2013 — curated by
Jörg Scheller

la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte

Eventi collaterali

SA LON SUISSE

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Out of the darkness
into the shadow

Introduction

Welcome to the second edition of the Salon Suisse! My name is Jörg Scheller, I am an art historian, journalist and musician based in Berne, Switzerland. The Swiss Arts Council Pro Helvetia has asked me to curate this accompanying programme of the Swiss participation in the 55th Venice Art Biennale. How could I have said "no"? The Salon Suisse is a platform for exchange on contemporary art and thought in a relaxed atmosphere, a place to meet and discuss with international authors, artists, academics and policy makers. All events take place at the historic Palazzo Trevisan degli Ulivi in Dorsoduro, Venice. They are free and open to everyone, so just drop by! This booklet shows you in detail what is going on.

I have dedicated the Salon Suisse 2013 to the legacy of the European Enlightenment in the contemporary art world. After all, the term "salon" inevitably carries with it certain historical overtones. You might ask, however: "Enlightenment"? Isn't this a worn-out concept of the 18th century—way too idealistic, Eurocentric, and self-righteous in the face of today's globalized, hybrid cultures? And hasn't the postmodern philosophy dismantled the high hopes of Enlightenment and proven that it

actually was a trailblazer for totalitarianism?

Well, I wish things were so easy. In fact, many of the problems that the 18th century grappled with have resurfaced and are fiercely contested—for instance, the relationships between religion and politics, freedom of speech and criticism, or the role of art in science and society. The belief that art will transform life for the better was seminal for the Enlightenment. And in one way or another, we still adhere to this creed—banks, when they build art collections; cities, when they finance public art; governments, when they support "artistic research".

In our blurry era of the "post-post" (Yves Michaud), old questions have turned into new ones. Can we face the challenges of today without the radical optimism, the sharp wit, and the utopian spirit of Enlightenment? How to develop new forms of Enlightenment beyond naive belief in progress, humanism or multiculturalism? And is the art system actually the "blossom of Enlightenment" (Beat Wyss), or has it rather changed into the "Sunday face of greed" (Peter Sloterdijk)? Big questions, for sure. Too big? Well, from my point of view, questions can never be too big. It's just that mostly our answers are not big enough.

As your Salonnier, I have invited renowned and emerging theorists and artists to engage in a discussion on the legacy of Enlightenment from a multi-perspective view. We will refrain both from a revisionist modernist attitude and from the postmodern obsession with mixing "high & low". Instead, we will discuss the links between the key topics of the Enlightenment and recent trends in the global art world such as "transhuman aesthetics", "the economy of creativity", "artistic research", "digital fluxus" and "performance lectures".

Moreover, for a series of roundtable talks called *Time Slices,* I have invited researchers from the field of exhibition history to explore the genealogy of the Venice Art Biennale. The "Dialectics of Enlightenment" (Horkheimer & Adorno) are perfectly mirrored by *la Biennale* itself—a large-scale exhibition of contemporary art based on the humanist ideals of Enlightenment, but primarily intended to strengthen the economy of the city of Venice.

Jörg Scheller
Salonnier, Salon Suisse

Night Twelve
Saturday, 23th November

7 pm

1977 re-enacted: La nuova arte sovietica

Organized by Matteo Bertelé and Sandra Frimmel

In 1977, the Biennial of Dissent took place in Venice. Exhibitions, concerts and conferences about different thinking and dissent were organized. Tonight's salon will revive the main art venue in that context: the group exhibition of Soviet unofficial artists *La nuova arte sovietica. Una prospettiva non ufficiale*, curated by Enrico Crispolti and Gabriella Moncada Di Milia. The atmosphere of this pivotal event will be evoked by the display of original artworks shown in 1977 and by a reading of texts such as letters by the organizers and newspaper articles. This time-travel will recall the then fiercely debated questions of "right" and "wrong" in ideology and art. Crispolti and other witnesses from the time will be present.



