

# LOVING MTR IARCHY

*LOVINGMTRIARCHY* is a living, polyphonic gathering of diploma and non-diploma works that refuses the logic of singular authorship, proposing instead the exhibition itself as a collective organism: porous, recursive, and radically open to contradiction.

Spanning video installations, printed matter, performative interventions, spatial sculptures, sound works, running horses and collaborative publications, the exhibition does not curate disciplines, it rather dissolves their borders. It is a stage for encounters between methodologies that rarely share a wall, a stage, or a page.

Drawing on the double resonance of the title—the institutional acronym MTR (MA Transdisciplinarity) folded into the word *matriarchy*—the exhibition asks what it would mean to organize knowledge, space, and creative labor around principles of care, horizontality, and mutual sustenance rather than competition and hierarchy.

Both diploma and non-diploma projects are presented without rank or hierarchy, because here the threshold between “finished” and “in-process” is itself a site of inquiry—a methodological choice that mirrors the transdisciplinary conviction that knowledge is always partial, always becoming, always entangled with the bodies and communities that produce it. The works gathered do not illustrate a thesis but inhabit a question:

how do we create together across differences—across media, disciplines, across unequal positions within institutions that were never designed for all of us?

*LOVINGMTRIARCHY* is, last and not least, a love letter composed by many hands and a playful *Cheers* to collaboration as a form of resistance, to the MTR program as a growing and genuinely collective project, and to the stubborn, generative belief that the most rigorous thinking happens not alone, but in relation.

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## I CAN FEEL YOU BETWEEN THE NEEDLES

ANNA LENA EGGENBERG [DIPLOMA WORK]

- EXHIBITION CONTRIBUTION

TONI AREAL, 7.F03

[DE] Diese dreiteilige Serie entstand im Zuge eines persönlichen Verlusts. Die Bilder setzen sich mit der körperlichen und inneren Erfahrung von Trauer auseinander, mit Schmerz, Nähe, Erinnerung und Unfassbarkeit.

*I Can Feel You Between the Needles* verweist auf die Leerstelle, auf das Negativ, das ein Verlust hinterlässt, sowie auf jene Momente, in denen Abwesenheit körperlich spürbar wird. Als Schablonen wurden Äste und Blätter aus dem Wald verwendet, der an den Ort grenzt, in dessen Nähe die Künstlerin aufgewachsen ist. Die Natur wird hier nicht abgebildet, sondern war Teil des Malprozesses und fungiert zugleich als stiller Träger von Erinnerung und als Ort des Gedenkens. Sie bildet eine Brücke zwischen Vergangenheit, Gegenwart und Zukunft—zwischen Nadeln, Blättern, der Leinwand, dir und mir.

[EN] This three-part series was created in response to a personal loss. The works explore the physical and emotional experience of grief, including pain, closeness, memory, and the sense of incomprehensibility.

*I Can Feel you Between the Needles* refers to absence, to the void that loss leaves behind, and to those moments when absence becomes physically tangible. Branches and leaves from the forest bordering the place where the artist grew up were used as stencils. Nature is not depicted here but was part of the painting process, acting as a quiet carrier of memory and a place of remembrance at the same time. It forms a bridge between past, present, and future—between needles, leaves, the canvas, you, and me.

[DE] *LOVINGMTRIARCHY* ist eine lebendige, viestimmige Zusammenstellung von Abschluss- und Nicht-Abschlussarbeiten, die sich der Logik der singulären Urhebererschaft verweigert und stattdessen die Ausstellung selbst als kollektiven Organismus vor-schlägt: durchlässig, rekursiv und radikal offen für Widersprüche.

Die Ausstellung umfasst Druckerzeugnisse, Videoinstallationen, Raumskulpturen, Klangarbeiten, performative Interventionen, galoppierende Pferde und gemeinschaftliche Publikationen; sie kuratiert keine Disziplinen, sondern löst vielmehr deren Grenzen auf.Sie ist eine Bühne für Begegnungen zwischen Methodologien, die selten eine Wand, eine Bühne oder eine Seite teilen.

Ausgehend von der doppelten Resonanz des Titels – dem institutionellen Akronym MTR (MA Transdisciplinarity), das in das Wort Matriarchat eingebettet ist – fragt die Ausstellung, was es bedeuten würde, Wissen, Raum und kreative Arbeit nach Prinzipien der Fürsorge, Horizontalität und gegenseitigen Unterstützung zu organisieren, anstatt nach jenen von Wettbewerb und Hierarchie.

