

*Bildersaal
Nolan Lucidi*

*RESIDUAL SKY
Akosua Viktoria Adu-Sanyah*

*embarrassment of riches
sitara*

*The Year of the Collection:
Prologue*

Floor plan

1.
Side-lit hall
Nolan Lucidi

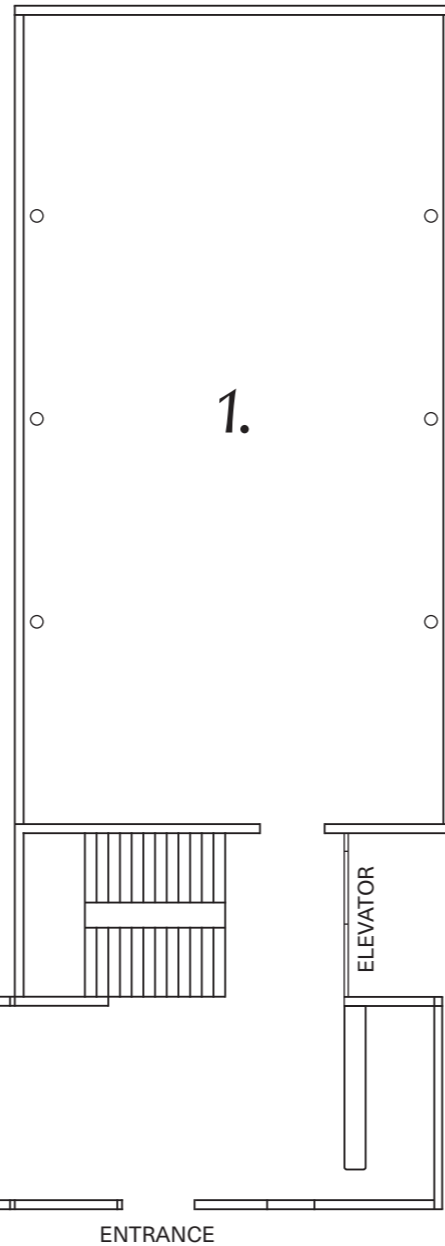
Screening Sculpture (1-10), 2026
10 channels HD video installation, sound, loop, various lengths between 00:48 min and 26:37 min, stainless steel, gel transfer, rest of paper, rear projection film, curtain
Each metal object 70 x 40 x 140 cm

Views (Loveroom 1-6), 2026
Bronze and champagne tinted mirrored anti-voyeuristic film on light structures.
Each 448,5 x 18,6 cm and 420 x 18,6 cm

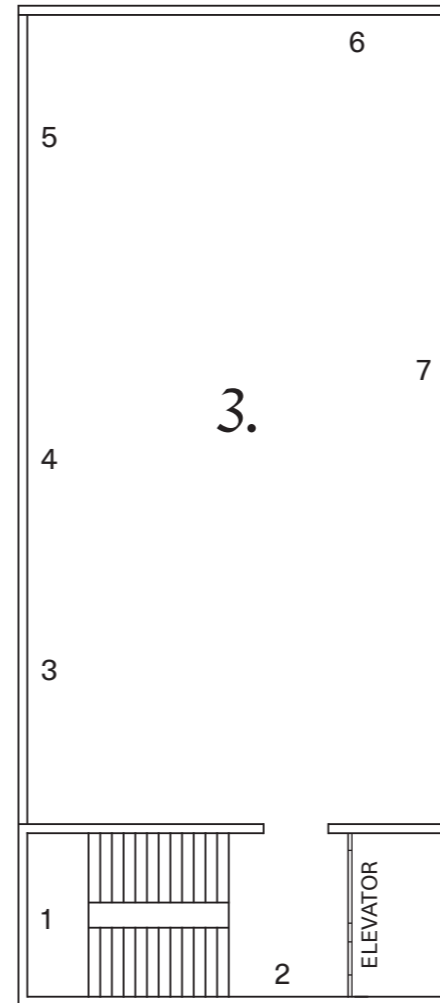
Untitled (Slice of Life), 2024
Engraved watch glass hung at a height of 175 cm and 166 cm
Each 4 x 4 x 0,5 cm

All works Courtesy the artist.

