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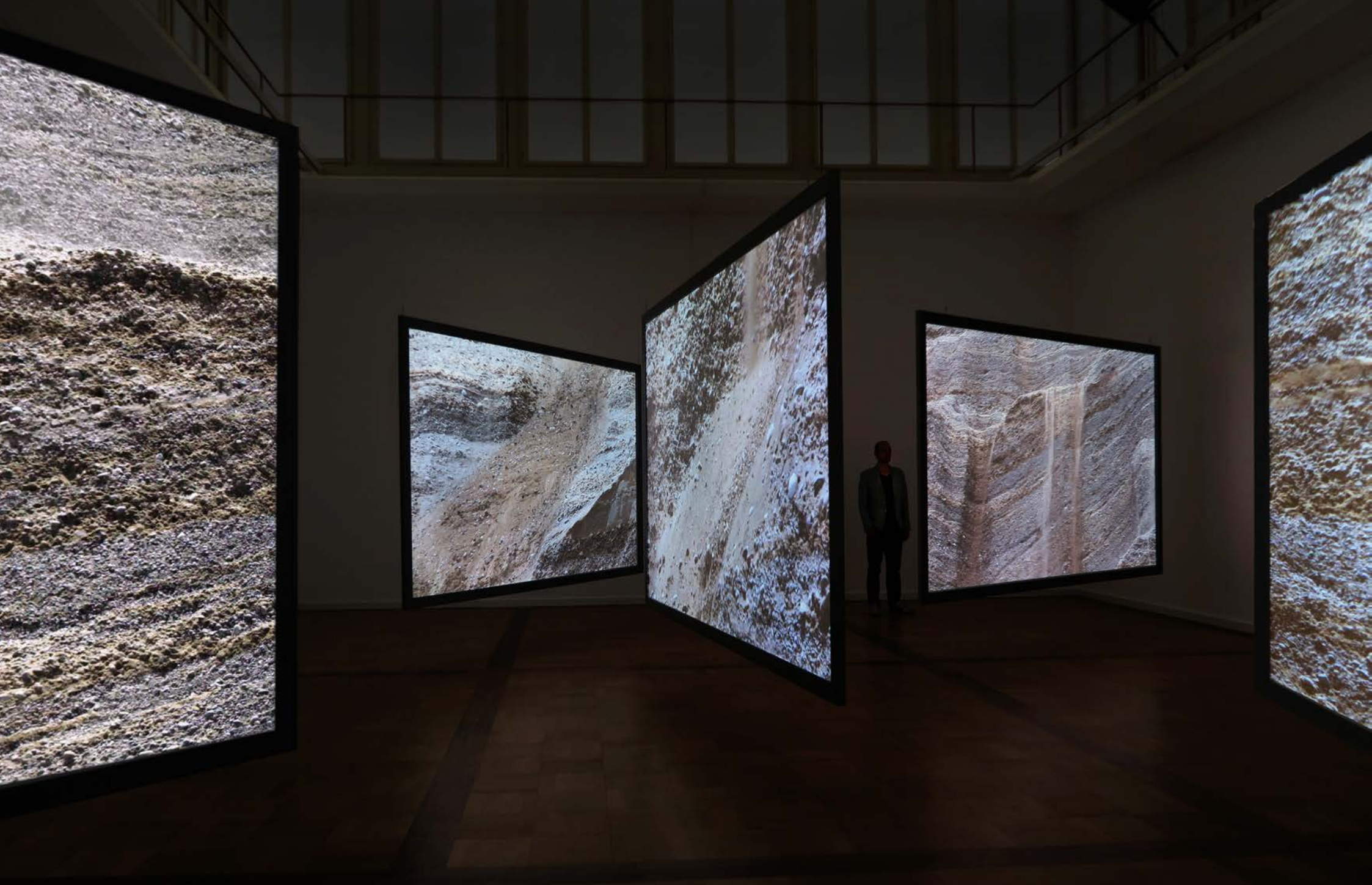
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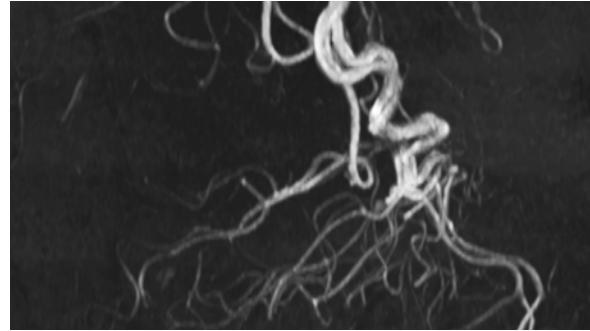
# PORTFOLIO

# MONICA URSINA JÄGER



*Liquid Time: An Earthly Archive of Weathering Thoughts* 2022, 5-channel video installation, HD, colour, sound, 16:9, 20 min  
Exhibition view Museum zu Allerheiligen, Schaffhausen





The 5-channel video installation *Liquid Time: An Earthly Archive of Weathering Thoughts* 2021 leads deep into the Earth's interior, through cave systems and collaged underwater worlds to the human innermost landscapes. Overlaying documentary settings and fictional spaces, various forms of material flows assemble into a multi-layered installation. Guided by sand and water, the installation examines erosion and sedimentation processes in natural, industrial and philosophical realms. The focus is on the poly-temporal movements associated with these places: continuous flows of sand and gravel on mountain sides, the expanded time in geological depths, accelerated pace of post-natural landscapes and the subtle calcifications in living bodies. Conceived as a multimedia collage of film, image, material, narrative, and text, the project is an exploration of the temporal rhythms in the organic and inorganic worlds we inhabit and invent. It is a transversal journey of differing forms of interaction in matter-networks, and it tells the story of the various relationships between bodies, their collaborations and co-existences.



