

Cristian Andersen

Location: Hotel Bellevue-Terminus, Erlen Saal

Adaptability is a good prerequisite for a carefree life. But it only gets really relaxed when we know what to expect beforehand. In a grand hotel, for example: pleasant people, beautiful interiors, a dignified atmosphere. Sometimes, however, even a small breach of the rules is enough to shake up the entire setting.

Cristian Andersen likes such breaches. With quiet humor, he explores the relationship between art and everyday life in his sculptures and, in doing so, incidentally draws attention to the expectations in which we have made ourselves comfortable. It is no coincidence that he prefers to use materials from the DIY store, such as assembly foam and polystyrene, which he then cuts into molds and casts them in colored concrete or polyurethane. Some quote French pastries and reinterpret them as seating furniture, others look as if they have been put together from offcuts from the recycling container, with grooves, grids and notches as traces of previous use. Like uninvited guests, three of these sculptures now stand poor but sexy in the noble Erlen Saal of the Hotel Bellevue-Terminus and demand empathy in a remarkably charming way. Perhaps it is their yogic posture that is so touching—this graceful stretching into the vertical and yet resting in itself, despite all the sparseness on display. Or is it rather the cheeky self-confidence with which they assert their place in pink, black and ice blue, jacked up on rough chipboard pedestals in the midst of the paneled comfort of the luxury hotel? In any case, the motto here is: *Bonjour tristesse!* (roe)

Cristian Andersen, born 1974 in Zurich, Switzerland, lives and works in Zurich and Milan, Italy. His work has been exhibited many times, including at *Gasträume – Kunst auf öffentlichen Plätzen* (2019) in Zurich, at KARST, Plymouth, UK (2018), and at the Klöntal Triennale, Switzerland (2017). Further information: cristianandersen.com