Sowohl Diplom- als auch Nicht-Diplom-Projekte werden ohne Rangordnung oder Hierarchie präsentiert, denn hier ist die Schwelle zwischen „fertig“ und „in Arbeit“ selbst ein Ort der Untersuchung – eine methodische Entscheidung, die die transdisziplinäre Überzeugung widerspiegelt, dass Wissen immer partikulär ist, immer im Werden begriffen und immer mit den Körpern und Gemein-schaften verflochten, die es hervorbringen.

Die versammelten Arbeiten veranschaulichen keine These, sondern beschäftigen sich mit einer Frage: Wie schaffen wir gemeinsam über Unterschiede hinweg – über Medien, Disziplinen und ungleiche Positionen innerhalb von Institutionen hinweg, die nie für uns alle konzipiert wurden?

*LOVINGMTRIARCHY* ist, nicht zuletzt, ein von vielen Händen geschriebener Liebesbrief und ein verspieltes Prosit auf Kollaboration als Form des Widerstands, auf den MTR-Studiengang als wachsendes und zutiefst kollektives Projekt – und auf die produktiv eigensinnige Überzeugung, dass gründliches Denken nicht allein, sondern in Beziehung geschieht.

## SIRAK FI SHAJARTAK – YOUR SECRET LIES WITHIN YOUR TREE

HIBA TAHHAN [DIPLOMA WORK]

- EXHIBITION AND FILM SCREENING

LES COMPLICES\* ANMANDSTRASSE 9, ZURICH
29.MAY 17:00UHR VERNISSAGE
19:00UHR READINGS
30.MAY 21:00UHR FILM SCREENING

Hiba Tahhans work takes its name from Arabic proverbs about secrecy. It grew out of a series of workshops conducted as part of the Hiba’s master research, using art as an unspoken language—a space where people could express what words alone could not carry. At the end of each session, things were left unspoken, entrusted without being named. Hiba began to think of herself as a tree: holding what was given, without letting it fall away.

When she returned to Palestine for fieldwork in late 2025, she found the olive trees—sacred in Palestinian life and culture—in a difficult season. Many were not bearing fruit. Access to them had been restricted by settler attacks and the tightening of movement under Israeli occupation, leaving trees untended during the olive harvest, one of the most significant traditions in Palestinian collective life. People said it was as if the trees were feeling what was happening around them.

The work moves between ecological and political reality, between what can be held and what can no longer be reached. Through collected stories, sounds, and secrets, *Sirak fi Shajartak* proposes the tree as both witness and container—keeping alive what has been separated, restricted, or silenced. In a time when Palestinians are cut off from their land and from the trees that once structured their lives, this work asks what it means to hold memory, and what it costs to carry it.

## GARDENING IN THE ARCHIVES

ALISHA DUTT ISLAM [DIPLOMA WORK]

- EXHIBITION CONTRIBUTION

TONI AREAL, 7.F03

*Gardening in the Archives* explores botanical gardens as living sites where plants, power, and memory intersect, through the connective thread of artist-researcher Alisha Dutt Islam across India and Switzerland. The project traces how migration, classification, and care shape landscapes and belonging. Through drawing, archival research, and spatial analysis, it reveals the archive not as static storage, but as a gardened terrain – layered, contested, and alive with histories of empire, and ecology.

## MYTHOGENOME

KATIA SOPHIA DITZLER

- EXHIBITION CONTRIBUTION

TONI AREAL, 7.F03

*Mythogenome* is a satirical exploration of DNA decoding as a form of auto-ethnography and mythmaking. DNA is one of the last frontiers in an age where commercially available online decoding tools promise everything from explanations of personality quirks to predictions of health risks. While performatively unveiling the biological self using the artist’s DNA, and removing one of the last remaining opacities, the work meditates on bioethics and what constitutes predetermination.

## TEETERING

MICOL FAVINI

- INTERACTIVE INSTALLATION

TONI AREAL, 7.F03
11.JUN 18:00UHR

A ritual, an object replaced by another. Something remains, something shifts. In the effort not to lose a single drop, in the end, what really changed?

## DOING FAMILY: FAMILIEN ALLTAG ZWISCHEN IDEAL UND (MATERIELLER) REALITÄT

NINA TSHOMBA [DIPLOMA WORK]

- EXHIBITION AND WORKSHOP

TONI AREAL, 4.T09
13.JUN 14.00-20.00UHR

[DE] Visuelle Co-Konklusion einer ästhetisierten Photovoice-Recherche zur Abschlussarbeit von Nina Tshomba.

Photovoice ist eine hier transdisziplinär aufgebrochene, partizipative Forschungsmethode, bei der Teilnehmende durch Fotos und Narrative zu Mitforschenden ihrer Lebensrealitäten werden. Das Ausgestellte zeigt einen mit Kindern und Müttern co-kreierten, visuellen Ausdruck als Abschluss des gemeinsamen Forschungsprozesses. Nina war zugleich Forschungsleiterin und mit ihrem Kind Teil des Forschungsprozesses. Die Doppelrolle hinterfragt das Bild der distanzierteren, neutralen Forschungsleitenden sowie die Vereinbarkeit von Studium und Elternschaft. Das Audio dient als experimentelle Reflexionsebene des gesamten Forschungsvorhabens.

