

Mix

Saehan Parc & Thilda Bourqui

8.3.–12.4.2026

Two artists share a space on Dörflistrasse: Saehan Parc, born in Seoul and working in Strasbourg, and Thilda Bourqui, based in Zurich. The title of the exhibition is modest, more descriptive of a situation, rather than indicative of a concept.

Their works differ in medium and scale: a comic sequence and a series of dioramas, collages and assembled looks. Yet both begin from a similar problem. They work at the level of display. Museums, shop windows, vitrines and panels all perform a similar task. They stabilize objects. They define where something belongs and how it should appear. Inside and outside are carefully separated. The viewer stands in front, in a predetermined position, looking in from the outside.

In Saehan Parc's comic Museum, this order becomes unstable. A figure moves across thirteen panels. Slowly, almost methodically, it changes displays: a vitrine, a pedestal, another room, another arrangement of objects. The figure changes position from one arrangement to another, shifting from one image-space to the next. The museum, usually devoted to classification, becomes a narrative structure.

Comics are architectures for movement and time. Each panel is a framed compartment, isolating a moment, a configuration, a space. Time unfolds not within the panels themselves, but between them, with meaning emerging in transition.

Eventually, the figure breaks out of the display.

The idea that figures inhabit the image as if confined within it has a longer history. Medieval marginal figures cling to the edges of manuscripts, climbing along borders as if testing their limits. Renaissance illusionistic ceilings show figures leaning over painted balustrades, suspended between pictorial space and the viewer's world. In such images, the boundary of the pictorial space becomes unstable.

Thilda Bourqui approaches the same question spatially. Her works take the form of dioramas, collages made from earlier drawings, and assembled looks presented on mannequins. Dioramas condense worlds: a scene is folded into a box that viewers look into through a frame or behind glass. Thilda Bourqui fills these structures with fragments from her own archive. The mannequin, too, functions here as a medium of display—a body that carries clothing without itself being a subject.

Between autobiographical fragment and narrative construction, a distinct form of fiction emerges. It remains undecided whether the figures are exhibited or protected.

Comic panel and diorama share a similar temperament. Both divide the world into compartments. Both stage the relation between containment and movement.

A museum visitor jumps into the vitrine.

A drawing returns years later.

A mannequin leaves the room.

In such moments the frame reveals itself as a threshold. The display becomes a stage. Narrative begins precisely there, where something inside the image starts to move.

Perhaps this is what the exhibition proposes: not a mixture of styles, but a mixture of states.

Exhibits wandering through panels.
A room condensed into a box.
A life rearranged like a shop window.

The rest happens somewhere between the frames.

