

Press Kit

Swiss Pavilion and Salon Suisse

56th International Art Exhibition – la Biennale di Venezia,
9 May to 22 November 2015

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

Neotene, Silicone, Evian, Viagra, Bionin, and Necrion, among others, are the materials from which Pamela Rosenkranz's work is made of. We're arguably more familiar with the esoteric promises with which some of these products are imbued than we are with the material substances which make them up. Yet the apparently pure and timeless aesthetic qualities they deliver have a biological basis. The immersive installation Pamela Rosenkranz has created for the Swiss Pavilion activates the knowledge mobilized in the technological, scientific, and conceptual development of products, subverting the culturally consolidated meanings of art. By guiding our perception of the Pavilion through a skilful interplay of supposedly immaterial elements such as light, colour, scent, sound and organic components such as hormones and even bacteria, Rosenkranz confronts the historically, religiously, and commercially transmitted image of what it means to be human with its biological genesis.

Rosenkranz isolates the large interior space with plastics, filling it with a monochrome liquid mass matching a standardised northern European skin-tone. This Eurocentric skin colour, reminiscent of the «carnate» used in Renaissance painting to render the visual qualities of human flesh, is employed in today's advertising industry as a proven way to physically enhance attention. Rosenkranz contrasts this skin colour—the product of a natural history involving migration, exposure to the sun, and nutrition—with a verdant green coating the institutional mantle of the Swiss Pavilion. Whereas the artificial green light in the patio blurs the distinction between inside and outside, a special wall paint that is biologically attractive further dissolves the clean separation between culture and nature. Smells and sound penetrate the architecture. The synthetic sound of water, generated by an algorithm in real time, disseminates throughout the space, and a scent evoking the smell of fresh baby skin billows through the Pavilion. Invading all of our

senses, this installation appropriates immemorial aesthetic reflexes that both art and commercial culture rely on, but renders them cognitively disturbing. As in a placebo effect, it's hard to know here whether our physiological responses are triggered by imagination alone or if the effects we're experiencing are the hallucinatory product of our bodies and their natural/cultural histories: *Our Product*.

An e-book version of the publication, which accompanies the exhibition, is available online: www.ourproduct.net

For further information please visit: www.biennials.ch

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<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's 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), EXPO1: 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.

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Our Product

Out of a mixture of water, methane, ammonia, hydrogen, and the energy provided by the sun, amino acids, membrane blebs, and the first forms of life on earth emerged. Even if the demise of both the sun and the earth lie in the distant future, thinking a universe beyond humanity and conceptualizing matter as inherently intelligible are among the urgent tasks of our present.

If matter is indeed in itself intelligible, the anthropocentric construction of humanity turns out to be obsolete. The boundaries between human beings, nature, animals, and matter are becoming more porous than ever. At a time when synthetic particles can be found in water, sediments, and suspended solids, and when we know that they already permeate human bodies, animals, and plants; at a time when humans gradually transform into cyborgs, the foundational distinction between 'organic' and 'synthetic' evaporates. Furthermore, the concept of 'self' is undergoing a profound transformation in the neurosciences. This is a self based on permanent change: a liquid self. Inside and outside, active and passive – these are no longer clearly definable oppositions. As a consequence, the construction of the human needs to take stock of the new prevalence of fluidity and change.

Musk is a fluid that is akin to the human body. Originally obtained from a gland of the musk deer, it was already in use in Ancient Persia. If dosed correctly, the odor it yields is perceived as enticing. An overdose, however, smells repellent. The neuronal reactions to which musk gives rise are similar in human beings and animals. But musk is also a stabilizer for other scents applied to the human skin. Numerous products take advantage of this quality. Due to its expensiveness and in response to animal-rights concerns, the most common form of musk in the cosmetic and detergents industry is synthetically produced. Synthetic musk, though, is only partly biodegradable and its residues have been found in sewage, plants, animals, and human beings. Synthetic substances lead to enduring transformations of the organic that are often beyond human control. This is a poignant reminder of just how untenable the ideological separation of culture and nature is.

