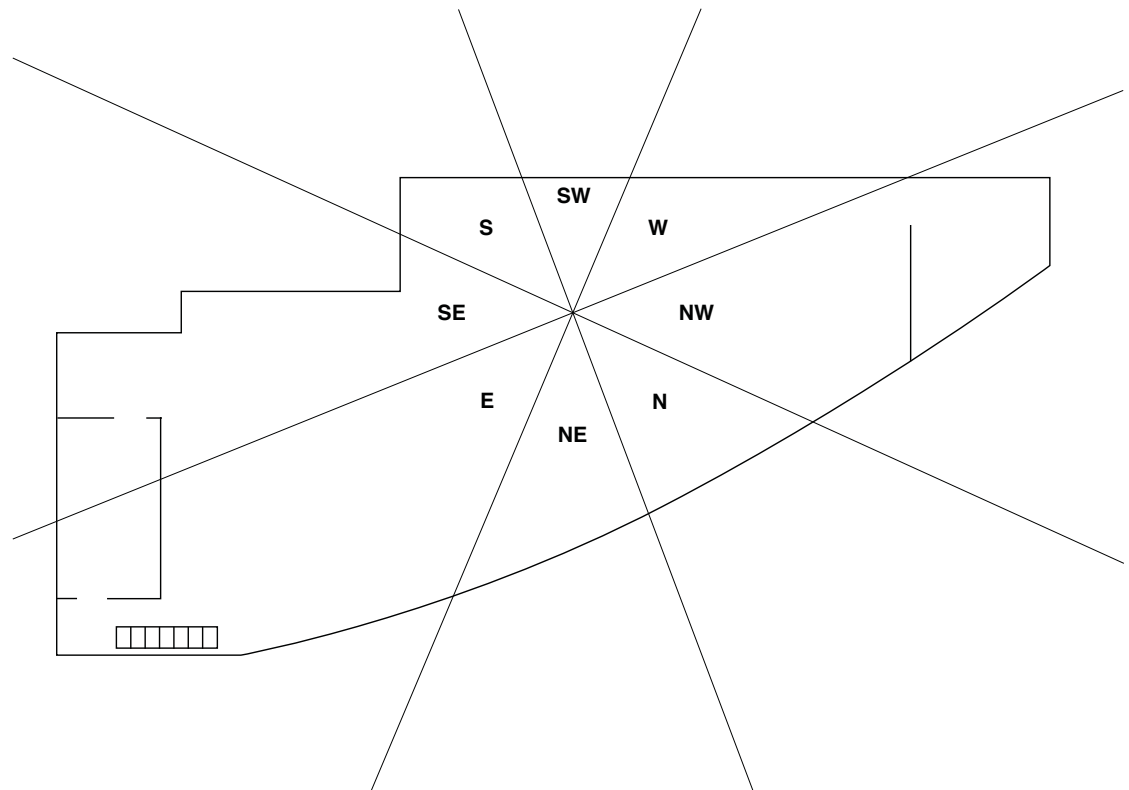


Lena Pfäffli  
Portfolio 2019 / 2020



In my artistic practice I am guided by socio-political as well as poetic questions. I deal with feminist and social issues, with forms of cooperation, collaborations, longings within art and cultural production, with institutionalization and self-organization. I aspire to think about these questions from different perspectives: as an artist, as a curator or as a co-founder of a women\*collective. Both, my thinking and my practice are strongly influenced by the mixing of these different roles.

I am interested in creating artistic connections between elements from different realms of reality which at first glance seem to have nothing to do with each other, but whose mixing can lead to new and surprising insights. In this way, critical questions about the representation of women\* in the art world transcend into autogenic trainings, accompanied by relaxing spa music (A Guided Tour, 2019); or curatorial questions are answered through the use of a Feng Shui model (Fast Food Feng Shui Curating, 2018). Although in the construction of these connections, there often is a touch of irony, it always comes with serious questioning or criticism. Fluidity is a central topic within these confrontations. Fluid means: boundaries get blurred or they dissolve; boundaries between theory and practice, between fact and fiction, between irony and seriousness, between individual and social narratives and between artistic practice and other disciplines such as curation, politics, philosophy or journalism.

