

KIEFER HABLITZEL | GÖHNER ART PRIZE

2022

SWISS ART AWARDS

June 13 – 19, 2022

Messe Basel Halle 1.1

An exhibition by the Swiss Federal Office of Culture

OPENING HOURS

Monday–Saturday: 10am – 8pm

Sunday: 10am – 4pm

Free entry

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In a first round of evaluations in January 2022, the jury appraised 139 portfolios and invited 17 artists to participate in an exhibition in the context of the Swiss Arts Awards in Basel. In the second round, seven young Swiss artists from these nominations were awarded the Kiefer Hablitzel | Göhner Art Prize 2022 of CHF 15,000. Additionally, a special award is granted as a solo exhibition with a catalogue at a Swiss institution. This solo exhibition will take place in the year after it is awarded – in 2023 at Aargauer Kunsthaus from April 1 to May 28. The evaluation was based exclusively on the works exhibited here. An entire section is devoted to the works by the Kiefer Hablitzel | Göhner Art Prize nominees, so that the artistic practice of Swiss artists under 30 is united in one space.

THE JURY

The members of the jury for the 2022 edition are:

Claire Hoffmann
President of the jury
Curator Centre culturel suisse
Paris

Denise Bertschi
Artist
Lausanne/Florence

Elise Lammer, first round
Independent curator
Basel/Berlin

Dr. Corinne Linda Sotzek
Art historian
Representative of Ernst Göhner Foundation, Zug
Zurich

Guest jurors 2022:
Dr. Céline Eidenbenz
Curator Aargauer Kunsthaus
Aarau

Tadeo Kohan
Independent curator
Paris/Geneva



JAMES BANTONE

*1992 in Geneva, works in Zürich

FOOL OF THE MONTH, 2022

C-Prints, prints on adhesive paper, 30 × 40 cm, 40 × 50 cm, various dimensions

A wallpaper shows three full-body portraits of a suit-clad man in grotesque postures, the larger-than-life figure gazing directly at us. The installation, shown on black background, is interspersed with five small framed portrait photographs of faces that appear to laugh.

What might at first glance evoke fashion photography are in fact portraits of people wearing ‚laughing‘ dentures. James Bantone’s immersive installation is an affecting, powerful work of portraiture that explores ‚laughter as narration of racist terror‘. In the work *Fool of the Month*, a parody of *Employee of the Month-awards*, laughter is decidedly not an expression of joy. While Bantone does describe laughter as a defense mechanism in a mostly white society, the prosthetically contorted faces address the constant sense of unease and violence inherent in racism.



SEBASTIÁN DÁVILA

*1992 in Lausanne, works in Geneva

SE PUEDE CORTAR LAS FLORES, PERO SIEMPRE HABRÁ PRIMAVERA, 2022

Steel, wood, ceramic, cardboard, hard foam, organic material, various dimensions

Se puede cortar las flores, pero siempre habrá primavera (They can cut the flowers, but there will always be spring) evokes a sense of suspended time. Toys, makeshift objects, masks and fragile constructions vibrate in a dust-laden aesthetic. Powder, pollen and debris set the air a-quiver. The installation comprises a street corner, a veranda at the border of the interior and exterior realms: liminal space. A space of collectivism and intimacy, of play and anticipation. The work is a witness to familial memory, drawing its imagery from a photograph taken in 1990, in Managua, the capital of Nicaragua. Sebastián Dávila extracts from the shot an ensemble of fugitive objects marked by the passage of time, that of colonial history, myths, revolt, and carnivals. The installation summons a certain nostalgia, where the vestiges of infancy rouse recollection of the days of the Sandinista revolution, which is now but a tawdry shadow of its former self. *Se puede cortar las flores, pero siempre habrá primavera* invokes a precarious yet intensely alive present, a potentially resurgent force. Beneath the openwork platform, we note a carpet of green: spring is never far away.



