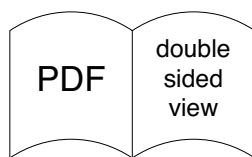Christine Zufferey

portfolio

selection

installation

art in public space

As an artist I am interested in the ambiguity of reality, in complexities regarding
subjective perception and the creation of mental spaces and images. Through the means
of installation I try to capture the nuances and complexities of the resulting mixed
realities / worlds at the interface between reality, vision and illusion (their
indescribable, often absurd and contradictory structure) and to (re)construct these
mental landscapes as real settings. My installations are mostly created as site-specific
projects taking into account, reflecting, manipulating various spatial / architectural /
visual, historical and social aspects of a specific site and employing a variety of media.
In recent years my focus has been on issues involving public space.

Christine Zufferey

[...] one might also describe Christine Zufferey as a tuner, who plucks strings as
triggers for our internal pictures. Her mode of working could be seen as working at
a mixing desk: she doesn't create frontal settings, she modulates atmospheres, manipulates
the terrain of our emotions [...]

Annina Zimmermann, from the exhibition catalogue „view over 6 continents", Kunsthaus Baselland
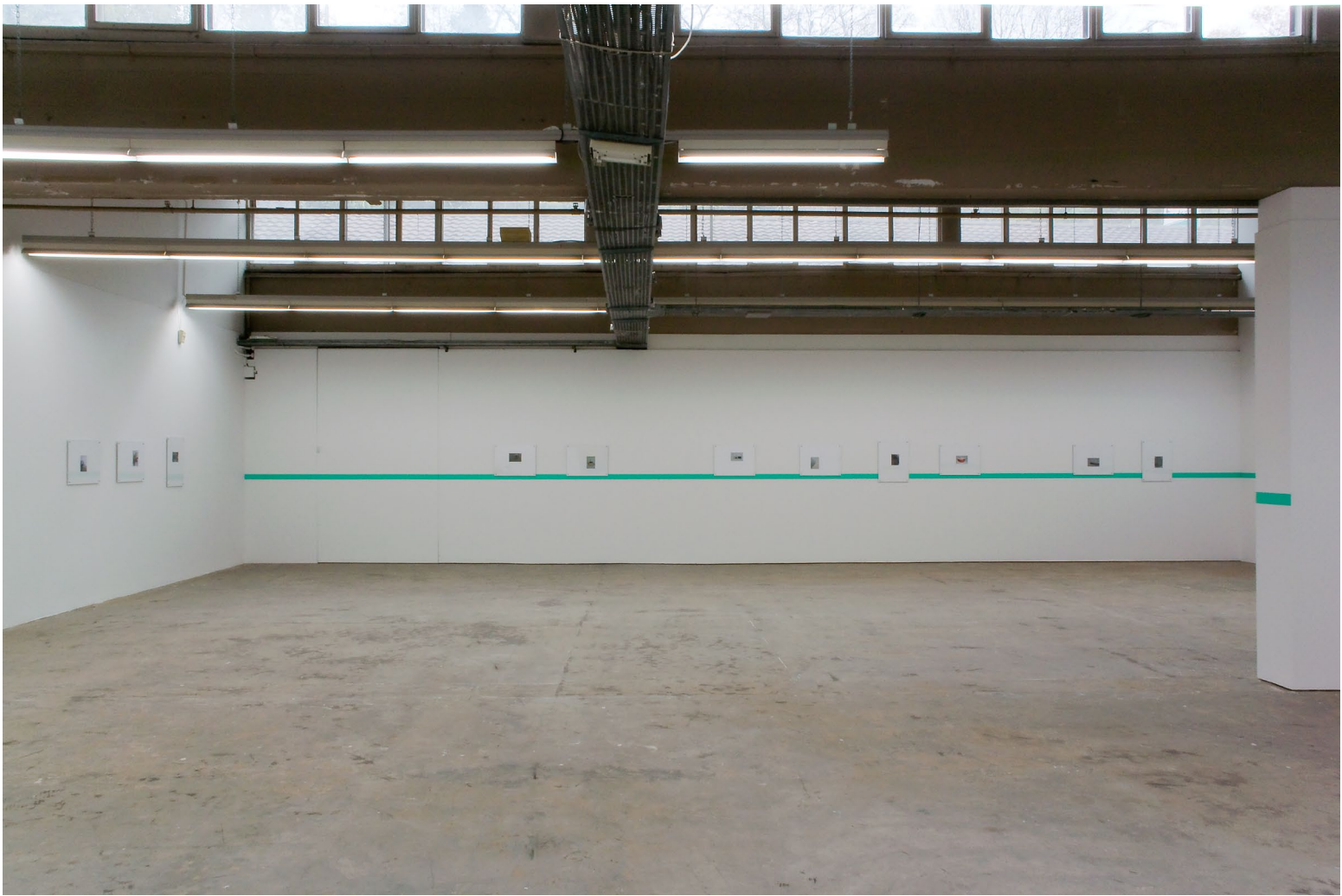
2017
«random access memory (leading back to the unknown)»
Installation / in the context of «Encoding the Urban», Kunsthaus Baselland, Switzerland *(see photography section)*

19 photos from the series «random access memory (leading back to the unknown)», 2010-2016 (ongoing) /
green stripe on wall

2017
«random access memory (leading back to the unknown)»
Installation / in the context of «Encoding the Urban», Kunsthaus Baselland, Switzerland *(see photography section)*

19 photos from the series «random access memory (leading back to the unknown)», 2010-2016 (ongoing) /
green stripe on wall

2014
«random access memory (leading back to the unknown)»
Installation at gallery frosch&portmann, New York *(see photography section)*

Photos from the series «random access memory (leading back to the unknown)», 2010-2016 (ongoing) /
«revolving door», 2014, cut door, hinges, / wallpainting

2014
«random access memory (leading back to the unknown)»
Installation at gallery frosch&portmann, New York *(see photography section)*

Photos from the series «random access memory (leading back to the unknown)», 2010-2016 (ongoing);
#6, 2012 (above) / #10, 2013 (left)
inkjet on photo paper, archival mat board, aluminum, acrylic glass, screws
17" x 22 3/4" (overall dimensions)

2015
untitled
Mixed media installation / Villa Renata, Basel *(see photography section)*

7 photos from the series «random access memory (leading back to the unknown)», 2010-2016 (ongoing) /
«revolving door», 2014 / green stripe on wall

2015
untitled
Mixed media installation / Villa Renata, Basel *(see photography section)*

2010-2016 *(ongoing)*
7 photos from the series «random access memory (leading back to the unknown)», inkjet on photo paper,
archival mat board, aluminum, acrylic glass, screws, 17" x 22 3/4" (43 cm x 58 cm, overall dimensions each)
#1, 2010, #5, 2011, #7, 2013, #16, 2015, #15, 2015, #4, 2011, #11, 2013

2011
«revolving door», cut door (wood, pressboard), hinges, approx. 82" x 35" x 18" (208 cm x 88 cm x 45 cm, h x w x d)

green stripe on wall

2015
untitled
Mixed media installation / Villa Renata, Basel

2006
untitled, acrystal (acrylic/plaster), acrylic paint, approx. 33" x 39" x 17" (84 x 98 x 42 cm, h x l x w)

2015
untitled
Mixed media installation / Villa Renata, Basel *(see drawing section)*

2006
untitled, acrystal (acrylic/plaster), acrylic paint, approx. 33" x 39" x 17" (84 x 98 x 42 cm, h x l x w)

2014
untitled, colored pencil, pencil, water color, gouache, ink on paper,
9" x 12" (23 x 30.5 cm) each / frame 19" x 29" (48 x 73 cm)

2015
untitled, plaster, water color, approx. 4" x 4" x 5/8" (10 x 10 x 1.5 cm), LED-module with battery
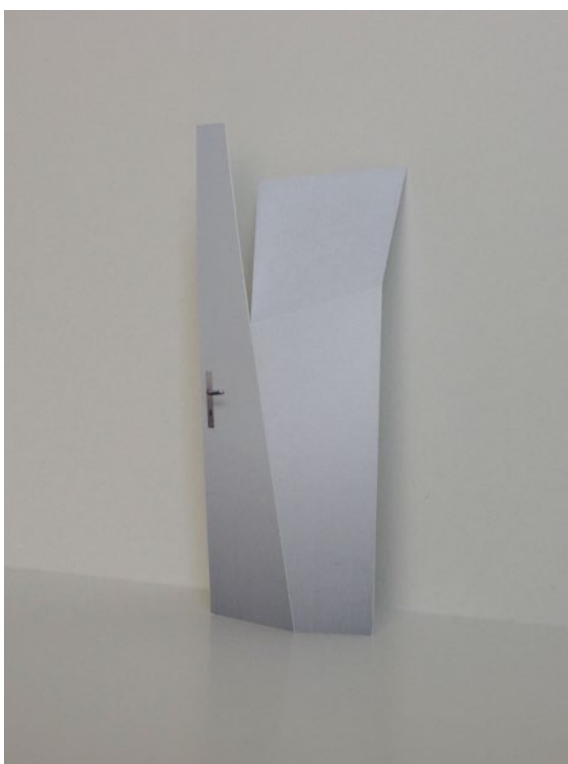
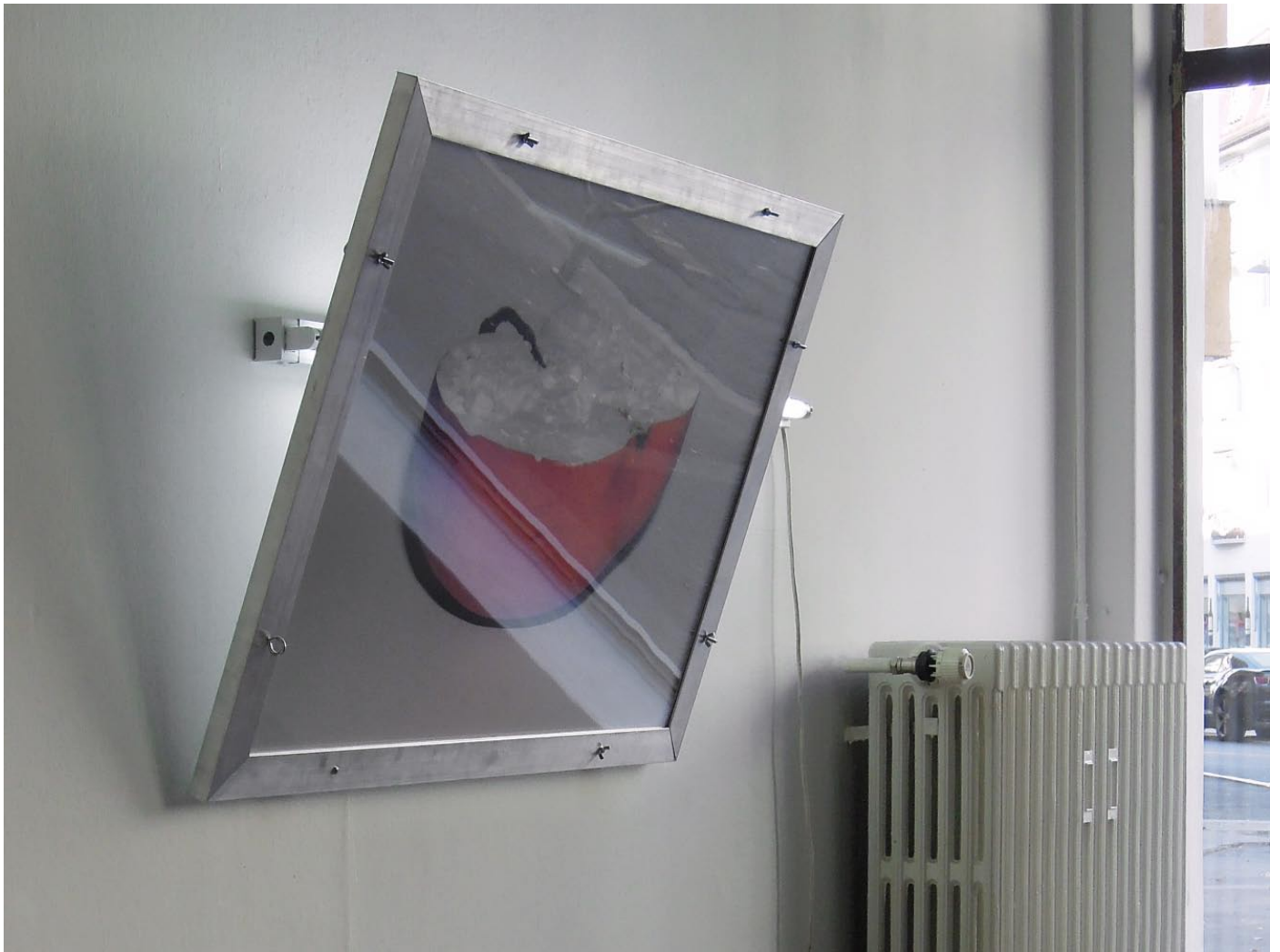2011 / 2012
«revolving doors»

model shots

2011
«revolving door»

cut door (wood, pressboard), hinges
208 cm x 88 cm (door)

In the context of the exhibition «tearing down, building up», Corner College Zurich, 10.11 - 26.11.2011

2011
«random access memory (leading back to the unknown)»

installation *(see photography section)*:
photography / aluminum frame (102 cm x 76 cm), screws, acrylic glass mirror, neon light, string
[top left, background: installations of les frères Chapuisat (left) and Vanessa Billy (right)]

In the context of the exhibition «tearing down, building up», Corner College Zurich, 10.11 - 26.11.2011

2009 / realization: 2010
«Fiktion / Fiction»

temporary public art project, Heuwaage Basel (June 2010 - June 2015)
client: Kunstkredit Basel-Stadt, Dept. of Culture Canton Basel-Stadt; open competition, 1st prize

clockwork (controlled by a radio) without a clock face, two golden sword-like clock hands, ø 2.7 meters.
the clock measures real time.

