

2025

Valie Winter

Valie Winter is a Swiss-Cypriot artist based in Winterthur. As a transdisciplinary artist she works with various techniques, often involving moving images alongside other media. Making visible what is usually hidden inspires her artistic practice. In/visibility and its narration are, then, two major themes surfacing in her works.





manipulated film still from Kiss Me Deadly, 1955

Burning Homes
upcoming, Kunsthaus Baselland
Installation

video:
experimental, colour, sound, 10'
Link to the exhibition at Peripherie 8, Basel

Burning Homes is a video installation depicting footage from burning houses from films from the classic hollywood era. It is quite remarkable that many films from that era in fact feature fires and burning houses, probably alluding to Europe that was burning during WWII. With the wild fires caused by the current climate emergency and the raging wars in Europe and beyond, the metaphor of the burning home is gaining topicality, wishing to be taken threateningly seriously.



manipulated film still from Rebecca, 1940



manipulated film still from Kiss Me Deadly, 1955





exhibition view

**Make Fig Leaves Transparent!
Peripherie 8, Basel
Installation**

fig leaves:
acrylic glass

pilum:
wood with acrylic glass

vertical video:
experimental, colour, no sound, 5'16"

Link to the exhibition at Peripherie 8, Basel
<https://www.peripherie8.com/25-02-area-paradiso>

Link to the video:
valiewinter.prodigyproductions.ch



exhibition view

Fig Leaves proposes an aesthetic intervention in that censorship is highlighted with shiny fetish-objects. Fig leaves that are usually employed to cover up "shameful" body parts are opaque in nature. For this installation, however, fig leaves were made transparent as well as reflective. The work is about in/visibility in general but specifically about the in/visibility of the diversity of gender. A fluid plurality that is currently under attack - hence the depiction of war metaphors, for example a spear piercing a transparent fig leaf or the depiction of a hermaphrodite who is raped by a satyr in the video. In our times, when Michelangelo Buonarroti's sculpture DAVID is censored, this piece is highly relevant.



Verbandshaus / Bandage House
Feministischer Streik 2024
14.06.2024 Bürkliplatz, Zurich

Collective Performance / Sculpture
Stretcher Frames with bandage material and bandage clip
1 x 1 x 0.8 meter



Verbandshaus is a continuing collective performance piece with resulting sculptures of different sizes, very large as well as quite small. Formally, the sculptures refer to painting canvases in that the houses are constructed with stretcher frames used for stretching canvases, they however break with that tradition, deconstructing its painterly characteristic in that the canvas is replaced by bandage material.

For each performance, the bandage material is subject to artistic-activist interventions, it can be printed, drawn or written on, cut out, reassembled, added-on, etc.

Under the guidance of Valie Winter, a collective deconstruction takes place, a deconstruction of the German notion of the 'Verbandshaus.' 'Verband' in German denotes 'bandage' as well as 'association'. When a group of women* build a 'Verbandshaus,' then, they refer to both meanings. First, care work and its harsh reality is addressed and critiqued, and, second, an association house, usually a male space, is deconstructed into a female space of healing.

Collective healing, usually achieved by bandaging a wound, lies at the core of this piece.





Tall Girl
La Kunsthalle Mulhouse
Julia Armutt: 24.11.23 - 07.01.24

Inflatable Sculpture
Upcycled parachutes
Industrial Fans
3.5 x 6 meter

Tall Girl is a deconstruction of its male counterpart, the popular 'Tall Boys,' also known as Tube Men. They can be found at many gas stations or car dealerships: funny, inflated air dancers who wave their tubular bodies and arms through the air. The tall, lanky plastic figures are doomed to perpetually scrambling on their feet and never resting, a gesture that fits more the female* fate than the male, hence Winter's reversal.

The air-sculpture called 'Tall Boy' was first created by artist Peter Marshall for the 1996 Olympics, who was commissioned to stage the opening ceremony. Marshall received technical support for the implementation from the environmental artist Doron Gazit.

On the one hand, this origin-sculpture 'Tall Boy' needs to be referenced in order to understand the current work, on the other hand, in the reversal of its gender, it is appropriated and thus has to be rethought - the Tall Girl sculpture that is proposed here is a tirelessly standing woman* who trumps everything with her size.

