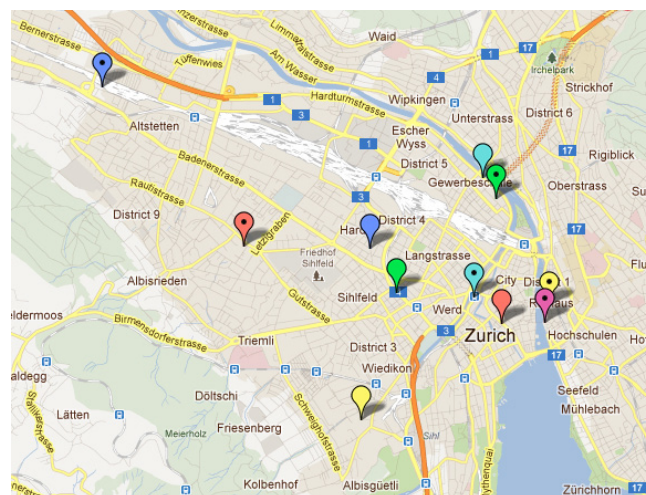


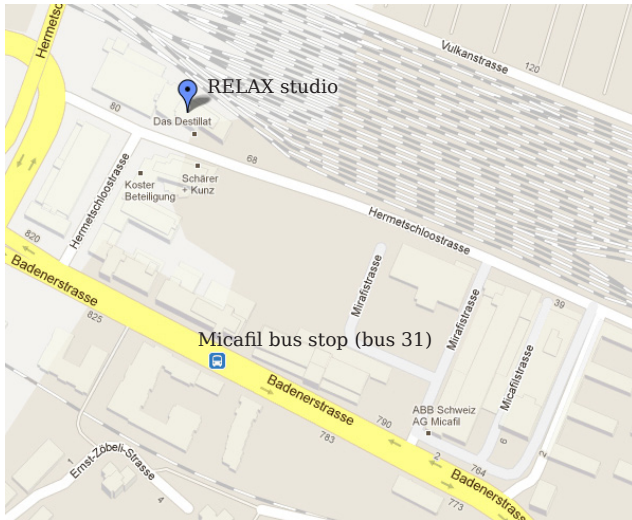
18.-21.04.2012

Program in Zurich for our guests from Ljubljana

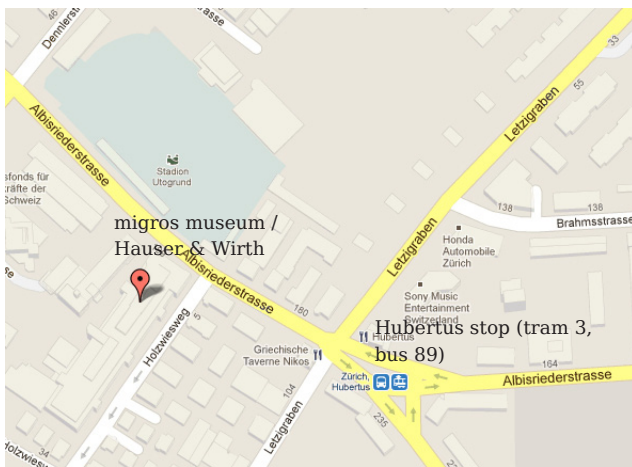
Date	Begin	End	Meeting	Address	Website
18.04.2012	09:00		arrival; no program until lunchtime to have time to settle down		
18.04.2012	14:00	15:00	RELAX studio visit; meeting with Daniel Hauser	hermetschloosstrasse 70 CH-8048 zürich	<a href="http://www.relax-studios.ch/">http://www.relax-studios.ch/</a>
18.04.2012	17:00	18:00	Hauser & Wirth, meeting with Karin Seinsoth, project manager	Hauser & Wirth Albisriederstrasse 199A CH-8047 Zürich	<a href="http://www.hauserwirth.com/">http://www.hauserwirth.com/</a>
18.04.2012	18:00	19:00	migros museum, opening of the fourth part of <i>Tour d'horizon</i> ; Action by Gianni Motti; meeting with curator Judith Welter	migros museum für gegenwartskunst Albisriederstrasse 199A CH-8047 Zürich	<a href="http://www.migrosmuseum.ch/">http://www.migrosmuseum.ch/</a>
18.04.2012	18:00	19:00	Museum für Gestaltung, opening of <i>Things to Do</i> ; with Jürg Lehni, Urs Lehni, Rafael Koch	Museum für Gestaltung Ausstellungsstrasse 60 8005 Zürich	<a href="http://www.museum-gestaltung.ch/en">http://www.museum-gestaltung.ch/en</a>
19.04.2012	10:00	11:00	Haus Konstruktiv, meeting with director Dorothea Strauss	Haus Konstruktiv im ewz-Unterwerk Selnau Selnaustrasse 25 8001 Zürich	<a href="http://www.hauskonstruktiv.ch/">http://www.hauskonstruktiv.ch/</a>
19.04.2012	14:00	15:00	Cabaret Voltaire, meeting with director Adrian Notz	cabaret voltaire spiegelgasse 1 8001 zürich	<a href="http://www.cabaretvoltaire.ch/">http://www.cabaretvoltaire.ch/</a>
19.04.2012	16:00	17:00	Helmhaus, guided tour of "Grösser als Zürich" – Kunst in Aussersihl with curator Michael Hiltbrunner. 222 artistic positions related to Kreis 4 (Aussersihl) and the city of Zurich.	Helmhaus Limmatquai 31 8001 Zürich	<a href="http://www.stadt-zuerich.ch/content/kultur/de/index/institutionen/helmhaus.html">http://www.stadt-zuerich.ch/content/kultur/de/index/institutionen/helmhaus.html</a>
19.04.2012	18:00	19:00	Corner College, meeting with Stefan Wagner and Irene Grillo	Corner College Kochstrasse 1 CH-8004 Zürich	<a href="http://corner-college.com/">http://corner-college.com/</a>
20.04.2012	10:00	12:00	Museum für Gestaltung, guided tour through "100 Jahre Schweizer Graphik" / Things to Do; free visit of "Freitag – Out of the Bag"	Museum für Gestaltung Ausstellungsstrasse 60 8005 Zürich	<a href="http://www.museum-gestaltung.ch/en">http://www.museum-gestaltung.ch/en</a>
20.04.2012	16:00	17:30	common meeting with Zurich students	ZHdK / Room 504 Ausstellungsstrasse 60 8005 Zürich	<a href="http://www.curating.org/">http://www.curating.org/</a>
20.04.2012	18:00	18:30	Opening: Olivier Mosset (solo show)	Kunsthalle Zürich c/o Museum Bäregasse Bäregasse 20-22 (near Paradeplatz) 8001 Zürich	<a href="http://www.kunsthallezuerich.ch/">http://www.kunsthallezuerich.ch/</a>
20.04.2012	19:00	20:00	Roberto Nigro, philosopher	Herrmann Germann Contemporary Stationsstrasse 1 CH-8003 Zurich	<a href="http://www.herrmanngermann.ch/">http://www.herrmanngermann.ch/</a>
21.04.2012	12:00	14:00	workshop with San Keller	ZHdK / Room 509 Ausstellungsstrasse 60 8005 Zürich	<a href="http://www.curating.org/">http://www.curating.org/</a>
21.04.2012	15:00	17:00	BINZ39, meeting with Alexandra Blättler; resident artists present: Roman Gysin, Ana Strika, Vajiko Chachkhiani, others to be confirmed	BINZ39 Stiftung Sihlquai 133 8005 Zürich	<a href="http://www.binz39.ch/">http://www.binz39.ch/</a>
21.04.2012	18:00	20:00	Film screening: Me the Otherness and Me, with Kader Attia, Ursula Biemann, Marcus Coates, Bouchra Khalili, Uriel Orlow, Jean Rouch	Dienstgebäude Töpferstrasse 26 8045 Zürich	<a href="http://www.dienstgebäude.ch/">http://www.dienstgebäude.ch/</a>
21.04.2012	21:00		departure		

