

# Off Kunsthaus Glarus Kiefer Hablitzel | Göhner Art Prize 2018 September 23–November 11, 2018

Martina Mächler (in collaboration with Karolin Brägger), Marie Matusz,  
Valentina Minnig, Mia Sanchez, Dorian Sari, Rafal Skoczek, Axelle Stiefel

This September the winners of the Kiefer Hablitzel | Göhner Art Prize 2018 are invited to exhibit new works in the Güterschuppen, a former freight warehouse currently serving as Kunsthaus Glarus's temporary exhibition space. Curated by Elise Lammer, the exhibition brings together a wide range of artworks, from monumental installations to videos, to interactive sound works and site-specific interventions. Presenting the variety and originality of a new generation of Switzerland-based artists, the exhibition is the culmination of a year-long process of selecting, exhibiting, and awarding the most relevant positions nationwide by artists under thirty years old. Accompanying the exhibition is a catalogue edited by Kiefer Hablitzel and the Ernst Göhner Foundation featuring exhibition documentation and short essays by international authors on each of the prizewinners.

**Martina Mächler's** (b. 1991 in Lachen, works in Zurich) mostly multi-part performative works address modern working conditions, technological and psychological means of control, and the disciplining of the self. For the *Kiefer Hablitzel | Göhner Art Prize 2018* exhibition, Mächler has collaborated with Karolin Brägger to create a *Guided Session*, which stems from an ongoing joint project typically consisting of staged audio-performances accompanied by site-specific installations. Inspired by YouTube guided meditations, this work reflects on the current trend in online self-healing by guiding visitors through a visual and sonic experience of spoken words and sound layers, forming a dialogue with the rest of the exhibition.

Martina Mächler holds a bachelor of fine arts from ZHdK in Zurich and is now enrolled at the Dutch Art Institute, in Arnhem, Netherlands. As part of the Canton Zurich's work grant, she is currently exhibiting at Haus Konstruktiv in Zurich, and will soon open a solo exhibition at White Box at Zeppelin University in Friedrichshafen. Her work has been exhibited at De Appel, Amsterdam, Helmhaus Zürich and at the University of St. Gallen.

Over the last several years, **Marie Matusz's** (b. 1994 in Toulouse FR, works in Basel) work focused on the concept of "research" as a leitmotiv in producing her installations and sculptures. Influenced by philosophy, linguistics, and phenomenology, her work traces its origins to the analysis of music's effects on the body (psychophony) and the mind. Treated as space, the body has been challenged by installative external displays using the concept of "Mise en abyme" as a tool to reflect a certain mental and psychological state. Addressing the architectonic specificities of the Güterschuppen—Kunsthaus Glarus's temporary exhibition space— Marie Matusz presents a large-scale outdoor installation on the loading dock, where 200 meters of steel cable and a mirror form a link between interior and exterior spaces, inviting viewers to contemplate the natural surroundings of the freight warehouse, which was originally used by the train station nearby.

Marie Matusz holds a bachelor of fine arts from HEAD in Geneva and graduated with a master of fine arts from HGK in Basel this summer. She recently had a solo show at Jan Kaps Gallery in Cologne; prior to this she has exhibited her work at Espace Labo, Geneva and at the Kunstverein Freiburg in Germany, among others. Currently she is exhibiting a new installation at SALTS, Birsfelden.

The work of **Valentina Minnig** (b. 1991 in Chur, works in Zurich) is often based on nature and her fascination for the legends and myths of Graubünden, her home region. She explores the relationship between nature and technology with video performances and multimedia installations, whose subjects range from cultural traditions, to landscape, to animal care. In her work, she often re-arranges everyday farming artifacts in order to create installations that question our appreciation of the nature-culture divide. In Glarus she has installed a flytrap consisting of a nylon string coated with a hormone-infused glue meant to attract and snag flies. Behind this, a series of two 'paintings' made of stretched protective nets on Plexiglas sheets provide a visual as well as conceptual background.

# Off Kunsthaus Glarus

Valentina Minnig completed her bachelor of fine arts at ZHdK in Zurich, where she also graduated in 2017 with a master of fine arts. Her work has been shown internationally, including at the Museum Folkwang in Essen, Germany; Youkobo Art Space in Tokyo, and Schwarzwaldallee, Basel.

