58TH INTERNATIONAL ART EXHIBITION
– LA BIENNALE DI VENEZIA
SALON SUISSE. COLLATERAL EVENT

OPENING DAY 11 MAY
SALONS 19-20-21 SEPTEMBER
17-18-19 OCTOBER
21-22-23 NOVEMBER
PALAZZO TREVISO DEGLI ULIVI, CAMPO S. AGNESE
DORSODURO 810, VENICE
Art takes time.
Art needs attention.
'Slow art' doesn’t exist.
Art is slow.

Necessary for the creative process, slowness has a bad reputation: suspected of indolence, it flirts with boredom, emptiness and drowsiness. Indeed, works that claim to be part of the slow movement often are spectacular in their mere simplicity, as in Organ2/ASLSP (As Slow as Possible), a minimalist composition written by John Cage in 1987, where the intervals between each sound last several years. Through this rejection of flamboyance, it is the experience that is valued: it is no longer just a question of observing a work of art, but of participating in it with all the senses. Beyond the gaze and the scopic drive, the whole body becomes receptive in its posture and breathing to the sounds, smells and textures of the environment. Definitely embodied, the practice of slow belongs to sensoriality and transforms the perception of art: through its unexpected cracks (and even its bugs and dysfunctions), slowness creates a space and time favourable to creation and receptivity.

Beyond a vindication for deceleration, our Salon opens in May with Choosing the Rhythm, which plays with stillness as well as impatience in an 8-hour programme – the equivalent of a night of restful sleep. Walking is highlighted in homage to Rebecca Solnit, who writes in Wanderlust: A History of Walking (2000): ‘Walking, ideally, is a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord.’ In September, slow questions its dialectical partner, speed, through Accelerating: isn’t burnout an opportunity to become aware of the vanity of excessive efficiency? Aren’t moments of insomnia equally fruitful, especially when they resonate with the full moon? In October, Grounding is an opportunity to reconnect with fundamental values: from the art of idleness to drifting with the hypnotic tool, our participants offer the possibility of an accompanied immersion. In November, Resisting questions deceleration as a rebellious value against productivism: how does emptiness enlighten the city in the middle of the night? What does the voice of a 95-year-old woman tell us? Following in the footsteps of the 19th century Parisian flâneurs described by Walter Benjamin in Das Passagen-Werk (1927-40), we could in turn walk turtles on a leash, either in opposition to the dominant system or for the simple pleasure of doing so.

Our Salon Suisse 2019 engages with slowness and art by bringing together a cross section of participants from diverse countries and backgrounds: artists, art historians, performers, musicians, cooks, choreographers, medical doctors and others. Through a participatory programme based on an interdisciplinary approach (kaleidoscopic formats, playfulness, deconstruction of authoritarian devices), slow fosters resonance, proximity and conviviality.

May you feel welcome to our Salon Suisse!
A presentation by celebrated the ‘beauty of speed’ as a ‘splendour
At the beginning of the 20th century, futurists
Outdoor exploration
PALAZZO TREVISAN
THURSDAY 19.9.2019
September Salon

Foot & hand massage

An Open House featuring student paintings
Participative slow food workshop

5 – 7 P.M. Walking in Every Direction
A participatory performance with Hamish Fulton
Since the late 1960’s, British artist Hamish Fulton has employed walking as an artistic medium in many countries. Often exploring the terrain alone, he approaches the natural environment with respect and focuses on the experience of being out on the land, concentrating on the receptive aspects of the walk. The ‘group’ or ‘communal’ walks he occasionally choreographs in urban spaces allow other people to enter his artistic world, emphasising experiences as opposed to exhibited objects.

