

IDENTITIES



JUNE 2024

The Rothschild & Co Switzerland Exhibition Series

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 our Zurich offices.

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.

Our exhibition runs for approximately six months. It is open to clients, partners, staff and members of the public by appointment.

Identities

The Rothschilds transformed European banking in the 19th century and left an indelible mark on global economic history. Navigating between complex social and political boundaries, the Rothschilds were often confronted with the prevailing prejudices of their times. Since their emergence from Frankfurt's *Judengasse*, the family placed strong emphasis on ancestral bonds and family heritage, which acted as an internal catalyst for both, resilience and solidarity.

Although distinct in character and subject to constant change and reevaluation, identities are inextricably linked to external factors. They are reinforced by personal experiences, beliefs, culture and family. Against the backdrop of today's increasingly fragmented political and societal landscape, the importance of understanding and embracing cultural diversity cannot be overstated. The artists in this exhibition each represent their own unique voice, speaking for themselves and for their particular investigations into this deeply complex and personal theme.

Jonathan Levy

Art Expert & Curator

Rothschild & Co Bank AG

Nigin Beck

born 1984 in Munich (DE), lives and works in Berlin (DE)

About

- Born to an Iranian mother and a German father, Nigin Beck grew up between Persian and Christian traditions.
- Inspired by both cultures, she uses a variety of traditional crafts to create artworks in which childhood memory is interlaced with themes of love, loss, and nostalgia.
- Playfully handling these cultural references, she works small mementos and childhood chalices into monumental sculptures that are at once disarmingly intimate and universal in their suggested meanings.

Lender

Nigin Beck, Berlin (DE)

Instagram: @niginthekid

Education

- 2003 Ludwig-Maximilian-Universität: Art History, Philosophy, Orientalism; Munich (DE)
- 2005 Akademie der Bildenden Künste: Class of Joseph Kosuth, Munich (DE)
- 2007 Akademie der Bildenden Künste: Class of Olaf Metzel, Munich (DE)
- 2011 Founding member of Prince of Wales, non-profit art space, Munich (DE)
- Masterclass of professor Olaf Metzel, Munich (DE)
- 2012 Diploma, granted with the *Debütantenpreis des Bayrischen Staates*, Munich (DE)

Selected Exhibitions

- 2017 *My yellow is yours, your red is mine*, Pogobar KW, Berlin (DE)
- 2019 *Yeki Bud, Yeki Nabud*, Ashley, Berlin (DE)
- 2020 *I decided to wrap up my Family*, Gemeinde Köln, Cologne (DE)
- 2021 *Merzbaugarten*, KinderhookCaracas, Berlin (DE)
- 2022 *Beware a Wanderer, the road is moving too*, Hoto Galerie, Berlin (DE)
- 2023 *House of Dreamers*, Fondation Boghossian, Brussels (BE)
- Transformers*, Mauer, Cologne (DE)



