

NADIA HAURI

Portfolio 2019 - 2023

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CV

Nadia Hauri
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*07.05.1989

Education

2021 – 2023 Master Fine Arts Zurich University of the Arts
2016 – 2019 Bachelor Fine Arts (with distinction),
Zurich University of Arts
2007 – 2011 Completed Vocational Training Pharmaceutical Assistant

Solo exhibition

01/2020 Categories of Desire, Sothu, Zurich

Group exhibitions (selection)

11/2022 Silent Green, Unguarded, Berlin
11/2022 Toxi Space, Tangible Dreaming, Nadia Hauri and Una Szeemann, Zurich
09/2022 Museum Haus Konstruktiv - Werkschau 2022, Zurich
09/2021 Swiss Art Awards 2021, Messe Basel
11/2020 Kunsthau Aargau – Auswahl 20, Aarau
10/2019 Art contest, Zentrum Paul Klee, Bern
06/2019 Zurich University of the Arts. Diploma exhibition BA Fine Arts

Publications

2023 PW-Magazine
2022 Horizonte Magazin, Bauhausuniversität Weimar, Weimar
2020 Zero Ego Show, Toxi Space, Zurich

Awards

Finalist Swiss Art Awards 2021
Bachelor-Award 2019 Zurich University of the Arts
Studio Programm Migros Herdern 2019

Purchase

Fachstelle Kunstsammlung Kanton Zurich

Work description

The central focus in the artwork of Nadia Hauri (*1989 Aarau, lives and works in Zurich, Switzerland) is her interest in materials and their emotional charges, specific surface structures, as well as physical composition. The artist works with materials that can be categorised as either hard (rigid, firm) or soft (flexible, pliable, delicate). In her sometimes-monumental sculptures, steel, precious stones, and acrylic glass are combined with flexible materials such as latex or silk yarn; thereby, the typically masculine connotations of industrial materials lose their heaviness and invite new associations and emotional connections through artistic transformation. The results are fragile-looking sculptures which are positioned in the room on their own or in groups.

In *Neighboring states* (2022), silver stains run through three black concrete panels, referencing the moments when states begin to intermingle, reality merging into dreams, or dreams into reality. The unique textures of the three panels are the result of a physical reaction during the casting process, in which the pigment-colored concrete reacts with the liquid tin. Tin is also used in *Hold it to your ear and bend it back and forth* (2022). The work resembles a stuck out tongue, which at first glance appears both grotesque and provocative. If pure tin is squashed or bent when being worked, the so-called 'tin scream' occurs, a sound that is originating from the physical composition of the material. The use of a greatly reduced colour concept, which in Hauri's case manifests itself as the neutral colour black or otherwise incorporates the initial material tone, emphasises the original surface structures and draws attention to the working process. To shape steel, Hauri applies her own bodily strength or the element of fire. In doing so, she manages to transfer physical processes to the material: traces of the often strenuous work become visible in discolourations, creases or welds on the sculptures. In art history, working with steel as a material with prototypically masculine connotations is usually linked with prominent male artists such as Richard Serra or Eduardo Chillida. Hauri reacts to this by aligning her sculptures with her own body size, thus implicitly discussing the gendered female artist's body in her oeuvre.

In addition to referencing her own physique, Hauri's work also confronts the body of the viewer with materiality. In *I fight with*

my eyes closed (2021), a structure made out of steel and concrete hangs from the ceiling; this structure has a hollow space inside and is reminiscent of Heidi Bucher's 'skin rooms' in its frail appearance. The chrome steel and concrete sculpture placed below it guides the observers and invites them to look around in the hollow space. Here, the sensuality and closeness of the transformation of the material tempts us to touch it and to check whether it really is concrete, or instead rubber. This need for a 'reality check' is a recurrent theme in the artist's spatial installations. In the group of works *Categories of desire* (2020), Hauri skillfully positions a tourmaline gemstone in such a way that the viewers have to step through a steel frame construction in order to reach it. In the process, the motion created by walking through is transferred to the steel sculpture and causes it to sway back and forth. However, in this work the artist also addresses the psychological component of the material, namely that a healing effect has often been attributed to this stone. Through its placement, it creates a dramaturgical element of emotional weight, juxtaposed with the fragility of steel, which is usually perceived as hard and solid.

