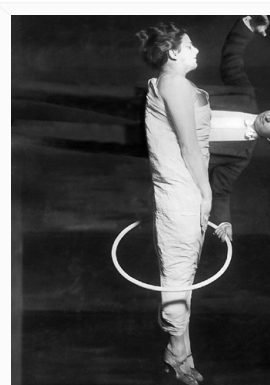
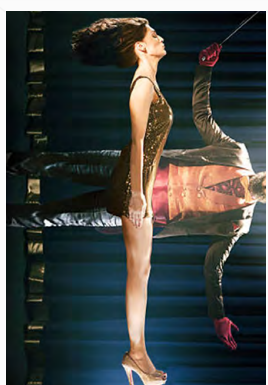
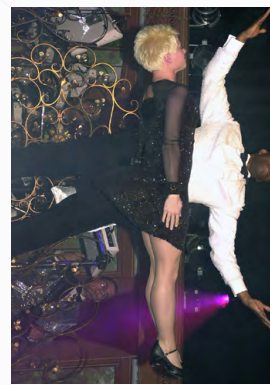


The image features two beach balls, each with a pattern of diagonal stripes in various colors including red, orange, yellow, green, blue, and purple. The balls are positioned vertically, one above the other, and are perfectly mirrored across a central horizontal axis. They are set against a solid, vibrant red background. The text 'KARIN BORER' is printed in a bold, red, sans-serif font across the upper beach ball, and '2025' is printed in the same style across the lower beach ball.

**KARIN
BORER**

2025



The practice of Karin Borer revolves around the fragility of perception and the mechanisms of illusion. Her works move between fascination and unease, between control and the loss of control.

Working with video, installation, objects, photography, and text, Borer creates spaces in which reality and illusion merge. Central motifs include stage illusion, tricks, and psychological strategies that guide—and simultaneously question—the act of seeing. Ephemeral elements such as light, scent, or sound function as immaterial layers that shift and unsettle perception.

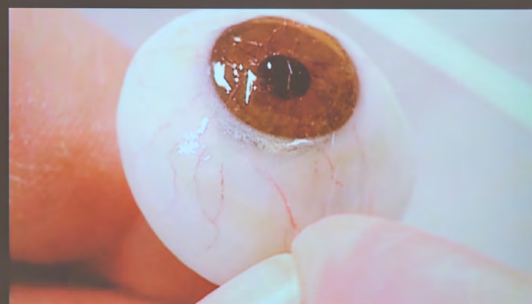
The garden appears as a recurring microcosm—a seemingly natural environment that is, in truth, shaped by human intervention, construction, and power. The hand, as a tool and symbol of human influence, embodies this impulse to shape and control the surrounding world.

Borer explores how cultural, technological, and social constructs shape our perception—and how illusion can both seduce and deceive, while also revealing its own critical potential.

Worries **for**
another **day**
2025, Kunstmuseum Solothurn

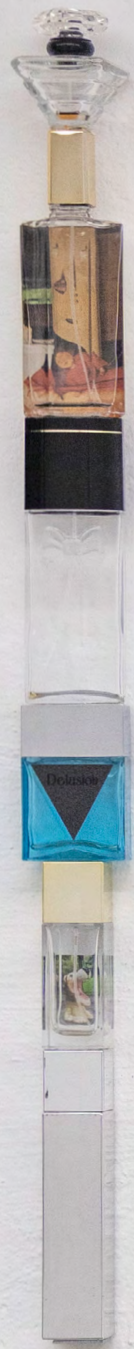


Spin! Spin!
S p i n !
2025, Kunstmuseum Solothurn



[» click here to watch the video](#)

CAVE,
D E L U S I O N
2025, **Portland** **Zürich**





2, 26, 52, 72

Assistants

2021

Digital C-prints, framed, passepartout

400 x 600 mm

4

Worries for another day

2025

5 puppets, metal, motor, bench, candies

In the installation *Worries for another day*, a group of small puppets dressed in tailcoats, white gloves, and patterned trousers circle tirelessly on trapezes suspended from the ceiling. The figures recall the creatures from *Fraggle Rock*, a 1980s children's series by Jim Henson. These cave-dwelling beings spend their days laughing, dancing, and singing —„Dance your cares away, worries for another day”—while existing within a complex ecosystem that serves as a metaphor in Borer's work. The Fraggles inhabit a world of symbiotic interdependencies, constantly in search of sugar as nourishment and in interaction with other species, without ever fully understanding their needs.

The installation mirrors this fragile equilibrium between freedom and dependence, between play and gravity, reflecting broader social dynamics. The rotating figures oscillate between whimsy and disquiet: seemingly carefree yet caught in the mechanics of performance, offering an endless spectacle that both amuses and unsettles. Nothing appears accidental, and yet everything seems to unfold with ease. The show continues—and the audience, seated on a long bench and invited to help themselves to colourful sweets, inevitably becomes part of the scene.

6

Spin! Spin! Spin!

2025

HD Video, Sound: Daniel Kurth (12'00) >> [click here to watch the video](#)

Karin Borer explores in *Spin! Spin! Spin!* the act of spinning as both form and metaphor. The video opens with the title in blue on grey—like an incantation—and unfolds through close-ups of hand-crafted prosthetic eyes. The transformation of a soft organ into a precise mechanical object reveals how seeing itself becomes a controlled, optimized process.

Borer intertwines references to Jim Henson's *Labyrinth* and *Fraggle Rock* with footage of Chinese rock gardens in Suzhou and the massive Baihetan Dam. These images link play and control, nature and artifice, the human and the mechanical—reflecting the tensions of the Anthropocene.

