

# KIEFER HABLITZEL | GÖHNER

## ART PRIZE 2021

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### KIEFER HABLITZEL STIFTUNG

c/o Krneta Advokatur Notariat  
Münzgraben 6, Postfach  
3001 Bern

T + 41 78 670 64 32  
[office@kieferhablitzel.ch](mailto:office@kieferhablitzel.ch)  
[www.kieferhablitzel.ch](http://www.kieferhablitzel.ch)

# SWISS ART AWARDS

## 20 – 26 SEPTEMBER 2021

### MESSE BASEL, HALLE 3, GATE 303

An exhibition by the Swiss Federal Office of Culture

[www.swissartawards.ch](http://www.swissartawards.ch)  
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### AWARD CEREMONY AND GRAND OPENING

Monday 20 September, from 6.45 pm  
Halle 3, Gate 303, Messezentrum Basel

### EXHIBITION

20 – 26 September, Halle 3, Gate 303, Messezentrum Basel  
Monday: 12 pm – 9 pm  
Tuesday: 10 am – 7 pm  
Wednesday-Saturday: 10 am – 8 pm  
Sunday: 10 am – 6 pm

Free entry

#### **Covid certificate**

To attend the event, you must present a valid Covid certificate with QR code (in the "Covid Certificate" app or on paper).

# KIEFER HABLITZEL | GÖHNER ART PRIZE 2021

In a first round of evaluations in February 2021, the jury appraised 138 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 2021 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 – for the first time at the Fri Art Kunsthalle in Fribourg in 2022. 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 2021 edition are:

Dr. Judith Welter  
President of the jury (until 2021), first round  
Director of Kunsthaus Glarus  
Zurich

Claire Hoffmann  
President of the jury (as of 2021), second round  
Curator Centre culturel suisse  
Paris

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

Elise Lammer, first round  
Independent curator  
Basel/Berlin

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

Guest jurors 2021:  
Nicolas Brulhart  
Artistic director Fri Art Kunsthalle  
Fribourg

Mai-Thu Perret  
Artist  
Geneva



## GIULIA ESSYAD

\*1992 in Lausanne, works in Geneva

### BERRY CONTENT, 2021

HD Video loop with sound, 3'08''

### BLUEBERRY PIE AND ICE CREAM, 2021

Polaroid photograph of the artist as Violet Beauregarde, black velvet, golden frame, chewing gum, 10×15 cm

### A GIANT BLUE BALL IN THE MIDDLE OF THE INVENTING ROOM, 2021

2 polaroid photographs of the artist as Violet Beauregarde, black velvet, golden frame, 18×24 cm

### JUNIOR WORLD CHAMPION GUM CHEWER, 2021

3 polaroid photographs of the artist as Violet Beauregarde, black velvet, golden frame, 18×24 cm

Giulia Essayd's video follows a character in a blue inflatable suit bouncing around in a factory hall to the beat of a pop song. The artist revisits a scene from the movie *Charlie and the Chocolate Factory*, where protagonist Violet Beauregarde turns into a blueberry after eating a stick of magic chewing gum. "Blueberry inflation" went viral and became a meme for an entire Internet community, to the point where inflatable blueberry costumes are sold online. The pop song in the video is the same one used in the commercial videos for the inflatable costume.

Yet alongside the video, small Polaroid snapshots in cheap frames—reminiscent of show business's merchandise industry—depict a far more worrying, dark, and ambiguous character. In her practice, Essayd observes and challenges representations of the body, both online and in physical space, and takes a keen interest in the forms of alienation that accompany the production, circulation, and consumption of images of the body.



## MONIKA EMMANUELLE KAZI (special prize)

\*1991, works in Geneva

LES RÈGLES DU JEU. / THE RULES OF THE GAME.

DO YOU KNOW HOW TO PLAY?, 2021

Wood marquetry, metal, crystal glasses, milk powders, dirt, 50×85×50 cm

START MAKING MEMORIES, 2021

Paper pliages, jerrycan, water-pump, variable dimensions

Monika Emmanuelle Kazi's *Les règles du jeu* is part of a series of installations and performances in which the artist examines questions of domesticity and memory through the various spaces of the house devoted to body care and the circulation of water.

In *Les règles du jeu* she revisits one of her favorite substances, Nestlé's Nido brand of powdered milk. This industrial drink is manufactured in Switzerland but destined solely for markets in so-called developing countries. For the artist, it is both a madeleine de Proust and the symbol of Europe's infantilization of African countries.

A constellation of small stemmed glasses filled with milk powder and crowned by a wooden marquetry board inspired by Ludo, a popular game in West Africa, set onto a table on slender stilts. Powder is also spread on the ground, sometimes mixed with earth, and topped with origami objects, such as "quack-quacks," whose inner folds have been drawn on. Water gurgles in a plastic jerrycan. According to the artist, all these play items constitute a form of training or preparation for adult life in Western societies.



## HENRIQUE LOJA

\*1992 in Lagos (PT), works in Geneva

### EVERY . AND EVERY ° IS A STAR, 2021

Acrylic, oil, pigment, herbal infusions, artificial pearls, spirulina on plaster mounted on canvas, 20×30 cm each

In *every. And every° is a star*, Henrique Loja presents a set of small (30×20 cm) multimedia abstract “paintings” hung at a right angle to the wall. This novel installation lends the paintings a spatial dimension while also revealing their rear side, which is usually hidden. The paintings are composed of fake pearls, acrylic paint, herbal infusions, oil, pigments, and spirulina set in plaster and mounted on canvas. This mix of natural and manmade products creates narratives that explore several themes, such as the relationship between culture and nature, sustainable development, ecology or pollution, kitsch or landscape. The viewer is confronted with a world in the process of pre- or post-apocalyptic decay, where materials consist only in their trace, their imprint in the plaster, as if fossilized.