## GEDANKENRÄUME / SPACES OF THOUGHT

MARTHA OELSCHLÄGER [DIPLOMA WORK]

- EXHIBITION CONTRIBUION

TONI AREAL, 7.F03

[DE] Denken geschieht in Bildern, Begriffen—and oft auch in Räumen. In unserem Sprechen und Erinnern greifen wir auf räumliche Metaphern zurück, um das Unsichtbare und Abstrakte fassbar zu machen. *Gedankenräume* ist ein trans-disziplinäres Projekt zwischen Kunst und Wissenschaft. Es untersucht, wie Metaphern als ästhetische und kognitive Formen wirken—wie sie unser Denken strukturieren, unsere Wahrnehmung leiten und unser Erinnern gestalten.

Fünf Verben bilden die Grundlage des Projekts: orientieren, überschreiben, einverleiben, verknüpfen, erklären. Sie beschreiben nicht nur Prozesse des Erinnerns, sondern auch eine Haltung zum Denken selbst—als Bewegung im Raum, als Handlung im Zwischenraum, als Einladung zum Mitdenken.

[EN] Thinking unfolds in images, concepts—and often also in spaces. In speaking and remembering, we draw on spatial metaphors to make the invisible and abstract graspable. *Spaces of Thought* is a transdisciplinary project between art and science. It explores how metaphors function as aesthetic and cognitive forms—how they structure our thinking, guide our perception, and shape our acts of remembering.

Five verbs form the foundation of the project: to orientate, to overwrite, to embody, to connect, to explain. They not only describe processes of remembering but also a stance toward thinking itself—as a movement through space, an action in the in-between, and an invitation to think along.

[EN] Visual Co-Conclusions of an aestheticized Photovoice research for the thesis by Nina Tshomba. Photovoice is an established but here transdisciplinary expanded, participatory research method in which participants become co-researchers of their lived realities through photographs and narratives. The exhibition presents a visual expression as an output of the group-research-process with children and mothers as a co-created expression of this research process. Nina served simultaneously as the lead researcher and, to include her child, as a participant in the research process. This dual role questions the proclaimed neutrality of the researcher and highlights the question of reconciling study with parenthood. The accompanying audio constitutes an experimental-reflexive layer of the entire research project.

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## DAS DORF ODER DIE FALTUNG DER ZEIT

HEIKE GOETZE

- LECTURE PERFORMANCE

TONI AREAL, 7.F03
18.JUN 18:00UHR

das dorf ist kein ort. es ist etwas, das bleibt. in den körpern. in der sprache.

ein kind geht. eine frau kommt zurück. dazwischen: ein vergessen, das nicht funktioniert. texte, bilder, stimmen.

eine scene über das, was bleibt.

## AN/WESENHEITEN –O– BE/LONGING

JUL DORSCH

- EXHIBITION CONTRIBUTION

TONI AREAL, 7.F03

*an/wesenheiten–o–be/longing* is an ongoing series exploring interspecies intimacy between humans and plankton across different media, inspired by scientific practices such as microscopy on the one hand, and by a personal and biographical connection to water and non-human life on the other. How can scientific knowledge about plankton’s involvement in CO<sub>2</sub>/oxygen cycles, water quality, and food webs be transferred into an emotional and embodied form of knowledge about sustaining each other, breathing together, and being carried and contained by the same waters? Through changes in scale, size, and points of view, bodies that do not normally exist within the same environment or order of magnitude can come closer and even merge with one another. This science-fictional setups invite a human perspective that looks up to, leans on, and is held by the normally almost invisible entities living in the depths of lakes, seas, and other bodies of water.

## THE PARADOX OF VITIS ABSENTIA

MICOL FAVINI [DIPLOMA WORK]

- EXHIBITION CONTRIBUTION

TONI AREAL, 7.F03

*The Paradox of Vitis Absentia* is an editorial project based on speculative fiction. It guides the reader into a near future through the biography of Ursula Harsing and a collection of documents discovered in her laboratory. Through a hypothetical narrative, the

## CRAFTING AS TOGETHER–PUBLISHING

JONAS BALMER [DIPLOMA WORK]

- OPEN WORKSHOP

TONI AREAL, 7.F03
19.JUN 16:00–20:00UHR

What happens when a group of people comes together for a moment of collective crafting, of instant bricolage, of hands-on creativity, of together-publishing?

