



Paul Hutzli

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I am interested in the relationship between individuals and their environment, in the way in which the latter shapes them and in their perception of it.

This interaction takes place at the level of the body - for example through the ingestion of food - but also extends to the social level: I pay particular attention to the institutions that surround us on a daily basis (especially educational spaces such as schools) and to the power structures, conventions, and norms that pervade them.

I have studied carnival celebrations, which I believe represent this tension well: they are exceptional moments where masks, the reversal of authority, satire, and excess are tolerated, serving as an outlet until they come to an end and the participants return to their daily lives. It does not change society, but reveals its hidden side.

My works draw on elements from its symbolism, not in the hope of subversion, but as a way of revealing the tensions that underlie our daily lives.



Credits : Brigida Bocini

Man ist was man isst

Animation film produced in 2025 thanks to a scholarship from the cultural service of Geneva

Fascinated by stop-motion animation - a field in which I was recently trained - I wanted to explore the relationship between matter and animation in order to reflect on this medium. I thus addressed one of its characteristics which fascinates me: animating the inanimate, bringing it to life. To play with this ambiguity, I made perishable, organic materials dance, which highlighted their decomposition process.

We are thus faced with a composition evoking both a still life and the leftovers of a party night. After a short while, we hear the song « Life is Life », taken from a video of Diego Maradona juggling, and where the sound of the crowd is still audible. Suddenly, a character made of fruit, vegetables and flowers stands up and starts dancing. As it does so, we can observe the different elements melting, rotting and falling apart, and see the change that time is imposing on the dancer.

This film allowed me to continue my practice of sculpture and installation in a different way: I like to work with fragile materials and put them to the test with techniques and crafts that I repurpose in a DIY manner. The temporal dimension is important here: the animated elements become a kind of clock that bears witness to the filming time, where two weeks are reduced to three minutes. Animation allows us to capture this time and play with it, to master it - but only in images.

Link to the film: <https://youtu.be/1PsF5yV5RC8>



Switzerland sweet Switzerland

Exhibited during the exhibition «The pastry show» at Dagnino in à Rome, curated by Pier Paolo Pancotto

18.11.25-23.11.25

In this exhibition I am showing a series of three plates made of chocolate. This type of plates were produced in ceramic during the 18th century for bourgeois and aristocratic families, and include a trompe-l'oeil representation of wood and an engraving with a landscape, which I chose to replace with images of swiss glaciers.

The combination of the wood that suggests a homely atmosphere, the images of glaciers, as well as the fact that they are made out of chocolate – for the production of which Switzerland became famous – results in a very stereotyped representation of “Swissness”. But this sweet reminds us above all of our bitter colonial past in which Switzerland has participated, even though it has gone through great lengths to hide it. The swiss companies that invented the very popular milk chocolate chose to publicise the origins of their milk – showing the swiss alpine life, mountains and cows – instead of mentioning the origins or working conditions of the main ingredient of their product. This marketing worked very well, since today the average swiss person eats about 11 kilos of chocolate per year. Given that Cocoa beans do not grow in Switzerland, the ecological toll of this industry is not negligible and contributes greatly to global warming.

I chose to work with chocolate because of its organicity: I liked the idea that this idealistic representation of switzerland will decompose and eventually disappear. It also resonates with the undergoing changes of the landscapes and alpine life that these companies used in their marketing, since they are menaced in their existence by global warming.

Exhibition view of «The pastry show» at Dagnino in Rome, 2025





Schoolchairs

Exhibited at the collective show « *The locks we build, the keys we hold* » at Kunsthalle Bern, curated by Claudia Heim
15.12.24-19.01.25

It is a series of papier-mâché casts of school furniture, repainted in trompe-l'oeil. I chose these objects because I mostly encountered them in places that had the function of educating me : School, university, military service... And I found them again when I started teaching visual arts in middle schools in Geneva.

This experience made me think about school furniture as a disciplinary tool, because it regulates the relationship between body and space. In the classroom, the way chairs and tables are arranged says a lot about the power structures at play: if they're arranged in rows and separated from each other, it's harder for students to talk to each other, whereas arranged in a circle, they encourage communication.

I felt a tension in the classroom as well as in the institutional setting in general, and the furniture bore its traces: the students reclaimed it by engraving, drawing or putting stickers on it. The use of papier-mâché and of a casting technique that comes from the traditional maskmaking techniques of the carnival of Basel - where the tension between order and chaos is very present - resonates with the situation of the teacher that is supposed to impose discipline on students who try to evade it. This series was a way to reflect on my own relationship with authority and the teacher role that I was to assume, and I thus revisited these elements in a personal manner.

