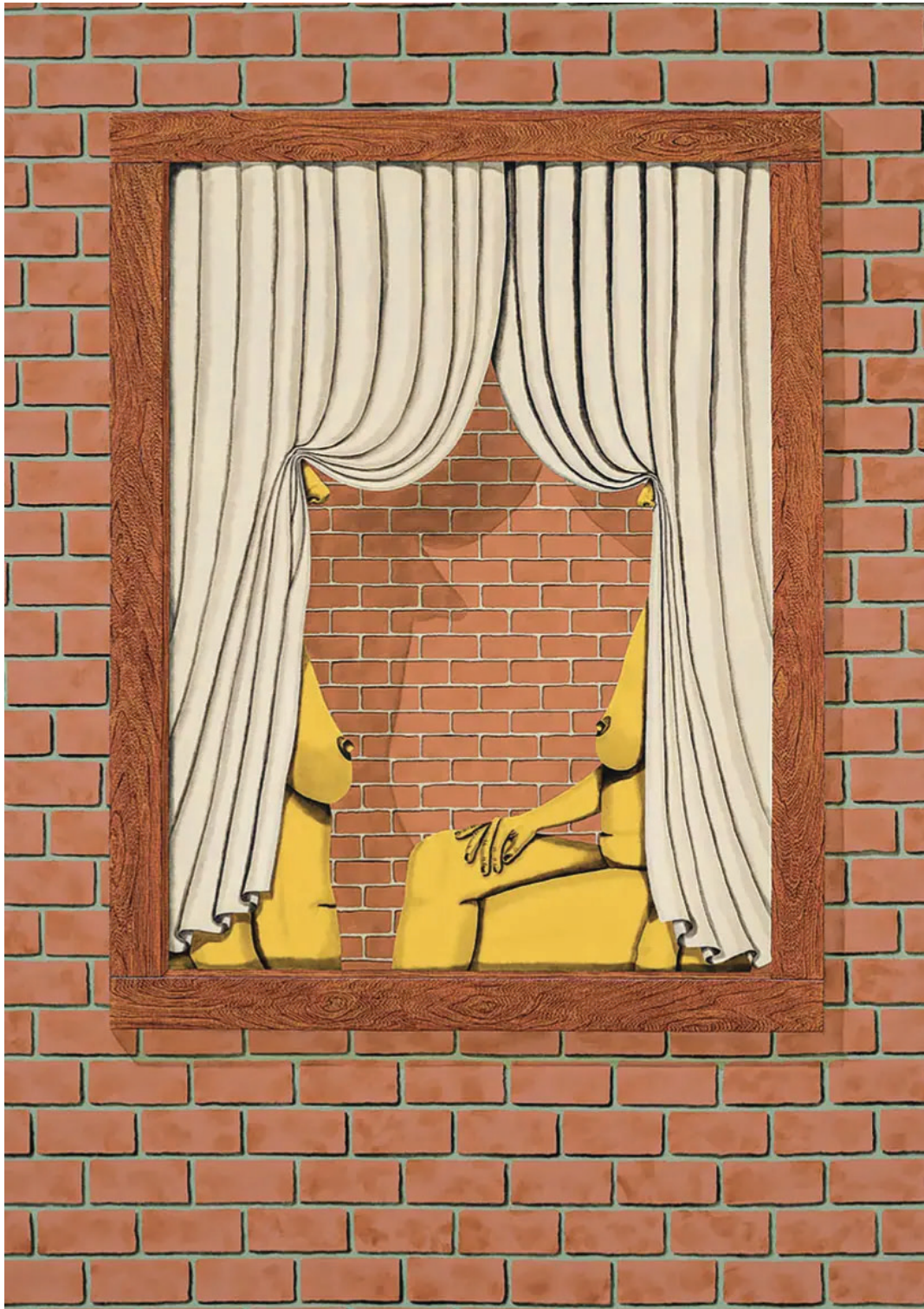


# SHEDHALE



Sarah Margnetti, *Window Caryatids*, 2022

***Aaaand... Scene / Und... Szene***  
16.4.-14.6.2026

EN PRESS KIT

EXHIBITION TITLE  
*Aaaand... Scene / Und... Szene*

DATES  
16/4 2026 – 14/6 2026

PRESS CONFERENCE  
Wednesday, 15/4 2026, 11 am

OPENING  
Wednesday, 15/4 2026, 6 pm

ARTISTS  
Abdul Sharif Baruwa, Monster Chetwynd, Céline Condorelli, Katrina Daschner, Day Shift Office, Liam Gillick, Martins Kohout, Martin Maeller, Sarah Margnetti, Oz Oderbolz, Toni Schmale, Natalia Sýkorová & Paula Gogola

PRESS CONTACT  
Sonia d'Agrain  
sonia@shedhalle.ch  
+41 44 481 59 50

CURATORS  
Laura Amann Marín & Jen Kratochvil

VENUE  
Shedhalle Zürich



Céline Condorelli, *Zanzibar*, 2018–, Kings Cross Project. Photo: Thierry Bal

## ABOUT THE EXHIBITION

The international group exhibition *Aaaand... Scene / Und... Szene* marks the beginning of a new programme at Shedhalle Zürich. Borrowing its title from the moment on a film set when a director calls the end of a take in English or the beginning of one in German, the exhibition treats **the exhibition space itself as a scene** – a stage on which objects, bodies, and narratives come into relation.

