

DOCUMENTATION

SEVERIN HALLAUER

2021-2024



SOLO SHOW | LUIS ADELANTADO | MEXICO CITY | 2023
SOLO SHOW | GALERIA REVUELTA | MEXICO CITY | 2023

EROS Y AMBIGÜEDAD

„Bajo la luz de la luna, en las olas de nuestra playa,
24.09.2021

I had to look at *In Memory Of George Dyer* over and over again - I always wondered about Bacon's motive for placing his lover's dead body on the left, and centering Bacon himself, entering the hotel room where he would find the horror - the sight of the corps must have been a relief in face of the prior terrifying uncertainty - the unbearable foreboding, but not knowing. There is nothing more cruel in the world than to find oneself lost before the fear that one's most beloved might have deserted one. I ask no more — No one should stand in front of that door. In most profound recognition.”

Severin Hallauer

A multimedia exhibition by Swiss artist Severin Hallauer on the intimate experience of an *amour fou* between cultures, the change of perspective, the attempt and failure, the violence, the obsession, the loss of self and the terrible silence in the face of the threat of death.

In works in a variety of media, the artist intimately confronts the experience of his first great love, which Hallauer encountered unexpectedly in Mexico and which has significantly influenced his life in his new adopted country.

The show created between 2021 and 2023, consisting of installation, sculpture, painting, photography and video, emerged from a strongly process-oriented practice that takes up aspects of performance as one of the media that characterize Hallauer's work.

“La reina Cipria aviva el fuego que enloquece a los hombres por las mujeres, pero el propio Eros convence la pasión de los hombres por los hombres.”

Poema recogido en la Antología Palatina

Como en un macabro experimento mental de física cuántica, el amante está vivo y muerto al mismo tiempo y será el gesto de abrir la puerta el que colapse la realidad. Eros y ambigüedad es un relato encarnado donde el cuerpo torna víscera y sangre, asquerosos trozos de carne hasta lo descorazonador; narración donde somos espectadores de un banquete antropofágico de reciprocidad fúnebre, donde, quien devora, es al mismo tiempo consumido por quien se alimenta.

Hallauer nos hace partícipes del desgarrado devenir entre dos amantes que coquetean en la ambigüedad que emerge del encuentro entre Poros y Penia; presentando un análisis de profundidad espeleológica sobre la ponzoña existencial de quienes se entregan sin medida a la otredad.

Ni vivo ni muerto, no es a George Dyer a quien encuentra al otro lado de la puerta; como en el *amour fou*, la lógica es invertida y la realidad es la funcionalización onírica del deseo libidinal del autor.

Verónica Guerrero



Sacrificio - Eros Y Mania , 2022
video performance loop, projected
11 min

Hallauer traces the moment when he had to break down a door to get to his lover, in the belief that he would find him dead. Conceived as a video performance in a single shot, the artist forces the viewer through the motionless camera to assume the position of captivity in which the artist found himself. The door as an everyday element of human life invites you in, but it also locks you out or in.

<https://bit.ly/sacrificio-eros-y-mania>



***Amor Perro*, 2022**
mirrored glass, polyethylene foam, shadow mesh, lace fabric
200 cm x 200 cm x 50 cm

The work *amor perro* shows two dogs sleeping together on a two diameter circular mirrored glass surface. The dogs consist of the mattress on which the artist and his ex-lover used to sleep. One is made of shadow mesh, the material that adorns the facades of buildings under construction in Mexico City and protects passers-by from falling materials. The other dog is made of lace, a material that Hallauer closely associates with his ex-fiancé.

