



MOVING NARRATIVES

The Rothschild & Co Switzerland Exhibition Series

JUNE 2023

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In 2021, Rothschild & Co launched its Rothschild & Co Switzerland Exhibition Series. By continuing in the Rothschild family tradition, we organize curated annual exhibitions which are installed throughout the top floor of the Zurich offices and run for approximately six months.

The Rothschild & Co Switzerland Exhibition Series showcases the work of artists that share their geographic history with the five Rothschild brothers, who built their global success through a trading network connecting Austria, Britain, Italy, France and Germany to the rest of the world.

Moving Narratives

Recent events on the world stage have raised our awareness of political and economic realities. The pandemic, a war in Europe and rising costs are weighing heavily on our minds, raising important questions about our own ability to adjust.

Adaptability and assimilation have played a central part in the long history of the Rothschild family. The brothers' separation into interdependent entities was accompanied by a mix of anticipation, uncertainty, opportunity, adventure, and a central narrative, designed to nurture a sense of connectedness across cultures and borders.

Moving Narratives is the second in our annual exhibition series. Concentrating on geographic displacement, historiography and oral tradition, the exhibition brings together the work of seven artists whose work visits imagined and real experiences, investigating the fragile notions of borders and the role of narration in fostering a sense of self.

Jonathan Levy

Art Expert & Curator

Rothschild & Co Bank AG

Sophia Al-Maria

born 1983 in Tacoma (USA), lives and works in London (UK)

About

- Sophia Al-Maria is a Qatari-American artist, whose work is inspired by a range of sources including pop culture, anime, science fiction, cinema and literature.
- Her profound interest in relics and ruins was originally kindled during her studies of Arabic literature, where she found that abandoned sites and discarded utensils could offer a rich poetic motif. In her own visual chronicles, Al-Maria constructs complex, interwoven narratives that cut across ancient civilizations, mythologies, and childhood memories.
- Assembled like meditations or daydreams, Al-Maria creates visual collages made from snippets of memory and imagination. Her work connects with the viewer, revealing something universally intimate, honest, vulnerable and, ultimately, representative of a collective subjectivity of human experience.
- Al-Maria combines found objects, oral histories, and artifacts to produce a revisionist vision of a post-colonial society, shaped by technology, consumerism and environmental concerns. Working closely with the artist Fatima Al-Qadiri, Al-Maria co-coined the term “Gulf Futurism”, which describes the growing social fragmentation caused by economic and technological changes that have come to shape the post-oil Gulf region into a futuristic Western utopia.
- In her most recent body of work, Al-Maria follows CNN finance reporter Richard Quest on his daily routines in and around the hectic New York Stock Exchange. She is fascinated by Quest’s charismatic personality and – particularly - by his ability to navigate between the professional and personal versions of himself under the unflinching scrutiny of the rolling TV cameras that follow his every move.

Lender		Project Native Informant, London (UK) www.projectnativeinformant.com
Education	2006	Study of Comparative Literature, American University, Cairo (EG)
	2009	Study of Aural & Visual Cultures, Goldsmith University, London (UK)
Selected Publications	2012	<i>The Girl Who Fell to Earth: A Memoir</i> , Harper Perennial, New York (USA)
	2014	<i>Virgin with a Memory</i> , Cornerhouse Publications, Manchester (UK)
	2019	<i>Sad Sack: Collected Writing</i> , Book Works (UK)
Selected Exhibitions	2016	<i>Black Friday</i> , Whitney Museum, New York (USA)
	2019	<i>Beast Type Song</i> , Tate Britain, London (UK) <i>Mirror Cookie</i> , Fondazione Pomodoro, Milan (IT) <i>BCE</i> , Whitechapel Gallery, London (UK)
	2020	<i>Bitch Omega</i> , Julia Stoschek Collection, Düsseldorf (DE)
	2022	<i>Tender Point Ruin</i> , LUMA Westbau, Zürich (CH) <i>Tiger Strike Red</i> , Venice Biennale (IT)
	2023	<i>Not My Bag</i> , Henry Art Gallery, Seattle (USA)

