

The *Monstera deliciosa* is one of the most popular indoor plants. Denise Maud herself is a proud owner of one of these wonderful plants. She questions the knowledge owners usually have about the origin of the plant. Where did it come from and how did it get here? There are huge movements concerning sustainable and fair fashion and food, but what about indoor plants? Her artwork is a reaction to this. With this project, she wants to dissect the chain of consumerism. She organized an event before the exhibition and invited owners of a *Monstera* to bring an offshoot. Every plant has a tag with the name and place from which it comes from. The installation is a collection of these offshoots from all around Zürich.

cohabitation part I
2023, monstera offshoots,
installation







cohabitation
2023, rendering

In the second part of the project
a new home was found for all of
the collected offshoots.
To continue the cycle the new
owners will be asked to give a
new offshoot once the plant has
grown.

cohabitation part II
2023, monstera offshoots,
action art





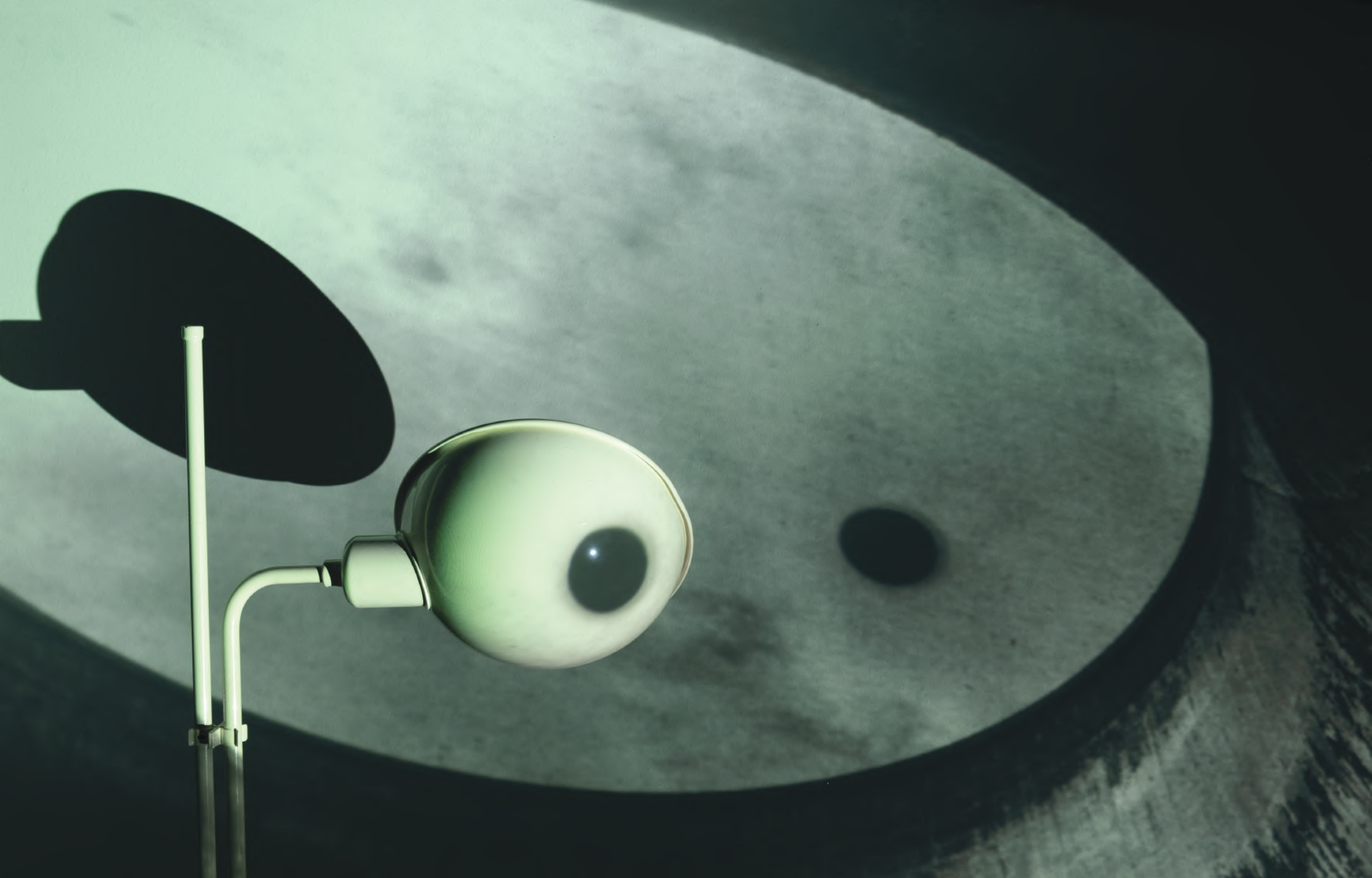
This work explores the relationship of the individual to society. Everyday objects are transformed using a photogram. The photograms are then projected onto surfaces from the artists personal living environment and are photographed. The two interventions: the darkness and the projection - in the home environment, change the view of one's own four walls. The projected, everyday objects such as plastic bottles, voting envelopes and iodine tablets are indicators or witnesses of global events, which otherwise seem so distant in our secure environment.

