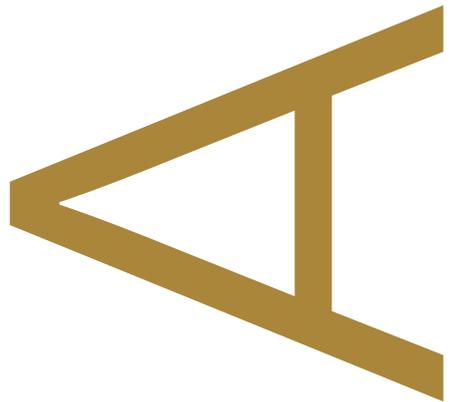
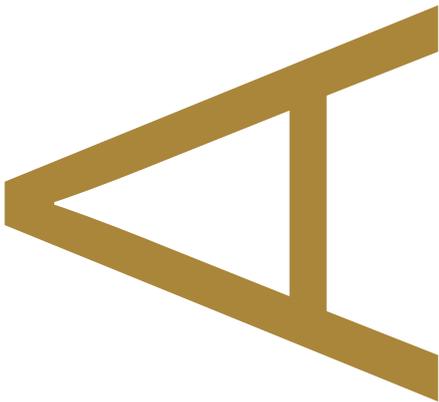


la Biennale di Venezia

57. Esposizione  
Internazionale  
d'Arte  
Eventi Collaterali

swiss arts council

prohelvetia



ATARAXIA  
Salon Suisse  
2017



Salon One  
euphony

a  
ArtSpeaksForItself (ASFI)  
Lunch Performance  
(by invitation)  
Wednesday, 10 May  
12:45pm

b  
Volkskulturfest Obwald  
Martin Hess and  
Samuel Leuenberger  
Thursday, 11 May  
6:30pm

c  
Music for Chameleons  
Pádraic E. Moore  
(by invitation)  
Friday, 12 May  
10pm

Salon Two  
eating well

a  
An Evening of Edible  
Knowledge  
Sandra Knecht and  
Maurice Maggi  
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6:30pm

b  
Friendship and Paranoid  
Regionalism  
Reza Afisina, Zoe Butt,  
farid rakun and David Teh  
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c  
The Art of Confession –  
giving, creating, maintaining,  
provoking *Time*  
Reza Afisina, Zoe Butt,  
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Saturday, 2 September  
6:30pm

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a  
Unfinished Business  
Roger M. Buerger, Patricia  
Purtschert, Felwine Sarr  
and Koyo Kouoh  
Thursday, 19 October  
6:30pm

b  
Carbon Derivatives  
FRAUD (FRan Gallardo +  
AUDrey Samson) and  
Guido Rudolphi  
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6:30pm

c  
The Wretched Earth  
Ros Gray, Shela Sheikh  
and Åsa Sonjasdotter  
Saturday, 21 October  
6:30pm

Salon Four  
kinesis

a  
Glossolalia in C:  
A microtonal, multi-language,  
experimental music and poetry  
performance  
Khyam Allami and  
Naim Al Asmar  
Thursday, 23 November  
6:30pm

b  
Without Poetry Nothing  
is Possible  
Marcos Lutyens and  
Megan Rooney  
Friday, 24 November  
6:30pm

c  
The Primary Fondue Party  
Claudia Comte  
Saturday, 25 November  
7:30pm  
(due to a limited capacity,  
booking is required  
for this event. To reserve  
a place please email  
biennials@prohelvetia.ch)

*As a word Ataraxia is equivocal, but never neutral. From the Greek a – ‘not’ and tarássein – ‘to disturb’, twist it further and it spits back apathy.*

This year’s Salon Suisse aims at unpicking Switzerland’s so-called political ‘neutrality’ within a global fabric of economics, culture, technology and science. Ideations of a neutral Switzerland pivot on welfare acquired through democracy, transparency, hospitality and conflict resolution, with the idiom ‘Switzerland is a country without problems’ doing much to reify an image of the country as the land of economic security and cultural fecundity. With 950 museums and significant ethnographic collections, Switzerland is thought to have the largest concentration of cultural institutions and galleries in the world. But for all its cultural capital, Switzerland has by and large side-stepped confrontation on the subject of its modernist and colonial histories, coming through major geopolitical conflicts of the twentieth century relatively unscathed.

Against a backdrop of Eurosceptic, right-wing political movements on the rise in countries across Europe, the statecraft of Switzerland is coming under increasing political and moral scrutiny. The image Switzerland projects globally is that of an independent sovereign powerhouse boasting high living standards fueled by a green economy, yet its truer image is intrinsically linked to its bordering European neighbours and their involvement in colonial histories past and present.

Switzerland’s relationship to colonialism is complex and its complicity remains integral to sustained postcolonial investigation. The concept of neutrality edges around colonial practices and forms the basis of our understanding of the ‘outsider’ and the ‘foreign’ – and indeed, the concept of borders more broadly.

ATARAXIA seeks to probe Switzerland’s histories through interconnected points of enquiry and mapping techniques: might a critical consideration of neutrality dovetail with geographic centres in Africa, and thus challenge our understandings of diaspora or colonial involvement? ATARAXIA largely originated from Roland Barthes’s collection of essays, *Mythologies* (1957). Barthes’s merging of semiotic analysis and cultural criticism, particularly his term ‘mythologisation’ gains purchase here. Through a sequence of evenings comprising dialogue, cooking, eating, listening and sounding – can we raise the stakes of ATARAXIA’s genteel state? Rather than give credence to isolationist tactics, can we tease out generative strategies from these collective and open-ended formats?

