

Kunsthaus Glarus

The Sigh of the Mountain

7.6. — 30.8.2026

Noor Abed
Talar Aghbashian
Kateryna Aliinyk
Nathalie Bissig
Yann Stéphane Bisso
Binta Diaw
Andro Eradze
Sky Hopinka
Dominique Koch
Angelika Loderer
Zahra Malkani
Lou Masduraud
Leila Peacock
Noemi Pfister
Stas Shārifulla
Tiffany Sia
Rebecca Solari
Anouk Tschanz

*Complemented by works from the
collection of the Glarner Kunstverein
and from the archive of
the Dätwyler Foundation.*

*On Echos and Traces in Our Landscapes.
A Collaboration with Haus für Kunst Uri.*

The group exhibition at Haus für Kunst Uri is a collaboration with Kunsthaus Glarus, bringing together 18 artists from different parts of the world. *The Sigh of the Mountain* takes as its starting point the specific topography of the two museums: both are rooted in the landscape of the Alpine foothills and the Alps—geographically, historically, and culturally—and are connected by the Klausen Pass, which rises to 1,948 metres.

In thinking about the particular character of the landscape around us and about mounting a joint exhibition across two institutions, the echo became our companion. A call and its reverberation require a specific landscape: steep, jagged rock faces or deep valleys. An echo occurs when the reflections of a sound wave are delayed long enough to be perceived as a separate auditory event. Before the scientific study of sound waves was possible, the echo was also imagined as the sighing of mountains or the whispering of mountain spirits. Surrounded by those very mountains, we ask about the echoes of today—echoes that interpret and help shape our landscapes socially, culturally, and politically. The echo that arises within a specific landscape and carries within it that landscape's stories, traditions, customs, or myths. The echo that we find as traces of colonial, ecological, or imperial exploitation inscribed in landscapes. The echo as a memory of landscapes that, through destruction, displacement, or migration, are no longer accessible, and that are kept alive and carried forward through stories and sounds. The act of visiting the exhibition is itself an invitation to reflect on how works resonate within us, and how spaces shape our experiences. The works are distributed between Haus für Kunst Uri and Kunsthaus Glarus; some artists are represented at both venues, others only in Uri or only in Glarus.

Entrance

We enter Kunsthaus Glarus through the drawn gateway *Hain* by **Leila Peacock** (*1981 in London; lives and works in Basel and Zurich). The artist is drawn to the geological strata of the earth that give landscapes their form. She traces the folk tales and myths concealed within these layers—stories that have always offered people guidance and orientation. In the new window drawing developed especially for the exhibition, Leila Peacock brings together images and texts in a rich narrative about trees, and in particular about the yew. She has discovered that this species predates the Alps and has been growing in Uri and Glarus for thousands of years. Until around 4,000 years ago, much of Europe was covered by an impenetrable ancient forest. In the Bronze Age, human settlers began felling these trees. The trees formed a dense web of roots, branches, and trunks—of growth and decay, of life and death. The yew has long been invested with particular significance: it is the tree of death, and it wards off evil spirits. Among the Celts—who also inhabited Uri and Glarus during the Iron Age—the yew was the tree of the Druids, the priestly figures of Celtic religion,

while the Christian mystic Hildegard von Bingen (1098–1179) saw in it a symbol of the connection between light and shadow. The window drawing becomes a portal pointing to the immense expanse of geological and cosmic time—known as 'deep time'—and to the constant transformation of the Earth's surface. It speaks of lifespans and forms of endurance that extend far beyond the human timescale.

A portal by **Leila Peacock** is also on view at Haus für Kunst Uri.

In the photographic works by **Andro Eradze** (*1993 in Tbilisi; lives and works in Tbilisi) we encounter animals with claws, bared teeth, or glowing eyes. The green light recalls the night-vision devices used to observe wildlife. On closer inspection, however, an uncanny feeling sets in. The animals are not 'real'. Andro Eradze has spent recent years photographing taxidermied animals in various natural history museums. In his photographic and film works, the artist returns repeatedly to ideas of 'nature' or 'wilderness'—ideas that in our Western world are socially constructed and that, through their emphatic otherness, contribute to reinforcing the concepts of 'culture' and 'civilisation.' At the same time, the series is a reflection on imperial and colonial practices: the building of museum collections—of artworks and of living creatures alike—and the founding of zoos (the metal frames in the photographs reference animal enclosures) have for centuries been significant instruments of national expansion. Categorising and classifying the supposedly 'other', and producing scientific knowledge from the process, exoticises and entrenches colonial hierarchies. The natural history collection of the Canton of Glarus was also formerly housed in the lower level of Kunsthau Glarus. The animals in the photographs are, the artist says, a kind of echo of living animals—an echo of their perhaps still resounding, untamed wildness.

