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Swiss Sculpture since 1945

*Aargauer Kunsthaus
12.6. – 26.9.2021

English

Dear visitors

For the first time, the current exhibition provides an overview of the diversity of sculptural work in Switzerland from 1945 until the present. 230 works by 150 artists from all parts of the country can be discovered here along a very exciting itinerary. It leads from the exhibition spaces on the ground and upper floors to the roof terrace of the Aargauer Kunsthaus, and into the nearby Rathaus Park.

Get your bearings from the plan in this brochure.

You will find biographical details of the artists in the list of names on the last page, along with a list of the rooms in which their works are displayed.

We wish you a pleasurable and stimulating visit to the exhibition.

Room 1

Prologue

The organisation of the exhibition *Swiss Sculpture since 1945* is largely chronological. The Prologue, however, presents seven selected works from the recent past.

About twenty years ago the buzzword 'postmodernism' became established. In the art world, it is used to describe the long-predicted end of a long sequence of styles. It also refers to the end of an artistic development that is constantly trying to conquer new territory by overcoming tradition. In postmodernism everything is possible at the same time, and artists engage with the history of art and their own work in a new and liberated way.

The presentation – indeed the stylisation – of the self as an artistic figure is also part of postmodernism. **Urs Lüthi** has consistently embraced this idea in his art for fifty years, and takes it to extremes with a brand new sculpture, a three-dimensional quotation of his famous photographic work from 1971, *Lüthi weint auch für Sie (Lüthi Also Weeps for You)*.

Ugo Rondinone refers to the structures of Concrete Art, which is particularly celebrated in Switzerland. His monumental body in the shape of an X, a sign suited as a symbol both to emphasise and to defend or even extinguish, places itself imposingly in our way, but also, through our reflection which appears in the black highly polished surface, makes us a part of the work and touches us emotionally with the faintly audible sound from a musical box. **Sylvie Fleury** is another master of surfaces. She

transforms a trivial mushroom into a desirable object of our seductive market-driven world. Or is she perhaps abducting us into the realm of Alice's wonderland, or that of hallucinogenic substances? In an equally ambiguous way **Not Vital** makes the four words of the vulgar English F-word sprout from a hunting trophy – a culture clash with profound wit.

Play with set-pieces and quotes doesn't usually stop at provocation for its own sake. It tends instead to involve interrogations using deliberate shifts of content, as is particularly clear in the example of **Valentin Carron's** caricatural Giacometti-style golfer.

The other two works in this room address other variants of postmodern sculpture. For **Markus Raetz**, the sculpture itself becomes active: two revolving cylindrical shapes present us with a dancing nude, a quotation from a photograph by Man Ray. Play with fact and fiction: paradoxically, the body is manifested as a negative form in the empty space between the volumes. And **Doris Stauffer** involves us very directly: her *Tastsäcke (Feel Bags)* actually want to be touched for their content, which is sadly no longer possible for reasons of conservation.

Room 2

1945

In the years after World War II art developed in new directions. Particularly in sculpture the traditional techniques, materials and artistic ways of thinking were breached and sometimes radically extended. However, the artistic situation of the years after 1945 in Switzerland proves to have been by no means as split as is often suggested. For a long time the 'traditionalists' still defined the scene and public perception. They included **Hans Aeschbacher**, **Karl Geiser**, **Otto Charles Bänninger**, **Remo Rossi** and **Giovanni Genucchi**. They persisted with figurative representation and the classic materials stone and bronze. With the exhibition of Aeschbacher and Genucchi they barely came up with any new expressive forms, even the ones who still had long careers ahead of them.

Germaine Richier, Swiss by marriage to Otto Charles Bänninger, chose a different path. The dramatic experiences of the war were one reason why she turned away from the traditional view of the human figure and began to strike off in new directions, in terms of both technique and subject-matter. This was expressed in the creation of dynamic, often insect-like creatures, which advanced to the boundaries of the possible, both anatomically and in terms of their material.

Richier could not really be described as an avant-garde artist, however, any more than her contemporary, **Alberto Giacometti**, who also worked mostly in Paris. In the early 1930s he had already broken with Surrealist configurations and abstract form, to apply himself once again to the human figure. The transposition of the body into sculpture was intended to do nothing less than give pure human existence and its relationship with space, with the wider

environment. Not least thanks to his unmistakable style, in the post-war era he became Switzerland's best-known artist.

In Switzerland in around 1945 there were of course also the 'avant-gardists' in the literal sense, at their head **Hans Arp**, whose biomorphic abstractions have belonged to the art-historical canon since the 1930s. If Giacometti is concerned with human existence, Arp's focus is the unpausing processes of transformation in nature. **Max Bill**, an influential exponent of the group of 'Zürcher Konkrete' (the Zurich School of Concrete Art), had a completely different artistic attitude. Rather than the subjective creative spirit, understandable regularities are invoked for the conception of art works.

Swiss artists were pioneers of the new discipline of iron sculpture. As early as 1936, **Walter Bodmer** was making sculptures from iron wire. In the 1950s **Robert Müller** penetrated the essence of iron sculpture and was celebrated internationally, while **Walter Linck** opened himself up to the new working material because he realised that the technique of casting in bronze was no longer adequate when it came to depicting movement. In exile in New York and then in post-war Paris, and without any connection with the Swiss art scene, **Isabelle Waldberg** worked on her *Constructions*, abstract objects which she initially made with elastic birch rods and later executed in wire.

Rooms 3 and 4

In the itinerary of the exhibition, Rooms 3 and 4 form a cul-de-sac, that is, after leaving Room 2 you pass through Rooms 5 and 4 and continue the itinerary in Room 3 in the reverse direction.

Dynamic Figures

In the first two decades after the war many artistic kinships among artists can be recognised in Switzerland. They all struggle with the big themes and seek appropriate expressive means. In many cases these go back to a very dynamic vision of the body, so that the figures stride, run, dance and jump with limbs that reach far into the space.

Examples of this include **Remo Rossi's** *Acrobat* [See Room 2], the unusual everyday motif of a *Washer-Woman* by **Charlotte Germann-Jahn**, but also **Germaine Richier's** *Nachtmensch* (*Man of the Night*) or the dancing figures of **Emilio Stanzani** inspired by his friendship with the mime Marcel Marceau, or **Marguerite Saegesser's** dynamic, filigree compositions. Another well-travelled artist is **Rosa Studer-Koch** from Winterthur. From 1936 she lived in the Congo, but political unrest forced her to flee to Switzerland in 1961. Back in her homeland she resumed her sculptural work, apparently within the local spirit of the age: but her African experiences left a mark in terms of motif, subject-matter and atmosphere [see also the work *Dance Bashi* in the park].

