

Maxi Ehrenzeller

Eingabe AC-Stipendium

Werkeingaben 1-3
CV
selected works (2023 - 2022)



6 pigeons on my carpet (2)

oil on canvas, 130cm x 160 cm, 2023

Installation: Klassische Malerei Aufhängung.
Wichtig ist, dass genug Platz vorhanden ist,
um die Malereien von nahem und weitem zu
betrachten.



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Exhibition view, Duo Show at Stiftung Binz39, Zürich 2023



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pigeons and glory
oil on canvas, 130cm x 160 cm, 2023
Exhibition view, Duo Show "pigeons and horses" at Bella, Zürich 2023



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„i am a painter, writer, femboy, musician and clubkid living between Bern, Zürich and Amsterdam. i am interested in whats around me, the memories, gifts, dreams, relationships and spirits. i study and transfer this co-dependency, and there is enough, always and forever, ready to be added together, telling a story. i absorb it and take it even further into myself, before i transfer it to a medium. My work is about how i live my life, how i behave and what crosses my path.

It might be an unexpected gift, like the pigeon nest on my balcony: i drew it over and over again, changing its colours, proportions, combining it with other images, multiplying those, until i saw pigeon everywhere, because they are, in our beds, heads and spread all over. i'd perform and convey the story about how the pigeons entered my universe, and why they now live in my studio. It can also be the story of leaving my hometown, of romanticized times, heartbreaks, of missing and never finding again, which resulted in the song „Hardlife Bern“, by Prix Garanti.

The audience is invited to exist, with me, with the work, in a specific universe which takes over and forms narratives, conveying strong ideas on how to exist, co-exist in this world”

Artist Statement, Maxi Ehrenzeller 2022

Upcoming

Group show at Bacio Collectiv, Bern 2024

Duo show at Lokal-int, Biel 2024

Residency “6 Month’s Berlin” from the city of Bern, from August 2024

Shows (2023 & 2022)

Cantonale Berne Jura at Stadtgalerie, Bern 2023

Duo show at Stiftung Binz39 with Elvira Bättig, Zürich 2023

Duo show “pigeons and horses” with Sands Murray Wassink at Bella, Zürich 2023

Solo show „Dangerous fire“ at Nesting Grounds, Basel, 2022

Grad. show “Head tucked under wing”, at Gerrit Rietveld Academie, Amsterdam 2022

Group show “foreshadowing space whistles”, at Boo 2 Project Space, Amsterdam 2022

Group show “Angel Energy”, at M4 Gastatelier, Amsterdam 2022

Group show „together we snuggle together we struggle”, Amsterdam, 2022

Duo Show at Never Never Land, Amsterdam 2022

Music

Singer and Songwriter of Prix Garanti

Part of the Label Nullkultur.rec

Essays

“I hope you never go Extinct”, Zine on kashev-tapes, 2023

“Nesting grounds” by Maxi Ehrenzeller and Tim Kummer,

published on ksb.ist, 2022

“Liebesbrief: Schwarzer Vorhang, Brunnen, Rosa Wolken” by Maxi Ehrenzeller,

published on ksb.ist, 2022

Grants/Residencies

Residency “6 Month’s Berlin” from the city of Bern

Musikförderung Bern “Album of the Year 2021”

Education

BA “cum laude” in Fine Arts, Gerrit Rietveld Academie,

Amsterdam, 2022

On going

Curational Team Atelier Bella, Zürich

Bookingteam Zentralwäscherei, Zürich

Bookingteam Dachstock, Bern

Guestwriter ksb.ist, Bern

Elvira Bättig und Maxi Ehrenzeller

Duo show

at Stiftung Binz39, Zürich 2023

Excerpt exhibitiontext by Julia Rose Gostynski und
Julia Künzi:

*“It was to repeat that they met.”**

*A friend comes to visit. To your home and to see
you. You are nervous.
Outside, the view presses against the window.
Downstairs, the leashes of a group of small dog
The categories of order and disorder dissolve in the
imagination of this friend's view of your hor
All the beautiful piles become heaps.*

*What you perceive as tidy could be nothing more
than
CHAOS CHAOS CHAOS.*

*and the
CHAOS*

in your head is remarkable, funny, necessary.