*Works by **Andro Eradze** are also on view at Haus für Kunst Uri.*

Ground floor

The video and photographic works, as well as calligrams (figure poems) by **Sky Hopinka** (*1984 in Ferndale; lives and works in New York) open onto the landscapes of the artist's homeland and that of his ancestors, the Ho-Chunk Nation and the Pechanga Band of Luiseño Indians, who have lived for many centuries in the region of the Great Lakes (in present-day Wisconsin, Minnesota, Iowa, and Illinois). For the artist, these landscapes carry within them the languages, struggles for resistance, oral traditions, myths, and memories of his Indigenous culture. In his experimental photographs and films, he adopts a consciously poetic perspective, weaving together his subjective experiences—he was only able to learn the Ho-Chunk and Chinuk Wawa languages as an adult—with the collective, identity-shaping memory of his people and of those landscapes. Sky Hopinka also calls to mind other forms of knowledge: knowledge that spreads through the spaces between language and image, between landscapes and the memories of landscapes, and reverberates in the sighing of the lakes (and mountains).

In the context of the exhibition, Sky Hopinka's photographic works also refer to the historical waves of emigration from the cantons of Glarus and Uri.

*Works by **Sky Hopinka** are also on view at Haus für Kunst Uri.*

The **vitrine** and the books on display establish a historical connection to the exhibition. The material comes from the State Archives of Glarus and from private sources. The exhibition focuses on the theme of (migrant) movements and their connections to land and landscapes. One of these has a local dimension: the story of people from Uri and Glarus who emigrated to North and South America. The first major wave of emigration from the canton of Glarus occurred in the mid-19th century; like other regions of Switzerland, the canton was suffering from famine (the potato blight) and an economic crisis. The agricultural potential of the mountain regions was limited by climate, altitude, and steep terrain, and the textile industry was in upheaval as work shifted from cottage industry to factory production. Emigration from Switzerland was organised and accompanied by particular ideas and ambitions. The 'New World' was to be settled and colonised, and the customs of home were to live on. To promote emigration, the Glarus Emigration Society was founded—initiated by fifteen Protestant Glarus parishes, together with local figures such as the judge Niklaus Dürst. The Society was established to organise collective emigration to North America, provide emigrants with financial support to start their new lives, and protect them from exploitation. The travel contracts and handbooks, as well as the embarkation certificate, remind us that migratory movement—emigration, immigration, and internal migration alike—is always bound up with administrative infrastructure and official permits, and has always been a lucrative business model.

Fridolin Streiff and Niklaus Dürst were sent to the United States in the spring of 1845 to find suitable, fertile land for settlement. In the south of present-day Wisconsin, they acquired around 485 hectares of land along the Little Sugar River. By late summer 1845, a group of 108 men, women, and children from the canton of Glarus had established the colony of New Glarus. On the first map of New Glarus, one spot was marked "Indian Village," as Leo Schelbert writes in the commemorative volume *Amerikas Little Switzerland erinnert sich* ('America's Little Switzerland Remembers')—one of the books on display. This is a reminder that the landscapes the Glarus emigrants encountered were anything but 'empty' or 'untouched'—they carried just as many stories and traditions as the mountains and valleys the settlers had left behind. Only a few years before the arrival of the first Swiss settlers, the region had been opened to European settlement through treaties, displacement (Indian Removal Act of 1930), and the outcome of the Black Hawk War—a failed war to reclaim ancestral territories, led by the Sauk leader Black Hawk. Many Sauk and Meskwaki had already been pushed west of the Mississippi River, and the Ho-Chunk were relocated to reservations in Iowa, Minnesota, South Dakota, and Nebraska, while individual Indigenous families and groups continued to live in the region.

Not least, the Swiss settlers themselves appear to have played a role in the prevailing climate of displacement and denial of Indigenous rights:

"An Indian village stood on some of the land we claimed. [...] The natives hunted and fished and the women grew corn. [...] They at times came to barter with us, but we had little to do with them on the whole. As we did not plow up the land they lived on, there was no trouble. But in due course... the men of the community marched against them and ordered them to clear out. They finally did so with great reluctance. [...] The graves and cornhills were, however, soon leveled and all trace of Indian occupation erased."*

Built upon these 'emptied' landscapes, the settlers created their own history and architecture—and New Glarus illustrates how the complex, layered heritage of one place can manifest itself in another. This happens partly through language—naming places with reference to Switzerland, preserving their own tongue—and partly through (imagined) images. The Glarus settlers built their houses first in the style of American log cabins, later in stone, and until the 1930s New Glarus was indistinguishable from other American towns. It was only with the construction of two buildings by Jacob Rieder, an architect who had emigrated from Graubünden, that the Swiss chalet style appeared in New Glarus. An economic crisis following the 1962 closure of the Pet Milk Condensing Plant (formerly the Helvetia Milk Condensing Company), a major local employer, led to the full 'Swissification' of the town. New Glarus began to orient itself towards tourism and emphasised its Swiss connections—which it had always celebrated through annual festivals such as the performances of Schiller's *Wilhelm Tell*—as its architecture became ever more emphatically Swiss. The presence of Native Americans is acknowledged today in New Glarus's museums, but the dominant narrative remains that of the Swiss pioneers who set out to find new land.

Angelika Loderer (*1984 in Feldbach; lives and works in Feldbach and Vienna) is interested in the ground, the subsoil, and the stories hidden within it—stories told, among other things, by the animals and plants that have left traces in the earth: burrows and tunnels, decomposed bodies, organic material. As a sculptor, she engages with the very nature of sculpture, and is fascinated by the tension between transience and permanence, between the formless and the solid. The artist uses the earth as a negative mould and places the traditional processes of casting forms—in plaster, wax, bronze, and aluminium—on an equal footing: branching cast mole tunnels in bronze and aluminium, *Schüttlöcher* ('poruing holes') in plaster, woodpecker cavities in wax. Fungal mycelium is also used as a formal element. The video works show a further habitat: our own—as we too move through underground infrastructures in urban space.