In this context the traditional vision of **Hugo Weber's** *Bust of Mies van der Rohe* looks almost anachronistic. Despite Weber's admiration of Giacometti, the massive appearance of the sitter is diametrically opposed to the

vanishing physicality of Giacometti's figures.

Louis Conne can be considered as a veteran of the history of 20th century art in Switzerland. Between the wars he moved in almost all of the progressive circles in Switzerland and Paris, before the outbreak of war forced him to settle in Zurich. He always saw himself as someone who crossed boundaries between tradition and innovation. His work also offers surprising connections, with Giacometti, for example, with the Surrealists **Serge Brignoni** and Hans Arp, but also references to iron sculpture and even the material collages of the 'Nouveaux Réalistes'. Conne also carried out projects for the Church. Here his *Kreuzigung* (*Crucifixion*) is shown next to the design of a relief for the high altar of Senlis Cathedral in France by **Georges Schneider** from the Bernese Jura, which was made much later but with a similar dynamism.

Rooms 4 and 5

Kinetic art

Sculpture is generally expected to be 'beautiful from every angle'. While a sculpture stood immovably on the floor or on a plinth, the viewer had to walk around the object when looking at it in order to recognise the multiplicity of points of view. Some artists such as **Raffaello Benazzi** started placing their sculptures on rotatable plinths so that the angle could be changed at will.

Kinetic art goes still further. It transforms the form on its own initiative, as in the case of the machine sculptures of **Jean Tinguely**. The *Totems* made after 1960 [see Room 5] are impelled by invisible mechanical connections. The group of *Bascules*, begun a few years later, obey still different principles. With their own internal motion, these now very compact sculptures shed their own stability.

Other Swiss sculptors working in iron created kinetic works, such as **Robert Müller** with the *Witwe des Radrennfahrers* (*The Racing-Cyclist's Widow*). This 'bicycle' sparked a genuine scandal at the Stedelijk Museum in Amsterdam in 1961, and is now seen as an icon of erotic art. Or **Bernhard Luginbühl**: after his first early experiments, he introduced the element of motion into his works in a very different way [see also his other works in room 12 on the upper floor].

Art made of Plastic [Room 5]

'Plastic is not a material that I like,' **Niki de Saint Phalle** said, but it 'enables transportable volumes to be created: light and unbreakable'. Her famous poppy *Nanas*, but also her collaborative work with Jean Tinguely for the park at Fontainebleau, *Le Cyclop*, are made of coloured polyester resin. In the 1960s many artists discovered plastic materials for themselves for such practical reasons. They allowed **Fred Perrin** to make complex organic structures in a simple way. Thanks to the incisions with which Perrin opened up these bodies like anatomic models, the interplay of volume and void becomes visible.

Wilfrid Moser chose polyester resin as the principal material for his sculptures because it is easy to paint. Space and its relation to humanity was always a core theme of probably the most successful Swiss painter of his time. In sculpture, Moser was able to put space really into the world as an 'inhabitable painting'. A similar approach can be seen in the spatial concepts of **Michael Grossert**, produced from 1970 onwards, many of which – like Moser's sculptures – were realised in large numbers as walk-through multicoloured polyester landscapes in the public space.

For **H.R. Giger** plastic was part of the concept. His apocalyptic pictorial worlds practically demanded artificiality in order to assume the form of objects. None the less Giger's cosmos consists of a unique merger of the technical with the organic. Giger's early sculpture *Biomechanoid* can be seen as a prototype of a being oscillating between human and machine, impulsion and rigidity. Long before his global Oscar success as designer of Ridley Scott's film *Alien* (1979) Giger was able to express the hidden anxieties of the age of euphoric affluence, which coincided with the era of the Cold War and fresh, often repressed memories of the horrors of the Holocaust.

Room 6

Art and life

One of the many artistic upheavals in the 1960s is closely related to the ideas of Dada and Surrealism. But the connection between art and life is now realised even more consistently – there are no longer any boundaries between the two. In the USA the new art movement was called 'Fluxus', while in Europe Swiss and French artists published the manifesto of 'Nouveau Réalisme' in 1960. One of its principles was the interpenetration of artistic disciplines. Dieter Roth was also a poet, André Thomkins a jazz musician and verbal acrobat – his palindromes [see Room 5] form a complex of works all on their own – Daniel Spoerri was a choreographer, while **Eva Aeppli** staged her morbid figures, like mute wardresses, as if on the stage of a theatre.

André Thomkins' early assemblages in wood point towards the 'Labyr' project that he developed in 1959, which anticipated a creative and playful way of dwelling and living, in opposition to consumer society. **Meret Oppenheim**, who came to fame in 1936 with her fur-covered cup, was also associated with the 'Nouveaux Réalistes'. After a creative block she had taken a new direction, and her works from the 1950s onwards reveal even more powerfully than before her talent for simply depicting fundamental principles of life in a somnambulistic way.

Dieter Roth is considered the most radical Swiss artist of the international Fluxus community. With his impermanent works made of foodstuffs – for example the chocolate self-portrait that went gradually mouldy – he undermined the traditional elitist concept of art. At the same time it was an attack on the values of the 'Economic Miracle'.

Daniel Spoerri first attracted attention in 1960 with his 'Snare-Pictures', which quickly made him famous.

They consist of the remains of culinary gatherings of various sizes glued to the table top. In 1967 Spoerri took a hiatus on the Greek island of Symi, where he produced the 25-part series of *Zimtzauberkonserven* (*Magic Cinnamon Objects*), a kind of collection of personal relics. In these, Spoerri pursues the fetish character, the magical power of actually worthless objects, often found on rubbish dumps.

Doris Stauffer's works from around 1960, such as the cutlery holder hanging on the wall, ironically entitled *Cultural Revolution*, may resemble 'Snare-Pictures', but are in fact much closer to Spoerri's *Magic Cinnamon Objects*. They are statements that exert a fascination, which should be seen in the context of the personal circumstances of the young artist, trapped at the time in the role of mother and housewife.

At the same time **Niki de Saint Phalle** had decided to go in a different direction. She separated from her husband and family in 1960 in order to devote herself entirely to art. She met the 'Nouveaux Réalistes'. She also had a close working relationship with Tinguely, whom she married in 1971. Before she became famous with the *Nanas* (see *The Devil* in Room 7) she created assemblages such as the rather unattractive construction of all kinds of household objects and items from the toy-box in the shape of a *Rhinoceros* – for Saint Phalle a symbol of monstrosity and instinctiveness.