*But
CHAOS“*

Full text and documentation:

https://www.binz39.ch/ElviraBaettig_MaxiEhrenz



Exhibition view
on the right: Stapelbild by Elvira Bättig



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6 pigeons on my carpet
oil on canvas, 130cm x 160 cm, 2022



6 pigeons on my carpet (3)

oil on canvas, 130cm x 160 cm, 2023

Exhibition view, Duo Show at Stiftung Binz39, Zürich 2023

I hope you never go extinct

Essay and Zine by Maxi Ehrenzeller and Lena Scheiwiller, 2023, published on kashev tapes.

GATES OF HELL,
GATES OF HELL,

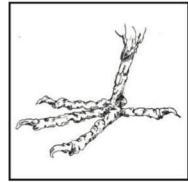


Poem by Maxi Ehrenzeller

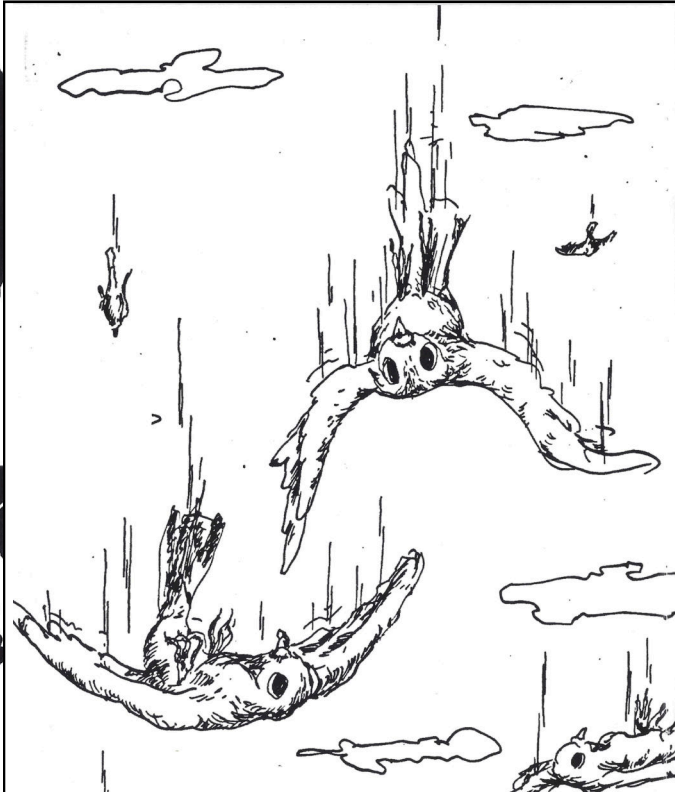
**HOPE YOU NEVER GO
EXTINCT**

ESPECIALLY INFLUENCED BY && VERY DEAR TO ME:
COSEY FANNI TUTTI, YVES TUMOR, KATHY ACKER,
NELLY FURTADO, SEAN DELEAR

GIFTS FROM HEAVEN
THEY SAY,,,,,,
I NEVER CARED ABOUT PIGEONS
TILL THEY SPREAD ALL OVER,
"MY WORK IS FROM LIFE";
YOU DO IT DAY BY DAY"¹
ALL OVER, ALL OVER,



we look at ourselves
to find what's left inside
no masters
theres nothing left to hide
no compressors no
no masters on no
Pigeons crushing concrete
zwoihundertusig kreise
fir immer witer, aus gnac
dric kreise i dire staadt
het geschreit, zuri maacht
bisai veno, luge maant
nema reise, aus pakt
zwoihundertusig kreise
d staadt schruft ir nach
kreise ohni di immer wach
ohni beznin aus liberhole
lecher werde zu strahle
zwoihundertusig kreise
zwoihundertusig kreise
zwoihundertusig kreise,
ke redere u ohni luge, ga
zwoihundertusig kreise
di besich mi, simple kis
hundertusig kreise, just in
forever lost in zuru drifin
zwoihundertusig kreise
d staadt schruft ir nigh
zwoihundertusig kreise
ohni beznin aus liberhole
lecher werde zu strahle
neme male, neme reise
zwoihundertusig kreise



