

## MIGUEL ABREU GALLERY

### PAMELA ROSENKRANZ

Pamela Rosenkranz's paintings and sculptures take aim at the empty centers of history, politics, and contemporary culture as a whole. They address the shifting philosophical and scientific meanings of the 'natural' and the 'human' during Anthropocene (the geological epoch marked by the impact of human activities on the ecosystem). Rosenkranz deploys a palette of patented icons—polyethylene water bottles, soft drinks, Ralph Lauren latex paint, Viagra, Ilford photo paper, and ASICS sneakers—and augments them with flesh-toned silicone and acrylic paint. Her insistence on the 'naturalness' of these seemingly unnatural materials is premised on the fact that they were all produced by human activity.

Rosenkranz's newest *Healers*, are informed by her research into recent advancements in biorobotics, and, in particular, snakebots. While mimicking a 'natural' snake's appearance and behavior, these snakebots are used to perform complex tasks that augment human capabilities. The *Healers* in turn connect this technological adaptation to the far-reaching symbolism that the serpent embodies, from the world's first writings from the Fertile Crescent, to the "Ouroboros" and the representation of both the beginning and the end of time in ancient Egypt, and the snake's association with healing and medicine via the "Rod of Asclepius" in Greek mythology.

For the Sharjah Biennial 14: *Leaving the Echo Chamber*, Rosenkranz developed *Healer (Sands)*, a robotic snake that lived in the sun-drenched courtyard of Sharjah's Bait Al Serkal. With *Healer (Waters)*, subsequently presented at the 2019 Okayama Art Summit: *If the Snake*, where the snake took up residence in a former Japanese sumo ring, Rosenkranz developed a new technologically fabricated snakeskin with shining scales that incorporated transparency and reflection through the layering of polymers. Set in motion by its sidewinding robot body, the skin acts like the surface of a dune, or that of a body of water, scattering rays of light and altering its appearance through its algorithmically programmed movements, activating the adaptive and manifold symbolic meanings of the serpent through its technical incorporation. In so doing, she raises questions about the natural and the real during an epoch that has seen the transformation of innumerable achievements of nature into mechanical copies.

Beginning with her 2017 exhibition at GAMeC in Bergamo, Italy, and continuing with her 2019 exhibition at the Fraumünster-Kreuzgang in Zürich, Switzerland, Rosenkranz has activated the spiritual history of the spaces in which she has shown, creating site-specific installations with her series of *Alien Blue Windows* based on RGB Blue. While some of her previous works explored the physical, biological and cultural dimension of the color blue, linking the hue of the primordial ocean (which had shaped the evolution of our perception) to the skies that dominate our religious imagery, this new series intensifies the sheer infinity of associations that the color generates. Consisting of backlit imageless screens whose forms correspond to those of the original windows in each space, the works produce an immersive environment that simultaneously invoke the artificiality of blue, which permeates our screens and washes over the Internet, in turn generating a spiritual and sensual experience that transcends the physical qualities of the color.

Evoking her series of "Viagra" paintings, the works that comprise Rosenkranz's *Anemine* series take their active agent from a substance based on some of the ancient and abundant natural properties found in the Amazon. The molecular structure of chlorocruorin (green blood), which comes from annelids found in the rainforest, was synthesized and turned into a lacteal green distillate which the artist claims to have ingested, producing paintings while under its allegedly perception enhancing influence. Further simulating the substance's intensifying effects, Rosenkranz designed light installations comprised of pure RGB green and blue LEDs that project into the exhibition space in which they are shown, bathing the paintings, packages ordered from Amazon, or large mountains of sand impregnated with the scent of synthetic cat pheromones (which themselves have their own subconscious influence on one's corporeal sense of attraction or repulsion), overwhelming the visual register and dramatically altering one's sense of color.

For *Our Product* (Venice Biennale, 2015) Rosenkranz fills the architectural container of the Swiss Pavilion with a specially synthesized scent and an animated pool of skin-toned viscous fluid. This 'product' is imbued with chemical compounds both actual and fictitious—Neotene, Selentis, Holeana—that ambiguously invoke the list of ingredients on health drinks as much as the chemical components of their plastic containers. The pavilion melts down and aggregates personal, cultural, and national identifications in an attempt to reach the core illusion of identity as such.

To create her ongoing *Sexual Power (Viagra Paintings)* series, the artist sheathed the studio in transparent plastic, ingested the eponymous performance-enhancing drug, and painted a series of human-scale aluminum plates with flesh-toned pigment on site. When originally exhibited in 2014, the environment was further suffused by artificial light evocative of sunrise and sunset and synthetic cat pheromones (a common ingredient in commercial perfumes). Here, the artist's chemically mediated anti-expressionist gestures contrast sharply with the mythology of heroism and immediacy associated with other postwar "action painters." Rosenkranz's world is one in which the artist must be reduced to the physical interactions of neurochemical processes.

