

MANUEL T. MARKET

Portfolio

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Installation view of the group exhibition: "Das Gleiche nochmal anders", 12025 - Villa Renata, Basel (SUI)

Left: **U-Turn**, 12024 - Acrylic, bitumen, sand, glue on canvas - 25x50x2cm, **X**, 12024 - Acrylic, bitumen, sand, glue on canvas - 25x50x2cm, **Dark Corner**, 12024 - Acrylic, bitumen, sand, glue on canvas - 21x20x2cm
Right: **Valentin Hauri**



Left: **U-Turn**, 12024 - Acrylic, bitumen, sand, glue on canvas - 25x50x2cm

Right: **X**, 12024 - Acrylic, bitumen, sand, glue on canvas - 25x50x2cm



Flur - Schlaf-Wohnzimmer, 12023 - Acrylic, canvas on wood - 15x195x2 cm



Installation view of the group exhibition: "Das Gleiche nochmal anders", 12025 - Villa Renata, Basel (SUI)

Right: **Windinstrument**, 12024 - Acrylic, tape, bitumen on canvas - 50x25x2cm



Windinstrument, 12024 - Acrylic, tape, bitumen on canvas - 50x25x2cm



Not yet titled (Under Construction) 12024 - Acrylic on canvas - 120x120x3cm



Left: **Not yet titled (Under Construction)** 12024 - Acrylic on canvas - 120x120x3cm

Right: **Not yet titled**, 12025 - Acrylic on canvas - 32x32x2cm



Not yet titled, 12025 - Acrylic on canvas - 32x32x2cm



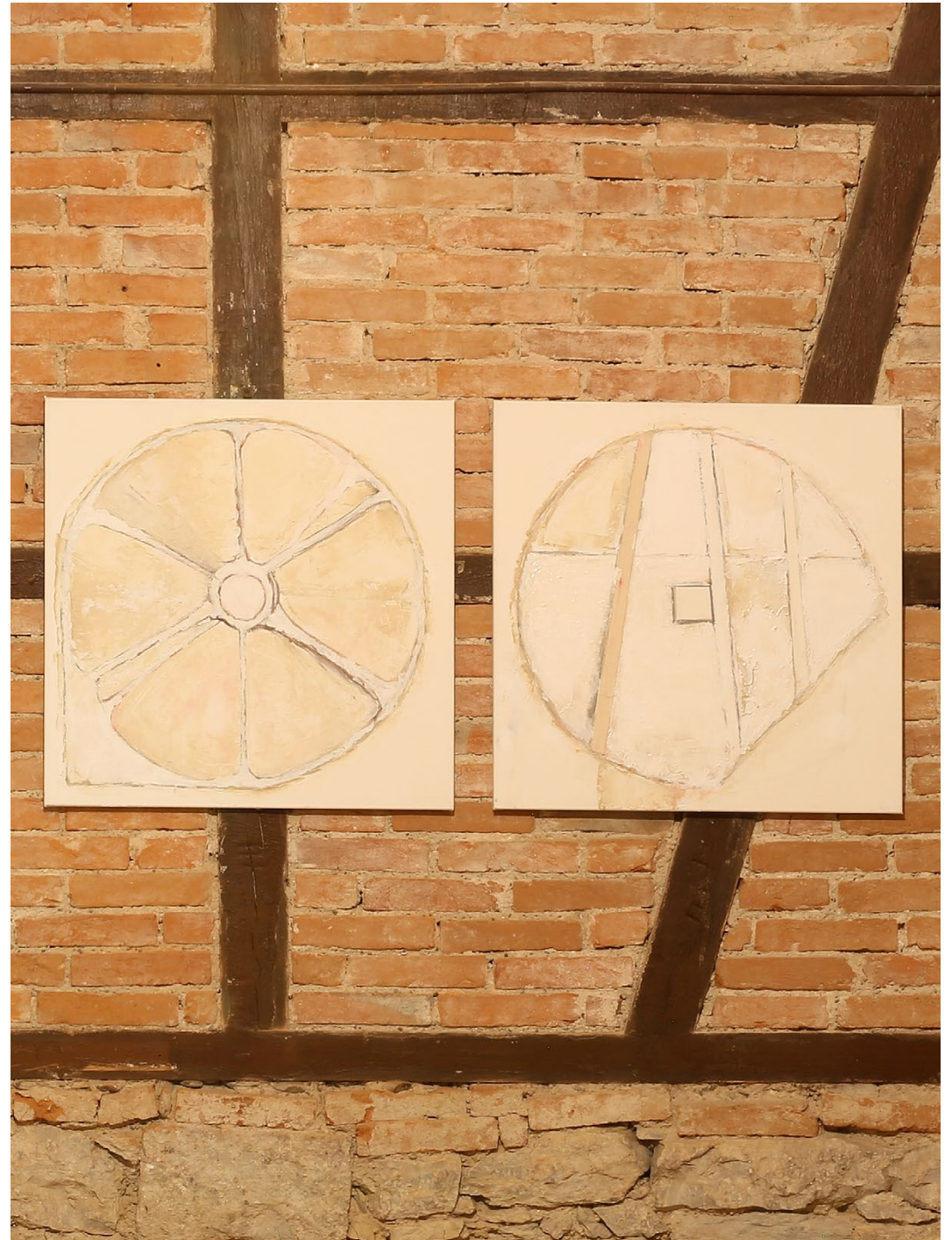
Left: **Rolling (with extra corner)**, 12024 - Acrylic, charcoal on canvas - 70x70x2cm