A horizontal clock without face, and thus without reference, is directionless.
«Fiktion / Fiction» - time as a construct - asks questions about perception and relativity of time, about orientation.
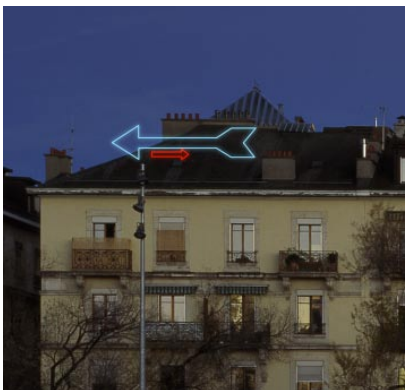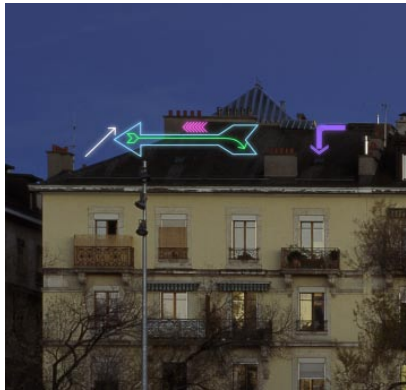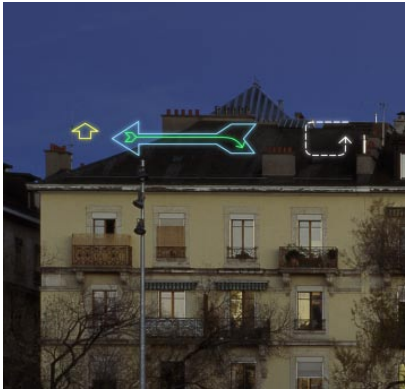
2011
«hello, world»
Neon installation for the Plaine de Plainpalais, Geneva / open competition (photo montage)

A hybrid of historic typeface and computer program/code, addressing themes of (past) media knowledge authority, user participation, surveillance, manipulation and hacker culture.

wikipedia: ‚hello world';
'Hello world' is also used by computer hackers as a proof of concept that arbitrary code can be executed through an exploit where code should not be allowed to be executed [...]
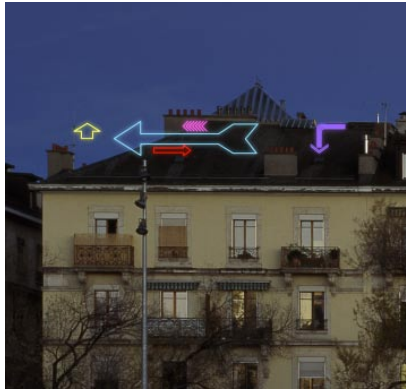
2011
«24/7/365»

Neon installation for the Plaine de Plainpalais, Geneva / open competition *(photo montage)*

8 arrows of different shapes, sizes and color light up in different time intervals, resulting in different possible combinations of illuminated arrows (theoretically 256 possible constellations).
Their significance is puzzling, playful, cryptic, even completely contradictory; they are commenting with a seemingly clairvoyant quality on the events of the day, on individual mental states, on politics, economy and the state of the world.

Capriccio - jaunty idea, fantasy, deliberate breach of rules full of relish, fantastic, whimsical transgression [...]

The waterspouting house, an installation on each side of the river Hornbach, plays with architectural elements, combines and interprets them anew and manipulates them into a new whimsical ensemble. Water - the medium of the location - is being indirectly fed back into the river in a broad circuit. Only active at the full hour, the two installations can also be read as a clock; an interpretation of time between nature and civilization.

2015
«the waterspouting house - capriccio»

Art and architecture project for the apartment complex Hornbach, Zurich / invited competition
Client: Municipal Building Dept. of the City of Zurich / architects: Knapkiewicz & Fickert, Zurich

Two waterspouting bronze / nickel silver figures on both sides of the river Hornbach, ø approx. 15.5" each
Time clock; the figures spout water for 5 - 10 min. at the full hour
'Cornerstone' made of green serpentine
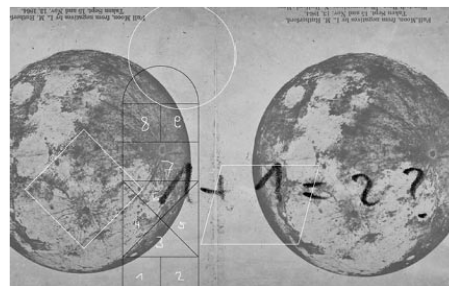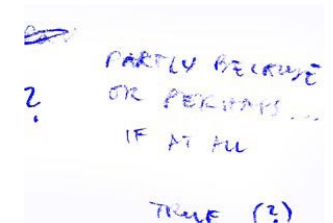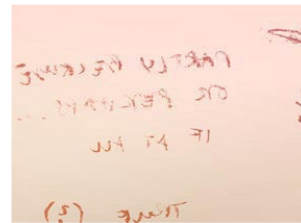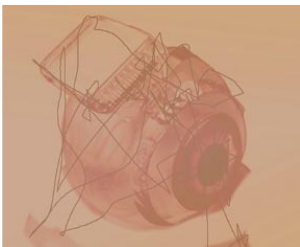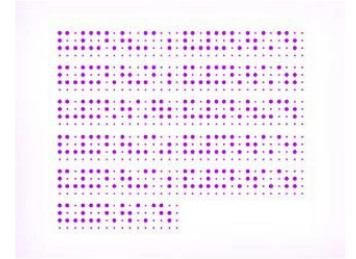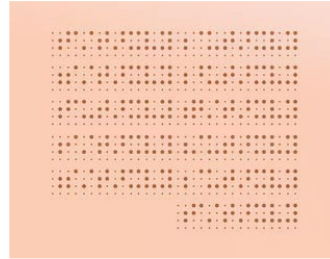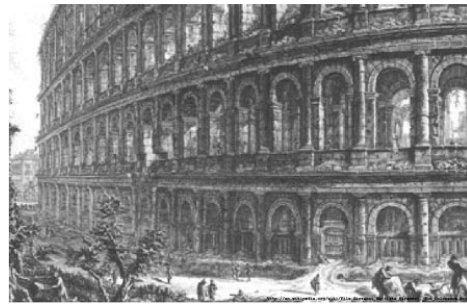
Copper as a conductor of electricity links the architecture (spun copper facade) with the field of information technology (copper coil). In «going off on tangents - abschweifen» this connection is being spun further into the field of art and technical history in the form of copper printing plates.

Information technology, a highly abstract field of research, is applied in nearly all areas of human life. Accordingly the ideas for the images come from very different fields including language, ambivalence, abstraction, encryption, image and reproduction technology, digitalization, multiple exposure, optical perception, magnetoreception, relations between human and machine etc.

The field of information technology and the field of art are are brought in contact in an experimental / playful way. The images of «going off on tangents - abschweifen» display the results - fanning out, branching out, feedback - of these multiple researches.
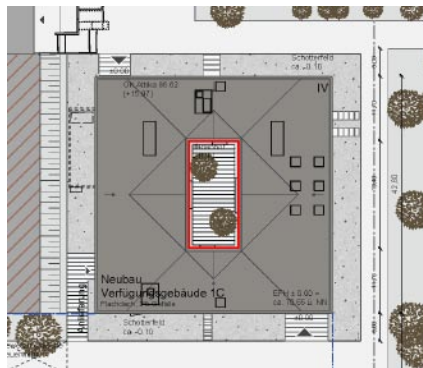
Grundriss mit Innenhof
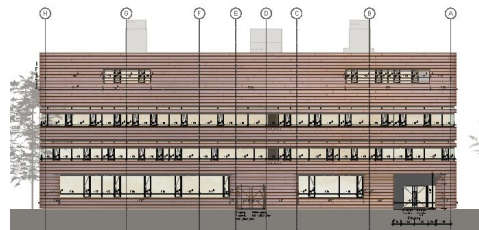
Ansicht Aussenfassade mit Kupferbändern

Schnitt Innenhof

2012
«going off on tangents - abschweifen»

Art and architecture project for the Brandenburg University of Technology BTU Cottbus/Berlin, new campus building
for the faculty of information technology and electronic data processing center.
Client: BLB Brandenburgischer Landesbetrieb für Liegenschaften und Bauen / invited competition

Copper printing plates (photogravure), different sizes (50 x 70 cm to 70 x 110 cm),
sealed, mounted on the aluminum facade of the court yard.

Colored prints of the copper plates on paper, framed, hung inside the building on the concrete wall surrounding
the court yard.

2006

untitled
installation, approx. 10 x 11 meters
sculpture; Acrystal (acrylic/plaster), plasticine-like material
floor painting; acrylic paint, asphalt varnish on canvas (scene painter Christian Hoffmann & Lukas Baumberger)
wall paper; acrylic paint on wood chip
built-in floor (height 70 cm) with knothole (ø 1 m, styrofoam, spackle, acrylic paint)
dimmed fluorescent illumination

Exhibition «Christine Zufferey, Bessie Nager, Chantal Hoefs / Christine Schütz»,
Helmhaus Zurich, 2006
photos: Mancia/Bodmer, Christine Zufferey

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installation, approx. 10 x 11 meters
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dimmed fluorescent illumination

Exhibition «Christine Zufferey, Bessie Nager, Chantal Hoefs / Christine Schütz»,
Helmhaus Zurich, 2006
photos: Mancia/Bodmer, Christine Zufferey

2007

untitled
Acrystal (acrylic/plaster), cardboard, acrylic paint, sand
approx. 5 x 2,5 x 1 m (width x depth x height)

Exhibition «Swiss Art Awards», convention center Basel, 2007
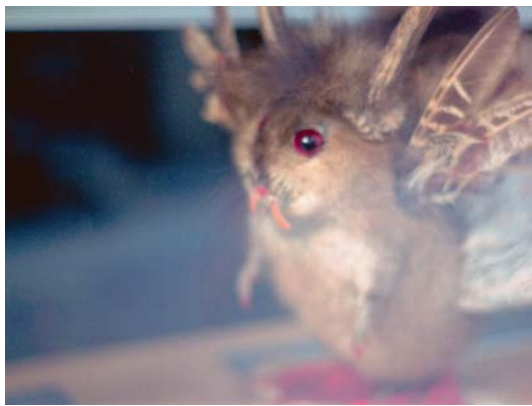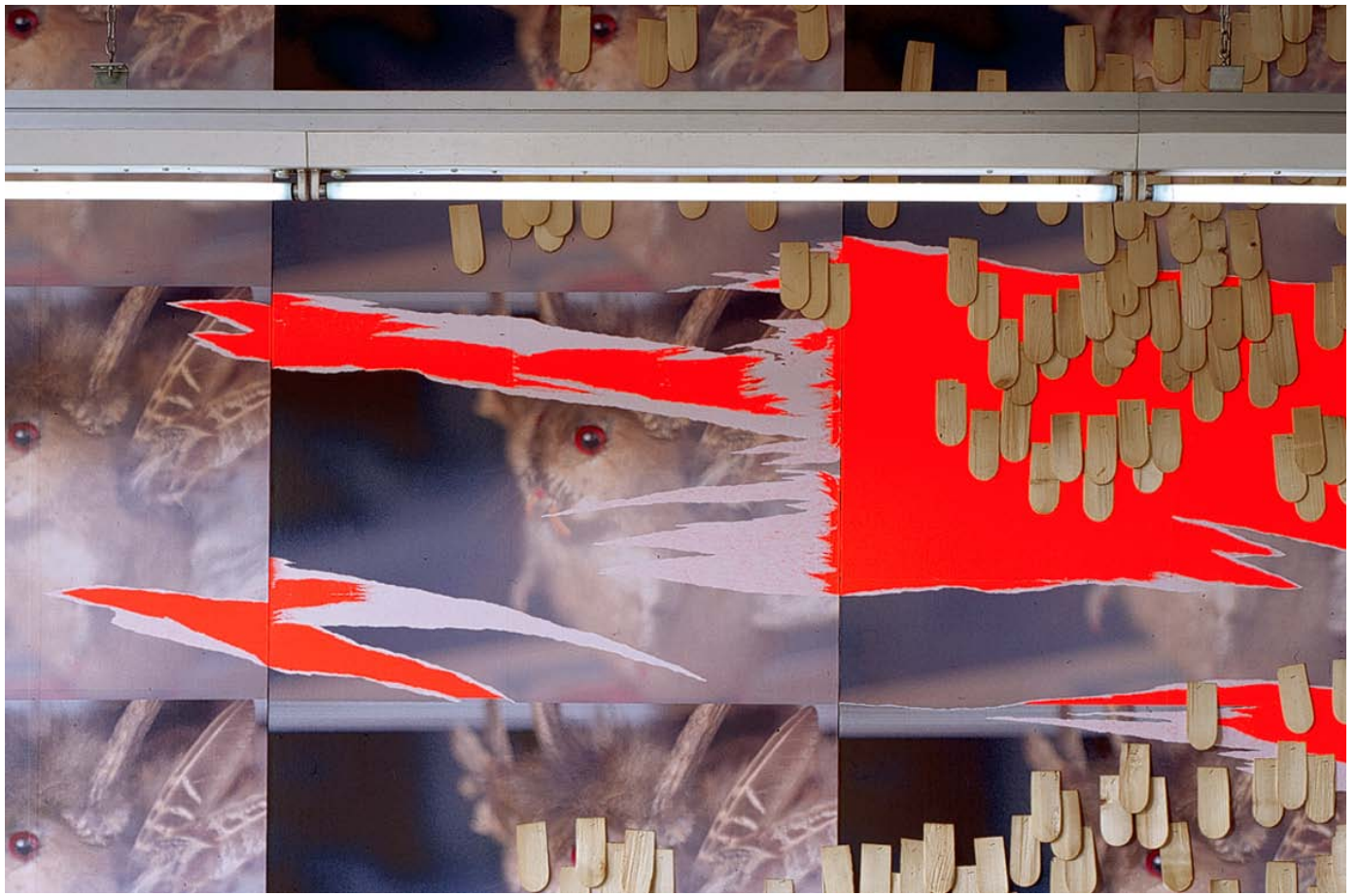
2003

