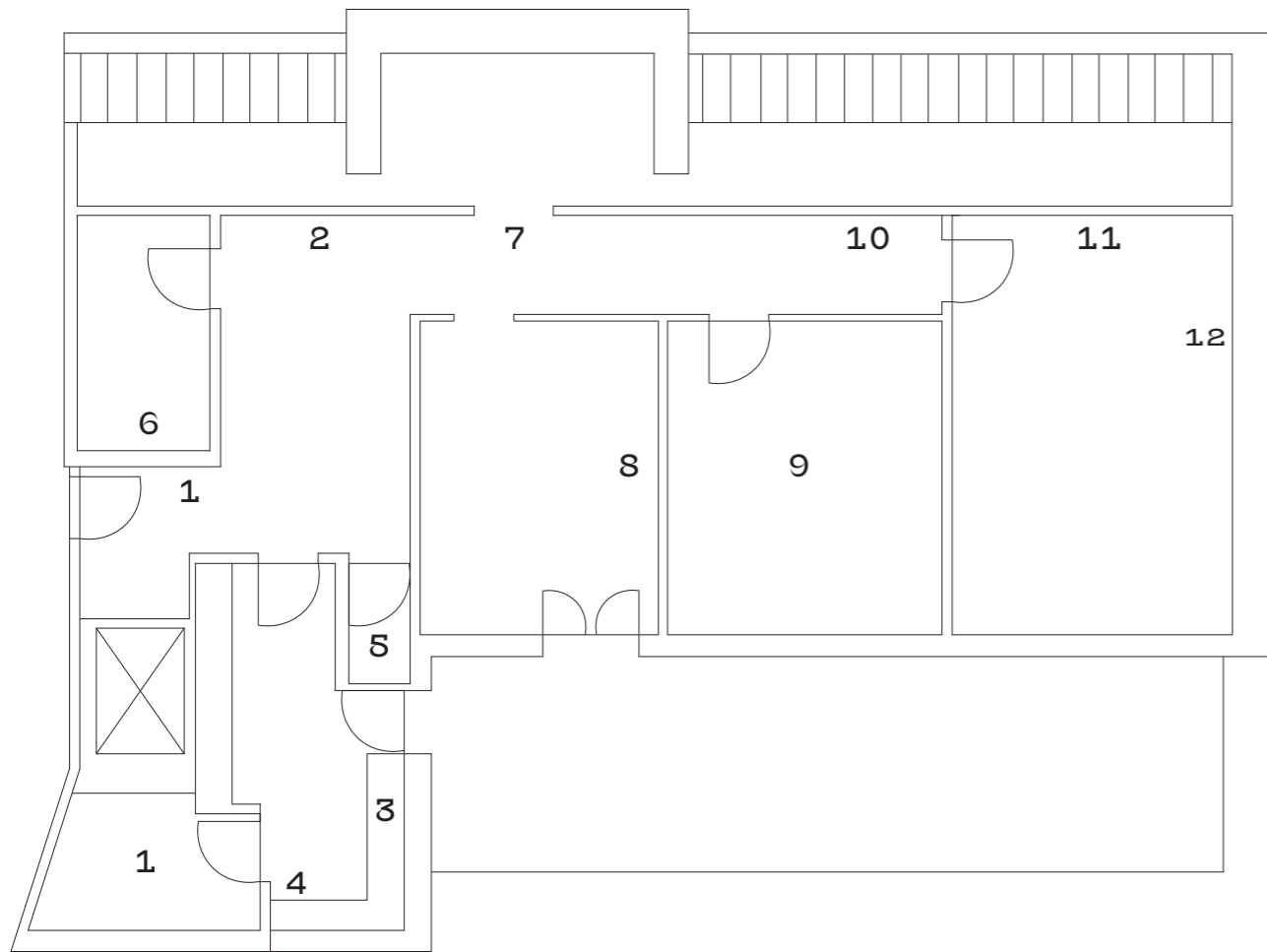


Curated by

Larissa Platz  
Olga Popova  
Wiebke Wiesner



**1** Metabolism / Emilia / The soldiers (2024) —  
Igigo Wu (today between Paris and Tokyo)

**2** Here, There, My Doppelgänger (2023) —  
Tsz Hei Fung (today in Zurich)

**3** Artist at Work (UTC+08:00) (2024) —  
Xi Jie Wang (today in Singapore)

**4** The Stomach tells the Truth (2023) —  
Ni Daodao (today in Zurich)

**5** Selected material in collaboration  
with Gary Zhexi Zhang (2024)

**6** Another Ordinary Day (2024) —  
Ma Pak Yin Momo (today in Hong Kong)

**7** I forgot what is normal (2024) —  
Lucy Ho Tsz long (today in Hong Kong)

**8** Ready-0 (2022) —  
SueJin Hong (today in Seoul)

**9** Turbulent Currents - Douro (2022) —  
Christoph Brünggel (today in Cyprus)

**10** Fast endlose Menge von Kreisen  
zersplittert (2021) —  
Marilyn Brun (today in Zurich)

**11** Prayer for a Junk Mail (2022) —  
Yassine Rachidi (today between Basel and  
Casablanca)

**12** Shortcircuiting into The Void (2024) —  
Zaineb Lassoued (today in London)

# What if the Earth had multiple suns?

Hotel Tiger  
Eörsenstrasse 26, Zürich

02.02 19:00-22:00  
03.02 14:00-20:00  
04.02 14:00-18:00

### 1. Metabolism / Emilia / The soldiers (2024) — Igigo Wu (today between Paris and Tokyo)

Oil paintings on canva

This series of works were inspired by the geological landscape of Taiwan, which is structured by a certain type of plantation along the sea coast. "Pandanus Tectorious" is the latin name for those plants. They serve as organic forms of breakwater, preventing further erosion from the surrounding ocean. They also served as a military defence system during WWII. Thus, witnessing parallel trajectories of narratives along border-keeping logics and logics of protection within the Taiwanese contemporary political landscape. These border-keeping logics and logics of protection apply to the distinction of nature vs. culture, insiders vs. outsiders. When the political landscape changes under the suns of day, the conditions through which the plants breathe change

### 2. Here, There, My Doppelgänger (2023) — Tsz Hei Fung (today in Zurich)

Video work with sound. 02'22" min