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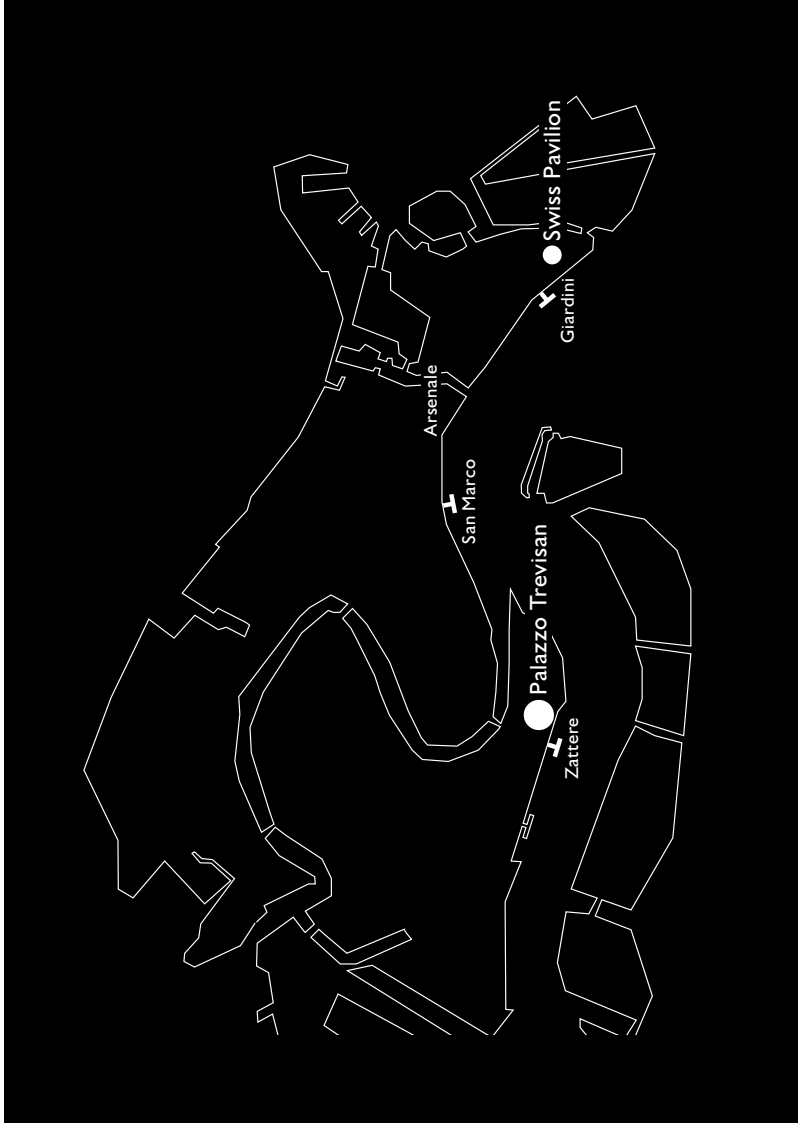
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degli Ulivi, Campo S. Agnese,
Dorsoduro 810, Venice — biennials.ch

Henk Borgdorff
(born 1954) is Professor of Research in the Arts at the University of the Arts, The Hague, and Visiting Professor in Aesthetics at the University of Gothenburg. He is editor of the *Journal for Artistic Research* and has published widely on the political and theoretical rationale of research in the arts, including *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (2012).

Bazon Brock
(born 1936, Stolp, Pomerania) is a German art theorist and critic, multi-media generalist and artist. As a member of Fluxus, he participated in happenings amongst others with Joseph Beuys and Wolf Vostell and installed the *Besucherschule* (visitor's school) at *documenta IV*. Brock is best known for his "action teachings". He was a professor of aesthetics at the Hochschule für bildende Künste Hamburg, the University of Applied Arts Vienna and the University of Wuppertal. In 2011, he founded the *Denkerei/ Amt für Arbeit an unlösbaren Problemen* in Berlin.

