

*Aeschlimann Corti Stipendium*

*2024*

Anita Muçolli

# CV

\*1993 in Burgdorf, works and lives in Basel

## EDUCATION

2020-2022 MA of Fine Art at the Institute of Art, Gender and Nature, Academy of Art and Design FHNW, Basel  
2017-2020 BA of Fine Art at the Institute of Art, Gender and Nature, Academy of Art and Design FHNW, Basel

## UPCOMING

2024 *But you, yourself, with your own hand must open this door*, Group show at Westfälischer Kunstverein, Münster, DE  
2024 Group show at Kunst- und Kulturzentrum Montabaur, DE

## SOLO SHOWS

2023 *Purity*, Centre d'Art Contemporain Yverdon, CH  
2023 *Limbo*, Kulturfolger, Zurich, CH  
2022 *The Other*, Liste Art Fair, Hall 1.1, Basel Fair, CH  
2021 *Scapes of Remembrance*, Sattelkammer, Bern, CH

## GROUP SHOWS

2023 *Fuente*, Brunnenhalle, Basel, CH  
2023 *Disappear Here*, Museo Civico Villa dei Cedri, Bellinzona, CH  
2023 *A Place without Walls*, the National Gallery of Kosovo, Pristina, KS  
2022 *Peace or Never*, graduation show MA & BA Fine Arts, Kunsthaus Baselland, Basel, CH  
2022 *Kiefer I Hablitzel Göhner Kunstpreis*, Hall 1.1, Basel Fair, CH  
2022 *Project 8*, Space25, Basel, CH  
2021 *Interior*, Kunsthalle Palazzo, Liestal, CH  
2021 *Plattform 21*, Palazzo Reali, Masi Lugano, CH  
2021 *Kiefer I Hablitzel Göhner Kunstpreis*, Kunsthaus Langenthal, CH  
2020 *Life, Love, Justice*, graduation show MA & BA Fine Arts, Kunsthaus Baselland, CH  
2020 *We Said we Needed Space*, Der Tank, Basel, CH

## PRIZES AND NOMINATIONS

2022 Winner of the Kiefer Hablitzel I Göhner Kunstpreis 2022  
2021 Winner of the Helvetia Kunstpreis 2021  
2020 Nominee for the Kiefer Hablitzel I Göhner Kunstpreis 2020

## WEBSITE

[www.anitamucolli.com](http://www.anitamucolli.com)

Anita Muçolli (\*1993 in Burgdorf, CH) is an artist of Kosovar origin based in Basel, Switzerland.

The correlation between the emergence of dystopia as a counter-movement to advancing technologies, dating back to the onset of the industrial revolution, and the depictions and discussions of *world endings* throughout history, forms the focal point of Anita Muçolli's artistic practice. Her inquiries into human decay revolve around the intersection of new technologies, precision, biotechnology, hygiene, and the intricate dynamics between humans and animals. They also touch upon the shifting or fading consciousness regarding the subject of death, emphasizing it as a ritual of remembrance necessary for establishing a sense of collectivity among contemporary and future generations.

Her work explores the human longing to transcend biological limitations and serves as a visual narrative to probe the boundaries of existence and the intricate fears associated with such. Given that this longing is inherently tied to the establishment of a power structure favoring humans, her research eventually leads her to the various layers of the human psyche and the spectrum of interpretations related to ethics and ideologies.

# Oevre 1: *Vertigo*

2023

300 x 220cm

Stainless steel, stuffed body of an Acherontia Atropos.

Shown for *Purity* at the Centre d'Art Contemporain, Yverdon.

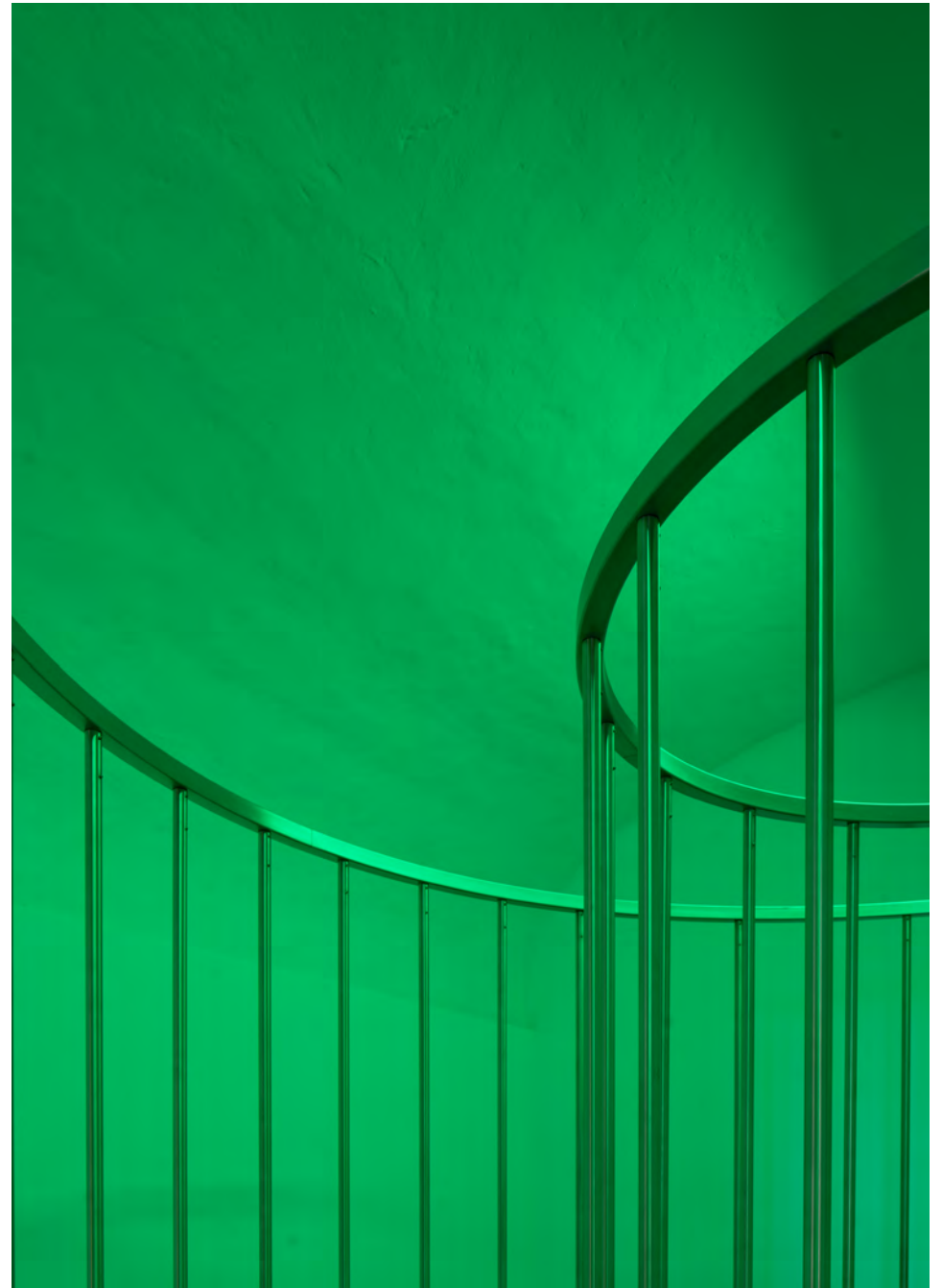
*Vertigo* reproduces the form of a cage, in reference to various systems of confinement and isolation for the purpose of control, observation, oppression, and possession. In the context of the exhibition *Purity*, it symbolizes human beings' sense of superiority over other species. The green light, which is typical of surveillance and security systems, accentuates the feeling of an abuse of power. I often incorporate the human body into my installations and in the case of *Vertigo* the sculpture invites visitors to enter its circular structure, potentially inducing a sense of dizziness, similar to the disorientation experienced when we walk in circles. The idea was not only to highlight diverse forms of human power abuse but also to emphasize how this abuse impacts our human condition and ethical sense. Often contradicting our inherent human values, it may lead to a state of numbness and nausea. Eventually, I also intended to point out the dizzy and inexorable acceleration with which new technologies seem to be moving forward, leaving us as much in awe as they bring confusion into our complex modern lives. They too, have us question our core ethical values, as they offer new possibilities of oppression and abuse.



Installation view of *Vertigo*, 300 x 220 cm, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Vertigo*, 300 x 220 cm, as seen upon entering the Centre d'Art Contemporain Yverdon.



Close-up of *Vertigo*, shown at the Centre d'Art Contemporain Yverdon.



Close-up of the stuffed body of an *Acherontia Atropos*, placed within the installation of *Vertigo*, shown at the Centre d'Art Contemporain Yverdon.

# Oevre 2: *Potential Players*

2023

200 x 150 x 60cm, two identical pieces

Stainless steel, hand-blown colored glass, pheromones and liquid nutrition supplements for animals, steel chains.