Room 7

To the origins

Harald Szeemann used the term 'individual mythologies' in the context of the *documenta 5* curated by him in 1972 to refer to the contemporary art practice of using objects and moods, usually in the setting of installations, to depict personal worlds. Daniel Spoerri's *Magic Cinnamon Objects* [see Room 6] are a good example of this approach. Other works that deserve to be placed in this context include **Eva Wipf's** works, which look like religious shrines, or the sculptures of **Felix Kuhn**, with their resemblance to stage sets, which reflect a relaxed and colourful cosmos in which palms appear repeatedly as a trivial motif of longing.

Artists were often concerned with the search for the universal. This also means consideration of one's own roots, a return to the origins, to safety. **Not Vital** also maintains a strong connection with his origins. The everyday life, customs and landscape of the Lower Engadin shape his early work – it is close to conceptual art, Land Art and Arte Povera. In the 1970s **Rudolf Blättler** made utopian pieces of architecture. They are not real buildings. The artist deliberately conceived them only as models. They are intended to guide us towards our own idea of these places, on the spiritual, shamanic journey to them. Inspired by the high cultures of Central America, they are places of power, fed by the all-universal principle of Mother Earth.

House, womb, memory (on the first corner table)

Isabelle Waldberg, who went to live Paris in 1936, moved in the most fashionable artistic circles both in her exile in New York during the war and back in Paris after it. Still, in artistic terms she unswervingly followed her own path. From 1960 her work reveals a tendency towards architectural forms. The house as a metaphor for the body, an ancient topos in art, is given an entirely new currency in the context of the inner worlds of Surrealism. Waldberg's 'houses', shaped in clay or plaster and then most often cast in bronze turn out to be enigmatic constructions with a physical and often an eroticised inner life. When she turns towards the most eminently human element, she does so under the aegis of spirituality, and often of mythology. Her bronze sculpture *Lugdus* from 1977 – a reference to the Celtic deity Lug, protector of the arts and wanderer between light and darkness – is in Waldberg's imagination a hybrid of built structure and physical sensuality, hesitating between current dichotomies such as animal and human or male and female sex. It is possible to notice an artistic kinship between Waldberg and **Robert Müller**, whose late sculptural work presents the interplay of interrelations in the most complete way.

Leiko Ikemura, born in Japan, came to Switzerland in 1979 and attracted a great deal of attention as a painter. In the late 1980s she also turned to sculpture. Her ceramic 'houses' are not only physical objects but symbols of possibilities that come out of the inside, out of concealment and darkness into light and life. Similarly – reinforced by the unusual organic material and its tactile presence – **Corsin Fontana's** pig's bladder sculptures seem to possess the qualities of religious objects. At the same time they are charged with values including their ephemeral character and their submission to the laws of time.

In the 1970s **Marguerite Saegesser** used paper folding to create physical objects which stretch out boldly in trapezoid Plexiglas vitrines, while **Lucie Schenker** works with materials from the world of fabrics. She plays with the opposition of inside and out and the ability of bodies to metamorphose – to the point where they dissolve into abstract shapes.

Heidi Bucher came to fame with what she called her 'skinnings', her latex casts of the surfaces of internal spaces or pieces of furniture. These works are the fruit of a constant observation of our physical presence and the space around us. Everything revolves around complementarities of inside and out, of surface and volume, or the detail as part of the larger whole. Bucher lived in the USA in the early 1970s. The material and conceptual instability of her work should also be seen in the light of a movement made up primarily of women, which formed in opposition to fashionable Minimal Art, supposedly based on facts.

Associations and analogies (on the second corner table)

Since the introduction of the mobile as an art form by Alexander Calder, gravity has become a new kind of subject for sculpture. In her floating *Streifzüge* (*Expeditions*)

Thea Weltner evokes a lack of ground contact in the broadest sense of the term. Her environments and objects, mostly in white, are actually monuments and memorials for undepictable events that marked the life of the Czech artist during the Nazi era.

For **Meret Oppenheim** clouds were a symbol of the ungraspable, an idea which prompted the artist to ceaselessly try out new visual representations. Unfamiliar pictorial inventions, often inspired by dreams, operate with the element of alienation. This combines with a close relationship with nature and its unshakeable principles, as in *The Spiral (Course of Nature)*.

Franz Eggenschwiler was in contact with Oppenheim and also with the representatives of 'Nouveau Réalisme'. He declared the pieces from his overflowing collection of pieces of scrap metal to be autonomous works, or else combined them in an apparently absurd way into new formations. **Christian Rothacher** was a member of the Ziegelrain from its foundation in 1967, a studio community in Aarau which soon enjoyed success beyond the region's borders. After exploring Pop Art he turned towards process art. Using organic materials like skin or wood, but also deliberately making use of raw materials and inorganic working materials such as stones and minerals, he drew attention to the complex consistency of objects and also to the interactions between nature and civilisation.

Hugo Suter was also involved in Ziegelrain between 1968 and 1974. His artistic attitude is suffused with scientifically oriented research: he is concerned with questions of perception and shifts in meaning, as exemplified by *Architecture*, his modelised group of houses made from individual bricks.

Room 8

Everything at once: materials, styles, attitudes

When artists began declaring the concept to be the work rather than its material realisation, hierarchies in terms of material and modes of expression became obsolete. **Aldo Walker** was an early proponent of conceptual art. He intended his *Logotypes* to be seen not as objects in themselves, but as a starting point for free association on the part of the viewer. **Anton Egloff**, alongside Walker another influential figure in the artistic landscape of Central Switzerland, follows the same strategy: the arrangement of the pictures on the cubes of his *Atlas Dice Table* is left to chance. Regardless of their original context they can constantly appear in new interrelations. **Liliane Csuka's** compositions work similarly, although with the opposite intent. These works consist of tiny strings glued together from tiny cut-out printed lines. The mass of text no longer conveys any content, only its own incomprehensibility.

Others continued undistracted along their traditional path, such as **Gottfried Honegger**, one of the most important representatives of Concrete Art and the creator of many works in the public space, or **Annemie Fontana** with her unusual combinations of material. Geneva artist **Nicole Martin-Lachat** made use of slate-working

techniques for her constructions, which always bear human features.