Magda Cârneci
(born 1955, Romania) is an art critic and writer, associate professor at the National University of Arts in Bucharest and editor-in-chief of *ARTA* visual magazine. She published several books and studies on modern and contemporary art in Eastern Europe, including *Art of the 1980s in Eastern Europe. Texts on Postmodernism* (in English, 1999) and *Art and Politics in Romania 1945–1989* (in French, 2007).

Raphael Chikukwa
was born in Zimbabwe and worked mainly as an independent curator before joining the National Gallery of Zimbabwe in 2010 as its chief curator. He is currently the curator for the Zimbabwe Pavilion at the 55th Venice Biennale and has also curated Zimbabwe's inaugural Pavilion at the 54th Venice Biennale. Chikukwa holds an MA in Curating Contemporary Design from Kingston University, London.

Armin Chodzinski
(born 1970, Hamburg, Germany) is an artist, performer and author. His work deals with the relation between art and economy, which is, as he states, distilled in urban space. Self-experiment is his method of approach, which is articulated in performance lectures, exhibitions, lectureships, and various publications.

Fried Dähn
(born 1958, Tübingen, Germany) is a cellist, sound-artist and composer who works in the fields of classical, contemporary and electronic music as well as in media and video arts. Since 2013 he has been professor for Sound Arts at the Munich Institute of Media and Musical Arts – MiMA. In 1999, Dähn and Thomas Maos founded the CAMP-Festival, an international festival for visual music.

Maria Fernandez & Rodolfo Lillo
form a collective for experimental visual creation, founded in 2008 in Gijón, Spain, with the objective to explore

new techniques in visual expression. The results are based on exploration and experimentation with new visual aesthetics while maximizing simplicity and conceptual abstraction. They are also the creators of Trendelenburg, an international encounter for visual art and new media.

Sandra Frimmel
(born 1977, Wetzlar, Germany) is an art historian and curator. She works as assistant professor in the Department of Slavic Studies at the University of Zurich in the framework of the SNF project *Art and literature on trial*, where she focuses on contemporary Russian trials. Prior to that, she worked as a curatorial assistant at the Kunstmuseum Liechtenstein, Vaduz.

Daria Ghiu
(born 1983, Bucharest, Romania) is a doctoral fellow at the Swiss Institute for Art Research (SIK-ISEA), Zurich, working on a thesis on the history of the Romanian Pavilion at the Venice Biennale. Besides, she is an art critic and permanent contributor to the Romanian Cultural Public Radio, focusing on the contemporary art scene. She lives in Bucharest.

Johannes M. Hedinger
(born 1971, St. Gallen, Switzerland) is an artist, filmmaker, curator and art historian. Hedinger is a lecturer at the Zurich University of Arts and at the University of Cologne. In 1997 he founded the artist duo Com & Com (with Marcus Gossolt) whose projects were shown in

over 120 exhibitions, among them the Venice Biennale. He lives and works in Zurich and Amsterdam.

Ken Hollings
is a writer based in London. His work has appeared in numerous journals, reviews and anthologies; and he has spoken at the Royal Institution, the British Library, Tate Britain, the Akademie der Künste Berlin and on BBC radio. He is the author of *Destroy All Monsters* (2001), *Welcome to Mars* (2008) and *The Bright Labyrinth* (2013).

Annika Hossain
(born 1980, Dortmund, Germany) is an art historian and curator who has worked as art mediator at *documenta 12* in Kassel and as a gallery assistant at Meyer Riegger, Karlsruhe/Berlin. She was a doctoral fellow at the Swiss Institute for Art Research (SIK-ISEA), Zurich, where she completed a dissertation on the cultural representation of the United States at the Venice Biennale.

Kornelia Imesch Oechslin
has been professor for modern and contemporary art and architecture at the University of Lausanne since 2009. Her main research areas comprise contemporary global art and architecture scenes with a focus on the history of institutions. She is one of the pioneers on branding in relation to the arts in Switzerland (*art & branding*, 2004) and is currently working on a research project on authenticity and hybridity in culture, art and architecture of the Greater Middle East.

