

PORTFOLIO 2026

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Education

2021–2025	Bachelor Design – Visual Communication Zürich University of the Arts
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2019–2021

Precourse
F+F Schule für Kunst und Design Zürich

2005–2009

Apprenticeship Informatiker EFZ
Technische Berufsschule Zürich

Work

2025–2026 (September–February)	Internship Graphic Design
	Teo Schifferli, Zürich

2024 (January–July)

Internship Graphic Design & Gallery Assistance
suns.works / The Visual Estate of Lee Scratch Perry, Zürich

2023–today

Freelance Graphic Design

2022–2025

Waiter
Restaurant Viadukt Zürich

2016–2021

IT Coordinator
ETH Zürich IT-Services

2010–2016

IT Support / Systems Engineering
ETH Zürich IT-Services

2009–2010

IT Support
ETH Zürich, Departement MTEC

2005–2009

Apprenticeship Informatiker EFZ
ETH Zürich, Departement MTEC

Contact

Pascal André Kägi 11. Juli 1988

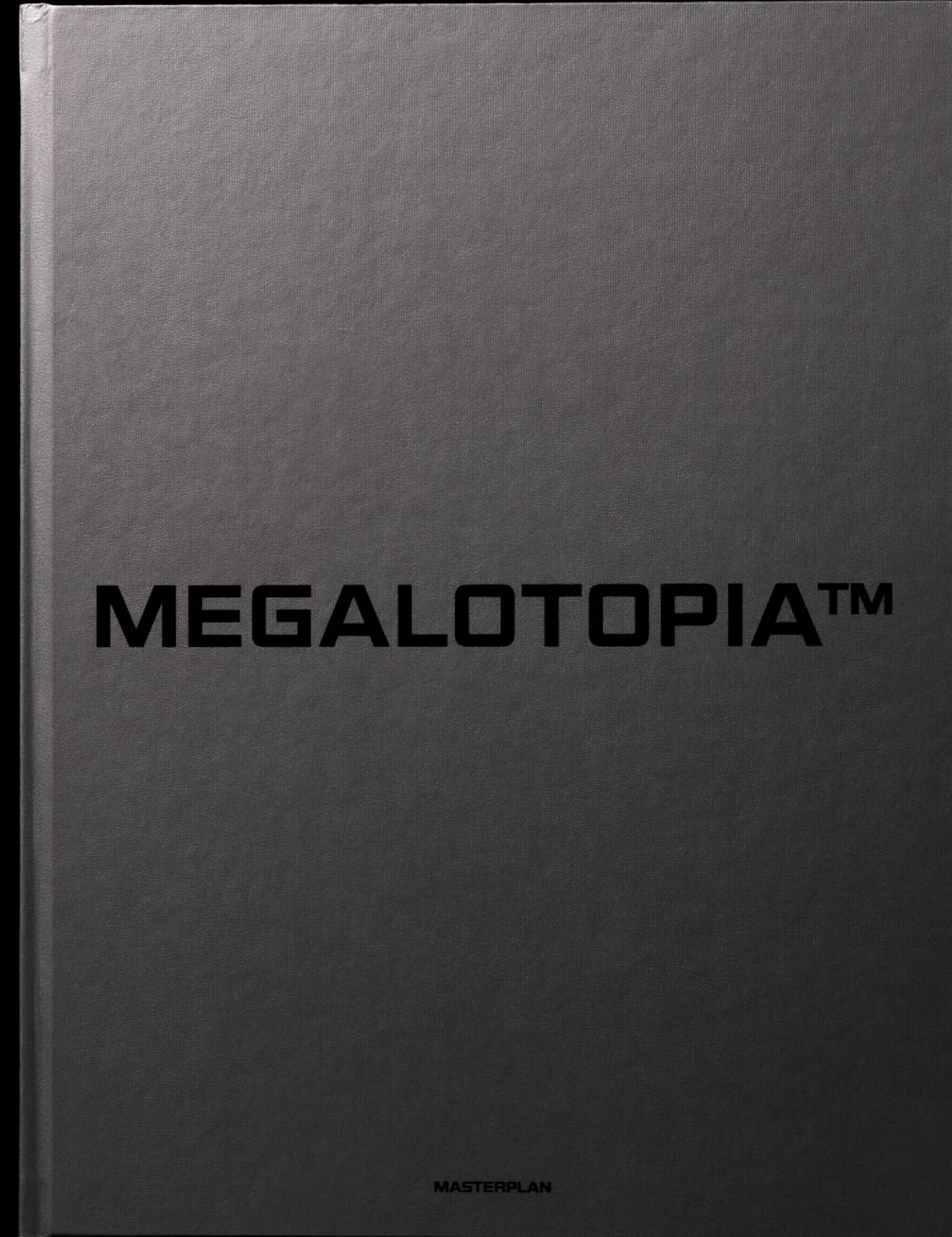
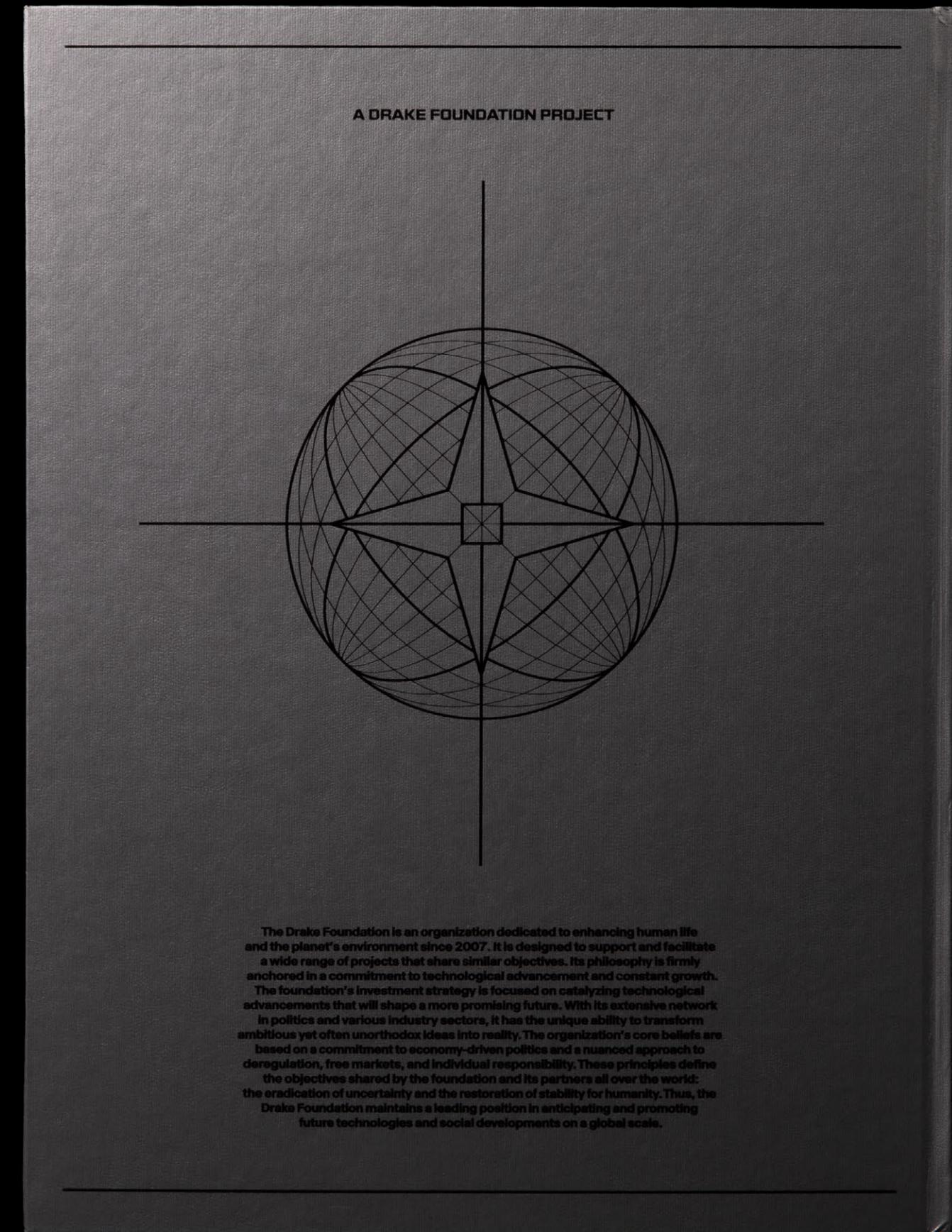
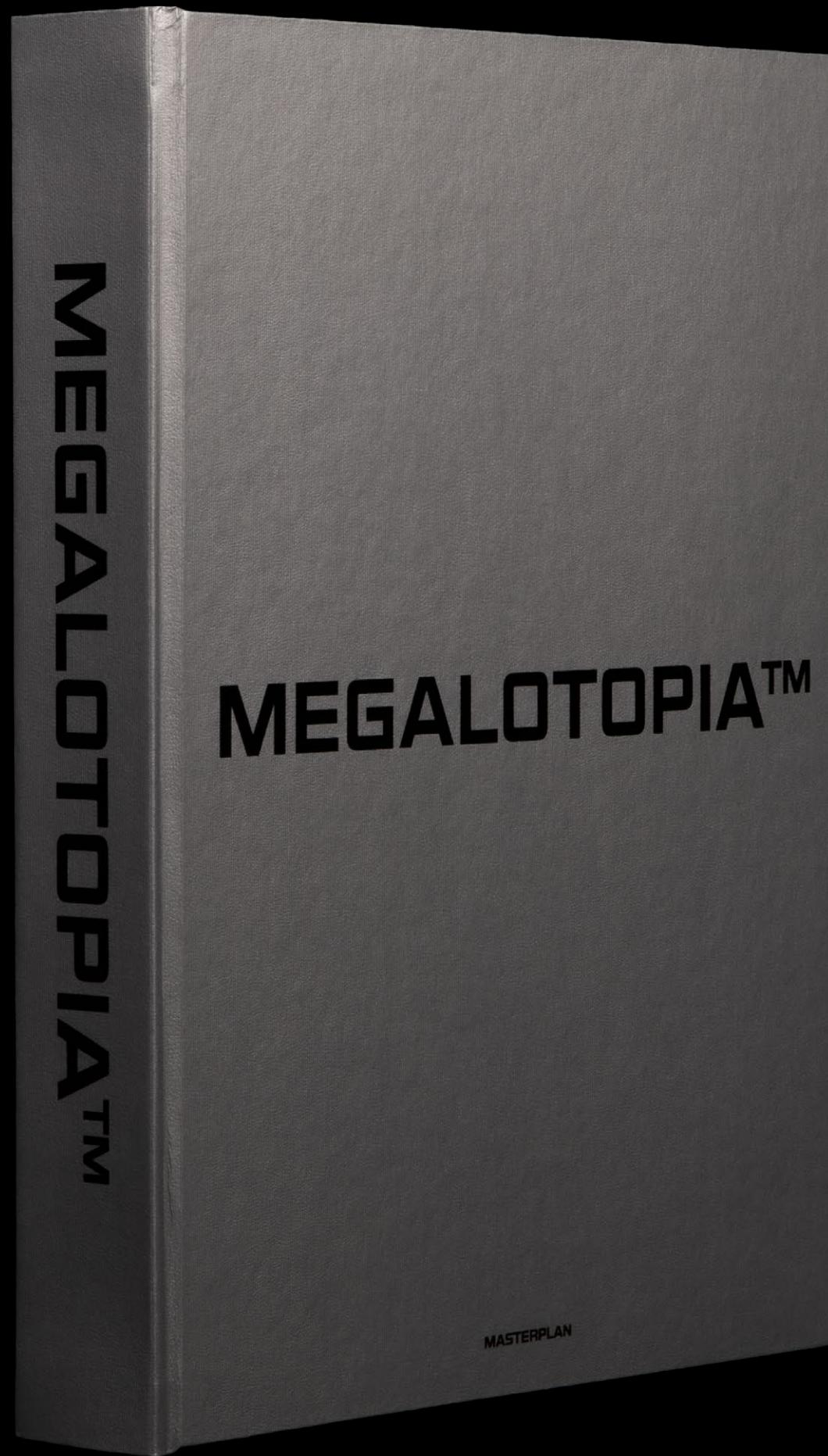
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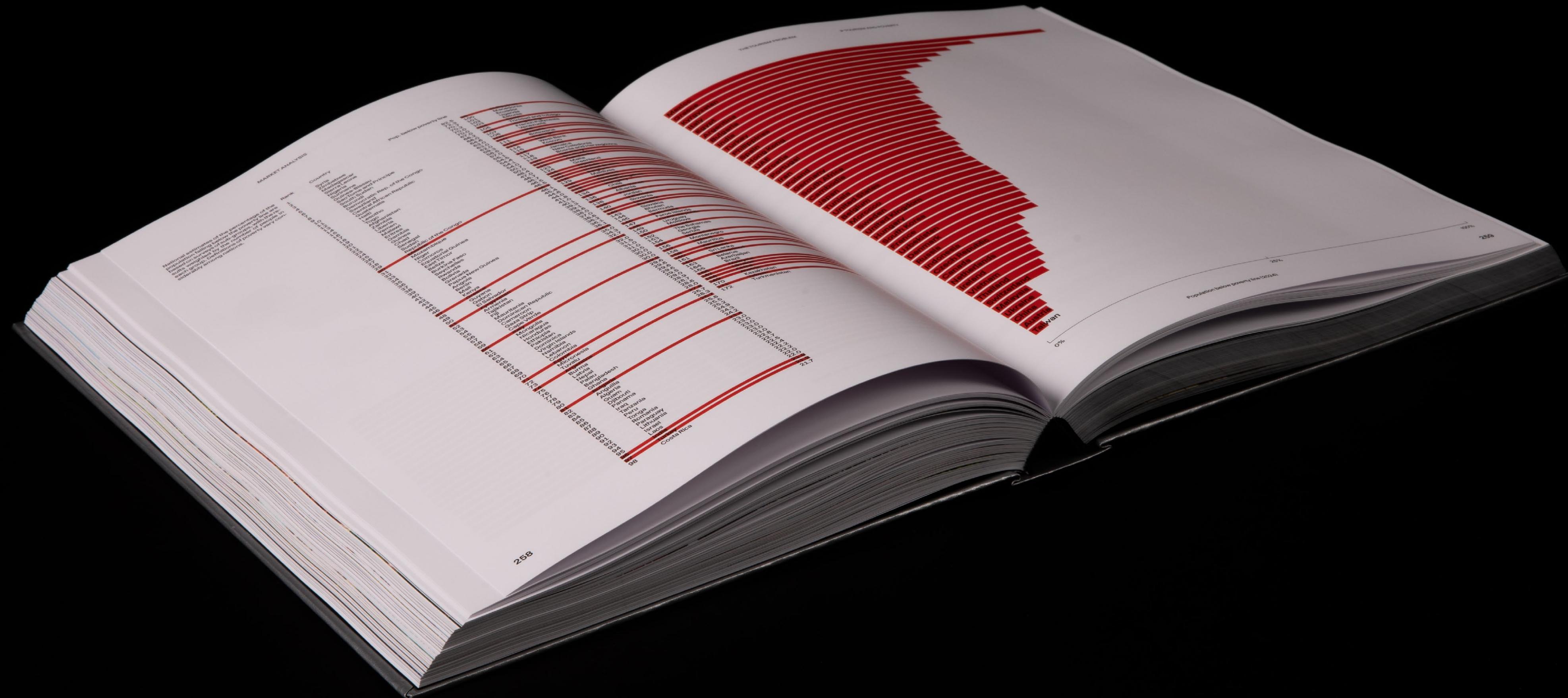
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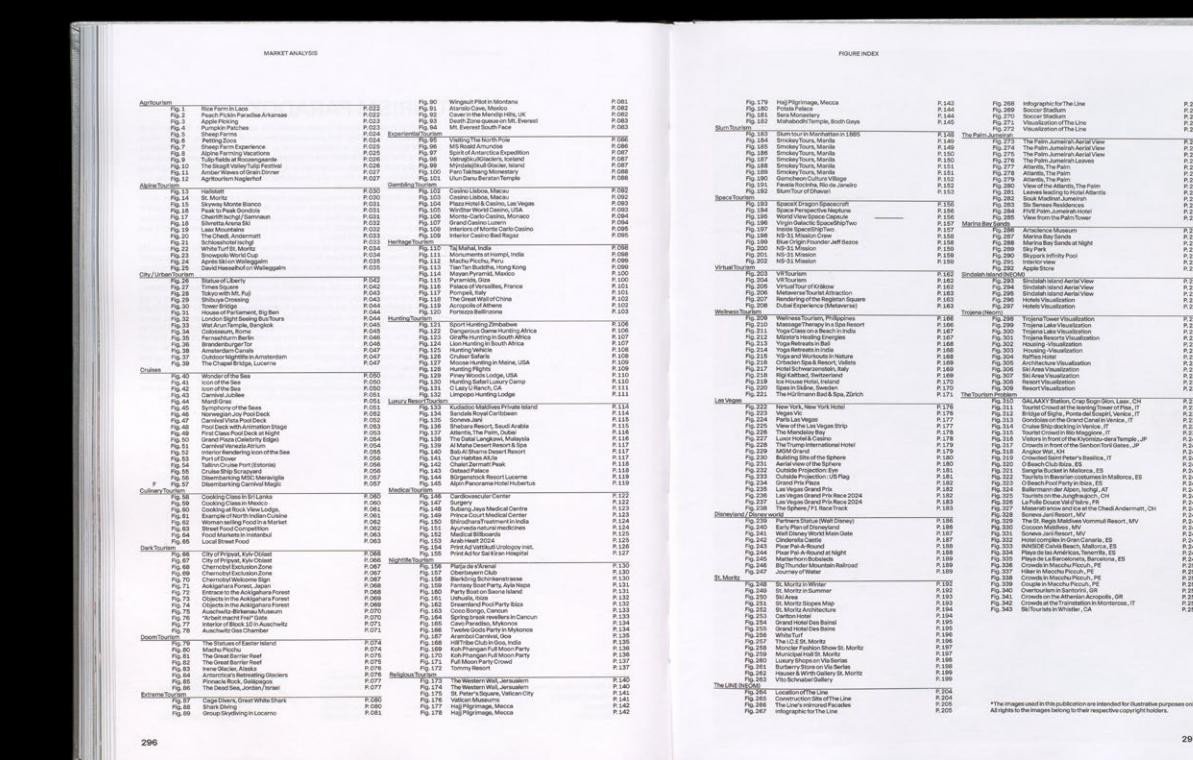
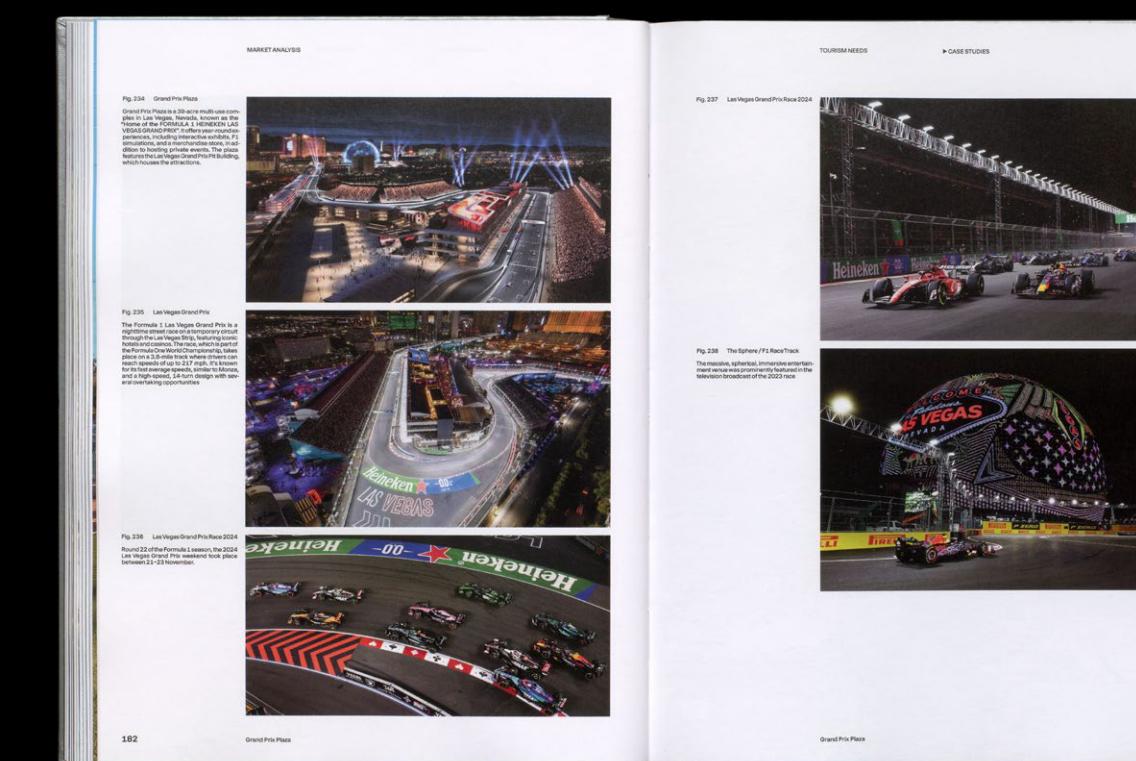
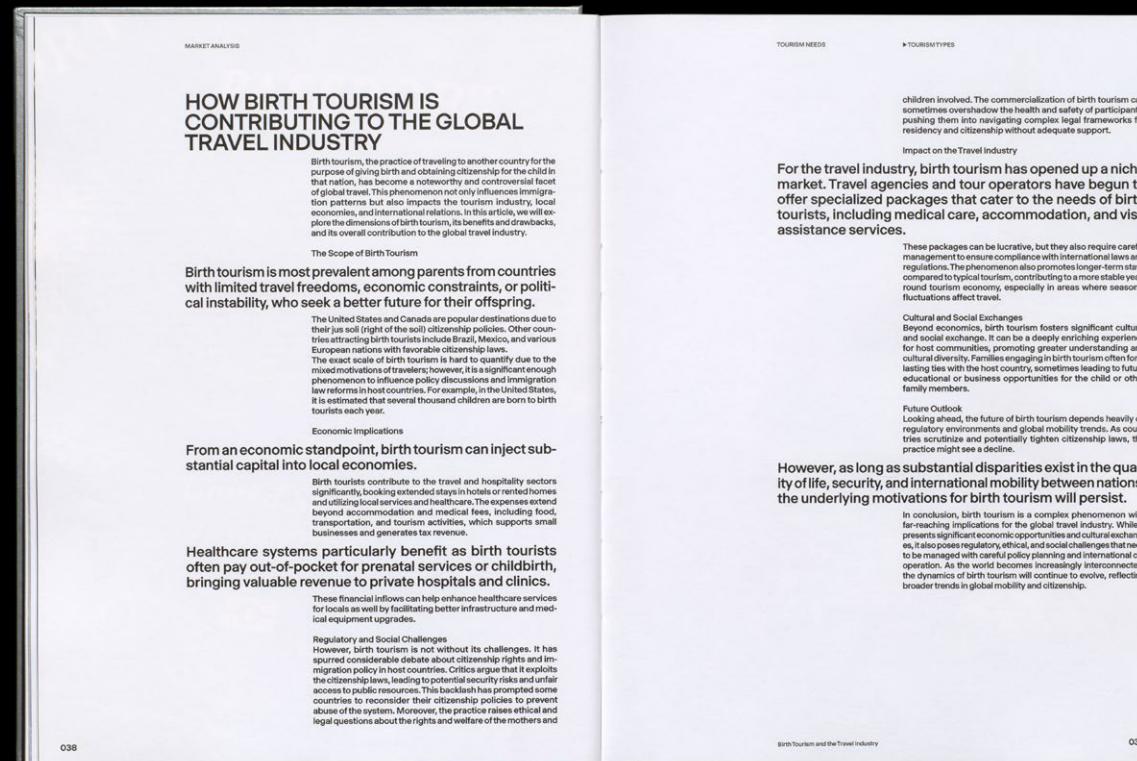
MEGALOTOPIA