Shown for *Disappear Here* at Museo Villa dei Cedri, Bellinzona, and *A Place without Walls* at The National Gallery of Kosovo, Pristina.

Interested in human-animal relations and the related structures of power and abuse, Anita Mucolli has created two ad hoc installations exploring the theme of animal husbandry and domestication: *Potential Players* (2023), composed of two identical elements, and *Power Games* (2023). Inspired by the tables used in dog grooming salons, these works are full of references to different training practices: accessories halfway between leashes and threads, glass vials containing a pheromone-based liquid - a reference both to the supplements used to improve performance in horses and to the substances secreted by human glands that arouse sexual interest in other individuals - or even metal circles, halfway between collars and handcuffs, evoking the theme of animal instinct and desire. The tables are thus transformed into a mix of veterinary, surgical, and parlour furniture and, in a broader sense, into objects used for certain sexual practices, thereby exploring ethical-moral issues related to over-breeding, human power abuse, and animal welfare, but also the objectification and fetishization of animals by humans.

- Carole Haensler & Rolando Bassetti for *Disappear Here*





Front installation view of *Potential Players*, 200 x 150 x 60cm / piece, shown at Museo Villa dei Cedri, Bellinzona.



Close-up of the glass pieces as part of *Potential Players*, shown at Museo Villa dei Cedri, Bellinzona.



Close-up of the hanging pieces as part of *Potential Players*, shown at Museo Villa dei Cedri, Bellinzona.



Close-up of *Potential Players*, 200 x 150 x 60cm / piece, shown at Museo Villa dei Cedri, Bellinzona.

# Oevre 3: *Endings*

2023

200 x 90 x 4 cm, two identical pieces

Stainless steel, polished chromium steel, stuffed bodies of an Acherontia Atropos.

Shown for *Purity* at the Centre d'Art Contemporain, Yverdon.

*Endings* is a sculpture divided into two parts, each comprising highly polished chromium steel structures that reflect their surroundings within the exhibition space. Inspired by tables typically used by pathologists, these structures transform into mirrors, bluntly distorting the bodies and faces of intrigued visitors. The mirror, often employed as a metaphor for addressing beauty and youth, in this particular context mirrors back to us the inevitable truth that all living beings must decay.

The installation also signifies a tendency to approach death as a matter of pathology, similar to a disease for which humans must find a cure. The work provokes us to question why and how, with the advent of modern medicine approximately 200 years ago, the human body became a subject for scientific dissection. Canadian sociologist Céline LaFontaine delves into this development in her book, *The Postmortal Society* (2008), asserting that the demographic structural changes posed by an ever-growing and aging society will be among the most striking challenges of the 21st century.



Installation view of *Endings*, 200 x 90 x 4cm / piece, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Endings*, 200 x 90 x 4cm / piece, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Endings*, 200 x 90 x 4cm / piece, with view on the fixing system, shown at the Centre d'Art Contemporain Yverdon.



Close-up of *Endings*, shown at the Centre d'Art Contemporain Yverdon.



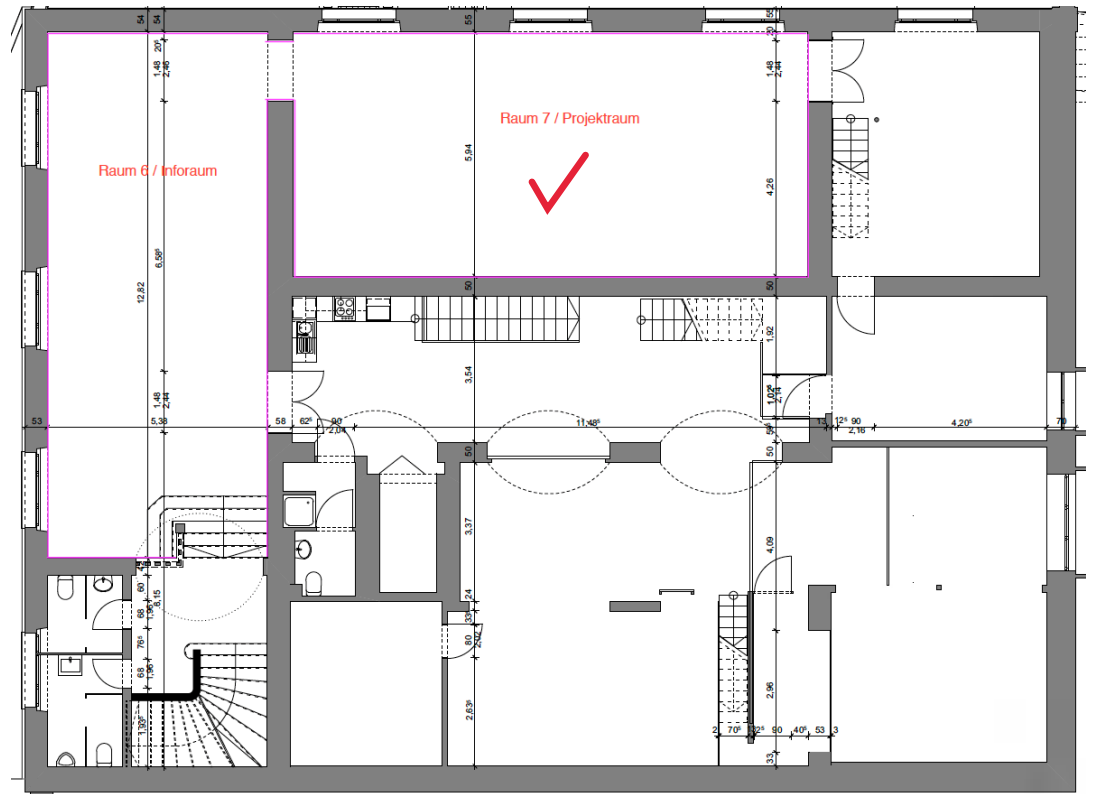
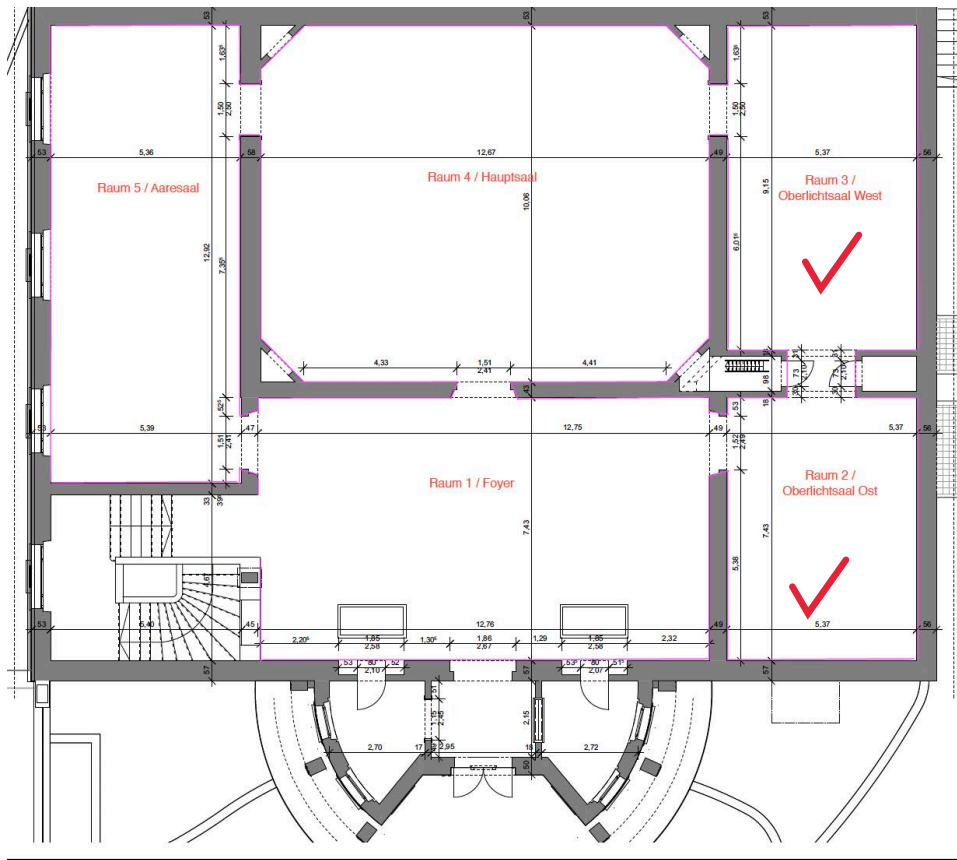
Installation view of two stuffed bodies of an *Acherontia Atropos* placed on the opposite wall of *Endings*, shown at the Centre d'Art Contemporain Yverdon.