**Liquid Time (exhibition view)**

<https://vimeo.com/790072717>

password: sand

#### Credits

Concept and Script: Monica Ursina Jäger

Voice: Lea Whitcher

Composition and Sound: Michael Bucher

Camera and Editing: Monica Ursina Jäger, Myrien Barth & Timo Schaub, Michael Zogg

Text: Monica Ursina Jäger & Damian Christinger

with generous support:

Pro Helvetia Swiss Arts Council, NTU CCA Centre for Contemporary Art Singapore, FONDATION SUISA, Erna und Curt Burgauer Stiftung, Fachstelle Kultur Kanton Zürich



*Liquid Time: An Earthly Archive of Weathering Thoughts* 2021, 5-channel video installation, HD, colour, sound, 16:9, 20 min

Exhibition view Museum zu Allerheiligen, Schaffhausen and Kunsthaus Zürich





# 1

## Deep Time

*In Wahrheit wissen wir immer  
noch nicht, was die Zeit ist. Aber  
wir sehen, spielt sie in allen  
Wahrheiten, welche die Physik bis  
heute erkundet hat, eine grund-  
legende Rolle.*

Kurt Gödel, 1949

*In truth, we still don't know  
what time is. But as we see,  
it plays a fundamental role in  
all the corners that physics has  
explored to date.*

Kurt Gödel, 1949

Am 1. Januar 1917 veröffentlichte Albert Einstein sein Werk „Zur allgemeinen Relativitätstheorie“. In diesem Werk legte er die Grundlagen der allgemeinen Relativitätstheorie dar, die die Gravitation als Krümmung der Raumzeit beschreibt. Diese Theorie revolutionierte das Verständnis der Physik und wurde von der wissenschaftlichen Gemeinschaft schnell akzeptiert.

Die allgemeine Relativitätstheorie ist eine der wichtigsten Theorien der modernen Physik. Sie beschreibt die Gravitation als Krümmung der Raumzeit, die durch die Masse und Energie verursacht wird. Diese Theorie hat viele Vorhersagen gemacht, die durch Experimente bestätigt wurden.

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*future archaeologies.04*, 2019  
Ink on paper, 132 x 220 cm





*Transient Traveller 2023*

2-channel video installation, HD, sound, colour, 14 min, exhibition view Kunsthalle Wil





*Transient Traveller 2022* is based on artistic research into primeval forests in Switzerland, specifically the Bödmeren Forest in the Muota Valley. The video installation is a cinematic collage of transformation processes in the forest, the temporalities inherent in wood, earth, charcoal and even ink - a product made from spruce soot. The soundscape composed by Michael Bucher interprets the relationships between matter, body and time and combines them with factual and fictional narratives about the forest of various origins. The result is a poly-rhythmic, multi-perspective space that invites visitors to immerse themselves in a complex composition of video, pulse, rhythm and sound.

Trees are guardians of time. They preserve time and make it visible to our eyes. They germinate, grow, mature, blossom, rot and become fertile soil. We know from both science and metaphysics that forests are not simply a collection of trees, but are themselves super-organisms. In terms of their spatial possibilities, they are much less static than is generally assumed. Forests migrate.



<https://vimeo.com/881649104>

Password: wald

Credits :

Concept and script : Monica Ursina Jäger

Composition and Sound : Michael Bucher

Voice : Lea Whitcher

Text : Monica Ursina Jäger and Damian Christinger

Camera: Monica Ursina Jäger and Myrien Barth

Drone camera : Michael Zogg

Editing : Myrien Barth

with generous support:

Erna und Curt Burgauer Stiftung, Josi Guggenheim Stiftung, Fach-  
stelle Kultur Kanton Zürich

*Transient Traveller 2023*

2-channel video installation, HD, sound, colour, 14 min, exhibition view Kunsthalle Wil





Guardian Forest 2024, chlorophyll on paper, found erratics, soundscape by Michael Bucher





Guardian Forest 2024, chlorophyll on paper, found erratics, soundscape by Michael Bucher

The installation *Guardian Forest* refers to the surroundings of the Engelberg high valley and contextualises the forest as a place of protection and a place to be protected. The work explores various historical and contemporary notions of the forest as a space of danger, of the 'uncanny', of protection and of that which needs protection. However, the focus is not on the forest as a metaphor, but as a complex organism of knowledge and matter, stories and relationships. The relationship between the trees and the rocks is particularly intense in protective forests on steep slopes.

