

# ***TOO HOT TO SELL***

10th of March - 30th of March 2023

Hotel Tiger  
Scheuchzerstrasse 28  
8006 Zürich  
[www.hoteltiger.ch](http://www.hoteltiger.ch)

## TOO HOT TO SELL

The starting point for this exhibition is limitation. For the last time, the space at Scheuchzerstrasse will host an art show before the building will be converted. This allows for the freedom to make interventions that one might not have the courage to do otherwise. There are invasive and destructive interventions, that change and shape the space. At the same time there is also room for more subtle works. Positions that are courageous through their process, untypical of the respective practice. The result is works that are Too hot to sell. Either because they are simply too big, or inseparable from the space. Or because they have become too dear to artists and curators to be sold.

The exhibition already begins outside the door. **Pascal Weidmann's** „*Where will my next stop be?*“ welcomes visitors before they have even entered. Individual grasses grow out of the letterbox. It is a small space that the meadow occupies, yet it is an invasive gesture. How did the meadow get into the letterbox? Was it sent by post? Was it transplanted? Or had it spread out itself and taken up space? Weidmann questions the relationship between man and nature. Meadows are present in our landscape, used as farmland or as a recreational zone. But this is always on the terms of us humans.

The next intervention is at the entrance to the exhibition. For „*Aperto*“ **Riccardo La Rocca** replaces the door of the apartment with a glass door, like those found at the entrance to residential or commercial buildings. With doing so, La Rocca opens a view of the exhibition space. At the same time, he also sets a boundary: The door provides a view, but at the same time denies access. It has a cylinder lock and without

a key it can only be opened from the inside. As the exhibition is in a flat, the intervention becomes multi-layered. *Aperto* is a commentary on transparency and accessibility, on limitation and exclusion. The intervention can be read in relation to the art field as well as to private space.

Normally, the bathroom is a private space too. Now it's occupied by **Leandra Agazzi's** „*Critters Lurking*“. Willow branches spread out, growing from the bathtub, sink and toilet. Shoots and leaves sprout from the branches - a living sculpture. From the wall, eyes peer into the space. The critters eyes glow, blink and move their differently shaped pupils. Also, on the doorframe there is a picture of a thick trunk. The tree is, full of character, formed only by the annual cutting in winter. These kinds of trunks look headless, and it was said that they have magical and dark powers. Our ancestors saw spirits everywhere, also to explain things they did not understand. In today's materialised culture, we have banished contact with spirits and try to locate consciousness through technological tools. Agazzi, Italian-Swiss artist, has adapted *Critters lurking* site specifically for Hotel Tiger.

For „*Standing Idle*“ the floor has been removed, just two stripes of parquet remain on two sides of the room. The walls are clad with mineral wool panels held in place by a metal construction. **Martin Andereggen** expands and reduces the building's layers and reveals, what usually remains hidden. Although there is a lot of material, the room feels empty. The insulation material fulfils its purpose, also altering the acoustics, but it is unclear from what one is being insulated. Despite the materials serving a functional aesthetic, the space eludes a purpose. What is left behind is an

awareness of one's own physicality and an uncanny feeling of enclosure.

In the entrance, a single object hangs on a silver hook. White on white, it almost merges with the background. Unpretentious, like the relict of a technical installation, it hangs on the wall. The piece in the entrance is only an announcement. Other objects of the artistic duo **steffenschöni** hang in the kitchen. Lined up on the wall, they are reminiscent of domestic material. The unglazed Ming porcelain hangs effortlessly on the wall. „*She left*“ is the still life of a damaged present. What seems easy is in fact a test of endurance: How far can one go before the material reaches its limits?

**Inês Carvalho**'s work spreads out in the living room. The traces cannot be limited by the walls, they sprawl out and around corners, up to the ceiling. Carvalho usually works with drawing. But for this site-specific intervention, they have formally reversed their working method. Instead of applying material onto a surface as in a drawing, for „*A casa*“ Carvalho removes it. They take away plaster and wall by drilling and scratching. Temporality is also an important medium. As the work is executed by hand, the audience experiences the processual development of the work in the room. The artist labour and time become visible.

