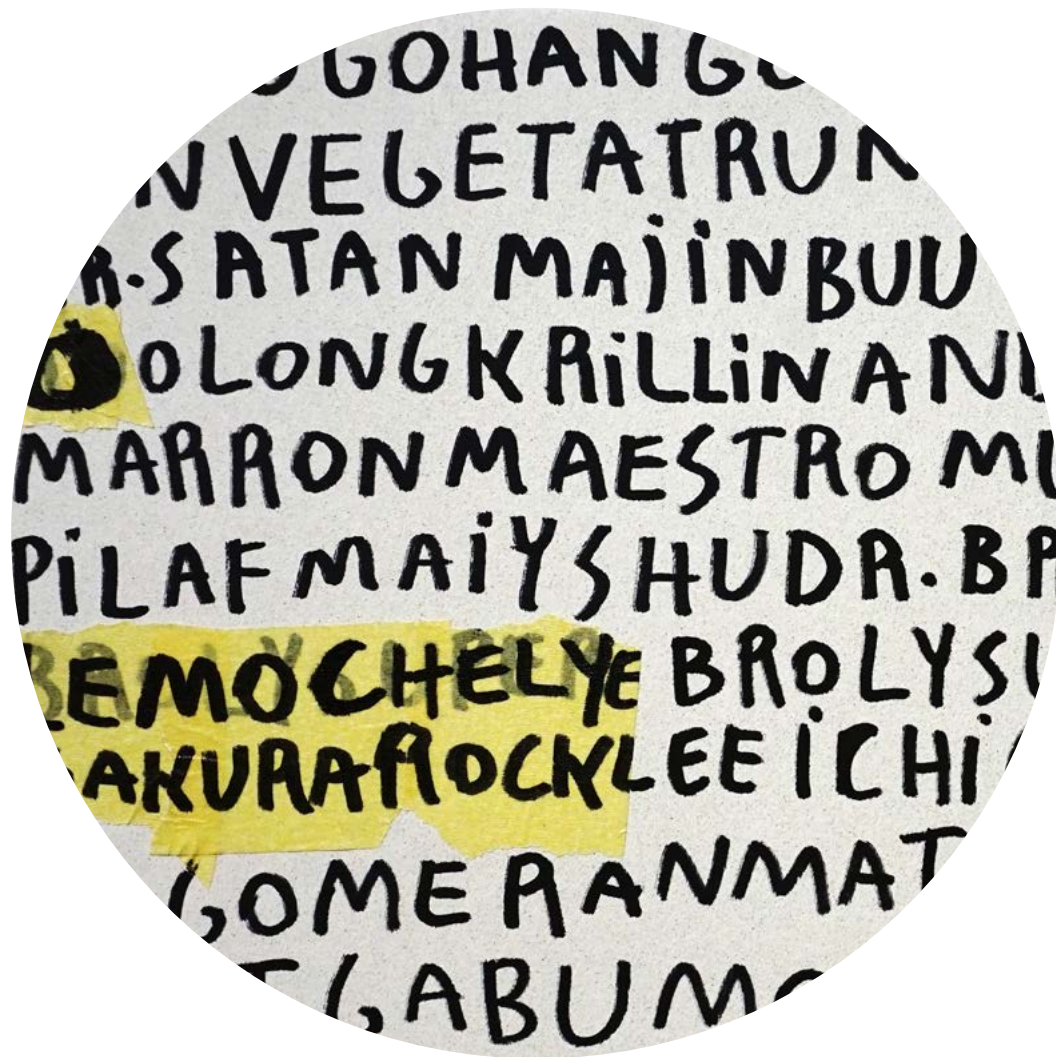


LISTED LIVES

10. JUNE — 20. DECEMBER 2026

WITH WORKS BY:	RECEPTION: 9. June 2026 Doors open: 6:00 pm Speech: 6:30 pm
ALICIA HERRERA	Free admission: Thursdays, 5 – 8 pm The supporting program can be found on our website: museevisionnaire.ch/agenda
DOMINIQUE BONDY	
GIORGINA HÄMMERLI	
HERMANN REINFRANK	With support from: Dr. Georg und Josi Guggenheim Stiftung, Dr. Jörg Furrer, Migros Kulturprozent, Schulkultur Stadt Zürich, Schule+Kultur ZH, SKKG — Stiftung für Kunst, Kultur und Geschichte and other foundations, sponsors, and members of the Musée Visionnaire Association. Image: Miguel García
HULDA ZWINGLI	
KARIN MAYER	
MIGUEL GARCÍA	
SEBASTIAN SCHMIEG & JONAS LUND	