Vertically oriented papers painted with various chlorophylls are brought into a dialogue with mineral boulders from the region. These organic-non-organic or plant-mineral constellations are linked by a multi-layered soundscape by Michael Bucher, which makes it possible to experience these opposing, accumulating and mutually dissolving forces as sound in space.

Half of the Swiss forest fulfils a protective function. Naturally, the proportion of protection forests is higher in the Alps, where almost all forests have a protective function. The majority of protection forests serve to protect buildings and roads from catastrophic events.





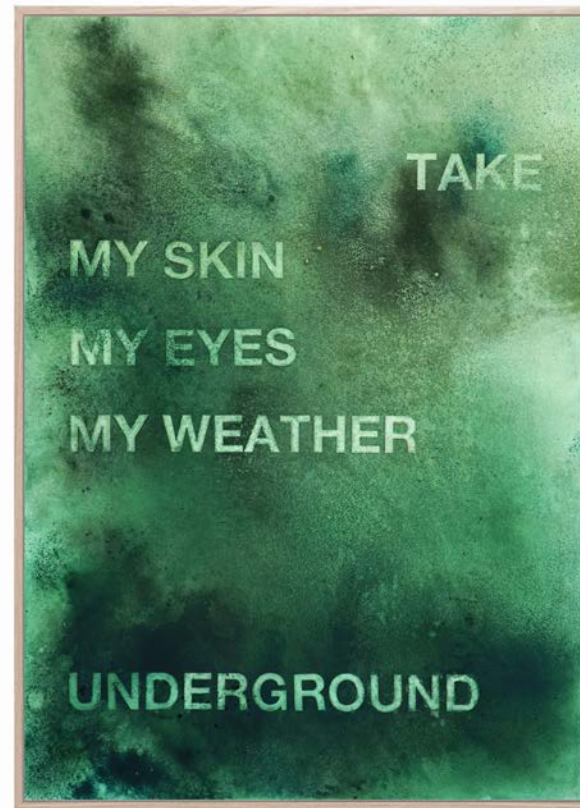
*What Forests Know 2023* draws on various cosmologies of knowledge about the alpine spruce forest. Excerpts from scientific studies, which were destroyed after publication for political reasons, are interwoven with oral legends and use objects and materials to create ambiguous, overlapping narrative strands. By combining knowledge that has come about in different ways, both oral tales and scientific studies, the artwork raises questions about the value of knowledge, its hierarchization and the power structures that underlie the production, dissemination and reception of knowledge.



*What Forests Know 2023*

Mixed media installation : charcoal, twigs, paper ( local myths and saga as well as scientific publications about Böldmerenwald, chlorophyll. site - specific





*Take my Skin, my Eyes, my Weather, Underground 2024*

Chlorophyll and water colour on paper, mounted on aluminum sheet, 70 x 50 cm



*The Forests of the Past Haunt our Cities 2024*

Chlorophyll and water colour on paper, mounted on aluminum sheet, 100 x 70 cm





*Souff-Bois. Sylvain. Stories from Underwater 2023*

Painting on wooden swimming deck, site-specific, 8100 x 260 cm, (re)connecting earth Biennale Geneva





For (re)connecting.earth (02) - Beyond Water, Monica Ursina Jäger's research focuses on aquatic forests. Like terrestrial forests, they are home to an important fauna of fish and invertebrates. Similar to the woods and meadows on the surface, the macrophyte meadows of Lake Geneva are found on the slopes of the shoreline. The artist poetically invites us to plunge into these ancient forests of the lake, to wander through the underwater sylvan world, to meet the plant ancestors of the trees, to inhale the plankton and to rest under the submerged leafy canopies.

To this end, Monica Ursina Jäger has created her work *Sous-bois. Forestal Stories from Underwater* right on the boards of the Bains des Pâquis pier. By painting parts of the planks that make up the pier, the artist has integrated a drawing of a forest canopy into the existing wooden deck. A terrestrial forest is thus superimposed on the underwater forest, creating simultaneous temporalities where deep time (geological, illustrated here by the lake) and the present (surface time) meet. With the warmth and light, his drawing (inter)connects macrophytes, trees, wood as a material and the sun in a shared ecosystem: an invitation to slip between the prehistoric stems and hide in the dense undergrowth. This work is as much an invitation to travel into the past as it is to imagine the future. Bernard Vienat, artistic director

*Sous-Bois. Sylvan Stories from Underwater, 2023*

Painting on wooden swimming deck, site-specific, 8100 x 260 cm, (re)connecting.earth Biennale Geneva

