

Ilona Stutz

Selected Work
2019 – today

**ALLEIN
ERBE
EINZEL
KIND**

Alleinerbe Einzelkind [sole heir only child], 2021
poster
world format

part two the sequenced poster exhibition in
front of the pop up bar *bau* at the upcycling
store *Rework* in the gentrified neighborhood
Lorraine Bern, 2021

SOLE
HEIR
ONLY
CHILD

Poster (digital file)
shown by and in front of *bau*, Bern, August 2021



as {F_x Office}

Zeit ist Gelb [time is honey], 2020
Print on Acrylic glass
110 x 80 x 0.3cm

COMPRO ORO
Ballostar Mobile, Bern, 2021

{F_x Office}

from nine to five i know it's vacant, ya bish

new cat, caviar, four star daydream
think i'll buy me a football team

now that ain't workin
that's the way you do it
money for nothin and chicks for free

we gotta install microwave ovens
custom kitchen deliveries
we gotta move these refrigerators
we gotta move these colour tvs

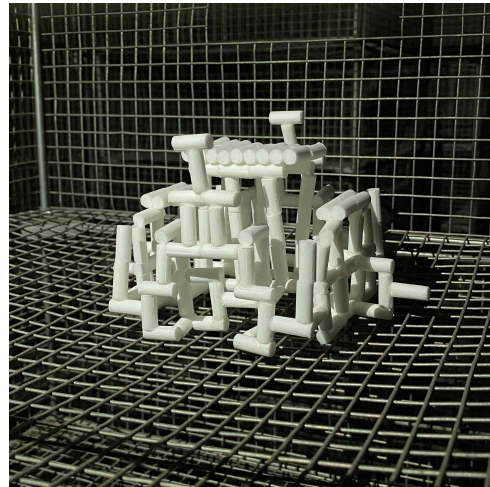
zitronen-eiscreme in meinen ohren und im mouth
(burr)

so viel ice auf der chain, ihr könnt eislaufen gehen
(ice)

i'm in the high-fidelity first class travelling set
diese broke bitches geben mir neck (gimme dat)
i'm all right jack
keep your hands off of my stack

Zeit ist Gelb

installation view & detail
Ballostar Mobile, Bern, May 2021
photos by Mäschi



conception / curation, photo, video

True Grid
March – June 2020
virtual group show
with works by 83 artists

daily stories and posts on Instagram
@unanimous_consent

<https://www.instagram.com/stories/highlights/17861034022802039/>

first Instagram post on 22nd of March 2020 –
the beginning of the national lockdown:

A piece of art, a piece of meat, no kiss on the cheek.
Of course, and as for everybody else, it was all supposed to be different.

We have unanimously consented that one of us
would self-isolate at the space for the time to come
and do the following documentation.

a selection of Instagram posts
@unanimous_consent, March–June 2020

Nusser Glazova, The Welcoming Cake, 2020

Brigham Baker, Pumpkin, 2019

Basile Dinbergs, Sans titre (chut!), 2020

Vela Arbutina, Die Entwicklung entwickelt
sich in die richtige Richtung, Bundesrat,
29.04.2020, 2020

Magdalena Baranya, Wenn du träumst,
dass du träumst, 2020

Hannes Zulauf, untitled, 2019

photos by Ilona Stutz

exhibition view true grid irl
unanimous consent, Zurich, October 2020





conception / curation

true grid irl
October – December 2020
415 grid units in 83 stacks of 5 units
group show
with works by 83 artists

In autumn 2020, right before the second national lockdown, *true grid irl* presents itself as the physical sister of the virtual *True Grid* earlier the same year.

Extract from the exhibition text:

For the placement of the 83 artworks, it is recommended to use a total of 415 grid units, which are placed in identical, equally distributed stacks in the room. This ensures maximum visibility of each work while avoiding to create hierarchies.

The grid units are supplemented by existing video material. According to user testing, the combination of the structure and the documentary video material create the imaginary potential desired by the client. The proposed solution is characterized by modularity and, in principle, unlimited scalability. It combines equal opportunities, effective and economical use of existing resources with theoretically unlimited potential for growth and – according to the client's requirements – „imagination potential“.

We thank you for the placed order and hope to have fulfilled it to your maximum satisfaction. I would like to take this opportunity to supply your names for the purpose of invoicing.

H. Rodham
Caiman Consulting

installation views
unanimous consent, Zurich, October 2020
photos by Michal Florence Schorro

might just make that lane switch, 2021
metal grid units, mangos
size variable (at least 3m high)

The fruit ripen over the duration of the exhibition, changing color from green to orange to black.

From curatorial tool to authorial-artistic work – after serving as the structure of the virtual group show *True Grid* and its physical counterpart *true grid irl*, the grid units find their form as an independent work with *might just make that lane switch*.

work exhibited at

“There’s Always Tomorrow”, ZHdK MFA Degree Show,
curated by Gianni Jetzer, Löwenbräu Zurich,
June 2021

Art Rotterdam with Galerie Barbara Seiler,
June 2021

von Welt, solo at Galerie Barbara Seiler,
Löwenbräu Zurich 2023

photo by Sergio Araya.



exhibition text

THE WATERFRONT ESTATES
by Kevin Aeschbacher & Clifford E. Bruckmann

WELCOME, Rote Fabrik, Zurich, 2019

We ought to avail ourselves of the sea, building floating cities on it so that we can move southward or northward according to the time of year. ...Some such happy state will come one day, though we shall not live to see it. (H. Ibsen)

B1 ≈ C3
C3 ≈ D5
O ≈ P31
O ≈ Q31

Since I got grandpa's binoculars I am spending most days on deck. One of the Argovians who immigrated from the countryside built a wooden tower for me. From up there I can see as far as #5.

They are experimenting with a social rotation system where the position within the structure of rafts changes every day – from the outside into the middle and then outward again. I mean, the rafts are moving, not the people on the rafts. The latter has already been tried in the early days of #3 but they pretty quickly dismissed it as the “communist model”.

C47 ≈ B1
C48 ≈ B2
P21 ≈ #5
P31 ≈ #5
Q31 ≈ #5

An increasing share of newcomers are former citizens who, after being displaced from the city center, went for a settlement in the periphery of more conservative #1. Discontent with life in the outskirts, many of them are now paddling off towards #5 to take part in the rotation principle.

Logistically #5's raft rotation is running quite smoothly – at least from where I stand. The process has been designed by a renowned ETH engineer with the aim of achieving a “good social mix” and apparently includes enough room for daily newcomers. Assuming the current number of people living in #5, it would take approximately four months for an inhabitant to rotate across the entire raft settlement. This never happens though as the settlement is constantly expanding and transforming due to the large number of newcomers.

B1 ≈ C3
C3 ≈ D5

When we voted on the right of way across individual rafts I didn't consider the trampled down zucchini patches thereafter. No idea who did it, but the day before yesterday they launched a single raft with ten people on it. 100 bucks per person. Sure, they can do it but I'm just as certain that they won't stay on their own raft.

