

Vanessa Bosch — portfolio of selected works

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This photo series presents itself in ornate picture frames inherited from the artist's mother, filled with distorted prints of her Facebook photos. Posing proudly with flowers, carved fruits, handbags and her friends, these everyday images echo stereotypes of Asian self-representation in Germany. By stretching the photos to the dimensions of the frames, the work exaggerates both pose and ornament, creating an ironic monument to private performance and social display. Framing My Mom is a humorous reflection on the Asian migrant integration and association within German culture and society, enclosing and elevating moments of casual online vanity into the language of prestige and exclusivity.



Tofutopia explores tofu as a racialised and queer agent, tracing its Taoist-alchemical roots and its political legacy through Caséo-Sojaïne Parisian tofu factory that once spread anarchist ideas to China. The work reimagines tofu's mutable texture and adaptable taste as metaphors for queer materiality and collective resilience.

The project unfolds as both a video installation (by HE Shen) and a series of participatory tofu workshops. These gatherings transform the act of tofu-making into a site of decolonial queer resistance, mutual care, and shared pleasure. Evolving through the interactions of participants, each session becomes a living recipe shaped by space, kinship, and the growing Asian community in Switzerland.

Developed in the summer of 2025 through a collaboration between Shen, Daodao, and Bosch, Tofutopia engages the historical and contemporary politics of nourishment. Tofutopia aligns tofu's revolutionary potential with broader struggles against colonial violence, fostering transnational solidarity and creative collective practice.



Tofu Temple, glazed ceramics for tofu, 2025



Workshop at toxi space Zurich, 2025

I don't eat out or go for Thai food anywhere,
 I was disappointed too many times before.
 They never come close to my mom's .
 I know how she cooks, She fights with fire.
 Her kitchen is a battlefield and a dance floor at once.
 You better step out of her way when she shakes that wok.
 Her face so grim,
 so focused, I've always wondered
 why she barely has any wrinkles, even at sixty.
 Maybe it's the steam.
 She must cook from memory, but I know
 it's more than that. Her hands are guided
 by something deeper, an instinct, a hunger
 to create, to experiment, to stay alive in taste.
 She bridges lives.

The one she was born into in Rayong,
 and the one she carved out in Lindau.
 I used to stare at the strange mix in her restaurant:
 the heavy Bavarian wooden chairs, dark and carved,
 planted between delicate Thai silk cushions and gold
 paper ornaments, lacquered flower vases, sandstone elephants.

It didn't make sense to me as a kid.
 I wanted coherence, aesthetics.
 She wanted home.





steel, wax casting (by Linda Stauffer), 20x30x10 cm, 2025



steel, pack of cigarettes, 30x30x7 cm, 2025



coloured glass, acrylic glass, fruity offering, 20x30x40 cm, 2024

A Notion of the Ever-Lasting aims to get a grip on some of the processes involved in what we perceive as climate emergency through storytelling and the close observation of movements at different time scales.