What happens when a programme operating under the auspices of the Swiss Arts Council takes flight and lands in Venice – a city with a double image. The Venice of the Biennale, receiving on average 3,000 visitors per day, or the Venice home to a vanishing population of some 55,000 inhabitants: a city caught between ecology and economy. How might a programme reflect this shift from Switzerland to Venice, or as Switzerland *in* Venice? As a question for all of us: how do we act as parts within a larger whole? (A ‘whole’ could constitute the biennale just as it could Europe.) How cultural institutions of Switzerland reflect on their complex inheritance is key to moving forward responsibly: futures must be brokered by acknowledging and learning from the powerful and affective narratives that connect bodies across histories and continents, and we should be careful to not deflect those which cause discomfiture.

To close with the words of scholar and civil rights activist W.E.B. Du Bois<sup>1</sup>, the rights to ascription and the de-naming of ‘problem’ is synonymous with agency and top-down power

relations. What is needed then, is a new set of relations and resonances, understanding that ‘they’ or ‘them’ smack of exceptionalism: only then can we foster a language which communicates our commonalities along with our differences. We are quick to exclaim words like ‘compassion’ and ‘empathy’ to ratify our political or social engagements, but all too often the enactment of that gesture becomes a proxy for meaningful action. ATARAXIA aims to rattle and awaken the dormancy of our body’s dwindling energies, recognising that ‘neutrality’ might better diagnose a certain condition of apathy. ATARAXIA aims to galvanise us into action through generative and spirited forms of response – in this we celebrate the diversity of our collective experiences as global citizens.

1 ‘Between me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it. All, nevertheless, flutter round it. They approach me in a half-hesitant sort of way, eye me curiously or compassionately, and then, instead of saying directly, How does it feel to be a problem? they say, I know an excellent colored man in my town; or, I fought at Mechanicsville; or, Do not these Southern outrages make your blood boil? At these I smile, or am interested, or reduce the boiling to a simmer, as the occasion may require. To the real question, How does it feel to be a problem? I answer seldom a word.’ W.E.B. Du Bois, *The Souls of Black Folk* (Chicago: A.C. McClurg & Co.; [Cambridge]: University Press John Wilson and Son, Cambridge, U.S.A., 1903).





# Salon One

10 – 12 May 2017  
euphony

In celebration of the Biennale's opening week, ATARAXIA places euphony at the heart of its programme with a full range of sonic sensibilities: conversation, vaudeville, folk, disco and electronica. Arnaud Cohen's performative lunch draws from strategies of comedic absurdity and conviviality with a view to returning radical social gestures to the hands of artists. The anchoring of everyday activities like cooking and eating playfully disrupt conventions around food and sociality in the spirit of Situationism. We will then be joined by Martin Hess, whose work with the Volkskulturfest Obwald, the iconic rural folk festival in central Switzerland, demonstrates the transcultural connections instrumentalised by folk genres. For ATARAXIA, Hess will present material from past editions of the festival, convening Folk's pasts, presents and futures. Closing this first chapter is Pádraic E. Moore, who steers us toward the twilight

zone with *Music for Chameleons* – a project mining the transgressive undertones of club and music cultures, particularly pioneering genres like Hi-NRG. With *Music for Chameleons*, Moore opens up possibilities for us to re-inhabit aural experiences that have animated night crawlers for decades, while enabling us, as do Hess and Cohen, to imagine new 'social-aesthetic' encounters.

# a

Wednesday, 10 May  
Palazzo Trevisan degli Ulivi

12:45pm  
ArtSpeaksForItself (ASFI)  
Lunch Performance  
(by invitation)

Arnaud Cohen initiated the ArtSpeaksForItself foundation to foster dialogue and exchange between artists, curators and critical thinkers. In the face of an art world increasingly shaped by corporate interests, ASFI seeks to facilitate meaningful artist-led encounters set in convivial and intimate settings with a view to break down traditional roles of spectatorship associated with performance. For ATARAXIA, Cohen is joined by a guest performer, who will serve lunch for a small group of invitees.

# b

Thursday, 11 May  
Palazzo Trevisan degli Ulivi

6:30pm  
Welcome and introductions:  
Marianne Burki (Head of Visual Arts, Swiss Arts Council Pro Helvetia), Sandi Paucic (Project Leader – Swiss participation Venice Biennale, Swiss Arts Council Pro Helvetia) and Koyo Kouoh (Salonnière, Salon Suisse 2017)

6:45pm  
Martin Hess: presentation and conversation with Samuel Leuenberger

Initiated by Martin Hess, Volkskulturfest Obwald is a critically acclaimed folk festival that takes place in Obwalden, central Switzerland, nestled in a forest by Lake Sarnen. The festival has deliberately retained an intimate atmosphere since its conception in 2006, providing a unique and vibrant platform for folk musicians who travel from far and wide to share their knowledge with like-minded musicians and audiences. From Andalusian

flamenco dancers and Bhutan monks to Malian musicians, the Swiss festival is unique in its cross-sectional exposition of folk genres. For ATARAXIA's opening event, Hess shares Volkskulturfest Obwald in music and film from over a 10-year period, demonstrating how bringing together different cultures and languages under the umbrella of folk enables new sensibilities to emerge. Hess is joined in conversation by Samuel Leuenberger, independent curator and Co-Salonnier. Reflecting on folk traditions and contemporaneity, Hess will discuss what defining folk culture means for folk genres and listening experiences of today and tomorrow.

# C

Friday, 12 May  
Ex Cantiere Lucchese,  
Giudecca (by invitation)

8pm

Opening party in celebration of this year's Swiss participation in the Biennale

10pm

Pádraic E. Moore: Music for Chameleons

*Music for Chameleons* is an ongoing project initiated by Pádraic E. Moore. The project is conceived as an inclusive, interactive happening concerned with the politics of pleasure. At the core of the project is an extensive collection of singles and LPs belonging to late 20th century musical genres such as Hi-NRG. This music can be deemed historically significant, either because it was technically pioneering or had a liberating impact upon social interaction. *Music for Chameleons* is a celebration of the redemptive transgressive potential of music as a sensibility and social-aesthetic practice; a temporary site of subversion and tran-

scendence which emphasises music's capacity to restore arcane instincts.