untitled
installation, length approx. 40 meters
wooden shingles, neon paper, offset-print, low hanging dimmed fluorescent lights, sand

Exhibition «view over 6 continents / Christine Zufferey and Guests: Beat Brogle, Max Philipp Schmid, Knut & Silvy»,
Kunsthaus Baselland, Muttenz / Basel, 2003
photos: Serge Hasenböhler

2003

«abgeholztes Terrain» («lumbered ground»)
installation
wood trunks, fluorescent lights embedded in the wood, styrofoam, acrylic paint, newspapers.
Newspapers lie on the trunks and floor. Current newspapers are added each day.

left side background / below: «Rauchzeichen» («smoke signals»), video installation
right side background wall: untitled, 3 parts, spray paint on paper

Exhibition «view over 6 continents / Christine Zufferey and Guests: Beat Brogle, Max Philipp Schmid, Knut & Silvy»,
Kunsthaus Baselland, Muttenz / Basel, 2003
photos: Serge Hasenböhler

November 15th 2003

«Live-Radio», a live-concert by «Knut & Silvy» at the Kunsthaus Baselland

«Knut & Silvy» were present in the exhibition space and played live - the concert was first audible via radio wave transmission (without direct amplification), i.e. only audible via portable radios carried by the exhibition visitors. Moving independently through the exhibition with their radios, visitors could bring the individual installations into relation with the music and in relation to each other.

Live-transmission: «Radio X»
Bar: Boycotlettes

Exhibition «view over 6 continents / Christine Zufferey and Guests: Beat Brogle, Max Philipp Schmid, Knut & Silvy», Kunsthaus Baselland, Muttenz / Basel, 2003
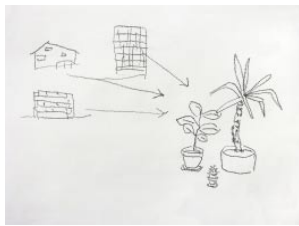
2004 / realized: 2006

«Gruppenfoto» («group photograph»)
back-lit photographs (prints) in double-sided aluminum light boxes, 1 x 1,3 m, mounted to a street lamp
art in public space, Dreispitzareal, Basel / Münchenstein
part of the project "5Parks" by Markus Schaub, Zurich

Potted plants were borrowed from surrounding offices and assembled for a photograph in the area of one of the future parks (i.e. on the street). This photograph serves as a lasting memory of the assembly of small gardens from the offices, normally isolated and invisible to the public. Mounted directly to a street lamp it shines from it's light box onto the street - and some day into the (future) park, towards it's peers in the wild.
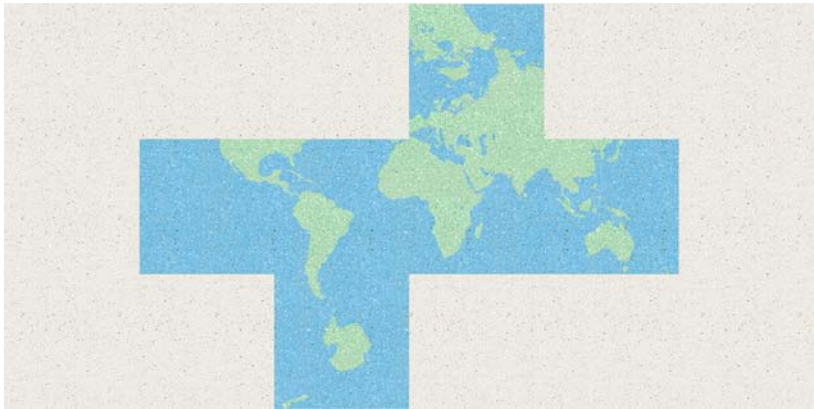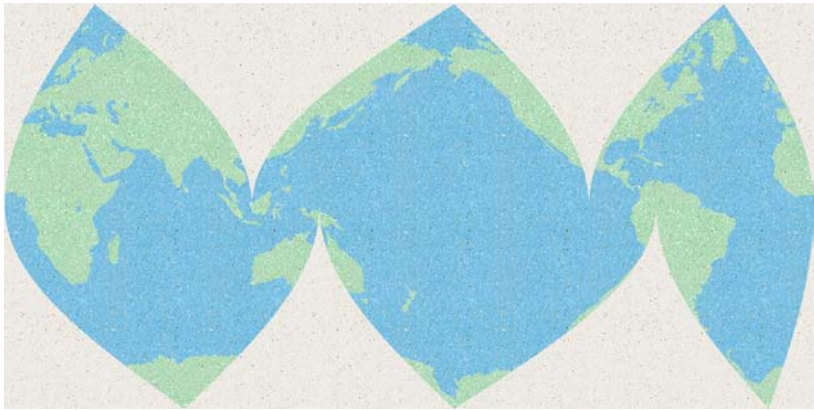
2015
«Welt, Welten» («world, worlds»)

Secondary school complex Burghalde, Baden, Switzerland / invited competition
Client: City of Baden, Switzerland

Fountain: cast bronze astronaut figure, height approx. 90 cm (36") / fountain basin made of green and blue concrete, ø approx. 1.8 meters (71"). The basin sits at a slight slant and the astronaut is bathing his bare feet in the water.

World maps: approx. 20 blue-green-ochre cement tiles, 50 x 100 cm (20" x 40") each, embedded in the terrazzo floor.

'Paper' objects: approx. 25 objects, white aluminum casts, variable dimensions (folded paper ship approx. 8 x 12 x 21 cm (3"x5"x8")). The 'paper' objects are mounted on ceilings, walls and relings.

«world, worlds» is realized in three different forms on the inside and the outside of the secondary school complex Burghalde in Baden. It revolves in a broad sense around the theme of world; exploration of the world, participating and being part of the world, world views and perspectives onto the world, and abstraction / depiction of the world and its relationship to reality. The fantasy of a journey is woven in a playful and poetic way into the architecture and entices the visitors to go on imaginary travels.

lobby of the court rooms

entrance hall

48 cm

36°

48 cm

72°
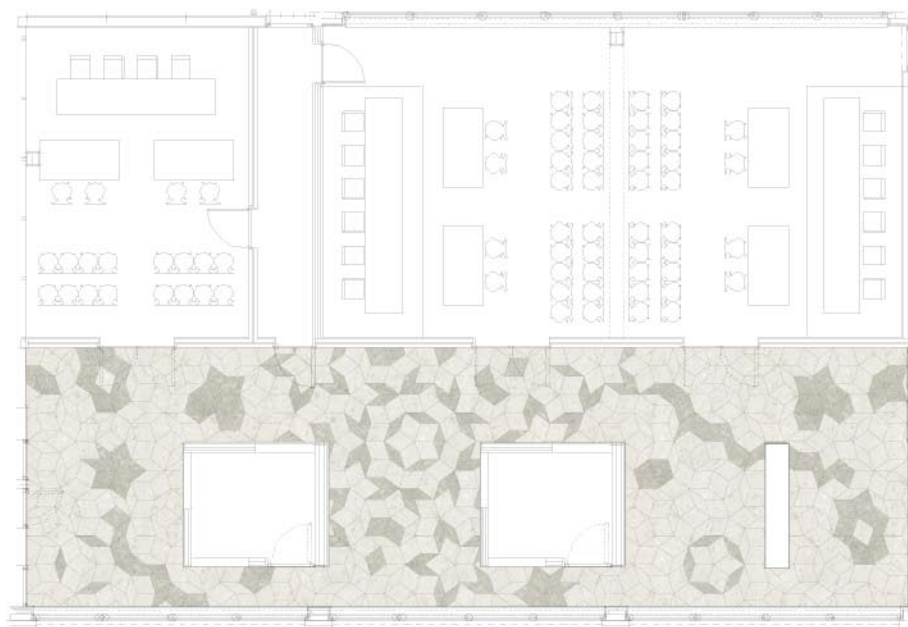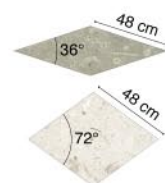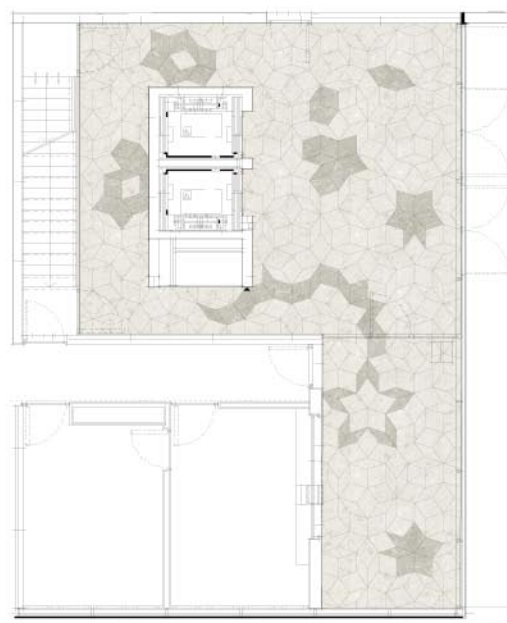
parquet of **two-colored limestone tiles** in form
of a **Penrose pattern**, dark grout, individual shapes
accentuated.
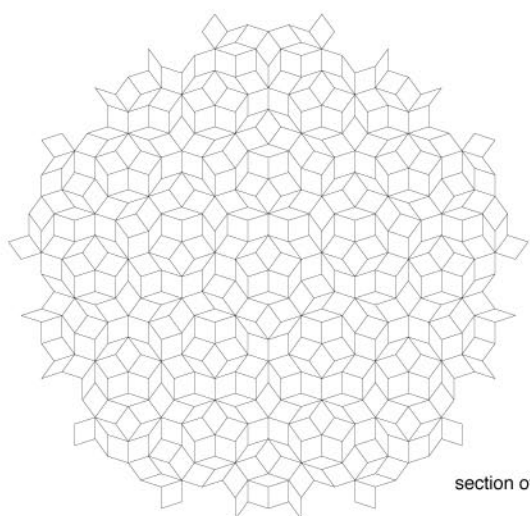
section of a **Penrose pattern**

Entrance hall and lobby of the court rooms
Parquet of two-colored limestone tiles in the design of a Penrose pattern, dark grout, individual shapes accentuated.
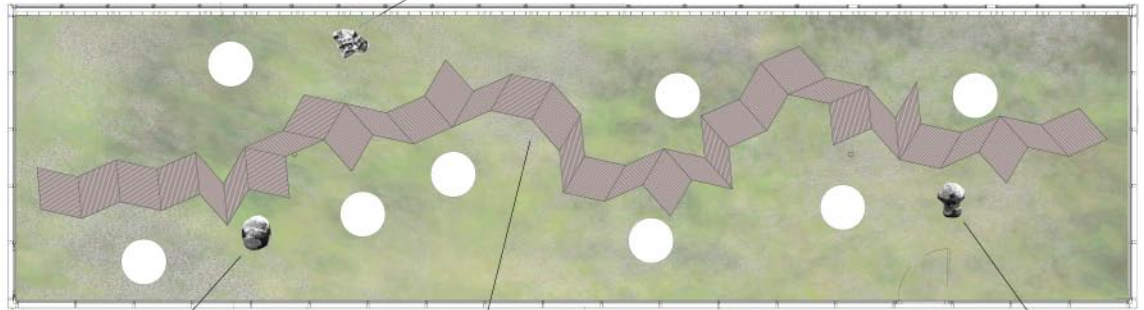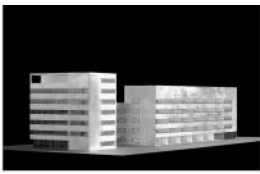
courtyard with **plants growing wild** on a layer of **gravel** (with round skylights of the parking area underneath)

36°

72°

wooden boardwalk (section of a Penrose pattern), approx. 70 cm high

three aluminum sculptures, partially painted, approx. 1m high

2009
«Verästelung der Klarheit» («branching of clarity»)

art and architecture project for the new building of the County Court Dietikon, Zurich / invited competition
client: Municipal Building Dept. of the Canton of Zurich

Concept

The clear and distinctive outside appearance of the architecture (Andreas Senn, Zurich) branches more and more towards the building's interior; the complex inner life of the building embodies the two antipodes order and chaos. The Penrose pattern, referring to this dichotomy, serves as an instrument to carry this idea. A Penrose pattern is a aperiodic tiling, covering an area consistently without repeating a basic structure. These same kinds of pattern were discovered in so called «quasicristals», harshly cooled down alloys of aluminum and manganese, whose matter is in a state intermediate between the amorphous, fairly ordered state of glass and the strict ordered state of the classical crystal.
In a comparable way society, the organization of community, tries to find a balance between individual, «uncontrolled» freedom and regulatory structure.