At the centre of the exhibition is the introduction of **Re-Props** – artistic contributions that **function simultaneously as artworks and exhibition infrastructure**. The participating artists develop modular works – seating structures, display systems, platforms, partitions, and environments – that shape the spatial conditions of the exhibition while remaining open to transformation in future shows. The term is borrowed from theatre and film production, where it refers to reusable stage elements that reappear across different scenes. At Shedhalle, Re-Props are designed to do the same: to **travel through the programme, adapting to new contexts and configurations** over the coming years.

Rather than treating exhibition architecture as neutral support, these works **make visible what usually stays behind the scenes** – the structures that hold an exhibition together and determine how it is experienced. An artist's bench is also a sculpture. A partition wall is also an artwork. **The infrastructure of the show is the show.**

*Aaaand... Scene / Und... Szene* therefore acts **less as a finished display than as a first staging** – the beginning of a **long-term experiment** that will continue to evolve throughout Shedhalle's programme.



Céline Condorelli, *Play for Today*. Detail, l'École de la Porte d'Eau, France. Photo: Caroline Douau

# SHED HED ALLE E

## ABOUT THE PROGRAMME 2026-2030

The programme **unfolds across several interconnected chapters**, each **building on the evolving infrastructure** of the one before.

It begins with *Re-Props* (April–June 2026), in which invited artists develop **modular artworks** that function as exhibition infrastructure and remain active across multiple exhibitions.

Building on this environment, *Chorós: Speaking All at Once* (from July 2026) introduces a **constellation of characters and perspectives authored by artists, writers, and collaborators** – bringing new voices into the structures already in place.

In a later phase, *Hellenalgia: After the Ideal* unfolds in two chapters (October and December 2026), turning to Europe's contested relationship with classical antiquity and examining how **ancient myths and aesthetic ideals continue to shape** – and distort – **cultural and political imaginaries** today.



Monster Chetwynd, *Bat Opera*, 2018

# SHED HALLE

## ABOUT SHEDHALLE

Founded in **1985** and located at the Rote Fabrik on the shores of Lake Zurich, Shedhalle has long been recognised as **one of Switzerland's key spaces for experimental contemporary art**. Rooted in Zürich's alternative cultural scene and the legacy of the city's youth movement, the institution has over four decades developed an **international reputation** for artistic practices that test the boundaries of exhibition-making – moving between **art, activism, and social experimentation**.

Building on this legacy, the artistic direction of **Laura Amann Marin** and **Jen Kratochvil** proposes a programme that treats the **institution itself as a stage**. Through a sequence of interconnected exhibitions, **artists are invited** not only to **produce and present work** but also to shape the **spatial and structural conditions** of the programme over time – creating an exhibition environment that accumulates, transforms, and carries forward from one show to the next.



Leisure time in front of Rote Fabrik, 1930

## PRESS CONTACT

Sonia d'Aggrain

sonia@shedhalle.ch

+41 44 481 59 50

1. Céline Condorelli, *Epilogue and Grazie e arrivederci*, 2017, Galeria Vera Cortês. Photo: Bruno Lopes



2. Liam Gillick, *Mountains? What Mountains?*, 2023, exhibition view Meyer Kainer, Vienna, 2023. Photo: Kati Goettfried



3. Marvin Gaye Chetwynd, Performance view, *Jesus and Barabbas*, Cricoteka, Krakow, 2014

4. Natália Sýkorová & Paula Gogola, *Begone Estrone*, 2024. Photo: isonative



5. Oz Oderbolz, *These Boots Are Made For Walkin'*, 2023, photo: Kilian Bannwart. Courtesy Last Tango, Zürich



6. Day Shift Office, Ankali Club Poster, 2021



PRESS CONTACT  
Sonia d'Again  
sonia@shedhalle.ch  
+41 44 481 59 50



7. Katrina Daschner, *Hiding in the Lights*, 2013, film still. Courtesy sixpackfilm

8. Sarah Margnetti, *Inspiring People*, 2018

9. Abdul Sharif Baruwa, *Haus-Geist*, 2024, Neue Galerie, Graz, Courtesy Universalmuseum Joanneum/J.J.Kucek © Bildrecht, Vienna 2024

10. Toni Schmale, *TANKE, sucker #1 #2 #3*, 2024, Kunstraum Dornbirn. Photo: Günter Richard Wett © Bildrecht Wien

11. Martins Kohout, *Still there, more or less, or not*, 2023, National Gallery, Prague

12. Martin Maeller, *Soft Sorrow*, 2022, House of the Lords of Kunštát, Brno. Photo: Jan Kolský



## ARTIST BIOGRAPHY ABDUL SHARIF BARUWA (IT/AT)

**Abdul Sharif Baruwa** (born 1975 in London) is an artist based in Vienna working across sculpture, installation, drawing, and painting. Raised in South Tyrol, Baruwa brings together architectural structures, found and everyday materials, and autobiographical fragments to create **environments that hover between the domestic and the political**. His works – often assembled from accessible materials such as papier-mâché, reclaimed wood, and painted textiles – invite social interaction and collective use while addressing questions of artistic and formal discourse as well as identity and belonging in today's world.

