

ART PRIZE 2018

KIEFER HABLITZEL | GÖHNER

KIEFER HABLITZEL STIFTUNG

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SWISS ART AWARDS

12 – 17 JUNE 2018

Messe Basel, Halle 3, Gate 303

An exhibition by the Swiss Federal Office of Culture

www.swissartawards.ch
journal.swissartawards.ch

AWARD CEREMONY AND GRAND OPENING

Monday 11 June 2018, from 5 to 10 pm
Halle 3, Gate 303, Messezentrum Basel

EXHIBITION

12 – 17 June 2018
Halle 3, Gate 303, Messezentrum Basel
Opening hours from 10 am until 7 pm, sunday from 10 am to 6 pm

Free entry

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In a first round of evaluations in January 2018, the jury appraised 179 portfolios and invited 17 artists to participate in an exhibition in the context of the Swiss Arts Awards in Basel. In the second round, 7 young Swiss artists were selected among the 17 nominees and awarded the 2018 edition of the Kiefer Hablitzel | Göhner Art Prize. 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 2018 edition of the Kiefer Hablitzel Art Prize are:

Dr. Judith Welter
President of the jury
Director of Kunsthhaus Glarus
Zurich

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

Elise Lammer
Independent curator and curator of the exhibition «Kiefer Hablitzel | Göhner Kunstpreis 2018»
at Kunsthhaus Glarus/Güterschuppen
Basel, Berlin

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

Guest juror 2018:
Renée Levi, artist and lecturer for installation, drawing and painting, HGK Basel
Basel

EXHIBITION AND PUBLICATION

From 23 September until 11 November 2018, the exhibition «Kiefer Hablitzel | Göhner Kunstpreis 2018» will be shown at the Kunsthhaus Glarus/Güterschuppen. The opening will take place on Saturday, 22 November at 6 pm.

The exhibition will be accompanied by a catalogue which is set to be published by the Verlag für moderne Kunst. This will give the award winners an opportunity to present their works to a wide audience in a professional setting.



MARTINA MÄCHLER

*1991 in Lachen, works in Zurich

SEO, 2018

Video

Camera/sound: Max Wuchner, Joke Schmidt, Set: Kunsthalle Zurich, Benches: Studio
28'30''

In her installation *SEO* (2018), Martina Mächler carefully selects each element: be it the flat screen, the curtains or the wooden benches doubling up as headphone supports. The viewer is situated in a display space between an office and an area used for scientific experiments. *SEO*, or Search Engine Optimisation, is an optimisation software that alters text, making it more recognisable to search engines, and therefore more noticeable, more accessible and more efficient.

In the video, Martina Mächler reads a text. She is the 'tester' of this software, and through this installation she discusses a number of questions: What happens to the content of text put into such software? What becomes of the creative process when we apply processes derived from marketing and the neoliberal economic desire for efficiency and performance to it? And, by extension, what place is there for creation in this virtual and optimised reality?