Venice is the city in the sea, a transit point for oriental and occidental goods, a place where relics are venerated, the cradle of capitalism, a hot spot for tourism, and a locale in constant danger of flooding. Gentile Bellini's (1429-1507) painting *Miracle of the Relic of the Cross at the Ponte di San Lorenzo* (1500) is regarded as one of the first Venetian *vedute*. It depicts how Andrea Vendramin, the 'Guardian Grande' of the Scuola Grande di San Giovanni Evangelista, single-handedly rescued the True Cross after the relic had fallen into the canal. Today, the veneration of relics seems to have given way to the incorporation of products. As capitalism pushes the process of desubjectivization ever further, products are increasingly branded as if they were subjects.

Necrion, Carneam, and Melosone are materials that have made the distinction between synthetic and organic and between subject and object impossible. They move in swirls, make murmuring noises and ooze the smell of a fleshy shell. Together, they form the fluid matter of the human: *Our Product*.

Susanne Pfeffer

Translation: Danilo Scholz

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

Interview with Pamela Rosenkranz

by Nicolas Bourriaud

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Pamela, your work tries to build links between the human sphere and the world of objects, and life at its biological level. The forms you give to those links are very diverse, from an analysis of sexual attraction to skin colour, from atmosphere to medicine. So, as an introduction, I would like to ask you: how does your daily life interfere with your artistic activity, and vice-versa? How do you personally connect with biology and objects?

I read a lot, mostly online. Around the year 2000 I realized that my obsession of reading literature in the form of books – mostly fiction – had secretly diminished. Somehow I didn't find the same level of concentration needed to read books from A to Z anymore and realized that I had started "reading" the Internet instead. I see it like a secondary literature to reality. Information that builds up into the content of human experience, which itself is fed by a lot of – often conflicting – information.

The Internet – and apparently this has been shown in neurological research – alters the brain and interferes with linear concentration. My practice as an artist is accelerating this phenomena, of course, as I have the freedom to do whatever interests me most. This freedom comes with a price: for example, simple medical research can develop into frightening hypochondriac speculation. But then again such interests can also turn into something more fruitful, for instance when I started to investigate subjects from art history. I followed threads that revealed how the early death of Yves Klein could have been caused by his practice, not in his own esoteric sense but in a medical, material way, understanding what led him to a heart attack. This research process resulted in a work called "Death of Yves Klein", a poem made of pre-emptive statements that operated as warnings about Klein's way of life, and offered advice for the avoidance of a heart attack.

So I am interested in discovering new ways in which to challenge the way I see the world. I believe that everything is so much more complicated than we imagine. We are part of very complex intertwined systems and can only grasp certain aspects of this complexity through our current means of perception, despite this being greatly extended by technological and scientific progress. What do our senses tell us, and how do we combine this information? The idea that we are more rational than other species because of the evolution of our brain is common sense, but the idea that, for example, the gut is very closely intertwined with our brain, and that a very complicated community of microbes, parasites and viruses influences the way we feel – and think! – is only just finding acceptance. The term "microbiome" – an ecological community of commensal, symbiotic,

and pathogenic microorganisms that literally share our body space – dates back to the 90s. It's a difficult topic and it challenges our understanding of ourselves. Certain microbes, the parasite toxoplasmosis for example, are neuro-active and alter not only our behaviour but our most existential feelings such as sexual attraction.

When I first encountered your work in 2011, through your series Express Nothing – paintings on emergency blankets – what struck me at first was the strategy consisting of using already existing forms: I thought about Yves Klein, or abstract expressionism, although it was clear that you manipulated those signs in order to convey a totally different meaning. In fact, as an artist, you behave like the viruses you often mention, using a specific body to invade another one... Is art a viral activity?