His work has been presented at institutions including **Kunsthalle Wien**, **mumok** – Museum moderner Kunst Stiftung Ludwig Wien, **Secession** (Vienna), and **EXILE Gallery** (Vienna). In 2023, he received the **viennacontemporary | Bildrecht SOLO Award**.

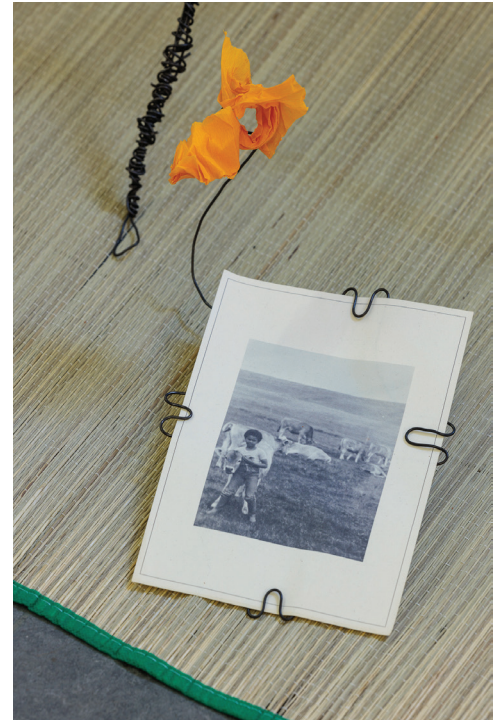


Abdul Sharif Baruwa, *Hallo Austria, Hallo Vienna*. Neuer Kunstverein Wien, Vienna. Photo: kunst-dokumentation.com

1. Abdul Sharif Baruwa, Fogo Island, 2019



2. Abdul Sharif Baruwa, *In Moonlight*. 2021, Neuer Kunstverein Wien, Vienna. Photo: kunst-dokumentation.com



3. Abdul Sharif Baruwa, *Hallo Austria, Breath*. 2021, Neuer Kunstverein Wien, Vienna. Photo: kunst-dokumentation.com



4. Abdul Sharif Baruwa, *Haus-Geist*, 2024, Neue Galerie, Graz, Courtesy Universalmuseum Joanneum/J.J.Kucek © Bildrecht, Vienna 2024



5. Abdul Sharif Baruwa, installation view, *Hallo Austria, Hallo Vienna*. 2021, Neuer Kunstverein Wien, Vienna. Photo: kunst-dokumentation.com



## ARTIST BIOGRAPHY MONSTER CHETWYND (CH/UK)

**Monster Chetwynd** (born 1973 in London) is a British artist based in Zürich, known for exuberant performances and large-scale installations that draw on theatre, art history, literature, and popular culture. Working collaboratively with performers – often friends and family – she stages improvised productions using handmade costumes, props, and sets. Her work foregrounds **collective energy, humour, and the transformative potential of low-tech theatricality**. Alongside her performance practice, she has developed an extensive series of paintings collectively titled **Bat Opera**.

Chetwynd was shortlisted for the Turner Prize in 2012. Her work has been shown widely, including at **Tate Britain, Tate Modern, MoMA PS1** (New York), **Kunsthaus Zürich**, and the **Venice Biennale**.



Monster Chetwynd, Performance view, *Beyond Surrealism*, Boijmans Van Beuningen, Rotterdam, 2025-2026

1. Monster Chetwynd, Installation view, *Hell Mouth 3*, 2019, Testament, Goldsmiths CCA, London, 2022



2. Marvin Gaye Chetwynd, Performance view, *Jesus and Barabbas*, Cricoteka, Krakow, 2014



3. Monster Chetwynd, Performance view, *The Trompe l'oeil Cleavage*, 2025, Kunsthaus Zurich



4. Monster Chetwynd, Performance view, *An Evening with Gozer the Destroyer*, 2024, Zuul, Istituto Svizzero, Milano, 2024



5. Monster Chetwynd and Esther Teichmann, *Phantasie Fotostudio II*, 2018



6. Monster Chetwynd, Performance view, *An Evening with Gozer the Destroyer*, 2024, Zuul, Istituto Svizzero, Milano, 2024



7. Marvin Gaye Chetwynd, *Bat*, 2018

all Courtesies of Galerie Gregor Staiger, Zurich/Milan; Sadie Coles HQ, London; MASSIMODECARLO



Céline Condorelli (born 1974 in France) is an artist trained in architecture whose work spans installation, spatial intervention, publishing, and curatorial practice. Her projects frequently examine structures of “support” – both literal and social – asking how cultural, institutional, and interpersonal systems enable or constrain artistic production. She often creates spatial frameworks – from furniture and display structures to large-scale public works – that invite collaboration and collective participation. Her influential publication *Support Structures* (Sternberg Press, 2009) has shaped broader conversations about the politics of infrastructure in contemporary art. She is a founding director of Eastside Projects, Birmingham.