A soundscape by Daniel Kurth layers machine hums, children's tunes, and distorted Bach motifs, creating an atmosphere that oscillates between fascination and unease. Borer invites us to question how vision, technology, and culture intertwine—and whether perception can ever be neutral in a world that keeps spinning.

7-11

CAVE, DAZE, ILLUSION

2025

Empty perfume bottles, digital c-prints, labels

The empty perfume bottle symbolizes a specific period in a person's life—a scent that has accompanied them on special occasions. Many stories are encapsulated within these bottles until they are empty. The scent becomes an illusion and a memory, creating a fleeting sense of reality.

CAVE is accompanied by hypnotic, lulling images. The bottle alludes to the fragility of the self and the connection between external and internal perception. The perfume bottles flirt with ribbons and pendants around their necks—a symbol of outward presentation and inner perception, as well as the fragility of these constructs.

DAZE includes visual fragments from Andrei Tarkovsky's film *Stalker*, in which the Stalker's daughter is portrayed with the ability to move objects solely through her attention. This power, connected to the „Zone,” influences not only those within it. Additional scenes of tunnels, bubbling water, and glances emerging from the darkness reinforce these associations.

DELUSION is shaped by an excerpt from Hieronymus Bosch's 15th-century painting *The Conjurer*. In this work, a conjurer captivates people while they are simultaneously being robbed. On the table, illusionary elements form a face, while a water dispenser in the shape of an open lion's mouth underscores the distortion of perception.

14

Stummer Diener I, II, III

2024

Digital C-prints, artist frames

Series of 6

The work examines presence and absence through the materiality of a garment. On the valet stand, it preserves its form and becomes an index of a body that is both absent and implied. When worn, it activates a brief performative moment—the illusionist appears, then recedes, leaving only a trace. *Stummer Diener*—German for silent servant, the term for a valet stand—turns a functional piece of furniture into an actor within a system of representation and illusion, marking presence while revealing its withdrawal.

16-19

Run Rabbit Run

2023

2-channel Video, Sound by Daniel Kurth (5'30) >> [click here to watch the video](#)

Humans create illusions: they tame, distract, feign. Evergreen plants contrast with gray surroundings, sculptures are wrapped for protection, and few visitors wander the Versailles gardens. Trimmed plants, barriers, and geometric lawns emphasize human control over nature—crows frolic in the landscape. Found and original footage expand the scene, merging illusions. Hands perform magic tricks, rehearsed gestures, and acts of domestication. This observation ultimately turns the gaze back on humanity as the force shaping the planet.





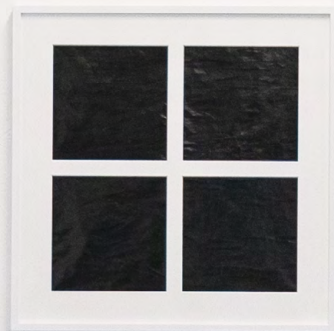
It feels cold.
The material gets warmer
and changes.
What is the origin?

Some of them sound,
others are mute.
Some serve,
others dominate.
Some provide shelter,
others a stage.

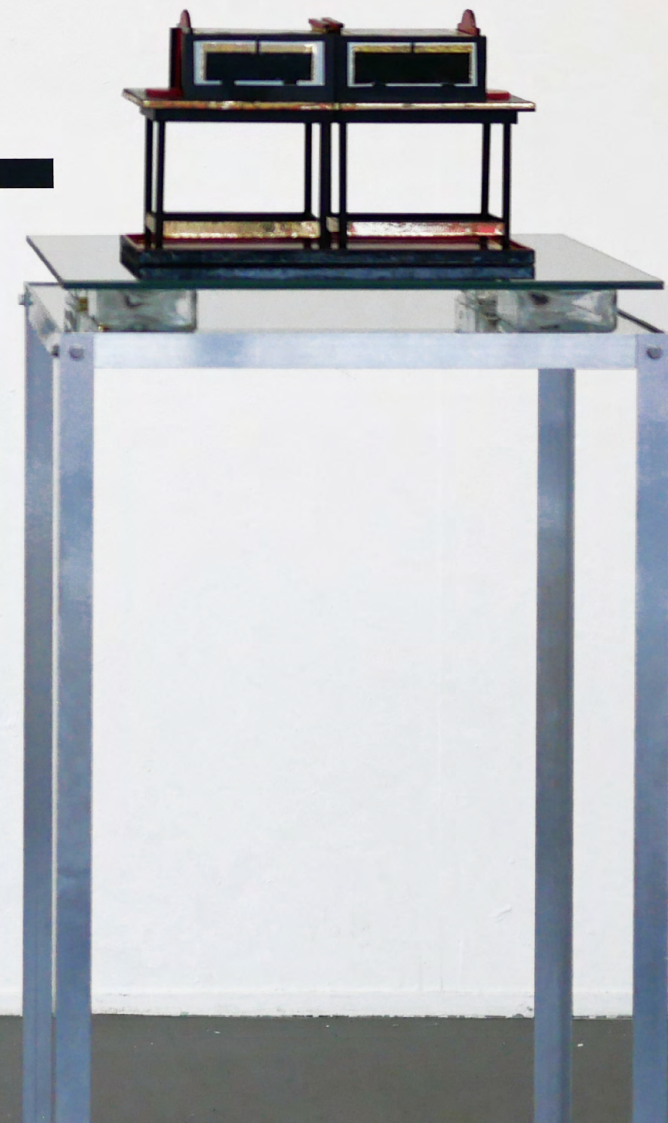


Behind the wall is another world.
How do you get there?
Ramps and ladders, stages or
helpers – what brings you further?
The underground is shaky,
the rungs are far away.
The distance is approaching.