Jonas Balmer, founder of the zine press and atelier *Zine & Zweck* will bring everything necessary for setting up a mobile publishing house, from paper to creative writing prompts, an inspiration-library, loose bits and pieces waiting for their context, digital templates, self-taught bookbinding skills, glue, a scanner and a printer. By the end of the session, we will have an original zine collection that we can multiply together as a small, limited edition batch and distribute it, making it ready to be called a publication.

## I WOULD(N'T) GO BACK

RONI IDRIZAJ [DIPLOMA WORK]

- FILM SCREENING

TONI AREAL, KINO TONI
26.JUN 18:00UHR

A documentary tracing the restructuring of family constellations in Kosova during the transition from socialism to post-socialism through *bashkësi* as a form of extended household rooted in collective property relations and social reproduction, to the nuclear family under emerging capitalist social formations. The film moves around personal and collective memory and situations the house and archive as contested infrastructures of consciousness, shaped by ongoing violent negotiations.

work uses speculation as a research methodology: a journey into the future of wine that becomes an investigation of the present and the past. Blending fiction, visual data, and real interventions with industry experts, the book reflects on how technology reshapes agriculture as well as the way we read and create images.

## KNOWLEDGE EXCHANGE IN THE AGE OF NONSENSE

ANDREA SOMMER, HEIKE GÖTZE, NINA TSHOMBA, LEILA SAAD

- EXHIBITION CONTRIBUTION
- COLLABORATIVE PUBLICATION

TONI AREAL, 7.F03

We live in an era where knowledge has become a traded commodity, well, at least far beyond simply paying for university. Access to knowledge itself has become increasingly difficult, and with the rise of social media, it’s even harder to pinpoint where information actually comes from.

As a multidisciplinary group with diverse backgrounds, we chose to exchange knowledge based on our individual perspectives and to challenge each other with new ways of approaching text and images. The project is a collaboration built on transferable knowledge, with text as a form of expression taking centre stage.

Our lives are structured by a wide variety of temporal dimensions, each with its own history and logic: the time of day, the calendar, the cosmological constellations, the organic ageing process, and many more...

These chronozomatic dimensions constantly rhythmize our thoughts, bodies and organisms. Through this structuring, frictions or contradictions can arise with the “lived time”.

The installation and the accompanying publication *it’s about time* bring together time-based practices by Cindy Kosseda, Felix Brinkmann, and Ke Ren.

## 12–26 JUNE ZHDK DIPLOME 2026

Annual show of the MA Transdisciplinarity [MTR] as part of “Diplome 2026” at Zurich University of the Arts ZHDK

[Location]
Atelier Transdisciplinarity
Room 7.F03
[Vernissage]
17:00 | 11.JUN | Thursday
[Open Daily]
11:00-20:00

Jahresausstellung des MA Transdisziplinariät in den Künsten [MTR] im Rahmen von “Diplome 2026” der Zürcher Hochschule der Künste ZHdK

[Ort]
Atelier Transdisziplinariät
Raum 7.F03
[Vernissage]
17:00 | 11.JUN | Donnerstag
[Gööffnet jeweils]
11:00-20:00

11.JUN–26.JUN

29.MAY–31.MAY

11.JUN

13.JUN

19.JUN

26.JUN

## FRAGMENTS OF MOVEMENT

ANYA BILA, NOE ARNOLD, MAXINE ERNI

- EXHIBITION CONTRIBUTION
- COLLABORATIVE PUBLICATION

TONI AREAL, 7.F03

In this collaborative publication, we explore what it means to be a horse, a dolphin, and an octopus. Through each of our practices, we channel our animal and approach embodiment as a site of transition—whether in a gallop, between oceanic mountain ranges, or through constant transformation.

At times, we delve into a horse. Careful not to get caught in the flood of the dolphin apparatus, nor tied down as the horse. Always horse, never the. At other moments, we turn to a dolphin to guide us through the currents, speaking on free movement as a privilege. And we move with the logic of the octopus—sensing, adapting, and extending through multiple directions at once. Moving between live experience and mediated image, it reflects on how perception, attention, and presence transform within this in-between state.

## IT’S ABOUT TIME

FELIX BRINKMANN, CINDY KOSSEDA, KE REN

- EXHIBITION CONTRIBUTION
- COLLABORATIVE PUBLICATION

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## SIRAK FI SHAJARTAK – YOUR SECRET LIES WITHIN YOUR TREE

HIBA TAHHAN | LES COMPLICES\*

## TEETERING

MICOL FAVINI | TONI AREAL, 7.F03

## DOING FAMILY: DAILY FAMILY LIFE BETWEEN IDEAL AND (MATERIAL) REALITY

NINA TSHOMBA | TONI AREAL, 4.T09

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DAS DORF ODER DIE FALTUNG DER ZEIT

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