She has exhibited internationally at institutions including **Tate Britain**, **Centre Pompidou** (Paris), **MACBA** (Barcelona), **M HKA** (Antwerp), and **Chisenhale Gallery** (London), and was the 2023 National Gallery Artist in Residence.



Céline Condorelli, *Spatial Composition 12*, exhibition view, Albertinum, Dresden State Art Collections. Photo: Klemens Renner

1. Céline Condorelli, *Zanzibar*, 2018–, Kings Cross Project. Photo:Thierry Bal



2. Céline Condorelli, *bau bau*, 2014–2018, Museum of Contemporary Art Leipzig



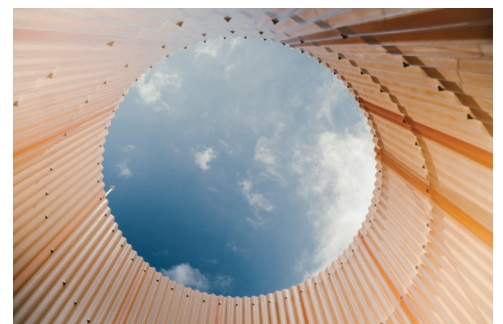
3. Céline Condorelli, *A Bras Le Corps (to Amalia Pica)*, 2014, Chisenhale Gallery. Photo: Andy Keate

4. Céline Condorelli, *Integrations*, detail, La Coupole, Casablanca, 2023. Photo: Ayoub Bouinbaden



5. Céline Condorelli, *Epilogue and Grazie e arrivederci*, 2017, Galeria Vera Cortês. Photo: Bruno Lopes

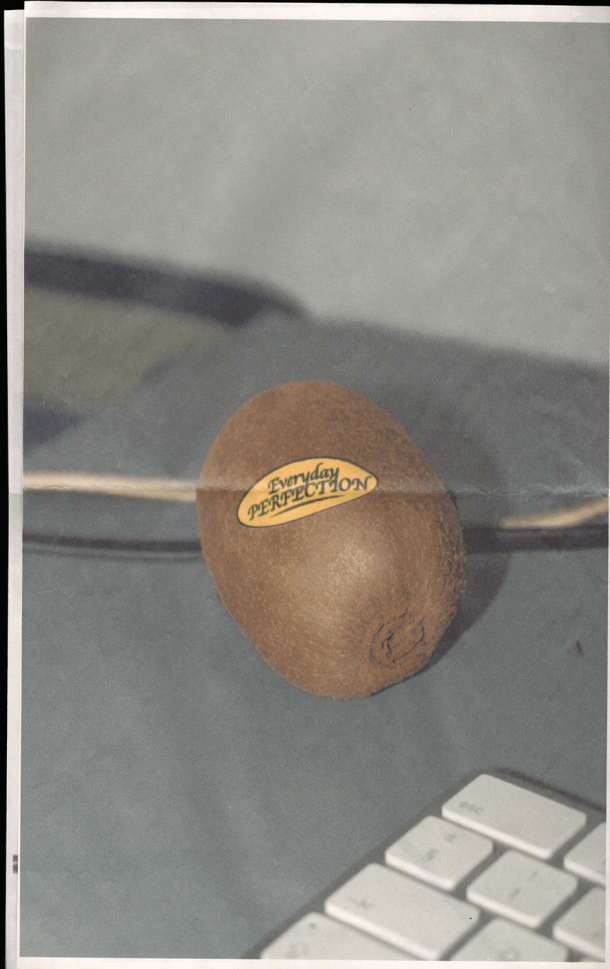
6. Céline Condorelli, *Corps à corps*, IMA Brisbane. Photo: Charlie Hillhouse



## ARTIST BIOGRAPHY DAY SHIFT OFFICE (CZ/NL)

**Day Shift Office** is an anti-workaholic graphic design studio founded by **Bára Růžičková** and **Terezie Štindlová**, currently based in Brno and Amsterdam. They work primarily with cultural institutions, media platforms, and publishing houses, with a focus on visual identities and book design.

The themes of (non)work and questioning the current 24/7 system reflect in a number of their projects – from the self-published Multivitamin magazine following office fruits working overtime, to a commissioned party poster showing an empty post-apocalyptic office, to the long-term project *Lazy Vision*, where Bára makes hand-tufted rugs as slow as possible.



Day Shift Office, Multivitamin Magazine, 2022

1. Day Shift Office, visual identity of Fotograf Festival #9, animation by Kryštof Kučera, 2019. Photo: Filip Beránek



2. Day Shift Office, Performance festival *We Are All Emotional*, visual identity, 2022, Prague. Photo: Tereza Havlínková



3. Day Shift Office, visual identity of Performance Festival *Bodies Craving to Believe/ Těla touží uvěřit*, tranzit.cz, Prague. Photo: Jonáš Verešpej

