Kunsthaus Glarus
Heimspiel 2021
December 12, 2021–February 6, 2022

Tomas Baumgartner
Claude Bühler
Aurèle Ferrier
Roland Haas
Susanne Hefti
Tamara Janes
Peter Kamm
Simone Kappeler
Stefanie Koemeda
Jana Kohler
Rachel Lumsden
Michaela Müller
Evamaria Müller
Thi My Lien Nguyen
Raphael Reichert
Barbara Signer
Valentina Stieger
Hoseyn A. Zadeh
Jiajia Zhang

Curated by Otto Bonnen

The *Heimspiel* exhibition at Kunsthaus Glarus presents works by artists who examine the ways in which conventions are negotiated. The selected positions take a critical look at the current state of affairs today and call into question their material manifestations. In doing so, they renegotiate the forms for expressing what presently exists and our relationship to this or investigate problematic socio-political issues stemming from the acceptance of established notions of culture. In reflecting on the given, the artists make use of spatial and medial conditions and contexts or reference ideological structures.
Kunsthaus Glarus takes this opportunity to bring together artists from all participating regions within the framework of *Heimspiel* and make them accessible to local and international audiences.

1   Barbara Signer
Gate I (Resurrection), 2021
Polyurethane, metal, LED, plexiglass

Barbara Signer's *Gate I (Resurrection)* (2021) cites a common form of event decoration to mark out a celebratory threshold. Balloon arches, typically used at weddings or restaurant openings, are meant to usher in temporal or important changes in life. Throughout art history in particular, gates are highly symbolic and give spatial form to the boundary between past and future; passing through them can prompt reflection.

2   Claude Bühler, Gaia Del Santo, Jessica Jurassica
Wer ist die junge Frau? Warum provoziert sie?, 2021
HD video on monitor (color, sound, loop)
18 min

Collaborative work plays an important role in **Claude Bühler**'s practice. The video presented in the Seitenlichtsaal was created together with two other artists and explores public reactions to Jessica Jurassica's trashy novella *Die verbotenste Frucht im Bundeshaus* (2020). Disparaging allegations and misogynistic framings paint a picture of a reactionary cultural imagination set within a structurally sexist media industry. Claude Bühler has a mix of noise elements and quoted hateful commentary follow the dismissive reception of the novelist, fusing primitive verbal aggression with sound production methods to generate an oppressive noise.

3   Stefanie Koemeda
You are f°°°°°° with the G°°°°°°, 2021
Stoneware

Stefanie Koemeda's sculptures are created as impressions of industrial equipment such as engines and oil drilling machines. The artist specifically uses clay as an archaic material to create a negative of the objet trouvé. Residues such as metal shavings or construction site soil are inscribed into the sculptures during the firing process and thus point to the work's production conditions, while questioning the distinction between naturalness and artificiality.

4   Valentina Stieger
Image Transfer, 2021
Magazine, linseed oil

Valentina Stieger's *Image Transfer* series is based on advertisements from various magazines. By coating these with linseed oil—applied in classic painting as a final varnish to preserve the final enhancement of the painting and give colors added sheen—the reverse side of the printed magazine page shows through and is superimposed on the front side. In employing a painterly gesture to generate a visual interference of text and advertising motif, Valentina Stieger accentuates an intertwining of social role models and notions of good taste.

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5   Tamara Janes
Poor Image Noise Series, 2021
Lamda C print, mounted on aluminum

Tamara Janes's *Poor Image Noise Series* (2021) references Hito Steyerl's essay *In Defense of the Poor Image* (2009), which critiques the supreme effectiveness of high-resolution images in manipulating our feelings and behaviors due to ever-increasing technological advances. Tamara Jane's *Poor Images* are created from the artist's own photographs, which are digitally manipulated until their hierarchical primacy is lost and valid assessments of quality are subverted. Mounted on aluminum, the images cite a common form photographic presentation and, not least, err on the side of the inferior image.

6   Hoseyn A. Zadeh
Warten², 2015/2021
PVC foil

Hoseyn A. Zadeh waited 7.703 years for his residence permit. Converting this time into various units (years, months, weeks, days, hours, minutes, seconds) illustrates the ambivalent nature of worrying about and hoping for approval from the state: the monumental figures put an exact time to this and thus a concrete measurement; the long duration in combination with the Persian letters makes this time span abstract and elusive for many Central Europeans.

7   Peter Kamm
Wie und warum wir zueinander stehen, 2021
Eifel sandstone, Rorschach sandstone, fabric

Sculptor and Glarus-native **Peter Kamm** dedicates his installation in the Oberlichtsaal to the history of Glarus's industrial heyday and its associated paisley pattern. This design created a visual identity for the canton and is seen as typical regional feature. During the nineteenth-century boom in the textile industry, the colonialist pattern was quickly adopted as a genuine Glarus trait. Peter Kamm's strongly formalistic stone sculptures take on an almost stamp-like quality in constellation with the lengths of fabric—akin to a textile printing block; the working of only one side of the stone plays with how form is conveyed in the offset between positive and negative.

