

Portfolio

**Lynne Kouassi**

2017 - 2023

# To be loved or NOT to be loved

Betty Bossy cook book, Lötschental mask, burial object that shows a birthing scene (Peru), flower ornament, knife with mother of pearl handle, stoneplate (granite)

Photo by Tim Marti

2023



Exhibition view: Salon Mondial

# I am here. Are you there?

In collaboration with Alexander Mrohs (tech support) and  
Christina Pestova & Maria Styablina (text about common ground)

collaboratively written text, motion graphics (three circles)  
implemented in the user interface of the virtual exhibition  
platform

exhibition accesible via: [digital-air.art](https://digital-air.art)

2023



# "LIFE-SIZE MODEL" IS ON

click on PLAY below

**Ps: Here the Cambridge Definition again:**

What popped into your mind? Why did you laugh when I presented you this definition?

It is interesting that the process of forming this space is indefinitely ongoing. It makes me think whether a result of negotiation, a solution, a final approach to common ground can be at least at some point steady. Or is common ground as flexible as our disagreements with each other? What do you think?

I think that fascism is fostered by glorifying purity and autarchy. But in reality everything and everyone is mixed and dependent. But how and where do we set boundaries? How can we still find each other? And how can we not be destroyed in this process?

In the Cambridge Dictionary the definition got me confused by this "most", as in the following:  
Common Ground - Shared interests, beliefs, or opinions between two people or groups of

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«Common Ground – shared interests, beliefs, or opinions between two people or groups of people who disagree about most other subjects».

# Naturkulturpolitik

In collaboration with Nora Heidorn

hand-dyed textiles that show various birthing positions, symbols, and writings, handwritten care labels, supporting structures