Courtyard

Gravel, plants growing wild, mainly moss and sedum.
A wooden boardwalk - a section of a Penrose pattern - runs through the entire courtyard (approx. 70 cm high, 30 m long).
Along the boardwalk, three sculptures are placed in different locations: a colored «ape's skull», a meteorite and a toadstool. The aluminum sculptures reflect a spectrum of archetypical ideas and conceptions about human existence and the universe.
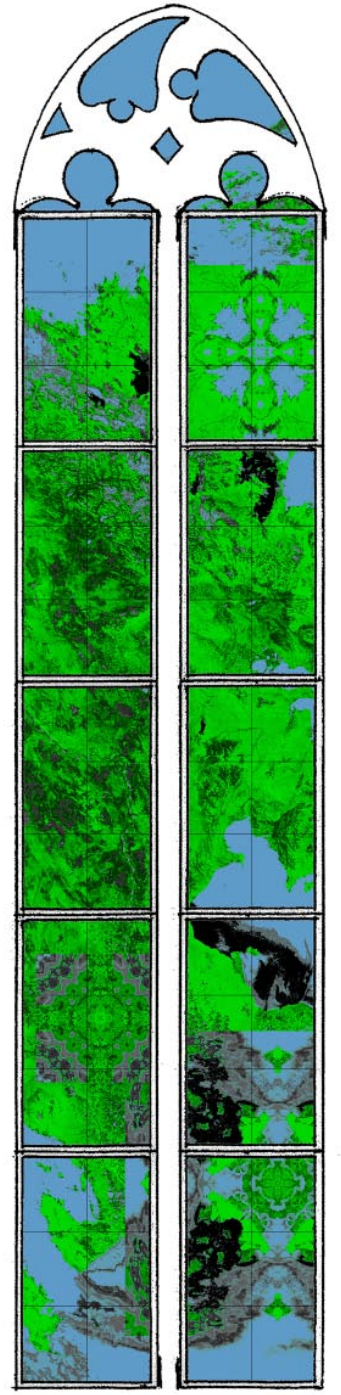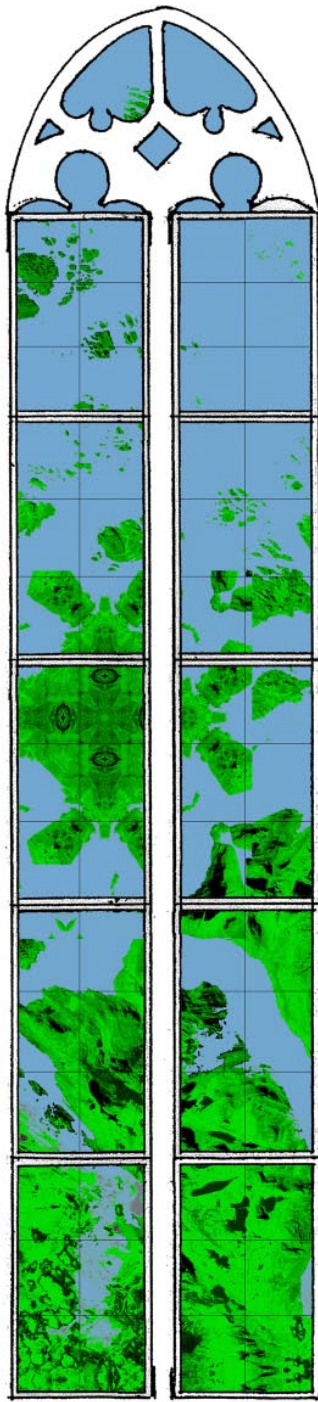
2008

«Die Gestalt der Welt hängt ab von der Art und Weise wie sie gesehen wird»
(«the shape of the world depends on how it is perceived»)

art and architecture project for new stained glass windows design for the late-gothic St.Jakobs church Sissach/Basel,
Protestant parish Sissach, invited competition

Satellite photography, abstracted and reduced to the colors green and blue, partially fanned out in kaleidoscopic effects
resulting in sacral-like forms.
This contemporary imagery is executed through techniques that wed current technologies with traditional artisan craft;
silkscreen print (black stain) on double-glazed antique-glass (yellow over blue).

2012 / realization: 2012
«Traum vom Leben» *(«Dream of Life»)*

Art and architecture project for the Neonatal Clinic, University Hostpital Zurich
Client: Municipal Building Dept. of the Canton of Zurich / invited competition, 1st prize

12 colored stained glass windows; etched antique-glass / ‚streaky glass' / silkscreen and digital print / sanding.
Realization: Derix Glasstudios, D-Taunusstein

The 12 colored glass windows of «Traum vom Leben» *(«Dream of Life»)* are about joy and life, play and playfulness, growing and becoming, unfolding, development and creation of life, about metamorphosis, transition and evolution, about the act of changing from one world to another and worlds in between.

Photos: Mark Röthlisberger

Project for three new apartment buildings in Zurich-Affoltern. The art and architecture project as a provocative antipode to the arid world of norms and serial prefabrication of a ‚Plattenbausiedlung' (german: a building complex made from prefabricated slabs).

2001 / realized: 2002

«Tapir (-irgendwie fremd)» («Tapir (-strange somehow)»)

art and architecture Stöckenacker, Zurich-Affoltern / invited competition, 1st prize
architects: von Ballmoos Krucker, Zurich
client: Baugenossenschaft Süd-Ost, Zurich, Walter Bader, Zurich
consulting: Zurich Municipal Building Authority, Department of Art and Construction

three wooden figures, untreated solid oak, approx. 90 cm high (implementation according to clay model: Severin Müller)
prints (271 x 128 cm) in light boxes (metal, glass; 271 x 128 x 15 cm)

2003 / realized: 2004

«Fluss, Strom» («stream, flow»)

art and architecture project, Public Utilities Works Buchs (SG) / invited competition, 1st prize
client: Public Utilities Works Buchs (SG) / county of Buchs (SG)
architects of the new building: von Ballmoos Krucker, Zurich

The art work investigates the products of the Public Utilities Works Buchs (SG); water, electricity and data (tv / internet).
96 glass blocks, serving at daytime as a skylight for the parking area beneath, have been equipped with light modules
(LED's). At dawn, the modules start to flicker in blue, with individual light modules of green and red in between. A small
monitor in one of the glass blocks is zapping endlessly through tv-channels. A central computer controls the brightness and
frequency of the individual modules, using a video (reflections of sunlight on moving water) as a base.

The art work Drifting Clouds consists of two elements: a colored mosaic inside the new winter garden, and a video monitor embedded inside a large stone (so-called glacial boulder) on the fore court.

The frieze-like mosaic in the winter garden reminds one of a pixelated picture of clouds, and gives the entrance area an atmosphere of lightness and openness. The video embedded in the stone revisits the motif of clouds - yet in the form of a moving image. Thereby, the volatility of the images contrasts the materiality of the stone in a perplexing way. It is as if lightness and gravity eliminate each other, and the sky is passing by inside the massive stone.

Both, the panoramic mosaic and the passing sky inside the stone, dissolve materiality and question the laws of gravity. They shift the perception and scrutinize the relationship between inside and outside and movement and stagnation.

(from the publication by the Municipal Building Dept. Zurich)

2003 / realized: 2005

«drifting clouds»

art and architecture, nursing home Entlisberg, Zurich-Wollishofen / invited competition, 1st prize
client: Municipal Building Dept. of the City of Zurich

glass mosaic approx. 1,4 x 27 meters
glacial boulder approx. 0,7 x 1,1 x 1,6 meters with embedded monitor, showing a video of a sky with moving clouds

(photos: Hannes Henz)

2015 (2009)
«van Gogh, 2009»

Inkjet on photopaper, mat board, acrylic glass, screws
10 cm x 12 cm (approx. 4"x5")

For IMAGO MUNDI / Luciano Benetton Foundation

photography

2010 - 2016 *(ongoing)*
«random access memory (leading back to the unknown)»

photo series

(the photos are not digitally manipulated)

#16, 2015

#16, 2015

Photo from the series «random access memory (leading back to the unknown)», 2010-2015 *(ongoing)*
Inkjet on photo paper, archival mat board, aluminum, acrylic glass, screws, green stripe on wall
17" x 22 3/4" (43 cm x 58 cm, overall dimensions each)

#5, 2011
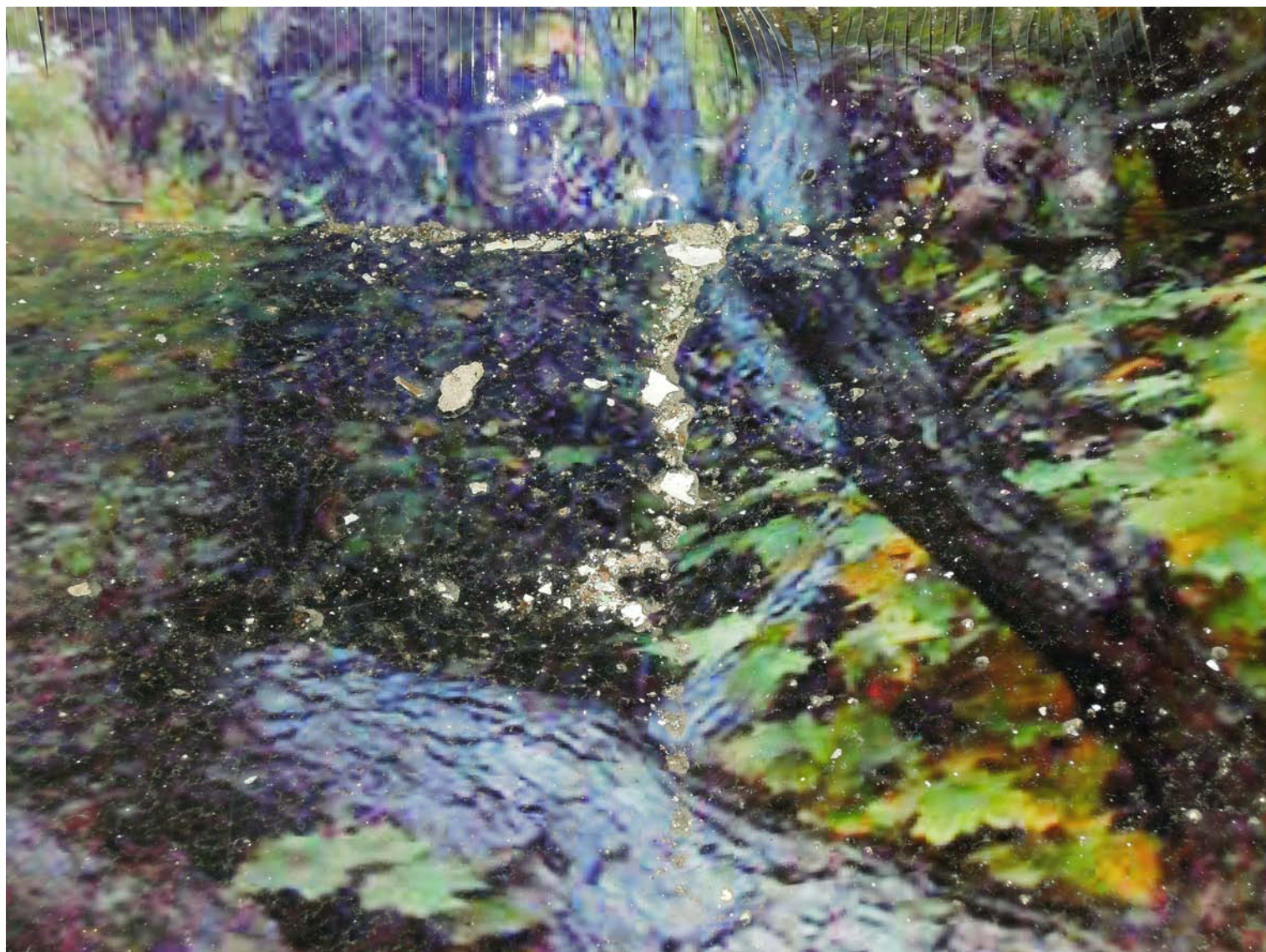
#6, 2012

#6, 2012

Photo from the series «random access memory (leading back to the unknown)», 2010-2016 (ongoing)
Inkjet on photo paper, mat board (assembled in 4 parts), aluminum, acrylic glass, screws, green stripe on wall
overall dimensions 17" x 22 3/4" (43 cm x 58 cm) each