B1 ≈ C6
C21 ≈ G37
E56 ≈ ?

The guys from the vegetable delivery subscription are not delivering on water after all. Apparently clients kept drifting off and you can forget about GPS around here anyways.

M7 ≈ N8
N8 ≈ N9
N9 ≈ M7

The living space in the city has reached its limit beyond capacity. Due to the success of the raft settlements #2, #3 and #5, more and more people are looking towards the lake. The agreement regarding city subsidies which used to be paid per raft is now defined per capita. So last week we ordered as much as five multi-level raft blocks for #3. They are scheduled to be launched and distributed in the periphery by next month. The tallest one was meant to be placed within the center of the settlement – a lighthouse and landmark for the whole lake area – but old Meinrad is obstructing the plans.

As one of the first ones, his spot between the sundeck and the apple tree raft is quite unique but honestly, we cannot all think that way.

F1 ≈ C1
R11 ≈ #5

I decided to go for the Deck Suite 3000 after all. Tomorrow the gals from K87 will drop by to dismantle and pick up the wood tower.

B43 ≈ C64
C3 ≈ G37
D15 ≈ X

Meinrad disappeared. He wouldn't be the first one to be sunk in the lake.

Anyways – ever since, it has been much easier to find consensus in #3. The first trials with raft blocks are already under way and if I am not altogether mistaken, there must be some opportunities for a castling towards the center of the settlement – at least for some of us.

Let's see.

≈
≈
≈

Text work for *THE WATERFRONT ESTATES*,
WELCOME, Zurich, October 2019

Speak of the desert

Speak of the desert, 2020
.png-hyperlink with destination about:blank
290 x 34px

contribution to the group show
due to circumstance by HAMLET Zurich X
TOPIC Geneva
December 2020 – December 2021
<https://due-to-circumstance.hamlet.love/>

my contribution *Speak of the desert* leads
to an empty internet page.

extract from the invitation:

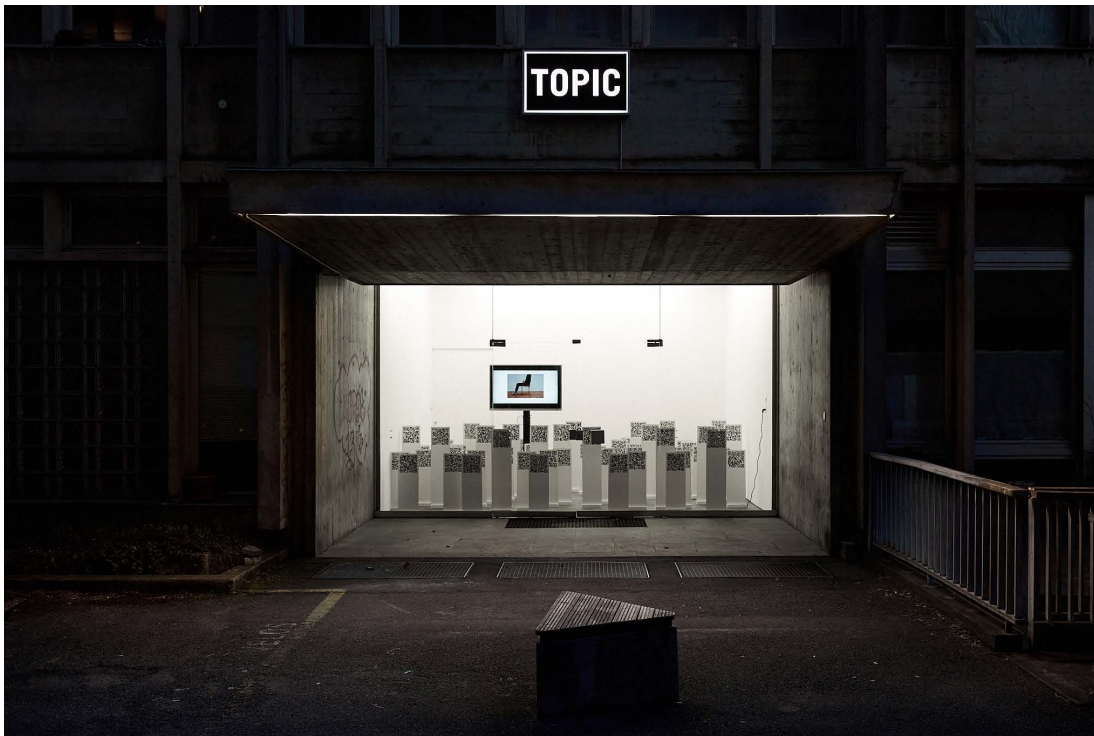
In times in which we seem to have to rely more on
ourselves to pass time and keep ourselves content,
engaged and sane it might be helpful for some to
establish habits, new routines or rituals of sorts in
order to perform care – no matter if for one's self
and/or for others.

Therefore we invite you to visit due to circumstance
(<http://due-to-circumstance.hamlet.love>). Hopefully
to participate with and through us and many others,
to share benevolent feelings, stay positive and to
take care of one another.

All the best,

Hamlet

installation view
<https://due-to-circumstance.hamlet.love/>
TOPIC Geneva, April 2021
photo by Sandra Pointet



as {F_x Office}

611 5th Ave fX, 2020
cotton rope
ca. 3 x 5m

Hunter's Fallacy
A Strawberry Solo Show
Elza Sile x {F_x Office}
unanimous consent Zürich, 2020

Camouflaged due to its color and the low-lying ceiling, the rope is not registered by most visitors until it lurks directly above them. Its distorted coils – reminiscent of mathematical symbols, checklists, or floor plans of a department store – appear like a hidden scheme and reinforce the sense of a larger calculus permeating the exhibition.

installation view
unanimous consent, Zurich, July 2020

photo by Romain Mader





totem, 2021
part of the project ONE SIZE
blue plastic shoe, pink plastic girl, pink plastic boy
4 x 2 x 1cm



contribution to the group show
Real Life Shoes
curated by Jeronim Horvat and Lukas Stäuble
Atelierhaus Klingental, 2021