ANJESA DELLOVA

*1994 works in Freiburg

A HO HO HO, 2022

Oil on canvas, 160 × 160 cm

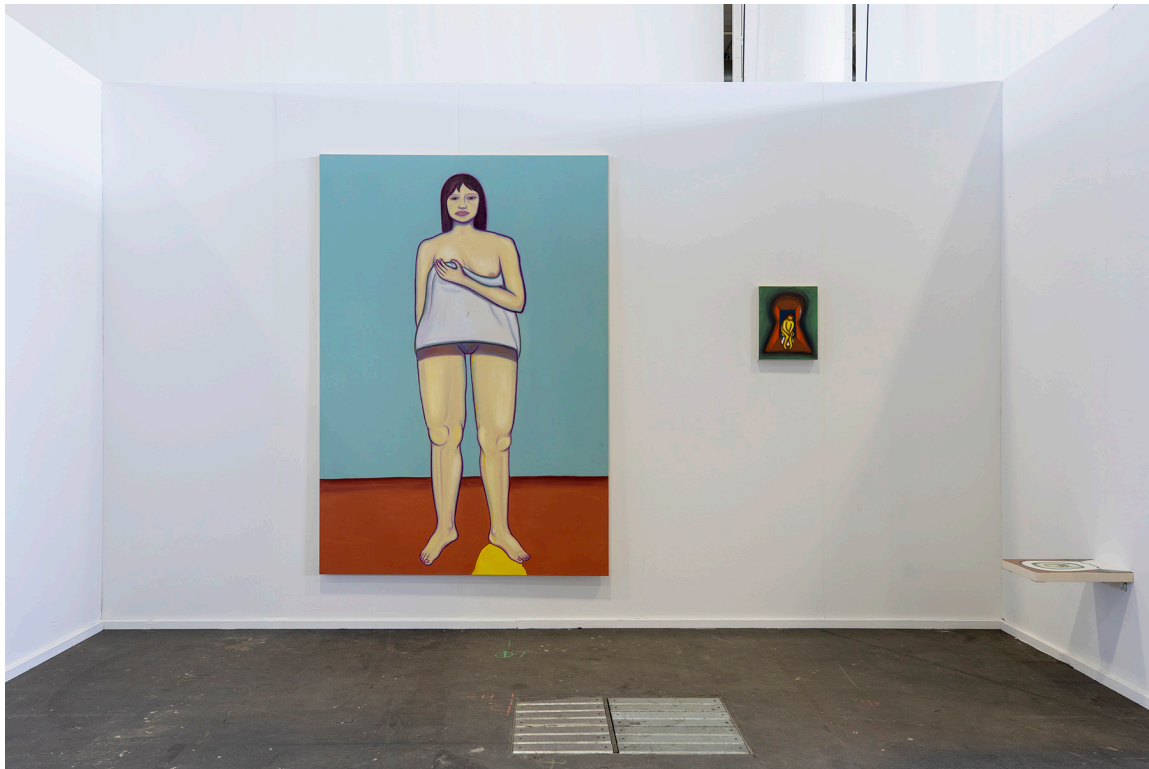
Ë HË HË HË HË, 2022

Oil on canvas, 220 × 160 cm

O HO HO HO, 2022,

Oil on canvas, 160 × 160 cm

A monochrome orange triptych occupies the three walls of Anjesa Dellova's berth. Each painting depicts three or four male figures in traditional garb. Their expressive, almost caricatured facial expressions and their gestures reference the Albanian mourning ritual "Gjama", which is coded masculine. A more erratic orange form at the men's feet hints at the open grave in front of which they are situated. The painterly installation interrogates the perspectives from which we observe the pain and sorrow of others – it asks which attitudes are adequate in the face of a disorienting 'other'.



AZIZE FERIZI

*1996 in Riaz, works in Geneva

COULD NOT WAIT TO GET HOME, 2022

Oil on canvas, 228.6 × 157.5 cm

THE TINIER THE HOLE THE BIGGER THE VIEW, 2022

Oil on canvas, 40 × 32 cm

YOU MAY WANNA TAKE A SEAT (?), 2022

Oil on canvas, 40 × 32 cm

Using strongly contrasting colors, Azize Ferizi creates painterly spaces inhabited by human subjects. Strong outlines and shadings lend a three-dimensional appearance to the bodily shapes. The female figure has a distinct presence due to its full-frontal positioning and its larger-than-life size. However, the pained facial expression, the defensive stance and the situation in which it is depicted – the act of bodily excretion, often qualified as 'abject' – all testify to the subject's vulnerability and forlornness. Ferizi's paintings are thus intrinsically ambiguous, showcasing clashes of pride and shame, of a deep-seated malaise and the intractable insistence on and affirmation of one's own existence.