YOU
KNOW
ME
AND
YOU
DON'T



**Die zersägte
Jungfrau
Sawing a
woman in half
Donna tag-
liata a metà
Découpage
d'une femme
en deux**

2022, Lokal-Int Biel/Bienne





20

31.12.21

2022

Encre de chine, passepartout, framed

400 x 400 x 20 mm

22

YOU KNOW ME AND YOU DON'T

2022

Vinyl lettering

A typographic fragment taken from an advertisement for Chanel No.5. Originally accompanied by a full bottle of perfume, only the slogan remains—its promise detached from the object it once promoted. You know me and you don't becomes a statement on constructed identity, desire, and the ambiguity of recognition.

24

Die zersägte Jungfrau

Sawing a woman in half

Donna tagliata a metà

Découpage d'une femme en deux

2022

Wood, mirrors, magic trick model in scale 1:10, Chanel No.5, aluminium

400 x 300 x 300 mm

A model of the classic illusion trick Sawing a Woman in Half. Mirrors generate the illusion of infinite space, while empty Chanel No.5 bottles point to the absence of their wearers and the invisible traces of past actions. The work plays with visibility and concealment, presence and absence, power and control.

30-35

X-Ray Double Box Illusion

Triple Escape Mystery

Boy to Rabbit

Broken Arm Box

2021

Wood, blankets, digital C-prints

Magic trick boxes are disassembled and mounted on the wall like a construction plan. Openings in the boxes become passe-partout for hypnosis show photos—cuts, glimpses, and supports for this world of power. The panels are covered with blankets. It's about mastering vanishing techniques: psychology, distraction, light, apparatus, physics. Only through absolute skill does deception succeed. Trance—artificially induced partial sleep. People are present but absent, their consciousness influenced by perfected techniques. The power of deception. The power over others. The power to capture attention—the ultimate power.

36

DAZE (Valerian)

2021

Metall, sand, incense charcoal, valerian

Two eyes as supports for the ritual of incense of the sedative herbs valerian and hop. The eyes contain a hypnosis vortex and are filled with sand. The charcoal burns in the centre of the vortex—the pupil of the eye.

Boy to Rabbit
X-Ray Double
Box Illusion
2021, WallStreet Fribourg







Exhibition view *Blink WallStreet* Fribourg 2021 | Photo: Guillaume Python



_blink/blink

I was on acid the first time I held a human skull in my hands. A friend's sofa-bed Avenue Beauregard facing the local prosecution office. Pieces of muscle tissue or stiffened hair were still adhering to the dried-out cranium, it seemed, hanging freely like vivid ivy vine. We were trying not to close our eyes. Nor to consider the spirited head too much. A serious dimming of the light would have inescapably sucked us back into the whooshing mystical washing machine. Looping our thoughts. Dicing our views again. Even a mere flicker would have pulled us under, numb and spiral-eyed. So we stayed wide awake. Pupils to the fullest. Lids duct-taped open. Scrutinizing the ceiling. Disentangling the intricate drawings of the suspicious plastered ceiling.

*Whose face was this
Long story honey...
This shit won't stop staring at us just tell me*

After a while P. ended up explaining everything about the beheaded necromantic object. The whys and wherefores, the do's and don'ts. The case unfolded. The trip dissolved. Side by side, ceremonially, P. and I finally dozed off.

_brain/camera

In *Daughters of the Dust* by Julie Dash, surely one of the most spellbinding movies out there, Nana, the matriarch of the Peazant family, represents the keeper and carrier of tradition on the island. She is elder (88) and wizened, rooted in her lifelong belief in magic and practice of ritualistic healing. To her eyes the living and the dead are inalienably connected. Spirituality being the key to community. Community the key to an inner, ancient sense of peace. She knows she must stay on the island. She must not go North, must not concede to mainland WASP culture. Yet when the time comes, when most members of the family prepare for departure, Nana's commitment materializes as blissful syncretism. Instead of obscuring the Christian bible the young plan to bring along, she ties carefully and tightly an amulet around it — a talisman she weaved with a section of her mother's hair. She calls this blessing a *hand*.

We are two people in one body. [The last] of the old and [the first] of the new.

She says. Or, in other words:

We are the daughters of these old dusty things Nana is carrying in a tin can!

_blink/blink

It's 2016. Three years after *Holes in the Walls* (a show at Fri Art Kunsthalle that to a certain extent drew many Fribourg people into the vortex). I'm at this space called WallRiss and it's snowing outside. Standing there in the tunnel between the two rooms I discover an unnerving sculpture by Kitty Kraus. The curatorial team (of the show *SUCS*: Ramaya Tegegne, Tatiana Rihs & Maud Constantin) swiftly enlightens me with the pieces of information needed to decipher the minimal, anxiety-inducing work. I'm not sure whether I wrap my head around it — but I like it.

_pen/keyboard

One of the artist books I think highly of is a short and simple publication by the peculiarly elusive German artist Kitty Kraus. The book is called *Lidschlag*. It contains an odd text, some sort of collage named *Blink of the eye (the uprising sun)... on pictures and other injuries to the nervous system*. Human adults blink an average of ten times a minute, it appears. Blinking creating darkness for nearly an hour a day. A year in a fast-lived life. More, perhaps, if slow. The plot of our visual experience thus comes to light: a flux of images (grazes), caesured (seized) by compulsive blinks (blanks) every six or so seconds — and sleep. The residue... the residue manifests itself as death. Why is it we close our eyes continually until we shut them for good? Is it a healing ritual? A coping mechanism? Is it nostalgia/sacrifice/faithful rejoicing or is it just pure and efficient lubrication and resting?



