaboration between Doris Dehan Son (CH) and Sinae Yoo (KR), on which occasion we are delighted to present their immersive installation at WallStreet.

*Doris Dehan Son* (\*1988, Zurich) is a Zurich-based artist who graduated in 2021 from the University of Arts in Zurich (ZHdK) with a Master in Curatorial Studies. In her artistic practice Doris Dehan Son explores the notion of cultural identity as a starting point to decode the dynamics of desire and the alienating effects of fetishization in our post-industrial age of branding and personalized marketing under the notion of emancipation, alienation and communication.

Her broad multi-media practice is an evolving feedback loop of material potentials and process-based responses that build on each other, forming multiple thematic layers that create a shared critical and hopeful narrative about assimilation, social mechanisms, and bodies of any kind. She is also the founder of a project space called Body Archive and co-founder of the artist residence Haus Gawaling. She gave a lecture at Art Taaalkssss – Kunst Institut Basel (2021) and her works were exhibited at Haus Konstruktiv (2022) WallStreet, Fribourg (2022), Marytwo, Lucerne (2022), Knit, Buenos Aires (2022), Alte Krone, Bern (2021), Second Nature Projects, Zürich (2020) and more.

*Sinae Yoo* (\*1985, Seoul) works and lives in Seoul, KR. In the past few years, using a wide array of media, Sinae Yoo has explored themes of alienation and servitude under the yoke of capitalism. Taking her cues from the visual culture of advertising and video games, the artist conjures an aesthetic of seduction that grinds the souls it ensnares within its virtual net. In 2016, she was awarded the Aeschliman Corti Award, which is known as the largest private art prize in Bern. Her first solo exhibition took place at the Kunsthau Langenthal in the same year. In 2017, she received a commission from Canton Bern and her work became part of the Seoul Museum of Art Collections. In 2018, her video was displayed at the Swiss Art Award in Basel. In 2019, she received the national grants from the Arts Council Korea and opened her solo exhibition at the Center For Contemporary Art Futura in Prague. In 2020, She participated in an online project with Serpentine Gallery in London. In the same year, she organized a FUCKERY POETRY READING GROUP. In 2021, she collaborated with LG x PEACHES.



VERNISSAGE: 17.09.22, 6PM - 10PM  
OPEN HOURS: EVERY SUNDAY, 1PM - 7PM  
ADDITIONAL OPEN HOURS: 23.09.2022, 4PM - 7PM  
OR BY APPOINTMENT

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