Particularly in his late work, **Otto Müller**, autodidact and co-founder in 1953 of the famous Wuhrstrasse studio house in Zurich, devoted himself entirely to the figure, and with reduced means to the expression of existential vulnerability. The work of Müller's pupil **Hans Josephson** reflects the influence of his master, most distinctly in its affinity with the art form of the relief, but also in its fundamental existential themes. Josephson emancipated himself from his master, however, by assigning great importance to physicality and a tactile, gestural style visible in the surfaces of his sculptures. Artistic affinities are also immediately apparent between Müller and his student and partner **Trudi Demut**. But thanks to their delight in experimentation and a kind of cheerful irrationality Demut's sculptures go far beyond Müller's cosmos.

Jean Maboulès is interested in the inner space of sculpture and its relationship with the surrounding space. With his constructions he establishes connections between tension, balance and chance. Other artists look for suitable materials to involve the space. For example **Nelly Rudin** and **Carlo Cotti** use glass, while **Christian Megert** has been working with mirrors since 1961 [see his large installation in Room 12]. The immaterial appearance of light also plays an eminent part. As a result, lighting techniques such as neon have made their way into art. **Christian Herdeg** is one of the pioneers in this field.

Room 9A

Post-minimalist interrogations of sculpture

Many artists abandoned the severe concepts of Minimal Art, which had developed in the USA, although without relinquishing their interest in the fundamental structures of an artwork.

In *Espace total* **Gianfredo Comesi** investigates the spaces that a sculpture can occupy. He always connects the space as physically experienced with mental spaces and the larger dimensions of time and the universe. For **René Zäch**, the connection between the sculpture and the aspects of an internal space, particularly the wall, becomes significant. **Daniel Berset** examines sculpture between seeming and being. He stages visual games in the tense area between two- and three-dimensionality, making his objects to cast shadows and simulate perspectives.

Minimal Art banished the plinth from the artistic repertoire. **Václav Pozárek** takes this gesture to absurd lengths: the two chief elements of *Swiss Made* embody the plinth and the sculpture at the same time, while the milking stools add a fine layer of irony. **Beat Zoderer** suggests an even more radical solution to the plinth issue. His work, as the title, *Consolidated Plinth*, already indicates, nothing but the duplication of itself.

The further parameters of sculpture include the nature of their materials. Density, hardness and colour influence the possible ways in which they can be treated, and the

resulting appearance. **Carmen Perrin** constantly pursues such questions. In the work from 1994 shown here, the rubber that she uses as a material determines not only its outward appearance but also the way in which the sculpture is presented. The work becomes the pure expression of its material. **Jürg Stäuble's** works in polystyrene have a similar starting-point. The first impression of a severely minimalist form is contradicted as soon as the cheap, light-weight material is recognised. This unsettling moment is reinforced by the organic and ornamental appearance of the empty spaces excised with hot wire. The sculptures of **Pierre-Alain Zuber** are also primarily defined by their material. They tell the story of how they were made and what they are made of. With a few targeted interventions, the artist emphasises the properties of wood such as weight, tension, elasticity and energy.

Ingeborg Lüscher's sculptures in sulphur are based on a clear formal concept. The colour of one block is based on pure sulphur, the colour of another on ash. The contrast between luminosity and absorbing darkness proves to be highly exciting. Lüscher's work thus positions itself in a kind of alchemical field of experimentation, and its effect is left entirely up to the viewer.

A preoccupation with the weight of artworks may lie entirely within the field of interest of Minimal Art. With his *Weighing Scales Sculptures*, however, **Christoph Rütimann** goes far beyond the principles of the movement. He puts the measuring instruments themselves at the centre of his investigations and arranges them serially as a wall sculpture in such a way that they indicate their own multiplying weight. By doing this Rütimann also makes us think about the weight of art in the extended sense.

Intermediality

The interconnectedness of the arts was an insistent demand the Fluxus movement, and is part of current art practice and also the sense of life of this and subsequent generations of artists. A great many artists were – and still are today – also active as musicians. **Christian Marclay**, who grew up in Geneva, often performs as a musician. At the same time he makes the world of music and the visual aesthetic associated with it the theme of his artistic work. His installations and sculptures consist of the material products of music; instruments, speakers, vinyl records and record covers.

Andrew Wolfensberger uses the sine waves of sound recordings as the basis of the development of her sculptural forms cut from corrugated cardboard. The limited field of perception of our sense of vision can be extended thanks to the total spatial dimension of acoustic signals. At the same time, the sound structures are given a visible and tangible shape.

Today the concept of sculpture knows no boundaries. Artworks with reference to space, body or action can all be accepted without question as sculptures. They can include not only spatial installations and performances, but even photographic and filmic works. Thus for example **Delphine Reist** imposes generally structured and hence in some sense ritualised courses of action on her installa-

tions and the objects she has declared to be artworks, as she does in *Discours*, an automatically controlled, ridiculous-looking parade of autonomous party blowers – a parody of ever-present empty public addresses and announcements. **Yves Netzhammer's** wall work with the mysterious title *Sprechen vor weggedrehten Bäumen* (*Speaking before Turned-Away Trees*) combines several different artistic media and strategies: it is spatial installation, sculpture, kinetic object and performance all at once. It also brings together the genres of video and drawing. And in the *objet trouvé* of the bicycle wheel we recognise a homage to Marcel Duchamp's first ready-made.

The works of Basel artist **Erik Hattan** consist of experimental set-ups and the objects that result from them. These bits of 'bricolage' are just as much of a surprise for the artist as they are for the people who see them.

Room 9B

Aping

Guillaume Pilet belongs to a generation of artists who have profited from the boom in the West Swiss art schools and art scenes since the 1990s. They have sound connections with international and national art discourse and explore the whole spectrum of sculptural work so that the twin mottos 'Everything is connected' and 'Everything is possible' apply more than ever before. Pilet's dictum of 'aping' is intended to be pleasurable and amusing rather than disrespectful.

Christian Gonzenbach also draws fresh inspiration from classical sculpture through the use of reversals and reflective surfaces, while **Shahryar Nashat** – like Pilet or indeed like Augustin Rebetez [see Room 10] – sees his oeuvre as a *Gesamtkunstwerk*, in the sense of the Fluxus movement and its intermedia approach, but now extended to include the mainstream lifestyle and the aesthetic that goes with it.

Claudia Comte, on the other hand, seems to exhaust the entire classical repertoire of styles and sculptural techniques in her work. She does this with great virtuosity, but without ever abandoning her humour and wit. She places particular emphasis on her selection of the materials. Its qualities of workability and its ability to embody motifs allow it to become an essential signifier.

Such attitudes are always a tightrope-walk between affirmation and deconstruction. The Valais artist **Valentin Carron**, for example, declares icons of the consumer world such as a Piaggio 'Ciao' moped to be a sculpture, and at the same time does not shy away from using culturally charged symbols such as the Christian cross [see foyer].