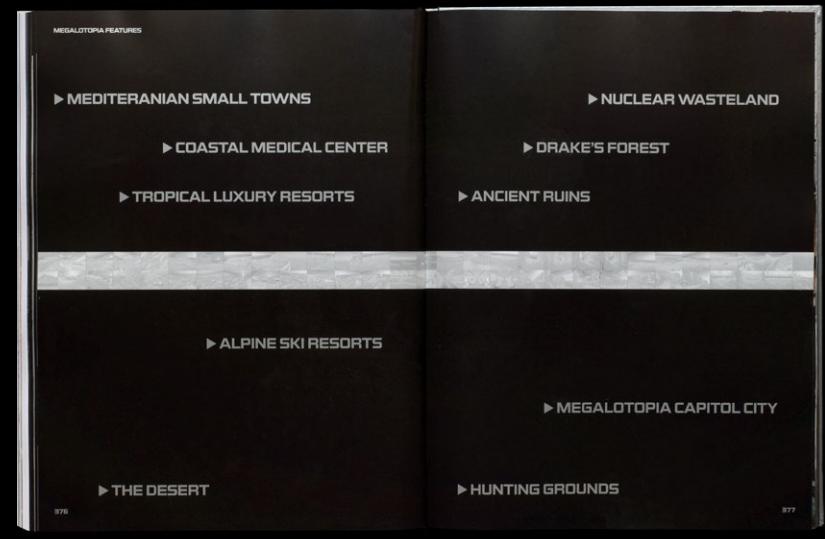
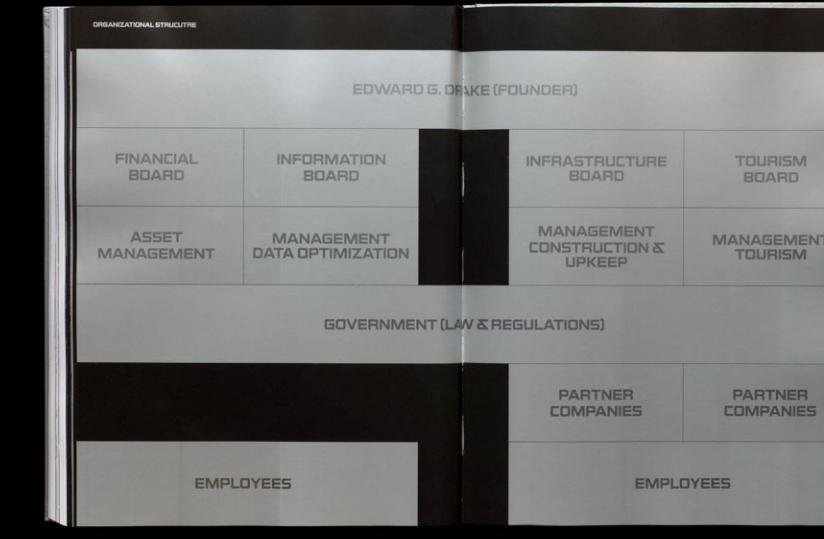
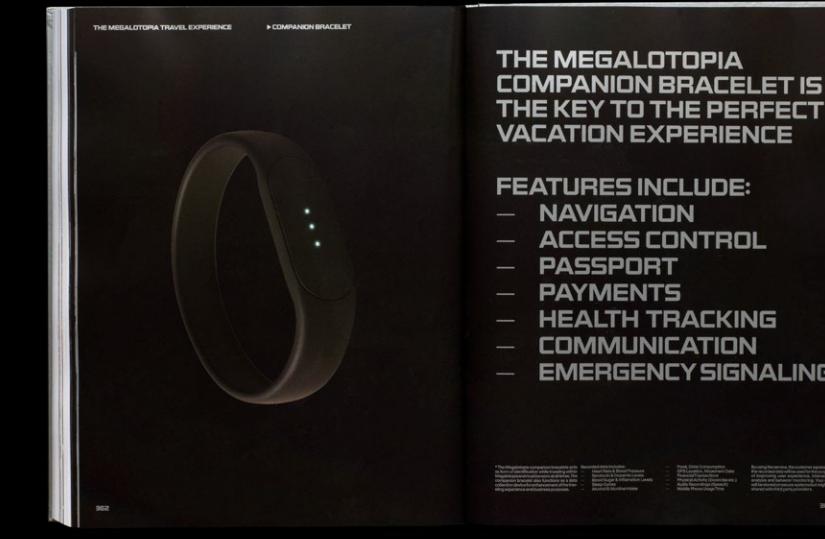
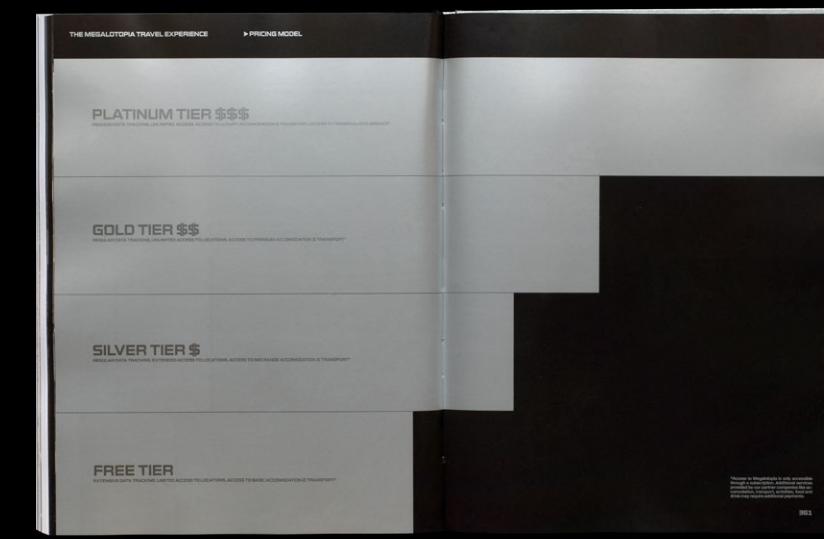
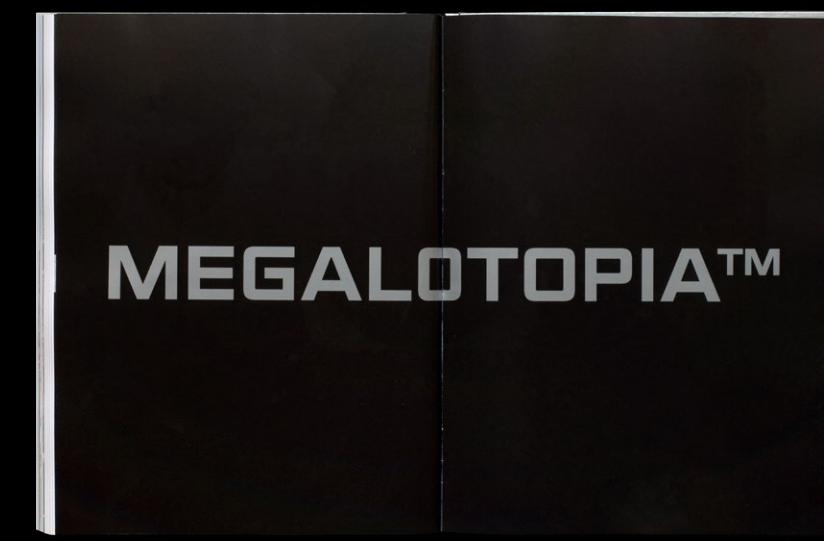
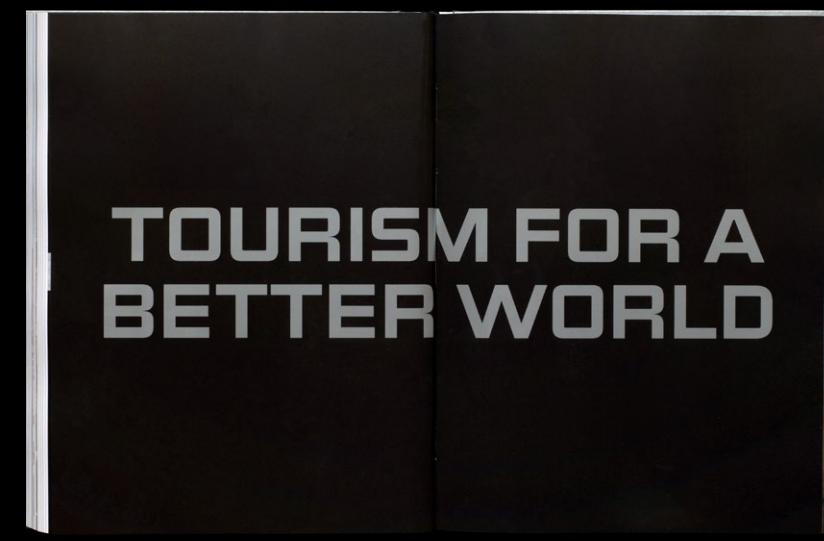
2025