....."FLAMES2DUST"⁵
BODY CRUSHED THROUGH THE EGG,
TRANSPARENT CHICK,
AN INNER LIGHT, READY TO LIVE,
"TO THE MAX".⁶

⁵ Nelly Furtado; ⁶ Sean deLear

pigeons and horses
with Sands Murray-Wassink
Duo show
at Bella, Zürich 2023

Excerpt exhibitiontext by Jay Tan:

“A diner party: Queer friends and queers becoming friends. Laughing and chewing over questions like: what’s the strongest muscle of the body? tongue or anus?”

Not heart? Not wing?

What can hold (hide) the most?

*The heart is an impossible reservoir.
The cup runneth over.
Rain drops and Kenneth’s sweat,
beads and rolls off.*

Are wings possible walls?

*I tied a string around my heart and
gave you the other end to tie around yours.
A line. A direct invisible force.*

*I wink with my whole face,
so you can see me.”*

Full text and documentation here:

<https://ithappened.ch/Maxi-Ehrenzeller-Sands-Murray-Wassink>

Exhibition view,
horse drawings by Sands Murray-Wassink





pigeons and glory

oil on canvas, 130cm x 160 cm, 2023

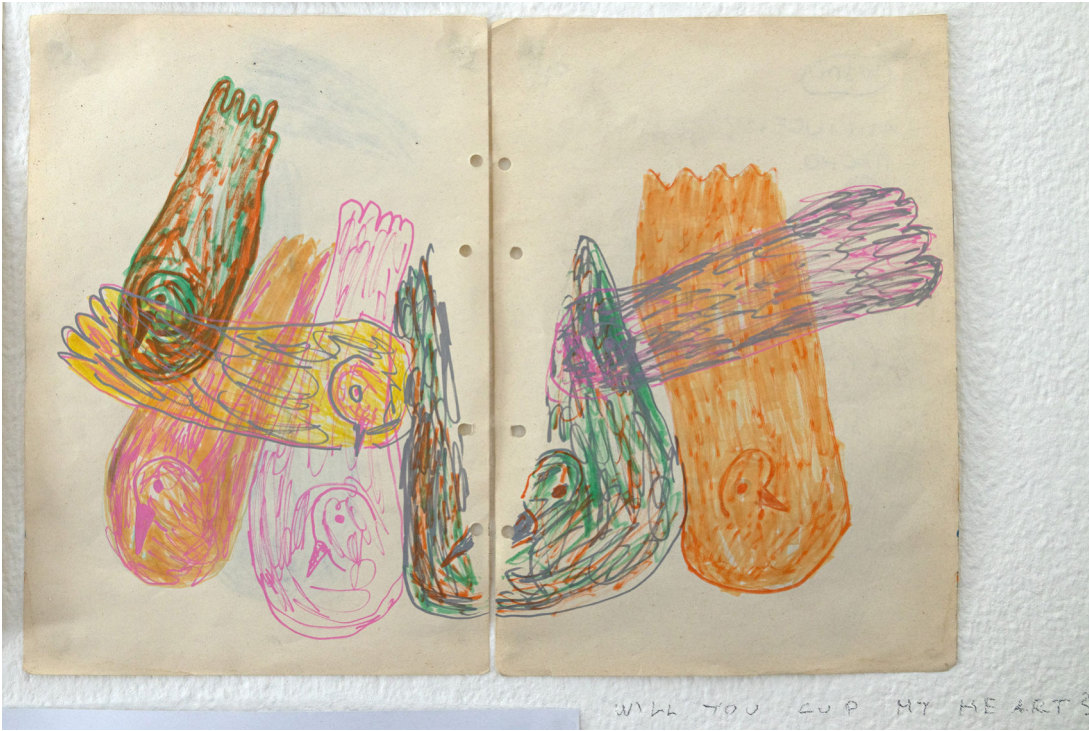
Exhibition view, Duo Show "pigeons and horses" at Bella, Zürich 2023