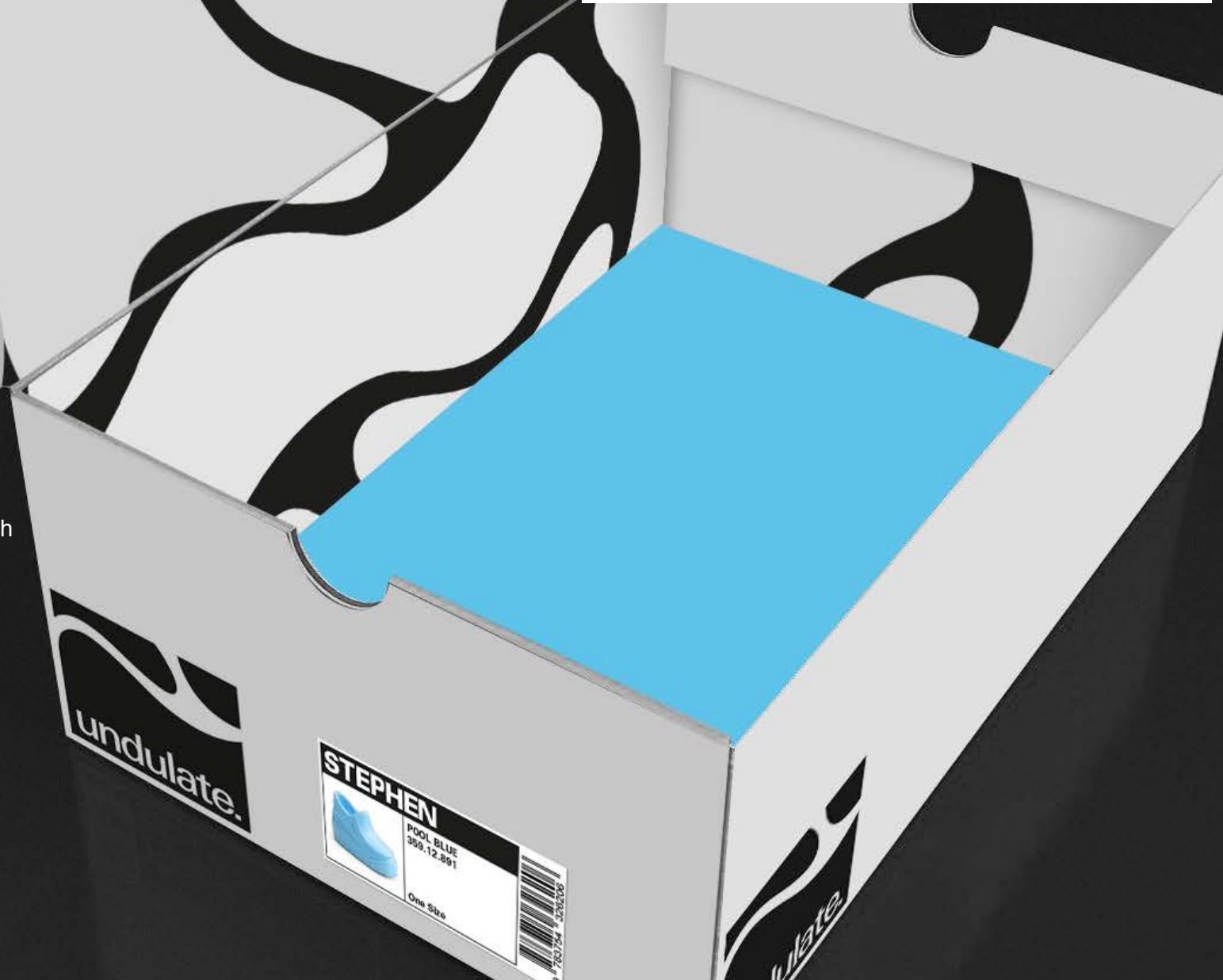
35 shoes contain works by artists such as
Cassidy Toner & Napoleon, Pauline Coquart,
Marc Hirt, Gina Folly, Dominic Michel, Maya
Hottarek, Mitchell Anderson, Vela Arbutina,
Mäschi, Marie Matusz.

As the smallest piece of the exhibition, the blue
plastic shoe houses a pale patinated pink totem con-
sisting of boy-on-headover-girl.

„totem“ is a term for symbols that represent a myt-
hical kinship between a person (or group of people)
and a particular natural phenomenon. The kinship
refers to the characteristics or behaviors of these
role models, each associated with certain behavioral
rules for the wearers of the totems. (after Wikipedia)

installation view
Atelierhaus Klingental, Basel, September 2021
photo by Ilona Stutz

STEPHEN		 9 783754 326206
	POOL BLUE 359.12.891	
One Size		



STEPHEN, POOL BLUE, 2023
 part of the project ONE SIZE.
 100 screenprinted cardboard boxes with
 pool blue synthetic resin and sticker
 34 x 38 x 22cm

One Size

 one size for all
 all sizes in one

work in development
 rendering by Boris Siebs



as {F_x Office}

Der Logische Aufbau der Welt [the logical structure/construction of the world], 2019
sticky foil on wall
7 x 5m

contribution to VOLUMES
Kunsthalle Zürich, 2019

“Tomorrow I will show to you the logical and conceptual structure with which all meaningful statements shall be organized.

It is a constructive undertaking that systematizes factual knowledge according to the notions of symbolic logic. Concepts are taken to denote objects, relations, properties, classes and states.

All concepts shall be ranked over a hierarchy.

They shall be organized according to a fundamental arrangement where higher ranking concepts can be reduced and converted to more basic ones.

Finally, this constitutional project demonstrates the possibility of defining and uniting all meaningful concepts in a single fundamental conceptual system.”

... announced the hedgehog to the fox before he said

„night night“

and went to sleep.

And the fox did her thing.

installation view
Kunsthalle Zurich, November 2019
photo by Ilona Stutz

as {F_x Office}

text work to
Der Logische Aufbau der Welt, 2019

principles and observations

Principles

- i. The snake will always bite back. – Jake Roberts
- ii. A snake knows more about what is happening around than any other creature, because it has no ears to listen to gossip only direct perception. – Jaggi Vasudev
- iii. Fox plots snake, snake plots escape. – {F_x Office}
- iv. Sometimes snakes can't slough. They can't burst their old skin. Then they go sick and die inside the old skin, and nobody ever sees the new pattern. – D H Lawrence
- v. Even snakes are afraid of snakes. – Steven Wright
- vi. Always carry a flagon of whiskey in case of snakebite and furthermore always carry a small snake. – W C Fields
- vii. As the snake is separate from its slough, even so is the Spirit separate from the body. – Ramakrishna
- viii. The snake that cannot shed its skin perishes. As well the fox which is prevented from changing its opinions; it ceases to be fox and becomes hedgehog. – Friedrich Nietzsche
- ix. A snake will hump anything as long as it is flat. – {F_x Office}
- x. Snakes have no arms. That's why they don't wear vests. – Steven Wright
- xi. Snake's poison is life to the snake; it is in relation to fox that it means death. – Rumi

Observations

- i. The snakes are in the frying baskets looking towards a golden future. – {F_x Office}
- ii. The snakes are watching the fox through the holes of hope. – {F_x Office}
- iii. The snakes are waiting for their moment to get out of the cage and onto the plane.
– {F_x Office}
- iv. While the fox is not looking, some snakes are already making their escape across the wall.
– {F_x Office}
- v. One moment her mind was as blank as the desert; the next minute the snake of suspicion had slithered into her thoughts and raised its poisonous head. – Thrity Umrigar
- vi. Four snakes gliding up and down a hollow for no purpose that I could see - not to eat, not for love, but only gliding. – Ralph Waldo Emerson
- vii. The snake was on top of the bags, and he was starting to move around inside the container because he could see where the heat was coming from, and that's where he wanted to get.
– Jim Thompson
- viii. I am like a snake who has already bitten. I retreat from a direct battle while knowing the slow effect of the poison. – Anais Nin
- ix. The snakes have their place in the agricultural economy of the village, but our villagers do not seem realize it. – Mahatma Gandhi
- x. For every snake, there is a ladder; for every ladder, a snake. – Salman Rushdie

text work to *Der Logische Aufbau der Welt*
Kunsthalle Zurich, November 2019



F14WM7LN0, 2019
video (5 min)
non-fiction

[link on request](#)

group show
Collapse Sink
curated by Gabrielle Schaad and Gabriele Garavaglia
NEST, Zurich, 2019

A call to the washing machine company's service hotline leads into an abyss of identifying letters and numbers.

