

Whether translucent and thin or heavy and thick, the sauce, according to some prominent chefs, is the secret star of a menu. The sauce tightly sheathes a well-selected ingredient to culminate in a concentrated synergy powered by the human sense of taste. The fluids tinted in a broad range of colours that the Swiss artist Pamela Rosenkranz creates for her work are of comparable importance and share equal qualities to a plate's sauce: they are opaque yet identifiable, adaptable yet at the same time homogenous. She activates the fluids in diverse forms through well-known consumer products using her body and its movement. By capturing the feel of her performative process, the works on display in the current exhibition channel not only our visual but also our tactile sense.

The so-called *Fiji Space* by Pamela Rosenkranz is wholly dedicated to two of her signature series that are deeply connected to each other: the *Firm Being* series using plastic water bottles and the spandex paintings titled *Untouched by Man*.

The craving for the distant and faraway is reflected in the dozens of FIJI brand PET water bottles – whose logo with its bright blooming hibiscus creates associations with exoticism – distributed throughout the space. Rather than complying with the message and appearance of FIJI, that of having the purest and cleanest drinking water sourced far from civilisation, Rosenkranz creates different skin-like hues in silicon to fill the bottles. The entire body and its parts, both inside and outside, visible and non-visible, function as the artist's colour palette to create bright flesh tones. Moreover, her own body and its movements are also very much present within those works: in addition to the meditative process involved, Rosenkranz needs strength and concentration to manually mix the silicon with pigments before finally pouring the fluid through the narrow necks into the empty lightweight bottles. The thick coloured artificial mass contrasts with the transparent and vital fluid the FIJI brand sells as the most natural uncontaminated water. It was the powerful but paradoxical brand slogan “Untouched by Man” that triggered Rosenkranz to deliberately create the opposite through the force of her own body: a multitude of undefined fluids representing the omnipresent existence of humankind. In addition to the conspicuously bright flesh tones, the tiny bubbles produced from the chemical reaction of mixing the two components are an embellished representation of the bottled water contaminated with hormonelike substances, bacteria or microplastics. The most direct contamination occurs from the very plastic holding the allegedly pure water, and this contamination's alarming spread is visualised by the 140 bottles exhibited singularly or in groups within the space.

For the spandex works installed on the walls, Rosenkranz uses acrylic paint, a more conventional fine-art medium, applied expressively as a thin or opaque layer centred within the large-format fabric. Like the FIJI bottle works, the spandex, typically used for sports apparel when stretch is desired, is selected ready-made off the roll. The size she uses for the six vertically installed spandex paintings is a standard format used for fabric processing. When stretched across the wall, not only is the life-size format of the spandex emphasised but also its material quality and its process. The six works are complemented by two larger ones that Rosenkranz created specifically for the Nicola Erni Collection. Twice the size of the standard format, the artist has sewn two fabrics together with the seam visible in the centre. For her, these new compositions reveal that which is hidden inside the spandex, perceiving it as a human body. The folds in the material created during the installation directly on the wall without framing provide the works with an organic quality that echoes Rosenkranz's performative process when applying the paint with her hands, elbows or forearms. Her body becomes even more visually present while her contribution as a female artist resonates and collides with the title of this series: *Untouched by Man*, the FIJI brand's well-known slogan. And subsequently, the specific “touched” colour range used for the FIJI bottles was converted into acrylic paint and is accentuated on the shiny fabrics in neon pink, flame red or royal blue. The vibrant colours of the spandex are themselves adapted from the FIJI bottle, specifically from the colourful label, the inside of it visible through the transparent bottle or its top – thus the entire visualised corporate identity functions as the spandex's colour palette.

Pamela Rosenkranz processes her selected consumer products as opposite membranes: spandex as a resistant and mostly breathable material protecting the human body; the FIJI bottle as an idealised product protected from the intervention of humankind. Through repetition and consistency, the fluids on display establish a deep connection between the two series as they perfectly imitate the purely organic, ultimately giving rise to sensual works of art.