#3, 2011

#7, 2013

#4, 2011

#10, 2013

#11, 2013

#2, 2011

#14, 2014

#1, 2010

#9, 2013

#13, 2014

#12, 2013

#15, 2015

#18, 2015

#20, 2015

#21, 2016

#24, 2016

#22, 2016

#23, 2016

#25, 2015

#19, 2015

#26, 2016
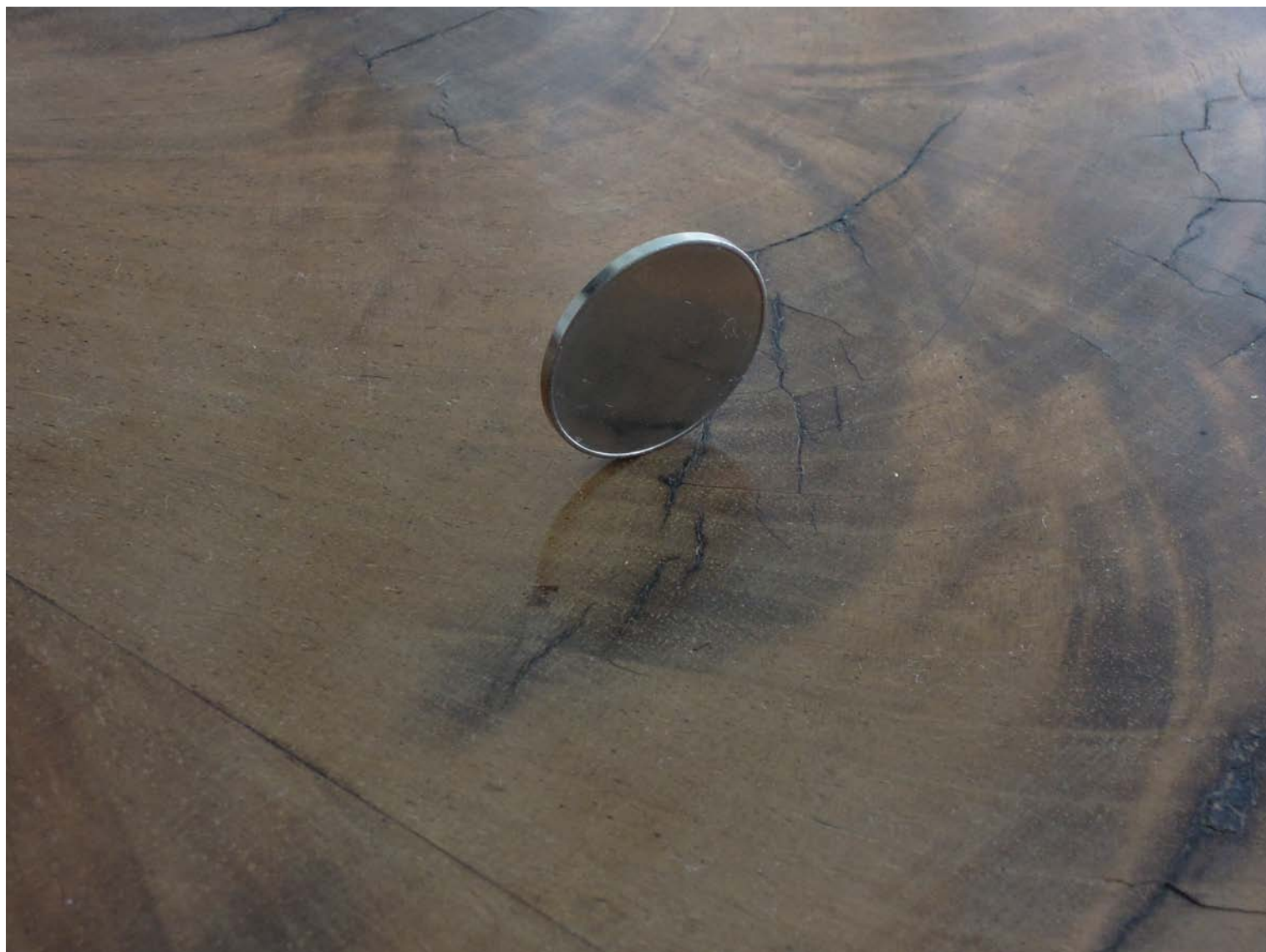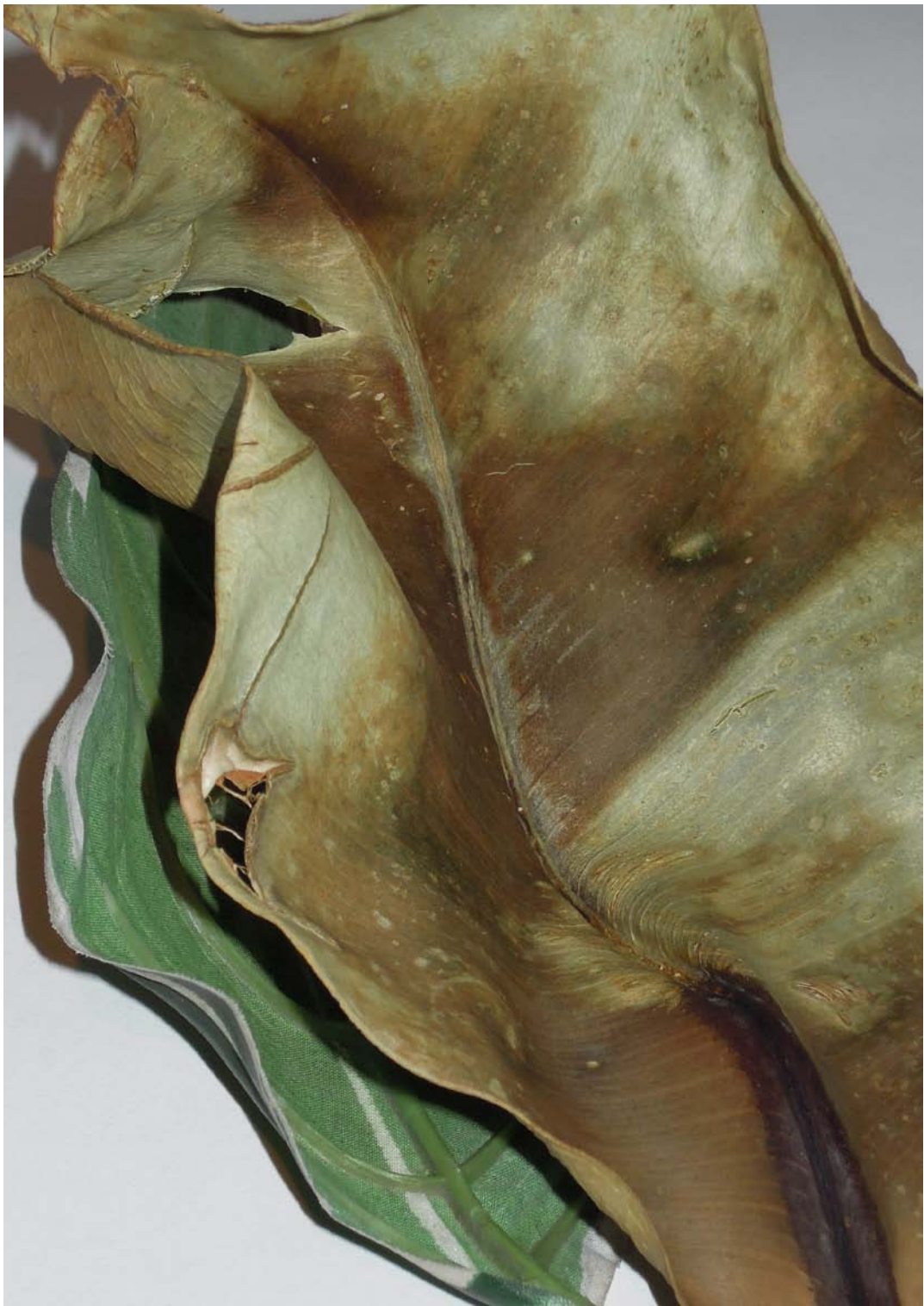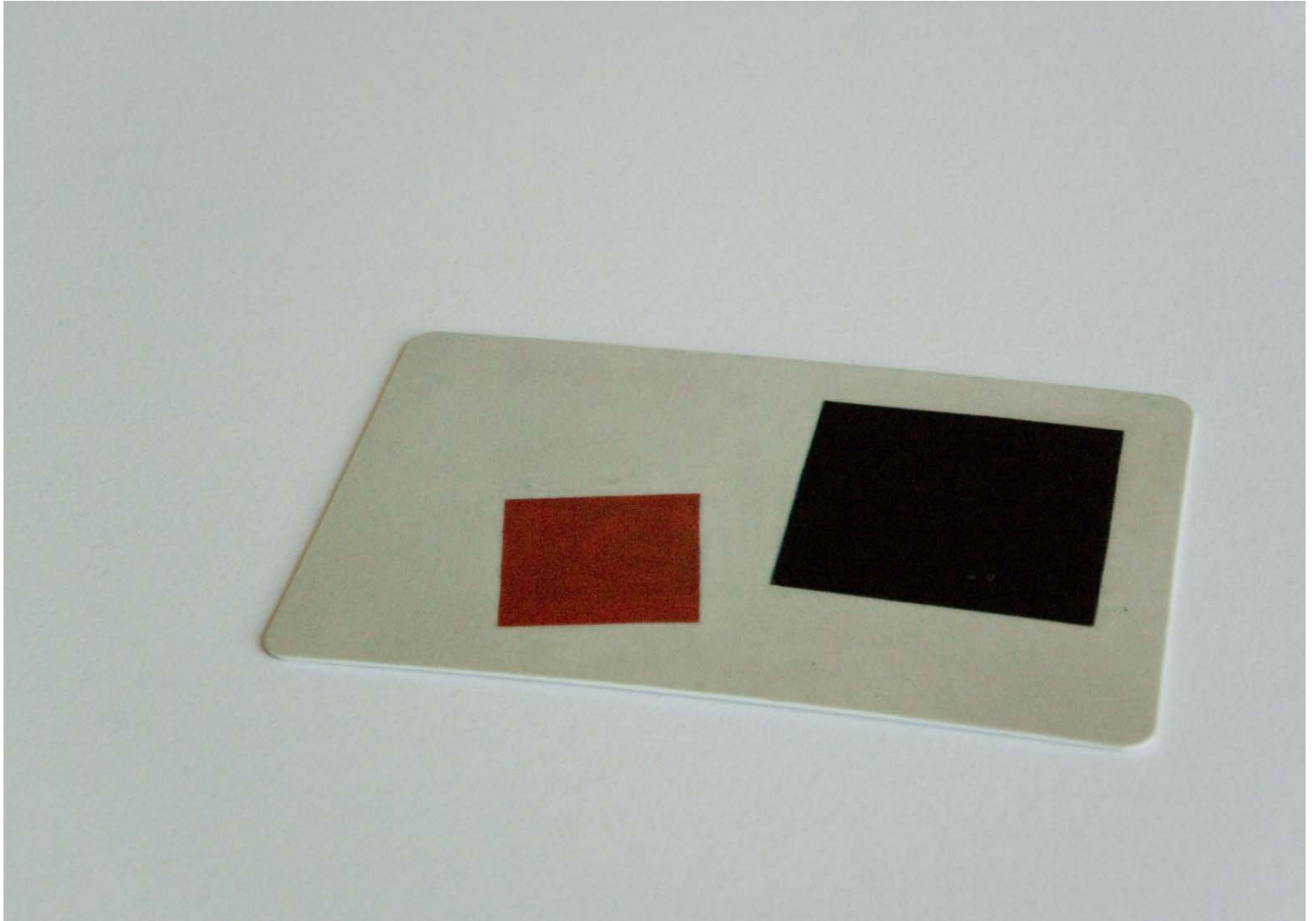
1998 - 2016 *(ongoing)*
untitled

photo series

(the photos are not digitally manipulated)

2005

untitled (Formentera, Spain)
back-lit photographs (prints) in aluminum light boxes, 53 x 78 cm each