MARIE MATUSZ

*1994 in Toulouse (FR), works in Basel

THE "I" WITHIN THE INFOSPHERIC STIMULI, 2018

Halogen lamp

60 × 7 × 24 cm

Body suspension structures, chains and carabiners, aluminium and steel

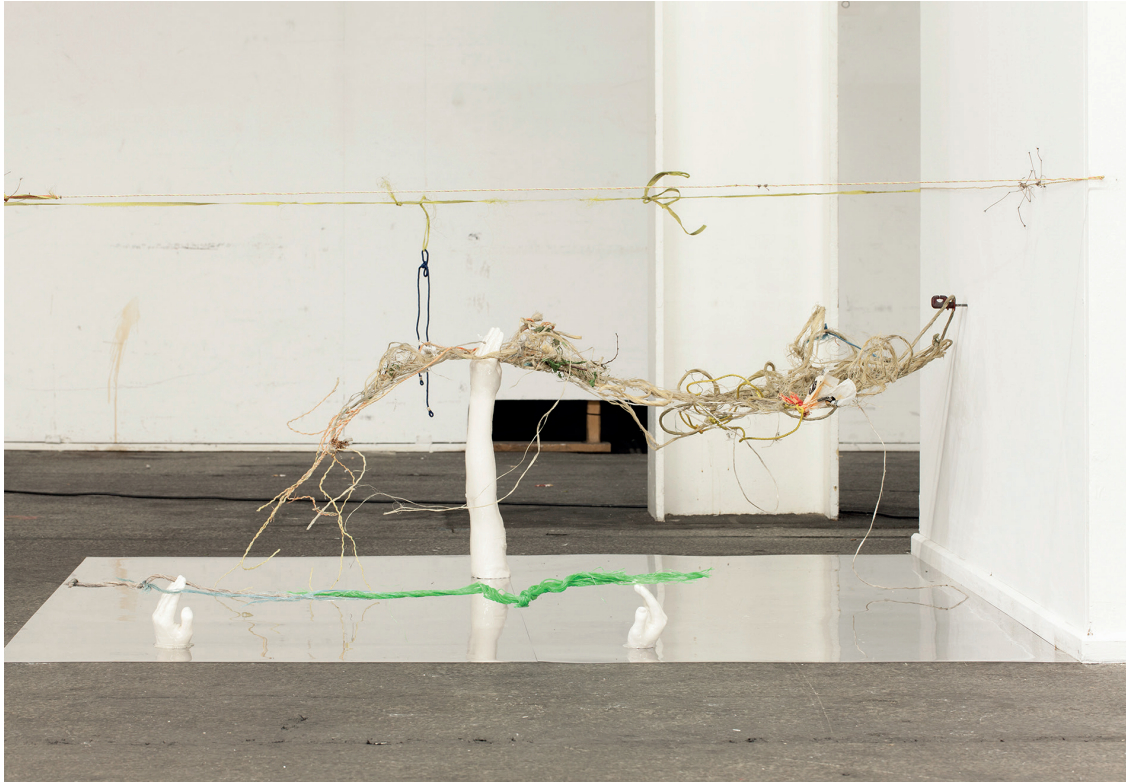
168 × 4 × 4 cm

Polyester curtain

150 × 295 cm

Ashes

Interested in the notion of composition, the spatial and visual balance of *The "I" Within The Infospheric Stimuli* (2018) follows very simple rules inherited from classical painting in order to accomplish equilibrium. All three dimensions are used in order to create what can arguably transmit the viewer a sense of balance. This agreed-upon sense of balance comes from the artist's interest in the notion of fetish, which is both explored first-hand in the selection and combination of materials and textures, but also conceptually, in a deconstruction of the noun's etymology. From the Latin *facticius*, fetish was also later translated in Portuguese as *feitiço*, itself often understood as 'artificial'. Evoking man-made and superficial qualities, Matusz' own interpretation of the fetish is largely inspired by 1960s American minimalism. Emphasizing anonymity, the use of industrial materials reinforces the idea that everything, including art, is overly constructed, connecting with the artist's long-term interest in perception.



VALENTINA MINNIG

*1991 in Chur, works in Zurich

WENN DIE DURCHSICHTIGEN DIE WERTVOLLSTEN SIND, 2018

Nylon string, epoxy, cast ceramic, wood, metal, Pet-G

Dimensions variable

In her sculpture installation *Wenn die Durchsichtigen die Wertvollsten sind* (2018), Valentina Minnig creates a complex space with elements that appear simple at first sight: pieces of wood, rope and string, plexiglass plates and hand casts are all laid out on the ground. The wall railing has also been removed, exposing the raw space of the corridors and hall. In this way, the installation creates different spaces which fit into one another, something akin to Russian dolls. The installation space versus the exhibition space versus the hall space itself in which the exhibition is located. The string, a line at hand height, subtly demarcates this perimeter.

The various elements have been carefully chosen for their shape and materiality as well as their evocative power. This creates a refined, compelling installation in which Valentina Minnig broaches various topics, including the relationship between civilisation and nature, territory and nature-landscape and the limits and finiteness of things and beings.



MIA SANCHEZ

*1988 in Sevilla (ES), works in Basel

THE ASSEMBLY, 2018

Titled *The Assembly* (2018) Mia Sanchez' installation consists of a series of scale models representing scenes of a mysterious narrative, in which four rag dolls unravel a situation involving a character in a wheel-chaired, another one standing next to it, and other two hiding in trash bins. The simplicity of their making, the lack of clear expressions on their faces both reinforce the possibility of a more complex story; a drama where absurdity and anonymity can stand for a more existential questions. The fact that each scene looks almost identical, but at the same time was crafted with the same precision and attention to detail, suggests that the unwinding of this *Assembly* can only take place through speech. Though only suggested here, language, a central aspect of Sanchez' practice, is often tackled from a conceptual standpoint, as the tool binding identity in communities.