How can one translate or transfer sensory experiences from one space to another? Is it possible to replicate the exact experience collaboratively? 'Here, There, My Doppelgänger' explores the fluid and elusive nature of identity through sensory experience. In the film, two exact hands—one residing in Hong Kong, the other in Switzerland—reveal the complexities of life in an interconnected world. One longs for the liberty and freedom of the other's life, while the other grapples with the memory of their old home. The film takes the focus on the sense of touch, exploring the sensation in different temperature, texture, humidity and etc.

### 3. Artist at Work (UTC+08:00) (2024) — Xi Jie Wang (today in Singapore)

Mixed media

Referencing Mladen Stilinovic's work of the same title, the work negotiates artistic labour, productivity and states of inactivity within the format of a live message chat. The threefold artist-curator-viewer relationship is reconfigured, in the form of commissioned requests sent into the chat by participants. Artistic obligations are fulfilled, to both the viewer and curators. Across different timezones, even while one sleeps, the other works.

### 4. The Stomach tells the Truth (2023) — Ni Daodao (today in Zurich)

Installation. Chillis, metal, fermented products

"The Stomach tells the truth" series is an ongoing artistic inquiry aimed at engaging in discussions on contemporary societal issues through a language of thoughtful cycles of accumulation and production. In the Sichuan-Chongqing region, daily life is inevitably intertwined with chilli peppers. Chilli peppers play a role in dehumidifying the body in a hot, humid climate. Yet chilli peppers are not originally from Chongqing but from the other end of the earth, the Americas. In the morning the sun hits the front of the yard. In the afternoon the sun moves to the back of the garden. I would carry the Habanero chilli plant. From sun to sun, water it twice a day. A repetitive cycle following the sun. The chilli from last year carrying the seeds for the chillis coming. By nurturing the food I nurture what comes in my stomach and what leaves my body at the end.

### 5. Selected material in collaboration with Gary Zhexi Zhang (2024)

"How do we live in a world of our own unmaking? [...]

A sense of narrative after all, is predicated on constrained stabilities in time: binding events to expectations, consequences to causes and synthesising informal trajectories through the white noise of contingency. It lets us believe that the sun will rise again tomorrow, and to a slightly lesser degree, the day after" (Zhexi Zhang 2023).

