

KIEFER HABLITZEL | GÖHNER

ART PRIZE 2019

KIEFER HABLITZEL STIFTUNG

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SWISS ART AWARDS

11 – 16 JUNE 2019

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 10 June 2019, from 5 to 10 pm
Halle 3, Gate 303, Messezentrum Basel

EXHIBITION

11 – 16 June 2019
Halle 3, Gate 303, Messezentrum Basel
Opening hours from 10 am until 7 pm, sunday from 10 am to 6 pm

Free entry

KIEFER HABLITZEL | GÖHNER ART PRIZE 2019

In a first round of evaluations in January 2019, the jury appraised 119 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 2019 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 2019 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
Basel/Berlin

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

Guest jurors 2019:
Felicity Lunn
Director of Kunsthhaus Pasquart Biel and curator of the exhibition «Kiefer Hablitzel | Göhner Kunstpreis 2019»
Biel/Zurich

Julia Moritz
Curator and art educator
Zurich/Berlin

EXHIBITION AND PUBLICATION

From 22 September until 24 November 2019, the exhibition «Kiefer Hablitzel | Göhner Kunstpreis 2019» will be shown at the Kunsthhaus Pasquart Biel. The opening will take place on Saturday, 21 September at 5 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 institutional setting.



MOHAMED ALMUSIBLI

*1990 in Sanaa (YE), works in Geneva and Zurich

IN TONES WITH A VOICELESS SONG, 2019

11-channel sound installation, microphones, stand, speakers

Sound composition in collaboration with Julian Zehnder

Dimensions variable, Duration: 4'

An individual voice is more than a medium of linguistic expression – it can become a 'vote', a vehicle of political participation. Mohamed Almusibli's work explores this spectrum through references and allusions based in multiple media. The words of his writings resonate in the spectators' minds, his audio installations are accompanied by recitations delivered by professional speakers, and his work as a curator emphasizes the polyphonic nuances of social complexity. *In Tones with a Voiceless Song*, Almusibli treats the limits of verbal expression both as a political problem and as artistic source material: made tangible and visible in the form of lettering in his berth, it is a poem about silent lamentation. The artist lends his voice to the absent, to those who were rendered voiceless, transforming this voice into a cacophony by means of a sculptural tree made of microphones, physically and acoustically framed by a multi-layered soundscape that evokes traffic noise. However, it is the spectators who complete the work: listening actors in front of a wall framed in UN-blue personify publicity and sociability – and unify the individual and the collective.



NATACHA DONZÉ

*1991 in Boudevilliers, works in Lausanne

HOUSE FOR SALE, 2019

Acrylic on canvas

360 x 170 x 3,5 cm

Painting is at the heart of Natascha Donzé's artistic practice. For the Kiefer Hablitzel | Göhner Art Prize she has contributed a large-format triptych. While the title, *House for Sale*, raises narrative expectations, the technically accomplished acrylic painting itself remains enigmatic. What is the artist's intention? One can only speculate as to the relationship between the figurative and abstract elements depicted on the uniformly painted canvas. Rows of square contours on a purple surface encompass almost the entirety of the painting; they are reminiscent of component parts, of the structural parts of, say, a piece of furniture. Since the purple hues are subtly differentiated, the surface acquires relief-like characteristics. There are three distinct 'scenes' depicted in a sort of pop art style – vignettes which, combined with the work's title, primarily seem to evoke the psychological side of relocating. The red silhouettes of plants or possibly fireworks on a black stripe at the upper and lower ends of the canvases also have strongly symbolic qualities.



BERNHARD HEGGLIN

*1989 in Zurich, works in Zurich

SMILE SHUTTER AND ROTOCOPIES, 2019

Acrylic paint on metal, ink-jet on paper, magnets

Dimensions variable

In the installation *Smile Shutter and Rotocopies*, Bernhard Hegglin creates an intriguing context for his illustrated work, locating it in the field of film animation, that is, placing it in a relationship with time, duration and narrative. Not without humour, this elegant painted metal sculpture interconnects the various drawings, maintaining them suspended in a fragmented narrative. The sculpture serves as a sort of matrix of possible montages which reassembles the different pages of a storyboard. The drawings themselves reference the aesthetics of a digital storyboard. They depict banal, everyday scenes of a dog resting indoors as well as street scenes. As spectators, we search for the common threads between public space and private, intimate space, following lines of metal as they blend into graphite lines.