Ground floor



Upper level



3.
Sky-lit hall upper floor
sitara

1. *Ein Morgenstern ist kein Instrument*, 2025
fuck you very much, allegro, 2025
abjection/ objection, 2026
Mixed Media on paper
Dimension variable

2. *Stilla Maris Summary*, 2026
Mixed Media on paper
Dimension variable

3. *1-7*, 2025
Mixed media on paper
Each 35.9 x 47.8 cm

4. *phallacy/ fallacy*, 2025
Mirror, shoes, metal
Dimension variable

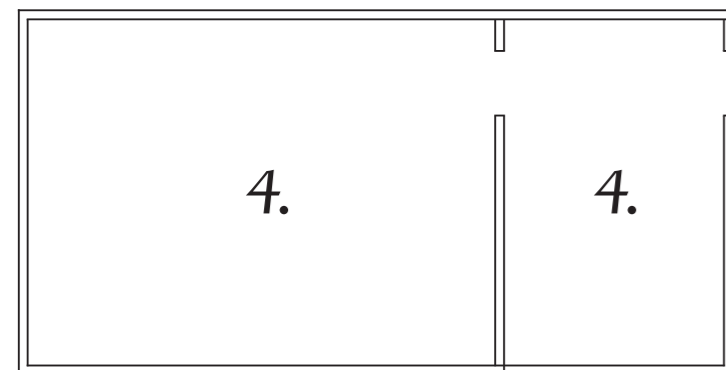
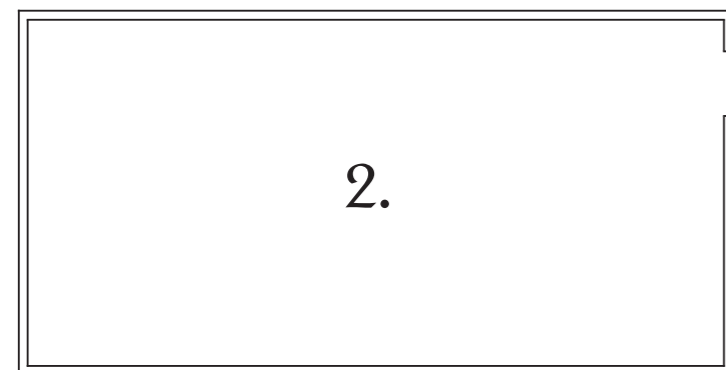
5. *8-27*, 2025
Mixed media on paper
Each 35.9 x 47.8 cm

6. *... und wenn ich komme?*, 2025
Mixed Media on paper
Dimension variable

7. *28-50*, 2025
Mixed media on paper
Each 35.9 x 47.8 cm

Courtesy the artist, Shahin Zarinbal, Berlin,
LC Queisser, Tbilisi, Cologne.

The exhibition was initiated by Melanie Ohnemus.



Lower level

4.
Lower level
Das Jahr der Sammlung: Prolog
(The Year of the Collection: Prologue)
Titles of the works are located in the exhibition space.

E.
Entrance Kunsthhaus Glarus
Nolan Lucidi

Literary Architecture: Loèche-les-Bains (the light from the window lay across his chest, and I could not look away), 2026
Display case, inkjet print on paper and on plastic sheet, scan of a page of "Giovanni's Room" by the author James Baldwin, digital copy of a Lucien Happersberger's watercolor (*Les Vignes Fully*, 1984), and further archival material.
92 x 67 x 3 cm

2.
Sky-lit hall ground floor

Akosua Viktoria Adu-Sanyah
RESIDUAL SKY, 2026
12 photographic objects:
hand-developed chromogenic prints on wood
250 cm x 150 cm x 3.6 cm each

my father's burnt foot (first cycle), 2020-2026
1 photograhic object:
hand-developed chromogenic print on wood
250 x 150 x 3.6 cm

All works Courtesy the artist.

Nolan
Lucidi

Bildersaal

The Kunsthaus Glarus showcases the first institutional solo-exhibition by Nolan Lucidi (b.2000, lives and works in Basel), presenting an installation with videos and objects titled *Bildersaal*. The work deals with male homosexual desire in literature and art history, as well as from personal experience. Simultaneously Lucidi explores the form language and the claim to authority in Minimalism, coupled with its legacy in popular aesthetics, overwriting it with auto-fictional and erotic narratives.

