

2013—curated by
Jörg Scheller



la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte

Eventi collaterali

SA LON SUISSE

swiss arts council

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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



Opening Weekend

—June—

The first section of the Salon Suisse is dedicated to questions concerning the role of the local and the concept of humanity in contemporary art. Proceeding from the work of Switzerland's artist for the Venice Biennale 2013, Valentin Carron, we will challenge simplistic understandings of site specificity on the one hand and globalization on the other.

Moreover, a focus on the humanist tradition of Enlightenment will explore what could be called "the overestimation of humankind" in modern times and modern art. Can humankind be the solution to the problems that it itself has caused?

Opening
Saturday, 1st June

11 am

**The Loss and Gain of Place.
Contemporary Art in a Translocal
Perspective**

**Panel talk and brunch with Monica Juneja
and Jörg Scheller in the presence of
Valentin Carron and Giovanni Carmine**

**Contemporary art is often expected
to meet conflicting requirements. It
should represent authentic local spaces
whilst being compatible with the glob-
alized art system. It should show highly
individualistic traits and at the same
time carry with it specific cultural values.
Monica Juneja, who has worked at
universities in Austria, France, Germany,
India, and the U.S., is an expert for art
between globalization and locality, diver-
sity and homogeneity. Juneja and Scheller
will discuss the “burden of representa-
tion” contemporary art is still con-
fronted with, and ask how a “translocal”
and “transcultural” art could look like.**

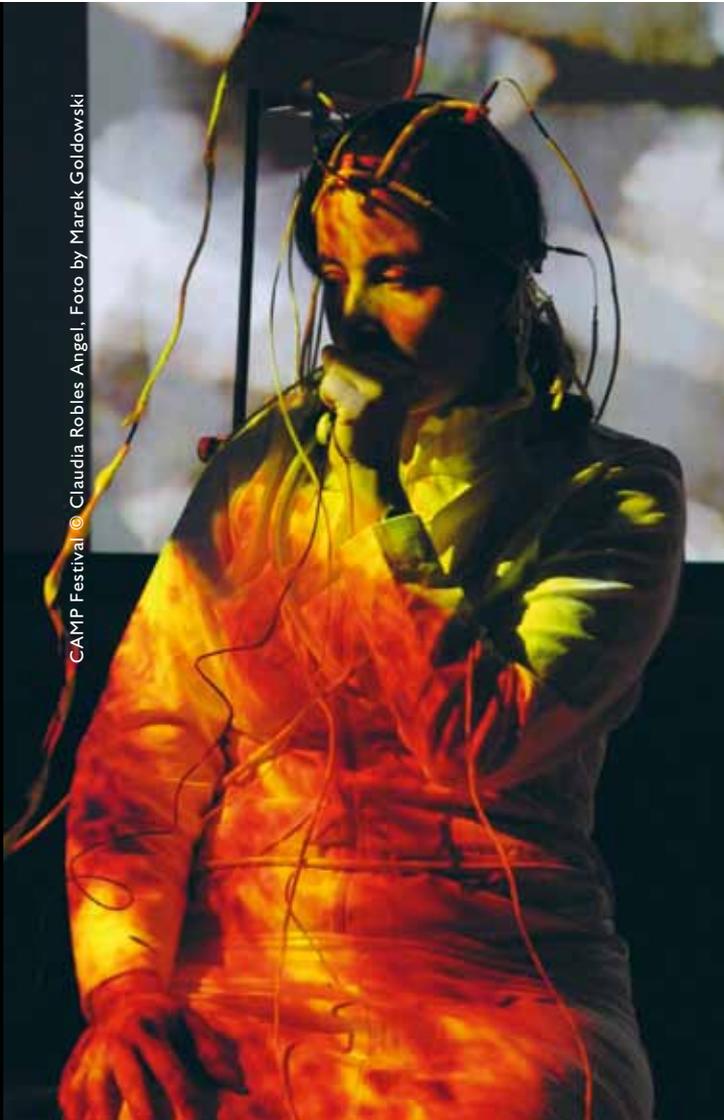
Weekend
Sunday, 2nd June

11 am

**Shifting views. Art Beyond the
Anthropic Principle**

**Panel talk and brunch with Wolfgang
Welsch and Jörg Scheller**

**The era of Enlightenment was all
about humans. How to improve the living
conditions of humankind? And what is the
role of art and culture on this mission?
Recently, this “anthropic principle” has
been called into question. Voices have
emerged who call for a less human-
centred art and aesthetics. Among them is
Wolfgang Welsch, a key figure in the
discourse on postmodernism and trans-
culturality throughout the last three
decades. Welsch and Scheller will discuss
concepts and examples of art that serves
humans precisely by not idealizing them.**



