

**ANDRIU DEPLAZES, KUBRA KHADEMI,
YEHUDIT SASPORTAS, UWE WITTWER**

Works on Paper

April 15 - Mai 27, 2023

Opening: April 15, Rämistrasse 33

Galerie Peter Kilchmann is pleased to present a new group exhibition with works by four strong positions in whose practice work on paper represents an important medium. Andriu Deplazes, Kubra Khademi, Yehudit Sasportas and Uwe Wittwer all show a very different approach to this classical pictorial medium, whereby the result is the individual articulation of their respective content-related interests. The central topics of the exhibition are memory, a politically troubled past, women's rights, the subconscious as well as the very personal. What all four positions have in common is the spontaneity with which the different subjects take shape by use of gouache, oil and watercolour or ink and charcoal. Thus, the work on paper, through its rapid, sweeping and less carefully elaborated execution, often allows a very intimate and sensitive insight into the artists' respective intentions.

In his carefully selected group of new works on paper, **Andriu Deplazes** (*1993 in Zurich; lives and works in Marseille and Zurich) presents us with colourful compositions of infinite depth that reflect the same painterly maturity as his large-format works on canvas. While the landscapes in *Bläuliche Weite* (*Bluish vastness*) or *Turtelnde Tauben* (*Cooing doves*) draw us into the distance in terms of perspective, works such as *Zwei Körper auf Kanapee* (*Two bodies on canapé*) grant an ironic view of the intimate interior. The fluorescent hues and repeated axial symmetry play, as so often, with traditional styles, such as the parallelism and symbolism of a Ferdinand Hodler or the rebellious aesthetic of a Pierre Bonnard. The figurative portraits, oriented towards sensation rather than physicality, are reminiscent of Maria Lassnig's concept of body awareness and explore questions around identity and belonging.

Since the beginning of her career, the highly political gouache drawings and performances by **Kubra Khademi** (*1989 in Afghanistan; lives and works in Paris) have been closely interwoven with her personal life story as an Afghan woman expelled from her homeland. Her fine, clear drawing style with powerful colors and gold applications is reminiscent of Persian miniature painting used to illustrate the religious myths of past centuries in ancient scriptures. Many of the stories told to the artist as a child serve today as a starting point for her re-appropriations of the patriarchal traditions of her country that she reinterprets in a feminist way. The exhibition presents *Première ligne*, a work in four parts and Khademi's largest gouache on paper to date, as well as several smaller drawings from the series *Female Crimes* that are thematically intertwined. Khademi's view of the woman's naked body, which takes on a floating, erotic dimension against the white background of the paper, is central. Defying all the rules of her culture, she shows the female figure in intimate, provocative poses and makes them appear at times strong, at times childlike, and at times fleeting. It is a redefinition of cultural norms with which Khademi empowers herself and all Afghan women.

Yehudit Sasportas (*1969 in Ashdod, Israel; lives and works in Berlin and Tel Aviv) chose for the exhibition ten drawings in charcoal on paper from her most recent series of works known as *Adam-HAYA*. As a group, they form an important chapter in Sasportas' ongoing *Liquid Desert Project* - a large-scale artistic venture whose central idea consists of the philosophical connection of real artworks with metaphysical dimensions and their interaction. For the *Adam-Haya* drawings, the artist installed a hidden field camera in the Negev desert in southern Israel, filming for 24h every day, capturing wild, shy animals such as jackals, hyenas, wild boars and wolves during their nocturnal migrations. The Hebrew title *Adam-Haya* stands for the encounter between the human (*Adam*) and the animal (*Haya*), which is transferred to the paper by means of the charcoal drawing in a multi-layered communication process. Drawing without line enables the artist to represent the active, subconscious resonance field in which she is interested. It is a very poetic drawing of language and subconscious information that the act of charcoal drawing is able to convey. The soft, blurred contours represent the unspoken that the animals communicate and pass on as they secretly make their way through the desert.

Since the beginning of his career in the 1980s, watercolour has occupied an important place in the work of **Uwe Wittwer** (*1954 in Zurich; where he lives and works). The glazed, flowing application of paint – so characteristic for the watercolour technique - formally underlines the artist's profound interest in the fleetingness and fading of memory. Familiar subjects, such as the ruin, the devastated forest landscape, the deep red colour surface and written fragments from literary sources as well as from handwritten letters, refer to the central narratives in Wittwer's oeuvre: the history of war and the examination of troubled pasts. His watercolours are fragmentary glimpses of photographic originals that lead to an alternative pictorial reality through Wittwer's painting process and tie in with his great discourse on the question of the power and meaning of images. In this way, even burdensome settings are transformed into poetically appealing compositions that awaken an intangible longing within us.

