

**San Keller**





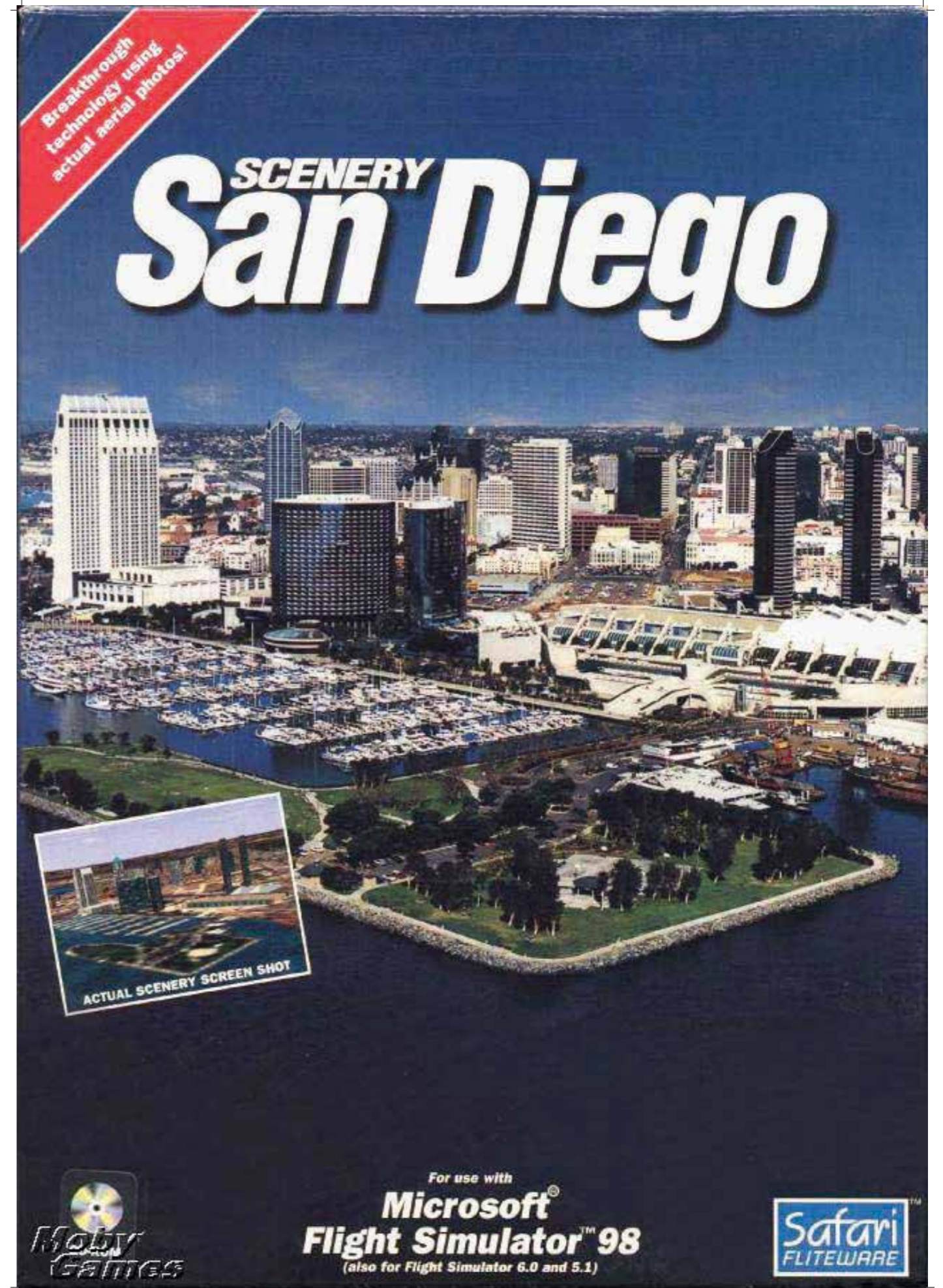


**A Lecture by San Keller**  
Digital print, 2013

- Details: Serie of 10 digital prints, A1, on paper
- Contributor: NORM, Zurich
- Edition of 5 + 2 EA
- Courtesy of the artist
- Exhibition: Central Saint Martins College of Arts and Design, London, 2013

# **A Lecture by San Keller**

# A LECTURE BY SAN KELLER



## All

Slide show, 2010

In just two years, between 16 June 2008 and 16 June 2010, San Keller had saved 5898 mobile phone pictures onto his hard disk. He presented them as the slide show "ALL" in strictly chronological order and without comment. It was only when someone in the audience dropped a coin that he would stop and make a short remark on the respective picture.