Online map



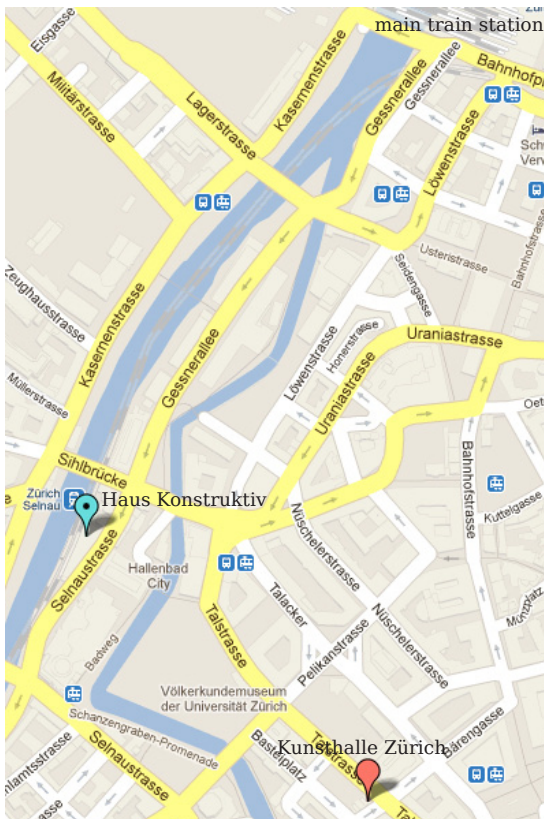


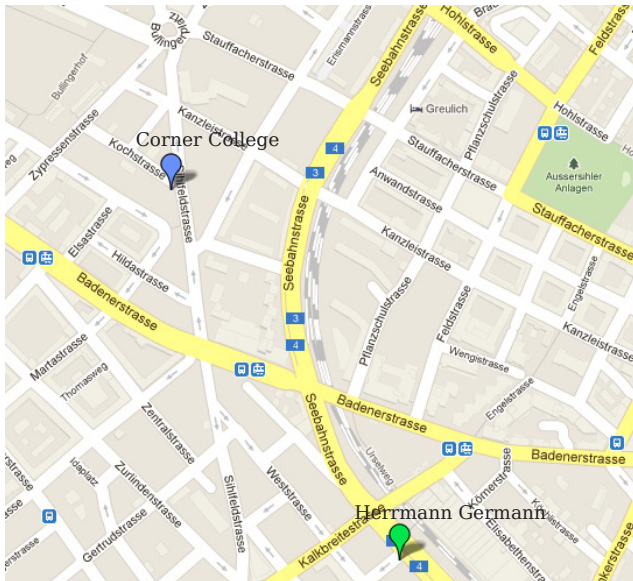
From fürDich: Walk to bus stop Bäckeranlage; take bus 31 at 13:32 in direction of Schlieren, Zentrum; get off at Micafil (12 min, 13:44). Bus 31 runs every 8 min.