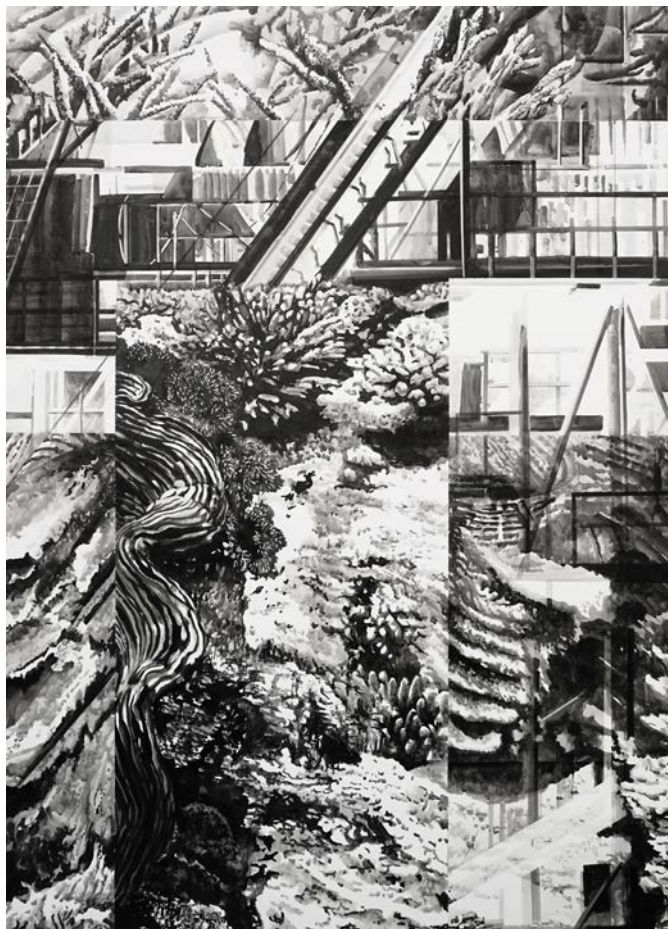
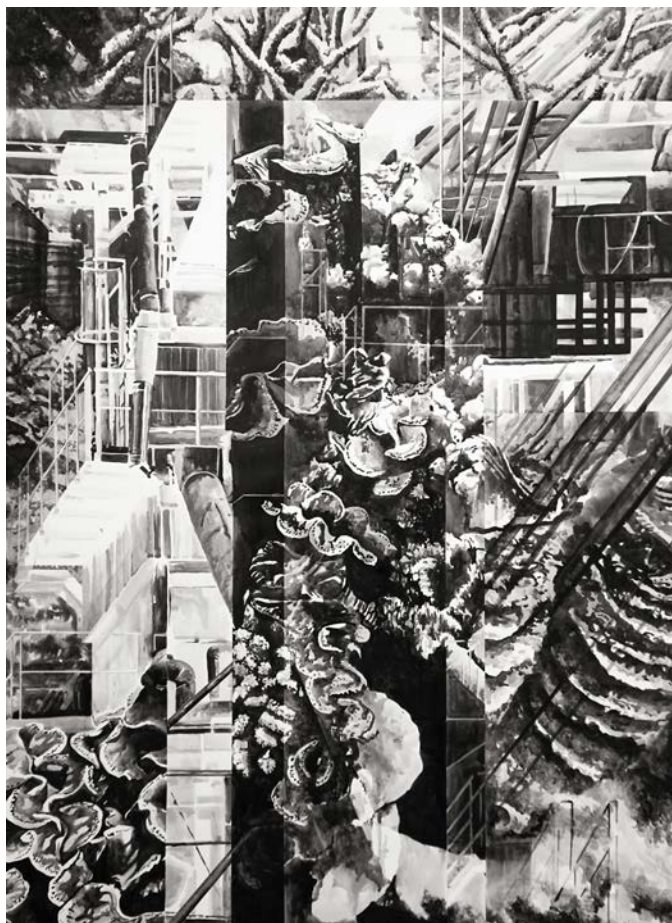




*Phyto Futures 04 2022*

pigment print and chlorophyll on Hahnemühle paper, 107 x 168 cm





*Liquid Territory* 2019  
ink on paper, each 180 x 120 cm





*Liquid Territory* 2018- 2022

exported sand, wood, concrete, glass, collages, photographs, texts, 145 x 300 x 140 cm, in collaboration with Hans Hortic ETH Future Cities Lab Singapore



*Liquid Territory* 2018-2022 is a long-term research project on sand, material depositions and land alterations along sea shores and their hinterlands. The interdisciplinary research project was initiated during my research residency at the NTU Centre of Contemporary Arts Singapore in collaboration with ETH Future Cities Laboratory Singapore.

The constantly growing archive sheds light on the practices around natural and anthropogenic forms of erosion, sand and gravel extraction and translocation. The installation consists of archive materials, email correspondence with the UN Environmental Program, global witness reports, imported sand, photo collages and scientific texts. The evolving collection grows into a three-dimensional installation consisting of multiple chapters located in Singapore, South China Sea, Switzerland and the United Kingdom.

The city, as place of deposits and extraction alike, is a re-occurring topic in this research. Urban structures serve both as sites of sedimentation (of matter and ideas) and of extraction (of matter and stories).

