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# ADAM CRUCES | LOUISA GAGLIARDI

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## MERGERS AND ACQUISITIONS

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Exhibition from the 1 March to 28 June 2026  
La Grange de la Ferme-Asile, artistic and cultural center, Sion/Valais

### ADAM CRUCES

*Adam Cruces (born in 1985, Houston; lives and works in Zurich) studied at the Kansas City Art Institute and the Zürcher Hochschule der Künste. His work explores the sensitive relationships between humans and nature, using rural landscapes with ambivalent atmospheres as a starting point. He combines painting, sculpture and video in installations that question notions of landscape, domestication and otherness. In 2013, he receives both the Art Prize of the City of Zurich and the Prize of the Canton of Zurich. Exhibited internationally, he is currently represented by Blue Velvet Gallery in Zurich.*

### LOUISA GAGLIARDI

*Louisa Gagliardi (born in 1989, Sion; lives and works in Zurich) studied at ECAL and the Gerrit Rietveld Academie in Amsterdam. In 2014, she wins the Swiss Design Award for her work in design and graphic design. Since 2015, she develops a pictorial practice combining traditional painting and digital tools. Her work explores identity, social transformations, and contemporary experience in the post-internet era. In 2019, she receives the Cultural Prize of the City of Sion, recognizing her promising trajectory. Exhibited internationally, she is today acknowledged as a major figure of the contemporary Swiss art scene. She is represented by the Eva Presenhuber galleries in Zurich and Vienna, Rodolphe Janssen in Brussels, and Dawid Radziszewski in Warsaw. This exhibition marks her first presentation of works in Valais, in Sion, the town where she spent her childhood.*

### MERGERS AND ACQUISITIONS

With *MERGERS AND ACQUISITIONS*, Adam Cruces and Louisa Gagliardi take over the 800 m<sup>2</sup> of la Grange de la Ferme-Asile for a joint exhibition consisting exclusively of new works. Borrowed from the vocabulary of finance, the title introduces an immediate tension. This is not about business management, but a metaphorical shift: thinking about the relationship between landscape and humanity as a field of alliances, absorptions, resistances and ongoing negotiations.

In the old hay barn, whose architecture bears the mark of its agricultural past, the works replay and shift this memory. Straw bales, tools, machines and large mechanised equipment: a range of elements from the rural world that are, here, enlarged, constrained or transfigured. The whole is bathed in a cold, resolutely artificial light, which gives the installation a clinical appearance. The space is not simply a container; it acts as a catalyst, reduced to its original function in order to be better subverted.

Adam Cruces' sculptures proceed by translation. Familiar forms are shifted from a regime of use to a regime of representation. Five giant straw bales immediately stand out in the central nave. Light, transparent and oversized, they oscillate between land art subjects and manufactured objects. In the first gallery, a bronze scythe, too heavy to serve any practical purpose, is embedded in a transparent plinth. A mushroom, an anvil and a cowboy hat, embellished with gold leaf, form a strange family of objects, both domesticated and unusable, precious and absurd. Opposite them, tumbleweeds – those ball-like plants carried off by the wind – are motorised: they spin endlessly but never move from their spot. The motion is continuous, but the momentum is



suspended. This play on scale, material and functionality unsettles expectations. Adam Cruces stages a nature that is worked, mastered and frozen in an infertile artificiality.

*Translation* is also the title of the video projected on the wall of the second gallery. Filmed in Valais, between Sion and the Dranse Valley, it extends this reflection. A man in a suit, his torso concealed beneath a cardboard box, in an incongruous posture, and an anthropomorphic figure dressed in a ghillie suit, or camouflage outfit, move through different environments. Wild and domestic, interior and exterior environments merge and interweave. Like two strangers in their own country, anonymous, alone and lost, these characters embody a form of interpenetration of worlds, where the boundary between the observer, the one who refuses to see, and the observed is blurred. The transition from a natural flame candle, which marks the opening sequence of the film, to an artificial version with an electric bulb, which marks its epilogue, encapsulates this shift. Nature seems trapped, as with these plexiglas seats enclosing real straw bales. Are they functional benches or works of art? For Adam Cruces, it is less a question of representing domestication than of revealing its mechanisms and ambiguities, in a constant back-and-forth between appropriation, protection and distancing.

In contrast, Louisa Gagliardi's paintings unfold another form of strangeness. Created through a process combining digital treatment and printing on PVC, they depict agricultural and industrial equipment: silos, tanks, grain chutes, barbed wire, wind turbines, sprinklers. Devoid of any direct human presence, these images nevertheless retain its trace. The machines, the infrastructure, irrigation and storage systems – all this machinery derived from the agro-industry, these control systems responding to imperatives of profitability – become the true protagonists of the scene. Presented as a single continuous frieze along the farms in the nave, reduced to a sober and austere palette of cinematic grays, these smooth surfaces establish an atmosphere that is both sanitized and threatening. The landscapes to which this equipment belongs are only hinted at through mirror effects, reflections or fragments. Paradoxically, the absence of nature intensifies the enigmatic sensation. Although restricted to a maximum speed of 30 km/h, as indicated by its red triangle, a monumental tractor, whose scale extends to the floor and merges with the concrete slab, appears both playful, like a toy enlarged to absurd proportions, and dangerous. The familiar here shifts into a form of uncanny strangeness, offering us an alternative experience of reality, on the margins of our collective attention.