Nigin Beck

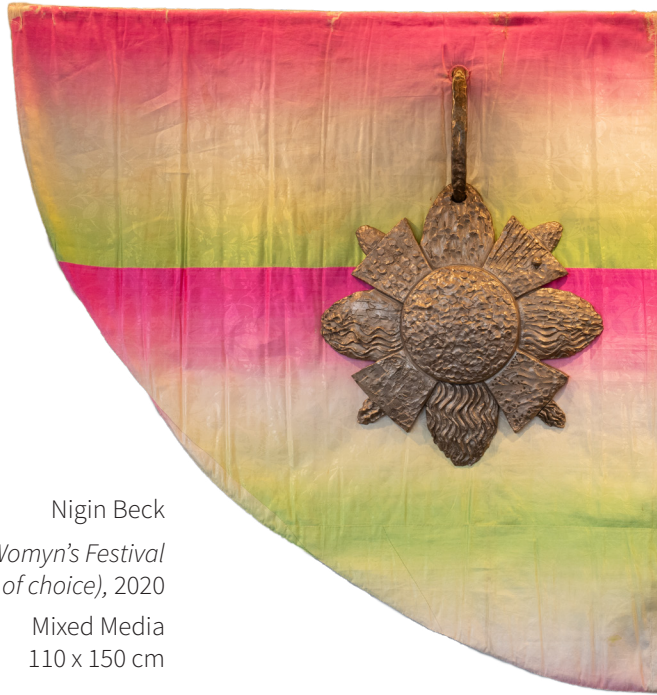
SCOPTIPHILIA, 2024

Fabrics covered in Epoxy Resin

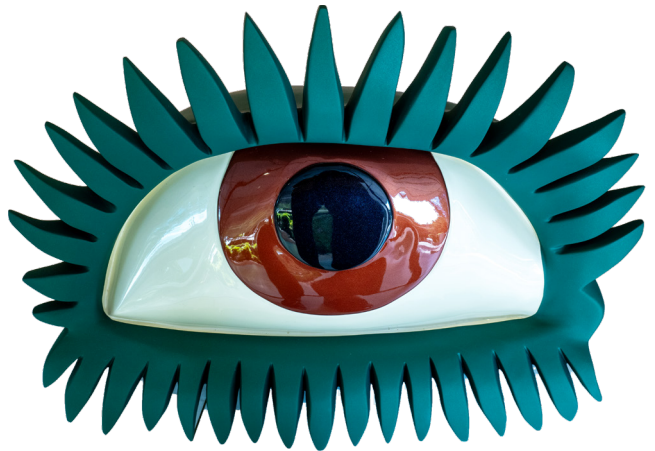
97 x 87 x 45 cm

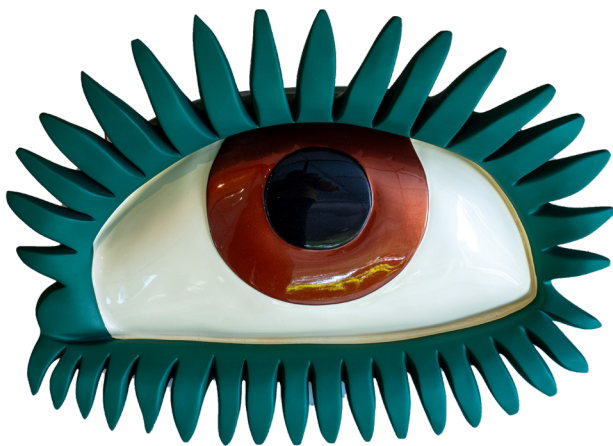


Nigin Beck
KAIROS, 2024
Glazed Pearls
150 x 140 cm



Nigin Beck
*A Womyn's Festival
(menu of choice), 2020*
Mixed Media
110 x 150 cm





Nigin Beck

COMEDY OF ERRORS or
TITY AND DOLLA, 2019

Painted carved wood
Each: 70 x 60 x 60 cm

Jeremy Deller

born 1966 in London (UK), lives and works in London (UK)

About

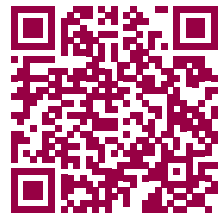
- Jeremy Deller is a renowned British conceptual artist and recipient of the prestigious Turner Prize.
- Exploring social history, politics, and contemporary culture, his work typically involves collaborations with various communities and incorporates a range of media including installations, public interventions and documentaries.
- *Everybody in the Place* (2018) is one of Deller's best known works. The documentary-style film explores the history and cultural impact of the *Acid House* movement in late 1980s Britain. Using archival footage and classroom discussions with London teenagers, Deller connects the social and political climate of the era to the rise of rave culture and highlights the transformative power of music and dance as forms of resistance and community-building.

Lender

Galerie Art : Concept, Paris (FR)

www.galerieartconcept.com

Education	1988	Courtauld Institute of Art (UK)
	1992	University of Sussex (UK)
Selected Exhibitions	2012 - '13	Hayward Gallery, London (UK)
		Wiels Centre for Contemporary Art, Brussels (BE)
		Institute of Contemporary Art, Philadelphia (USA)
		Contemporary Art Museum, St. Louis (USA)
	2013	Venice Biennale, Venice (IT)
	2014	Hirshhorn Museum and Sculpture Garden, Washington D.C. (USA)
	2017	MOCA, Cleveland (USA)
	2020	Bonner Kunstverein, Bonn (DE)
2022	MAMCO Musée d'Art Moderne, Geneva (CH)	
2023	Kunsthall Charlottenburg, Copenhagen (DK)	



Jeremy Deller
*Everybody in the Place, An Incomplete
History of Britain 1984-1992, 2018*

HD Video, Duration 62 min.



Loretta Fahrenholz

born 1981 in Starnberg (DE), lives and works in Berlin (DE)

About

- The *Machine Paradigm* describes a prevalent mechanistic world view that has dominated our thinking since the beginning of the industrial era. Prompted by the advent of virtual technologies, contemporary societies are in the process of a major transformation that has far-reaching consequences on how we think and act.
- Loretta Fahrenholz's artistic practice grapples with this paradigmatic shift. With precise observational skill, she creates films and photographs that hover between real-life situations and fiction, telling stories about how the individual seeks to function in collective structures.
- The photographic series *Europa I* was created on the occasion of the Marion Ermer Prize, which Fahrenholz received in 2011. The year is also marked by the introduction of the iPhone 4 - the first hand-held mobile device capable of high-quality film production, and the beginning of a new form of spontaneous self-promotion. Using black-and-white photographs from 1996, this photographic journal feigns nostalgia, generating memories of untroubled childhood friendships.
- In the another series, entitled *Europa II* (2013), Fahrenholz uses medium-format cameras and an arbitrarily improvised studio setting to document everyday life in Eastern Germany. Photographed in hotel lobbies, bars and nightclubs, the pictures capture people who have spent the first half of their lives under Communism in the GDR. Although expressive of the sitters' individuality and new found freedom, the standardised headshots are awkwardly reminiscent of STASI surveillance methods.