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The 2013 series *Because they try to bore holes* appropriates unauthorized reproductions of Yves Klein's International Klein Blue (which he claimed had the capacity to cause viewers to transcend material concerns and induce a sensation of boundlessness) for opposite ends: the bubbles which populate Rosenkranz's hand-mounted inkjet prints foreground immanence and material constraint. In contrast to Klein, she undermines the claim that art might transcend its immediate reality; here, the signification of apparent gestural quality is reduced to its evolutionary and capitalist conditions of production.

The domestication and commodification of organically occurring entities under capitalism is evoked through the corporate slogans that populate Rosenkranz's work: Fiji's "Untouched by man;" Evian's "The most important body of water is yours;" ASICS's *anima sana in corpore sano*. Rosenkranz views bottles of water as small bodies of nature, marketed as a health and beauty product that cleanses the human body from the inside out. Eternal youth and the preservation of purity are branded and sold as beauty ideals. She short-circuits this conceit by filling the branded vessels with flesh-toned silicone, a material ordinarily used to smooth the appearance of skin on camera, as though a homogenized solution of one's own body.

*Pamela Rosenkranz (b. 1979, Uri, Switzerland) received her MFA from the Academy of Fine Arts, Bern, in 2004, and completed an independent residency at the Rijksakademie in Amsterdam in 2012. Her project Our Product was selected to represent Switzerland at the 56<sup>th</sup> Venice Biennale in 2015.*

*Previously, her work was featured in the 55<sup>th</sup> Venice Biennale, The Encyclopedic Palace, curated by Massimiliano Gioni. Rosenkranz's first solo exhibition in the United States, Because They Try to Bore Holes, took place at Miguel Abreu Gallery in 2012. Other solo exhibitions include Alien Blue Light (Kreuzgang Fraumünster, Zürich, 2018), Amazon Spirits (Green Blood) (Karma International, 2018), Alien Culture (GAMEC, Bergamo, 2017), She Has No Mouth (Sprüth Magers, Berlin, 2017), Slight Agitation 2/4: Pamela Rosenkranz (Fondazione Prada, Milan, 2017), Anemine (Miguel Abreu Gallery, 2016), My Sexuality (Karma International, 2014), Feeding, Fleeing, Fighting, Reproduction (Kunsthalle Basel, 2012), Untouched by Man (Kunstverein Braunschweig, 2010), No Core (Centre d'Art Contemporain, Geneva, 2012), Our Sun (Swiss Institute, Venice, 2009), and This Is Not My Color / The Seven Habits of Highly Effective People, a two-person show with Nikolas Gambaroff (Swiss Institute, New York, 2011). Recent group exhibitions of note include The Coming World: Ecology as the New Politics. 2030-2100 (Garage Museum of Contemporary Art, Moscow), Sharjah Biennial 14: Leaving the Echo Chamber (Sharjah, UAE), La Fabrique du Vivant (Centre Georges-Pompidou, Paris), Performing Society: The Violence of Gender (Tai Kwun Contemporary, Hong Kong), Crash Test: The Molecular Turn, curated by Nicolas Bourriaud (La Panacee, Montpellier), Art in the Age of the Internet, 1989 to Today (The Institute of Contemporary Art/Boston), the 2016 Triennale Kleinplastik, Inhuman (Fridericianum, Kassel), the 2014 Taipei Biennial, Beware Wet Paint (ICA London), Speculations on Anonymous Materials (Fridericianum, Kassel), Descartes' Daughter (Swiss Institute, New York), the 2012 Liverpool Biennial, In the Holocene (The MIT List Visual Arts Center, Cambridge, MA), A Disagreeable Object (Sculpture Center, New York), and When Attitudes Become Form (CCA Wattis, San Francisco). In the autumn of 2019, Rosenkranz participated in the Okayama Art Summit: IF THE SNAKE, curated by Pierre Huyghe, the 15th Lyon Biennale, What Lies Within: Center of the Center (Museum of Contemporary Art and Design, Manila), Emissaries for Things Abandoned by Gods, curated by Elena Filipovic (Estancia FEMSA – Casa Luis Barragán, Mexico City), and Museum, (MMK, Frankfurt), among other exhibitions.*

*Her work is held in the collections of the Centre Georges-Pompidou, Paris, Louisiana Museum of Modern Art, Humlebæk, Denmark, Kunsthau Glarus, Kunsthau Zurich, the Migros Museum für Gegenwartskunst, the Museum of Modern Art, New York, the Aishti Foundation, Beirut, the Adrastus Collection, Spain, and the Museum of Contemporary Art, Chicago, among others. In 2016, Rosenkranz was the first recipient of the Paul Boesch Art Prize. A monograph on her work, No Core, was published by JRP|Ringier in 2012, while the catalogue for Our Product was published by Koenig Books and the Fridericianum in 2017. Alien Culture, the catalogue for Rosenkranz's recent exhibitions at GAMEC and the Kreuzgang Fraumünster, will be published by Mousse in early 2020.*