# Placement of the works at *Kunsthalle Bern*

All my submitted pieces work best in a closed-up room without windows, which is why, in case of a positive answer, I would like to suggest placing them in room Nr. 2 on the ground floor. This is especially important for the sculpture *Vertigo* (D300 x H220cm) because the green light makes part of the installation and I think it could disturb other works if displayed together. The fact that visitors can see into room Nr. 2 when they stand in room Nr.1 is also very favorable for my planned installation of *Vertigo*, since I like to work with perspectives in space as well (see picture 2 in the documentation of *Vertigo* above) to create suspense. The natural light of the room, however, needs to be covered in that case- if possible. The colored light is created with non-inflammable colored foils especially made for lamps. The sculptures *Potential Players* (L150 x W60 x H200 cm/piece) must be shown next to each other and I think that room number 2 is the perfect size to place them in the middle.

*Endings* (H200 x L90 x W4cm / piece) must be screwed to the wall, and in case it would be shown, I would like to increase the number of stuffed butterflies placed inside the space/installation- therefore, I would need space on the wall on the opposite side of *Endings*, as the butterflies should be seen through the reflection of the sculptures. As an alternative for the placement of the works, I suggest room Nr. 3, as it does not have windows either and is an isolated room. If covering the natural light in those two rooms is not possible, a third possibility would be room Nr. 7. In general the placement of my works is quite flexible as long as the space can be darkened in case of *Vertigo*. For *Potential Players* and *Endings*, a placement in natural light is definitely possible as well, and the pieces could also be shown in the space together, in case several works are chosen by the jury.



*Portfolio*

Anita Muçolli

# Purity

2023

Solo show, shown at Centre d'art contemporain Yverdon

A curious sensation may overcome us as we explore the exhibition PURITY. Anita Mucolli wanted to give her audience the illusion of entering a recently abandoned, secret laboratory. The sound that spreads throughout the exhibition space hints at its activity, or the memory of it. The impression of invading a forbidden space in which something unsettling is hatching out is accentuated by the piles of stones spread all around. Through this atmosphere, Anita Mucolli gives material form to the preoccupations that invest her thoughts, notably the consequences of what has been termed “human progress” for other species. The artist interrogates that system by linking it to fear of the unknown and to humanity’s mortal condition.

In her artistic practice, Anita Mucolli reproduces the spatial conditions of tightly controlled spaces such as laboratories, because they are directly connected to the development of science and medicine. These hotspots of human evolution are characterised by hygiene, precision and performance. That idea of perfection gives rise to the notion of purity, which the artist has chosen as the title for her exhibition.

In a Western society in which religion is on the decline, technology – in the broadest sense of the term – seems, in its search for perfection, to have supplanted the divine when it comes to promises of health and eternal life. In laboratories, anthropocentrism finds expression through the subjection of other living creatures, especially through experiments and manipulations in which animals are classified and altered to serve human existence, be it by curing illnesses or improving performance.

Health and illness, life and death. Doubt insinuates itself between those opposing conditions. Does research push back the boundaries of ethics so that we may transcend our mortal condition? Animals are far from being the only creatures that are used for scientific purposes. Regarded as sacred for centuries, human beings are not untouchable: their very cells have now become objects for experimentation. For Anita Mucolli, the freedom asserted by science is troubling. Through the medium of her powerfully evocative works that operate beyond all religious or moralising considerations, the artist emphasises that the absence of ethical concern for other species may hint at an identical, pernicious lack of concern felt by human beings for their peers. History, sadly, has given us ample evidence of this. The fear of new technologies, of cell manipulation and indeed artificial intelligence thus mirrors a mistrust of humanity and its capacity to regulate and set limits for itself.

In her reflections, Anita Mucolli considers fear of death to be one of the drivers of scientific progress. From that perspective, death may be understood as the absolute unknown. Most of the time, we are afraid of what we do not know, of what we cannot understand or control. In that sense, our own animal nature may terrify us. That instinctive and largely unfathomable component which is as much part of us as our reason sometimes forces us to step down from our pedestal as thinking beings, for a healthy lesson in humility.

The suggestive forms and polished surfaces of Anita Mucolli’s metal and ceramic sculptures are laden with a narrative potential that invites us to reflect. In the face of uncertainty, fear is a poor guide, for it gives rise to violence, rejection and exclusion. Anita Mucolli counters it with the power of the imagination.

*Rolando Bassetti, director of the Centre d'Art Contemporain Yverdon*

Link to the sound piece:

[https://soundcloud.com/anita-mucolli/ana-jikia-purity-centre-dart-contemporain-yverdon?si=bd5b02b0f64f4b3d94bfe69a72d4ac2c&utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/anita-mucolli/ana-jikia-purity-centre-dart-contemporain-yverdon?si=bd5b02b0f64f4b3d94bfe69a72d4ac2c&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

Pictures 1-9: Anne-Laure Lechat, 2023. Courtesy of the artist and CACY.



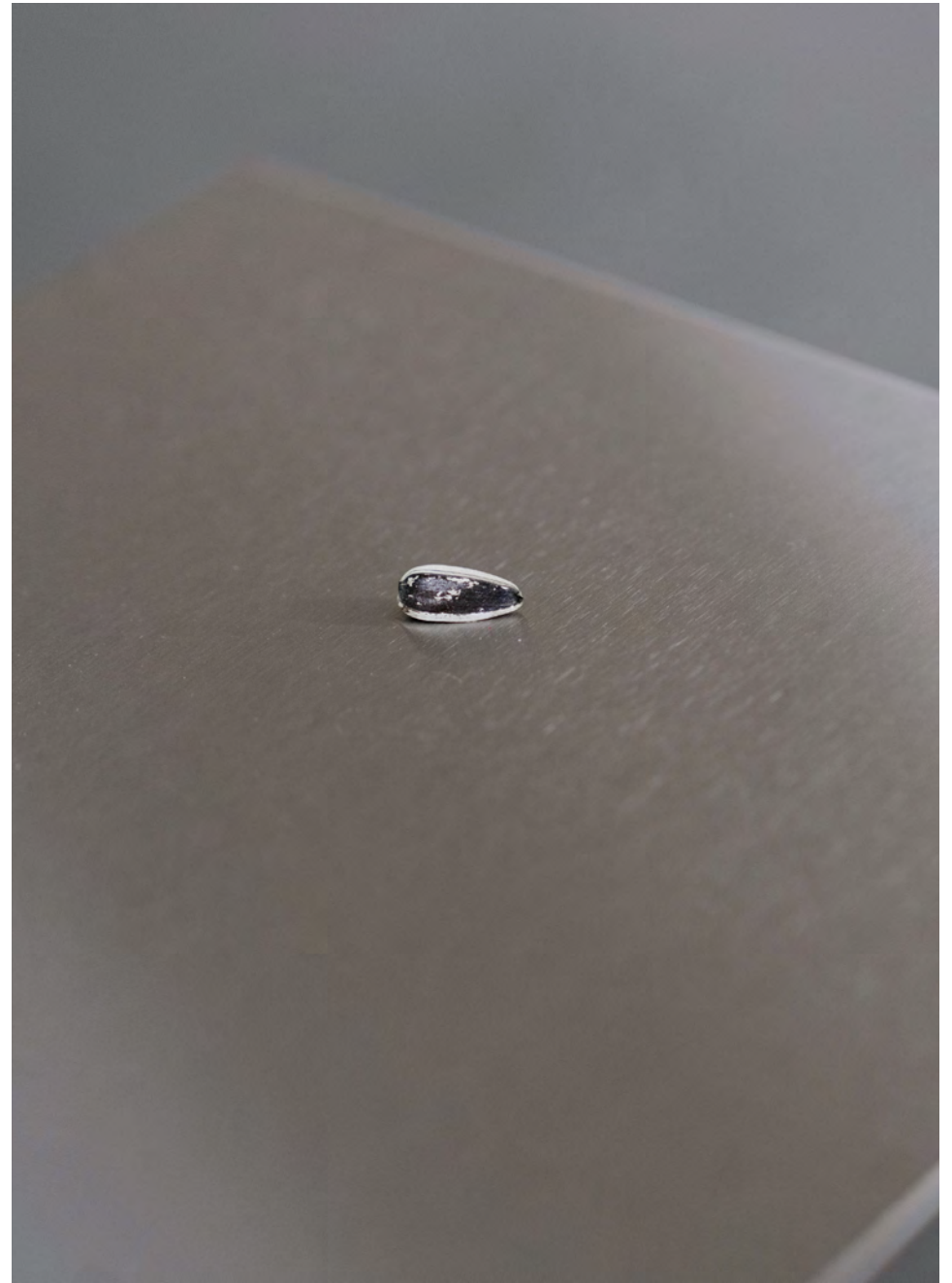
Close-up of *Beginnings*, 66 x 25 x 12cm / piece, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Eggseeds*, 75 x 35 x 20 cm / piece, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Open Field*, 160 x160 x100cm, shown at the Centre d'Art Contemporain Yverdon.