The examination of the psychological and physical experiences of the body are central to Hauri's practice and reappear in multiple works for example in *Eye movements transitioning in soft radiance* (2022). Here a crystal stick made of lavender quartz is being attributed with a calming and relaxing effect. Contrasting with this are the sculpture's tapered ends, which point into three different directions, inviting the viewer to look around. Here, Hauri draws analogies to the state of REM (rapid eye movement), a phase of sleep in which the eyes move rapidly while the body appears to be at rest.

Hauri's 'material psychology' is furthermore evident in the walk-in sculpture *Pink#E0218A* (2019). Here, steel plates are laid out on 15 m² and complemented with cement casts of Barbie House elements, coloured in black. With this combination, the artist opens up different temporal dimensions that can only be activated by stepping on and entering the sculpture. The reflection of one's own face in the floor tiles, as well as the intrinsic specificity of cement in its role as a binding agent, result in a metaphorical layering: the casts evoke memories of one's childhood and prompt a dialogue with the past, but also provoke a subjective repositioning regarding issues such as gender.

In 2019, Hauri's degree in Fine Arts from the Zurich University of the Arts won her the BA incentive award, as well as the studio programme Migros Herdern. Her work has been exhibited in various group and solo exhibitions at Kunsthaus Aargau, Zentrum Paul Klee, Haus Konstruktiv and Galerie Sotho, among others, and has been published in print media such as the *Horizonte Magazine* of the Bauhaus University and *PW-Magazine*. In 2021, Hauri was nominated for the Swiss Art Awards and exhibited as a finalist. Her work *Eye movements transitioning in soft radiance* (2022) is in the art collection of the canton of Zurich since 2023.

Text: Kristin Brüggemann

TANGIBLE DREAMING, 2022



Installation view, Toxi, 2022



Tangible Dreaming, 2022
Hold it to your ear and bend it back and forth
Tin, steel, 16 × 6 × 4 cm



Tangible Dreaming, 2022
Neighboring states
Concrete, tin, 91 × 11 × 3.5 cm



Tangible Dreaming, 2022
Neighboring states, detail
Concrete, tin, 91 × 11 × 3.5 cm



Tangible Dreaming, 2022
Echo
Concrete, 80 × 48 × 4 cm

EYE MOVEMENTS TRANSITIONING IN SOFT RADIANCE, 2022



Tangible Dreaming, 2022, Photo Nico Sebastian Meyer
Eye movements transitioning in soft radiance, 2022
Steel, resin, lavender quartz, tin; 233 × 21 × 6 cm



Tangible Dreaming, 2022, Photo Peter Baracchi
Eye movements transitioning in soft radiance, 2022, detail
Steel, resin, lavender quartz, tin; 233 × 21 × 6 cm



Tangible Dreaming, 2022, Picture by Nico Sebastian Meyer
Eye movements transitioning in soft radiance, 2022, detail
Steel, resin, lavender quartz, tin; 233 × 21 × 6 cm

I FIGHT WITH MY EYES CLOSED, 2021



Installation view, Swiss Art Awards, 2021



I fight with my eyes closed, 2021
Steel, concrete
157 × 79 × 72 cm



I fight with my eyes closed, 2021, detail interior space
157 × 79 × 72 cm
Steel, concrete