**PAMELA ROSENKRANZ**

Born in Uri, Switzerland, 1979  
Lives and works in Zurich

**EDUCATION**

**2012**

Rijksakademie, Independent Residency Program, Amsterdam

**2005**

Department of Comparative Literature, University of Zurich, Switzerland

**2004**

MFA, Academy of Fine Arts, Bern, Switzerland

**SELECTED SOLO & TWO-PERSON EXHIBITIONS**

**2020**

Kunsthaus Bregenz, Austria (forthcoming)

*Sprüth Magers*, London, United Kingdom (forthcoming)

**2018**

*Alien Blue Light*, curated by Sabine Rusterholz Petko and Alexandra Blättler, Kreuzgang Fraumünster, Zürich, Switzerland

*Amazon Spirits (Green Blood)*, Karma International, Zurich, Switzerland

**2017**

*Alien Culture*, GAMEC, Bergamo, Italy

*She Has No Mouth*, Sprüth Magers, Berlin, Germany

*K21 Künstlerr.ume*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

*Slight Agitation 2/4*: Pamela Rosenkranz, Fondazione Prada, Milan, Italy

**2016**

*Anemine*, Miguel Abreu Gallery, New York, NY

**2015**

*Our Product*, Swiss Pavilion, 56th International Art Exhibition, Venice Biennale, Italy

**2014**

*My Sexuality*, Karma International, Zurich, Switzerland

**2013**

*Content*, Vault, Berlin, Germany

**2012**

*Feeding, Fleeing, Fighting, Reproduction*, Kunsthalle Basel, Switzerland

*Because They Try to Bore Holes*, Miguel Abreu Gallery, New York, NY

**2011**

*This Is Not My Color / The Seven Habits of Highly Effective People*, with Nikolas Gambaroff, curated by Gianni Jetzer, Swiss Institute, New York

**2010**

*Untouched by Man*, Kunstverein Braunschweig, Germany  
*No Core*, Centre d' Art Contemporain, Geneva, Switzerland  
*The Most Important Body of Water is Yours*, Karma International, Zurich, Switzerland

**2009**

*Our Sun*, Swiss Institute, Venice, Italy  
Art|40|Basel - Art Statements, Karma International, Switzerland  
*High Purity*, Atelier Amden, Switzerland

**2008**

*Unfade*, Nuit Blanche, Centre Culturel Suisse, Paris, France  
*Schwarze Ecken*, Karma International at Micky Schubert, Berlin, Germany

**2007**

*Enter (Projectspace)*, Kunstmuseum Thun, Switzerland  
Taro Nasu Gallery, Tokyo, Japan

**2006**

*Test*, Store, London, UK

**SELECTED GROUP EXHIBITIONS****2020**

*Sommer des Zögerns*, Kunsthalle Zürich, Zürich, Switzerland  
*Alles echt! Werke aus der Sammlung*, curated by Alexandra Blättler, Kunstmuseum Luzern, Switzerland  
*Art in the Age of Anxiety*, curated by Omar Kholeif, Sharjah Art Foundation, UAE  
*More, More, More*, TANK Shanghai, China  
*Push the Limits*, Fondazione Merz, Turin, Italy  
*Weststrasse 70*, Karma International, Zurich, Switzerland  
*We Hybrids!*, Istituto Svizzero, Villa Maraini, Rome, Italy (forthcoming)  
*Esoterika*, Kunstsaele Berlin, Berlin, Germany (forthcoming)  
*SUN RISE / SUN SET*, Schinkel Pavillon, Berlin, Germany (forthcoming)

**2019**

*Okayama Art Summit: IF THE SNAKE*, Okayama, Japan  
*Emissaries for Things Abandoned by Gods*, curated by Elena Filipovic, Casa Luis Barragán, Mexico City  
15th Biennale de Lyon: *Là où les eaux se mêlent*, Lyon, France  
*Age of You*, curated by Shumon Basar, Douglas Coupland, and Hans Ulrich Obrist Museum of Contemporary Art, Toronto  
*What Lies Within: Center of the Center*, Museum of Contemporary Art and Design, Manila  
Museum, MMK Frankfurt, Germany  
*Michael Jackson: On the Wall*, EMMA - Espoo Museum of Modern Art, Espoo, Finland  
*The Coming World: Ecology as the New Politics. 2030-2100*, Garage Museum of Contemporary Art, Moscow

*Michael Jackson: On the Wall*, Bundeskunsthalle, Bonn  
Sharjah Biennial 14: Leaving the Echo Chamber, curated by Zoe Butt, Omar Kholeif and Claire Tancons,  
Sharjah,  
United Arab Emirates  
*La Fabrique du Vivant*, Centre Georges-Pompidou, Paris  
*Performing Society: The Violence of Gender*, Tai Kwun Contemporary, Hong Kong