Opposite and following pages:
Schoolchairs, papier-mâché, acrylic paint, 70 x 66 x 40 cm
Credits : David Aebi
2025







Rohrschachsterne

*Intervention on the glass roof of the Clochetons building in Lausanne
On an invitation of the collective Wunderkammer
21.09.24-14.12.24*

This project consists of an intervention on the zenithal glass roof of the Clochetons building. It is a space that separates the interior from the exterior, but the transparency of the glass allows light to enter while enabling us to contemplate what is outside. I liked this relationship between inside and outside as well as between sky and earth, and it became the starting point for my proposal.

The roof was initially composed of opaque polycarbonate panels and a glass roof. But the latter was covered with a layer of old paint, dust, and glass wool, which prevented light from passing through. This “matter” covering the glass roof spoke of the passage of time in this place, and this question of temporality joined the symbolism mentioned above. I wanted to create a dialogue between them and so decided to let light in by engraving this matter in certain places, leaving the rest intact.

The engraved patterns are inspired, on the one hand, by celestial maps and, on the other, by a childhood memory: As a child I used to go to a pediatrician who gave me a kind of Rorschach test where I had to connect stars and imagine constellations. So I created a celestial map of the sky of Lausanne but imagining my own constellations based on the shapes that the stars suggested. Like some land art practices, the work will change throughout the year, depending on the position of the sun, the presence or absence of leaves on the trees, weather conditions, etc.

Interview with [Wunderkammer](#)

Exhibition view of *Rohrschachsterne*, Credits : Matthieu Croizier, 2024





Plates

Exhibited at Hiflow during the collective show « Un silence qui en dit long »
06.09.23-08.10.23

This series consists of repainted papier-mâché casts, created after a residency at the Ariana Museum in 2023. I was inspired by the trompe-l'oeil patterns of the Niderviller factory (*1735), which produced tableware for the aristocracy and bourgeoisie of the time. I created pastiches of them using a poor material - papier-mâché - and infiltrating their aesthetic with other motifs inspired by a research about the history of this factory and the political dimension of food.

I thus revisited various motifs of the period, such as an engraving depicting a « chestnut seller » (referring to Turgot, who proposed cutting down the chestnut trees in the Limousin region and to replace them with potato crops, which required more labor, in order to « cultivate the entrepreneurial spirit » of its inhabitants), a character from a french revolutionary plate carrying a banner reading “Liberty or Death,” as well as an engraving representing the land of plenty, a utopian place where food appears by itself, ready to be eaten, where work does not exist and where the laziest are rewarded.

These motifs, and the fact that the plates are made of papier-mâché, may echo our current consumerist society, of which disposable tableware is an example.





Flunked

Exhibited at «Bourses de la ville» at Centre d'Art Contemporain in Geneva
06.09.23-08.10.23

« Flunked » is an animated film using various stop-motion techniques, alternating scenes with puppets, people in costumes and painted animations. Formally, it is linked to my sculpture and painting practice, mixing materials such as papier-mâché, isomalt sugar, clay and found objects. These mediums allow me to compose the film like a painting, but in space and movement.