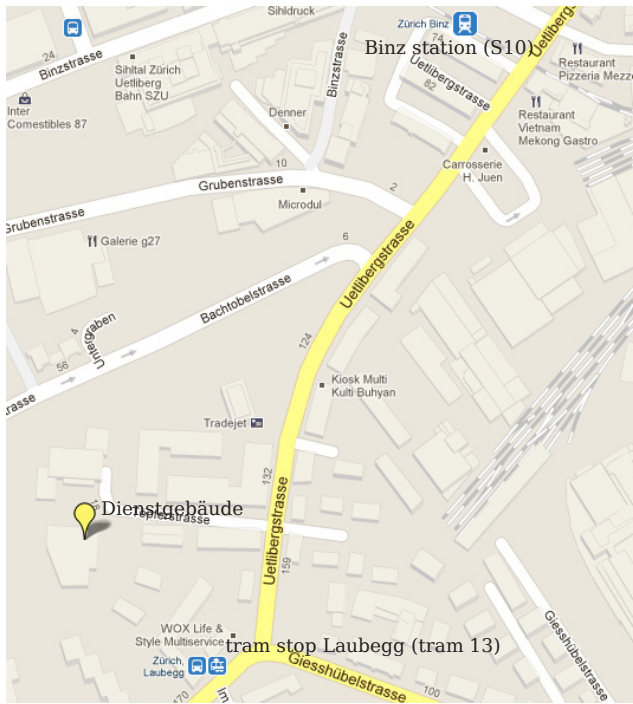


From RELAX studio: Walk to bus stop Micafil; take bus 31 at 16:30 in direction of Zürich, Hegibachplatz (runs every 8 min); change at Zürich, Bahnhof Altstetten (5 min, 16:35). Take bus 89 at 16:37 in direction of Zürich, Sihlcity (runs every 8 min); get off at Hubertus (10 min, 16:47).

Back to main train station: Walk to tram stop Hubertus; take tram 3 at 19:16 in direction of Zürich, Klusplatz (runs every 8 min); get off at Zürich Bahnhofplatz/HB (15 min, 19:31).







From BINZ39: Walk to the central train station; take S10 at 17:35 in direction of Uetliberg (from track 2; runs every 20 min); get off at Zürich, Binz (4 min, 17:39).

Or:

Walk to tram stop Museum für Gestaltung; take tram 13 at 17:27 in direction of Zürich, Albisgütli (runs every 8 min); get off at Laubegg (19 min, 17:46).

Back to main train station: Walk to train station Zürich, Binz; take S10 at 20:22 in direction of Zürich HB SZU (runs every 20 min); get off at Zürich HB SZU (5 min, 20:27).

18.04.2012

14:00-15:00

RELAX studio visit; meeting with Daniel Hauser

<http://www.relax-studios.ch/> - Hermetschloostrasse 70, 8048 Zürich

## RELAX (chiarenza & hauser & co)

Marie-Antoinette Chiarenza / Daniel Hauser.

based in Zurich, Switzerland.

Marie-Antoinette Chiarenza and Daniel Hauser have been working together since 1983. They use all the media they can find. The group became known with statements such as *thinking alone is criminal* (1991), *artists are no flags* (1993), *I am a woman, why are you not?* (1995) and *you pay but you don't agree with the price* (1994-2005).

RELAX (chiarenza & hauser & co) occupy a special place in the history of the interaction between politics and art, both on the local and on the international global art scene. They started working as a collective in the squats of Paris in the first half of the wild and rebellious 1980s, and then in 1997 adapted the anonymous name RELAX with its multiple meanings reaching out into other spheres outside of art. Announcing "art as idea as service," RELAX make use of a broadened space, opened up by the new economic phenomena in the highly developed countries, and the tremendous growth of the service sector, carefully researching and reflecting the social, political and economic roots of a consumers' culture and the commercialization of all spheres of contemporary life in the high-tech societies. Since 1997 RELAX have "resolutely renamed all public places as economic spaces." Developing the idea of public art or even taking part in certain aspects of cultural politics by taking on commissions from the state, with more than ten projects they get involved in a public arena of 'social progress.'

To make the link and comparison between the truisms of RELAX and those of the American artist Jenny Holzer seems only natural. Besides the fact that they make their appearance on the art scene around the same time, they also draw their political and aesthetic arguments from similar discursive contexts, and develop similarly inventive methods of direct communication so that their message reaches a broad audience not only visually, but also



RELAX, *Infiltration*, 1996, color image on aluminum. Repro: RELAX-Studios.

textually. To this end RELAX and Holzer use populist tactics for spreading their text messages, combined with a growing interest in public and commercial places and spaces, including T-shirts and other objects used by advertising to place its own messages. With both RELAX and Holzer the confusion comes from the fact that they speak from multiple positions in their messages. They operate both with social messages that are clearly recognizable as belonging to the leftist political space (e.g., "artists are no flags," from the project *Goldfinger*, RELAX, Winnipeg, 1993) and with others that fit more into the aesthetics of the neoliberal business strategies, messages that indicate a right-wing political framework (e.g. "the name of the game is MONEY," from the project *Thank You*, RELAX, San Francisco, 1994, where the famous disposable cup makes its first appearance with the message: "you pay but you don't agree with the price"). They undermine the original meaning of the codes of the textual message in order to use them for their own needs, placing them in a broad social context.

(Dimitrina Sevova, *Umělec* 2/2006)

18.04.2012

17:00-18:00

Hauser & Wirth, meeting with Karin Seinsoth, project manager

<http://www.hauserwirth.com/> – Hauser & Wirth, Albisriederstrasse 199A, 8047 Zürich

Hauser & Wirth was founded in Zurich in 1992 by its principals Ursula Hauser, Manuela Wirth and Iwan Wirth. In addition to representing over 30 established and emerging contemporary artists, the gallery works closely with the estates of Eva Hesse, Allan Kaprow, Lee Lozano, Jason Rhoades, and Andre Thomkins.