DORIAN SARI

*1989 in Izmir (TR), works in Basel and Geneva

CURVY, 2018

Zipper, epoxy, wood
236 × 210 × 10 cm

GORGEOUS, 2018

Zipper, metal, cotton, wood, carpet, silicon, water
274 × 140 × 130 cm

Dorian Sari presents two monumental figures covered with a cloth made with zippers assembled together. A physical container as well as a symbolic weaving, the fabric evokes the symbiotic bond between what lies inside and what outside, while playfully re-staging the conflicted relationship between art and activism, with a Trojan Horse-like fallen beast. Floating above the ground and dramatically lit with theatre lamps, the other figure fulfils the presence of bloated canvas, questioning painting as a medium and stressing references to institutional language and its context. Discarded consumption goods often act as 'skin' in Sari's sculptures in an attempt to question what could be coined as 'Globalized Art', a set of gestures which are sometimes corrupted, and often dictated by external socio-economic interests.



RAFAL SKOCZEK

*1989 in Bystrzyca Kłodzka (PL), works in Zurich

POST-DISCIPLINARY TECHNIQUES, 2018

C-print mounted on aluminium

Each 32 × 48 cm

Sound device, security cage, intermittent sound

30 × 30 × 30 cm

Rafal Skoczek's Installation *Post-disciplinary Techniques* (2018) deals with disciplinary systems of control in public spaces aimed at a particular social group: adolescents. Seven digital renderings mounted on aluminium – stills from demo videos – visualize such disciplinary techniques. They showcase tools used to keep teenagers away from certain public spaces, such as painfully bright lighting in public toilets. Another one of these tools is presented in a metal cage mounted at an unreachable height on a wall of the exhibition booth. The device sends out a frequency at a pitch perceptible by – and extremely annoying to – an adolescent's sense of hearing. In the context of the exhibition, this sound device, the noises of which will be imperceptible to most visitors, is presented in a protective metal cage so that it cannot be turned off or removed. Thus, a potential disturbance, or rather, an annoyance is introduced into the exhibition setting – and the installation subverts the regulated array of booth, all of which are to display artworks of members of a particular generational cohort (namely artists under 30).



AXELLE STIEFEL

*1988 in New York City (US), works in Lausanne and Basel

DEHORS L'ICI LÀ-BAS (OUTSIDE OVER THERE), 2018

Installation, 30 m³

ESSUIE-MAINS, 2018

Hand towel dispenser, linen fabric, handwoven

61 × 100 × 9 cm

SIDEWISE IN TIME, 2016

Video on screen, loop 1'17"

TIE-DYE (LEIFHEIT), 2018

Wall drier, dyed fabrics, hung

71 × 6 × 37 cm

THE MEDIUM IS THE MESSAGE (CWS), 2018

Paper serviette dispenser, stamped serviettes

26 × 33 × 14 cm

IL FILO ROSSO, 2018

Polyester curtain, 60% folded, string embroidery

900 × 300 cm

The red line is the leitmotiv of Axelle Stiefel's installation *Dehors l'ici là-bas* (2018), where each single artwork formally includes something red, from the boat hulls in the video where the artist cruises a sailing fair, to the woven cloth and disposable hand towels dispenser. The theatrical background evokes a *mise-en-scène*, on which sometimes conflicting references (a trademark in Stiefel's work), are layered. The colour red is not only the re-assuring thread that guides the viewer into the artist's cumulative process, but also the *fil rouge*, the red thread of a developing body of work. Precise and meticulous, Stiefel's work creates a complex constellation of meaning, which emerges out of sometimes very disparate elements. Once combined, both symbolic meaning and semantic evocations allow us to re-think what the meaning of an artwork can be.

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 to organize the exhibition «Kiefer Hablitzel | Göhner Kunstpreis 2018» and to publish an accompanying catalogue.

INFORMATION

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PHOTOGRAPHS

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