Right: **Rolling (with extra corner less)**, 12024 - Acrylic, charcoal, canvas on canvas - 70x70x2cm

Manuel Market's paintings often draw from architectural structures, and his works – richly textured and layered – carry a curious tension between a brutalist gesture and delicate line. His painting practice explores the accessibility and organization of spaces, squares, and cities: who enters, who is excluded, and how things are appropriated, displaced, or concealed within them.

Acrylic applied in relief, pencil lines, and masking tape can co-exist on a single surface, creating a distinctive tactile presence. The works are marked by a certain restraint, a searching quality in their gesture, and an accumulation of seemingly reworked materials – all of which subtly evoke the exhibition title „Das Gleiche nochmal anders“, where reworking, failure, and renewal are embraced as essential elements of the artistic process.

Text: Daniela Minneboo, Franziska Stern-Preisig
for „Das Gleiche nochmal anders“, 2025
Villa Renata, Basel (SUI)





Installation view of the solo exhibition: "U-Turn", 12024 - Sunny Nissan 1.4LX, Zurich (SUI)

Left: **U-Turn**, 12024 - Acrylic, bitumen, sand, glue on canvas - 25x50x2cm

Right: **X**, 12024 - Acrylic, bitumen, sand, glue on canvas - 25x50x2cm



30 Tage Fahrverbot, 12024 >
Bitumen on photo
13x18cm





Not yet titled, 12024

Acrylic, pen on canvas

42x42x2 cm



Untitled, 12024

Acrylic, tape, pen on canvas

42x42x2cm



Untitled (Interior - Prunella Clough), 12023

Acrylic, tape, pen on canvas

32x32x2 cm



Installation view of the group exhibition:
"Schwellenangst", 12023
Kunsthaus Zürich Restaurant, Zurich (SUI)



Hut, 12023

Acrylic, tape, pen on canvas

42x42x2 cm



Installation view of the group exhibition:

"for nobody", 12023

Material, Zurich (SUI)



