

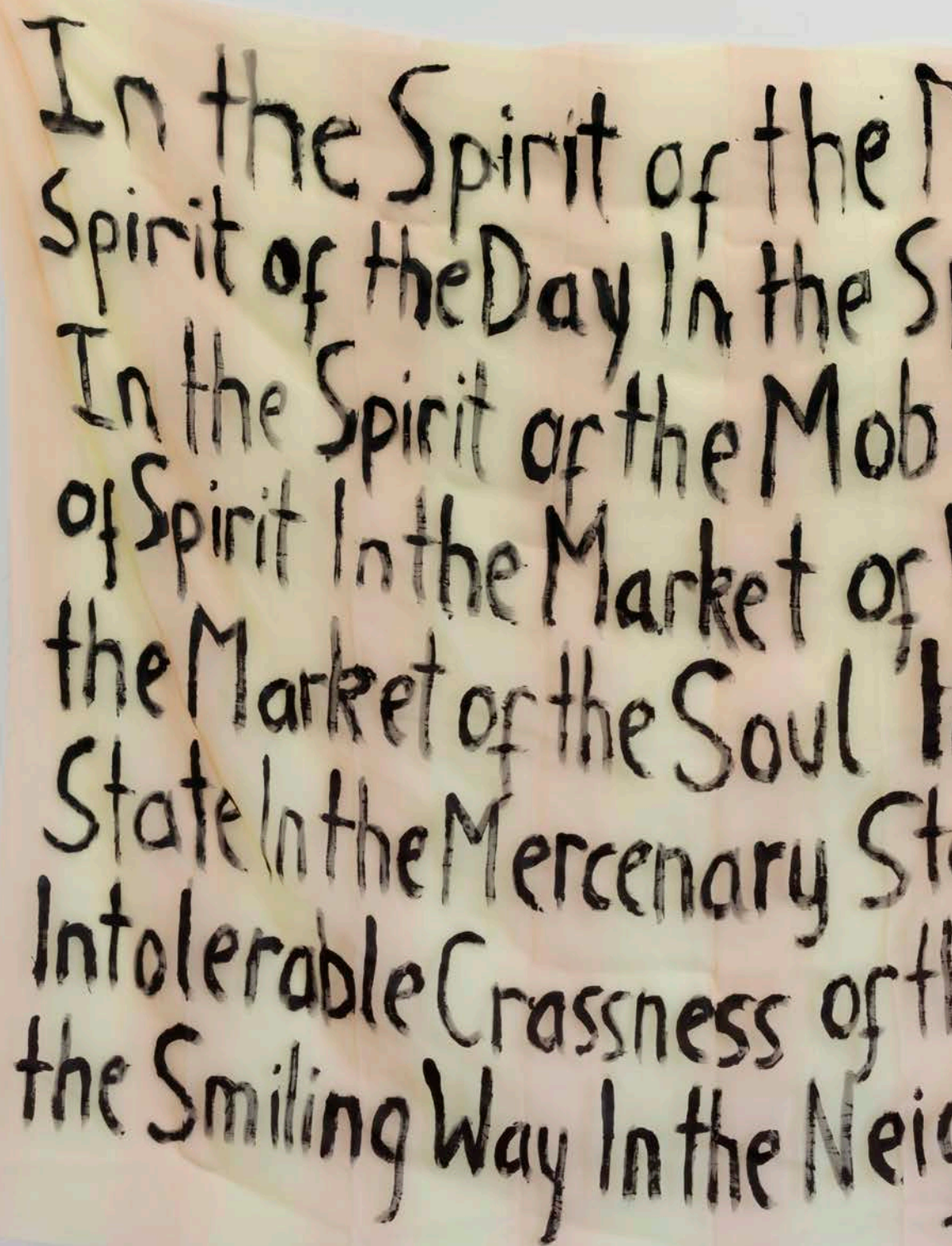
BILLY MORGAN

Lackadaisies

Curated by marytwo

jevouspropose, Zurich, 2025

Courtesy the artist and marytwo



In the Spirit of the
Spirit of the Day In the S
In the Spirit of the Mob
of Spirit In the Market of
the Market of the Soul
State In the Mercenary St
Intolerable Crassness of t
the Smiling Way In the Neig

marytwo

marytwo is a non-profit artist-run space founded in 2022 by Elvira Baettig and Jack Pryce. Located in the historic district of Lucerne, marytwo serves as a platform for both national and international contemporary art, showing young and emerging, mid-career, established and rediscovered artists. We foster intergenerational exchange, creating opportunities for artists at different stages in their careers to exhibit together, benefit from collaborative encounters, and encourage an ongoing dialogue. marytwo supports artists by creating exhibitions ranging from a resolved body of work to projects featuring exploratory processes.

