

Una Szeemann

Location: Ochsenmatt Gadä, Ground floor

Nothing drives science more than the desire to fathom the real world down to the last detail. But truth also means that in the end there is always a residue that we do not understand because it eludes the tools of reason, its language and its methods of proof. Art has something else in mind. It knows that what we call reality is only ever a possibility.

In her photographs, sculptures and installations, Una Szeemann has long been concerned with the visible traces that invisible phenomena leave behind in the world. She describes her artistic practice as “wandering through the landscapes of the unconscious” and as a “research trip into parallel worlds of thought”. For her research-based works, she uses methods from anthropology, psychoanalysis, biology and autohypnosis to bring to light the forgotten, repressed and buried. Inspired by a dusty angel figure that Szeemann discovered under the roof of Ochsenmatt Gadä, she created a neon work for *Backstage Engelberg* about the mysterious charging of dead matter with spiritual meaning. The light figure, composed of occult signs symbolizing states of fertility, spirit, creative energy and balance, is open to interpretation: It could just as easily be the logo of a gourmet restaurant as a dangerous goods symbol or the illuminated sign of a religious association. Visible from afar, the figure thus represents the potential knowledge of all those who perceive it and correlate it with their experiences, secret wishes and desires. (*roe*)

Una Szeemann, born in 1975 in Locarno, Switzerland, lives and works in Zurich. Her work has been shown at the Museo Casa Rusca, Locarno (2023), the Open House Festival in Geneva (2022), the Kunsthalle Winterthur (2018), the Haus der elektronischen Künste, Basel (2018), and *Manifesta 11* in Zurich (2016), among others. She teaches art at the ZHDK Zurich and is a member of the Swiss Federal Art Commission. Further information: supersoer.com