Lender	Galerie Buchholz, Cologne (DE) www.galeriebuchholz.de
Education	2001 - '10 Academy of Visual Arts, Leipzig (DE) 2005 - '07 Academy of Fine Arts, Vienna (AT) 2010 - '11 Whitney Independent Study Program, New York (USA) 2023 - '24 Guest Professor at Städelschule, Frankfurt am Main (DE)
Selected Exhibitions	2015 Kunsthalle, Zurich (CH) Hammer Museum, Los Angeles (USA) MoMA PS1, New York (USA) Whitney Museum, New York (USA) 2016 Fridericianum, Kassel (DE) Stedelijk Museum, Amsterdam (NL) 2017 Rubell Family Collection, Miami (USA) 2018 Mumok, Vienna (AT) 2019 Kunsthalle, Bern (CH) 2020 Braunsfelder Family Collection, Cologne (DE) 2021 Neuer Berliner Kunstverein, Berlin (DE) Schirn Kunsthalle, Frankfurt (DE) 2022 Kölnischer Kunstverein, Cologne (DE) 2023 Fluentum, Berlin (DE)



Loretta Fahrenholz

Europa I (2), 1996/2011

C-print, framed

20.6 x 31.7 cm (framed: 33.8 x 45 x 2.8 cm)

Edition of 4 + 1 AP (1/4)



Loretta Fahrenholz

Europa I (8), 1996/2011

C-print, framed

20.6 x 31.7 cm (framed: 33.8 x 45 x 2.8 cm)

Edition of 4 + 1 AP (1/4)



Loretta Fahrenholz

Europa I (9), 1996/2011

C-print, framed

20.6 x 31.7 cm (framed: 33.8 x 45 x 2.8 cm)

Edition of 4 + 1 AP (1/4)



Loretta Fahrenholz

Europa I (10), 1996/2011

C-print, framed

20.6 x 31.7 cm (framed: 33.8 x 45 x 2.8 cm)

Edition of 4 + 1 AP (1/4)



Loretta Fahrenholz

Europa I (12), 1996/2011

C-print, framed

20.6 x 31.7 cm (framed: 33.8 x 45 x 2.8 cm)

Edition of 4 + 1 AP (1/4)



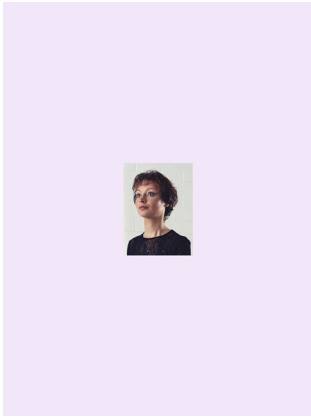
Loretta Fahrenholz

Europa I (15), 1996/2011

C-print, framed

20.6 x 31.7 cm (framed: 33.8 x 45 x 2.8 cm)

Edition of 4 + 1 AP (1/4)



