

# CÉLINE BRUNKO



# Forms of Representation

Research project in Chişinău, Republic Moldova, 2016 - now; Céline Brunko in Collaboration with Moritz Holenstein (Architect); Installation consisting of HD video with sound, red curtain, red neon tube, video „Ala Kirichenko“ HD video 6.17min, colour; Sound design: Janick Zumofen

Ala Kirichenko, an architect who is now over 80 years old, asks us in surprise: „Why Moldova? Why are you interested in Moldova? Why should anyone be interested in Moldova? You should have come during the Soviet era! Moldova was a beautiful country back then.“ [...]

After studying in Moscow, the young architect, originally from the region that is now Ukraine, was sent to Chişinău. In the capital of today's Republic of Moldova, a kind of model city modelled on the ideals of the Soviet Union was created, and Ala Kirichenko played a key role in shaping its development. In addition to urban planning projects such as the prefabricated residential buildings in the Botanica district, the expressway to the airport and the Ministry of Agriculture building, the stationary state circus built in 1981 is one of the projects she supervised at the imposing Moldgibpostroi planning institute. Stationary circus buildings are widespread in the post-Soviet region.

Due to the historical tension between the local Romanian-orientated culture and the Russian culture, the country is still divided and in an ongoing identity crisis. The crisis is being instrumentali-

sed by both sides. This ambivalence of political orientation is also evident in the built environment of Chişinău, where the current war in neighbouring Ukraine is updating the question of cultural distancing from the Soviet Union and a stronger orientation towards a separate identity.

Architecturally, the State Circus of Chişinău with its external supporting structure, which is reminiscent of the Moldavian folk dance „Hora“, is an example of a fusion of Soviet modernism and local culture.

Today, Ala still lives and works as an architect, but now in a small private office in Chişinău. Using video, photography, text, interviews and archive and planning material, the work „Forms of Representation“ documents and contextualises this charged location. It is also an examination of the spectacle and how it is viewed. The work takes a critical look at research practice and considers the positions that are adopted in the process. In addition to a representation, it is also an examination of a Swiss artist and architect in a country that was only communicated through stories and images. The work shown in the Kunstkasten includes the vi-

deo „Ala Kirichenko“, which gives an insight into the interior of the state circus - in the course of the film, the clear classification of the spectacle and its spectators dissolves more and more.

The video installation is embedded in a red curtain - which symbolises the Iron Curtain and the Soviet Union - but which also navigates between fiction and reality.



Exhibition view, „Forms of Representation“; Exhibition Kunstkasten Winterthur, 2023, 27.10.08.12.2023, Photography: Fabian Stamm



Exhibition view, „Forms of Representation“; Exhibition Kunstkasten Winterthur, 2023, 27.10.08.12.2023, Photography: Fabian Stamm



Exhibition view, „Forms of Representation“; Exhibition Kunstkasten Winterthur, 2023, 27.10.08.12.2023, Photography: Fabian Stamm

# Debris Flow

Video and Photography Installation: Debris Flow; 2023, Video HD, 16:9, 5'20", Color, with Audio / 3 Banner; 2023, Analog Photography, Laser Print, 76.3 x 500 cm / San Gabriel Dam; 2023, Analog Photography, Analog Print, 63.5 x 80.5 cm, mounted and framed

... Céline Brunko arbeitet an einem Projekt über über das größte Stein- und Kiesabbaugebiet im Bundesstaat Californien, wenn nicht sogar im ganzen Land. Denn die Stadt Los Angeles versucht seit Jahren, die Berge zurückzudrücken und mit ausgeklügelten Kontrollsystemen wie Dämme und betonierte Flussbeete gegen die massiven Schlammlawinen, die sogenannten «debris flows» anzukämpfen, die aus den Bergen hinunterschwemmen. Céline Brunko verfolgt in ihrer Arbeit die Materialgewinnung vom Endprodukt «Stadt» zurück in die Berge, zu den Venen in Irwindale, dem Industriegebiet von Los Angeles. Die Künstlerin gibt Einblicke über die natürlichen und industriellen Landschaften, die durch den Aufbau der Stadt entstanden sind und zeigt deren Abhängigkeit. Sie hält ein Bild von einer Betonwand, einem riesigen Damm, in

ihre Laptopkamera. Céline Brunko beschäftigt sich in ihrer künstlerischen Praxis schon länger mit dem Abbau von Baumaterial und hat für die mehrteiligen Videoarbeiten Remember the earth's crackles I & II (2020 und 2021) die Produktion von Kies und Beton begleitet. Durch die Faszination für dieses Material und seine Verarbeitung ist mit dem grösser werdenden Wissen auch ein Bewusstmachen für die Verschränkung von ökologischen und politischen Themen wichtig geworden. Anders als in den eher dokumentarisch gehaltenen Videoarbeiten davor, lässt Céline Brunko für Debris Flows ihren eigenen Körper mit dem Material in einen Dialog treten. Sie bewegt sich durch die Landschaft und tritt durch Mikrofone an den Händen mit ihr in Kontakt; für Betrachter\*innen hör und spürbar gemacht. ... *Kunstbulletin: Gianna Rovere*



