

Pavilion of Switzerland at the 56th International Art Exhibition – la Biennale di Venezia

Pamela Rosenkranz

Our Product

Curator: Susanne Pfeffer

Commissioner: Swiss Arts Council Pro Helvetia – Marianne Burki, Head of Visual Arts; Sandi Paucic, Project Leader Swiss participation Venice Biennale

Deputy commissioner: Swiss Arts Council Pro Helvetia – Rachele Giudici Legittimo, Coordination Swiss participation Venice Biennale

Press conference: Wednesday, 6 May 2015, 4 pm

Opening: Friday, 8 May 2015, 5 pm

Exhibition: 9 May to 22 November 2015

«I think that it is more interesting to talk about art in terms of the material that determines the work, rather than the artist's identity...» Pamela Rosenkranz

Carneam, Evoïn, Gleen, Magmelia, Neoten, Rilín, Solood and Visorb are like Aspirin, Acrylic, Methylene, Spandex, Silicone and Titanium, both literally and metaphorically, the stuff that Pamela Rosenkranz' work is made of. While we aren't familiar with most of these materials, their omnipresence manifestly changes the physical as well as the psychic constitution of human beings. Yet it isn't obvious how it does so. The human subject is nothing but a fluid trace, a serial association generated from synthetic materials. The anthropocentric bias of humanism is thus faced with its own obsolescence: human beings are neither the origin nor the apogee of thought.

In an era characterized by rapid technological change, ecological crisis, and the ascendancy of the natural sciences, challenging the idea of man as the measure of all things, and indeed asking again what it means to be human, has become a timely and urgent task. In her work, Pamela Rosenkranz uses cutting-edge media and medical technologies and engages with the most recent developments in the natural sciences. Armed with findings that irredeemably undermine essentialist anthropologies, she confronts us with new material configurations of the human which have far-reaching consequences for our understanding of art.

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Rosenkranz' exhibition transmutes the Pavilion of Switzerland into a body of a local, pinkish white skin color, which is fluid, smells, shines, sounds and moves. A pigment that originally emerged as the specific product of migration, sun-exposure, nutrition, and any number of other contingent factors is resynthesized as a stock formula, composed of unknown ingredients.

On the occasion of the 56th International Art Exhibition - la Biennale di Venezia Pamela Rosenkranz designed a stamp for the Swiss post using a specially developed combination of skin color and texture, which is closely related to her exhibition at the Pavilion of Switzerland.

Salon Suisse: S.O.S. DADA – The World Is A Mess

On five weekends over the course of the Biennale the events program «Salon Suisse», initiated by the Swiss Arts Council Pro Helvetia and organized by the Dada-specialists Juri Steiner and Stefan Zweifel is taking place at the Palazzo Trevisan degli Ulivi offering a platform for exchange on contemporary art and thought in a relaxed atmosphere. For this year's «Salon» entitled «S.O.S. DADA – The World Is A Mess» Steiner and Zweifel invite their guests from all over the world to discuss the cross-epochal force and the timelessness of Dada. All events are free of admission and open to everyone. Partner of «Salon Suisse» is LAUFEN Bathrooms AG.

For further information please visit: www.biennials.ch

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For high-res press images and to download the press release please visit:

<http://www.biennials.ch/home/Press.aspx?BiennialId=73>

Notes to editors

The artist, Pamela Rosenkranz

Pamela Rosenkranz was born in Uri, Switzerland in 1979. She received her MFA from the Academy of Fine Arts, Bern, in 2010, and completed an independent residency at the Rijksakademie in Amsterdam in 2012. In 2014 she was nominated for the Böttcherstraße Prize, Kunsthalle Bremen. Solo exhibitions of Rosenkranz' work include: 'My Sexuality' (Karma International, Zurich, Switzerland, 2014), 'Feeding, Fleeing, Fighting, Reproduction' (Kunsthalle Basel, Switzerland, 2012), 'Because They Try to Bore Holes' (Miguel Abreu Gallery, New York, USA, 2012), 'No Core' (Centre d'Art Contemporain, Geneva, Switzerland, 2012), 'Untouched by Man' (Kunstverein Braunschweig, Germany, 2010), 'Our Sun' (Swiss Institute, Venice, Italy, 2009).