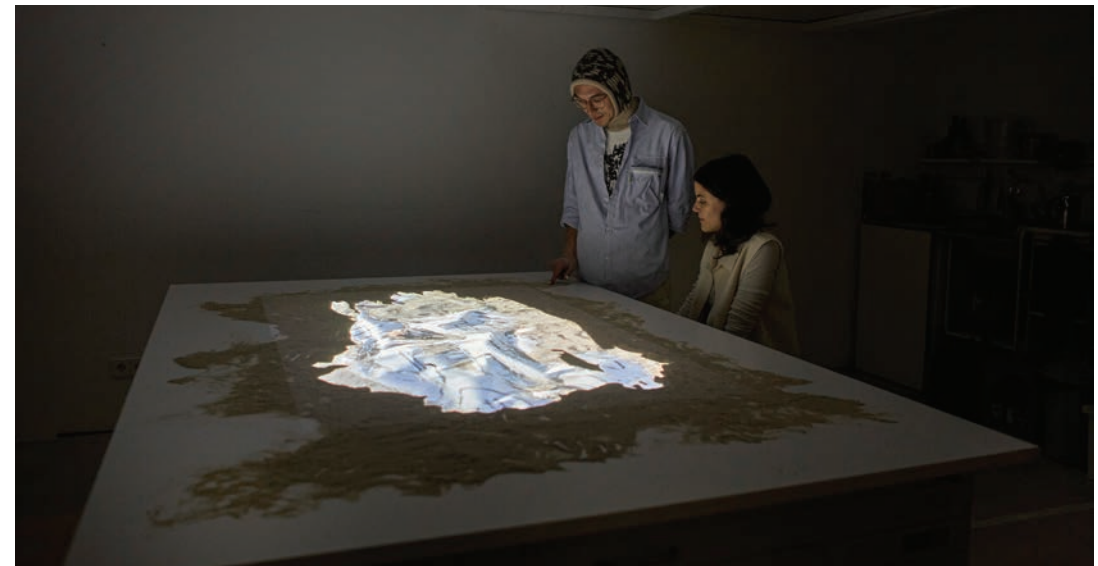
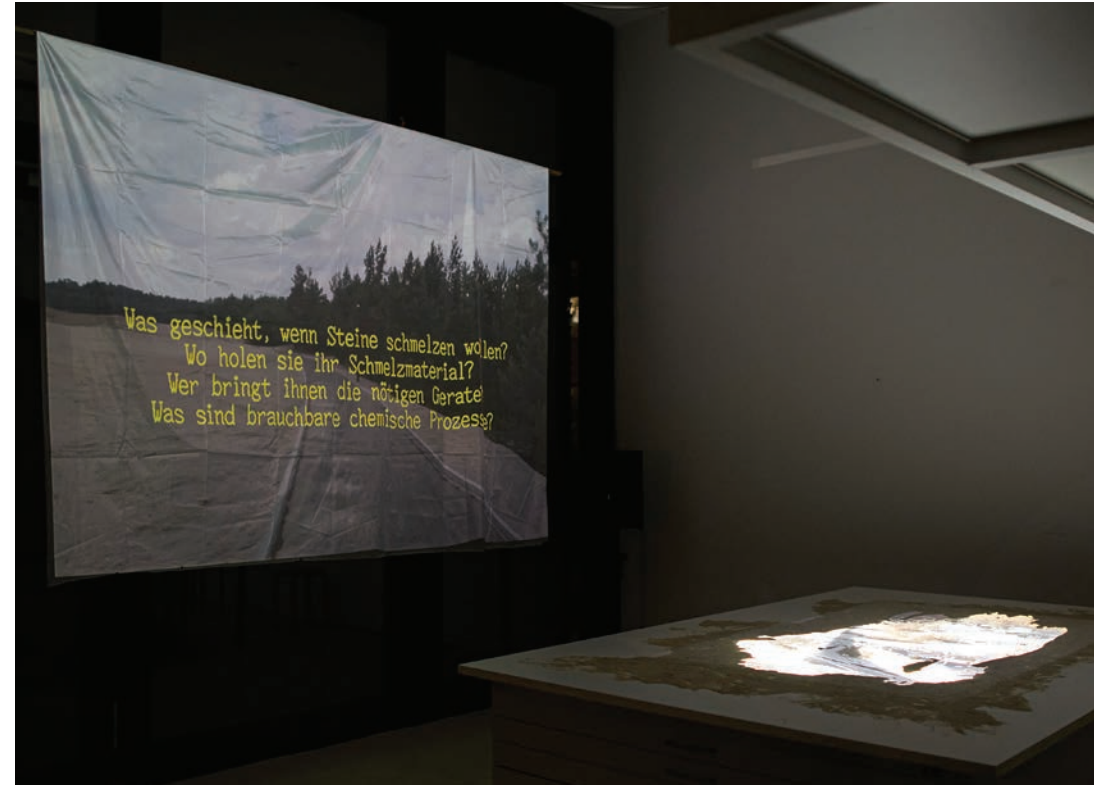
These stories are voiced by different deserts, each one representing a singular geographical and philosophical perspective, engaging in a pluri-vocal narration about the vorticity of their ghosts. They notice that what they so far deemed as eternal matter, eventually decays. Within the stories, human activities can be traced as incidental appearances through multiple temporalities.