Snail Invasion (Mooshüsli), 12021 ^

Scent (mossy, cucumber, metallic, earthy) in paraffin on wire

On Going, 12021 >

Photos on wire



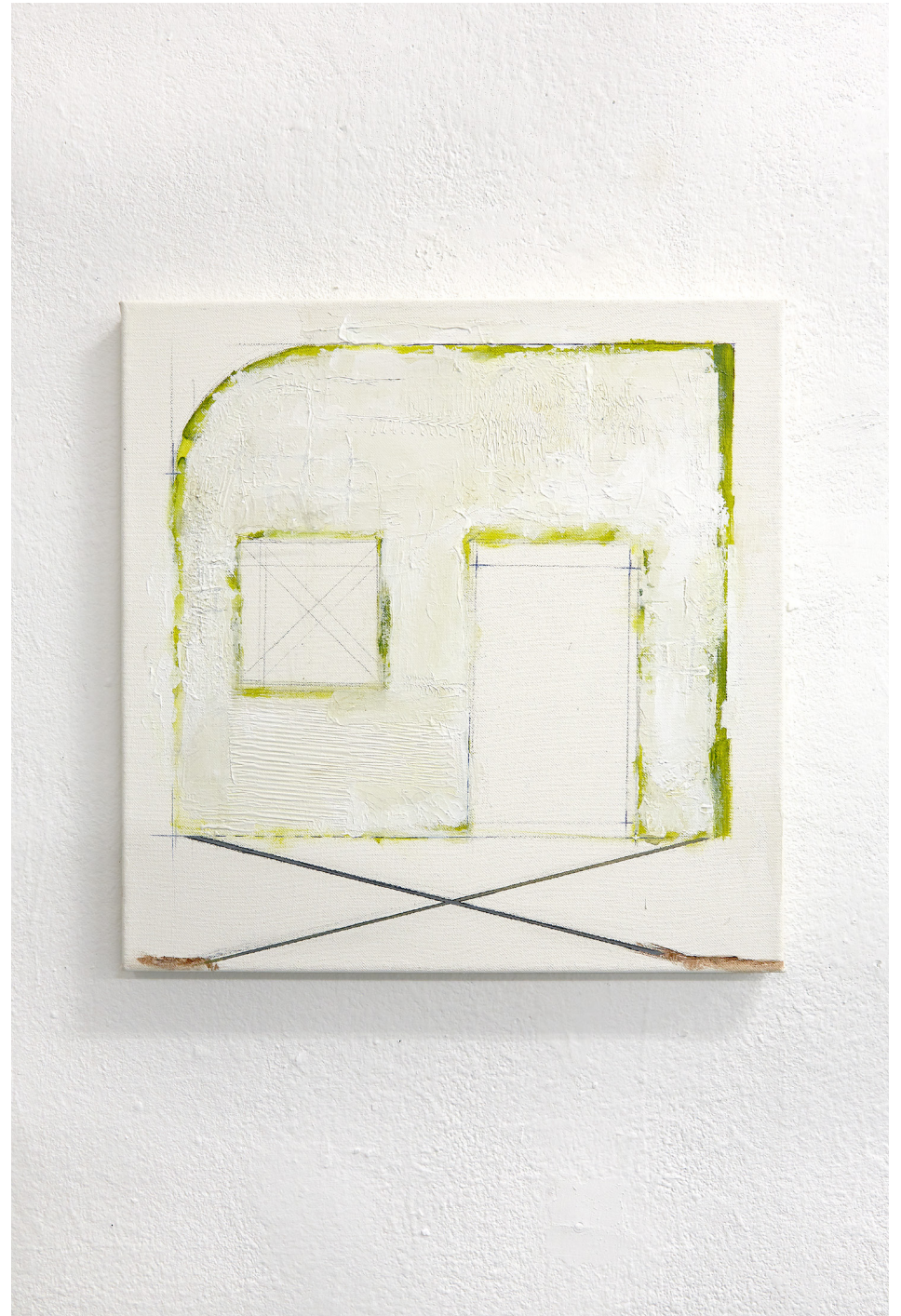


Installation view of the group exhibition:

"for nobody", 12023

Material, Zurich (SUI)

Under Construction, 12023 >
Acrylic, tape, pen on canvas
42x42x2cm



Golnaz Hosseini & Manuel Market
For Nobody
09.–14.07.23

As signs, they work symbolically – they represent concepts, and signify. Their effects, however, are felt in the material and social world. Red and Green function in the language of traffic lights as signs, but they have real material and social effects.
(Stuart Hall)

Signal colors, which regulate behavior in traffic or navigation in public areas, also characterize Golnaz Hosseini's small-scale, serial paintings. In the three-part series „Deadends“ (2023) which runs through all the rooms of the gallery, T- and R-shaped yellow color areas merge into red rectangles and stand out against a light blue background. The title of the artwork already provides viewers with the intended association: the form and color variations depict the motif of a dead end, as used in European road signage. With the arrangement of rectangles reminiscent of letters, Hosseini refers to the process of interpreting pictograms, which, similar to language, is based on a conventional system of representation. The unambiguity of the title, which prevents any deviations or detours in interpretation, highlights the social mechanisms of inclusion and exclusion within representative systems – only those who share the „same cultural codes“ participate in this communicative process or perceive the deviations from the original concept in Golnaz's painterly variations.