2023



Exhibition view: Project Arts Centre in Dublin



Photos by Ste Murray



# Becoming / Lost / Together

crocheted stuffed toys with body parts mixed up

2022

Photos by Tim Marti



Exhibition view: Salon Mondial

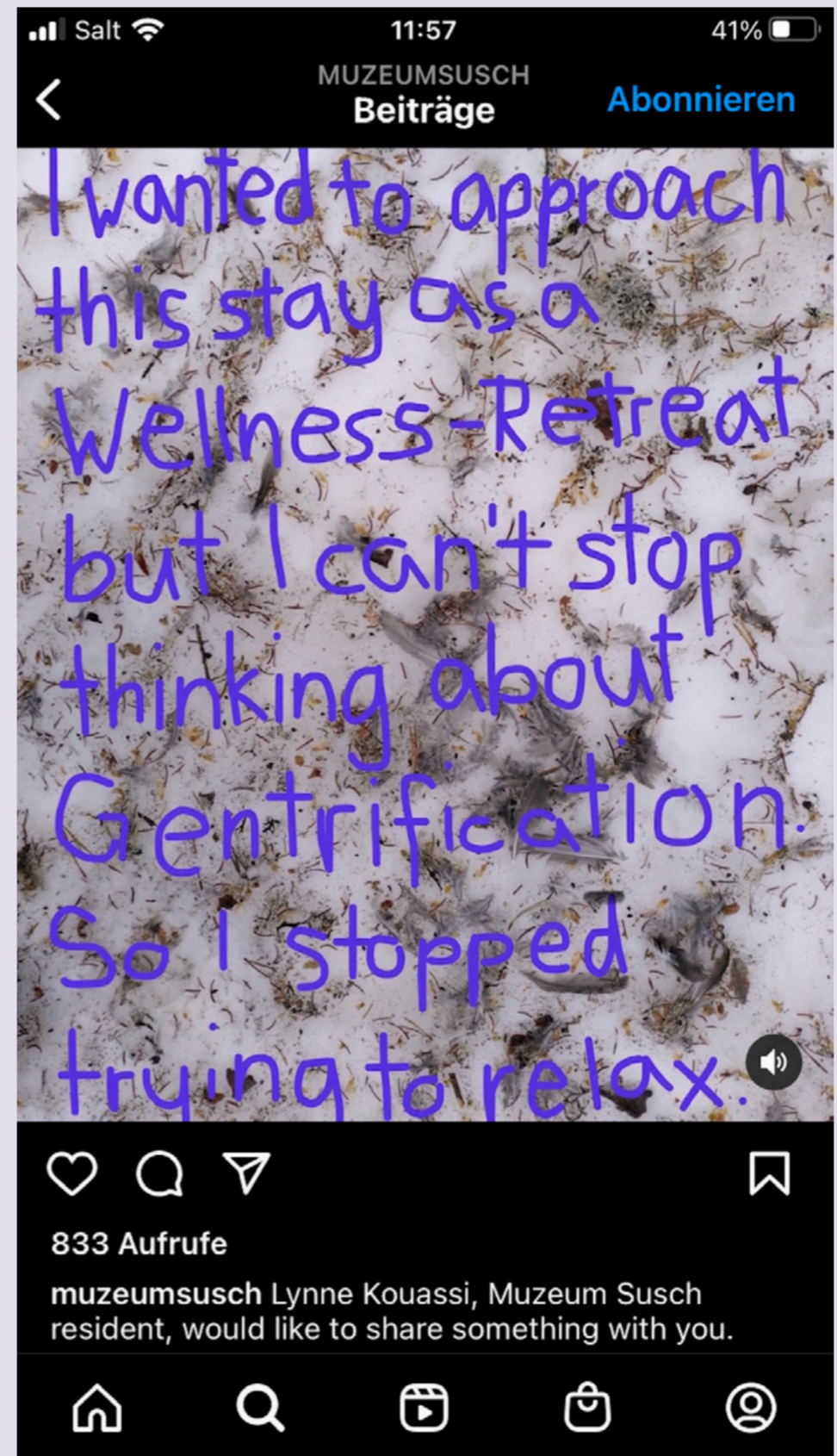
# Temporars Susch

instagram news feed for a residency's social media presence

2021



Exhibition view: Kunsthaus Langenthal

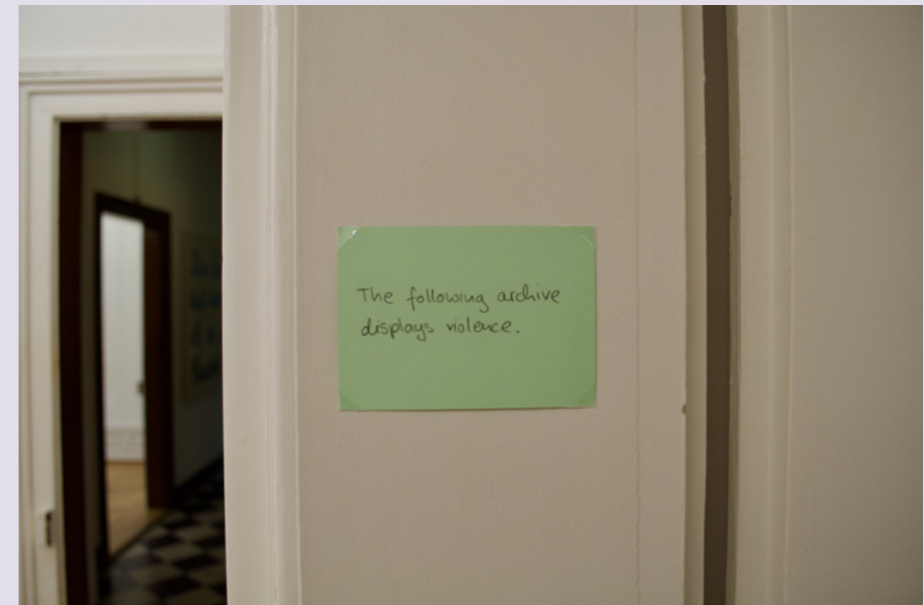




# Archive Bianco

handwritten trigger warning at the entrance, individual pages from magazine *Bianco* partially covered with synthetic felt, fabric, glass, lamps, tables