The publishing partnership Hauser & Wirth Steidl creates a number of vital and diverse monographs every season, realizing artists' instinctive desires on the printed page and distributing the resulting titles internationally.

Since 1996, Hauser & Wirth Zurich has been located in a former Lowenbrau brewery building, among other contemporary art galleries as well as the Kunsthalle Zurich and the Migros Museum.

In 2003 Hauser & Wirth London opened on Piccadilly in a historic building designed by Sir Edwin Lutyens, its unique exhibition spaces adding weight to London's growing importance as an international art centre.

In Autumn 2006 Hauser & Wirth at Colnaghi was created on London's Old Bond Street, hosting several annual exhibitions and functioning as a secondary market operation in London.

Zwirner & Wirth opened on New York's East 69th Street in 2000. Embodying the gallery's strong relationship with New York dealer David Zwirner, it exhibits modern and contemporary masters.

Since September 2010 and until August 2012, during the renovation work on the Löwenbräu buildings located more centrally in Zurich, Hauser & Wirth (along with migros museum and other galleries, and the art bookstore Kunstgriff) have found a temporary home in the old Siemens building at Albisriederstrasse 199A.



Dan Graham, *Pavilion For Showing Rock Videos/Films (Design I)*. Installation view of the show *Rock 'n' Roll Show. Unrealised Projects for Children and Boutique Architecture*, 2012. Two-way mirror glass and stainless steel, 250 x 834 x 420 cm



Installation view, of the show *The Historical Box*, curated by Mara McCarthy, 2012.



The new Löwenbräu-Areal (currently still in renovation), to be inaugurated in August 2012.



18.04.2012

18:00-19:00

migros museum opening of the fourth part of Tour d'Horizon; Action by Gianni Motti; meeting with curator Judith Welter

<http://www.migrosmuseum.ch/> – migros museum für gegenwartskunst, Albisriederstrasse 199A, 8047 Zürich

## Tour d'Horizon

### Works from the Collection

migros museum für gegenwartskunst

Wednesday, 18 April 2012, 18h

Action by Gianni Motti // Opening of the fourth part of the exhibition

After presentations of the collection in Vaduz, Kassel and Krems migros museum für gegenwartskunst is presenting in four parts different works of the collection, before a further selection of works travels to Bolzano/Bozen. The collection of the Migros-Genossenschaftsbundes was initiated in 1957 when the statutes of Migros and of Migros-Kulturprozent were established, and was professionalized at the end of the 1970s by focusing it on international contemporary art. *Tour d'Horizon* gives insight in the different decades in which the collection was broadened according to different interests and points of view, but also refers to specific aspects and problematic points of collecting. The exhibition, based chronologically on the years of acquisition, is accompanied by a parallel program of events turning its attention to various questions related to collecting and the history of the collection.

#### **About migros museum**

Since it was founded in 1996 in the premises of a former Zurich brewery, the Löwenbräu-Areal, migros museum für gegenwartskunst has seen itself as a site of reflection as well as production. The active cooperation in the process of art production and continual furthering of it with exhibition activities linked to the collection has determined the history of the museum.

Its processual lightness sets it apart from its larger, more venerable colleagues. The museum focuses more on large-scale productions in close cooperation with the artists and less on that which is already tried and tested. In this manner the term contemporary art is understood as having a dynamic temporal



*Moneybox* (2009), Gianni Motti. One dollar bills, wire, paper clips. Size variable. Collection migros museum für gegenwartskunst Zürich. Photo: Gianni Motti

purpose, in permanent exploration peering forwards and backwards in time. Simultaneously it is embedded in a societal context and participates in a process of exchange and production of art. The exhibitions at the migros museum für gegenwartskunst formulate art history as a moving process, which is open to investigations, corrections and variations. The integration of the collection into a lively environment contiguous and supporting contemporary art production directed at an open-minded public is a further concern of the museum.

The museum financed patron-like by the largest Swiss retailer Migros is a part of the Migros-Kulturprozent. Since 1957 purely voluntary commitment of a fixed amount of its turnover for the use of social and cultural purposes has been anchored Migros statutes.

Heike Munder was appointed director/curator in 2001. Prior to that, she co-founded the art association Halle für Kunst in Lüneburg and held the post of artistic director until 2001.

19.04.2012

10:00-11:00

Haus Konstruktiv, meeting with Dorothea Strauss, director of Haus Konstruktiv

<http://www.hauskonstruktiv.ch/> – Haus Konstruktiv, ewz-Unterwerk Selnau, Selnaustrasse 25, 8001 Zürich

There are only a few cities that can rightfully claim to be the birthplace of a significant art movement. Zurich can even claim to be the birthplace of two: This is where DADA was founded in 1916 and where, from the 1930s onward, the core group of “Zurich Concrete-ists” established themselves. Their themes are still alive today, they continue to resonate all around the world and to inspire young artists, architects and designers.

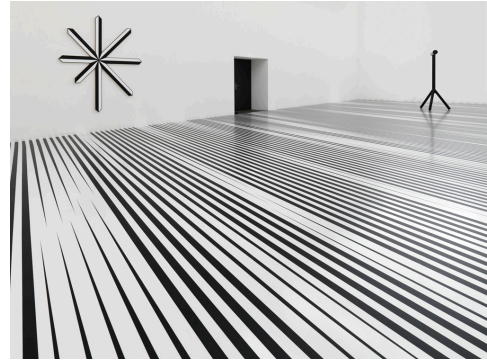
The Foundation for Constructivism and Concrete Art, or Haus Konstruktiv, was founded in 1986 by dedicated individuals from the milieu of the internationally renowned Zurich movement of constructivist and concrete art. Since then it has held 70 exhibitions, published numerous works on this art form, and gained an international reputation. The foundation promotes “constructive, concrete, and conceptual art and design.”