Quiet afternoon or living it up?

It was only during the 1980s that Zurich began to become a significant home of contemporary art. The sign of this new awakening was provided by two remarkable exhibitions: in 1980, with *Saus und Braus* ('Living it Up') at

Strauhof, curated by Bice Curiger, and in 1987 in the Zurich Kunsthaus with *Stiller Nachmittag* ('Quiet Afternoon'), curated by Toni Stooss. Even though the two exhibitions were conceived quite differently, both offered young artists an effective platform. By the turn of the century Zurich would have become a Mecca of international contemporary art. Young Swiss artists were suddenly acting in an international environment and took advantage of the attention and inspiration that came with it.

There was also an artistic change. The duo **Peter Fischli** and **David Weiss** turned everyday life into something that was worthy of art. Poetically, with sly wit and a keen sense of the right craft or media technique, they transformed supposedly unspectacular objects, situations and anecdotes into fascinating artworks. With series such as the 350-part work in unfired clay, *Plötzlich diese Übersicht* (*Suddenly this Overview*) (1981) Fischli/Weiss became stars of the international art scene.

There are parallels with the career of **Roman Signer**. The work of the St Gallen action artist uses an extended concept of sculpture. The work *Velo*, for example, with a dismantled bicycle in a metal barrel, is the result of an event, although it is not clearly apparent what that event might have been.

Ueli Berger's group of works, *Twins*, is another sign of art opening itself up. The visually indistinguishable pairs of objects consist of an original object and a deceptively realistic copy hand-made by the artist. Original and copy, real and fake, art and life – opposites merge and lose their role. Similar questions the relationship between depiction and reality are also raised by the illusionistic box paintings of **Hugo Suter**.

The title of the exhibition *Quiet Afternoon*, mentioned above, refers not so much to a contemplative idyll as to a pause in the heat of battle. Along with artists like Martin Disler and Klaudia Schifferle, the exhibition also included 'Junge Wilde', who had already done justice to the title of the punky exhibition *Saus und Braus* in 1980.

Martin Disler began working on his neo-expressionist paintings in 1978. He later extended his work to sculpture, which enabled him to translate the inner turmoil and vulnerability of humanity, based on his own personal experience, even more directly into art. Simple materials such as slats of wood, plaster bandages or animal hairs allowed him to work quickly and spontaneously, so that the figure could effectively become form out of its own inner necessity.

Klaudia Schifferle attended the F+F School of Art and Design, was a musician in the post-punk women's band Kleenex (later LILIPUT) until 1983 and, in the climate of youth unrest in Zurich, was one of the few women in the male field of painting to achieve international recognition. At the same time as Martin Disler she too found possible ways of extending her artistic expression through sculpture.

In the 1980s St Gallen artist **Josef Felix Müller** created expressive sculptures in wood, mostly made with chain saws and subsequently painted, actually figurations of the instinctive, excessive dark side of humanity, and particularly of men.

Anselm Stalder also came to fame in the neo-expressionistic environment of the 1980s. As well as being directly expressive, his work is also based on reflection, both on the processes of creation and the reception of art. For that reason, his work always deals with bipolarities: Stalder himself speaks of the 'duplication of possibility'.

Room 9C

Borders, travel and other uncertainties

The sculptures of **Leiko Ikemura** discuss the relativity of cultural patterns. They bring together often contrary Japanese and Western aesthetic ideas, undermining supposed certainties, for example the idea that death cannot appear in the form of a dainty shell-shaped young woman's body, as suggested in the sculpture *Memento mori*, a reaction to the Fukushima disaster of 2011.

Metaphors such as the house, archetypally symbolising primal security, like the houses that found their way into art in the 1970s [see Room 8] undergo shifts of meaning in the face of the current global political situation. They suddenly become an expression of sheer existential need. In the present-day world, many people are in a state of voluntary or forced (permanent) migration. Artworks such as **Fabrice Gygi's** *Large Tent*, **Maia Aeschbach's** 1992 *Lead Suitcases* or **Isabelle Krieg's** *Life Jacket* can be interpreted in such a way, even though the latter also recounts the history of life cycles and thereby conveys a moment of continuity.

With his group entitled *The Petrified*, made in 1979, **Carl Bucher** built a monument to humanity for the Red Cross Museum in Geneva, while **Selim Abdullah**, born in Baghdad and resident in the Ticino since 1982, addresses the misery of boat refugees in slender sculptures. In line with his theme, in *Navigante* he investigates the connection between his sculpture and the ground, and conceives the plinth as an autonomous work in its own right.

In this context, colonial themes inevitably appear in **Sylvie Fleury's** *First Spaceship on Venus*, even if this highly complex work generates many more conceptual connections: with post-feminist play around gender identity – manifest among other things in the phallic form of the work and the faintly emanating 'girlie' sound – or with the issue of originality in art and in everyday life. All copies of this series of rockets were produced by different constructors according to a basic given form.

The *Giants* of **Latifa Echakhch** also deal with identity. They derive from the emblems of the representatives of power carried in processions in the Romanesque folk tradition. Echakhch, however, undermines the element of identification with a communal self-understanding by not unambiguously identifying their gender, origin and skin colour.

Room 10

Cabinets of curiosities and museum models

The 20th century saw the development of a particular form of work devoted to collection and communication. The most famous example of this is Marcel Duchamp's *Boîte en valise* (from 1941). In a direct reference to this work, in 1972 **Ben Vautier** assembled his *Musée de Ben*. Miniaturised replicas of his own work provide an insight into his understanding of art. As a co-founder of the Fluxus movement Vautier erased the boundaries between art and life and declared human actions to be art.

Katharina Sallenbach presents a miniature retrospective in her *Vitrine*. The found objects, models and scaled-down sculptures cover the whole of the artist's oeuvre. They reveal a coexistence typical of many artists of her generation, of figurative and abstract strands of work.

From the late 1960s the Lucerne sculptor **Rolf Brem** captured classic studio situations in bronze. The work *Bacheca* conveys the atmosphere of his studio with the large numbers of models and sculptures stored there. Brem's motifs testify to his efforts – he was assistant to Karl Geiser in the 1950s – to defy all avant-garde trends and engage with the unspectacular visible world.

Paolo Bellini started using iron as a material in 1987, and since then has paid great attention to miniature sculpture. His project *Lilliputs* – the artist calls it 'a sculptor's diary' – now encompasses more than 200 objects.

The Zurich artist duo **Lutz & Guggisberg** have been making museum models for over twenty years. In their latest, *Sculpture Hall*, a celebration of everyday design that is both pleasurable and affectionate, they cast an ironic eye on the commodity and fetish character of artworks.

