

KIEFER HABLITZEL PRIZE 2017

KIEFER HABLITZEL STIFTUNG

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Swiss Art Awards
13 – 18 JUNE 2017

Messe Basel, Halle 3, Gate 303

An exhibition by the Swiss Federal Office of Culture

www.swissartawards.ch
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AWARD CEREMONY AND GRAND OPENING

Monday 12 June 2017, from 5 p.m.
Halle 3, Gate 303, Messezentrum Basel

EXHIBITION

13 – 18 June 2017
Halle 3, Gate 303, Messezentrum Basel
Opening hours from 10 a.m. until 7 p.m.

Free entry

KIEFER HABLITZEL PRIZE 2017

In a first round of evaluations in January 2017, the jury appraised 193 portfolios and invited 17 artists to participate in an exhibition in the context of the Swiss Arts Awards in Basel. In the second round, 10 young Swiss artists were selected among the 17 nominees and awarded the 2017 edition of the Kiefer Hablitzel Prize. The jury bestowed five prizes of 15'000.- Swiss Francs each and five prizes of 10'000.- Swiss Francs each. The evaluation was based exclusively on the works exhibited here. An entire section is devoted to the works by the Kiefer Hablitzel 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 2017 edition of the Kiefer Hablitzel Prize are:

Judith Welter
President of the jury
Director of the Kunsthaus Glarus
Zurich

Marc Bauer
Artist and lecturer on painting and drawing at the ZHdK
Zurich, Berlin

Elise Lammer
Independent curator
Basel, Berlin

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

Guest jurors 2017:
Stefan Burger
Artist
Zurich

Elio Schenini
Curator of the exhibition *Unter 30: Junge Schweizer Kunst XIII – Kiefer Hablitzel Preis 2017* at Lugano

EXHIBITION AND PUBLICATION

From 26 November 2017 until 14 January 2019, the exhibition *Unter 30: Junge Schweizer Kunst XIII – Kiefer Hablitzel Preis 2017* will be shown in collaboration with the Museo Cantonale d'Arte Lugano at the Ex Macello Pubblico in Lugano. The opening will take place on Saturday, 25 November at 6 p.m.

The exhibition will be complemented by a bilingual catalogue (Italian/German) which is set to be published by the Verlag für moderne Kunst. This will allow the laureates to present their works to the public at large in a professional context.

Our partner institutions for the exhibition series 2012-2017 are the Kunsthaus Glarus, the Fond d'Art contemporain de la Ville de Genève (FMAC) and the Museo Cantonale d'Arte Lugano.



GRITLI FAULHABER

born in Freiburg im Breisgau (Germany), 1990 works in Zurich
studies at HGB Leipzig, CCA London, ZHdK
CHF 10'000

IRMI

2017

Oil on canvas , 91 x 91 cm

KEEP CALM AND SAY MOIN (STILLEBEN SYLT)

2017

Oil on canvas, 120 x 140 cm

OHNE TITEL, HERZ ?

2017

Oil on canvas, 200 x 75 cm

THE FARMER, THE NAUGHTY GIRL, THE GUY FROM THE SURFBOARDSHOP, ROSEMARIE
TROCKEL, YOUR PARENT(S), YOUNG CHRISTINE (FLEETWOOD MAC), A TOURIST

2017

Oil on canvas, 200 x 190 cm

Gritli Faulhaber paints abstract, ornamental, interwoven and sometimes figurative or representational subjects. Her color application, her dense brushstrokes and the formal vocabulary refer to a veritable stylistic history of painting. For instance, there are allusions to pointillism or, as fragmented citations, to modernist painterly motifs. The excessive and eclectic accumulation of such stylistic references in Gritli Faulhaber's artistic practice establish an independent engagement with the potential of painting. Titles such as *Keep Calm and Say Moin (Stilleben Sylt)* or *The Farmer, The Naughty Girl, The Guy From the Surfboardshop, Rosemarie Trockel, Your Parent(s), Young Christine (Fleetwood Mac), A Tourist*, invert and transform the stylistic history of art into an unpretentious, humorous and personal narrative.



GILLES JACOT

born in Zurich 1990, works in Zurich
studies at ZHdK
CHF 10'000

NEBEN DEM KLEINGEDRUCKTEN

2017

Installation comprising five sculptures: reversed billboards, brass, various textiles, metal, wood, string, wire, variable dimensions

Neben dem Kleingedruckten (next to the fine-print) is the title of an installation by Gilles Jacot that consists of sculptural assemblages, composed of everyday objects and reminiscent of mouse traps. The installation's title refers to the disparate nature of the private and intimate objects used here; they are fragments from a domestic context (curtains, pyjamas and coat hangers) as well as from the public sphere of advertising. The seductive power of this world of consumer goods is evoked subtly; the work's title and the cages form a complementary narrative, as it were. In Gilles Jacot's work, objects become stages, performative sites of existential and poetic micro-scenarios, of a drama whose protagonists perform in the viewers' imagination.