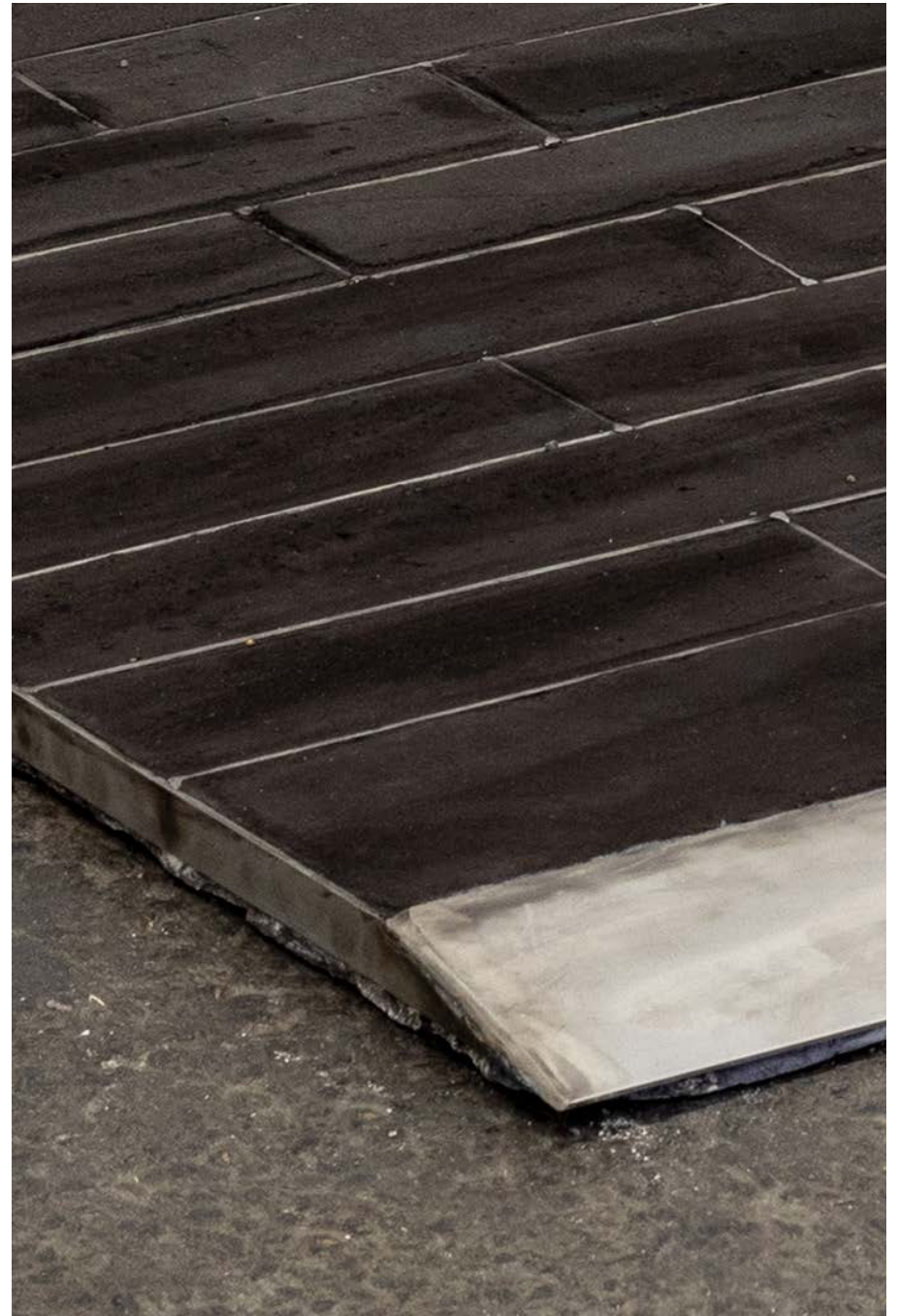
I fight with my eyes closed, 2021, detail interior space
Steel, concrete
157 × 79 × 72 cm



I fight with my eyes closed, 2021, detail surface
Steel, concrete
157 × 79 × 72 cm



I fight with my eyes closed, 2021
Chrome steel, concrete, schungit
300 × 92 × 3 cm



I fight with my eyes closed, 2021, detail
Chrome steel, concrete, schungit
300 × 92 × 3 cm

MONOCLINIC, 2020



Installation view, Auswahl 2020, Aargauer Kunsthaus
Monoclinic I (left), steel, fibrous selenite (crystal), 168 × 24 cm
Monoclinic II (right), steel, fibrous selenite (crystal), 170 × 20 cm