Currently, we are concluding our third season «Hatrick», which consisted of four exhibitions. For our first season, «We have to start somewhere», we opened an accompanying residency for artists in Beromünster, followed by the second season «Terrible Two». In August 2025, our fourth season «This is 4u», will reiterate what marytwo is – a carefully managed space with the following values shaping its identity: Inviting, recognisable, open, immediate, experimental. Our exhibitions are free and open to all. www.marytwo.one

Elvira Baettig (*1997, Lucerne CH) and Jack Pryce (*1990, Shrewsbury UK) completed their BA with honours in Fine Arts at Zurich University of the Arts in 2021 before founding marytwo. Baettig is an artist currently enrolled in the MA Fine Arts at ZHdK and works between exhibition making and her own artistic practice. Pryce is a curator and artist. He is a jury and curatorial team member of Plattform and an Artistic Employee in the Bachelor of Fine Arts programme at the Lucerne University of Applied Sciences and Arts.

Billy Morgan

Billy Morgan (UK, Cyprus) is an Amsterdam-based artist, born in London in 1994. Their interdisciplinary practice foregrounds the fictionality of the body and its splitness. The estrangement of established structures - linguistic, relational, erotic, atmospheric - is at its heart. This gesture pivots around language and embodiment as realms of agency, transition and contradiction.

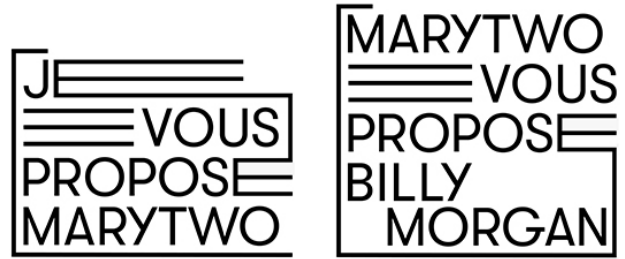
Billy has most recently shared their work at prelude, Amsterdam (2025), Les Urbaines, Lausanne (2024), ICA, London (2024), ROZENSTRAAT, Amsterdam (2024), w Brzask, Warsaw (2024), koraï project space, Nicosia (2024), Chapter Arts Centre, Cardiff (2024), Guts Projects, London (2024), Stichting Perdu, Amsterdam (2023), marytwo, Lucerne (2022) and Juf Project, Madrid (2022). www.billymorgan.net

jevouspropose

jevouspropose is a curatorial series by Sabina Kohler and accomplices.

Several times a year, jevouspropose invites a personality to propose an artist with a specific group of works. The works will be installed in the space of jevouspropose, celebrated with an opening and remain on view for a while. At the same time, the respective presentation is expanded and continued in virtual space: the proposer and the artist will have a chat, a visual ping-pong on the works and themes on display ([instagram.com/je_vous_propose](https://www.instagram.com/je_vous_propose)).

The artist would like to thank Elvira Baettig, Lorenzo Garcia-Andrade, Stefa Gosiewsk, Sabina Kohler, Małga Kubiak, Guillaume Lamour, Sands Murray-Wassink, Zander Porter and Jack Pryce.



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jevouspropose#20

Billy Morgan: *Lackadaisies*

marytwo vous propose Billy Morgan

Exhibition: 4 June – 13 July 2025

For jevouspropose#20, marytwo (non-profit artist-run space in Lucerne) proposes the Amsterdam-based artist Billy Morgan (UK, Cyprus).

Our first collaboration with Billy Morgan (*1994, London) took place in 2022 at marytwo in Lucerne, in their solo exhibition titled *In The Spirit Of The Place*. At its centre was *Taurus* (2022), a two-channel video work filmed in the municipality of Beromünster and the city of Lucerne, in which fictional personas speak, sing, and dance, carried by a text corpus that Morgan brought into the exhibition process. Other works included engraved texts on Glasi Hergiswil plates. Already then, Morgan's practice revolved around the encounter between fictional text and material site.

Three years later, *Lackadaisies* marks a renewed collaboration, this time at jevouspropose in Zurich, once again arriving with a dense, drifting body of fiction. The exhibition is anchored by a short novel of the same name, presented across eighteen A4 pages. Set in a dreamlike version of post-1968 Paris, the story follows Céline, a civil servant juggling three jobs and a buried desire to become a theatre critic. The narrative moves through collapsing institutions, street-level fantasies and reimagined monuments. Feminist icons wander in and out of view; bodies become sites of protest and pleasure. Some details are meticulously invented, others borrowed or overheard, folding the present into the past and history into imagination.

Encircling this text is an installation of hand-written textual fabrics titled *Red Letters* (2025), sourced from local second-hand shops, each bearing lines that resonate with the novel's universe but are not drawn from it directly. Instead, they extend its atmosphere with phrases responding to the surfaces they inhabit; floral motifs, printed stars and sack-like earthy tones. These draped and stapled textiles suggest fragments of letters and memory traces, engaging a material poetics of softness and reuse, aligning with practices of making-do and working-with. Gestures don't resolve into clarity but remain poetic, suggestive, open.