# Can you cry in space?, 2020

Video (8.40 min)

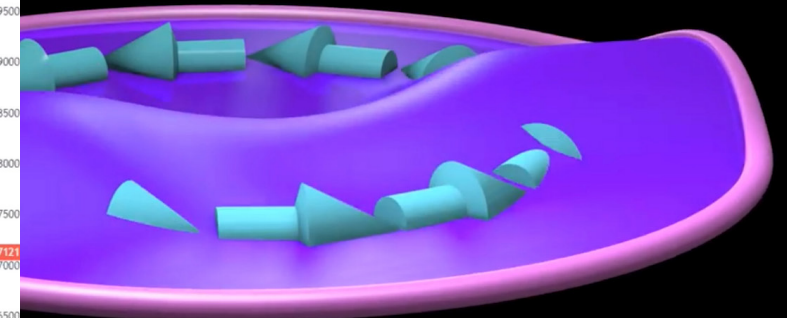
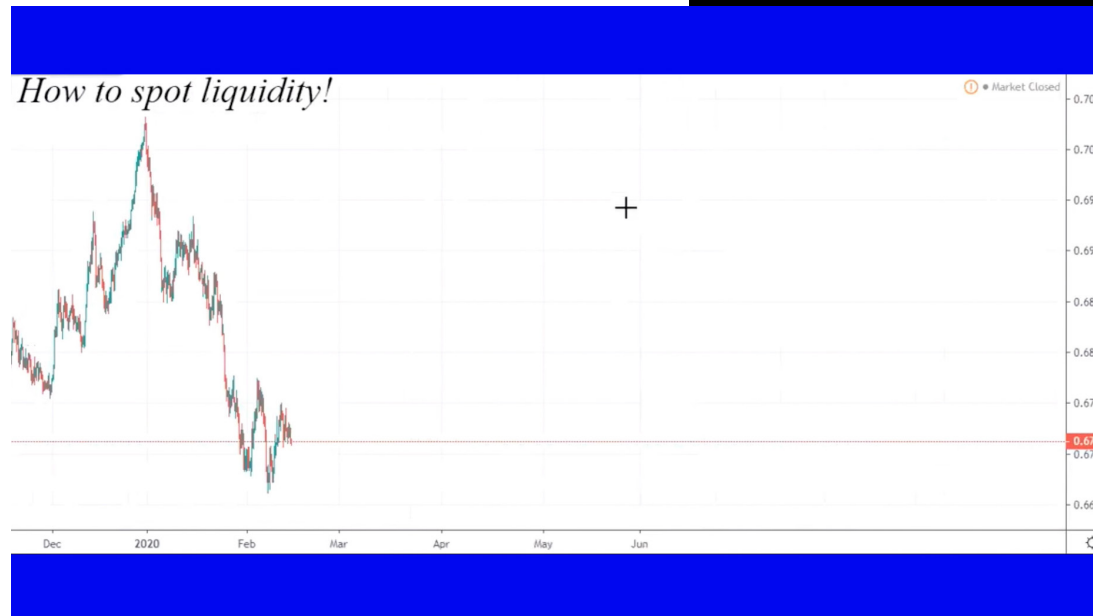
Can you cry in space? deals with fluidity as a process, as an idea and as a concept. ‚Fluid‘ describes a chemical aggregate state of a material, but as a flow metaphor the fluid also appears as a popular rhetorical device that describes processes of global and digital circulation in current social and economic discourses: flowing capital (liquidity), information flow, migration flows or the flow of energy.

At the same time, in philosophy or meditation, the idea of the liquefaction of borders is a human primeval idea.

And postcolonial and gender studies ascribe to the term an emancipatory, political power to move self-determinedly across borders and to infiltrate binary systems. The video work Can you cry in space? deals with the liquefaction of these different contexts and fictionalized memories of a motorcycle ride.