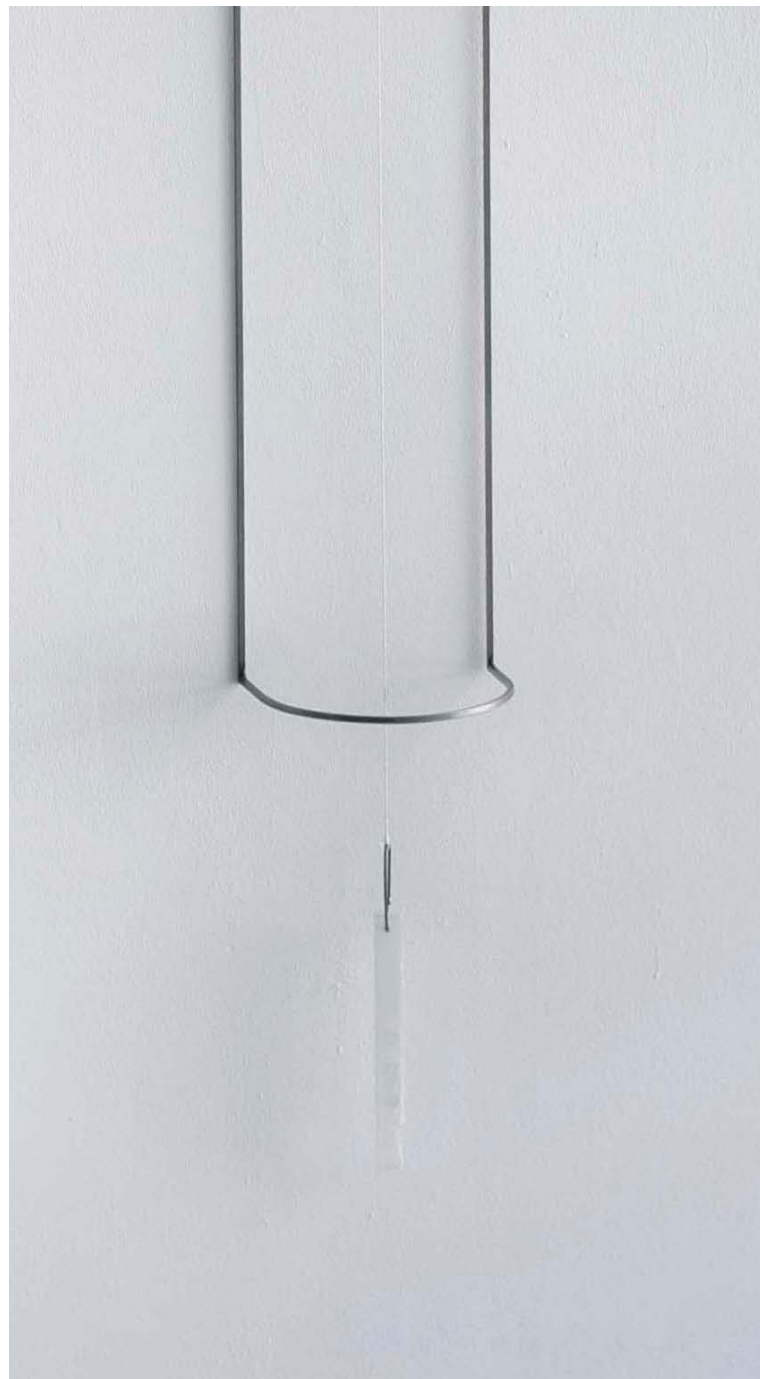


Monoclinic I, 2020, detail
Fibrous selenite (crystal), steel



Monoclinic I, 2020, detail
Steel

MONOCLINIC, 2020



Monoclinic II, 2020, Detail
Fibrous selenite (crystal), steel, yarn

3 KÖRPER, 2020



Installation view, Toxi Space, 2020

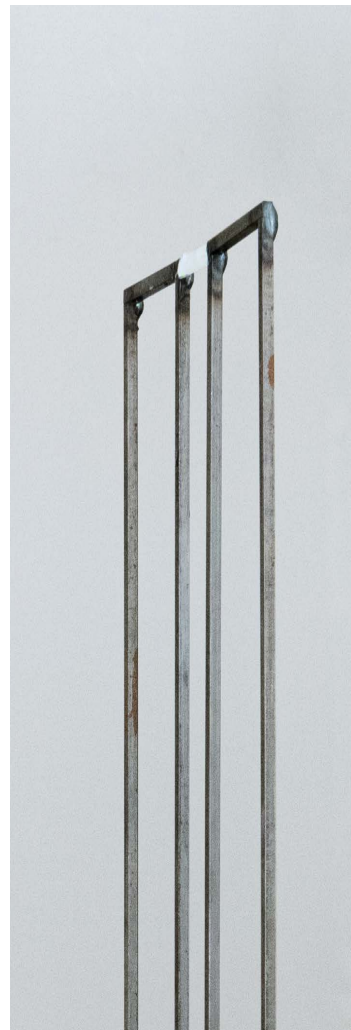
3 KÖRPER, 2020



Körper I, 2020
Steel, concrete, silk yarn, fibrous selenite (crystal)
205 × 17 × 25 cm



Körper II, 2020
Steel, concrete, bronze, copper, fibrous selenite (crystal)
33 × 15 cm



