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KLAUDIA SCHIFFERLE
Munich II
Kraupa-Tuskany Zeidler, Munich
03.04.2025–01.08.2025

Kraupa-Tuskany Zeidler is pleased to present two concurrent solo exhibitions with Klaudia Schifferle, in Berlin and Munich. The exhibition in Munich marks the first collaboration between the gallery and the artist.

In our Munich location, Schifferle presents recent works on paper and sculpture. Her *Ohne Titel, aus der Serie Rainbowpapers*—vivid compositions on printing paper created with pigment acrylic markers—reflect a direct and intuitive approach to image-making. These works engage color and form with emotional immediacy, expressing inner states through graphic, abstract gestures. The sculptural works, though visually soft in appearance, are technically complex and materially dense. Developed through a specialized casting process, their seemingly cushion-like surfaces belie their true solidity and weight—underscoring Schifferle’s ongoing interest in the tension between perception and physicality. While distinct in medium, both bodies of work are rooted in her singular artistic voice: poetic, raw, and deeply attuned to the complexities of human experience.

Klaudia Schifferle’s solo exhibition, *Play the Red Line*, will open at Kraupa-Tuskany Zeidler, Berlin for Gallery Weekend, 2025.

KLAUDIA SCHIFFERLE (b. 1955, Zurich) is internationally recognized as a painter, sculptor, musician, songwriter, and author. Her multifaceted practice spans media and methods, and has evolved over decades through a commitment to experimentation and emotional honesty. Active since the 1970s, Schifferle’s work resists easy categorization, drawing instead from a deeply personal, intuitive process. While she was a founding member of the all-female band Kleenex (later LiLiPUT) in the late 1970s, her visual art stands independently of that musical legacy. Her focus has consistently been on exploring states of being—through color, material, and form—in ways that are both direct and introspective.

Schifferle was awarded the Vordemberge Gildewart Foundation Prize (1983), the Zurich Art Society Prize (1988), and the Art Prize of the City of Zurich (2012).

Her works have been shown internationally at Kraupa-Tuskany-Zeidler, Munich (2025, solo); Kraupa-Tuskany-Zeidler, Berlin (2024); Vincent Van Gogh Museum, Arles (2024); Galerie Mueller und Galerie Weiss/Falk, Basel (solo); Halle für Kunst, Lüneburg (2024); Aargauer Kunsthaus, Aarau 2022; Kunsthalle Winterthur, (2021, solo); Kunsthalle Zürich, (2020); Helmhaus Zürich, (2010, solo); HeXiangning Art Museum, Shenzhen, P.R.C. China, (2012); Centre Pasqu’Art, Biel (2004, solo); Ulmer Museum, Ulm with Museum zu Allerheiligen, Schaffhausen (1992, solo), Kunsthaus Zürich, (1989, solo); Aargauer Kunsthaus, Aarau in collaboration with Kunstverein München und Kunstverein Bonn, (1985-1986, solo); Biennale of Sydney, (1984); Lenbachhaus, Munich (1983); documenta 7, Kassel (1982); among others.

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— BRETT GINSBURG
Kraupa-Tuskany Zeidler, Munich, showroom

Ginsburg's long-exposure monoprinting technique involves rendering paintings in reverse on glass through dispersed brushstrokes and optically mixed color palettes. Layers of acrylic build up into a membrane-like surface, reinforced with canvas once the composition is complete, echoing the viscous nature of paint and unseen vibratory surroundings. Inspired by images found within a coolant system of an engine, the composition of *Point of Deflection; III* extracts a picture plane distilled into gestural abstraction. Ambiguous forms oscillate between machinic structures and biological matter, evoking perspectives reminiscent of microscopy or bisected architectural drawings.

— BRETT GINSBURG (b. 1990) lives and works in New York. He received an MFA in Painting/Printmaking from Yale University (2022), and a BFA from the Kansas City Art Institute (2013). His painting and sculpture respond to the vibratory and unseen technical systems that proliferate our surroundings, engaging in the spatial navigation of infrastructural, automotive, and ecological sites. Ginsburg's work contemplates the influence of entomology and evolutionary biology on technological progress. By inter-scaling visual information from first hand encounters and research artifacts, his work serves as an abstract proposition for questioning and perception, rather than a definitive thesis. Ginsburg's interests also encompass imaging through machines, microscopes, scanners and casting simulation technologies to consider the internal and engineered complexities of his subjects. By adapting the indexical processes of mold-making and mono-printing, he compresses industrial materials and diverse modes of representation into singular picture planes. This technique creates subtle interferences and adds pictorial tension, reflecting the simultaneity that characterizes our attention-driven society.

Relevant exhibitions include Kraupa-Tuskany Zeidler, Berlin (2024); Matthew Brown Gallery, Los Angeles (2024, solo); Kraupa-Tuskany Zeidler, Berlin (2023, solo); Anonymous Gallery, New York (2023); Lo Brutto Stahl, Paris (2023); Jeffrey Deitch, New York (2022); Below Grand, New York (2022); Green Hall Gallery, New Haven (2022); The Bunker West, Santa Monica Mountains (2020); and the Museum of Arts and Design, New York (2014).