Salon 1

—June—

New Aesthetics and Research

The art world is more diverse than ever before. Genres overlap and amalgamate, new media and new politics shape new aesthetics, artists commute between museums, research, education, design, business, entertainment, documentation, activism, etc. In this section of the Salon Suisse, we take a look at up-to-date examples of transgression and hybridization in art—Visual Music and digital Fluxus, performance lectures and artistic research. What is sometimes dismissed as “whateverism” actually has a serious ethical potential. Is today’s hybrid or “gaseous art” (Yves Michaud) capable of re-uniting art and life less ideologically than the avant-garde movements of the last century?

Night One

Thursday, 13th June

7 pm

**Go with the Flow or: Digital Fluxus.
The CAMP Festival for Visual Music**

**With Fried Dähn, Maria Fernandez,
Rodolfo Lillo, Thomas Maos, Claudia
Robles Angel**

**The Salon Suisse is pleased to host
the CAMP Festival for Visual Music. CAMP
is a unique temporary laboratory for
sound artists, media artists, VJs and musi-
cians. The nomadic event takes place
in cities throughout Europe and features
experimental and electronic music in
dialogue with visual art, mostly projec-
tions and installations. For several days,
artists collaborate on audio-visual projects
and present them to the public in a final
performance. All works are developed
from scratch, on the spot. The concept of
CAMP mirrors our hybrid digital era in
which improvisation is paramount and in
which genres, media and techniques are
more intertwined than ever before.**

Night Two

Friday, 14th June

7 pm

**Talk Was Cheap! The Rise of Perfor-
mance Lectures**

**With lecture performances by Bazon
Brock, Armin Chodzinski, Daniel Ladnar,
Falke Pisano. Moderators: Jörg Scheller &
Marianne Wagner**

**Recently, new experimental forms of
lectures have emerged in the art world
and at the universities, oscillating between
science and spectacle, entertainment
and education. This trend seems to revive
Diderot's demand "Hâtons-nous de rendre
la philosophie populaire": let's make
philosophy, let's make knowledge popu-
lar. We have invited three representatives
of today's thriving lecture performance
scene and one of the pivotal figures in the
history of lecture performances and
Fluxus, the inventor of "action teaching"
Bazon Brock. The event is co-organized by
Marianne Wagner of the University of
Berne.**

Night Three

Saturday, 15th June

7pm

Artistic Research – A Spark for Re-Enlightenment through the Arts?

Panel discussion with Henk Borgdorff, Hans-Jörg Rheinberger, Gertrud Sandqvist, Giaco Schiesser. Moderator: Jörg Scheller

Much has been discussed about artistic research. Is art a form of knowledge and research in its own right? Is artistic research triggered primarily by economic interests? However, one question has rarely been asked: To what extent could the current proliferation of artistic research re-evoke seminal aspects of the aesthetics and ethics of Enlightenment? One of the core demands of the thinkers of Enlightenment was that art and culture should react upon the progress of society. Could artistic research be the missing link between arty aloofness on the one hand, and societal or economic absorption of the arts on the other?

Supported by: ZHdK





Salon 2

—September—

Power and Economy

This section of the Salon Suisse deals with the love/hate relationship between art, power and economy. Power and economy need art to counterbalance their indifferent, mechanical sides. Art, in turn, needs power and economy as sparring partners. Well, nothing new! However, in recent times, the relationships between art, power and economy have become more intricate. Styles and gestures which once were considered to be “critical” are now business as usual. Art, which once served as a mirror of society, has become a part of that society. What does this mean with regard to our notions of art and the art system? In addition to this focus, the first edition of the series *Time Slices* looks back at the Venice Art Biennale of 1932.

Night Four

Thursday, 12th September

7pm

Low is the New High or *Trash!* goes the Establishment

Input lectures, panel discussion and film screening (Ed Wood's *Plan 9 from Outer Space*, 1959), with Ken Hollings, Joseph Imorde, Jason Pine. Moderator: Jörg Scheller

In the good old days of postmodernism, "Trash" was considered as a criticism of elitist culture. In this regard, it continued the Enlightenment's "criticism from below". Today, Trash can also be used to strengthen power structures. For instance in the policies of Silvio Berlusconi or in the art of Jeff Koons. Even Louis Vuitton has designed "trash bags". Proceeding from various case studies, tonight's guests will explore the dialectics of Trash—from King Ludwig II of Bavaria to the Neapolitan music genre *neo-melodica* to the Berlin "beer pyramid" of contemporary artist Cyprien Gaillard.

