**OSKAR WEISS**

Oskar Weiss born in 1993, is a gallerist and publisher based in Zurich and Basel.

After first working at Hauser & Wirth in London and Freymond-Guth Fine Arts in Zurich, he initiated his first curatorial projects in 2011 in various locations before founding Hacienda Zurich in 2013, an exhibition space programmed by Weiss, artist Fabian Marti, and art historian Arthur Fink. During this time Hacienda Books, their publishing organ devoted to artist books accompanying their exhibition program, was founded, and has been run by Oskar Weiss since Hacienda’s closing in 2015.

Shortly after, Weiss opened his first permanent gallery space with Oliver Falk at Rebgasse in Basel: Weiss Falk. Focusing on a young, international program, surrounded by some of the world’s leading art institutions and the annual fair, Weiss, who decided to continue to live in Zurich, aims to mobilize these two cities with their individual characteristics and scenes to create new connections and dynamics.

Besides the ongoing publishing house, Weiss founded—in light of the first Corona-lockdown—Kino Süd: An online artist video exhibition platform. It published one video work by an artist each day for the entire duration of the first and second lockdowns in Switzerland. Since then, Kino Süd is used sporadically to screen videos related to Weiss Falk’s exhibition program.

In December 2021, Weiss Falk opened an additional gallery location at Sonneggstrasse in Zurich.

**MATHIS GASSER**

Mathis Gasser was born in Zurich in 1984. He currently lives and works in London. His work has been shown at La Salle de Bains in Lyon, as well as in Geneva at Hard Hat and Forde, among others.

The Swiss-born artist mainly employs painting and collage to conduct his rigorous, ongoing studies of particular image cultures; it’s a medium that offers slowness in an otherwise frenzied image culture and commands a particular form of intense viewing. He cites the history of appropriation in art as one inspiration for this: the process of taking an image, copying it, as a way to pay tribute or understand it better. His research is largely guided by the images themselves: for example, a fascination with images of UN buildings and banks has led to a growing series of works in recent months, without a particular final output in mind. Another example is his ongoing series “Heroes and Ghosts” (2007–): small oil paintings of fictional characters sources from Hollywood cinema, sci-fi, comics, pulp literature and works of art. Portrayed in isolation, gazing back at the viewer, Gasser prompts a museum-like reflection of their pop-cultural appeal: Why do these heroes and anti-heroes hold such sway of our imagination, sometimes even across generations? Is this not the pantheon of our time?

**Oskar Weiss presents a trilogy, very dear to him:**

**Mathis Gasser – The Museum Trilogy, Museum I, II and III – 2011-2017**

It is a trilogy of three artist videos made by Swiss artist Mathis Gasser, made and released between 2011 and 2017: In the Museum I, II and III. It addresses the juxtaposition of the two subjects of the festival – Art and Film, face to face – implementing this with the story itself: the *In the Museum Trilogy* depicts an encounter between Christopher Walken and zombies that takes place inside an imaginary museum, using some of the world’s most renown artworks as props – all reproduced by Gasser, staged in a mocked-up, artificial world…