Untitled (horse by Sands Murray-Wassink)
pencil and marker on paper, 30 cm x 42 cm, 2023



Untitled
pencil and marker on paper, 30 cm x 42 cm, 2023



pencil and marker on paper, 30 cm x 42 cm, 2023
and pencil on wall "will you cup my heart?"



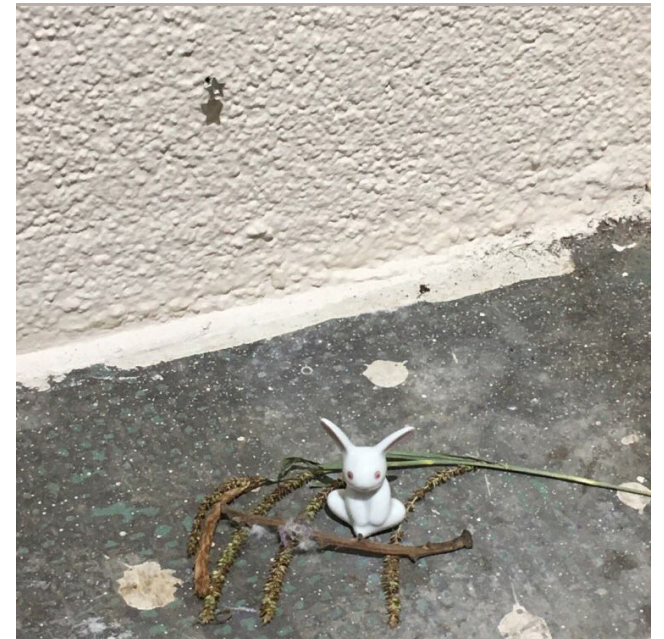
Exhibition view, Duo Show "pigeons and horses"
selfies and horse drawings by Sands Murray Wassink
at Bella, Zürich 2023

Dangerous Fire
Soloshow

at Nesting Grounds, Basel 2022



Dangerous Fire
oil on canvas, 30 cm x 42 cm, 2022



Untitled
ceramic bunny, wood, metall, 2022

Exhibition View, Soloshow "Dangerous Fire" at Nesting Grounds, Basel 2022

Nesting grounds

Essay by Maxi Ehrenzeller
and Tim Kummer, 2022, published on
ksb.ist

Full text:

<https://www.ksb.ist/doc/nesting-grounds>

Das nest in einem papiersack verstaut, ich habe es nicht übers
herz gebracht es fortzuwerfen.

traurige grüsse, tim

28. September 2022 12:06 <maxi.ehrenzeller@gmail.com>:

hoi tim,

mein quartier in amsterdam ist auch ein bisschen das tauben-
quartier, es ist am stadtrand, ein hochhausquartier mit vielen
betonbalkönen. ich war wie du weg, in den ferien und sie kamen,
haben eier gelegt. meine mitbewohnerin konnte/wollte das nest
nicht entfernen, oder sie verscheuchen, also blieben sie. ich kam
zurück und amsterdam ging in den lockdown. der balkon
befindet sich direkt neben meinem zimmer, meinem bett, es
trennte mich von den tauben nur eine nicht allzu dicke holzwand.

ich habe angefangen sie zu zeichnen, immer und immer wieder.
wie sie auf den eiern sassen, wie die babys herumhüpften,
hungrig auf die eltern warteten. ich habe angefangen sie zu
häufen in meinen zeichnungen, sie in mich hineinzuzichnen
und sie mir einzuverleiben. ich musste an kafka denken und sein
zitat: «Es ist nicht notwendig, daß du aus dem Haus gehst. Bleib
bei deinem Tisch und horche. Horche nicht einmal, warte nur.
Warte nicht einmal, sei völlig still und allein. Anbieten wird sich
dir die Welt zur Entlarvung, sie kann nicht anders, verzückt wird
sie sich vor dir winden.»