## 2018

57th October Salon (Belgrade Biennale): The Marvelous Cacophony, curated by Danielle Kvaran and Gunnar B. Kvaran, Belgrade, Serbia  
*How To See [What Isn't There]* curated by Gianni Jetzer Langen Foundation, Neuss, Germany  
*A TIME CAPSULE REVISITED: A New Installation of Works Made by Women for Parkett, 1984 – 2017*, Parkett, Löwenbräu, Zurich  
An exhibition with art installations by Susana Mejía, Pamela Rosenkranz, and Anicka Yi, Witte de With, Rotterdam, The Netherlands  
*Expanding Narratives: The Figure and the Ground*, Smart Museum of Art, Chicago, IL  
*Crash Test: The Molecular Turn*, curated by Nicolas Bourriaud, La Panacée, MoCo - Montpellier Contemporain, Montpellier, France  
*Art in the Age of the Internet, 1989 to Today*, The Institute of Contemporary Art/Boston, Boston, MA  
*The Reservoir of Modernism*, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein  
*Converter*, Kunstmuseum St. Gallen, St. Gallen, Switzerland

## 2017

*We Just Fit, You and I*, Carpenter Center for Visual Arts, Cambridge, MA  
*Being There*, Louisiana Museum of Modern Art, Humlebæk, Denmark  
*STRAY*, Times Square Space, New York, NY  
*To See or Not to Be*, Kunsthalle Mainz, Mainz, Germany  
*Heart of the Tin Man*, M WOODS, Beijing, China  
*Rest in The Furrows of My Skin*, Kunsthaus Hamburg, Hamburg, Germany  
*Sammlung Boros*, Berlin, Germany  
*The Garden*, ARoS Museum of Modern Art, Aarhus, Denmark  
*K21 Künstler.ume*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf

## 2016

*Wirikuta (Mexican Time-Slip)*, curated by Nicolas Bourriaud, Museo Espacio, Aguascalientes, Mexico  
Triennale Kleinplastik, Fellbach, Germany  
*Me*, Schirn Kunsthalle, Frankfurt  
*Dreaming Mirrors / Dreaming Screens*, Sprüth Magers, Berlin

## 2015

*No Man's Land*, Rubell Family Collection, Miami, FL  
*1,000 Islands*, Simon Lee Gallery, Hong Kong  
*Life. Within Such Limits*, Carl Kostyál, Stockholm  
Hannah Hoffman Gallery, Los Angeles, CA  
*Co-Workers: Beyond Disaster*, bétonsalon, Paris  
*New Skin*, curated by Massimiliano Gioni, Aishti Foundation, Beirut, Lebanon  
*Double Take*, curated by Diana Campbell Betancourt, Nature Morte, New Delhi, India  
*Being Thing*, Treignac Projet, Treignac, France

*Sprayed*, Gagosian Gallery, London, UK  
Works from the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo  
*Inhuman*, Fridericianum, Kassel, Germany  
*Open Source: Art at the Eclipse of Capitalism*, Max Hetzler Gallery, Berlin & Paris  
*Between Discovery and Invention: 20 Years of Collecting*, Zabłudowicz Collection, London, UK

#### **2014**

*PINK* – Collezione Giancarlo e Danna Olgiati, Spazio -1, Lugano, Italy  
*Picture Ballot!*: Monolithic Water, Kunsthau Zurich, Switzerland  
*Blue Times*, Kunsthalle Wien, Vienna, Austria  
*Beware Wet Paint*, ICA, London, UK; Fondazione Sandretto Re Rebaudengo, Turin, Italy  
*Europe Europe*, curated by Hans Ulrich Obrist, Thomas Boutoux and Gunnar B. Kvaran, Astrup Fearnley Museet, Oslo, Norway  
*The Great Acceleration*, Taipei Biennial 2014, curated by Nicholas Bourriaud, Taipei, Taiwan  
Collection on Display, curated by Judith Welter, Migros Museum für Gegenwartskunst, Zürich, Switzerland  
*The Prize of the Böttcherstraße* in Bremen 2014, Kunsthalle Bremen, Germany  
*Attention Economy*, Kunsthalle Wien, Vienna, Austria  
*Brands - Concept/Affect/Modularity*, SALTS, Birsfelden, Switzerland  
Marrakech Biennale, 5th Edition, Marrakech, Morocco  
*Idiosynchronism*, Dickinson Roundell, New York, NY  
*Elevation 1049: Between Heaven and Hell*, Gstaad, Switzerland  
*The Granite Block*, Overduin & Co, Los Angeles, CA

