

***MANUEL MARKET***

**Portfolio**

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**Hut, 12023**

Acrylic, tape, pen on canvas

42x42x2 cm



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





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





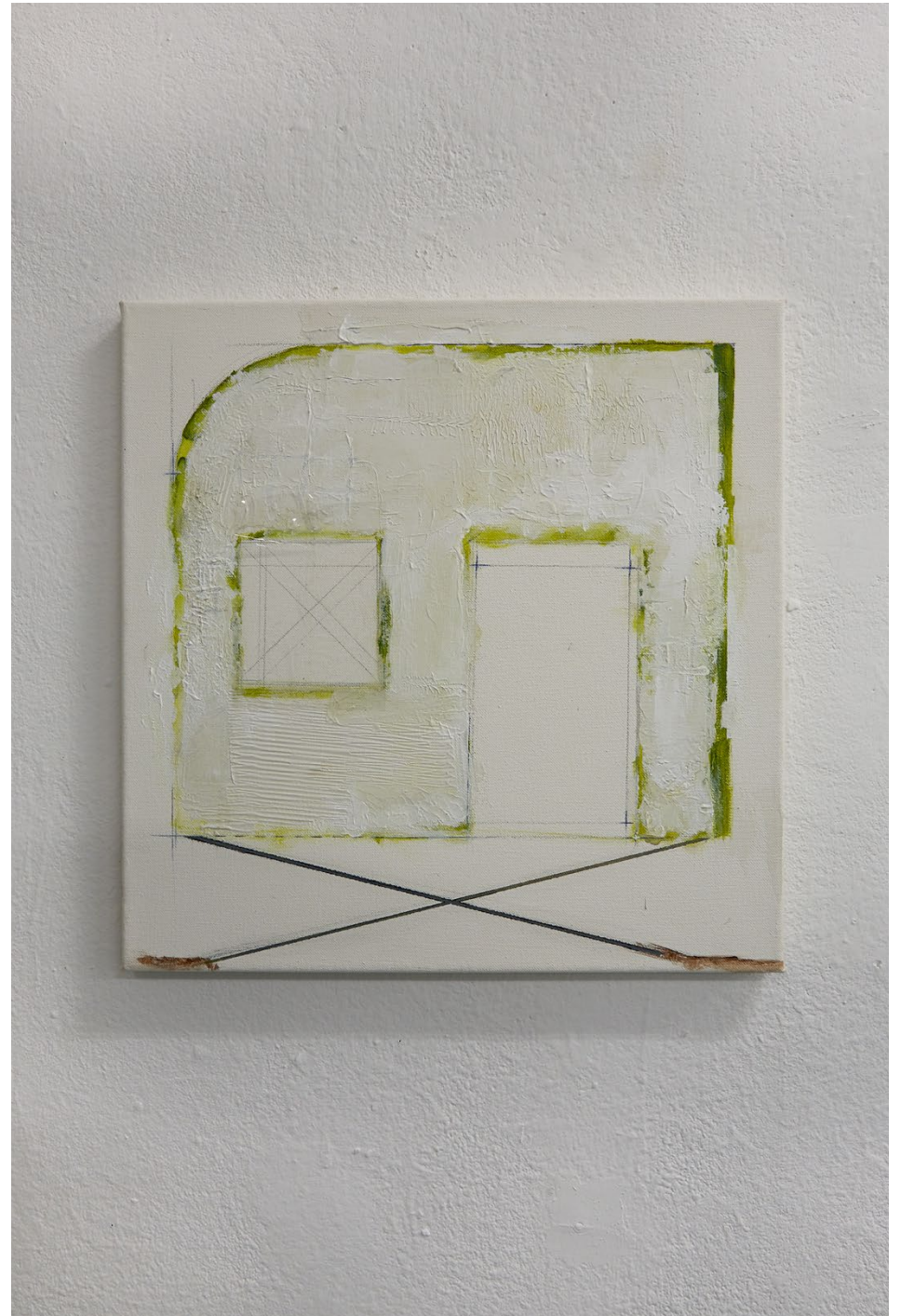
Installation view of the group exhibition:

"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**

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

<sup>2</sup> Hall, p. 4.