Filmstill „Debris Flow“; 2023, Video HD, 16:9, 5'20", Color, with Audio



Exhibition view, „Debris FLOws“; exhibition Werkstipendien Kanton Zürich 2023, Haus Konstruktiv Zürich, Photography: Peter Baracchi: Debris Flow; 2023, Video HD, 16:9, 5'20", Color, with Audio / San Gabriel Dam; 2023, Analog Photography, Analog Print, 63.5 x 80.5 cm, mounted and framed

# Final Projects: Group LIII of the Artists and Architects-in-Residence Program MAK Center L.A.

Video and Photography Installation: Debris Flow; 2023, Video HD, 16:9, 5'20", Color, Audio / 3 Banner; 2023, Analog Photography, Laser Print, 76.3 x 500 cm / A sand and gravel plant near Irwindale and Azusa 1929; 2023, Analog Photography, Inkjet-Print, 9.17 x 11.1 inch, mounted and framed

Archiv: Workman and Temple Family Homestead Museum, City of Industry, California

*“The creek, like every component of all the river systems across the city from mountains to ocean, had not been left to nature. Its banks were concrete. Its bed was concrete. When boulders were running there, they sounded like a rolling freight.”*  
— John McPhee from *“Los Angeles Against the Mountains—I”*

When a city is built, an alienation of materials takes place. Natural materials are sourced, extracted, transformed, transported, and reconceived into a new urban form. In Los Angeles, this can predominantly be seen through the history and industry of the nearby city of Irwindale (known as the “Jardin de Roca”), at the base of the San Gabriel Mountains, where the San Gabriel River and its debris flows. Geographically, the city consists primarily of rock quarries and has relatively few residents, but Irwindale plays an immense role in the history of Los Angeles. Through experience based sound,

video, and photo installation, Céline Brunko retraces the steps of material extraction from the result of Los Angeles, to the source in Irwindale, giving viewers an inside look at the natural and industrial landscape that built the city. With microphones attached to Brunko’s hands and listening to the amplified touch through the headphones, she explores the hidden layers of the landscape and the materials. By turning away from an anthropocentric viewer and listening position, Brunko addresses the act of careful listening to non-human and more-than-human beings.

The opening reception featured a performance titled “sounding the stones,” by Brunko in collaboration with Gregory Tara Hari.  
*Seymour Polatine - Kura-tor MAK Center Los Angeles*



Exhibition view, „Final Projects: Group LIII“, MAK Center, Los Angeles; A sand and gravel plant near Irwindale and Azusa 1929; 2023, Analog Photography



Exhibition view, „Final Projects: Group LIII“, MAK Center, Los Angeles; Performance Setting „Sounding the Stones“, 2023





Exhibition view, „Final Projects: Group LIII“, MAK Center, Los Angeles; Performance Setting  
„Sounding the Stones“, 2023



Exhibition view, „Final Projects: Group LIII“, MAK Center, Los Angeles; 3 Banner; 2023, Analog Photography,  
Laser Print, 76.3 x 500 cm



Exhibition view, „Final Projects: Group LIII“, MAK Center, Los Angeles; 3 Banner; 2023, Analog Photography, Laser Print, 76.3 x 500 cm

# I will swim through the ruins of the great white man

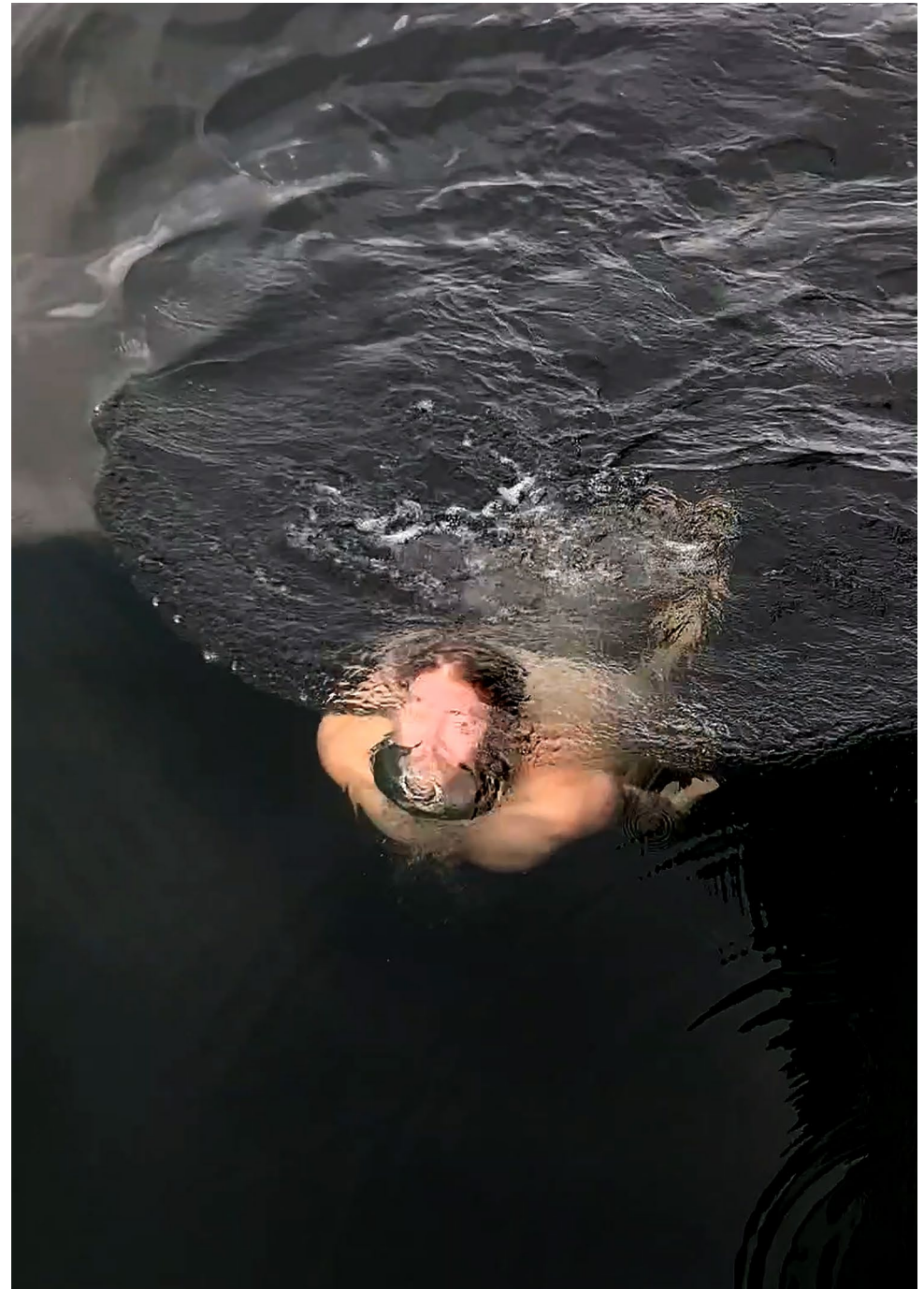
Photography and object installation: InkJet fine art print on PhotoRag, mounted and framed, 109cm x 154cm;  
Found objects; wooden base 89cm x 165.4 x 19.2cm