Körper II, 2020, detail
Steel, concrete, bronze, copper, fibrous selenite (crystal)



Körper II, 2020, detail
Steel, concrete, bronze, copper, fibrous selenite (crystal)



Körper III, 2020
Tombac (copper and zinc alloy), concrete, steel
60 × 17 cm

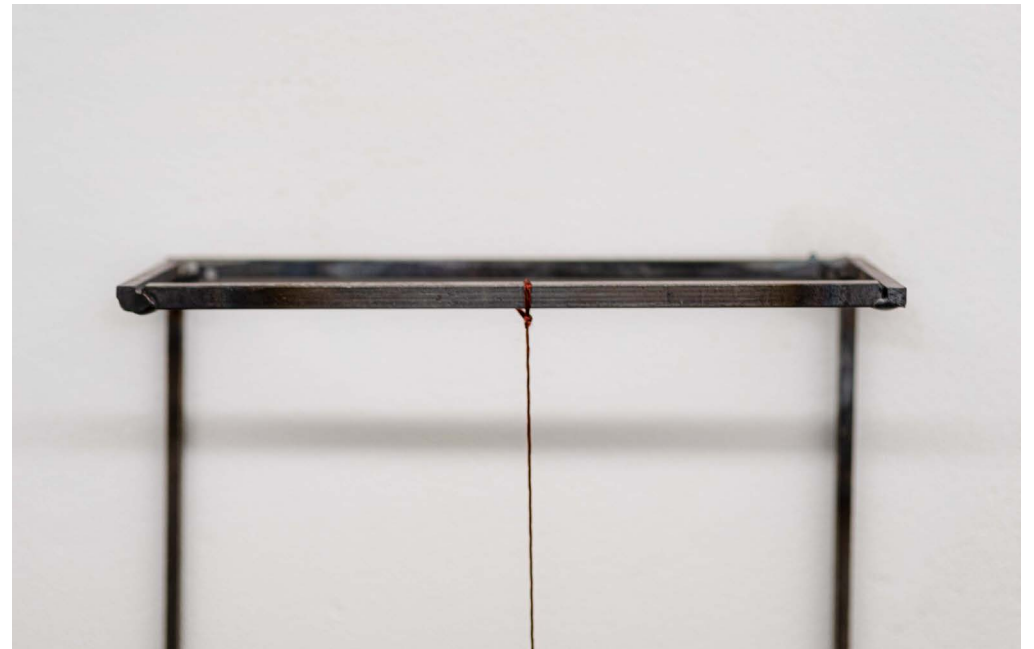
CATEGORIES OF DESIRE, 2020



Categories of desire, 2020
Tetragonal II
Chrome steel frame, steel pipes, 200 × 300 cm



Categories of desire, 2020
Tetragonal I
Steel, silk yarn, gem stone tourmaline (schorl), 57 × 16 cm



