

PRESS RELEASE

GOOD MORNING ZÜRICH!

Opening Friday June 13, 6 pm

In presence of the artists

Zürich Art Week-End

Saturday June 14, 11 am – 8 pm

Sunday June 15, 11 am – 6 pm, brunch at 11 am

Until Saturday June 28

Tuesday - Saturday, 11 am – 7 pm



Fabienne Levy is thrilled to open her third space in the heart of Zürich in Rämistrasse 27, joining Lausanne and Geneva. While the first two galleries often shared programming, Zürich will follow its own agenda - designed as a space for experimentation, collaboration, and new ideas. Alongside our artists, we'll invite other galleries and creatives to activate the space, with a focus on quality and meaningful artistic encounters.

The Opening Show: "Good Morning Zürich!"

We are presenting a two-week ephemeral exhibition featuring a vibrant mix of works by artists from our program. This show is both a warm hello to Zürich and a glimpse into the artistic voices that define our vision. We're happy to introduce works by Alina Frieske, Anna Fasshauer, Catherine Bolle, Andrea Galvani, Rebecca Brodskis, Daniela Edburg, Adriel Visoto, Mattania Bösiger, Lucia Hierro, Anjesa Dellova, Carlo d'Anselmi, Vanessa Safavi, and Norbert Bisky—each bringing their own unique perspective, medium, and energy. After this exhibition, the space will undergo further transformations in anticipation of a full launch this September.

Zürich, we can't wait to meet you!

Artists in the exhibition

Carlo d'Anselmi

b. 1991 in the USA. Lives and works in New York, USA

Carlo d'Anselmi's vivid, emotionally charged drawings and paintings explore the intertwined relationship between humanity and the natural world. Through their intensity and bold use of color, these works blur the boundaries between the human and the natural, conjuring a dreamlike realm where tension, humor, and personal mythology unfold in layered narratives.

Norbert Bisky

b. 1970 in Germany. Lives and works in Berlin, Germany

Norbert Bisky paints bodies in motion: falling, floating, caught mid-action in fragmented worlds that feel both urgent and disoriented. A former student of Georg Baselitz, Bisky brings expressive intensity to his vivid, layered canvases, drawing on his experience growing up in East Germany. His paintings often depict scenes of chaos, violence and social unrest, reflecting the anxieties of contemporary society. In the ultra-baroque work *Guerilla Gardening* (2024), he explores what it means to move through a post-pandemic world shaped by chaos, technology and memory. Collapsing towers collide with youthful figures, suspended between freedom and tumult. His work draws on the bold, graphic language of propaganda, not to preach, but to provoke. Are we active participants or just passing through?

Catherine Bolle

b. 1956 in Switzerland. Lives and works in Lausanne, Switzerland

Catherine Bolle's practice moves between matter and meaning, where light, time and transparency shape the language of her work. The *Alphabet-Alphabeth* or *Soleil au Nord* series (2008), is at the origin of a project which aimed to give back natural light in apartments located in the north. In these works, letters become signs, reflections, and memories, composed through layers of pigment and chalk. Inspired by nature's constant transformation, Bolle captures both fragility and permanence. Here, words are not fixed; they float, shimmer, shift, like water or thought. A quiet invitation to read beyond the visible, and to feel the echo of what isn't said.

Mattania Bösiger

b. 1991 in Switzerland. Lives and works in Basel, Switzerland

Mattania Bösiger explores the shifting boundary between the digital and the physical worlds. Using classical still life as a starting point, he recreates everyday objects that often exist only as digital files, translating them into paint, illusion and light. His images feel virtual, yet strangely present, playing with perception and materiality. In a world flooded with digital content, Bösiger slows things down, inviting us to look again and ask ourselves what makes an image feel real.

Rebecca Brodskis

b. 1988 in France. Lives and works in Marseille, France

Rebecca Brodskis' paintings confront themes of vulnerability, identity, and the complexities of the human condition. Raised between France and Morocco, her multicultural upbringing deeply informs her artistic perspective. With a background in both fine art and sociology, Brodskis creates introspective works that feature solitary, elongated figures marked by both fragility and strength. Blending realism with surreal and metaphorical elements, her paintings invite viewers to reflect on their own experiences of isolation and longing.

Anjesa Dellova

b. 1994 in Kosovo. Lives and works in Lausanne, Switzerland

Anjesa Dellova captures the fragility and strangeness of the human face through her unique monochrome painting technique, which involves the dry application of oil paint—rubbing minimal pigment onto a rough, white-primed canvas.