2021



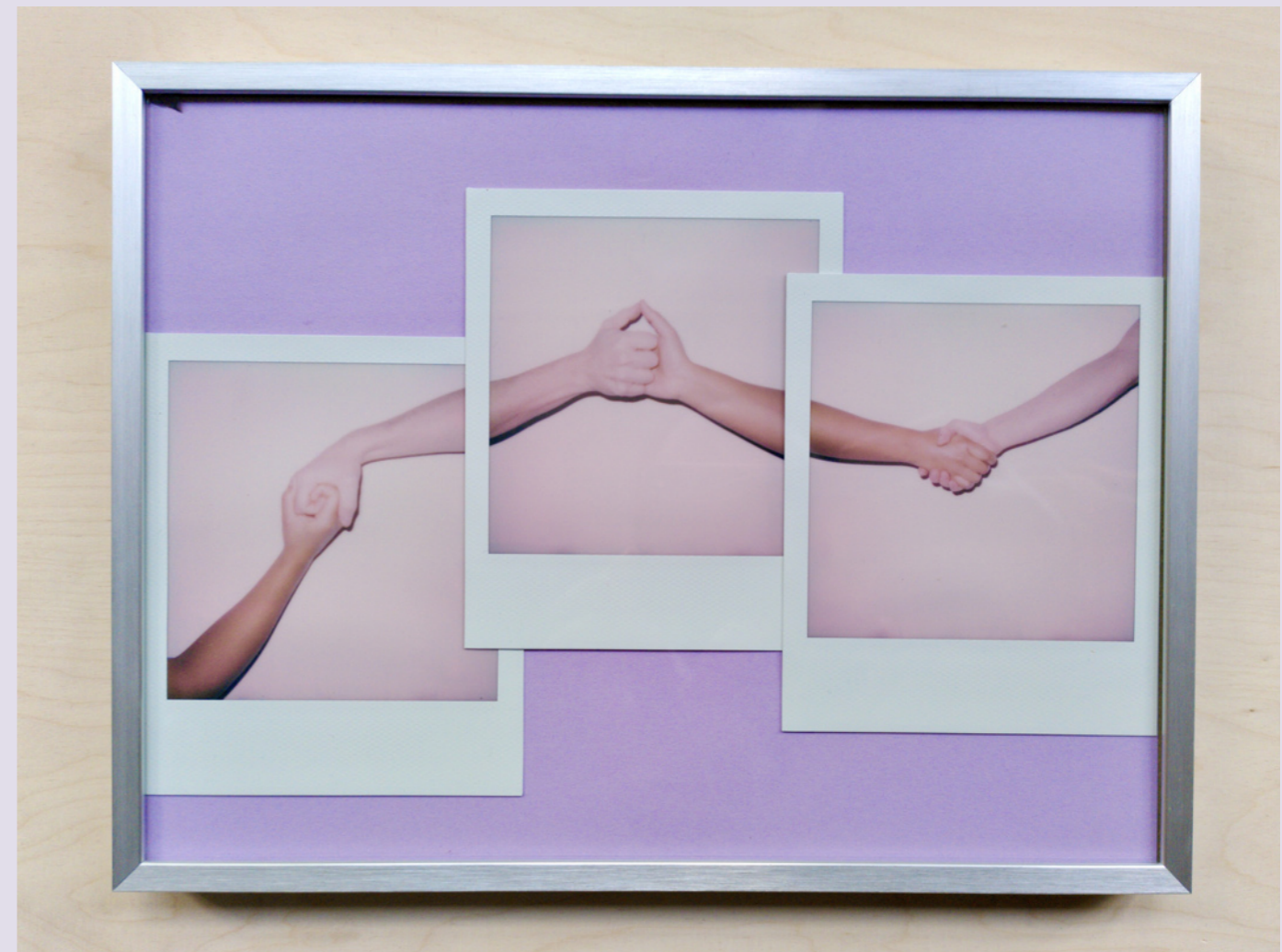
Exhibition view: Villa Renata



# Run with me

In collaboration with Daniel Vollmond  
3 polaroids, framed

2021



Exhibition view: FORMER Project Space

# Worship\*

make-up on cotton,  
leaflet in transparent cover