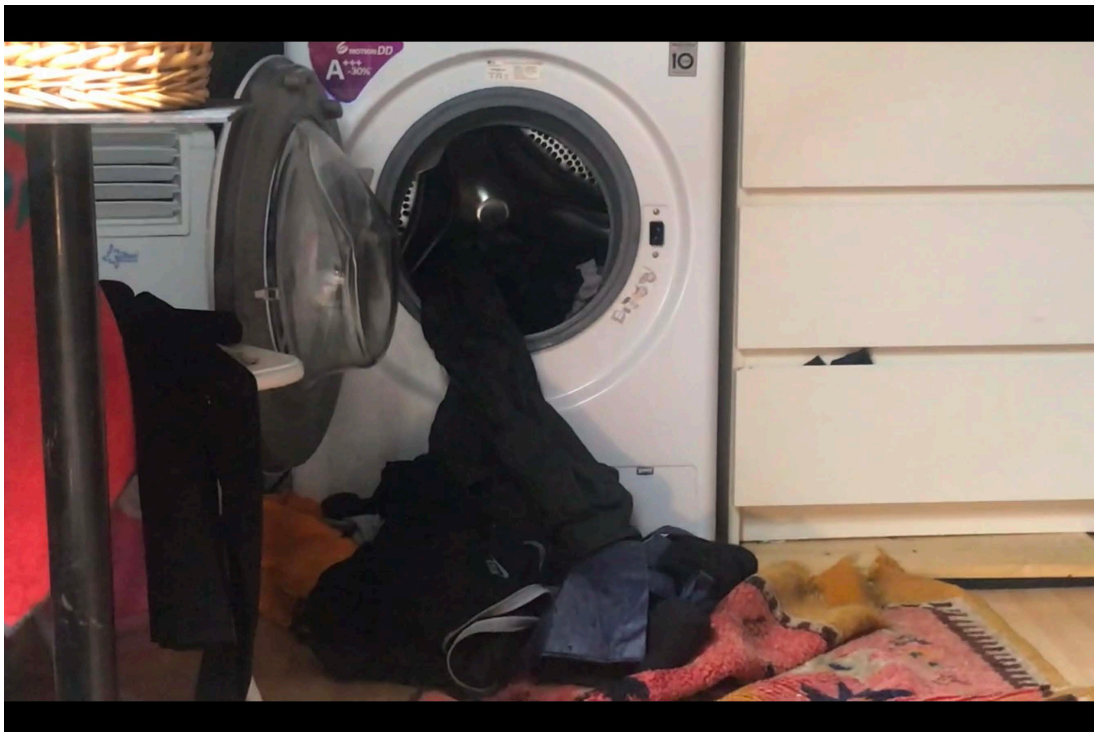
annotation:

Some of the misunderstandings in the video result from the fact that the official German spelling board has been "cleansed" of Jewish names in 1934, replacing them with other words, such as Nathan by Nordpol. This has been officially corrected only in 2020, by symbolically reinstating the old version while making a new one where all the letters point to city names.

A current exhibition of the video today would be accompanied by replicas of old and new German spelling boards, as well as an old Swiss one (as the Swiss used to have their very own of course).

The video is supposed to be exhibited with headphones or any other way to simulate a telephone experience.

installation view & video still
NEST, Zürich, Dezember 2019
photo by Hayahisa Tomiyasu





installation view cubicles.dump
Kulturfolger, Zurich, July 2020



as {F_x Office}

cubicles.dump, 2020
installation with 14 terrariums, photo prints on adhesive foils, neon tubes, sand, various powders, graphite pencils, glass tubes, matches, chewing gum

sizes variable

solo at Kulturfolger Zurich, 2020

Terrariums as semipermeable worlds with traces of possible former micro-inhabitants invite visitors to scale down their gaze and perceive dystopian landscapes as abandoned planets.

cubicles.dump forms a spatial layout for a search for patterns which get lost like tracks in the desert, only to be unexpectedly picked up again on another level. With every movement in the space, every change between bird's and frog's perspective, new information is revealed to the attentive observer, suggesting the possibility of a larger context or cluster of meanings.

What may seem like atmospheric shadings from within each micro-world is recognizable from the outside as rhetorical gestures and images from political and private spheres that appear as the metacontext of the individual containers. Glass tubes half-buried in the sand may suggest snakes — or pipelines that systematically continue from terrarium to terrarium. Burnt matches stuck in the sand inside one container remind us of small people — similar matches lying on the top surface of another refer to humans the size of the visitors themselves. Us.



installation views

Kulturfolger, Zurich, July 2020

photos by Romain Mader

→
Hinter dem warmen Ofen hocke ich
im Dunkeln und befühle die Wand
in meinem Rücken.
Langsam wandern meine Finger der
Holztextur entlang.
Da löst sich plötzlich etwas
aus der Wand.

Ein Holzkeil.
Ein Holzstift.
Ein Schreibzeug?

Nein - zuallererst ist es Form.

Ich greife es und schramme es dem
Steinofen entlang und das erzeugt
ein Geräusch.
Ein Holz-Stein-Geräusch.

Ich bin froh, dass ich nicht
schreiben muss.

→→
Was für ein Fund.

Was mag das Ding bedeuten?

Ich beschliesse, niemandem davon zu
erzählen, um die Magie nicht zu zerstören.
Mit geschlossenen Augen stecke ich es
wieder zurück ins Holz, wo es herkam und
bete, dass ich es wiederfinden möge.

→→→
Unter drei Decken begraben liege ich
im Bett.
Die Brust ist mir eng und schwer.

Ich denke an die Form aus dem Holz.

→→→→
Erneut hinter dem Ofen hocke ich,
den Rücken zur Wand.
Ich atme tief und creme mir die trockenen
Hände ein.
Es ist Tag, aber ich halte die Augen
geschlossen.
Ich möchte noch einmal denselben Weg
gehen, wie zuvor, um mich zu
vergewissern, dass das Ding noch da sei.

Bange taste ich mich dem Holz entlang -

es ist.

Ich löse es aus der Wand und schaue es
erstmal genauer an.

Ein Astauge ist das nicht.
Es ist menschengestaltet.

Also doch ein Keil.

