Heimspiel

11 December 2015 – 21 February 2016

Heimspiel 2015

The triennial *Heimspiel* art competition open to the public takes place every three years in the cantons Appenzell Ausserrhoden, Appenzell Innerrhoden, St.Gallen, Thurgau, the Principality of Liechtenstein, and the Province of Vorarlberg. The event promotes current artistic endeavours, reflects the diversity involved, and unites the participating artists, the public, cantons and countries. A panel of judges – consisting in 2015 of Eva Birkenstock, Curator of KUB-Arena Kunsthaus Bregenz, Raffael Dörig, Director of Kunsthaus Langenthal, and Andrea Thal, Artistic Director of Contemporary Image Collective Cairo – has selected works by 76 artists from a total of some 450 entries. For the first time, the *Heimspiel* exhibition will be taking place not only at the Kunstmuseum in St.Gallen, but also at Kunstmuseum Liechtenstein and Kunstraum Engländerbau in Vaduz. All documentation entries are on show at Projektraum Nextex in St.Gallen. Current information at: heimspiel.tv

The abbreviations AI (Appenzell Innerrhoden), AR (Appenzell Ausserrhoden), FL (Principality of Liechtenstein), SG (St.Gallen), TG (Thurgau) and V (Vorarlberg) indicate the regions represented by the artists at *Heimspiel 2015*. This depends on their place of birth, residence and home.

Roland Adlassnigg, V (* 1972, lives in Rankweil)

"Continuing his performance-based projects, above all *Fahnen Bügeln* in 2012, artist Roland Adlassnigg, who lives in the Rheintal area of Vorarlberg, is staging a performance entitled *Das schöne Geld* in the style of a tongue-in-cheek production whose décor has something almost cheerful about it. He uses a workplace resembling that of a goldsmith to clean money. By means of this cleaning process, Adlassnigg […] makes reference to a separate magical-surreal real-unreal-art-reality that operates and functions between that which we can identify and denote, at bank counters as well as in numbered accounts, in bonds and shares, anonymous and yet index-linked, keeping the world in motion far beyond the realm of pecuniary concerns. *Money Makes the World Go Round* is just the almost iconic sounding song from the world of Brecht and Weill."[1]

Maria Anwander, V (* 1980, lives in Berlin)

"My work is often about questioning deep-rooted hierarchies in the art industry and the authorship and authenticity of art. Accordingly, art history also plays an increasingly important role. What defines history and what significance it attributes to working as a female artist in the context of the present is one part of my studies. Instead of supplying didactic answers, my intention is to (formally) represent the process of questioning so as to prompt a possible discourse."[2] "Unashamedly she adapts the legacy of world-famous artists, placing it in a new, feminist context. Not without humour she intervenes in the history of art, eliminating many aspects so as to make room for a coming generation of female artists."[3] The neon piece *Untitled (Why Art Now?)* and its continuation *(And What For?)* reflects on art production at different levels, extending over both exhibition rooms. In *Baldessari Without Balls* Maria Anwander reproduces John Baldessari's *Throwing Three Balls in the Air to Get a Straight Line (Best of 36 attempts)*, without the balls, thus humorously denying the potency of an important figure of contemporary art.

Beni Bischof, SG (* 1976, lives in Widnau)

"Beni Bischof works irrepressibly and intuitively. In addition to drawings, collages, painting, sculpture and installations, his *Laser Magazines*, self-published since 2005, are further evidence of his eruptive creative urge. He translates spontaneous thoughts on social and political topics into absurd, witty messages of disarming bluntness consisting of words and symbols. He transposes the enticing glamorous world of appearances into inscrutable visual quotations. He spares neither

1 *Peter Niedermair, August 2015* 3 steirischerherbst.at

2 Maria Anwander

the banality of everyday life, nor various dramas on the political agenda. Beni Bischof derives his visuals from trivial literature, fashion zines, advertising, and the virtual world, but also from the history of art. 'I am interested in contrast' – Beni Bischof deglamorises the beautiful illusion of supposed exclusivity and draws a dark picture of society."[4] In typical Bischof style, *extrem ungenaues Quadrat*, a work applied to the wall of the museum, brings together a motif and an exaggerated caption to create a humorous visual statement.