Her work has been part of numerous group exhibitions including 'Blue Times' (Kunsthalle Wien, Austria, 2014), 'Beware Wet Paint' (ICA, London, UK, 2014), 'Europe Europe' (Astrup Fearnley Museet, Oslo, Norway, 2014), 'Collection on Display' (Migros Museum für Gegenwartskunst, Zurich, Switzerland, 2014), 5th. Marrakesh Biennale (2014), 'Speculations on Anonymous Materials' (Fridericianum, Kassel, Germany, 2013), 'Descartes' Daughter' (Swiss Institute, New York, USA, 2013), 55th International Art Exhibition – La Biennale di Venezia, 'The Encyclopedic Palace' (2013), EXP01: New York (MoMA PS1, New York, USA, 2013), 'Chat Jet: Painting <Beyond> the Medium' (Künstlerhaus, Graz, Austria, 2013), 'In the Holocene' (The MIT List Visual Arts Center, Cambridge, MA, USA, 2012), 'A Disagreeable Object' (Sculpture Center, New York, USA, 2012), 7th Liverpool Biennial (2012), 'When Attitudes Become Form' (CCA Wattis, San Francisco, USA, 2012), 'Ghosts Before Breakfast' (White Flag Project, St. Louis, USA, 2012), 5th Berlin Biennale, 'When things cast no shadow' (2008).

The curator, Susanne Pfeffer

Susanne Pfeffer is an art historian and curator. Since June 2013, she has been the director of the Fridericianum in Kassel, where she curated the exhibitions 'Speculations on Anonymous Materials', 'nature after nature' and 'Paul Sharits. A Retrospective', among others. Previously, Pfeffer was the chief curator of KW Institute for Contemporary Art in Berlin (2007-2012) and acted as curator and advisor for MoMA PS1 in New York. From 2004 until 2006, she was artistic director of Künstlerhaus Bremen. Additionally, Pfeffer has curated exhibitions at the São Paulo Biennial, the Lyon Biennial, the Tel Aviv Art Museum, Museum Boijmans Van Beuningen, the Museum of Modern Art in Warsaw and the Museion Bolzano. She has realized notable solo exhibitions and retrospectives of artists such as Absalon, Joe Coleman, Cyprien Gaillard, Emily Jacir, Sergej Jensen, Renata Lucas, Helen Marten and Wael Shawky. Alongside themed exhibitions such as 'Seeing is believing' and 'You Killed Me First. The Cinema of Transgression', Pfeffer has curated experimental group exhibitions, including '...5 minutes later' or 'ONE ON ONE', which were based on new commissions. Susanne Pfeffer has edited numerous artist monographs and exhibition catalogues.

The commissioner, the Swiss Arts Council Pro Helvetia

Mandated by the Swiss Confederation, the Swiss Arts Council promotes artistic creation in Switzerland, contributes to cultural exchange at home, promotes the dissemination of Swiss culture abroad and fosters cultural outreach. Pro Helvetia is responsible for the Swiss contributions to the Biennale di Venezia. Switzerland has been present at the Biennale Arte since 1920 and at the Biennale Architettura since 1991.

Nominations for the Biennials

The nominees for both, the art and architecture biennials in Venice, are within the responsibility of an independent Jury commissioned by the Swiss Arts Council Pro Helvetia. Its seven members until 2014 were: Peter Fischli, artist; Beatrice Galilee, curator and critic; Katya García-Antón, curator; Simona Martinoli, art and architecture historian; Arthur de Pury, curator Centre d'art Neuchâtel; Philippe Rahm, architect (chairman); Peter Schneemann, Director art history department, University of Bern.

The Swiss Pavilion in Venice

The Swiss Pavilion in Venice, just around the corner from the main entrance to the Giardini exhibition site, was set up by architect Bruno Giacometti in 1951/52 and is in the possession of the Swiss Confederation. The layout is based on the original functional division into sculpture room, graphics room and the skylit room for paintings.