Ich umschliesse ihn mit meiner Faust.
Ich greife ihn fester.
Er liegt gut in der Hand.

Nichts wird mich besiegen.

→→→→→
Ich stelle mir vor, wie die Leute reden.

Es geht ihr besser, ja.
Sie spricht wieder und insgesamt
machen ihre Äusserungen im
Zusammenhang wieder mehr Sinn.

Und dann komme ich und erwähne dies Ding,
das mir die Wand hervorgebracht hat.

Oder ich behalte es für mich
in meiner Faust
und jemand fragt

Was hast du da in deiner Hand?

Und ich will es nicht zeigen.
Und dann öffnen sie mir die Hand
gewaltsam, indem sie jeden Finger einzeln
aufklappen, und sehen darin die vom
Handschweiss dunkel gefärbte Keilwaffe.

Nein, so kann ich es nicht machen.
Aber zurück zum Ursprung ist auch keine
Option.

Wo hintun?

→→→→→
Ich selbst hätte diverse Möglichkeiten,
ihn in mir zu verstauen.
Wo er auch reinpasst.
Aber längerfristig ist das keine Lösung.
In mich gehört kein Keil.

→→→→→
Ich denke an Roberts Auswurf nach seiner
Rückkehr aus Dachau.

Marguerite Duras hat diesen so einprägsam
beschrieben, dass ich es kaum vergessen
kann.

Sie hatten Robert, oder das, was von ihm
übrig war, aus dem KZ geholt.
Ein Skelett von einem Menschen, dessen
Herz gerade noch schlug, der aber weder
selber gehen noch überhaupt seinen Kopf
heben konnte.
Um die einzelnen Glieder zu halten,
betteten sie ihn auf neun Kissen.
Siebzehn lange Tage lag er im Fieber.
Sechs oder sieben Mal täglich fütterten
sie ihm einen Kaffeelöffel Bouillon.
So ein Löffelchen klare Brühe konnte er
durch seinen dünnen Hals gerade noch
aufnehmen.

Nach einigen Tagen generierte Robert
einen Auswurf.
Einen klebrig brodelnden dunkelgrünen
Schleim, wie Sumpfschlamm.
Die Formfindung eines grauenhaften
Schmerzes,
transformiert zu einem schleimigen Etwas,
das er mit einem grossen Glupsch
von sich gab.
Ein absonderlicher Schiss, wie ihn nie
zuvor jemand gesehen hatte.

Es roch ganz unerdenklich.
Nicht nach Verwesung und Kadaver, nein.
Ein unerschlicher Geruch
nach abgestorbenen Blättern und
pflanzlichem Humus,
nach feuchtem, gärendem Unterholz.
Ein schwerer und dichter Geruch,
wie die Nacht, deren Zeugnis er war.

Ich rieche am Keil.
Nivea-Holz.

→→→→→
Langsam wird er mir zur Last.

Wohin mit dem, was mir die Wand
hervorgebrungen hat?

→→→→→
Ich lege mich auf den Teppich und
konzentriere mich auf meine Fusssohlen.

Ich versuche, durch die Textur
des Teppichs zu geraten.

Ein Schwappen bewegt sich vom Teppich
ausgehend über meine Fusssohlen
ins Becken und weiter nach oben bis
durch den Solarplexus.

Ich fühle eine unbeschreibliche Kraft
in mir und den Keil in meiner Faust.

Wohin damit?

→→→→→
Das Schwappen erfasst meine Augen.
Den Teppich im Rücken starren sie
aufgerissen zur Raumdecke.

Im Deckenholz befindet sich ein Loch.
Ich sehe es gerade zum ersten Mal.

Ich führe den Keil in die Luftlinie
zwischen meinem zusammengekniffenen Auge
und dem Loch.
Das Loch ist grösser als der Keil, aber
von unten sieht es aus, als wäre er
gerade recht, um dieses zu stopfen.

Ich stehe auf und stecke ihn mit der
Spitze voran hinein.
In der Hälfte bleibt er stecken, sein
dickes Ende schaut heraus.

Aber er hält.

Mir fällt ein Stein vom Herzen.

~
Auf dem Weg nach draussen drehe ich mich
noch einmal nach dem frisch gestopften
Loch um.

Von hier aus wirkt es, als hocke einer
oben in der Decke und rauche einen Doobie.

Peace.

ILONA STUTZ
ist in Winterthur aufgewachsen, hat Philosophie,
Mathematik und Kunst studiert, den Ausstellungsraum
unanimous consent in Zürich mitgegründet und verbringt
gerade einen Stipendiaufenthalt in Berlin.



as {F_x Office}

lemon water, 2022
paris plaster structure on backprinted
acrylic glass [*I'll kill that bitch with kind-
ness on lemon in mineral water*]
95 x 110 x 156cm

group show
last words from the periphery II
curated by Rocco A. de Filippo and Olena Iegorova
attheoffspace Zurich, 2022

dead bitch
citrus soda
best intentions
under harmless tent



holiday resort at the borders of greece, 2022
paris plaster structure on backprinted
acrylic glass [*You can only fuck with the cock
you've got on strawberry in mineral water*]
95 x 110 x 161cm

group show
Filterbubble
gallery space of attheoffspace Zurich, 2022

pure bubble truth
strawberry cocks given
under inviting tent

Installationsansichten
attheoffspace Zürich, Juni 2022

STADTGALERIE BERN

17.6.2027
-10.7.2027



 Stadt Bern **STADTGALERIE**

POSITIVITY

POSITIVITY, 2021
pointing towards KAUM
poster
world format F4

contribution to the group show
Galleria di Berna
Stadtgalerie Bern, 2021

Poster exhibition announcing fictional
shows in the (at that time) uncertain future
of the aforementioned Bernese art space.

poster (digital file)
shown at in der Stadtgalerie Bern, August 2021



installation view *Ich ist eine Andere*, 2021
von Welt, Barbara Seiler, Löwenbräu Zürich, 2023



Ich ist eine andere
[I is another], 2021
from the series KAUM
concrete, steel, paint
62x65x34.5cm / 300kg

KAUM.

Its frame and wheels made of steel, its content massive concrete: *Ich ist eine andere [I is another]* is a heavyweight on wheels, which due to its mechanics, can move in exactly one direction: forward. Its original function as a counterweight is lost. What remains is a burden, relentlessly rolling through time. With gravity and the inherent inability to change direction, it will indiscriminately flatten what crosses its path.

installation view (zoom)
von Welt
solo at Barbara Seiler, Löwenbräu Zürich, 2023
photos by Michal Florence Schorro



center:
pysfctml, 2021
from the series KAUM
steel
62x65x45cm

KAUM replica.