Ernst Bonda, SG (* 1923, lives in St.Gallen)
"Ernst Bonda, the inventor of the original environmental protection paper and initiator of Switzerland's first waste paper collection system, combines the idea of sustainability with his artistic work. His art is a manifesto for a conscious handling of material and immaterial assets. His recurring geometrical pictorial language and his penchant for natural materials are expressed once again in *Untitled* (2015), that presents two possibilities of one and the same form. In one instance the motif is painted in acrylic white on raw linen, in the other the ground is white, thus concealing the motif from view. Because the grounded side of the pure linen is on the back, the vividness of the raw side is integrated into the painting process."[5]

Urs Burger, SG (* 1958, lives in St.Gallen)
For almost twenty years now, Urs Burger has been creating neon works of very different sizes and forms. Thanks to their colouring and luminance, the works are always dominant bodies in the particular setting, changing the way we perceive these spaces. Burger's works are in the style of a drawing or sketch. Based on a line, the sculptures take on form as chaotic or strictly geometric configurations. The acoustics of the shining neon tubes and the heat they radiate are evocative of motion and liveliness. *Flash* consists of three streaks of lightning and an aluminium light channel and embodies a moment of natural spectacle frozen in time.

Theo Cowley, SG (* 1976, lives in St.Gallen)
"A hidden catwalk show of different types of gait filmed in a 19th-century arcade. […] Six performers/dancers and other actors walk up and down the arcade, changing their gait or their behaviour each time. The gaits were devised and rehearsed with the dancers in the studio for one month. It is an eclectic mix of specific gaits that – seen as a single narrative or montage – illustrate the process of walking from different perspectives. The catwalk show takes place in public amidst passers-by. […] We see passers-by noticing the performers, copying them and showing off in front of the camera. The arcade becomes a space of social interaction, performance and its escalation, not unlike the internet. […] The start and end of the film are joined by a glowing red tint that grows stronger the closer it gets to the end of the loop, before it gradually begins to fade again. This is a visual reference to Debord's idea of cyclical time that he put forward in *The Society of the Spectacle* (La Société du Spectacle). Something will happen, even if it is just the resetting of time."[6]

Marco Eberle, FL (* 1968, lives in Roggwil BE)
"Artist Marco Eberle from Liechtenstein has been living in the canton of Bern for almost thirty years […]. A characteristic feature of his works is the special manner of perception, with the artist observing, questioning and presenting unseen aspects of the world. He detaches materials and objects, in some cases quite ordinary things, but also social processes from their conventional context."[7] A recurrent focus is on industrial products, that he decontextualises and examines with regard to their formal and material aspects. These shifts highlight their model-like character. For *Raumbinder*, Marco Eberle uses upscaled cabin hooks often used as locks on sheds or cages. In the exhibition, the hinge – as the title (*Raumbinder*, or Space Joiner) suggests – is a connective element for architecture and works.

Katharina Fitz, V (* 1985, lives in Dornbirn and Bilbao)
"Since the advent of industrialisation and urbanisation, the model of a good life – particularly family life – was living in a house with its own garden (urban sociology). More space, more green, more social homogeneity. A presentable, spruce appearance is of great importance for acceptance and integration within the neighbourhood. Unlike the anonymous architecture of the city, middle-class architecture is characterised by an open, inviting exterior. Having lived in various cities for several years, [Katharina Fitz] is fascinated above all by the middle-class mentality of small-town residents, as reflected in the exterior façades and garden design."[8]

Gabriele Fulterer, V (* 1964, lives in Hohenems)
"A body lying on the ground, bulky and weighty to look at, out of which three symmetrical appendages grow – appendages that split and open up at the ends. The size of the sculpture bears a relation to the human body, while the outgrowths lose this reference, their proportions no longer appropriate. As a result of the original modelling, the bodily conglomerate

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4 Kunstmuseum St.Gallen   5 heimspiel.tv