BIOGRAPHIES

In 2016 **Andriu Deplazes** completed his studies in Fine Arts at the Zurich University of the Arts and has since won several awards, including the Manor Art Prize (2019) and the Visarte Atelier Scholarship Cité des Arts, Paris (2021). Currently, his solo exhibition *Burning Green* is on view at the Collezione Maramotti in Reggio Emilia (IT). Other solo exhibitions have been presented at Künstlerhaus S11, Solothurn (2020), Bündner Kunstmuseum, Chur (2020), Kunstverein Friedrichshafen (2018) and in the context of the Caravan series at Aargauer Kunsthaus, Aarau (2018). Major group exhibitions include (selection): Transformations, Museum Franz Gertsch, Burgdorf (until September 2023); Biennale Bregaglia (2022); *(Un)certain Ground*, Centre PasquART, Biel (2022); *Perspectives*, Musée Pully (2020); *Werkschau*, Haus Konstruktiv, Zurich (2020); *The Land of the Sun*, Center for Contemporary Art Futura, Prague (2020); *Fellowship Vordemberge-Gildewart*, Alte Fabrik, Rapperswil, (2019) and *Plattform 17*, Kunsthaus Glarus (2017). A new solo exhibition of the artist is planned for October 2023 at the gallery's Paris branch.

Kubra Khademi studied fine arts at Kabul University and at Beaconhouse University in Lahore, Pakistan. After staging her performance known as *The Armour* in 2015, she had to flee her home country and has since been living in Paris. In 2016, she was awarded the Chevalier de l'Ordre des Arts et des Lettres in France. In May 2023, Khademi's solo exhibition *Let us believe in the beginning of the hot season* will open at Kunsthalle Dessau. Most recently, she presented solo exhibitions and performances at Collection Lambert, Avignon (2022); Museum Pfalzgalérie Kaiserslautern (2022); SOMA, Marseille (2020); Espace des femmes - Antoinette Fouque, Paris (2020); Bergen International Theatre Festival, Norway (2019); Musée de l'Immigration, Paris (2019); Centre Wallonie-Bruxelles, Paris (2019); Musée de la danse, Rennes (2018) and at the Palais de Tokyo, Paris (2018) and Zürcher Theater Spektakel, Zurich, among others. Khademi participated in major group exhibitions held at Kunstmuseum Wolfsburg; Kadist Foundation, Paris; Kunsthalle Thun; Schirn Kunsthalle, Frankfurt (all 2022); Fondation Fiminco, Romainville (2021); KØS, Museum of art in public spaces (2021); Biennale de Bangkok (2020) and Queen's Museum, New York (2018) among others.

Yehudit Sasportas is one of the most prominent and prolific Israeli artists working in the local and international art scene today. Her work is focused on site-specific installations, which include sculptures, drawings, video, and sound works, and calls for an intense sensory experience. Sasportas completed her Master of Fine Arts at the Bezalel Academy of Arts and Design in Jerusalem in 1999, where she has held a senior professorship in Fine Arts since 2017. Solo exhibitions have been presented at important institutions including: Arter Museum, Istanbul (2022); Kunsthalle Wilhelmshaven (2020); Villa Schöningen, Potsdam (2017); Kunsthalle Copenhagen (2016); Israel Museum, Jerusalem (2013); Herbert Gerisch Foundation, Neumünster (2010); DA2 Domus Atrium, Salamanca (2009); Kunstverein Braunschweig (2008); Berkley Museum of Art, San Francisco, USA (2002). Major group exhibitions include (selection): The Israel Museum, Jerusalem (2020); The Jerusalem Botanical Gardens (2022); Kunstmuseum Kloster, Magdeburg (2018); Contemporary Art Center NAIRS, Scuol (2018); Kunstmuseum Wolfsburg (2015) and Istanbul Museum of Modern Art (2014). In 2007, Sasportas represented Israel at the 52nd Venice Biennale.

In June 2023, the Gewerbemuseum Winterthur will present a comprehensive exhibition of **Uwe Wittwer's** work. Recent solo exhibitions include *The Mission*, Parafin, London (2022); *Black Snow*, Galerie Judin, Berlin (2021); *Settings of Wrath*, Musée Ariana, Geneva (2021) and *The Black Suns*, Kunstmuseum Grenchen (2019). Important group exhibitions have taken place at the following institutions (selection): Centre PasquArt, Biel (2022); Kunstmuseum Solothurn (2021); Museum Franz Gertsch, Burgdorf (2020); Kunstmuseum Bern (2019); Herbert Art Museum, Coventry (2018); Museum Langmatt, Baden (2017); Abbot Hall Art Gallery, Kendal (2013); Tate Britain, London (2011); Courtauld Institute of Art, London (2010) and Museum of Modern Art/ PS1 MoMa, New York (2006). Wittwer's works are represented in the collections of international institutions such as the Metropolitan Museum of Art, New York; the Caldic Collection, Rotterdam; the Kunsthaus Zürich; the Sammlung Ludwig, Aachen; the Kunstmuseum Bern; the Kunstmuseum Solothurn and the Bonnefantenmuseum Maastricht.

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