

**ESTHER SCHENA**

[estherschena.ch](http://estherschena.ch)

## Ta pete -ete pete 2019

I printed over the digital prints from the 2014 series Ta pete (named for Tapete, or wallpaper) with a variety of inks using the silkscreen method.

The ten recurring, reproduced images were re-individualized and exhibited as one-of-a-kind pieces in a larger series.



Untitled, from the series ta pete -ete pete, 2019, silkscreen on digital print, 22.5 x 31.5 cm



Untitled, from the series ta pete -ete pete, 2019, silkscreen on digital print, 22.5 x 31.5 cm each



ta pete -ete pete, 2019, silkscreen on digital print, series of 60 pieces 22.5 x 31.5 cm each  
Annual exhibition Kunstmuseum Chur, 2019 - 2020

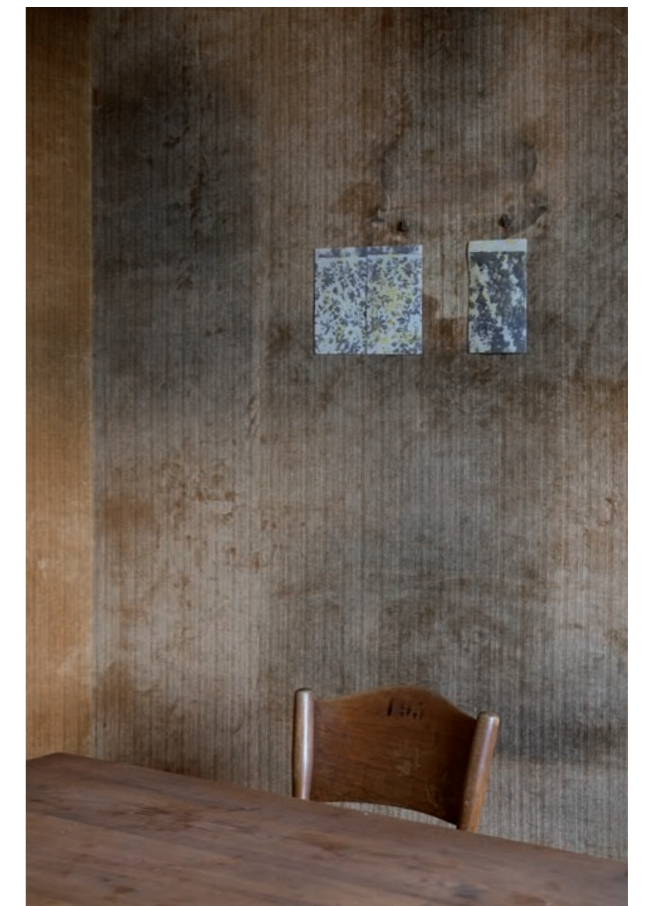
## Henrietta Wallpaper 2019

In March 2019, a pop-up restaurant opened in an old villa in Zurich, offering food service supplemented by site-specific art interventions. Guests could only view the artworks during the restaurant's opening hours.

Elisabeth Weber, known in newspapers as Henrietta Moser, was the daughter of a textile industrialist and an artist. She was the villa's final resident until she died in 2009 at age 91 leaving no heirs.

For this work, I contemplated the family's history, the site and its past, as well the present and the nostalgic repurposing of the villa before its demolition.

The peeling patterned wallpaper moved me to transpose their evanescence onto edible paper, reinforcing the connection to the place.



Henrietta Wallpaper, 2019, silkscreen print with sugar ink on edible paper, details and exhibition views  
Villa Henrietta, Zurich, group exhibition



Henrietta Wallpaper, 2019, silkscreen print with sugar ink on edible paper, series 22.5 x 31.5 cm each

## Rap-p-p-ort 2019

Using deliberately random scraps from my studio cabinet, I reworked the built-in cabinets at the office of the former Central Laundry Facility.

The objective was an object study, an imitation of order, interrogating a preexisting structure. In preparation, I engaged with the cabinets, with the grid pattern, and the cabinets' former usage in their location. Out of this dialogue, the German word Rapport emerged: a word for a repeating pattern on printed textiles, but also for reporting to one's bureaucratic superior. I then enacted this dual concept in the cabinets.

