



UNCERTAIN IDENTITIES

Connecting London and Altdorf
and the large spaces in-between

Haus für Kunst Uri 30 September 2017

Nicole Bachmann, Damian Christinger,
Blue Curry, Brigitte Dätwyler, Monica Ursina Jäger,
Daniel Kurjaković, Felicity Lunn, Emily Rosemond,
Robert Steinberger and Sarah Zürcher

Organised by Damian Christinger and Monica Ursina Jäger

Program

11.30 Welcome

11.40 Introduction **Damian Christinger**, freelance curator / writer CH

12.00 **Daniel Kurjaković**, art historian, curator Kunstmuseum Basel CH

12.30 **Felicity Lunn**, director Kunsthaus Pasquart Biel UK/CH

13.00 Lunch Break

14.00 **Emily Rosemond**, artist UK

14.30 **Monica Ursina Jäger**, artist CH/UK

15.00 **Sarah Zürcher**, art historian and freelance curator CH

15.30 **Blue Curry**, artist UK

Break

16.30 **Brigitte Dätwyler**, artist CH

17.00 **Nicole Bachmann**, artist CH/UK

17.30 **Robert Steinberger**, artist CH

18.00 Conclusions and Round Table

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Directions by train:

From Zürich HB 10:09 towards Erstfeld, get off at Flüelen and take Bus 150 at 11:19 from Hauptplatz towards Schattdorf. Get off at Altdorf Gemeindehaus 11:24.

In the first issue of *Identities: Global Studies in Culture and Power* (1994), Nina Glick-Schiller pointed out that issues of identity and culture had emerged to be central to «the current historical moment». The journal wanted to «explore the relationship between racial, ethnic and power hierarchies within national and global arenas and the multiple processes by which cultural representation, domination and resistance are embedded in social relationships».

More than 20 years later - the parallel trend to globalization, the shift from the old imperial peripheries to the post-imperial metropolitan centres changes the post Cold War world order constantly and permanently. New technological possibilities have changed our notion of time, spatial perception and the boundaries of our selves. Current artistic practises reflect these shifts and general uneasiness, as our identities are uncertain.

The other great contribution by Nina Glick-Schiller besides the founding of the above mentioned journal to sociology was to coining the term transmigrant, which is used to describe mobile subjects that create and sustain multiple social relations that link together their societies of origin and residence. These mobile subjects are now viewed as transnational migrants or transmigrants to distinguish them from migrants and immigrants. An interesting concept that has never been fully applied to art, its objects and artists.

The histories connecting London and Altdorf are manifold and diverse, linked to the discovery of the Alps as a frontier within the European continent and a garden like Eden within an Empire, to the industrialisation and the machines that propelled it forward, as well as to tourism as an industry and a state of mind. This symposium aims to revisit these histories while rethinking our roles within a globalized world.

London is thriving as a truly global city, attracting foreign investments and foreign talent, while its residents must find a way to deal with the post-Brexit blues. One important factor in the vote to leave, was a new and strange nationalism, that is sweeping Europe as a whole. Switzerland has the role of a kind of avant-garde for nationalists from Hungary to Germany, all claiming that they want to copy the Swiss model. But is Switzerland truly a self-sustained paradise, a successful “nation of the will”?

Artists, curators and other cultural workers are still trying to come to terms with these developments that could be described as a backlash to what Europeans think of globalization. The questions at the core of this are: who are we? And if we are, who do we want to be? Could we be transmigrants without realizing it and what would be a transmigratory state of mind?

This symposium coincides with the exhibition *London meets Altdorf* at Haus für Kunst Uri, Altdorf Switzerland. Participating artists: Nicole Bachmann, Pascal Danz, Luigina Dapit, Monica Ursina Jäger, Marc Latzel, Rachel Lumsden, Martina von Meyenburg, Romeo Vendrame, Discography by Jean- Martin Büttner

Hosts

Damian Christinger, writer and curator from Zurich, studied Asian Art History and Intercultural Studies. He was the co-founder, of Christinger De Mayo, a project gallery trying to build bridges between European and Latin American Art, which closed its doors December 2015. He now works as an independent curator and publicist. His main focus is on the construction of “the other“ in intercultural relations and art history. His last museum show at the Museum Rietberg featured 21 Swiss artists, who questioned the relationship between the collection of antique non-European art and its local public. His current projects include such different topics as the history of curry, the Swiss Merchant Navy and the Moomins. He worked as a curator for the TBA21 project The Current and is lecturing at the University of the Arts Zurich.