8   Susanne Hefti
Transformationsgedächtnis Peripherie, 2021
HD video on monitor (black-and-white, sound, loop)
21 min

In her practice, **Susanne Hefti** focuses on urban development and the built environment to examine cultural and socio-political issues. The work she produced especially for *Heimspiel* at Kunsthaus Glarus is an appeal to reflect on the current function and usage of the mostly empty factory buildings around the Glarus region. Her research creates an historical picture of the inhumane working conditions and exploitative structures during Glarus's industrial textile era and raises the question of how to deal appropriately with the associated architectural monuments. A video work of the same approach to the textile industry of the canton can be seen as part of *Heimspiel* at Kunst Halle Sankt Gallen.

9   Thi My Lien Nguyen
Cúng Ritual, Ateliereinweihung, 2021
Inkjet print

Thi My Lien Nguyen's photo *Cúng Ritual, Ateliereinweihung* (2021) was created by the artist as part of a series that critically examines connections between food, ritual, and traditionalism. For this, she compiled archive images, analogue and digital photos of her family and created a final image herself, which is now on view as a large-format print on the top floor of the Kunsthaus. Thi My Lien Nguyen imbues the initiation ritual with her very own form, drawing on traditional spiritual characteristics while exerting a creative influence by modifying the selection and arrangement of objects, and thus seeking to reflect artistically on rigid ideologies.

10   Tomas Baumgartner
kept in a nap, 2021
Wall paneling, aluminum

Tomas Baumgartner's *kept in a nap* (2021) features wall panels the artist pilfered from an apartment in Glarus. The removed veneer panels, on which hunting trophies and a crucifix once hung, have been transformed medially via artistic intervention: like photograms that only reveal the outlines of objects exposed to light, the wall coverings, detached from the wall and framed in aluminum, demonstrate their function as conveyors of identity and ideological symbols whose indexicality is inscribed in the thing itself.

11   Simone Kappeler
Der Garten nachts, 2003–2018
Inkjet prints on handmade cotton paper

Residual light amplification can make areas visible that are imperceptible to the human eye. Photographer **Simone Kappeler** employed this function to make what hides in the darkness of her private garden the subject of her photos. The resulting photo series uses digital means to amplify the magical instant of photo creation; only with the help of the camera do ambiances and motifs emerge that can only be guessed at with an awareness of the photographic effect, thus underscoring the fact that our eye alone does not fully capture reality.

12   Rachel Lumsden
All out of rope, 2018
Oil on cotton, stretched on poplar wood
Evergiven 2, 2020
Oil on cotton, stretched on poplar wood

Rachel Lumsden's paintings on the top floor take concrete historical events as their point of departure. Both paintings depict disasters that brought up questions of guilt in public discourse. The major inferno at Grenfell Tower in London in 2017 and the blockade of the Suez Canal by the container ship Ever Given in March 2021 become pictorial motifs here that provided and can continue to provide an impetus for rethinking existing structures.

13 Roland Haas
Ohne Titel (Tunnelbau), 2014
Acrylic on canvas, iridescent pigment
Ohne Titel (Cern), 2013
Acrylic on canvas, iridescent pigment

The two dark paintings by Austrian painter **Roland Haas** depict underground construction work and question how to deal with what exists in suitable ways. These works of the artist were selected order to highlight the question concerning the extent to which and from which dimension the handling of nature becomes a problematic intervention. In what form is naturalness manifested and what is the difference between it and human action?

14 Evamaria Müller
Call of the Void, 2019
4–channel video on monitors (Farbe, Ton, Loop)
15:50 min

Evamaria Müller's video installation addresses how we seek to retain memories and fill in gaps. This kind of fear of loss is expressed on individual monitors through a search for identity as well as the active creation of memory; one of the videos also shows how extensive artificial reforestation prevents the natural build–up of silt along a Lithuanian seashore. In every instance this concerns how idealized images are constructed—ones that can only be maintained through aggressive control.

15 The following videos are played in sequence (total runtime 64:10 min):

Jiajia Zhang
Untitled (After Love), 2021
HD video projection (color, sound)
16:26 min

Raphael Reichert
don't look into the sun, 2020
HD video projection (color, sound)
12:43 min

Jana Kohler
Dreaming of Ghosts and Strangers to Kill for, 2021
HD video projection (color, sound)
13:53 min