Categories of desire, 2020, detail
Tetragonal I
Steel, silk yarn, 57 × 16 cm



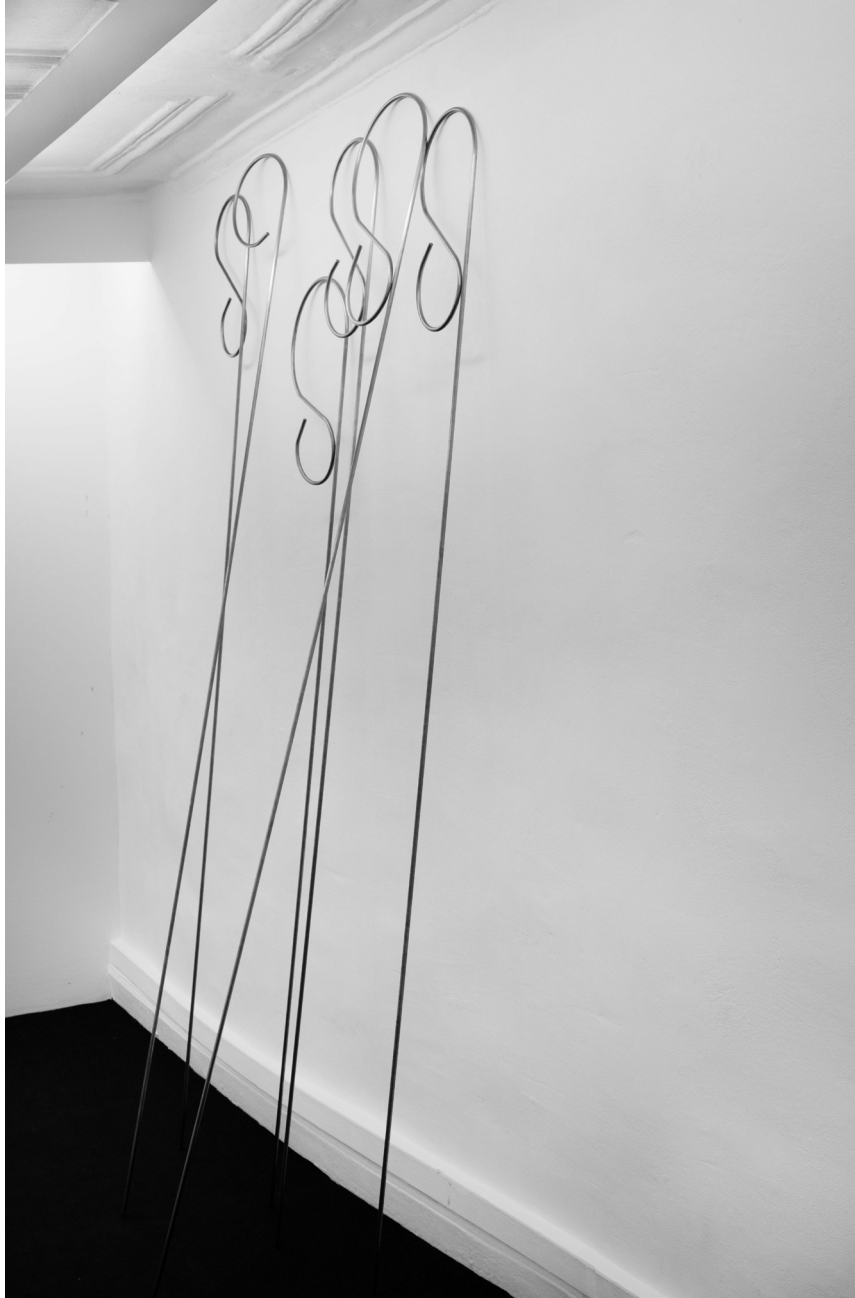
Categories of desire, 2020, detail
Tetragonal I
Steel, silk yarn, gem stone tourmaline (schorl), 57 × 16 cm



