

«CONTAINERS LOVE DISORDER»

**MICHÈLE GRAF &
SELINA GRÜTER
LA BIBLIOTHÈQUE DES
READY-MADES
DOMINIC MICHEL
MATHIS PFÄFFLI
MATTHIAS SOHR
KELLY TISSOT
PAULO WIRZ**

7.3.-31.5.2026

The exhibition «Containers Love Disorder» brings together seven artists and collectives active in Switzerland who explore strategies of classification and situatedness. As the title suggests, the exhibition focuses on the container as a symbol of systems of (dis)order. As standardised transport units, containers have become a basic prerequisite for the global, capitalist circulation of goods and populate land and sea by millions. More figuratively speaking, containers create spaces, define an inside and an outside and assign things their place.

In this sense, an art institution can also be understood as a container: for artworks, for discourses, for relationships. The attempt to classify things in the field of art always

raises questions of authority, context and the dynamics of inclusion and exclusion. The exhibition title also refers to the relationship between order and disorder. Disorder is not simply seen as a chaotic state, but as a productive process. Systems of order never remain stable, but change through shifts, expansions and new combinations.

The participating artists address such considerations and integrate their works into the spatial conditions of the Kunst Halle, which is located in the former municipal warehouse - a place that was specifically built for the storage and distribution of goods. By collecting, archiving or combining, they address the need to create (new) order. They mostly work with found, used or discarded materials that were already part of other economic or technological cycles. By transferring them into the context of art, these materials and objects become part of new value and exchange systems, while at the same time referring to the conditions of production and access to art.

La Bibliothèque des Ready-Mades [4] focuses precisely on these connections. The participatory project was launched in 2023 by artist Anaïs Wenger and since then activated in schools, collection points and art spaces. The principle is simple: visitors are invited to bequeath an object to the *Bibliothèque* by means of a donation agreement. By assigning a title, authorship and a description, the object becomes a work of art. As such, it enters the collection, which undertakes to archive and preserve it. The project is part of a 20th-century artistic tradition that sought to re-evaluate the status of both everyday objects and works of art: when does something become a work of art? What actions, contexts and mechanisms of recognition and appreciation are associated with it? The

Bibliothèque des Ready-Mades explores these questions further by opening up the artistic act on the one hand and, on the other, by revealing the often invisible aspects of logistics and archival work behind collections. For the first time, the entire collection of the *Bibliothèque*, which currently comprises around 300 ready-mades, is now on display. At the Kunst Halle, too, the public is invited to contribute to the project.

Paulo Wirz is interested in the memories and relationships that are stored in everyday objects. His works are characterised by a logic of accumulation: culturally and symbolically charged objects such as bottles, candles, tableware, chains or apples come together in composed arrangements reminiscent of shrines or sites of collective rituals. The fragmented body in *Jogo da Memória (Memory Game)* (2026) [5] spreads out on the floor like a splintered board game. The work makes order comprehensible as a category of the unconscious: just as we inhabit and possess our homes and objects, we are inhabited and possessed by them. The work *Veículos (Vehicles)* (2026) [9] in the second room of the Kunst Halle equally settles in the space between the conscious and the unconscious, showing the bed as a threshold between collection and dissolution.

Places that tip from the familiar to the eerie are also examined in the works of Kelly Tissot. In her characteristic black-and-white photographs, which she sculpturally elaborates with massive metal frames, she draws attention to the side scenes of rural existence. Her motifs - such as staring dogs, rusting tractor parts or scarecrows - are eyed with forensic precision and convey a state of limbo between desolation and uncanny presence. In the series *The Playroom I-IV* (2026) [6a-d], Tissot shows excerpts from a collection display at the Teddy Museum in Baden/CH. The historical toys become anachronistic protagonists in constructed domestic settings in which time seems to have stood still.

Music, voices and noises can be heard from the second room of the exhibition, as if from a distant radio. In his video *Golden Sunset* (2025-ongoing) [8], Dominic Michel captures specific moods. The arranged series of short video sequences follows a subjective cartography of attention: Michel usually records the excerpts casually with his smartphone in public spaces, at the moment when a sound catches his attention. Transitions, waiting states, casual situations in parks, taxis, shopping streets or bars become understandable as resonance spaces in which personal longings and memories accumulate. In contrast, the work *Hollowware* (2026) [12] in the third room of the Kunst Halle deals with processes of emptying. The standardised containers used in the catering industry around the world are sourced from liquidated hotel stocks. They are carriers of invisible work, representing an inventory of urban life cycles.