- 16 June 2010, 10am–11am
- Nicolas Krupp Contemporary Art, Basel
- Event: "1<sup>st</sup> international symposium about the collecting of the arts"
- Slide show: 5898 mobile phone pictures (16 June 2008–16 June 2010)

# All

## 1 of ...

Series of photographs, 2010/–

Out of all the unsold pictures San Keller had taken with his mobile phone between 16 June 2008 and 16 June 2010 and saved on his hard disk prospective buyers can choose one. The photographs are labeled with the date of their sale and not when they were taken.

- Details: C-print 29.5 × 22 cm, mounted behind acrylic glass
- Unique copies
- Courtesy of the artist
- Owner: "1 OF 5898", c-print, 2010, Egg n' Spoon; "1 OF 5897", c-print, 2010, ALLTAG; "1 OF 5896", c-print, 2011, magazine "Saiten"

# 1 of ...







## Appeal

Lecture/document, 2010

For his lecture in the context of the exhibition "Archive of Shared Interests" San Keller asked the organizers to give him a list of the names of everyone who receives an invitation to the events at White Cube via email. During the performance San Keller read out the names to find out if they were present. The performance ended the moment he had read all the names on the list. Those not present were crossed out in black. Some, however, had left the exhibition before their names were called.

- 26 February 2010, 7pm–9.35pm
- White Space, Militärstrasse 7, 8004 Zurich
- Organizer: Master of Advanced Studies in Curating, Zurich University of the Arts ZHDK
- Document: 10 Blatt, A4
- Exhibition: "Archive of Shared Interests" ([http://www.whitespace.ch/downloads/Archive\\_of\\_Shared\\_Interest.pdf](http://www.whitespace.ch/downloads/Archive_of_Shared_Interest.pdf)); curators: Karin Frei Bernasconi, Siri Peyer, Dorothee Richter

# Appeal



APPEAL – ARCHIV OF SHARED INTERESTS

A

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## Job Description Installation, 2012

A “Spoken Work” can go through different stages and develop into an almost wordless piece. The multi-part installation “Job Description” is a case in point. For his participation at the Berufsmesse Zürich (fair for career choices, basic training and continuing education) Keller asked his artist colleagues to define binding standards to describe their job, which he then worked into a manifesto. The arbitrariness of this document and the minimal response received at the fair led to Keller developing a further installation. This time he invited his colleagues to come together for a quiet meditation in a business center at Zurich airport. Again, he landed them in an unfamiliar situation where they could not draw on their individual artistic abilities but were forced to think collectively about what it means to be a visual artist. To add insult to injury, the results’ visualisation was outsourced to the Zurich based graphic designers NORM, who were present at the meditation via skype.

These visualisations represent the artist’s profession to the outside world. Printed on flags decorating the facade of the Helmhaus Zurich, Keller “perforates” the institution and the discussion instigated by him and carried over several stages is introduced into the immediate urban surroundings of the Helmhaus and thus the public sphere. Not unlike the forum, the centre of all political life in antiquity, this place becomes the space for further dialogues, formulated or silent ones, about the image of the artist, public space or the politics of images.

Helmhaus, Room 5 (2<sup>nd</sup> floor, main room)

- Details: 9 flags, 100 x 480 cm each, fixed to the existing flagpoles on the facade of the Helmhaus Zurich, video projection “Berufsbild-Meditation”, video projection “Desktop”, 02°50’35" each, sun protection foil, 15 purple joga mats.
- Contributors: meditating artists: Lovis Caputo, Nic Hess, San Keller, Sarah Kueng, Philip Matesic, Miriam Steinhäuser, Peter Tillessen and Olivia Wiederkehr; video documentation: Nina Stefanka; graphic performance: Norm; production of flags: Heimgartner Fahnen; video installation: Videocompany; best boy: Daniel Morgenthaler
- Edition: 2 + EA
- Courtesy of the artist
- Exhibitions: “Spoken Work”, Helmhaus Zurich, 2012; “Nichtstun”, symposium, Bern University of the Arts HKB, Bern, 2013