## GINA PROENZA

\*1994 in Bogotá (CO), works in Geneva and Lausanne

### JALOUSIE MODERNE, MODERN JEALOUSY, 2021

Wood, paint, ceramics, cotton, silk, lightboard, variable dimensions

As in a giant toy construction set composed of architectural elements, frames, doors, windows, and arrow slits allow a gaze or a body to pass, only to close up elsewhere in alcoves and hermetic blocks. These terracotta-colored constructions house wooden spinning tops, luminous signs bearing de- or recomposed words, or pleated fabric ruffs inspired by historical costumes of the colonial empires and in which eyes squeak as they turn. The repetition of circular forms and movements is reflected also in the double meaning of the title *Jalousie moderne / Modern Jealousy*: on the one hand, it takes up the domestic use of a curtain to keep out prying eyes, so putting the public in the role of voyeur; on the other, it connotes the unhealthy desire for exclusive possession. In her work, Gina Proenza fuses anthropological research and diverse cultural practices, using found or manufactured objects. She reflects on the traces of the European colonial presence to be found in South America and on the dynamics of the transfer and reappropriation of objects, forms, and discourse of Modernism.



## JESSY RAZAFIMANDIMBY

\*1995 in Tananarive (MG), works in Geneva

### DOGGEREL, 2021

Acrylic on bedsheet, 35.5×27.5 cm

### MARIGNY, 2021

Oil on bedsheet, acrylic by Niels Trannois on wood frame, 41×30.5 cm

### NICHE ANTHROPOGÉNIQUE II (FLOOR), 2021

Pen and aquarelle on paper, lace, variable dimensions

### PROMENADE DE L'OBSERVATOIRE II, 2021

Oil on bedsheet, 29×29 cm

### ALLURE ET PENSÉES, 2021

Oil on bedsheet, 40×30.5 cm

### PROMENADE DE L'OBSERVATOIRE I, 2021

Acrylic on bedsheet, 40×30 cm

### NICHE ANTHROPOGÉNIQUE I (FLOOR), 2021

Acrylic on bedsheet, lace, 60×60 cm

### CHAINAZ, 2021

Acrylic on bedsheet, acrylic by Niels Trannois on wood frame, 50×34.5 cm

In his presentation, Jessy Razafimandimby addresses the relationship between humans and animals, in particular the dog as a source of psychological support—especially in the case of panic attacks. This domestic relationship features also in the sculptures *Niche Anthropogénique I* and *Niche Anthropogénique II*. One composition is a basket garnished at its center by a painting of a dog, the edges of which are draped in lace curtains. The other is a doghouse, likewise draped in lace curtains.

The paintings are figurative and represent a relationship between the dog and the human being that is not one of dominant/dominated, but rather, on a non-hierarchical level, where their identities diffuse and intermingle, and influence each other.





## CASSIDY TONER

\*1992 in Baltimore (USA), works in Basel

“ONE CAN’T HAVE IT BOTH WAYS AND BOTH WAYS IS THE ONLY WAY I WANT IT”, 2019–2021  
Blueback paper, 200×500×200 cm

Cassidy Toner’s installation is an exact reproduction of her offering two years ago—but this time the blue carpet, the two irregularly shaped frames, and the hands emerging from holes in the wall as well as from under the carpet consist in a somewhat warped and blurred photographic rendering pasted on the walls and the floor. Yet the self-reflection in this daring move is not limited merely to artistic insistence on repetition as a means of self-assertion but is evident also in the elements of the original installation here reproduced: the artist’s self-portraits, in which she reaches out to touch her own reflection in the mirror and reassure herself of her existence, are haunted by ghostly hands that appear to seize power over the works, as outside forces. This duplication of a work shown yet not granted an award in a past competition invites us, moreover, to consider the recent passage of time in the artist’s practice and throws into question the logic of the art award as an institution, and even of the entire art world system, which expects constant artistic development and endless originality.



## GAIA VINCENSINI

\*1992 in Geneva, works in Paris

### LOBBY VISIONS (CASINO), 2021

Set of eight glazed ceramics, each 70×60×10 cm

Gaia Vincensini's *LOBBY VISIONS (Casino)*, a series of images etched onto ceramic tiles, are dense compositions depicting a variety of subjects, from symbols from popular culture to interiors and street scenes. They lean onto a system of ceramic pedestals, expressly constructed for this purpose, and strewn with casino tokens.

In her work, the artist consistently evokes the visual markers of "Swissness": she pointedly depicts and questions the values and traits that are, allegedly, typically "Swiss", such as safety, luxury, monetary circulation, punctuality and spotlessly perfect infrastructure. The rough, almost hectic etchings, the grainy enamel surfaces and the gleaming spots allow the subjects to oscillate between an overdetermined, almost clichéd legibility and arcane, dreamlike semantic interferences.

# 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

Karin Minger  
Kiefer Hablitzel Stiftung

c/o Krneta Notariat Advokatur  
Münzgraben 6, Postfach, 3001 Bern  
T +41 78 670 64 32  
office@kieferhablitzel.ch  
www.kieferhablitzel.ch

## PHOTOGRAPHS

Courtesy BAK/OFC, Guadalupe Ruiz, 2021

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