

All Tomorrows is a group exhibition bringing together artists from the UK, Germany, France, Switzerland, and South Korea who are not afraid to tackle difficult subjects. The works on display capture the ambivalent mood of our times, reflect on the transience and impermanence of existence, and explore questions of identity, belonging, and origin. The title of the exhibition refers to the novel *All Tomorrows*, published online in 2006 by Turkish artist and author C. M. Kösemen under the pseudonym Nemo Ramjet. The novel presents a hypothetical evolution of humanity until its extinction. The novel ends with the narrator, an alien of unknown origin, addressing the reader and explaining that the true history of humanity has always been about the lives of human beings themselves, not about great wars and abstract ideals. “What you do **today** influences tomorrow, not the other way around. Love Today, and seize All Tomorrows!” In this spirit, the exhibition brings together works that focus on the *present* and deal with contemporary issues, thereby opening doors to the future.

The exhibition runs from June 20 till July 26, 2025,
Open every Saturday from 5 to 8 p.m. or by appointment

Artists:

Roma Bantik, Nick Crowe & Ian Rawlinson, Rahel Flückiger, Aiis Gonchar, Kim Haseo, Florence Iff, Milenko Lazić, and #dblpng (Munchenberger/Brotbeck)

Roma Bantik's artistic work includes sculptural objects made from melted scrap metal as well as digital, sound, and performance works.

A central theme of his work with metal, in this case aluminum, is to return the material to its original, formless state, thus freeing it from the tasks imposed on it by industrial manufacturing. In this way, he explores the concept of the ego (я) and its limits, life/death, rebirth, myth/reality, and the place of the ego “between” space and time.

By returning the material to a non-functional state, he creates a “hyperobject” that carries its entire history within itself, from its extraction to its industrial use and subsequent transformation into a work of art.

Roma Bantik was born in 1996 in the closed city of Lesnoy in the Urals. He studied art and architecture and had already established himself as a successful artist in Russia before moving to France in February 2022. He is currently completing a master's degree in fine arts in Strasbourg. Roma Bantik is represented in Switzerland by the Voskhod Gallery.

The installation “Monument to a Murdered Cyclist” by **Nick Crowe and Ian Rawlinson** from 2024 will be shown to the public for the very first time in this exhibition.

The work consists of a monitor showing footage of the Ukrainian military. These show the Russian army firing tank shells at a cyclist in Bucha in March 2022. The footage is accompanied by scenes of a drive through a harvested sunflower field and a close-up of the artist Nick Crowe's hand breaking sunflower seeds from a dried flower.

This field is located in a direct line from the scene of the crime, with the Independence Monument on Maidan Square at its center.

Below the screen is a military green wooden box attached to the wall. On top of it stands a Ukrainian pewter bowl containing the harvested sunflower seeds.

This work is a tribute to all victims of war worldwide and serves as a powerful reminder of Russia's ongoing aggression against Ukraine.

The framed edition "Vlada" by the two artists is available for purchase on their website (www.croweandrawlinson.net/shop/p/vladaedition). All proceeds from the sale of the edition go to the Ukraine.

The artists live and work in Manchester (UK) and Niederer Fläming (Germany). Their work often involves complex visual and acoustic explorations of themes such as faith, politics, national identity, and the environment. They examine how power and authority are expressed and what grammar and rhetoric are used in the process.

Rahel Flückiger is an artist from St. Gallen. Her 2019 work "tag, nacht, sonntags" (day, night, Sunday) consists of a C-print covered with acrylic fabric. This causes the image to fade further and elude the viewer. With its shadowy silhouettes, this work is a beautiful illustration of the fragility of human relationships.

Aiia Gonchar grew up in Ukraine and has lived in France since 2014, where she completed her art studies. She is currently pursuing further studies in ceramics in Alsace. The monoprint on untreated canvas and the two new ceramic sculptures on display show abstract floral motifs from her homeland. These are floral ornaments with which women decorate the houses in the village at the summer solstice.

For the artist, the work addresses questions of origin and belonging, but also the preservation of culture threatened by the aggression of a foreign power.

Kim Haseo lives and works in Incheon, South Korea. She studied in England and graduated with an MA in critical theory and cultural studies.

Her small paintings are executed in acrylic on wood and bear titles such as "Life is compassion 2" or "Life is Love 3."

The serial approach is evident not only in the numbering of the titles but also in the repeated appearance of her figures, which manifest themselves in different colors. This draws attention to her virtuoso use of colors and forms, which testifies to her long-standing engagement with the medium of painting.

Florence Iff is an artist who works primarily with photographic media. She lives and works in Zurich and is represented with two works.

The work P67-Rover from 2017 consists of old glass negatives printed in cyanotype on map excerpts of approximately the same age. The negatives belong to the artist's collection and illustrate the theme of transience and impermanence.

The second work is from the series *Nature Morte* (2024) and deals with humanity's relationship with the animal world. It addresses the fascination with research and discovery that led to the creation of natural history museums and zoos, but also the exploitation and objectification of animals that manifests itself in collecting and exhibiting. The work consists of digital collages of various photographs of animals and exhibition venues, which the artist has assembled into striking images.

Milenko Lazić was born in the Socialist Federal Republic of Yugoslavia and lives and works in Zurich. He is a visual artist who works primarily with performance, installation, and sound. He is also the founder of Amsel Verlag.

The objects he exhibits are part of a limited edition of one million copies. They are reminiscent of landmines, but are not exact copies, rather an approximation of an object that, even after the end of wars, still means death and destruction in many countries around the world. His handmade plaster objects have a sculptural and decorative quality – even for people who live in a country that is not littered with mines. He sells the objects for the symbolic price of 118 Swiss francs (the emergency telephone number for the Swiss fire department).

Millions of mines were laid in Bosnia and Herzegovina during the war (1992–1995). The exact area contaminated is unknown, but at the end of 2023, after years of mine clearance, it is still estimated that over 838 km² is mined and contains around 200,000 mines. These pose a significant threat to the population, especially in rural areas.

Since 2017 **#dblpng** exists, the Pengpengduo, consisting of **Patrik Muchenberger** and **Alex Brotbeck**. The two Swiss artists joined forces after studying art and now explore painterly and graphic questions in the art world. Through their large-scale painting actions, they convey playful and serious criticism of the prevailing understanding of art.

The work they are showing is the largest in the exhibition. The 230 x 495 cm painting "Fuck you with love" from 2018 was folded by the artists into an object measuring 33 x 34 x 17 cm and renamed "Untitled but folded," 2025. The work was originally intended to be presented on a pedestal, but in the intimate setting of the celeste & eliot art salon, it seemed more appropriate to display it on one of the two armchairs in the room.

The painting, which has become a sculpture, plays with the expectations of the audience. It shows parts of the painting on its outer side without revealing it. It is both painting and sculpture and also refers to the working conditions of artists, who are not only concerned with the production of artworks, but also have to store them.

August 2025, Martin Furler Bassand