The title *Lackadaisies* plays with the accusation of laziness, long directed at the so-called "workshy" generation of '68. Here, idleness is reimagined as a mode of resistance: a DIY idea of lightness and detour, a refusal of productivity-as-worth. It gently mocks the figure of the interventionist, street artist type hero, offering instead a quieter, less resolved form of politics, one that drapes, hums, forgets, and dreams. The exhibition concludes with *Taurus* re-installed in the rear space, looping voice and video back into the room. On the 14th of June, a live performance by Ruth Kottmann, who features in *Taurus*, and Billy Morgan will extend these textures into presence.

marytwo (Elvira Baettig and Jack Pryce)

laenad dear
v can / be
K / am only
goat? Dear
ear General
k your son,
wants me

Proszę Pan
owie Please
Write Proszę
gentlemen
Please write
OOO Oddaj
Cie zar Gie
Back the wigh
Oddaj Ca
Give Back
the Body



Billy Morgan, installation view *Lackadaisies*, solo show curated by marytwo, jvouspropose, Zurich, 2025, courtesy of the



the artist and marytwo, photo: marytwo, Elvira Baettig



Billy Morgan, installation view *Lackadaisies*, solo show curated by marytwo, jevouspropose, Zurich, 2025
Courtesy of the artist and marytwo, photo: marytwo, Elvira Baettig



Billy Morgan, installation view *Lackadaisies*, solo show curated by marytwo, jevouspropose, Zurich, 2025, courtesy of the



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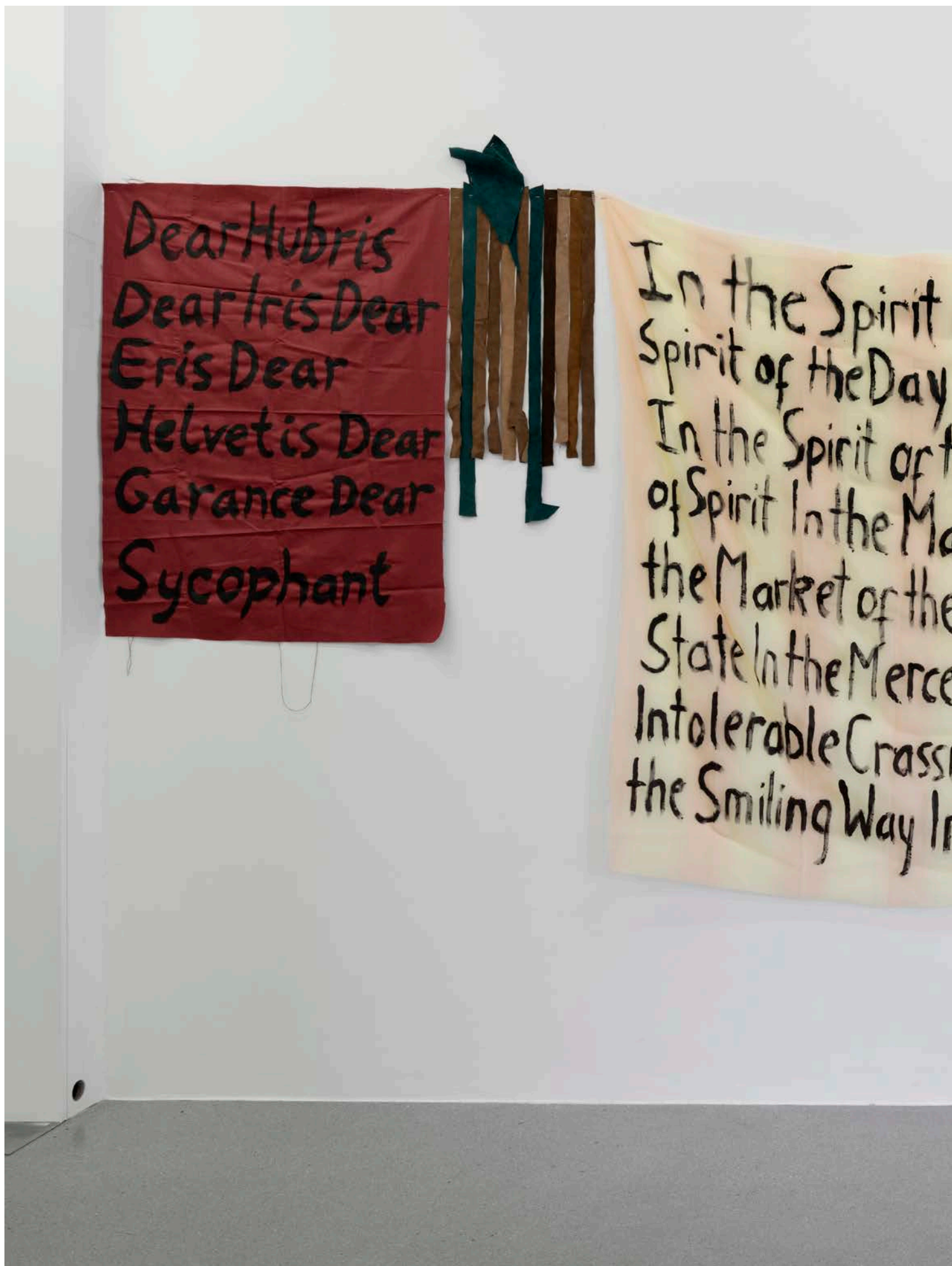
Billy Morgan, detail of *Red Letters (Religious)*, 2025, photo: marytwo, Elvira Baettig