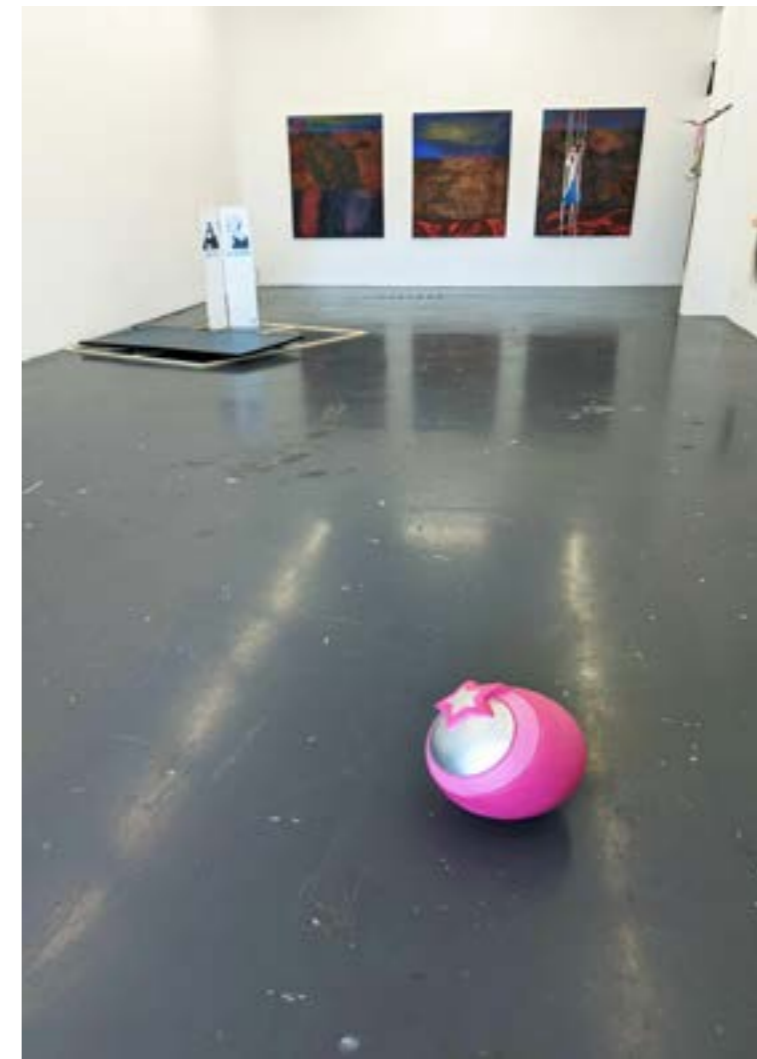


“Au rez-de-chaussée, une Tall Girl accueille les visiteurs et donne le ton. Elle fut réalisée lors d’une manifestation féministe en Suisse en commémoration du droit de vote pour les femmes (du 7 février 1971) par Valie Winter et un collectif de femmes. Telle la personnification d’une union féminine, cette Tall Girl est monumentale, toujours en mouvement et en action. Comme une femme qui se doit d’agir, elle est infatigable et impressionne.”
Marine Le Nagard, Rue89 Strasbourg





video stills





**Lhook: There is Claude Cahun!
OSLO, Basis 2022
Installation**

unhinged diptych:
silkscreen prints with oil paint on two composition boards with hinges

vertical video:
0'35"

Link to the video:
<https://valiewinter.prodigyproductions.ch/content/LHOOK!.mp4>



Valie Winter suggests Duchamp's probable reference to the surrealist and his contemporary Claude Cahun. Duchamp's L.H.O.O.Q., spelled out as "elle a chaud au cul," may in fact be a Duchampian anagram of "elle a Claude Cahun," and – if the speech sounds are rearranged again – of "Claude Cahun est là" in English: There is Claude Cahun.

In Paris, Duchamp and Cahun frequented the same avant-garde circle where they must have experienced each other's work, she also shaved her head hair and adopted her pseudonym "Claude Cahun" before Duchamp's conception of L.H.O.O.Q. in 1919. It is thus not unlikely that Duchamp indeed refers to Cahun in his works L.H.O.O.Q. and L.H.O.O.Q. rasée that feature gender play and refer to homosexuality. This, however, is only a proposition of an artist and not (yet) art historical fact.

Teach Taught Tautology
2018
Kunsthalle Zürich
How to Teach Art
experimental, b&w, 2'42"

Link to the video:

https://valiewinter.prodigyproductions.ch/content/TEACH_TAUGHT_TAUTOLOGY.mp4



Fig. 37-38 Proposal by Valentina Zingg: study of the hand.

Study of hands
2018

digital photographs produced during Artur Zmijewski's workshop
"HOW TO TEACH ART?"
2022 Publication, HOW TO TEACH ART

My grandmother and me. Masked.
2018
Kunsthalle Zürich
How to Teach Art
analogue and digital photographs





Collective Painting in situ
2018
Kunsthalle Zürich
How to Teach Art

together with Artur Zmijewski for the exhibition "HOW TO TEACH ART?"

CV

Education

2021-August 2025: Fine Arts at Institut Art Gender Nature, Basel
2019: Documentary Summer School at Locarno Film Festival
2018: HOW TO TEACH ART with Artur Zmijewski from April - July
2017: Master of Arts in English Linguistics and Literature / Art History

Programming/Curation

programmer/curator for the international competition of the International Short Film Festival Winterthur (IKFTW)

Exhibitions

upcoming:

2025: Kunsthaus Baselland

past:

2025: Peripherie 8, Basel, AREA PARADISO (22.03.25 - 05.04.25)

2025: Galerie für Gegenwartskunst, Freiburg, Artificial Life and Death (30.11.24 - 12.01.25)

2024: Bacio Collective, A Letter from a Friend (09.11.24 - 31.01.25)

2023/24: La Kunsthalle, Centre d'Art Contemporain Mulhouse, Julia Armutt (24.11.23 - 07.01.24)

2023: Basis 2023

2022: Basis 2022

2018: Kunsthalle Zürich, HOW TO TEACH ART

Prizes

2024: Grant by Zürcher Filmstiftung

2022: Grant by SKKG, Winterthur

2020: Treatment-Award, Amt für Kultur Kanton St.Gallen

Publication

2022, HOW TO TEACH ART, Wiktoria Furrer, Carla Cabri, Nastasia Louveau, Maria Ordonez, Artur Zmijewski

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