# Salon Two

31 August – 2 September 2017  
eating well

In this two-part weekend of culinary exploration and feasting, a host of guests seek to abate your hunger for flavour, friendship and guerrilla tactics. Samuel Leuenberger has invited artists and gastronomic provocateurs Sandra Knecht and Maurice Maggi to open the second Salon, entitled 'eating well'. Joining forces for ATARAXIA, Knecht and Maggi will prepare an edible geopolitical roadmap (exit ramps included) of Switzerland to Venice. Audiences will be invited to taste the fruits of foraged verdure and market finds. By sampling a variety of methods and approaches Knecht and Maggi trace the routes of political agricultures through traditional regional cultivation methods. For Friday and Saturday's soirees, Koyo Kouoh and farid rakun cordially invite you to join special guests Zoe Butt, David Teh and Reza Afisina. Different types of camaraderie will be served with congenial sides and refreshing charm – this is a weekend for friendships, fine tastes, and most importantly, fun.

# a

Thursday, 31 August  
Palazzo Trevisan degli Ulivi

6:30pm

Tavolata: An evening of edible knowledge with Sandra Knecht and Maurice Maggi

Maurice Maggi and Sandra Knecht present an edible cartography mapping the ethico-rean and geopolitical landscape of food in and around Venice. Maggi will create a *Tavolata* with local ingredients and wildflowers sourced from the streets and gardens of Venice, foraging an edible portrait of the city. For Maggi, the foraged crop is indicative of both the environmental and social conditions of a neighbourhood, providing clues about the local habitat and how it enriches the lives of its inhabitants. Experimenting with different cooking methods, Sandra Knecht proposes a bridge between the alps and the sea. From the highest peak down to sea level, she asks: how does a geographical environment inform culinary practices, and what sort of conservation methods are preferred? For ATARAXIA, Knecht applies traditional fermentation techniques, seasoning meats and

fish with seeds from Switzerland and Italy as well as with Soumbala, a West African seed paste. Knecht and Maggi will share the results of these processes alongside fresh, locally sourced fish and vegetables from Venice's markets and gardens, which she will prepare and cook during the August event.

# b

Friday, 1 September  
Palazzo Trevisan degli Ulivi

6:30pm

Introduction to CONSUME with Reza Afisina, Zoe Butt, farid rakun and David Teh

7pm

Friendship and Paranoid Regionalism

'Friendship and Paranoid Regionalism' offers personal takes on the economies of hospitality and obligation among the quasi-institutions driving contemporary art in Southeast Asia. The main dish, Nyonya Chicken Curry, will be garnished with cartographic anecdotes (rather than overviews) which are unavoidably entrenched in colonialist, globalist and 'connectionist' network technologies.

# C

Saturday, 2 September  
Palazzo Trevisan degli Ulivi

6:30pm

Introduction to CONSUME  
with Reza Afisina, Zoe Butt,  
farid rakun and David Teh

6:45pm

The Art of Confession –  
giving, creating, maintaining,  
provoking *Time*

Whiskey and wine, passed around to garner juicy stories. Let's start with the question: who's got your back in the journey of studying life through art? Consider this a kind of group therapy. This is what it's like to work in environments where role models and mentors are as snow is to the tropics – or to be more extreme – where honesty can get you surveilled by the State (think Vietnam, yes I said 'Vietnam'). We gather in groups, often hidden, in private spaces where getting personal, confronting each other and ourselves, is as much about valuing our dignity as it is about knowing that sharing time is the true 'art' of human survival.

8:15pm

Sharing Surviving

A relaxing lounge with DJ and drinks plus Jakarta graphic diaries. Heavy and massive construction sites. B-side histories on-the-go. Viral gossip spreading through Facebook accounts that refuse to deactivate and keep spamming inboxes. Fundamentalist moslems as parents. Twelve million motorbikes. Survival is indeed a social glue.

CONSUME is co-devised by Reza Afisina, Zoe Butt, farid rakun and David Teh.

The image Switzerland projects globally is that of an independent sovereign powerhouse boasting high living standards fueled by a green economy.

population of some 55,000  
Venice home to a vanishing  
3,000 visitors per day, or the  
receiving on average  
The Venice of the biennale,

19 – 21 October 2017  
cultivating well

How do foodstuffs carry stories of imperialism? Are our tastes fit for consumption? The third Salon brings together a series of interconnected discussions around Switzerland's post- and decolonial condition. With discussants Roger M. Buerger, Patricia Purtschert and Felwine Sarr, 'Unfinished Business' reflects on Switzerland's less-determinable involvement in colonial practices and its accountability in the mythologisation of Switzerland's image of political neutrality. 'The Wretched Earth', introduced by Livia Paldi, further investigates how these relations take shape in domestic settings, tracing imperialist and capitalist occupancies of the earth in adapting and regulating the cultivation of plant species. Åsa Sonjasdotter, joined in conversation by Ros Gray and Shela Sheikh, uses the potato plant as an unassuming, yet lucid example of a vegetal global migrancy. A staple of many European and American domestic diets, the potato – native to South America – tells one of many stories of co-species entanglements between

human and nonhuman subjects. The discussants will respond to colonial legacies of botany in formulating strategies of commoning, decolonisation and care – strategies which attend to what feminist scholar Donna Haraway refers to as more 'response-able' living. Examining conflicts arising from market involvement in the management of 'nature', FRAUD (FRan Gallardo + AUDrey Samson) present investigations from *Carbon Derivatives*, a project examining the ties between the forest as a storage resource of carbon, the boreal forest's disappearance and emission trading systems (ETS). With 'cloud' cocktails providing the lubricant, FRAUD lead a discussion around the affective and contentious powers emerging from green trade.