Monica Ursina Jäger is a Swiss artist and lecturer living in London and Zurich. Her multidisciplinary practice engages with spatial experiences both within the natural and constructed environment. Recent works address the uncertainties of geopolitics related to natural resources and man-made production. Interdisciplinary projects include urban planning, green infrastructures and narrative environments in public spaces. Jäger studied in Singapore and London and gained her MA at Goldsmiths College. She has exhibited widely nationally and internationally, e.g., Kunsthalle Düsseldorf, Kunstmuseum Thun, Helmhaus Zurich, Galeria Pilar Sao Paulo, Sammlung Essl Klosterneuburg/Wien, Haus Konstruktiv Zurich, Kunsthalle Osnabrück, Kunstverein Pforzheim. Winner of the Swiss Art Award 2007. Next year she is invited to the Research Residency Program at NTU CCA the Centre for Contemporary Arts Singapore. Monica Ursina Jäger is a research associate and lecturer at the Institute of Natural Resource Sciences IUNR at University of Applied Sciences Zurich ZHAW.
www.mu.ch

Contributors

Nicole Bachmann is an artist based in London. She works in performance, installation and writing. Her work investigates the voice as a tool and method of knowledge production. Through layering, intonation, repetition, fragmentation and musicality, the voice pushes the text beyond “pure“ signification of words and surplus meanings are created. Her installations are sites for examining the connections and similarities between the construction of language, sense and the making of objects. Her work was included in Manifesta 11 and shown at Eastside Projects, Birmingham, Tallinn Art Hall, Estonia, ICA, London, Whitechapel Gallery, London, MOTINTERNATIONAL project London, Turner Contemporary, Margate UK and Rowing, London. She’s also the co-founder of *Performance as Publishing*, a collaborative project with Ruth Beale.
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Blue Curry is an artist from The Bahamas living in London who holds an MFA in Fine Art from Goldsmiths University. Working primarily in sculpture and installation, Blue Curry uses an idiosyncratic language of commonplace objects and found materials to engage with themes of exoticism, tourism and culture. He has exhibited extensively, participating in the Liverpool, SITE Santa Fe and Jamaica Biennials, as well as in group shows at PPOW Gallery in New York, The Art Museum of the Americas in Washington DC, and the Victoria and Albert Museum in London, among many others. He had his first institutional solo show *Stranger Than Paradise* at the Nassauischer Kunstverein in Germany in and was featured in the Hatje Cantz publication *The Sense of Movement: When Artists Travel*. He is currently showing work in *Relational Undercurrents: Contemporary Art of The Caribbean Archipelago* at the Museum of Latin American Art in California and will be in the upcoming *Bienal de la Resistencia* in Caracas, Venezuela. www.bluecurry.com

Brigitte Dätwyler studied Fine Arts at Lucerne University of Applied Sciences and Arts until 2005 and works in Zurich as an artist and lecturer for performance and fine art. Among other prizes and grants, in 2009 she spent 6 months in an artist residency in India, obtained the Swiss Performance Award in 2010 and just finished an artist residency in Paris. Her performative interventions and installations are presented and exhibited regularly, among others at Helmhaus Zurich, Kunstmuseum Bern, Kunstmuseum Luzern and the Swiss Art Awards in Basel. In her work the artist deals with daily cultural gestures, the dialogic potential of art as encounters and experiences and the motivation behind artistic endeavour and aesthetic ambitions. www.brigittedaetwyler.ch

Daniel Kurjaković is an art historian and researcher and has curated numerous exhibitions and collaborative projects in the areas of sculpture, installation, sound or performance. Since 2017 he is the curator of programs at Kunstmuseum Basel. In 2016 he conceived the inter-institutional cooperation platform *DeNeutralize* with the Johann Jacobs Museum, Zurich, the Chair for History of Modern World/ETH and the Zurich University of the Arts, with the concurrent publication *The Air Will Not Deny You: A Different Take on Globalism in Zurich* in 2016. In 2012 he founded *Torrent*, a yearly magazine for source materials by artists. Between 2008 and 2014 he was the curator and head of programs at Burger Collection (Hong Kong), where he conceived the transcultural exhibition and research project *Quadriology* with stations in various global regions. Between 2003 and 2008 he realized exhibitions and projects in the public sphere as curator of Kunsthof Zurich at the Zurich University of Arts where he also co-directed the Department of Visual Arts between 2003 and 2005. He was also the co-founder and co-director of Memory/Cage Editions from 1995 to 2001. His art criticism and essays have appeared in international exhibition catalogs, journals and art magazines such as in *Art Asia Pacific*, *Parkett Magazine*, *Les Cahiers du Musée*

national d'art moderne (CMNAM)/Centre Pompidou, a. o. Recently, the latter has published his extensive dossier on the work of British writer and art critic John Berger. torrentmagazineblog.wordpress.com