IVI



IVI

MUSÉE VISIONNAIRE

Predigerplatz 10, Zürich
museevisionnaire.ch

Wed/Fri 1—7 pm
Thu 1—8 pm
Sat/Sun 11 am—7 pm

LISTED LIVES

ABOUT THE EXHIBITION

Listed Lives is an exhibition about lists — simple, everyday tools that simultaneously unfold complex social, emotional, and poetic dimensions. Lists organize, remember, structure — they reveal power relations, traumas, desires, and routines that would otherwise remain invisible. The exhibition presents lists through a variety of approaches: from artistic works to performative and poetic interpretations, as well as everyday and participatory lists. It invites visitors to submit their own lists or contribute on site, with a curated selection presented monthly. At the same time, the restroom becomes an open art installation where everyone can draw, write, or create — as an expression of the playful and anarchic side of list-making.

Hulda Zwingli, a persona with multiple personalities conceived during the women's strike in 2019 in Zurich, draws attention to the underrepresentation of women in art and the public sphere. Hulda demonstrates how listing conveys both order and control, as well as power structures, and how artistic practice reflects the relationship between the individual, society, and documentation.

Dominique Bondy (*1946) combines everyday planning with visual poetry in her agenda images. Her works show how personal routines, appointments, and to-do lists become poetic images that make organization, structure, and self-image visible at once.

Alicia Herrera's (*1982) drawings appear as a radically immediate form of seeing. Without the distance that is usually required, a perspective emerges from within — a space full of overlaps, urgency and sensory overload. The lines become traces of a perception that seeks to grasp everything at once, thereby entangling itself. Perception itself becomes a sequence — a non-hierarchical list in which inside and outside collide, and meaning only emerges at the moment of seeing. In this way, Alicia Herrera expands the idea of 'listed lives' to include a dimension rooted not in naming but in experience — a list of intensities, open, unstable, and indefinite.

Miguel García (*1989) centers his entire interest on cartoon characters whose forms and names he knows by heart and tirelessly puts onto paper. For him, drawing is a persistent act of remembering: an attempt to retrieve these figures from his inner archive and preserve them in carefully ordered series — from fairy tales, comics, manga, television, or the internet. The rows of characters form a precise puzzle in his mind, understandable only to him, whose rigor becomes visible in corrections made with adhesive tape. In *Listed Lives*, Miguel's work appears as a living register of inner worlds — a personal catalogue of drawn and named existences that shows how memory, order, and imagination can structure a life.

Giorgina Hämmerli (*1991) documents tears — the traces of emotional experience — in list form through performative works. Her practice connects bodily experience, memory, and fragility, making visible the otherwise unseen aspects of human emotional life.

Hermann Reinfrank (*1952 – †2023) was an "archaeologist of the everyday." As a nighttime bus cleaner, he collected found objects from daily waste and transformed them into poetic artifacts. His works — "negative life shells," as Mark Staff Brandl and Daniel Ammann called them — connect care work with artistic practice and recall Mierle Laderman Ukeles's "Touch Sanitation". They make the overlooked visible and add a quiet yet radically human perspective on everyday life to the exhibition.

Sebastian Schmieg (*1967) and **Jonas Lund** (*1984) launched a self-developed program in 2013 that automatically selected products on the Amazon website strictly following the recommendations "Customers who bought this item also bought."

Starting from the very first product ever sold on Amazon, the system embarked on a year-long shopping journey, adding over 26,000 items to the cart. The result is a trail — ranging from useful to absurd — through the algorithmically organized warehouse.

The exhibition presents the first 42 selected products; on a tablet, visitors can trace the entire course of this unusual journey.

Karin Mayer (*1967) has lived since her youth in a Caritas group home in Retz. Continuity and repetition shape her artistic practice. Her drawings are open, additive structures of homogeneous elements, whose accumulation forms figures, fields of flowers, or movements without becoming clearly legible. In the context of *Listed Lives*, the works appear as procedural visual recordings. Recurring motifs such as houses, fir trees, or stars structure mosaic-like surfaces created with colored and graphite pencils and strongly covering outlines. Here, life does not appear as a narrative but as a list — fragmentary and of a fragile arrangement.