As the title *The Magic Cupboard* promises, **Augustin Rebetez's** cabinet contains only magical, mysterious objects. This mystical universe proves to be an overflowing treasure trove that one can search through to find the components for the viewer's own stories and narratives.

Room 11

The video artist **Pipilotti Rist**, known for her expansive installations, stages physicality for her videos with camera-work that recalls sculptural activity – video becomes sculpture. In works such as the *Zweistein* (*Two-Stone*) series, she also alters objects in real space by means of video projection and breathes into them a life that seems to glow from within.

Another prominent figurehead of Swiss art is **John M Armleder**. He has been active in all disciplines of visual art since the 1960s, but also in music. As one of the most influential personalities in the artistic landscape of Western Switzerland, he represents a father figure for the region's younger artists. Armleder won international recognition in the 1980s with works including his *Furniture Sculptures*, which investigate the interactions between painting, object and space.

Forming – finding – letting things happen

In spite of the continuing success of industrial methods of production, for many artists the immediate moment of a sculptural action is currently regaining its significance. Proximity to the material, to the object, the possibility of leaving one's own fingerprint on the work – or even more for **Sara Masüger**, who includes casts of whole body-parts – becomes an important part of its genesis, in Masüger's case often in the form of process, in a series of performative acts leading to very open results. Her sculptures are both bodies and architectures, so they have both an inner life and a potential for dialogue. The act of formation becomes even more significant in the rotating bodies of **Barbara Heé**. In an extravagant process the artist works clumps of clay into effectively energy-charged bodies. Often serially arranged, they connect with one another in many different ways via their similarities and differences.

Given that his works are often huge and technically demanding to produce, it may come as a surprise that **Ugo Rondinone** also places value on qualities of tactility. On closer inspection the 64 cloud formations of *Diary of Clouds* prove to be wax casts of clay objects made by the artist. As so often in Rondinone's work they are snapshots; in the case of clouds – as Meret Oppenheim already noticed [see Room 7] – of actually ungraspable states.

An unusual figure in Swiss art, throughout his career which extended from the 1950s into the new millennium **Hans Josephson** remained devoted to figurative sculpture. From 1990 onwards he moved away from whole-body figures. His vision of the body becomes condensed, his sometimes violent modelling process defines his surfaces, so that the sculptures are no longer depictions of bodies but – very like those of Giacometti – embodiments of the essence of being human.

On his expeditions through the world's quarries, **Peter Regli** has gone in search of the same amorphous form that Josephson enticed from his sculptures. He places his found pieces unaltered on plinths, and with a few chalk lines he releases the essence that slumbers within. The works are called *Raw Stones* or *Sleeping Stones* and are part of Regli's lifelong project *Reality Hacking*: making art that involves minimal interventions in the real world.

In her cycle of works *Sculptures of Pure Self-Expression*, the Geneva artist **Mai-Thu Perret** went a step further in terms of the play between reality and fiction. These were produced in the context of her utopian construct of the radical feminist commune 'New Ponderosa'. The ceramic sculptures are 'hypothetical products', supposedly made by the commune's residents. This putative authorship is aimed directly at the core questions of art: what an artwork is, what it brings with it and who defines it.

Urs Fischer is world famous for his burning wax sculptures. In 2001 he made the first of these sculptures, a standing nude made in the style of 'bad painting'. The concept of sculpture – defined as the adding together of material – is turned into its opposite. The work melts over time as its wick burns, and its original material, wax, collects shapelessly on the floor.

František Klossner, at the opposite end of the spectrum from Fischer in terms of physics, also plays with art's

parameters. His self-portrait busts, cast in ice, slowly melt away. Here too the material is returned to its original state. But Klossner's concept goes beyond the considerations of art theory. He describes the series *Melting Selves*, which he began in 1990, as 'infinite performance'; in it he addresses the instability of the self and its dependence from the laws of permanent change.

Getting involved

In the present Anthropocene Age the human race must increasingly surrender to processes which are originally rooted in its own behaviour, and which are also an existential threat to both the natural and the social world. As a tried and tested seismograph for sensitive situations, art is also an ideal way of bringing visibility to these large and complex connections. A strong awareness of process therefore enables artists to express themselves more or less explicitly on the subject.

The process-based table sculpture *Mountaineering Accident* by the artist duo **Gerda Steiner** and **Jörg Lenzlinger** may be read in a very new way from this point of view. Its surface wit is certainly startling. But as a model it also seems to reflect modern man's alienation from nature. Artificially created rock-like formations, some of them interspersed with the ruins of civilisation, imitate the sublime beauty of nature. The unworkable experiment remains an accident. Civilisation and nature no longer come together.

Geneva-born artist **Vanessa Billy** puts humanity and its treatment of resources, materials, technology and finally the environment at the centre of her work. *Dear Life* symbolises these relationships in the pointedly symbiotic connection between a woman's body cast in soft artificial resin and a used car engine. It is an unsettling pairing of dependencies, but also of flows of energy; the faint vibration even identifies the woman's body itself as a kind of machine.

The artworks of **Julian Charrière** are mostly filled with beauty, but at root they are actual memorials. They spring from the desire to understand our environment and the interactions between humanity and nature. With this in view Charrière goes off on exploratory trips to ecologically significant regions of the world. He condenses the discoveries and materials that he collects there in his works. So, for example in the work *Future Fossil Spaces* the stacked columns of salt stone and the lithium brine in the containers fitted into them come from the largest salt desert in the world in the Bolivian Andes, which is said to contain a third of the world's lithium reserves, and is subjected to intense exploitation for that reason.

One of the most persistent advocates of the social intervention of art is Paris-based **Thomas Hirschhorn**. It is no accident that his installation *About Catalogue, Text, Edition* from 1998 is unsteady on its feet. Even though the haphazardly cobbled-together display case gleams a confident red, in all its other aspects it tends to express the certainty that there is no certainty. The collection of the artist's own catalogues, textual fragments, pictorial documents and commentaries emphasises Hirschhorn's

efforts to demystify art and his call for its social relevance.

Room 12

[OG]

Iron sculpture

Picasso's Cubist assemblages made of sheet metal and wire from 1914 are considered to be the earliest examples of the use of metal as a material in modern art. However, the actual genre of iron sculpture only established itself gradually from the 1930s onwards. Swiss artists played a part in the development of the genre, most importantly Walter Bodmer [see Room 2], Max Bill and Serge Brignoni [see Room 4] with their constructivist and surrealist assemblages in the late 1920s and 1930s. After the war, the technique was enthusiastically taken up by many artists. It allowed an effective, conspicuous break with the traditional methods of sculpture and made new demands in terms of both skill and concepts.