JUDITH KAKON

born in Basel 1988, works in Basel

MFA Bard, Milton Avery School, NY, USA, Bezalel Academy of Art and Design, IL

CHF 15'000

TRANSPORTING FEELINGS FOR CONCEPTUAL OBJECTS, DATE SERIES (DEGLET NOUR),
1–50 UNIQUE OBJECTS

2017

Angle section, mold-blown glass, variable dimensions

UNTITLED (ALIBABA), STICKERS

2016/2017

Stickers, print, 8 x 10 cm each



For the Kiefer Hablitzel Prize project, Judith Kakon has merged two works into a single installation; *Transporting Feelings for Conceptual Objects, Date Series (Deglet Nour)*, 2017 and *Untitled (Alibaba)*, 2016–17. The first proposes a reflection upon *Deglet Nour*, a variety of date currently at the centre of a worldwide international export network. Using a series of glass dates individually produced by the artist, Kakon suggests re-elevating the fruit to its original status as a mythological object. “The Queen of Dates” thus appears as a symbol of perfection, poetry and fertility. Light amber and translucent, the flesh of this fruit is so homogeneous that the shadow of its stone can be made out in sunlight. *Untitled (Alibaba)* consists of a series of stickers featuring conversational fragments between the artist and the Chinese e-commerce website Alibaba.



MARTA MARGNETTI

born in Mendrisio 1989, works in Bern
studies at HKB
CHF 10'000

STRUTTURA PER SAPONE

2017
Wood, soap

Marta Margnetti's artistic practice is shaped by her interest in applied arts, design and artisanry. Her works often enter into a dialogue with the architectural space in which they are situated. The forms' modularity is reminiscent of minimalism. However, the absolute perfection of geometry is constantly called into question by a decidedly artisanal technique and the slight arbitrariness it entails. In this way, her works establish a suspenseful relationship between the culture of do it yourself and the everyday aesthetics of modern industrial design, which brought modernism's abstract formal language to the masses in the first place. The same observation can be made with regard to the folding screen made of soap, which the artist created for the Kiefer Hablitzel exhibition: here, the black rectangular wooden structure absorbs the soap's 'flowing' and irregular transparency.



FLAVIO MERLO

born in Zug 1990, works in Zurich
studies at ZHdK
CHF 15'000

DOOR

2017

Inkjet print, MDF, 84 x 84 cm

DOOR

2017

Inkjet print, MDF, 84 x 84 cm

DOOR

2017

Inkjet print, MDF, 84 x 84 cm

DOOR

2017

Inkjet print, MDF, 84 x 84 cm

DOOR

2017

Inkjet print, MDF, 84 x 84 cm

HEIMLICH MANEUVER

2017

Offset print, 29.7 x 42 cm



Flavio Merlo's installation for the Kiefer Hablitzel Prize could be interpreted as a community-oriented work based on a self-referential mechanism. With a coy sleight of hand, this nominee puts the ball into the jury's court by forcing it to choose between five very similar photographic collages with pseudo-unique characteristics, their subject being a choice of three open standard doors (*Door, Door, Door, Door, Door*, 2017). In contrast to the potential openings in one part of the installation, the other (*Heimlich Maneuver*) centers on the complete congestion of a passageway. Its title refers to the Heimlich maneuver, a method of using just the right amount of physical force in the form of back slaps and abdominal thrusts to clear obstructions from a person's airway: a life-saving first-aid measure.



NOHA MOKHTAR

born in Geneva 1987, works in Zurich
studies at ECAL and University of Bern
CHF 10'000

LE BILAN DU MONDE (2017)

AGENT I
2017
Silkscreen on gold foil, 180 x 120 cm

MÉDITERRANÉE
2017
Inkjet print, framed, 40 x 30 cm

ONE BELT ONE ROAD
2017
Business card box and 2 cards, 5.5 x 9 cm / 7.4 x 10.5 cm / 7.4 x 10.5 cm

AGENT II
2017
Silkscreen on gold foil, 180 x 120 cm

THE NEW SILK ROAD
2017
Inkjet print, framed, 30 x 40 cm

Noha Mokhtar's work thematizes the complex relationships between East and West via a series of works. Two large copperplate prints showing an iPhone and a tissue box cover, an aerial land photograph, some printed texts, the first a quote from Ancient Greek historian Thucydides (460-395 BC), the second a quote from *One Belt, One Road* (a development strategy to bolster China's position on the world stage through a China-Europe rail link), a box for business cards and a colour drawing. The elements respond to each other either formally or by creating associations, constituting a precise installation which questions our relationship to land, forming a political, historic and economic map of the world. Thucydides was already spelling out the fragile balance between East and West, the result of an ongoing power relationship, albeit in 400 BC.