This work was made on one of the hottest summer days. The heat and the physical exertion further acquainted me with the conditions of a commercial laundry and made printing between the different sections of the cabinet more engaging.



Rap-p-p-ort, 2019, Paper, screen printing, direct printing in the cabinet, detailed view



Rap-p-p-ort, 2019, paper, screen printing, direct printing in the cabinet  
Former central laundry Zurich, The washed out place, group exhibition curated by 6 1/2



## Repeat Repeat Repeat 2018

### Art on a Slope

An installation consisting of 40 posters in A0 format. In this work, I worked with a progression of colors (Iris printing) leading all the way to a solid black surface.

A tribute to the disappearing practice of industrial screenprinting, installed in a space with a steeply sloping floor.



Repeat Repeat Repeat, 2018, silkscreen print on paper, series of 40 pieces 84.1 x 118.9 cm each, 15m installation  
Flüelastrasse 16, Zurich, with Clare Goodwin

## Progressions since 2017

Following the same consistent procedure, I make prints on paper using leftover ink mixtures from the screenprinting studio. I empty out the ink onto the unblocked screen and print 3 to 5 copies of the same format.

Separately, I also use individual prints as studies for other works.



Untitled, from the ongoing series Progressions, since 2017, silk-screen on paper, 70 x 100 cm each

## Mural 2018

An image from the printed series of chance color progressions painted on a wall in enlarged form. I imitate the texture of the print in the painting.

An experiment with the changes that come from playing with dimensions and translating between techniques.



Mural, 2018, work documentation  
R57 XL, Zurich



Mural, 2018, dispersion paint on wall, 280 x 350 cm  
R57 XL, Zurich

**Untitled** 2018

With this work, I explored the repetition of uniformity, the changing light in the room, and ideas of the visible and the unseen.



Untitled, 2018, silkscreen print on window  
Toni Areal, Zurich

## Collaborations

## Family Models/Familien Modelle 2020

### Fresco Painting project

People told stories about their experiences of family, past, present, and future. Sixteen artists translated the stories into murals. The Shedhalle Zurich was filled with a 360-degree family panorama: aspects of life, often out of public view, spread across the walls of the exhibition space.

What does family history inscribe itself in? What is the temporal logic of storytelling, or of painting? Representation meets transience meets fragmentary permanence thanks to the fresco technique.