_blink/blink
_word/flesh

Similarly to the process of Karin Borer, Kitty Kraus has made works out of men's suits — *black, navy, sometimes pin-striped or even white* — by cautiously disassembling them and placing the naked rectangular fabrics on the wall and floor. Undoing the seams (by hand), reversing the engineering, unfolding an anatomy so as to reconfigure the power dynamics at play in a system: acute demystification in the aim of revealing the limitlessness of the problem. (Schrödinger's cat had nine lives, after all, and maybe nothing was boxed in the first place.) Put differently, Karin Borer's (dés)assemblages deal with simulation, belonging and belief. The never-ending romance of a modernist grid of thought, upcycled iconoclastically (Isa Genzken?); the stroboscopic smokescreen of post-capitalist desire impeccably hypnotizing our egotic intellect (Thomas Julier?); the puzzling deconstruction of faithful objects and their methodical reconversion into psycho-celestial dilemmas (Kraus?): here are some of the muscles involved when Borer's works are injected through the orbits.

_blink/blink

I'm on the phone with Monika Emmanuelle Kazi and we're discussing domesticity, trance states, Nestlé, reiki, the *Imposition of hands*, the Vatican, visual violence. The white cube's presumption of atheism is a forgery, we agree. It leads to severe misinterpretations. Ambiguity decays in a flash. Transforms into this, or that, and rots. Neatly packed in a slippery box — we're sure it's in there. Polysemy is jeopardized. Dust and syncretism are hardly understood. A hand's influence is barely perceived. Yet Monika Emmanuelle Kazi's symbols somehow resist. I ask myself whether it's agnostic animosity that's driving their tension; dilettante analysis of clinical hallucinations; pitiless censorship of the winking western ghosts; a celebration of daily life's eerie magical realism; the distant blessings involved in self-healing... foreseeably, no single answer comes to mind. Instead, a voice whispers, stoned and introspective, as if sung by the skeletal silhouette of an old, treasured friend. It's James Baldwin writing in his *Notes of a Native Son*:

All of my father's Biblical texts and songs, which I had decided were meaningless, were arranged before me at his death like empty bottles, waiting to hold the meaning which life would give them for me. This was his legacy: nothing is ever escaped.

The light dimming I recall a 1991 painting by Derek Jarman. On a tar-plastered canvas, a black-and-white photograph of the branches of an urban tree pierced by beams of winter sun is covered by a framed, redeeming text:

*Death is all things we see awoke
All we see asleep is sleep*

zehro mehr

*the « _blink/blink... » structure of this text is borrowed from page 53 of Ye Xe's Master thesis, *Rfr* — special thanks





Exhibition view Choose a character Milieu Bern 2017 Photos: Valentina Suter



**Choose a
character**
2017, Milieu Bern

kakapo

kakapo, (*Strigops habroptilus*), also called **owl parrot**, giant flightless nocturnal parrot (family Psittacidae) of New Zealand. With a face like an owl, a posture like a penguin, and a walk like a duck, the extraordinarily tame and gentle kakapo is one of strangest and rarest birds on Earth.

Heaviest of the world’s parrots, the 64-cm (25-inch) kakapo weighs up to 6 kg (13 pounds) and has moss-coloured green-and-brown plumage, a long, rounded tail, and a stout, blunt, pale yellow bill. On its brownish gray legs, the parrot waddles long distances to feeding areas, where it chews plants for their juices and digs up rhizomes to crush them with its ridged bill. Males construct pathways to excavated mating arenas known as leks, where they gather in traditional spots to call and display for females. In a plate-sized depression often at the crest of a rocky knoll, the male inflates his chest like a bloated bullfrog, heaves his thorax, bobs his head, and releases a resonant boom like the sound made by blowing across the top of a large bottle. The call lasts all night and carries for half a mile (0.8 km). Females nest in holes in the ground, where they rear two or three white, pear-shaped chicks alone.

The species was feared extinct in the 1950s, a victim of competitors and predators such as rats, weasels, cats, and ferrets introduced by both Maori and European immigrants. In 1961 one was captured, and surveys launched by New Zealand’s Wildlife Service revealed that by 1977 some birds had still survived—all male. That year a population of about 200 was discovered on Stewart Island off the southern tip of South Island, but here the birds were threatened by feral cats. The government eventually evacuated 61 kakapo to three predator-free offshore island sanctuaries. Breeding success in the wild has been augmented by a supplementary feeding program and artificial incubation; however, only about 100 kakapo remain.

Sy Montgomery

Quest to sniff out kakapo fragrance spans centuries and continents

20 October 2008



Doctoral student Anna Gsell with a kakapo she is studying

Feathers of the flightless kakapo are being flown around the world as part of a Massey biologist’s quest to understand the role of the critically endangered native parrot’s sense of smell and the power of male feather fragrance on breeding behaviour.

Drawing on scientific expertise from Austria and the United States and using kakapo specimens collected in the 1880s now stored in Vienna’s Museum of Natural History, Associate Professor Dianne Brunton along with PhD student Anna Gsell are pursuing a series of research objectives being carried out across the globe to analyse kakapo skulls, bodies and the erotic scent of the males’ feathers.

Dr Brunton, who heads the Institute of Natural Resources’ Ecology and Conservation group at Albany, says it is likely that bird body odour plays a significant role in female kakapo mate choice.