For both artists, changes in scale act as a destabilising device, transforming ordinary objects into ambiguous presences. Humour surfaces in these displacements, whether in the inflatable hay bales reminiscent of beach or amusement park attractions, in tools rendered unusable by excessive perfection, in old stiff gloves forgotten on the handles of a scythe, or in agricultural machinery elevated to the status of an icon. Oversizing, *trompe l'œil* effects, artifice and camouflage are all strategies used to shift the viewer's gaze and unsettle perceptual certainties.

*MERGERS AND ACQUISITIONS* can thus be interpreted in several ways: the meeting of two artistic practices, the dialogue between craftsmanship and technology, or the convergence of two intimate geographies – the Texan landscapes of Adam Cruces with those of Valais, which shaped Louisa Gagliardi's childhood – brought together within the same space. But above all, the exhibition unfolds as a metaphor for a broader relationship: that of humanity domesticating, transforming and absorbing nature, while remaining exposed to its forces. At a time when the productivist model is widely questioned, the artists do not stake out a singular position. They prefer to open a field of resonance with works that surreptitiously suggest, in a subtle balance between reminiscence, fascination and concern. Thus, at the heart of this former utilitarian architecture converted into an art space thirty years ago, forms seem suspended. The lighting imposes a controlled coldness, contrasting with the warmth of the wooden framework, as if the historic structure were dominated by a new luminous order. Nothing is entirely natural, nor entirely



artificial. Between fusion and absorption, cooperation and rivalry, landscape and humanity appear as two entities in constant mutual redefinition. The exhibition thereby radiates an atmosphere of bittersweet nostalgia mixed with hope, leaving the audience free to inhabit this zone of friction – to recognise their own attachments and contradictions – and perhaps to imagine other ways of coexisting.

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## LIST OF WORKS

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### MAIN SPACE / NAVE

- Louisa Gagliardi, 2026, *Sprinklers*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Silo*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Tanker*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Wind Turbine*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Weather Vane*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Tractor*, ink on PVC, 400 x 900 cm  
Louisa Gagliardi, 2026, *Water Tank*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Barbed Wire*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Grain Chute*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Lamp*, ink on PVC, 200 x 300 cm  
Louisa Gagliardi, 2026, *Vats*, ink on PVC, 200 x 300 cm  
Adam Cruces, 2026, *Bale*, inkjet printing on vinyl, 5x, 250 x 250 300 cm

### FIRST GALLERY

- Adam Cruces, 2026, *Scythe*, bronze, plexiglass, gloves, 180 x 70 x 40 cm  
Adam Cruces, 2026, *Tumbleweed*, acrylic on canvas, revolving motor, 5x, 60 cm  
Adam Cruces, 2026, *Bale (Bench)*, straw bale in plexiglass, 118 x 48 x 38 cm  
Adam Cruces, 2025, *Cowboy Hat*, 24-carat gold leaf on a cowboy hat, 39 x 29 x 13 cm  
Adam Cruces, 2025, *Anvil (Gold)*, 24-carat gold leaf on an anvil, 15.5 x 31 x 12 cm  
Adam Cruces, 2026, *Mushroom*, 24-carat gold leaf on MJF polyamide, 18 x 18 x 10 cm

### SECOND GALLERY

- Adam Cruces, 2026, *Translation*, video 7'50"  
Adam Cruces, 2026, *Bale (bench)*, straw bale in plexiglass, 2x, 118 x 48 x 38 cm  
Adam Cruces, 2026, *Bale*, inkjet printing on vinyl, 2x, 250 x 250 x 300 cm



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## AROUND THE EXHIBITION

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**ARTIST TALK** on Wednesday 18 March at 7pm. Louisa Gagliardi and Adam Cruces will discuss their approaches, creative visions and inspirations with Anne Jean-Richard Largey, director and curator of the exhibition.

**DE L'ART À LA FERME** on Tuesday 7 April from 2:00 to 3:30 p.m. An outdoor family treasure hunt to extend Easter! Come and discover the exhibition in the Barn through a fun trail, explore the surroundings of the Ferme-Asile and leave with some Easter treats.

**ARTY FAMILY TIME** on Wednesday 8 April from 2pm to 3.30pm. When art defies the eye! Take part in a fun workshop on *trompe-l'oeil*. Led by the Ferme-Asile mediator, you will learn how to play with angles and shadows to create surprising effects.

**FLASH VISIT** on Thursday 7 May at 12:15 p.m. A guided tour of the exhibition during your lunch break.

**GALA EVENING AND LAUNCH OF THE EDITION** on Friday 29 May at 6.30pm. Meet and exchange with the artists at the heart of the exhibition and share an exceptional meal created by our restaurant. Presentation, sale and signing of the limited edition created by the artists for the exhibition.

**FINISSAGE** on Sunday 28 June at 11am. Guided tour with the artists and outdoor brunch.

### THE FERME-ASILE TEAM

Direction and curation: Anne Jean-Richard Largey

Curation and residencies: Fiona Morandini

Music programming: Valéry Monnet

Cultural mediation: Marie Aymon

Administration: Alan Coppey

Communication: Claire Z'Graggen

Accounting : Sandra Théodoloz

Technical manager: Cédric Barberis

Interns: Elsy Couach and Léa Breitschmid

Front desk agent: Chloé Jean-Richard, Chloé Sonderegger, Clément Roten, Doman Shekani, Éléonore Hagmann, Jessie Meillard, Jonas Pannatier, Léane Fuld, Luigi Glave, Maurice Eggel, Pauline Humbert, Romane Fauchère, Sylvia Luyet, Zoé Schwyzer

Sound and light: Stagecrafters

Graphic design: Forme

Signage: Caméléon

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