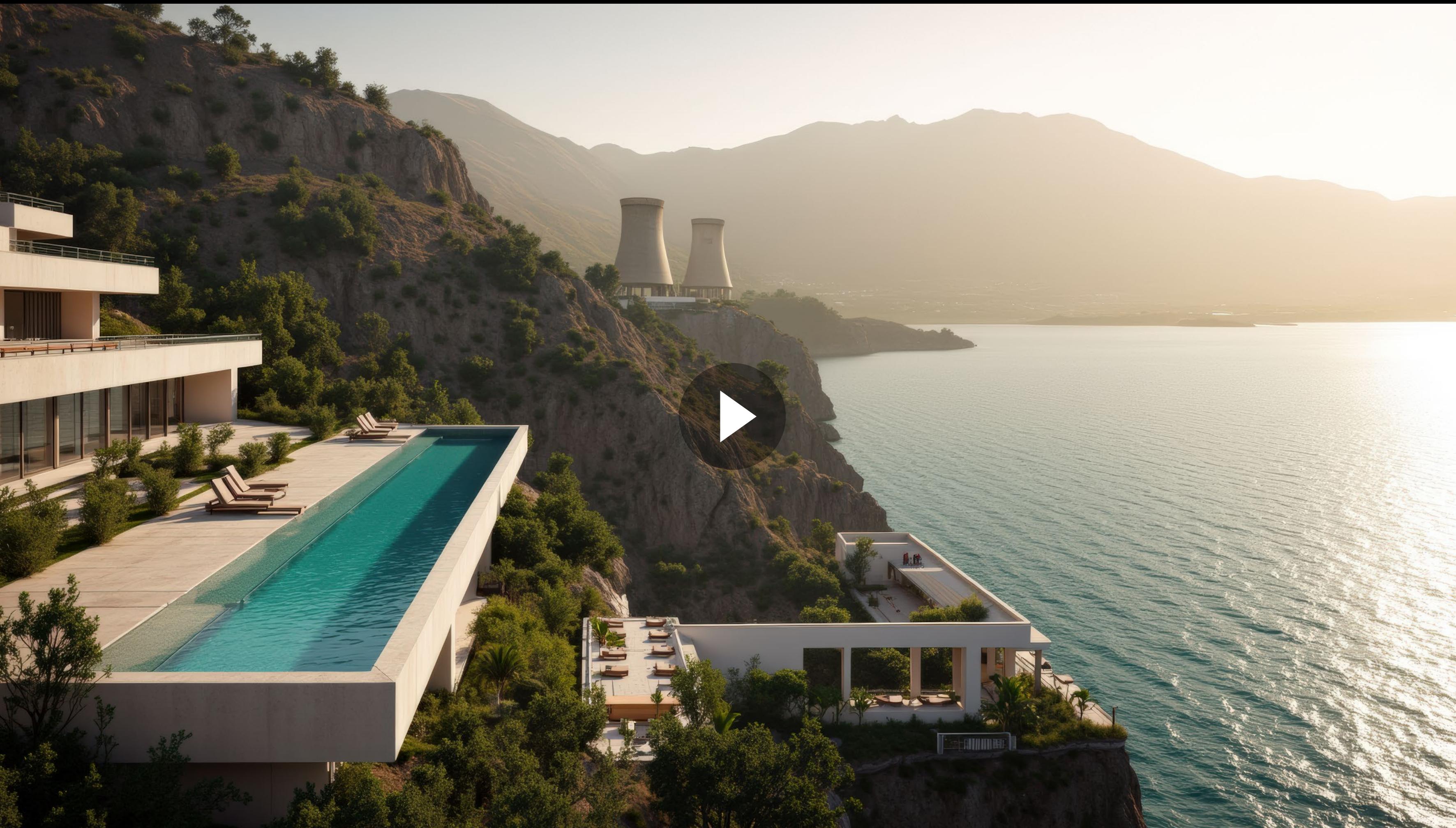
BA Project Visual Communication, ZHdK
Research, Narrative, Generative Image Creation, Layout, Animation
540 pages, 220 × 290 mm / 3:50 min., 16:9
Hardcover Book, Promotional Video











02

THE GARDEN OF EXISTENCE

2024

Editing, Layout
176 pages, 155 × 221 mm
Softcover, Schweizerbroschur

THE GARDEN
OF
EXISTENCE

PLUTARCH, KIKI BERK

SIMONE DE BEAUVOIR

THE GARDEN OF EXISTANCE

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44	Fernande Olivier		
45	Finitude		
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54	Gertrude Stein		
55	Gwendolyn Dolske		
56	Henri Bergson		
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67	Jean-Paul Sartre		
68	Jonathan Webber		
69	Jules Laforgue		
70	Kieran Setiya		
71	King Canadas		
72	Leo Tolstoy		
73	Les Nourritures terrestres		
74	Marche au combat		
75	Martin Heidegger		
76	Maximilien Robespierre		
77	Moral philosophy of Aristippus of Cyrene		
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80	Orestes		
81	The Other		
82	Oukouphie menon		
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case, God is no longer the absolute, the universal. He is that false infinity about which Hegel speaks who allows the finite facing him to subsist as separate from him. He is for man a neighbor.

This definite, singular God could satisfy the aspirations of human transcendence. He would indeed be a concrete being, complete and closed in upon himself, because he would exist and at the same time be indefinitely open because his existence would be an endless transcendence. He could not be surpassed, because he would himself be a perpetual surpassing. Man could only accompany his transcendence without ever transcending it. When I have accomplished the will of God, a new will will grab me; there will never be any "after that?"

But the will of this God is no longer written in things, because it is no longer the will of what is, but of what has to be. It is no longer the will of everything, and man must discover its singular shape. To want the will of God: this entirely formal decision is not sufficient to dictate any actions to man. Does God want the believer to massacre the unfaithful, burn the heretics, or tolerate their faith? Does he want him to go off to war or to make peace? Does he want capitalism or socialism? What is the temporal and human side of the eternal will? Man claims to transcend himself in God, but he never transcends himself except in the heart of immanence. ⁶⁰ describes a state of being restricted to repetitive, passive roles, typically involving limited movement or self-expansion. It contrasts with transcendence, the active pursuit of freedom and self-realization through chosen projects and goals. Beauvoir critiques immanence as a condition that society often imposes, particularly on women, restricting their ability to define themselves independently and engage with the world fully.

He must accomplish his redemption on earth. Which of the earthly undertakings will raise him up to heaven?

"Let us listen to the voice of God," says the believer. "He will tell us himself what he expects of us." But such a hope is naïve. God could manifest himself only through an earthly voice because our ears can hear no other. But how, then, does one recognize its divine nature? Upon asking a hallucinating woman who that interlocutor was who spoke to her by mysterious waves, she responded cautiously, "He says that he is God, but I don't know him." Moses could have felt the same mistrust about the voice that came out of the burning bush or that rumbled at the top of Mount Sinai. Whether the voice comes from a cloud, a church, or a confessor's mouth, the transcendent must always manifest himself through an immanent presence in the world. His transcendence will always escape us. Even in my heart, this order I hear is ambiguous. There lies the source of Abraham's anguish, which Kierkegaard describes in Fear and Trembling. ⁴³ is a philosophical work by Søren Kierkegaard, published in 1843, that explores the nature of faith, ethics, and personal sacrifice. The book is framed around the biblical story of Abraham, who is commanded by God to sacrifice his son Isaac, and Kierkegaard uses Abraham's ordeal to investigate what he calls the "teleological suspension of the ethical."

Kierkegaard argues that true faith requires a "leap" beyond reason and ethics, where one must embrace the paradox of absolute commitment to God despite moral uncertainty. Through this analysis, Fear and Trembling examines themes of anxiety, the limits of rationality, and the profound complexities involved in living a life of faith, making it one of the foundational texts in existentialist philosophy.

Who knows if it's not a question of a temptation of the devil or my pride? Is it really God who is speaking? Who will distinguish the saint from the heretic? Kafka

²⁰ describes the same uncertainty in The Castle, is a novel by Franz Kafka, published posthumously in 1926, that tells the story of K., a land surveyor summoned to a village governed by a mysterious and inaccessible castle. As K. tries to gain access to the castle and understand its bureaucratic operations, he faces constant frustration, as he is met with endless red tape, ambiguous responses, and unyielding officials. The novel explores themes of alienation, the absurdity of authority, and the struggle for purpose in a seemingly indifferent system. Kafka's portrayal of K.'s futile attempts to belong in a world governed by incomprehensible rules reflects existential concerns, making The Castle a profound meditation on human isolation, bureaucracy, and the elusive nature of meaning.

Man can receive messages and even see the messenger. But isn't this one an impostor? And does he know who sends him? Hasn't he forgotten half the message along the way? Is this letter that he hands over to me authentic, and what is its meaning? The Messiah says that he is the Messiah; the false messiah also says it. Who will distinguish one from the other?

One will be able to recognize them only by their works. But how will we decide whether these works are good or bad? We will decide in the name of a human good. All morality that claims to justify itself by divine transcendence proceeds this way. It posits a human good and affirms that it is willed by God because it is the good. Claudel asserts that we must prefer order to disorder because order is, while disorder is the negation of being; because order is in itself superior to disorder we proclaim that it conforms to God's designs. But Claudel is forgetting that, as Spinoza and Bergson (1859–1941) was a French philosopher known for his ideas on time, consciousness, and creativity. His major works, including Time and Free Will, Matter and Memory, and Creative Evolution, challenge mechanistic and scientific views of reality, proposing instead that life is characterized by a dynamic flow he called élan vital, or vital impulse. Bergson emphasized the difference between clock time (measurable and linear) and lived time (subjective and continuous), arguing that true understanding comes from intuition rather than analytical reasoning. His ideas influenced existentialism, phenomenology, and modernist literature, and he was awarded the Nobel Prize in Literature in 1927 for his philosophical writing.

have shown, only man's point of view makes order seem like order. Is Claudel's order the same as God's? There is a bourgeois order, a socialist order, a democratic order, a fascist order, and each one is disorder in the eyes of its adversary. Every society always claims to have God with it. It recreates him in its image; the society speaks, not God. But if I turn toward myself to question myself, I

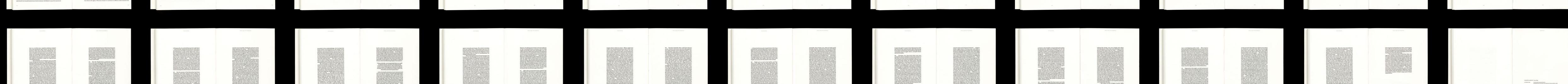
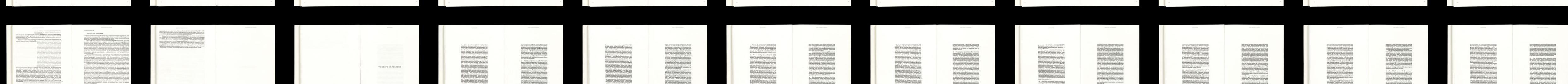
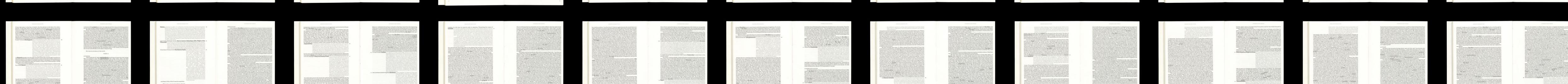
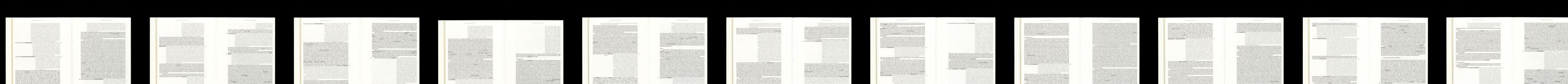
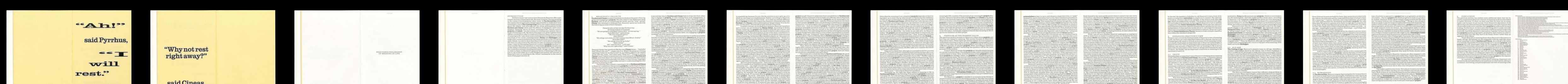
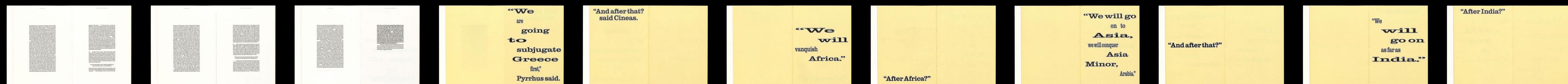
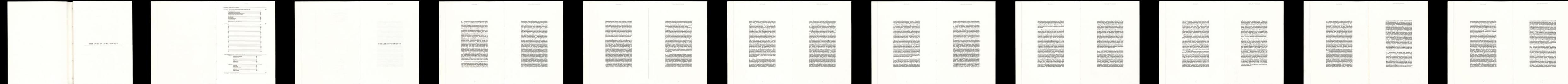
hear only the voice of my own heart. The Catholic individualist can rightly reproach each other on the earth. If it is written down, it is earthly, through God; through man one tries to shed light, is always made to be heard through men, and man will respond to this call of God, if he is erless to guide human transcendence. Man is a man, and this presence or this absence way up

HUMANITY

We must therefore turn toward men. Can't we find an absolute end that we were first looking for in upon itself, as needing to attain a state of undoubt or to annihilate itself in death, we can undoubtedly and anxiously ask ourselves: and after imagine the terrestrial globe rolling frozen the does it do to preoccupy ourselves with the trans those are the visions of poets, wise men, or priests that humanity will ever die out. We know that humanity must die. And if it does not die, it will not cease to be a perpetual surpassing of itself the indefinite nature of this race where one goes to disappear in turn, then it seems to us rather Our transcendence would be dissipated in time it is more than this endless dispersion; it is not has a singular history, a definite shape. In order to ourselves safely toward humanity, it must pre pects at once: as open and as closed. It must be what it has to realize its being through us, and yet it appears to those who propose the cult of Humanity it unceasingly projects are essential to living as individuals to actively define themselves by accepting roles imposed by society, to know the interconnection of our actions often influenced by the freedom and responsibility we have within an otherwise in

itself toward the future. It is a perpetual survival need of a response constantly emanates from is constantly being hollowed out in it. Through indefinitely to rejoin its being, and its very being can never surpass humanity but only completely grasped again in each instant because

But is it really? Can one speak of a humanity possible to use a collective noun for the ensemble consider them from the outside, as objects up. This collectivity would be only a herd of individuals able to act for humanity, it must demand some unity acting as a totality that seeks to realize in a single voice. Humanity takes this form in the the famous apologue of the limbs and the stomach as the parts of an organism. By working for on



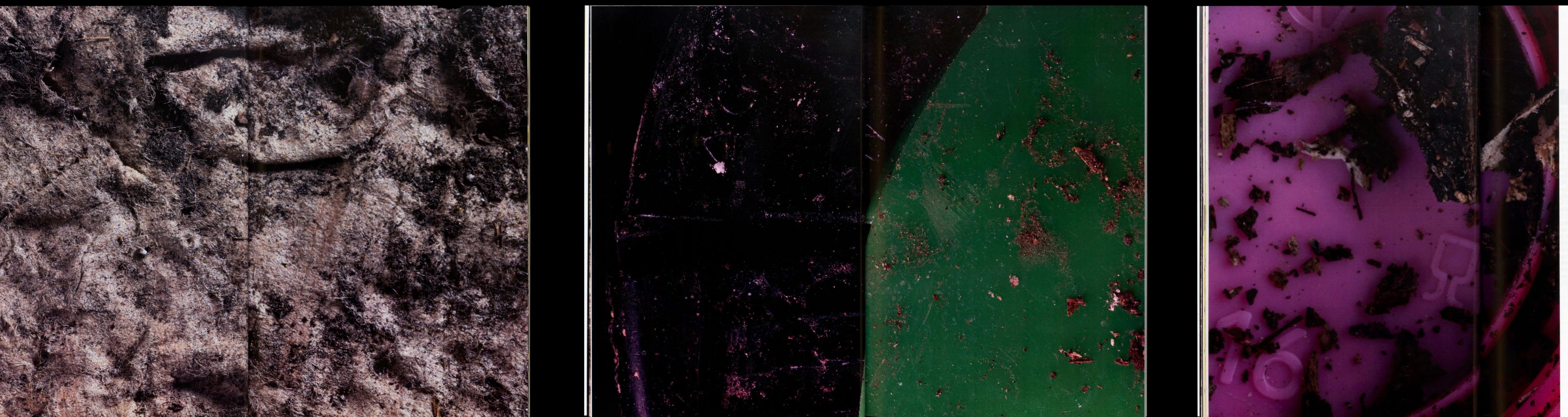
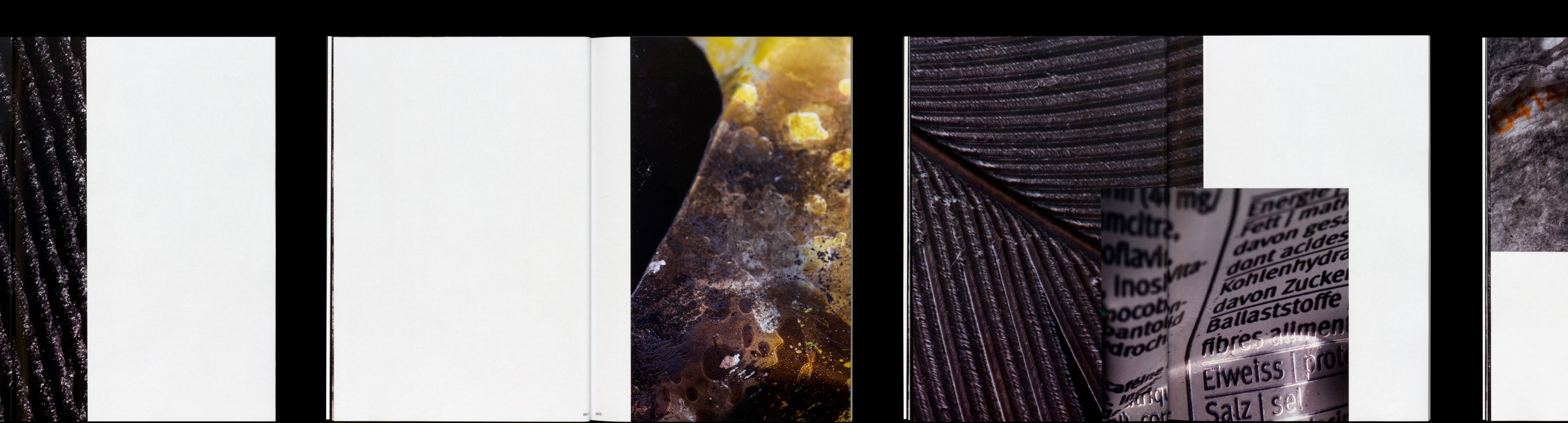
03