Close-up of the sunflower seed placed on *Open Field*, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Vertigo*, 300 x 220 cm, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Who's afraid of Eternal Tedium?* (front), 150 x 50cm, *Endings* (left corner), 90 x 200 x 4cm / piece, and *The Power of Imagination in the Face of Fear* (right), 150 x 50cm, shown at the Centre d'Art Contemporain Yverdon.





Close-up of *The Power of Imagination in the Face of Fear* shown at the Centre d'Art Contemporain Yverdon.



Close-up of *Endings*, shown at the Centre d'Art Contemporain Yverdon.



Installation view of *Substitute of the Divine*, 200 x 50cm / piece, shown at the Centre d'Art Contemporain

# Limbo

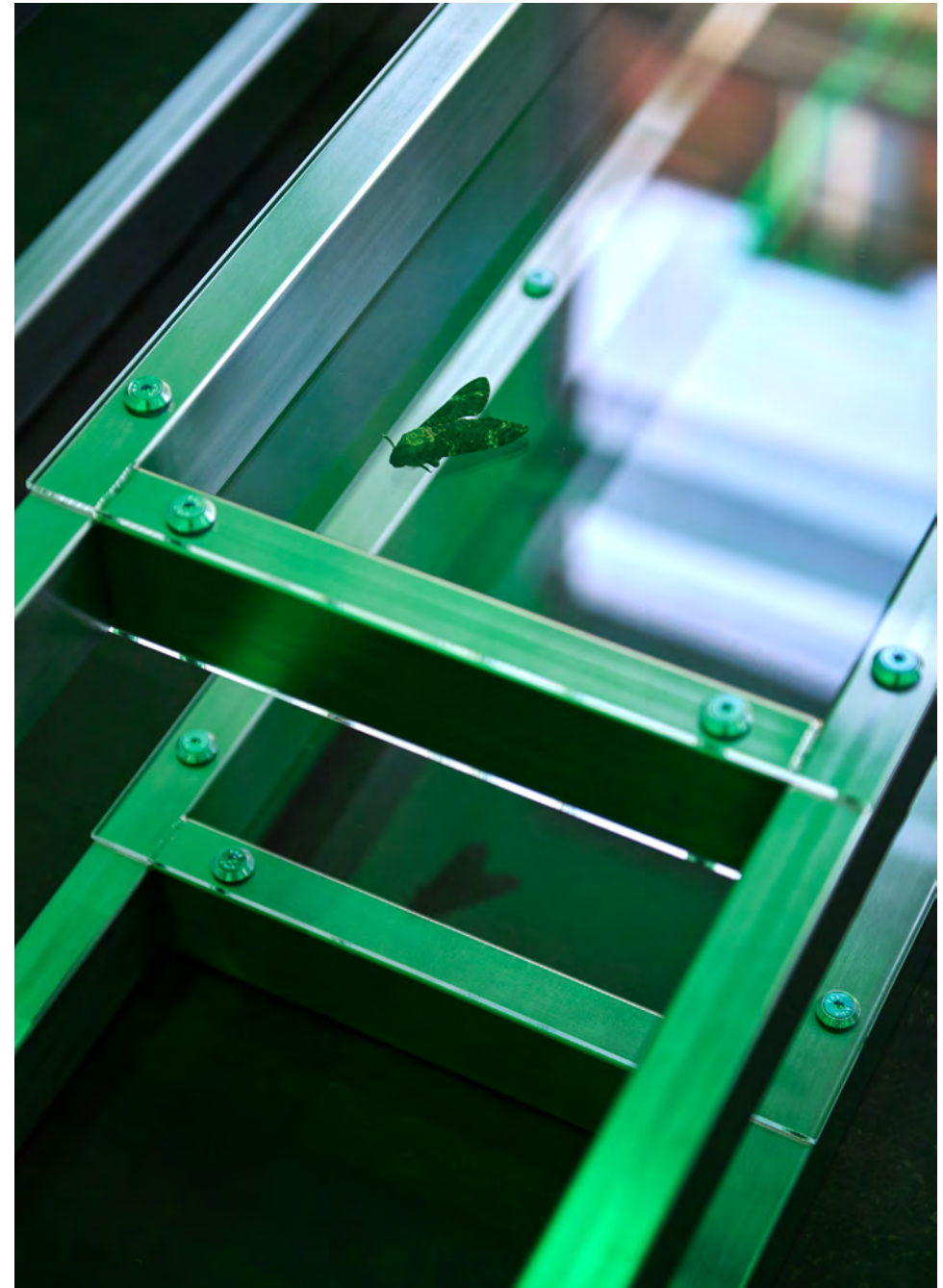
2023

Solo show *Limbo* shown at Kulturfolger, Zurich

Stainless steel, acrylic glass, steel chains, stuffed bodies of *Acherontia Atropos*, green light filters

The inevitable connection between the human desire for a healthy, long life and the subjugation of other living beings, as well as the general valuation of life, forms a consistent theme in my artistic practice. This categorization of life in favor of humans paved the way for the unprecedented advancement of medicine and later biotechnology. The once fictional concept of artificially prolonging life or even overcoming death entirely suddenly appears remarkably realistic. Within this eagerness, scientific experiments, yielding promising results, blend with the most ambitious desires to transcend human biology. The boundaries between life and death, as well as fact and fiction, gradually blur, perpetuating a sense of standing on the border of a wholly unknown and intimidating terrain of human existence.

It is this transitional space that I aimed to address in my solo show, *Limbo* — a title referring to the state of abeyance or awaiting. Upon entering the installation, an unsettling green light enters our eyes, fatiguing our green receptors and resulting in a slight discomfort inside our eyeballs. Often employed on large construction sites as a security measure against theft and vandalism, it now panoptically floods the entire space, connecting the pieces exhibited to one another. Simultaneously, it enacts an intimidating sense of surveillance and transparency. This is also reflected in the materials I selected for the pieces, ranging from aluminum cast, and polished stainless steel to transparent acrylic glass. *Bodies of Abeyance*, consisting of two hanging pieces, is inspired by tables used in experiments on mice and rats to test anti-anxiety pills. Meanwhile, *Forecast*, a four-piece installation placed on the floor, references the way we bury our deceased. Serving as a symbol of impending calamity in many countries, the body of an *Acherontia Atropos* rests calmly on the window-like structure. The polished surface of the acrylic glass, reflecting the faces of curious visitors, becomes a sort of mirror. In the back of the space, I installed *Treasure Hunt*, a wall piece cast in aluminum, inspired by the skeleton of a freshly hunted rabbit. All animals featured or alluded to in the exhibition, in one way or another, connect to the themes of uncertainty and captivity, enabling reflections on how death, in human hands, becomes something controllable — a system Achille Mbembe described as *Necropolitics*. As a whole, the installation is fueled by a tense atmosphere, which I tend to relate to the current state of the world. Looking closer, I cannot help but perceive it as an ongoing transition into a new era of technology and crisis, recalibrating our *conditio humana* in a never-experienced way.