From 1987 to spring 2001 it was located at Seefeldstrasse 317 in the outer Seefeld area of Zurich and was known as the “House for Constructive and Concrete Art.” It is now situated in new premises close to the centre of Zurich at Selnaustrasse 25, in the former Selnau electricity sub-station, one of the most distinctive icons of Zürich’s industrial architecture.

Haus Konstruktiv is the only foundation of its kind in Switzerland and one of just a few in Europe dedicated to historical and thematic exploration of concrete, constructive and conceptual art. Haus Konstruktiv focuses on making it part of a living dialog with international trends in contemporary art.

It is no coincidence that it is located in Zurich, since many major artists – Max Bill, Camille Graeser, Verena Loewensberg, Richard Paul Lohse, Beat Zoderer, Gottfried Honegger – have lived and worked in that city, contributing greatly to the international development of contemporary art.

On five floors with a total of 1,200 m<sup>2</sup> exhibition area, visitors discover works of art in the



*Peripheral Vision* (2009), Philippe Decrauzat. Acrylic on canvas. Installation view Haus Konstruktiv, Zürich

context of their historical background in various ways, through changing exhibitions and presentations of collections.

### **Dorothea Strauss**

Born in Braunlage near Göttingen in Germany, she studied art history in Frankfurt/M. From 1996-2001 she was the artistic director of Kunsthalle St. Gallen, from 2001-2005 curator of Kunstverein Freiburg. Since 2005 she is the director of Haus Konstruktiv. From 2006 until 2009 Dorothea Strauss was also involved in developing a new public art strategy for the municipality, and headed the Workgroup Art in Public Space (AG KiöR).

### **Current Exhibitions**

Helen Mirra: gehend (Field Recordings 1-3)

Rolf Schroeter: «Nah dran» (Close Up)

Permanently installed:

Fritz Glarner: Rockefeller Dining Room



19.04.2012

14:00-15:00

Cabaret Voltaire, meeting with Adrian Notz, director

<http://www.cabaretvoltaire.ch/> – Cabaret Voltaire, Spiegelgasse 1, 8001 Zürich

## **cabaret voltaire**

By inaugurating the legendary “Cabaret Voltaire” on 5 February 1916, Hugo Ball, Emmy Hennings, Hans Arp, Tristan Tzara and Marcel Janco founded the most important art movement ever to originate in Zurich: Zurich Dadaism. From the house at Spiegelgasse 1 Dada started its journey into the world – launching an international cultural revolution.

Nearly 90 years later, the tireless efforts of numerous Dada friends have finally cleared the way for a dada-inspired re-dedication of the house: on 30 September 2004, the home of the Dadaist world once again opened its doors under the name of *cabaret voltaire*, welcoming scientists, school children, art lovers, exhausted shoppers, business people, tourists, socialites and localites alike.

The power of its localisation makes *cabaret voltaire* an emotionally intense, tourist memorial to historical Dadaism. At the same time and foremost though, cabaret voltaire is a live cultural centre, where bridges between Dada and the social and cultural movements of today are built.

*cabaret voltaire*'s interdisciplinary approach, its understanding of culture that interacts with everyday city life; art and science immersed in each other, historical reference and actual interventions side by side, and because of the fact that the Dada advancements can originate and be exhibited at the birthplace of the movement, make it stick out among the existing cultural institutions in Zurich.

### **cabaret voltaire wants**

\* to document: the gigantic projection area named Dada, still not definitely rationalised, is art-historically re-appraised. In semestrial rotations and chiefly centred in the vaulted basement, *cabaret voltaire* presents documentary/historical exhibitions.

\* to transform: a contemporary cultural programme reflects and investigates strategies



Entrance of Cabaret Voltaire today



Invitation poster for the opening of Cabaret Voltaire on 5 February 1916

and principle motifs of the Dadaists and their actuality, making Dada a rich source for the present.

\* to experiment: the interdisciplinary programme of cabaret voltaire tackles relevant cultural and society issues, eyes set on the future. The cabaret's “shop window,” called showcase, displays alternating new installations of young artists, whereas the *cabaret voltaire* hall itself stages events and performances with changing thematic orientations on a two-month basis.

The events at *cabaret voltaire* mostly result from collaborations with external artists, curators and interested circles.

19.04.2012

16:00-17:00

Helmhaus, guided tour of "Grösser als Zürich" - Kunst in Aussersihl with curator Michael Hiltbrunner. 222 artistic positions related to Kreis 4 (Aussersihl) and the city of Zurich.

<http://www.stadt-zuerich.ch/content/kultur/de/index/institutionen/helmhaus.html> -

Helmhaus, Limmatquai 31, 8001 Zürich

222 positions from the visual arts and numerous artists from the fields of literature, design, architecture, film and music are gathering at Helmhaus Zürich. They are connected by a place, a climate, a history and a vision: Zürich-Aussersihl, District 4, where the artists have lived, worked, realized a work. Or: still do all that.

When it was incorporated into the city of Zurich in 1893, the township of Aussersihl was greater than all of the city as it was at the time, in terms of its area and population. Aussersihl, today called District 4, was regarded as a place of industry, the proletariat, immigration - and to this day as a place of multicultural community, inventiveness, creativity and human dignity.

Because so many cultural workers work here within a small area, because the creative potential of Zurich lives and works here, District 4 is greater than Zurich with regard to ideas, and practically: diligent initiatives, survival strategies, innovative workshops abound. The creative workers share and broker each other offices and contracts, across disciplines. Everyone knows everyone, and they let each other live next to each other. District 4 is the creative center of the city: What is produced here is then presented way beyond Aussersihl. This is where significant hotbeds of Zurich's cultural charisma are located. They constitute a socio-cultural habitat that is unique in Switzerland and can lay claim to being a model even internationally.