Michaela Müller
Miramare, 2009
HD video projection (color, sound)
8 min

Aurèle Ferrier
Transitions, 2017
HD video projection (color, sound)
12:48 min

After Love (2021) by **Jiajia Zhang** analyzes the relationships between female role models and family ideals. Rigid societal structures are responsible for hierarchies of respect resulting from a demand for succession and the delegating of responsibilities. They are therefore highly exclusive and inevitably generate intense pressures of expectation disapproving of all deviations from constructed norms.
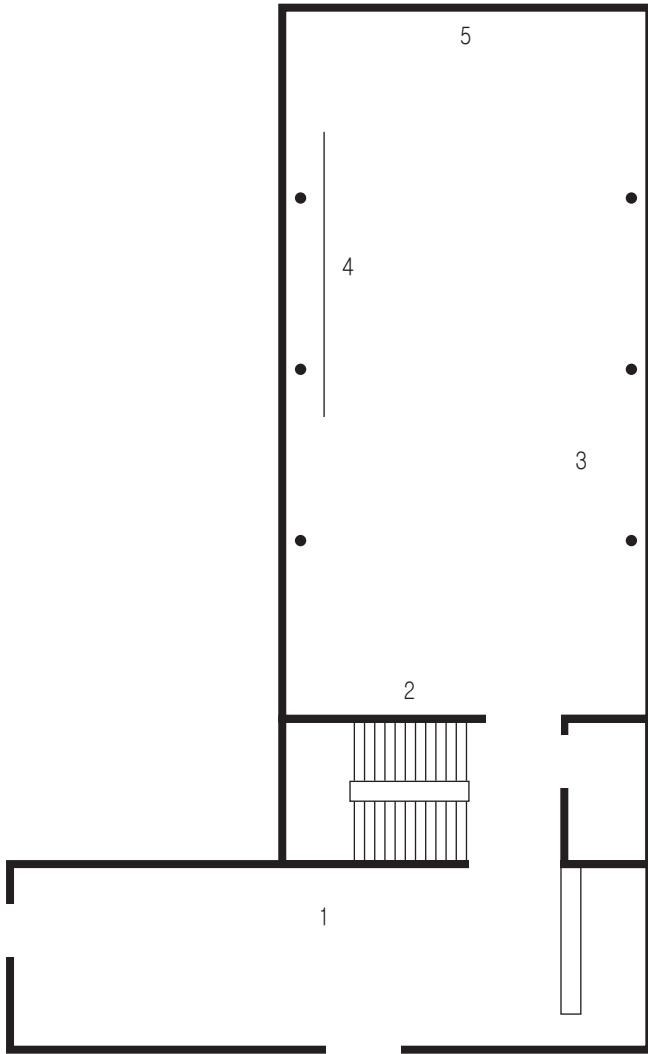
Many of **Raphael Reichert**'s works combine interviews with the artist's personal footage. Revealed are both formal and reality–creating variances in the personal freedoms of those involved: if the telling of the interviewee's own biography references a specific sociopolitical precariat, the seemingly generic nature of the imagery reveal the Swiss artist's unlimited expressive possibilities. The juxtaposition of this expressive freedom invites viewers to take a stance on life's various conditions and to reflect on the compatibility of the confronted realities.

The protagonist in **Jana Kohler**'s *Dreaming of Ghosts and Strangers to Kill for* (2021) moves through an everyday life defined by individualism in a compilation of short, enigmatic episodes. Living through the day in a dreamy state of mind, she devotes herself to and engages in distractions such as seemingly aimless driving or watching TV. The video describes the acceptance of a strange reality that is only questioned when confronted with one's own self.
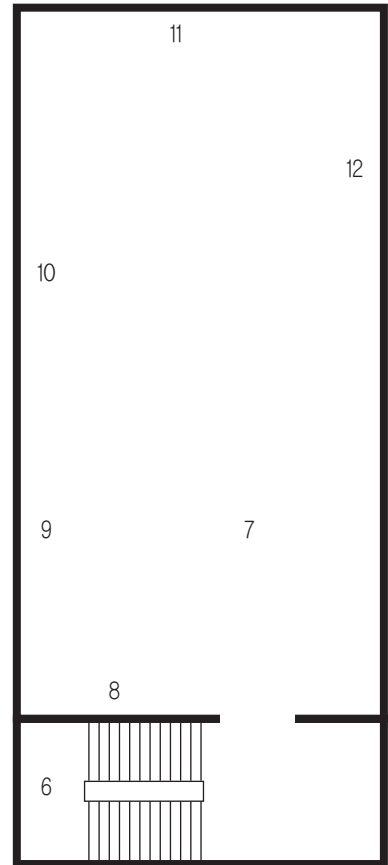
Michaela Müller's animated short film *Miramare* (2009) tells the story of how two children leave the demarcated zone of their beach vacation and unexpectedly enter a camp of refugees. Despite the use of painterly means, such as impasto brush strokes and a flattened spatiality, which give the visual sequences an abstract form, the content of the video remains very explicit. The drastic nature of the juxtaposed realities is bolstered by an animation technique that mediates between didactic language and creative form.

In **Aurèle Ferrier**'s film *Transitions* (2017), a steady tracking shot describes the transition from a desert devoid of civilization to the maximum urban density of the city of Las Vegas. The absurdity of capitalist–influenced urban development is revealed through a focusing on the built environment without any visible sign of its inhabitants. The transitional zones between the areas filmed in particular—desert, street, suburb, big city—reflect the pertinence and form of how cities emerge and expand.

Ground floor

Top floor

5

4

3

2

1

11

12

10

9

7

8

6

Basement

13

15

14