6 Theo Cowley, 2015   8 Katharina Fitz

7 presseportal.ch

suggests heaviness, stasis and softness. Transferred into epoxy resin, the body finally becomes refractory and divorced of its vulnerability. This simultaneity of contradictions is encountered again at the level of content: the bodily assembly prompts sexual associations, permitting both phallic and vaginal attributions. They neither stand opposite each other, nor do they grow together. The new body thus created, that also displays archaic traits, can no longer be apprehended with traditional cultural codes."[9]

Christoph and Markus Getzner, V (* 1960 / 1965, live in Vienna / Le Mont-Pélerin)

"The Getzner brothers have been working together on artistic projects since 2004. The pictures and objects they have created since then describe a lavish, baroque-style universe of images, sometimes in large-format installations, interlarded with biographical metaphors and occidental iconography. In terms of themes, the images they devise revolve recurrently around substantial questions of our existence, its transience and finitude. The concept of covering and uncovering seems to structure all of the Getzners' works and is ultimately equally an expression of their world view."[10] The three drawings on show at the exhibition *Rausch der Jugend*, *Der letzte Bergbauer* and *Bis dass der Tod uns scheidet* are all concerned with the aforementioned substantial questions and are part of a larger series.

Roswitha Gobbo, AI (* 1989, lives in Zürich)

Roswitha Gobbo works with very different media, combining them with each other in ever new ways. The first part of the tripart piece *Dream I, II, III*, for example, is a performance in which the artist reads aloud three of her dreams behind the audience instructed to form a semicircle. The second part is an audio installation in which the visitors can listen to a number of dreams through headphones, lying or sitting in the exhibition space. The third part, in turn, is a performance in public space in which the listeners must stand close to the artist because of the loud ambient noise in order to be able to hear the dreams she reads aloud. For *Heimspiel 2015* the Fine Arts master's student at ZHdK is performing a lecture with slides of Appenzell. The photos were taken with expired film so that the slides have no image information. The lecturer describes or comments on what she photographed. The performances take place in Alexander Rodchenko's *Worker's Club* at 6 pm on 11/2 and at 3.30 pm on 21/2/2016.

Alex Hanimann, SG (* 1955, lives in London and St.Gallen)

"Alex Hanimann is a collector and an encyclopaedist. In the former role he exposes himself to the deluge of images and texts that wash around us every day. In the latter, he tries to structure this ocean of references. To this end he draws, traces and copies what he finds in magazines and brochures. He is usually content with outlines that simplify things and almost have the appearance of abstract signs. The chair from a catalogue becomes a symbol of the seat.

Order and loss of order are the two poles of his oeuvre. The groups of drawings that Hanimann installs in exhibitions illustrate this particularly well. Although the separate sheets remain works in their own right, they only develop their full potential in a dialogue with each other. The viewer jumps from subject to subject, attempting to forge links and thus inventing stories for himself that reveal how fundamentally we order the world around us in narratives. Our brain seeks to combine even the most disparate things, such as an old photo of women playing ball and black dots on a white ground, so as to better understand them. […]

Once an exhibition is over, the sheets go back into the archive. The words and sentences, the drawings and photocopies are like the type in the printer's case, who not only commands the leaden letters of the alphabet, but also countless images. They can be used again for the next task. Hanimann tries to put lexical order into the world, without excluding the disorderly subject."[11] This appears to be the starting point of the two-part piece *We need to talk* and *We have to keep talking*. It expresses the urgency of a dialogue and the continuation of the same.

Thomas Hoor, V (* 1968, lives in Bregenz)

"Hoor, born in Hohenems in 1968 and living and working in Bregenz for the past twenty years, draws the inspiration for his works from photographs that he takes himself or from illustrations that he cuts out of magazines and collects by the box. He captures moments in time in his oil paintings. It is always little stories that he captures on canvas, either by means of expansive free gestures or with almost realistic precision."[12] The paintings *Bob Dylan comes on stage* and *Miley Cyrus* are motifs of two American musicians who have influenced pop culture in contrary ways and who have become icons of different generations.