For Michèle Graf & Selina Grüter, work is a matter of accumulated time. The small machine *History* (2026) [10] works tirelessly. Sometimes it stalls, loses its rhythm and then finally continues turning. Even when it is working, it eludes the logic of exploitation: this machine produces nothing, is virtually useless, imprecise, even unruly. It seems to consciously resist optimisation in order to reserve the right

to eccentricity. The four works each entitled *Kartonage* (2024) [13a-d] are made from a packaging unit for watches that Graf and Grüter dismantled for parts of their machines. The delicate wall reliefs consist of cardboard recreations of those packaging units, arranged in groups of 12. Painted with several layers of oil pastel, they are reminiscent of stones covered with lichen and become, in a double sense, peculiar repositories of time.

No less virtuosic is the imposing sculpture that winds its way up around the column in the middle of the room [11]. It is a discarded stair lift that Matthias Sohr was able to find at a local manufacturer. In his artistic and curatorial practice, Sohr deals with the reduction of barriers in institutional spaces and the building of networks between those affected, their relatives and extended circles of people. By shifting devices and aids for people with disabilities into the context of art, Sohr makes them tangible as sculptures. Despite their abstract formal qualities, these remain related to the body and its vulnerability and refer to hidden normativities that continue to define many public spaces. His artistic contribution also includes a ramp for wheelchair users made of Lego bricks [2], realised in collaboration with the Lausanne-based association «Ramptogo», and the exhibition text in easy language [1], which points out existing thresholds at the Kunst Halle and at the same time helps to break them down.

Mathis Pfäffli's interventions also nestle into the infrastructure of the Kunst Halle. His drawings and small metal objects run subtly and inconspicuously through the entire exhibition. The works *Switchboard III-VII* (2022/2026) [3a-e] consist of industrial remnants, charms and found objects. These switchboards combine the cold material aesthetics of technological environments with the warmth of personal mementos. Their schematic structure resonates with the site-specific wall drawing *Sprite Sheet (St.Gallen)* (2026) [7], which Pfäffli composes directly on the wall using a collection of stencils. The precise pencil drawings resemble enigmatic blueprints: somewhere between fragile architectures and mechanical bodies.

The positions brought together in «Containers Love Disorder» illustrate how every order, every system also has an inherent potential for resistance, upheaval and rearrangement. Meanwhile, making order can also be understood as an invitation to recognise patterns, shift boundaries and explore the gaps between things.

EVENTS & EDUCATIONAL PROGRAMME

OPENING

Friday, 6 March 2026, 6 p.m.

GUIDED TOUR ON TUESDAY AND INTRODUCTION FOR TEACHERS

Tuesday, 10 March 2026, 6 p.m.

ART SNACK

Thursday, 26 March 2026, 12.30 p.m.

Short guided tour and snack

Admission: CHF 10/members CHF 7

No registration required

ART LUNCH

Thursday, 30 April 2026, 12 p.m.

Guided tour and lunch

Admission: CHF 25/members CHF 22

Registration required via rsvp@k9000.ch

FINISSAGE AND GUIDED TOUR

Sunday, 31 May 2026, 3 p.m.

WORKSHOPS FOR SCHOOLS CLASSES

From 11 March to 29 May 2026, we offer workshops in the exhibition. For more information, see www.k9000.ch

PRESS

You can find high-resolution images in the press kit on our website under Info/Press. For further questions, please contact Giovanni Carmine carmine@k9000.ch or Valentina Ehnimb ehnimb@k9000.ch.

MICHÈLE GRAF & SELINA GRÜTER (*1987 in Wetzikon/CH and *1991 in Zurich/CH) live and work in New York/USA.

LA BIBLIOTHÈQUE DES READY-MADES (*since 2023), a collaborative project initiated by Anaïs Wenger (*1991 in Geneva/CH) in Geneva/CH.

DOMINIC MICHEL (*1987 in Klingnau/CH) lives and works in Zurich/CH.

MATHIS PFÄFFLI (*1983 in Lucerne/CH) lives and works in Zurich/CH.

MATTHIAS SOHR (*1980 in Düsseldorf/DE) lives and works in Lausanne/CH.

KELLY TISSOT (*1995 in Annecy/FR) lives and works in Basel/CH.

PAULO WIRZ (*1990 in Pindamonhangaba/BR) lives and works in Zurich/CH.

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Tue-Fri 12-18 p.m.

Sat/Sun 11 a.m.-5 p.m.

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