

I'M WAITING TO BE SEEN
Claudia Roth
curated by Aleksandra Cegielska



Opening: 11 June 2026, 6 PM
Exhibition: 15–21 June 2026
Open daily 10:00–15:00 and by appointment
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“Every work of art waits.”
Maurice Blanchot

ELEVEN TEN STUDIO presents I'M WAITING TO BE SEEN, the first posthumous exhibition of Claudia Roth (1955–2024).

What happens to an artwork once it no longer belongs to the artist, but has not yet been claimed by the world?

Between completion and encounter, works enter an extended, largely unacknowledged phase. They move through systems of storage, logistics, and valuation, remaining outside visibility for prolonged periods of time. A large body of Roth's paintings has existed in precisely this condition for years, stacked, wrapped, and effectively invisible. With the artist's passing, this state has only intensified. Despite their presence, the works remain suspended.

This exhibition draws part of the work out of this suspension without fully resolving it. Instead, it transfers the paintings into another kind of in-between space, a space of possibility between visibility and withdrawal, presence and absence. A condition in which the works are not fully released, but only momentarily encountered. Shifting. Reappearing. Never entirely fixed.

As Walter Benjamin suggested, the presence of a work is bound to its existence in time and space. When this presence is suspended, when a work is neither encountered nor in circulation, its status becomes unstable. It continues to exist, but without confirmation. Waiting, in this sense, is not passive. It is exposure to time without guarantee of visibility, attention, or return.

Presented during Art Basel, in the former premises of Liste Art Fair, I'M WAITING TO BE SEEN moves against the logic of visibility that defines the week. The exhibition does not amplify circulation, but lingers in its absence. It turns towards what the market cannot sustain: duration without attention.

While the city performs presence, access, and transaction, the exhibition focuses on what remains structurally unseen, the long, silent life of artworks outside display.

Not every work is seen.
Most simply wait.

Claudia Roth (1955–2024) was a Swiss painter whose practice centred on process, physicality, and the immediacy of perception. Between 2011 and 2016, she worked intensively in large square formats whose dimensions were determined by the limits of her own body. Approaching each canvas without preparatory sketches or fixed compositions, her paintings emerged through improvisation, guided by intuition, movement, and a search for tension, presence, and a lived sense of the moment.

Roth's method was direct and continuous: painting without interruption, often for hours or through the night, using broad brushes and highly diluted oil paints. Layers remained visible, traces were never fully erased, and the surface recorded the full duration of its making. The act of painting became a physical, almost performative gesture, at times described as a dance in front of the canvas.

Rejecting representation, Roth consciously avoided recognisable forms. Whenever figurative associations appeared, she would dissolve them again, maintaining openness and ambiguity within the work. Her paintings invite a non-prescriptive encounter, allowing viewers to navigate between perception, emotion, and interpretation.

Throughout her career, Roth exhibited widely in Switzerland. Her works are characterised by a delicate balance between control and chance, density and lightness, presence and disappearance, offering an experience that is as much bodily as it is visual.

Text: Aleksandra Cegielska