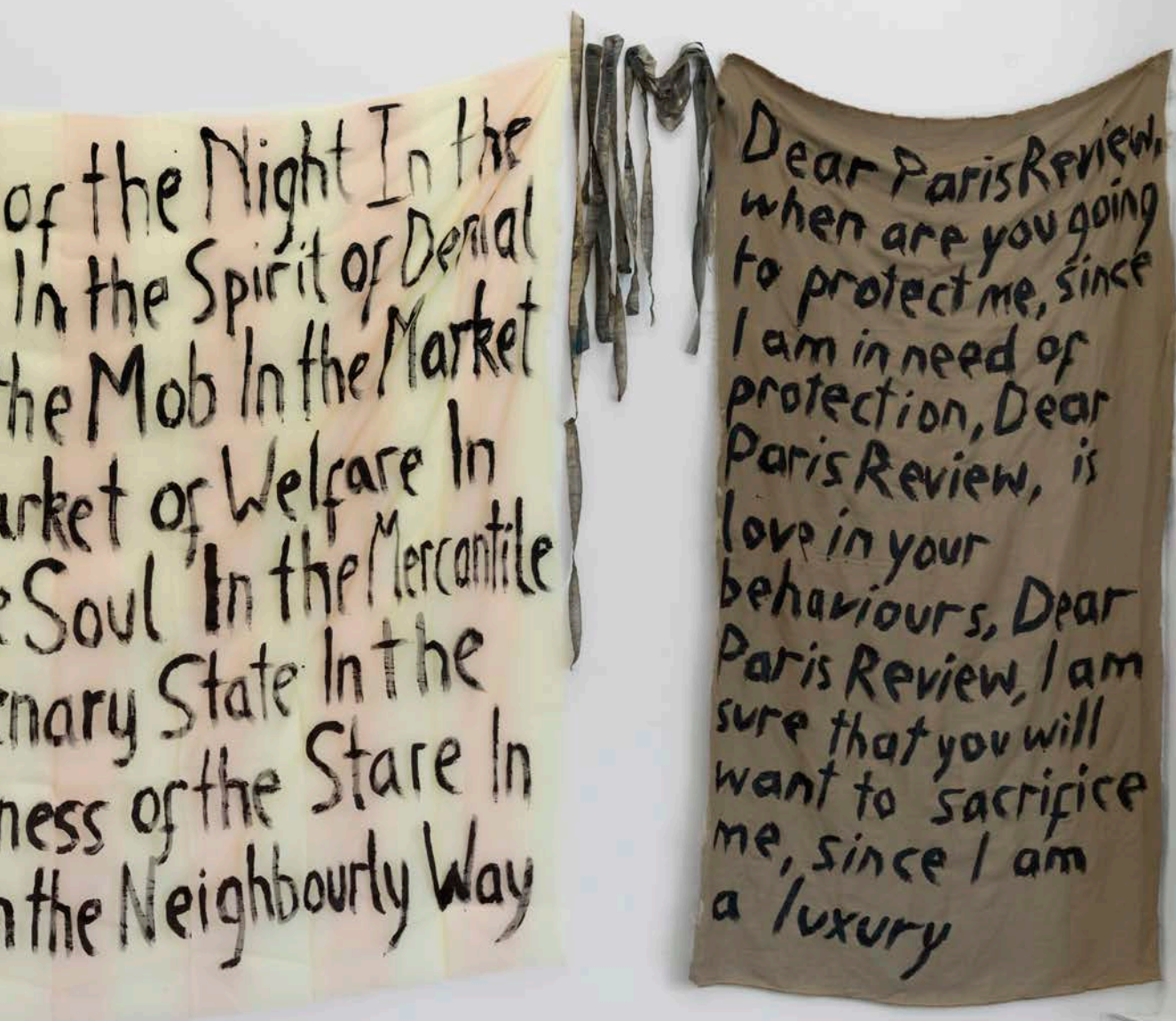


Billy Morgan, detail of *Red Letters (Spirit)*, 2025, photo: marytwo, Elvira Baettig