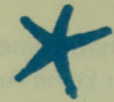
2020



Exhibition view: Kloster Dornach

# Quick Guide

Wertschätzende Umgangsformen



j u n g e  
b r a u n e  
w e i b l i c h e  
K ü n s t l e r

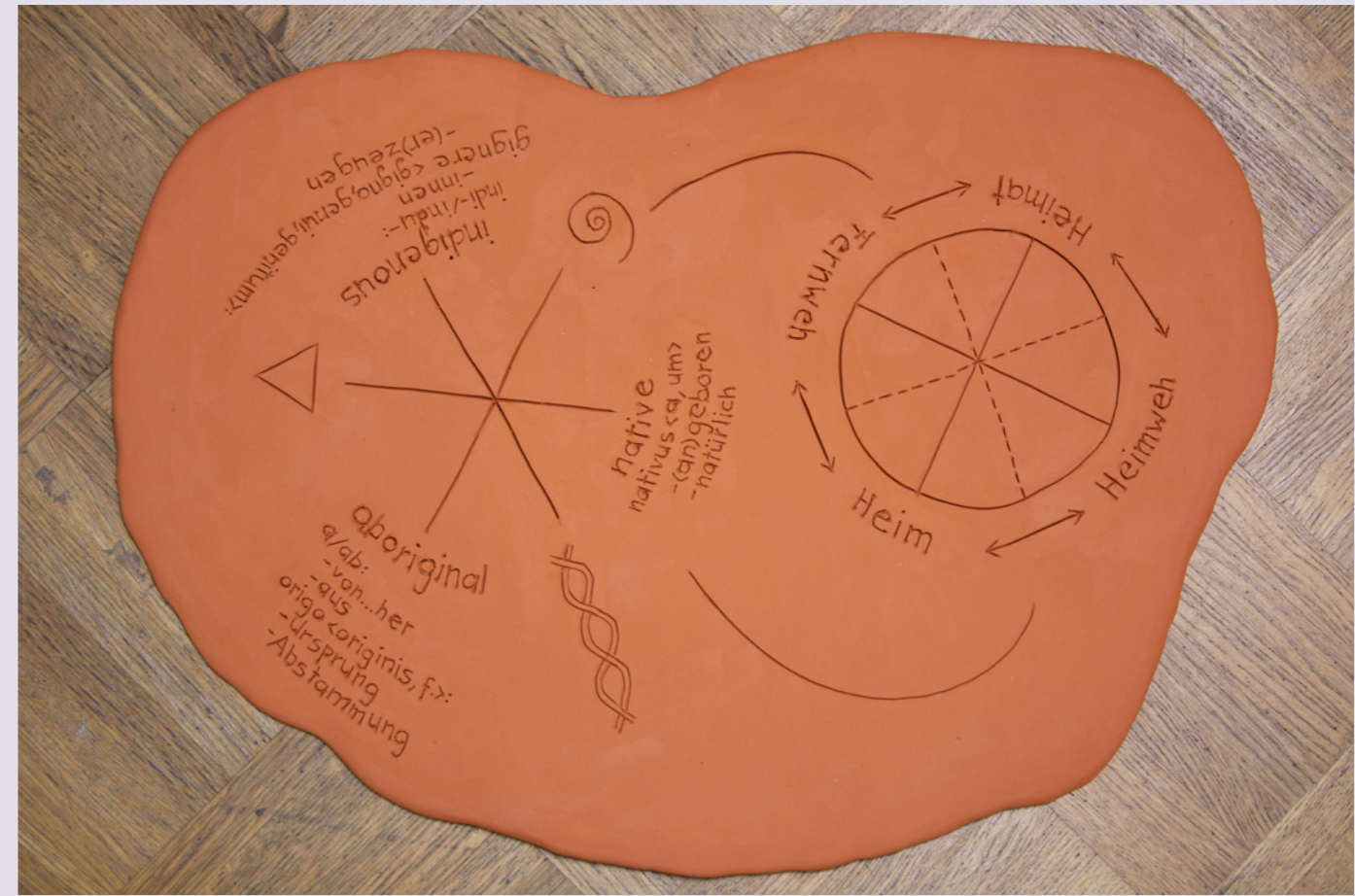
Mit realen Gesprächsfragmenten + Erläuterungen