BEN ROSENTHAL

born in Zurich 1990, works in Zurich
studies at ZHdK
CHF 15'000

THE ONLY ADMINISTRATION LEFT, NO.1: FOR VIOLIN
2017

Model train, violin case, steel, stone, wood, plastic, straw

As the miniature violin case-shaped model train in Ben Rosenthal's kinetic installation entitled *The Only Administration Left, No. 1 for Violin* passes the short pimento-colored tunnel, it almost immediately returns to the same point again. Unlubricated, accompanied by screeching sounds, the mysterious diminutive case meanders along an elliptical loop, traversing a precarious landscape that consists of used brushes (the train station?), a single toothpick and a packet of tissues for allergic cat owners with a sophisticated notion of home (*Sniff - Home Is Where Your Miezekatze Is*). Using clumsily poetic means, this cybernetic model describes the option of success (at the only junction, which would lead into a dead-end, the track switch is set 'correctly' and the manic journey can continue), but simultaneously divulges absolutely nothing. A potential prize-winner for sure.



ALAN SCHMALZ

born in Geneva 1987, works in Geneva
studies at HEAD
CHF 15'000

THE DISTRIBUTION OF POTATOES (CITIZENS PARADE)

I

2017

Concrete iron, painted steel, concrete, paper, ink, stamps, glue, ipe, bronze, brass, springs, 237.5 x 128 x 103 cm

II

2017

Pine, teak, steel, acid stain, concrete, glue, paper, 11.5 x 140 x 45 cm

III

2017

Pine, painted fir, paper, pencil, glue, adhesive tape, dust, upholstery tack, stickers, drosophilas flies, 133 x 91 x 3.5 cm

Alan Schmalz's work is presented across various mediums, from painting to sculpture via drawing. Often complimentary, these elements are brought together with great precision, enabling the emergence of narratives blending symbolism and socio-political reflections. *The Distribution of Potatoes (Citizens Parade)*, is a specially conceived installation for the Kiefer Hablitzel Prize, containing three elements assembled to emphasise their interrelation. The vertical sculpture may be seen as embodying the role of a state system. Tall, geometric and rigid, it is adorned with cast bronze potatoes, with lettering etched on their surfaces evoking a mysterious typography. The ground piece symbolises anonymous, alike individuals, all looking in the same direction. On the wall, a composition mixing collage, found objects and drawing completes the set. Shut doors symbolising closure are surrounded by drosophila flies, by hands; so many symbols forming a constellation implying a critique of neo-liberal society.



HANNAH WEINBERGER

born at Filderstadt (D) 1988, works in Basel
MFA ZHdK 2013
CHF 15'000

LAND OF LA

2017

Acoustic installation, audio 60", loop

Still

2017

Film still, screenshot, wallpaper 300 x 500 cm

In her installation for the Kiefer Hablitzel Prize, Hannah Weinberger merges her two works *Land of La* and *Still* into a virtuosic system of reference, at once self-referential and inclusive. The large-scale still of a woman contemplating an equally large-scale photograph by Wolfgang Tillmanns is accompanied by a soundtrack - a childlike, repetitive, ritualistic and beguiling song performed by the artist herself. With conceptual effortlessness and severity, Hannah Weinberger questions the relationship between artist and viewer, between the world as it surrounds us and the world as we represent it - and our own involvement in these processes. Through the superimposition of image and sound in both works, the installation engenders its very own form of corporeality (bubble), the vectors of which unflinchingly take into account the viewer's position.



URBAN ZELLWEGER

born in Zurich 1991, works in Zurich
studies at ZHdK
CHF 10'000

WIMMELBILD 3

2017

Pen, pencil, marker, acrylic and oil on canvas, 100 x 130 cm

DEEP SEA DIVER

2017

Lacquer and oil on canvas, 55 x 45 cm

The painting of Urban Zellweger overlays abstract, figurative, often narrative, elements, constituting a cutting and ironic commentary on modes of representation and classical painting codes. Indeed, the painting *Wimmelbild* (2017), which references childish images of the kind seen in colouring books, whereby the subject drowns in the one-upmanship of the various mini-scenes and motifs, questions the status of the image and the hierarchy of pictorial genres. A similar construction is found for example in Pieter Bruegel the Elder's *Flemish Proverbs* (1559) which also consists of an array of mini-scenes depicting 120 Flemish sayings. The pictorial work of Urban Zellweger is therefore a constant coming and going between references to the history of painting and elements of pop culture, between the trivial and the sublime, irony, humour and a certain melancholy.

THE FOUNDATION

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 come 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*. This collaborative relationship has not only ensured the survival of the Kiefer Hablitzel Foundation, but has also enabled it to award prize money to the tune of some CHF 125,000 for young artists, as well as support its partner institutions stage the exhibition and publish an accompanying catalogue.

INFORMATION

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PICTURES

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