Angelika Loderer designs an alternative cartography of the ground—a landscape with different temporalities that we humans share with other beings. For the artist, co-authorship with non-human beings is an important starting point for thinking critically about our connectedness with our surroundings.

Works by **Angelika Loderer** are also on view at *Haus für Kunst Uri*.

Anouk Tschanz (*1994 in Bern; lives and works in Zurich) photographs what is frequently overlooked: the differences between individual leaves on trees or plants that in memory all seem the same to us. Cracks in a leaf's structure, gnaw marks, or striking patterns. The artist discovers her subjects while hiking in the mountains or moving through urban landscapes, capturing these encounters with her camera. In doing so, she deliberately embraces the unhurried process of analogue black-and-white photography. In her own darkroom, she sharpens her conceptual approach through manual darkroom processes, probing the boundary between image and abstraction, between form and its dissolution. In this way she creates portraits—individual images in series—that reference the history of photography (plants are a classical pictorial subject), celebrate the diversity and resilience of nature, and open up a new aesthetic encounter with the seemingly familiar, beyond any schematic classification.

Stairwell

In the stairwell on the upper floor and on the lower level there is a video work by **Tiffany Sia** (*1988 in Hong Kong; lives and works in New York). In her multidisciplinary practice, the artist, filmmaker, and writer examines the ways in which images, cultural artefacts, and objects shape imagined geographies—our idea of places—as well as power and forms of governance. She investigates the structures and apparatuses that underlie film and video, drawing attention to what remains invisible, unreadable, or hidden within them. Through the history of Hong Kong and other port cities, she explores connections between places, memories, and personal histories. *What Rules the Invisible* (2022), on the upper floor, is a filmic montage of amateur footage from twentieth-century Hong Kong that engages with the travelogue as a genre. The images are interrupted by intertitles drawn from an orally transmitted history of Hong Kong, narrated by Tiffany Sia's mother. She recounts colonial police, excrement, and hauntings in post-war Kowloon—telling of experiences for which no images exist.

The second film in the basement is titled *A Child Already Knows* (2024). Drawing on children's animated films from the Mao era (1949–1976), it tells the memory of a child's flight from Shanghai, disguised as a family holiday to the south. Rather than conveying a moral as children's films typically do, the ambivalence and complexity of the narrative becomes clearer with every scene.

Upper level

The skylight hall is dedicated to contemporary and historical landscape painting—displayed not on the walls, as is customary, but on a wooden structure designed by the collective *informale* for the space. The structure guides the viewer's gaze and movement while offering unexpected perspectives, opening up the function for which the room was originally conceived. Its design recalls both shelving and the metal racks on which paintings are stored in museum depots, evoking the archiving of images and knowledge. Visitors can walk around it to the left or the right, encountering the historical or contemporary paintings first depending on the direction they choose. Because neither group can be seen in its entirety at once, the works echo one another. The historical paintings come from the collection of the Glarner Kunstverein (**Albert Gos, Ferdinand Hodler, Ernst Ludwig Kirchner, Christian Morgenstern, Balz Stäger, Johann Gottfried Steffan, Rudolf Tschudi**) and from the archive of the Dätwyler Foundation (**Heinrich Danioth**) at Haus für Kunst Uri. Made between 1846 and 1944 the works belong to a period in which the representation of landscape played a decisive role in constructing a 'Swiss identity': the years of nationalism following the founding

of the federal state in 1848, the rise of tourism, and the era of the World Wars and the interwar period. Stylistically shaped by Romanticism and Realism, the paintings depict rural Switzerland—idyllic natural settings and, occasionally, dramatic Alpine panoramas—with no trace of the industrialisation already well underway by that point (construction of the first Gotthard Tunnel began in 1872), nor of global upheaval. For these painters—women are almost entirely absent from the collections—landscape was also a surface for projecting emotion ('soul landscapes'), mystery, and spiritual feeling. The Uri painter Heinrich Danioth expressed his wish to explore 'the essence of life' through his landscapes.

The contemporary paintings are by **Kateryna Aliinyk, Yann Stéphane Bisso, and Noemi Pfister**—artists from different geographical and cultural backgrounds from the same generation who are renegotiating the genre of landscape painting.

For **Kateryna Aliinyk** (*1998 in Luhansk; lives and works in Kyiv), landscape is not a passive backdrop—it is action. "Everything I make can be understood as a love letter to the Ukrainian Donbas"—her homeland, which she was forced to leave following the Russian occupation of 2014, and over which fierce fighting continues today. Shaped by the inaccessibility of that landscape, its destruction, and the suffering that comes with it, Kateryna Aliinyk decided, in her own words, "to meet the horror with tenderness." Her paintings show no people and no acts of war, but engage with the terrain in which cruelties accumulate layer by layer—a kind of coexistence with what endures. The perspectives shift: downwards towards insects in the undergrowth, upwards to majestic trees and into the sky, towards the moon, towards the light.