A virus is an interesting analogy: the virus – an agent that attaches itself to the cells within a host where it can reproduce – as a way to look at an idea invading a system via the senses. New art would come into the place of art history as a challenge to the immune system of the discourse. Generation after generation, art history would continue to alter the perception and vice versa. But what is a virus exactly? Viruses are ancient and there are trillions of viruses living in each of us right now. They have a bad reputation: virus means Ebola, HIV and probably rabies to us. Scary, potent, fast viruses to which the human system responds badly. But most viruses are rather simple for our immune system to handle and new research suggests that many viruses may actually be keeping us healthy: similar to the microbiotic constellation of bacteria and other microbes that are so crucial for our immune system, they “teach” us something.

The works you mention try to go beyond what's obvious and open something up that challenges these meanings. For instance skin is a very beautiful but also very complicated material. The skin and its colour are the superficial appearance of our genetic and epigenetic history. Make-up is a way of deflecting a thorough interrogation of our skin – sunspots, blemishes, inflammation etc. During the Renaissance “Incarnato” was the technique that painters – those specialized in interpreting the tones of the skin in painting – used to indicate states of emotion, health, heritage, origin, age etc. I originally made these works for a show called “Our Sun” in Venice in 2009. It was about Venice as a sort of mausoleum that becomes this analogy for our heliocentric culture, a city or a spot where the Anthropocene becomes very obvious and where the threat of our extinction seems almost like a fact of everyday life. Skin-colour was introduced in my work as a liquid you could digest. A synthetic mix where the different ethnic heritages become a product with a specific property.

My referentiality ignores certain formalities. Obviously I am involved in the legacy of appropriation art but in a more open way, which I think questions immaterial property, and further immateriality, more generally. Yves Klein is an element I chose to represent a hypostatic figure of modern art history; now I am interested in the Renaissance. Gentile Bellini and his interpretation of the processions of the relics in Venice in the “Miracle of the Cross at the Bridge of San Lorenzo” – where a relic of the cross fell into the canal under the bridge during a popular procession – is an important reference at the moment. There were so many people gathering to experience the holiness and cure something, or coming together to socialize and show their ranks. Relics are elements that exemplify the

placebo effect. One has to imagine that around the year 1000 there would have been an incredible market for all kinds of relics: skulls, wooden parts from the cross, hair from Jesus, breast milk from the Virgin Mary. Phials of blood of saints have been ingested to heal serious illnesses and have, apparently, worked miracles.

You could say I am interested in breaking down immaterial property into material property. Not just water but also air, health, beauty, access, community, attention or even simple optimism are economical goods, embedded in a natural order. At the moment I'm very interested in the phenomenon of belief, you can call it a material review of "holy waters". There are scientific speculations that religions, as cultural movements, might be entangled in a complicated community sharing their microbial structures. And why not think this even further: might the art community also be somehow guided by the secret structures of microbes?!

Your work fosters a dialogue with neuroscience, which could be summed up by this important question: how do we connect biologically with art? Actually, it raises a preliminary question: is an artwork different from any other type of object?

I am always asking myself what art actually does with us, with our view of the world, with our thinking? I believe it has a lot of power to change the way we see things and how we deal with them. Art can develop consciousness for important issues that can not clearly be captured. I imagine that art fabricates very specific and inseparable complexes of intertwined thoughts and feelings.

Apparently we register the motives of art neurologically as movement. Even if we look at a monochrome painting our brain activates the same region that it uses to detect a predator or to watch a ballet dancer's performance or a soccer game. From a biological perspective, art triggers physiological responses and - as it changes the brain - it consequently has the ability to change our thinking.

Strategies used in advertising - which are based on the analysis of neurological response patterns - triggered my work with skin-colour. We are evolutionarily attracted and calmed down by skin-colour. There are pastel pink cells in prisons that transform aggressive criminals into baby lambs. Next to pastel pink there are similar physiological effects with black, brown, yellow and certainly red skin. Apparently this response is triggered by hormones reacting to the colour red - the blood that shines through our skin.

You describe art from the consequences it triggers, from the effects it produces, rather than from the point of view of the individual. Art could be defined, then, as the engineering of our presence within the material world. But can I ask you to reverse the perspective? In other words, how do you describe the impulse that brings you to make art?