harmonie dissonanz
2022, photographs









Stimmzettelkasten für die
öffentliche Stimmabgabe

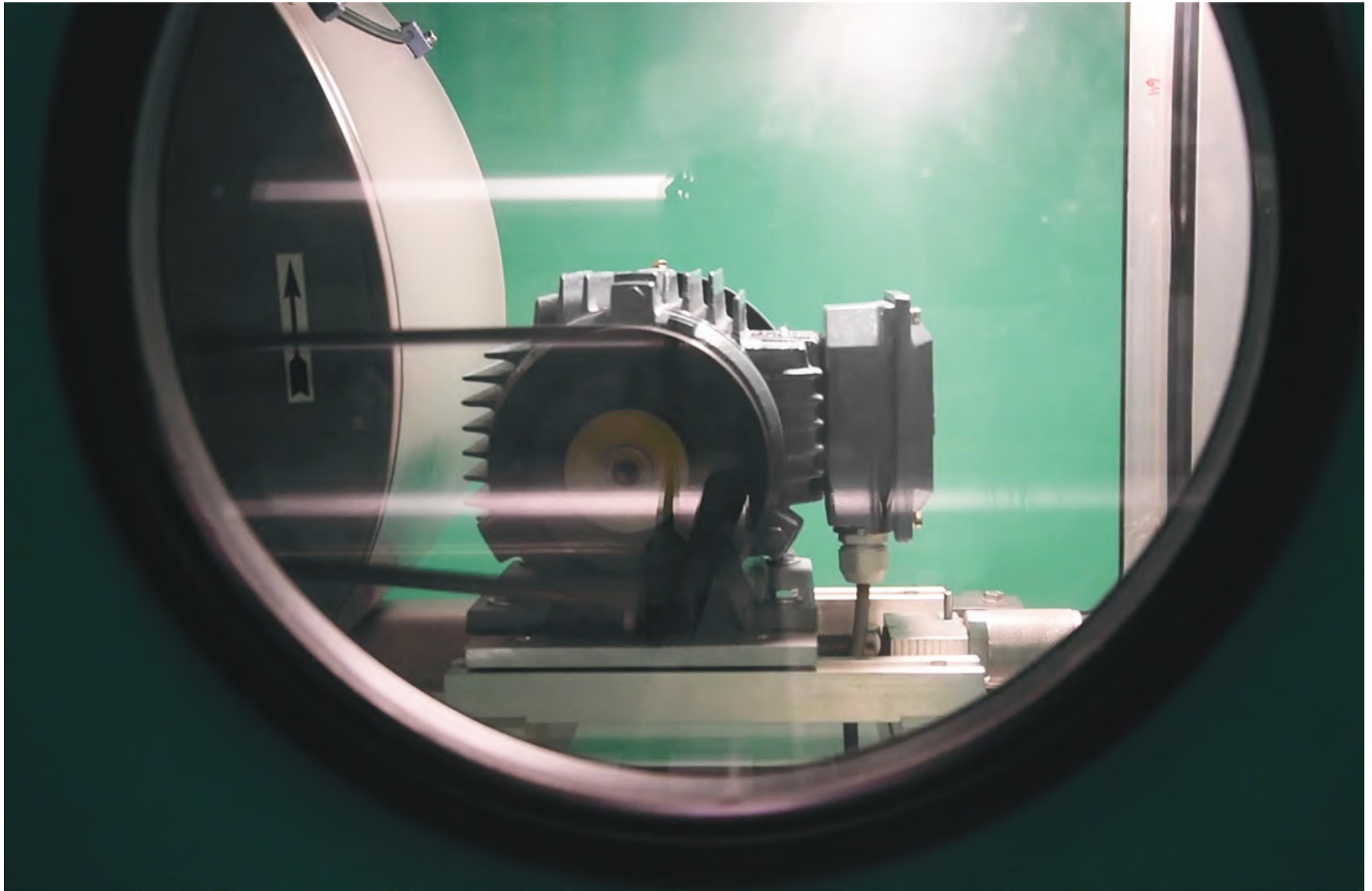
Stimmzettelkasten für die
öffentliche Stimmabgabe



The roar of machines indicates they are working. When they are not, the sound changes. Their functioning is out of sight, but not out of earshot. What heats a building, should we see it, is it vital to our understanding of a space, or is it better if infrastructural elements remain invisible, or at least behind a wall? Denise Maud's work follows this line of action. What is a secret if everyone knows and no one cares? Where is the engine room, and what produces its emanating heat? Rather the unpleasant truth.