In the paintings by **Yann Stéphane Bisso** (*1998 in Sangmélina; lives and works in Geneva), landscape is a stance shaped by the history of painting, by (pop) cultural symbols and signs, and by personal experiences and inherited stories. His canvases become dreamlike spaces in which shadowy figures merge into branching forms of trees—or are they roads?—and the shape of clouds suggests the outline of a country (*Time keeps on slipping*, 2026). Yann Stéphane Bisso's work is shaped by the concept of *créolisation* developed by the Caribbean philosopher and writer Édouard Glissant: in the dynamic mixing of different cultures, new things emerge without the loss of each culture's distinct identity. His hybrid landscapes are rooted not only in memory but also produce new narratives and perspectives—productive disturbances that challenge our usual ways of seeing.

Works by **Kateryna Alimyk**, **Yann Stéphane Bisso**, and **Noemi Pfister**, as well as a selection of historical paintings are also on view at Haus für Kunst Uri.

Noemi Pfister (*1991 in Locarno; lives and works in Basel) is also concerned with the worlds we inhabit now and may inhabit in the future. On her often large-format canvases, she weaves together the carelessness and disorientation of youth with dystopian landscapes. How do the young woman on her moped (a symbol of freedom), the skater, and the dog relate to the immense volcanic eruption in *Crashing Sky* (2023 [on view at Haus für Kunst Uri])? It is unclear whether they are struck by it, whether they are already familiar with the situation, or whether the landscape here truly is 'just' a backdrop. Drawing on references from art history—such as Meret Oppenheim's *Guerra e Pace* (1943)—and from popular culture, Noemi Pfister brings an almost ominous lightness to urgent questions about our relationship to landscape and its destruction.

In the same room stands a large foot—as though a giant has left it behind. **Rebecca Solari** (*1996 in Blenio; lives and works in Biel/Bienne) will wear *Il piede della gigantessa* ('the foot of the giantess') for her performance at the Klausen Pass on 4 July; the second foot stands at Haus für Kunst Uri. Rebecca Solari grew up in the Blenio Valley in Ticino, on the other side of the Gotthard, and her performances engage with the legends, traditions—including the Carnevale, the carnival—and sounds of that landscape, which she deconstructs and recontextualises with great, even explosive energy. She weaves her Ticinese dialect into songs that mix French and English, drawing sonically on punk, yodeling, opera, and techno. Her performances are populated by loud antiheroes, by lightning (she names one of her personas Fulmine, Italian for lightning), and by volcanoes—stories springing from what she calls 'a bubbling primordial minestrone'. At the Klausen Pass, Solari rises from the smoke as a giantess, wearing seven-metre-long fluttering trousers and feet to match. The giantess wants, the artist says, to connect people with the surrounding landscape in a new way. She speaks of the realities of Switzerland's four linguistic regions, of political ambivalences such as the mythologised mountain idyll set against Switzerland's reputation as a destination for dubious money, and of her own fluid, slightly uncanny, and slightly tender existence as a mountain creature with oversized feet.

The right foot of **Rebecca Solari's** giantess is on view at Haus für Kunst Uri.

The second part of **Zahra Malkani's** work, a sound and video installation, is on view at Haus für Kunst Uri.

Lower level

The paintings by **Talar Aghbashian** (*1981 in Beirut; lives and works in London) are made mostly in her studio in northwest London. She composes her fantastical, surreal paintings from memories of and longings for the landscapes of her childhood—she grew up during the Lebanese Civil War—or for landscapes she has encountered on her travels, such as the ancient site of Palmyra in the Syrian desert. These are sometimes blurred memories of landscapes that often take on clear contours only in the imagination. Places that are present and absent at the same time. Her painted landscapes live and breathe. They are anthropomorphic—that is, they occasionally take on human capacities or form. The painting *Echo* (2025) was shown last autumn in her exhibition at Haus für Kunst Uri. Now it reappears in Glarus. Two faces are turned towards one another. They grow out of a flat landscape, with mountains rising in the background.

Zahra Malkani (*1986 in Karachi; lives and works in Amsterdam and Karachi) presents at Kunsthaus Glarus a poster for visitors to take home, which is part of her installation *Sada Sada* (2025) and relates to the second part of the work, a sound and video installation at Haus für Kunst Uri: *Sada Sada* opens onto the coast of Pakistan's Sindh province and the Indus Delta—topographies shaped by military infrastructure and environmental destruction. Stacked speakers fitted with diyas (votive oil lamps common across South Asia) give the piece the appearance of a shrine. The soundtrack begins with an excerpt from a language lesson in Balochi, the Indo-Iranian language spoken in the region, listing the names of fish and the sea. Later, we hear field recordings made by Malkani: rushing water, chants, and speeches by activists at the 2023 climate march in Karachi. The two screens on the back of the speakers show hands drawing maps. Hafeez Baloch, an activist with the Karachi Indigenous Rights Alliance, illustrates how a river was redirected for the construction of a motorway. The fisherman and activist Ghulam Mohd Mallah maps the system of shrines around Manchar Lake, Pakistan's largest lake, which play an important role in the ritual practices of local communities. The motif of the lament is central to *Sada Sada*: grief for a destroyed landscape, and within that grief, a resonant love for it. In Urdu, sada means sound, call, or cry; it is also derived from the Arabic ادس (sadain), meaning echo. Malkani brings these layers of meaning together, showing how sound—in the ritual tradition of mourning chants—becomes a collective practice.