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

<sup>4</sup> Reza Negarestani, Cyclonopedia. Complicity with anonymous materials, Melbourne 2008, p. 113.

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

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

<sup>7</sup> Vasquez, p. 37.



Installation view of the group exhibition:  
"Imaginaires vibrants", 2022  
Museum Espace Arlaud, Lausanne (SUI)

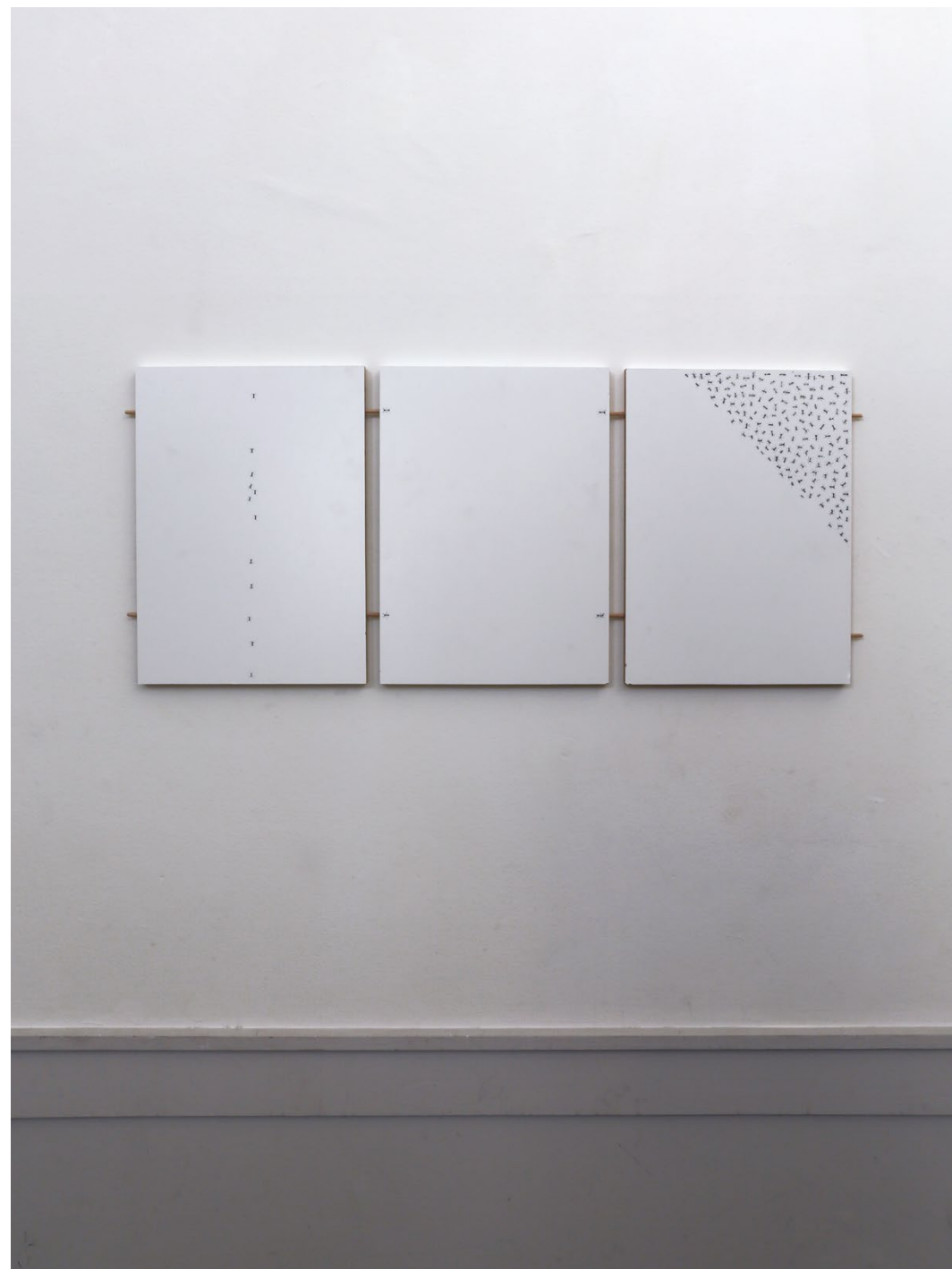


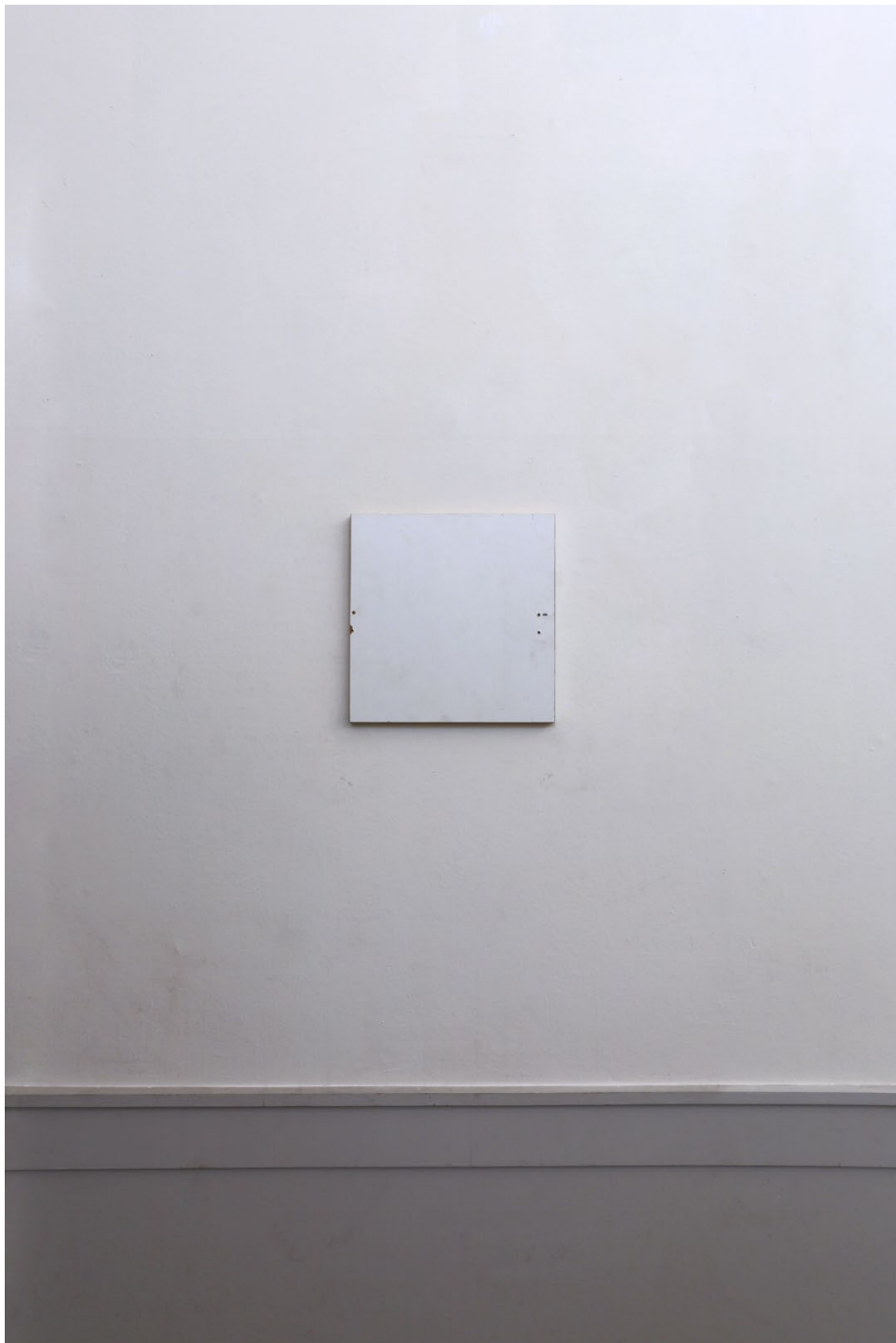
***In his daily experience, the painter Manuel Market collects fragments of found furniture. As a human observer, he scrutinizes the ants that inhabit the ruins of civilization and gives us the opportunity to experience the ambiguous meanings of fragments of space - forgotten times that only the superimpositions of traces remind us of.***