Felicity Lunn, Director Kunsthaus Pasquart Biel/Bienne Switzerland, studied German and Romance Studies at the University of Cambridge and art history at the University of Essex. From 1990 to 1998 she was curator at the Whitechapel Art Gallery in London, where she curated the first extensive solo exhibition with Peter Doig as well as exhibitions with Kiki Smith, Martin Disler, Christian Boltanski and Adriana Varejao, for example. From 2005 to 2008 she was director of the Kunstverein Freiburg, where she presented exhibitions with Varda Caivano, Ergin Cavusoglu, Susanne Kühn and Federico Herrero. She was Regional Curator of the UBS Art Collection from 2009 to 2011. Felicity Lunn has been a lecturer at several universities and art schools, has written regularly for art magazines such as *Artforum International* and *Frieze* and curated exhibitions internationally as a freelance curator. Her programme of international contemporary art at Pasquart includes a continuing focus on solo exhibitions with painters, as well as a strand devoted to the cross-over between visual art and music/sound www.pasquart.ch

Emily Rosamond is a Canadian artist, writer and educator. She completed her PhD in 2016 as a Commonwealth Scholar in Art at Goldsmiths College, on character in the age of big data. Emily has taught at Simon Fraser and Emily Carr Universities (Vancouver), University of Kent, Goldsmiths College and the Arts University Bournemouth (UK). In 2017, she joins the Department of Visual Cultures at Goldsmiths, as Lecturer and Joint Programme Leader on the BA Fine Art & History of Art. Emily writes widely on contemporary art, particularly as it responds to new forms of metrification and automated prediction. Recent publications have appeared in *Paragrana* and *Finance and Society* (2016), and forthcoming texts will appear in anthologies on *Intellect Books*, Liverpool University Press, and the *Institute of Network Cultures* (2017). Emily exhibits individually (most recently, Plymouth Contemporary, 2017), and with her collective, School of the Event Horizon. www.emilyrosamond.com

Robert Steinberger is an artist born in Cologne Germany who lives and works in Zurich. In 2011 he earned his BA in Visual Arts at San Diego State University, CA, USA. Aside from performance, video, and fiber art, Robert Steinberger curates and writes as part of his artistic practice, working both solo and collaboratively. He co-founded the artist and curatorial collective FRICTION in 2012. He has exhibited and performed works at LISTE Basel, Stadtgalerie Bern, as well as Theatre Gessnerallee, Haus

Konstruktiv, Réunion, Perla-Mode in Zürich, and the Art Institute in San Diego CA, among others. FRICTION was invited to the artist-run space Perla-Mode 2012 – 2015 and to Nordflügel at Gessnerallee Zürich April 2015 – March 2016 with performances, exhibitions, and festivals. www.robertsteinberger.com

Sarah Zürcher is an art writer and documentarian. She is currently working as editor for the Sharjah Art Foundation. Since 2008 she has organised exhibitions and festivals around the globe - London, Cairo, Delhi, São Paulo, Algiers, Paris, Marseille, Tallinn, Basel, Nairs, Lausanne and Baden. In 2014 and 2015, she worked as Director of Museum Langmatt (CH) and from 2009 to the end of 2013 as Director of the Art School esba TALM in Tours (F). From 2002 to the end of 2007, she directed Fri-Art, the Fribourg contemporary art centre. She has worked in particular at the Kunsthalle in Bern, Mamco and the Cabinet des Estampes (Print Room) in Geneva. For the cities of Baden and Zurich, she has worked on a number of projects in public space including the *Infolge Kunstprojekt*. She has regularly published articles and essays on contemporary art since the 1990's. Among others, she has also edited catalogues, notably for the 9th Biennial of the Image in Movement in 2001. www.sarahzurcher.com

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