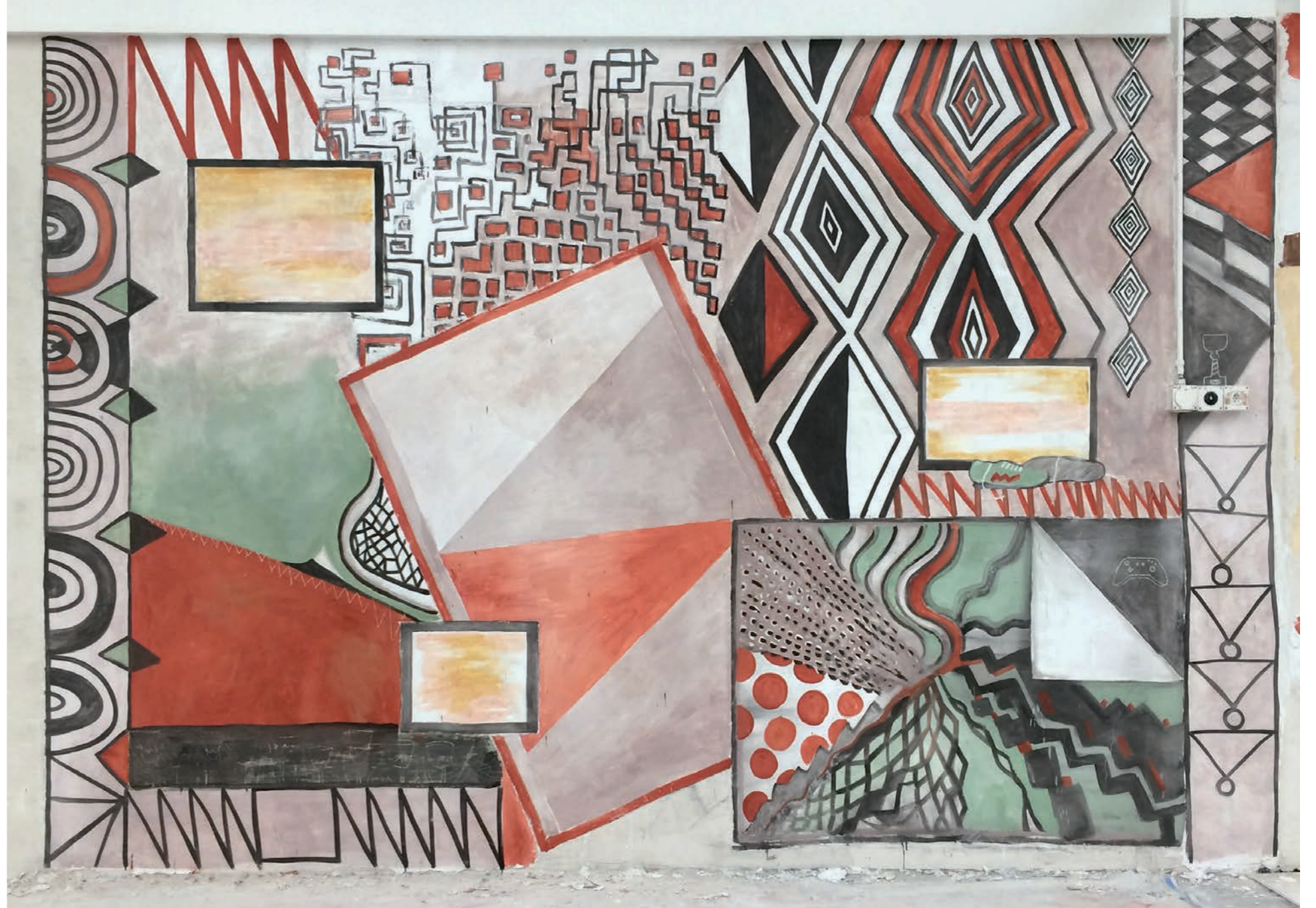
*(Translated excerpt from text about the Family Model project by the Shedhalle curators, February 2020)*

The fresco painting is my interpretation of an account I received as an audio recording about the family of an anonymous boy. The family's place of origin, its present, and the boy's uncertain future come together.

My aim was to create a parallel to the structure of the fresco technique with the content of the narrative. This led me to use a pattern with strict parameters as I developed the image.



Family models, 2020, realization: 11. - 14.03.2020, work documentation  
Shedhalle, Zurich



Family models, 2020, fresco painting, lime plaster and mineral paint on wall, approx. 300 x 450 cm  
Shedhalle, Zurich



## Remember Handcraft 2019

Art and Architecture  
Esther Schena and Gianluca Trifilo

Crocheted doilies as a reminder of the tradition of handcrafted textile. A percent-for-art project in the laundry room of a new building by the SAW retirement apartments for residents over 60.

The photograph shows the room under construction. Six washing machines were later installed in front of the image.

A collaboration between Gianluca Trifilo and Esther Schena in partnership with ZHdK Master Pool Matlab and Dominique Lämmli.



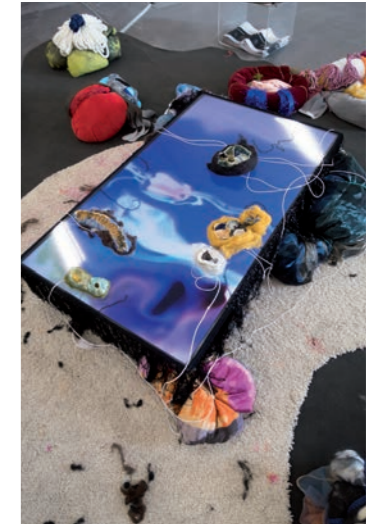
Remember Handcraft, 2019, spray with stencils on raw concrete, work documentation  
New building by the SAW retirement apartments for residents, Erikastrasse Zurich