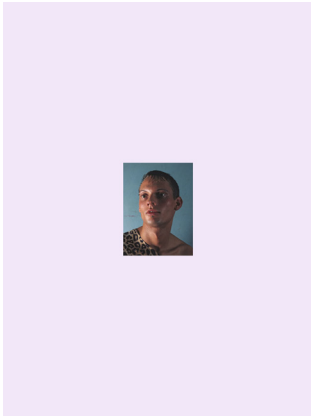
Loretta Fahrenholz

Europa II (1), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



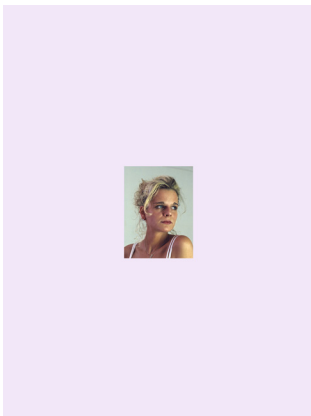
Loretta Fahrenholz

Europa II (2), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



Loretta Fahrenholz

Europa II (3), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



Loretta Fahrenholz

Europa II (5), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



Loretta Fahrenholz

Europa II (6), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



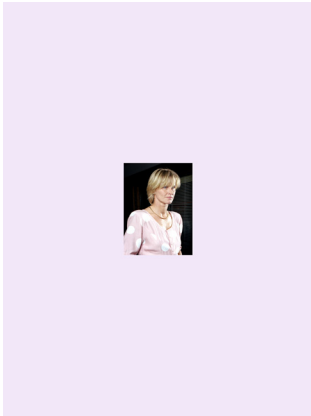
Loretta Fahrenholz

Europa II (7), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



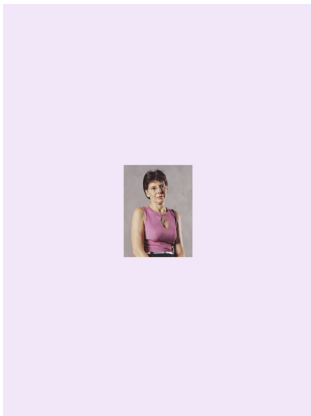
Loretta Fahrenholz

Europa II (8), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



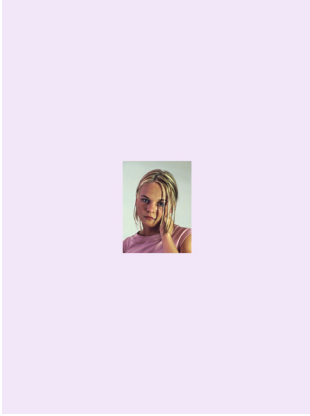
Loretta Fahrenholz

Europa II (9), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



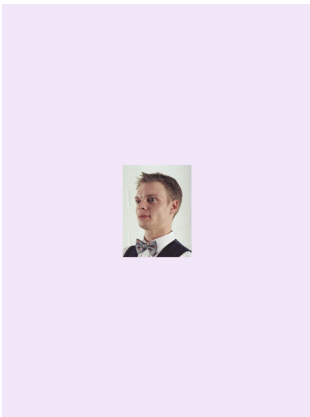
Loretta Fahrenholz

Europa II (10), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)



Loretta Fahrenholz

Europa II (13), 2013

Inkjet print, framed

45 x 33.8 cm (framed: 48 x 37 x 2.8 cm)

Edition of 3 + 2 AP (3/3)

Melike Kara

born 1985 in Bensberg (DE), lives and works in Cologne (DE)

About

- Focusing on her family's Kurdish-Alevi heritage, Melike Kara explores themes of identity, migration, and life in the diaspora. Her work gives new visibility to a small minority, whose culture is conserved through collective memory and informal traditions.
- Much of Melike Kara's work is based on an extensive collection of photographs that depict the artist's recollections of intimate family gatherings, meals and festivities.
- Interweaving her family history with Kurdish tapestry motifs from different regions and tribes, she applies thick layers of paint in a process of gestural abstraction. Transforming her blank canvases into expressive paintings in search of her particular cultural narrative, these paintings are at once intimate and deeply political, as they deal with themes of displacement, trauma and the challenges of a fading collective memory.

Lender

Jan Kaps, Cologne (DE)

www.jan-kaps.com

Education 2007 - 2014 Kunstakademie Düsseldorf (DE)

Selected Exhibitions

2018 Dortmund Kunstverein (DE)

2019 Kunstinstituut Melly, Rotterdam (NL)
Yuz Museum, Shanghai (CN)

2020 Kölnischer Kunstverein (DE)
Wiels Contemporary Art Centre, Brussels (BE)
Kunstverein Göttingen (DE)

2021 Ludwig Forum, Aachen (DE)

2022 Frac des Pays de la Loire, Nantes (FR)
Carengie International, Pittsburg (USA)

2023 Mead Gallery, Coventry (UK)
Kunsthalle Zurich (CH)
Kunst Halle Sankt Gallen (CH)
Kunstverein für die Rheinlande und Westfalen,
Düsseldorf (DE)
Museum de Fundatie, Zwolle (NL)
Philara Collection, Düsseldorf (DE)

2024 Schirn Kunsthalle, Frankfurt (DE)



Melike Kara

dakhori, 2024

Oil stick and acrylic on canvas

200 x 180 cm



Melike Kara

modeki, 2024

Oil stick and acrylic on canvas

200 x 180 cm





Melike Kara

khamseh (bizar), 2022

Oil stick and acrylic on canvas
200 x 200 cm





Monika Emmanuelle Kazi

born 1991 in Paris (FR), lives and works in Geneva (CH)

About

- Born in France and raised in the Republic of Congo, Monika Emmanuelle Kazi first studied architecture and interior design, before switching to fine art. Combining these disciplines, she investigates Euro-centric ideas about domestic space and the built environment.
- Kazi includes a variety of media, from installations to sculpture, painting, video and performance. She often returns to a personal archive of images and books on interior design by Dominique Nabokov as starting points for reflections on her family's diasporic life between two cultures.
- Painting in silver nitrate on glass, Kazi places the viewer inside an abstracted image of her own domestic memory. By introducing theatrical and performative gestures, she enters into dialogue with the viewer, and explores themes of ancestral memory and western colonial history.