Noor Abed (*1988 in Jerusalem; lives and works in Amsterdam and Ramallah) filmed *A Night We Held Between* (2024) at ancient sites in Palestine—in caves, underground passages, and wild, craggy valleys. The landscape is a central protagon-

ist. In her research, Abed examines how landscape is bound up with ritual, resistance, collective memory, sound, and story. The film's starting point is *Song for the Fighters*, an original audio document she found in the archive of the Popular Art Centre in Ramallah. The historical recording of this folksong forms the film's soundtrack, alongside recordings from the caves and valleys—whispering sounds, voices. The grainy 16mm images recall archival documents and resist any clear temporal placing. The figures' gestures and movements draw on ritual and everyday action, as emphasised in the five-part photographic series of film stills in the front room. Through choreographed, sometimes rhythmic and collective repetitions, Abed creates a compelling image of a community carrying centuries-old traditions into the present and future, affirming its connection to the land and its right to resistance. She also creates a landscape of memory, reminding us that beneath the rocky surface of hills and mountains lie ancient stories—an entire world.

The film by Noor Abed is also on view at Haus für Kunst Uri.

Stas Shārifulla (*1984 in Siberia; lives and works in Basel) is an artist and researcher working with sound and listening. Born and raised in eastern Siberia and of Yılan-Bashkir heritage (the Bashkirs of the Yılan clan), he explores the auditory cultures of Indigenous peoples in northern and central Asia, in which hearing and sound were historically of greater significance than writing. He is interested in how Indigenous knowledge in the former Soviet Union and beyond was historically subjugated and distorted, and how this process might be undone. The reduction of Indigenous knowledge to exotic museum artefacts—including musical instruments such as flutes—is one such example. For the festival at the Klausen Pass on 4 July, Stas Shārifulla invites the mountain to reveal its тауыш/tawish—a word meaning both 'voice' and 'sound,' regardless of context. Using various flutes, including the quray and the tashtawıq ('rock partridge'), he calls to the mountain, setting stones and rocks vibrating, and waits for its response—its echo. Whether the Klausen Pass understands Bashkir, the artist notes, will reveal itself in the course of the performance.

Stas Shārifulla will present a new performance on July 4, on the Klausen Pass.

The works of Nathalie Bissig, Dominique Koch and Lou Masduraud are solely on view at Haus für Kunst Uri.

EntranceGround floor

- [01] **Leila Peacock**
Hain, 2026
Cel vinyl paint, digital print,
apotropaic markings

Foyer

- [02] **Andro Eradze**
Calling Late, 2025
Digital print on Hahnemühle
paper, metal frame
57.3 × 50 cm
Courtesy the artist
and SpazioA, Pistoia

- [03] **Sky Hopinka**
Wawa, 2014
HD video, color, stereo sound
6 mins

“Featuring speakers of chinuk wawa, an Indigenous language from the Pacific Northwest, this film begins slowly, patterning various forms of documentary and ethnography. Quickly, the patterns tangle and become confused and commingled, while translating and transmuting ideas of cultural identity, language, and history.” (Sky Hopinka)

- [04] **Vitrine**

Grund, Francis J. *Handbuch und Wegweiser für Auswanderer nach den Vereinigten Staaten von Nordamerika*. Stuttgart und Tübingen, 1843.
Municipal Archive of Glarus Nord

Einschiffungszertifikat Balthasar und Fritz Dürst.
Municipal Archive of Glarus Süd

Embarkation Certificate of Balthasar and Fritz Dürst.
Municipal Archive of Glarus Nord

Statutes of the Glarus Emigration Society.
Municipal Archive of Glarus Süd

Weesen—A Place with History. The Struggle for Daily Bread. From Weesen to America.
Pappel Verlag, Weesen, 1999.
Private loan

A scene from Wilhelm Tell—New Glarus, Wis.,
Black-and-white postcard,
8.6 × 13.5 cm, undated.
Archive of the Canton of Glarus

Tourist Free Campground, New Glarus, Wis., Black-and-white
postcard, 8.7 × 13.7 cm, undated.
Archive of the Canton of Glarus

Tschudy, Millard. *New Glarus, Wisconsin. Mirror of Switzerland, 1845–1974*.
The Monroe Evening Times,
Monroe, 1965.
Private loan

Anderson, Phyl. *Swiss Historical Village, New Glarus, Wisconsin*.
New Glarus Historical Society,
Inc., New Glarus, Wisconsin, 1976.
Private loan

Main Street New Glarus,
Black-and-white postcard,
8.6 × 13.5 cm, front and back,
undated.
Archive of the Canton of Glarus

New Glarus Wisconsin—150th Anniversary.
Archive of the Canton of Glarus

New Glarus Hotel
Black-and-white brochure,
21.6 × 35.3 cm, undated.
Archive of the Canton of Glarus

Side-lit hall

[08]

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i)

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l)
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e)f)g) c)d)
b)

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a)

o) p)

[07]

Lift

[02]

Foyer

Entrance

[01]

[04]

[03]

[05]

Sky-lit hall

[06]