**M. Paradoxa** \*2018

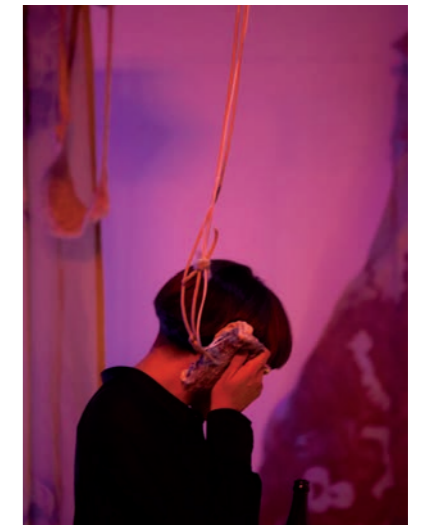
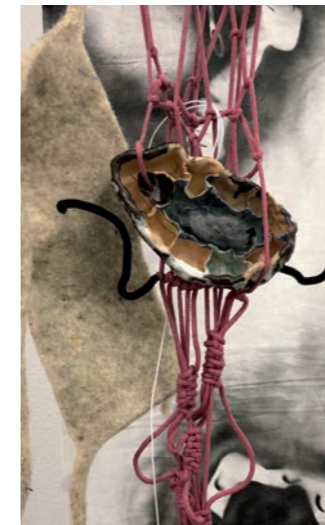
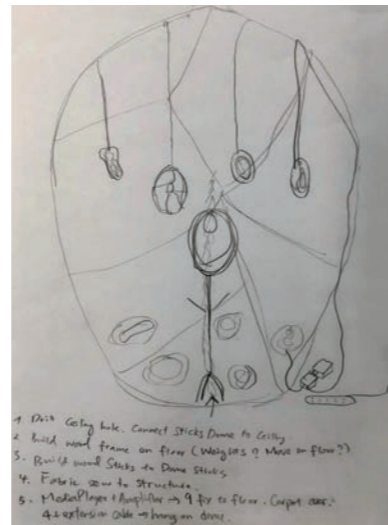
Lisa Biedlingmaier, Balca Ergener,  
Esther Schena, Linda Strähl, Ziqi Jiang

This photographs show different states of the ongoing project M. Paradoxa, consisting of meetings, interventions, developing workshops and exhibitions since 2018.

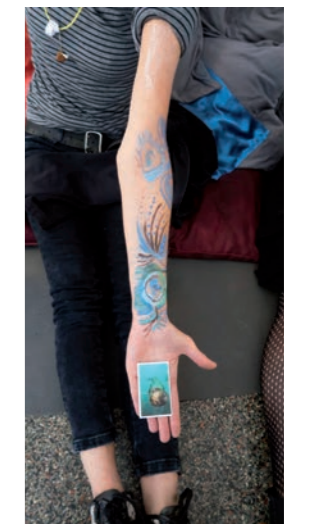
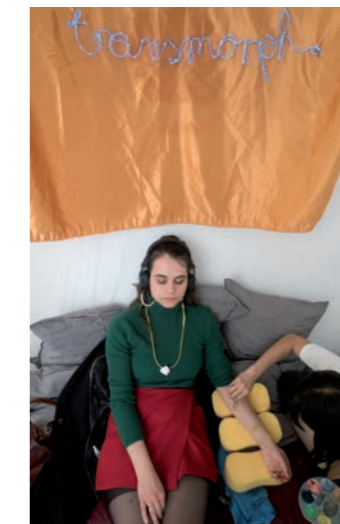
www.mparadoxa.com



„Do you believe in digestion?“ 2019, VOLUMES - art publishing days, Kunsthalle Zürich



„5fünf Sinne/5Five senses“ 2019, Kunstraum Waldhaus Zürich



“how to become a contemporary witch?“ 2018, Centre Culturel Suisse Paris

## ARTIST STATEMENT

My artistic approach centers on conversation among the individual elements of a group. A single piece within a series cannot be viewed in isolation. It always comes down to its relationships with other elements, questions of repetition, presence and visibility, and ultimately the greater whole.