This city within the city awakens an early magic between small town and global city, negotiates every day new balances of control and anonymity, of one's own and the other. The magnets of moral and freedom are no strangers to each other. They shake hands without avoiding conflict. The demimonde protects existential niches from convulsively comical overload.



The borders of Aussersihl manifest a force of integration without forcible assimilation. 99 nations are reportedly domiciled in District 4, according to the Bureau of Statistics - with Switzerland that is one hundred. Multicultural and parallel societies exist in parallel.

The linguistic treatment may be somewhat abrasive, but perhaps its directness articulates itself more honestly and: resistant to crises.

The exhibition looks back to the past - and is embedded in the present. Just like the entries in the land register of the real estate, which (still) weave a close-meshed web in District 4, the web of artists in District 4 is (still) woven tightly. Quality, for once, arises here also from sheer quantity. Those making art, those interested in it, can hardly ignore District 4.

Silvio R. Baviera, Michael Hiltbrunner, Guido Magnaguagno, Kuratoren von Ausstellung und Rahmenprogramm

Simon Maurer, Helmhaus Zürich, Leitung

19.04.2012

18:00-19:00

Corner College, meeting with Stefan Wagner and Irene Grillo

<http://corner-college.com/> – Corner College, Kochstrasse 1, 8004 Zürich

Corner College was founded by Adrian Ehrat and Manuela Schlumpf (of the Wartesaal art space), Benjamin Sommerhalder (of Nieves publishing), Urs Lehni and Georges Blunier as an open space for occasional pseudo-academic activities, such as workshops, lectures, talks, movie screenings, readings, etc.

Its name, Corner College, plays on its initial location in the Perla-Mode building at the corner of Langstrasse and Brauerstrasse, and on its anti-academic stance. It moved to its current quarters at Kochstrasse in August 2011 and is currently run by Irene Grillo, Sarah Infanger, Urs Lehni, Jeannette Polin, Philip Matesic and Stefan Wagner. It shares the space with the graphic designer duo Lehni-Trueb and the Motto bookshop, founded by Alexis Zavialoff, specializing in magazines, fanzines, art books and smaller self-published items.

The space is regularly used by various groups and individuals for events. Among the regular events are *Theory Tuesdays*, a participatory reading group reads and discusses art and critical theory texts as well as hosts related artist talks and film screenings, organized and coordinated by Philip Matesic.



The old Corner College at Perla-Mode.



Motto bookstore in the new space at Kochstrasse.



Theory Tuesdays on 28 February 2012, discussing 3 texts on "The Suburban."

20.04.2012

10:00-11:00

Museum für Gestaltung, guided tour through “100 Jahre Schweizer Graphik” / Things to Do; and free visit of “Freitag - Out of the Bag”

<http://www.museum-gestaltung.ch/en> – Museum für Gestaltung, Ausstellungsstrasse 60, 8005 Zürich

### **100 Years of Swiss Graphic Design**

Swiss graphic design – one of the country’s leading products – is encountered everywhere. While a single individual style cannot be identified, a certain common approach is evident. This is revealed in the striking awareness of quality in the works, in the skilled handcraft, as well as in the precision and reduction to essentials. Graphic design from Switzerland reflects both international trends and local qualities; irony and wit are its constant companions. The view of one hundred years of graphic design shows both the diversity of current visual communication as well as the fine lines of tradition that connect works from different epochs. Alongside the poster and smaller items of printed matter, the show also includes outstanding examples from advertising and information graphics, typography, signage or book design, design objects that relate to graphic design, as well as selected striking advertising spots, and works for web design. Many objects come from the museum’s own collection.

18.04.2012, 18h

Opening of *Things to Do*, the second chapter of the exhibition “100 Years of Swiss Graphic Design”; with Jürg Lehni, Urs Lehni (of Corner College), Rafael Koch

### **Freitag - Out of the Bag**

It was back in 1993 that Daniel and Markus Freitag first sewed together bags made of used truck tarpaulins – initially just for themselves and their friends. But then Freitag bags became popular and today they are a prominent part of the urban street scene. In 2011 the company employs a staff of 130, processes around 400 metric tons of truck tarpaulins and sells 300 000 products worldwide in nine of its own stores, through 400 sales partners, and in the online shop. Freitag is regarded as a model of the Swiss creative industry. But how did the brothers achieve this? Using Freitag as a model the exhibition demonstrates



100 Years of Swiss Graphic Design. Photo: Betty Fleck



Freitag - Out of the Bag. Photo: U. Romito

that design doesn’t end with the product but that structures and processes also form part of the design concept. The show takes a look behind the scenes and spotlights the history, products, manufacture, organization, marketing and impact of this business. Material unearthed in the company archive, prototypes, observations in film, and a number of interviews are combined to provide a surprising presentation.

20.04.2012

18:00-18:30

Kunsthalle Zürich, opening: Olivier Mosset (solo show)

<http://www.kunsthallezurich.ch/> –

Kunsthalle Zürich, c/o Museum Bäregasse, Bäregasse 20-22 (near Paradeplatz), 8001 Zürich

The Kunsthalle Zürich will mark the end of its temporary exhibition activity at the Museum Bäregasse with a project by Swiss artist Olivier Mosset (born in 1944 in Berne), which was developed specially for the exhibition space at the Museum Bäregasse. Mosset, who has lived in the USA since 1977, left Switzerland in 1962 and settled initially in Paris where he played a role in shaping the advent of the conceptual and radical in European painting: painting was no longer viewed as mere expression but as an attitude, a sign and, not least, a societal position. Mosset then gradually moved towards the monochrome and geometrical image with his approximately 200 circle paintings, which were created between 1966 and 1974 and represent his version of the 'zero point' in painting, and from 1976 in his exploration of the connections between colours. In Paris in the 1960s he was a member of the BMPT group, along with Daniel Buren, Michel Parmentier, and Niele Toroni (the group's name consists of the initials of the four artists, in alphabetic order). The group brought forth questions about the notions of authorship and originality, implying that they often did each others' works, and that the art object was more important than its authorship. Mosset's radical approach to painting is characterised by expansive surfaces, the simplest of forms, lucid colours and repetition. His painting is constant intervention and instrument in the space, and his works are wall designs which alter the space by creating new dimensions through planes of colour.

