

# Galerie Francesca Pia

## fantastique élastique

March 26 - April 30, 2011

Group exhibition with Zosia Kwasieborska, Stefan Marx, Olga Prader, Batia Suter, Anne Käthi Wehrli  
Curated by Stefan Wagner

The medium of drawing is currently receiving a lot of attention in the exhibition circuit. On the one hand, this can be attributed to the immediate, unique gesture that can be recognised in the art form and on the other hand it seems to fulfil the expectation of authenticity in art. From an artistic perspective, the material means for producing drawings are easily accessible, affordable and the finished product can be self-published. The group exhibition 'fantastique élastique' offers a playful platform that lays bare the medium's means of distribution and possibilities of expression. In this way common held notions about the medium are explored, thereby provoking a widening or stretching of the concept 'drawing'. The deconstruction of what can be understood or defined as a drawing forms an integral part of this exhibition.

The topics range from the playful affirmation of the aesthetics of modernity to forms of portraiture, inscriptions into landscapes, imprints of the human body and the construction of gender. Due to the multifaceted content and forms of expression, it appears to make sense to formulate a very open term for this exhibition and this notion is implied through the exhibition title. 'Fantastique' derives etymologically from the Greek word Phantasia, which in German can be translated as 'imagination'. The French word 'élastique' can be translated as 'elasticity'. In this way, the capacity of a body to change shape under duress and to then fall back into its original shape, can be described. 'fantastique élastique' consequently plays with the expandable notions of form and content, provoking a closed system of open meanings. The overall context of the exhibition initiates new forms of reading the themes and formats of drawings.

Zosia Kwasieborska (1984\*) grew up in Warsaw and now lives in Zurich. She works in the fields of installation and sculpture. In her work she analyses the texture of the human body and its vulnerability. For this exhibition she will produce and shape various wax moulds of human body parts into a flag taking inspiration from the antique wax tablet drawings.

Stefan Marx (1979\*) lives and works in Hamburg. He drew countless portraits and genre images, whilst travelling or in clubs, but has also produced colouring books for children. The mainly scrawly drawn figures seem mostly strange and enraptured but are always composed with a sensitive undertone. For years Marx has been self-publishing his drawings as zines as well as with outside publishers. His latest book was published with Christoph Keller editions (JRP-Ringier) on the occasion of his exhibition with the Hamburger Kunstverein in 2010.

Olga Prader (1986\*) lives in Paris and Lausanne where she is currently studying graphic design at ECAL (Ecole cantonale d'art de Lausanne). Prader experiments with various formats of drawing as well as their techniques of multiplicity. Through a series of images engraved and printed in copper she will illustrate a story through Pablo Picasso's aesthetic of copperplate engraving. The meaning thereof appears more fragmented and iconic rather than narrative. In 2009 a zine with her copper engraved prints was published through Nieves publishing.

Batia Suter (1967\*) grew up in Switzerland and today lives in Amsterdam. For a few years she has collected and copied images to stick them on exhibition walls or to fill the entire exhibition space. In her newest series 'Surfaces', which will be published with Roma Publications Amsterdam, she has gathered a collection of photographs in which the landscape is composed through drawings like streets or glaciers.

Anne-Kathi Wehrli (1978\*) lives in Zurich and is a drawer and publisher of various zines. She publishes them alternately alone or in collaboration and often preoccupies herself with Queer topics. Her drawings often comprise texts and poems and at first glance seem child-like, naïve and fragile. Thereby

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she consciously undermines the usual associations and artistic strategies of representation associated with drawing as well as it's economical mechanisms of utilization.