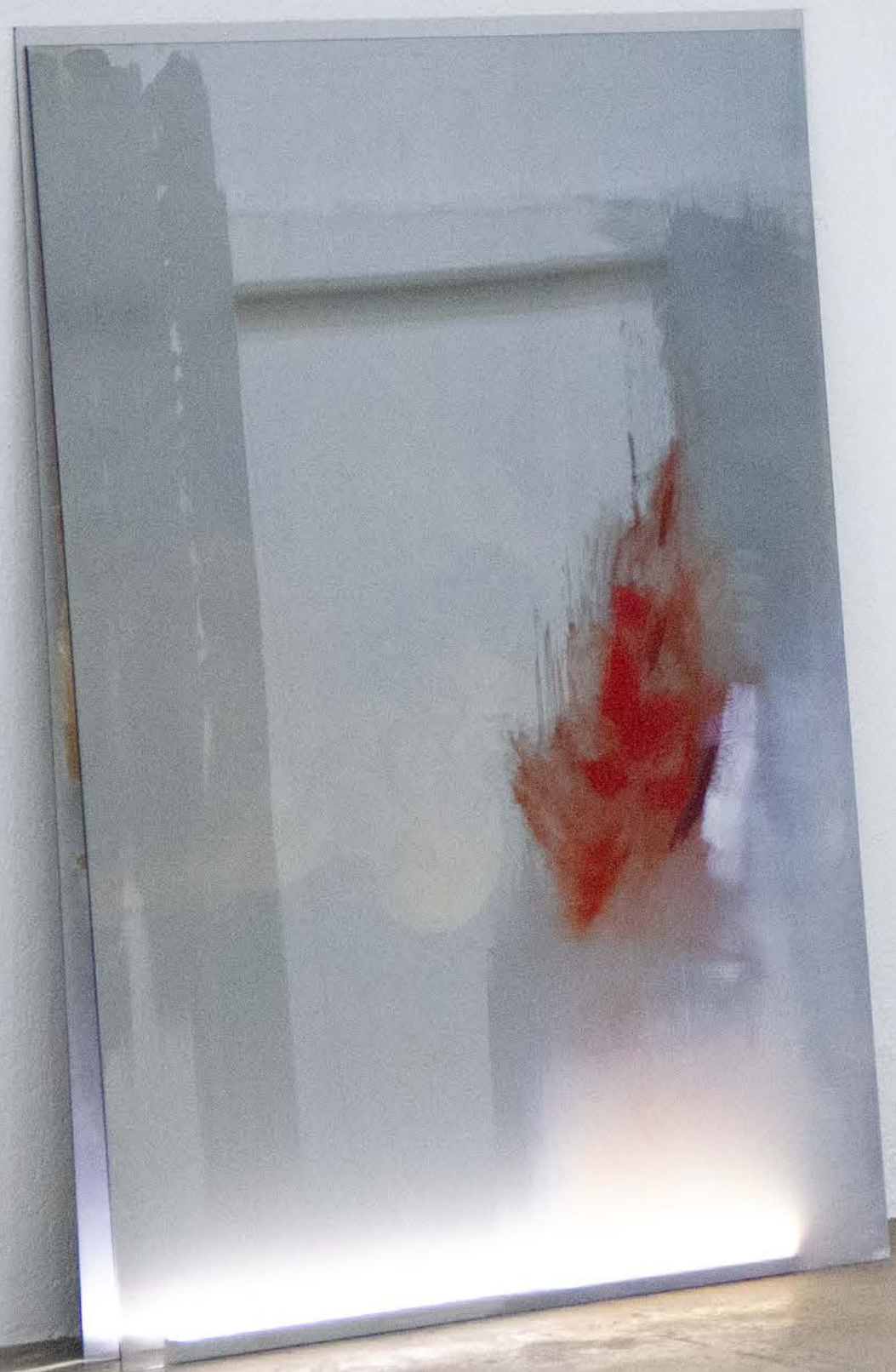


***Strangers Again*, 2023**

aluminum casting, baby's breath flowers
35 cm x 33 cm x 33 cm

strangers again is an aluminum casting depicting a single cowboy boot with a bouquet of baby's breath flower inside, which was the former lover's favorite flower. In Mexico, the flowers are often used at funerals and on graves





I Wanted You To Fuck Me So Much I Couldn't Paint Anymore, 2023
oil, acrylic on mirrored glass and aluminum panel, led tube
198 cm x 147.5 cm x 20 cm

I Wanted You To Fuck Me So Much I Couldn't Paint Anymore, a homage to Tracey Emin, captures obsessive love and the addiction that accompanies it. The viewer is reflected in the oil-painted mirrored glass that reveals the portrait of two bodies engaged in intercourse.