# Strangers, foreigners, and colonizers

video (9:50 min), puzzle altar, clay objects

2020



Exhibition view: o.T. Raum für aktuelle Kunst

Ein weisser Nordamerikaner schreibt:

Ich sitze etwa hundert Meter hoch über dem dünnen Fluss, der durch die Tiefen dieses engen und abgelegenen Wüstencanyons rinnt, auf einer Sandsteinkante und blicke auf einen alt aussehenden Felsen. Hoch droben reitet ein einsamer Rabe auf den thermischen Winden, die von der heissen Felssohle aufsteigen; seine kehligen Rufe hallen in dem ausgedörrten Amphitheater wieder, das der Fluss in die Wand des Canyons geschnitten hat. Die Sonne brennt auf meinen Rücken herab und lässt kleine, feuchte Tropfen auf meiner Stirn und unter meinen Armen entstehen. Die Sedimentstufen des Canyons, in den Nuancen der Erdtöne farbcodiert, sind über die Zeitalter hinweg wie ein altes, zerfallendes Kolosseum zu fließenden Schichten aus unregelmässig verlaufenden Reihen erodiert. Der Vogel gleitet vor und zurück durch makellose Felder aus Blau und Rot, als wenn er Himmel und Erde miteinander vernähen würde. In diesem Moment erscheint es mir seltsam, dass sich sein wellender Schatten zwar über das Rot hinweg bewegt, aber auf dem Blau nicht sichtbar ist. Dann schwingt er sich zu mir hinauf, und der rauschende Pulsschlag seiner Flügel klingt wie ein inniger Akt der Wiederbelebung, wie schnelles angestregtes Ausatmen - als ob jemand versuchen würde, mir Atem einzublases.