Text: Antoine Félix Bürcher  
for "Imaginaires vibrants", 2022  
Museum Espace Arlaud, Lausanne (SUI)

**47°33'58.3"N 7°35'26.6"E, 12022 >**

Acrylic on wood  
dimension variable





^  
< 47°34'21.9"N 7°35'23.9"E, 12022  
Acrylic on wood  
31x29x2cm



**47°33'36.2"N 7°35'47.7"E, 12022**

Acryl on found wood panels, dimension variable

"47°33'36.2"N 7°35'47.7"E", PAN, Basel (SUI)



***The development of this work began with the discovery of a shelf. Market is interested in the displacement and movement of things between public and private spaces. In the editing process, he gives found objects a new composition, function and meaning, while playing with the movements and encounters of and between ants and humans.***

Text: Clara Nelson Balzer  
for „47°33'36.2 „N 7°35'47.7 „E“, 2022  
PAN, Basel (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)







**Two boxes less to fill, 12021**

Rulers, circle, screw, bubblegum on plasticboxes, dimension variable

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





**Not yet titled** 12021 >  
 Pencil on woodbox, dimension variable  
 "Random Guidelines", Villa Renata, Basel (CH)







**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)











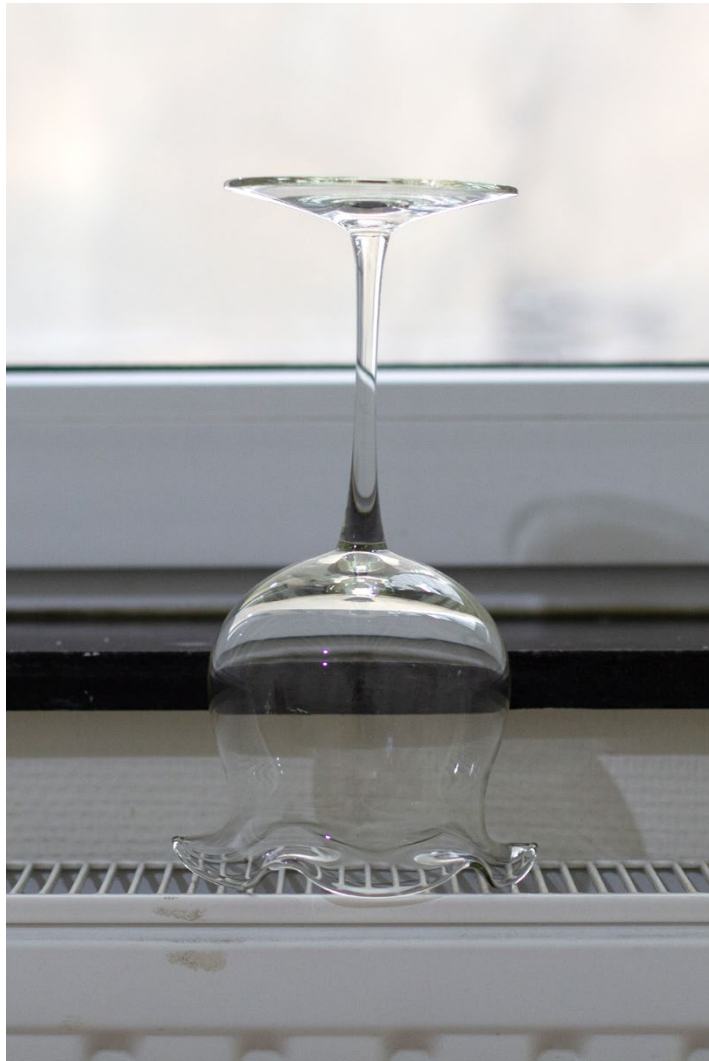


**Hot Wheels, 12021**

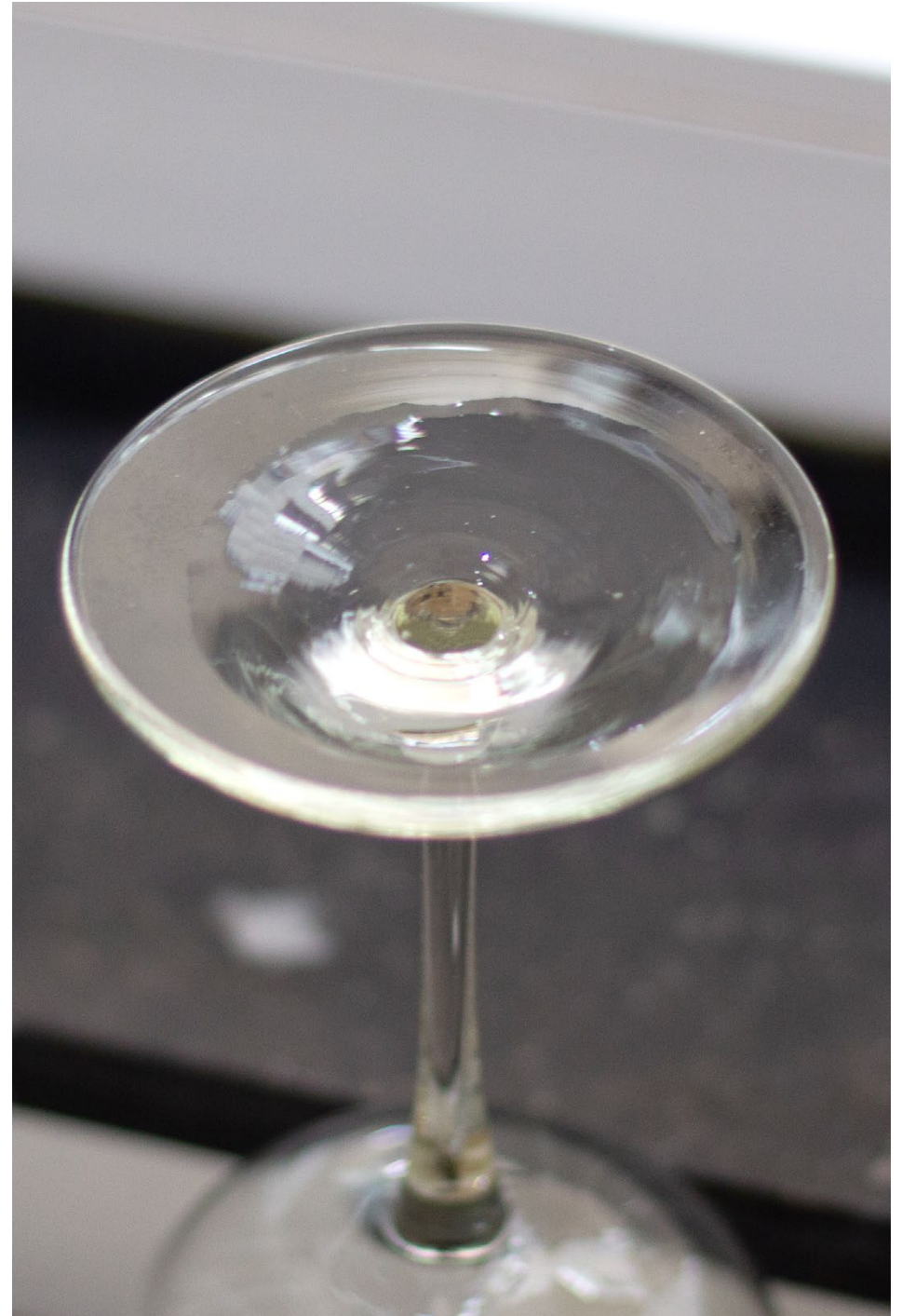
Wood palette on snails 50x35x20 cm

"Moving Out", V01trinear, Brussels (BE)