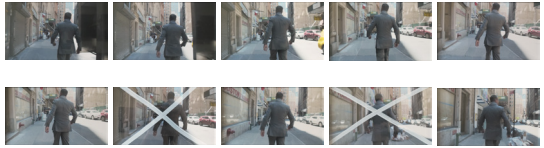
Artworks

Sophia Al-Maria

First Peoples Omniscience, 2023

10 c-type prints on metallic paper,
aluminium frame

Each: 16 x 28 x 4 cm



Sophia Al-Maria

Bull and Bear, 2023

Dptych c-type print on metallic paper,
aluminium frame

Each: 44 x 64 x 4 cm

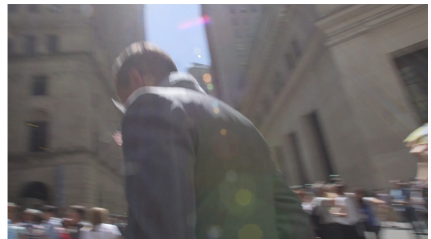


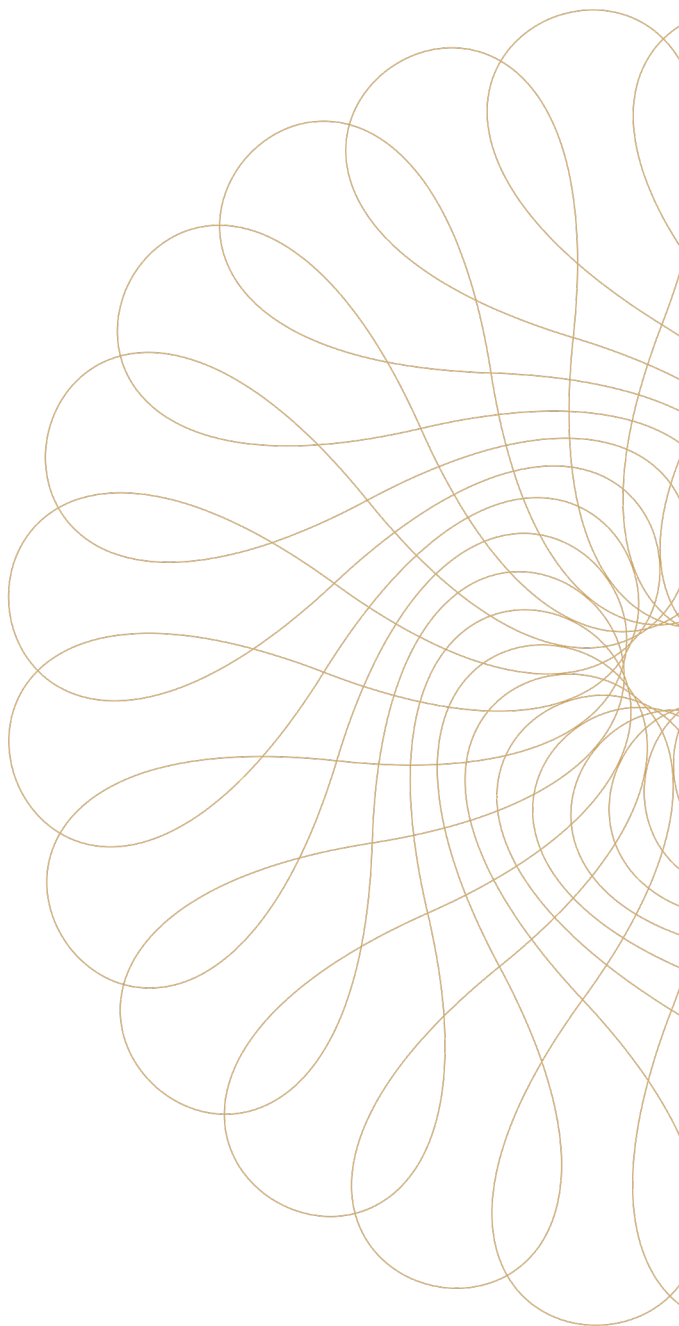
Sophia Al-Maria

Primordial Depth Theory, 2023

C-type print on metallic paper,
aluminium frame

77 x 120 x 4 cm





KP Brehmer

born 1938 in Berlin (DE), died 1997 in Hamburg (DE)