Reduced to its steel structure, KAUM in this version is on the one hand freed from its burden, on the other hand deprived of its original raison d'être. What remains is an empty fetish design object – yet also potential.

top:
arithmetic, arithmetock #7, 2023
from the series TIME
back-printed acrylic glass
25x25x1cm

installation view (zoom)
von Welt
solo at Barbara Seiler, Löwenbräu Zürich, 2023
photos by Michal Florence Schorro



ich (13:7:11), 2022
40.65.22.03.16.09.52.IJ
40.65.22.04.01.16.00.IJ
40.65.22.04.01.16.00.IJ
from the series KAUM
Corian Mint Ice
3 x 65x45x62cm

group show
Time Lock [ZOOM IN]
with Annaïk Lou Pitteloud, Judith Kakon,
Melissa Gordon et al.
Galerie Barbara Seiler, Zurich, 2022

KAUM replica.

As intangible as the spirit of our time, where invisible digital structures have decoupled the idea of „weight“ from physical heaviness, *ich* is not easy to grasp.

They come along innocently.
Friendly. Smooth. Relatable.
Seamless. Anonymous. Scalable.
A platonic idea – materialized directly from the mind.
In Mint Ice.

exhibition view
Galerie Barbara Seiler, Zurich, April 2022
photo by Jens Rossell



exhibition view Time Lock [ZOOM IN]
Galerie Barbara Seiler, Zurich, April 2022
photo by Stefan Altenburger

Again, 2022
structured transparent foil, chalk
45 x 300 cm

The T-Shaped Employee
spatial installation with Selini Demetriou
auto, St. Gallen, 2022

„We did something else – we raised questions about the wall, because the wall in our corporate culture is usually ok if it is white but it is not ok if you put a pattern on it, then it means you are saying something about your culture and so on.

But white is already saying something about your culture – and therefore white is a social, cultural thing, it is an employee that has its own raison d'être.“

excerpt from the exhibition text based on Haim Steinbach, updated using find and replace:

```
{ I => we  
  shelf => desk  
  object => employee  
  contemporary => corporate  
  gallery => company  
  1979 => 2022 }
```

installation view
The T-Shaped Employee
auto, St. Gallen, November 2022
photo by Michal Florence Schorro



Euch kriegen wir auch noch, ihr Körnerfresser!
[We'll get you too, you grain-eaters!], 2022
pencil, sticky dots, chewing gum, plinth, audio
ca. 3 x 3 x 3m.

Installation consisting of a mural and audio
work on plinth/lectern, creating a contrast
between the orderly and standardized visual
representation of a parliamentary vote and
the emotionally charged heckling that can
be followed through the earcup.

Picturing Democracy
Gruppenausstellung
Fresh A.I.R. / Urban Nation, Berlin

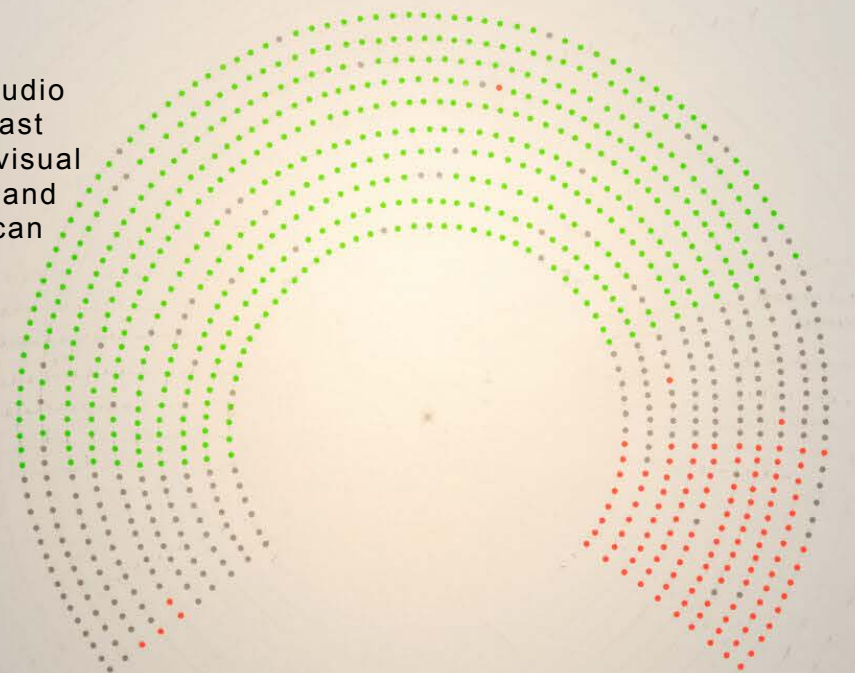
[audio link on request](#)

„In her audio work, the interjections are wildly jumbled, with a female voice giving structure and order to the audio piece by repeating certain statements in a calm and sustained voice [...]. Without their biting tone, the interjections seem like a commentary of themselves. [...]

By isolating heckling, Stutz obscures their points of connection to the speech. In this way, the responses, the forms of reaction, stand on their own: the content of the speeches made on the topic of the session is left to the imagination of the listeners. Hence, Stutz directs the focus to the culture of parliamentary debate.“

Dr. Silke Förschler

installation view
Fresh A.I.R. / Urban Nation, Berlin
September 2022
photo by Katerina Sysova





conception / curation / exhibition text

THIS MESSAGE COULD BE FOR YOU, 2023

spatial installation by Elektra Stampoulou,
Joerg Hurschler and gousgous
featured on Saliva Live, KUBAPARIS, Contemporary Art
Switzerland and Contemporary Art Pool

machs na

is written on a pillar of the Bern Cathedral directly opposite Milieu.
It could be translated as "do the same".

machs na

Perhaps the cathedral itself has taken the saying a bit too firmly to heart. Built of sandstone, the Gothic church is in a constant process of restoration. The desired preservation of its original form has become part of the cathedral: Even on the little sugar bags for coffee, it is depicted in a wrapped state.

machs na

It is not only the fabric of the building that is eroding, but also its interior: The hair color of the sparse visitors is rather on the white side of gray. The old formula seems to no longer fill the premises.

machs na

More and more people are turning to mystical healing practices to find individual answers in an uncertain and chaotic world.

machs na

Today's approaches to spirituality and disembodied worlds find their young communities on social media platforms and involve the sharing of short video formats that quickly mutate among hundreds of thousands of followers.

machs na

Algorithms serve us with a mysterious mix of content we already like,

content we're likely to like and content that surprises us.

machs na

Not only the content itself, but also its decentralized creation and dissemination takes place in demarcation from the one narrative of the established churches, which is often perceived as paternalistic. Instead, the focus lies on the power of the individual. By means of spiritual rituals from various times, cultures and esoteric practices, the individual gains strength drawing from herself.

machs na

Followers encourage each other by exchanging spells.

machs na

Casting a spell is like saying a prayer.

machs na

Praying means sending words of manifestation to the universe.

machs na

A mantra that you can use to manifest house, job and boyfriend.

machs na

machs na

machs na

If you feel like this content isn't for you please skip and remember to take what resonates.