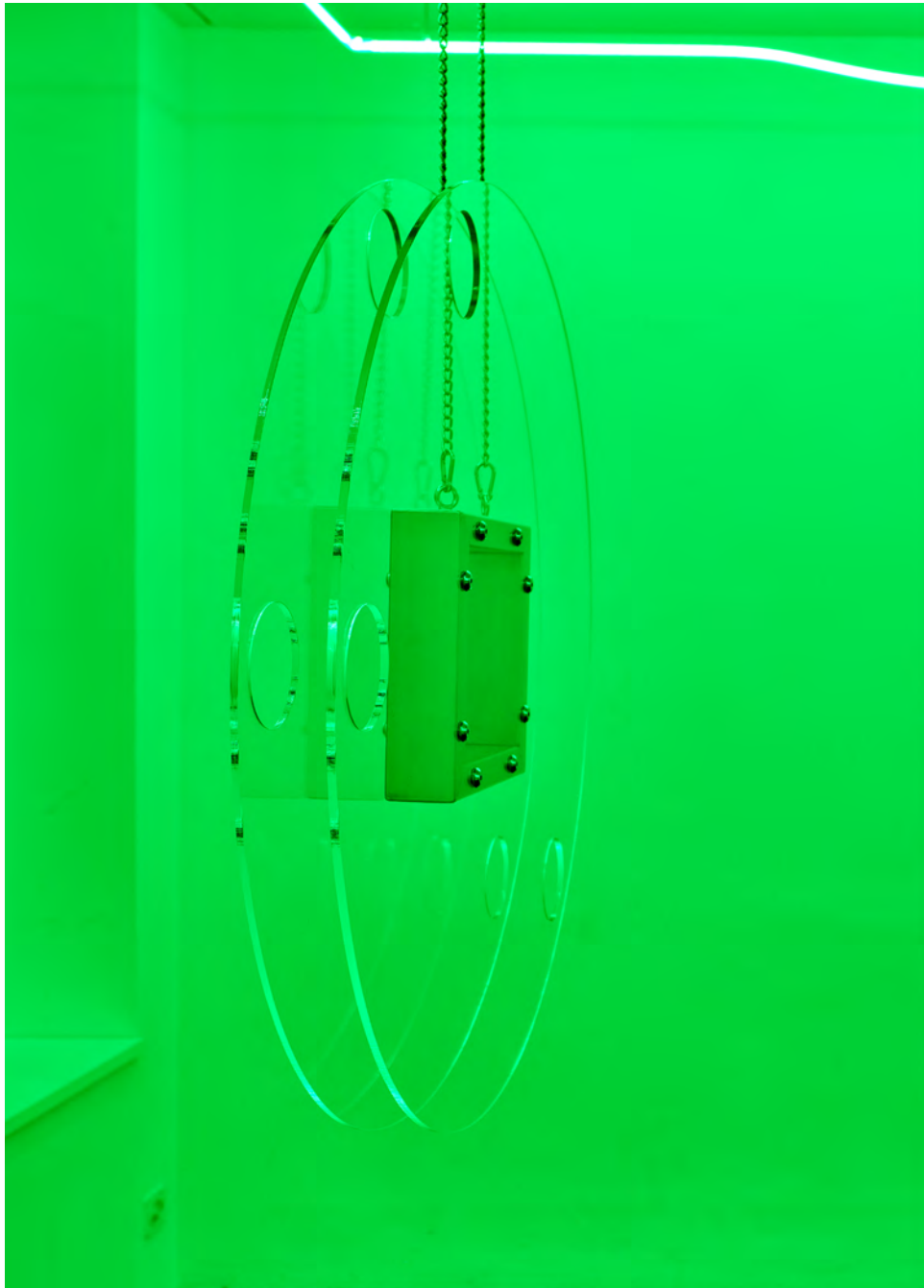


Pictures 1-4: Anna Maysuk, 2023. Courtesy of the artist and Kulturfolger.

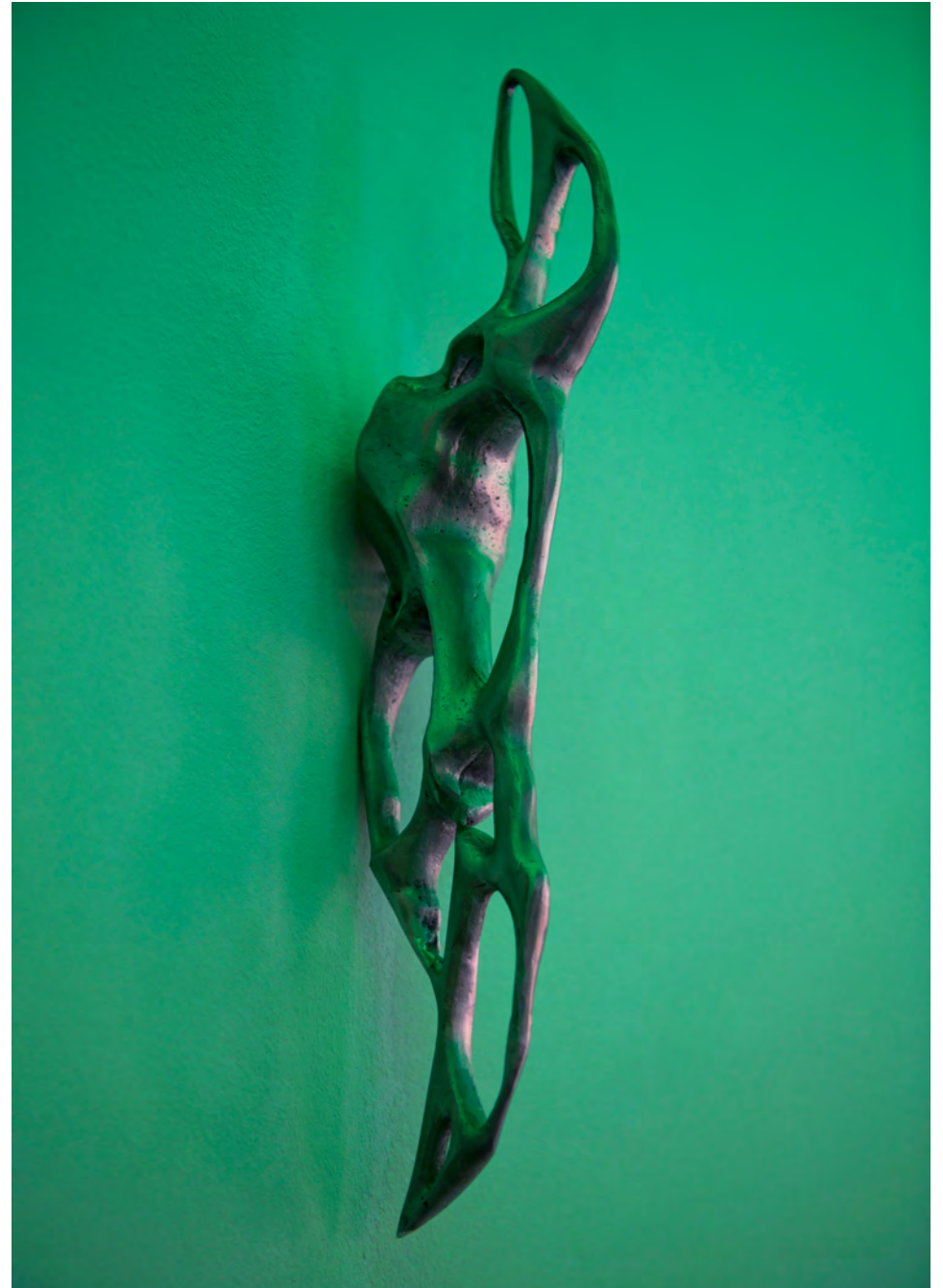
Close-up of *Forecast*, 190 x 80 x 25cm, shown at Kulturfolger, Zurich.



Installation view of *Limbo* with *Bodies of Abeyance* (left), *Forecast* (right) and *Treasure Hunt* (on the wall), shown at Kulturfolger, Zurich.



Close-up of *Bodies of Abeyance*, 150 x 90 x 8cm / piece, shown at Kulturfolger, Zurich.



Close-up of *Treasure Hunt*, 30 x 8 x 5cm, shown at Kulturfolger, Zurich.

# *Power Games*

## *Potential Players*

2023

Shown at Museo Villa dei Cedri, Bellinzona, and the National Gallery of Kosovo, Pristina

Stainless steel, colored glass, pheromones and liquid nutrition supplements for animals, steel chains

Interested in human-animal relations and the related structures of power and abuse, Anita Mucolli has created two ad hoc installations exploring the theme of animal husbandry and domestication: *Potential Players* (2023), composed of two identical elements, and *Power Games* (2023). Inspired by the tables used in dog grooming salons, these works are full of references to different training practices: accessories halfway between leashes and threads, glass vials containing a pheromone-based liquid - a reference both to the supplements used to improve performance in horses and to the substances secreted by human glands that arouse sexual interest in other individuals - or even metal circles, halfway between collars and handcuffs, evoking the theme of animal instinct and desire. The tables are thus transformed into a mix of veterinary, surgical, and parlour furniture and, in a broader sense, into objects used for certain sexual practices, thereby exploring ethical-moral issues related to over-breeding, human power abuse, and animal welfare, but also the objectification and fetishization of animals by humans.



Pictures 1 - 4: Courtesy of the artist. Credits: the artist.

Picture 6 - 8: Courtesy the artist. Credits: Enver Bylykbashi.

Installation view of *Power Games*, 200 x 70 x 50cm, shown at Museo Villa dei Cedri, Bellinzona.



Close up of *Power Games* shown at Museo Villa dei Cedri, Bellinzona.



Close up of *Power Games*, shown at Museo Villa dei Cedri, Bellinzona.



Front installation view of *Potential Players*, shown at Museo Villa dei Cedri, Bellinzona.