#### **2013**

*Speculations on Anonymous Materials*, Fridericianum, Kassel, Germany  
*Descartes' Daughter*, curated by Piper Marshall, Swiss Institute, New York, NY  
Collection on Display, Migros Museum für Gegenwartskunst, Zürich, Switzerland  
*The Encyclopedic Palace*, 55th International Art Exhibition, curated by Massimiliano Gioni, Venice Biennale, Italy  
*Think First, Shoot Later: Photography from the MCA Collection*, Museum of Contemporary Art, Chicago, IL  
*EXPO1: New York*, MoMA PS1, New York, NY  
*HMV*, curated by Alexander Shulan, Foxy Production, New York, NY  
*Chat Jet: Painting <Beyond>The Medium*, curated by Sandro Droschl and Christian Egger, Künstlerhaus, Graz, Austria

#### **2012**

*In the Holocene*, curated by João Ribas, MIT List Visual Arts Center, Cambridge, MA  
*A Disagreeable Object*, curated by Ruba Katrib, Sculpture Center, New York, NY  
Liverpool Biennial 2012, curated by Lorenzo Fusi, UK  
*When Attitudes Become Form*, CCA Wattis Institute for Contemporary Arts, San Francisco, CA  
*How to Eclipse the Light*, curated by Karen Archey, Wilkinson Gallery, London, UK  
*Needles in the Camel's Eye*, Thomas Duncan Gallery, Los Angeles, CA  
*Ghosts Before Breakfast*, White Flag Project, Saint Louis, MO  
*Deliquesce*, Jonathan Viner Gallery, London, UK  
*Context Message*, Zach Feuer Gallery, New York, NY  
*Positions on Conceptual Art*, Galerie Rüdiger Schöttle, Munich, Germany

#### **2011**

*He Disappeared Into Complete Silence* - rereading a single artwork by Louise Bourgeois, De Hallen Haarlem, The Netherlands

How to Work (More *For*) Less, Kunsthalle Basel, Switzerland  
*The Swamp Thing*, Outpost, Norwich  
*Sequence 3*, Miguel Abreu Gallery, New York, NY  
*Massage*, curated by Alex Kitnick, Roth Gallery, New York, NY  
*New York to London and Back - The Medium of Contingency*, Thomas Dane Gallery, London, UK  
*The Confidence Man*, Tanya Leighton Gallery, Berlin, Germany  
*Open Studio Days*, Rijksakademie, Amsterdam, The Netherlands  
*Posta Restante*, Artspeak, Vancouver, Canada

## 2010

*Die Nase des Michelangelo*, Galerie Peter Kilchmann, Zurich, Switzerland  
*Une Idée, une Forme, un Être - Poésie/Politique du corporel*, Migrosmuseum für Gegenwartskunst, Zurich, Switzerland  
*The Real Thing*, Tate Britain, London, UK  
*Big Minis, Fetishes of Crisis*, Musée d'Art Contemporain, Bordeaux, France  
*Declaración Anual de Personas Morales 2010*, House of Gaga, Mexico  
Exhibition, Exhibition, Castello di Rivoli, Turin, Italy  
3, Rüdiger Schöttle Gallery, Munich, Germany  
Fax, Art Museum Torrance, CA  
*Of Objects*, Fields and Mirrors, Kunsthhaus Glarus, Glarus, Switzerland  
*Quick brown Fox and lazy Dog*, Karma International, Zurich, Switzerland  
*An Unpardonable Sin*, Castillo/Corrales, Paris, France  
*The Way We Do Art Now*, Tanya Leighton Gallery, Berlin, Germany  
*Gruppenausstellung BINZ39*, Stiftung Binz 39, Zurich, Switzerland  
*Fax, Para/Site Art Space*, Hong Kong

## 2009

*Infinite Fold*, Gallery Ropac, Paris, France  
*Fax*, The Drawing Center, New York, NY  
*Reduction and Suspense*, Kunstverein Bregenz, Bregenz, Austria  
*Event Horizon*, Galeria Raster, curated by Karma International, Warsaw, Poland  
*Blank Complexity*, Karma International at Parisa Kind, Frankfurt, Germany  
*Unresolved*, Castlefield Gallery, Manchester, UK  
*Arguments and Compliments*, New Jersey, Basel, Switzerland  
*Prose pour Des Esseintes*, Karma International, Zurich, Switzerland  
*Shifting Identities - (Swiss) Art Now*, CAC, Vilnius, Italy

## 2008

*Dragged Down into Lowercase*, Zentrum Paul Klee, Bern, Switzerland  
*Seven Types of Ambiguity*, Store, London, UK  
*Principle Hope*, Manifesta7, Rovereto, Italy  
*No Leftovers*, Kunsthalle Bern, Switzerland  
*Vertrautes Terrain*, ZKM, Karlsruhe, Germany  
*Shifting Identities*, Kunsthhaus Zurich, Switzerland  
*When Things cast no Shadow*, Fifth Berlin Biennale, Neue Nationalgalerie, Berlin, Germany  
*Empty Centres*, BolteLang, Zurich, Switzerland  
*The Dark Fair*, Karma International at Swiss Institute, New York, NY  
*Anxious Object*, Store, London, UK  
*Art Cannot Be Untaught*, La Rada, Locarno, Switzerland