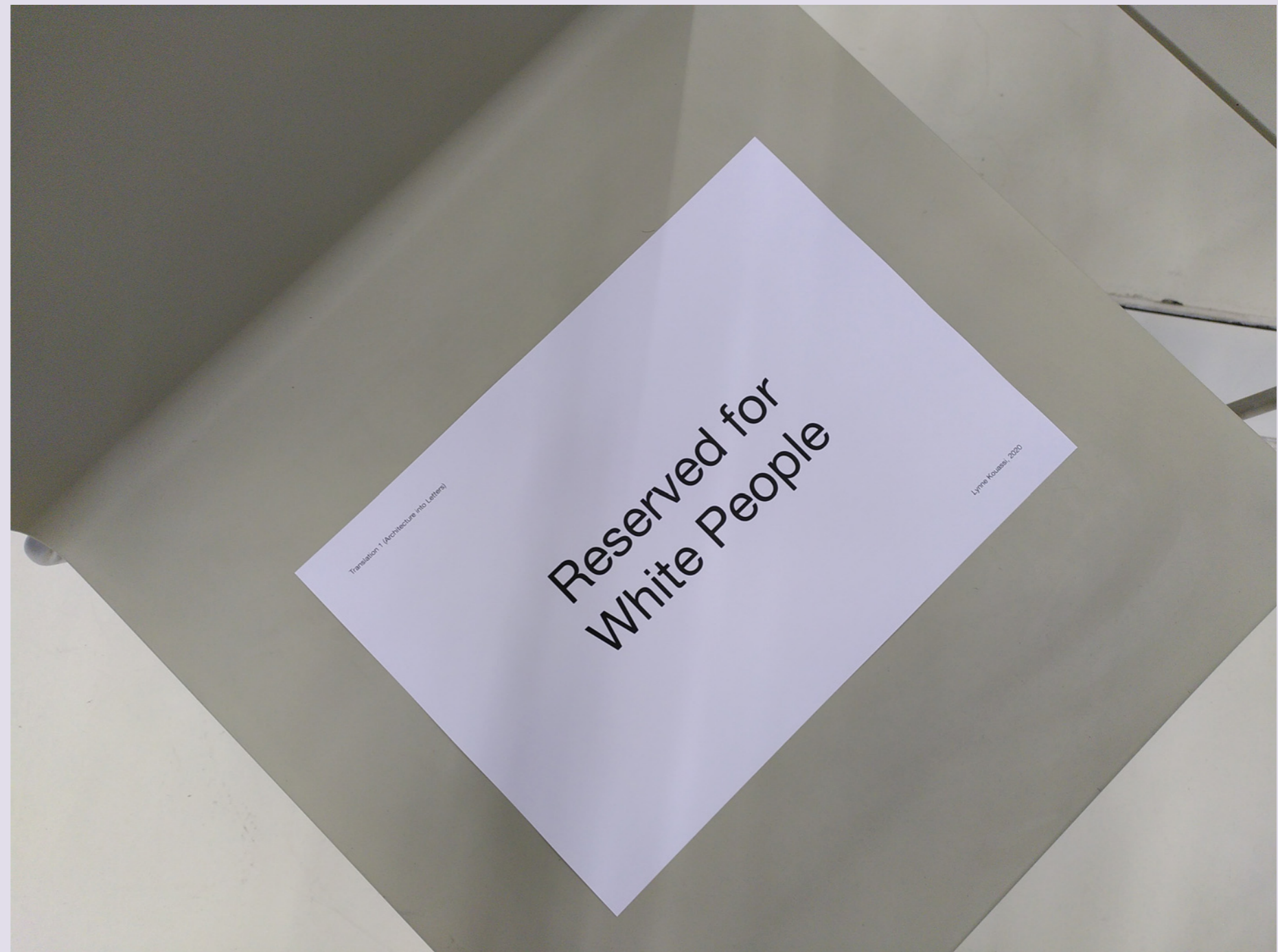
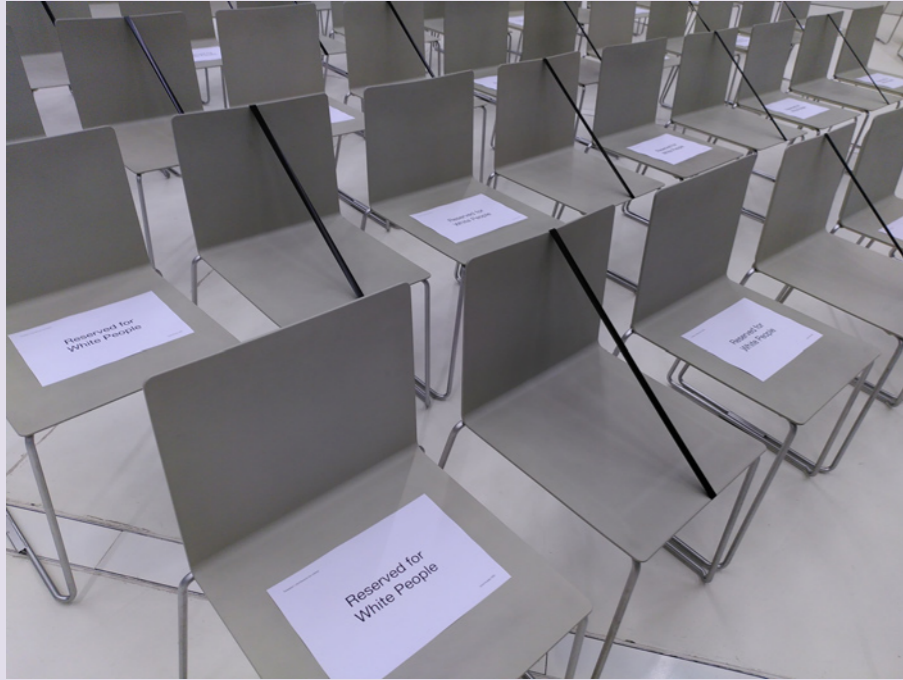
Ich fürchte, dass ich mit meinem Leben vollständig gescheitert bin.