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







**Parking, 12021**

Snails 50x35x20 cm

"Moving Out", V01trinear, Brussels (BE)





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





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







^  
**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)





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





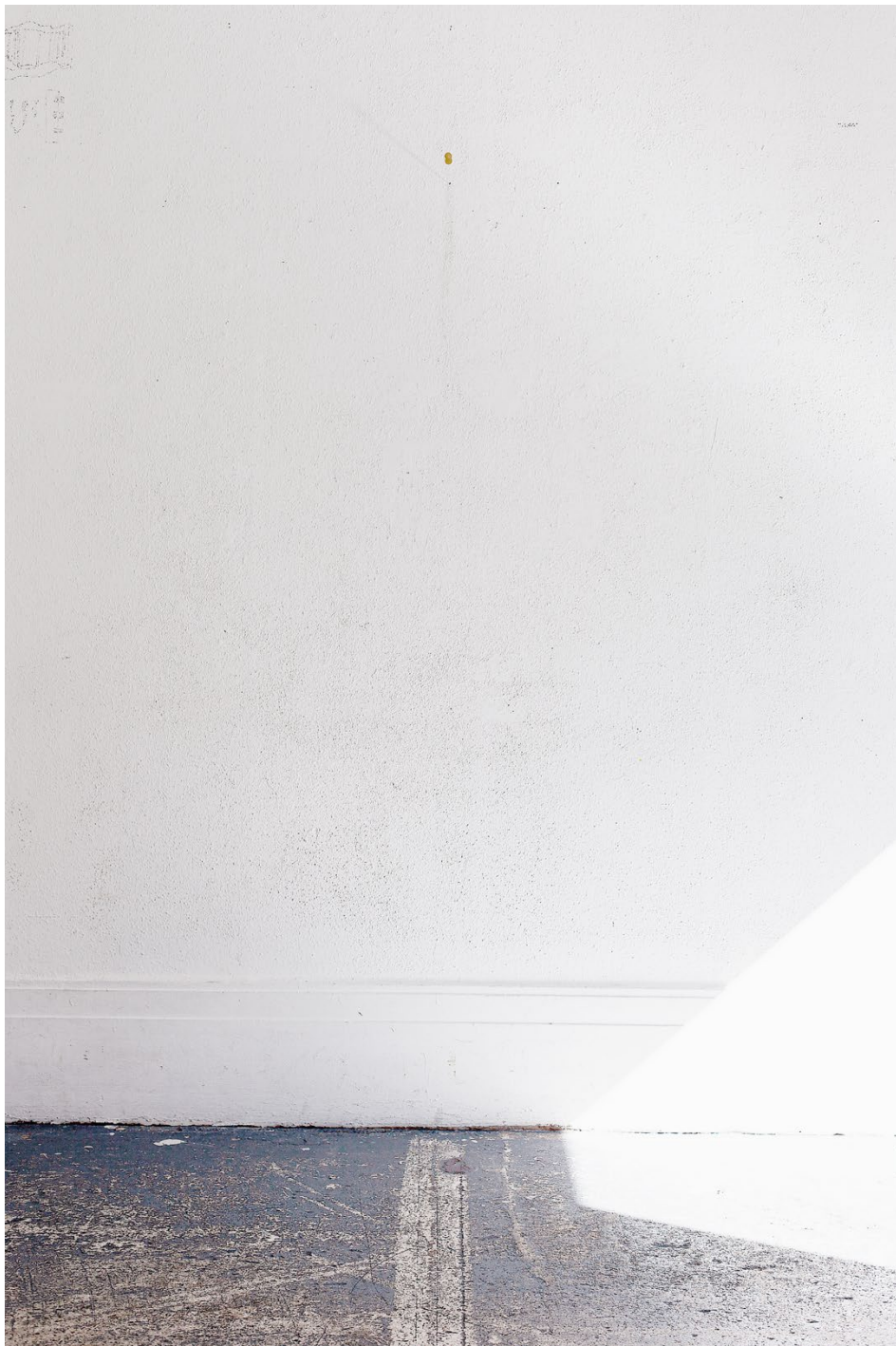


^  
**ICE AGE**, 12020

Print, A3

"Mache deine eigene Ausstellung", Kunsthalle Zurich (SUI)