### **About Kunsthalle Zürich**

Kunsthalle Zürich is one of the most influential contemporary art institutes of international stature. Since the foundation of the association Verein Kunsthalle Zürich in 1985, the Kunsthalle Zürich has been a centre for cultural exploration at the very highest level. Having operated in a series of different venues in its early years, the Kunsthalle has been based in the Löwenbräu art complex since



Olivier Mosset and Indian Larry, Installation view, Spencer Brownstone Gallery Show 2007.

1996. The list of artists who have exhibited at the Kunsthalle Zürich reads like a "Who's Who" of international contemporary art.

Whether they involve established stars in the art firmament or young artistic prospects at a crucial stage in their careers, exhibitions in the Kunsthalle Zürich make an important contribution to the current art discourse. Be it in the presentation of first large-scale individual shows, reflective retrospectives or thematic group exhibitions, artistic new ground is constantly being explored at the Kunsthalle with world-class contemporary artists.

(Maja Hoffmann, president of the Stiftung Kunsthalle Zürich, and Werner Dubach, president of the Verein Kunsthalle Zürich, 2012)

Beatrix Ruf was appointed director/curator of Kunsthalle Zurich in 2001. Since 1995 she has been the curator of the Ringier collection. She has authored and edited numerous publications.

20.04.2012

19:00-20:00

Lecture by Roberto Nigro, philosopher; topic to be announced

<http://www.herrmanngermann.ch/> – Herrmann Germann Contemporary, Stationsstrasse 1, 8003 Zurich

## **Roberto Nigro**

Studied philosophy, literature and political theory in Bari, Frankfurt am Main and Paris. Doctorate in philosophy at the University Paris X - Nanterre and Bari-Ferrara-Urbino 2000. Research fellow at the University of Bari 2001 to 2003. Assistant professor at the American University in Paris 2004 to 2006. Assistant professor at Michigan State University 2007 to 2009. Since July 2009 research fellow pursuing his habilitation on the history of coup d'état and representation at ZHdK in Zurich, and one of 50 program directors at Collège International de Philosophie in Paris. Research visits and guest lectures at Harvard University, at the Universities Paris X - Nanterre, Paris 8 and Ecole Normale Supérieure (Paris and Lyon), at the Centre Foucault (IMEC, Paris), at FU Berlin and at Uni Basel.

Focus of his work: political philosophy, critical theory, structuralism / post-structuralism, cultural science, history of science.

21.04.2012

12:00-14:00

Workshop with San Keller, artist; topic to be announced

<http://www.curating.org/> – ZHdK / Room 509, Ausstellungsstrasse 60, 8005 Zürich

San Keller's actions are inspired by the potential of a given situation's influence on our social behavior. They encourage participants to throw overboard their normal code of conduct and to share an unusual experience with people they do not know. German curator Dorothea Strauss [currently director of Haus Konstruktiv] describes San Keller's actions thus: "His works are complex, cheerful and melancholic at the same time. They pick up the concerns of the social sculpture and, in the most marvellous way, carry it into the 21st century." San Keller is a performance artist, who does cutting edge, ironic actions in public space. He always sets up challenges for himself, that will make him tickle his limits. He got known for his action *San Keller Sleeps at Your Workspace*, where he offered people to sleep in their offices, while they were working.

*Elements of Performance:* Through performance the mundane can turn into a focal point. In the context of an exhibition, movement allows me to involve my vis-à-vis and establishes a bond between me, the audience and the work. Since I avoid self-contained and concluded works I embrace the process and outside involvement. In this way the artwork originates not only from me but in conjunction with the audience.

Performance helps me break out of the isolation of the art world, and instead seek for connection and friction. As a concept artist I establish role plays with rules where I can be myself. Art drawn from life can be short or long lived. In the work *Until The Last Dance* I offer people to sign an agreement with me. Whenever these individuals hear a specific song they commit themselves to dance for the rest of their lives.

*Forms of Documentation:* I like to play with documentation and integrate it in the concept. In the event *San Keller Show* I put paper-strips on a tree, each with the title of a work. People would pick a strip and I would talk about that particular action. Here we

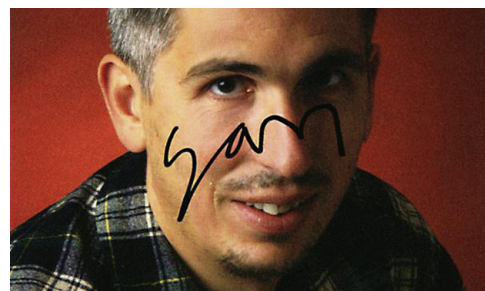
have a form of narrated documentation which prompts the theme of transience. I also did a memory game consisting of relatively small photographs of works.

I guess I could have used an external camera man for *The Long Way Home*, but didn't do that. Instead the event is in people's memory and lives on in their anecdotes.

On the Sharjah Biennial I tried to turn the art museum inside out. I had loudspeakers installed on the outside of its building which broadcast information on art history.

