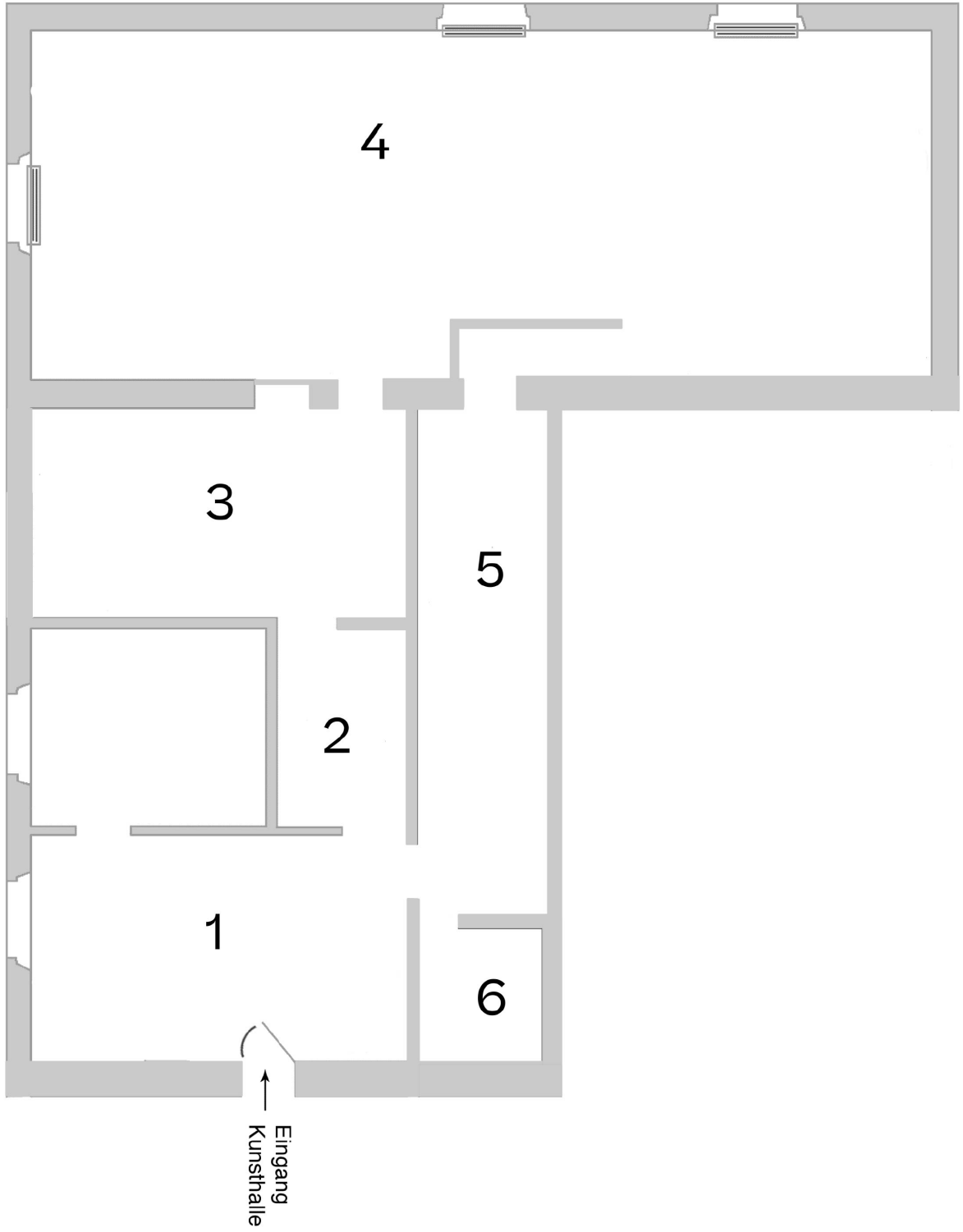


# Körpersprache

Sofía Durrieu  
Pawel Ferus  
Thomas Hauri  
Anastasia Müller

Kunsthalle Palazzo  
25 April – 28 June 2026



The exhibition “Körpersprache” brings together four artists, each of whom engages with the space in their own distinct way. The title Körpersprache is open to interpretation: it refers to non-verbal communication, in which gestures, postures or movements of the body can be understood as forms of expression directed towards others. Within an exhibition, a work of art may be understood as a body that responds to its surroundings and to visitors, thereby entering into dialogue with them. The architectural interior may likewise be seen as a body that envelops the works and the visitors, and engages with them. The artists invited to the exhibition explore the body and its relationship to space in their practices. Thomas Hauri creates pictorial spaces in his works on paper, in which traces of material, movement, and process become inscribed. Sofía Durrieu presents an installation that invites visitors to explore the space with their own bodies. The corporeal sculptures of Paweł Ferus communicate both with one another and with the audience. Meanwhile, Anastasia Müller addresses the human body as a scientific and social subject, incorporating ideals of beauty, medical perspectives, and technological influences into her research-driven practice. The exhibition invites visitors to heighten their own bodily awareness—through movement in space and through interaction and communication with the artworks.

# Rooms 1 & 2

# Thomas Hauri

\*1974 in Menziken, Switzerland  
lives and works in Basel

Upon entering Kunsthalle Palazzo, visitors are greeted by the works of Thomas Hauri. These are displayed both at eye level and higher up above our heads. The entire space, up to the ceiling, is activated, making the scale of the room physically perceptible. The presentation of the works enters into dialogue with the architecture of the exhibition space. Thomas Hauri works with water-colour on paper, using large-format sheets that are cut or assembled as needed. He applies the paint with generous amounts of water in numerous stages. The creation of a single work can take a long time, sometimes even several years, during which the pieces are repeatedly reworked. Using water-soaked sponges, the pigment is reactivated, diluted or washed away. He works on multiple pieces simultaneously, both on the wall and on the floor. In the process, it may happen that he steps onto works laid out on the floor, leaving footprints that become part of the composition. Additional traces are introduced deliberately by placing objects such as metal grids or specially made papier-mâché reliefs beneath the paper. These materials leave impressions in the painted surface during the working process. Initially invisible, these markings gradually emerge as