7 P.M. Official speeches
With Marianne Burki, Head of Visual Arts Pro Helvetia
Céline Eidenbenz, Salonnire and Director Valais Art Museum
Giuseppe La Bruna, Director Accademia di Belle Arti di Venezia

8 – 11 P.M. Urban Flourishing
An evening with Isabel Lewis
For s l o w. Isabel Lewis will guide a public activation by means of a vocal performance incorporating music, storytelling, movement that invites reflection upon academic Carolyn Dinshaw’s notion of ‘queerness of time’ from the book Medieval Texts, Amateur Readers, and the Queerness of Time and feminist sociologist Roslyn Bough’s notion of ‘erotic sociability’ from the book Love or Greatness. Lewis incorporates influences from dance, performance, and active listening practices into a new hybrid practice of bodily attunement that suggests alternative modes of engagement with our built environment than those otherwise proposed to us in today’s highly regulated and standardised forms of urban existence.

Loop screening of videos by Vidya Gastaldon, Jérémie Gindre and Kimsooja
With input by Chonja Lee and Robin Michel
During this drop-in programme, every guest is invited to develop their own slow practice on site with activities such as relaxing, napping, sketching, knitting, playing and more.

FRIDAY 20.9.2019
PALAZZO TREVISAN
7 P.M. Burning Out, Breathing In
An interactive discussion with Guido Bondolfi and Helen Hirsch
How does an artist breathe? What is the shape of contemporary ‘burn out’? Presented by Swiss and Swedish art historian and museum director Helen Hirsch, the Danish visual artist Jeppe Hein’s works induce awareness of the body and mind and refer to the active perception of all the senses. They are an invitation to wonder, to slow down and also to smile. In combination with this presentation, Swiss medical doctor and professor Guido Bondolfi, known for his approach of meditation to treat anxiety and depression, will guide us through mindfulness exercises.

With the complicity of Hans Ulrich Obrist Music by Ramin & Reda, curated by Nevena Puljic

SATURDAY 21.9.2019
PALAZZO TREVISAN
7 P.M. Insomnia and the Moon
A collaborative performance with Eklekti and Marie Velardi
In his essay 24/7: Late Capitalism and the Ends of Sleep (2013), art historian Jonathan Crary has criticised the decline in the duration of our nightly sleep over the past century – from 10 hours in 1900 to an average of 6 hours a night today. Capitalist society has taken over our daily lives, permitting electricity and, by implication, consumption to infiltrate us uninterruptedly. From somnolence to insomnia, how do we perceive a night’s temporality? Guided by the moon calendar of Swiss visual artist Marie Velardi, we will listen to a performance with Swiss musicians Eklekti through rhythmic compositions. With the complicity of Hans Ulrich Obrist and a contribution by Camille Abele
The ethos of horizontal organisation promoted by the 'new economy' has come up with an unexpectedly literal twist since the bed was turned into the office space of freelancers and other wireless cognitive workers. Meanwhile, sleep looks like hard work and its performance must be enhanced by pharmaceuticals. Navigating between various art references, this intensity-dimming talk given by Swiss writer and journalist Sylvain Menetrey will address the bed as a political battlefield especially for creative minds.

10:30 A.M.
**Efficient Bedding: the Aesthetics of Sleep in Late Capitalism**
A presentation by Sylvain Menetrey with questions by Victoria Mühlig

This talk will be framed by a performance by Swiss artist Eric Philippoz about a 95-year-old woman and a concrete musical moment performed by Tristan Weddigen on the grand piano.

10 A.M.
**Grounding**
October Salon

**THURSDAY 17.10.2019**
PALAZZO TREVISAN

**10 A.M.**
**Morning practice & tea**
With Catherine Contour

French artist and choreographer Catherine Contour proposes experiencing a 'lazy practice' using various techniques. When we return to our bodies and ground ourselves, we are invited to cultivate the art of resting, to dialogue with gravity, to play with the floor contact and spaces, to amplify our perceptions and to relax our relationship with time.

Wear comfortable shoes & clothes.

7 P.M.
**Efficient Bedding: the Aesthetics of Sleep in Late Capitalism**
A presentation by Sylvain Menetrey with questions by Victoria Mühlig

This talk will be framed by a performance by Swiss artist Eric Philippoz about a 95-year-old woman and a concrete musical moment performed by Tristan Weddigen on the grand piano.