About

- Trained as a reprographic technician, KP Brehmer began to develop an autonomous artistic oeuvre from the 1960s onwards. His early works use photomechanical reproduction techniques, including block-and offset printing, to juxtapose imagery from popular media and advertising.
- Together with contemporaries like Konrad Lueg, Sigmar Polke and Gerhard Richter, KP Brehmer formulated *Capitalist Realism* - the German answer to American Pop Art and an important subversive movement in post-war European art.
- Working before a digital age, Brehmer and his peers saw printmaking as a metaphor for democracy - an instrument capable of stirring agitation through visual information. In a series of enlarged postage stamps, Brehmer uses familiar motifs from either side of the iron curtain to explore how symbolic value can transcend political borders, where people or goods may not be allowed to travel.
- Brehmer's political leanings became more pronounced in the 1970s. In his *Farbengeographien* (Colour Geographies) series, he painted enlarged infographics onto commercial pannels, presenting past and present concerns around themes of political extremism, environmental damage and socio-economic developments.
- Using the familiar visual language of abstraction and a color palette dictated by sometimes propagandist sources, Brehmer's work can be seen as a critical commentary on abstract art, while at the same time pointing to much more universal anxieties surrounding public information and fake news.

Lender	KP Brehmer Estate, Berlin (DE) Galerie Weiss Falk, Zurich (CH) www.weissfalk.com
Education	1957 – ‘59 Apprenticeship as a Chemigrapher (plate etcher) in Krefeld (DE) 1959 – ‘61 Study of free graphics, Werkkunstschule Krefeld (DE) 1961 – ‘63 Study of graphic design, Staatliche Kunstakademie Düsseldorf (DE)
Teaching	1971 – ‘97 Professor, Hochschule für bildende Künste Hamburg (DE) 1987 – ‘88 Guest lecturer, China Academy of Art Hangzhou (CN)
Selected exhibitions	2013 <i>KP Brehmer und die Grafik des Kapitalistischen Realismus</i> , Neue Nationalgalerie, Berlin (DE) 2014 <i>Production</i> , Raven Row, London (UK) 2018 <i>KP Brehmer – Kunst ≠ Propaganda</i> , Neues Museum, Nürnberg (DE) 2019 <i>Korrektur der Nationalfarben</i> , Hamburger Kunsthalle (DE) 2020 – ‘21 <i>The Bigger Picture</i> , ARTER, Istanbul (TR)

Artworks

KP Brehmer
Austria, 1966
Cliché print on foil
47.5 x 34.5 cm



KP Brehmer
CSSR, 1967
Cliché print on foil, Ed. of 20
31 x 47 cm

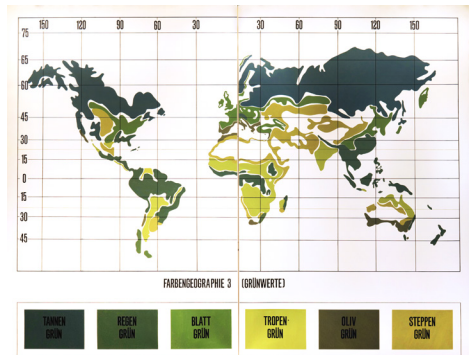


Artworks

KP Brehmer
U.S. Air, 1969
Cliché print on foil
43 x 33.5 cm



KP Brehmer
Farbengeographie 3. Lokalisierung von Grünwerten, 1971
Acrylic on plastic, two parts
180 x 230 cm



Corentin Grossmann

born 1980 in Metz (FR), lives and works in Bruxelles (BE)

About

- Clouds resembling fried eggs, trees reminiscent of Broccoli and flesh-like rock formations – Corentin Grossmann constructs fabulous landscapes, filled with surreal vegetation, morphological architecture and ambiguous characters.
- His joyfully colored palette and bulbously exaggerated forms are veiled by a haze that seemingly unites and obscures what we see through thinly applied layers of pencil, colored crayon and pastels.
- These scenes and characters conjure up a variety of references: From Max Ernst's Surrealist- and Claude Lorrain's idealized landscapes, to André Malraux humanistic writings on exotic cultures and Hieronimus Bosch's iconic panels depicting the *Garden of Earthly Delights*.
- Inspired by objects and scenes picked up in everyday situations and a longstanding fascination with both art history and video games, Grossmann creates exotic scenes that seem to present no coherent reading or interpretation. They simply are, like fables that have long forgotten their moral lessons.