In the Helmhaus, Céline Brunko shows a collection of metal objects that she found on the banks of rivers and lakes in Switzerland and the USA. They are pipes, fragments of machines and other industrial parts that at some point got into these waters. Time, movement in the water, mechanical and chemical influences have greatly deformed these objects and changed their character. They are objects that once had a function within industrial production, but are now no longer useful or interesting to anyone. To these mechanical objects the artist adds a low-resolution, large-format image of a naked body about to emerge from the water, thus making a connection to the circulation of digital data.

One theme of I will swim through the ruins of the great white man is the circularity of materials, the considerate use of raw materials.

Another theme is water, its transformative power, without which there would have been no life and no evolution, but without which no industrial and digital development is conceivable. Behind this is the artist's question of how in the future we can use the breaches that industry has made in the world, how we will move through the ruins of the industrial past and present, and what physical and digital artifacts will be left behind.

Samuel Herzog 2023



Photography „I will swim through the ruins of the great white man“



Exhibition view, „I will swim through the ruins of the great white man“; Exhibition Kunststipendien der Stadt Zürich 2023, Helmhaus Zürich, 2023, 14.07.-17.09.2023, Fotografie: Zoe Tempest, Copyright by Helmhaus

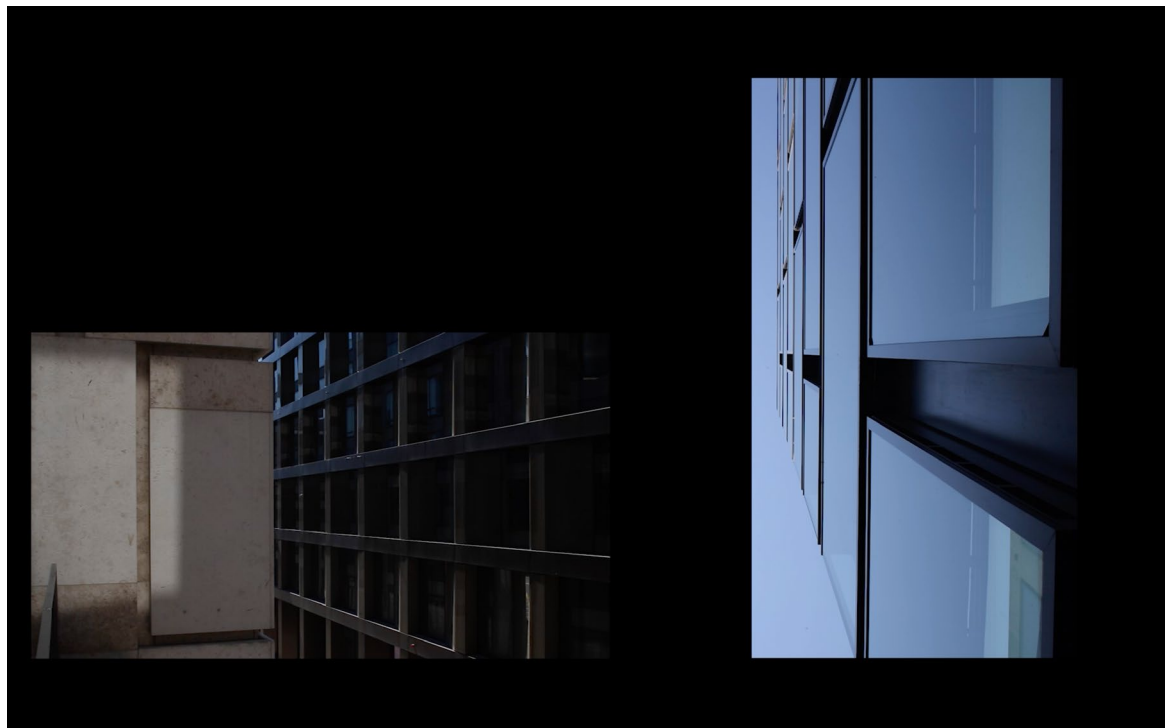
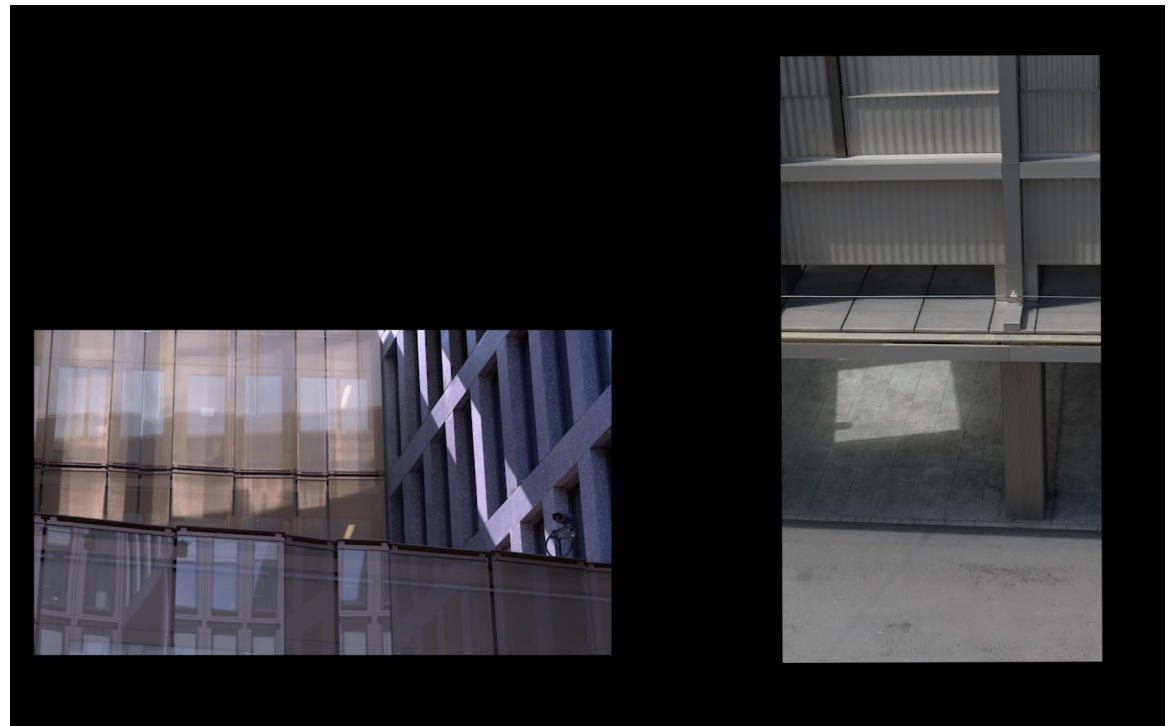
# Europa

Video and room installation; video projection on two room elements, 4.12m x 2.30m and 2.30m x 4.12m;  
2 HD-Videos ca. 7.30 min, HD videos, color, sound, field-recordings;  