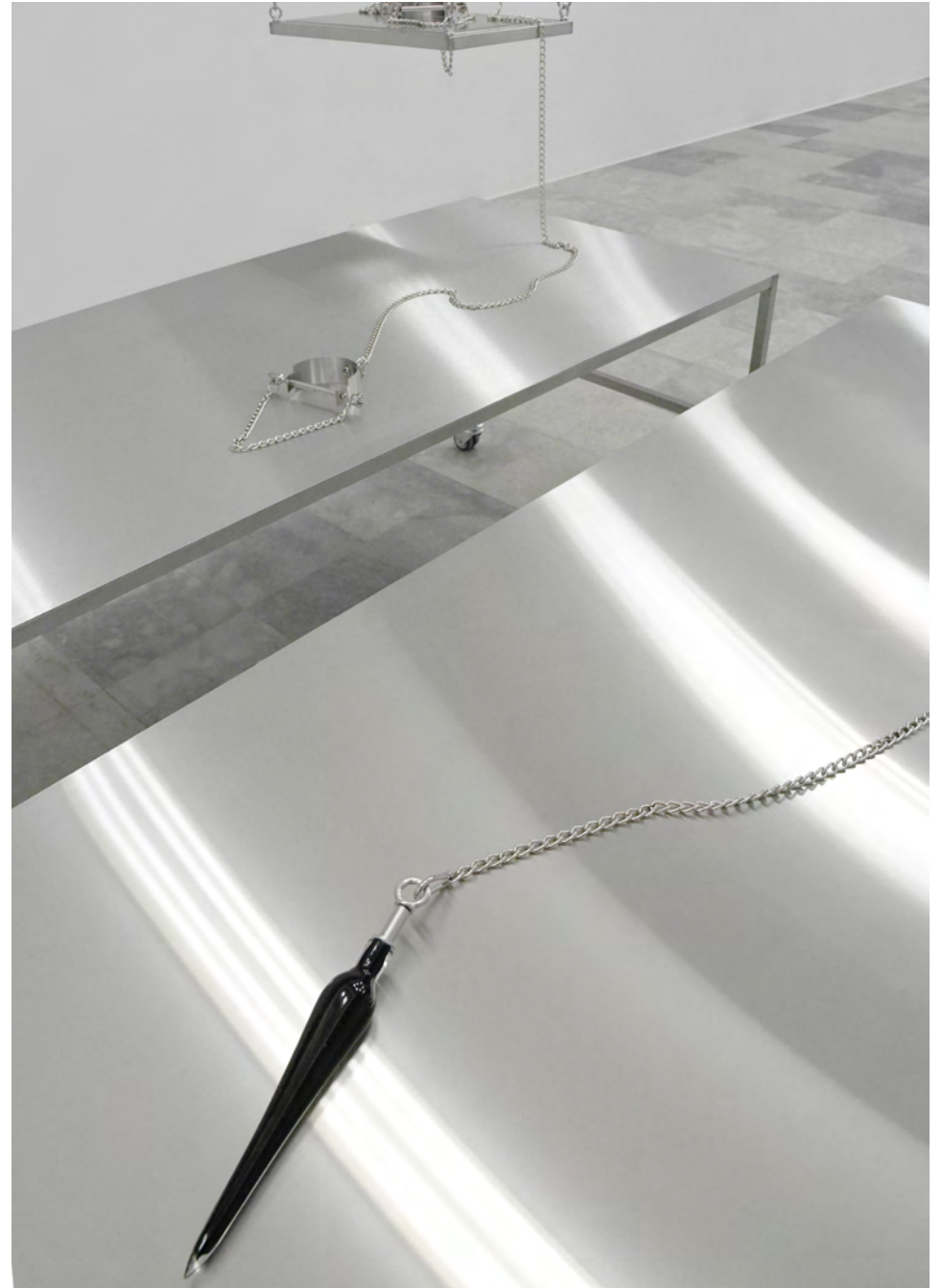




Front installation view of *Power Games* and *Potential Players* (from left to right), 200 x 60 x 50cm / piece, shown at the National Gallery of Kosovo, Pristina. In the background: *Care & Captivity*, 2022.



Close-up of *Power Games*, shown at the National Gallery of Kosovo, Pristina.



Close-up of *Potential Players*, shown at the National Gallery of Kosovo, Pristina.

# Care & Captivity

2022

Shown at Kunsthaus Baselland for *Peace or Never*, BA & MA Fine Arts graduation show of the Academy of Art and Design FHNW Basel, 2022

Shown at the National Gallery of Kosovo, Pristina, 2023

Steel, stainless steel, acrylic glass, stuffed body of a garden warbler

The culture of care that we strive to foster when interacting and coexisting with animals implies that within this human-centric framework, a culture of captivity and power control becomes almost unavoidable. The historical narrative of ownership and objectification of pets and livestock reflects a complex and lengthy trajectory, intertwining deeply with the evolution of human culture and eventually contributing to the establishment of a paradigm in which the act of caring for other species cannot be disentangled from its roots in exploitation.

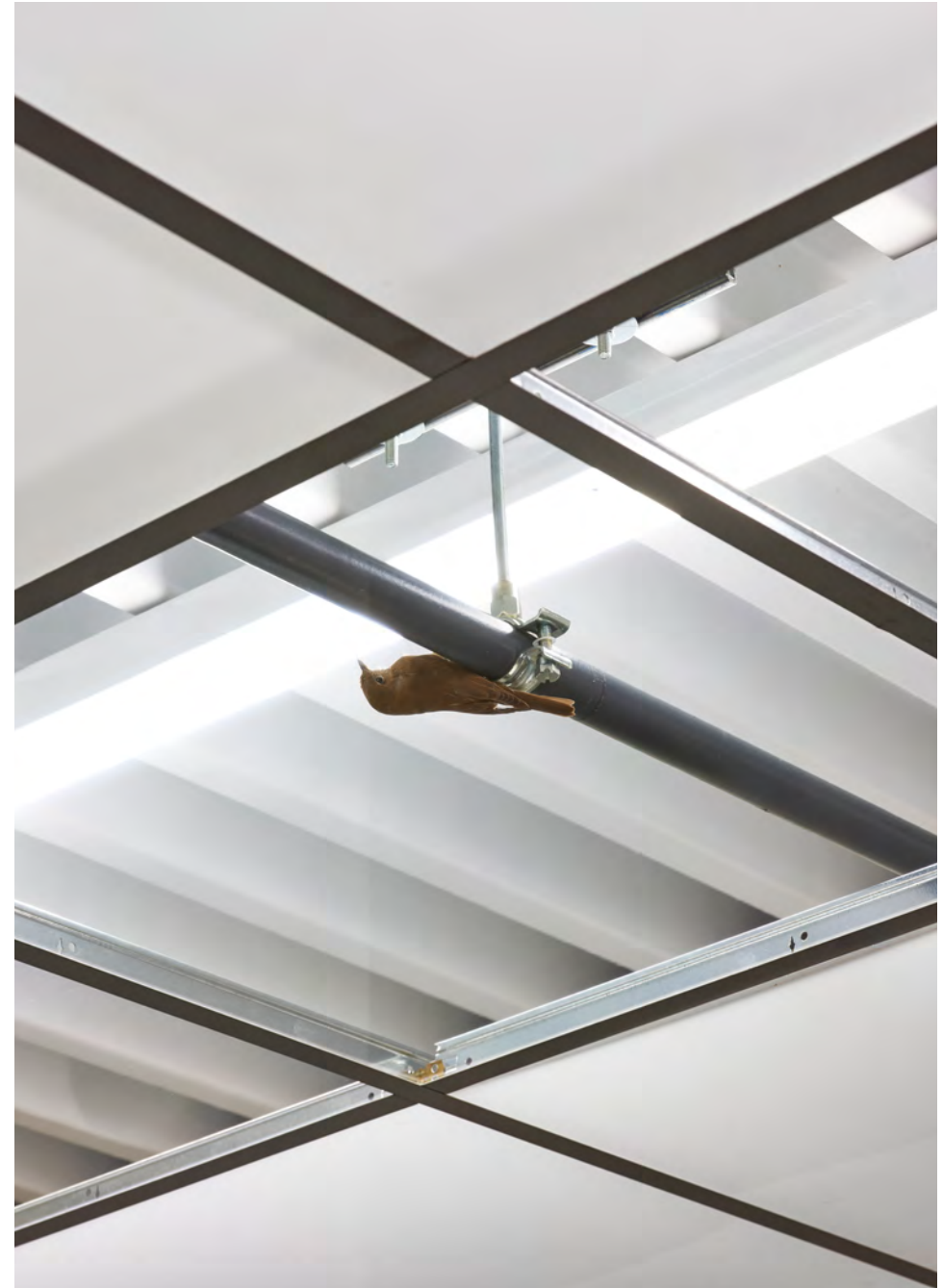
For *Care & Captivity*, I have developed a three-part installation that explores the intricate relationship between care and possession. Drawing inspiration from the commonly used cages in veterinary stations, I have installed a life-sized sculpture that encapsulates both the confining structure of a cold, sterile cage and the notion of a comforting home. The acrylic glass front window features small holes, precisely sized to allow fresh air into the six separate cabins of the sculpture – just large enough for a bird to enter and construct its nest.

This sculpture is juxtaposed with the taxidermied body of a garden warbler, purposely positioned within the Kunsthaus ceiling. By integrating the exhibition space into the installation, I engage with and incorporate the environment, while simultaneously introducing a surreal, organic element to the otherwise sterile presentation.

Situated on a table-like structure, I have placed four additional objects directly inspired by cages used in pyrogen testing on rabbits. The animals involved in such trials exist in a liminal state – crucial for achieving optimal results in the pursuit of progress, yet entirely disposable once their bodies have fulfilled their purpose. In this extreme scenario of animal-human interaction, the act of caring for these „test objects“ embodies a profound contradiction, as care is solely directed toward serving a specific human purpose.