layers of pigment are washed away with water. Even the tiles of the studio floor have left their imprint in this way. In some works, Thomas Hauri adds a further stage by treating the dry surfaces with brushes, consciously accepting that the intense friction may scratch or damage the paper. The traces left by bodily movement and physical force thus become an integral part of the works.

# Room 3

# Sofía Durrieu

\*1980 in Buenos Aires, Argentina  
lives and works in Basel and  
Buenos Aires

Sofía Durrieu works with the body as both a reference point and a working instrument. For the exhibition “Körpersprache”, she has created a walk-in installation reminiscent of a living and resonant space. A carpet in black and beige covers the entire floor of the room. We are invited to step into the darker area, remove our shoes, and feel the soft surface. We stand on a light-coloured field covered with dark, irregular shapes. The arrangement recalls an abstract painting. A score composed of feet, hands, knees, and toes becomes visible. It traces pathways and guides us through the space as a choreography. We follow these traces, entering the image not only with our eyes but with our whole body. Step by step, the path leads us forwards towards the back wall, where we encounter an arrangement of cushions inviting us to pause and meditate. On the way back, the mode of movement changes. The steps are now offset, the points of contact more confined. Another sequence directs us to place hands and knees within predefined outlines. The carpet is not only to be walked upon, but also explored through touch. Along the walls, framed instructions such as “3 beats for step” or “7 beats for step” appear, their design reminiscent

of decorative wall pieces in domestic interiors. A metronome sets the rhythm, while tuning forks register the body's vibrations. Along the sides, strips with different surfaces—textile elements, metal chains, and small objects reminiscent of prayer wheels—invite tactile exploration. One of the passageways is closed, leaving only a narrow gap at floor level. Visitors may kneel, rest their head on the carpet, and look into the adjoining space. The installation heightens awareness of how space is experienced through the body. Perception unfolds through movement, vibration and touch. In this way, the work becomes an image that can be physically entered and experienced with the whole body.