die tauben hatten keinen lockdown, sie flogen herum, manchmal
setzte sich eine gemütlich auf die strasse, die sonst so befahren
ist. sie waren der schnauf der stadt. haben die stadt am leben

Head tucked under wing

presented at Gerrit Rietveld Academie, Graduation Show 2022, Fine Arts Department,

Awarded with Cum Laude honors by the examination board

Text by Jay Tan, given to me as a letter after the exhibition:

“The world keeps coming. It comes in. It comes in our houses and dreams and heads and beds in the form of friends and lovers and friends of lovers and dead (blood and art) relatives and teachers and spirits and all their faces. And all the ways we misremember their faces and touches when we want them and they don’t seem to be in our houses. And we miss them. We miss them. We miss ourselves sometimes. But the world reminds us. Resolute. It’s never invited because it is the world. It keeps coming to hold itself (aka the birds, aka us) in its hands (aka itself), cupped and open, or resting, head tucked under wing. The world is right here plump on your carpet, and it keeps coming in. “

Exhibition view, ceramic works by Sacha Cardoso, Gerrit Rietveld Academie, Graduation Show, Fine Arts Department, Amsterdam





Exhibition view, Gerrit Rietveld Academie, Graduation Show 2022, Fine Arts Department, Amsterdam



untitled

oil on canvas, 30 cm x 42 cm, 2022

Gerrit Rietveld Academie, Graduation Show 2022, Fine Arts Department, Amsterdam



Exhibition view, Group Show "foreshadowing space whistles" at Bo02 Projectspace, Amsterdam 2022



7 pigeons on my table

oil on canvas, 130cm x 160 cm, 2022

Exhibition view, Group Show "foreshadowing space whistles" at Boo2 Projectspace, Amsterdam 2022



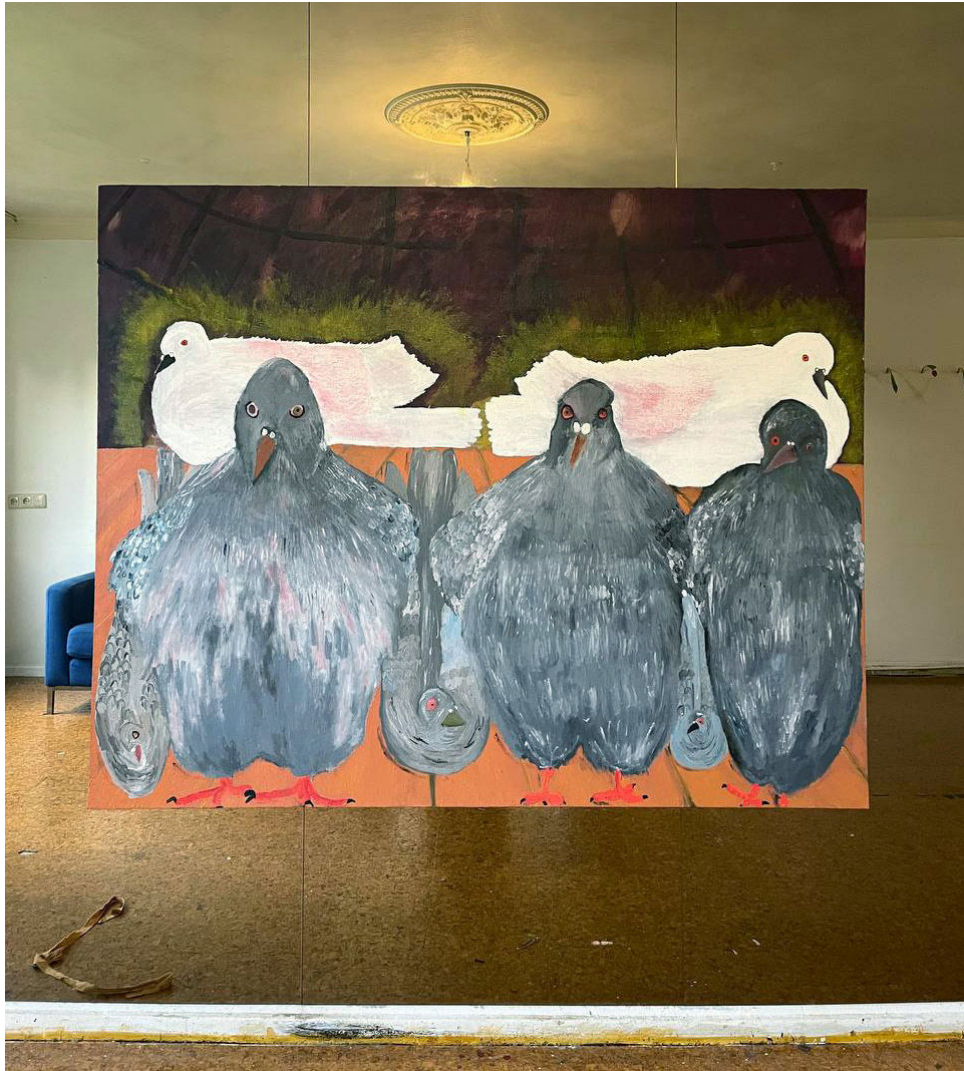
Exhibition view, Group Show "Angel Energy" at M4 Gastatelier, Amsterdam 2022
round silver painting next to the pigeon painting by Rebecca Solari