ROMAN SELIM KHEREDDINE

*1989 in Zurich, works in Zurich

From left to right

DEATH OF AESOP (ANIMETAPHOR), 2019

Acrylic paint on canvas

100 x 100 cm

I DREW, I SHOT, I LOOKED UPON NATURE (PRESERVATION PARADOX), 2019

Acrylic paint on canvas

80 x 80 cm

ORIGINAL ENCOUNTERS, 2019

Concrete, reflecting glass eyes

Dimensions variable

Roman Selim Khereddine draws inspiration from historical episodes and anecdotes in order to reinforce and deconstruct the myths which form the basis of cultural, social and political constructs. In *Death of Aesop (Animetaphor)*, one of two paintings from his installation, the artist superimposes the frog from the fables of Aesop, a slave and storyteller from Ancient Greece, with a hybrid man-frog figure in aesthetic proximity to the Beatrix Potter character Jeremy Fisher. On the ground, a series of concrete-moulded stuffed mammal heads complete the image, bolstering the superimposition of references and dismantling the scholarly/popular divide.



Photo© Omar Lemke

NILS AMADEUS LANGE

*1989 in Köln (GER), works in Zurich

SPENDENGALA, 2019

Performance with Florian Schlessmann

Nils Amadeus Lange is a performer. Following drama studies at the Hochschule der Künste Bern (HKB), he cultivated his theatrical practice by specialising in dance and performance, collaborating on numerous projects with visual artists. The body forms a core element of Lange's work where it is used as a means of deconstructing conventions, social models and gender stereotypes. Lying somewhere between a jukebox and a retrospective, Lange presents the archival project Spendengala as part of the Kiefer Hablitzel | Göhner prize. In this unique performance, the artist replays extracts from his past performances on request and for a handful of francs.



SVETA MORDOVSKAYA

*1989 in Ulan-Ude (RU), works in Zurich and Vienna (A)

SHELLS ARE SPINES (I—VI), 2019

Ceramics, unfired clay, latex, epoxy, plastic, wood, paint, nail polish, hair, found objects

Dimensions variable

THIS MELTING EYE I WANT YOU TO REALIZE THAT IT IS ANOTHER TRAP. (I—III), 2019

Ceramics

Dimensions variable

To walk on one's eyes, and in turn to view the world through one's spine? Sveta Mordovskaya's two works in her presentation for the Kiefer Hablitzel I Göhner Art Prize suggest a reality beyond the easily thinkable. Above all, the three ceramic wall works (*This melting eye I want you to realize that it is another trap, I—III*) in concert with the six sculptural clay steles *Shells are spines (I—VI)* evoke a particular emotion, a constellation of affects: as we encounter those richly decorated backs and spines at eye-level, we are sucked into the maelstrom of the sphincter-like reliefs, which, both attractive and repulsive, produce the necessary movement amid the forest of steles. Mordovskaya's characteristic narrative style – in the vein of classical fables – testifies to the shell-like quality of being, to the hardened insides of the surfaces around us and the exposed underbelly of the self. In this manner, it resists the conceivability of a neat dividing line between us and the object world.



Valentina Triet

*1991 in Winterthur, works in Zurich and Vienna

DIARY (NOTES ON ANGELS), 2019

Plaster, ink and colored pencils

210 x 297 x 140 cm

C-print

60 x 40 cm

Shoebox-like objects made of plaster, furnished with sketches and notes, are arranged on four chest-high steles. Their surfaces are reminiscent of the etchings on schoolchildren's desks or the doodles one absent-mindedly draws during a phone call – arbitrary scrawls, casually produced, perhaps while waiting for something to happen. The A4-sized cubes recall the architectural model of a white cube, but they also have genuine sculptural qualities – they suggest the possibility of spaces for ideas. Triet sees them as witnesses of the unfinished and social process of production in her artistic practice. The protagonist of Triet's film *Alice in Bed* (2018) is also depicted in an expectant position, a holding pattern of sorts: she is staring at her phone. The wall behind the steles features two identical photographs from the set of this fragmentary (at least for the time being) adaptation of Susan Sontag's eponymous play. While Alice, the protagonist, refuses to leave her bed, Valentina Triet's filmic, sculptural and graphic aesthetic likewise seems to resist all attempts at definite, univocal readings. The subtle confrontation of distinct symbolic registers raises the question of the very possibility of independent, autonomous thought and artistic production.

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» and to publish an accompanying catalogue.

INFORMATION

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PHOTOGRAPHS

Courtesy BAK/OFC, Guadalupe Ruiz, 2019

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