Text: Gianmaria Andreetta

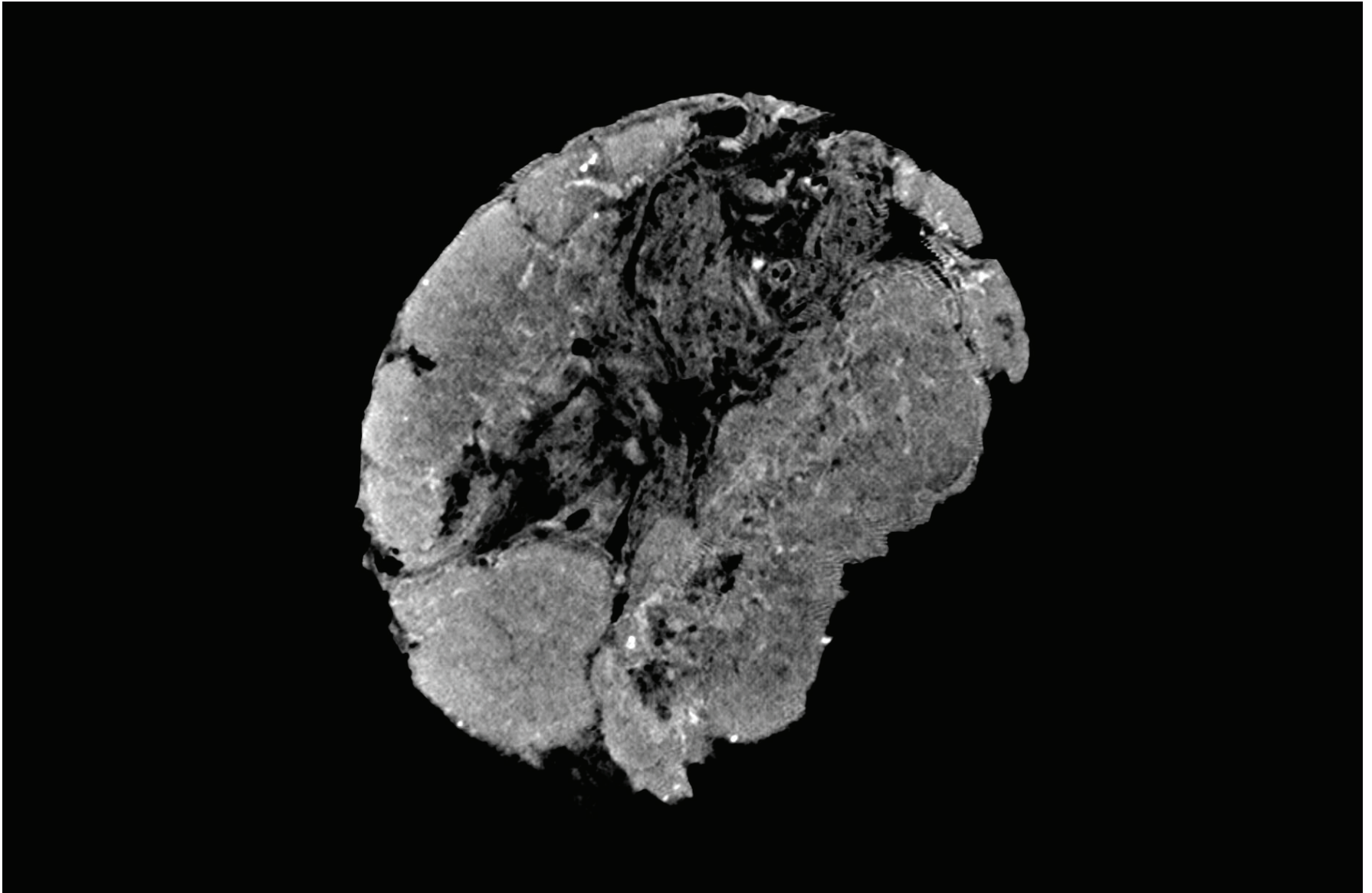
zwanzig fünfzig
2022, two-channel video
installation
[▶ video link 1](#)
[▶ video link 2](#)







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ingi's kuchen
2022, computed tomography scan,
publication



We are flooded with images of daily disaster reports. At the same time we are addicted to the feeling of having been spared and that fate must be kind to us. The work seeks to take this powerful form of devastation, which we are already familiar with, to another level.

summer stories
2021, found branches,
installation



From the harvester's point of view, the futuristic way of deforestation is fascinating, powerful and vehement. In the video, the device becomes a creature of its own, which continuously eats its way through the forests we planted. As a result, it can be read as a representative of our culture, which moves through nature in a fascinating, powerful and vehement manner.