Exceso Obsesión, 2023
glass, serigraphy
40 cm x 40 cm

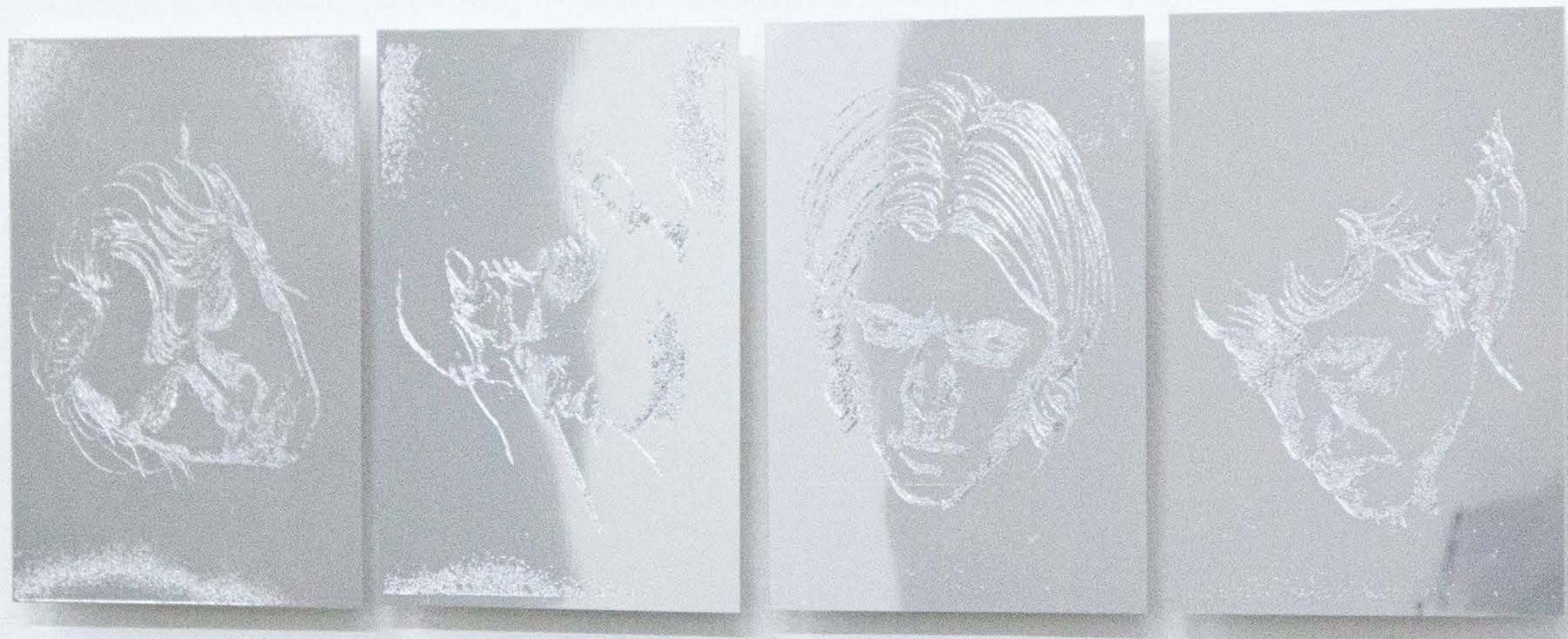
exceso obsesión picks up on the ubiquitous design of the Mexican Ministry of Health's warning label on consumer goods. These warn against excessive sugar, fat and more. Hallauer changes this and warns against obsession.



***Postposteroticism - You Took Everything From Me And
Gave Me An Std And Your Escapulario***, 2023
plaster, aluminum, diamond point engraving, artist's blood
90 cm x 40 cm x 50 cm

A limbless body adorned or restrained with a metal chain on which two scapulars are attached. They show a portrait and a Xanax pill. Many Christians in Mexico wear escapularios to protect themselves. The idea for the work was born a few months after the break-up of the love affair and deals with the feeling of continued captivity, but also with the traumatic experience of a painful operation.





Jav Napping (1-8), 2023
8 aluminum plate, diamond point engraving,
(8x) 18 cm x 25 cm