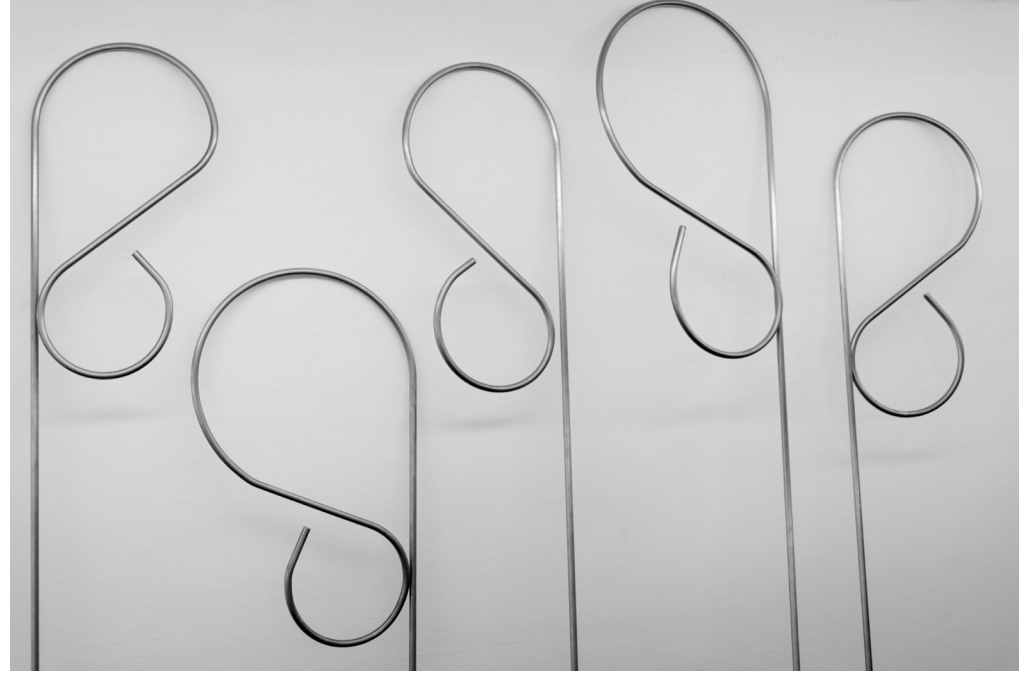
Categories of desire, 2020
Tetragonal I
Steel, silk yarn, quartz, plexiglass, 99 × 43 cm



Categories of desire, 2020, detail
Tetragonal I
Steel, silk yarn, quartz, plexiglass



Categories of desire, 2020
Bented 1 to 6
Bent steel poles, size variable



Categories of desire, 2020
Bented 1 to 6, detail
Bent steel poles, size variable

FIRST-PASS, 2019



Installation view, undergraduate exhibition, Zhdk, 2019
Left: steel, latex, 450 × 105 cm / right: steel, PVC, 400 × 65 cm