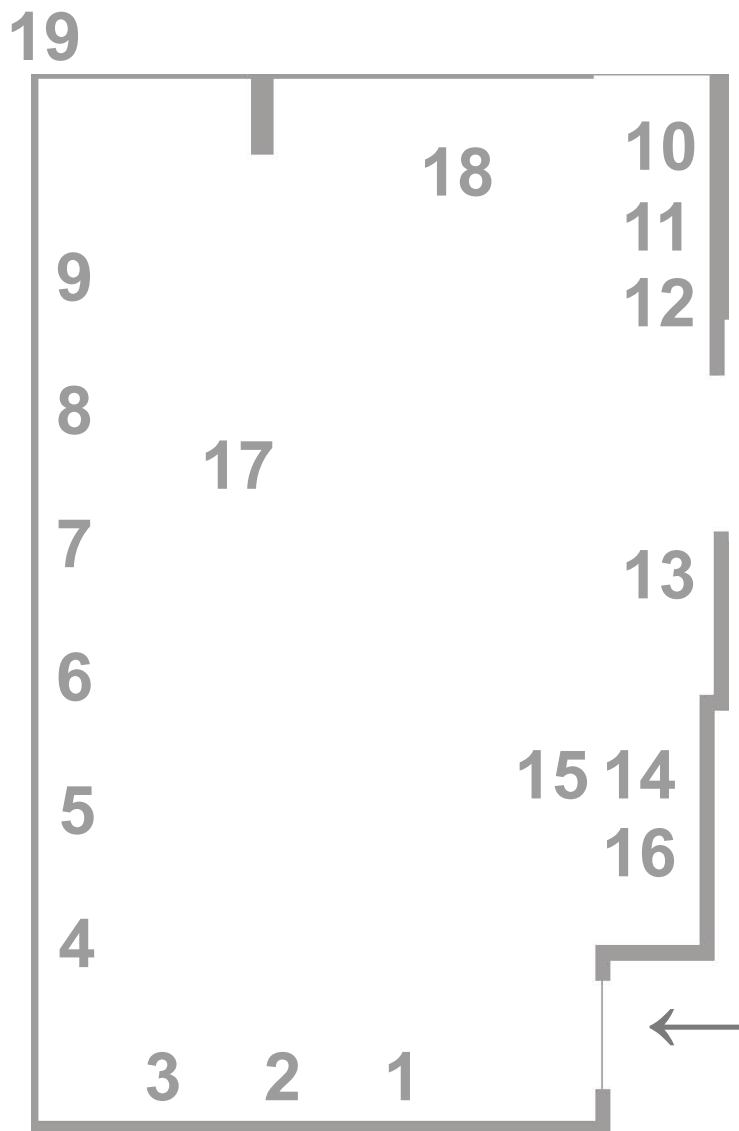
Text by Eleonora Bitterli

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1–13 | Saehan Parc
Museum, series 2018