Pictures 1 - 2: Courtesy of the artist. Credits: David Aebi.

Pictures 3 - 4: Courtesy of the artist. Credits: Enver Bylykbashi.



Close-up of the stuffed body of a garden warbler installed inside the ceiling of Kunsthaus Baselland.



Front installation view with the different cage-inspired sculptures and the garden warbler placed inside the ceiling, 205 x 100 x 50cm, 110 x 40cm, 20 x 35 x 20cm / piece, shown at Kunsthaus Baselland.



Installation view of *Care & Captivity*, 140 x 40 x 110cm, 20 x 35 x 20cm / piece, shown at the National Gallery of Kosovo, Pristina.



Installation view of the stuffed garden warbler within *Care & Captivity*, shown at the National Gallery of Kosovo, Pristina.

# *What to Do with a Thousand Years?*

2022

Shown at Hall 1.1, Basel Fair, for Kiefer I Hablitzel Göhner Kunstpreis 2022

Roominstallation and staging, chromium steel tank, floor tiles, body of a acherontia atropos, chromium steel surgical table, plastic pill bottles, high gloss floor, stainless steel surgical instruments, aluminium casts, 3d printed object in resin containing salt - and tearwater, mixed with glycerin

Anita Mucolli is a proponent of sophisticated and immersive installations. In *What To Do With A Thousand Years?* she explores the cryopreservation of the human body, particularly bodily fluids such as blood and tears. Her installation invites us to reflect on the concept of time, both in terms of its finiteness on the scale of a human life, as well as in relation to its infinite potential, when viewed approached from the perspective of the sciences or that of intellectuality. The neo-futuristic aesthetic is reminiscent of a science-fiction scenario: the visitors are confronted with a kind of waiting room of a laboratory where the bodies of patients prepare to be frozen for a thousand years. Even if the installation may seem sterile at first glance, it is nonetheless laced with clues that reveal a poetic look at the concept of eternity.





Front installation view of *What to Do with a Thousand Years?* (2023), consisting of the built-in wall and ceiling, chromium steel metal tank, surgical table carrying *Tearextractors* (2023) and the 3d printed *Tincture Basin* (2023) containing tear-, salt water and glycerin, 200 x 200 x 500cm.



Close-up of the surgical table with a surgical tray holding the *Tearextractors*, ca. 26 x 5 x 2cm / piece, shown at Kiefer I Hablitzel Göhner Art Prize 2022.



# The Other

2022

Shown at Liste Art Fair Basel, Hall 1.1, Basel Fair

Ceramic sculptures, dimension variable, pool made of wood and industrial ceramic tiles 120 x 240cm, orange filter foil for neon tubes, sand, acrylcast eggs, water mixed with white ink

The work of Anita Mucolli has always been interested in space. Space not only understood as physical space but as having an anthropological dimension that ties our cultural concepts of time to the spaces we like, the spaces we imagine, and those spaces we inhabit through the many fantasies we produce through literature, cinema, comics, social media, etc. Space has many functions and a very important one is not only to be in but to collectively rehearse our past, our present, and our future. That's the reason why the Ancient Greeks' idea of a collective memory was based on the active production of spaces where rituals and narrative symbols could appear in front of the community. We could even say that every space has, therefore, a cinematic and storytelling potential. Cinematic in the sense that when we enter certain spaces we are able to collect all the memories of similar spaces and also to project upon the space the actions that took place there. When we enter a kitchen, for example, decorated in the manner of the past, the past appears in front of our eyes. The storytelling dimension refers to how spaces make us talk, make us collect memories, and share them with others. That is probably the reason why former works of Anita Mucolli were room replicas – spaces identical to spaces we know. In doing so, she stressed her interest in memory, in all the simple actions that a space amplifies but also in sculpture and the power to still create something different out of elements that look similar to those we encounter in our everyday life.

However, this new series of works goes beyond the reflection on space and adds a new thought on creatures that inhabit spaces radically different from the human spaces. If space demands an analytic approach, the creaturesque demands a practice that is oriented toward fantasy. It is only very recently, with the emergence of new technologies and cameras that we have learned to acknowledge that the monsters the poets and artists created for us were actually an exercise to get our senses accustomed to forms of life our eyes can never see. From micro-organisms to bacteria and viruses, to cells in all forms, to the inhabitants of the deep sea life provides us with forms we are not familiar with. And yet, this long learning to be with those creatures has also taught us to understand life better. This new family of creatures has arrived at her practice at exactly the moment where the work of Anita Mucolli is opening up to those dimensions of life that demand an imagination of the past and future of Earth that only art and artists can foresee. Think about them all as a family that she has been giving birth to over a certain period and she still needs to care for and foster. That explains the science-fictional swimming pool where they can all be, submerged in a liquid, that still nourishes them and makes them evolve. Evolve? Indeed. We may be only looking at embryos or prototypes or models of creatures that do not have yet a function and a place in the universe and therefore became temporary sculptures. True, sculpture is not only a language or a medium but a place where all those creatures gather till they become truly alive. *Chus Martinez*

[Pictures 1 - 4](#); Courtesy of Helvetia Art Foundation. Credits: Gina Folly.



Close-up of *Portal I*, one of the ceramic sculptures of the installation, inside the pool, shown at Liste Art Fair 2022, Basel.



Front installation view with the ceramic sculptures placed on the floor and wall, the pool in the middle, and the sand in the corners of the booth, shown at Liste Art Fair 2022, Basel, 500 x 500 x 300cm.



Front installation view with sight at the pool containing *Portal I*, 220 x 110 x 50cm. In the front on the floor: *The Other IV*. In the back, on the pool: *The Other, Threatening itself*, shown at Liste Art Fair 2022, Basel.



Close-up of *The Other III*, shown at Liste Art Fair 2022, Basel.

*Moments before the Storm, I Sat at my Table with a Glass of Wine, Relishing the last Rays of Sunshine, not Knowing they Were actually the last*

2021

Shown at Kunsthalle Palazzo, Liestal

Roominstallation and staging, 1 Projector, chromium steel panels, various furniture such as two lamps, 6 mirrors, 1 dining table, 2 chairs, cutlery, dishes, vase with flowers, carpet

If we could enter and walk our subconsciousness or memory through newest technologies, what would we find there? Would it be possible to extract key memories and bring them back to life so we could revisit them over and over again? And if yes, to what extent would this change and distort our relationship with the past?

For the Kunsthalle Palazzo, Anita Mucolli has created a new spatial installation that completely changes the original exhibition space and immerses visitors in a unique atmosphere. Upon entering, the first thing that catches the eye is the shiny white floor. We find ourselves in a kind of public transit space that seems almost antiseptic due to the bright surroundings and the sparse furnishings. On our right, a door flanked by two lights opens and attracts us. As we approach it tensely and pass through this narrow passage, we enter a lift-like cabin.

Where are we? Is this a lift that can take us to another floor, to another place, or perhaps even to another time? Looking around more closely, we discover an opening in the wall that allows us to see through. An almost dream-like scenery can be seen. Shrouded in dim light, a new, visible, but not accessible space unfolds. Could this be an insight into one's own past? Or does this window glimpse into the memory of another person? Anita Mucolli has created a highly fascinating spatial landscape that enables a journey into personal worlds and imaginary times. She lets us immerse ourselves in mental as well as built spaces, leaving behind a kaleidoscope of inner and outer images. *Michael Babics, Curator at Kunsthalle Palazzo*





Artis Mucilli  
Monitors before the stairs, not at the table with a glass of  
wine, making the art case of modern, not knowing they  
were at fault. The last 2020  
Died from cancer after and recovering, 100 x 100 cm and  
100 x 100 cm and 100 x 100 cm and 100 x 100 cm  
Thomas Müller, 2 LED-Lampen

Installation view with the elevator mock up leading into the cabin, shown at Kunsthalle Palazzo, Liestal, 700 x 400 x 370cm.



View into the hidden room in the back of the installation, as seen from the cabin, shown at Kunsthalle Palazzo, Liestal.



Installation view of the room behind the window with a still-life situation. The light is generated by a projector, shown at Kunsthalle Palazzo, Liestal.

# *The Bank of Dreams*

2021

Shown at Palazzo Reali, Masi Lugano

Scagliola frame 140 cm x 160 cm, chromium steel panel 100 cm x 120 cm, wooden frame with mounted magnets, screen, video loop with found footage (source: pexels) and sound, 2:28; 4 speakers, soundpiece with vocals in a loop, 2:40; 4 wooden boxes

At first glance, one might get the impression that *The Bank of Dreams* belongs to the usual inventory of the museum. The camouflage effect of the work is created both by its inconspicuous positioning and by its design. Anita mucolli's ATM, located in the reception area of MASI Lugano, outside the exhibition spaces, consists of a flat screen running advertisements, framed by metal and so-called scagliola, a material with which Mucolli imitates marble, thus echoing the „classical“ style of the building's architecture. However, as soon as we hear the music and the voice of the advertisement coming from the speakers, it becomes clear that this is not an ordinary ATM, but one that sells us dreams.