*Liquid Territory* 2018- 2022

exported sand, wood, concrete, glass, collages, photographs, texts, 145 x 300 x 140 cm, in collaboration with Hans Hortic ETH Future Cities Lab Singapore





Homeland Fiction (a constellation) 2022

Old Beech tree, steam-bent oak wood, ropes, sound installation (Michael Bucher), 700 x 700 x 700 cm, OPEN HOUSE, outdoor exhibition Parc Lullin, Genthod/Geneva





Homeland Fiction (a constellation) 2022  
 Old Beech tree, steam-bent oak wood, ropes, sound installation (Michael Bucher)  
 700 x 700 x 700 cm

A lone copper beech tree in the park serves as the support for the piece. Monica Ursina Jäger has rounded the base of the tree with three large rings, also made of wood but from another species that is typical of the region, namely oak. With a sizable presence in Swiss forests (19%), beech trees have long been a primordial species for the country's forestry industry, notably in the production of furniture, stairs, and toys. Moreover, the beech is a victim of deforestation in Eastern Europe and threatened by a warming planet, and risks losing its title as the 'mother of forests' – the tree's name is feminine in German, die Buche. The ancient Germans used short sticks of its wood for writing runes, the alphabet of Proto-Germanic languages. Which has given us modern German Buchstabe (letter) and Buch (book), while the English word 'book' probably springs from the same tree in its history.

A multi-dimensional acoustic composition of pulse, rhythm and sound emerges from the roots of the tree. It is inspired by human, vegetal and cosmological temporalities and resonates with the ground, wood, wind, weather and time. Cosmological time, the half-life of the C-12 atom, the life-span of a tree, and the geological shift in climate become a nexus from which we can challenge our perceptions of the tangible and visible.

*Homeland Fictions (a Constellation)* is as much inspired by molecular structures as it is by the universe and its stars. Everything forming the universe, from the great to the small, the living to the inert, is made of particles. Here the tiny C-atom envelopes the majestic tree and underscores its energy. From the infinitely small to the infinitely large, Jäger also points up the links with the different timeframes that are inscribed in the elements. This reminder of our place between past and future, and the fact that we belong to its different times, is a theme, a thread running throughout her work. And that partakes as much of a poetic invitation as a political realization.  
 (text catalogue)

Sound by Michael Bucher

Soundscape Link: <https://vimeo.com/563410624>  
 password: openhouse





"All that we See or Seem" 2020 in on wall, double mirror and containers with Slag, Musée d'Art de Pully



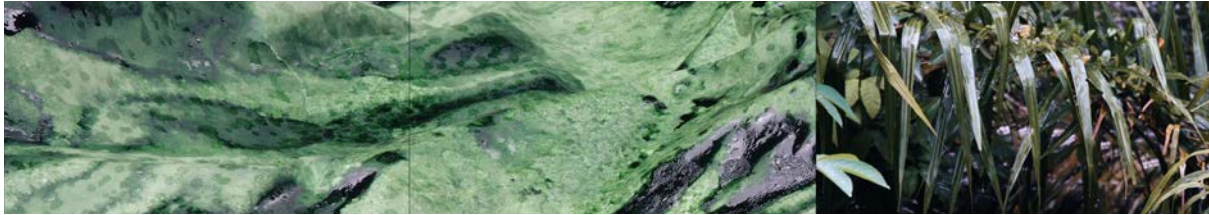
"All that we See or Seem" 2020 in on wall, double mirror and containers with Slag, Musée d'Art de Pully





*Forest Tales and Emerald Fictions 2019*

3-channel video installation, HD, colour, sound, 16:9, 19 min, Exhibition view Haus Konstruktiv



In *Forest Tales and Emerald Fictions* 2019, a narrator guides the viewer from the dense skylines of a metropolis deep into the networks of the primeval forest and back into a hybrid world of urban and natural structures. As a revenant he has experienced many conditions, times and places, and recounts the forest from the multi-perspective of an anthropologist, biologist and poet.

These narrations are interwoven with stories of a Singapore-Chinese woman recalling past times, her childhood memories of specific places and animistic parallel worlds. The video collage combines images from urban and natural spaces, painting and animation and continuously alludes to various forms of co-existence, collaboration and co-habitation of human and non-human entities.

*Forest Tales and Emerald Fictions* 2019 approaches the forest as a spatially complex structure, as a place of multi-layered contexts and inter-dependencies, as well as a place of imagination, narration and memory. Centuries of colonization have shaped natural habitats: from imperialist territorial claims to scientific systematization and taxonomic classification practices. The installation however shows the forest not only as a resource, infrastructure and service provider, but also as an ecosystem of transtemporal and translocal character. The forest is shown as an inherently ambivalent setting of matter and knowledge.

**3-channel Video (original):**

**Password: forest**

**1-channel version:**

**password: forest**

Credits:

Camera: Monica Ursina Jäger, Michael Zogg,

Video Editing: Myrien Barth

Animation: Anja Sidler

Composition and Sound: Michael Bucher

Narrator: Phil Hayes

Interview: Jennie Ching

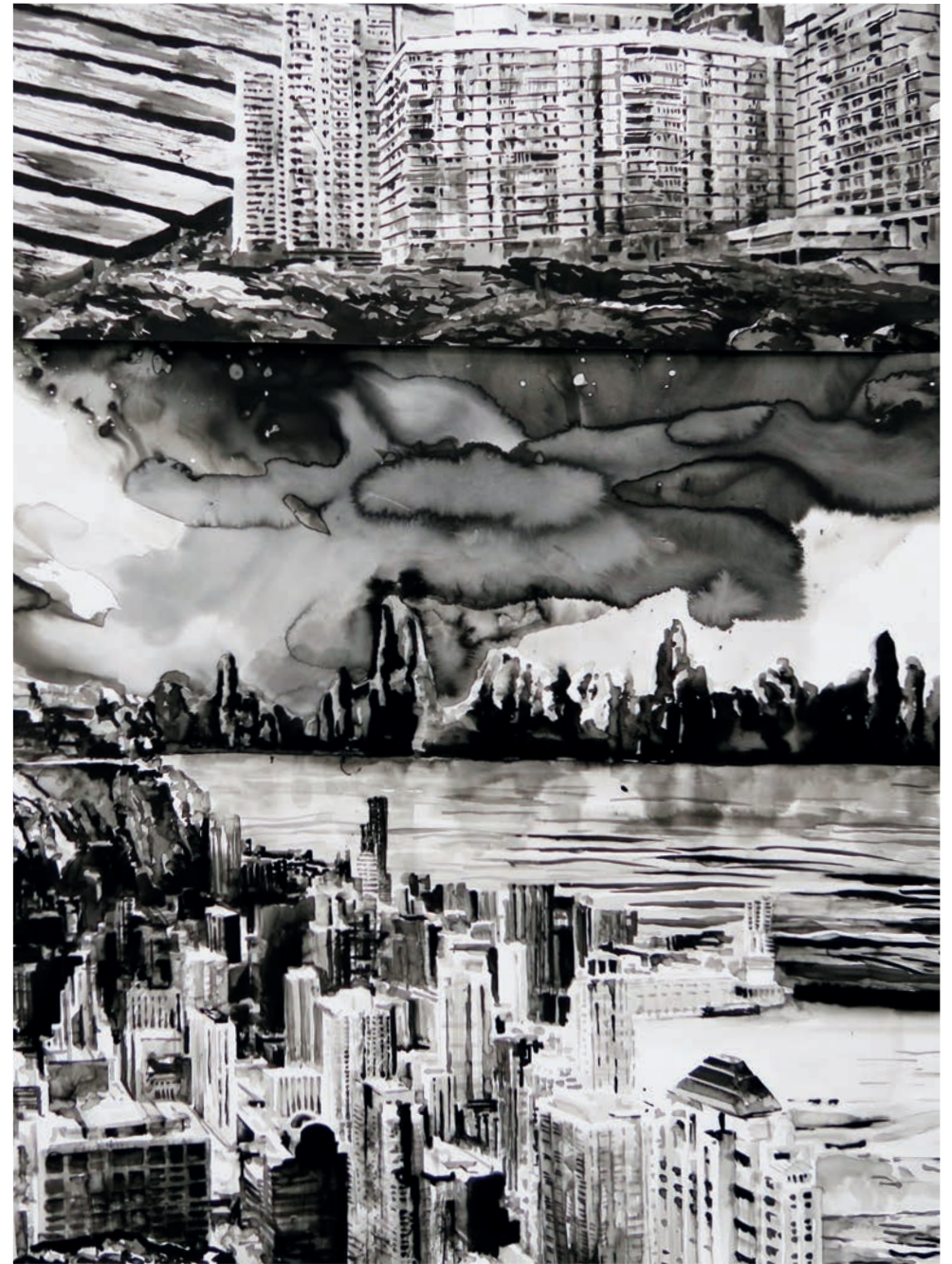
Text: Monica Ursina Jäger, Damian Christinger





*Accumulations (observations on mineralized ideas and petrified words)* 2017  
Ink on paper, 250 x 660 cm (7-parts), exhibition view Bündner Kunstmuseum Chur





*Accumulations (observations on mineralized ideas and petrified words) 2017, details*  
Ink on paper, 250 x 660 cm (7-parts)





Jardin d'Acclimatisation 2024  
Museo Parco dei Cedri, Bellinzona





Jardin d'Acclimatisation 2024

Museo Parco dei Cedri, Bellinzona

New vision for a climate resilient park at the art museum of Bellinzona. Project Team: Monica Ursina Jäger, Regula Treichler, Nils Honetschläger

For the project „A Dialog Space for Art and Nature“ the knowledge about ecology, biodiversity, garden architecture and heritage conservation generated from the IUNR ZHAW research gardens was extrapolated and combined with the cultural dimension of the historical park and discourses of contemporary art. The aim of the new concept for the park is to preserve the historical heritage and at the same time steer towards a sustainable future.

Parco dei Cedri has all the prerequisites to be a place where even complex topics related to society, nature and the environment can be addressed. In the sense of a „Narrative Environment“, it serves as a laboratory where these narratives can be developed, explored and applied with a wide audience. Society can be accompanied and empowered to learn attentiveness towards complex systems, such as the climate and nature and empathy for more-than-human co-habitants in order to become more capable to act in the face of the ongoing transformation processes towards a sustainable society. For this new form of knowledge production and transfer, an overall concept was developed for the museum and the park and is now being gradually implemented. The site as such can become an ecosystem of transformation.