harvester

2020, video, 34:58 min

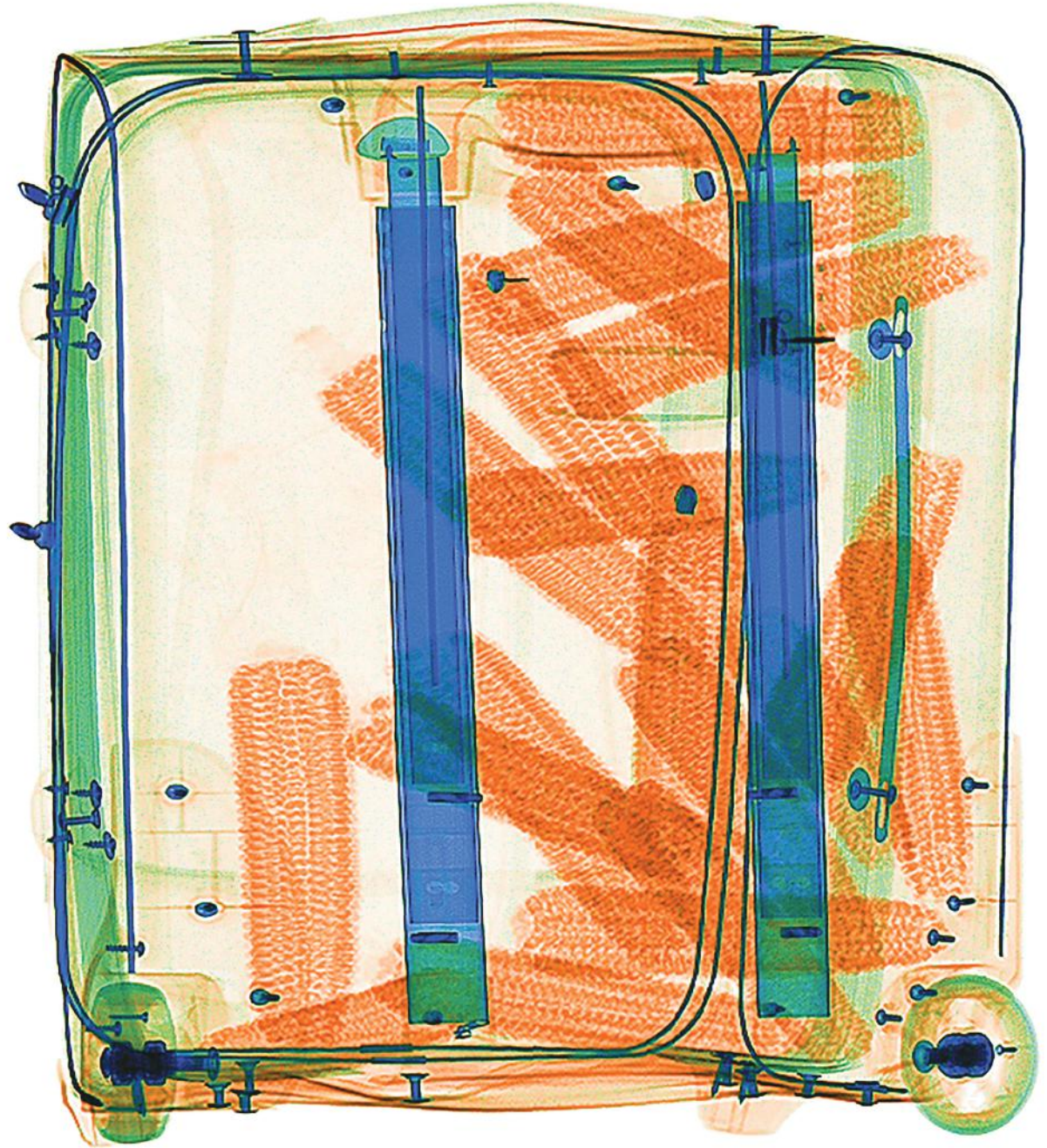
► [video link](#)





Each piece of baggage is scanned with an X-ray scanner to detect explosives and weapons. Measures to protect the population from terrorism. However, items such as Round-up herbicide and genetically modified corn are classified as non-hazardous.

substance
2020, x-ray scans







exhibition situation

artist statement

My artistic practice includes video works, installations and photographs in which I address the relationship between humans and nature.

My work is increasingly developing with the help of machines. So I either use imaging processes or the machines themselves become the object of observation. I am fascinated by the technical aesthetics that are inherent in many imaging

devices, because they add additional levels to our reality that are invisible to our eyes and make them visible in an objective way. On the other hand, I am captivated about machines that work outside of our perception. We don't see these machines, even if we are surrounded by them every day.