Lender

GALERIE PHILIPPZOLLINGER, Zürich

www.philippzollinger.com

Education

2018	BA, Fine Arts, Haute École d'Art et de Design, HEAD, Geneva (CH)
2021	MA, Fine Arts, Haute École d'Art et de Design, HEAD, Geneva (CH)
2016	1.1, Basel (CH)
2019	HIT, Geneva (CH)
2021	Wall Street, Fribourg (CH) Elephanthouse, Lucerne (CH) Centre d'Art Contemporain, Geneva (CH) Futura, Prague (CZ)
2022	Fri Art Kunsthalle, Fribourg (CH) Villa du Parc, Annemasse (FR) Forde, Geneva (CH)
2023	Tunnel, Lausanne (CH)
2024	GALERIE PHILIPPZOLLINGER, Zürich (CH) MASI Lugano (CH) Palais de Tokyo, Paris (FR)

Awards & Residencies

2017	Residency, Collectif GALTA, Le Theil (FR)
2020	Dauphine Prize for Contemporary Art, Paris (FR)
2021	HEAD Galerie Award, Genève (CH) Kiefer Hablitzel Preis (CH)
2022	Residency, La Ville de Paris (FR)
2024	Bally Artist Awards, Lugano (CH)

Monika Emmanuelle Kazi

Te Huur, Te Koop, 2024

Glass, silver nitrate,
acrylic lacquer, glass, wood
182 x 180 x 10 cm





Monika Emmanuelle Kazi

Liquid View, 2024

Mirrors, silver nitrate, acrylic
lacquer glass, metal, wood
33 x 23 x 3 cm

Monika Emmanuelle Kazi

It's where the magic happens, 2024

Glass, silver nitrate,
acrylic lacquer glass, wood
162 x 198 x 12 cm



Ken Lum

born 1956 in Vancouver (CA), lives and works in Philadelphia (USA)

About

- Ken Lum's diverse body of work spans various media including painting, sculpture, photography, and installation. In his work, he explores themes of language and identity, and challenges the audiences preconceptions and invites reflection on social and cultural constructs.
- His large-scale installations are often placed in urban environments, where they intend to foster public dialogue and engage directly with the spaces they occupy and the communities that inhabit their immediate surroundings.
- By appropriating the deadpan techniques and materials of commerce and public signage, Lum places thought-provoking signals and addresses issues of class, race and power.

Lender

Galerie Nagel Draxler, Berlin, Cologne, Munich (DE)
www.nagel-draxler.de

Education	1980	Simon Fraser University, Burnaby (CA)
	1985	University of British Columbia, Vancouver (CA)
Teaching	1990 - 2006	University of British Columbia, Vancouver (CA)
	1995 - '97	École Nationale Supérieure des Beaux-Arts, Paris (FR)
	2005 - '07	Milton Avery Graduate School of the Arts, Bard College, New York (USA)
Selected Exhibitions	1987	Cleveland Centre for Contemporary Art, Cleveland, Ohio (USA) De Appel Foundation, Amsterdam (NL)
	1988	Museum Boymans-Van Beuningen, Rotterdam (NL) Dia Art Foundation, Beacon (USA)
	1990	Centre Georges Pompidou, Paris (FR)
	1995	Stedelijk Museum, Amsterdam (NL) Venice Biennale, Venice (IT)
	1999	Hayward Gallery, London (UK)
	2005	White Columns Gallery, New York (USA)
	2014	Whitney Museum of American Art, New York (USA)
	2019	Witte de With Center for Contemporary Art, Rotterdam (NL)
	2021	Sprengel Museum, Hannover (DE)
	2024	The Image Center, Toronto (CA)

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Ken Lum

International Food Center, 2009

Plexiglass, with varnish coated aluminium,
 adhesive letters, enamel

170 x 231 cm

Ken Lum

Alia Naffouj Hooked on Tennis, 1988

C-print on acrylic

135 x 240 cm





Ken Lum

Bauer Sausage, 2001

Plexiglas, powder-coated aluminium,
enamel, glue, plastic letters
199 x 153 x 5.1 cm