Unlike this unambiguous process of signification, Golnaz's five-part series „Birds“ (2023) displayed in in a book shelf in the main gallery physically impacts viewers with its toxic yellow hue. In his essay „Fear (The Spectrum Said)“ (2005) – against the backdrop of the use of color coding in Bush's media campaign around his so-called „war on terror“ –, Brian Massumi highlights the affective power of color, which was instrumentalized as a micro-political strategy to activate an indeterminate state of threat. The formations of yellow ellipses outlined with black contours also evoke increased vigilance. Only schematically these shapes recall the titular animal with outspread wings and rather invoke globally circulating hazard symbols warning of biological contamination and nuclear radiation. This contemporary, literally viral representations of threat overlaps with a culturally specific collective imagery already present in Golnaz's earlier painting, „The Dust Enforcer“ (2022): The four ellipses connected by a circular body at the center can be read as the geometrically reduced form of Pazuzu, a demon with four wings from Mesopotamian mythology. As the so-called „Dust Enforcer,“ Pazuzu feeds on the dust of the earth, generates sandstorms and is considered a spreader of diseases. By allowing these different culturally and historically situated apocalyptic visual languages to collide, Golnaz reflects on the relationship between visual representation, practices of behavioral control, and political discourses.

Manuel Market's three paintings also address sites and systems of classification and their inherent power relations. The paintings, dominated by white priming, visualize architectural forms through

few deliberate black charcoal and red or green acrylic lines. Occasional traces of color removal and collage-like layering of cotton pieces taken from the back of the canvas reflect the modularity of the architectural elements and give the paintings a tactile and fundamental potentiality that suggests future processes of restructuring. Photographs attached to a wire, arranged in a playful manner reminiscent of private presentations of anecdotal vacation photos, situate the austere depictions of the buildings within real spatial, temporal, and societal contexts. The snapshot-like images show parts of the brutalist facade of the University Library in Basel, built in the 1960s, and numerous interior shots of the glassed „Tropical House“ of the adjacent Botanical Garden from the 16th century, where plants from the Global South are presented alongside local flora. They also include a smaller greenhouse added in the 1930s, called the „Mooshüsli,“ dedicated to the collection of various moss species. As sociologist Zaheer Baber emphasizes in his essay „The Plants of Empire: Botanic Gardens, Colonial Power and Botanical Knowledge,“ the emergence and expansion of botanical gardens in Europe since the 16th century formed an integral part of the interconnected modern-colonial knowledge matrix, involving appropriation and scientific classification of non-European plants and nature. The painterly figurations of the glass facades and the photographed architectural elements, including a tower-like plateau that offers a comprehensive panorama of the tropical plants, reveal what Rolando Vasquez has termed the „practice of the modern gaze“: „The gaze as a view from above is the gaze that turns the real into an object of representation and property; it relates to reality through sovereignty and ownership.“ However, this regime of visibility is challenged

by the rectangular sculpture „Snail Invasion (Mooshüsli)“ (2023), which is cast from the waxy substance paraffin and temporally stores and releases a composition of moss and cucumber like fragrances that resist representability, opening up a fleeting, unstable, multisensory experiential space.

The duo exhibition For Nobody dissects and dismantles dominant visual and spatial structures of representation and classification that regulate natural and human life, removing them from their presumed abstraction and positioning them within „geo-political and physically-material realities“.

Text: Elena Setzer

¹ Stuart Hall, Representation: Cultural Representations and Signifying Practices (Culture, Media and Identities, Band 2), London 1997, p. 28.

² Hall, p. 4.

³ Brian Massumi, Fear (The Spectrum Said), in: Positions: East Asia Cultures, Vol. 13/1, p. 31-48.

