

Joakim Hyldebrandt (b. 1994 in Odder, DK) is a Danish contemporary artist based in Vienna, who predominantly works with painting and sculptures. In his work, Hyldebrandt merges themes such as internet and pop culture with his strong interest in mythology and history.

Nusser Glazova is an artist-duo based in Zurich, Switzerland consisting of Julia Nusser (b. 1991 in Hassfurt, DE) and Tereza Glazova (b. 1996 in Riga, LV). The latest works of Nusser Glazova include scenography installations that serve to narrate to the viewer emotionally, interactive performances that serve a positive purpose for the audience involved, and staged photography and short films in commercial-like style.

Tobias Bärtsch (b. 1993 in Walenstadt, CH) is a Swiss-Polish artist and writer based in Zurich. His text-based creative practice results in different formats such as essays, video works, and installations.

JH Joakim Hyldebrandt
NG Nusser Glazova
TB Tobias Bärtsch

TB Nusser Glazova, I am a bit confused as to whom I am speaking with. How should I address you?

NG Nusser Glazova is an artist duo and public persona from Zurich, Switzerland, embodied by two private persons: Julia Nusser and Tereza Glazova. It can be said that Julia Nusser and Tereza Glazova are playing the role of Nusser Glazova. In addition, Nusser Glazova (NG) has two alter egos – Bella and Amore – who are more flexible in character, attributes, age, etc. They can take any role which NG usually plays in photoshoots and movies. Nusser Glazova is the artists and the creators of these roles; NG plays these roles when they make art in the studio, host openings, give talks, etc. These 3 duos are different from one other and are NOT to be mixed up.

TB The other matches in this project consist of two artists each but this constellation is a bit different. Joakim, by allowing other artistic positions in your work, does this collaboration create a couple or a threesome?

JH I am allowing for another artistic position, but I don't think that I need to allow anything because Tereza, Julia, and I share a lot. And while it's a duo, we are three people.

NG Yes, Nusser Glazova is an entity and Joakim is an entity. It's so amazing to work together. We had four hands and two brains, and now we have six hands and three brains that all go in the right direction and that can explore every corner of what we are researching. We really like it that way. And we are all very handy people. We know how things work and have a flair for material. That's why we trust each other and can share tasks. Every day when we get up, we plan what we want to eat, where we go to party at night, and so on. We're like a small family. And business partners. It's a family business.

TB Nusser Glazova, you have mentioned before that you use commercial strategies like campaigns, photoshoots, and collaborations in your work. Your individual artistic practices have now reached a crossroads marked as JH x NG, would you agree?

NG Maybe. For this particular show it could be a fitting definition with the 'X' representing a crossing that results in the final artwork or body of work. However, our friendship and collaboration goes beyond that and our timelines have been intermingled for quite some time now,

TB It's exciting to think that three artists from three different countries could come together like this. How are your timelines connected, and how did you decide to work together on this project?

JH Tereza and I first met at the Art Academy in Vienna, and became best friends on the first day we met. The first time all three of us met was when Julia was visiting Tereza in Vienna. Back then, we found out that we all have a love for picking our noses, and you pick your nose like you pick your friends – with love and care. We knew then that we had to do something together.

NG Yes, this happened in Winter 2019, and in Spring 2020, Julia and I decided to work together forever as Nusser Glazova. We met studying at the Art Academy of Zurich after we came here from our respective native countries, Latvia and Germany.

JH We all became good friends, and it became clear that we had to collaborate as artists at some point as we noticed great similarities in aesthetic preferences and shared nostalgia, such as the cartoons we watched as kids. But there are also contrasts between our artistic practices – like the visual language – that we wanted to bring face to face in some kind of way.

TB In what ways are you achieving this now that you are working together on a piece? What are your methods right now?

NG In his work, Joakim has been creating frames and canvases experimentally to combine sculpture and painting, while we are trying to incorporate painting in our practice. We are looking to merge the focuses of our current practices together. In this collaboration, we help each other a lot and thereby acquire new skills.

JH It is also important to us to include the contrasts in our own interests and our own characters or personas. I, for example, have been very interested in the figure of 'the loser' while Nusser Glazova admires the role of 'the mother'. So there's a lot we can build on.

NG We focus on stuff that we have in common, like our strong interest in movies, funky aesthetics, and a good narrative. As a kid I used to watch all these horror cartoons that aired on TV during Halloween. In my village, it wasn't so common to go around for trick-or-treating, so I just stayed at home and watched a lot

of TV anyway. I have always been interested in American culture. And then they aired the story of the Headless Horseman; The Skeleton Dance; Halloween episodes of *Doug*, *Beaver Brothers*, *Hey Arnold!*, *Rocko's Modern Life*, and *Spongebob Squarepants*. I also loved movies like *Casper the Friendly Ghost*, *Ghostbusters*, *Death Becomes Her*, and *Beetlejuice*. I was confused but hypnotized by these bizarre and scary shows and movies!

On Whatsapp:

TB [13:57, 2.8.2020] Have you guys seen 'perfect blue' by the way?

TG [13:59, 2.8.2020] No not yet

TB [14:02, 2.8.2020] (Thumb up)

TG [14:02, 2.8.2020] You think we should watch it? For our work?

TB [14:08, 2.8.2020] Maybe, i love it and it's a great example of what you have been telling me about the stalker/ creep narrative

TB Nusser Glazova, your piece "The Flowers" was accompanied by a video which you called a campaign, and now you are doing something similar for this collaboration. Can you elaborate on this concept?

NG Here we see it as a sort of storyboard for a fictional movie. The pieces are inspired by this storyboard and have a *merch* feel to them since they all depict symbols that are important in the movie.

JH So the idea for our contribution to the exhibition is to create around six sculptural paintings, which will be inspired by the *teen horror genre* and core characters like *the final girl* or *the virgin*, or *the popular girl*, or *the nerd*, or *the smoker*, or *the murderer*, or *the sporty jock* and so on. So we will do one sculptural painting for each of these characters. And

the reason why I describe the pieces as sculptural paintings is because we will make the canvas/frame out of wood, which will then be formed as an object belonging to one of each of these characters.

TB Let's talk more about the teen horror genre. I see how that theme fits within the combination of both of your artistic styles, as Joakim's works often having a doomy and gritty mood to them and Nusser Glazova uses stereotypically female attributes and female bodies as elements of power and the healing opposite-element to aggressive, egocentric masculinity.

NG In the storyboard, we take Joakim on a trip through our world. Have you heard of the movie *Cool World*? It's an animated fantasy film about a cartoonist who finds himself in an animated world. The two main characters are played by real humans and belong to the "real world" – like Joakim – and all the other characters are exaggerated animations and belong to a "fantasy world" – just like us. So basically, Joakim Hyldebrandt enters one of the attractions at the theme park of Nusser Glazova, while still staying familiar with his role of contemporary artist Joakim Hyldebrandt. He is being integrated into our narrative as a keen outsider and plays along with our story.

JH Yes, in the accompanying storyboard piece I will play the part of *the bad guy*, *the killer*, *the stalker*, *the loser* (or whatever you want to call it) and Nusser Glazova will take the role of *the final girls* which is a trope in horror movies that refers to the angelic virgin who must face the killer to survive and tell the story of rotten evil.