Joseph Imorde
(born 1963, Emsdetten, Germany) studied Art History, Philosophy and Musicology in Bochum, Rome and Berlin. He finished his habilitation treatise entitled *Michelangelo Deutsch!* at the Technical University Dresden and was appointed professor for art history at the University of Siegen in 2008. Selected Publications: *The Cultural History of the Italian City-square* (2002); *Michelangelo Deutsch!* (2009); *Dirty Sheets. The Underside of the 'Grand Tour'* (as co-editor, 2012).

Monica Juneja
has been Professor of Global Art History in the Cluster of Excellence *Asia and Europe* at the Heidelberg University, Germany, since January 2009. Before her assignment in Heidelberg, she was professor at the University of Delhi, India, and visiting professor at universities in the United States, Austria and Germany. Juneja graduated from the University of Delhi and did her doctorate at the École des Hautes Études en Sciences Sociales, Paris.

Agnes Kohlmeyer
(born 1954, Schwäbisch Hall, Germany) studied art history at the FU Berlin. She is an independent art critic and curator and has curated numerous exhibitions around the world. Kohlmeyer teaches contemporary art in theory and practice at the Faculty of *Design and Arts* at the IUAV University, Venice. She is based in Venice, Italy, since 1984.

Edith Krebs
(born 1955, Zurich, Switzerland) is an art historian and

critic. She worked as culture editor of the weekly *WOZ Die Wochenzeitung,* as freelance author for newspapers and art journals as well as lecturer at art universities. She now is the director and editor-in-chief of *SIKART Lexicon on art in Switzerland,* housed by the Swiss Institute for Art Research (SIK-ISEA), Zurich.

Daniel Ladnar
is a performance artist and researcher. He works solo as well as in different collaborative contexts, mainly in Germany and Britain with the collectives *random people* and *geheimagentur.* He is currently completing his PhD about lecture performances at Aberystwyth University.

Thomas Maos
(born 1964, Neckarsulm, Germany) is a guitarist, sound-artist, guitar teacher and composer. He works as an interdisciplinary artist with musicians, actors, visual artists and dancers. In 2003, he was stipendiary of the Kunststiftung Baden-Württemberg, followed by a grant from the Akademie Schloss Solitude in 2008. Maos has released several albums with experimental guitar music and composed music for stage plays.

Jan May
(born 1973, Mainz, Germany) is an art historian and curator based in Berlin. He received his PhD in 2007 with a thesis about the history of the Biennale di Venezia. In the last years he worked as a curator for the Staatliche

Museen zu Berlin and is responsible for the archive of the German participation in the Biennale.

Magdalena Moskalewicz
(born 1984, Warsaw, Poland) is Mellon postdoctoral fellow at the Museum of Modern Art in New York. She conducts and manages research for the C-MAP (Contemporary and Modern Art Perspectives) global research initiative in the field of Central and Eastern European art of the post-war period. She is also editor of C-MAP's *post,* an online platform for digital publishing and collaborative research on art from around the globe.

Franz Müller
(born 1962) is an art historian and academic staff member of the Swiss Institute for Art Research (SIK-ISEA), Zurich. He is project leader of the catalogue raisonné of the paintings by Cuno Amiet. His publications focus on art in Switzerland in the 20th century, for instance on the Swiss contributions for the Venice Biennale from 1948 to 1960.

Jason Pine
is Assistant Professor of Anthropology and Media, Society and the Arts at Purchase College, State University of New York. His research focuses on the intersection of affect, aesthetics, and alternative economies. Pine is the author of the book *The Art of Making Do in Naples* (2012) as well as essays focusing on music and organized crime in Italy. He is currently writing a book titled *Methamphetamine, Mattering, and Alchemical Worlding.*

Falke Pisano
(born 1978, Amsterdam, Netherlands) is an artist. In the publication *Figures of Speech* (2010) she brought together her work focusing on the act of speech in relation to different forms of agency in artistic production. The artist's second cycle of works (2011–) *The Body in Crisis* consists of a series of propositions and inquiries that look at the body in crisis as an ongoing event.