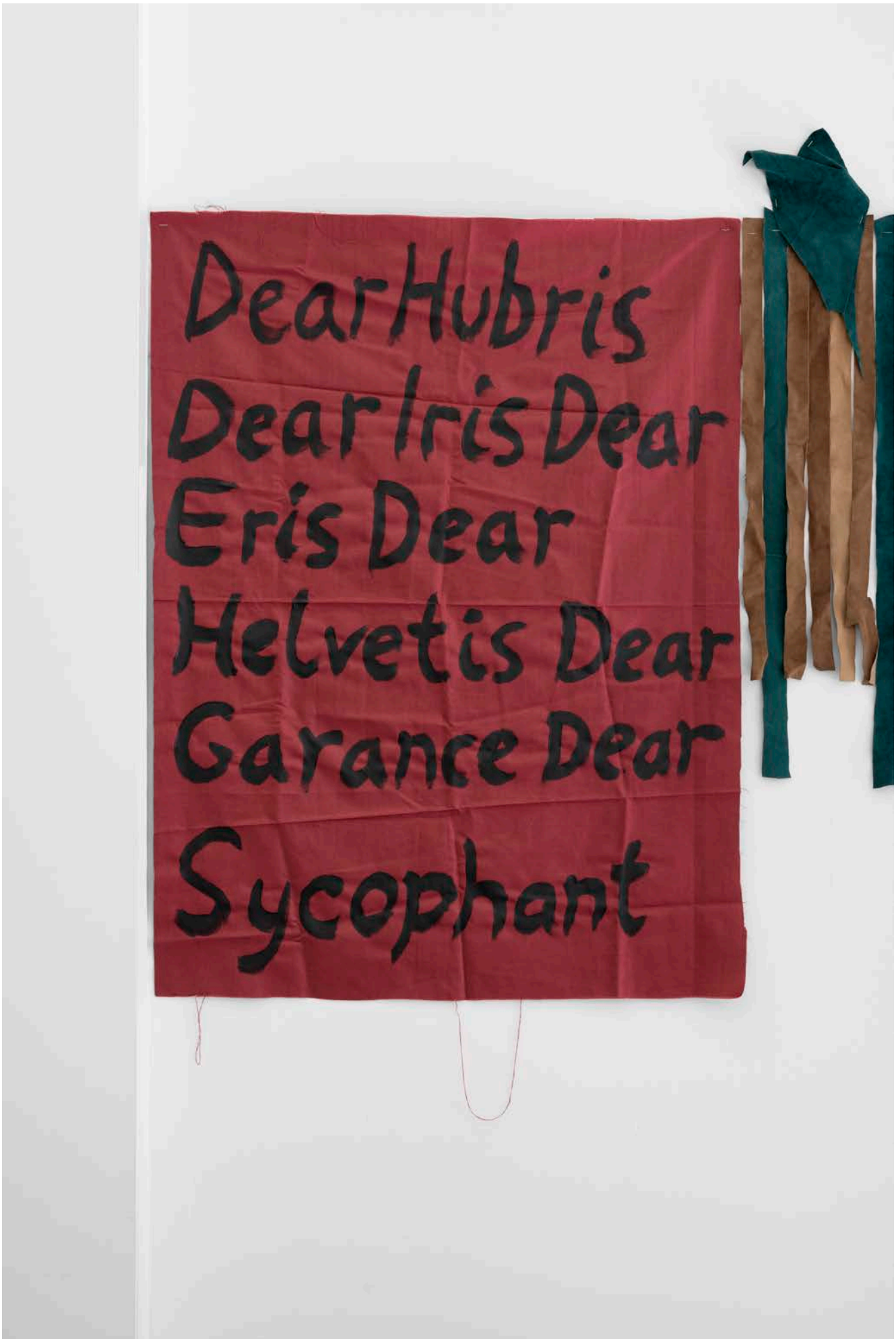


Billy Morgan, installation view *Lackadaisies*, solo show curated by marytwo, jevouspropose, Zurich, 2025, courtesy of the