Salon Three

Thursday, 19 October  
Palazzo Trevisan degli Ulivi

6:30pm

Unfinished Business:  
A conversation between  
Roger M. Buerger, Patricia  
Purtschert and Felwine Sarr.  
Moderated by Koyo Kouoh

What does 'colonialism without colonies' look like? How do we encourage dialogue around the shifting frames of representation of late capitalism and its manifestations of cultural exclusion and exceptionalism? The formative publication, *Colonial Switzerland: Rethinking Colonialism from the Margins* (eds: Patricia Purtschert and Harald Fischer-Tiné, 2015) marked a decisive and long-overdue incorporation of Switzerland into the postcolonial imaginary. This panel will discuss the complicity and influence of Switzerland as penumbra in the colonial enterprise, whose involvement continues to have an effect on international relations today.

a

Friday, 20 October  
Palazzo Trevisan degli Ulivi

6:30pm

FRAUD (FRan Gallardo +  
AUDrey Samson): Carbon  
Derivatives + conversation  
between FRAUD and Guido  
Rudolphi

*Carbon Derivatives* engages with material and cultural discourses that legitimise green trade and the affective powers that emerge from it, using cloud cocktails (prepared using real smoke) as carbonic material to think with. The current epoch undergoing northern climate change and globalised anthropogenic impact can be putatively defined by the affective power embedded in flows of carbon and carbon derivatives: hydrocarbons fueling engines or metabolic processes, and financial trading systems such as green bonds, or emissions trading systems (ETS). Utilising trees as carbon storage has the effect of reducing their biological function to a commodity for the service economy, framing carbon as both material and economy. This argument facilitates the replacement of boreal forest by industrial forests, with

more efficient carbon yield. In turn, these efficient storage sites increase a country's collateral for the emissions trade. This carbon market is contentiously emerging, while simultaneously destroying ecosystems and indigenous knowledge systems. As the Swiss Emissions Trading System is being linked to that of the EU, this event aims at examining some of the repercussions or the so-called 'slow violence' compounded from this marriage of markets. *Carbon Derivatives* was developed in partnership with the British Council, Helsinki International Artist Programme (HIAP), Helsinki Design Week (HDW) and Aalto University School of Arts, Design and Architecture.

b

Saturday, 21 October  
Palazzo Trevisan degli Ulivi

6:30pm

The Wretched Earth: Conversation with Ros Gray, Shela Sheikh and Åsa Sonjasdotter

The conversation will focus on some of the ideas animating a forthcoming special issue of *Third Text*, co-edited by Gray and Sheikh, and including a contribution by Sonjasdotter. Entitled 'The Wretched Earth: Botanical Conflicts and Artistic Interventions', the issue gathers together new research on and through contemporary art practices that explore the politics, and attendant desires and violences, of cultivation. Drawing on ecofeminist, post- and decolonial thought, the special issue addresses legacies of the colonial plantation system and botanical classification, together with contemporary forms of imperialist and/or capitalist occupation of the earth through agrobusiness and extractive industries. Against global regimes of financialisation that desecrate the earth, the issue explores practices of commoning, decolonisation and care of the soil in the speculative invention of alternative futures.

23 – 25 November 2017

kinesis

The final Salon, 'kinesis', examines what contemporary performance allows us to 'do'. The salon will investigate some of the ways in which performance articulates national or civic identities – and invites audiences to co-habit or activate them. Performance can staccato the flow of time, giving rise to cessations and pauses, loops and returns, and in doing so enable encounters with complex histories. But how do performative strategies occupy speculative worlds long enough for us to feel their effects? Kinesis begins by exploring the limits of language through the phenomenon of glossolalia or 'speaking in tongues'. In this multi-language performance by Khyam Allami and Naim Al Asmar, linguistic transgression is explored as a means of communicating an 'unintelligible' language, albeit one which is emotionally or psychically expressive. Performances by artists Megan Rooney, Marcos Lutyens and

Claudia Comte will explore modes of assembling and sequencing performance acts within the framework of ATARAXIA. Rooney's performance 'Poor Memory' uses poetry as a primary register to communicate vectors of contemporary life. Marcos Lutyens's performance 'Phobophobia/Philaphilia' engages our senses via hypnosis, offering a visceral journey through areas of the body wherein the 'fear of fear' is thought to reside, towards a state of 'philaphilia' or the 'love of joy'. Meanwhile, Claudia Comte uses the Swiss culinary staple of cheese fondue as a system for structuring social activity.

Salon Four

Thursday, 23 November  
Palazzo Trevisan degli Ulivi

6:30pm

Glossolalia in C: A microtonal, multi-language, experimental music and poetry performance by Khyam Allami and Naim Al Asmar

More commonly known as 'speaking in tongues', glossolalia is usually associated with religious rites, wherein believers suddenly begin speaking in an obscure, undecipherable language. It is essentially a vocalising of words in syllabic cadence that transgresses language. Based on their vocal experiments with poetry, performance, incantation, digital recording and traditional instruments, Composer and musician Khyam Allami and long-time collaborator Naim Al Asmar propose an intriguing preview introduced by Co-Salonnière, Rasha Salti.

a

Friday, 24 November  
Palazzo Trevisan degli Ulivi

6:30pm

Without Poetry Nothing is Possible: New performances by Marcos Lutyens and Megan Rooney