**FRIDAY 18.10.2019**
PALAZZO TREVISAN

**10 A.M.**
**Morning practice & tea**
With Catherine Contour

French artist and choreographer Catherine Contour proposes experiencing a 'lazy practice' using various techniques. When we return to our bodies and ground ourselves, we are invited to cultivate the art of resting, to dialogue with gravity, to play with the floor contact and spaces, to amplify our perceptions and to relax our relationship with time.

Wear comfortable shoes & clothes.

7 P.M.
**The Art of Idleness**
A conversation with Magali Le Mens and Tom Hodgkinson

Never work’, writes Guy Debord on the walls of Paris in 1953. Idleness does not consist of doing nothing, but of acting differently and escaping the dogmas of productive activity. In his essay *Praise of Idleness* (1932), Bertrand Russell denounced the morality of work as slavery and recommends a good use of leisure. On the basis of an iconography of laziness, French art historian Magali Le Mens will engage in a dialogue with the English writer Tom Hodgkinson, publisher of The *Ider* magazine in the United Kingdom and advocate a flexible schedule, especially for creative minds.

**SATURDAY 19.10.2019**
PALAZZO TREVISAN

6 P.M.
**Infuse**
Tea time with Catherine Contour and Bertrand Gauguet

Based on gestures of tea ceremonies, collected in different countries and especially Japan, where she has worked several times, French artist and choreographer Catherine Contour composes a suspended moment in collaboration with musician Bertrand Gauguet.

7 P.M.
**Leeway in Venice with a Hypnotic Tool**
An exploration with Catherine Contour, Bertrand Gauguet & guests

French artist and choreographer Catherine Contour explores the potential of the hypnotic tool, which she has amplified with her knowledge and experiences related to other artistic and energetic practices (qi gong and tai-chi-chuan). Weaving subtle links between hypnotic processes and creative processes, she proposes sensitive open scenarios, artistic experiences based on perceptual exploration, deployment and the setting in motion of imaginary worlds. French musician Bertrand Gauguet moves through a practice that involves sound and music without hierarchy: as an improvising saxophonist, as a composer of electronic music and as a sound collector. During a poetic drill punctuated by moments of sharing in the Dorsoduro district, the participants will become the subjects of an ephemeral creation.

7 P.M.
**Grounding**
November Salon

**THURSDAY 21.11.2019**
PALAZZO TREVISAN

7 P.M.
**The Story of Night**
By Clemens Klopfenstein

Film screening & discussion with the artist and Cinémathèque Suisse (National Film Archive) Switzerland, Italy, RFA, 1979, 64’, no dialogue.

Swiss filmmaker and photographer Clemens Klopfenstein will present his experimental ode to the city, a black and white documentary made by a small camera crew over 150 nights in many different parts of Europe, when the cities were empty. From Dublin to Istanbul, the collection of quiet, meditative pictures and sounds gives access to the crepuscular light of the late 1970’s, a time where darkness allowed silence and deceleration. The 16 mm film has been restored and digitalised by Cinémathèque Suisse (National Film Archive) in collaboration with Basel University,

**FRIDAY 22.11.2019**
PALAZZO TREVISAN

4 P.M.
**Does Slow Art Exist?**
A discussion with teachers and students of the Accademia di Belle Arti & other guests of the Salon Suisse, moderated by Riccardo Caldura and Céline Eidenbenz

In a note of 1936, French painter Pierre Bonnard wrote that the artwork is ‘a suspension of time’. Indeed, we can say that art takes time. Not only does it have the audacity to demand our time, but art also structures and organises time. How do students and contemporary artists experience time in today’s digitalised world?

7 P.M.
**Giving Time a Portrait**
A lecture by Tristan Weddigen
With performative moments by Eric Philippoz and Vincent Barras

How can time be visualised? Is getting old a way of getting slow? Swiss Professor of Art History Tristan Weddigen will highlight various representations of temporalities within early modern painting, starting with La Vecchia (ca. 1506), a portrait of an old woman by Giorgione and located at the Galleria dell’Accademia di Venezia. His presentation will be framed by a performance by Swiss artist Eric Philippoz about a 95-year-old woman and a concrete musical moment performed by Vincent Barras with the grand piano.