# Job Description







## Job Interviews

Performance/video, 2012

“My friend Tirdad Zolghadr once said that each conversation in the context of art is a job interview.” Thus San Keller, and in a press review to the exhibition “The New Public” curator Rein Wolfs is quoted to have said: “We need to create places for effective talk.” This was the intention of the artist’s performance: “Emancipated visitors” (Jaques Rancières) in the exhibition were meant to create places for effective talk. Who, so the question, would apply to whom for what reason?

At the entrance to the exhibition space the visitors were asked to make blindfolds out of the pieces of fabric on which was printed the text of the press releases. Then, they were allowed to enter in pairs: one was blindfolded, the other acting as guide through the exhibition and describing the exhibited items if so requested. The wardens had to make sure that the works were not touched and the blindfolds not removed before leaving the exhibition space.

- 30 November 2012, 8pm–12pm, on the occasion of “Lange Nacht der Museen”
- Museion Bozen, exhibition “The New Public”
- Organizer: Museion Bozen, “The New Public”, curator: Rein Wolf, assisted by Petra Guidi
- Material: press releases exhibition “The New Public”, printed on white fabric, A0
- Video: 06'37", camera: Domenico Palma, editing: Nina Stefanka

# Job Interviews





Eine Tasche links und eine rechts?  
- Nein. Es sind beide rechts platziert.



Ah, die hängen so!  
- Ja genau.



Riechst du das?  
Das ist Kuhgeruch.



## Canti e Grida

Performance/video/remix, 2012

The performance takes some of those exhibition texts written to describe or sell art works and interprets them in the tradition of Italian market criers. The invitation to the festival “Art and the City”, which, in a contemporary form of public private partnership, tries to establish Zurich West as a district highly valued in terms of economic power, culture and quality of life, proved an adequate occasion for this undertaking. The proximity to the arts centre “Löwenbräu” and the high percentage of established galleries there suggested a work highlighting the mechanisms of the art market.

The catalogue texts on the festival's artists and their works served as performance material. San Keller searched them for adjectives and adverbs that appear only once to describe a particular work. He then booked two professional singers for the opening of the festival. One of them assumed the role of a gallery owner, singing the adjectives and adverbs, where as the other performed traditional Italian market songs in the role of a market crier.

A remix of the performance was included in the regular play list of the bar Hotel Rivington & Son in the Prime Tower for the duration of the exhibition.

- 8 June 2012, 07.30pm, in the context of the opening of the festival “Art and the City”
- Large hall, Schiffbau, Zurich West
- Organizer: “Art and the City”, 9 June–23 September 2012, festival for art in public space in Zurich-West; curator: Christoph Doswald
- Producer: Helmhaus Zurich; curator: Daniel Morgenthaler
- Material: “Canti e Grida die Venditori Ambulanti a Roma e nel Lazio”; “Art and the City”, 2012, JRP/Ringier Kunstverlag
- Contributors: singers: Daniel Camille Bentz, Davide Thorner; costumes: Franziska Born; sound recording: Remo Clematide
- Video: 27'20", camera/editing: Harald Viganò
- Remix by Domenico Ferrari: 5'32", free download: <http://www.artandthecity.ch/en/overview/san-keller/>
- Publication: “Art and the City”, 2012, JRP/Ringier Kunstverlag

# Canti e Grida





6

### Canti e grida dei venditori ambulanti odierni (11 grida)

*Trascrizione di Anton Giulio Perugini*

**Ombrellaro (per strada)**

Om - brel - la - ro don — ne. Ri - pa - ra - te -  
vi l'om - brel - lo che è arr - ri - va - to l'om - brel - la — ro.

