

## Ahead of Art Basel, Zurich Art Weekend Returns with Strong Offerings

BY **MAXIMILIANO DURÓN**



Tschabalala Self,  
*Seated Woman 1*,  
2023, installation  
view, at Galerie Eva  
Presenhuber, Zurich.

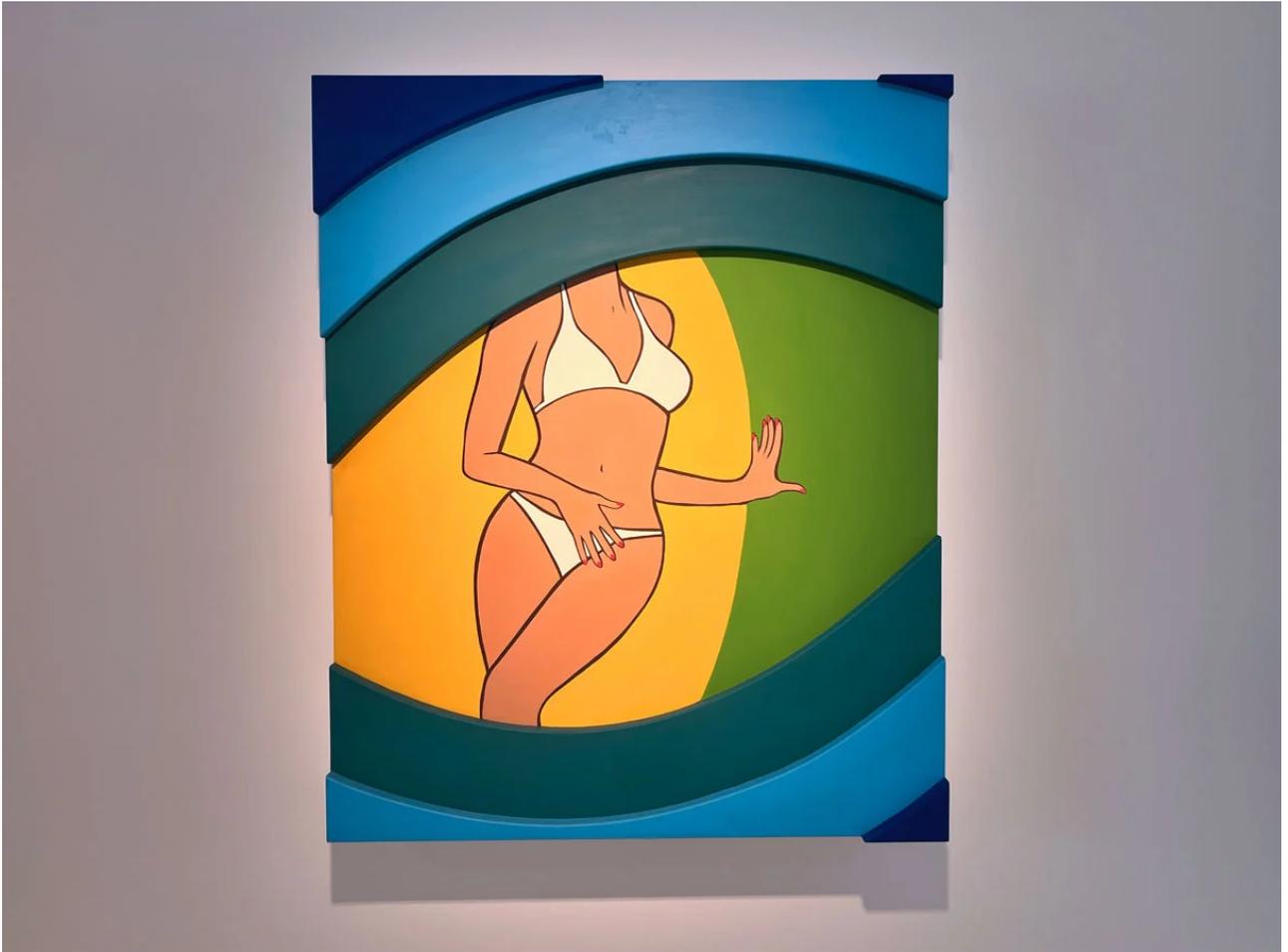
For years, collectors, curators, and critics en route to Art Basel would often arrive to Switzerland a bit early to catch the latest on view in Zurich's vibrant gallery scene. That custom was formalized with the launch of Zurich Art Weekend in 2018.

This year, there are exhibitions on view at some 60 galleries, museums, and alternative spaces across the city, with several shows running deep into the summer months. While that might sound overwhelming, the weekend's guidebook includes nine suggested walking routes that group together nearby venues so visitors know what else to check out in each neighborhood.

The art on view across Zurich worth delving into, as many of the city's top venues save their best (and highest-profile) exhibitions for the Art Basel-adjacent slot.

Below, a look at highlights from the weekend.

## Marjorie Strider at Galerie Gmurzynska



Marjorie Strider, *Bond Girl*, 2010, installation view.

Galerie Gmurzynska is hosting an exceptional exhibition spread across its two spaces of American Pop artist Marjorie Strider, who was also the subject of a show at the gallery's New York location that closed in April. Strider, who died in 2014, is underknown compared to her male contemporaries, with whom she and they were constantly in exchange of artistic styles and ideas. Luckily, that is beginning to change as art historians and curators have slowly begun reevaluating who has been left out of the canon. (Strider featured on the cover of a 2010 issue of *ARTnews*, for an article by Kim Levin titled "Where Are the Great Women Pop Artists?") And her acclaim will likely only continue to grow thanks to the support of Gmurzynska, who has recently placed works by Strider in major US museums.

Strider's version of Pop art is one that looks at popular culture, of course, but abstracts it in a way that still feels fresh some 60 years later. At the center of the smaller location's half is a section dedicated to Strider's depictions of the bikini, which carried the "double-edge sword" of freeing women from modest dress and also "changed the expectations for women," in particular for their bodies, according to the wall text.

Two similar pieces show details of women wearing bikinis that look more like hard-edge abstractions than figurative pieces, and a third work focuses on Ursula Andress, the actress who popularized the bikini in her role as a Bond girl in *Dr. No* and came to hate that association. In *Bond Girl* (2010), a version of Andress's torso in a white bikini is seen through an oculus meant to mimic the Bond films barrel gun opening sequence. But, what makes this work superb, along with others like it, is that Strider resisted the flat canvas, preferring to make weighty shaped ones that jut at least a foot off the wall.

She would continue this exploration with foam works, several of which are on view in the space's second gallery. Made from the foam used to insulate homes, Strider was able to dye and manipulate the medium into inventive and interesting ways. Several of these works have never been exhibited before.

*Paradeplatz 2, 8001 Zurich and Talstrasse 37, 8001 Zurich, through September 1.*