Hanno Rauterberg
(born 1967, Celle, Germany) is an art and architecture critic for the German national weekly *DIE ZEIT.* He studied art history in Hamburg and Berlin and attended the Henri Nannen School of Journalism in Hamburg. Some of his books (*Und das ist Kunst?!* and *Ich, der Künstler*) deal with the question of how to evaluate the quality of artistic production.

Hans-Jörg Rheinberger
(born 1946, Grabs, Switzerland) is a historian of science, Director at the Max Planck Institute for the History of Science, Berlin, author of *Toward a History of Epistemic Things* (1997), *On Historicizing Epistemology* (2010), *An Epistemology of the Concrete* (2010) and (with Staffan Müller-Wille) *A Cultural History of Heredity* (2012).

Claudia Robles Angel
is a Colombian audiovisual artist who lives and works in Cologne, Germany. Her work and research cover different aspects of visual and sonic art, from audiovisual

fixed-media compositions to performances interacting with bio-data via the usage of interfaces such as the EEG (electroencephalogram). She has presented her work in festivals, group and solo shows around the globe.

Pier Luigi Sacco
is Professor of Cultural Economics and Deputy Rector for International Relations at IULM University Milan. He also teaches Creative Industries at the University of Italian Switzerland in Lugano. He is the director for Siena's bid for the European Capital of Culture 2019. He writes for *Il Sole 24 Ore, Flash Art* and *Artribune.*

Gertrud Sandqvist
(born 1955) is the artistic director of the Malmö Art Academy where she is also responsible for the PhD programme. She has been board member of the National Foundation for Swedish Culture of the Future since 2003, and chair of the Baltic Art Center (2003–2008). Among the shows she has curated are *Abject,* 1990, *Private,* 1993, a Mary Kelly retrospective, 1994, and the Gothenburg International Biennial of Contemporary Art (as co-curator, 2010).

Jörg Scheller
(born 1979, Stuttgart, Germany) is an academic, journalist and musician based in Berne. He is permanent lecturer in art history at the Zurich University of the Arts and publishes regularly in major German-speaking journals and newspapers. He is also singer and bass player of the

heavy metal duo Malmzeit. Scheller is Salonnier of the Salon Suisse 2013.

Giaco Schiesser
is professor for the theories of cultures and of media, director of the department Art and Media at the Zurich University of the Arts and permanent visiting professor for artistic PhDs at the University of Art and Design Linz, Austria. His work and his publications focus on theories of cultures, media, subjects | epistemology | aesthetics, art research | democracy, public spheres, everyday culture.

Giovanni Schiuma
PhD, is Director of the Innovation Insights Hub at the Central Saint Martins College of Arts & Design, University of Arts London, and Associate Professor at Università della Basilicata. His research and recent book *The Value of Arts for Business,* published by Cambridge University Press, focus on the role of arts for business to shape successful 21st century business organisations.

Joachim Sieber
(born 1985, Zurich, Switzerland) studied art history, political science and sociology. Since 2012 he has been a PhD candidate at the Graduate School *Media History of Arts* and academic associate at the chair of History of Fine Arts at the University of Zurich. His latest publication is: *Trügerischer Aufstieg zu internationalem Glanz. Die Schweizer Beteiligung an der nationalistischen Biennale di Venezia von 1932–1942,* in: Regula Krähenbühl (ed.),

Die Schweizer Beteiligung an der Biennale von Venedig, 1920–2009 (working title), Zurich 2013.

Marianne Wagner
(born 1978) is a German art historian. After working at the Kunstmuseum Thun and the Kunsthaus Aarau, Switzerland, she is now a doctoral candidate and assistant at the University of Berne, Institute for Art History, Department of Modern and Contemporary Art History. She is currently working on her PhD about performative speech acts.

Wolfgang Welsch
(born 1946) is a philosopher and art theorist, professor of philosophy emeritus at the University of Jena (Germany), author of several books including *Unsere postmoderne Moderne* (1987), *Ästhetisches Denken* (1990), *Vernunft* (1995), *Grenzgänge der Ästhetik* (1996), *Undoing Aesthetics* (1997), *Mensch und Welt* (2012), *Blickwechsel* (2012) and *Homo mundanus* (2012).