14 | Thilda Bourqui
4.6 mmol/l, 2026

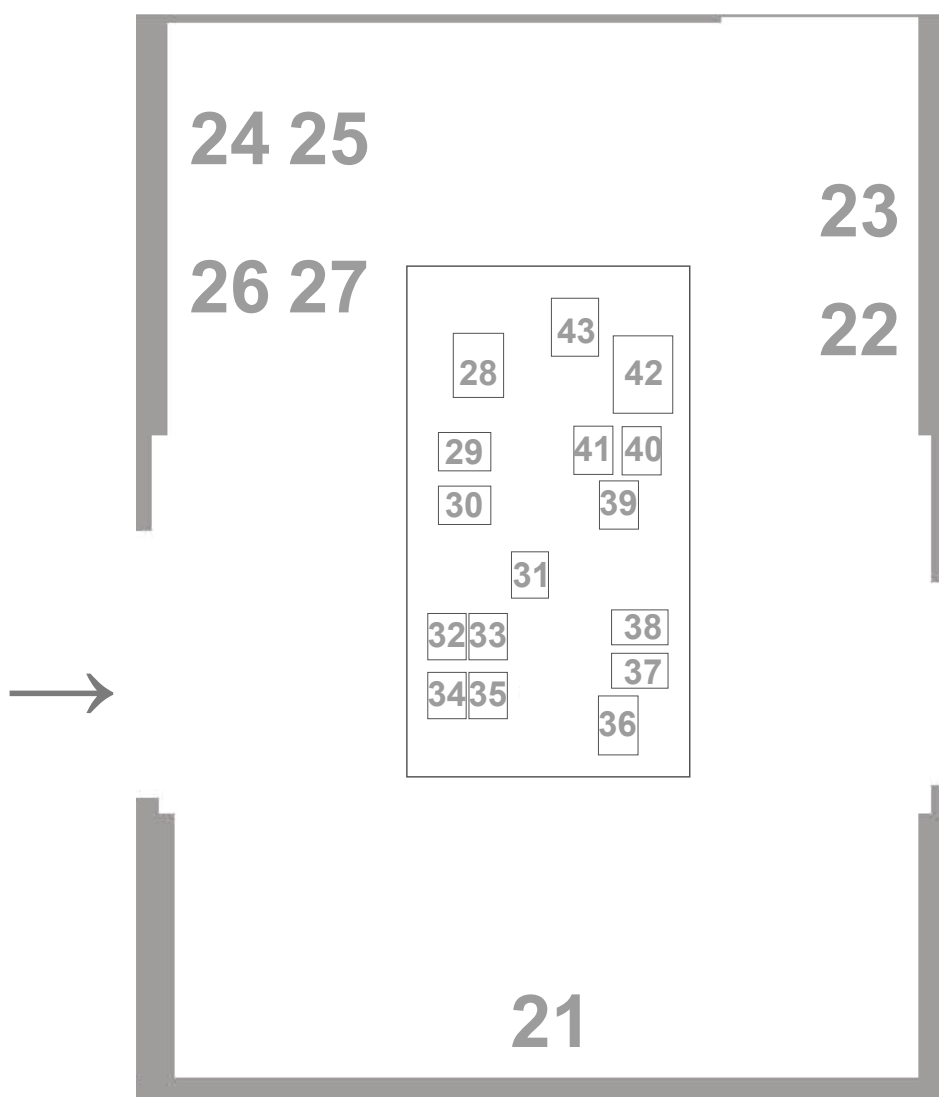
15 | Thilda Bourqui
Sweets, 2025

16 | Thilda Bourqui
Sweets, 2025

17 | Thilda Bourqui
MyDesign Model A

18 | Thilda Bourqui
MyDesign Model B

19 | Thilda Bourqui
MyDesign Model C



21 | Thilda Bourqui
L'Usine, 2010–2026

22 | Thilda Bourqui
Panic!, 2026

23 | Saehan Parc
Coffee please, 2018

24 | Thilda Bourqui
Rescue mission, 2026

25 | Thilda Bourqui
Villain?, 2026

26–27 | Saehan Parc
Croquis, series, 2018

28 | Saehan Parc
Piscine, 2019

29 | Saehan Parc
Pizzaïolo, 2018

30 | Saehan Parc
Eat, 2018

31–35 | Saehan Parc
Fire, series, 2018

36 | Saehan Parc
Bye 1, 2018

37 | Saehan Parc
Bye 3, 2018

38 | Saehan Parc
Bye 2, 2018

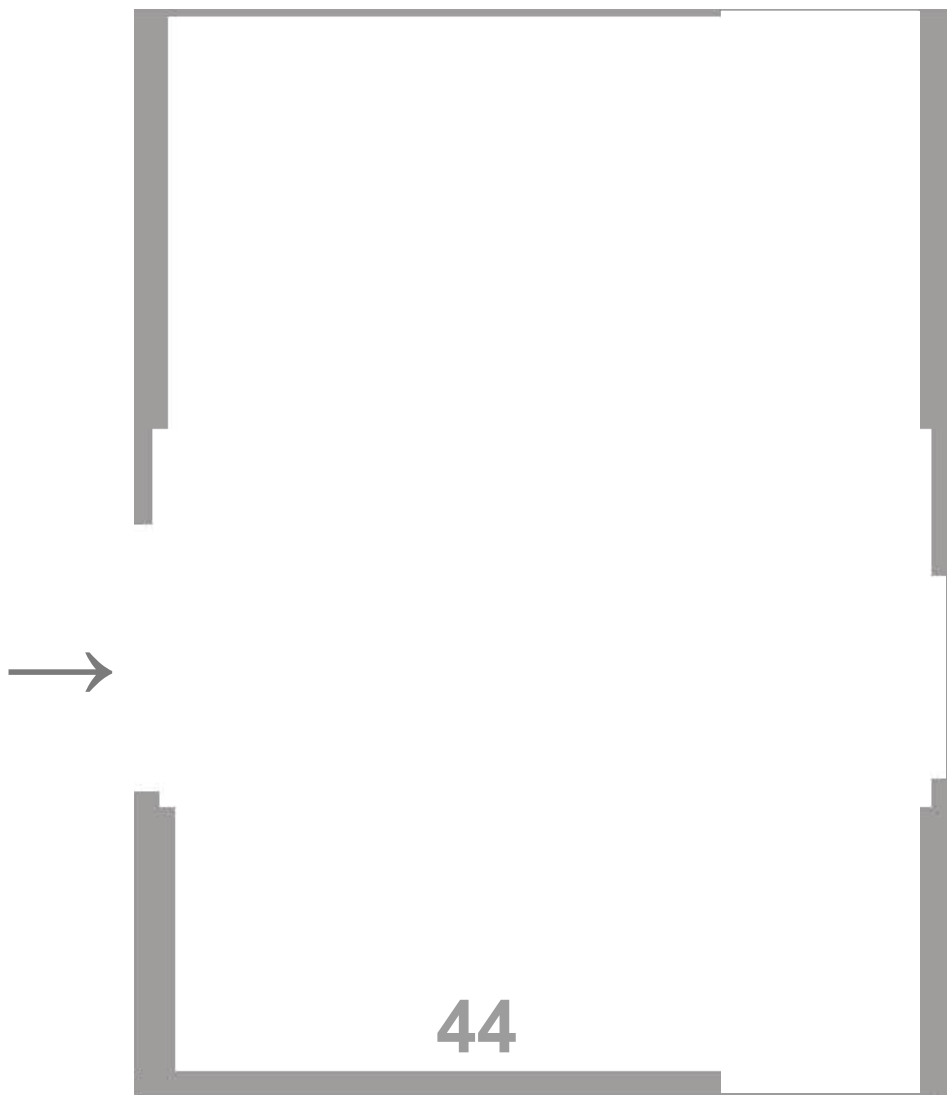
39 | Saehan Parc
Nasa 3, 2025

40 | Saehan Parc
Nasa 10, 2025

41 | Saehan Parc
Nasa 8, 2025

40 | Saehan Parc
Nasasik, 2025

40 | Saehan Parc
Nasawa na, 2025



44 | Saehan Parc
Feminist says, «Yoon Suk-yeol out !», 2024