

# Pascal Robert Gallery

## Artists

Michel Comte  
Aboubakar Fofana  
Tahar Ben Jelloun  
Judit Kis  
Claudio Koporossy  
Klára Kuchta  
Lina Lapelytė  
Josep Maria Martín  
Jon Merz  
Deimantas Narkevičius  
La Ribot  
Mary Prescott  
Allyson Vieira

The opening reception will take place on April 10, 2025, from 5 to 8pm.  
The exhibition will be on view from April 11 to June 7, 2025.

Pascal Robert Gallery is delighted to announce the upcoming launch of its inaugural exhibition entitled «Fragments in Order», located in the heart of Zurich's vibrant gallery district. This milestone marks not only the gallery's debut but also a significant contribution to the cultural dialogue within the art landscape.

Each exhibition promises to serve as a profound exploration of experimental and visionary themes, intertwining the past with the present while reverently acknowledging the rich legacy of art history. The gallery aspires to establish a distinctive and resonant identity, characterized by an engaging and thought provoking artistic language. This approach highlights contemporary art in conjunction with pivotal figures from the last century, embodying a dialogue that transcends temporal boundaries and invites multifaceted interpretations that go beyond traditional horizons in search of inspiration.

The gallery aims to present the narratives of both the new and old avant-garde. These artists are significant in their own right and have ventured beyond conventional limits in their pursuit of inspiration, charting new territories and challenging the boundaries of artistic expression. Through their work, we cultivate a dynamic dialogue that inspires reflection, encourages discourse, and ignites a passion for art that resonates deeply within the global art community.

We would like to express our gratitude to the artist Michel Comte and the architect Yuichi Kodai ([www.kodaiandassociates.com](http://www.kodaiandassociates.com)) for their invaluable advice regarding the opening of the Pascal Robert Gallery. Furthermore, we extend our heartfelt thanks to Gerrit Holz for his tireless support.



Klára Kuchta's (\*1941) exploration of hair within her artistic practice provides a profound commentary on the intersections of identity, culture, and societal norms. The mythologizing and fetishizing of hair have been prevalent across many cultures throughout history, yet in contemporary mass culture, this phenomenon takes on new dimensions and the pressures of conforming to societal beauty standards that particularly intrigued Kuchta.

Her artistic inquiry delved into the practice of women bleaching their hair blonde, examining it through the lenses of both current fashion trends and historical contexts. Kuchta's research was meticulously structured around three main themes: hair as a phenomenon, hair of living and dead individuals as everyday objects, and hair as a facet of tradition. This framework enabled her to critically assess how hair functions as a symbol within society.

For instance, her work «Tableaux statistiques» (1975–75) presents findings from sociological research on hair care practices in Europe, highlighting the societal emphasis on appearance and grooming. In «Venetian Blonde» (1978), performed at the Palazzo Grassi, Kuchta sought to reconstruct the hair-dyeing rituals of 16th-century Venetian women, bridging historical practices with contemporary issues.

Kuchta's investigations reveal a critical dialogue about the relationship between femininity and societal expectations. Rather than presenting an abstract representation of femininity, her work invites the viewer to witness a woman actively engaging with and questioning the societal narratives surrounding beauty and identity. This introspection makes her contributions to contemporary art not only visually striking but also intellectually rich, offering a deep commentary on the complexities of womanhood in the context of cultural norms.

The Hungarian female artist living in Switzerland since 1972 has exhibited her work in solo and group exhibitions at the Kunstmuseum Bern, Museum Bellerive Zürich, Kunstmuseum Luzern, Kunsthalle Budapest, Ludwig Museum Budapest, Städtische Galerie im Lenbachhaus Munich, Palazzo Grassi Venice, Centre Pompidou Paris, and most recently at the MAMCO in Geneva.