*Blank Complexity*, Galerie Parisa Kind, Frankfurt/Main, Germany  
*The Line is A Lonely Hunter*, New Jersey, Basel, Switzerland  
*The Library of Babel / In and Out of Place*, Zabudowicz Collection, London, UK  
*Schwarze Ecken*, Galerie Micky Schubert, Berlin, Germany  
*Schwarze Ecken*, Karma International, Zurich, Switzerland

#### **2007**

*Soon*, Tatjana Pieters, Ghent, Belgium  
*Memory*, Sotteranei del' Arte, Monte Carasso, Switzerland  
*Hello*, Flux Factory, New York, NY  
*Portrait Session*, Hiroshima Museum for Contemporary Art, Hiroshima, Japan

#### **2006**

*On Paper*, Annex14, Gallery, Bern, Switzerland  
*Head over Heals and Away*, collaboration with Pavel Buechler, Public Space Bern, Switzerland

#### **2005**

*The Final Floor Show*, Objectif, Antwerp, Belgium  
*Off Key*, Kunsthalle Bern, Switzerland

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#### **2019**

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Julian, Helena. "'An Infected Landscape of Oozing Materials': The 15th Lyon Biennale," *Frieze.com*, October 22  
Bailey, Stephanie. "Aichi to Okayama: Art in Japan Looks to the Future," *Ocula*, October 11  
Thorne, Harry. "Pierre Huyghe's Okayama Art Summit and the Non-Future of Humanity," *Frieze.com*, October 11  
Yerebakan, Osman Can. "Bubbling pools and animatronic snakes in Pierre Huyghe's Okayama Art Summit," *The Art Newspaper*, October 10  
Uttam, Payal. "Artists do it for themselves at Okayama Art Summit, where less is more and there's no curator dictating their vision," *South China Morning Post*, October 5  
"Art Basel in Hong Kong diary," *The Art Newspaper*, March 29  
Tripathi, Shailaja. "Sharjah Biennial: Making way for new stories," *The Hindu*, March 14  
Affentranger-Kirchrath, Angelika. "Fast wie das Blau des nächtlichen Himmels," *Neue Zürcher Zeitung*, January 7

#### **2018**

Ronsenmeyer, Aoife. "Critic's Guide: Zurich," *Frieze.com*, June

#### **2017**

Katrib, Ruba. "Molecular Sculpture," *Art In America*, September  
Tylevich, Katya. "Mind Controller: Pamela Rosenkranz," *Frame*, May  
Janse, Charlotte. "Common scents: Pamela Rosenkranz's latest exhibition is right on the nose," *Wallpaper.com*, May

#### **2016**

Miller, Leigh Anne. "Pamela Rosenkranz," *The Lookout*, *ArtInAmerica.com*, December



"Pamela Rosenkranz," Art: Galleries – Downtown, *The New Yorker*, November  
Lesser, Casey. "15 New York Gallery Shows You Need to See This November," *Artsy*, November 1  
Contag, Lisa. "Unlimited at Art Basel: Highlights for Architecture and Design Lovers," *Artinfo*, June 16  
Kerr, Dylan. "What Is Object-Oriented Ontology? A Quick-and-Dirty Guide to the Philosophical Movement  
Sweeping the Art World," *Artspace*, April 8

## 2015

Sansone, Valentina and Pamela Rosenkranz. "Pour Yourself with Yourself," *Dis Magazine*, November  
Bettridge, Thom. "Susanne Pfeffer: How Art's Post-Human Turn Began in Kassel," *o32c*, Winter 2015/2016  
Gabriel, Markus. "Message in a Bottle," *Architectural Digest Germany*, July / August  
Anderson, Mitchell. "Keep Your Splendid, Silent Sun," *Flash Art*, May/June  
Smith, Roberta. "Art for the Planet's Sake at the Venice Biennale," *The New York Times*, May 15  
McGarry, Kevin. "Kevin McGarry Picks the Winners at the Venice Biennale's Swiss, German, and British  
Pavilions," *Artnet News*, May 8  
Baumgardner, Julie. "Pamela Rosenkranz's Swiss Pavilion Averages Europe into a Single Skin Color," *Artsy*,  
May 4  
"The Venice Questionnaire 2015 #9: Pamela Rosenkranz," *ArtReview*, April 2015  
Rosenmeyer, Aoife. "In the Studio: Pamela Rosenkranz," *Art in America*, January