# Room 4

# Paweł Ferus

\*1973 in Nysa, Poland  
lives and works in Basel

Suspended from the ceiling by a metal chain, a large, pale blue head hovers in space. It slowly rotates around its own axis. The body is absent, directing our attention entirely to the face. Half-closed eyes and a slightly open mouth suggest a state between wakefulness and sleep—a kind of “snooze”. As it turns, our perception shifts: the head appears to open up, revealing an internal structure. Paweł Ferus draws on the image of a putto—a cherub-like figure—expanding and inflating its head to an exaggerated, almost balloon-like scale. Nearby, two figures stand on metal legs, entering into a relationship and a quiet exchange with one another. One stretches upwards and leans slightly, while the other remains more compact, pierced by an opening. They seem to be saying to each other: “I say YES I say NO”. To the side, on the floor, stands “Senza fine”, a heavy marble frame. Within it, a video shows Paweł Ferus engaged in the Sisyphean task of working a block of stone. The movement begins again and again. Through repetition, dust and physical exertion, sculpture becomes tangible as a process. Visitors can put on yellow ear protectors and hear steady, unending blows.

Close by, a marble tomcat sits. One eye is damaged, its gaze directed upwards. The expression oscillates between detachment, vulnerability and cunning. While the appearance of the cat, “Darwin”, recalls visual worlds of animation and comics, the marble lends the figure weight and permanence. On the wall hang two crosses, one black and one white, titled “Plus” and “Plus in the Dark”. Their forms are reduced, slightly uneven, with visible traces of their making. They hover between sign and body, and can be read both as crosses and as plus symbols. Paweł Ferus works with traditional sculptural techniques, using marble and plaster, as well as contemporary materials—refined throughout with a subtle touch of humour.

# Rooms 5 & 6

# Anastasia Müller

\*1983 in St Petersburg, Russia  
lives and works in Zurich and  
Lucerne

The installation “Becoming Campaspe” by Anastasia Müller explores the significance of beauty in literature, mythology, art, society and the economy. It draws inspiration from Campaspe, a romantic comedy by the English writer John Lyly. Set in ancient Greece, the play centres on a love triangle between Campaspe, Alexander the Great and Apelles. Campaspe, a beloved of Alexander, is portrayed nude by Apelles, the most renowned painter of antiquity. During the act of painting, Apelles falls in love with her, whereupon Alexander, in a gesture of generosity and as a tribute to the importance of art, gives her to the painter. Engaging with this narrative and with ideals of beauty, Anastasia Müller has written her own script, which forms the basis of the videos projected onto the wall. Alongside figures such as an artist, Alexander and Campaspe, the work introduces a monk, a scientist and a beauty blogger. All roles are performed by Sascha Rijkeboer, a non-binary performer. At the end, Alexander—guided by the scientist and dazzled by Campaspe’s beauty—decides to undergo cosmetic surgery. Adjacent to the projection, metal frameworks support sculptures made of ceramic, plastic and resin. Recognisable are fragments

of bodies that, as 3D prints, assemble into new sculptural forms. Among them are Leda and Zeus, approaching her in the form of a swan. From this union emerges an egg, from which Helen of Troy—the most beautiful woman of antiquity—is born. The face of Alexander also recurs repeatedly. During her studies, Anastasia Müller was rigorously trained in copying idealised figures from antiquity. Today, through scanning and printing technologies, she is able to reproduce ideals of beauty at will and in a range of materials.

Small room:

Four cylindrical Plexiglas containers, arranged in a row, are filled with countless syringes used in the beauty industry. They stand as visible signs of the desire for eternal youth, the wish to halt ageing processes, and the drive to optimise the human body. The containers resemble columns of a larger temple structure. Is this a site of devotion to Venus, the goddess of beauty—or rather to the growing economic power of the beauty industry? Behind these columns, a video is projected onto the wall, showing the face of Alexander being worked on with a scalpel during a cosmetic procedure.