**SATURDAY 23.11.2019**
PALAZZO TREVISAN

7 P.M.
**Moving Backwards**
A discussion with Isabelle Alfonsi, Pauline Boudry / Renate Lorenz and Charlotte Laubard

The Swiss Pavilion of this Biennale Arte 2019 has been transformed into a vast immersive installation by artists Pauline Boudry/Renate Lorenz. Entitled *Moving Backwards*, the project explores, at a time of massive backlash, resistance practices, combining guerrilla techniques, postmodern choreography and urban dance, as well as elements of queer underground culture. Curated by Swiss and French art historian Charlotte Laubard, the exhibition reflects on the current political situation, characterised by its regressive and reactionary forces of closure towards the other and towards difference. Faced with the scale of this recent backlash, the artists, instead of practicing an outright opposition, suggest ‘backward movements’ as a potential tool for producing alternative forms of resistance and action. French art historian Isabelle Alfonsi will offer her point of view as a contemporary queer art expert.

10 P.M. ONWARDS
**Closing Slow Dance Party**
With Laurence Wagner & special guests

“We were in biology and chemistry class together; sometimes we would exchange glances and arrange to sit next to each other. So when Céline told me she was having a party on Saturday, I immediately thought of him. I thought I wanted to slow-dance to Italian music, and maybe we’d end up kissing in front of the lagoon.” L. Wagner
Vidya Gastaldon (*1956) is a visual artist living and working in New York and Seoul. A Neadle Woman, space appears inextricably bound in her surroundings, yet undis-turbed by her presence and the typical urban life. She stands perfectly still in the crowded streets of the metropolis.

Clemens Klopfenstein (*1946) is a walking artist and performer in sound poetry. He is a writer, editor, programmer, curator, DJ, and teacher. His multi-sensorial occasions have been presented internationally most recently by Hans Ulrich Obrist. Born in Germany, his work is deeply marked by his interest in the ambiguity and indeterminacy of the present. His interest in music and non-music and sound as a medium for meditation.

Jérémie Gindre (*1978) is a Swiss artist and writer living in Montreal and Geneva. His work is deeply marked by his interest in geography and history and is particularly influenced by aspects of geology, archæology, conceptual art and tourism.

Sara Padini (*1972) has worked as a pro- fessional actress and is a theatre teacher. Together with Michela Savorgnano, she or- ganises educational projects in “permutablea- trio” where, through the language of theatre, one gets into contact with nature in a journey of practical and playful knowledge.

Eric Philipps (*1969) is a visual artist work- ing on text, performance, video, instal- lation, drawing and curating. His practice explores the remnants of personal and collective histories. He lives and works in Ayent, Switzerland.

Novena Puljić (*1978) was a programmer on Radio Coulour 3 before working as a lawyer. Her project entitled “La Niche” and its associated “Gioiello di passaggio” allow it to bring together local actors around music and culinary traditions in order to create authentic encounters.

Anja Radinovčič (*1978) is an architect, designer and independent architectural historian (PhD). She was involved in the Tavola Aperta programme during the Venice Biennale Arts 2017 exhibition Vivarte/Viva curated by Christine Macel. Born in Germany, she lives and works in Venice.

Ramin V. Reda are two new DJs on the Geneva underground music scene. They have made a place for themselves in music history, time with their uncommon desire to defend oriental house music.

Michèle Savorgnano (*1974) is an artist and designer living and working in Lausanne. She is one of the co-founders of Eklekto, a group of 20 post-conceptualists dedicated to sound research and who work in close collaboration with com-posers and contemporary artists.

Chonja Lee (*1980) is an art historian (PhD). She was involved in the Tavola Aperta programme during the Venice Biennale Arts 2017 exhibition Vivarte/Viva curated by Christine Macel. Born in Germany, she lives and works in Venice.