CAMILLE KAISER (Spezial Prize)

*1992 in Geneva, works in Geneva

PHOTOGRAPHS BY THE SEA, 1962, 2022

Prints, risographic prints, textile, videos, A4, 125 × 230 cm, 23'

In *Photographs by the Sea*, Camille Kaiser calls into question the huge efforts invested in preserving a cultural heritage that is bound up with colonial history, as well as the difficulty of reestablishing what they involved. She reconstructs the research she pursued in the photographic archives of the French Armed Forces: among the millions of images gleaned with the help of key words, she identified one series devoted to the repatriation, from Algeria to France, of military commemorative statuary. Thus, within days of Algeria's Declaration of Independence in 1962, several hundred tons of concrete, bronze, and marble crossed the Mediterranean. Video screens installed on the ground convey the sheer weight and oppressiveness of that episode; the multiple scenes unfolding on them bring these historical records back to life. This, although the artist was told: "There are sometimes images that do not exist."



ANITA MUCOLLI

*1993 in Burgdorf, works in Basel

WHAT TO DO WITH A THOUSAND YEARS?, 2022

Spatial installation comprising a wall and a window, as well as a rooflight, three blue lamps, three white lamps, a chrome steel tank, tiled floor, laminate flooring, and the mounted body of an Acherontia Atropos, 500 × 290 × 200 cm

TEAREXTRACTORS, 2022

Cast aluminum, surgical instruments made of stainless steel, surgical table made of stainless steel, ca. 70 × 100 × 40 cm

TINCTURE BASIN, 2022

Resin, salt, teardrops, ca. 14 × 17 × 8 cm

An adept of ambitious, all-encompassing installations, with *What To Do With A Thousand Years?*, Anita Mucolli looks at the crypto preservation of the body, particularly at the conservation of bodily fluids including blood and tears. Her installation invites the viewer to reflect on their relationship to time, notably its finite and infinite potential. Referring to neo-futurist aesthetics and sci-fi scenarios, the objects on display form part of the waiting room of a lab, where the bodies of trusting patients will be prepared before being frozen for a thousand years. Though sterile at first sight, upon closer inspection, the space hints at a more poetic than scientific approach to eternity...



R. SEBASTIAN SCHACHINGER

*1993 in Freiburg im Breisgau, works in Vienna and Basel

PATRIMONIUM, 2022

Oak, piano, 151 × 300 × 200 cm

Souvenirs garnered from his family archive are often at the root of Sebastian Schachinger's installations on a human scale. By juxtaposing sculpture and performance, the artist is able to investigate phenomena such as symmetry, synchronicity, and harmony. Thus, by means of processes that often serve quasi as a guide to enigmatic assemblages, and in the tradition of avant-garde music, the artist tests the capacity of sound, either synchronous or asynchronous, to incite in his audience a form of non-intellectualized empathy. A piano split into two by a delicately sculpted screen of wood allows two musicians to play (or improvise) as a duo, whereby their cloistered bodies complement each other yet are unable to concur in perfect harmony.

THE FOUNDATION AND THE PRIZE

The Kiefer Hablitzel Foundation is one of the most important cultural foundations in Switzerland. It was founded in 1943 by Charles and Mathilde Kiefer Hablitzel. As industrialists based in Brazil, the couple had accrued both great renown and a vast fortune during the first half of the 20th century. In the 1930s, they returned to Switzerland, taking up residence in Freilinden castle near Lucerne. During their lifetimes, they were generous patrons of the arts, funding, among others, the construction of the old Kunsthaus Luzern. In close cooperation with the Swiss federal government, the couple, who had no children, decided to use the lion's share of their fortune to establish a foundation. Thus, the Kiefer Hablitzel Foundation was born. Every year, the return on the foundation's assets is split into 16 parts, with most going to documented institutions such as the Gottfried Keller Foundation, Switzerland's two national universities (ETHZ and EPFL, in Zurich and Lausanne respectively), the Swiss Heritage Society and the National Park Commission. Five of these 16 parts, however, are earmarked for young artists and classical musicians born or based in Switzerland. These funds take the form of endowments or prize money awarded as part of annual competitions run by the Foundation since 1951. Their purpose is to support young artists further their education. The activities of the Foundation are under the direct supervision of the Swiss Federal Council. The Foundation's Board of Trustees comprises representatives from public and cultural life from across Switzerland.

In 2012 the Foundation began working with the Ernst Göhner Foundation. Starting in 2018, the award's official name is Kiefer Hablitzel | Göhner Art Prize. The Ernst Göhner Foundation promotes young artists and is also active in the areas of culture, social outreach, education and science. Beginning this year, the partnership with the Ernst Göhner Foundation enables the Kiefer Hablitzel Foundation to endow a total of 7 artists per year with prizes of 15'000.- Swiss Francs each, as well as a special prize in form of a solo exhibition with an accompanying catalogue.

INFORMATION

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PHOTOGRAPHS

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