Presenting newly commissioned performances, Marcos Lutyens and Megan Rooney use performance as a platform for transformation. Marcos Lutyens invites us on a hypnotic journey to expunge a contemporaneous condition: the 'fear of fear' – a condition exacerbated by the proliferation of primary and secondary trauma in visual culture. For '*Phobophobia/Philaphilia*', Lutyens deploys artistic and restorative processes to locate the areas of the body wherein fear is thought to collect and reside. Adopting the technique of 'discharge' from Somatic Experiencing – a form of therapy aimed at relieving and resolving the symptoms of post-traumatic stress disorder (PTSD) – Lutyens aims at moving the audience toward

a state of 'philaphilia' or the 'love of joy'. Megan Rooney's works aim at transforming the quality of a space using the personalities of the characters she projects into them. Her narratives occupy a shape-shifting tonality made manifest in video and sculpture installations, expansive murals featuring discombobulated figures and, as is the case for *ATARA-XIA*, spoken word performance. Rooney's poetry is a conduit for expressing the complex voice of a young woman manoeuvring in today's world.

b

Saturday, 25 November  
Palazzo Trevisan degli Ulivi

7:30pm

Claudia Comte: The Primary  
Fondue Party

The Primary Fondue Party is an interactive dinner performance by multidisciplinary artist Claudia Comte, who has designed an original caquelon set for the occasion. A colourful cheese fondue will be prepared and served to 40 guests seated in a playful structure. The performance draws on Comte's interest in the possibilities of modular, multi-part works and their infinite modalities of display. Logic and strategy perform a structural role in Comte's works. From modernist, concrete and minimalist principles to board games and comics, these frames return throughout as systems of regulation and particularity.

Due to limited capacity, booking is required for this event. To reserve a place please email [biennials@prohelvetia.ch](mailto:biennials@prohelvetia.ch) between 20 – 24 November.



## Biographies

**Reza 'Asung' Afisina** is a performance artist, based in Depok and working in Jakarta. Afisina often uses his body and found objects as a medium to express and imprint his observations of daily life. He works in a variety of media including installation and audio-visual delights.

A self-confessed 'schizophrenic musician', **Khyam Allami** (b. 1981, Damascus) is a multi-instrumentalist, serial collaborator, composer and musical explorer based in Beirut. Allami is largely recognised for his work with his primary instrument, the oud, which has led him to tour internationally. His debut solo album *Resonance/Dissonance* was released in 2011 to critical acclaim. In Beirut, Allami is a resident producer, recording and mix engineer at One Hertz Studios and in 2014, he launched his own independent record label Nawa Recordings with Maurice Louca's seminal album *Benhayyi Al-Baghbaghan (Salute the Parrot)*, which he mixed. He has also composed, produced and mixed music for award-winning films such as Leyla Bouzid's *As I Open My Eyes (A peine j'ouvre les yeux)* (2015).

**Naim Al Asmar** (b. 1984, Beirut) is a singer, musician and composer working in multiple cultural traditions and musical repertoires. Schooled in piano, the trumpet and the oud at the Lebanese National Higher Conservatory of Music, he later studied Musicology at Antonine University in Baabda, Lebanon. He has co-founded and performed in several music groups which interpret lyrical genres from the region's repertoire – from 19th-century Levantine renaissance traditions and classical 20th-century Arabic music to Syriac, Byzantine and Islamic chanting. In 2012, Asmar ventured into musical theatre and opera, interpreting original compositions of contemporary Arabic music for these settings.

**Roger M. Buergerl** (b. 1962, Berlin) is a curator and founding director of Johann Jacobs Museum in Zurich, a private institution dedicated to the research and display of global trade routes and their remnants, or what might be loosely labelled 'the migration of form'. Curatorial projects include *Mobile Worlds* at the Museum of Arts and Crafts in Hamburg (2016–18) and *Suzhou Documents* (co-curated with Zhang Qing) at the Suzhou Museum in China (2016). He was the artistic director of documenta 12 in Kassel (2007) and more

recently, the artistic director of Busan Biennale 2012 in South Korea, for which he conceived the *Garden of Learning*, a social experiment in transcultural curating which sought to emphasise the production of artworks through collaboration.

**Zoe Butt** is a curator and writer committed to the building of critically thinking, culturally conscious, artistic communities. Currently she is Artistic Director of The Factory Contemporary Arts Centre, a private social enterprise in District 2, Saigon – Vietnam's first purpose built space for contemporary art. Previously she was Executive Director and Curator of Sãn Art, Ho Chi Minh City, and prior to this, Director of International Programs, Long March Project, Beijing (2007–09) and Assistant Curator of Contemporary Asian Art, Queensland Art Gallery, Brisbane (2001–07). Her curatorial referral work is pan-Asian, working with private collectors and researchers, independent curators and major museums globally. Select recent projects include: *Embedded South(s)* (2016) and *Dislocate: Bui Cong Khanh*, The Factory Contemporary Arts Centre, Ho Chi Minh City (2016). Butt has been published extensively by Hatje Cantz, Art Review, Art Asia Pacific, Lalit Kala Akademi, Artlink, Printed Projects, JRP-Ringier, Routledge and Sternberg Press.

**Arnaud Cohen** (b. 1968, Paris) lives and works between Paris and his island factory-workshop in Cenon sur Vienne, France. Cohen's work explores the relationship between history and fiction and contemporary and postmodern mythologies. Producing multiform and protean works, Cohen often draws from Situationist traditions to unpack frames of allegory, hyper-reality and globalisation. His techniques of appropriation extend across social and aesthetic forms from the character of Mickey Mouse to reality television. His work has been exhibited and performed extensively in exhibitions and biennales. Recent presentations include Palais de Tokyo, Paris (2016) and forthcoming are *Hunting Season*, a solo exhibition organised by Kunstverein am Rosa-Luxemburg-Platz, Berlin (2017), BIENALSUR, Buenos Aires (2017) and *Something Else*, Off Biennale Cairo (2017).