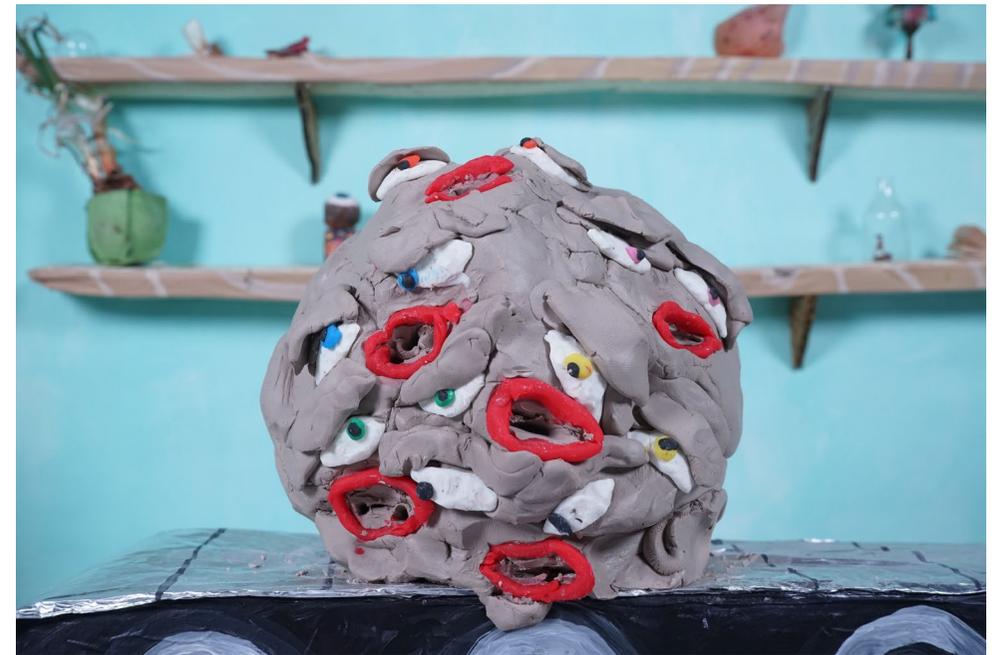
The film tells the story of a sorcerer's apprentice's rite of passage in a magical factory that produces clay humans for work. He takes the test to become a confirmed sorcerer but fails spectacularly. Having not met his master's standards, the latter considers him a failure. But he doesn't agree, considering that his error led to an interesting result. Based on my experience as a teacher, the story explores the subjects of norms and power relationships in educational settings.

Link to the film : <https://youtu.be/JC4xIIXp3M>

Images from *Flunked*, animation film, 9 minutes, 2023
Sound effects made in collaboration with Yannick Popesco
Music by Joaquin Ortega, Mix and Master by Sergio Gonzalez

Next page: Exhibition view of the exhibition *Bourses de la Ville de Genève 2023* at the Contemporary art center Centre of Geneva © Centre d'Art Contemporain Genève.
Credits : Julien Girard







Transformations

*Collective project with Association PACO and the Ariana museum
01.06.23 - 13.08.23*

In the context of an open call organized by PACO, an association that works with teenagers who have dropped out of school, I proposed a project involving the Ariana museum of ceramics and glass in Geneva. The idea was to work with their collection of plaster molds, in order to create a collective in-situ sculpture using a papier-mâché maskmaking technique that is practiced at the Basel Carnival.

We freely revisited the stamping molds donated by Geneva ceramist Paul Bonifas (1893-1967), isolating certain parts and combining them to transform the initial casts into a unique hybrid piece which the participants repainted, adding in some cases a personal touch like a tired and tattooed face. The result was a column that resonated with those of the museum, which are emblematic elements of its architecture.

Transformations, In-situ sculpture made in collaboration with Salomé, Boby, Anaïs, Eva, Smog, Thaikar, Artistrare, Association PACO and the Ariana Museum
Acrylic paint on papier mâché, approx. 500 × 40 × 40 cm
Credits : Brigida Bocini
2023





Credits : Carla Da Silva
Next page : Boris Dunand
2023



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Suhte
Kulttuuri
Tulokset
Kokemuks
Vastuuta

Candy Island

Solo show at Halle Nord

16.04.21 – 15.05.21

«Candy Island» is a installation built at Halle Nord as part of a solo exhibition. It offered the public an immersive experience in which they could discover its colorful interior, composed of stained sugar glass windows, backlit by neon lights which imitated the light of day.

The shape of the construction and the landscape represented by the stained glass windows were inspired by the Rousseau Island, located near the Mont-Blanc bridge in Geneva. It is an in-between space: a « natural » haven of peace with its trees and birds, but disturbed by the large luminous signs, stores and the cars which circulate incessantly on the Mont-Blanc bridge. It is also an iconic location in Geneva, which owes its existence to the fortification of the lake entrance to the city five centuries ago.

These elements are treated plastically through isomalt sugar, which resembles glass, and neon lights that imitate daylight (in the manner of department stores, they give the impression of natural light, whereas the space is actually a large light box). Once inside, the smell of sugar becomes apparent and details can be seen in the transparency of the stained glass windows, as well as small ants nibbling at them. There is a strange atmosphere, full of illusions, reminiscent of folk tales such as Hansel and Gretel.

Interview with [Radiovostok](#)

Article by Irène Languin in the [tribune de Genève](#)

Exhibition views of *Candy Island* at Halle Nord, Geneva
Wooden structure, neon lights, stained sugar glass windows
Sculptures of variables sizes, isomalt sugar
Credits : Thomas Maisonnasse
2021