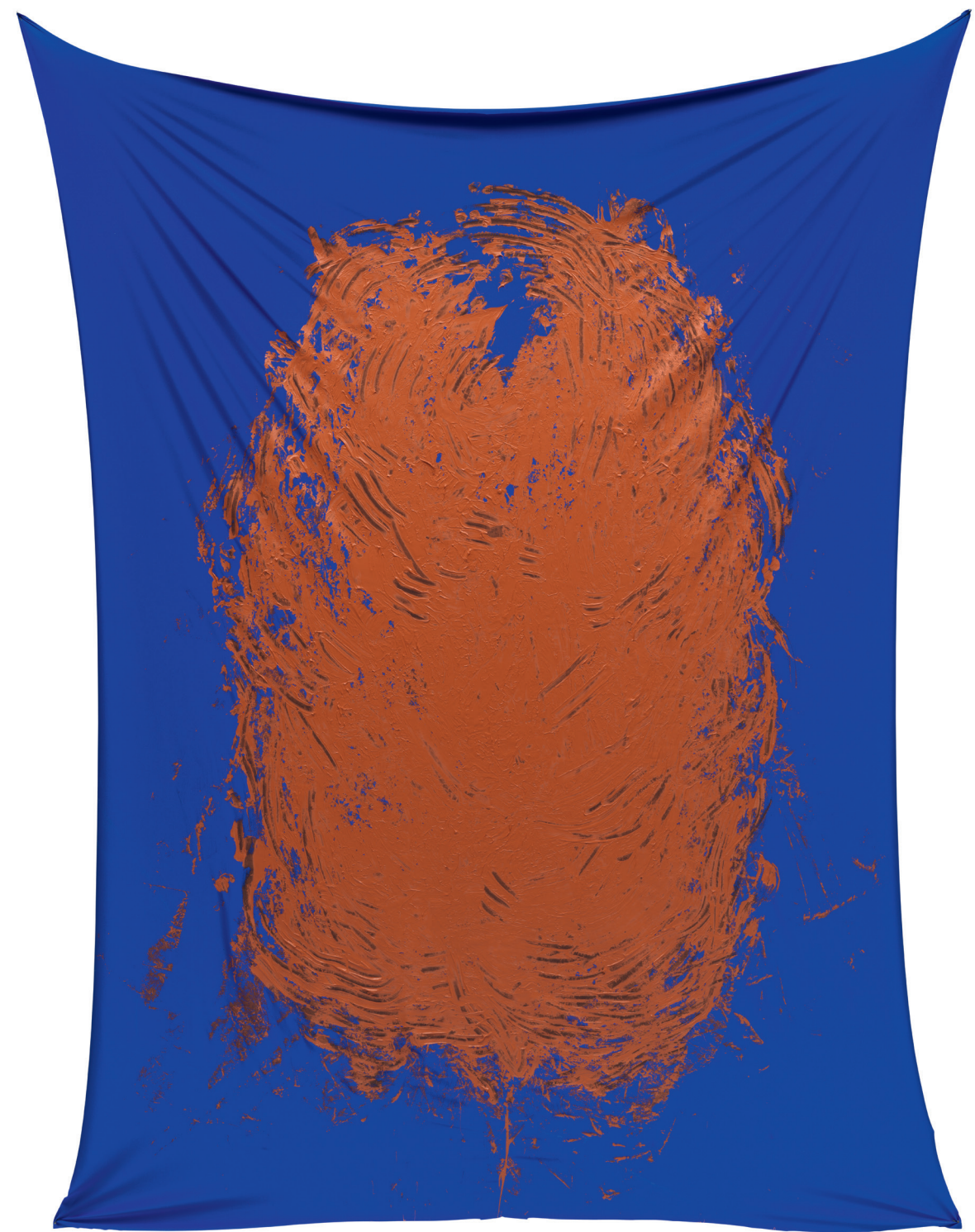
Pamela Rosenkranz
Fiji Space





Untouched by Man (Crossing Heat), 2022
Acrylic on spandex
270 × 360 cm

Pamela Rosenkranz



Untouched by Man (Feel Space), 2022
Acrylic on spandex
220 × 170 cm

Pamela Rosenkranz

Firm Being (Fiji Space Series), 2022
140 PET bottles, pigments, silicone
Dimensions variable