2008

untitled (New York)
back-lit photographs (prints) in aluminum light boxes, 53 x 78 cm each
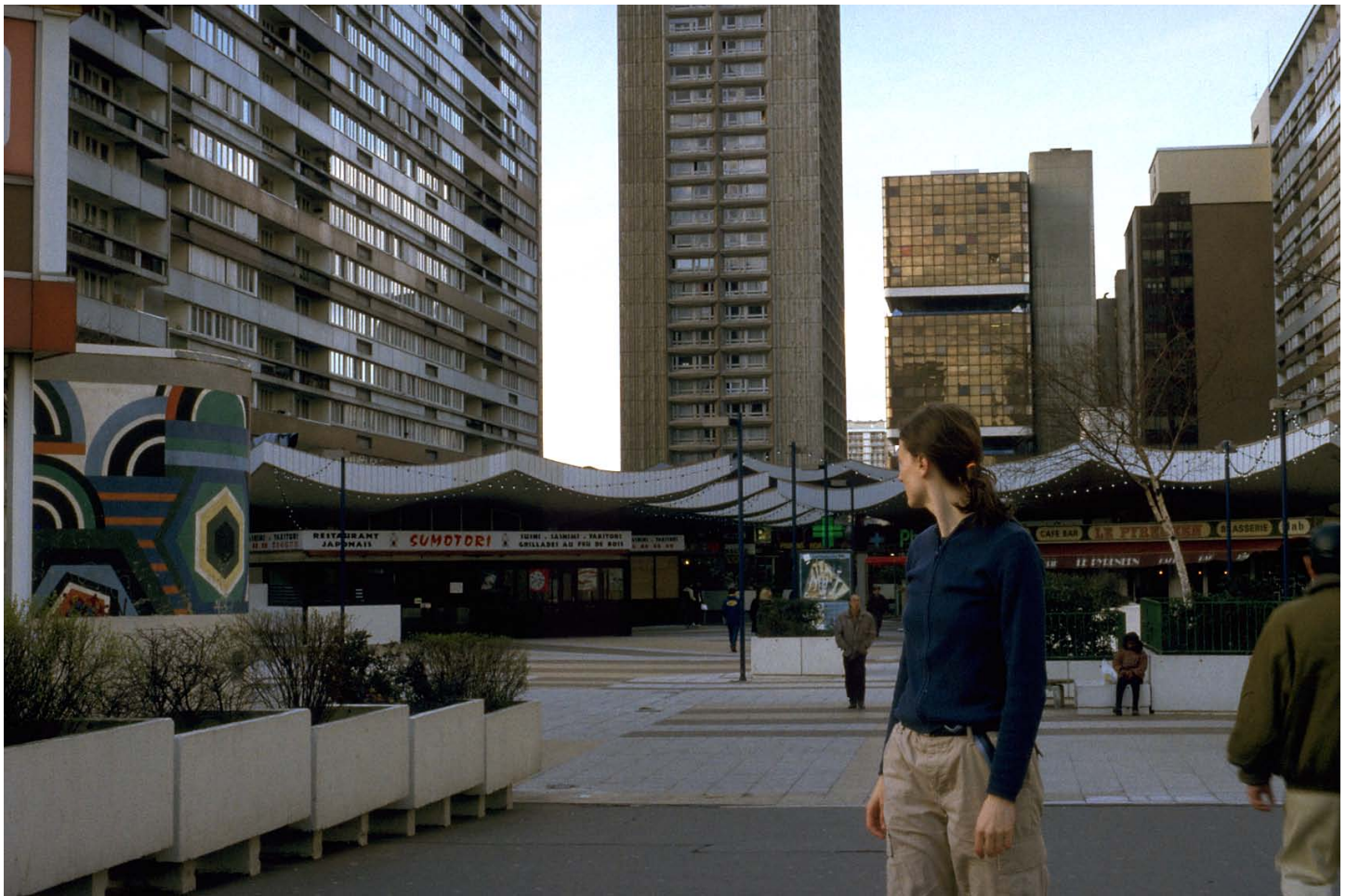
1999

untitled (Paris)
back-lit photographs (prints) in aluminum light boxes, 53 x 78 cm each

2016

untitled (Rockland, Maine, U.S.A.)
back-lit photographs (prints) in aluminum light boxes, 53 x 78 cm eachje 53 x 78 cm

2000
untitled (Lofta, Schweden)

back-lit photographs (prints) in aluminum light boxes, 53 x 78 cm each

1998
untitled (Weil am Rhein)

back-lit photographs (prints) in aluminum light boxes, 53 x 78 cm each

video

2009
«Fiktion / Fiction ll», 1-channel video, PAL, sound, 10 min.

An image about calculation of time, civilization and nature.
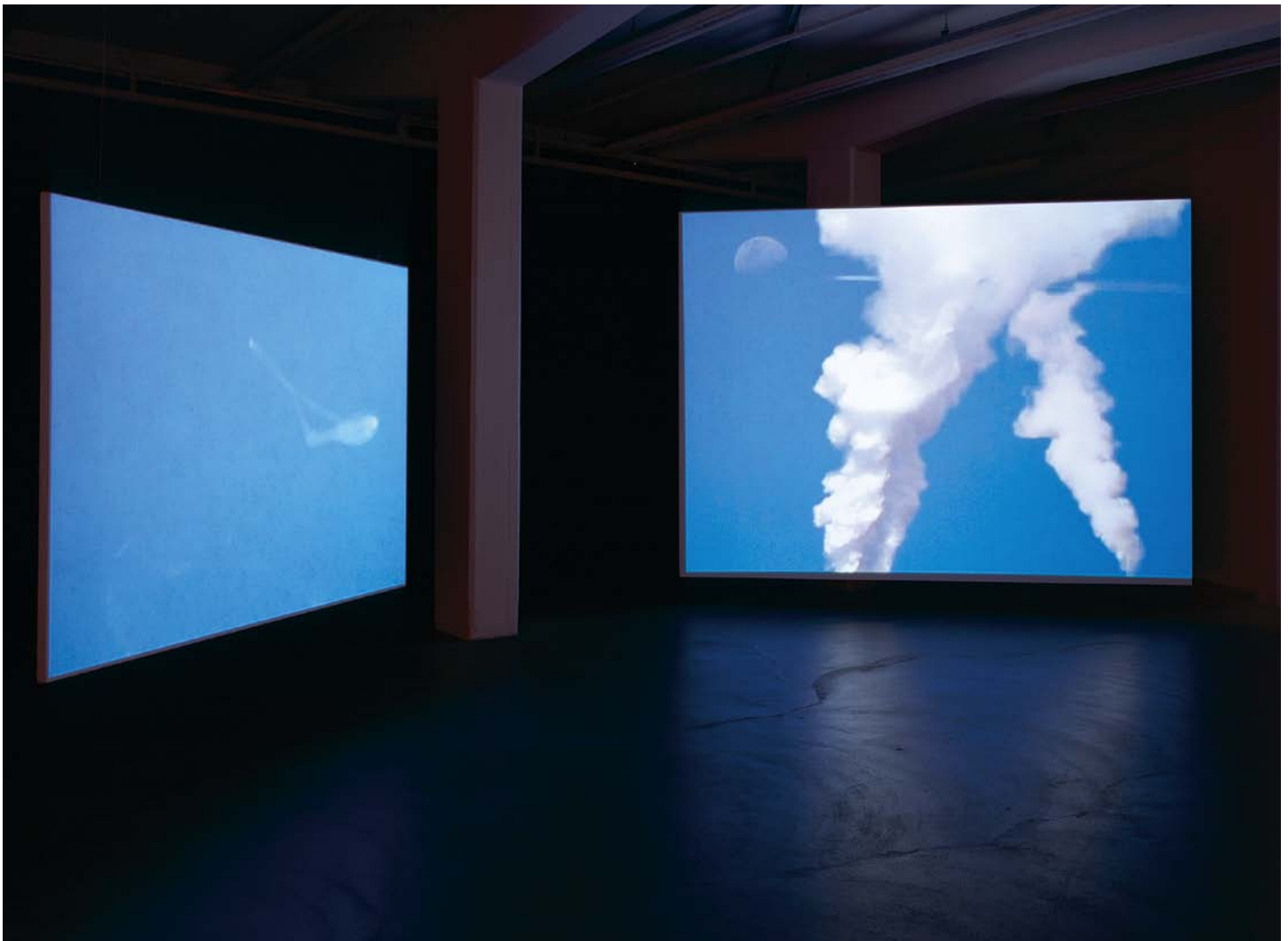
2002 / 2003

«Rauchzeichen» («smoke signals»)
DVD-installation for 2 projections without sound, looped (3')

smoke stacks, clouds and jet trails are "scratched" in time (fast-forwarding and rewinding in slow motion) and the moon is turning.

Exhibition «view over 6 continents / Christine Zufferey and Guests: Beat Brogle, Max Philipp Schmid, Knut & Silvy», Kunsthaus Baselland, Muttenz / Basel, 2003

above: photo of the installation (photo: Serge Hasenböhler)
left: video stills
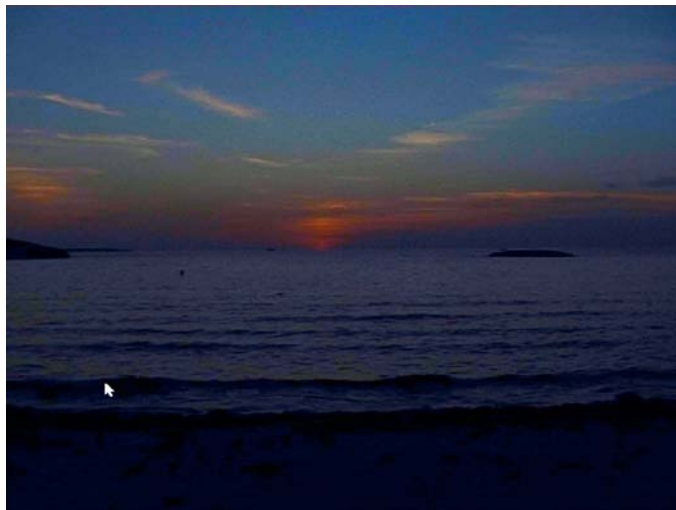
2005

«sunset»
DVD, PAL 4:3, 10'14", color, original sound
(NOT interactive)

A sunset at the sea in real time.

A cursor is moving over the image and is trying to interact with the sun. The sun is being «clicked at» in numerous tries, the clicking of the cursor is audible - it doesn't work. Shortly before the sun is about to disappear completely behind the horizon, staccato-like clicking noises show a desperate try to eventually stop the run of events.

drawing

2013
untitled

Water color, inkjet, pencil on paper
9" x 12 1/4" / 23.2 x 31 cm
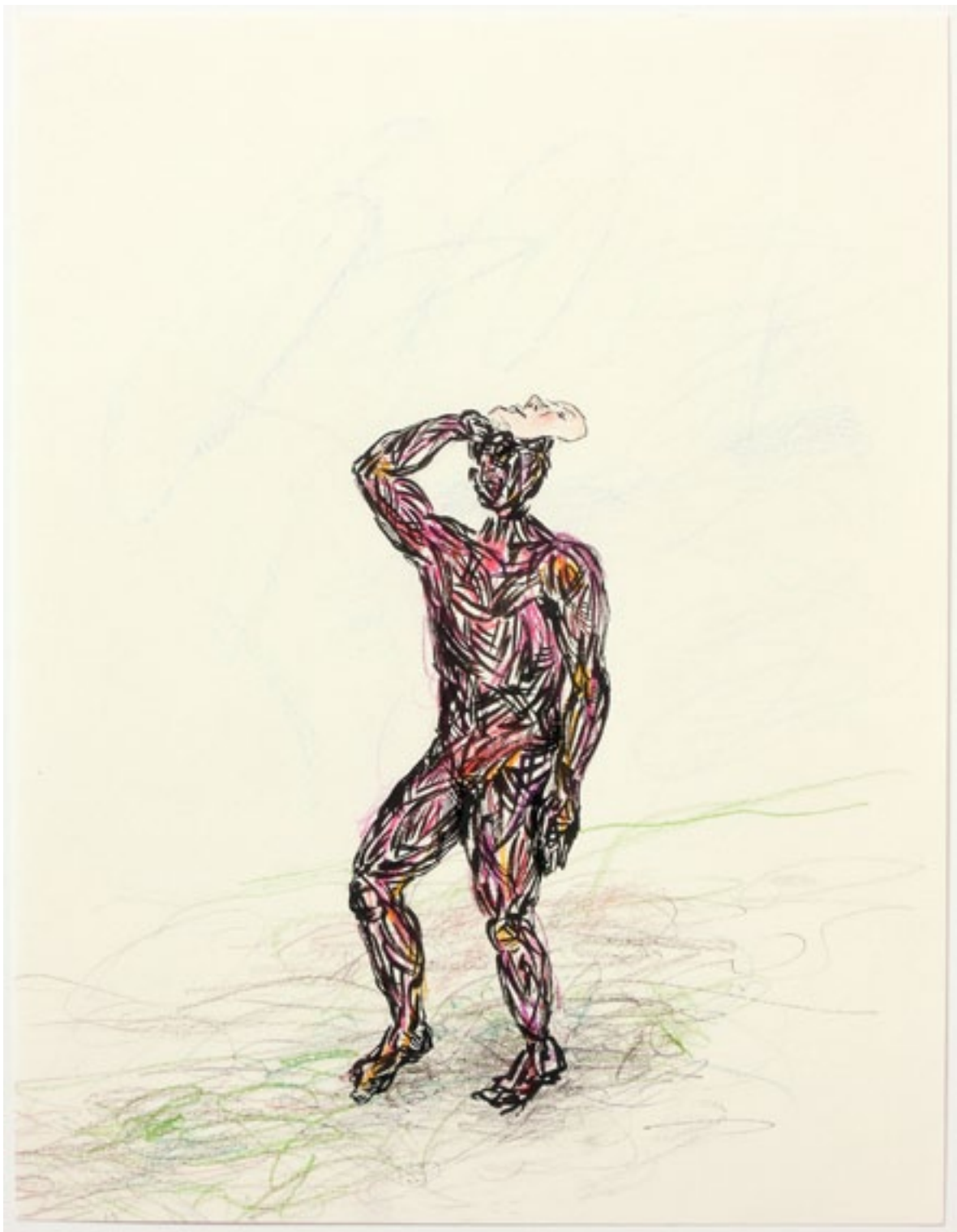
2012
«Muskelmensch»