6 pigeons on my carpet

oil on canvas, 130cm x 160 cm, 2022

Exhibition view, Group Show "Angel Energy" at M4 Gastatelier, Amsterdam 2022



Untitled

oil on canvas, 130cm x 160 cm, 2022

Exhibition view, Group Show "together we snuggle together we struggle"

at Overhaalstraat, Amsterdam 2022



Liebesbrief: Schwarzer Vorhang, Brunnen, Rosa Wolken

by Maxi Ehrenzeller, 2022, published on ksb.ist

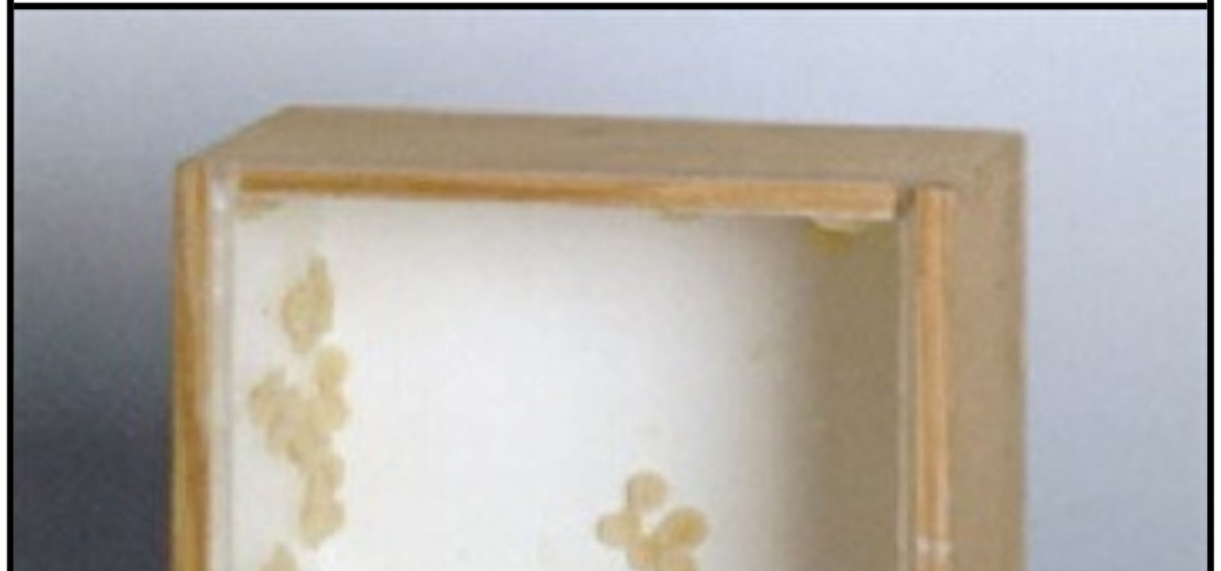
Full text:

<https://www.ksb.ist/doc/liebesbrief-schwarzer-vorhang-brunnen-rosa-wolken>

er vereinst und die Liszapfen sehen aus wie Trauen. Hast du auch über die hohen Brücken gestaunt, die Bern verbinden und warst im Pyri mit Freund:innen Bier trinken.

Schmetterlinge gefallen dir. Du hast sie gesammelt, analysiert. Sie stehen fürs Unbewusste, für die Transformation und die Metamorphose. Da stosse ich auf Carl Gustav Jungs Schriften, mit denen du aufgewachsen bist. Von der Raupe zum Schmetterling, fast schon zu schön, aber auch so schön, wie von deiner langen Depression zurück in die Welt, nach Paris mit Selbstvertrauen und Freude. Da hast du gesagt, es gibt nur einen Geist und der ist androgyn, wandelbar, nie am Ende.

Im Kunstmuseum bin ich auf deine Holzbox gestossen. «Kasten mit Tierchen», wo du Schmetterlingspasta reingeklebt hast. Ich musste an meine Traurigkeit denken, mein Kopfkino, weil das auch mit Schmetterlingen verbunden ist. War deine Schmetterlingspasta das Überbleibsel von einem Essen, der Anfang einer Geschichte, hast du die Schmetterlinge festgehalten oder haben sich dich berührt?





Maxi Ehrenzeller
BA Thesis Fine Arts
Gerrit Rietveld Academie
Spring 2022, Amsterdam

“I’m a nice little cooing dove”

Bachelor Thesis by Maxi Ehrenzeller, 2022

Excerpt:

Me and Paloma were sending each other pictures, references and thoughts. I sent Paloma the flowers of Nicole Eisenmann and Amy Sillman with this quote about the beginning of the pandemic „We were all thinking we were going to die and spring was just carrying on.”

I started to draw pigeons and Paloma sent me this quote: “My bird wears art history on her ass.” The pigeons shat all over my balcony, while I was reading about art and painting and drawing them, Paloma liked that image.

I sent Paloma the flower bouquets, of Jesse Darling and my thoughts on them. The bouquets are installed in a museum case on the opening of a show, fresh yellow and red colors, and during the shows progression they were left to decay. For me they stand for life’s unstoppable demise and the visitor becomes the witness. Here I have to think back to cut flowers as a warning symbol of mortality, but also as portraits, both beautifully combined. I told Paloma that the same happens if I put a flower into the freezer and take it out after it has been frozen. The flower looks perfect in the beginning and then I can be a witness of decay in 17 hours. We sent



It is a bedroom production, a pop song, sexy, shabby, skipping backroom story. It's an afterparty, the smoke in the air, faint light, just enough to see, beloved ones sitting and holding each other, it's telling some stories, it's touching our skin. Gravity holds all objects in this room together, keeps them in place. There is also another gravity, a gravity between heart-beating bodies.

It investigates the interpersonal space and how I have giving my heart away. I try to go into fears of loss, the fear of my life. Holding as a gesture, how I hold people in hands and use them, the messages they receive, carry and pass on. My hands that breathe and walk, look and talk.

What happens if we can't meet physically anymore, how does it look to my hands, and so to my art. How do I touch skin through screens? How do letters become care for others, how do they touch skin? How do they maintain the exchange of respect, influence, care, support, dependencies and doubts from writing letters, or some kind of