⁴ Reza Negarestani, Cyclonopedia. Complicity with anonymous materials, Melbourne 2008, p. 113.

⁵ Zaheer Baber, The Plants of Empire: Botanic Gardens, Colonial Power and Botanical Knowledge, in: Journal of Contemporary Asia, 2016.

⁶ Rolando Vasquez, Vistas of Modernity. Decolonial aesthetics and the end of the contemporary, Amsterdam 2021, p. 30.

⁷ Vasquez, p. 37.

Under Construction 12023 >
Acrylic, tape, pen on canvas
120x120x2cm
"Art Position 2023" Art Fair, Murten (SUI)





Not yet titled (popcorn scent), 12022

Molecules, dimensions variable

"Les jours des éphémères", Cinema Lichtspiele, Olten (SUI)



Breeze, 12022

Moldy scent (Octyl Acetate, Evernyl 10% TEC, H2O, Ethanol)

"De Sokkel", S.M.A.K. (BE)



+2.17m³, 12021

Open cabinets, dimensions variable

"Random Guidelines", Villa Renata, Basel (CH)

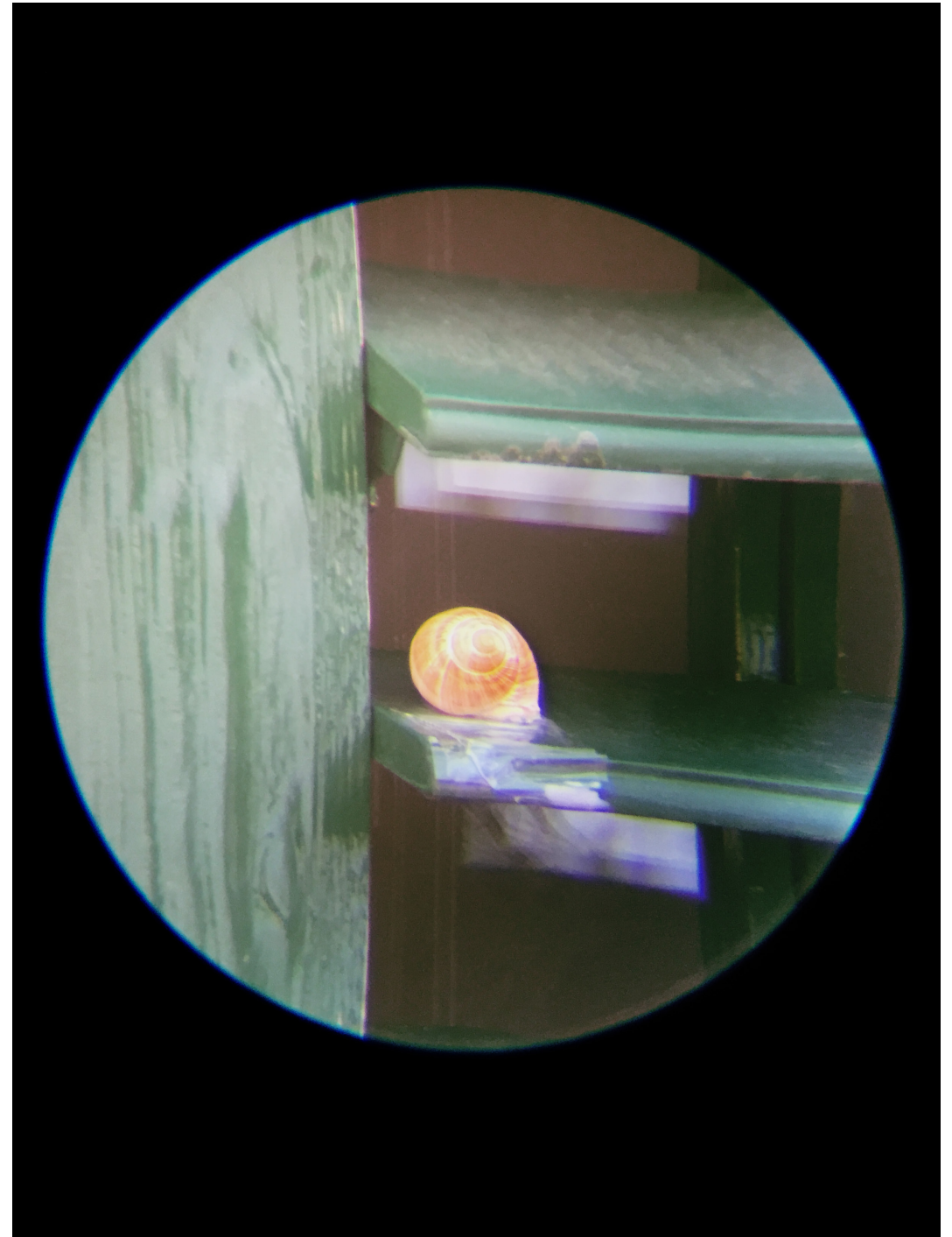


My Neighbor Rolf, 12021

Telescope, snailshell, dimension variable
(a collaboration with Rolf)

*Snails wander through the old garage. Sporadically they crawl up the walls and over the rusted steel scaffolding, sometimes they gather in groups. A small crowd when they merge into a line, like motor vehicles lined up for a lane on the motorway. Where do the creepers come from? And where does their trail lead? Inspired by a phenomenon of lockdown, the artist Manuel Market (*1990, Brussels, Zurich) poses the question of order and the use of spaces and objects: In many places, restaurants and bars put pandemic tables and chairs on car parks and pavements. And suddenly it was no longer a matter of course that so much public space was used for cars. How collective and individual appropriations of spaces and objects can be seen anew for the benefit of the environment and societies is the theme of Market's artistic work on space occupations and object designs. Meanwhile, the snails are slowly but steadily taking over the car park.*

Text: Franziska Stern-Preisig
for „Random Guidelines“, 2022
Villa Renata, Basel (SUI)





My Working Plan, 12021

Plastic box, Bubblegums 13x20x3 cm

"Random Guidelines", Villa Renata, Basel (CH)



Hot Spots, 12021

Snail Shells, bubblegum, foam, dimension variable

"Random Guidelines", Villa Renata, Basel (CH)