installation view, Milieu Bern, March 2023
photo by Claude Barrault



von Welt
solo at Galerie Barbara Seiler, September 2023

trees of green
clouds of white
woke up tonight
beneath an orange blossom sky

installation view
Galerie Barbara Seiler, Zurich, September 2023
photo by Michal Florence Schorro

valore cambiati, 2023
Doppellagiges Acrylglas
2 x 148x98x0.65cm

Replica of a sign seen and photographed in
Turin – scaled and reconstructed with two inverted
acrylic plates each.

von Welt, solo at Galerie Barbara Seiler,
Löwenbräu Zurich 2023



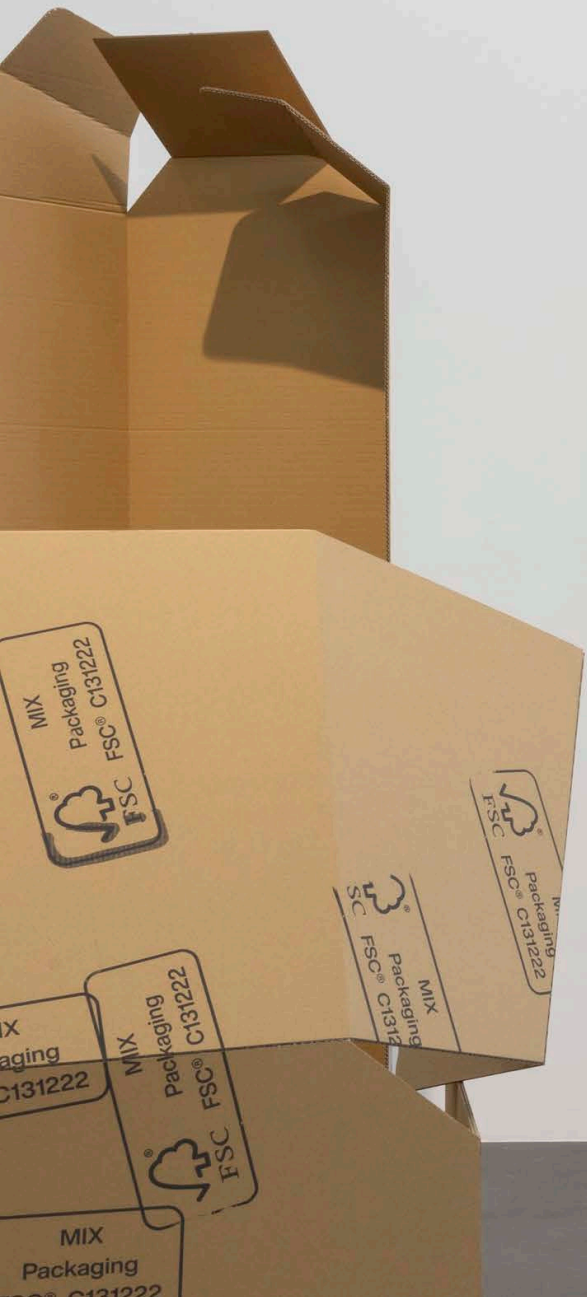
At its place of origin, the sign designated a currency
exchange office. In the exhibition context, the words
rather suggest a change of values and centers. The
choice of colors would have previously evoked IKEA or
EUROPE – today it will most likely be UKRAINE.
Through the juxtaposition of inversion, the signs bite
each other's tail – their symbolic potential is reduced to
the form.

installation view
Barbara Seiler, Löwenbräu Zürich, 2023
photo by Michal Florence Schorro



Barbara Seiler Galerie
Ilona Stutz - von Welt

installation view
von Welt, Barbara Seiler, Löwenbräu Zürich, 2023
photo by Michal Florence Schorro



center:
port, 2023
wood, steel, paint
142x133x10cm

left top:
TAPFULOR #1, 2023
cardboard, gouache
152x136x66cm

left bottom:
TAPFULOR #5, 2023
cardboard, gouache
210x71x50cm

von Welt
solo at Galerie Barbara Seiler,
Zurich 2023

installation view
Galerie Barbara Seiler, Zurich,
September 2023
photo by Michal Florence Schorro

Peter Andreas Müller
video, non-fiction
09:28 min., 6:9, color, sound
edition of 5

[link on request](#)



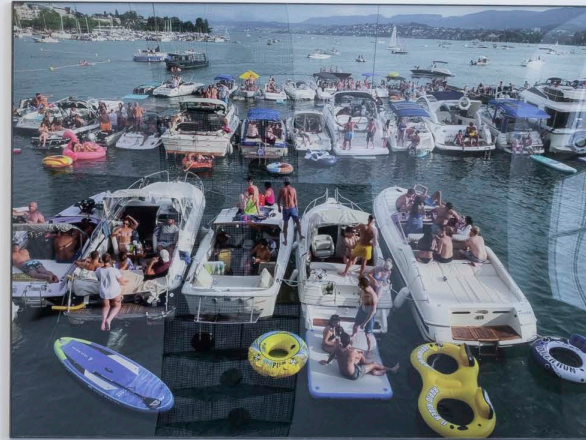
An old man from Thun living in Zurich eats Mango while talking about apples, pears and New York.

installation view *von Welt*
Galerie Barbara Seiler, Zurich, September 2023
photo by Michal Florence Schorro

left:
moonage daydream, 2023
back-printed acrylic glass, steel frame
135x100x0,5cm, framed: 137x102x2cm

center:
smell like i sound, 2023
back-printed acrylic glass, steel frame
135x100x0,5cm, framed: 137x102x2cm

right:
might just make that lane switch, 2021
metal grid units, mangoes
434x41.5x41.5 cm

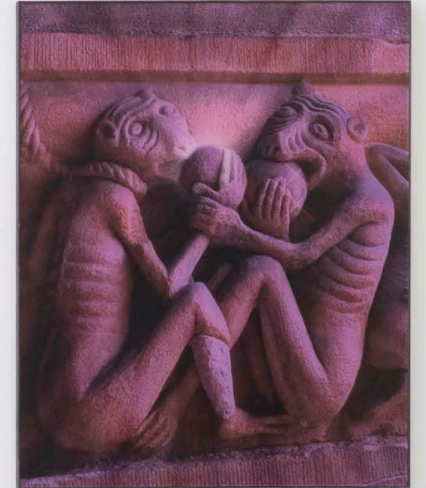
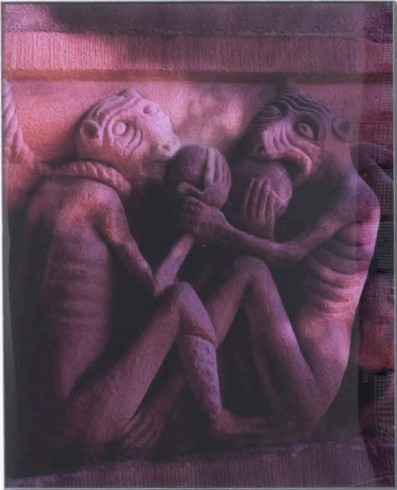


von Welt
solo at Galerie Barbara Seiler, Zurich 2023

installation view
Galerie Barbara Seiler, Zurich, September 2023
photo by Michal Florence Schorro

left, right:
no offence #2 & #3, 2023
back-printed acrylic glass, steel frame
70x87x0.5cm, framed: 71x89x2cm

center:
d'entre les morts / vertigo, 2023
steel
80x80x3cm



von Welt
solo at Galerie Barbara Seiler, Zurich 2023

installation view
Galerie Barbara Seiler, Zurich, September 2023
photo by Michal Florence Schorro



left:
TAPFULOR #2, 2023
cardboard, gouache
242x77x28cm

right:
TAPFULOR #1, 2023
cardboard, gouache
152x136x66cm

center:
TAPFULOR #5, 2023
cardboard, gouache
210x71x50cm

von Welt
solo at Galerie Barbara Seiler, Zurich 2023

installation view
Galerie Barbara Seiler, Zurich, September 2023
photo by Michal Florence Schorro

Ilona Stutz *1987 in Winterthur
lives and works in Zurich, Bern and Winterthur.