The first post-war generation of Swiss iron sculptors includes Robert Müller [see Room 2], Jean Tinguely [see Rooms 4 and 5], **Bernhard Luginbühl** and **Erwin Rehmman**. Because of its rawness, potential for aggression and provocative appearance as dilettante bricolage, their work was celebrated in the 1950s as a new avant-garde, even beyond the borders of Switzerland. Soon iron sculpture had installed itself within the general artistic sensibility of Switzerland, not least because iron and steel are more suited than any other materials for large sculptures; since the 1960s these have practically overwhelmed Switzerland's public spaces.

In subsequent generations, there are those who continue along traditional paths: Oscar Wiggli [see park], **Louis Conne**, **Silvio Mattioli**, Gillian White [see park], while others seek to wrest new expressive qualities from the material. They no longer measure themselves against the expressionist or existentialist models of artists such as Luginbühl or Tinguely. Their references now are the new avant-gardes, whether they be Minimal Art – as in the case of **Henri Passet**, Peter Hächler [see park], **James Licini**, Gianfredo Camesi [see Room 9], **Gunter Frentzel**, **Jürg Altherr**, Vincenzo Baviera [see park] – or, in the case of **Josef Maria Odermatt**, Arte Povera.

Spatial reference remains very important, both for the artists mentioned above and those like **Matias Spescha**, who creates a *Drawing in Space* with a few simply curved iron bars. More recently industrially produced metals have gained in significance in their artistic use. The reliefs of **Daniel Robert Hunziker**, for example, not only play with the reflective qualities of powder-coated metals, and instead, in view of the many imaginable practical uses of the materials, create new contexts in combination with architecture, design and with purely functional industrial products. Accordingly, the Obwalden artist **Kurt Sigrist** identifies his dwellings and stores as *Zeiträume* (*Time-Rooms*).

Flavio Paolucci's *Wild Alphabet* applied to the rear wall, its letters bent from the twigs of wild plants, forms a charming contrast with the 'heavyweights' collected in this space, while **Christian Megert's** mirror mobile hanging from the ceiling puts them in a floating state.

Foyer

The cross by the Valais artist **Valentin Carron** welcomes and says goodbye to visitors at the entrance and exit of the Kunsthau. In its clarity and colour – its sides are painted blue – it could be seen as a prime example of geometrical art. But its form is an ancient symbol, and as such it has been appropriated by Christianity for 2000 years. But the cross hangs in a museum, and therefore demands to be seen as an artwork. Carron's work prompts the viewer to reflect upon the significance of forms and colours, but also about the significance of the contexts of art and everything that we perceive.

A mountain drama is being played out in the glazed sharp corner of the foyer. **Rémy Markowitsch** has carved the four falling figures from Ferdinand Hodler's painting *Fall* (1894) in balsa wood, and to these he has added the German mountaineer Toni Kurz, who died dangling from a rope in his attempt at the first ascent of the north face of the Eiger in 1936 – a subtle reference to the ideological appropriation of the Alps, in this case by the Nazi-motivated 'greater German conquest of the mountains' at the time. With their nakedness, however, Markowitsch excises the figures from the purely anecdotal. They look like timeless Men of Sorrows.

Flying is a major theme in art history. It also runs like a leitmotif through the work of **Erica Pedretti**. Despite her earlier sculptural work, the artist first became known as a writer. Even today the two activities are closely connected. Within this context the symbol of the wing suggests itself: as an instrument to defy gravity, as a vehicle for inspiration and flights of fancy. But also – along with her 'dwellings' – as a metaphor for existential needs during a refugee crisis. Pedretti knows this from her own experience of fleeing Czechoslovakia on a Red Cross train in 1945.

Roof terrace and Rathausgarten (Park)

Additional artworks are installed on the roof terrace – accessible via the outside steps right beside the entrance to the Kunsthau – and in the Rathaus Park behind it.

Two works were made specially for this particular situation. In collaboration with Herzog & de Meuron, the architects of the new museum building of which the roof terrace is a part, **Rémy Zaugg** fixed a permanent two-part neon inscription to two positions on the external façade in 2003. It turns the artwork into a subject: the art speaks in the first person, and thus addresses us directly. The second site-specific work looms from the internal courtyard. **Charles de Montaigne** connects internal and

external space by means of a simple body constructed in woodwork.

The other open-air sculptures correspond in one way or another with themes that are also addressed in the galleries. Among the genre-theoretical aspects of 'sculpture', one interesting question is the extent to which the encounter with the works in the open differs from the one in the neutral museum space. Here the works enter into a dialogue with an urban or natural environment, and this inevitably has an effect on the response of the viewer.

You will find the locations of the works and their key on the map accompanying this handout.

Artists

Selim Abdullah (*1950): Room 9C
Eva Aeppli (1925–2015): Room 6
Maia Aeschbach (1928–2015): Room 9C
Hans Aeschbacher (1906–1980): Room 2
Jürg Altherr (1944–2018): Room 12
John M Armleder (*1948): Room 11
Jean Arp (1886–1966): Room 2
Theodor Bally (1896–1975): Foyer
Otto Charles Bänninger (1897–1973): Room 2
Vincenzo Baviera (*1945): Park
Paolo Bellini (*1941): Room 10
Raffael Benazzi (*1933): Room 4
Ueli Berger (1937–2008): Room 9B
Daniel Berset (*1953): Room 9A
Max Bill (1908–1994): Room 2, Park
Vanessa Billy (*1978): Room 11
Rudolf Blättler (*1941): Room 7, Park
Walter Bodmer (1903–1973): Room 2
Rolf Brem (1926–2014): Room 10
Serge Brignoni (1903–2002): Room 4
Carl Bucher (1935–2015): Room 9C
Heidi Bucher (1926–1993): Room 7
Gianfredo Comesi (*1940): Room 8
Valentin Carron (*1977): Rooms 1, 9B, Foyer
Davide Cascio (*1976): Park
Julian Charrière (*1987): Room 11
Claudia Comte (*1983): Room 9B
Louis Conne (1905–2004): Rooms 2, 3, 12
Carlo Cotti (1903–1980): Room 8
Liliane Csuka (*1935): Room 8
Arnold D'Altri (1904–1980): Room 4
Trudi Demut (1927–2000): Room 8
Martin Disler (1949–1996): Room 9B
Herbert Distel (*1942): Park
Angel Duarte (1930–2007): Room 8
Marcel Dupertuis (*1941): Terrace
Latifa Echakhch (*1974): Rooms 8, 9C, 11
Franz Eggenschwiler (1930–2000): Room 7
Anton Egloff (*1933): Room 8
Olivier Estoppey (*1951): Park
Urs Fischer (*1973): Room 11
Peter Fischli & David Weiss (*1952/1946–2012): Room 9B
Sylvie Fleury (*1961): Room 1, 9B
Annemie Fontana (1925–2002): Room 8
Corsin Fontana (*1944): Room 7
Urs Frei (*1958): Room 11
Gunter Frenzel (1935–2017): Room 12
Karl Geiser (1898–1957): Room 2