Lender

Art : Concept, Paris (FR)
www.galerieartconcept.com

Selected exhibitions

- | | |
|------|--|
| 2018 | <i>Inversion. Aversion</i> , CAC, Synagogue de Delme (FR) |
| 2019 | <i>Future, Former, Fugitive: A French Scene</i> , Palais de Tokyo, 16e, Paris (FR) |
| 2020 | <i>Folklore</i> , Centre Pompidou, Metz (FR) |
| 2021 | <i>Regenerate</i> , WIELS. Contemporary Art Centre, Brussels (BE) |
| 2022 | <i>L'île intérieure</i> , Fondation Carmignac, Porquerolles, Hyères(FR) |

Artworks

Corentin Grossmann
La meneuse, 2020
Graphite pastel and coloured pencils
on paper
100 x 165 cm

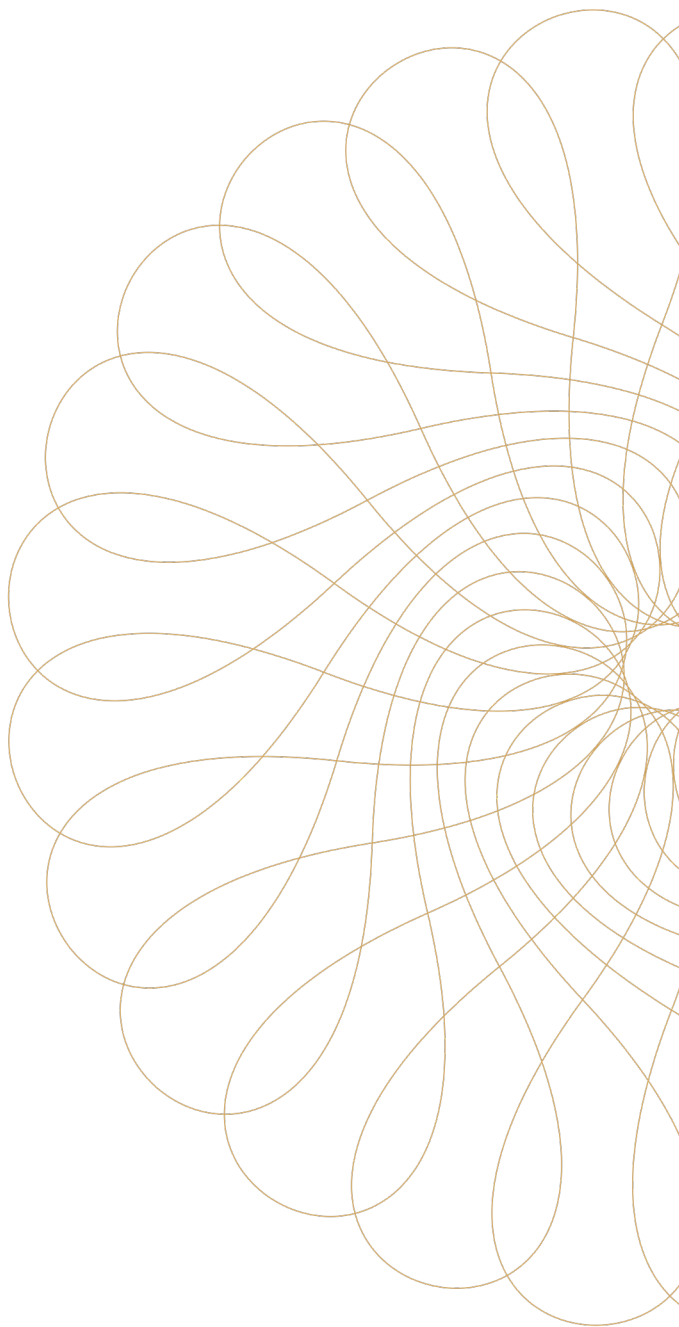


Corentin Grossmann
Yeux de Vulves, 2019
Enamel, gold
Circumference: 22 cm



Corentin Grossmann
Petit Page, 2018
Ceramic, engobe
18 x 18 x 9 cm





Julian Irlinger

born 1986 in Erlangen (DE), lives and works in Berlin (DE)