Ken Lum

Superior Drapery, 2002

Aluminium, lacquer enamel, plexiglas,
flexible letters

198 x 198 x 5.1 cm

Hisachika Takahashi

born 1940 in Tokyo (JP), lives and works in Paris (FR) and Vermont (USA)

About

- At the age of 21, Hisachika Takahashi sold a large-scale sculpture to the city of Yokosuka, enabling him to buy a one-way ticket to Europe.
- Arriving by Cargo boat in Venice, Takahashi soon met the artist, Lucio Fontana, for whom he began to work as a studio assistant. During this time, Takahashi developed his artistic practice and participated in numerous group shows around Europe.
- At the end of the 1960s, he traveled to the United States. Barely speaking a word of English, he became fascinated by American culture and met Robert Rauschenberg, for whom he would continue to work as an assistant, studio manager, restorer, and cook for the next three decades.
- While much of Takahashi's work has been collaborative in nature, the series of collages, which he began in the early 1970s, are a deeply personal response to his new surroundings. Collaged from the pages of magazines, Takahashi combines cut-out reportage imagery with fashion and lifestyle photographs. At times altered and manipulated using a wax crayon, Takahashi's collages record the artist's personal response to Western consumer culture. Although seemingly humorous, these collages expose Western tendencies of patriarchy and colonial entitlement, as viewed through Takahashi's lens. The works on view were first presented in 1973 at 112 Greene Gallery / White Columns, the oldest experimental non-profit art space in New York.

Lender

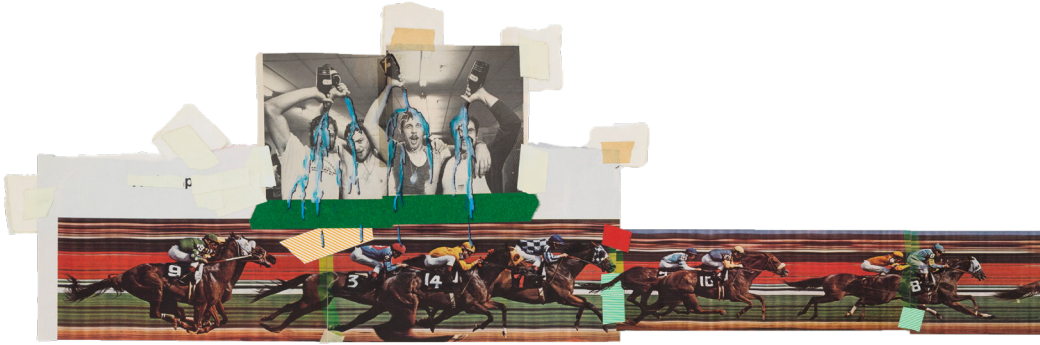
Misako & Rosen, Tokyo (JP)
www.misakoandrosen.jp

Education

- 1964 - '66 Studio Assistant, Lucio Fontana, Milan (IT)
1969 - 2008 Studio Assistant to Robert Rauschenberg,
New York (USA)

**Selected
Exhibitions**

- 1961 Ginza Gallery, Tokyo (JP)
1963 Galeria Cavallino, Venice (IT)
1971 - '73 112 Greene Street Gallery / White Columns,
New York (USA)
1973 Galerie Sonnabend, Musée Galliera, Paris (FR)
1974 MoMA, New York (USA)
1975 Seattle Art Museum, Seattle (USA)
1981 Leo Castelli Gallery, New York (USA)
1987 Tampa Museum of Art, Tampa (USA)
1988 Barbara B. Mann Performing Arts Hall, Edison State
College, Florida (USA)
1994 Musée des Arts Décoratifs, Paris (FR)
2013 WIELS Contemporary Art Centre, Brussels (BE)
2016 PRADA Foundation, Milan (IT)
La Maison Hermes Forum Ginza, Tokyo (JP)
2018 The National Museum of Art, Osaka (JP)



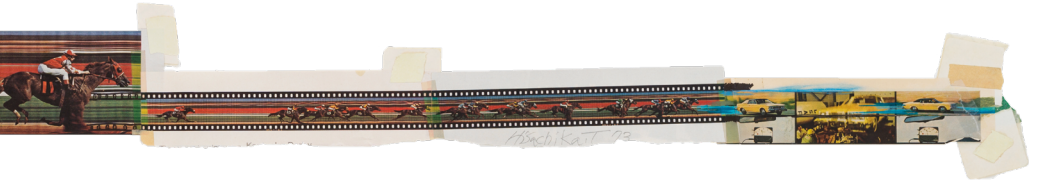
Hisachika Takahashi
Untitled, 1973
71.1 x 71.1 cm



Hisachika Takahashi

Untitled, 1973

30 x 188 cm



Hisachika Takahashi

Untitled, 1973

69.9 x 34.3 cm

Ian Waelder

born 1993 in Madrid (ES), lives and works in Frankfurt (DE)