“Although we know males smell strongly, the unique characteristics of the scents are not understood,” she says. “Because they are nocturnal, kakapo are thought to have a more sophisticated sense of smell than other diurnal parrots. “

About 60 feathers clipped off live kakapo during transmitter changes and health checks by Department of Conservation staff are being sent for analysis to animal olfactory chemist Professor Tom Goodwin at the Hendrix College in Arkansas. He will analyse the samples using a gas chromatograph mass spectrometer, a machine that can measure the volatile chemicals of kakapo feathers relating to scent. Dr Brunton and Ms Gsell will compare these results to the feathery fragrances of other native parrots such as kaka, kea and kakariki in order to try and identify the unique characteristics of male kakapo feather odour.

Having a better understanding of the unique chemistry of kakapo feather fragrance, which they describe as “sweetish and vegetative” – and how it influences mating behaviour could provide clues as to why female kakapo queue up to mate with certain "popular" males when other males are available.

While “a bit of a long shot”, she says, the research could pave the way to creating a synthetic kakapo “perfume” to encourage more diverse breeding which in turn would help expand the kakapo gene pool and its immune competency – an important issue considering the total kakapo population stands at just 91.

With funding from a Claude McCarthy Fellowship, Professor Brunton this year also recruited University of California scientists at Berkeley to do stable isotope analysis of the chemical compounds of historic feather samples of kakapo in a separate project to find out more about kakapo diet and how this has changed over time. Kakapo, now only



found in two protected offshore islands near Stewart Island, feed on rimu and pink pine fruit when available and supplementary food developed by Massey’s veterinary department and distributed by the Department of Conservation’s Kakapo Recovery Team.

Dr Brunton obtained feather samples from Vienna’s Museum of Natural History during a recent trip. The museum has an extensive collection of skins and skeletons of New Zealand bird species collected by Austrian taxidermist, naturalist and collector Andreas Reischek between 1877 and 1889.

In yet another aspect of this study, the researchers have organised CT scans of the historic kakapo skulls from the Vienna museum’s collection. These are being digitally analysed to study the kakapo brain. By observing the contours of the kakapo brain they hope to be able to find out more about the brain region associated with smell.

“The more we understand about the many aspects of kakapo behaviour and biology, the better equipped we will be to ensure its survival,” Dr Brunton says.



**Choose a
character**
2017, Milieu Bern

40

Practice [» click here to watch the video](#)

2020

Video loop (27'54)

Two metal balls turn laps in one hand. At the beginning uncoordinated, at the end more and more fluid. In the reflection of the metal the environment and the person to the hand can be recognized. Pupils are staring back.

The rhythm is meditative and the hands lull the viewer. The world is upside down and one feels safe and well controlled. Practice period: every three days for one month.

42-47

Choose a character

2017

Wood, steel, ropes, mineral stones: Canto-Vit (Singing), Ferti-Vit (Singing & fertility), Omni-Vit (Breeding & condition), bird sand, engraved tongs, gas burner, drip tips, incense balls: Muira Puama (Euphoric, narcotic, pleasantly hallucinant), Guggul (Gloom and doom), Jasmine Absolue (Frighten me)

The installation consists of blow-ups of parts from bird aviaries, equipped with mineral stones to optimize the animals and three metal columns that serve as displays for burning three sorts of incense balls.

The three scents used for the incense balls are based on the aphrodisiac smell of the bird Kakapo—a large, flightless parrot. Its scent, which is actually intended as a lure for mating, attracts imported animals, for which the defenceless bird becomes easy prey.

The names of the scents are engraved on the incense tongs belonging to the columns. The scents, which are aphrodisiac for people, are named after and refer to dystopian wordings of different contexts.

50

Stands

2021

Charred engraved wood

Poetic texts are inscribed on the charred objects, which are generated from the artist's own constantly growing image archive. The work consists of individual modules that can be reassembled according to the situation.

54

Danger

2018

Charred wood

Wooden boxes, treated with the traditional Shou Sugi Ban technique to resist parasites, hang throughout the rooms, seemingly floating above visitors' heads. Discreet viewing slits and round holes evoke a sense of visual control.

By subtly suggesting the presence of unseen actors and causal relationships, the installation invites the imagination to conceive potential performances or transformations.

56-61

Slots

2021

5 masked glass strips

62-65

PROPS [» click here to watch the videos](#)

2021

Video loops

Prop 1: 2'48 / Prop 2: 3'17 / Prop 3: 3'29

An ongoing series of short loops generated from the artist's archive material, which correspond to strands of thought as she create them and implement them in her work. Different thematic areas meet and create a potential new space determined by associations, contexts and contradictions.



Poems engraved in charred wood (excerpt)

The chaos. The order.
A whistle blows in the halls.
Keep moving in time with the water.
Keep going. Keep knotting.

Complicated knots can be untied as if by magic.
What is knotting for?
Knots mean security, fastening and guarantee.
Knots mean survival.
Knots easily catch fire and melt.

They drip slowly and hot.
Soon only a black crumb is visible.

In the next room it is laid out.
Animals – with fruits closing all holes.
Coloured knots and ribbons hang down from it.
What did they smell last?
How do they smell now?

Solemnly pigeons fly in in small tuxedos.
Dressed like magicians and moving in rhythm
– in time with the treadmill in the water.
The pace is increased. The noise level high.

A vortex pulls everything together.

—

I enjoy. I need. I'm listening. I see.
Communities are there and here.
Try to keep busy. Try to keep the others busy.
The visible becomes invisible. Getting locked up,
getting locked away.