**Claudia Comte** (b. 1983, Grancy) incorporates painting, sculpture, performance and audience-activated events into her multiform practice. She is recognised for her sculptural works and large-scale outdoor installations which play on conventions of public art and celebrate nature in its various forms. Comte graduated from ECAL in Lausanne in 2010 and now lives

and works in Berlin. Recent exhibitions include *10 Rooms, 40 Walls, 1059 m2*, Kunstmuseum Luzern (until June 2017) – her largest solo show to date, and *Desert X*, Palm Springs (2017), a group show comprising site-specific works installed between the area west of Desert Hot Springs and Coachella. She has recently published *40 x 40*, a 416-page artist's book with Edition Patrick Frey.

**FRAUD** is a *métis* duo of artist-researchers (FRan Gallardo + AUDrey Samson). Their backgrounds include computational and software culture, environmental history, post-colonial feminism, cultural studies, disruptive design, performance and space systems engineering. The duo focuses on exploring forms of slow violence and necropolitics that are embedded in the entanglement of archiving practices and technical objects, and erasure as a disruptive technology in knowledge production. Past exhibitions and performances have taken place at Rotterdam Architecture Biennale, Rotterdam; Kunsthall Aarhus, Aarhus; Haus der Kulturen der Welt (HKW), Berlin; Bâtiment d'art Contemporain, Geneva; Tabakalera – International Centre for Contemporary Culture, San Sebastian; Maison d'Art Actuel des Chartreux (MAAC), Brussels; Victoria and Albert Museum, London; and CentroCentro, Madrid.

**Ros Gray** is Senior Lecturer in Fine Art, Critical Studies in the Art Department at Goldsmiths, where she also co-ordinates a campus allotment. Her research explores the trajectories of militant filmmaking, particularly in relation to liberation struggles and revolutionary movements in Mozambique, Angola, Portugal, Guinea-Bissau and Burkina Faso, and more recently analyses the intersections between artistic practices and ecology, particularly in relation to cultivation. Ros is the author of numerous articles in journals including *ARTMargins*, *The Journal of Visual Cultures*, *The Journal of African Cinemas* and *Textile: Journal of Cloth and Culture*. She is on the Editorial Board of *Third Text*, and is currently preparing two publications, including a monograph entitled *The Cinemas of the Mozambican Revolution*.

**Martin Hess** (b. 1948, Engelberg) is the founder and artistic manager of the Volkskulturfest Obwald, a folk festival in Obwalden, central Switzerland, held annually since 2006. Prior to this, Hess was the producer and manager of Stephan Eicher and initiator of the Mondial Théâtre as part of Expo.02, the 6th Swiss national exposition held in Yverdon-les-Bains in 2002.

**Sandra Knecht** (b. 1968, Zurich) is an artist who uses cooking as a central part of her work. She studied at the Schauspielakademie of Ulm, the Art Institute of Zurich and the Zürcher Hochschule der Künste, and now lives and works between Buus and Basel. Until 2011 she worked primarily as a director of theatre and performance at the Theater Neumarkt, Zurich, among others. She has exhibited at Helmhaus Zürich and Kunstcredit Basel at Kunsthalle Basel. In 2015 she founded Chnächt, a restaurant and art project situated in Basel's industrial harbour. The project aims to formulate an expanded understanding of 'home' by bringing people together around the sensibilities of home-cooking, locally sourced ingredients and regional cuisine.

**Koyo Kouoh** is the founding artistic director of RAW Material Company, a center for art, knowledge and society in Dakar, Senegal, and the curator of FORUM at 1:54 Contemporary African Art Fair in London and New York. She was recently appointed artistic director of Fabrica de Sabao, an art & innovation initiative in Luanda, Angola. Kouoh's theoretical, exhibition-making and production practice has contributed to a paradigm shift in global curatorial perspectives of recent years. She was the curator of *Still (the) Barbarians*, the 37th EVA International, Ireland's Biennial in Limerick (2016) and is the initiator of RAW Académie, an international study programme for artistic research and curatorial enquiry in Dakar. She lives and works in Dakar, Luanda and Basel.

**Samuel Leuenberger** is a Basel-born independent curator. He is the founder and director of SALTs, a space dedicated to exhibit contemporary art in Birsfelden, Switzerland, which promotes emerging Swiss and international artists. Since 1998 he has worked with several galleries, institutions and non-profit organisations, amongst others for Kunsthalle Zurich and Stephen Friedman Gallery. He co-curated Pro Helvetia's presentation for the 'Collection Cahiers d'Artistes' in 2013 and was associate curator of '14 Rooms', a joint venture between Fondation Beyeler, Theater Basel and Art Basel in 2014. Since 2016, he is the curator of Art Basel's Parcours sector and is member of the Commission of the Kunstcredit Basel-Stadt.

**Marcos Lutyens's** work explores the potential of cognitive and neurological research in transitioning human consciousness. He has conducted research with social groups including the third-gender muxe, Raelians, synesthetes, space engineers and mental architects to examine how the unconscious mind shifts across cultures and backgrounds. Lutyens has exhibited and performed internationally at the Guggenheim Museum, New York, Palazzo Fortuny, Venice, Fondation Boghossian, Brussels, Serpentine Galleries, London, Manifesta 11, Zurich, the 14th Istanbul Biennial, the Los Angeles County Museum of Art, Centre Pompidou, Paris, the National Art Museum of China and MoMA PS1, New York, among others. His book, *Memoirs of a Hypnotist: 100 Days* (Sternberg Press, 2016), chronicles the 100 days of dOCUMENTA (13) in Kassel where Lutyens performed 340 hypnotic inductions with his audiences.

**Maurice Maggi** (b. 1955, Zurich) is an artist, chef, writer and urban explorer. The son of Italian emigrants, he spent his youth working as a landscape gardener before moving into gastronomy. He has made a significant impact in urban cuisine and guerrilla gardening, having promoted the term 'flower graffiti', whereby he plants wildflower seeds in public spaces. Most notably he is the author of *Essbare Stadt* (2014). Since 2002, Maggi has held a guest professorship at the Hochschule Luzern and continues to give regular workshops on how to prepare dishes using edible wildflowers. *Tavolates* have fast become his signature event – orchestrating seasonal dinners in urban locations such as the exit ramp of a highway.