The dream ATM is the first of its kind and can be seen as a prototype for future models. A near or perhaps more distant future in which capitalism embraces the advancement of technology in such a way that it literally invades our subconscious and commercializes what previously seemed impossible: our sleep and our dreams. With the help of the dream vending machine, users are able to choose and buy their own dreams. Any kind of dream can be brought to life in this way: the thrill of a fast ride in a race car, moments from the past, or products that can be tried out without actually entering the store. On the other hand, those who purchase their dreams will increasingly be subject to conditioning from specific advertisers, as they will be part of the product purchased, allowing them to become even more effectively embedded in the subconscious. The discovery of the dream machine would potentially mean a revolution for the capitalist market, because until now neither consumption nor production has taken place during sleep.

From this speculative future perspective, Anita Mucolli's work *The Bank of Dreams* invites us to reflect on concepts of productivity and freedom in our contemporary capitalist society, and to weigh those consequences that the uncontrolled spread of science and technology could bring to any area of our lives. *Noemi Pfister, Curator of Plattform 21*

**Sound:** Jasper Simeon Mehler

**Vocals song:** Hannah Mae Mehler. **Link:** [https://soundcloud.com/user-183167363/the-bank-of-dreams?utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/user-183167363/the-bank-of-dreams?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

**Text of the song and voice in video:** Anita Mucolli. **Link:** <https://vimeo.com/59616084>

Pictures 1 - 2: Exhibition Plattform21 At Masilugano, 2021. Photo Credits: Mattia Angelini.



Installation view of *The Bank of Dreams*, 140 x 100 x 25cm, placed inside the reception hall, shown at Palazzo Reali, Masi Lugano.



# THE BANK OF DREAMS

A Deep-Dream Technology ®

Insert your personal cerebral chip here:



Close-up of the chromium steel panel with engraved slit on the right side of to the *Bank of Dreams*' installation, 20 x 6 x 3cm, shown at Palazzo Reali, Masi Lugano.

# Scapes of Remembrance

2021

Shown at Sattelkammer, Bern

Room construction and staging, two hidden wireless speakers, i-pad, soundpiece 4:50, video loop 05:04, various furniture such as an armchair, carpets, wardrobe, artificial hair, 45 engraved soap bars, mirror, curtains, bartable, barstools, candles, lamps, crickets, table clock, whiskey glass, soil, sizes variable

Scapes of Remembrance is dedicated to the bird flu, the first zoonotic disease the artist learned about in the summer of 2004, when she was only ten years old. While writing a text about touching animals in november 2020, in the midst of the current pandemic, a long-forgotten childhood memory slowly began to reappear on the surface of the artist's memory and dreamscapes. Through a two-part installation these vaguely remembered events were taken out of the artist's mind and put into a physical scenery that freezes the memories and dreams it represents: the first room contains fragments of childhood memories. A soundpiece tells the story about finding an injured bird in the garden and fearing the touch of wild animals, while a voice hums in the background. In the second room, a video installation questions the often disastrous relationship between humans and stock animals. It is installed in the setting of a bar, but it is neither crewed nor functional; rather, it represents the idea of a bar and all the notions associated with these specific interior spaces. The visitors, who enter the installation alone and through a wardrobe, are left unaccompanied in a spatial staging that mocks its' original reference: no bartenders, no alcohol, no people to talk to, no relief, no emerging prosperity, and no perspective. Although the two spatial installations function quite differently, they are connected by the intention of capturing a past, almost forgotten event and linking it to what is happening in the present.

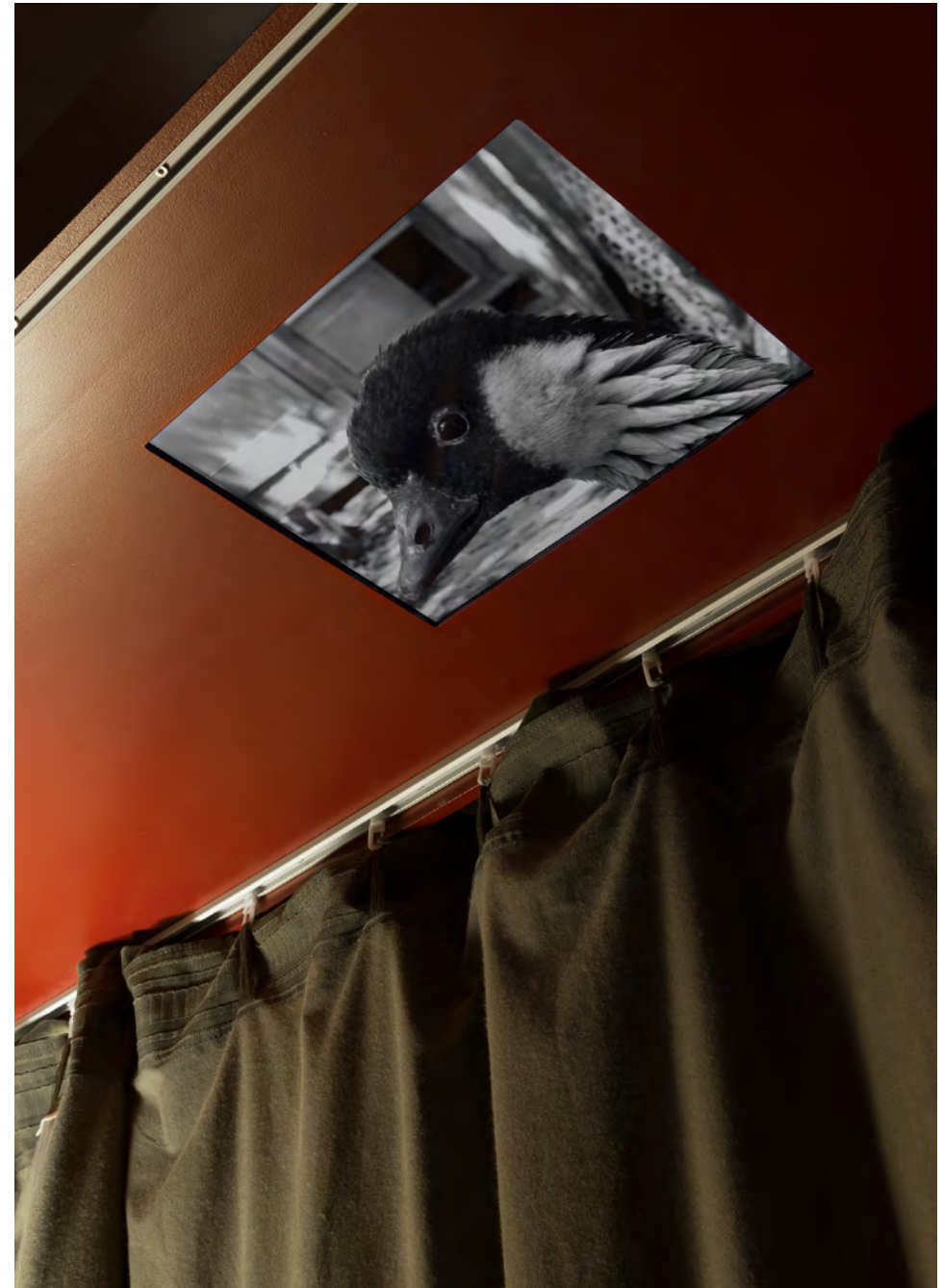
Both the First World War and the Spanish Flu were followed by a time of upswing, confidence, carelessness, and excess. It was the time of the fanciest bars and parties - a time when masterpieces of art, literature, and design were created. Although life returned, the next crisis followed just a few years later. What seems to be characteristic not only of the Roaring Twenties but above all of the 20th century, is the tense relationship between the often traumatic events and the people who experienced them. The past was condemned and the gaze was directed only to the future and the progress it promised. Until now, the Spanish flu has offered little cause for discussion or commemoration. Although it cost the lives of an estimated 50 million people, it does not seem to have a place in our collective memory.

Scapes of remembrance confronts visitors with two spatial installations that propose to actively commemorate collective experiences - by diving into one's own archive, memories, and dreams and transforming them into something physical that can be preserved and visited by others. The work questions not only the catastrophic consequences of late capitalism for human and non-human beings but also how forgetting about historical crises can actually help to push the next one.

*Samuel Rauber, Curator Sattelkammer Bern*

*Link to the video: <https://vimeo.com/566762954>*

*Pictures 1 - 3: Courtesy of the artist. Credits: Samuel Rauber.*



Close-up of the video installation above the bar, shown at Sattelkammer, Bern.



Installation view upon entering the space, with a curtain, carpet, soap bars, artificial hair and the wardrobe that leads into the other installation.



Installation view upon entering the second space through the wardrobe. View of the bar with i-pad on top, mirror, chairs, carpet, clock, lamps and armchair with soil.