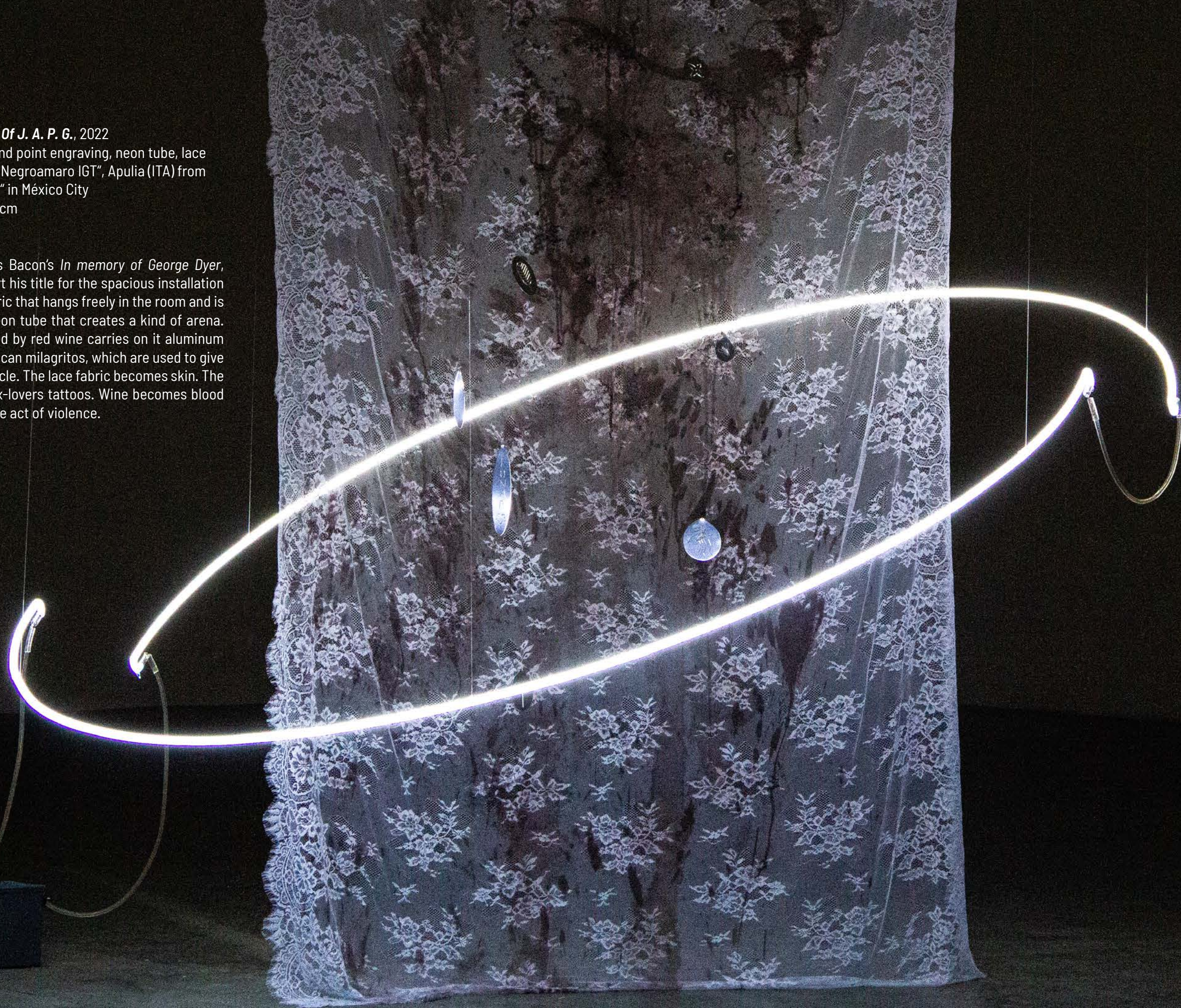
The series consists of engraved drawings depicting the sleeping lover on 8 aluminium plates. The two artists have repeatedly drawn each other. The work emerged from this practice. The viewers reflect themselves in the mirrored aluminium plates as well as in the portraits.