**Pádraic E. Moore** (b. 1982, Dublin) is a writer, curator and art historian. He holds a BA in History of Art and English Literature from University College Dublin (2004), an MA in Visual Art Practices from IADT, Dublin (2007) and completed CuratorLab, the postgraduate programme at Konstfack University, Stockholm (2010). Moore's practice is shaped by the belief that visual art enables alternative modes of interaction in a world increasingly led by technological rationality. Moore's projects often explore how contemporary culture has embraced aesthetics and ideals informed by esoteric traditions; chronicling the work of artists who refer to or follow in this tradition is an integral aspect of his practice.

Born in Budapest, **Livia Páldi** is the Curator of Visual Arts at Project Arts Centre in Dublin. Previously she was director of BAC – Baltic Art Center, Visby between 2012 and 2015 and chief curator of the Múcsarnok/Kunsthalle Budapest between 2007 and 2011. She has organised talks, discussions, workshops and numerous exhibitions and edited several books and exhibition catalogues. Páldi was one of the curatorial agents of dOCUMENTA (13). During 2016 she was member of the OFF-Biennale Budapest curatorial board. She lives and works in Dublin.

**Patricia Purtschert** is professor of Gender Studies and co-director of the Interdisciplinary Center for Gender Studies (ICFG) at the University of Bern. Her areas of interest are feminist and queer theory, postcolonialism and intersectionality. Recent publications include *Postkoloniale Schweiz: Formen und Folgen eines Kolonialismus ohne Kolonien* (transcript, 2012) (co-edited with Barbara Lüthi and Francesca Falk), *Colonial Switzerland: Rethinking Colonialism from the Margins* (Palgrave Macmillan, 2015) (co-edited with Harald Fischer-Tiné) and a special issue of *National Identities* on 'Colonialism without Colonies: Examining Blank Spaces in Colonial Studies' (2016) (co-edited with Barbara Luethi and Francesca Falk).

Trained as an architect, **farid rakun** currently functions as a researcher and education coordinator for the artists' initiative ruangrupa, a non-profit organisation founded in 2000 that examines contemporary Indonesian urban and cultural issues. Recently he was appointed to serve as the managing director of Jakarta Biennale.

**Megan Rooney** (b. 1986, Canada) completed her MFA at Goldsmiths College, London in 2011. An interdisciplinary artist working in painting, performance and installation, her works evoke conditions of singular experience but potentiate plural and shared encounters. In her performances Rooney combines choreographed movement, dance, costume and text. Past works of this nature include *Last Days. Last Days. Last Days.* which was presented at the Serpentine Gallery and *f on your tongue*, commissioned by LUMA foundation for Project 1049 and performed atop a suspension bridge connecting two mountain peaks in Gstaad. Recent solo exhibitions include *Sun Up Moon Down*, Freymond-Guth Fine Arts, Basel (2017), *Animals on the bed*, Seventeen, London (2016) and *Piggy Piggy*, Croy Nielsen, Berlin (2016). Rooney lives and works in London.

**Guido Rudolphi** (b. 1961, Zug) is an IT security expert working primarily in internet forensics. As a legal hacker he became known for his infiltration into parts of the Al-Qaida network and for hacking into pornography syndicates, as well as for his critical analysis of modern intelligence methods deployed by national secret services.

**Rasha Salti** is an independent film and visual arts curator and writer, working and living between Beirut and Berlin. She has co-curated a number of film programmes including *The Road to Damascus* (2006–08) and most recently, *Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now* (2010–12) at MoMA in New York. Salti has collaborated with a number of festivals as a programmer, including the Toronto International Film Festival (2011–15). She co-curated the 10th edition of the Sharjah Biennial (2015) and *Past Disquiet: Narratives and Ghosts from the Exhibition of International Art for Palestine* (Beirut, 1978) at the Museum of Contemporary Art in Barcelona and Haus der Kulturen der Welt in Berlin (2016). As a writer, Salti's articles and essays have been published in *Afterall*, *The Jerusalem Quarterly Report*, *Naqd*, *MERIP*, *The London Review of Books* and *Third Text*.

**Felwine Sarr** (b. 1972, Niodior, Sine-Saloum) is a Senegalese scholar and writer. He lectures widely on economic policy, econometrics, epistemology and the history of religious ideas. In 2011, Sarr was made Dean of the Economics and Management faculty of Civilizations, Religions, Arts and Communication (CRAC) at Université Gaston Berger, Saint-Louis, Senegal. As a published writer, his texts include *Dahij* (Gallimard, 2009), *105 Rue Carnot* (Mémoire d'Encrier, 2011), *Méditations Africaines* (Mémoire d'encrier, 2012) and *Afrotopia* (Philippe Rey, 2016). He co-founded the publishing house Jimsaan with fellow writers Boubacar Boris Diop and Nafissatou Dia and is Editor-in-Chief of the bilingual publication, *Journal of African Transformation*. In October 2016, he co-organised with Achille Mbembe, the Ateliers de la Pensée, an annual platform held in Dakar and Saint-Louis which gathers together 30 Afro-diasporic scholars and artists to reflect on post- and decolonial thought and epistemologies.

**Shela Sheikh** is Lecturer at the Centre for Cultural Studies, Goldsmiths, University of London, where she convenes the MA Postcolonial Culture and Global Policy. Prior to this she was Research Fellow and Publications Coordinator on the ERC-funded Forensic Architecture project based in the Centre for Research Architecture, also Goldsmiths. She is currently working on a monograph about the phenomenon of the 'martyr video-testimony' and its cultural representation, read primarily through the lens of deconstruction, and a multi-platform research project around colonialism, botany and the politics of planting.