Night Five

Friday, 13th September

7pm

The Economy of Creativity. How Capitalism Saved Art from Saving Us from Capitalism

Panel discussion with Johannes M. Hedinger, Kornelia Imesch Oechslin, Pier Luigi Sacco, Giovanni Schiuma. Moderator: Jörg Scheller

In their book *The New Spirit of Capitalism* (1999), Luc Boltanski and Ève Chiapello state that capitalism feeds on the criticism of capitalism. In this respect, the art system is a perfect sparring partner. However, in the last decades an entire industry of creativity has emerged in the post-industrial societies. Free-wheeling thought and avant-garde mentality have become assets in the economy. What does this mean with regard to the love/hate relationship between art and capitalism? Is capitalism losing art as its sparring partner and entering an era of shadow boxing?

Night Six

Saturday, 14th September

7 pm

Time Slice 1. A Year in the Life of the Venice Biennale: 1932

Roundtable with Kinga Bódi, Jan May, Jörg Scheller, Joachim Sieber

The series *Time Slices* invites scholars from the field of exhibition history to explore and present one historical edition of the Venice Biennale, respectively. The first panel is dedicated to the Biennale of 1932. From the examples of the Hungarian (Bódi), the Swiss (Sieber), the Polish (Scheller) and the Main Pavilion (May), our panelists will discuss the cultural and political developments of the year 1932 as reflected by the Biennale exhibitions from then. 1932 saw, among other things, the rising of Fascist ideology and aesthetics, the construction of new Biennale pavilions on the isle Sant'Elena and the founding of the Mostra Internazionale d'Arte Cinematografica.

Supported by: SIK-ISEA



Salon 3

—October—

History and Contemporaneity

History is never historic. What seems to be dead is sleeping. What seems to be obsolete will return. Or as the philosopher Bazon Brock once put it: “The snow of yesterday is the avalanche of tomorrow.” This section of the Salon Suisse traces the evolution of the philosophy of Enlightenment and the art system. In opposition to the self-sufficient praise of “Western values” which has re-emerged in the rearguard action of Europe and the United States, the ambiguous and violent history of these values shall be highlighted. Art and Enlightenment have never come easy—even in their heartlands they once were fiercely combated. In addition, the second edition of the series Time Slices will evoke the Venice Art Biennale of 1954.

Night Seven

Thursday, 17th October

7pm

The Ongoing Birth of the Art System from the Spirit of Enlightenment

Panel discussion with Raphael Chikukwa and Beat Wyss. Moderator: Jörg Scheller
Modern art institutions and art discourse—the so-called “art system”—emerged in the course of the European Enlightenment. Today, the art system is globalized and more or less detached from its humanist civic roots. In this sense, not only the “Western” institutions have expanded, but also the notions and the functions of art, particularly regarding contemporary art. However, under what political, economic and social circumstances can art actually unfold the liberating and critical effects it is still commonly ascribed? Tonight’s panelists will tackle the thorny issue of art between universal claims and its specific functions in specific contexts.

Night Eight

Friday, 18th October

7pm

A Wicked Company. The Forgotten Radicalism of the European Enlightenment

Reading and panel discussion with Philipp Blom and Jörg Scheller

When we think of the philosophy of the 18th century, we think of Voltaire and Jean-Jacques Rousseau. However, there was a more complex and more radical tradition of Enlightenment which has faded into the background of historiography. In his book *A Wicked Company. The Forgotten Radicalism of the European Enlightenment* (2010), Philipp Blom brings the challenging and uncompromising ideas of less prominent thinkers such as Denis Diderot, Paul Thiry d’Holbach or Jean Meslier back to light. Blom argues that Enlightenment stopped halfway and has to be continued by today’s and future generations. How this could be achieved will be the topic of tonight’s salon.