That's difficult to do as I myself struggle to clearly see my motivations! I like the engineering analogy; but it's more a reverse engineering that takes places. I am looking at what kind of affects can be produced and how; what underlies our experience and

understanding of, let's say, the beautiful or the disturbing, and remove elements from these complexes, isolating them to create something I like to see as conscious "blocks." In this sense I would also say that art is building a space for a specific presence; it can develop a new consciousness, and create feelings and thoughts that become clear but inseparable at the same time.

How does a commercial product get engineered, produced, and advertised? How does our identity become formed through a world of these engineered materials? As an artist, I can spend my time trying to look through these materials and surfaces and combine the sensory complexes to create a language to capture and influence reality. In this sense classical painting is also a construct. The purity of the product – such as water bottles, to take an example from my practice – or the supposed transcendence of the painted artwork gets opened up to show the mess of its materiality. Be it paint, water bottles, the colour blue – there is no escape from reality.

The interview was conducted to be published in the Biennale special of L'Officiel Art.

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

Collateral Event of the 56th International Art Exhibition – la Biennale di Venezia

Responsible for the programme: Juri Steiner and Stefan Zweifel

Location: Palazzo Trevisan degli Ulivi, Dorsoduro 810, Vaporetto stop: Zattere

Running concomitantly to the exhibition at the Pavilion of Switzerland at the 56th International Art Exhibition – la Biennale di Venezia, the Swiss Arts Council Pro Helvetia organizes a Collateral Event entitled «Salon Suisse». The «Salon Suisse», now in its fourth year, is a programme of events and talks offering a platform for exchange on contemporary art and thought in a relaxed atmosphere.

Responsible for this year's «Salon Suisse» are the two Dada-specialists Juri Steiner and Stefan Zweifel, who have put together an ambitious programme of events focusing on Dada's cross-epochal force and timelessness, exploring the past, present and future of Dada.

To this day, Dada stands for the radical, avant-garde attempt to push boundaries and challenge established ideas. As relevant as ever in addressing contemporary social and cultural questions, Dada is the quintessential link between then and now. But can Dada still come to the rescue of art and literature after the Situationist International, after Fluxus, Pop and Punk, in a world that is a mess, as former US-Secretary of State Madeleine Albright said recently?

«Salon Suisse» is sending out its own S.O.S. DADA to explore the Dionysian power of Dada with guests from all over the world at the historical Palazzo Trevisan degli Ulivi over the course of five weekends.

The opening event takes place on 9 May at 11am outdoors in front of the Palazzo Trevisan and is accompanied by a brunch. In a spiritual night session from 10pm the Saloniers will, hand in hand with Manifesta 11 collect spontaneous messages in a bottle.

«Collective Experiments», the first Salon (4 to 6 June) cherishes the practice of «dérive» (drifting). We will track down Babylonian babble, flashes of genius and team spirit in the bars of Venice and Matteo Bertelé will guide us to a hidden billiard saloon. Inquiry will be conducted into the operative complexities of art and politics in conjunction with black risotto and films.

The second «Salon Suisse» (10 to 12 September) entitled «Dionysius redivivus» will explore the Dionysian zones not merely ex cathedra or discursively, but across all the senses and nonsenses, in a program of films, performative readings, dance, sound configurations and a book launch in collaboration with Cabaret Voltaire.

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The third Salon (15 to 17 October) «YES and NO» approaches Dada's negation of the negation and the Dadaist *Rastaquères* grand NO and duplicate DA-DA-YES. The Saloniers also look into the underexplored relationship between Dada and the African continent, as a means to develop alternative scenarios for the future and explore potential links of the Helvetian reference system of a «Genève internationale», with institutions such as the Red Cross and the United Nations in regard to current applications of the Salon's subtitle, borrowed from Madeleine Albright, «The World Is A Mess».