9 Gabriele Fulterer / Christine Scherrer, 2015

10 kunstraumdornbirn.at

11 Gerhard Mack, „Kunst wie kalter Bacardi im Sommer", in: *Neue* *Zürcher Zeitung,* 18.1.2009

12 kulturzeitschrift.at

Peter Kamm, SG (* 1958, lives in St.Gallen)

"The amorphous sculptures of Eifel sandstone are reminiscent of natural forms and geological formations. Krater-like cavities, bulges and holes appear to have evolved in a natural process. Sculptural traces betray their artistic origin, however. Peter Kamm plays with this confrontation of natural evolution of forms and artistic formation."[13] "The idea of time as a sediment of history in the present is at the heart of his work, that grows out of a dense political, philosophical, but also social context."[14]

Norbert Möslang, SG (* 1952, lives in St.Gallen)

"[…] As cofounder of the artist duo Möslang/Guhl (1972–2002), who represented Switzerland at the Venice Biennale in 2001, [Norbert Möslang] is seen as one of the most inventive soundcrafters in the music scene. In recent years he has increasingly embraced sculpture, also creating a number of multimedia installations. He taps webcams, for example, visualising their flow of data on monitors or as projections in exhibitions. Or he conceives an image collection system that surfs the World Wide Web from one computer link to the next. Driven along electronic channels, his visual worlds appear both familiar and strange."[15] The photographs *capture* and *indoor_outdoor* are visualisations of his own audio recordings.

Bernard Tagwerker, SG (* 1942, lives in St.Gallen)

"The ballpoint pen drawings on show are based on the decimal, hexadecimal and binary systems. Bernard Tagwerker, who dispenses with any form of artistic gesture or aesthetic decision, has developed a computer program that selects decimal numbers with the aid of a random generator (0 to 999) and converts this selection into hexadecimal and binary numbers. Using a modified flat-bed plotter, he creates drawings in a purely mechanical process by converting the individual characters into vectors. The image support and ballpoint pen are the only predetermined elements."[16]

Martin Walch, FL (* 1960, lives in Planken)

"Martin Walch's work centres on human perception, in the collective or as an individual. His piece entitled *Kalte Augen* (since 2009) examines clichéd communication forms. The artist, who was born and lives in Liechtenstein, produces inflatable plastic sculptures that depict different constellations of human encounters, thus creating 'seeing-spaces' of transparent and coloured sheeting. He marks the actors' individual fields of vision with conical forms that may coincide, intersect, cross or complement each other when these individuals come together. The different colours are used to identify these fields of vision, in some cases adding an emotional element."[17] The plastic sculptures on show in the "Seitenlichtsaal" represent these fields of perception. From the very start of the exhibition, they prompt us to reflect on our view of seeing and that which we see and the impressions that we gain in the process.

Jiajia Zhang, SG (* 1981, lives in St.Gallen)

Jiajia Zhang, born in Hefei, China, has been living and working in St.Gallen since 2009. After studying architecture, she began to develop her own projects as of 2008. She explains her work as an examination of "real, remembered and fictional spaces".[18] Found images or her own photographs usually form the starting point for her artistic analysis. For some time Zhang has been photographing empty shop windows and shop fronts so as to visualise structures of enactment and presentation. In her works, borrowing from the urban planner and architect Victor Gruen, Zhang sets out to develop a "labyrinthine arrangement of elements of space"[19], that integrates the viewers into a spatial ensemble and guides them once inside. The series *Rundgang Stadt (Shanghai)* comprises a total of seventy photos of gestures, geometries and signs from urban space, all appearing mysterious for want of context. A selection is on show at the *Heimspiel 2015* exhibition.