Microorganisms have made our planet habitable. They are the pioneer organisms to transform newly formed land. As part of the ongoing interdisciplinary collaboration between Lena Bakker, Geobiology Research Group ETH Zurich and artist Monica Ursina Jäger they are studying microorganisms residing in remote and (for human) hostile environments, paying special attention to the eco-evolutionary dynamics of microbial populations and communities.

This ecosystem is consisting of water, bacteria, fungi and industrial iron debris deep in the mountain of Pizzo Rotondo in Valle Bedretto. Melting glacial water from Gerengletscher seeps through rocks and sediments to feed the post-anthropocene environment in the Bedretto Tunnel, a disused maintenance tunnel of Furka train tunnel.

What kind of landscapes evolve after the glaciers have retreated? Which organisms inhabit the new land and how do they transform the terrain? How do microorganisms transform the barren landscape into vital land? What are the delicate interactions and relationships between these living organisms and their environment? How are these processes imbedded into (deep) time? And most of all: what can we learn from these organisms and processes about resilience, hope, and life on a changing planet?

Unfreezing the Landscape looks at the challenges of the climate crisis from a new angle. While still mourning the loss of the glaciers we look beyond the crisis and discover the new ecosystems that evolve in these delicate post-glacial environments. Can we be sad and hopeful at the same time? What are the conditions in which more-than-human life can evolve, survive and thrive on a planet in transformation?

Unfreezing the Landscape is both an investigation into the altering natural environments and an exercise to explore transdisciplinary dialogue beyond established frameworks. The expression Unfreezing the Landscape, coined by Bruno Latour, refers not only to the environment in which the dialogue takes place, but can also be understood as a method of orienting and placing oneself anew in the landscape, both in terms of terrain as well as disciplines and ways of knowing.





## Monica Ursina Jäger

\* 1974, Thalwil, Switzerland, lives and works in London and Zurich

Working with drawing, collage, video, installation and gardens, Monica Ursina Jäger's practice unfolds through a multidisciplinary reflection on concepts of space, landscape, and architecture that investigate the relationship between the natural and the constructed environment. Fluctuating between the intuitive, narrative and factual Jäger scrutinizes process of transformation, rearrangement and mediation by unfixing the boundaries between artistic and scientific knowledge production. Recent works address the various entanglements in post-natural landscapes, the agency of organic and inorganic matter and the complexities of time.

Monica Ursina Jäger is an artistic researcher and lecturer at the Institute of Natural Resource Sciences IUNR, Zurich University of Applied Sciences ZHAW. Since 2016 the transdisciplinary team conducts research to develop new forms of dialogue between artistic practices and scientific research to tackle issues related to sustainability, ecology, climate change and the Anthropocene. Projects include urban interventions, outdoor exhibitions and public gardens. Jaeger is also part of TETI Group, an interdisciplinary study and research group based in Lugano and Zurich, Switzerland

### Education

2006-2008 Goldsmiths College, London; MFA Master of Fine Art  
1999 LaSalle College of the Arts, Singapore  
1996-2000 University of Art and Design, Lucerne, BA Art and Education

### Grants, Awards and Residencies (selection)

2024 Art+ Grant Pro Helvetia Swiss Arts Council  
2023 Art+ Grant Pro Helvetia Swiss Arts Council  
2020 Art Grant Pro Helvetia Swiss Arts Council  
Art Grant Fachstelle Kultur Canton Zürich  
2019 Art Grant Pro Helvetia, Swiss Arts Council  
2018 Artist Reserach Residency NTU CCA Centre for Contemporary Art, Singapore  
Art Prize UBS Art Foundation  
2017 Art Grant Fachstelle Kultur Canton Zurich  
2014 Artist Residency, Coleman Project Space, London  
2012 Art Grant UBS Art Foundation  
2011 Swiss Art Award (nominated)  
2010 IBK Art Grant  
2019 Swiss Art Award (nominated)  
2008 Art Grant Canton Graubünden  
2007 Swiss Art Award (winner)

### Solo Shows (selection)

2027 Kunstmuseum Thun and Museo Villa dei Cedri, Bellinzona  
2023 *Transient Traveller*, Kunsthalle Wil  
2022 *Liquid Time*, Museum Allerheiligen, Schaffhausen  
*Liquid Territories - Earthly Archives of Weathering Thoughts*, Kunstmuseum Olten  
*Shared Horizon (Kunst und Nachhaltigkeit)*, Die Mobiliar Bern  
2021 *Forest Tales and Emerald Fictions*, Kunstraum Kreuzlingen, Tiefparterre  
*Emerald Fictions*, Habitat, Wyss Academy for Nature, Bern  
2019 *Shifting Topographies*, Museum Franz Gertsch, Burgdorf/Berne  
2015 *Future Archaeologies - Your Assumptions Are My Memories*, Galerie Christinger De Mayo, Zürich  
2014 *Weltenwürfe*, (with Julia Steiner and Sandra Boeschstein) Kunsthau Grenchen  
*Translocation*, Coleman Project Space, London  
2013 *Monica Ursina Jäger*, Junge Kunst e.V., Wolfsburg  
2011 *Back Drop*, sic! Raum für Kunst, Lucerne  
*Certitude of Speculative Thought*, Galerie Christinger De Mayo, Zurich  
2008 *Monica Ursina Jäger*, Enter, Kunstmuseum Thun