On the very last weekend of the Venice Biennale, the «Salon Suisse» «Speculation» / «Speculatio mystica» (19 to 21 November) will leave the Palazzo Trevisan once again, this time rambling through churches in search of the universal spirit of Dada between fantasy, reason, memory, longing and speculation in a spiritual and poetic closing ceremony. A final dinner party will bring together a handful of artists and curators to celebrate the artist, poet and impresario Robert Filliou. This last weekend is powered by SWATCH.

LAUFEN Bathrooms AG is partner of the «Salon Suisse» and is contributing to the events at the Palazzo Trevisan with the intention of participating in and encouraging an international dialogue in the fields of art and architecture.

For the duration of the series of events, the «Salon Suisse» is open three days a week, on Thursday to Saturday from 7.00pm. A detailed programme of the «Salon Suisse» events will be published one week prior to each weekend on: www.biennials.ch.

For this year's «Salon Suisse» the Swiss Arts Council Pro Helvetia and the Saloniers work with the local collaborator Matteo Bertelé, and with the Flanders Arts Institute which facilitates contributions to S.O.S. DADA from Prof. Hans De Wolf (VUB, Brussels), curator of the collateral exhibition «The Revenge of the Common Place», Anders Kreuger (Muhka, Antwerp) and Phillip Van den Bossche (Mu.ZEE, Ostend).

Media partner: terpentin.org; POSTmatter

Note to editors

Juri Steiner and Stefan Zweifel

Juri Steiner was born in Zurich, Switzerland, in 1969. He studied Art History, German Studies and Philosophy at Zurich University. Since 1993, he has been working as a regular freelance art critic and freelance curator. In the context of the Swiss National Exhibition Expo.02 he was Head of the Arteplage Mobile du Jura (AMJ). In 2004 he was in charge of the concept and the realisation of Cabaret Voltaire. From 2003 to 2005: he was co-curator together with Pius Tschumi of the exhibition in the Swiss Pavilion at Expo 2005 in Aichi, Japan. From 2007 to 2010 he was Director of the Zentrum Paul Klee, Berne. From 2011, he has been developing and realising cultural projects such as Zurich's Dada jubilee in 2016.

Stefan Zweifel was born in Zurich, Switzerland, in 1967. He studied Philosophy, comparative literary studies and Egyptology at Zurich University. Since 1986 he has been working as a freelance critic. In 2009 he received the Berlin Prize of literary critics. He

translated works by Raymond Roussel, Blaise Cendrars, J.J. Rousseau and jointly with Michael Pfister «Justine&Juliette» in 10 volumes by the Marquis de Sade. He was a freelance co-curator at the Kunsthaus Zürich with Tobia Bezzola and Michael Pfister of «SADE/SURREAL» (2001/2002) and guest-curated «Les années Labyrinthe: Giacometti - Balthus - Skira» at the Musée Rath, Geneva (2009).

Joint projects:

Guest-curators at the Tinguely Museum in Basle and the Centraal Museum in Utrecht, The Netherlands: «Die Situationistische Internationale – In girum imus nocte et consumimur igni» (2006/2007), «Balades avec le Minotaure» for the Centre Dürrenmatt Neuchâtel (2013), «Foray into Happiness» (2014) and «Dada universal» for the Swiss National Museum (2016).

The Palazzo Trevisan degli Ulivi in Venice

The second floor of the Palazzo Trevisan degli Ulivi at Zattere belongs to the Swiss Confederation and houses the offices of the Swiss Consulate. Initiated by Pro Helvetia, the «Salon Suisse» is held in the main room of the Palazzo as of 2012. Palazzo Trevisan degli Ulivi, Dorsoduro 810, is close to Campo S. Agnese. The nearest vaporetto stop is Zattere.

Guest projects at the Palazzo Trevisan

Location: Palazzo Trevisan degli Ulivi, Dorsoduro 810, Vaporetto stop: Zattere

As well as organising the project at the Pavilion of Switzerland and the Collateral Event «Salon Suisse», the Swiss Arts Council Pro Helvetia supports three external projects which will take place at the Palazzo Trevisan degli Ulivi, which belongs to the Swiss Confederation and houses the offices of the Swiss Consulate and the annual «Salon Suisse».