Born in Sweden, **Åsa Sonjasdotter** is an artist investigating stories from co-species entanglements of people and plants. She is a founding member of The Neighbourhood Academy, Prinzessinnengarten, Berlin. She has been professor at Tromsø Academy of Contemporary Art in Tromsø, Norway, an institution she was involved in establishing. She has presented her work at Natural History Museum, Berlin; LACMA, Los Angeles; Yerba Buena Center for the Arts, San Francisco; Musée de la Chasse et de la Nature, Paris; Sapporo International Arts Festival, Japan; Centre Culturel 104, Paris; The Worldly House, dOCUMENTA (13), Kassel; and the 3rd Guangzhou Triennial, China among several places. Sonjasdotter lives and works in Berlin.

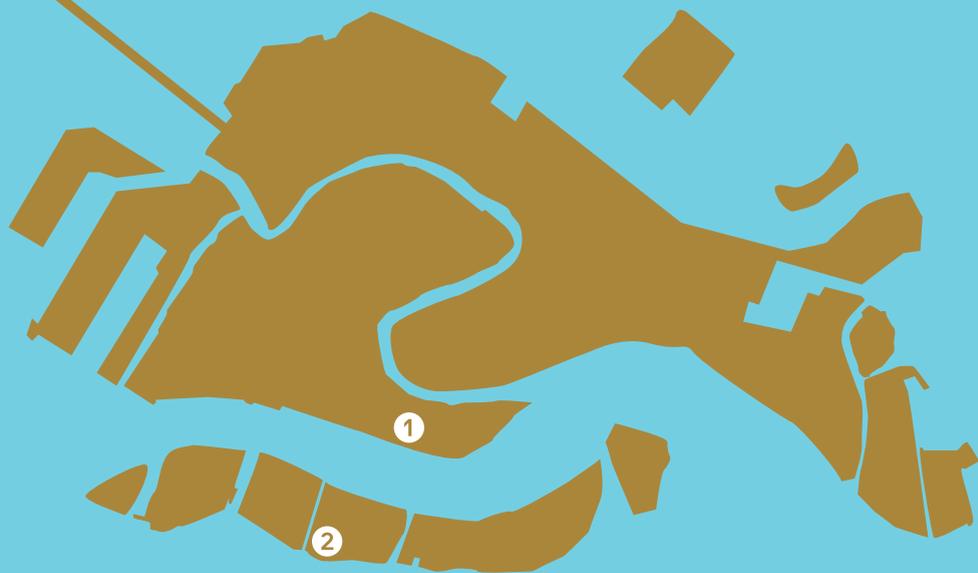
**David Teh** is a curator and researcher based at the National University of Singapore, specialising in Southeast Asian contemporary art. Before moving to Singapore he worked independently in Bangkok, realising diverse exhibitions including *Platform* (2006), *The More Things Change* (5<sup>th</sup> Bangkok Experimental Film Festival, 2008) and *Unreal Asia*, 55. Internationale Kurzfilmtage Oberhausen (2009). His recent projects have included *Video Vortex #7*, Yogyakarta (2011), *TRANSMISSION*, Jim Thompson Art Center, Bangkok (2014) and *Misfits*, Haus der Kulturen der Welt, Berlin (2017). Teh's writings have appeared in *Third Text*, *Afterall*, *ARTMargins*, *Theory Culture & Society* and *The Bangkok Post*, and his book, *Thai Art: Currencies of the Contemporary* was published this year by MIT Press. He is also a director of Future Perfect, a gallery and project platform in Singapore.

1

Palazzo Trevisan degli Ulivi  
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Dorsoduro 810, Venezia  
Vaporetto stop:  
Zattere or Accademia

2

Old shipyard  
“Ex Cantiere Lucchese”  
Giudecca, Venezia  
Vaporetto stop:  
Palanca



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The 6th edition of the Salon Suisse is an official collateral event of the Biennale. It is accompanying the participation of Switzerland at the 57th International Art Exhibition – La Biennale di Venezia. It is initiated and organized by the Swiss Arts Council Pro Helvetia.

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## Publisher

Pro Helvetia

## Copyright text

Koyo Kouoh

## Copyright publication

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## Editor

Koyo Kouoh

## Design

NORM, Zurich

## Printer

Musumeci S.p.A., Quart (IT)  
musumecispa.it

## Rights

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## Typeface

LL Riforma, lineto.com

Print run/Edition  
7000

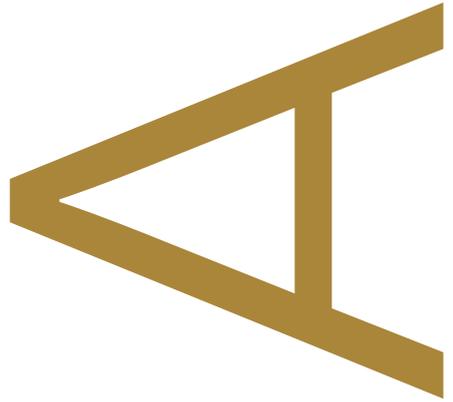
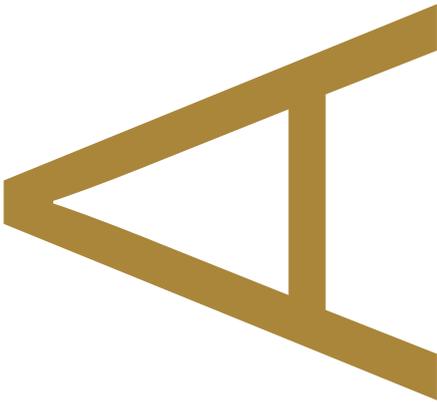


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