Veronika Wolf
(born 1978, Czechoslovakia) is an art historian and critic. Since 2010 she has been the Director of The Lobkowicz Collections in Prague. Previously she worked in London as an art correspondent for *Flash Art, Art+Antiques* and *Atelier Journal.* Her extensive research on Czech and Slovak artists at the Venice Biennale was published in 2005.

Beat Wyss
(born 1947, Basel, Switzerland) is professor of art history and media theory at Karlsruhe University of Arts and Design, Germany. In 2009, he initiated a research programme on the history of the Venice Biennale at the Swiss Institute for Art Research (SIK-ISEA), Zurich. His research interests include the history of ideas and mentalities (*Hegel's Art History and the Critique of Modernity* 1985/1999); the orbit of Poststructuralism (*Nach den grossen Erzählungen* 2009); colonialism and globalization (*Die Weltausstellung von Paris 1889* 2010).

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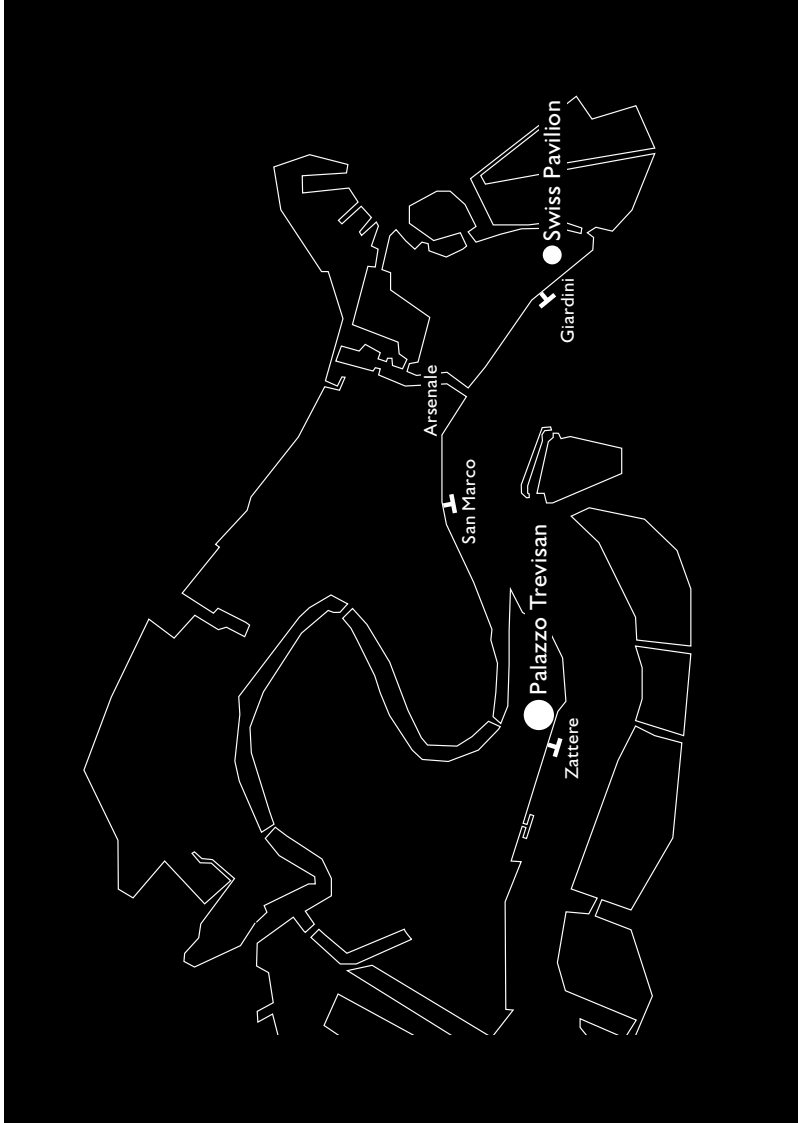
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