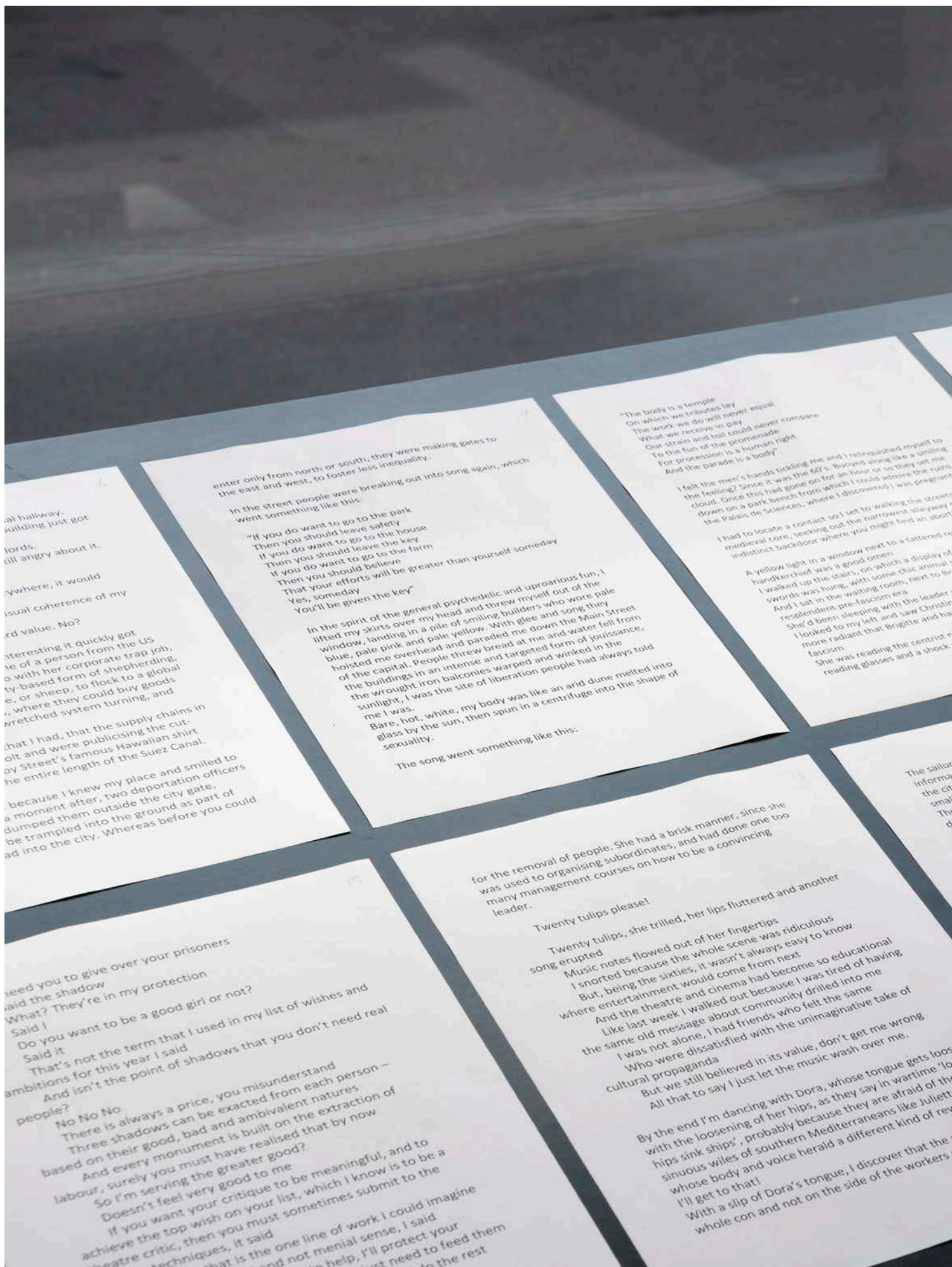


of the Night In the
In the Spirit of Denial
the Mob In the Market
arket of Welfare In
e Soul In the Mercantile
nary State In the
ness of the Stare In
n the Neighbourly Way

Dear Paris Review,
when are you going
to protect me, since
I am in need of
protection, Dear
Paris Review, is
love in your
behaviours, Dear
Paris Review, I am
sure that you will
want to sacrifice
me, since I am
a luxury



Billy Morgan, installation view *Lackadaisies*, solo show curated by marytwo, jevouspropose, Zurich, 2025
Courtesy of the artist and marytwo, photo: marytwo, Elvira Baettig



Billy Morgan, detail of *Lackadaisies (A Play for the Lead)*, 2025, photo: marytwo, Elvira Baettig

I smiled, petrified in her, kindness of her eyes
I was happy to see her and just hoped that I would
independence

"dearest Christine,
I hope you can see
what the world does in you
You have a whole world in you
You have a treasure in you
You have a treasure in you
You deserve the world
But the future cut of fear
If there's one thing
That makes you sad
So it will make us too
Just tell us what you need
And we know what to do
And we know what to do
We see the treasure in you
We see the world in you
We see the future in you"

Christine was earmarked to be the next deputy leader of
insurrectionists. She was also a close personal friend, and my
line manager at the bastille. Brigitte did not react to her
omission from the celebration. That's one thing I regretted
about her, and that I think it's important to remember about
all dimensions of the political spectrum, that you might not
be the best of friends, but you can at least like each other's
company.

needles and
skins
Bardot in her
of the opposition
the Keeler, who was even
d not once relinquished to
newspaper through tawny
of red hair

s, supposedly the salt of the earth, are just
nts for the decapitated regime, now expelled from
y walls and clinging to its last remaining possession, a
hamlet called 'Bellapais', which has a beautiful abbey.
e sailors are also negligent fathers and lovers, which
doesn't surprise anyone, but underlines the fact that they are
not good people.

As the song ends, I start to talk with Mia:
"Mia, I..."

But mid-sentence a paroxysm flutters down my left side.
Next thing I know I'm face-up planted on the half-destroyed
pavement. I lie there on the sand, one eye blinking, half of
my face in shade and half in sun. I'm in the busiest street in
my local town centre. The psychedelically clanging
clocktower is indifferent to my suffering.
And then, in the kaleidoscopic cloudburst, the larger-than-life
statue of the woman with the sun in her hair extends a brief but
exquisite moment of deliverance, and I experience a brief but
characterised by work.

I do not die, I am born-again.

Standing up into the half-sun half-shade, with a grin
plastered across my face, I realise what the insurrectionists
had missed all along. A small shift in my focus and the throb
in my heart is enough to fill the right side of my brain with a

hallucinatory flood of stencil ideas in different but universally
appreciable shapes, colours and configurations. Dazzled by
inspiration, with not a second to lose, I run into my closest
art supply and buy the first — I see —

The problem was never work per se, but the devaluation of
the bodily sacrifice asked by work. And so, on the rooftop
behind the gymnasium, I write my commandments in graffiti
on a wall, for all to read.