## 2014

Gallais, Jean-Marie. "Pamela Rosenkranz, My Sexuality," *Frog*, No. 14, Fall-Winter  
Launay, Aude. "Of Paint and Men," *Zérodeux Contemporary Art Review*, no. 71, Autumn  
Stahl, Antje. "Die Neuen: Pamela Rosenkranz," *Monopol*, August  
Baier, Simon. "Pamela Rosenkranz," *Reviews, Artforum*, October  
Andersson, Mitchell. "Pamela Rosenkranz's 'My Sexuality'," *ArtAgenda.com*, July 23  
Muscionico, Daniele. "Mit Biz und Konzept," *Die Zeit*, No. 26, June 18  
Borcherdt, Gesine. "Speculations on Anonymous Materials," *Art Review*, January-February

## 2013

Pfeiffer, Susanne. "Trouvaille," *Frieze d/e*, December-January  
Heinrich, Will. "Descartes's Daughter at the Swiss Institute," *GalleristNY.com*, October 1  
Hasssell, Matthew. "Pamela Rosenkranz's No Core from JRP Ringier," *NYArts*, September 19  
Thorne, Sam. "The Encyclopedic Palace," *Frieze*, No. 157, September  
Katrib, Ruba. "Hyper-Materiality," *Kaleidoscope*, No. 18, Summer  
Carmichael, Elisa. "The Best of the 55th Venice Biennale," *Complex.com*, June 24  
W.H. "HMV: Foxy Production," *New York Observer*, April 15  
Heinrich, Will. "HMV at Foxy Production," *GalleristNY.com*, April 9  
Halpern, Clara. "A Disagreeable Object," *Modern Painters*, January

## 2012

Chamberlain, Colby. "A Disagreeable Object," *Artforum*, December  
Rosenberg, Karen. Art in Review: "A Throwaway? Not From This Angle," *The New York Times*, October 5  
Gerig, Karen N. "Blau blau blau ist...Viagra," *tagewoche.ch*, October  
Roeschmann, Dietrich von. "Alles fließt," *Artline Kunstmagazin*, September  
Archey, Karen. "Moving Up: Peake/Rosenkranz/Israel/Hayes/Van den Dorpel," *Leap*, July  
Wysocan, Erik. In conversation with Pamela Rosenkranz. "Man as Colour Spectrum," *Metropolis M*, June-July  
Gregston, Brent. "An artist not for branding," *A Magazine*, No. 59, April-May  
Malouf, Mathieu. Critics' Picks, *Artforum.com*, April  
Smith, Roberta. "Because They Try to Bore Holes," *Art in Review, The New York Times*, April 13

## 2011

Davis, Jacquelyn. Critics' Picks: "Pamela Rosenkranz and Nikolas Gambaroff," *Artforum.com*, October  
Rosenberg, Karen. Art in Review: "Pamela Rosenkranz/Nikolas Gambaroff," *The New York Times*, October 13  
Launay, Aude. "Necessary Randomness, from Yves Klein to Pamela Rosenkranz," *Zero Deux*, n° 58, Summer  
Latimer, Quinn. "Focus: Pamela Rosenkranz", *Frieze d/e*, No. 1, Summer  
Rosenmeyer, Aoife. "How To Work," *MAP #25*, Summer

## 2010

Latimer, Quinn. "Pamela Rosenkranz: Centre d'Art Contemporain Genève," *Artforum.com*

## 2009

Latimer, Quinn. "Pamela Rosenkranz: Istituto Svizzero di Roma," *Frieze*, November  
Nothing Unbound, Karma International

## 2007

*Monography*, Pamela Rosenkranz, Edizioni Periferia and Pro Helvetia  
*Portrait Session* Katalog Museum of Contemporary Art, Hiroshima

## PUBLICATIONS (CONTRIBUTOR)

"Amazon and the Amazon," *More than Real: Art in the Digital Age*, Daniel Birnbaum and Michelle Kuo, eds.,  
London: Koenig Books Ltd, 2018  
"Pamela Rosenkranz: Screen," *Das Ding*, *Frieze d/e*, No. 16, September-November 2014  
"Deathlessness or Jen, Jeans, and the Genes," D. A. F. de Sade, *Société Populaire*, edited by Erik Wysocan,  
New York: Halmos, 2012