Klára Kuchta, «Ravishing blonde (Elragadó szöke)», 1981, photograph from the documentation of the video installation, 13.3 x 8.8 cm  
© The Artist





Judit Kis (\*1988) is an artist and researcher whose work probes the nuanced interplay between personal breakthroughs and transformative experiences, anchoring her inquiry in the foundational themes of vulnerability and community care. Drawing inspiration from a broad spectrum of influential figures, Kis engages deeply with the complexities of human struggle and the power inherent in embracing one's insecurities. She espouses the conviction that self-healing transcends individual experience; it serves as a pivotal catalyst for communal transformation, cultivating an environment where mutual empowerment flourishes through shared narratives and collective resilience.

Confronting challenges such as anxiety and self-doubt, Kis exemplifies remarkable fortitude, perceiving these moments as rich opportunities for growth and profound self-exploration. Her work transcends the personal to engage with the interconnected realms of art, spirituality, and mental health, weaving a complex legacy of inquiry that addresses the multifaceted dimensions of human existence. This intersectionality enriches her artistic practice, allowing for a deeper exploration of how individual narratives resonate within broader social and cultural contexts. Over the past several years, Kis has utilized brickshaped sculptures to explore themes of barriers, repetitive structures, and the breadth of human experience.

Each sculpture – crafted from a variety of materials, including ceramic, wood, metal, marble, and semiprecious stones – functions as a poignant presentation of multifaceted human traits and emotions. The words engraved on these bricks add a reflective dimension, encapsulating concepts of burdens, virtues, and healing qualities that resonate with viewers.

In this manner, the bricks transcend their physical form, becoming imbued with rich meanings and emotional depth, ultimately acting as integral components of Kis's broader body of work. Moreover, the uniformity in size among these pieces encourages tactile and interactive engagement, inviting participants to explore their own relationships to the themes presented. This innovative approach fosters an intimate dialogue between viewer and artwork, facilitating a deeper understanding of both personal and communal experiences.

Through her multifaceted artistic endeavors, Judit Kis enriches contemporary discourse at the intersection of art and mental health, highlighting the transformative potential of creativity as a vehicle for fostering connection, healing, and relational understanding within communities. Her work serves as a powerful testament to the role of artistic engagement in addressing the psychological and spiritual needs of individuals and societies, particularly in an increasingly fragmented and complex world.

Judit Kis is an intermedia artist and researcher, renowned for her pioneering contributions at the nexus of art and ecology. Dividing her time between Budapest and Berlin, she has gained recognition as one of the winners of the Residency Art & Ecology at MuseumsQuartier Vienna, underscoring her profound artistic vision and commitment to environmental themes. In 2022, Judit Kis presented her work in compelling solo exhibitions, including «Surrender» at Kahan Art Space in Budapest and Vienna, as well as a duo show titled «Strategic Stillness» with fellow artist Tamás Ábel at the American Hungarian Library in New York. In 2023, she participated in several group exhibitions, such as «Queer Art Spaces» at Kunsthalle Exnergasse in Vienna, «The Sanctuary» at Motherboard Artspace in Vienna, «La sustancia de la revelación» at Studio Croma in Mexico City, and «Handle with Care» at the Ludwig Museum in Budapest.

Throughout her career, Kis has received numerous prestigious accolades, including the ACAX – Leopold Bloom and Young Visual Art Award in 2020 and the Derkovits Art Grant in 2019, which led to a significant exhibition at Kunsthalle Budapest. To further expand her artistic practice, she undertook studio residencies at Residency Unlimited and Artist Alliance Inc. in New York City in 2021. In early 2025, she received a research grant from the Ludwig Stiftung, allowing her to immerse herself in the vibrant art scene of New York City once again.



Forgive, wooden brick sculpture (within the installation; Vanishing Point, 2024)  
© The Artist, Photo: Dávid Bíró

Dedicated to my mentor, David Darryl Galloway.

## Pascal Robert Gallery

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## Opening hours

Monday, 9am – 7pm  
Tuesday, 9am – 7pm  
Wednesday, 9am – 7pm  
Thursday, 9am – 8pm  
Friday, 9am – 7pm  
Saturday, 10am – 6pm

We are closed on Sunday.