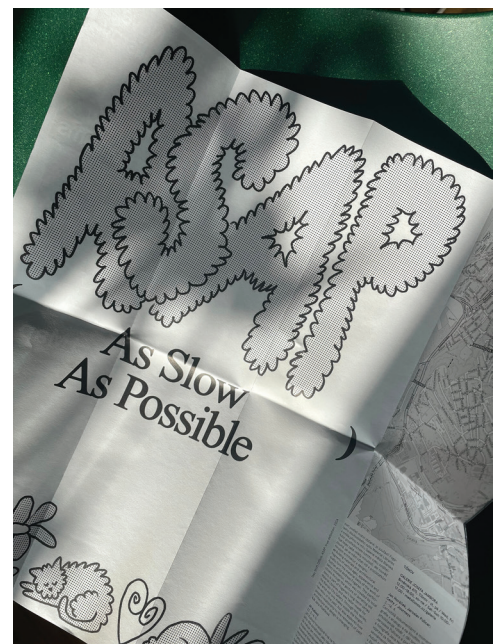
4. Day Shift Office, *Office chair*, part of the "Other working dogs" show, Arnhem, 2024



5. Day Shift Office, book series, published by Deník Alarm, 2024 – ongoing



6. Day Shift Office, poster design for artmap.cz, 2024



ARTIST BIOGRAPHY KATRINA DASCHNER (AT/DE)

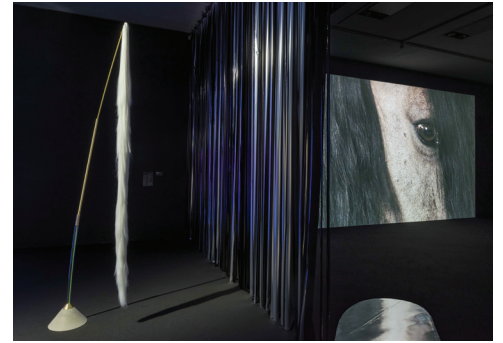
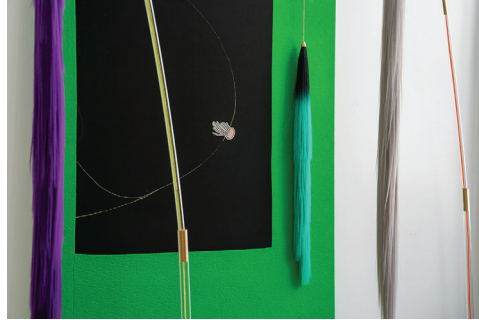
**Katrina Daschner** (born in Hamburg) is a Vienna-based artist working across film, performance, and installation. Her work explores **queer desire, choreography, and the politics of representation**, drawing on **subcultural aesthetics and cinematic language**. Through immersive environments – often darkened, theatrical spaces layered with projection, light, and sound – she stages encounters that investigate **intimacy, vulnerability, and shifting power relations**. Film occupies a central place in her practice, extending her performative concerns into tightly composed moving-image works.

Her work has been presented at venues including **Secession (Vienna), Belvedere 21 (Vienna), Kunsthalle Wien, brut Wien, and Impulstanz Festival (Vienna)**.



Katrina Daschner, *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, Kunsthalle Wien.  
Photo: Iris Ranzinger

1. Katrina Daschner, *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, in the foreground: *Sister Siren (Lila)* and *Sister Siren (Silbergrau)*, in the background: *Lesbian Teletentakel #2*, all works from 2022. Photo: Kunsthalle Wien. Courtesy Georg Kargl Fine Arts



2. Katrina Daschner. *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, Kunsthalle Wien. Photo: Iris Ranzinger



3. Katrina Daschner. *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, Kunsthalle Wien. Photo: Iris Ranzinger



4. Katrina Daschner. *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, Kunsthalle Wien. Photo: Iris Ranzinger

5. Katrina Daschner, *POMP*, 2020, film still



6. Katrina Daschner. *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, Kunsthalle Wien. Photo: Iris Ranzinger

7. Katrina Daschner, *Tanz2000*, 2000, film still

8. Katrina Daschner. *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, installation view, 2022, Kunsthalle Wien. Photo: Iris Ranzinger



ARTIST BIOGRAPHY LIAM GILLICK (UK/US)

**Liam Gillick** (born 1964 in Aylesbury, UK) is an artist and writer whose work encompasses sculpture, installation, film, and critical texts. Working extensively with coloured Plexiglas and powder-coated aluminium, he is known for modular structures, screens, platforms, and pavilions that reflect on **contemporary systems of production, collaboration, and governance**. His practice examines the legacy of modernism and the changing conditions of labour and organisation, exposing how the built world carries traces of social and political systems. Gillick is also a prolific author and educator, and has been a significant voice in debates around relational and post-conceptual art since the early 1990s.

He represented Germany at the **53rd Venice Biennale (2009)** and was nominated for the Turner Prize in 2002. His work has been exhibited at institutions including **MoMA (New York)**, **Tate Britain**, **Whitechapel Gallery (London)**, **Kunsthalle Zürich**, and **Kunstverein München**.