Céline Brunko and Oliver Brunko, 2022

The work Europa is a cinematographic exploration of the urban transformation process based on the district „Europaallee“ in Zurich. Europaallee, with its small boutiques, banks, IT companies, office space and new luxury apartments, stretches across the western part of Zurich's main train station and was planned and built between 2003 and 2020. (Planning for the development of the area began earlier with other failed projects).

A sterile and homogeneous atmosphere is reminiscent of a unique film set - as already used by Jacques Tati in his 1967 film „Playtime“ as a built film set. Also associations of a future scenario

in a dystopian / technoid society are awakened. A world which we encounter in the film „Blade Runner 2049“ from 2017. In the work „Europa“, the camera enters into a dialogue with the environment and its materials by means of cinematic spatial constructions and the staging of urban space. Through this approach, questions arise about the dependence and interaction of urban space, architecture, and people. Cultural and social identities are questioned and negotiated.



Filmstills „Europa“



Exhibition view, Europa - Exhibition Alpen Traum & Wandlung, Kornhausforum Bern 2021, 09.09.2021-16.10.2021

# The Annual New Years Message - I, Artist

4.51 min, HD videos, color; sound by Linus Lutz;  
Céline Brunko and Gregory Hari, 2022

The ANYM (Annual New Year Message) imitates forms of representation, such as Queen Elizabeth II's Christmas broadcast or German Chancellor Angela Merkel's Neujahrsansprache (New Year Address). Each year a photographer is invited to collaborate with Gregory Hari to capture his current state of mind, as well as the general zeitgeist. This year Céline was part of the concept and production of the ANYM video for the exhibition „I, Artist“ at Kunsthalle Winterthur.