The untouched white areas of the canvas become an active, ambiguous space in the composition. Through this deliberately minimal and raw approach, individuality fades, forms become distorted, and bodies appear disjointed and weightless.

Daniela Edburg

b. 1975 in the USA. Lives and works in San Miguel de Allende, Mexico

Daniela Edburg's practice ranges from photography to textiles in an exploration of transformation: emotional, psychological and geological. In *Fagradalsfjall* (2024), the volcano is a metaphor of the human psyche: sometimes quietly simmering, sometimes violently erupting; like people, volcanoes don't disappear, they explode. Here, destruction is not an end, but a necessary step in the process of becoming.

Anna Fasshauer

b. 1975 in Germany. Lives and works in Berlin, Germany

Anna Fasshauer sculpts with aluminum the way others might draw with a brush, using only her body, a rivet gun and a sense of rhythm. Trained in London, she has developed a hands-on practice that forgoes machines and assistants. Working primarily with aluminum and industrial paint, she folds, hammers and assembles her materials into brightly colored forms. Her sculptures are playful yet precise, balancing physical force with humor and spontaneity. Each one holds the trace of a gesture, a memory, a movement that refuses to sit still.

Alina Frieske

b. 1994 in Germany. Lives and works in Berlin, Germany

Alina Frieske's practice unfolds at the intersection of photography and painting, wherein she studies the relationship between public and private self. Through digital collage, she explores the multiplicity of information stored as part of what constitutes our virtual identities. *The Missing Part* (2022) is a reappropriation of the pearl necklace, a traditional accessory depicted in countless paintings from the medieval period to the present, recast in a contemporary setting.

Andrea Galvani

b. 1973 in Italy. Lives and works between New York and Mexico City

Andrea Galvani's work explores the interplay between science, philosophy and human experience. *Column on Varieties of Oblivion* (2016) is a sculpture depicting a tower of books, each bearing the title of an obsolete academic publication. The work explores the neglected paths of knowledge and inquiry. Though outdated, these theories have each played a role in shaping contemporary understanding by influencing the course of later scientific discoveries. In the work *The End* (2016/2019), the artist pays tribute to Galileo Galilei. The photography is a still from a film that captures the rising sun in forty different locations along Central America's east coast. Each still reveals a subtle color gradient, reflecting the level of atmospheric pollution. Contrary to its title, the work portrays not an ending, but the eternal recurrence of the sun's rise.

Lucia Hierro

b. 1987 in the USA. Lives and works in New York, USA

Lucia Hierro's practice, which includes sculpture, digital media and installation, confronts twenty-first century capitalism through an intersectional lens. In her world, grocery bags, fast food logos and tires become oversized, hyper-visible totems part Pop Art, part social critique. Raised in Washington Heights and based in the South Bronx, she draws from her Dominican-American identity to explore how we're defined by what we consume. Nothing is neutral, especially what we carry. *Goma 1* and *Goma 2* speak to civil unrest and protest, but also to objects of resilience that are burned, reused and repurposed, carrying both weight and memory.

Vanessa Safavi

b. 1980 in Switzerland. Lives and works between Berlin and Fribourg, Switzerland

Vanessa Safavi explores the body in all its complexity, both fragile and powerful. With humor and tension, her sculptures in silicone, bronze and glass challenge how we think about gender, beauty and identity. *Rockets in the Milky Way* (2022) transforms the breast into something ambiguous: the colors are soft and sensual, the forms overly nurturing, while the use of bronze—a material associated with the making of weapons—conveys strength and tradition. Safavi's approach to silicone is multifaceted. She views the material not only for its physical properties—its softness, elasticity, and skin-like texture—but also for its symbolic potential. Silicone becomes a medium through which she investigates themes of vulnerability, transformation, and the intersection of technology and humanity.

Adriel Visoto

b. 1987 in Brazil. Lives and works in São Paulo, Brazil

To Adriel Visoto, painting serves as a means to materialize intimate, often autobiographical narratives. Favoring smaller formats to establish a closer connection with the viewer, he explores notions of isolation and desire, examining the persistence of images and memories. A diffuse presence inhabits his paintings: they do not freeze a moment in time, but rather accompany it, transform it, carry it forward. This interplay between meticulous brushwork and abstract identities reflects on experiences that are at once individual and universal.

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