May the landlords become artists, that they know the value
of work.
May those that find you poor, know the poverty within
themselves.
May you let those you love surprise you.

Whoever is influenced, is influenced. I don't attempt to
control that.

C.

Postscript: As I walked back down, I could tell people were
giving me weird looks for being religious or spirited or
criminal or whatever. While I didn't care what they thought of
me, I did fight the urge to try to convert them.

But if my little ramblings on walls mean something, make
someone smile or think, or even chuckle to themselves, then
that's enough for me. I became a street artist.

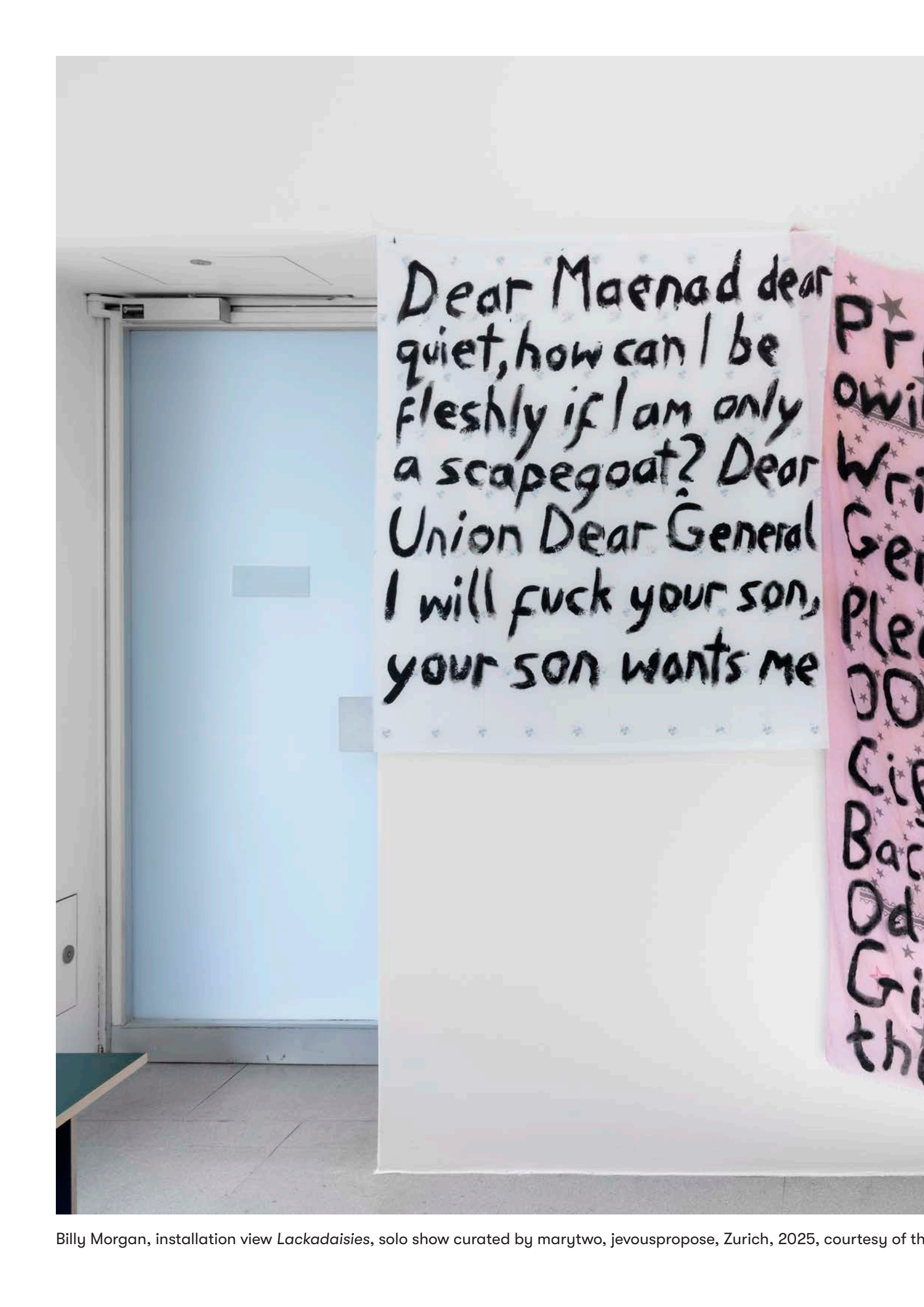
Street Artist.



Billy Morgan, installation view *Lackadaisies*, solo show curated by marytwo, jvouspropose, Zurich, 2025, courtesy of the



e artist and marytwo, photo: marytwo, Elvira Baettig

The image shows an installation view of Billy Morgan's artwork 'Lackadaisies'. On the left, there is a white door with a silver handle and a small rectangular sign. To the right of the door, a large white rectangular panel is mounted on the wall. It features handwritten text in black marker. To the right of this panel, a pink vertical banner is also visible, with handwritten text in black marker. The floor is a light-colored, polished surface.