[Link to Video](#)

we were dressed in leather



# Artistic Research on Display, 2020

3 Talks (ca. 1h each)

Carpet, Speakers, Mixer, Microphones, Table

3.5 x 4m

All inclusive Festival, Viscosistadt Luzern 2020

These public talks thematized and discoursed cross-border artistic practices. How do productive fluid fields emerge in which artists can move between art, curating, science, theory or politics? The project is dedicated to the exchange and discussion of this phenomenon. At the All Inclusive Festival of K+ I invited three positions, with each of whom I spent an hour discussing this topic. All positions work in different interfaces between art and other disciplines. A carpet marked this zone of encounter for the audience and the invited guests Marina Belobrovaja, Pablo Müller and Mirjam Bayerdörfer.

[Link to publication \(in process\)](#)





# A Guided Tour, 2019

Sound piece

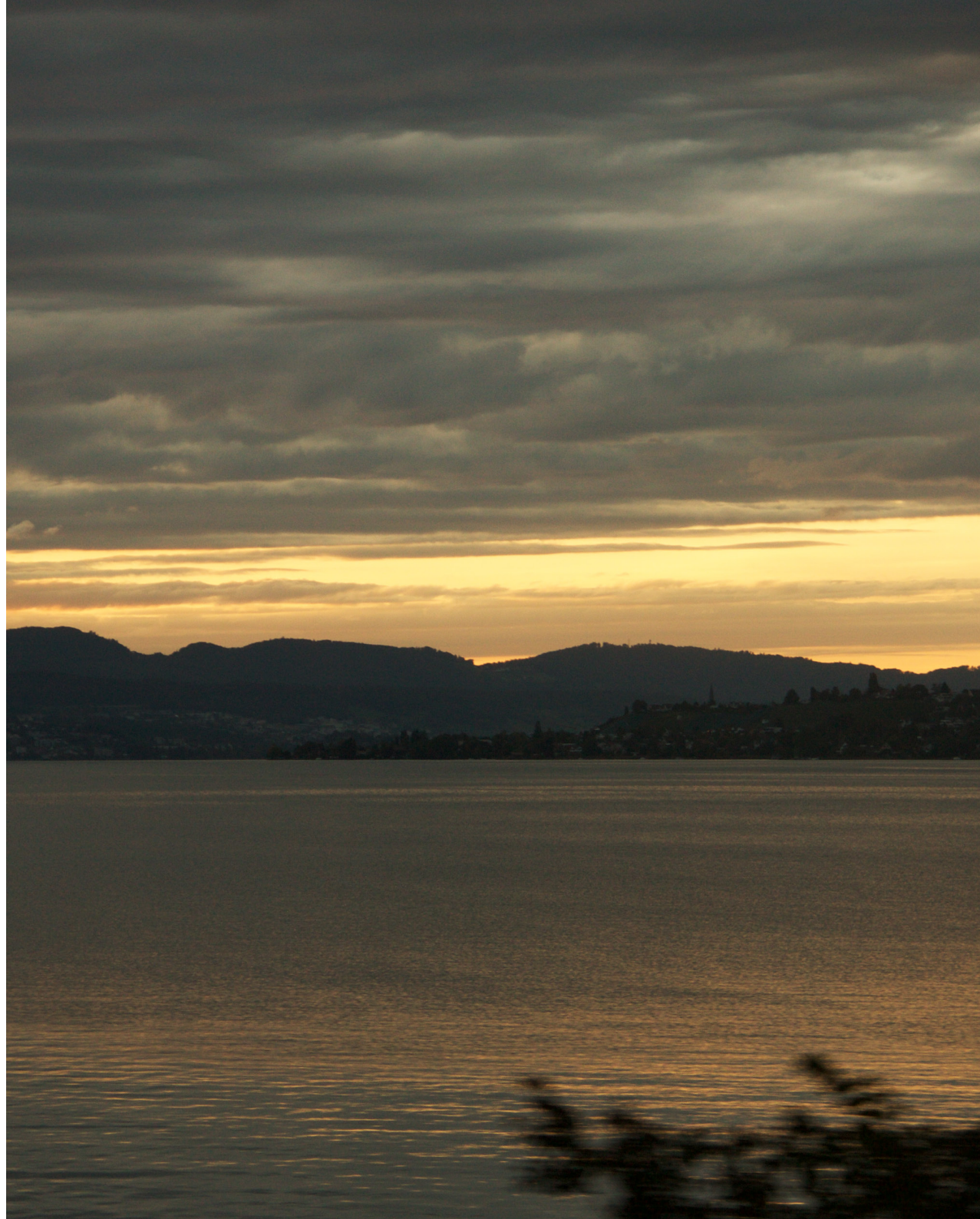
Speakers

2h

Auf der Strecke, an exhibition during a train ride, in cooperation with the exhibition Protect me from what I want at Kunsthalle St. Gallen, 2019