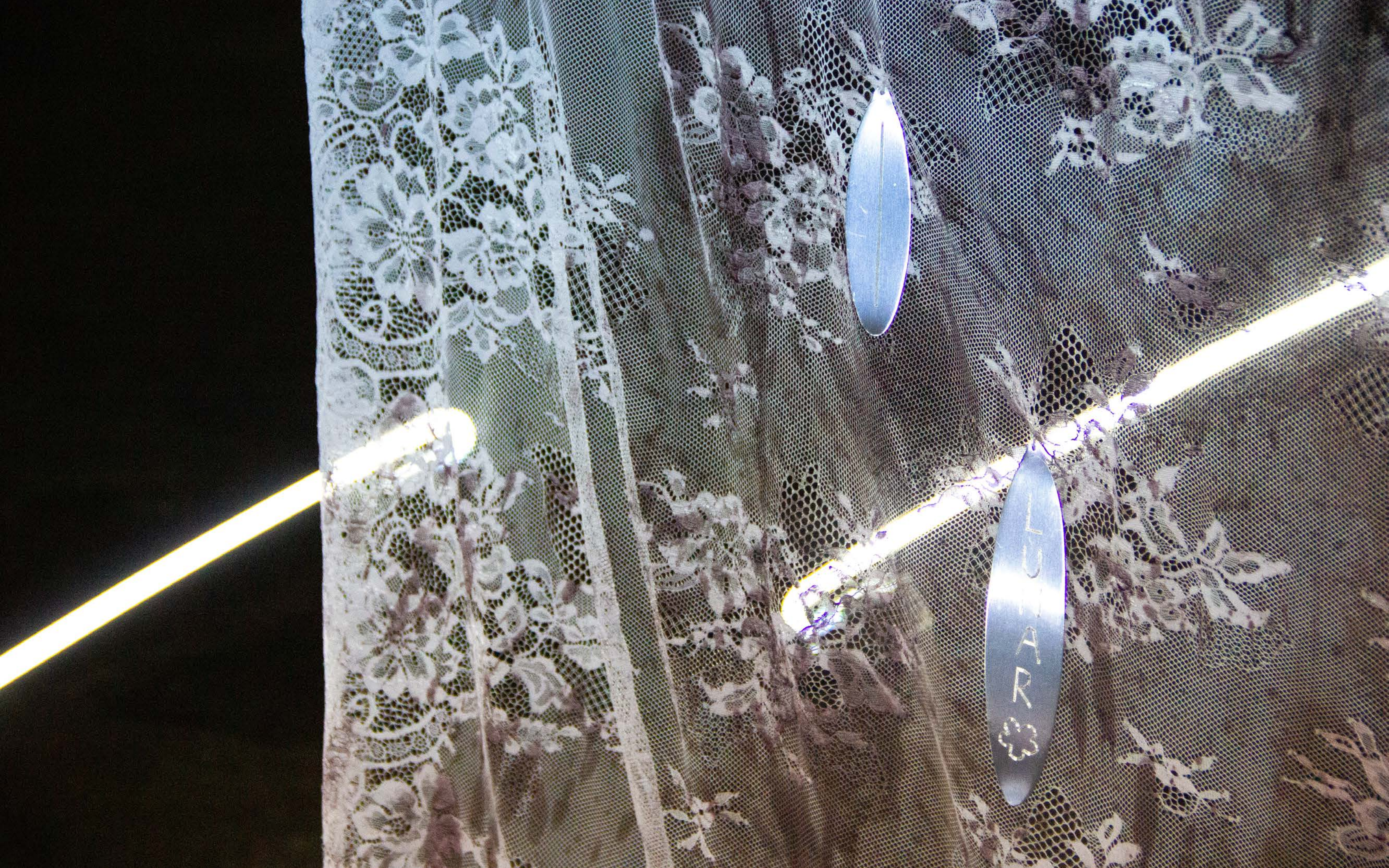


Revelacion - In Memory Of J. A. P. G., 2022

steel, aluminum, diamond point engraving, neon tube, lace fabric, red wine „Il Livia Negroamaro IGT“, Apulia (ITA) from the restaurant „Ardente“ in México City
200 cm x 200 cm x 300 cm

In reference to Francis Bacon's *In memory of George Dyer*, Hallauer takes up in part his title for the spacious installation consisting of a lace fabric that hangs freely in the room and is framed by a circular neon tube that creates a kind of arena. The lace which is spilled by red wine carries on it aluminum plates that refer to Mexican milagritos, which are used to give thanks or ask for a miracle. The lace fabric becomes skin. The milagritos depict the ex-lovers tattoos. Wine becomes blood and remains a desperate act of violence.