About

- History and collective memory play a central role in Julian Irlinger's work. He investigates themes of ownership, expropriation, and restitution in search for answers about national and cultural identity.
- Through his in-depth study of archival materials and artefacts, Irlinger creates a universe of ready-mades, that highlight socio-political issues of the past and present. Drilling into generalized narratives, his work exposes particular fates and circumstances that reveal what is often repressed and left unsaid.
- Whether it's sharing an exhibition space with the temporarily relocated social welfare office of Wedding (DE) or gifting the results of his extensive research around a restituted house in Schönebeck an der Elbe (DE) to the Wende Museum in Los Angeles (USA), Irlinger continuously devises new and surprising strategies to bundle up and present his deep research.
- In *Moving Narratives*, Irlinger presents a group of pigment prints of enlarged details from German emergency currencies. Collectively referred to as *Notgeld*, these currencies were designed by local artists and issued by municipalities and private corporations in the 1920s to combat hyperinflation.
- Irlinger is drawn to the phenomenon of Notgeld, not just for its pictorial splendor and collectability, but also for its revelation about underlying social contracts and the wider political unconscious. Appearing and disappearing again by the expiration dates printed on the recto, these emergency bills are designed to overcome both social and political emergencies, while, at the same time, acting as embodiments and reminders of one of the most challenging chapters in German history.

Lender

Damien and the Love Guru, Brussels (BE) & Zurich (CH)
www.damienandtheloveguru.com

Education

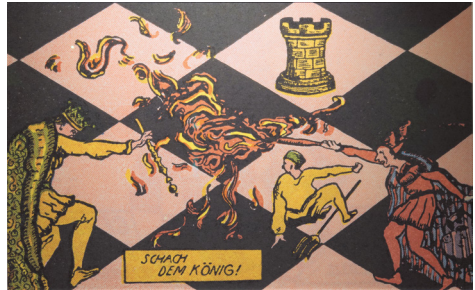
2011 BA Art History, Friedrich-Alexander-Universität
Erlangen-Nürnberg (DE)
2011 – ‘14 Fine Arts, HGB Leipzig (DE)
2014 – ‘17 Fine Arts, Städelschule, Frankfurt a.M. (DE)
2017 – ‘18 Independent Study Program, Whitney Museum
of American Art, New York (USA)

**Selected
exhibitions**

2016 *Exposition Imaginaire*, Kunsthalle Wien (AT)
2017 *Home of the brave*, MMK, Frankfurt a.M. (DE)
2018 *Public Space*, Artists Space, New York (USA)
2022 *Gift: Julian Irlinger*, Wende Museum,
Los Angeles (USA)
2023 *The Educational Web*, Kunstverein Hamburg (DE)

Artworks

Julian Irlinger
Expiration: 3/31/1922 (II), 2021
Pigment print, Ed. 3 + 2 AP
119 x 75 cm



Julian Irlinger
Expiration: 11/1/1921 (II), 2021
Pigment print, Ed. 3 + 2 AP
105 x 75 cm



Artworks

Julian Irlinger

Expiration: 3 Months After Public Notice (II),
2021

Pigment print, Ed. 3 + 2 AP
96 x 75 cm



Julian Irlinger

Expiration: 11/1/1921 (III), 2021

Pigment print, Ed. 3 + 2 AP
106 x 75 cm



Julian Irlinger

Expiration: 9/11/1921, 2021

Pigment print, Ed. 3 + 2 AP
67 x 75 cm



Michael Andrew Page

born 1989 in Northampton (UK), lives and works in London (UK)

About

- Recently, Michael Andrew Page has recalled the work of John Leland (1503-1552), who traveled England in search of the country's regional curiosities and whose itinerary writings play a vital part in formulating the country's national identity.
- Page's continuous antiquarian research ranges from vernacular travel literature and English Etymology to the dilemmas of spatial construction in Italian Renaissance painting. "PYGHTLE", the title of his recent exhibition at Project Native Informant, for example, is a lost Saxon word, describing a small plot of enclosed land. The word "Bivvy" - which he uses to describe the current group of paintings - originates from British WWI army slang, describing a small tent for temporary shelter.
- Page accesses a major theme in his work through this architectural prism: Using hyper-realistic representations of architectural detail and a precise set of methodical working steps, he investigates what he calls *psychogeography* through form and color.
- Starting with a computer-generated CAD model, he uses Cyanotype to transfer his architectural elements from the digital sketch to the primed canvas, before he tries to "...coerce the paint to mimic three-dimensionality". While the imagery and color palette are approximations of architectural details conjured up from the artist's memory, the final canvases share a number of formal characteristics, including size, medium and rigid geometric boundaries.
- Like the patterns radiating from stained glass windows in a place of worship, Page's paintings shift from the realm of aesthetic reference to abstraction, providing room for the viewer's mind to wander.

