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MONSTER CHETWYND

'Bada-Bing!'
13 June–19 July, 2025

For her fourth solo exhibition at Galerie Gregor Staiger, Monster Chetwynd presents a new body of work that synthesizes key aspects of her multifaceted practice—ranging from interactive performance and film to collage, painting, and installation. Drawing on folk spectacle, pop culture, and surrealist cinema, Chetwynd is known for her anarchic performances featuring handmade costumes, props, and sets. She describes her work as “impatiently made”, often reusing materials to create ambitious scenographies rich in eclectic cultural references—from Mae West to Vionnet. At the heart of her practice is a commitment to collective creation.

In the exhibition, Chetwynd has created a series of large-scale canvases, painted directly on the floor using her full physical strength. These works depict fantastical landscapes that defy gravity: printed figures, animals, and insects float through space, evoking both the suspended bodies of Mannerist painter Pontormo and the speculative “paper architecture” of Lebbeus Woods. The figures shift in scale—jumping from insects to parrots to tiny dancing silhouettes—and the canvases oscillate between analog and digital processes. The resulting compositions echo the theatricality of her performances while reflecting the intimacy of her painting practice, particularly the long-running Bat Opera series, which features bats in moody, atmospheric skyscapes and has been ongoing for over two decades.

These monumental paintings are accompanied by a group of smaller works on paper that combine collage and watercolor. With cut-outs layered over soft, clouded backgrounds, these pieces capture the kinetic energy of dance and the visual exuberance of Powell and Pressburger’s films: *The Red Shoes* (1948) and *The Tales of Hoffmann* (1951). Chetwynd constructs these intuitive tableaux using her idiosyncratic visual vocabulary, creating portals into richly imagined worlds.

Monster Chetwynd is currently the subject of a solo exhibition at Kunsthau Zürich, *The Trompe l’oeil Cleavage*, on view through August 31, 2025. In conjunction, she is developing the first commissioned work for the museum’s garden as part of the Art for All series, to be unveiled in late summer 2025. Additionally, in July, Chetwynd will present a new commission for the Tate Modern’s Turbine Hall.

Selected solo exhibitions include ‘The Trompe l’oeil Cleavage’, Kunsthau Zürich (2025); ‘A Feather in your Hat!’, Copenhagen Contemporary (2025); ‘Zuul’, Istituto Svizzero, Milan (2024); ‘Monster & The Nocturnal Pollinators’, BMCA Beiqiu Museum of Contemporary Art, Nanjing (2024); ‘Moths, Bats and Velvet Worms! Moths, Bats and Heretics!’, Belvedere Museum, Vienna (2024); ‘Head-Less-Ness’, Cabaret Voltaire, Zurich (2023); ‘A Cat Is Not a Dog’, Schirn Kunsthalle Frankfurt, Frankfurt/Main (2023); ‘Free Energy (The Life of Nikola Tesla)’, Studio Voltaire, London (2021); ‘Monster Loves Bats’, Konsthall C, Stockholm (2021); ‘Toxic Pillows’, De Pont Museum, Tilburg (2019); ‘Monster Rebellion’, Villa Arson, Nice, (2019); ‘Either this coat’s inhabited or I’m inhibited’, Galerie Gregor Staiger, Zurich (2019); ‘The Owl with the Laser Eyes’, Fondazione Sandretto Re Rebaudengo, Turin (2018); ‘The Stagnant Pool’, Galerie Gregor Staiger, Zurich (2017); ‘Dogsy Ma Bone’, Tate Exchange, Liverpool Biennial Tour, London (2017). In 2012 she was nominated for the Turner Prize.