UNTITLED

2023

Photography, Editing, Layout
140 pages, 210 × 297 mm
Softcover, Perfect Binding









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04

DIE WOCHE 1951-1964

2023
with Marina Müller & Mariia Larina

Research, Editing, Layout
196 pages, 262 x 360 mm
Softcover, Perfect Binding



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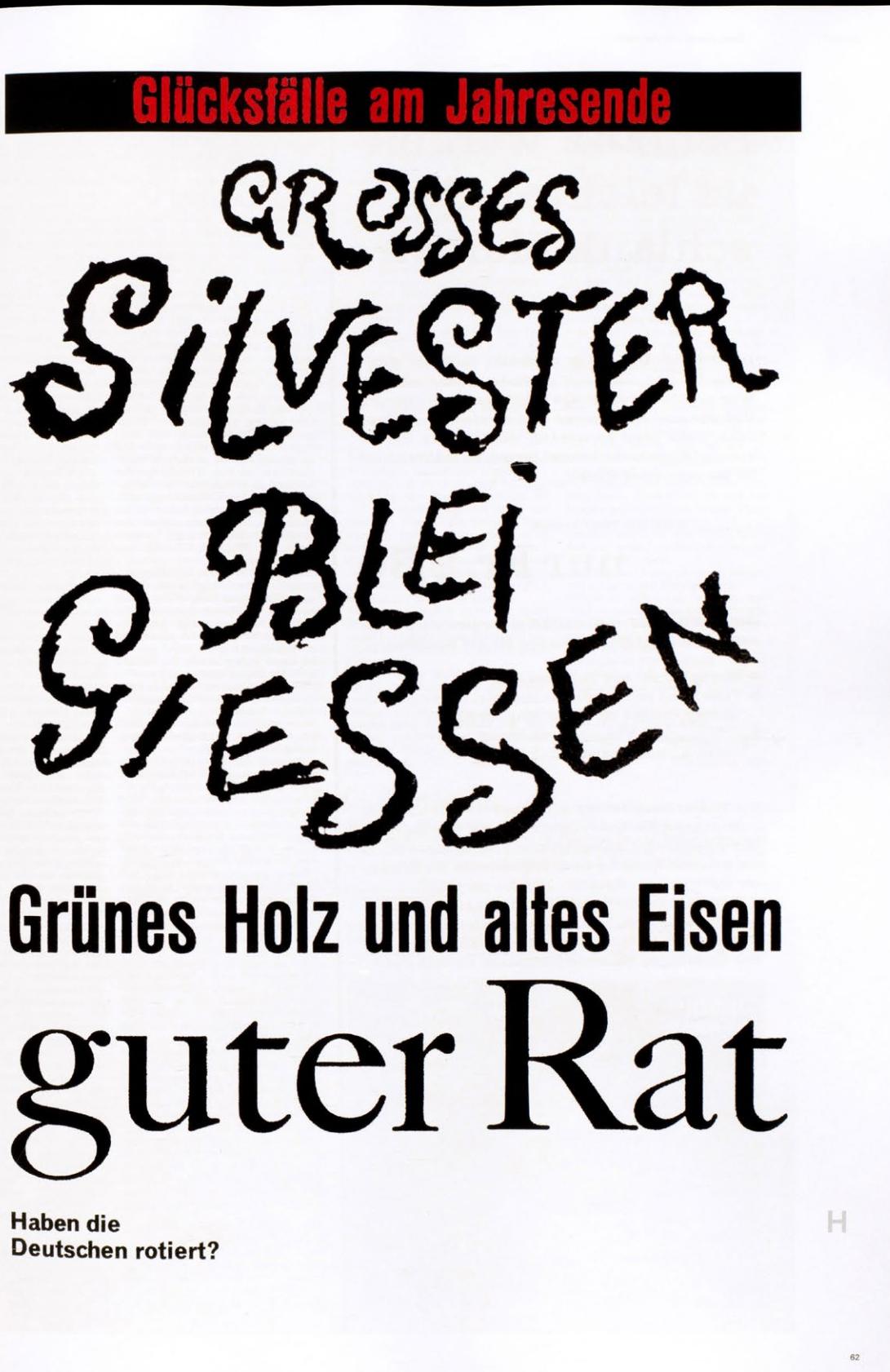
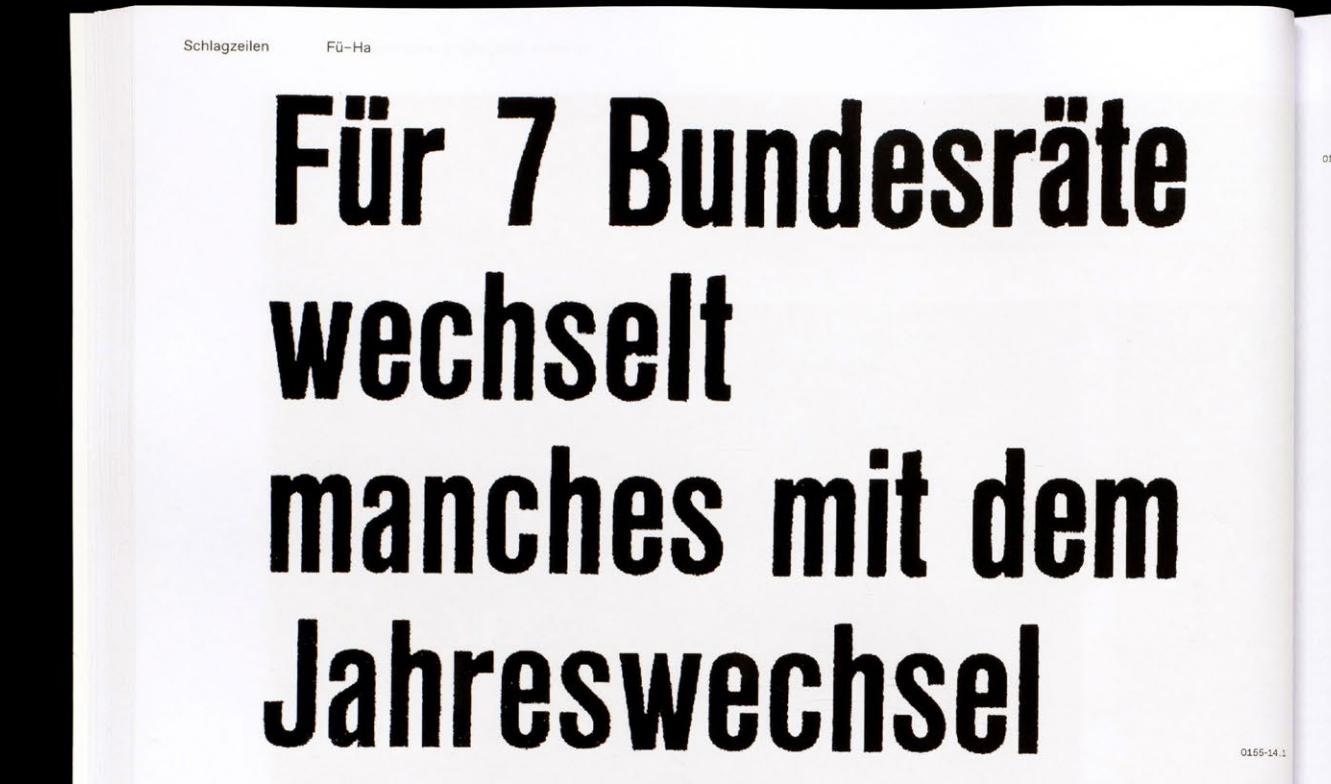
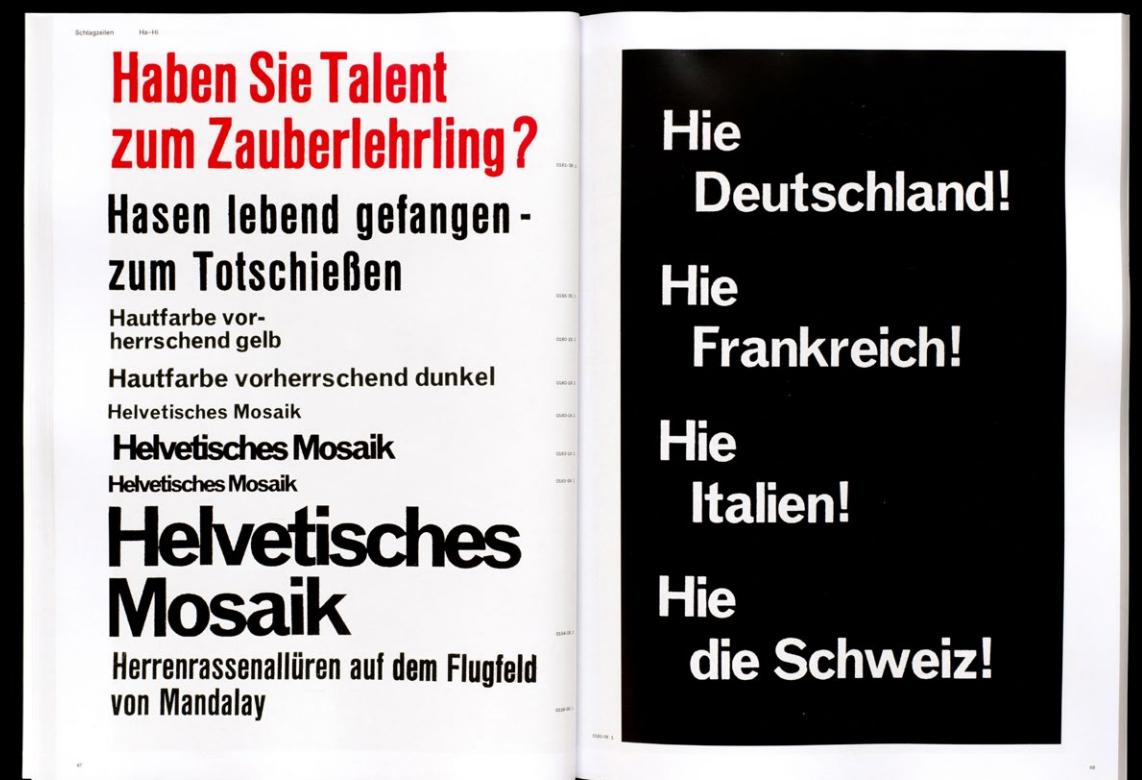
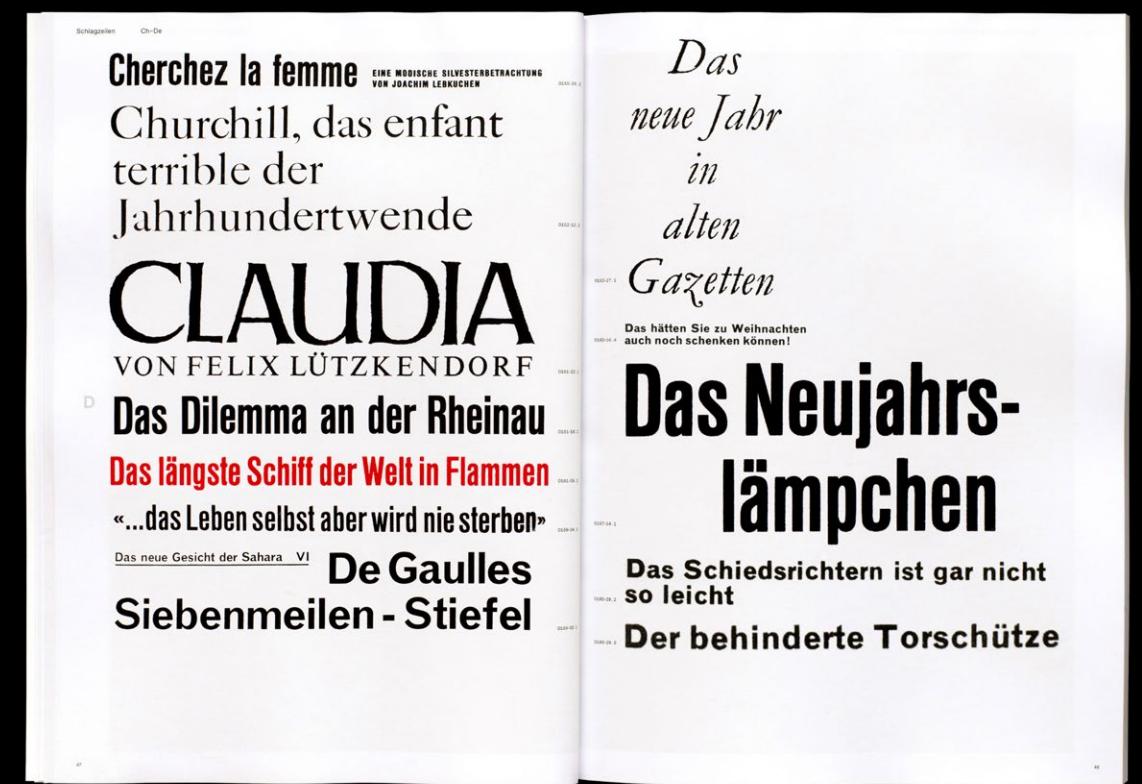
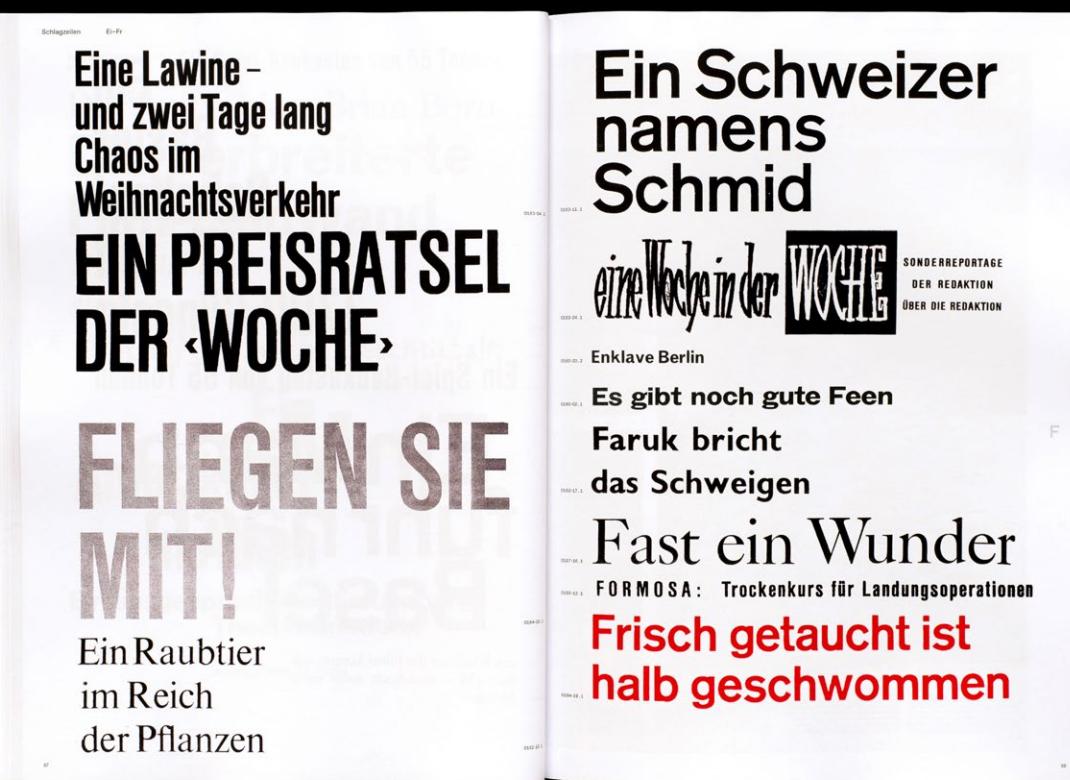
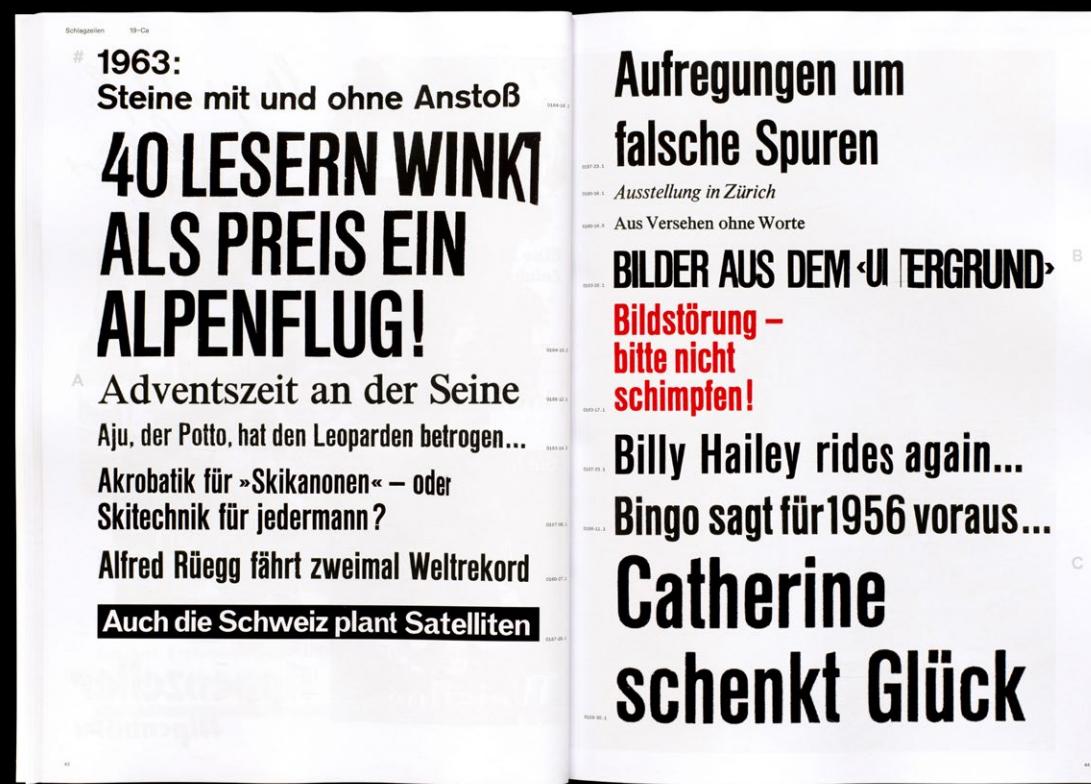
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05