### Group Shows (selection)

2025 Bergen Assembly, Norway  
2024 *More-Than-Planet: Visions for Life in a new geological Era*, AIA We are Awareness in Art, Löwenbräu Kunst Zürich  
*Into the Woods*, Kunsthau Vienna, Climate Biennale Vienna  
*Songs of Tomorrowland*, Safiental Biennale, Switzerland  
2023 *Time*. From Dürer to Bonvicini, Kunsthau Zürich  
*Time as a Mother*, Serendipity Arts Festival, Panjim, India  
*Politics of Plants*, ETH Graphische Sammlung at Kunstmuseum Lichtenstein Vaduz  
*Reconnecting.Earth Geneva*, Art and Urban Nature, City of Geneva  
*Spatial Solidarities*, *Studio Other Spaces*, *Olafur Eliasson and Sebastian Behmann*, Gelbes Haus Flims  
2022 *Arte e Botanica*, Museo Villa dei Cedri, Bellinzona  
*Back to the Roots*, AIA Awareness in Art Löwenbräu Zürich  
*Open House*, *Exhibition on Housing in Art, Architecture and Design*, Genthod (GE)  
2021 *Collective Resonance*, Shedhalle Zurich  
2020 *Persepctives*, Musée d'Art Pully  
*Tomorrow is an Island*, Art, Design and Media Gallery NTU, Singapore, Singapore Biennale 2019  
2019 *Digital Effects: Reflections from the Future*, Center for Contemporary Art Plovdiv  
*Transversal*, Bündner Kunstmuseum Chur  
2018 *Heimspiel*, Kunsthalle St. Gallen  
*Digital Ecologies*, *Operaismo Naturale*, Center of Contemporary Art Plovdiv,

- 2017 *Refugium*, Sculpture Biennale Weiertal, curated by Kathleen Bühler
- 2016 *Endangered Species*, Kunstverein Wagenhalle, Stuttgart
- 2015 *The New International*, Galeria Pilar, Sao Paulo
- 2014 *We Fragment, Collect and Narrate*, Kunstmuseum Thun
- 2013 *Ansichtssache Landschaft*, Kunstverein Pforzheim  
*BABEL – there's a heaven above you!*, Kunstmuseum Olten  
*Superstructure*, Arroniz Arte Contemporaneo, Mexico City
- 2011 *Es lebe die Malerei!* Museum Essl, Wien  
*Swiss Art Awards*, Basel (nominated)
- 2010 *Shifting Landscapes* Kunstmuseum Thun
- 2009 *Swiss Art Awards*, Basel (nominated)  
*Compilation IV*, Kunsthalle Düsseldorf
- 2007 *Swiss Art Awards*, Basel (winner)

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#### **Interdisciplinary Projects and Discursive Formats (selection)**

- 2024 *Phyto Futures. What does it mean to be alive?* Fondation Beyeler with Lucia Pietroiusti (Head Ecologies Serpentine UK)  
*Tracing Life Across Time*, Geobiology Research Group, Centre for Origin and Prevalence of Life ETH Zürich
- 2023 *Unfreezing the Landscape*, Geobiology Research Group, Centre for Origin and Prevalence of Life ETH Zürich
- 2021 *Landscapes of the Future*, Institute of Natural Resource Sciences, ZHAW Wädenswil
- 2019 *ArtScience Collab*, IUNR ZHAW Wädenswil  
*Transversal - Rethinking Landscape* Symposium Bündner Kunstmuseum Chur  
*Erdreich*, earthwork and public garden on the ecology, value and politics of soil, Wädenswil
- 2018 *Assembleia MotherTree*, Ernest Neto & Fondation Beyeler, Zurich Mainstation
- 2017 *ArtScience Collab*, Haus Konstruktiv Zürich, with Damian Chrstinger
- 2016 *Tensegrity and other Contradictory Complicities*, Tenderpixel London
- 2015 *Fiction As Method*, Corner College / Theaterhaus Gessnerallee Zurich

#### **Collections and Acquisitions**

Albertina Museum Wien, ETH Graphische Sammlung Zürich, Kunstmuseum Thun, Bündner Kunstmuseum Chur, Kunsthaus Grenchen, Kunstsammlung der Stadt Zürich, Kunstsammlung des Kanton Zürich, Kunstsammlung Kanton Graubünden, Kunstsammlung Kanton St. Gallen, Sturzenegger-Stiftung Museum zu Allerheiligen, Kunstsammlung HSG University of St. Gallen, Helvetia Kunstsammlung, Kunstsammlung Die Mobiliar, Kunstsammlung Schweizerische Post, Credit Suisse Art Collection, Kunstsammlung Bank Julius Bär, Zürcher Kantonalbank ZKB, Raiffeisen Bank Schweiz, Sparda Bank Nordrhein Westfalen, Aspen Insurance Art Collection, Holzer Collection, Wien. Private Collections in Switzerland; and, United Kingdom, Germany, Austria, Netherlands, Belgium, USA, Japan, Brazil and Singapore.