## 1 & 2 Thomas Hauri

Room 1, clockwise

Untitled, 2026  
(2022–2026)

Watercolour, pencil and  
charcoal on Arches paper  
218 x 189 cm

Untitled, 2026  
(2025–2026)

Watercolour and charcoal  
on Arches paper  
113.2 x 71.2 cm

Untitled, 2026

Pencil, charcoal and  
watercolour on Arches  
paper, 193.5 x 113 cm

Untitled, 2025  
(2012–2025)

Watercolour on Arches  
paper, 112 x 81 cm

Untitled, 2026  
(2025–2026)

Watercolour and charcoal  
on Arches paper  
197.5 x 201 cm

Untitled, 2026  
(2018–2026)

Watercolour on Arches  
paper, 139 x 128 cm

Room 2, clockwise

Untitled, 2025  
(2012–2025)

Watercolour on Arches  
paper, 113 x 82.5 cm

Untitled, 2026  
(2016–2026)

Watercolour and charcoal  
on Arches paper  
223 x 198 cm

Untitled, 2026

Watercolour on Arches  
paper, 169.7 x 129 cm

Untitled, 2026  
(2025–2026)

Watercolour and pencil on  
Arches paper  
179 x 191.5 cm

## 3 Sofía Durrieu

STEP INSIDE / LIVING  
ROOM, 2026

Carpet, wood, steel,  
rubber, velvet, prints on  
paper, lamp, mechanical  
metronome, tuning forks  
364.5 x 608 x 415 cm

## 4 Pawel Ferus

Clockwise

I say YES I say NO, 2025

Acrylic resin, acrylic,  
chair frames, Two parts:  
179 x 50 x 50 cm; 88 x 50  
x 50 cm, Kunstmuseum  
Olten, on loan from the art  
collection of the Canton of  
Solothurn

Snooze, 2024

Acrylic resin  
112 x 67 x 82 cm  
Metal components,  
rotating motor

Darwin, 2026

Marble  
60 x 31 x 31 cm

Plus, 2024

Reinforced plaster,  
graphite, soap  
102 x 102 x 30 cm

Plus in the Dark, 2024

Reinforced plaster,  
graphite, soap  
102 x 102 x 30 cm

Senza fine, 2026

Video loop, 56 sec  
Marble frame:  
45 x 33 x 11 cm, Modified  
hearing protection

## 5 & 6 Anastasia Müller

Becoming Campaspe,  
2026

Room 5:

4K video, loop, 60 min

Performance: Sascha  
Rijkeboer

Steel supports with  
sculptures:

Sculpture 1:

Cast tinted resin

Sculptures 2, 3, 4:

3D-printed ceramic with  
glaze

Sculpture 5: 3D-printed  
plastic, spray paint

Room 6:

6-channel HD video, loop,  
60 min

4 Plexiglas containers with  
syringes from the beauty  
industry

Interstice:

Selfie with Body

Dysmorphic Disorder, 2024

Crystal-clear acetate

90 x 110 cm

# Programm

## Opening Körpersprache

Fri 24 April 2026  
6 – 9 pm

## Curator-led tours

Wed 29 April & 3 June 2026  
Fri 8 May & 26 June 2026  
Sun 28 June 2026  
each at 3 pm

## Build your own sound robot!

Wed 27 May & 3 / 10 / 17 / 24 June 2026  
2 – 5 pm

Final performance on 24 June 2026 at 6 pm  
For children aged 8 and above, led by Tönstör

## Family tour Körpersprache

Fri 29 May 2026, 3 – 4 pm  
For children aged 6 – 12,  
accompanied by their par-  
ents, godparents, or grand-  
parents

## Closing event

Sun 28 June 2026, 1 – 5 pm  
3 pm: tour with the artists and  
curators

The exhibition is curated by  
Michael Babics and Olivia Jenni.  
Exhibition technician: Jonny Maurice  
Front desk: Robin Falter and Livia Töngi  
Translation with DeepL.com

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Opening hours:  
Wed – Fri: 2 – 6 pm | Sat – Sun: 1 – 5 pm