In the corner sits **Ayan Paskas** sculpture. The Sphinx cat turns his back to the audience and presses its head against the wall. This behaviour is cause for concern: In cats, it generally indicates severe sickness. Paska reacts to the sense of impending doom, that might overcome oneself, when looking at the state of current affairs. Crises pile up on top of crises, problems can paralyse without us having any influence on them. With the image of the

naked cat, Paska visualises this externally determined discomfort. „*I'd rather be nowhere else*“ is the artists attempt in criticizing a system, while being involuntarily and inseparably connected to it

In the same room there are three plaster objects hanging on the wall. The shapes remain ambiguous. They are reminiscent of mineral formations, some parts shine as if crystalline inclusions were set in the material. But on closer inspection, man-made traces become visible. Prints of building materials, of tiles, thresholds, and parquet. For „*Leaving Traces*“, **Ricardo Meli** used structures of the exhibition space for the moulds. With silicone, he made imprints of the apartment and composed them into an assemblage. The work deals with the conservation of room, in an urban area where spaces are disappearing. With the site-specific working method, it is a homage to the exhibition space, that itself will soon disappear.



For further information please contact:  
[mail@hoteltiger.ch](mailto:mail@hoteltiger.ch)



Pascal Weidmann  
*Where will my next stop be?*, 2023  
Grass, soil, mailbox  
13 x 41 x 27 cm





Detail view

*Where will my next stop be?*, 2023

Grass, soil, mailbox

13 x 41 x 27 cm



Riccardo La Rocca  
*Aperto*, 2023  
Glassdoor, hinge, wood, screws  
221 x 105 x 12 cm





Leandra Agazzi

*Critters Lurking (Hotel Tiger)*, 2023

Willow branches, sand, water, framed photo, pink foil, video projection,  
toilet accessories, smartphone, headphones

200 x 200 x 230 cm



Installation view

*Critters Lurking (Hotel Tiger)*, 2023

Willow branches, sand, water, framed photo, pink foil, video projection,  
toilet accessories, smartphone, headphones

200 x 200 x 230 cm





Video still  
*Critters Lurking (Hotel Tiger)*, 2023

Watch video [here](#)





Detail View

*Critters Lurking (Hotel Tiger)*, 2023

Willow branches, sand, water, framed photo, pink foil, video projection,  
toilet accessories, smartphone, headphones

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Martin Andereggen  
*Standing Idle*, 2023  
Mineral wool, steel, lamp  
Variable dimensions



Installation view  
Martin Andereggen  
*Standing Idle, 2023*  
Mineral wool, steel, lamp  
Variable dimensions