Marie Velardi (*1957) is a visual artist living and working in Meyrin, Switzerland. In the summer of 2018, she appears motionless, intensely engaged in her work, which includes more than 20 films, is orientated towards experimentation and in- novation. Born in Switzerland, she lives and works in Ulimba.

Laurence Wagner (*1984) is an independ- ent curator and Swiss artist and resident at the Swiss Institute in Rome. As a member of the committee of the Swiss Association for Contemporary Photography (near), she has curated various photographic projects.

Robin Michel (*1973) is an artist. He lives and works in Lausanne.

Victoria Mühlig (*1987) is a Swiss art histo- rian and a curator of contemporary arts at the Musée d’art de Pully. As a member of the Salon Suisse in its 8th year. As a Swiss brand standing for the symbiosis of inspiration, global de- sign, quality and functionality, Laufen has supported the Salon Suisse since its inception with the intention of participat- ing in an international dialogue in the fields of art, architecture and design.

Alberto Magrans, Senior Managing Director, Laufen Bathrooms AG

Laufen Bathrooms AG is delighted to be the partner of the Salon Suisse in its 8th year. As a Swiss brand standing for the symbiosis of inspiration, global design, quality and functionality, Laufen has supported the Salon Suisse since its inception with the intention of participating in an international dialogue in the fields of art, architecture and design.

Selena Zanin, Project Support

Salone dei Mostri, London

Sara Paolini

Biennale di Venezia has been designed ‘edible’ vegetable gardens in collaboration with experienced chefs and developing urban regeneration and social agriculture projects.

Marie Valerdi (*1973) is a visual artist whose primary aim is to construct a memory of the future – a long-term perspective – which for her is as important as a memory of the past. Her Deceleration Room project was recently pre-sented at National Archive in Paris.

Laurence Wagner (*1984) is an independ- ent curator and Swiss artist and resident at the Swiss Institute in Rome. As a member of the committee of the Swiss Association for Contemporary Photography (near), she has curated various photographic projects.

Nicolas Radinovich (*1972) is a writer living in Montreal and Geneva. His practice explores the remnants of personal and collective histories. He lives and works in Ayent, Switzerland.

Ramin V. Reda are two new DJs on the Geneva underground music scene. They have made a place for themselves in music history, time with their uncommon desire to defend oriental house music.

Michèle Savorgnano (*1974) is an architect, designer and independent architectural historian (PhD). She was involved in the Tavola Aperta programme during the Venice Biennale Arts 2017 exhibition Vivarte/Viva curated by Christine Macel. Born in Germany, she lives and works in Venice.

Ramin V. Reda are two new DJs on the Geneva underground music scene. They have made a place for themselves in music history, time with their uncommon desire to defend oriental house music.

Michèle Savorgnano (*1974) is an architect, designer and independent architectural historian (PhD). She was involved in the Tavola Aperta programme during the Venice Biennale Arts 2017 exhibition Vivarte/Viva curated by Christine Macel. Born in Germany, she lives and works in Venice.

Ramin V. Reda are two new DJs on the Geneva underground music scene. They have made a place for themselves in music history, time with their uncommon desire to defend oriental house music.

Michèle Savorgnano (*1974) is an architect, designer and independent architectural historian (PhD). She was involved in the Tavola Aperta programme during the Venice Biennale Arts 2017 exhibition Vivarte/Viva curated by Christine Macel. Born in Germany, she lives and works in Venice.

Ramin V. Reda are two new DJs on the Geneva underground music scene. They have made a place for themselves in music history, time with their uncommon desire to defend oriental house music.

Michèle Savorgnano (*1974) is an architect, designer and independent architectural historian (PhD). She was involved in the Tavola Aperta programme during the Venice Biennale Arts 2017 exhibition Vivarte/Viva curated by Christine Macel. Born in Germany, she lives and works in Venice.

Ramin V. Reda are two new DJs on the Geneva underground music scene. They have made a place for themselves in music history, time with their uncommon desire to defend oriental house music.