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Cuts: Regular, Pronounced Serifs (SS01)

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Dean Moriarty

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Sal Paradise
Ed Dunkel
Remi Boncoeur
Slim Gaillard
Old Bull Lee
Rita Bettencourt
Galatea Dunkel

32 pt

242

Ammit

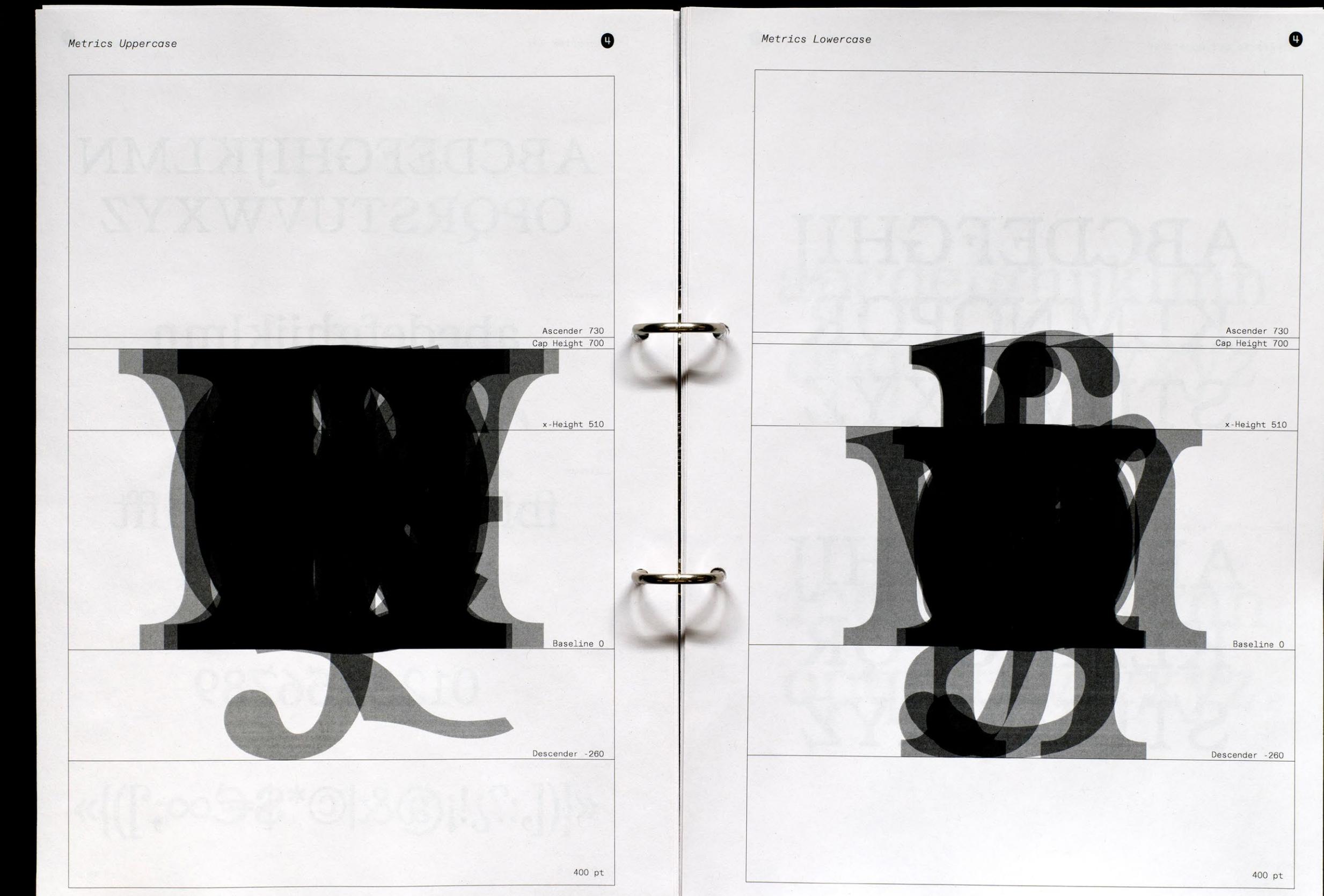
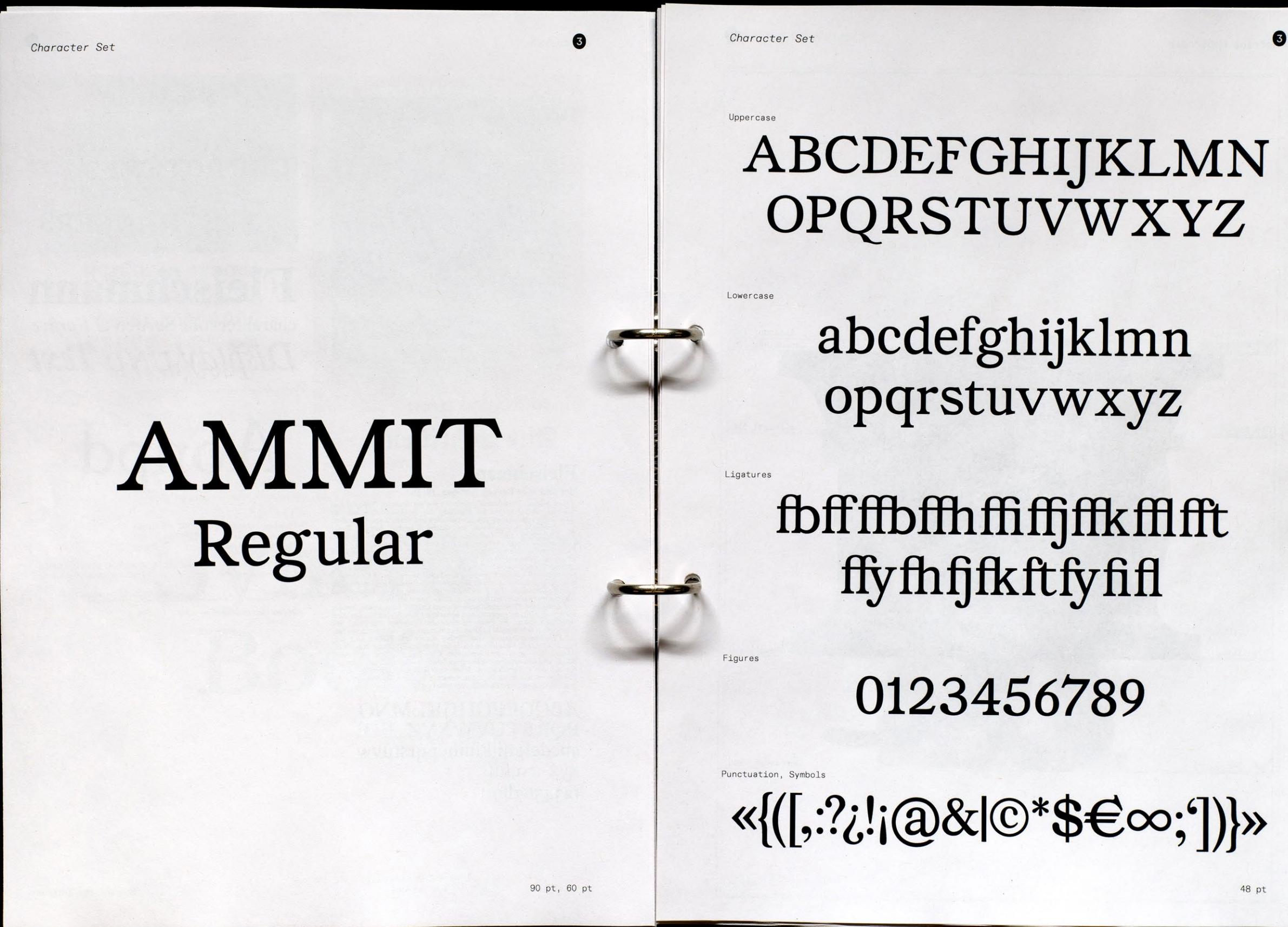
Market Street
Hollywood Boulevard
Lake Shore Drive
Folsom Street
Lexington Avenue
Larimer Street
Desolation Peak Trail
Don's Club Tavern
Vesuvio Cafe
El-Chapultepec
City Lights Books
MacArthur's Pad
Village Vanguard
White Horse Tavern
St. Patrick's Cathl.
Green Mill Jazz Club
Ed Dunkel's Ranch

24 pt

243

AMMIT

Regular



Glyphs	6
Basic Latin Uppercase	2
Basic Latin Lowercase	2
Figures	10
Ligatures	2
Punctuation	3
Symbols, Currency, Math	20
Case	6
Latin Extended	154
Total Glyphs	297

lyph Map 6

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m
n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	fb	ff	ffb
ffh	ffi	ffj	ffk	ffl	fft	ffy	fh	fj	fk	ft	fy	fi
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Examples

*Ammi

*Thoth

*Osiris

*Anubis

*Sekhmet

*Ahemait

INTRODUCTION

In ancient Egypt, Ammit was a beast that symbolized judgment. She devoured souls that could not reconcile the scales of truth with their hearts and those souls were then consigned to eternal death. In the Hall of Judgment, Ammit, who was referred to as the "eater of the dead," waited at the feet of Thoth, the scribe god. While the dead person's heart was weighed in one of the Great Balance's pan, the feather of the deceased was held in another. If the dead person's deeds were pure, honest, and righteous, the feather and heart would be balanced. If a person was to be spared, Thoth would say that they should be regarded as one of the blessed dead. They would then be brought to the underworld and be led to the god of the underworld, Osiris. If the scales tipped and the heart weighed more than the feather, then the person was considered unworthy of life. In this situation, the heart would be thrown to Ammit by a jackal-headed funerary deity named Anubis. She would then eagerly consume it, and the person would die.

PHYSICAL TRAITS

Ammit is commonly depicted with various types of animals, such as the head of a crocodile, a lion's upper body, and the lower legs and back of a hippopotamus or a lion. The combination of these fearsome creatures suggests that no evil soul can be spared.

FAMILY

Some believe Sekhmet was related to the Ammit due to her characteristics and lineage features but there is very little proof of the same.

OTHER NAMES

Her name, is generally translated as "Devourer", but could also be understood to be the Billing "Bone Eater", and she was known as "Devourer of Millions". She was also known as Ammut or Ahemait in ancient Egypt.

POWERS AND ABILITIES

Although Ammit was never regarded as a goddess, she was regarded as a powerful force for good in ancient Egypt. She symbolized all that the ancient Egyptians were afraid of and was a reminder of the principles of Maat. Ammit was also referred to as a demon, but she was still regarded as a force for order among the gods. At the time of their death, each person was given the opportunity to defend their actions before they were condemned to eternal death. The scarab beetle was used to encourage the heart to stay silent against those who were deemed to be evil, while the negative confession allowed the person to point out all of their wrongdoings. In addition to being depicted with various types of animals, Ammit has also been depicted with Egyptian gods who weigh the heart of a deceased individual.

MODERN DAY INFLUENCE

recent years, Ammit has gotten a bit of a makeover from Marvel. She is now a more active participant in judging the dead. She is referred to as a riddler in the comics, which is a role that is attributed to the sphinx, not Ammit in Egyptian mythology. In the "Moon Knight" series, her character continues to develop. She is now able to weigh the scales of the living to determine if they are guilty of crimes that they have yet to commit.

8/28 pt 13/14 pt

Examples	7
<p>In ancient Egypt, Ammit was a beast that symbolized judgment. She devoured souls that could not reconcile the scales of truth with their hearts and those souls were then consigned to eternal death. In the Hall of Judgment, Ammit, who was referred to as the “eater of the dead,” waited at the feet of Thoth, the scribe god. While the dead person’s heart was weighed in one of the Great Balance’s pan, the feather of the deceased was held in another. If the dead person’s deeds were pure, honest, and righteous, the feather and heart would be balanced. If a person was to be spared, Thoth would say that they should be regarded as one of the blessed dead. They would then be brought to the underworld and be led to the god of the underworld, Osiris. If the scales tipped and the heart weighed more than the feather, then the person was considered unworthy of life. In this situation, the heart would be thrown to Ammit by a jackal-headed funerary deity named Anubis. She would then eagerly consume it, and the person would die.</p>	20/22 pt 10
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Question?
Question?
Question?
Question?
Question?
Question?

Answer!
Answer!
Answer!
Answer!
Answer!

The image displays two sets of uppercase letters from different serif typefaces. The top section, labeled 'Stylistic Set Uppercase', features a bold, italicized font with decorative ligatures and small caps. The bottom section, labeled 'Regular', features a standard, bold serif font. Both sections show the letters A through Z.