In front of the entrance to the Kunsthaus Glarus is a display case. It references the public announcement in Leukerbad (Loèche-les-Bains) memorialising the US author James Baldwin with newspaper clippings. Baldwin spent the winters of 1951 and 1952 in the mountain village in Valais, where he finished his first novel *Go Tell It on the Mountain* (1953) and his famous essay *Stranger in the Village* (1953). What remains unrecorded in the official history, however, is the love affair between Baldwin and the Valais artist Lucien Happersberger, in whose chalet the author stayed.

With the 2026 work *Literary Architecture: Loèche-les-Bains (the light from the window lay across his chest, and I could not look away)*, Lucidi refers to what was for Baldwin a key relationship, which he later described as “the only true love story of his life”. Although Happersberger later married, the two remained close friends until Baldwin’s death. The novel *Giovanni’s Room* (1956) – a milestone in gay literature – is dedicated to Happersberger. By foregrounding the cocooned room as a space of working and living, Lucidi shifts the focus away from the public figures to the intimate relationship and its spatial localisation.

The second part of the exhibition is situated in the side-lit gallery of the Kunsthaus Glarus. The large space is transformed into an intimate, poetic choreography of moving images with themes of seeing, being seen and desire that also incorporate the viewer. The metal objects, with echoes of works by the pioneer of Minimalism Donald Judd, become screens for cinematic counter-narratives, exploring the relationship between safe space and public performance – in life, literature and art.

In contrast to the paradigmatic stance of Minimalism to raise objectivity and autonomy above emotion and metaphor, Lucidi’s *Screening Sculptures* are anthropomorphic, narrative figures that interact in pairs or triplets, or spatially rest as solitary objects. They are simultaneously screens (monitors) and corporeal objects (volumes), which multiply themselves in the glass through reflection depending on the time of day.

Nolan Lucidi (b.2000, lives and works in Basel) completed his master’s degree at the Institute Art Gender Nature at the Basel Academy of Art and Design in summer 2025. From 2019 to 2023 he studied at the ECAL in Lausanne, where he graduated with a Bachelor of Fine Arts. He has been variously exhibited, including: Kunstverein Freiburg; Kunst Raum Riehen; Kunsthaus Baselland; Kunstverein Olten (all 2025); Kunsthalle Basel; EAC (Les Halles) in Porrentruy ; Galerie Fabienne Levy, Genf; Der Tank, Basel; Bacio, Bern (all 2024); Art Genève mit CIRCUIT – Centre d’art contemporain Lausanne; HIT, Genf; CIRCUIT – Centre d’art contemporain, Lausanne (all 2023); Locus Solus, Prilly (2022).

Rooms, as places of refuge, of desire and as the scenes in which relationships are negotiated (be they emotional or financial), are a core starting point in Lucidi’s practice. For the realisation of his essay-like image sequences, he predominantly works using a method of associative overlapping. He prints archival images of artworks, his own photographs and 3D renderings onto transparent foil and films them on a lightbox. Lucidi doesn’t use the 3D renderings to speculatively invent new architectures; instead they result in a retrospective reconstruction. He draws rooms from memory or based on literary models, for instance *Giovanni’s Room*.

Through the juxtaposition and overlapping of different materials, to the point erasure, Lucidi creates visual frameworks in which the relationships between works, spaces and an array of images of masculinity are made visible. But these constellations remain deliberately unstable: they are visualised without being transposed or inscribed into clear interpretations.

On the back wall, next to the left window, is a further work, which varies according to how the natural light falls. Like a concluding bracket, it points back to the display case in front of the entrance. Two glass dials are positioned at a height of 175 cm and 166 cm respectively, set at a right angle to the wall. The 2024 work *Untitled (Slice of Life)* shows the portraits of Lucien Happersberger and James Baldwin etched in glass, installed at their respective heights. Like a clockwork mechanism, the faces fleetingly meet as shadows depending on how the natural light touches them.

Curated by Annette Amberg.