I, Artist – feat. Gregory Tara Hari & Céline Brunko, Jos Näpflin, Nusser Glazova, Johanna Müller, Jason Rohr





Exhibition view, I Artist; Kunsthalle Winterthur; 27. November 2022 - 22. January 2023



# Splendid Isolation

HD-Videos, color, sound, field-recordings;

Céline Brunko and Nina Berclaz, 2021 - ongoing;

Two women in a valley. In a valley where it feels like time is preserving itself.

In a collaborative work, the performance artist / dancer Nina Berclaz and Céline approached each other through their different art practices during the artist residency in Mira Lago (Puschlav). By tactilely experiencing materials and objects, they activate the space and landscape around them. A shared sense of splendid isolation emerges.



Filmstills „Splendid Isolation“

# Remember the earth's crackles I & II

I: video and object installation, burlap, steel tubes / 2 HD videos, color, sound, 6''5' and 5', 2020

Sound Design: Céline Brunko

II: Video and object installation, concrete elements, steel tubes, 3 HD videos, color, sound, 5''4' / 5''4' / 5', 2021

Sound Design: Nicolas Buzzi

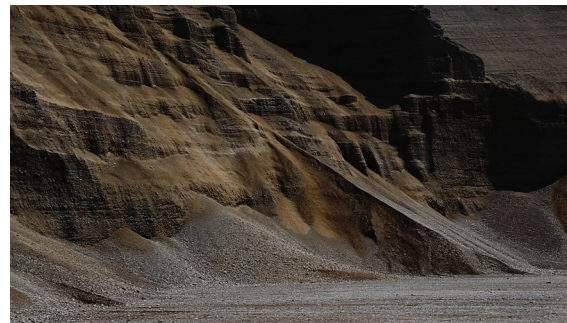
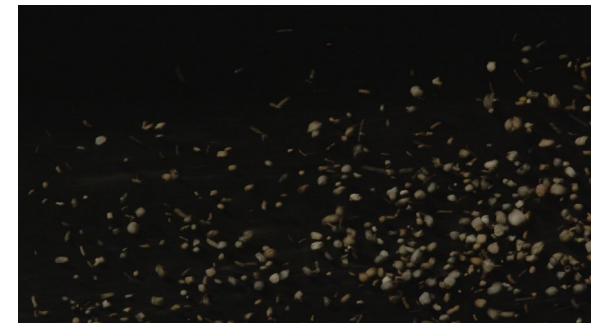
„Céline Brunko's work analyzes the relation of public memory to history, forgetting, and selective memory. Memory has a unique power to generate works of art, in her case, through video and installation. Turning toward the past stands in stark contrast to the privileging of the future so characteristic of earlier decades of twentieth-century modernity. From then on we witnessed the raise of the apocalyptic myths of radical breakthrough and the emergence of the „new man“ in Europe. Now we are experiencing its end.“  
Chus Martinez 2020

In recent years, through my work, I have become increasingly aware that the production of images and sound can play an important role in creating a language that addresses, among other things, the issue of climate emergency and its various implications. By understanding certain social processes and incorporating them into visuals and audio recordings, a language can emerge that has a productive-positive impact on addressing complex issues such as the climate emergency. In this context, I develop a precisely produced visual language with sound design that understands beauty as a carrier of experience. My work is

increasingly devoted to carefully crafted, physical-spatial installations that extend and enrich the creation of this language.

In Remember the Earth's Crackles I & II, I document and analyze a gravel pit in Switzerland's Zurich Unterland and a concrete plant in the Zurich Oberland using field recordings and the moving image.

With a probe I record the sound of the earth and the living beings in it. Listening becomes an important part of experiencing. A landscape of sounds points to themes such as geotrauma.



«Imagine a land of stone, a silent land, except for the sound of the rains and winds that swept across it. For there was no living voice and no living thing moved over the surface of the rocks.» Rachel Carson

➤ *Play - Video and Sound of Remember the Earth's Crackles II*

➤ *Play - Video and Sound of Remember the Earth's Crackles I*



Exhibition view, Remember the earth's crackles II - Exhibition Kunststipendien der Stadt Zürich 2021, Helmhaus Zürich, 2021, 17.07.2021-05.09.2021, Fotografie: Zoe Tempest, Copyright by Helmhaus



Exhibition view, Remember the earth's crackles I - Kunsthaus Baselland, 2020, photo: Christian Knörr

# Forms of Representation

Research project in Chisinau, Republic of Moldova, 2016 - today  
in cooperation with Moritz Hostenstein (architect)

Series of works consisting of photography, HD video, archive and plan material, interviews

Sound design for Video „Ala Kirichenko“: Janick Zumofen

supported by the ZHdK-AVINA Projektfond 2017

and ProHelvetia Young Talent Promotion Photography 2018/19

prchelvetia

Ala Kirichenko, the architect, who is now over 80 years old, asks us in surprise: „Why Moldova? Why are you interested in Moldova? Why should anyone be interested in Moldova? You should have come during the Soviet period! Moldova was a beautiful country then.“ [...]