About

- Ian Waelder's artistic practice explores the durability of personal and collective memory. He works with archival materials and public records, creating relationships between his own and his ancestors' biographies.
- Waelder uses found materials, photography, sculpture, sound and installation, in which seemingly discarded things are charged with new meaning. The result is a beautiful poetic body of work that cherishes the accidental and takes the viewer on a deeply intimate journey into European history.
- Waelder, who is interested in the way gestures attain meaning through repetition, deploys a series of cut-outs from a historic *Opel Olympia* car manual. The car his grandfather, a gifted Stuttgart-based composer and pianist, was forced to sell to escape Nazi Germany and start a new life in Chile.
- Through varying scale and resolution, this body of works oscillates between the tiny and the monumental, between sharp clarity and hazy suggestion, to conjure up a distant memory of Waelder's ancestors, amidst one of the darkest chapters in European collective memory.

Enders

Galerie Rolando Anselmi, Rome (IT)
www.rolandoanselmi.de

Diez, Amsterdam (NL)
www.diez.gallery

Carlier | Gebauer, Berlin (DE) & Madrid (ES)
www.carliergebauer.com

Education 2023 Hochschule für Bildende Künste - Städelschule,
Frankfurt (DE)

Selected Exhibitions

2017 Stedelijk Museum, Amsterdam (NL)

2018 Finnish Museum of Photography, Helsinki (FL)

2021 Nassauischer Kunstverein, Wiesbaden (IT)
L21, Palma de Mallorca (ES)
Venice Architecture Biennale, Venice (IT)

2022 Ethall Gallery, Barcelona (ES)
Museum Stift Stams, Stams (AT)

2023 Francis Irv Gallery, New York (US)
Galerie Rolando Anselmi, Rome (IT)
Kunstverein Wiesen, Wiesen (DE)
Delfina Art Foundation, London (UK)
Fundacio Antoni Tàpies, Barcelona (ES)
Es Baluard Contemporary Art Museum,
Palma de Mallorca (ES)

2024 Neuer Kunstverein, Giessen (DE)
Here not Today, Super Super Markt, Berlin (DE)
Carlier | Gebauer, Berlin (DE)



Ian Waelder

Background vehicle (Background stares), 2022

Silkscreen on cotton canvas covered with a layer of raw linen with water stains, ink, glue, glass cleaner, pencil and felt-tip pen.

Stretched on aluminium frame

195 x 163 cm



Ian Waelder

Background vehicle #13 (The Cardinal), 2021

Risograph on Shiro Eco White 160gr paper with embossing on passe-partout framed in aluminium, (1/1)

59 x 42 cm



Ian Waelder

*Vehicle used by a character
or in a car chase*

#01 (Der Fischer vom Heiligensee), 2021

Risograph on Shiro Eco White 160gr paper with embossing on passe-partout framed in aluminium, (1/1)

59 x 42 cm



Ian Waelder

The Pianist (Mezzo-Staccato), 2023

Silkscreen on cotton canvas covered with a layer of raw linen with water stains, ink, glue, glass cleaner, rests of air-dry clay, tissue paper

265 x 130 x 4 cm



Ian Waelder

The Pianist (Subito Forzato), 2023

Silkscreen on cotton canvas covered with a layer of raw linen with water stains, ink, glue, glass cleaner, rests of air-dry clay, tissue paper

265 x 130 x 4 cm



Ian Waelder

The Pianist (Assembly Line), 2023

Silkscreen on cotton canvas covered
with a layer of raw linen with water
stains, ink, glue, glass cleaner, rests of
airdry clay, tissue paper
261 x 126 x 4 cm

Marianne Wex

born 1937 in Hamburg (DE), died 2020 in Höhr-Grenzhausen (DE)

About

- *Let's Take Back our Space* is a vast collection of hundreds of rephotographed images from mass media and amateur street photographs, which Marianne Wex collected throughout the 1970s.
- Organised into an installation and published as a book, Wex rigorously arranged her images into a taxonomy of patriarchal structures that intended to expose characteristics of human behaviour and body language. By dividing the imagery into typically masculine and feminine stereotypes, Wex sought to expose how women and men are expected to occupy space to meet societal expectations.
- Her annotated pages were adapted to a German-language book in 1979 and translated into English in 1984. The project is widely considered Wex's only surviving body of work. After falling ill in 1977, she devoted the rest of her life to alternative medicine. Despite the abrupt end to her artistic career, *Let's Take Back our Space* has enjoyed much critical acclaim and recognition as a precursor of the art movement that became known as the *Pictures Generation*.