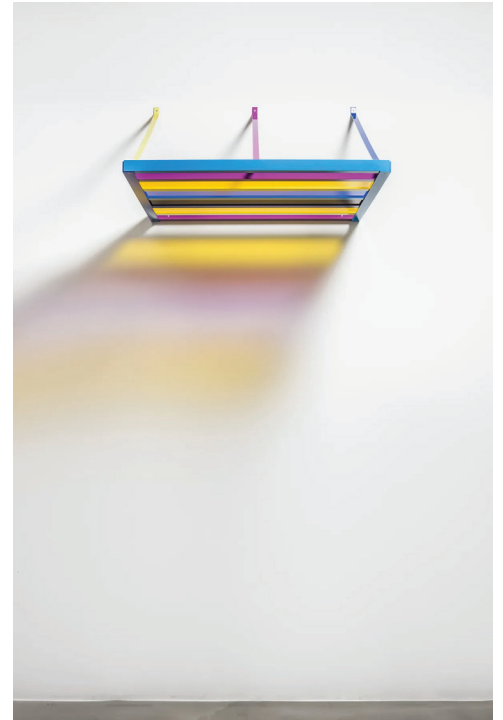


Liam Gillick, *Mountains? What Mountains?*, exhibition view Meyer Kainer, Vienna, 2023. Photo: Kati Goettfried

1. Liam Gillick, *Distinct Elevation*, powder coated aluminium, Plexiglas, 2017



2. Liam Gillick, *Campaign*, Serralves Museum of Contemporary Art, Porto, 2016



3. Liam Gillick, *Prototype Mountain No. 1*, 2025, and *Perpetual Discussion Platforms*, 2025, installation view MMAF, Shanghai, 2025. Photo: Modern Media, Shanghai



4. Liam Gillick, *Distinct Platform*, powder coated aluminium, plexiglas, steel cable, fittings, 2019



5. Liam Gillick and Hito Steyerl, *However Many Times We Ran The Model The Results Were Pretty Much The Same*, Roddino, Piedmont, 2023



6. Liam Gillick, *Fact Structures Amount Structures Language Structures*, KIN, Brussels, 2024. Photo: Useful Art Services



ARTIST BIOGRAPHY MARTINS KOHOUT (CZ/DE)

**Martins Kohout** (born 1984 in Prague) is an interdisciplinary artist based in Berlin and Prague whose work moves between film, performance, installation, publishing, and digital media. Their practice is shaped by an ongoing engagement with **contemporary forms of solitude**, the way developing communication **technologies reshape our relationships** to time and space, and the **dramaturgy of attention**. Through artist films, performative ceremonies, installations, and designed encounters, Kohout explores how meaning circulates – and stalls – across physical and digital environments. They are also the founder and director of TLTRPreß, an independent publishing platform.

Kohout received the **Jindřich Chalupecký Award** for young Czech artists in 2017. Their work has been exhibited at venues including the **National Gallery Prague**, **KW Institute for Contemporary Art** (Berlin), **Wien Museum** (Vienna), and **Centre d'Art Contemporain Genève**.



Martins Kohout, Slides, 2017, Installation view, Trade Fair Palace, National Gallery in Prague

1. Martins Kohout, *Shade at the Shapes without Names* headquarters, installation view, Polansky Gallery, Prague, 2018. Photo: Jan Kolský



2. Martins Kohout, *Guided tour through Glare, and then everything stayed the same*, animated video, 7m17s, screening installation at Meetfactory, Prague, 2025



3. Martins Kohout, *Still there, more or less, or not*, performative ceremony, 45 min, 2023, National Gallery, Prague



4. Martins Kohout, *Dongsi Night Shop Sleeves*, inkjet print on polyester satin, fabric, metal, 187 x 187 x 40 cm, 2018



5. Martins Kohout, *Slides* (film still), artist film, 22m30s, 2017



6. Martins Kohout, *Driving Fast Nowhere. Down. Down. Down.*, video object, various materials, 2025



## ARTIST BIOGRAPHY MARTIN MAELLER (DE)

**Martin Maeller** (born 1990) is an artist working primarily with sculpture and installation. Drawing on everyday materials, pop-cultural references, and autobiographical fragments, his work reflects on **intimacy, vulnerability, and emotional attachment**. His installations **stage quiet, often fragile encounters** between objects – combining found elements, readymades, and handmade forms to evoke personal memory and collective experience.

His work has been presented at venues including **Kunstverein München, Kunsthalle Wien, EXILE Gallery (Vienna), and Arcadia Missa (London)**.



Martin Maeller, small tongues, 2025, Slug Leipzig. Photo: Moritz Richter

1. Martin Maeller, *untitled (sleeper)*, 2026/2025



2. Martin Maeller, *bitter alcoves*, 2025  
installation view, PSM Gallery / Gut Kerkow

3. Martin Maeller, *untitled (the tower)*, 2022



4. Martin Maeller, *untitled (nervous dust)*, detail,  
2023. Photo: Jan Kolsky



5. Martin Maeller, *nervous dust*, installation view,  
2022, Kunstverein Göttingen. Photo: Jan Kolsky



6. Martin Maeller, *untitled (hardened)*, 2025



**Sarah Margnetti** (born 1983 in Monthey, Switzerland) is an artist working across painting, drawing, and large-scale wall works. Often painting directly onto architectural surfaces, her **compositions merge trompe l'oeil techniques, ornamental traditions, and abstract painting to create spatially immersive environments.** Through rhythmic patterns, illusionistic effects, and layered surfaces, she explores perception, movement, and the relationship between body and space – transforming exhibition walls into sites where painting and architecture become inseparable.