**Gary Zhexi Zhang (2023): Catastrophy Time. London: Strange Attractor Press.**

**Interview between Gary Zhexi Zhang and Mikhail Gorbanev, commissioned by Arts Catalyst & Bloc Projects,**

Single-channel video, 34min

### 6. Another Ordinary Day (2024) — Ma Pak Yin Momo (today in Hong Kong)

Video Installation. 13'13" min

Eat and sleep, drink and sleep, around and around, it never-ends.

It is just another ordinary day for me to navigate this world. In my mind I am drawing stars, since I am not able to see them under the plastered sky overground.

### 7. I forgot what is normal (2024) — Lucy Ho Tsz long (today in Hong Kong)

Photographs, b/w

The sunlight has taken away the vibrancy of the streets, leaving behind people silently going about their work. Observing them, one realises that the city hasn't come to a halt with the onset of night; it simply operates in another logic. The apparent alternation between day and night is a mere illusion, as if we have failed to acknowledge the existence of another sun. Where do the ghosts go under permanent sunshine? Outdated elements are discarded, history can be an absent presence. Can ghosts vanish into thin air?

### 8. Ready-0 (2022) - SueJin Hong (today in Seoul)

Video with sound, dimension variable. 12'00" min

The work 'Ready-0' deals with graspable and hardly graspable networks that expand as the foundation of society and unfold as places where power and rule are established. The video looks at case studies in the US Blood bank system, where offenders can trade their fines through blood. Therefore sketching out how the system and municipalities create vicious circles, exploit and expropriate. Ultimately drawing attention to the cannibalistic progression unfolding within capitalist structures.

### 9. Turbulent Currents - Douro (2022) — Christoph Brünggel (today in Cyprus)

Installation. Sound and Sodium vapour lamps, dimensions variable

"Douro" is a chapter of the long-term project "Turbulent Currents", which deals with the sonic experience of landscapes of energy production. These areas are kept uninhabitable and outside of social community life by their architecture. "Turbulent Currents" explores the sounds and light temperature of such places in relation to their particular logic within state infrastructures. In the installation, the dams of the Douro Valley in Portugal are acoustically recorded and made audible with the sounds of the ruins of a dam in the Côa Valley, which was never completed due to political resistance.

### 1.0. Fast endlose Menge von Kreisen zersplittert (2021) — Marilyn Brun (today in Zurich)

C-Prints, framed, 41.5 x 41.5 x 5.5 cm

Once again, humanity is at a turning point and is searching for a second Earth; for scientific reasons, because our planet's resources are running out, and out of a utopian dream of resettling on a second Earth. Or simply to further the expansion and imperialist ambitions in space. The search for exoplanets - driven by NASA - has increased dramatically since the first discovery in the 1990s.

The question arises as to whether life can be recognized as such at all if it deviates from familiar, dominant ideas. The work 'Almost endless amount of circles fragmented' shows three hypothetical visualizations by NASA of the exoplanets TRAPPIST-1 e, Kepler-22 b, TRAPPIST-1 d, which look confusingly Earth-like. What happens to our self-image when we encounter these Earth-like exoplanets?

### 1.1. Prayer for a Junk Mail (2022) — Yassine Rachidi (today between Basel and Casablanca)

Video work with sound. 11'59" min

Prayer for a Junk Mail is a short film exploring sympathetic, over emotive, and intimate responses to unanswered messages in my junk mail box. These automatic emails come from activist groups whose causes I have previously supported. Structured as a surrealist manifesto and inspired by author Jorge Luis Borges, the written responses open up reflections on today's function-driven society and evoke the dream as a mean to solve fundamental questions of life. *Film part of the '100 ways to Say We' project co-produced by Goethe Institut / Performing Architecture and Theater Neumarkt in collaboration with Sale Docks*

### 1.2. Shortcircuiting into The Void (2024) — Zaineb Lassoued (today in London)

Video work, montage and editing of found footage with recorded spoken word and guitar. 02'35" min

'Shortcircuiting into The Void' imagines a 404ERROR moment in the gendered and racialized neoliberal system in which we live. In this paradigm, every part of our lives, the entire territory of the planet, symbolic and concrete, is a commodity that can be consumed and categorised, read, captured, and identified by the system. However, there are moments when what we do, what we are, escapes all inscription and recognition in the current exploitative system. These pockets of time and space exist, they are not merely speculative, so what happens when we bring them to life by shining a light on their presence and turning our faces towards them?