

# KIEFER HABLITZEL | GÖHNER ART PRIZE

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## 2023

SWISS ART AWARDS

June 12 – 18, 2023

Messe Basel Halle 1.1

An exhibition by the Swiss Federal Office of Culture

### OPENING HOURS

Tuesday – Saturday: 10am – 8pm

Thursday: 10am – 10pm

Sunday: 10am – 4pm

Free entry

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## KIEFER HABLITZEL | GÖHNER ART PRIZE 2023

In a first round of evaluations in February 2023, the jury appraised 172 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 2023 of CHF 15,000. Additionally, a special prize 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 2024 at CAN Centre d'art Neuchâtel. 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 2023 edition are:

Claire Hoffmann  
President of the jury  
Curator Centre culturel suisse  
Paris

Denise Bertschi  
Artist  
Lausanne/Florence

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

Guest jurors 2023:  
J. Emil Sennewald  
Art critic

Kabelo Malatsie  
Director at Kunsthalle Bern

Liza Trottet, curator at CAN Centre d'art Neuchâtel  
Nicolas Raufaste, curator at CAN Centre d'art Neuchâtel



## HAMZA BADRAN

Born (1993) in Nablus (PS), works in Basel

### I AM NOT AFRAID OF NOSTALGIA, 2023

Handmade ceramic olives with printed and handwritten stories on paper

Hamza Badran's "I am Not Afraid of Nostalgia" is a work that weaves the politics of land and the violence inscribed in it into people's stories, their connections to the land, their dispossession, and the loss they have to suffer every day. The work of the artist, who was born in Palestine in 1993 and now lives in Basel, also addresses patriarchy and its violence towards women, who are prevented from inheriting the land that they have cultivated and worked on. They are doubly dispossessed. The seemingly mundane labor of harvesting olives is also a moment of transferring knowledge and of communing with other people and the land. The clay olives shimmer like jewels. They are a symbol of a past era, of a land out of reach, and of resilience in striving for a life that is worth living. As part of the collective "Jimmie Durham & A Stick in the Forest by the Side of the Road" during documenta 15 in 2022, as well as through video, publications or photography, Hamza Badran's practice addresses neo-colonialism, apartheid and racism inside and outside of Europe.



## SULTAN ÇOBAN

Born (1994) in Turkey, works in Zurich

ZÊR, 2023

Performance / Installation, Performance: approx. 30', Sound of the installation: 60' in loop

On a pedestal covered in red velvet, Sultan Çoban, who was born in Turkey in 1994 and lives in Zürich, presents replicas of all the gold jewelry her mother has bought with savings over the years and which was supposed to be bequeathed to her daughter on the occasion of her wedding. A folding screen stands in the corner, clothes hanging over it – they can also be seen on the Polaroid photograph of the artist pasted onto the wall. The photograph marks the beginning of the performance, the moment right before the artist takes off her jewelry piece by piece and carefully arranges it on the pedestal, only to disappear behind the folding screen and change from festive clothes into her comfortable everyday outfit. An upbeat playlist accompanies this installation and performance, entitled "zêr" ('gold' in Kurdish), which condenses a moment of self-empowerment in the artist's life – a revolt against a patriarchal system and her own cultural tradition. Çoban, who has presented her movement-, sound- and space-based projects at international festivals like the Berliner Festspiele, often collaborating with choreographers and directors, always confronts issues like freedom, intimacy and vulnerability in her works. In "zêr", she symbolically takes possession of her legacy, while simultaneously resisting her destined path, i. e. marriage. As she leaves the confines of the booth, all the clichés surrounding orientalism and femininity collapse in on themselves.



## GREGORY HARI

Born (1993) in Richterswil, works in Zurich

### ALMOST HEAVEN (SCULPTURE AND PERFORMANCE), 2023

Wood, metal, paper & costume, props, 260×300×180 cm, Performance: 20'

He slowly shuffles down the avenue in his black fringed costume, like the shadow of the Neo Country singer Orville Peck. Smoke occasionally billows out from under the hat's sloping brim, but mostly, sounds emerge from there: Donald Trump, Johann August Sutter, the founder of "New Helvetia", or neo-nazis in the Canton of Schwyz. During his performative presentation, the artist, who was born in 1993, sings seductively: "Almost heaven" – and the "almost" is decisive. His "affectives spectacles" (Alexandra Loser) deal with pain, violence, and abuse, with all those things that deny so many their place in an earthly paradise. Is Hari, who hails from Zurich, a born performer? His art exposes the very question of innate artistic qualities as problematic: "My mother grew up in Thailand during the Vietnam War; my grandfather is part Laotian", the musician and artist explains. His sculptures, paintings, and drawings, sometimes reminiscent of Thomas Schütte or Lutz Guggisberg, deal with questions of identity and the ascription thereof, questions of the body, of emancipation, stereotypes and desire – and they do so in a consistently personal and self-deprecating manner. His works are captivating in their potential to facilitate encounters.