Her work has been exhibited at **MCBA – Musée cantonal des Beaux-Arts Lausanne, Kunsthalle Zürich, CAN Centre d'Art Neuchâtel, and Centre Culturel Suisse (Paris).**



Sarah Margnetti, *Soulful Interior*, 2022. Photo: Zuheir Sebiy

1. Sarah Margnetti, *This summer we can meet and dream*, 2024. Photo: Lola Pertsowsky



2. Sarah Margnetti, *When You Feel Spiritually Aligned as Shit (Alienated Legs)*, 2017



3. Sarah Margnetti, *Inward-looking window*, 2024. Photo: Claire Dorn

4. Sarah Margnetti, *Alone Together*, 2022. Courtesy Margot Samel Gallery, New York

5. Sarah Margnetti, *Tuning Up*, 2022. Courtesy Margot Samel Gallery, New York



ARTIST BIOGRAPHY OZ ODERBOLZ (CH)

Oz Oderbolz is a Swiss artist based in Zürich whose practice centres on sculpture and installation. Working with materials such as wood, metal, leather, and found objects, they create works that **draw on ritual, folklore, and rural vernacular culture** – often with an **irreverent, subversive edge**. Their sculptures and installations investigate how objects carry cultural narratives and emotional resonance, **reframing familiar forms through unexpected material combinations and queer sensibilities**.

Their work has been shown at venues including **Kunsthalle Basel**, **Helmhaus Zürich**, **Istituto Svizzero (Rome)**, and **Kunstmuseum Thun**.



Oz Oderbolz, *Juicy*, 2023. Photo: Kilian Bannwart. Courtesy: Last Tango, Zürich

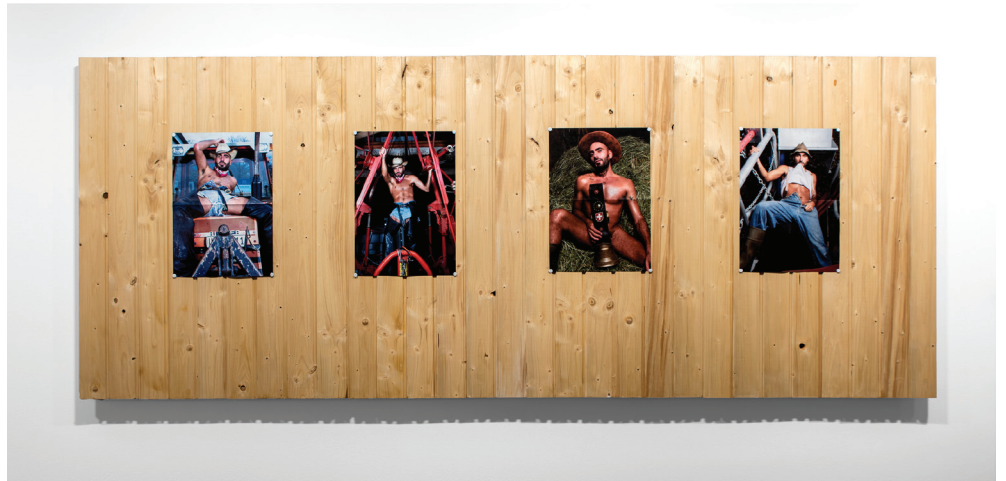
1. Oz Oderbolz, *Kreiselheuer PÖTTINGER (Typ ZK44 / 6527-1321)*, 2023/24, Kunstmuseum Luzern. Photo: Oz Oderbolz



2. Oz Oderbolz, *Läufer#1*, 2025. Photo: Cedric Mussano, Courtesy Stadtgalerie Bern

3. Oz Oderbolz, *Schweizer Bauernkalender 2022*. Photo: James Bantone

4. Artist portrait, Oz Oderbolz. Photo: Alexa Weiss



Toni Schmale (born 1980 in Hamburg) is an artist based in Vienna whose work combines sculpture, performance, and spatial installation. Using industrial materials such as steel, leather, and concrete, she creates objects that oscillate between **functional structures and bodily presences** – bent tubes, polished surfaces, and welded forms that evoke equipment, tools, or restraints while resisting straightforward use. Her works engage themes of **power, discipline, desire, and vulnerability**, informed by a practice that moves between the **rigour of metalwork** and an **insistent physical sensuousness**.

She received the Msgr. **Otto Mauer Prize** and the **BALTIC Artists' Award** in 2017. Her work has been exhibited at institutions including **Secession** (Vienna), **mumok** (Vienna), **Kunsthalle Wien**, **Kunstverein Hannover**, and **Kunstmuseum Bonn**.