Night Nine

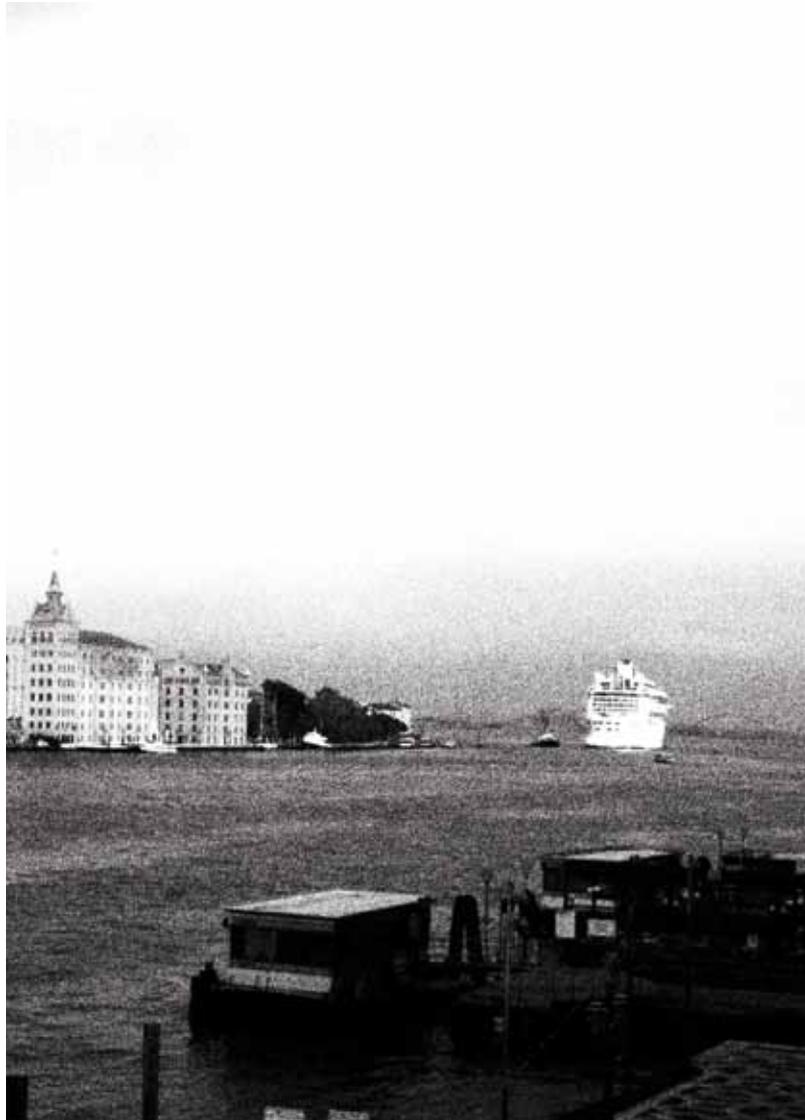
Saturday, 19th October

7 pm

Time Slice 2. A Year in the Life of the Venice Biennale: 1954

Roundtable with Annika Hossain, Franz Müller, Jörg Scheller, Veronika Wolf, Beat Wyss

The series *Time Slices* invites scholars from the field of exhibition history to explore and present one historical edition of the Venice Biennale, respectively. The second panel is dedicated to the Biennale of 1954. From the examples of the U.S.-American (Hossain), the Swiss (Müller), the Czechoslovak (Wolf), the Polish (Scheller) and the Main Pavilion (Wyss), our panelists will discuss the cultural and political developments of the year 1954 as reflected by the Biennale exhibitions of that year. 1954 saw, among other things, the strange coupling of Ben Shan and Willem de Kooning in the U.S.-American pavilion and the retrospective of Cuno Amiet in the Swiss pavilion.



Opening Weekend

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Saturday, 1st June

11 am — The Loss and Gain of Place. Contemporary Art in a Translocal Perspective

Opening Weekend

Sunday, 2nd June

11 am — Shifting views. Art Beyond the Anthropic Principle

Salon 1

New Aesthetics and Research

Night One

Thursday, 13th June

7 pm — Go with the Flow or: Digital Fluxus. The CAMP Festival for Visual Music

Night Two

Friday, 14th June

7 pm — Talk Was Cheap! The Rise of Performance Lectures

Night Three

Saturday, 15th June

7 pm — Artistic Research – A Spark for Re-Enlightenment through the Arts?