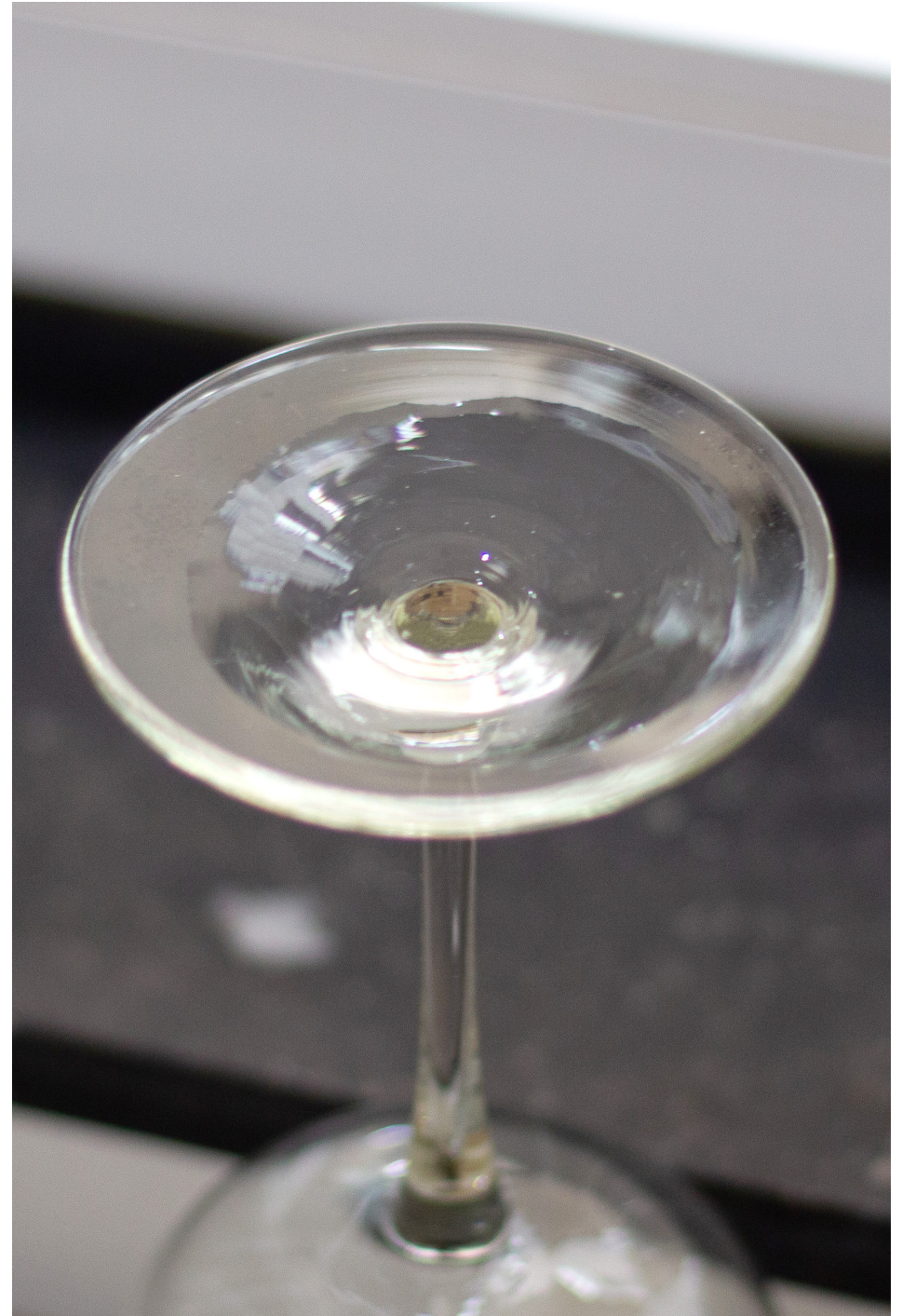
Hot Wheels, 12021

Wood pallet on snails 50x35x20 cm

"Moving Out", V01trinear, Brussels (BE)



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Viva 12021 >
 Glass, Wine Scent
 "Moving Out", V01trinear, Brussels (BE)





Revolta (or how to squat a beautiful house), 12021 >
 snail shells, bubblegum, dimension variable
 "Ohm" FORMER, Brussels (BE)





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Sweet Dreams, 12021
Clay & Scent (Geraniol, Geranyl Acetate, Linalyl acetate, Phenyl Ethyl Acetate, Rose Absolue, Rose Wardia, Lavender, Hedione, Benzophenone, Cedramber, Thyme oil white)
"Graduation Show", LUCA, Brussels (BE)



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Slow houses (or following the slime of others), 12020
snail shells, slime, bubblegum, dimension variable
"Testimony of Summer Nights" Im Grafenhag, Winterthur (SUI)
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< **Blaue Blume 12020**

Pipette, Scent (Oiris oil, Hyacinth oil, Isoraldeine 95, Alpha-Irhone, Diphenyl Oxide, Verdilyn, Hyacinth Body, Orivone, Reseda Body), dimensions variable

"Wiedergespens" Allda, Zurich (SUI)

BIOGRAPHY

Manuel Tarco Market - born 11990 |_www.manuelmarket.org

Artist and music producer. MM studied in Brussel, Zurich and Utrecht and lives now in Basel.
In MM's work, the focus lies on painting, scents, and site-specific installations. MM explores the accessibility of public and private spaces and how things are shared, appropriated, moved, arranged, hidden, forgotten, or lost within them.

since	12023	Assistant&Communication - Schuler Auktionen (CH)
since	12022	Assistant&Communication - Villa Renata (CH)
12019 -	12021	Study Fine Arts MA LUCA (BE)
12018 -	12019	Concept "Naevus", supervision "disasterclass", internship picture editor (NZZ)
12018 -	12019	MM founded with Samuel Koch and Simon Risi the transdisciplinary space concept "Khôra".
12015 -	12018	Study Art&Media BA ZHdK (CH) & Fine Arts BA HKU (NL)
12015		Assistant to the restorer and frame maker Thomas Hochstrasser
12013 -	12015	Graphic designer Walker AG, By Heart
12010 -	12013	Study graphic design at BfGZ, GBMS and Rüegg Werbung
12009 -	12010	Propädeutikum at BfGZ