Sky-lit hall

- [05] **Sky Hopinka, *Situated at the East End of Devils Lake on Sect 25 THN. R6B on N. Kirks Pleasure Ground*, 2018/26**
Vinyl print
Dimensions variable

- [06] **Sky Hopinka**
Film program, looped:

***Kunjaka Remembers Red Banks, Kunjaka Remembers the Welcoming Song*, 2014**
HD video, color, stereo sound
9:20 mins

"The video traverses the history and the memory of a place shared by both the Ho-Chunk and settler: Red Banks, a Ho-Chunk village site near present day Green Bay, WI was also the site of Jean Nicolet's landing, who in 1634 was the first European in what is now called Wisconsin. Images and text are used to explore this space alongside my grandmother's recollections. Each serve as representations of personal and shared history, as well as of practices and processes of remembrance."

***Jáaji Approx.*, 2015**
HD video, color, stereo sound
7:39 mins

"Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately traversed. The initial distance between the logger and the recordings, of recollections and of songs, new and traditional, narrows while the images become an expanding semblance of filial affect. Jáaji is a near translation for directly addressing a father in the Hočak language."

***Kicking the Clouds*, 2021**
16mm transferred to HD video, color, stereo sound
15:37 mins

"This film is a reflection on descendants and ancestors, guided by a 50-year-old audio recording of my grandmother learning the Pechanga language from her mother. After being given this tape by my mother, I interviewed her and asked about it, and recorded her ruminations on their lives and her own. The footage is of our chosen home in Whatcom County, Washington, where my family still lives, far from our homelands in Southern California, yet a home nonetheless."

***Mnemonics of Shape and Reason*, 2021**
16mm transferred to HD video, color, stereo sound
4:31 mins

"Employing an original syntax of storytelling, scattered and reassembled landscapes are interweaved with layers of captured audio, poetic text, and music. A rhythmic account of the spiritual implications of colonial plunder, these fluid reflections transmute ideas of spiritual malleability tied to land, sky, sea, myth, place, and personhood."

***Sunflower Siege Engine*, 2022**
16mm transferred to HD video, color, stereo sound
12:23 mins

"Moments of resistance are collapsed and woven together; from documentation of the Indigenous led occupation of Alcatraz, to the reclamation of Cahokia and the repatriation of the ancestors, to one's reflections on their body as they exist in the world today, These are gestures that meditate on the carceral inception and nature of the reservation system, and where sovereignty and belligerence intersect and diverge."

Quotes by the artist.

All works courtesy the artist and Tanya Leighton, Berlin/Los Angeles.

Side-lit hall

- [07] **Angelika Loderer**

a) *Investigate 4*, 2024
Patinated bronze
40 × 30 × 15.5 cm

b) *Bread*, 2009
Video, SD
16.44 mins

c) *Skin (8)*, 2026
Patinated bronze
23 × 15.5 × 11 cm

d) *Skin (3)*, 2025
Patinated bronze
8.5 × 13 × 11 cm

e) *Untitled*, 2026
Various objects, mycelium
wood, plastic
Dimensions variable

f) *1999/2000*, 2025
Mycelium, paper
32 × 28.3 × 7.8 cm

g) *2016/2017*, 2025
Mycelium, paper
34 × 28 × 4 cm

h) *Untitled (Woodpecker I–V)*, 2023
Various objects, wax
Dimensions variable

i) *Schüttlöcher (Gips)*, 2024
Various objects, plaster
Dimensions variable

j) *Counterpart (14)*, 2025
Patinated bronze
Left: 15.7 × 26.5 × 10.9 cm
Right: 25.7 × 19.8 × 13 cm

k) *Soil Fiction (1)*, 2024
Aluminium
131 × 139 × 100 cm
Collection Bernhard Hainz

l) *Untitled (Crickets 1–3)*, 2024
Various objects, plaster
Dimensions variable

m) *Untitled (Bones)*, 2026
Bones
Dimensions variable

n) *Schüttlöcher (Gips)*, 2023
Various objects, plaster
Dimensions variable

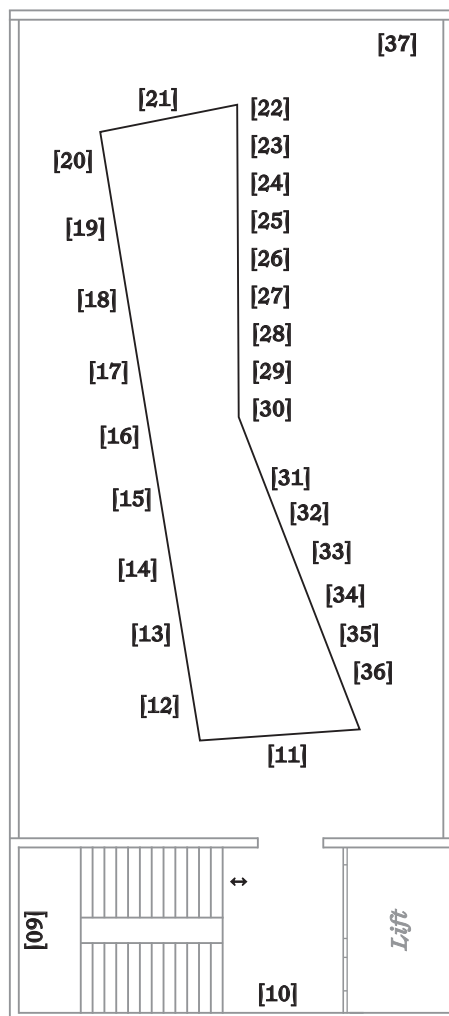
o) *Grass Study 2*, 2021
Patinated bronze
24 × 27 × 9.5 cm