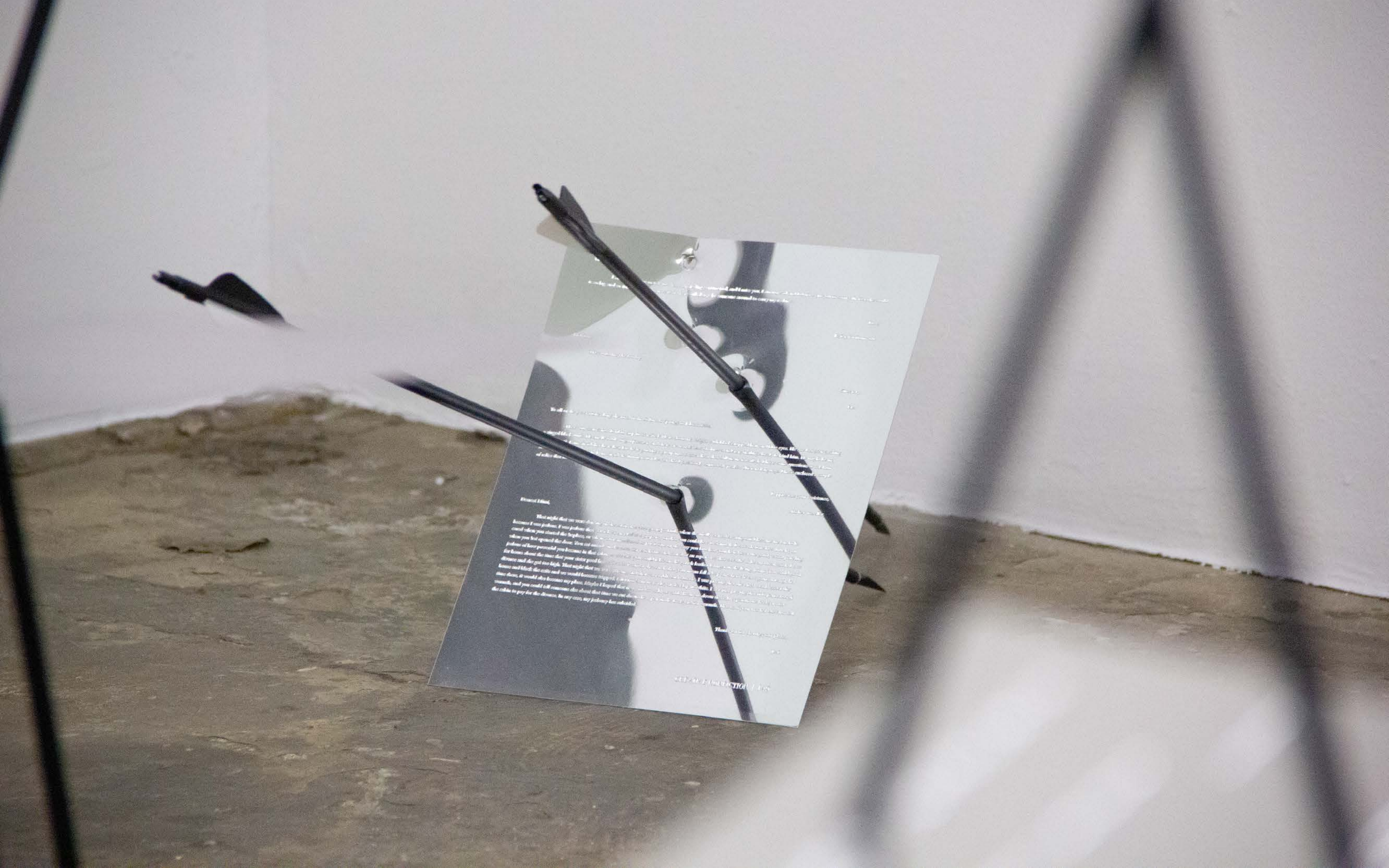






Letters From Places He Didn't Want To Be, 2023
8 aluminum plates, diamond point engraving, 22 carbon arrows
diverse sizes

A battlefield with 8 aluminum plates engraved with the letters Hallauer received from his ex-fiancée, pierced by 22 arrows. The viewer, like the artist himself, is forced to confront themselves through the mirrored surface and try to understand what is written.





Baby's Breath Y Paloma Muerta, 2021
2 fotografías analogas, aludibond
(2x) 60x40



Siren Call, 2022
video loop, projected
2 min 15 sec

The video shows the lover on the beach, in September 2021, accompanied by the song *Piel canela* by Eydie Gorme y El Trio Los Panchos. The title is a quote from one of the letters we can observe in the work *Letters From Places He Didn't Want To Be*, in which the lover describes his wish to die.