Dear Maenad dear
quiet, how can I be
fleshly if I am only
a scapegoat? Dear
Union Dear General
I will fuck your son,
your son wants me

Pr
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Wri
Ger
ple
DO
Cie
Bac
Od
Gi
th





Billy Morgan, detail of *Red Letters (Panowie)*, 2025, photo: marytwo, Elvira Baettig





Billy Morgan, *Taurus*, 2022, 2-channel video installation, 16:9 (colour, sound), 24'30", photo: marytwo, Elvira Baettig





Billy Morgan, *Taurus*, 2022, 2-channel video installation, 16:9 (colour, sound), 24'30", photo: marytwo, Elvira Baettig



CONTACT

For high res images and further information please contact:
Sabina Kohler: info@jevouspropose.ch

CAPTIONS



IMAGE 1

Billy Morgan

Installation view from the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo

Photo: marytwo, Elvira Baettig



IMAGE 2

Billy Morgan

Left: *Bridges I*, 2025, fabric, 118 x 17 cm

Right: *Red Letters (Rose)*, 2025, acrylic on fabric, 103 x 59 cm

Installation view from the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo

Photo: marytwo, Elvira Baettig



IMAGE 3

Billy Morgan

Clockwise: *Red Letters (Panów)*, 2025, *Red Letters (Religious)*, 2025, *Red Letters (Hubris)*, 2025

Installation view from the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo, photo: marytwo, Elvira Baettig



IMAGE 4

Billy Morgan

Detail of *Red Letters (Religious)*, 2025, acrylic on fabric, Chanel N°19
208 x 116 cm

On view at the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo. Photo: marytwo, Elvira Baettig

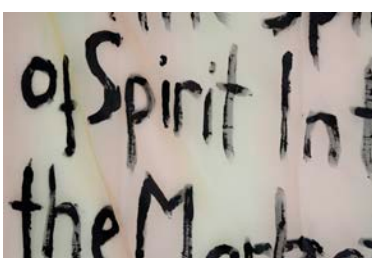


IMAGE 5

Billy Morgan

Detail of *Red Letters (Spirit)*, 2025, acrylic on fabric, 164 x 178 cm

On view at the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo

Photo: marytwo, Elvira Baettig



IMAGE 6

Billy Morgan

From left to right: *Red Letters (Hubris)*, *Bridges (2)*, *Red Letters (Spirit)*, *Bridges (3)*, *Red Letters (Paris Review)*, all 2025

Installation view from the solo show *Lackadaisies*, curated by marytwo jevouspropose, Zurich, 2025

Courtesy the artist and marytwo, photo: marytwo, Elvira Baettig



IMAGE 7

Billy Morgan

Left: *Red Letters (Hubris)*, 2025, acrylic on fabric, 106 x 80 cm

Right: *Bridges (2)*, 2025, leather, 91 x 34 cm

Installation view from the solo show *Lackadaisies*, curated by marytwo jevouspropose, Zurich, 2025

Courtesy the artist and marytwo

Photo: marytwo, Elvira Baettig



IMAGE 8

Billy Morgan

Detail of *Lackadaisies (A Play for the Lead)*, 2025

Laser print on paper, leather, 18 DIN A4 pages

Installation view from the solo show *Lackadaisies*, curated by marytwo jevouspropose, Zurich, 2025

Courtesy the artist and marytwo, photo: marytwo, Elvira Baettig



IMAGE 9

Billy Morgan

Installation view from the solo show *Lackadaisies*, curated by marytwo jevouspropose, Zurich, 2025

Courtesy the artist and marytwo

Photo: marytwo, Elvira Baettig



IMAGE 10

Billy Morgan

From left to right: *Red Letters (Maenad)*, *Red Letters (Panowie)*, *Bridges (1)*, *Red Letters (Rose)*, all 2025

Installation view from the solo show *Lackadaisies*, curated by marytwo jevouspropose, Zurich, 2025

Courtesy the artist and marytwo, photo: marytwo, Elvira Baettig



IMAGE 11

Billy Morgan

Detail of *Red Letters (Panowie)*, 2025, acrylic on fabric, 200 x 90 cm

On view at the solo show *Lackadaisies*, curated by marytwo jevouspropose, Zurich, 2025

Courtesy the artist and marytwo

Photo: marytwo, Elvira Baettig



IMAGE 12

Billy Morgan

Taurus, 2022

2-channel video installation, 16:9 (colour, sound), 24'30"

Installation view from the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo, photo: marytwo, Elvira Baettig



IMAGE 13

Billy Morgan

Taurus, 2022

2-channel video installation, 16:9 (colour, sound), 24'30"

Installation view from the solo show *Lackadaisies*, curated by marytwo
jevouspropose, Zurich, 2025

Courtesy the artist and marytwo, photo: marytwo, Elvira Baettig