RESIDENCIES&GRANTS

Jun	12023	"Projektbeitrag Kunstkredit" Canton Basel-Stadt (SUI)
Sep-Feb	12021/22	Villa Renata, Basel (SUI)

PUBLICATIONS

Mai	12021	"Corona Call", Visarte (SUI)
Nov	12018	"From the moment you see these works until they are realised", Volumes, Kunsthalle Zürich (SUI)

TALKS

Sep	12021	Villa Renata, Basel (SUI)
Jun	12020	Allda, Zürich (SUI)
Nov	12018	"Sofa talks", Je vous propose, with Tereza Glazova, Simon Risi, Manuel Market, Kunst Szene Zürich (SUI)

WRITING

Texts:		Link
Mar	12023	Exhibition text "I fight you till I win - Golnaz Hosseini" in Ausstellungsraum Klingental Basel

CURATED

12023	"for nobody", Material, Zurich (SUI)
12016	"Fluidum" Kulturhaus Helferei - supported by Migros Kulturprozent (SUI)

SOLO EXHIBITIONS

Juni	12024	"U-Turn", Sunny Nissan 1.4LX, Zurich (SUI)
Sep	12022	"47°33'36.2"N 7°35'47.7"E", PAN, Basel (SUI)

SELECTED GROUP EXHIBITIONS

Mar	12025	"Das Gleiche nochmal anders", Villa Renata, Basel (SUI)
Sep	12023	"Art Position 23", Art Fair - Bucher Art, Murten (SUI)
Jul	12023	"Schwellenangst", Kunsthaus Zürich Restaurant, Zurich (SUI)
Jul	12023	"for nobody", Material, Zurich (SUI)
Sep	12022	"Imaginaires vibrants", Museum Espace Arlaud, Lausanne (SUI)
Aug	12022	"Les jours des éphémères", Cinema Lichtspiele, Olten (SUI)
Jan	12022	"De Sokkel", S.M.A.K., Ghent (BE)
Nov	12021	"Random Guidelines", Villa Renata, Basel (SUI)
Jul	12021	"Moving Out", V01trine AR, Brüssel (BE)
Jun	12021	"Master Degree Show", LUCA, Brüssel (BE)
Mae	12021	"ON AND OFF", Terrarium, Brussel (BE)
Feb	12021	"Ohm", Former, Brussel (BE)
Aug	12020	"Testimony of Summer Nights" Im Grafenhag, Winterthur (SUI)
Jul	12020	"Mache deine eigene Ausstellung", Kunsthalle Zurich (SUI)
Jun	12020	"Wiedergespenst", Allda, Zürich (SUI)
May	12020	"Aber danke für die Nachfrage", baronebreu.com, Barone Breu (WWW)
Feb	12019	"To Grotto", Grotto, Brussel (BE)
Nov	12018	"Abstract playground", Je vous propose, Kunst Szene Zürich (SUI)
Jun	12018	"Diploma show", ZHdK, Zurich (SUI)
Dec	12017	"Exchange" Tuub, Utrecht (NL)
Jun	12017	"Semester Ausstellung", ZHdK, Zurich (SUI)
Mae	12017	"XOXO" Katakombe, Zurich (SUI)
Dec	12016	"Fluidum" Kulturhaus Helferei, Zurich (SUI)
Oct	12016	"Vakuum" Dynamo, Zurich (SUI)
Oct	12016	"Mount Analogue" Binz 39 Foundation (collaboration with DLFODF), Zurich (SUI)
May	12016	"Kunst am Bau - Rosengartenstrasse" 2nd place (collaboration with Christoph Hänsli), Zurich (SUI)
Sep	12015	"Infotag" Kunstraum ZHdK, Zurich (SUI)
Jul	12015	"Come North Baby. Track 3 - Remember" Gessnerallee 8, Zurich (SUI)
Jun	12015	"Ist Heinz Herbert?" Grubenstrasse 15, Zurich (SUI)