# Translation 4

Printed DIN A4 pages on the chairs of the audience

2020



Exhibition view: Aula FHNW Institut Kunst / Symposium Womxn in Motion





nw University of Applied Sciences and Arts Northwestern Switzerland  
Academy of Art and Design

Womxn in Motion  
Master symposium

Art In

Photos by Jenifer Merlyn Scherler

# Habitat

In collaboration with Daniel Vollmond  
2-screen video installation with 6 audio channels  
(6:45 min / 9:45 min)

2019



Video: Parakeets



Video: Robins



# Orientierung

floor paint on white floor paint

2019



Exhibition view: Helmhaus

# Healing 2018

reference book, chair, side table, coconut tree

2018



Exhibition view: Helmhaus



# The best for the guest

water (still / sparkling / bottled / tap)  
instead of everything else that would be served at the opening

2017



Exhibition view: Studio Naim

# Get sexy. Get rich.

outfits in 3 sizes (S, M, L), empty price tags

2017



Exhibition view: Studio Naim





# Love Piece No8

found car tyre, framed sentence, 8 spray bottles  
filled with water from river Thames,  
Fela Kuti's song 'sorrow, tears and blood'

2017



Exhibition view: Goldsmiths



## Exhibitions (Selection)

### 2023

Salon Mondial, *Labour | Identity* (Münchenstein / Basel, CH) - SOLO  
CCI Fabrika Moscow, *Life-Sife Model* (online / Moscow, RU)  
Project Arts Centre, *Being Horizontal / Sinte* (Dublin, IE)

### 2022

Hotel Noel (Zürich Tourismus), *The Christmas Paradox* (Zürich, CH) - SOLO  
Kunsthau Langenthal, *AC-Stipendium* (Langenthal, CH)  
Spoiler, *Il Circolo del Frattempo* (Berlin, DE)

### 2021

Villa Renata, *Random Guidelines* (Basel, CH)  
Kunsthau L6, *The Truth is Elsewhere* (Freiburg, DE)  
E-Werk Freiburg, *Songs from the End of the World* (Freiburg, DE)  
FORMER Project Space, *Ohmmmmmm* (Brussels, BE)

### 2020

Aula FHNW Institut Kunst, *Womxn in Motion* (Münchenstein / Basel, CH)  
o.T. Raum für aktuelle Kunst, *strangers, foreigners, and colonizers* (Luzern, CH) - SOLO  
Kloster Dornach, *Worship\** (Dornach, CH) - SOLO

### 2019

TOMA, *ODDS* (Southend on Sea, GB)  
National Gallery Skopje, *30 years Art colony Galichnik* (Skopje, MK)  
Oncurating Project Space, *Hammer & Tongs* (Zürich, CH)  
Kunsthau Langenthal, *Unbehaust* (Langenthal, CH)  
Kloster Dornach, *Aussteigen-auf-Zeit* (Dornach, CH)  
Helmhaus, *of color*, (Zürich, CH)

### 2018

Museum Romeinse Katakomben, *Secret Gardens* (Valkenburg, NL)  
Manifesta 12 Satellite: Video Sound Art Festival, *Talpe. Well said, old mole* (Palermo, IT)  
Peckham Pelican, *WAL-NUT Issue 2* (London, GB)  
Helmhaus, *Werk- und Auslandetierstipendien* (Zürich, CH)  
Cody Dock Gallery, *WAL-NUT Issue 1* (London, GB)

### 2017

Tenderpixel, *The fiction of the fix* (London, GB)  
AINSI, *Solastalgia* (Maastricht, NL)  
Studio Naim, *A Physical Thing* (Tel Aviv, IL)  
Diaspore, *Acoustic Mirrors* (London, GB)

\*1991 / Art exhibitions since 2014 / <https://lynnekouassi.com>

## Education

Master of Arts in Fine Art  
**Goldsmiths**, University of London  
2015-2017

Bachelor of Arts in Fine Art  
**ZHdK**, Zürcher Hochschule der Künste  
2012-2015  
Abschluss mit Auszeichnung

## Awards & Artist Residencies (Selection)

### 2022

AiR CCI Fabrika Moscow  
01.10.22 - 28.02.23  
(online)

Atelier Mondial  
01.01. - 30.06.  
(Berlin, DE)

### 2021

Temporars Such (Muzeum Susch)  
26.04. - 23.05  
(Susch, CH)

### 2019

Auslandatelierstipendium der Stadt Zürich  
01.02. - 31.07  
(Genua, IT)

Art Colony Galichnik  
15.08. - 22.08.  
(Galichnik, MK)