Stylistic Set Lowercase 5

Regular

abcdefghijklmnopqrstuvwxyz

Pronounced Serifs (SS01)

abcdefghijklmnopqrstuvwxyz

Regular

6

Pronounced Serifs

6

600 pt

600 pt

06

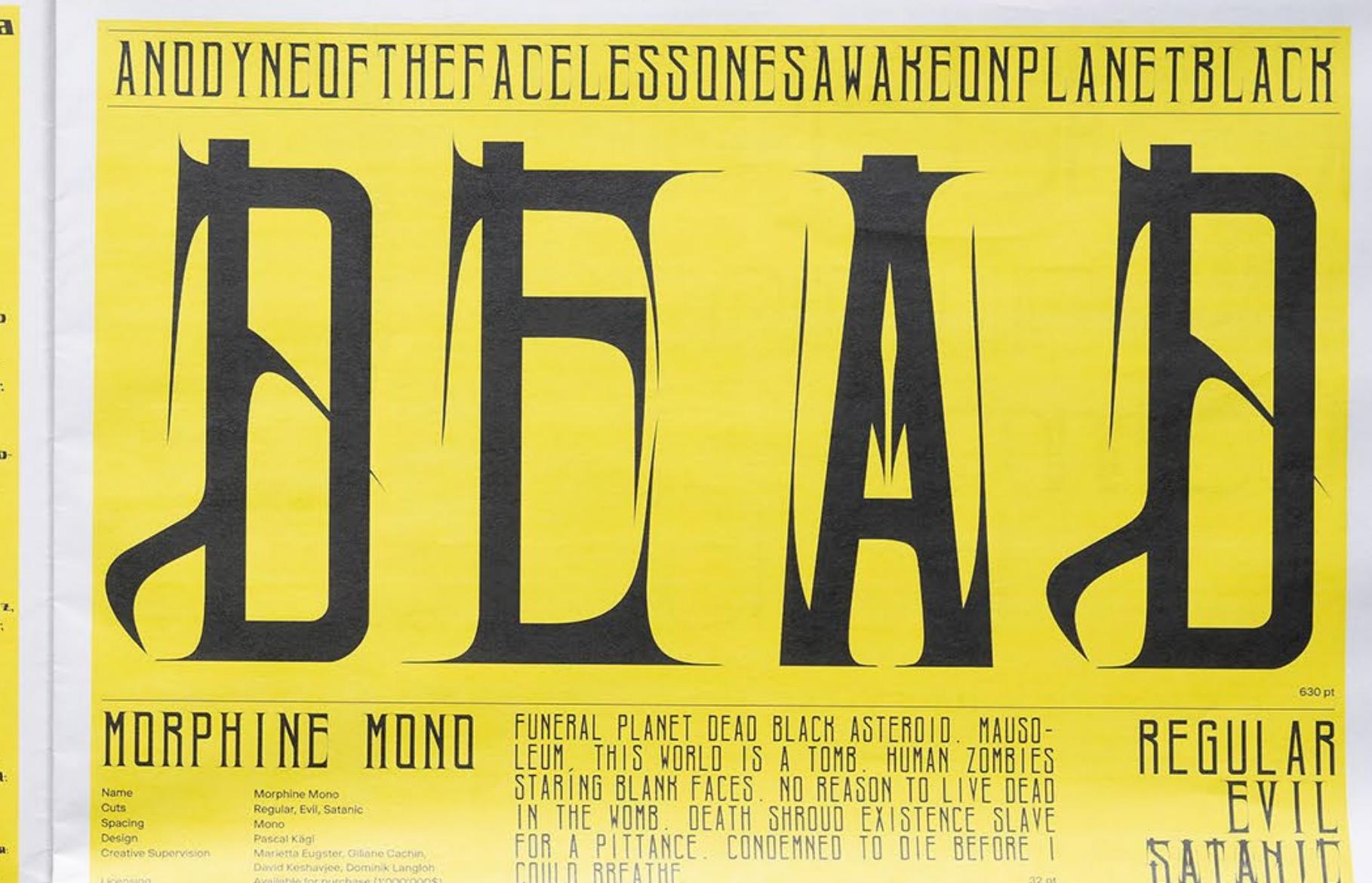
MORPHINE MONO

2022

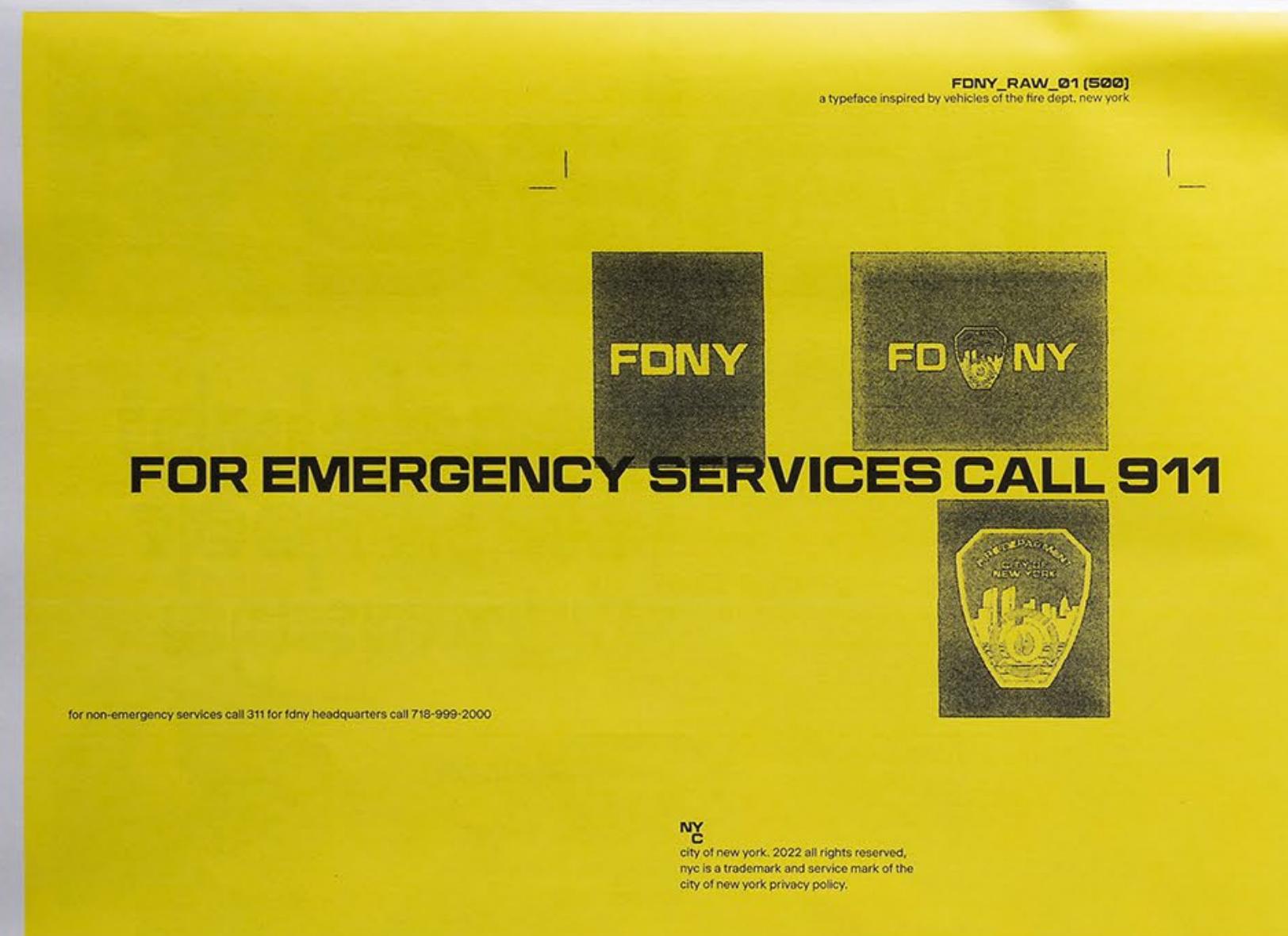
Modular Display Typeface
Cuts: Regular, Evil, Satanic



78 Pt.
178 Pt.
48 Pt.
9 Pt.
7 Pt.
22 Pt. FONT: Penkura
18 Pt. MODULES: 04
14 Pt. DESIGNERS: G. Holmes & Y. Freiermuth
12 Pt. INSPIR: Apple logo from China on transport packaging, found in...
11 Pt. TITEL: Die Hieroglyphen von heute: Fratik auf Verpackungen für Transport
10 Pt. AUTHORS: Lutz, Hans-Rudolf, Barmenier, Rudolf, B. Keller, Walter
PUBLISHING YEAR: 1998
PUBLISHER: Zurich W. A. Kuntz, Druck



630 pt.
MORPHINE MONO
Name: Morphine Mono
Style: Regular, Evil, Satanic Mono
Designers: Pascal Kalé, Marietta Eggerer, Gilliane Cachin, David Keshavjee, Dominik Langloh
Creative Supervision: Available for purchase (\$1000.000\$)
Licensing: Morphine Mono
REGULAR
EVIL
SATANIC



FONY_RAW_01 (500)
a typeface inspired by vehicles of the fire dept, new york
Name: FONY
Style: FD NY
Designers: Pascal Kalé, Marietta Eggerer, Gilliane Cachin, David Keshavjee, Dominik Langloh
Creative Supervision: Available for purchase (\$1000.000\$)
Licensing: Morphine Mono
REGULAR
EVIL
SATANIC

MORPHINE

MORPHINE MONO MODULAR | A TRULY EVIL TYPEFACE | 3 CUTS | GRADUALLY INCREASING INSANITY

MONO

DEAD

REGULAR

BLACK

EVIL

ASTHROD

SATANIC

FUNERAL PLANET. DEAD BLACK ASTEROID. MAUSOLEUM. THIS WORLD IS A TOMB. HUMAN ZOMBIES. STARING BLANK FACES. NO REASON TO LIVE. DEAD IN THE WOMB. DEATH SHROUD EXISTENCE. SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAMING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

REGULAR

FUNERAL PLANET. DEAD BLACK ASTEROID. MAUSOLEUM. THIS WORLD IS A TOMB. HUMAN ZOMBIES. STARING BLANK FACES. NO REASON TO LIVE. DEAD IN THE WOMB. DEATH SHROUD EXISTENCE. SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAMING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

EVIL

FUNERAL PLANET. DEAD BLACK ASTEROID. MAUSOLEUM. THIS WORLD IS A TOMB. HUMAN ZOMBIES. STARING BLANK FACES. NO REASON TO LIVE. DEAD IN THE WOMB. DEATH SHROUD EXISTENCE. SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAMING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

SATANIC

A A A R R R C D D D D E E E F F F G G G H H H

I J K L M N O P P

Q Q Q R R R S S S T T T U U U V V V W W W X X X

7 7 7 8 8 8 9 9 9 0 0 0 . - ? ? ! < > < >

07

IZIDORA I LETHE

2024

Ongoing Collaboration with Artist Izidora I LETHE
Exhibition Design, Website and CI Elements, ...

(glows)

...um of living
some perfect gestures)
stacked sedimentation
atop sedimentation
order—noticed, un—seen

hands
gestures of
witnessed solidarities
(exchanged smirk
in the passing.)
(valuing the work of
putting works up.)
(breaths at ease.)

tched between regulations
The Unruly
loose mischief
(glows)

...reaching out as
that always overflows:
undeniable
...rhythmic
...through
despite and always
...always always

izidora-l.com

FLASH/PUNCH/GLOW
APROPOSITIONS (
___ (breath, blow, kiss)
___ (b,b, kiss) LIVE
blowout i-iv
(breathingspace
OVER_EXPOSURE (REST
ABSENT SKIN
SEVERAL/GLOW (x y z
CONVERSION (g low)
continual (
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SONGS TO THE SUNS
WE (live
RED PATIENCE
PERISTYLE
CHOR(EOGRAPH)VS
DESIRE
BLUE-BARBAR-BRAID
FORM(UL)ATIONS
Vessels (black, gold
Simple Form(ation)s
Portraits
ALL THAT GLITTERS
SOFTNESS
Beginnings (Odyssey)

~LETHE

About
CV
Talks
E-mail

Upcoming & Current Exhibitions

APROPOSITIONS (
Live Performance
Kunsthaus Zurich (CH)
2024
Courtesy of the artist

HYLE 1
PERFORMANCE 20:00 - Kunsthalle Bielefeld (D)
29.11.2024, Vernissage 18:30
Nina Beier, Formafantasma, Pauline Julier, Izidora I LETHE, Ceylan Öztrük, Gina Proenza
Curated by Kristina Grigorjeva and Undine Rietz
Kunsthalle Bielefeld (D)
more info [here](#)

Colour Space - Swiss National Library (Berne, CH)
08.11.2024, Vernissage 18:00
09.11.2024 - 24.01.2025
more info [here](#)

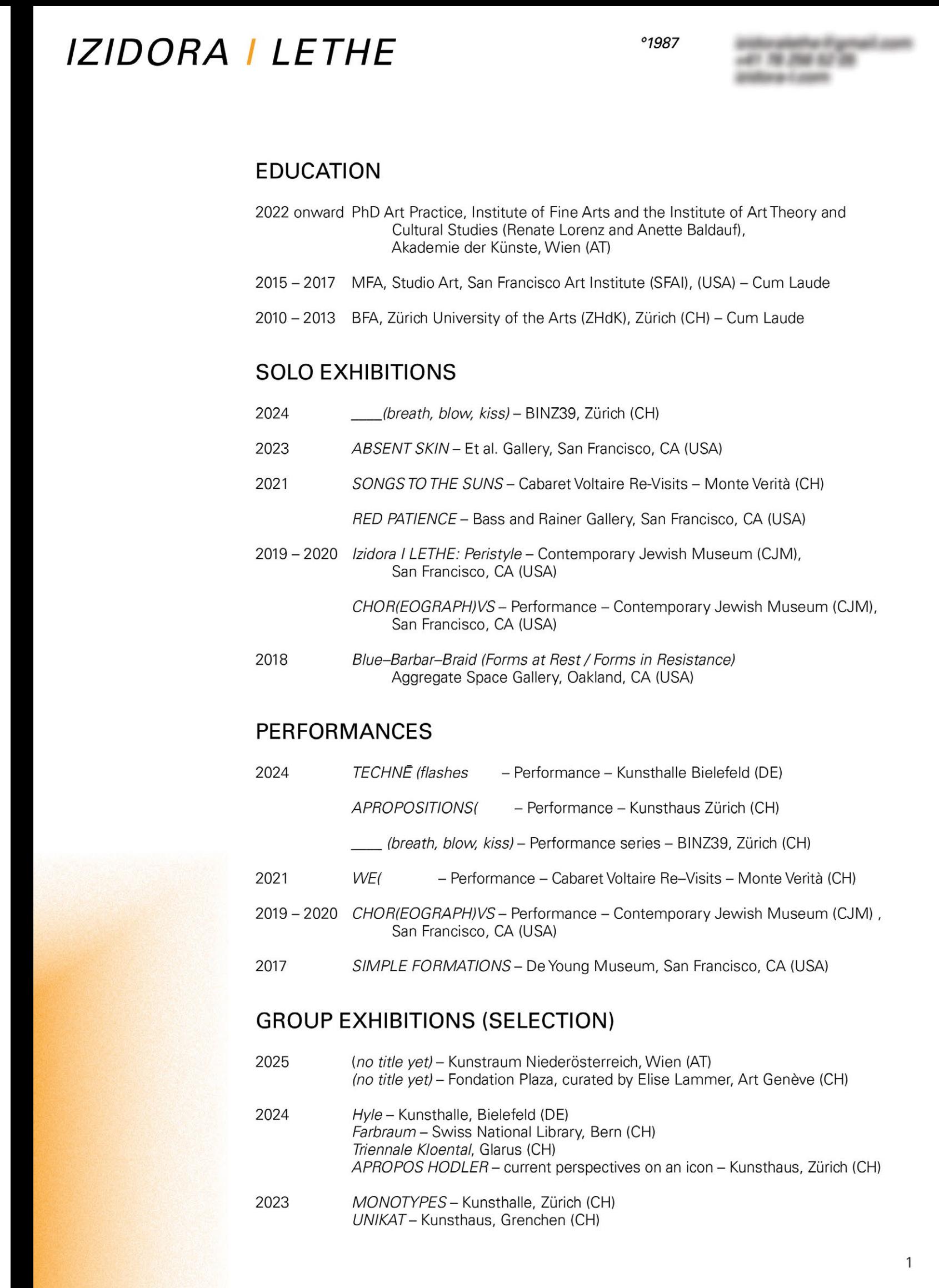
Website izidora-l.com

izidora-l.com

FLASH/PUNCH/GLOW
APROPOSITIONS (
___ (breath, blow, kiss)
___ (b,b, kiss) LIVE
blowout i-iv
(breathingspace
OVER_EXPOSURE (REST
ABSENT SKIN
SEVERAL/GLOW (x y z
CONVERSION (g low)
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NOWNES(S(ESS_
SONGS TO THE SUNS
WE (live
RED PATIENCE
PERISTYLE
CHOR(EOGRAPH)VS
DESIRE
BLUE-BARBAR-BRAID
FORM(UL)ATIONS
Vessels (black, gold
Simple Form(ation)s
Portraits
ALL THAT GLITTERS
SOFTNESS
Beginnings (Odyssey)