EDUCATION

2021 Master of Arts in Fine Arts, ZHdK Zurich
2015 Hatha Yoga Teacher Training with focus on Pranayama and
Meditation with Stephen Thomas, Airyoga Zurich
2011 B.Sc. in Philosophy and Mathematics

OTHER

2021– Fundraising and co-conception of *voll dabei*, RBS Bern
2021–2022 Project management *Remote Together*, Transit Productions, Zurich
2020–2021 Co-founder and -director of unanimous consent, Zurich
2019 Open Research and Discussion Moderation, Shedhalle, Zurich
2017–2018 Assistant to the Producer Ruth Waldburger, VEGA Film, Zurich
2015 Chief Product Officer, Origammi Switzerland, Zurich
2014 Project Manager, Astina, Zurich
2011–2013 Founder's Intern, Backend Web Developer, DeinDeal.ch, Zurich

GRANTS AND STIPENDS

2023 Stadt Winterthur, Stadt Bern, Kanton Bern, project development: STEPHEN, POOL BLUE
2022 Fresh A.I.R. Artist Residency Berlin, 6 months April–September
2021 Stadt Bern, Kanton Bern, Burgergemeinde Bern, project development: COUNTERWEIGHT
2021 Stadt Winterthur, Stadt Bern, Kanton Bern, Burgergemeinde Bern, project development: ONE SIZE
2020 School of Commons, Project: R/R – RHETORIC / RESILIENCE with Oshin Thakkar and Elza Sile
2019 ZHdK-AVINA Fund, Project: QFA – QUESTIONS FOR ARTISTS, QUESTIONS FOR ANYONE with Oshin Thakkar
2019 School of Commons, international collab: QAS – QUESTIONS AS STRATEGY with Oshin Thakkar

PUBLISHED & EXHIBITION TEXTS

afford me | matter | on doors. in: HAMLET Reading Room, ON: 2bbh.love, June 2022.
Nach dem Winter taut der Schnee, group, Hrúze Gegi. in: Coucou Kulturmagazin Winterthur, May 2022.
Everything Else is Rhetorics. in: School of Commons, digital publication. with Oshin Thakkar, 2022.
From a Distance. in: School of Commons, digital publication, 2022.
Corporate Realism by Thomas Moor, unanimous consent, Zurich, 2021.
true grid irl, curated by Ilona Stutz, unanimous consent, Zurich, 2020.
six degrees of memories, decisions, potentials by Clifford E. Bruckmann, unanimous consent Zurich, 2020.
Hunter's Fallacy by Elza Sile x {F_x Office}, unanimous consent, Zurich, 2020.
The Mayor of Palermo, in: Bernardi, D.: Art & Energy. London: Sternberg Press, 45-48, with D.B., 2020.
Waterfront Estates by Kevin Aeschbacher and Clifford E. Bruckmann, Welcome, Rote Fabrik, 2019.

SHOWS (from 2019)

ongoing / upcoming

VON WELT, Galerie Barbara Seiler, Zurich, solo, September 2023

past

2023

LLLLAMPENSHOWP FANTASTIQUE, Grubenstrasse, Zurich, group
THIS MESSAGE COULD BE FOR YOU, Milieu, Bern, *curatorial*

2022

CANTONALE BERN JURA, La Nef, St-Ursanne, group
THE T-SHAPED EMPLOYEE, auto, St. Gallen, duo *with Selini Demetriou*
PICTURING DEMOCRACY, Urban Nation, Berlin, group – up until March 2023
READING ROOM, HAMLET Zurich, Text works curated by 2bbh
LAST WORDS FROM THE PERIPHERY II, attheoffspace, group *{F_x Office}*
FILTERBUBBLE, attheoffspace, Zurich, group *{F_x Office}*
TIME LOCK [ZOOM IN], Galerie Barbara Seiler, Zurich, group

2021

THE OTHERS ART FAIR with Kulturfolger, Torino Italy *{F_x Office}*
REAL LIFE SHOES, Atelierhaus Klingetal Basel, group curated by Jeronim Horvath
ALLEINERBE EINZELKIND, bau Bern, poster exhibition, sequenced group
GALLERIA DI BERNA, Stadtgalerie Bern, poster exhibition, group
ART ROTTERDAM with Galerie Barbara Seiler, Rotterdam
THERE'S ALWAYS TOMORROW, MFA ZHdK Degree Show, curated by Gianni Jetzer, Löwenbräu Zurich
989 OFF SPC, 989offspc.ch @989offspc, group, Raphael Kleindienst's back
COMPRO ORO, Ballostar Mobile, Bern *{F_x Office}*

2020

DUE TO CIRCUMSTANCE, HAMLET, Zurich x PICTO-TOPIC, Geneva, group
TRUE GRID IRL, unanimous consent, Zurich, group *curatorial*
A BRIEF INQUIRY INTO EMPTY SPACE, ZHdK, Zurich, group with Erwin Wurm e.a.
AGITATION CAMPAIGN, LOW Residency/Gallery, Riga, Latvia *{F_x Office}*
HUNTER'S FALLACY, unanimous consent, Zurich, strawberry solo by Elza Sile x *{F_x Office}*
{F_X OFFICE}: CUBICLES.DUMP, Kulturfolger, Zurich, solo *{F_x Office}*
TRUE GRID, @unanimous_consent, Zurich, virtual group *curatorial*

2019

COLLAPSE SINK, NEST, Zurich, group curated by Gabriele Garavaglia and Gabrielle Schaad
DER LOGISCHE AUFBAU DER WELT, VOLUMES, Kunsthalle Zürich, group *{F_x Office}*
BUNDESMINISTERIUM, Contemporary Art Center KIM?, Riga, Latvia *{F_x Office}*
FINALE MINIMALE, Alpineum Produzentengalerie, Luzern, group
I'M A DRIVER, I GO LEFT, I GO RIGHT, I GO STRAIGHT, Art Container, Zurich, duo *{F_x Office}*