Adu-
Sanyah

RESIDUAL SKY

For the first comprehensive institutional solo exhibition of the *RESIDUAL SKY* group of works, the artist Akosua Viktoria Adu-Sanyah (b.1990, living and working in Zurich) shows a cycle of 13 photographic objects. These consist of large-format, hand-developed, analogue colour photographs on glossy paper, which either hang or stand on white-washed wooden backgrounds in the skylight gallery, attached with magnets. The photographs are based on historical negatives from the British Empire and Commonwealth Collection in Bristol, depicting images from Ghana, the former British colony known as the “Gold Coast”, which is also where Adu-Sanyah’s father was born.

The artist was first alerted to this trove of image material from the British Crown Colonies and Territories in West Africa (1878–1957) in 2024 when she was invited to the Bristol Photo Festival. During her subsequent research she began to take a particular interest in the intermediate spaces in the pictures reproducing the violent hierarchies of the British colonial context, devoid of people. She selected the upper third parts of the pictures – the sky and tree tops – cut and turned them, then bodily adopting them through manual enlargement and development.

In the sense of “residual” as “an internal aftereffect of experience or activity that influences later behavior” (*Merriam-Webster*), the artist pursues the visible and invisible traces and “residues” – chemical, historical, emotional – that the experience of encountering these photographs have left behind over time.

What emerges are images of transition and transformation. The cut-outs of sky and tree tops are no longer part of the landscape (horizontal), but instead become corporeal entities, mirrors, windows (vertical). The intense colourfulness of the photographs evokes a bodily nature – for instance blood, or the red shades left when staring at the sun with ones eyes closed. Or for that matter, the

colours over the course of the day. The trees and clouds on the transparent negative film appear like apparitions that confront the here and now. Adu-Sanyah’s works do not insist on a conclusive form; instead they are located in a constant transformational flux, in a continuous meeting between present and absent bodies (including those of the viewers) and different temporalities. The artist works again and again with the same negative, which then adopts varied constellations in new forms of images. One of these insisting motifs reappears in the exhibition: the injured foot of her deceased father – a wound, a patch of colour and a bodily fragment in one.

As opposed to standardised, technically normed production methods in colour photography, Adu-Sanyah works using process-based hand-development techniques, tried and tested in her specially devised darkroom. Her approach is guided by an operational ethic: instead of precisely measurable parameters and serial procedures, the reproductions are produced under conditions that deliberately allow the material, chemistry and environment to play an active design role. The paper is rolled out by hand in the dark; slight discrepancies are consciously kept as part of the picture. Colours and forms are created by filters, improvised tools and through the intrusion of daylight through spatial cracks and openings – not randomly, but as integral factors of an open yet controlled system. Adu-Sanyah shifts colour photography into another realm – beyond mechanical reproduction into a sphere of material and temporal singularity.

Moreover, the time taken to develop the images is determined by the effort and the energy the artist invests in treating the paper and the use of the chemical developer bath, which in turn impacts the definition and the contrast. In this, the artist’s interest lies in a state of “exhaustion” – the constant accentuation of a memory, an emotion or an emulsion to their outer limits, or indeed beyond. And exhaustion in this case also equates with catharsis. What becomes apparent is that the intensity of the process, and indeed the particular beauty of the images that emerge, arises from the persistent search for conditions that allow one to continue living, of life survival. Adu-Sanyah ceaselessly challenges supposed historical and social convictions and fixations in search of an open (visual) scope in which new relationships become possible.

Curated by Annette Amberg.

Akosua Viktoria Adu-Sanyah(*1990, lives and works in Zurich) studied at the Hochschule der Bildenden Künste Saar in Saarbrücken. Her most recent solo exhibitions include: at the Deichtorhallen, Hamburg, the Stadtgalerie Saarbrücken, and *no flowers*, Centre Culturel Suisse de Paris (all 2026); *Hypoxia*, Jan Kaps, Cologne (2025); *Corner Dry Lungs*, Zollamt MMK, Frankfurt am Main, and *The House Is A Body*, Georgian House Museum and Bristol Photo Festival, Bristol (both 2024); *Behold The Ocean*, Centre Photographie Genève, Geneva, and *May I Dream?*, Photoforum Pasquart, Biel (both 2022). Her works have been shown in numerous group exhibitions, including: Alexander Tutsek Foundation (2025); Foam Museum, Amsterdam (2024); Centre de la Photographie, Geneva, and Helmhaus, Zurich (both 2024); Gia Lam Train Factory, Hanoi, Lothringer 13 Halle, Munich, and Kunsthalle Trier, Trier (both 2023). Her works have won various awards, including: the Borlem Preis and Swiss Art Award (2024); with a work grant from the Canton of Zurich and an art scholarship from the City of Zurich (2023); the Louis Roederer Photography Prize for Sustainability (2022); the Prix d’Art Robert Schuman (2021); the Prix Photoforum (2020).

