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Elisa Carollo
Louise Bonnet and Elizabeth
King: *De Anima*
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These Are the Spring Season's Must-See Museum Shows

From exhibitions of works by Jack Whitten, Rashid Johnson and Amy Sherald to the international debut of Luana Vitra, there's a lot to see in the city.



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As the city plays host to the major fairs and auctions, galleries, art spaces and museums are mounting their strongest shows of the year, anchored by a slate of highly anticipated institutional exhibitions, making this month an ideal moment to be in New York. While some have suggested that just one gallery has all but commandeered the institutional calendar this season, museums are offering a more nuanced picture, with a range that spans established names, tightly curated group shows and compelling new talent.



"De Anima" brings together, for the first time, the work of Louise Bonnet (b. 1970, Geneva) and Elizabeth King (b. 1950, Ann Arbor). *Swiss Institute*

Louise Bonnet and Elizabeth King's "De Anima"

Swiss Institute

Through September 7, 2025

This month, the Swiss Institute in New York opens an intriguing intergenerational dialogue between fast-rising painter Louise Bonnet (b. 1970) and Elizabeth King (b. 1950), two artists who have long interrogated the body and its representation across history: between flesh and machine, fiction and physicality, individuality and social construct. The grotesque corporeality of Bonnet's intricate painterly compositions finds a

compelling counterpoint in King's uncanny sculptures and animations of humanoid figures inspired by 16th-century automata, commercial mannequins and stand-ins once used in place of live models. Both artists confront the evolving definition of the human—symbolically and materially—embracing its fluidity and hybridity in response to technological, scientific and societal transformation. Debuting in the exhibition is a new series of Bonnet's works, following her recent surge in market attention after her inclusion in the 2022 Venice Biennale and her high-profile addition to Gagosian's roster. Here, her contorted figures toy with embodiment and disembodiment, reanimating historical gestures while subverting canonical ideals in a continuous dialogue between past, present and future.