~LETHE

About
CV
Talks
E-mail

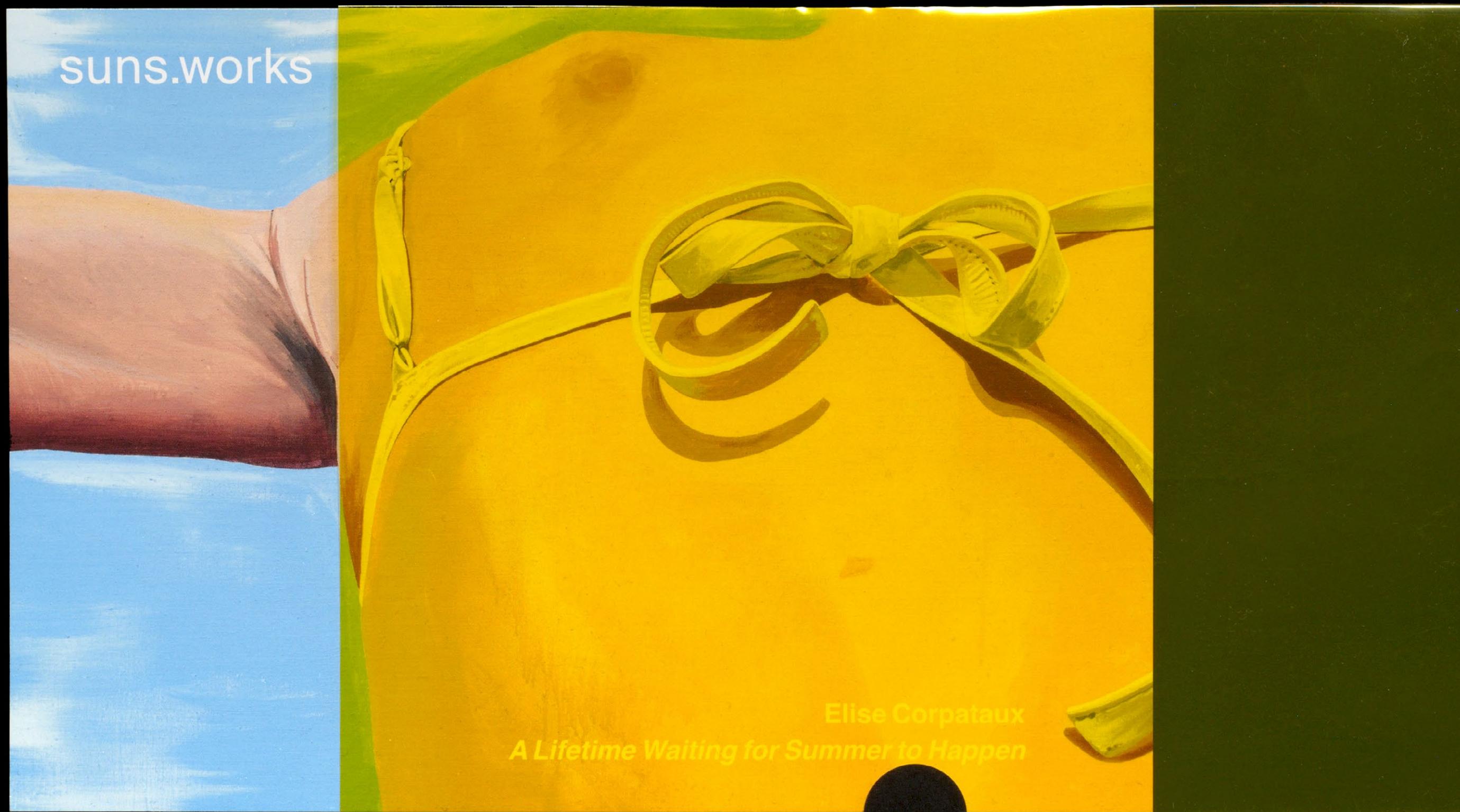


08

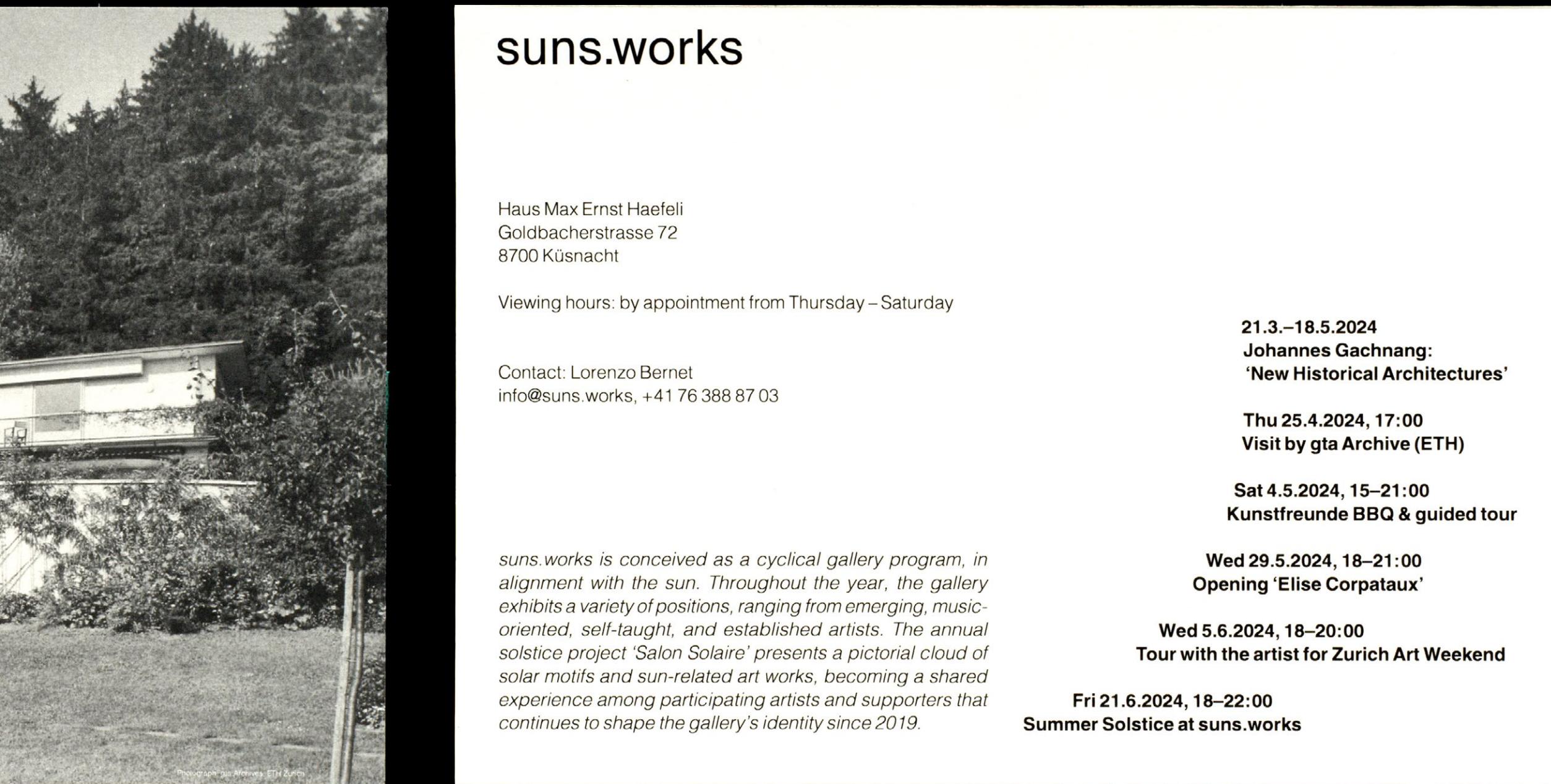
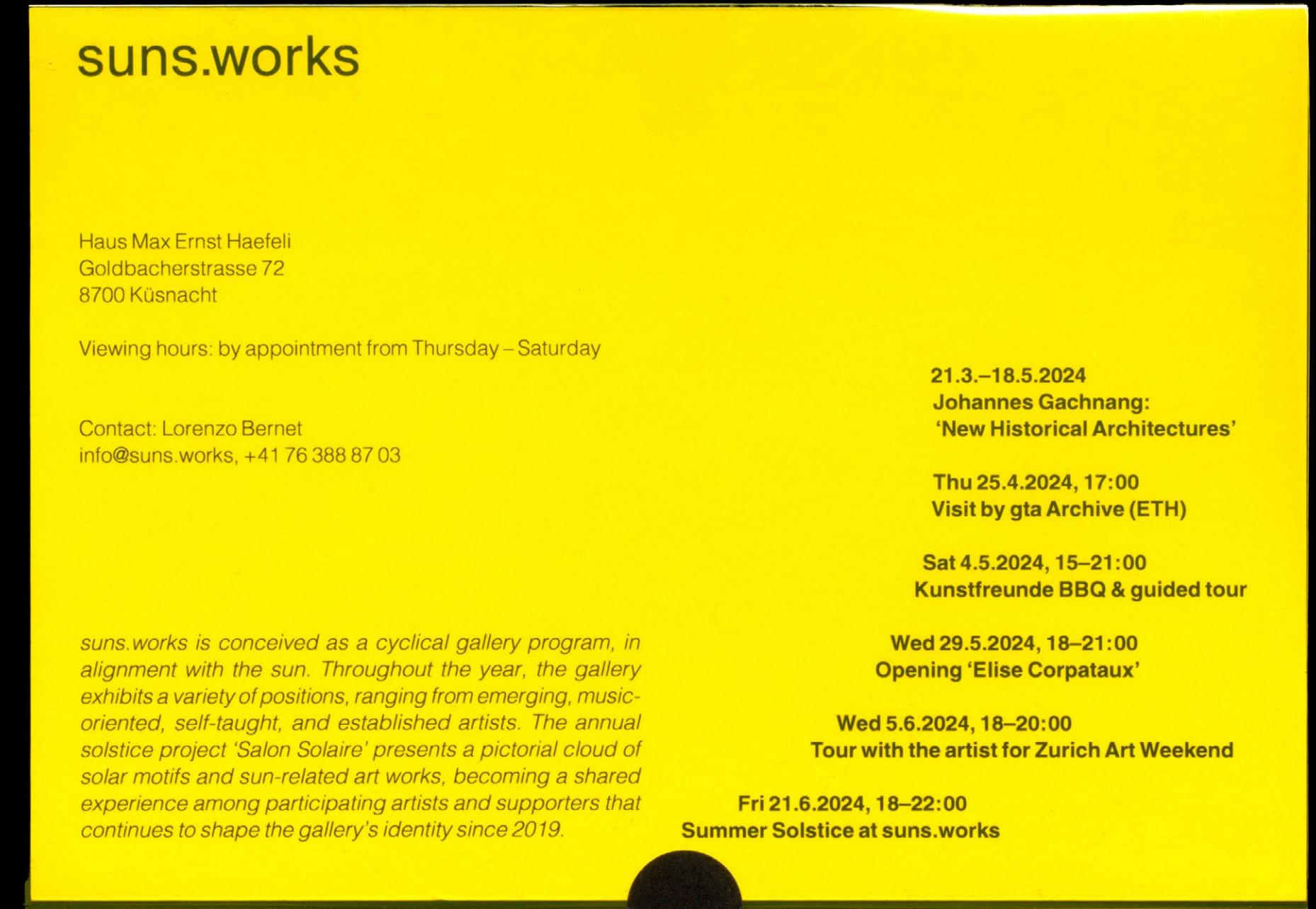
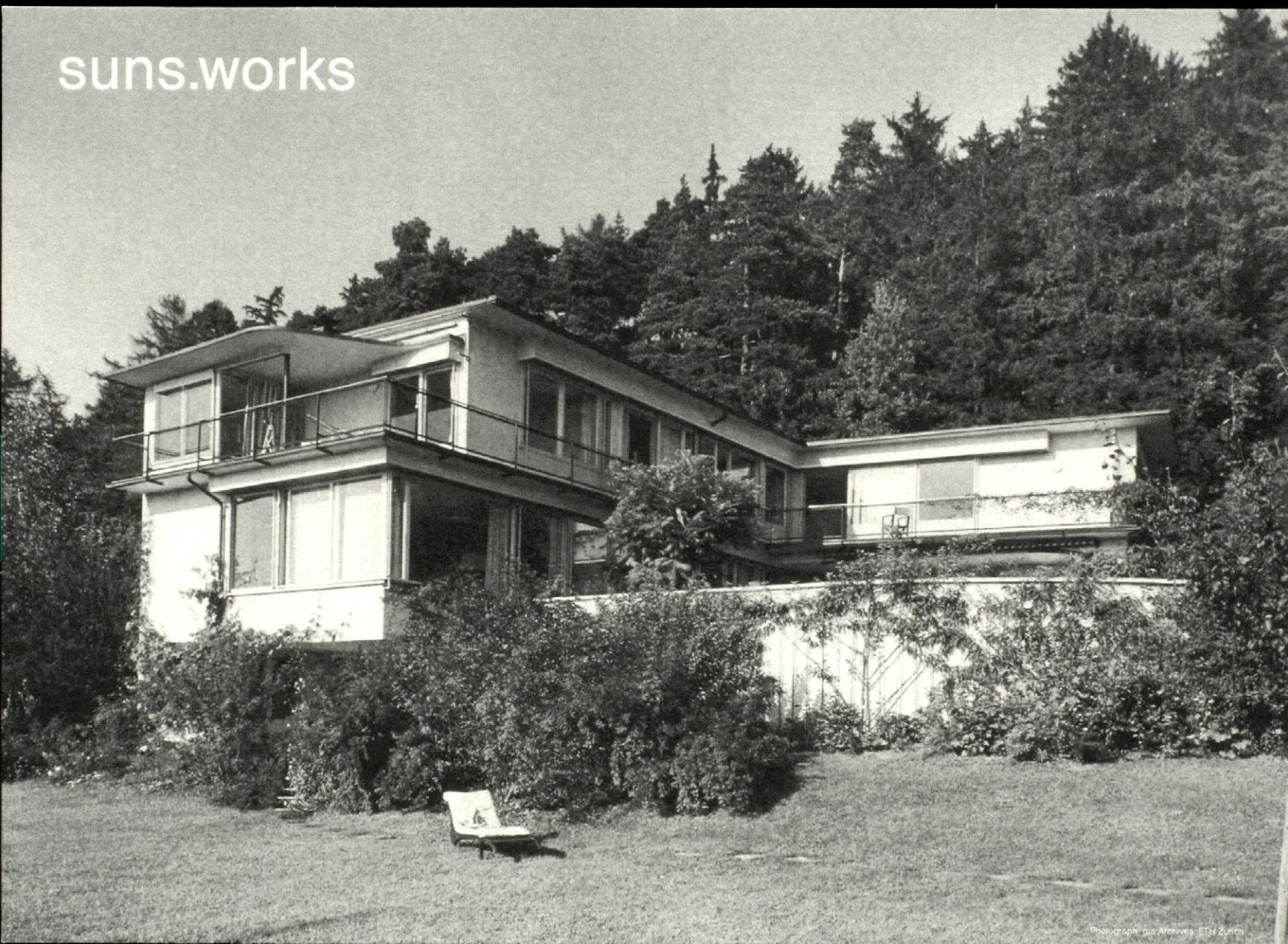
suns.works

2024

Identity, Document Templates, Exhibition Invitations, ...
suns.works, Zürich



Concept and execution of invitation card series for a full solar cycle program
during suns.works' stay at Haus Max Ernst Haefeli in Küsnacht



suns.works

suns.works

Haus Max Ernst Haefeli
Goldbacherstrasse 72
8700 Küsnacht

Viewing hours: by appointment from Thursday – Saturday

Contact: Lorenzo Bernet
info@suns.works, +41 76 388 87 03

21.3.–18.5.2024
Johannes Gachnang:
'New Historical Architectures'

Thu 25.4.2024, 17:00
Visit by gta Archive (ETH)

Sat 4.5.2024, 15–21:00
Kunstfreunde BBQ & guided tour

Wed 29.5.2024, 18–21:00
Opening 'Elise Corpataux'

Wed 5.6.2024, 18–20:00
Tour with the artist for Zurich Art Weekend

Fri 21.6.2024, 18–22:00
Summer Solstice at suns.works

suns.works

suns.works

Haus Max Ernst Haefeli
Goldbacherstrasse 72
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suns.works

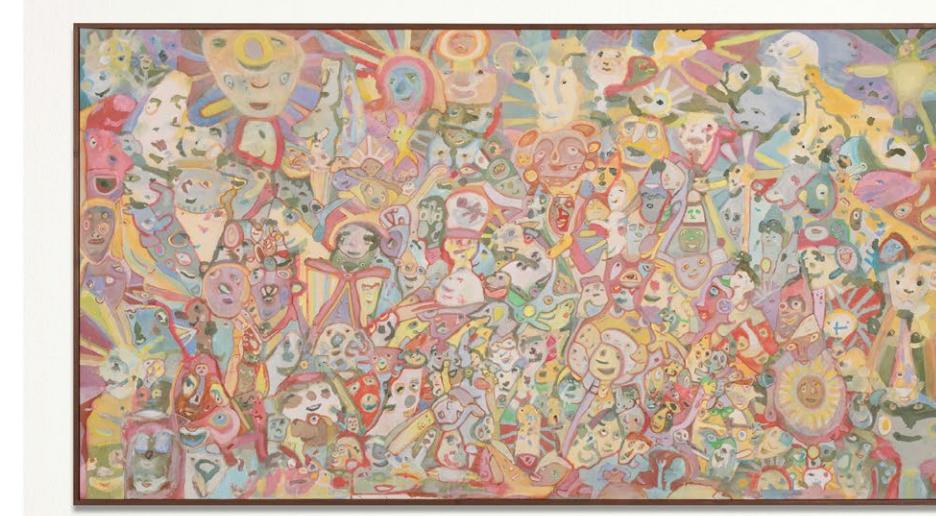


Ross Simonini

The Lets, 2023
Milk Paint and graphite on muslin
99 x 91.5 cm
7'000 CHF

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works

suns.works



Ross Simonini

Pan III, 2023
Milk Paint and egg tempera on canvas
100 x 183 cm
10'000 CHF

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+41 76 388 87 03 – info@suns.works

suns.works



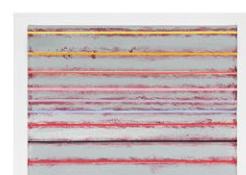
Elise Corpataux
Untitled, 2024
Acrylic on canvas
30 x 30 cm