## SELECTED PUBLICATIONS & CATALOGUES

*All the World's Futures*, 56th International Art Exhibition, Venice Biennale, 2015  
*Centre Culturel Suisse*, Zurich: JRP Ringer, 2009  
*Dragged down into lowercase*, Zentrum Paul Klee, Bern, 2008  
*The Encyclopedic Palace*, 55th International Art Exhibition, Venice Biennale, 2013  
*Fax*, The Drawing Center and Independent Curators International, New York, 2010  
*How To Work (More For) Less*, Kunsthalle Basel, 2011  
*Infinite Fold*, Gallery Ropac, Paris, 2010  
*International Ideals: Utopia*, Royal Academy Copenhagen, 2009  
Mackay, Robin, ed. *The Medium of Contingency*, London: Urbanomic; Ridinghouse, 2011  
*No Core*, Centre d'Art Contemporain, Geneva, 2010  
*No Leftovers*, Kunsthalle Bern, 2008  
*Off Key*, Kunsthalle Bern, 2006  
*Parkett Vol. 96*, Zurich: Parkett Publishers, 2015  
*Principle Hope*, Manifesta7, 2008  
*Reduction and Suspense*, Kunstverein Bregenz, 2010  
Rosenkranz, Pamela. *No Core*, Zurich: JRP Ringier, 2013  
Rosenkranz, Pamela. *Our Product*, Museum Fridericianum gGmbH, Kassel, and Koenig Books, London, 2017  
Rosenkranz, Pamela. *Our Sun*, Swiss Institute Rome and Mousse Publishing, 2010  
*Shifting Identities*, Zurich: JRP Ringier, 2008  
*Younger than Jesus*, New Museum, London: Phaidon, 2009  
*Vertrautes Terrain*, ZKM, Kehrer Verlag, 2009  
*VOIDS: A Retrospective of Empty Exhibitions*, Zurich: JRP Ringier, 2009

*When Things cast no Shadow*, Fifth Berlin Biennial, Zurich: JRP Ringier, 2008

## LECTURES, TALKS & WORKSHOPS

### 2019

“Global Art Forum: I Am a Human Artist: Part 2,” Art Dubai, UAE

### 2016

Symposium: “Aesthetic Activism,” Yale School of Architecture, New Haven, CT

### 2015

“Parkett Conversations,” with Suzanne Pfeffer, Parkett, Zurich, Switzerland

### 2014

Conference: “‘Speculations’ between Art, Research and Capital,” with Robin Mackay, Kunsthalle Zurich, Switzerland

Artist Lecture, Henry Art Gallery, The University of Washington, Seattle, WA

### 2012

“Human Surface Skin,” with Robin Mackay and John Hunt, Liverpool Biennial, UK

### 2010

Artist Talk on occasion of the exhibition “Un Idée, une forme, un Etre – Poésie/Politique du corporel,” with Raphael Gygax, Migros Museum für Gegenwartskunst, Zurich, Switzerland

## AWARDS

### 2016

Paul Boesch Prize, Bern, Switzerland

## PUBLIC COLLECTIONS

Adrastus Collection, Arévalo, Spain

Aïshti Foundation, Beirut, Lebanon

Centre Pompidou, Paris, France

Fondazione Memmo, Palazzo Ruspoli, Rome, Italy

Fondazione Sandretto, Torino, Italy

François Pinault Foundation

Israel Museum, Jerusalem, Israel

Kunsthhaus Glarus, Switzerland

Kunsthhaus Zürich, Switzerland

Kunstmuseum Bern, Switzerland

Kunstmuseum Thun, Switzerland

Migros Museum für Gegenwartskunst, Zurich, Switzerland

Museum of Contemporary Art, Chicago, IL

Museum of Modern Art, New York, NY

Louisiana Museum of Modern Art, Humlebæk, Denmark

Rubell Family Collection, Miami, FL

Sammlung Ricola, Lefen, Switzerland  
Zabludowicz Collection, London, UK

Miguel Abreu Gallery. New York. The gallery opened its first space in March 2006 at 36 Orchard Street in New York's Lower East Side, and was instrumental in establishing the neighborhood as a new destination for contemporary art. In 2014, a second, 8,000 square foot space was opened two blocks away at 88 Eldridge Street, to focus on staging large-scale exhibitions. We represent mostly New York contemporary artists. Miguel Abreu Gallery is a contemporary art gallery based in New York and represents the work of Rey Akdogan, Liz Deschenes, Rochelle Goldberg, Gareth James, Sam Lewitt, Scott Lyall, Jean-Luc Moulène, Florian Pumhölzl, R. H. Quaytman, Eileen Quinlan, Raha Raissnia, Jimmy Raskin, Blake Rayne, Pamela Rosenkranz, Pieter Schoolwerth, Jean-Marie Straub & Danièle Huillet as well as works by Hans Bellmer. Miguel Abreu Gallery. 88 Eldridge Street / 36 Orchard Street New York, NY 10002... Miguel Abreu Gallery is a contemporary art gallery with two locations in New York City. Miguel Abreu Gallery opened its first space at 36 Orchard Street in 2006 in the Lower East Side of New York City. A second 8,000 square foot space was opened two blocks away at 88 Eldridge Street in 2014 to stage large scale projects and exhibitions. The gallery stages conceptually-charged one person and group shows as well as performances, film screenings, and lectures. Miguel Abreu Gallery. Jean-Luc Moulène Figure intermediaire excentrique Varia 2, noir (Marseille, 2019), 2019. glass. Miguel Abreu Gallery. Rochelle Goldberg Intralocutor: While watching the grass grow and die and grow again, thinking it was green, 2018. bronze, pillow, steel.