Ink, colored pencil, pencil on paper
9 1/2" x 12 1/2" / 24 x 32 cm

2011
untitled (from the series «hysteria and collapse»)

water color, ink, pencil on paper
30.5 x 23 cm

2011
untitled (from the series «hysteria and collapse»)

ink, colored pencil on paper
21.5 x 25.5 cm

2011
untitled (from the series «hysteria and collapse»)

water color, ink, pencil on paper
23 x 30.5 cm

2010

«the anachronist»

ink, colored pencil, watercolor on paper
24 x 32 cm

2010

«matches»

watercolor, ink on paper
24 x 32 cm

2010

«rain man»

watercolor, ink on paper
14.8 x 21.3 cm

2009

untitled

water color, ink on paper
24,5 x 17,5 cm

2015
Installation Villa Renata, Basel

right:
2009, untitled, water color, ink on paper, 10" x 7" (24,5 x 17,5 cm)

left:
2009, untitled, water color, pencil on paper, 8" x 12" (21 x 29.7 cm)
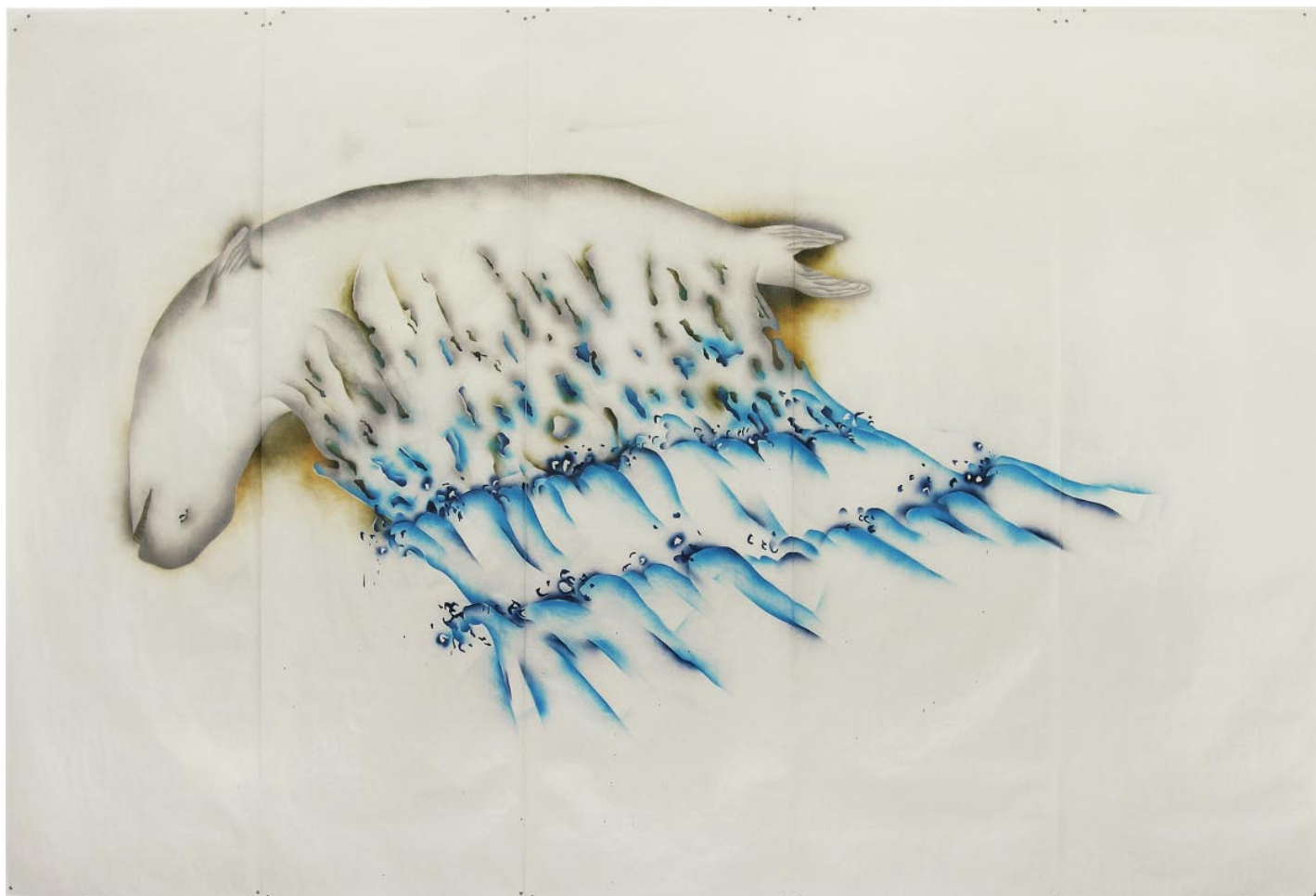
2004 / 2006

untitled, art collection Basel-Landschaft
spray paint on paper
approx. 5 m x 3,3 m
(5 vertical, loose hanging paper reams, each 1 meter wide)

left side:
Exhibition «Christine Zufferey, Bessie Nager, Chantal Hoefs / Christine Schütz»,
Helmhaus Zurich, 28.9. - 19.11.2006

2015
o.T.

plaster, water color, LED module with battery
approx. 4" x 4" x 1/2" (10 x 10 x 1.5 cm)

2014
untitled

Water color, ink, colored pencil, pencil on paper
9" x 12" / 23 x 30.5 cm

2014
untitled

Water color, guache, colored pencil, pencil on paper
9" x 12" / 23 x 30.5 cm

2016
«spacetime»

water color, guache, oil pastel on paper
9" x 12" / 23 x 30.5 cm

2016
untitled

water color, guache, oil pastel on paper
9" x 12" / 23 x 30.5 cm

press

The Deceptive Everyday

by Tom McGlynn

Fresh Window | February 8- March 10, 2019

Installation view: *The Deceptive Everyday*, Fresh Window, New York, 2019. Courtesy Fresh Window.

Everyday events are deceptive in that their very ordinariness can remain transparent to us. It is a somewhat irrational human impulse to maintain a more exalted interval between the art of life and naked subsistence. Who hasn't harbored a secret wish, formed perhaps in the magical thinking of childhood, that we can be artists of our own lives, authors of our own destinies—that we can make "me" a world. Those who are fortunate enough to have that idealist conceit chipped away by the grace of daily experience are left with the fundamental realization that it is the world, actually, that makes us. The art of living, in other words, is inextricably constituted of the quotidian. We come to understand that relation through the humble tools we've pragmatically fashioned as the vehicles of our own being/becoming. Herein lies the basic premise of *The Deceptive Everyday*, curated by Alma Egger at Fresh Window. Comprising the works of three artists who, according to the director's narrative, examine "everyday objects beyond their utilitarian purposes and see their deceptive and extraordinary nature." The show balances what Heidegger termed "tool-being" (or a graspable metaphysic) with a nuanced reading of ontological cunning—as in Michel de Certeau's definition, in his *The Practice of Everyday Life,* of the creatively tactical nature of our daily navigation of existence. Certeau describes this tactical nature as being composed of "clever tricks, knowing how to get away with things … joyful discoveries, poetic as well as warlike." It is this inflection of the quotidian that the curator emphasizes in this grouping of otherwise disparate artists.

Jeff Feld's collection of *Totems* (2018) dominates the center of the gallery. Each *Totem* is elegantly composed of the inelegant, basic materials of used household broomsticks mortised together to create tall, spindly, and wavering vectors, originally multicolored from their source materials and topped with plastic loops used to hang brooms for storage. Each sculpture is embedded in a simple block base, also of polyglot found materials. The gentle palette of generic colors wonderfully cross-sections this group of precarious (conceptually contingent and literally leaning) pieces. What is unexpected, or deceptive, here is the simplicity of form amplified by its absurd extension. Feld also shows a similarly fragile and provisional wall piece entitled *Hello* (2018), which is made up of the word "hello" spelled out awkwardly in duct tape stuck to cheap plywood. One comes across such hurriedly made and temporary signs

on a construction site, or propped up by a homeless person. In each instance the direct expression is transparently revealed via its humble means. Feld's expression serves to wryly undermine any notion of exalted artcraft through the provisional medium of such a frank address.

Installation view: The Deceptive Everyday, Fresh Window, New York, 2019. Courtesy Fresh Window.

Christine Zufferey takes a much more materially removed stance than Feld in her deployment of common objects. In *Random Access Memory (Leading Back To The Unknown)* (2010 – ongoing), what looks like a simple band of twisted paper lined with a slightly green ribbon trim sits isolated in an inkjet image mounted on the wall under plexiglass. The wall on which the print is mounted is painted with a slim green line, similar in hue but larger in width than the one on the depicted band of paper. The combined effect produced a dystopic vision of what one might encounter at a minimally designed stationary display at an office-supply store. Zufferey's presentational aesthetic is also reminiscent of the display tactics of conceptual artists who have deployed fragments of photography in interrogative ensembles, such as Victor Burgin and Christopher Williams. Like these artists, Zufferey doesn't take as a given the traditionally passive role of photography. She actively extends its reach beyond its orthodox otherness or "framing" via an almost documentary facticity. Her flat-footed approach fits into the show's program paradoxically, in that her rather abject pictures of everyday objects placed in generic settings are only (albeit poetically) deceptive in that their critical reflections are hiding in plain sight. Take her *The Unbearable Lightness of Being* (2016): here an inked and embossed print with acrylic paint on board mimics what seems to be a cancelled bus or metro ticket. A magnetic strip goes fully across the "ticket" yet where a date stamp would usually appear one finds the title of the piece, which is borrowed from the novel of the same name by Milan Kundera, in which that author writes, "There is no perfection, only life." Our only life, Zufferey concords, is the one in which we sign up—take our ticket and go.

Magdalen Wong's presentation seems at first to be the most traditional of the three artists'. Her wall of framed watercolor flowers on paper are rich with associations of 19th-century botanical illustrations and also the diaristic mementos of pressed flowers. Studyings the titles, though, it becomes evident that something is off here. Each watercolor is named *Plasticus Flos Botanica* (all 2017) with geographical subtitles (Athens, Hong Kong, Los Angeles) that indicate where each *plastic* flower was encountered. The simulacra of nature in each ersatz flower arrangement is seamlessly transmuted into a traditional medium that "naturalizes" each in an arcane academic exercise. What was once banal becomes banally captured. The question remains whether or not the stand-in plastic object gets fully redeemed in the decorous alchemy of watercolor mediums and methods, whether one banality cancels out another.

Gertrude Stein playfully flipped the grammatical term of the present continuous tense (one which she would activate to extraordinarily prodigious effect) into "the continuous present" or her notion of composition as vital explanation. Of this literary continuous present, she wrote, "There is singularly nothing that makes a difference a difference in beginning and in the middle and in ending except that each generation has something different at which they are all looking." We can similarly imagine the everyday—the tactic of existence—as such a fully realized present, continuous in its being, without any arty difference or distinction outside of its own generation. The variously connected concepts of basic existence explored in *The Deceptive Everyday* approach such a continuum.

CV

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cv Christine Zufferey

*1970 in Zurich, Switzerland.
Living and working in New York.