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13 heimspiel.tv

14 Giovanni Carmine

15 Kunstmuseum SG

16 heimspiel.tv

17 Daniela del Fabbro

18 Jiajia Zhang

19 Jiajia Zhang

1
Maria Anwander (* 1980 in Bregenz)
Untitled (Why Art Now?), 2014
Neon writing
30 × 110 cm

2
Martin Walch (* 1960 in Liechtenstein)
Betrachter, 2009
Plastic sheeting, filled with air
450 × 230 × 230 cm

3
Martin Walch (* 1960 in Liechtenstein)
Voyeur, 2009
Plastic sheeting, filled with air
470 × 220 × 220 cm

4
Norbert Möslang (* 1952 in St.Gallen)
capture, 2015
C-print on aluminium
two parts, 120 × 90 cm

5
Norbert Möslang (* 1952 in St.Gallen)
indoor_outdoor, 2015
C-print on aluminium
two parts, 120 × 90 cm

6
Peter Kamm (* 1958 in Aarau)
Untitled, 2015
Sandstone sculptures
Variable dimensions

7
Ernst Bonda (* 1923 in Bern)
Untitled, 2015
Painting on canvas
100 × 50 cm

8
Bernard Tagwerker (* 1942 in Speicher)
Untitled, 2012
Ballpoint pen on BFK Rives
six parts, 57.5 × 46 cm

9
Alex Hanimann (* 1955 in Mörschwil)
We need to talk, 2015
Slats of wood
480 × 166 cm

10
Alex Hanimann (* 1955 in Mörschwil)
We have to keep talking, 2015
Slats of wood
480 × 262 cm

11
Christoph and Markus Getzner (* 1960 / 1965 in Feldkirch /
Bludenz)
Bis dass der Tod uns scheidet, 2015
Chinese ink on paper
120 × 180 cm

12
Christoph and Markus Getzner (* 1960 / 1965 in Feldkirch
/ Bludenz)
Der letzte Bergbauer, 2015
Chinese ink on paper
120 × 180 cm

13
Christoph and Markus Getzner (* 1960 / 1965 in Feldkirch /
Bludenz)
Rausch der Jugend, 2015
Chinese ink on paper
120 × 180 cm

14
Katharina Fitz (* 1985 in Dornbirn)
Dornbirn Houses, 2013
C-print
several parts, 66 × 100 cm

15
Urs Burger (* 1958 in St.Gallen)
Flash, 2015
Aluminium, glass, argon
230 × 100 × 60 cm

16
Theo Cowley (* 1976 in London)
On Foot (Red Hat), 2013/2014
HD video projection, 46'46"

17
Gabriele Fulterer (* 1964 in Mürzzuschlag)
Sexbuddy.3, 2003
Epoxy resin
100 × 100 × 40 cm

18
Marco Eberle (* 1968 in Liechtenstein)
Raumbinder, 2015
Hooks with rings
31.5 × 100 × 14 cm

19
Beni Bischof (* 1976 in Widnau)
extrem ungenaues Quadrat, 2013/2015
Acrylic paint on museum wall
Variable dimensions

20
Maria Anwander (* 1980 in Bregenz)
Untitled (And What For?), 2014
Neon writing
30 × 130 cm

21
Roland Adlassnigg (* 1972 in Vorarlberg)
Das schöne Geld, 2014/2015
Mixed media
Performance/installation

22
Thomas Hoor (* 1968, Hohenems)
Bob Dylan comes on stage, 2015
Oil on canvas
100 × 80 cm

23
Thomas Hoor (* 1968 in Hohenems)
Miley Cyrus, 2015
Oil on canvas
100 × 80 cm

24
Jiajia Zhang (* 1981 in Hefei, China)
Rundgang Stadt (Shanghai), 2014
C-print
several parts, 40 × 60 cm

25
Maria Anwander (* 1980 in Bregenz)
Baldessari without balls, 2014
Digital prints
four parts, 50 × 71 cm

26
Beni Bischof (* 1976 in Widnau)
Untitled, 2015
Acrylic paint on museum wall
Variable dimensions

X
Roswitha Gobbo (* 1989, Appenzell)
Slide lecture, 2013/2015
Performance on 11/2 and 21/2/2016

Opening

Thursday, 10/12/2015

6.30 pm Kunstmuseum Liechtenstein
Performance with Roland Adlassnigg

7.30 pm Kunstraum Engländerbau, Vaduz
Performance with Simon Kindle

Friday, 11/12/2015

6 pm Kunstmuseum St.Gallen

7 pm Projektraum Nextex St.Gallen
Documentary station

8 pm Kunst Halle Sankt Gallen
Intervention by Domingo Chaves & Fridolin Schoch
in collaboration with Sibylle Czichon & Paula Förster