Salon 2

Power and Economy

Night Four

Thursday, 12th Sep

7 pm — Low is the New High or *Trash!* goes the Establishment

Night Five

Friday, 13th Sep

7 pm — The Economy of Creativity. How Capitalism Saved Art from Saving Us from Capitalism

Night Six

Saturday, 14th Sep

7 pm — Time Slice I. A Year in the Life of the Venice Biennale: 1932

Salon 3

History and Contemporaneity

Night Seven

Thursday, 17th Oct

7 pm — The Ongoing Birth of the Art System from the Spirit of Enlightenment

Night Eight

Friday, 18th Oct

7 pm — A Wicked Company. The Forgotten Radicalism of the European Enlightenment

Night Nine

Saturday, 19th Oct

7 pm — Time Slice 2. A Year in the Life of the Venice Biennale: 1954

Salon 4

Criticism and Dissent

Night Ten

Thursday, 21st Nov

7 pm — Time Slice 3. A Year in the Life of the Venice Biennale: 2005

Night Eleven

Friday, 22nd Nov

7 pm — Art Criticism in Times of Re-Creativity

Night Twelve

Saturday, 23rd Nov

7 pm — 1977 re-enacted: La nuova arte sovietica



Salon 4

—November—

Criticism and Dissent

This section of the Salon Suisse explores the possibilities of thinking and acting differently in times of marketable difference. Criticism and dissent have an easy job when the adversary is clearly adversarial. But how about criticism in an era which is characterized by the imperatives “be critical!” and “be different!”? When criticism and otherness are expected and requested on all sides, are they still meaningful at all? And how about an era which no longer praises originality, but rather appreciates sampling and remixing? In addition, the third edition of the series Time Slices sheds light on the Venice Art Biennale of 2005. The Salon Suisse ends with a re-enactment of the Biennial of Dissent which took place in 1977.

Night Ten

Thursday, 21st November

7pm

Time Slice 5. A Year in the Life of the Venice Biennale: 2005

Roundtable with Daria Ghiu, Edith Krebs, Agnes Kohlmeyer, Jörg Scheller

The series *Time Slices* invites scholars from the field of exhibition history to explore and present one historical edition of the Venice Biennale, respectively. The third panel is dedicated to the Biennale of 2005. From the examples of the Romanian (Ghiu), the Swiss (Krebs), the Polish (Scheller) and the Chinese pavilion (Kohlmeyer), our panelists will discuss the cultural and political developments of the year 2005 as reflected by the Biennale exhibitions from then. 2005 saw, among others, the first official Chinese pavilion at the Venice Biennale and a scandal in Romania that followed the opening of the pavilion—the artist Daniel Knorr and the curator Marius Babias had left it empty.

Supported by: SIK-ISEA

Night Eleven

Friday, 22nd November

7pm

Art Criticism in Times of Re-Creativity

With Magda Cârnecki, Magdalena Moskalewicz, Hanno Rauterberg. Moderator: Jörg Scheller

Art has undergone tremendous changes in the 20th and 21st century and with it, art criticism. In particular, contemporary art is enmeshed in a dense net of tourism, research, financial speculation, etc. Therefore it is doubtful if art criticism in a narrow sense still exists at all. How should art critics approach “Internet memes” or “mashups” which often surpass museum or gallery art with regard to cunning? Does the term “originality” make sense in an era of “re-creativity” in which remixes and cut-and-paste-mentality have gained momentum? And how should art critics deal with “research projects” carried out by artists that are neither scientists nor traditional aesthetes?

Night Twelve

Saturday, 23th November

7pm

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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B77
LA NUOVA
ARTE SOVIETICA:
UNA PROSPETTIVA
NON UFFICIALE

Palazzetto dello sport all'Arenale
15 Novembre - 15 Dicembre
Ore 10.30 - 18.30
(le domeniche ore 9.30 - 16.00)

La Biennale di Venezia
ARTI VIVE

39

Church Saint-Sylve in Vex, Valais, Switzerland © Helvetia Leal



Protest of young artists against the jury of the Venice Biennale in 1899. Source: Archivio Naya-Böhm



Approachiation Art

Throughout the duration of the Salon Suisse, an experimental video installation inspired by the work of Valentin Carron, Switzerland's artist for the Venice Biennale 2013, will be on show in the Palazzo Trevisan. Based on photos and film clips shot in the Valais, Switzerland, and in Venice, the installation offers an independent, playful and atmospheric response to the exhibition in the Swiss Pavilion in the Giardini. The project was developed by artists from the photography degree programme of the Zurich University of the Arts who looked into two problems: how to approach appropriation art through art? How to reproduce reproductions?