3'400 CHF



Elise Corpataux
Burning, 2024
Acrylic and iron transfer print on canvas
30 x 30 cm

3'800 CHF



Elise Corpataux
Untitled (if), 2024
Acrylic on canvas
24 x 30 cm

3'400 CHF



Elise Corpataux
Sense, 2024
Acrylic on canvas
30 x 24 cm

3'400 CHF

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works



Elise Corpataux
And if I love you (from ALL YOU HAVE IS NOW), 2023
Oil and acrylic on canvas, framed
32.5 x 26.5 cm

3'400 CHF



Elise Corpataux
Seven (from ALL YOU HAVE IS NOW), 2023
Oil and acrylic on canvas, framed
32.5 x 26.5 cm

3'400 CHF



Elise Corpataux
THE KISS, 2024
Acrylic on Canvas
30 x 24 cm

3'400 CHF



Elise Corpataux
Untitled (from ALL YOU HAVE IS NOW), 2021
Acrylic on canvas, framed
36 x 25 cm

3'400 CHF

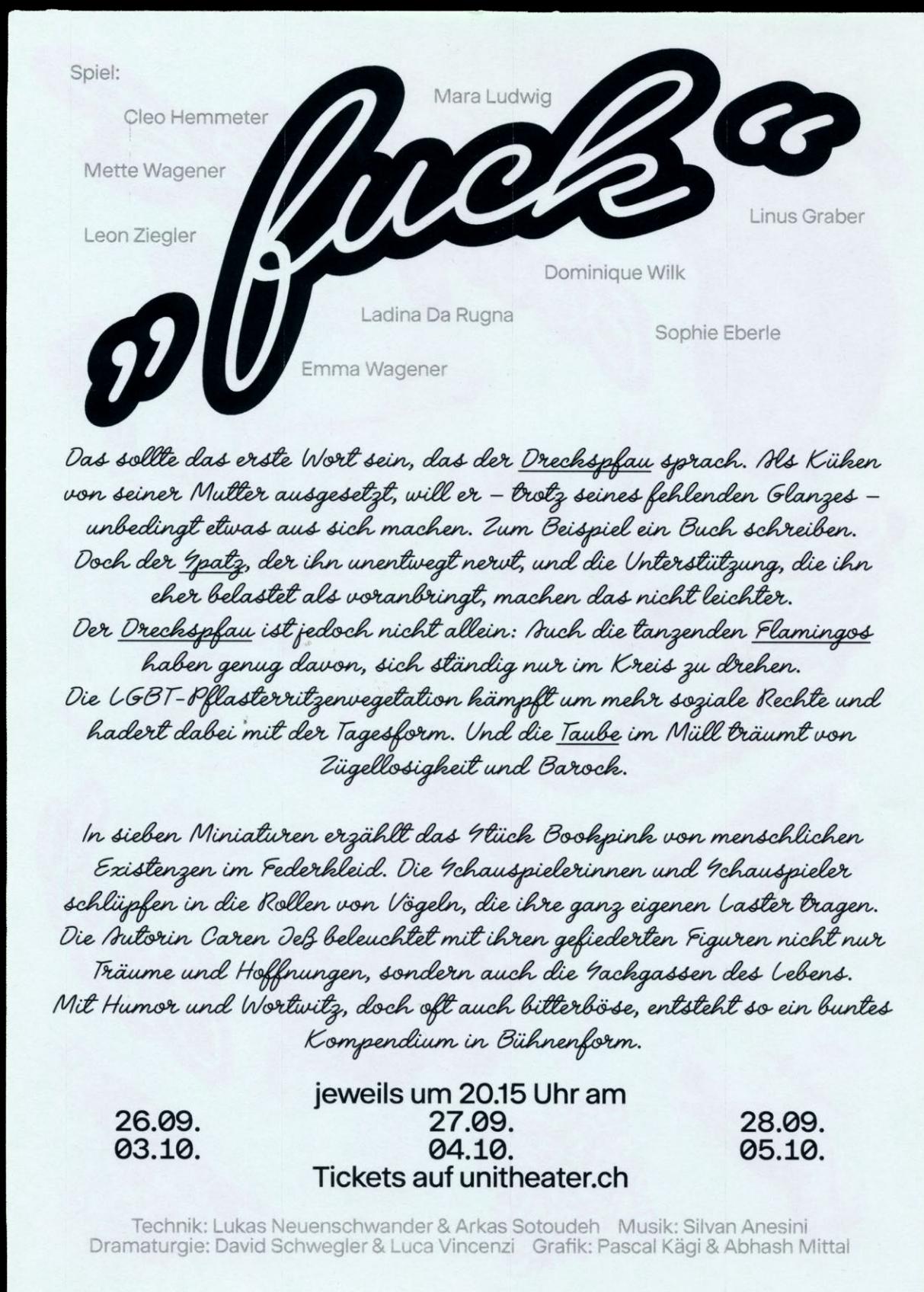
suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works

09

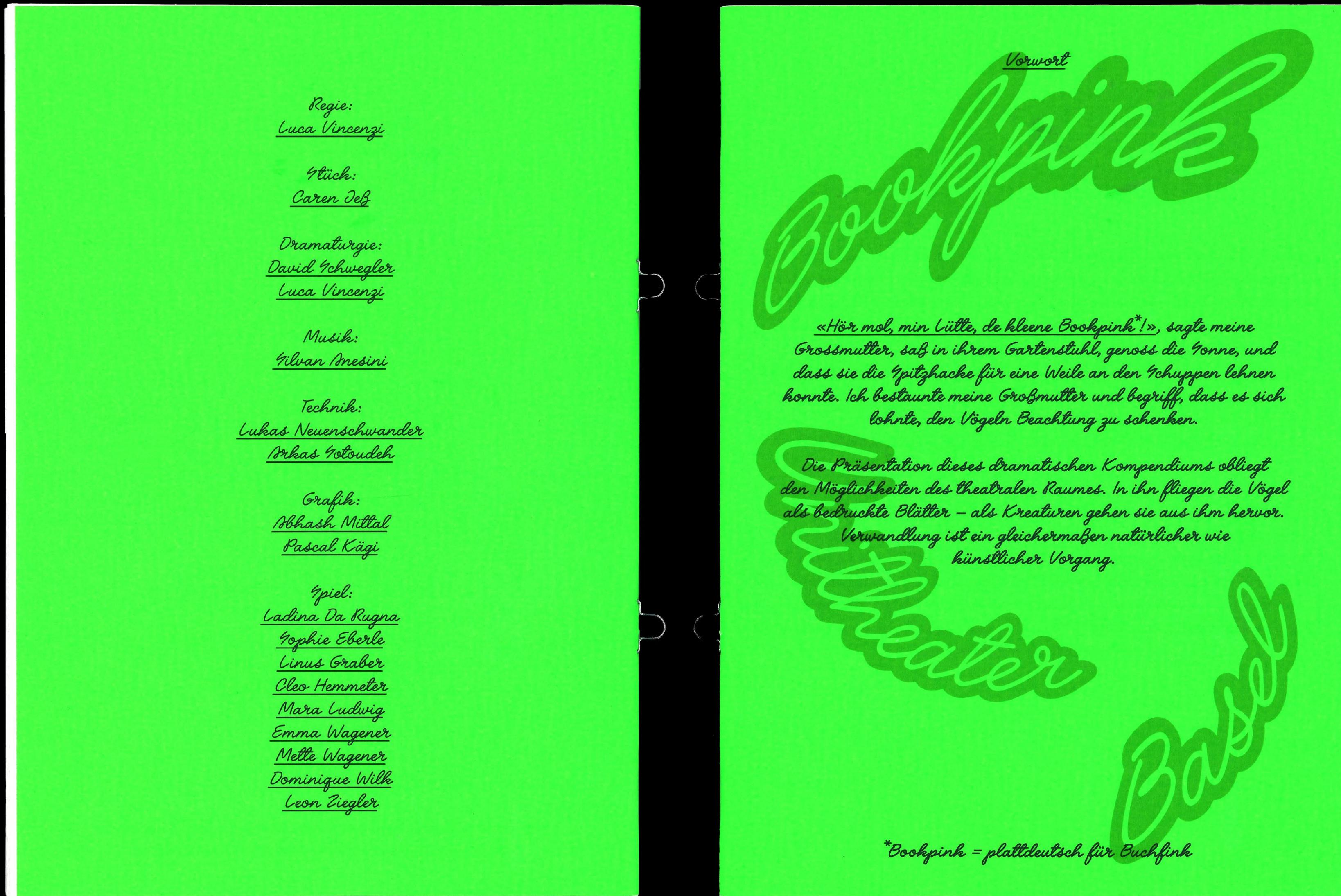
BOOKPINK

2024
with Abhash Mittal

Poster, Flyer, Program Guide for Unitheater Basel
Laserprint on Stickerpaper



Flyer series

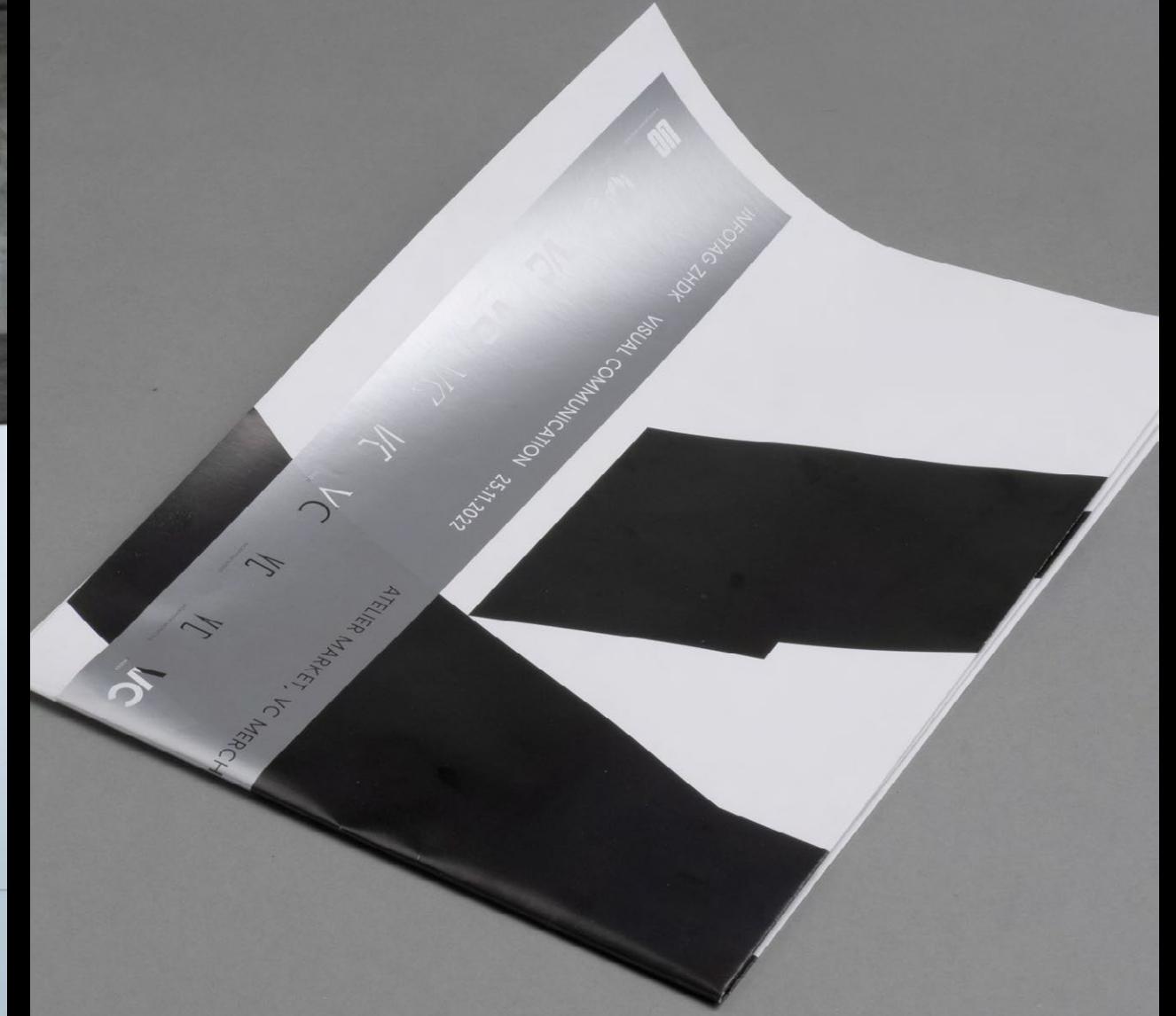


10

VC INFOTAG

2022
with Nicolas Wagner

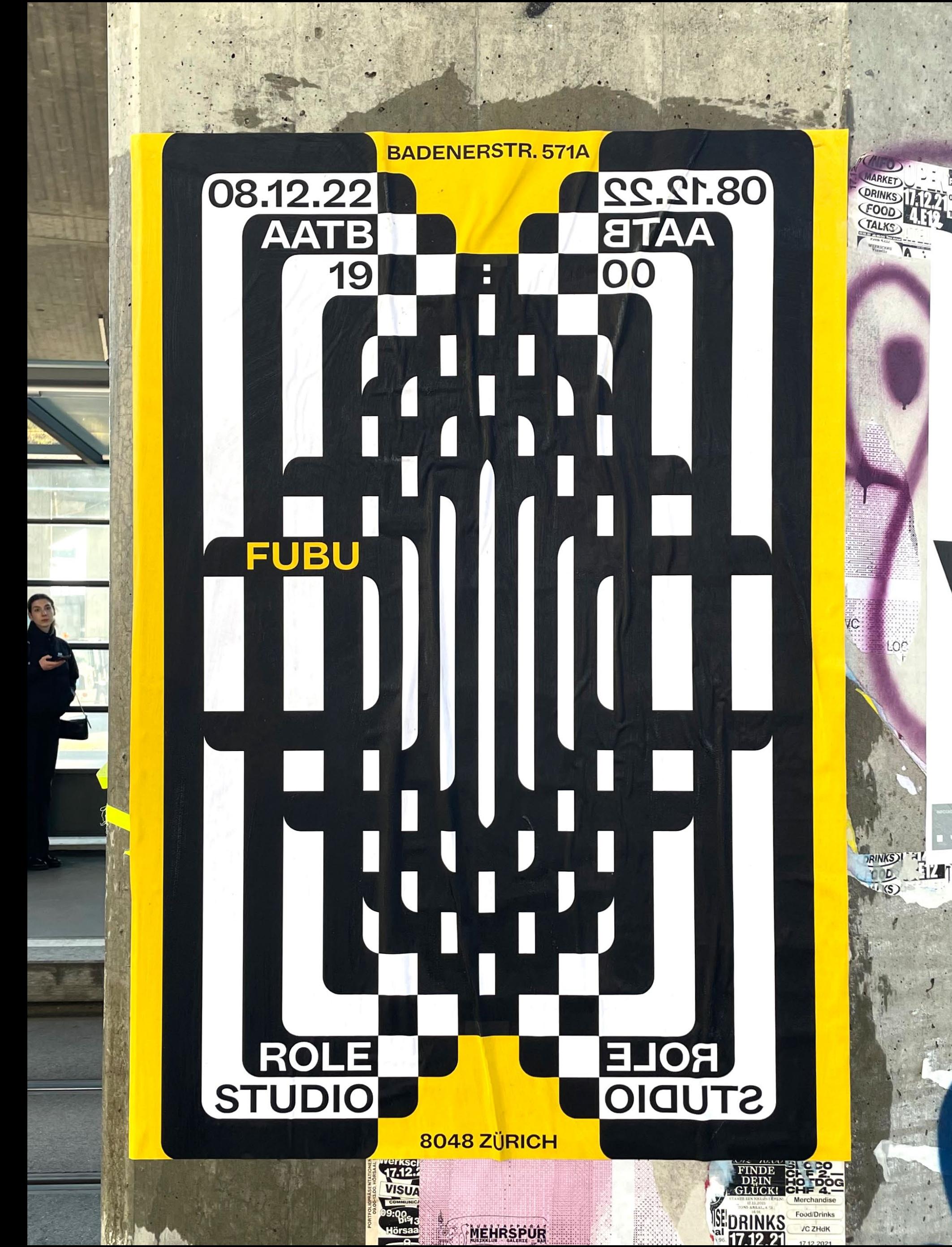
Poster/Invitation for Visual Communication Infotag
Based on typefaces drawn in type design modules at VC ZHdK



FUBU AATB & ROLE STUDIO

2022
with Marina Müller

Poster for FUBU lecture Series



12

***FILMPODIUM
LANGNAU JAZZ NIGHTS
ZSC PFINGSTREGATTA***

2022, 2023

Poster proposals for Filmpodium, Langnau Jazz Nights and ZSC Pfingstregatta campaigns