New things are being installed.
Brackets are screwed.
– Stay empty.

The water rushes and the eddies turn.
The water spins and bubbles and changes
its consistency. The smell changes.

The longing becomes greater. Great that
reason breaks away.
Fun, pleasure counteract the surrounding protection.
New connections emerge.
Connections need new forms.

—







Of Worms

If we think of temporality not as a static structure but as a sequence of individual events, time takes place in the transitions. The clock only seems to tick between events. As we experience drastic changes, time seems to slow down and standstill.

Such events also have a duration, but time is perceived differently. The clock runs erratically and chaotically as if the hand was being prevented from moving forward by some unknown force. As the needle tries to move on it randomly changes position. It is thrown back again and again. Released from the unknown force, the hand finally jumps forward and continues its regular movement.

The event is static. Time is ephemeral. It is between-the-states. And so are events between-the-time, they are observable. If we were to observe time and make an event out of it, the hand would seemingly stop moving, we would die of boredom.

Rock and sediment deposits represent observable states. Layers of earth on which we are born, on which we build. Parts of it are mined and messed up. As resources, they are processed into something else, but ultimately the results always return to the same cycle. A new start, perhaps.

The sediment layers differ locally. It consists of gneiss here, lime there, sand elsewhere. They have different qualities. There are sediments that erode more

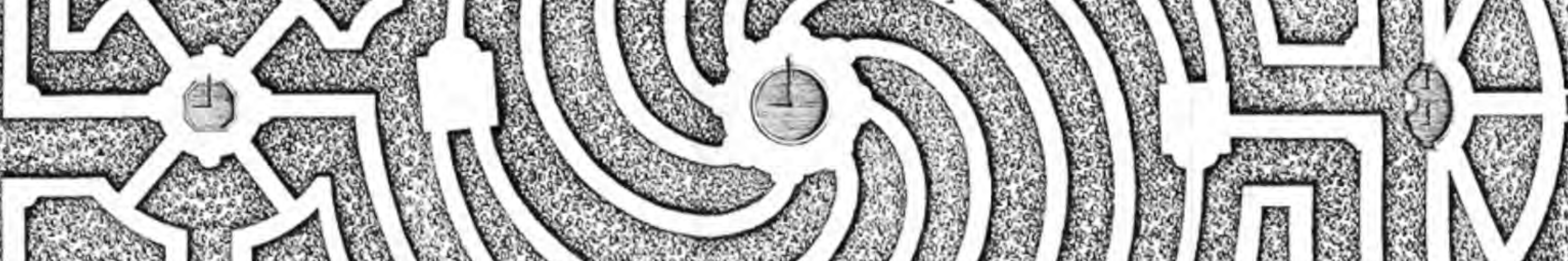
than others. Some fossilize; they become rigid until they breakdown again.

There are even places where layers fold. They overturn, wedge, fissure, and collapse under their pressure. The surface turns inside out, layers become porous. Passages to an underworld are revealed.

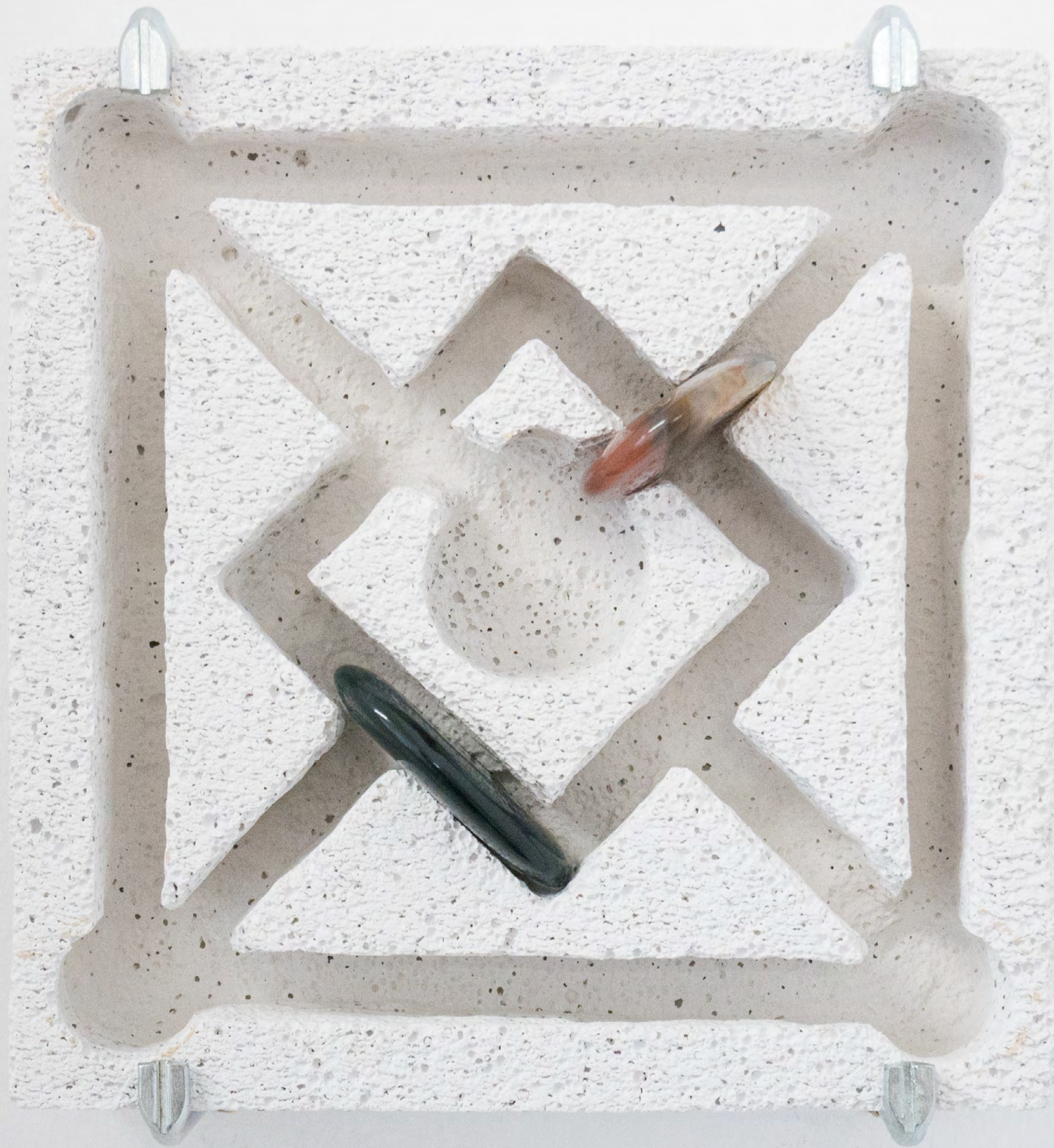
In other areas, the sediment is soft and loose. Here animals get busy. Beetles, worms, and moles dig their complex tunnel systems through different layers. Every now and then they pierce through the top and come up to the surface, which is the present-layer, the one we live on. If we were to explore these tunnel systems with the abilities of a worm, we could smoothly move through different states. There would be shortcuts and we could loop through time. We could wind our ways into the past, which we probably couldn't change, but we could feed on it – like a worm.