This work started with an analogy that compares the offspace as a stationary exhibition space and the offspace as a transit- and interspace as we experience it in a train ride. A collection of personal stories, official, read aloud statistics and open questions accompany the listeners on their train journey through Switzerland. While the spoken texts were presented, ambient spa music in the background ensured extra comfort for the travelling audience.

[Link to audio](#)





# Today's Delphi Under Construction, 2019

## Installation

Painted Building Supports fixed between floor and ceiling

Variable Dimensions

103 temporary Multiways, HaMo Leipzig

Today's Delphi Under Construction is inspired by the oracle site in Delphi and the city of Leipzig. The minimalist installation of white-painted building supports fixed between the floor and ceiling attempts to create a picture of what our relationship to questions today might be. To whom do we ask our questions? Where do we find prophecy today? Uncertainty, scepticism and change runs through these questions, this is reflected in the building supports, which remind of Greek columns and at the same time can be found at every construction site in Leipzig, indicating a change. The only Constant is Change – I tried to capture this instability, hope and crisis in this installation.



May 26, 2019, 2019

Print on PVC tarp

1.8 x 0.7 m

Does Permanence matter?, Institut für Alles Mögliche, Athen

May 26, 2019 is a collection of questions, inspired by discussions between students of HGB Leipzig and AFSA Athens about artistic interests regarding exchange, internationality and cooperation. Delphi as an ancient centre of important political and social issues served as a meeting point for this discourse, which took place on the day of the European elections 2019.

Do you think of economic conditions of art  
before you fall asleep Is it enough to say that  
we embody space Are we human particles  
of the living sun What could be a possible  
next level Are there stairs leading to Meta  
Can you imagine post-european beach-bars

**Do you think of economic conditions of art  
before you fall asleep Is it enough to say that  
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of the living sun What could be a possible  
next level Are there stairs leading to Meta  
Can you imagine post-european beach-bars**



## Love Letter to Obi-Pop, 2019

Mixed Media Installation in cooperation with Karina Kuberska

Variable Dimensions

Klasse Blank, HGB Leipzig

The work questions the artistic DIY store aesthetics. We used these raw materials and tried to visualize our approach to them, which oscillated between fascination and irony. Besides sculptural elements, the presentation was complemented by a video piece showing an animation of the exhibition space. The spoken text from the audio refers to a fictional spatial installation, which allows the minimalist compositions in the real space to form a fictional synthetic forest.

[Link to Video](#)