A Notion of the Ever-Lasting was created in collaboration with Bárbara Acevedo Strange during the OASIS 2027 residency in Mallorca and the Bledow desert in Poland and shown as part of the transmediale Vorspiel at Air Berlin Alexanderplatz in January 2024.

The main video is presented as part of an installation together with *slow fiction* - a loop created with material collected in the desert.

The premiere of this work was accompanied by a performance *The Nomadic* at the Festival of the Future Deserts in Magdeburg in October 2022.

The work incorporates poetry that deepens its meditative narrative: *Mist* by Ahmad Shamlou, *El desierto (un mar de muertos)* by Raúl Zurita, and *Sandfamilien* by Yevgeniy Breyger.



installation view, Air Berlin Alexanderplatz, 2024

Eternal Desert:

„There used to be a notion of the ever-lasting. One that outlasted beginnings and all endings. That made one question the grace of time at all. But in the limited lifespan of humankind, the temporal perception of the individual became narrowed to a series of disruptions.“

Desert of Granular Matter:

„Isn't life just a series of disruptions after all?“



[main_video](#), 11:16 min



[The Nomadic](#), performance, variable duration



[slow fiction](#), video loop, 7 min

To the state of suspension of bodies in water, to all bodies under water, to the power inherent in the flow of water - wet together is an ode to everything fluid.

This ever-changing project cores mainly on the ideas of Hydrofeminism, a queer and new materialistic eco-feminism, in which water is perceived as more than matter, but force, through which all bodies on earth are connected, not only within space, but time as well.

On behalf of the fluidity and thanks to it's multi-mediality, wet together takes many forms in presentation.

Its basis, the hydrofem-manifesto (2021), is accessible and editable online since 2023. The original text was featured in the first edition of Posse Magazine (2022), the online journal Umbau (2022), Kunstforum Nr. 287 (2022) and topic of various lectures and talks such as Talking Back Symposium (Karlsruhe, 2022) and the Art Science Talk at We Are AIA (Zürich, 2022). Audiovisual readings took place in off-sites of Berlin (2023) and Mallorca (2022).



wet together is embodied through a series of intricate glass sculptures that fuse the forms of sea slugs with the contours of sex toys. Reflecting the gender fluidity of snails, these hybrid creatures challenge binary norms.

Glass, though seemingly solid, is a material in constant imperceptible flux - amorphous and inwardly formless. This quality emphasizes the fluidity inherent to the sculptures, while also offering an ecological alternative to silicone, commonly used in sex toys. Furthermore, glass connects symbolically to the natural habitat of these vibrant nudibranchs: the sandy sea floor.

This intentional connection highlights the vulnerability of oceanic ecosystems and draws attention to the devastating impact of deep-sea mining. By merging the intimate and the ecological, the work transforms the deeply personal nature of sex toys into a powerful political statement.

The original installation featured a shallow water basin, where the video manifesto was reflected and projected. Visitors could enter the space barefoot, sitting on cushions designed to mimic the hermaphroditic sexual organs of nudibranchs. These cushions, alongside the floating displays of the sculptures, created an immersive experience that invited both contemplation and engagement.





Underpasses are liminal spaces

„When I enter, I physically remove myself from the outside world above, the natural light. I'm underground, but I'm not either. I move in and through different levels. When leaving I return to the light.“ A liminal zone can be described as a threshold between two defined spaces. We approach underpasses with a certain trepidation.

Cue of reality

In places where physical windows are absent or the view is heavily dominated by artifacts, the view from a window plays an important role in people's physical and psychological well-being. The real skylights in a liminal space lead to an expanded rapture due to their limited vision. The three monocular depth cues, movement parallax, blur and occlusion are hardly present and thus the creation of a window-like „see-through experience“ is prevented. Only Movement Parallax gives the greatest effect. The view from the skylights falls on the cables of the line network. Similar to underpasses, the power grid represents man's ability to innovate and also the limits of his possible extensions.

Liminality in the physical world

The underpass is a passage and connection between two places. An underpass is usually not the goal. Liminal spaces are spaces of change and innovation, spaces in which everything seems possible and which are constantly changing. The liminal state is not a fixed but a fluctuating state of suspension.