Lender

Project Native Informant, London (UK)
www.projectnativeinformant.com

Education

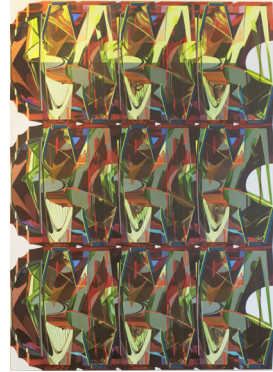
2007 – ‘08 Foundation, Byam Shaw School of Art,
University of the Arts, London (UK)
2008 – ‘12 BA Fine Arts, Slade School of Fine Arts, UCL,
London (UK)
2012 – ‘14 MA Painting, Royal College of Art, London (UK)

Selected Exhibitions

2014 *Count the leaves in Vallombrosa*, Edel Assanti,
London (UK)
2015 *Art Rotterdam*, Rotterdam (NL)
2019 *FYSSHYNGE*, Gao Gallery, London (UK)
2022 *PYGHTLE*, Project Native Informant, London (UK)
OLLANEGE, Project Native Informant, London (UK)

Artworks

Michael Andrew Page
Bivvy 15, 2023
Oil on linen
120 x 81.2 x 2.5 cm



Michael Andrew Page
Bivvy 16, 2023
Oil on linen
120 x 96.2 x 2.5 cm



Artworks

Michael Andrew Page
Bivvy 17, 2023
Oil on linen
120 x 91.7 x 2.5 cm



Michael Andrew Page
Bivvy 18, 2023
Oil on Linen
120 x 76.2 x 2.5 cm



Andreas Schulze

born 1955 in Hannover (DE), lives and works in Cologne (DE)

About

- Andreas Schulze belongs to a generation of German painters who emerged in the 1980s. Translating experimental attitudes of Punk and Welle music into painting, the artists of this generation are known collectively as *Neue Wilde*.
- Schulze's paintings feature a familiar repertoire of mundane objects, including cards, lamps, sofas, and sausages. On the canvas these objects are inflated into cartoonish, amorphous figures arranged into shallow scenes and theatrical stages.
- While his paintings reference an aesthetic of cozy German bourgeois *Gemütlichkeit* (Homeliness), Schulze's cosmos is perplexing and odd. The familiar is humorously debased. What's recognizable is also mischievously subverted.
- Schulze's work exposes the blind spot of middle-class comforts and the trappings of a lifestyle that fetishizes symbols of status and progress with equal measures of humor and sympathy.
- His critique also extends to art history itself. By ironizing the pretentious of superiority of the intellectual avant-garde, Schulze presents a humorously distorted mirror that exposes the insecurities of German post-war society.

Lenders

Private Collection, Geneva (CH)
Weiss Family Collection, Zurich (CH)
Galerie *Max Weber Six Friedrich*, Munich (DE)
www.maxwebersixfriedrich.com

Education

1976 – '78 Gesamthochschule Kassel (DE)
1978 – '83 Staatliche Kunstakademie Düsseldorf (DE)

Teaching

2008 – today Professorship, Staatliche Kunstakademie
Düsseldorf (DE)

**Selected
exhibitions**

2010 *INTERIEUR. Werkschau*, Sammlung Falckenberg,
Hamburg (DE)
2014 *Erbсенstrassen*, Schirn Kunsthalle,
Frankfurt a.M. (DE)
2014 – '15 *Nebel im Wohnzimmer*, Kunstmuseum Bonn (DE)
& Kunstmuseum St. Gallen (CH)
2018 *An Aus Laut Leise*, Kunsthalle Bielefeld (DE)
2022 – '23 *On Stage*, Kunsthalle Nürnberg (DE) & The
Perimeter, London (UK)