steffenschöni  
*she left*, 2023  
Unglazed Ming porcelain  
Variable dimensions

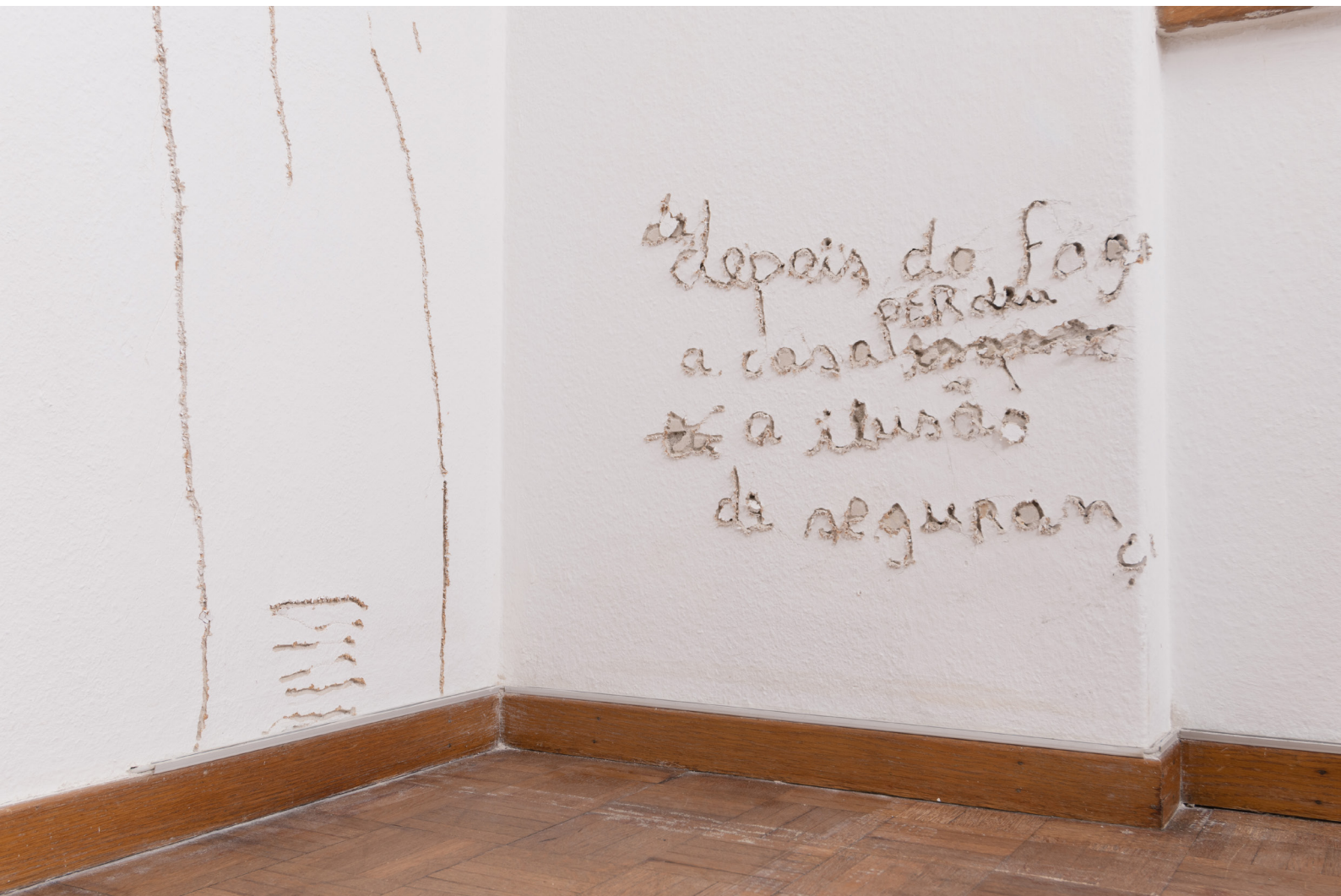


Installation view  
*she left*, 2023  
Unglazed Ming porcelain  
Variable dimensions





Detail view  
*she left*, 2023  
Unglazed Ming porcelain  
Variable dimensions



Inês Carvalho  
A casa, 2023  
Drill and graphite on wall and floor  
335.5 x 527 cm



Installation view  
*A casa*, 2023  
Drill and graphite on wall and floor  
335.5 x 527 cm





Detail view  
*A casa*, 2023  
Drill and graphite on wall and floor  
335.5 x 527 cm





Ayan Paska  
*I'd rather be nowhere else*, 2023  
Casting resin  
36 x 15 x 20 cm





Installation view  
*I'd rather be nowhere else*, 2023  
Casting resin  
36 x 15 x 20 cm



Ricardo Meli  
*Leaving Traces*, 2023  
Plaster  
Series of 3  
50 x 38 x 5cm

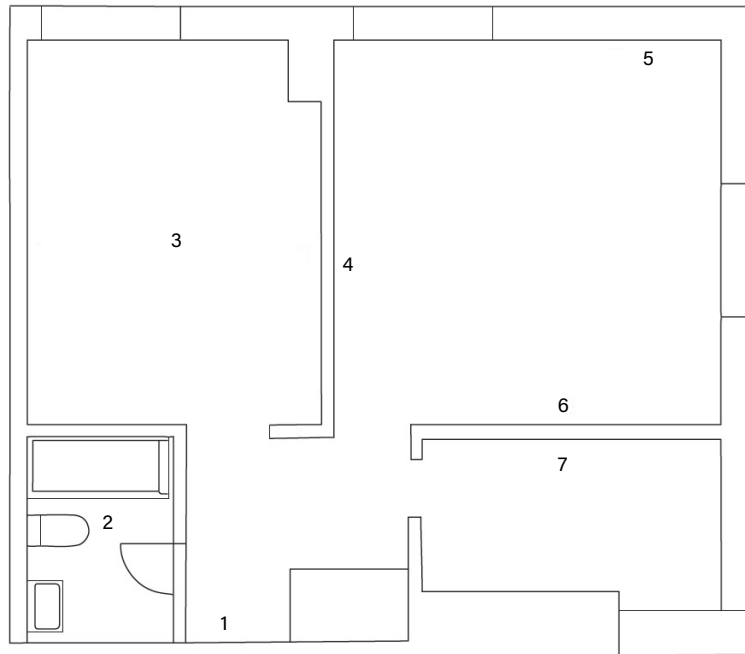




Installation View  
*Leaving Traces*, 2023  
Plaster  
Series of 3  
50 x 38 x 5cm (each)

# HOTEL TIGER

Too Hot to Sell



8

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*Critters Lurking (Hotel Tiger)*, 2023  
Willow branches, sand, water,  
framed photo, pink foil, video  
projection, toilet accessories,  
smartphone, headphones  
200 x 200 x 230 cm

3  
Martin Anderegg  
*Standing Idle*, 2023  
Mineral wool, steel, lamp  
Variable dimensions

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Inês Carvalho  
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Drill and graphite on wall and floor  
335.5 x 527 cm

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50 x 38 x 5cm (each)

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steffenschöni  
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