After her studies in Moscow, the young architect, originally from the region of today's Ukraine, was sent to Chisinau. In the capital of today's Moldova, a kind of model city was built according to the ideals of the Soviet Union, and Ala Kirichenko was able to play a decisive role in its development. At that time Moldova was a rich country and important for wine and fruit growing.

Due to the historical tension between the local Romanian-oriented culture and the Russian one, the country is still divided and in an ongoing identity crisis. The crisis is instrumentalized by both sides. This ambivalence of political orientation is also evident in the built environment of Chisinau. Today, Ala still lives and works as an architect, but now in a small private practice, in Chisinau. She told us her story.

With photography, film, text, interview and archive and plan material we, Céline Brunko and Moritz Hostenstein, document, analyze and recontextualize this historically charged place. The work is in perpetual interaction of objectivity and subjectivity, observation and image, reality and representation.

„Forms of Representation“ moves between the expectations of us as Swiss artist and architect in a country that has been conveyed to us only through images and the writing of history and the story of Ala Kirichenko, the architect of the stationary State Circus in Chisinau.

Questions about how to deal with such historical places and buildings found more and more place in our discourse. Questions with which we are also currently confronted here in Switzerland. What does it mean to conserve and reuse? How do we deal with such historically significant buildings?

➤ Play - Video Ala Kirichenko



Ala Kirichenko - Installation view „Wohin? Künstlerische Untersuchungen“, Helmhaus Zürich, 2021



Filmstills „Ala Kirichenko“



Forms of Representation - Installation view Photoforum PasquArt 2021

# Nostalgia

5:10 min, Videoinstallation, Céline Brunko,  
4 HD-Videos, Farbe, Ton, 2016 / neuer  
Edit 2021 Sound Design: Janick Zumofen

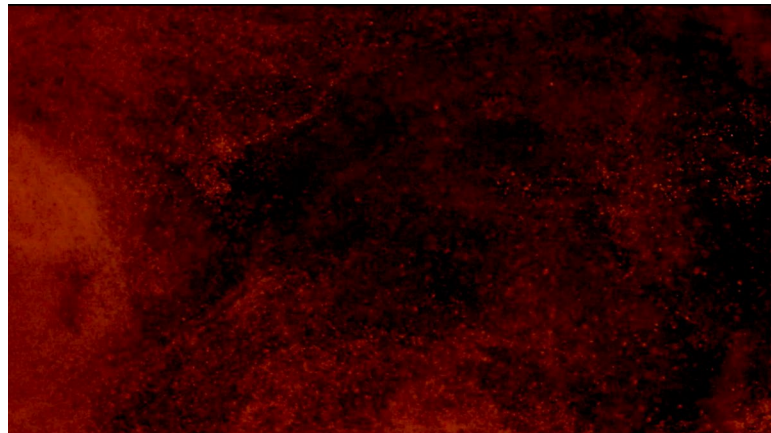
*nostos* - to come home  
*algia* - longing

A longing for the home that no longer  
exists, or never existed.

... The artist takes up the identity crisis of  
a country by continuing the thread with  
a third film that deals with the theme of  
nostalgia and its proximity to utopia. She  
addresses the questions of longing and  
happiness on a subjective as well as on a  
collective, social level. The film deals with  
the transfiguration of a past and a future  
that interacts with utopia, visions, dreams  
and life plans.

Arathy Pathmanathan - Helmhaus 2021

 Play - Video Nostalgia



Filmstills





Nostalgia - Exhibition view „Wohin? Künstlerische Investitionen“, Helmhaus Zürich, 24.09.2021-14.11.2021 Photography: Zoe Tempest, Copyright by Helmhaus



# Microcosmos

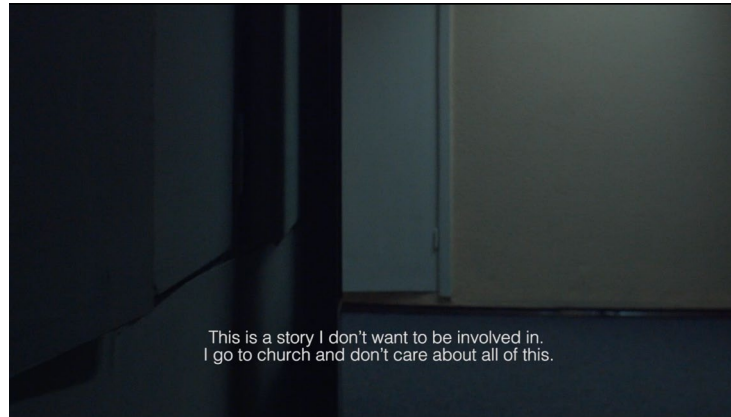
7.40 min, HD video, color, sound;