p) *Grass Study 3*, 2021
Patinated bronze
26 × 29.5 × 11 cm

All works courtesy of
the artist and
Sophie Tappeiner, Vienna

- [08] **Anouk Tschanz**
***Blätter*, 2019 – 2025**
Gelatin silver prints on baryta
paper,
dimensions between 22 × 33 cm
and 40 × 52.5 cm, framed
Courtesy the artist
and Galerie Tschudi, Zurich

Upper level



- [09] **Andro Eradze**
Untitled, 2025
Digital print on Hahnemühle paper, metal frame
58.8 × 79 cm
Courtesy the artist and SpazioA, Pistoia
- [10] **Tiffany Sia**
What Rules The Invisible, 2022
HD video, color, sound
9:50 mins
Courtesy the artist and Maxwell Graham Gallery, New York
- [11] **Kateryna Aliinyk**
Moon that Looks Like Sun, 2025
Oil on canvas
6 × 70 cm
- [12] **Yann Stéphane Bisso**
Time keeps on slipping, 2026
Oil on linen
150 × 100 cm
- [13] **Yann Stéphane Bisso**
Chemin de croisement, 2026
Oil on linen
56 × 77 cm
- [14] **Yann Stéphane Bisso**
Escalier probable, 2026
Oil on linen
50 × 70 cm
- [15] **Noemi Pfister**
Guerra e pace (After M.O.), 2023
Oil and acrylic on canvas
195 × 306 cm
- [16] **Kateryna Aliinyk**
Sprawling Angel, 2025
Oil on canvas
158 × 100 cm
- [17] **Kateryna Aliinyk**
Angels in Bushes, 2025
Oil on canvas
158 × 100 cm
- [18] **Noemi Pfister**
Emma Kunz's Grotte, 2024
Oil on canvas, framed
90.5 × 125 cm
- [19] **Kateryna Aliinyk**
Three Plots for Both Eyes, 2025
Oil on canvas
each 30 × 20 cm
- [20] **Kateryna Aliinyk**
Speed of the Heaven, 2025
Oil on canvas
56 × 70 cm
- [21] **Noemi Pfister**
Till the Morning Rises, 2024
Oil on canvas, framed
60.3 × 80.2 cm
Collection Reuter Müller
- [22] **Ernst Ludwig Kirchner**
Am Waldrand, um 1935/36
Oil on canvas, framed
50 × 50 cm
Collection Glarner Kunstverein
- [23] **Ferdinand Hodler**
Der Mönch, 1911
Oil on canvas, framed
47 × 41.5 cm, framed
Collection Glarner Kunstverein
- [24] **Heinrich Danioth Klausen**, 1928
Watercolor, 39 × 52 cm, framed
Loan from the Dätwyler Foundation
- [25] **Heinrich Danioth Kehlengletscher**, 1919
Oil on canvas, 62 × 79.5 cm, framed
Loan from the Dätwyler Foundation
- [26] **Heinrich Danioth Gletscher**, 1944
Oil on canvas, 44 × 63 cm, framed
Loan from the Dätwyler Foundation
- [27] **Heinrich Danioth Gitschen**, 1944
Oil on canvas, 63 × 76 cm, framed
Loan from the Dätwyler Foundation
- [28] **Heinrich Danioth Göscheneralp**, 1920
Oil on canvas, 82.3 × 62 cm, framed
Loan from the Dätwyler Foundation
- [29] **Rudolf Tschudi**
Über Distlen zur Höhe, 1897
Oil on canvas
31 × 47 cm, framed
Collection Glarner Kunstverein
- [30] **Rudolf Tschudi**
Waldesinnere, 1893
Oil on canvas
31 × 46.5 cm, framed
Collection Glarner Kunstverein
- [31] **Johann Gottfried Steffan Rosenlauri**, um 1846
Oil on canvas
75 × 102 cm, framed
Collection Glarner Kunstverein
- [32] **Balz Stäger**
Herbststurm am Walensee, 1894
Oil on canvas
117 × 141 cm, framed
Permanent loan of the Swiss Confederation, Federal Office of Culture, Bern
- [33] **Christian Morgenstern**
Auf der Geisegg, 1857
Oil on canvas
30.5 × 41.5 cm, framed
Collection Glarner Kunstverein
- [34] **Johann Gottfried Steffan Blick von der Richisauer Schwammhöhe**, um 1856
Oil on paper over canvas
36.5 × 46.5 cm, framed
Collection Glarner Kunstverein
- [35] **Johann Gottfried Steffan Strahlegg bei Betlis am Walensee**, 1865
Oil on canvas over cardboard
36.5 × 25.5 cm, framed
Collection Glarner Kunstverein
- [36] **Albert Gos**
Orage à la montagne, undated
Oil on canvas
38 × 31 cm, framed
Collection Glarner Kunstverein
- [37] **Rebecca Solari**
Il piede della gigantessa, 2026
Fabric, cotton, digital print
250 × 82 cm

Works by Kateryna Aliinyk:
courtesy the artist and
JEDNOTSKA gallery, Warsaw.