<sup>^</sup>  
 < **Blaue Blume 12020**  
 Pipette, Scent (Oiris oil, Hyacinth oil, Isoraldeine 95, Alpha-Irone,  
 Diphenyl Oxide, Verdilyn, Hyacinth Body, Orivone, Reseda Body),  
 dimensions variable  
 "Wiedergespent" Allda, Zurich (SUI)

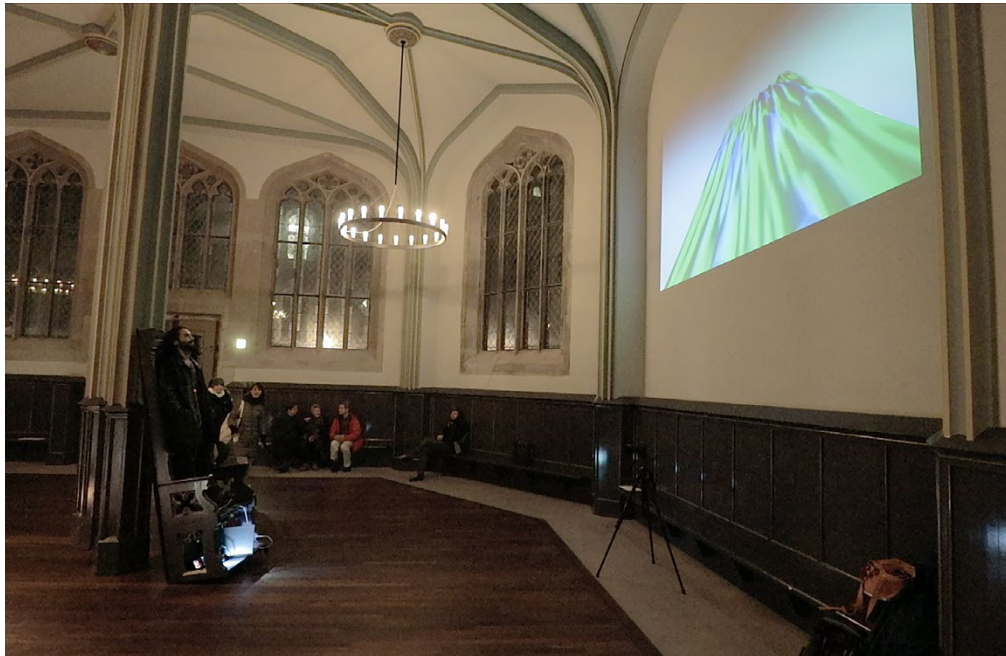


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**Message from a ghost 12018 >**

bookshelf, books, dimension variable  
 "Abstract playground" Je vous propose, Zurich (SUI)







^  
**Landscape (Daydreamer No. 1) 12016**

Performance with neurofeedback program visuals (live)  
 - installed by Dr. med. Monique Bircher,  
 tilted chair (ca. 80°), standing and lying  
 posture (stalying). ca. 2'22"



^  
**Remember 12016**

Performance (headbanging) with  
 Emmanuel Berti, Melinda Bieri,  
 Manuel Bischof, Fabrizia Flühler, Manuel Market  
 and Trio Heinz Herbert (live) ca. 40'



# 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 different spaces and how things are appropriated, shared, moved, arranged, hidden, forgotten, or lost within them.

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

Mar	12023	Exhibition text "I fight you till I win - Golnaz Hosseini" in Ausstellungsraum Klingental Basel
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# CURATED

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

## SOLO EXHIBITION

Sep	12022	"47°33'36.2"N 7°35'47.7"E", PAN, Basel (SUI)
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## SELECTED GROUP EXHIBITIONS

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", VO1trine 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)