Rite of passage

In the design of transformative spaces, correspondences with principles from rites of passage can be found. Rites of passage or passage rites refers to an ethnological concept that was introduced in 1909 by the French ethnologist Arnold van Gennep. He observed that in the course of a person's social life, numerous transitions between two life stages or social states have to be made, for example between childhood and adulthood or between the external foreign world and the familiar environment at home. (2nd intermediate phase „Liminality“: undefined)

Connection to Neolithic art

Underpasses as modern sites of ritual and change, like Neolithic ritual spaces. Similar to a Neolithic cave (cave paintings, ceramics, metal and stone objects), we return to a border crossing and embed our work in a modern cave.

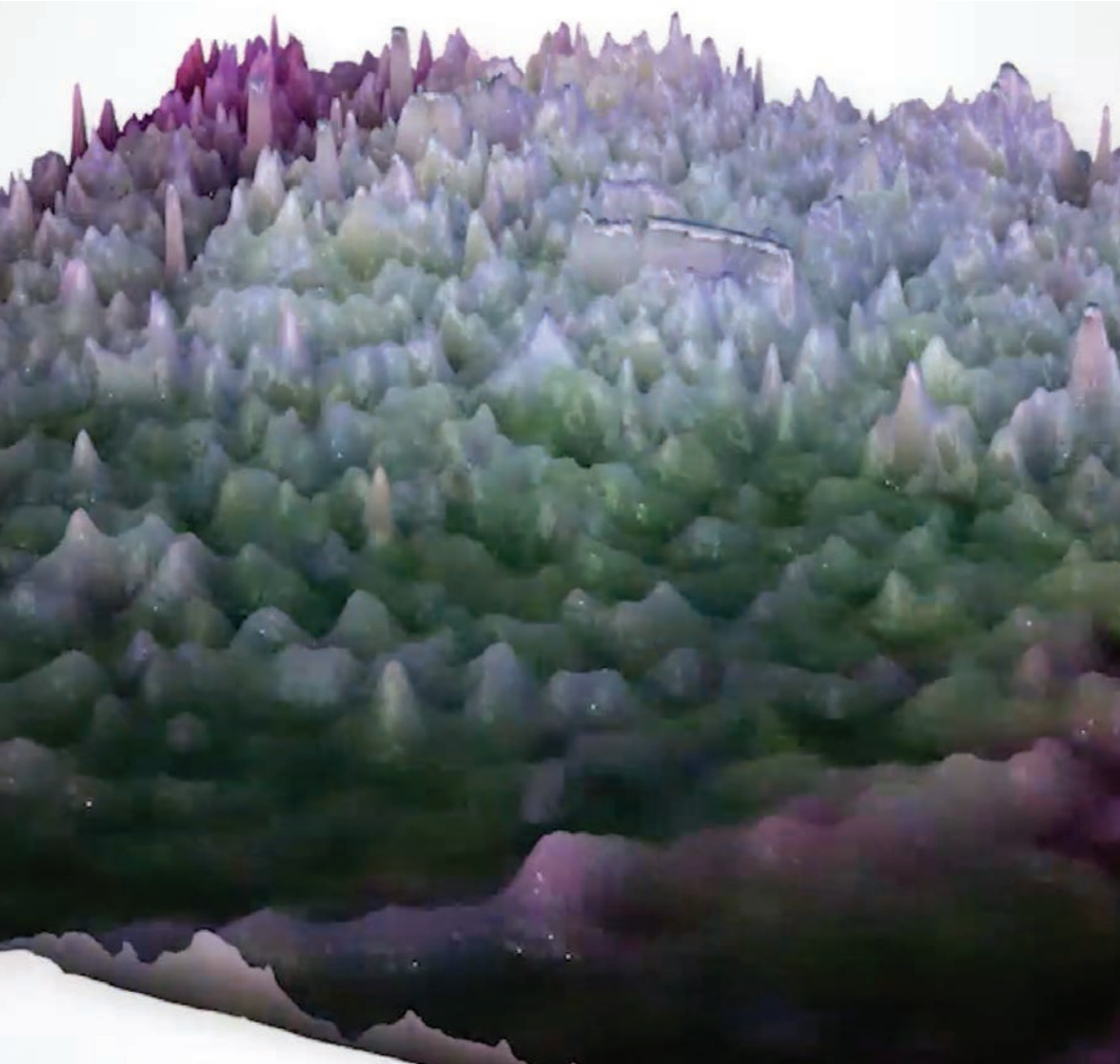




installation view, Kunsthalle Mannheim, 2021

In 1995 Tokyo was shaken by a poisonous gas attack on the subway planned and executed by members of the terrorist sect Ōmu Shinrikyō. A flowery substance was added to the self-made sarin gas, so the deadly weapon was not to be discovered too quickly, but rather inhaled by the metro passengers possibly even more intensely.