*Art or not art – who cares?* At the core of my actions is the idea. I don't use the term art, because it evokes a cliché and becomes more of an obstacle. I strive to have people partake in an idea which triggers incitement and awareness on a deeper level. Some people might see it as a mere experience, some might call it art. I work within and outside of traditional art institutions. I see myself as a part of the art establishments which I reframe to my own purpose.

Excerpts from Transcript from telephone interview with Markuz Wernli Saitô [MWS] on 17 October 2005, Momentarium.



21.04.2012

15:00-17:00

BINZ39, meeting with Alexandra Blättler at BINZ39; resident artists present: Roman Gysin, Ana Strika, Vajiko Chachkhiani, others to be confirmed

<http://www.binz39.ch/> – BINZ39 Stiftung, Sihlquai 133, 8005 Zürich

“Culture lives from reality and visions. From the deepening of trains of thought. From dealing with oneself and with one’s environment. From discussions of art workers among themselves. From an exchange of opinions between artists and scientists. From encounters. From the contact with people interested in art. From new impressions. From disquiet handled in quietude.”

Henry F. Levy, founder of BINZ39

### **Studios**

The BINZ39 foundation hosts 7 studios at Sihlquai in Zurich, which are awarded to young artists for two years. The primary aim is to further the art production there and then.

In addition, the foundation has been active for many years as initiator and institutional framework of intensive exchange programs with studio residencies in Switzerland and abroad, among other things as a founding member of ResArtis, an international network of art houses that supports and furthers contacts all over the world.

Between 1990 and 1995 the BINZ39 Foundation was very involved in the project ARTEST. This led to an intensive exchange between Zurich and Scuol in Engadin with Bulgaria, Slovakia and the Czech Republic, which is being reactivated through the program Friends of BINZ39.

Besides the premises in Zurich, the BINZ39 Foundation for years has maintained a cultural center in Scuol in Engadin, which since 2005 has been independently managed by Christof Rösch as Cultural Foundation NAIRS and is funded by the Canton of Graubünden.



8bitp0rn 1-30, Anet Hofer und Brigitte Dätwyler, installation view of the exhibition *Love Is The Rhythm - Porn is the Beat*, at BINZ39 Foundation, Zurich, 16.10.-14.11.2009.



Installation view of *The Process IV*, curated by Georg Gatsas, Stiftung Binz 39, Zurich, 2006, Switzerland, pictures by Georg Gatsas, collages by Lizzi Bougatsos, drawings by Brian DeGraw, video by Ira Cohen.



21.04.2012

18:00-20:00

Me the Otherness and Me. Film screening as part of the exhibition  
Uncanny Journeys - Archive Meets Present

<http://www.dienstgebaeude.ch/> - Dienstgebäude, Töpferstrasse 26, 8045 Zürich

## Unheimliche Reisen - Archiv trifft Gegenwart

(Uncanny Journeys - Archive Meets Present)

curated by eggn'spoon (Nadja Baldini, Beat Huber) and guest curator Cathérine Hug (Vienna)

24. März - 21. April 2012

### Editorial

Ever since Thomas Cook invented package holidays in the middle of the nineteenth century, holiday breaks in exotic countries have become part of our way of life. Holidays allow us to celebrate paradise, if only temporarily. A Dream! Yet, travelling does not necessarily involve holidays. In the context of the global exchange of capital, goods and manpower, mobility and the related practices of being on the move have become standard. Work means travelling. However, a journey is always an encounter with the other, the alien, and entails the uncertain and unknown. Uncanny?

Our film and exhibition project *Uncanny Journeys: Archive Meets Present* starts at the film archive of the Ethnographic Museum of Zurich. The archive contains more than two thousand documents - from documentary classics to feature movies and artistic experimental films - and is the point of departure of our four-part film series and the exhibition at the Dienstgebäude Zurich. We contrast films from the archive with a selection of contemporary artistic positions and thematise the methodology of field studies and its intrinsic view of the other. The project centres upon a dialogue with Jean Rouch, the protagonist of „cinéma ethnographique“ and pioneer of Cinéma Vérité. Influenced by the work of the Surrealists, Rouch tried to record manifestations of the surreal within the realm of the real, thus exploiting a new visual field for participant observation. Today, culture takes place in translocal spaces which provide the context for the ethnographic research in contemporary art. Despite this spatial shift Jean Rouch's cinematic language finds wide

resonance in the works of contemporary artists - because it shows more than what is visible: the other, the uncanny, the clandestine, but also the dream, the desire and visionary political perspectives.

In addition to the film series we are presenting the installation *African Chamber* by Robert Jelinek. Originating as part of the founding of the *State of Sabotage (SoS)* in 2003, it consists of a collection of more than 700 small-sized, extra-European art objects which the artist obtained in return for *State of Sabotage (SoS)* passports. Robert Jelinek has created the prototype for a different collection, an ethnographic collection with an existential background.

*Uncanny Journeys - Archive Meets Present* travels to the archive, to history, to the globalised world of today, and to imagination. It explores artistic positions in terms of the development of a new ethnographic view - a view between dream, reality and art.

### Me the Otherness and Me

Saturday 21 April, 18:00-20:00

Jean Rouch *Petit à Petit*, 1971 (92')

Total 92'

Break

Uriel Orlow *The Visitor*, 2007 (16'), LUX London

Bouchra Khalili *Anyas: Straight Stories - Part 2*, 2008 (12')

Kader Attia *Marie-Thérèse ou le mythe du cargo*, 2006 (4')

Ursula Biemann *Sahara Chronicle: Interview Adawa*, 2006 - 2007 (10')

Marcus Coates *The Trip*, 2010 (34') Total 1'16''