sitara lives and works in Basel and Sarnen. Her most recent solo exhibitions include: *I don't know Sitara that well. She scares the hell out of me.*, Shahin Zarinbal, Berlin (2025); *Sitara Abuzar Ghaznawi & Sem Lala*, Forde, Genf; *Public sculpture*, Amore, Basel (2024); *Sin City*, Auto Italia, London (2023); *Don't Build Picturesquely*, (with Marina Xenofontos), Hot Wheels, Athen (2022); *Hymn and Silence*, LC Queisser, Tiflis; *LOVE/ Terms and Conditions*, Galerie Maria Bernheim, Zurich (2021); *Emmy Hennings / Sitara Abuzar Ghaznawi*, Swiss Institute New York, New York (2020). Her works have been shown in numerous group exhibitions, including at Galleria Solito, Naples; CIBRIÁN, San Sebastián (2025); Shahin Zarinbal, Leipzig; LC Queisser, Tbilisi (2023); Antenna Space, Shanghai (2022); Cordova Gallery, Barcelona; yaby, Madrid; Maria Bernheim, London (2021); Kunsthalle Zürich, Zurich (2020); Fri Art Kunsthalle Fribourg, Freiburg; Galerie Maria Bernheim, Zürich; Basel art fair, Basel; Museum im Bellpark, Kriens; Édouard Montassut, Paris (2019).

sitara

embarrassment of riches

embarrassment of riches is an exhibition of fifty collages featuring pictures of roses, ribbons, trucks, cigarette packets, medicine tablets, blossoms and other nondescript flowers. They are stuck on sheets of paper covered in silver paint, black ink, washed by brushstrokes in shades of green, ochre and blue that resemble the sky and the ground. All works have the same size.

embarrassment of riches could be taken for what it is: an idiomatic expression describing the difficulty choosing in the face of overabundance. Then the exhibition could be construed as a sarcastic posturing where the fifty collages stage a scene of plenty—the riches. It's anyone's guess who should feel overwhelmed by such bounty. This reminds me how much of the literature surrounding sitara's practice presents an oblique stance. The words, regularly written by her close colleagues, have ranged from rebuffing men eroticising the artist¹ to musing over bookshelves², friendship³, mythical deities⁴, and big city promiscuity⁵. An elusive thread emerges through these voices concerning matters of taste. Taste is a finicky term in the global era as it slips through traditional notions of class. In sitara's case this interpretation is complicated by a xenophobic bias against migrant aesthetics. Does this imply that this exhibition conceals the latest cunning jab at the white establishment? A veiled rebuttal to institutional pitfalls, liberal identitarian politicking, emotional drainage, transnational bureaucracy, diasporic discontent, girlhood, womanhood? Paul Thek used to tell anyone pushing meaning into his work that he was against interpretation. So could we also apply that to sitara, and let a woman *just live*?