Kaori, an olfactory work, picks up on this cruel idea and immitates a harmless version of this particular scent. It was installed within the exhibition at the Kunsthalle Mannheim, *Mindbombs*, that featured various works under the topic of (media-)terrorism. Research was based on interviews with the victims of the gas attack, held and collected by Haruki Murakami (*Underground*, 1997).



01. BIRTH

You have changed eyes.
Innocent like a child.
Speak not for yourself.
Are you scared?

02. WAKING UP

A thousand instruments will hum in my ears.
Their voices had waked me after long sleep,
Will make me sleep again.
I pray to thee. I must obey.

03. FIRST HEARTBEAT

Come, follow.
I am worse than devils.
Being most unfit to live. I have made you mad.
Like this man who stood beside me.

04. (RE-GENERATION)

Take my hands.
I swear this is the truth.
You fools, I and my fellows are ministers of
fate.
See what you have, and kiss the wild waves
into silence.

05. RISING

My spirits are nimble.
The air breathes upon us here most sweetly.
As if it had lungs, and rotten ones.

06. FIRST BREATH

It is foul weather in us all.
Oozing from your mouth.
Poisoning everything outside your skin.
One word more.

07. ANGELIC FORM

Be not afraid; the air is full of noises.
Sounds, and sweet airs, that give delight and
hurt not. Oh, the heavens!

08. FRICTION

You rub the sore, when you should bring the
plaster.
Beat him enough. After a little time,
I'll beat him too.
Knock a nail into his head!

09. TIRED TRANCE

It is a strange calm, to be asleep
with eyes wide open, standing, speaking,
moving,
And yet so fast asleep.