## CYRIL TYRONE HÜBSCHER

Born (1993) in Berne, works in Frankfurt am Main (DE)

### LUSH ROCHE, 2023

PLA 3D print, epoxy, glitter, pearls, confetti, Ikea stool "Fritiof", star lamp. Tower 1: 90×40×40 cm, tower 2: 97×40×40 cm

### OHNE TITEL (KOJE 1), 2023

Graphite and glitter on paper (A2)

### OHNE TITEL (KOJE 2), 2023

Graphite on paper (A2)

### OHNE TITEL (KOJE 3), 2023

Graphite on paper (A4)

### EXTRA MUROS (TÜTE), 2023

Bubble wrap, adhesive tape, Ikea bag, 55×37×35cm

In his works, Cyril Tyrone Hübscher (born 1993 in Berne, lives in Frankfurt am Main), who has not only studied fine arts, but also design and architecture, playfully explores and re-negotiates the relations of size and power which are necessarily evoked by built spaces. The viewers' gaze constantly veers from macro- to micro-representations. Miniaturized Roche Towers, doused with purple glitter stars, imbue a monumental feature of Basel's skyline with the aesthetic features of a toy, while one of three perspective drawings of the towers on the wall shows them melting down. Hübscher's artistic practice harnesses materials used in industrial modeling and packaging, hence reappropriating them, like, for example, in the space-within-a-space made from cardboard, which spirits the visitors into a human-scale model – even as their gaze is also opened to the model's 'backstage', cleverly delineated from the fair's predetermined white cube structure. The spatial and proportional confusions created by Hübscher's works are fastidiously considered interventions into our spatial experience – and so his human-sized model evokes a subtle criticism of architecture's monumental aesthetics, even as one still struggles to orient oneself between Basel's melting landmark and the art world's epicenter. "It is my aim to show the physiological and psychological consequences of the fact that we spend most of our time in buildings and vehicles", Hübscher said in 2018 on the occasion of receiving his bachelor's degree in Basel.



## JEANNE JACOB (SPECIAL PRIZE)

Born (1994) in Neuchâtel, works in Biel

### OH DARLING, 2022

Oil & graphite on canvas 30×24×1,5cm

### LYING NEXT TO EACH OTHER, 2023

Oil & graphite on canvas, 24×30×1,5cm

### PLACES OF CONNECTIONS, 2023

Oil, graphite & acrylic on canvas, 160×130×2cm

### HELLO FRIENDS, 2023

Oil & graphite on canvas, 30×24×1,5cm

Jeanne Jacob presents “Langages fertiles” (Fertile Languages), a series of four oil paintings along with a scattering of handwritten texts on the exhibition walls at several points. This deployment of text, more of which can be found on the margins of each canvas, transforms the hanging into a subtle installation. It transports us to a fantasy world of narratives, each nourished by phrasing, palimpsest, color, figuration, and voices. Also encompassing performance art, the expressionist, multidisciplinary practice of Jeanne Jacob reveals a lively, responsive painting style. For the Biel-based artist, born in 1994 and awarded the Kunstverein Bienne prize in 2021, it is a matter of speaking, with tenderness, about a constant stumbling endeavor, a desire to be radically gentle towards oneself, one’s environment, and others. In keeping with her queer-feminist interest in contemporary sociology, she explores in “Langages fertiles” the potential contradictions and tensions within a regenerative space that crystallizes imperfections. How can we succeed in articulating desirable futures in a world that is wracked by violence and falling apart?