9 pm Kunst Halle Sankt Gallen
Heimspiel party

Closing event

Sunday, 21/2/2016

2 pm Kunstmuseum St.Gallen
Guided tour with Daniela Mittelholzer, art educator

2.30 pm Kunstraum Engländerbau, Vaduz
Guided tour with Nicole Seeberger, curator
Performance with Simon Kindle

3 pm Kunstmuseum St.Gallen
Performance with Pascale Grau

3.30 pm Kunstmuseum Liechtenstein
Guided tour with Christiane Meyer-Stoll, curator
Performance with Roland Adlassnigg
Performance with Roswitha Gobbo

4 pm Kunst Halle Sankt Gallen
Guided tour with Giovanni Carmine, Director
Intervention by Domingo Chaves & Fridolin Schoch
in collaboration with Sibylle Czichon & Paula Förster

Events

Tuesday, 15/12/2015

6 pm Kunst Halle Sankt Gallen
Guided tour with Anna Beck-Wörner, art educator
followed by introduction for teachers

Wednesday, 16/12/2015

2 pm Kunst Halle Sankt Gallen
Painting afternoon with Cornelia Harb
Registration: info@k9000.ch

5.30 pm Kunstmuseum St.Gallen
Introduction for teachers
with Claudia Hürlimann & Daniela Mittelholzer, art educators

6.30 pm Kunstmuseum St.Gallen
Guided tour with Konrad Bitterli, curator

Thursday, 7/1/2016

2.30 pm Kunstmuseum St.Gallen
Art café

Thursday, 14/1/2016

7 pm Projektraum Nextex St.Gallen
Behind the Bar with Katalin Deér, Sarah Elena Müller & Peter Stohler

Sunday, 17/1/2016

11 am Kunstmuseum St.Gallen
Guided tour with Daniela Mittelholzer, art educator

2 pm Kunstmuseum St.Gallen
Workshop for the whole family
with Daniela Mittelholzer, art educator
Registration: kunstvermittlung@kunstmuseumsg.ch

Tuesday, 19/1/2016

6 pm Kunstraum Engländerbau, Vaduz
Guided tour with Nicole Seeberger, curator

7 pm Kunstmuseum Liechtenstein
Guided tour with Christiane Meyer-Stoll, curator

Thursday, 21/1/2016

7 pm Projektraum Nextex St.Gallen
Behind the Bar with Gioia Dal Molin, Vera Marke & Sarah Hugentobler

Sunday, 24/1/2016

10 am Projektraum Nextex St.Gallen
Art brunch

Thursday, 28/1/2016

12 pm Kunst Halle Sankt Gallen
Kunst über Mittag
Registration: info@k9000.ch

12.30 pm Kunstmuseum Liechtenstein
Take Away

7 pm Projektraum Nextex St.Gallen
Behind the Bar with Corinne Schatz, Nicole Seeberger, Martin Walch & Jiajia Zhang

Sunday, 31/1/2016

2 pm Kunst Halle Sankt Gallen
Art for 5 to 100 year olds
with Anna Beck-Wörner, art educator
Registration: beck-woerner@k9000.ch

Thursday, 4/2/2016

12.30 pm Kunst Halle Sankt Gallen
Kunst-Häppchen

Thursday, 11/2/2016

6 pm Kunstmuseum Liechtenstein
Guided tour with Fabian Flückiger, assistant curator
Performance with Roswitha Gobbo

7 pm Kunstraum Engländerbau, Vaduz
Guided tour with Corinne Schatz, curator

Wednesday, 17/2/2016

2 pm Kunstmuseum St.Gallen
Children's Art Club
with Claudia Hürlimann & Daniela Mittelholzer, art educators
Registration: kunstvermittlung@kunstmuseumsg.ch

Thursday, 18/2/2016

7 pm Projektraum Nextex St.Gallen
Behind the Bar with Wolfgang Fetz, Georg Gatsas &
Anna Hilti