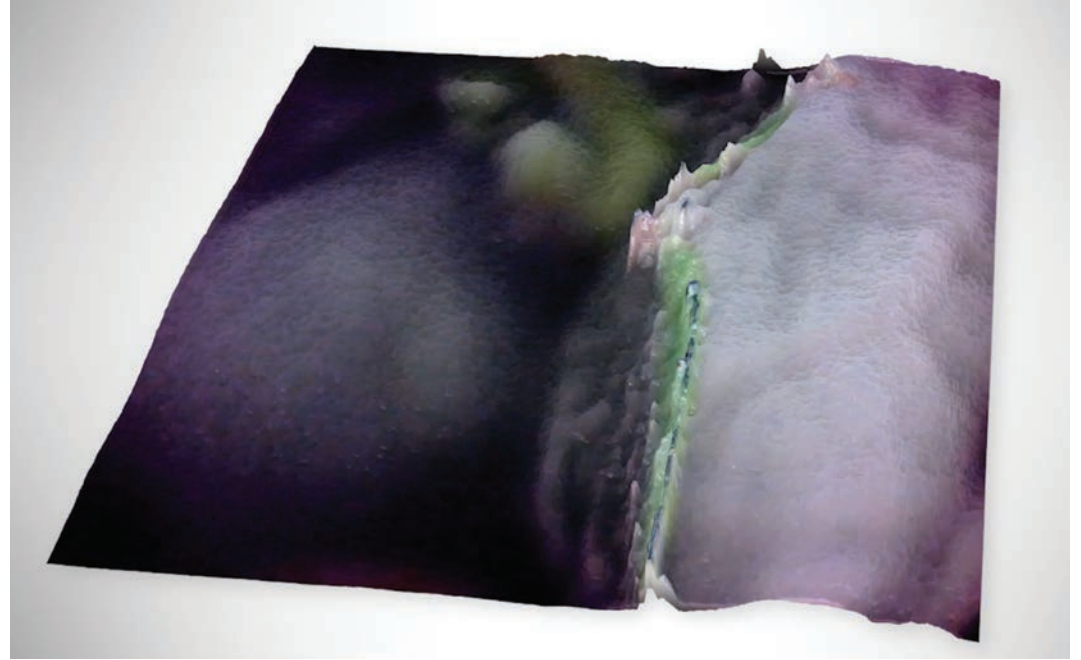
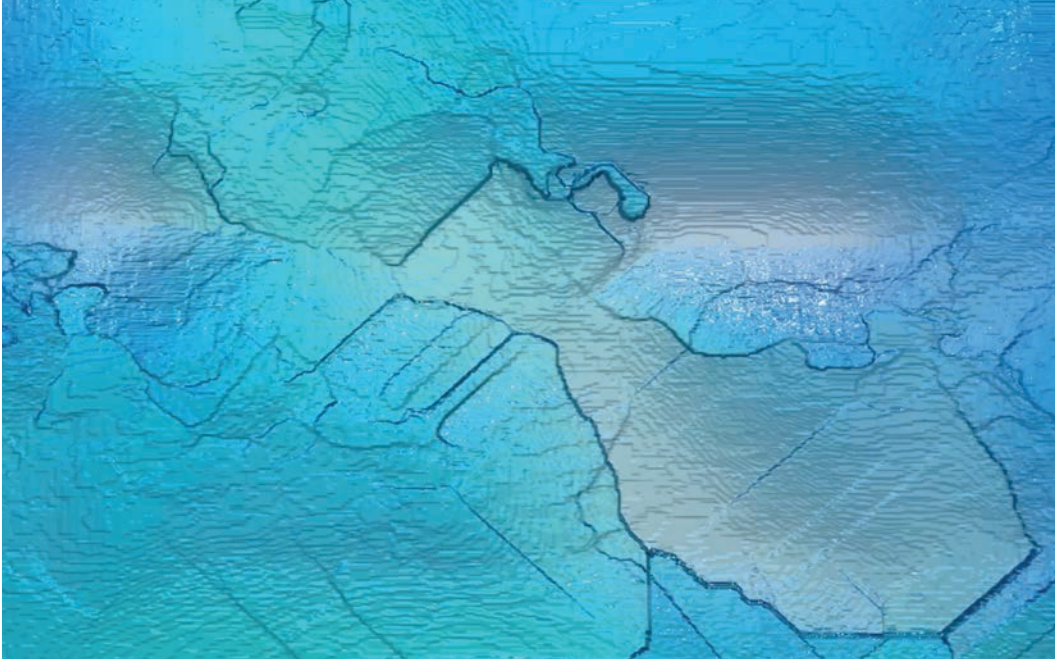
10. LAST ENERGIES

A tired trance in such a prison. Standing beside
myself. Banished from your eyes,
she won't be around to remind you of your loss.

11. THE END NOW

a perfect corpse
blood and guts spilling beautifully on the floor
Ready to drop upon me, that when I waked.
I cried to dream again.

THE END NOW is a music video to TCV's EP *Anima*, which thematizes the fragility of the human corpus, the bodily dependency of mechanical forces and metamorphosis. The video interweaves various effects and visual techniques to a meshwork of various organic textures, incorporating AI generated images. The accompanied poem is Inspired by William Shakespeare's character Caliban, the banned humanoid creature.



My artistic practice evolves from the reciprocity of various media in materiality, as well as different fields in content. It originates in incorporeal practices such as video and sound, storytelling or artistic research and then finds its embodiment through sculpture, performance or installation.

I like to explore socio-ecological, decolonial and theological frameworks through the lenses of science fiction, hydrofeminism, eco-punk and mythologies.

Issues of identity informed by my own mixed heritage permeate my work, questioning dualities and their dissolution. By blending these influences and challenging prevailing paradigms, I create multi-layered narratives that describe alternative futures.

I strive for possibilities of perpetual change as fluid creations of sampling, reusing and sustainable and accessible archiving. I consistently work on merging disciplines and exploring niches and hybridities, therefore I often seek collaboration to complement and challenge my ideas and skills.