## DAVIDE-CHRISTELLE SANVEE

Born (1993) in Togo, works in Geneva

### THE NOT SO WHITE CUBE, 2023

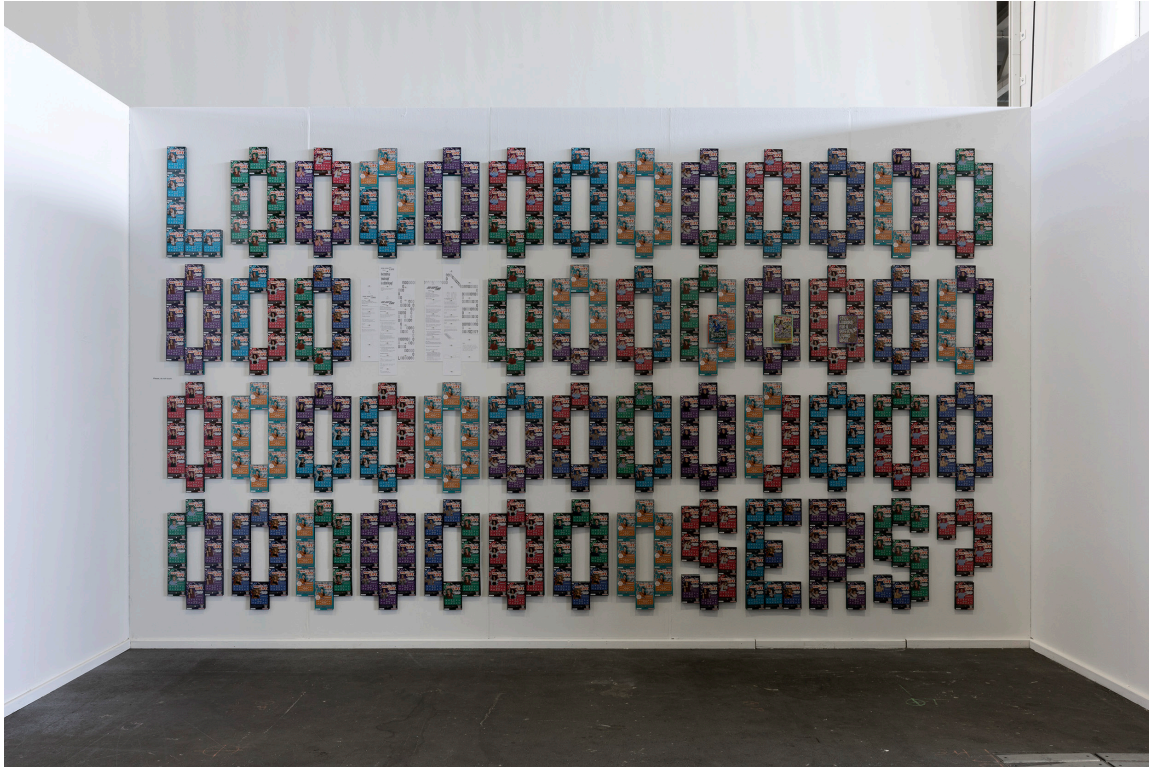
Installation, wood and diverse objects, 200×80×80cm, Performance: 30', diverse white objects, text, food

### THE ORIGIN OF ART BASEL, 2022–2023

Moving sculpture, plasticrète, fabric, embroidery, engine, iron, SAGEX

"White is a difficult color", says the artist, all dressed in white, "it is difficult to keep clean." As she evokes the loaded term "whiteness", she explores her own physical boundaries, struggling to emerge out of the pedestal beneath three plaster masks. They are allegories of Art Basel's founders, and they shake their heads disdainfully while the artist stuffs her face with cake, almost to the point of nausea. This is how Sanvee, who was born in 1993 in Lomé, Togo, and is renowned for her intense and participatory performances, sardonically confronts the colonial past inherent in art and art history. Sanvee, who was awarded the Swiss Performance Art Award in 2019, consistently confronts questions of power and identity – comparable to Senam Okudzeto as a researcher, but frenziedly energetic like Violaine Lochu. Even as she attempts to situate herself in these contexts, the artist – who lives in Geneva and once studied the clarinet – exposes structural asymmetries and confronts the "frivolous ignorance" (Achille Mbembe) with which some still consider a toilet bowl's whiteness to be innocent. "Which kind of white are you?"





## STIRNIMANN – STOJANOVIC

Nathalie Stirnimann was born (1990) in Fribourg, works in Zurich

Stefan Stojanovic was born (1993) in Vranje (RS), works in Zurich

### WIN-WIN FOR LIFE (EDITION 3), 2023

2000 unscratched "Win for Life" lottery tickets; triptych glass micro-mosaics; score, dimensions variable

It's through humor and gambling that the Zurich-based duo Stirnimann–Stojanovic approaches the competition for the Kiefer Hablitzel | Göhner Art Prize. The work "Win-Win For Life (Edition 3)" comprises lottery tickets which were purchased initially using an exhibition production grant then, a second time, by selling off the first edition of the work. It therefore opens a number of prospects, from winning the award, to selling the work, or to scratching the tickets (just before their sale) and perhaps hitting the jackpot. In short, "Win-Win For Life (Edition 3)" is a clever speculative strategy that secures the long-term future of these two artists in collaboration since 2015, coupled with a critique of the competition itself and the broader art system. At the heart of Art Basel, the transdisciplinary, activist work of Nathalie Stirnimann (born 1990, Fribourg) and Stefan Stojanovic (born 1993, Vranje, Serbia), who were awarded grants by the City of Zurich in 2021, really brings the message home. The duo makes a structural analysis of the truly interdependent worlds of gambling and cultural affairs while tackling, in parallel, the very precarious terms and conditions of artists' remuneration. Did someone say losers?

## 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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