First-Pass, 2019, detail
Steel, latex



First-Pass, 2019, detail
Steel, latex

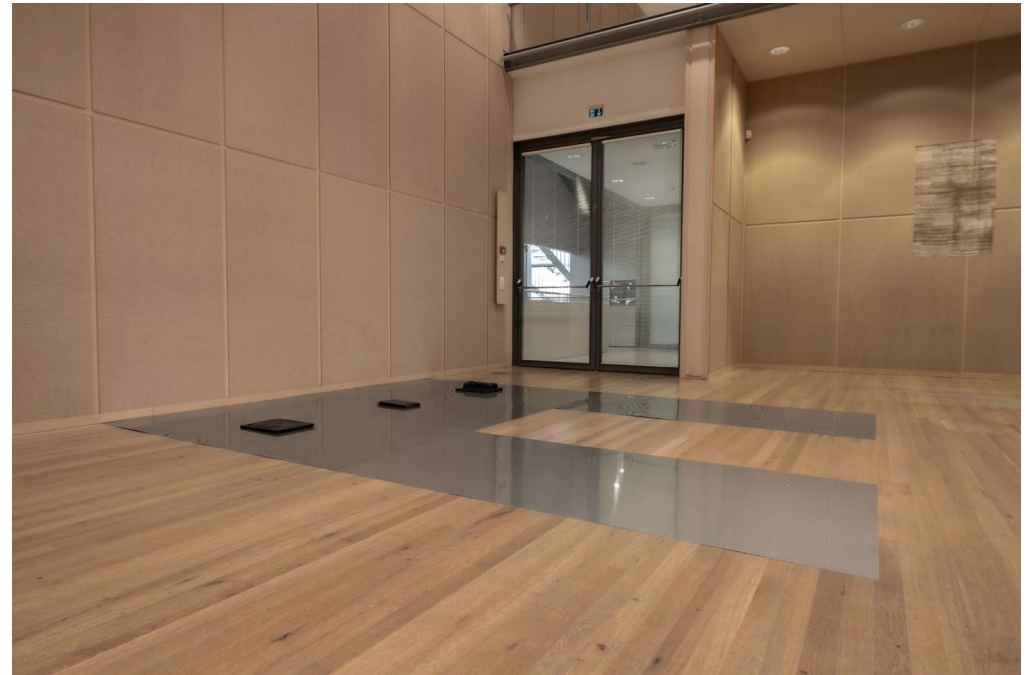


First-Pass, 2019, detail
Steel, PVC



First-Pass, 2019, detail
Steel, PVC

PINK #E0218A, 2019



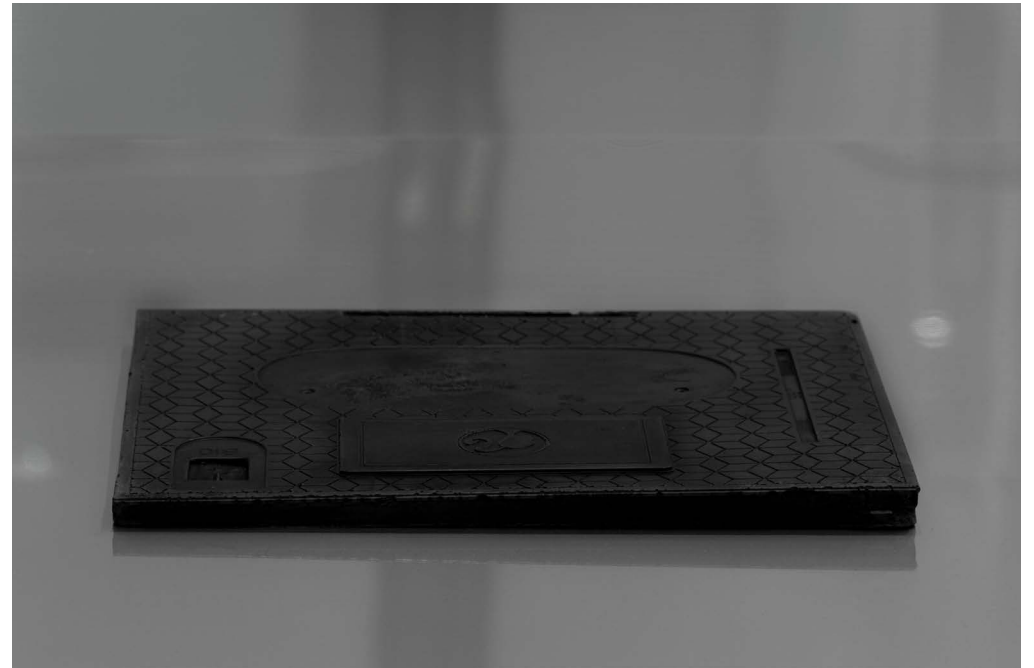
Installation view, Zentrum Paul Klee, Bern
Pink #E0218A, 2019
Steel, concrete, 400 x 300 cm



Pink #E0218A, 2019
Bedroom
Concrete, 34 × 26 × 6,5 cm



Pink #E0218A, 2019
Ground
Concrete, 28 × 14,5 × 2 cm



Pink #E0218A, 2019
Bathroom
Concrete, 33,5 × 26 × 1,5 cm



Pink #E0218A, 2019
Bedroom
Concrete, 34 × 26 × 6,5 cm



Pink #E0218A, 2019
Bathroom
Concrete, 33,5 × 26 × 1,5 cm