Tina Reden and Céline Brunko,

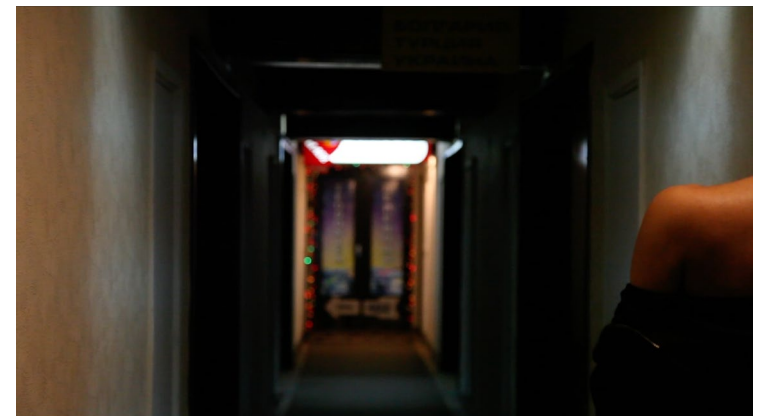
Republic of Moldova 2016 / new edit 2021

With its turbulent history as part of the Russian Tsarist Empire (Bessarabia), Romania, the Soviet Union and the Republic of Moldova, with its precarious position between the EU and Russia, Moldova is a veritable melting pot. A place surrounded by old Soviet buildings, Orthodox churches and endless casinos. In the work *Microcosmos*, the Soviet modernist Hotel Cosmos is emblematic of this hyper-identity of Moldova.

*Microcosmos* shows not only the despair and stagnation of a hotel, but of a country that has found unusual and dubious ways to deal with its economic and social restructuring. It is about the discovery and reinterpretation of a hotel that has much more to offer than just overnight accommodations. The film shows the search for clues to uncover the veiled events that take place in the small universe of this huge hotel. At the same time, it is an expansion of this dubious place, filling in the countless gaps of information with new images.



Filmstills „Microcosmos“



Shortlisted for The European  
Photography Award, 2016, Italy

 *Play - Video Microcosmos*



Unfortunately the twentieth, twenty-first, twenty-second  
- they are closed.  
These floors are closed. Just darkness.

Exhibition view, Microcosmos - „Wohin? Künstlerische Investitionen“, Helmhaus Zürich, 24.09.2021-14.11.2021

# Without Guilt

1.12 min, HD-Video, Céline Brunko und Simon Schwyzer, 2018

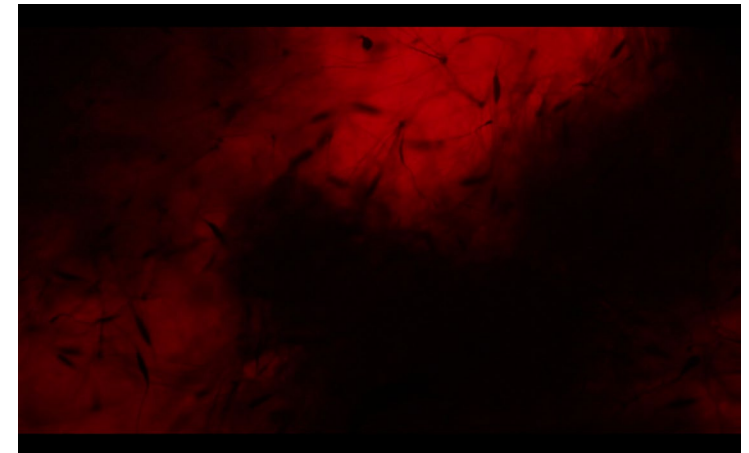
Zürich Film Festival - ZFF72 Jury Award Top10 

What role does guilt play in our upbringing? This cinematic essay takes on the recent scientific research within pedagogy. Feeling guilty on one hand is the result of empathy and at the other it can be the cause of severe depression.

The film depicts places of the human interaction with primates investigating the boundaries from the one side to the other. During the 72 seconds we could wonder if it is our ability to feel guilty that makes us human beings.

## IN MEMORY OF SIMON

 [Play - Video Without Guilt](#)



Filmstills „Without Guilt“ 2018

# Space Colony

Video- room installation, Céline Brunko, 2017 / new edit 2020

Mirror elements, 3 video projections in loop,

3 HD videos, color, sound

„The fact that people like to project themselves into (world) space, to other places, into the future or the past has been known not only since the race to the moon. The English humanist Thomas Morus coined the term „utopia“ for distant, idealistic visions of society as early as the 16th century. At the latest since the emergence of the genre „science fiction“, failed utopias or „other spaces“ perceived as threshold states contrast with and accompany this notion. With the means of video projection of found and self-recorded footage, an instructive Céline Brunko's Space Colony (2017) unfolds an inclusive installation based on the currently planned colonization of the planet Mars via different levels of projection and reflection. Colonizing also in the case of space means overre-

aching of the many by the few and destruction. If Andrei Tarkovski's directorial work since 1970 shaped a visual resonance for other spaces, questions about identity formation and the strategic exclusion of certain groups of people move into the picture in Céline Brunko's work.“

*Gabrielle Schaad*

⏪ *Play - Installationsansicht  
Space Colony*



Filmstills „Space Colony“



Exhibition view, Space Colony - Kunstraum Kreuzlingen, Tiefparterre, (solo) 2018

**Céline Brunko**  
\* 1987 in Zürich  
c.brunko@gmail.com  
[www.celinebrunko.ch](http://www.celinebrunko.ch)

**Documentation PBS / KCET L.A.:**

- ⊗ [Play Documentation](#)
- ⊗ [Play Short Clip](#)