My exploration of color, materiality, and series traces back to my career as a silkscreen printer and my experiences as a restorer of paintings. Whereas art restoration is all about the perfection and authenticity of a singular work of art, the purpose of printing techniques is reproduction and duplication. I apply these conceptual opposites as procedures for executing my thematic interests, alternating between techniques of printing and painting, the copy and the original.

In each of my series of individual printed pieces, I work with leftover inks from the silkscreen studio. Some of these are inks I have used myself; others were mixed by fellow printers for specific projects. In printing with these surplus pigments through an unblocked silkscreen, I produce series bearing visual and formal repetitions.

Dried and faulty ink clogs the screen, creating further chance elements that are fruitful for my work. One example of this is the phenomenon of a “ghost image,” dried ink from a previous print that has lingered on the screen, which brings together my work’s central themes of visibility and invisibility, presence and disappearance.

The motifs of uniqueness and diversity recur across varied designs and formats, inviting the question: How versatile is the design of an individual life, and how do the boundaries of that versatility relate to other people? For this reason, I am also interested in processes of group work and collaborations. I see my work as a study of individuality and multiplicity.

## CV

### Esther Schena

\*1976

lives and works in Zürich

### EDUCATION

2017 - 2020

Master Of Arts In Fine Arts ZHdK

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2003 - 2007

F+F Schule für Kunst und Design, Zurich

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2006

School Of The Museum Of Fine Arts, Boston

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2000 - 2001

Restaurazione Studio Angeli, Firenze  
Accademia di Belle Arti, Firenze

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1999-2000

Schule für Gestaltung, St.Gallen

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1992 - 1995

Screenprint with EFZ Diploma  
Hagmann Siebdruck, Winterthur

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### SOLO EXHIBITIONS

2020

Kunstkasten, Winterthur

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2017

Belas Albas – Gallery EditionZ, Chur

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2014

ta pete – Gallery K25, Luzern

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2009

Cutting the wind – Gallery Fravi, Domat/Ems

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2008

Fermada sün dumonda/Stop on request  
R57, Zurich

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### GROUP EXHIBITIONS

2020

Familien Modelle/Family models  
Shedhalle, Zurich

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2019

Annual exhibition  
Bündner Kunstmuseum, Chur

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Do you believe in digestion? M. PARADOXA

VOLUMES - art publishing days, Kunsthalle, Zurich

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5fünf Sinne/5Five senses M. PARADOXA

Kunstraum Waldhaus, Zurich

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Der verwaschene Ort

former zentral laundry/Zentralwäscherei, Zurich

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Villa Henrietta, Zurich

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“how to become a contemporary witch?” M. PARADOXA

Centre Culturel Suisse, Paris

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2018

Unexpected Tresures  
BINZ39, Zurich

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Repeat Repeat Repeat, Art on a Slope

A collaboration with Clare Goodwin

Werkstatt Flüelastrasse 16, Zurich

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On drawing

Hui Gallery, Hong Kong

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2017

XL Anderswo  
R57 Exhibition, Zürich

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Kunstsalon Volume One

TART, Zürich

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Art viva in stüvas veglias

Engadin Museum, St. Moritz

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2016

Bildwelten 10. December exhibition  
R57, Zürich

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Pastiche – with Johanna Bossart

Sihlquai 55, Inspace Visarte, Zurich

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Ch-Ch-Changes with Johanna Bossart and Seiler Sommer

TART, Zurich

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UTOP

Former Cement Factory, Brunnen SZ

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### ART AND ARCHITECTURE

2019

Wall painting in collaboration with Gianluca Trifilo,  
New building Erikastrasse, SAW old-age  
apartments Foundation of the city of Zurich

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### AWARDS AND RESIDENCIES

2014

Work contribution  
Canton of Graubünden

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2010

Cité des Arts Paris residency  
Visarte Graubünden

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2009

Promotional Prize  
Canton of Graubünden

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