S l o t s
2021, Giulietta Basel







Community, identity, stability.
Oh you are so... Where's the mystery?
2017, Urgent Paradise Lausanne



66-69

Community, identity, stability.

Oh you are so...Where's the mystery?

2017

Formicarium (Panopticum, detail Garden of Versailles I+II, mental asylum, Persian Garden), Worry Stones (Black Tourmaline, Agate, Howlith, Tiger Eye, Rose Quartz, Gold River, Dumortierite, Fuchsite, Sodalite), gratings

Formicariums—systems for observing and imitating ants—feature milled floor plans of Versailles and Persian gardens, psychiatric clinics, and Panopticon prisons.

They explore heterotopian concepts and spatial order. Embedded Worry Stones, carried in pockets, sustain belief in the other. Engraved words include: Alternative, Mystery, Excess, Exile, Paradise, Rebirth, Coexistence.

74

Limbo Interval Transition

2021

Assemblages, framed

594 x 840 mm

An ongoing series of assemblages where the contents reflect moments from an ongoing process in my work. The glass is partially coated with substances like agar-agar or isomalt, influencing the content conceptually, while the coating of the glass is just beginning its process.

76

Rocco, Calypso & Bad Bill

2016

Dangerous goods container, ramps, karabiners, rings, coconut, ropes

Materials from bird breeding and domestication collide with industrial elements: a suspension device for hazardous liquids, three ramps, a hanging system with carabiners, rings, ropes, coconuts, and coconut fat. A moment appears interrupted, the situation halted. Only the grease continues to drip from the ropes.

77

We're home I-III

2018

Jute rope, houseplant leaves, galvanized steel, Odyssey, Desires, Energy, Satisfaction, Transition, Settledness, Simulation, Disorientation

Plants from tropical rainforests, savannahs, subtropics, temperate zones, and varying humidity forests naturally coexist in our interiors as domesticated nature, improving air humidity and purifying the air. This idea is woven into a carpet – carpets as woven paradise gardens. The title of the work is a quote from *Stalker* (Andrei Tarkovsky).

78

FLUID

2015

Reptiles terrarium, Dummy TV, lights, refrigerator light bulbs, fogger with LEDs, aluminium pipe, waterfall, LEDs, containers, vases, fountain pumps, water, ceramic tiles

In *FLUID* within the RETO Project space, pumps, foggers, and waterfalls—machines for artificially humidifying private and public interiors—are seemingly chaotic in their arrangement. In one corner, a dummy TV blinks relentlessly to deter burglars, directing attention to a terrarium, where its blinking is trapped in an infinity mirror. Vase-like containers add to the activity at the room's edge.

79

CONTACT

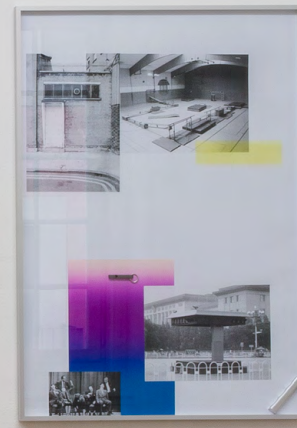
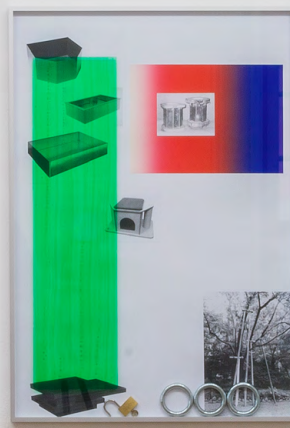
2015

Prepared neon lights

The former transformer station of a paper factory outside the site is activated by the repetitive flicker of still-existing, repaired, and prepared neon tubes. The disconnected connection seems not yet fully severed. The light generates publicity, one last time establishing contact between the factory and the area beyond the fence.