<https://bit.ly/siren-call>

Severin Hallauer | *1996 | lives and works in Zurich & Mexico City

awards

2021 Visual Arts Award of the Canton of Solothurn (CH)

education

2015-2019 Bachelor of Fine Arts | Zurich University of the Arts (CH)
2018 semester abroad, Jankowski-Klasse, State Academy of Fine Arts Stuttgart (DE)
2013-2014 Preliminary course, Basel School of Design (CH)

residencies

2023 Frenkiel & Ponti Foundation, Montenero (IT)
2022 Casa Viva, Mexico City (MX)
2021 Art Space Schlumpf, Riehen (CH)
2021 Max Frisch Bad, Zürich (CH)
2021 ALLDA, Zürich (CH)
2020 Cima Città, Dagnio (CH)
2019 Freischwimmen, Berlin & Stuttgart (DE)
2019 Æther Art Space, Sofia (BG)
2018 Academiae - Youth Art Biennial, Fortress Fortezza (IT)

exhibitions

2023 solo show | *Eros Y Ambigüedad* | Galeria Revuelta | Mexico City (MX)
2023 solo show | *Eros Y Ambigüedad* | Galeria Luis Adelantado | Mexico City (MX)
2022 group show | *entrée&homage 2022* | M54 | Basel (CH)
2021 group show | *Loving Switzerland* | Künstlerhaus S11 | Kantonale Förderpreise 2021 | Solothurn (CH)
2021 soloshow | *I see you now* | Schlumpf Pop Up | Riehen (CH)
2021 soloshow | *Infinitum You* | ALLDA | Zurich (CH)
2019 group show | *what do you want me to believe in?* | Æther Art Space | Sofia Art Week | Sofia (BG)
2018 group show | *Academiae* | Youth Art Biennial | Fortress Fortezza (IT)
2017 group show | *Im Fokus junger Filmschaffender* | Solothurner Filmtage 2017 | Künstlerhaus S11 | Solothurn (CH)
2017 group show | *Jahresausstellung* | artdeshauses | Büsserach (CH)

performances

2020 performance | *Unos Pro Omnibus Omnes Pro Oeconomia* | public space | Zürich (CH)
2020 live stream performance | *I just want to be (in)visible* | Queer Sex Health Festival | Kosmos | Zürich (CH)
2020 performance | *Surfaces* | Bagno Popolare | Baden (CH)
2020 happening | *Abschied* | Festival der Liebe VI | Kulturhaus Helferei | Zürich (CH)
2019 performance | *nude and monument* | Sofia Art Week | Æther Art Space Sofia (BG)
2019 happening | *Das Unbegreifliche Schweigen Der Welt* | Gasträume 2019 | Zurich (CH)
2019 performance | *redshift* | perform@ | Kunstraum Aarau (CH)
2019 performance | *duality* | Sommerfest | Kunsthalle Bern (CH)
2019 performance | *I can't take it anymore* | Glitter Magazin Edition 3 | Heldenbar | Zürich (CH)
2019 performance | *I say I shoot you. you are dead* | Grupe CIS | Theater Rampe | Stuttgart | Sophiensääle | Berlin (DE)
2018 performance | *One-Night-Band* | Rundgang18 | State Academy of Fine Arts | Stuttgart (DE)
2018 performer in the performance | *The Devine Comedy* | by Rikrit Tiravanjia | Fondation Beyeler | Basel (CH)
2018 performance | *Lachsfrühstück für 1 Person* | Theater in allen Räumen 18 | Theater der Künste | Zürich (CH)
2017 performance | *reflection* | Kunstfreitag | Kunstverein | Friedrichshafen (DE)
2017 performance | *Colored Implosion* | Highlights | Konzertsaal Toni-Areal | Zürich (CH)
2017 performance | *Ausperformt* | between deaths | Kulturzentrum Dosendealer | Zurich (CH)
2017 performance | *J'ai tué mon ami* | ACT Performance Festival 17 | Merian Gärten | Basel (CH)
2017 performance | *Es war ein mal ein Einsam* | Theater in allen Räumen 17 | Theater der Künste | Zürich (CH)
2017 performance | *Salmacis Loves Hermaphroditos* | Dirty Zürich | Sex Kino Roland | Zürich (CH)
2016 performance | *In between the complexes* | ACT Performance Festival 16 | Théâtre de L'Usine | Genève (CH)
2015 happening | *L'individue neutre* | Rekrutierungszentrum | Windisch (CH)

publications

2021 publication | *Fragmented* | Denkbilder Magazin Edition No. 47 | Zürich (CH)
2019 publication | *Begegnung am Berg* | Glitter Magazin Edition 3 | Zürich (CH)
2019 publication | *Ich denke nur noch an dich wenn ich Peperoni schneide* | Artdeshauses Art Cataloug | Junge Kunst Verlag | Basel (CH)



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