Artists

Salome Dellenbach, Fabian Flückiger, Pascal Grob, Helvetia Leal, Denis Twerenbold

Curated by

Istvan Balogh, Jörg Scheller

Biographies

Matteo Bertelé

(born 1978, Como, Italy) studied Russian, German and History of Art in Venice, Moscow and Berlin. In 2011, he obtained a PhD from the Ca' Foscari University of Venice, where he is currently working as a research fellow at the Centre for Studies in Russian Art on projects focused on Russian/Soviet exhibition history and collections.

Philipp Blom

(born 1970, Hamburg, Germany) is a writer, historian and broadcaster. He holds a PhD in Modern History from Oxford University. His most recent book, *A Wicked Company. The Forgotten Radicalism of the European Enlightenment* (2010), reveals the personalities and the key ideas of the radical Enlightenment in eighteenth-century France. He lives in Vienna.

Kinga Bódi

(born 1981, Budapest, Hungary) is an art historian and curator. She has organized several exhibitions on the topic of contemporary prints and drawings. From 2010 to 2012 she was doctoral fellow at the Swiss Institute for Art Research (SIK-ISEA), Zurich. Her dissertation discusses the cultural representation of Hungary at the Venice Biennale. Since 2013 she has been curator at the Museum of Fine Arts, Budapest.

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 Cárnecki

(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

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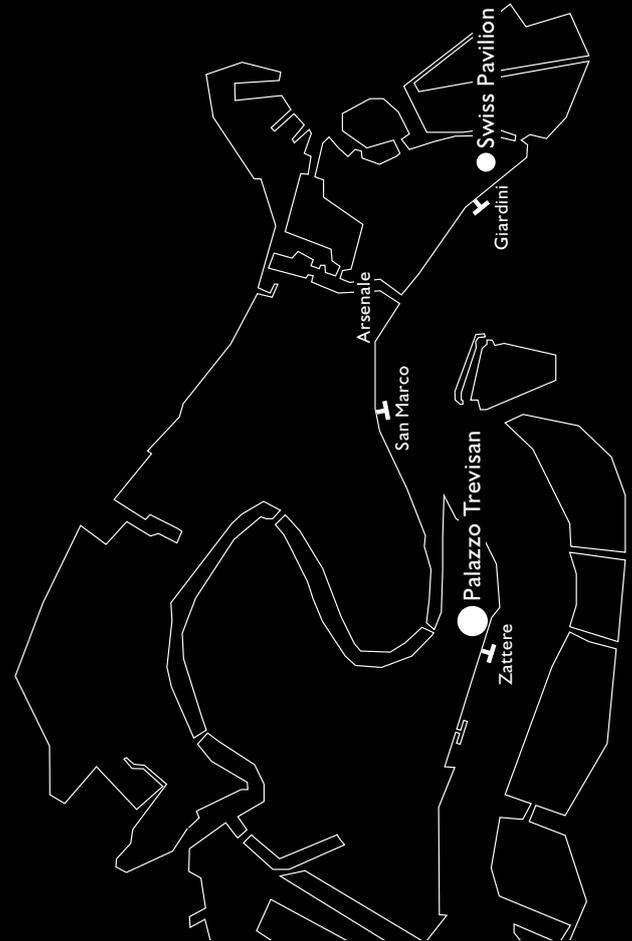
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'Salon Suisse' is the event programme accompanying the participation of Switzerland at the 55th International Art Exhibition – la Biennale di Venezia – It is initiated and organized by the Swiss Arts Council Pro Helvetia.

Imprint

Publisher

Swiss Arts Council Pro Helvetia, Hirschengraben 22,
CH-8024 Zurich, prohelvetia.ch

Editor and Text

Jörg Scheller, Berne

Project management

Sandi Paucic and Rachele Giudici Legittimo,
Swiss Arts Council Pro Helvetia, biennials.ch

Proofreaders

Gair Burton and Caroline Widmer, Rhiannon Pickles
PR, London

Graphic Design

Brigitte Lampert and Katharina Hofer, Zurich
briggittelampert.ch, kathrinhofer.ch

Photographer

Lukas Lienhard, Zurich
Iris Çzak, Berlin

Printing

Schwabe, MuttENZ

Edition

8000

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Jörg Scheller, Lukas Lienhard, Iris Çzak

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Salon Suisse — Palazzo Trevisan
degli Ulivi, Campo S. Agnese,
Dorsoduro 810, Venice — biennials.ch