### Education/Work

since 09/2021 HSLU D&K, Art and Mediation - Artistic Assistant  
2019 - now Reaktor Artspace, 8006 Zürich  
2015 - now Céline Brunko Photography / Video  
2013 - 2020 Fotozentrum Winterthur, Fotobibliothek  
2018 - 2020 Master of Arts in Fine Arts, HGK - FHNW, Basel  
2016 - 2017 Exchange semester, University of Applied Arts, Wien, AT  
2014 - 2018 Bachelor of Arts in Fine Arts, Zürcher Hochschule der Künste  
2013 - 2014 Bachelor of Science in Information Science, HTW Chur  
2005 - 2008 Apprenticeship as a certified businesswoman, Marketing

### Teaching

09/2023 Otis College of Art and Design Los Angeles: Guest Lecture and Students Mentorship  
2021 - now Teaching at Lucerne University of Applied Science and Arts, Dept. Art Education

### Curatorial projects

2019 - heute Curation of REAKTOR Artspace, Zürich [www.reaktor19.ch](http://www.reaktor19.ch)  
2018 - 2019 Curation of the Passage Fotozentrum Winterthur

### Scholarships

2023 MAK Schindler Artist and Architects-in-Residence Program, Los Angeles, USA  
2021 Work scholarship Covid19  
2020 Bundesamtes für Kultur BAK Kulturfonds  
2018 - 2019 ProHelvetia Promotion of young talent in photography  
2018 - 2019 Atelierprogramm Migros Herdern  
2017 ZHdK-AVINA Projektfond 2017

### Nomination

2023 Werkschau Kanton Zürich  
2023 Werk- und Atelierstipendium, Stadt Zürich  
2021 Werk- und Atelierstipendium, Stadt Zürich  
2018 ZFF 72, 15. Zürich Film Festival - Jury Award Top10 with Without Guilt  
2018 Plat(t)form 2018, Fotomuseum Winterthur  
2016 PhotoforumPasquArt, Prix Photoforum, SELECTION / AUSWAHL  
2016 The European Photography Award 2016, Fondazione Fotografia Modena, IT



Portrait: Anne Morgenstern 2019

### Residences

2023 MAK Schindler Artist and Architects-in-Residence Program, Los Angeles, USA  
2021 ARC1706, Casa Tuena, Miralago, Puschlav  
2020 Artist in Residence, University of Toronto, CA  
2019 Ocean Space, Summer School #2: Phenomenal Ocean, Venice, IT

### Publications

- Walter Keller – Beruf: Verleger, Zürich: Patrick Frey 2019 - Research Assistant  
- Gemeinschaft bauen. Wohnen und Arbeiten auf dem Hagmann-Areal in Winterthur, Zürich: Park Books 2019 - Photography

## selected Exhibitions

- 2023** MAK Schindler House, LA, USA  
Werkschau Zürich, Haus Konstruktiv, CH  
Werk- und Atelierstipendien Zürich, Helmhaus, CH  
kunstkasten x Internationale Kurzfilmtage Winterthur 2023, CH
- 2022** I, Artist, Kunsthalle Winterthur, CH  
Alpen Traum und Wandlung, Kornhausforum Bern, CH
- 2021** Wohin? Künstlerische Investigationen, Helmhaus Zürich, CH  
Zürich Art Weekend, Sept 2020, ACRUSH: Talks on artist rights, CH  
Werk- und Atelierstipendium Ausstellung, Helmhaus, Stadt Zürich, CH  
Prix Photoforum 2020, Photoforum PasquArt, Biel, CH  
Exhibition - Künstlerkarten Originale - Gais, CH
- 2020** Le LABO, Wall Paper – une exposition à distance, Genf, CH  
I NEVER READ, Schaulager Basel, CH  
Kunsthaus Baselland, Life Love Justice, CH  
Artist in Residence, University of Toronto, CA  
kaltadel #Kollektiv Streunender Hund, CH
- 2019** Regionale 20 - Fabrikulture „Traumpfade - Traces of Fire“, FR
- 2018** Kunstraum Kreuzlingen, Tiefparterre, (Solo), CH  
youngART, ZeughausKultur, Brig, CH
- 2017** Lecture, City and Cultures, Spazio, Chisinau, MD  
Diplomausstellung ZHdK, Zürich, CH
- 2016** Group exhibition, Whoja Vu Folx!, New Jörg, Wien, AT  
Prix Photoforum 2016, Photoforum PasquArt, Biel, CH  
Group exhibition Glance, Eyes on - Month of Photography 2016,  
Heiligenkreuzerhof, Wien, AT  
re|vision European Experimental Film Festival at MIT, Cambridge, MA, US  
Group exhibition, Fondazione Fotografia Modena, IT  
Showroom International, Kaskadenhalle ZHdK, CH
- 2015** Group exhibition, Spazio, Chisinau, MD  
Group exhibition, they printed it, Kunsthalle Zürich, CH  
Group exhibition, im Dorf Zemo Nikozi, GE  
Group exhibition, Toni im VonRoll, Bern, CH  
Group exhibition, Grubenstrasse 15, Zürich, CH  
Group exhibition, Interconnections 02, Kunstraum ZHdK, CH  
Group exhibition, Blind Date, Alabama, Sir, Leipzig, DE