«Boîte-en-Valise»

Dates: Wednesday, 6 May 2015 and Thursday, 7 May 2015, 4pm – 6pm

Under the title «Boîte-en-Valise: Exchanges through performativity and practice» curators Joanne Bushnell, Stephanie James and Mark Segal bring together Swiss artists Beat Lippert, Nelly Haliti and Karin Lehmann with artists from the USA and from England for two days at the Palazzo Trevisan degli Ulivi. This project will take place during the preview days of the Biennale and aims to develop networks and forums for collaboration for international contemporary arts practitioners.

For further information please visit: www.aspex.org.uk/boite-en-valise

«Manifesta 11 Apéro»

Date of the event in Venice: Saturday, 9 May 2015, 8.30pm – 11pm

Exhibition dates: 9 June – 18 September 2016, Zurich, curated by Christian Jankowski

Manifesta is the only itinerant European biennial of contemporary art. Since Manifesta's inception in the early 1990s, its mission has been to examine the cultural topography of Europe. Every two years Manifesta finds a new city or region in which to temporarily embed itself. In 2016 Manifesta will be hosted by the city of Zurich, the curator is the German artist Christian Jankowski. Its dynamic and complex urban environment will provide a socially, politically and artistically significant trajectory for Manifesta in the coming years. This rich and rapidly evolving urban setting will give Manifesta 11 the opportunity to explore critical global issues relating to the processes of urbanization, urban space and society while reassessing the role that art can play in these. The venues in the city and further details will be announced soon.

For further information please visit: www.manifesta11.org and www.manifesta.org

«The Silver Lining»

Opening: Friday, 23 October 2015, 6pm

Exhibition: 24 October to 1 November 2015

Opening hours: daily, 10am – 6pm

The Liechtenstein art association Kunstverein Schichtwechsel is inviting young artists from the European microstates Liechtenstein, Iceland, Luxembourg and Montenegro to engage in dialogue and work together. Within the framework of the Collateral Event «The Silver Lining» they will focus on past events and question how these events have shaped their current living situations. The artists are on site for the duration of the ten-day Collateral Event and will develop their work during this time. They will present their artistic practice within a programme involving short talks and feedback discussions; visitors will be engaged by varied means, including performances.

For further information please visit: www.silverlining.li

Other Swiss artists at the 56th International Art Exhibition – la Biennale di Venezia

The 56th International Art Exhibition entitled «All the World's Futures», curated by Okwui Enwezor will take place in Venice from 9 May to 22 November 2015 at the Giardini della Biennale and at the Arsenale. For the duration of this year's Biennale di Venezia 89 National Participations will be exhibiting in the historical Pavilions at the Giardini, at the Arsenale and in various venues all over the city of Venice, including the Swiss Pavilion, Switzerland's National Participation at the Giardini, and the «Salon Suisse», as one of 44 Collateral Events, which will take place at the Palazzo Trevisan degli Ulivi.

As in previous editions of the Biennale di Venezia, the Pavilion of Switzerland and the «Salon Suisse» are not the only places where Switzerland's tradition in art and its lively arts scene can be experienced.

The Swiss Arts Council Pro Helvetia supports the following artists at this year's Biennale:

The internationally recognized Swiss artist **Thomas Hirschhorn** whose work «Crystal of Resistance» was presented in 2011 at the Swiss Pavilion, will be featured in this edition of the Biennale di Venezia within the main exhibition «All the World's Futures». In the Central Pavilion at the Giardini della Biennale Hirschhorn will realize the site-specific installation «**Roof Off**».

Swiss artist **Christoph Büchel** represents Iceland at this year's Biennale di Venezia. Büchel is well known for creating hyper-realistic environments, conceptual interventions and videos, often provocatively intervening in architecture and areas of social and political life.

The artist **Nikunja** presents his project «**Xanadu – Contemporary Dream Temple**» as one of the official Collateral Events of the Biennale di Venezia.