Giovanni Genucchi (1904–1979): Room 2
Charlotte Germann–Jahn (1921–1988): Room 3
Alberto Giacometti (1901–1966): Room 2
H.R. Giger (1940–2014): Room 5
Christian Gonzenbach (*1975): Room 9B
Stefan Gritsch (*1951): Room 9B
Michael Grossert (1927–2014): Room 5, Park
Mariann Grunder (1926–2016): Park
Fabrice Gygi (*1965): Room 9C
Peter Hächler (1922–1999): Park
Eric Hattan (*1955): Room 9A
Barbara Heé (*1957): Room 11
Christian Herdeg (*1942): Room 8
Thomas Hirschhorn (*1957): Room 11
Gottfried Honegger (1917–2016): Room 8
Daniel Robert Hunziker (*1965): Room 12
Schang Hutter (*1934): Room 12
Leiko Ikemura (*1951): Rooms 7, 9C
Hans Josephsohn (1920–2012): Room 8, 11
Zoltán Kemény (1907–1965): Room 5
František Klossner (*1960): Room 11
Isabelle Krieg (*1971): Room 9C
Friedrich Kuhn (1926–1972): Room 7
James Licini (*1937): Room 12
Walter Linck (1903–1975): Room 2
Bernhard Luginbühl (1929–2011): Room 4, 12
Ingeborg Lüscher (*1936): Room 9A, Terrace
Urs Lüthi (*1947): Room 1
Andres Lutz & Anders Guggisberg (*1968/*1966): Room 10, Foyer
Christian Marclay (*1955): Room 9A
Rémy Markowitsch (*1957): Foyer
Nicole Martin–Lachat (1919–2010): Room 8
Sara Masüger (*1978): Room 11
Silvio Mattioli (1929–2011): Room 12
Jean Mauboulès (*1943): Room 8
Christian Megert (*1936): Room 8
Charles de Montaigne (*1946): Innenhof
Wilfrid Moser (1914–1997): Room 5
Josef Felix Müller (*1955): Room 9B
Otto Müller (1905–1993): Room 8
Robert Müller (1920–2003): Room 2, 7
Shahryar Nashat (*1975): Room 9B
Yves Netzhammer (*1970): Room 9A
Edit Oderbolz (*1966): Room 9C
Josef Maria Odermatt (1934–2011): Room 12
Marianne Olsen (1924–2011): Terrace

Meret Oppenheim (1913–1985): Room 6, 7
Flavio Paolucci (*1934): Room 7, 12
Erica Pedretti (*1930): Foyer
Mai–Thu Perret (*1976): Room 11
Carmen Perrin (*1953): Room 9A
Fred Perrin (*1932): Room 5
Guillaume Pilet (*1984): Room 9B
Antoine Poncet (*1928): Room 8
Gilles Porret (*1962): Foyer
Václav Pozárek (*1940): Room 9A
Henri Poesselet (1928–2013): Room 12, Park
Jakob Johann Probst (1880–1966): Park
Markus Raetz (1941–2020): Room 1
Augustin Rebetez (*1986): Room 10
Peter Regli (*1959): Room 11
Erwin Rehm (1921–2020): Room 12
Delphine Reist (*1970): Room 9A
Germaine Richier (1902–1959): Rooms 2, 3
Heiner Richner (*1944): Park
Pipilotti Rist (*1962): Room 11
Ugo Rondinone (*1964): Rooms 1, 11, Park
Remo Rossi (1909–1982): Room 2
Dieter Roth (1930–1998): Room 6
Christian Rothacher (1944–2007): Room 7
Nelly Rudin (1928–2013): Room 8
Christoph Rütimann (*1955): Room 9A
Marguerite Saegesser (1922–2011): Rooms 3, 7
Niki de Saint Phalle (1930–2002): Rooms 5, 6, 7
Katharina Sallenbach (1920–2013): Room 10
Lucie Schenker (*1943): Room 7, 9A
Klaudia Schifferle (*1955): Room 9B

Georges Schneider (1919–2010): Room 3
Pierino Selmoni (1927–2017): Room 8
Albert Siegenthaler (1938–1984): Park
Roman Signer (*1938): Room 9B
Kurt Sigrist (*1943): Room 12
Matias Spescha (1925–2008): Room 12
Daniel Spoerri (*1930): Room 6
Anselm Stalder (*1956): Room 9B
Emilio Stanzani (1906–1977): Room 3
Jürg Stäubli (*1948): Room 9A
Doris Stauffer (1934–2017): Room 1, 6
Gerda Steiner & Jörg Lenzlinger (*1967/*1964): Room 11, Foyer
Rosa Studer–Koch (1907–1991): Room 4, Park
Hugo Suter (1943–2013): Rooms 7, 9B
André Thomkins (1930–1985): Rooms 5, 6
Jean Tinguely (1925–1991): Rooms 4, 5
Ben Vautier (*1935): Room 10
Not Vital (*1948): Rooms 1, 7
Isabelle Waldberg (1911–1990): Rooms 2, 7
Aldo Walker (1938–2000): Room 8
Hugo Weber (1918–1971): Rooms 2, 3
Thea Weltner (1917–2001): Room 7
Gillian White (*1939): Park
Oscar Wiggli (1927–2016): Park
Eva Wipf (1929–1978): Room 7
Andrea Wolfensberger (*1961): Room 9A
René Zäch (*1946): Room 9A
Rémy Zaugg (1943–2005): Terrace
Beat Zoderer (*1955): Room 9A
Pierre–Alain Zuber (*1950): Room 9A

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Title page

Jean Tinguely, Niki de Saint Phalle
Le Cyclop – La Tête, 1970
Museum Tinguely, Basel
Ein Kulturrengagement von Roche
Donation Niki de Saint Phalle
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Events

A number of events accompanying the exhibition are planned. Before visiting, kindly check the information on our website at www.aargauerkunsthaus.ch.

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