Limbo Interval
T r a n s i t i o n
2021, Kunsthaus Langenthal



**Rocco, Calypso
& Bad Bill**
2016, MA Degree Show ZHdK



left: Exhibition view MA Degree Show ZHdK 2016 Photo: Privize
right: Exhibition view Space Invaders La Rada Locarno 2018 Photo: Muriel Hediger



We're home I-III
2018, La Rada Locarno



FLUID
2016, Reto Zürrich



CONTACT
2015, Papierfabrik Zwingen

KARIN BORER

- 2023 – Co-founder Stretcher, Artist-run space / InfoSpace, Basel
2022 – Co-founder and office Studio building Auf dem Wolf II, Basel
2013 – 16 MA Fine Arts, Zurich University of the Arts (ZHdK), Zürich
2011 – 17 Co-founder Schwarzwaldallee, Artist-run space, Basel

GRANTS / RESIDENCIES

- 2024 Artist-in-Residence in China, Pro Helvetia
Ausstellungspreis, Stadt Solothurn
2022 Werkbeitrag Grant Kunstkredit, Kanton Basel-Stadt
Artist-in-Residence in Paris, Kanton Solothurn
2019 Artist-in-Residence in St. Imier, La Dépendance
2017 Werkbeitrag Grant Kunstkredit, Kanton Basel-Stadt
Artist-in-Residence in Berlin, Kanton Basel-Stadt

PUBLICATIONS (selection)

- 2025 Karin Borer. *Miracle Reverse* Kunstmuseum Solothurn
Zeitsparkasse No.2 (with Rosa Aiello, Benedikt Bock, Karin Borer,
Olga Hohmann, Gilles Jacot, Chantal Kaufmann, Daniel Kurth, Margherita
Raso, Mia Sanchez, Virginie Sistek) Stretcher
2024 *Hier klebt noch Zucker dran* Scheidegger & Spiess
2023 *Zeitsparkasse* (with Steve Bishop, Benedikt Bock, Lucia Elena Pruša, Michael
Ray-Von, Hannah Weinberger, Angharad Williams, Jiajia Zhang) Stretcher
2018 *I Am Flowers. I Am Animals.* Kunsthaus Langenthal

CURATORIAL PROJECTS (with Daniel Kurth since 2013 – selection)

- 2025 *Recessment* (with Bernhard Hegglin, Luzie Meyer, Hallvard Nuland, Edit
Oderbolz, Nicolas Ponce, Olivia Vidovic and Arnaud Wohlhauser) Stretcher
Basel Social Club (with Daniel Kurth, Lucia Pruša, Jiajia Zhang) Stretcher
2024 *Source* (with Gilles Jacot, Chantal Kaufmann) Stretcher
2023 *Time, please* (with Steve Bishop, Lucia Elena Pruša, Michael Ray-Von,
Jiajia Zhang, Angharad Williams) Kunst Raum Riehen
Stories (with Rosa Aiello, Benedikt Bock, Mia Sanchez) Stretcher
2018 *Private View* (with Othmar Farré, Nelly Haliti, Jan Kiefer, Matthias Liechti,
Raphael Loosli, Gil Pellaton, Cassidy Toner, Léonie Vanay, Sophie Yerly) Basel
2017 *Nebelmeer* (with Mathis Pfäffli) Schwarzwaldallee
2015 *Sample* (with Jérémy Chevalier, Jeff Rossi/Dominik Hodel/Samuel Riot,
Juice&Rispetta, Fabian Peña, PRICE, Collectif Rodynam, Steven Schoch,
Elin Gonzalez, Chris Handberg, Daniel Steiner) Schwarzwaldallee

SOLO EXHIBITIONS

- 2025 *Miracle Reverse* Kunstmuseum, Solothurn
2024 *Worries for another day* Spazio Lampo, Chiasso
2022 *You know me and you don't* Lokal-int, Biel/Bienne
2021 *Blink* – with Monika E. Kazi, WallStreet, Fribourg
Kommt Zeit kommt Rat – with Daniel Kurth, Giulietta, Basel
2017 *Choose a character* Milieu, Bern
2015 *FLUID RETO* ZHdK Project space, Zürich

GROUP EXHIBITIONS (selection)

- 2025 Basel Social Club, Basel
S2E2 PORTLAND, Zürich
Cantonale Kunsthaus, Biel
Jahresgaben ADWI I InfoSpace, Basel
2024 *Somewhere in the fog* 霧下症狀 Third Street Gallery, Shanghai
The locks we build, the keys we hold Kunsthalle, Bern
Jahresausstellung Kunstmuseum, Solothurn
2023 *Leave a Hello* Kunsthalle, Basel
Küngold and the pale Knight Saalhof 1123, Alsace
Time, please Kunst Raum, Riehen
2022 *We are so many here* Kunsthalle, Basel
Bang Bang Museum Tinguley, Basel
2021 *Wired Magic* HEK, Basel
Cantonale Kunsthaus, Langenthal
2020 *MODE* Riverside, Basel
KASTEN Stadtgalerie, Bern
MOTOR Kunst Raum, Riehen
I ever see Public space, Basel
2019 *AIRBN3* Rue des Eaux-Vives, Genève
2018 *Le vent nous portera...* Kunsthalle, Basel
I Am Flowers. I Am Animals. Kunsthaus, Langenthal
Space Invaders La Rada, Locarno
2017 *Schwarzwaldallee x Urgent Paradise*, Lausanne
Liquid Fertilizer Kunstverein, Freiburg
2016 *Better Ideas for Life* Ausstellungsraum Klingental Basel/Karlin Studios Prag



www.karinborer.ch
+41796699640