Lender

Tanya Leighton, Berlin (DE) & Los Angeles (USA)
www.tanyaleighton.com

Education	1958	University of Fine Arts, Mexico City (MX)
	1961	Academy of Fine Arts, Hamburg (DE)
Teaching	1963 - '80	Hochschule für bildende Künste, Hamburg (DE)
Selected Exhibitions	1979	Bonner Kunstverein, Bonn (DE)
	1982	Institute of Contemporary Art, London (UK)
	2009	Focal Point Gallery, Southend on Sea (UK)
	2012	Presentation House Gallery, Vancouver (CA)
	2013	La Galerie - Centre d'Art Contemporain, Noisy-le-Sec, Paris (FR)
	2014	Gasworks, London (UK)
		Autocenter, Berlin (DE)
	2016	Adam Art Gallery, Wellington (NZ)
	2020	Barbican Centre, London (UK)
		Martin Gropius Bau, Berlin (DE)
	2021	LUMA Foundation, Arles (FR); FOMU, Antwerp (BE)
Lentos Kunstsammlung, Linz (AT)		
Canadian Centre for Architecture, Montréal (CA)		
2023	Canadian Centre for Architecture, Montréal (CA)	



Marianne Wex

*Let's Take Back Our Space: 'Female'
and 'Male' Body Language as a Result
of Patriarchal Structures (Arm and Leg
Positions), 1977 / 2018*

Archival inkjet print, Ed. 5 + 2 AP
119.7 x 106.7 cm (framed)



Marianne Wex

Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Sitting Legs), 1977 / 2018

Archival inkjet print, Ed. 5 + 2 AP
120 x 94 cm (framed)



Marianne Wex

*Let's Take Back Our Space: 'Female' and 'Male'
 Body Language as a Result of Patriarchal
 Structures (Standing Arms), 1977/2018*

Archival inkjet print, Ed. 5 + 2 AP
 120 x 94 cm (framed)

Laetitia Yhap

born 1941 in London (UK), lives and works in Hastings (UK)

About

- Born in London to an Austrian mother and Chinese father, Laetitia Yhap has often grappled with a sense of belonging. After her academic studies at the Camberwell School of Arts and Crafts, she was awarded a scholarship and traveled through Italy. The influence of humanist themes, which she found in Renaissance painting, continues to echo in her work.
- After graduating from the Slade School of Fine Arts in 1967, Yhap moved to the seaside town of Hastings on the south coast of England, where she became more and more immersed in the life of the local fishing community. She began to draw fishermen as they went about their everyday routines on Stade Beach and painted her observations in meticulous detail in her studio.
- Using a wide range of oil colours, Yhap often incorporates materials like sand and rope into her works and constructs the boards and ornaments around her paintings. Her beach scenes depict the fishermen in heroic, timeless poses, framed by bright skies, as seen from the artist's low vantage point.
- Uniquely committed to the Hastings fishing community, Laetitia Yhap has grown into the local fabric of her chosen milieu. As a chronicler of everyday life, she has captured the soul of the region's industry during a period of rapid industrialisation and changing environmental demands.

Lender

Hales Gallery, London (UK) & New York (USA)
www.halesgallery.com

Education

- 1962 Camberwell School of Arts and Crafts,
London (UK)
- 1967 Slade School of Fine Art, London (UK)

**Selected
Exhibitions**

- 1969 Serpentine Gallery, London (UK)
- 1979 Serpentine Gallery, London (UK)
- 1985 Royal Academy of Arts, London (UK)
Fitzwilliam Museum, Cambridge (UK)
- 1986 Royal Academy of Arts, London (UK)
- 1987 Royal Academy of Arts, London (UK)
Barbican Art Gallery, London (UK)
- 1995 De La Warr Pavillion, Bexhill-on-Sea, (UK)
- 1996 The Prince's Trust, Southbank Centre,
London (UK)
- 2000 Foundation of Women's Art, KLM Royal Dutch
Airlines departure lounge, Stansted Airport,
London (UK)
- 2014 Brighton Museum & Art Gallery, Brighton (UK)
- 2016 Gainsborough House, Sudbury (UK)
- 2020 Hastings Museum and Art Gallery, Hastings (UK)
- 2022 Yanlan Arts and Culture Foundation, Beijing (CN)
- 2024 De La Warr Pavillion, Bexhill-on-Sea (UK)



Laetitia Yhap
Keeping Company, 1982
Oil on board
123.8 x 246.2 x 7.7 cm





Laetitia Yhap

Weasel and His Family Sunning Themselves, 1982

Oil on board

123.8 x 246.2 x 7.7 cm

Laetitia Yhap

Feeding the Fire, 1989

Oil on board

80.5 x 107.1 x 6.6 cm