# MOMA Glossary of Art Terms, 2019

Skype Performance

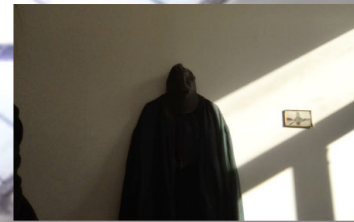
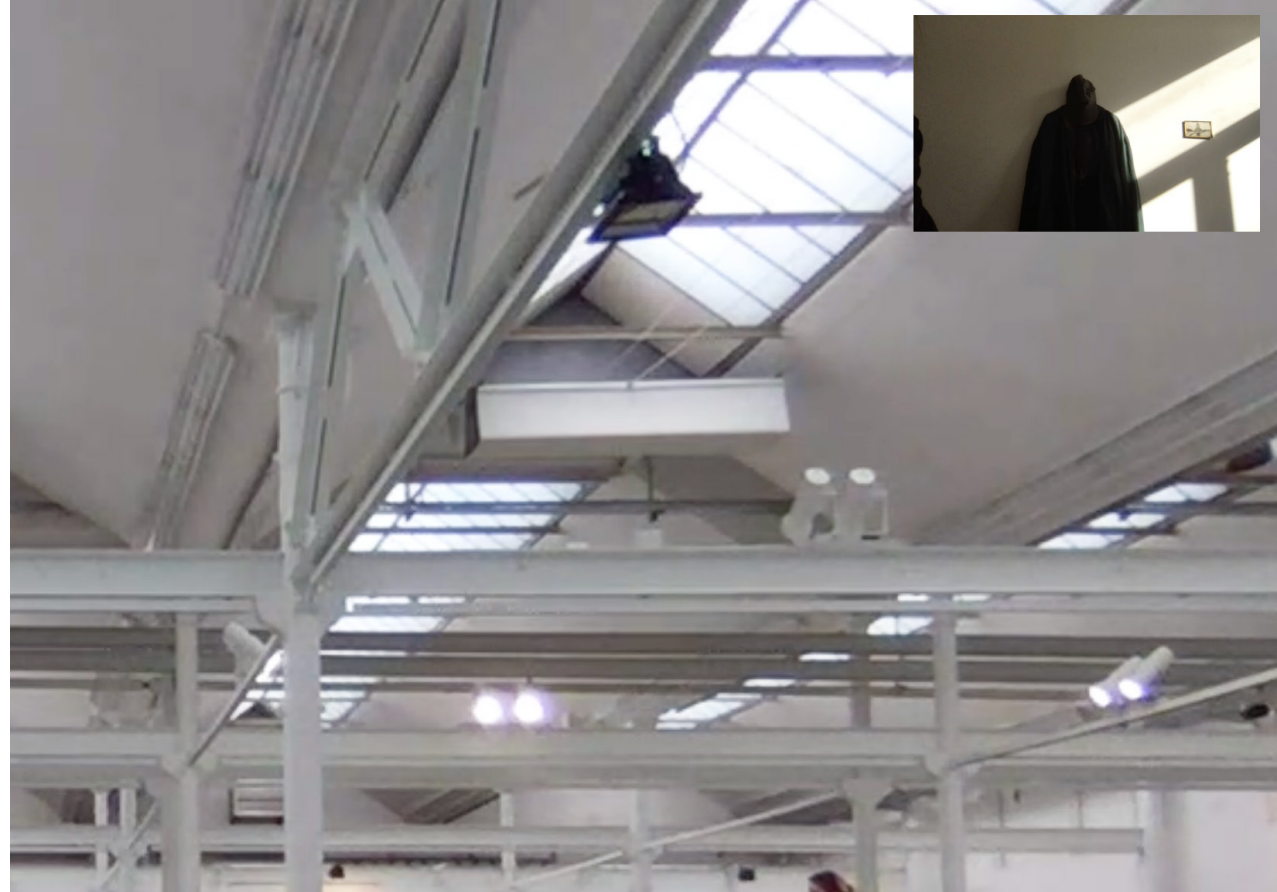
Laptop, Speakers

4 x 5 min during the 8 Hours Performance

Babels & Bubbles at Shedhalle Zurich

On the occasion of the performance Babels & Bubbles in the Shedhalle Zurich, Klodin Erb invited students to create a group performance. The exhibition space was filled with sand and various artists were invited to create an intervention in the space. Babels & Bubbles questioned the legend of the Tower of Babel. In connection with knowledge and language I focused on the work with glossaries. I was particularly interested in the specific terms that have with time found their way into collections that try to describe entire subject areas. Via Skype I read specifically chosen terms from the Glossary of Art Terms of the Museum of Modern Art New York.

[Link to performance](#)