Lower level

[38] **Tiffany Sia**
A Child Already Knows, 2024
HD video, color, sound
33 mins
Courtesy the artist and
Maxwell Graham Gallery,
New York

[39] **Andro Eradze**
Untitled, 2025
Digital print on Hahnemühle
paper, metal frame
90.3 × 57 cm
Courtesy the artist
and SpazioA, Pistoia

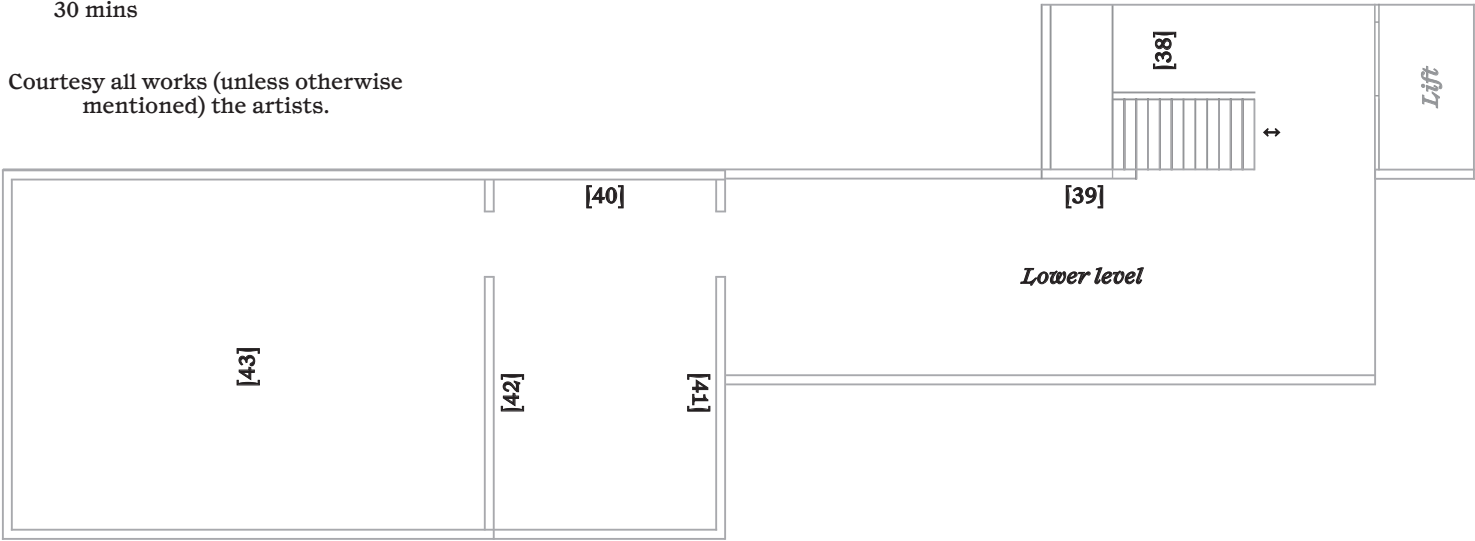
[40] **Talar Aghbashian**
Echo, 2025
Oil on canvas
51 × 51 cm
Courtesy the artist
and Marfa' Projects SA

[41] **Zahra Malkani**
Sada Sada, 2025
Poster to take away,
Votive candles

[42] **Noor Abed**
A Night We Held Between, 2024
5 film stills, archival ink-jet
prints, mounted on aluminium
45 × 60 cm

[43] **Noor Abed**
A Night We Held Between, 2024
Digital transfer from 16mm film,
sound
30 mins

Courtesy all works (unless otherwise
mentioned) the artists.



The exhibition is curated collectively by Annette Amberg & Gioia Dal Molin.
The exhibition in Haus für Kunst Uri & Kunsthau Glarus is supported by:

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Art education: Mara Danz

Reception: Anastasiia Fedoseeva

Production *The Sigh of the Mountain*: Egija Inzule

Head of administration: Kristina Kampmann

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Reception: Selvete Krasniqi

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Reception: Matej Polak

Art education collaborator: Selina Schlumpf

Reception: Erika Sidler

Reception: Ema Streiff

Reception: Karin Stucki

Lead technician: Stefan Wagner

Saturday, July 4, 12.30 pm – 4 pm

Passhöhe Klausen Festival

12.30 pm
 Noor Abed,
 Workshop (with registration)



2 pm
 Stas Shārifulla,
 Sound performance

3 pm
 Rebecca Solari,
 Performance

The pass summit can be reached by bus from Linthal (GL) and Altdorf (UR). Parking is also available at the summit as well and near the Hotel Klausenpass. The schedule allows for return travel by public transport. The last bus departs at 4.44 pm to Linthal, railway station.

The event is free of charge. It will only take place in good weather. Further details & registration on the website.

Opening hours Kunsthau Glarus

Wed to Fri: 12 – 6 pm
 Sat and Sun: 11 am – 5 pm



kunsthau glarus.ch