1990-95	College of Fine Arts Basel HGK FHNW; Diploma of Fine Arts
1995	Berlin University of the Arts UdK, College of Fine Arts, Dept. Fine Arts
2000-01	SAE Institute Zurich, Dept. Multimedia; Diploma

Solo Exhibitions:

2014	- «random access memory (leading back to the unknown)», frosch&portmann, New York
2010	- «Fiktion / Fiction», art in public space, Basel
2006	- «Christine Zufferey, Bessie Nager, Chantal Hoefs / Christine Schütz», Helmhaus, Zurich
2003	- «view over 6 continents / Christine Zufferey and Guests; Beat Brogle, Max Philipp Schmid, Knut & Silvy», Kunsthaus Baselland Muttenz / Basel *(catalogue)*
1999	- «Pluriversum», Gallery Werkstatt, Reinach / Basel
1998	- «Ein gewisser Hang», Kleines Helmhaus, Zurich

Group Exhibitions (selection since 2000):

2019	- «The Deceptive Everyday», Fresh Window, New York
2018	- «Kunst: Szene Zürich 2018», Kunstbulletin + artlog.net
2017	- «Encoding the Urban», Regionale17, Kunsthaus Baselland
2016	- «The Persistent Nature of Urgency», Mayson Gallery, New York
2015	- «Der Garten im Haus», Villa Renata, Basel
	- «Imago Mundi», Luciano Benetton Collection, Fondazione Giorgio Cini, Venedig
2011	- «Tearing Down, Building Up», Corner College, Zurich
	- Multiples Shop, dock Basel
2009	- Art and architecture competition for the county court Dietikon / Zurich
	- Art grants and art projects of the canton of Basel-Stadt, Kunsthaus Baselland
2008	- Art grants and art projects of the canton of Basel-Stadt, Kunsthaus Baselland
	- Art and architecture competition for new stained glass windows design for the St.Jakobs church Sissach / Basel
2007	- «Swiss Art Awards 2007», Art Basel art fair exhibition halls, Basel
2006	- «5parks», public art project Dreispitzareal, Basel
	- Art grants and art projects of the canton of Basel-Stadt, Kunsthaus Baselland
2005	- «Brigadas al Muro», La Santa, Barcelona
	- «Regionale6», plug.in, Basel
2004	- Filiale Basel
	- «V.I.D.», Dampfzentrale Bern
	- «Ernte'04», art acquisitions of the canton of Basel-Landschaft, cultural administration Liestal / Basel
	- «Regionale5» , Kunstraum Riehen / Basel
2002	- «Swiss Art Awards 2002», Art Basel art fair exhibition halls, Basel
	- «Ernte'01», art acquisitions of the canton of Basel-Landschaft, Kunsthalle Palazzo, Liestal / Basel
	- «supermarktet», Kaskadenkondensator, Liste 02 The Young Art Fair, Basel
	- «EMIT TIME», ein palindromisches Festival, Bern University of Applied Sciences
2001	- «Auf offener Strasse», Kunstraum Kreuzberg / Bethanien, Berlin *(catalogue)*
2000	- «Empires without States», Swiss Institute, New York

Awards / Prizes / Grants:

2014	- Residency at Casa Maria, visarte.schweiz / Eduard Bick Foundation
2007	- Swiss Art Award, Federal Office of Culture, Switzerland
2006	- Art grant of the canton of Basel-Stadt
2001	- Art residency in Berlin, Germany, canton of Basel-Stadt
2001/2004	- Art acquisitions for the art collection of the canton of Basel-Landschaft
1999	- Travel prize to Warsaw, Poland, Kunstverein Basel / Kunsthalle Basel
1997	- Art residency in Paris, France, canton of Basel-Stadt
1994/1997	- Art acquisitions for the art collection of the canton of Basel-Stadt

Public Art Projects (realized):

2012/2012	- «Traum vom Leben», University Hospital Zurich, Neonatal Care Unit / competition by invitation, 1st prize / client: Municipal Building Dep. of the Canton of Zurich / realization 2012
2009/2010	- «Fiktion / Fiction», public art project Heuwaage Basel / open competition, 1st prize / client: Kunstkredit Basel-Stadt, Dept. of Culture Canton Basel-Stadt / realization 2010
2008/2009	- Meditation room, hospital Männedorf / Zurich client: Arbeitsgruppe Raum d. Stille, Männedorf / realization 2009
2004/2006	- «Büroausflug», in the context of the project «5parks» by Markus Schaub, Dreispitz-Areal Basel / realization 2006
2003/2005	- «Drifting Clouds», hospital Entlisberg, Zurich-Wollishofen / competition by invitation, 1st prize / client: Municipal Building Dep. of the City of Zurich / realization 2005
2003/2004	- «Fluss, Strom», public utilities works Buchs (SG) / competition by invitation, 1st prize / client: public utilities works Buchs (SG) / architects of the new building: von Ballmoos Krucker, Zurich / realization 2004
2001/2002	- «Tapir (-irgendwie fremd)», apartment complex Stöckenacker, Zurich-Affoltern / competition by invitation, 1st prize / client: the housing coop Süd-Ost, Zurich and the Municipal Building Dep. of the City of Zurich / architects: von Ballmoos Krucker, Zurich / realization 2002

Public Art Projects (invited competitions):

2019	- Art and architecture competition for Wohngenossenschaft Waid, Zurich / Wohngenossenschaft Waid / BEP Zurich
2015	- Art and architecture competition for the apartment complex Hornbachstrasse, Zurich / Municipal Building Dep. of the City of Zurich
	- Art and architecture competition for the Sekundarstufenzentrum Burghalde, Baden / Municipal Building Dep. of the City of Baden
2013	- Art and architecture competition for the new school Sandgruben, Kunstkredit Basel-Stadt, Dep. of Culture of the Canton Basel-Stadt
2012	- Brandenburg University of Technology BTU Cottbus/Berlin / Brandenburgischer Landesbetrieb für Liegenschaften und Bauen, Baubereich Cottbus
2009	- Art and architecture competition for the county court Dietikon / Zurich, Municipal Building Dep. of the Canton of Zurich
2008	- Art and architecture competition for the College of Fine Arts Basel HGK FHNW, Kunstkredit Basel-Stadt, Dep. of Culture of the Canton Basel-Stadt
	- Art and architecture competition for new stained glass windows design for the St.Jakobs church Sissach / Basel, Protestant parish Sissach
2006	- Art and architecture competition for the apartment buildings «PileUp», Rheinfelden, Zwimpfer Partner architects, Basel / Zapco LTD, Zug
	- Art and architecture competition for a new school for handicapped children, HPS Heilpädagogische Schule Liestal, insieme Verein zur Förderung geistig Behinderter Baselland, architects: sab architects, Basel
2002	- Art and architecture competition for the rehabilitation of the apartment buildings Heuried, Zurich, Municipal Building Dep. of the City of Zurich, collaboration with von Ballmoos Krucker architects, Zurich and dipol landscape architecture, Basel

Guest Critique:

2009	- guest critique at the school of architecture (EPFL/ENAC/IA), Swiss Federal Institute of Technology, Lausanne; final critiques ALICE (Atelier de la conception de l'éspace) bachelor second year

Collections:

- Art Collection of the City of Zurich
- Art Collection of the Canton of Zurich
- Art Collection of the Canton of Basel-Stadt
- Art Collection of the Canton of Basel-Landschaft
- Keller Wedekind Collection
- Luciano Benetton collection

Bibliography (selection):

- «The Deceptive Everyday», Tom McGlynn, Brooklyn Rail, March issue 2019, S. 75
- «L'Éloge de l'heure / Telling Time», L'heure qu'il est... aujourd'hui dans l'art contemporain, Karine Tissot, mudac Musée de design et d'arts appliqués contemporains, Lausanne, *Katalog*, 2015
- IMAGO MUNDI HELVETIA, Luciano Benetton collection, *Katalog*, 2015
- «Mensch und Möhre. In der Villa Renata will die Kunst dem Garten nicht nachstehen», Annette Hoffmann, Basler Zeitung, 23.5.2015, S. 26
- «Grünes erobert Basler Luxusvilla», Simon Baur, Basellandschaftliche Zeitung, 19.5.2015, S. 31
- «Der Garten im Haus», Kunstbulletin Nr. 5, 2015
- «Kunst und Architektur im Dialog, 50 Kunst-und-Bau-Werke in Zürich», Roderick Hönig und Stadt Zürich / Amt für Hochbauten, Edition Hochparterre, *Katalog*, 2013, S. 150-153
- «ART WALK, Spazieränge durch Basel», Eva Bühler/Jürg Stäuble/Isabel Zürcher, Christoph Merian Verlag, *Katalog*, 2012, S. 35, 89-90
- «Kunst als kritischer Spiegel des Baubooms», Matthias Scharrer, Limmattaler Zeitung, 3.6.2013
- «Kunst vor der Haustüre», Rebecca Omoregie, Wohnen Extra Juli/August 2012, S. 16
- «Heuwaage-Kirchturm», Hochparterre 9/2010, S. 12-13
- kunst und kirche, 02/2010; Multireligiöse Gebetsräume, S. 46/47
- «Raum der Stille im Spital Männedorf eingeweiht», Maria Zachariadis, Zürichsee-Zeitung 27.6.2009, S. 2
- «Swiss Art Awards 2007», *Publikation* des Bundesamtes für Kultur, 2007
- «Eine Halluzination - zu den ausgestellten Arbeiten im Helmhaus Zürich», Austellungstext von Simon Maurer zur Ausstellung «Christine Zufferey, Bessie Nager, Chantal Hoefs & Christine Schütz», Helmhaus Zürich, 2006
- «Grimaldi-Fisch und Tram-Gespenst», Philipp Meier, NZZ Neue Zürcher Zeitung Nr. 227, 30.9.2006, S. 58
- «Ich bin auch ein Tram: die Kunstkobra im Museum», Feli Schindler, Tages-Anzeiger, 3.10.2006, S. 55
- «Chantal Hoefs & Christine Schütz, Bessie Nager und Christine Zufferey im Helmhaus», Dominique von Burg, Kunstbulletin Nr. 11, 2006, S. 69
- «Vier Zürcher Künstlerinnen im Helmhaus», Martin Kraft, Der Landbote, 18.10.2006, S. 25
- «Kunst macht unverwechselbar», Wohnen Nr.11 2004, S. 28-32
- «Mysteriöses Licht in der Dämmerung», Werdenberger & Obertoggenburger, 22.10.2004, S. 7
- «Leben eingehaucht», Gerold Mosimann, Buchs aktuell Nr. 56 2004, S.10
- «view over 6 continents; Christine Zufferey and guests: Beat Brogle, Max Philip Schmid, Knut & Silvy», Sabine Schaschl-Cooper, Kunsthaus Baselland, Schwabe, 2003, *Ausstellungskatalog* zur gleichnamigen Ausstellung
- «Hybride Zonen, Kunst und Architektur in Basel und Zürich», *Katalog*, Sibylle Omlin und Karin Frei Bernasconi, Birkhäuser, 2003, S. 24 / S. 146-151
- «Exoten am Stadtrand», Roderick Hönig, Hochparterre Nr. 3, 2003, S. 62
- «Neues am Stadtrand», Judit Solt, Archithese Nr. 1, 2003, S. 38-43
- «'Slow Motion' und ein Picknick auf abgeholztem Terrain», Alexander Marzahn, Basler Zeitung Nr. 238, 2003, S. 31
- «Christine Zufferey & Guests im Kunsthaus Baselland», Simon Baur, Kunstbulletin Nr.11 2003, S. 70-71
- «Die Stimmung macht den Sound», Almut Rembges, Basellandschaftliche Zeitung, 15.10.2003
- « Schweizer Ausstellungen / Raucherfreuden», Samuel Herzog, NZZ Neue Zürcher Zeitung 25.10.2003, S. 46
- «Zufferey & Stüssi», WOZ Die Wochenzeitung 9.10.2003, S. 22
- «Nimm das Radio mit», Helen Weiss, Baslerstab 12.11.2003, S. 22
- «Christine Zufferey: Mehr als Schall und Rauch», Schweizer Illustrierte Nr.44, 27.10.2003
- Aktionen, Pläne & Projekte, Kunstforum International Band 163, 2003, S. 402
- «Die "Platte" lebt», Ulrike Schettler / Bruno Krucker, Wohnen 11/2002
- «Drei Fremdlinge in Zürich Affoltern», Pia Meier, Affoltemer 7.11.2002
- «Auf offener Strasse», Stéphane Bauer u. Ingeborg Lockemann, Kunstraum Kreuzberg / Bethanien, Berlin, 2001, *Ausstellungskatalog* zur gleichnamigen Ausstellung
- «Auf offener Strasse; Der urbane Raum im Zwielicht», Matthias Reichelt, Kunstforum International Nr. 158, 2002, S. 286-289
- «Mehr als ein Universum», Martin Josephy, Basellandschaftliche Zeitung, September 1999
- «Die Kunstpfütze in der Strassenunterführung», Dora Imhof, Basler Zeitung Nr.141 20.6.1998, S. 51
- «Badpavilljoen in wunderlich-bizarres Kunstschloss verwandelt» («Badpavilljoen omgetoverd in grillig kunstkasteel»), Truus Ruiter, De Volkskraant Amsterdam, 9.8.1995
- «Absurdes Hotel am Meer» («Absurd hotel aan zee»), Door Mirjam Keunen, Algemeen Dagblaad, 4.7.1995
- «Selbstbewusst und wie auf Katzenpfoten», Fritz Billeter, Tages-Anzeiger, 24.2.1994
- «Nicht das Bild, die Idee dazu ist die Kunst / Kunst im Kleinen Helmhaus», Der Zürcher Oberländer, 25.2.1994, S. 23
- «Samtweiches Pfötchen, spitze Kralle», Eva Kramis, LNN/ZN Luzerner Neue Nachrichten, 1.3.1994