# Fast Food Feng Shui Curating, 2019

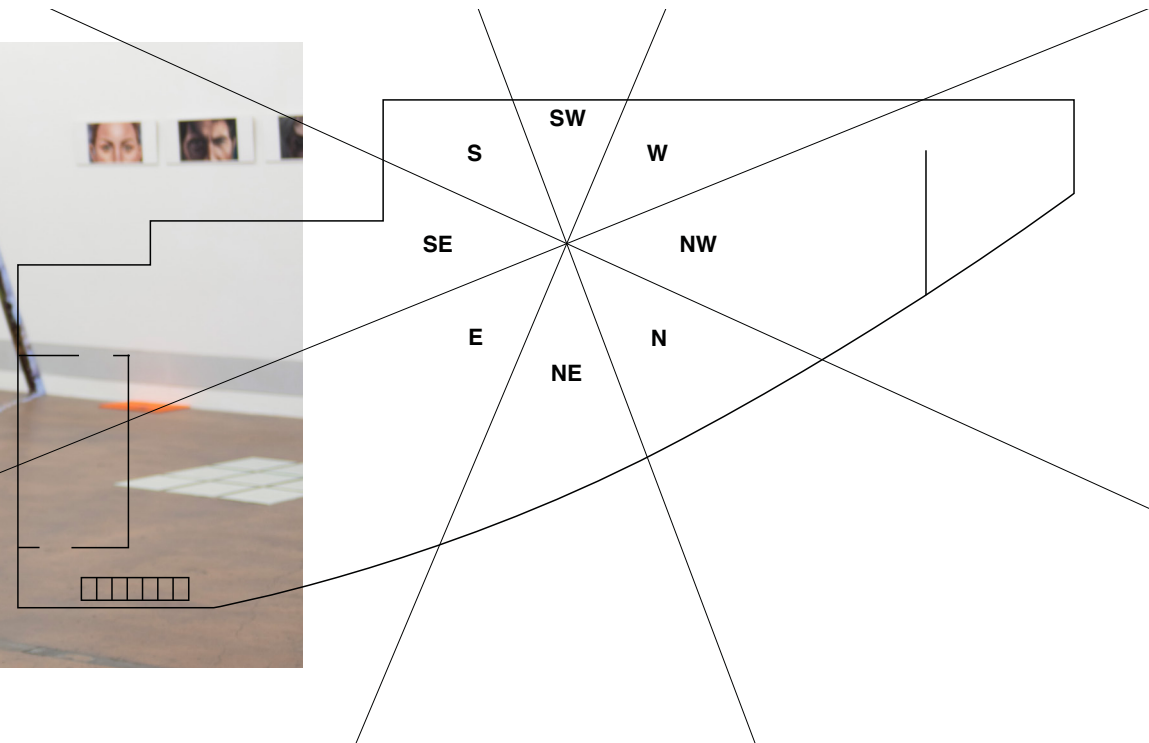
Installation, Curatorial Concept

Engraved Plexiglass

1.5 x 1.5 m

K+ Pop-Up at Akku Kunstplattform, Lucerne

The Bagua compass is a tool which is particularly used in the harmony theory of Feng Shui to evaluate rooms. It indicates where in a room which colors, shapes, materials and life themes are suited for the decoration of the space. The sectors refer to cardinal points, each with a specific meaning. For the work *Fast Food Feng Shui Curating*, this scheme of the division of space is applied to the curation of an exhibition space. Before starting the installation, the exhibitors were encouraged to question their work themselves in a flow chart and according to the Feng Shui criteria. Through these means we could classify them in the respective cardinal points.





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#### Education

2019 Exchange semester Klasse für Skulptur und Raum Prof Joachim Blank,  
HGB Leipzig  
2017 – 2020 Bachelor K+, HSLU Design & Kunst

#### Experience

2020 Co-Curator Kulturfolger Zurich with Petra Tomljanovic  
2019 Co-founder F96, Women\* Collective Zurich  
2016 Internship Kunstraum Dienstgebäude, Zurich

#### Exhibitions

2019 *Auf der Strecke*, Kunsthalle Sankt Gallen  
2019 *Erasmus Exhibition*, HSLU, Lucerne  
2019 *Love Letter to Obi-Pop*, Klasse Blank, Leipzig  
2019 *103 Temporary Multiways*, HAMO, Leipzig  
2019 *Does Permanence Matter?*, Institut für alles Mögliche, Athens  
2019 *Babels & Bubbles*, Shedhalle Zurich, Zurich  
2019 *Pop-Up Exhibition*, AKKU Art Plattform, Lucerne  
2018 *K+ Invasion*, exhibition space Viscosistadt, Lucerne

#### Curatorial projects

2020 *Friday Friday Friday Veli & Amos*, Kulturfolger, Zurich  
2020 *Character Building*, Collin Guillemet, Kulturfolger, Zurich  
2018 *Coincidence of Parallel, sic!* Lucerne, with Sabrina Negroni