Artworks

Andreas Schulze
Untitled (9), 2007
Acrylic on nettle cloth
250 x 190 cm



Andreas Schulze
Untitled (autostrada), 2016
Acrylic on Canvas
60 x 220 cm

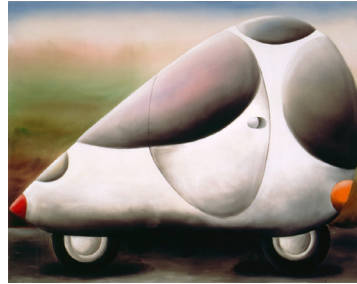


Andreas Schulze
Untitled (or Fashion), 2014
Acrylic on nettle cloth
200 x 200 cm



Artworks

Andreas Schulze
Mouse, 1998
Acrylic on nettle cloth
200 x 250 cm



Andreas Schulze
Untitled, 2013
Acrylic on Canvas
160 x 120 cm



Andreas Schulze
o.T. (Knoten), 2007
Acrylic on canvas (in two parts)
Overall: 200 x 400 cm (2 x 200 x 200 cm)



Peter Wächtler

Born 1979 in Hannover (DE), lives and works in Berlin (DE)

About

- Peter Wächtler's deeply human stories center around a collection of first-person narrations. As viewers, we are confronted with peculiar characters, confined to closed environments reminiscent of literary or theatrical huis-clos formats.
- While reminiscent of Western folklore and children's stories, Wächtler's protagonists are portrayed as endearing losers. Unfit or unwilling to adapt to the changing times, they are demoted to the dustbin of history. Lonely and seemingly exhausted, these figures are caught ranting to a discomfited audience as they skip between feelings of self-righteousness, disillusionment, melancholy and frustration.
- Figuration plays a central role in Wächtler's work. Rendered in a variety of media including drawing, watercolors, ceramics, patinated bronze, text and animated video, these works also follow a folkloristic logic that celebrates the artist's craftsmanship. The figures, costumes and props are rendered in meticulous detail. Always a little bit too close, the scenes leave the viewer feeling like he or she may be intruding in the character's fictional safe space.
- The outmoded aesthetic of Peter Wächtler's work seems to be rooted in Western literary tradition. Reminiscent of childhood classics like *The Wind in the Willows* (1983) or *Animal Farm* (1954), these characters speak to us with a strangely moral familiarity. Like any good drama, these works have the power to stir up our unease and confusion, leaving us no option but to agree that our repertoire of coping mechanisms is no more sophisticated than that of Wächtler's tragicomic heroes.

Lender

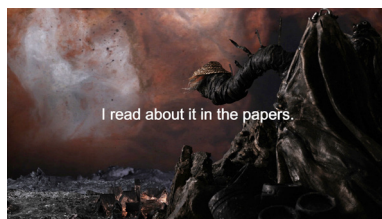
GalerieLars Friedrich, Berlin (DE)
www.larsfriedrich.net

**Selected
exhibitions**

- | | |
|------|---|
| 2016 | <i>Secrets of a Trumpet</i> , The Renaissance Society, Chicago(USA)
<i>Far Out</i> , Chisenhale Gallery, London (UK) |
| 2017 | <i>Romulus</i> , Museum of Contemporary Art M HKA, Antwerp (BE)
<i>Kein Morgen kann so schön sein</i> , Schinkel Pavillon, Berlin (DE) |
| 2019 | <i>Ad Astra</i> , Kunsthalle Zürich, Zürich (CH)
<i>Franky's Theme</i> , Bergen Kunsthall, Bergen (NO) |
| 2020 | <i>Playing La Polpidula</i> , The Power Station, Dallas (USA) |
| 2022 | <i>A Life on Stage</i> , Culturgest, Lisbon (PT) |

Artworks

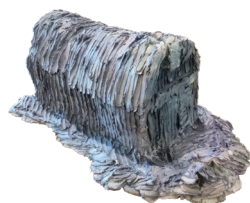
Peter Wächtler
Untitled (Clouds), 2018
HD-video. 10:36 minutes
Ed. 5 + 1 AP



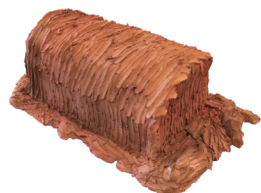
Peter Wächtler
Untitled, 2023
Ceramic and pastel
40 x 30 x 20 cm



Peter Wächtler
Untitled, 2023
Ceramic and pastel
40 x 30 x 20 cm



Peter Wächtler
Untitled, 2023
Ceramic and pastel
40 x 30 x 20 cm



Artworks

Peter Wächtler
Untitled, 2023
Watercolour on paper
62.5 x 84 cm



Peter Wächtler
Untitled, 2023
Watercolour on paper
62.5 x 84 cm



Peter Wächtler
Untitled (Fur), 2019
Bronze
29 x 28 x 30 cm