Toni Schmale, *gefährht\*innen*, 2023, Public Matters - Contemporary Art in the Belvedere Garden, Belvedere, Vienna  
Photo Johannes Stoll © Toni Schmale / Bildrecht Wien; Courtesy Sammlung Belveder/Wien



1. Toni Schmale, *liege*, 2019, self-portrait by the artist



2. Toni Schmale, *sucker #3*, 2024  
Foto: Günter Richard Wett/ Kunstraum Dornbirn, © Toni Schmale / Bildrecht Wien



3. Toni Schmale, *vagina dentata*, 2020, streichelzoo, Zwergel Pavillon, Salzburg. Photo: Christian Ecker

4. Toni Schmale, *circlusion kleine metallarbeit \*\*\*\**, 2025. Photo: Tamara Rametsteiner  
Courtesy Galerie Krinzinger and the artist. © Toni Schmale / Bildrecht Wien, 2025



5. Toni Schmale, *TANKE*, installation view, 2024, Kunstraum Dornbirn, Photo: Günter Richard Wett/ Kunstraum Dornbirn, © Toni Schmale / Bildrecht Wien

6. Wally Salner for Toni Schmale, limited edition of 30, 2024. Photo: Günter Richard Wett/ Kunstraum Dornbirn, © Toni Schmale / Bildrecht Wien



Natália Sýkorová and Paula Gogola are artists who work collaboratively across installation, sculpture, and performative environments. Their practice engages **questions of queer embodiment, shared authorship,** and speculative forms of collective living, drawing on **bodily and medical imagery,** translucent materials, and intimately scaled objects. Through immersive installations and performative situations, they explore how bodies, objects, and spaces can generate **alternative social relations.**

Their projects have been presented at venues including **MeetFactory** (Prague), **Futura Centre for Contemporary Art** (Prague), **VUNU Gallery** (Bratislava), and various independent spaces and festivals across Central Europe.



Natália Sýkorová & Paula Gogola, *Begone Estrone*, installation view, 2024. Photo: isonative

1. Artist portrait, Natália Sýkorová. Photo: Karina Golisová

2. Natália Sýkorová, *DISTANT, ENDLESS HUM*, exhibition view, VUNU Bratislava, Bratislava, 2025

3. Paula Gogola, *soft\_sight synthesis*, Cluda, Prague, 2026. Photo: Eva Rybářová

4. Artist portrait, Paula Gogola. Photo: Iryna Drahun

5. Natália Sýkorová & Paula Gogola, *Begone Estrone*, detail, 2024. Photo: isonative



## CURATORS BIOGRAPHY

**Laura Amann Marín and Jen Kratochvil** are curators and the co-directors of **Shedhalle Zürich**. Their collaborative practice moves between **exhibition-making, architecture, and institutional experimentation**, with a shared interest in how artistic production can unfold through evolving structures, collective authorship, and the crossing of geographic and disciplinary divides.

**Amann Marín** is a curator and architect with Austrian-Chilean roots. From 2019 to 2024, she was part of the curatorial team at **Kunsthalle Wien** under the direction of the collective **WHW**. She is a graduate of the **de Appel Curatorial Programme** in Amsterdam and the **Academy of Fine Arts Vienna**, and has taught at the **Vienna University of Technology**.

**Kratochvil** is a curator and educator from the Czech Republic. From 2021 to 2024, they directed **Kunsthalle Bratislava** until its closure by the Slovak nationalist government. Previously, they worked across several institutions and independent platforms in the Czech Republic, including the **Rudolfinum Gallery** and the **National Gallery Prague**, and taught at the **Film and TV School of the Academy of Performing Arts in Prague**.

Together they founded the Vienna-based **project space Significant Other** in 2017, a platform that ran for four years addressing institutional hierarchies and the relationship between independent art spaces and museums, with a particular focus on bridging Western and Central European artistic contexts.

At **Shedhalle Zürich** they are developing a long-term programme that treats **the institution itself as a stage** – introducing **evolving exhibition structures, shared characters, and collaborative formats** that unfold across multiple seasons.

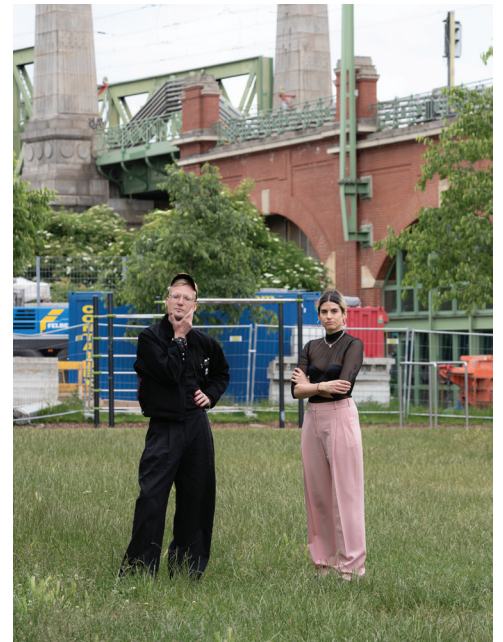


Laura Amann Marín and Jen Kratochvil, co-directors of Shedhalle Zürich since January 2026. Photo: Fritz Enzo.

# SHED HALLE

## PHOTO CREDITS CURATORS

Laura Amann Marín and Jen Kratochvil, co-directors of Shedhalle Zürich since January 2026. Photo: Fritz Enzo.



SHED  
HALL  
E

FOR MORE INFORMATION PLEASE CONTACT

PRESS CONTACT  
Sonia d'Agrain  
sonia@shedhalle.ch  
+41 44 481 59 50