**Mia Sanchez's** (b. 1988 in Sevilla ES, works in Basel) multidisciplinary approach proposes an ongoing investigation into contemporary storytelling, often using language as a starting point. Considering speech as a tool that binds identities within communities, she presents a new installation reflecting on the display, representation, and appropriation of language. Produced for this occasion, two new videos are displayed inside a tower constructed out of individual wooden boxes stacked on top of one another. Attached to the boxes are domestic elements typically used to protect intimacy, such as blinds and curtains. A video of a karaoke version of Nirvana's *Heart Shaped Box* from 1993 plays on one side, while the other tells the story of a young man out strolling around.

Mia Sanchez completed her bachelor's degree at HKB in Bern. She is currently studying for a master's degree in fine arts at HGK in Basel. She has shown her work in solo exhibitions at WallRiss in Fribourg, and at Gärtnergasse in Vienna. Her work has also been included in group exhibitions at OSLO10 in Basel and Kunstverein Freiburg im Breisgau in Germany. Since 2015 she also runs Riverside, an art space near Bern.

Highly narrative, the work of **Dorian Sari** (b. 1989 in Izmir TU, works in Basel and Geneva) contemplates cultural aspects of our society and deconstructs them by confronting them with personal and collective mythologies. As a result, his sculptural installations conjure up a sense of theatricality and cinematography, subtly dredging the political content of his work. In Glarus he presents a large-scale circular light box based on his current investigations into Carl Jung's theory on symbolism and into binary language. Encouraging the audience to walk around his sculpture, he allows viewers to see the back of the work, including the entire electrical system that powers it. Dorian Sari suggests that in theater, as well as in real life, the facade is very often an illusion.

Dorian Sari holds a bachelor in fine arts from HEAD in Geneva and recently graduated with a master's degree in fine arts from HGK in Basel. Previously he studied political science and Greek literature at the Sorbonne in Paris. His work has been shown in numerous exhibitions including at Kunsthaus Baselland, BAR Project in Barcelona, and Villa Bernasconi in Geneva. Recently he was invited to London to attend the Gasworks residency (2019).

**Rafal Skoczek** (b. 1989 in Bystrzyca Klodzka PL, works in Zurich) is an artist and musician whose work deals with disciplinary systems in society. According to the artist, control is mostly exercised by means of exclusion and containment, two strategies he often applies in his work. In Glarus he appropriates a work originally produced in 2015 for fellow artist Stefan Burger consisting of three sound showers playing compositions inspired by early techno music. In addition, Rafal Skoczek shows a series of framed and over-painted photographs he recently took at a mental health institution.

Rafal Skoczek graduated this year with a bachelor of fine arts from ZHdK in Zurich. His work has been exhibited at Fri-Art Kunsthalle Fribourg, Plymouth Rock in Zurich, and Tbilisi 16! (Kunsthalle Zurich), among others. Together with Marc Hunziker and Chantal Kaufmann, he runs UP STATE, a self-organized art venue located in Zurich, since spring 2014.

In Glarus **Axelle Stiefel** (b. 1988 in New York City US, works in Lausanne and Basel) develops a new installation based on the red thread, a leitmotiv in her recent work. The color red is not only the reassuring motif that provides viewers entry into the artist's cumulative process, but also the "fil rouge", a common theme or place linking together a developing body of work. Extending across three clothes racks, a large linen fabric displays wavy red lines on one side. An edition of 15 booklets is encased on the other side and available for viewers to flip through.

# Off Kunsthaus Glarus

Axelle Stiefel graduated with a bachelor of fine arts from ECAL in Lausanne and holds a master of fine arts from Sint Lukas in Brussels. Recently she studied textile design at HSLU in Luzern. She is a former resident at Wiels Center for Contemporary Art, Brussels, and had solo exhibitions at Forde, Geneva and Corner College, Zurich. In 2016–17, she was a visiting lecturer at the ENSAPC Paris–Cergy.

Kunsthaus Glarus is currently closed for renovation. Meanwhile we will continue to present exhibitions as *Off Kunsthaus Glarus* at various locations.

Our new opening hours are:

Wednesday to Friday 2–6pm, Sat and Sun 11am–6pm.

## Events and Art Education

**Wednesday September 26, 2018, 2pm**

Art–Histories for children with Ursula Helg

**Thursday October 4, 2018, 6pm**

Public guided tour with Wanda Seiler

**Thursday October 25, 2018, 6pm**

Public guided tour with Ann–Kathrin Eickhoff

**Saturday November 3, 2018, 5pm**

Tour through the exhibition with Elise Lammer, followed by the book launch of the publication *Kiefer Hablitzel / Göhner Kunstpreis 2018*. Bar & soup

**Sunday November 11, 2018, 2pm**

Art–Histories for families and adults with Ursula Helg