I'm gay and asian—a *gaysian*. And before you roll your eyes at another faggot waving his freak flag, please hear me out. As a gay person, I relate to the state of emergency in which sitara operates because both of us live under the pressure to integrate, if not outright assimilate. This triggers a constant mediation between our private selves and public personæ. It's excruciating. No place feels comfortable. No place feels definite. Home is always at an arm's length, contingent. We learn to catch our breath with less. We find cover in the gaps, those negative spaces incidentally birthed by normative forces. That's where we train to weaponise institutional speech, tear icons apart and synthesise madness with vitality. That is the threshold where sitara exercises her tactile formalism. For almost a decade, she has been collating the intimate with the rejected: garish fabrics and jewellery chains clash with plastic roses and aluminium surfaces. They signal an implosion of signification that could easily be mistaken for nihilism. Instead, her eclectic bodies of work attest to the liberating quality of composing. To outsiders, compositions are finished documents of expressive restraint, but to makers compositions punctuate a sensuous thought process. They are snapshots of friction. Their legitimacy lies precisely in their errancy, idiosyncrasy and obtuseness. The fifty collages in sitara's show could equate to fifty crises of the pictorial field. Grass, land, clouds and industry present themselves vague and relaxed. Their coldness centers the austerity of the paper and the artist's inflections on it. Their very materiality is key, so please stay with it.

As sitara tears and refashions the pictorial world anew, I think of collage and its political aesthetic charge. I remember Étienne Balibar's hypothesis of a politics of violence that doubles as a politics of civility. "The only 'way' out of the circle is to invent a politics of violence" he proposes. "In particular, it means introducing the issue of violence and a strategy of anti-violence into emancipatory politics itself."⁶ Like Balibar, I no longer think it's possible to relegate the phenomenon of violence as something preceding institutions be they cultural, juridical or financial. "Extreme violence is not post-historical but actually 'post-institutional'. Extreme violence arises from institutions as much as it arises against them."⁷ Thus embarrassment of riches shows fifty shades of a patient negotiation between artistic autonomy, public perception, visual novelty, and poetic absence. There are fifty shades of savviness, delight, wit and elegance, as there are fifty shades of dread, reluctance, chaos and literal waste. There are also fifty shades of objective artworks as well as paradoxes showing how pictures can be so full and yet so deflated, so courageous and yet so defeated, so opaque and yet so transparent, so unique and yet so banal, so rich and yet so...

Bruno Zhu, 2026.

1 Shamiran Istifan and Lhaga Koonchor, exhibition text for *LOVE/terms and conditions*, Galerie Maria Bernheim, Zurich, 2021.

2 Sophia Rohwetter, exhibition text for *bookshelf 3*, School, Vienna, 2020.

3 Furqat Palvan-Zade, exhibition text for *Hymn and Silence*, LC Queisser, Tbilisi, 2021

4 Shola von Reinhold, exhibition text for *Ich kenne Sitara nicht so gut. Sie macht mir wahnsinnige Angst.*, Shahin Zarinbal, Berlin, 2025

5 Ian Wooldridge, "WHEN EMOTION BECOMES FORM: A CODE FOR SITARA." in Simon Castets and Salome Hohi, *Emmy Hennings / Sitara Abuzar Ghaznawi* (Lenz Press, 2022).

6 Étienne Balibar, *Politics and the Other Scene*, trans. Christine Jones, James Swenson, and Chris Turner (Verso Books, 2002), xi

7 Étienne Balibar, *Politics and the Other Scene* (see note 6)

Das Jahr der Sammlung Prolog

The Year of the Collection: Prologue

With Cornelis Bega, Isabelle Cornaro, Severin Benz, Nanette Genoud, Rudolf J. Hefti, David Hockney, Andrea Iten, Tobias Kaspar, Alfred Kolb, Zoe Leonard, Urs Lüthi, Bessie Nager, Viktor Tobler, Ottilie Wilhelmine Roederstein, Robert Ryman, Vanessa Safavi, Gustav Schneeli, Alexander Soldenhoff, Stefan Wagner, Jakob Wäch, unknown artist

On the lower level of Kunsthaus Glarus, a selection of works from the collection is being presented that engage with the representation of bodies and body images.

This presentation marks the beginning of a year-long collection showcase that will take place in various formats, including an exhibition throughout the entire Kunsthaus Glarus in autumn 2026.

The exhibitions are accompanied by an extensive educational program. Detailed information can be found on our website: www.kunsthausglarus.ch

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STAVROS NIARCHOS FOUNDATION**

Akosua Viktoria Adu-Sanyah: Kanton Zürich

Nolan Lucidi: Canton de Vaud, Oertli Stiftung, GGG Kulturkick

Sitara Abuzar Ghaznawi: Kanton Obwalden, Hans und Renée Müller-Meylan

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