**Il moleta (per strada)**

Il mo - le - ta, om - brel - la - io, ar - ro - ti - no col -  
tel - li, for - bi - ci om - brel - li, tut - to

gno - re si - gno - ri qui da - van - tia  
va - to il mo - le - ta ri - pa - ra - z

Word	Occurrences	Frequency	Rank			
strong	4	0.2%	6	strong	4	0.2%
artificial	3	0.2%	6	artificial	3	0.2%
spatial	3	0.2%	6	spatial	3	0.2%
solid	3	0.2%	6	solid	3	0.2%
raw	3	0.2%	6	raw	3	0.2%
classical	3	0.2%	6	classical	3	0.2%
giant	3	0.2%	6	giant	3	0.2%
intellectual	3	0.2%	6	intellectual	3	0.2%
anonymous	3	0.2%	6	anonymous	3	0.2%
deep	3	0.2%	6	deep	3	0.2%
political	3	0.2%	6	political	3	0.2%
suitable	3	0.2%	6	suitable	3	0.2%
ironic	3	0.2%	6	ironic	3	0.2%
regularly	3	0.2%	6	regularly	3	0.2%
special	3	0.2%	6	special	3	0.2%
generally	3	0.2%	6	generally	3	0.2%
refined	3	0.2%	6	refined	3	0.2%
seemingly	3	0.2%	6	seemingly	3	0.2%
paradoxically	3	0.2%	6	paradoxically	3	0.2%
intense	3	0.2%	6	intense	3	0.2%
highly	3	0.2%	6	highly	3	0.2%
flat	3	0.2%	6	flat	3	0.2%
massive	3	0.2%	6	massive	3	0.2%
long	3	0.2%	6	long	3	0.2%
economic	3	0.2%	6	economic	3	0.2%
latest	3	0.2%	6	latest	3	0.2%
constant	3	0.2%	6	constant	3	0.2%
specifically	3	0.2%	6	specifically	3	0.2%
extremely	3	0.2%	6	extremely	3	0.2%
simply	3	0.2%	6	simply	3	0.2%
busy	3	0.2%	6	busy	3	0.2%
commercial	3	0.2%	6	commercial	3	0.2%
continuous	3	0.2%	6	continuous	3	0.2%
functional	3	0.2%	6	functional	3	0.2%
historical	3	0.2%	6	historical	3	0.2%
wooden	3	0.2%	6	wooden	3	0.2%
reminiscent	3	0.2%	6	reminiscent	3	0.2%
blue	3	0.2%	6	blue	3	0.2%
surprising	3	0.2%	6	surprising	3	0.2%
ordinary	3	0.2%	6	ordinary	3	0.2%
familiar	3	0.2%	6	familiar	3	0.2%
consciously	3	0.2%	6	consciously	3	0.2%
directly	3	0.2%	6	directly	3	0.2%
geometric	3	0.2%	6	geometric	3	0.2%
ideal	3	0.2%	6	ideal	3	0.2%
actually	3	0.2%	6	actually	3	0.2%
defining	3	0.2%	6	defining	3	0.2%
absolute	3	0.2%	6	absolute	3	0.2%
photographic	3	0.2%	6	photographic	3	0.2%
invisible	3	0.2%	6	invisible	3	0.2%
simultaneously	3	0.2%	6	simultaneously	3	0.2%
previously	3	0.2%	6	previously	3	0.2%
financial	3	0.2%	6	financial	3	0.2%
precarious	3	0.2%	6	precarious	3	0.2%
sitexspecific	3	0.2%	6	sitexspecific	3	0.2%
existing	3	0.2%	6	existing	3	0.2%
italian	3	0.2%	6	italian	3	0.2%
usually	3	0.2%	6	usually	3	0.2%
spacexxconsuming	3	0.2%	6	spacexxconsuming	3	0.2%
various	3	0.2%	6	various	3	0.2%
cheap	3	0.2%	6	cheap	3	0.2%
important	2	0.1%	7	important	2	0.1%
largest	2	0.1%	7	largest	2	0.1%
exciting	2	0.1%	7	exciting	2	0.1%
vast	2	0.1%	7	vast	2	0.1%
adhesive	2	0.1%	7	adhesive	2	0.1%
cultural	2	0.1%	7	cultural	2	0.1%
enormous	2	0.1%	7	enormous	2	0.1%
eratic	2	0.1%	7	eratic	2	0.1%
immediately	2	0.1%	7	immediately	2	0.1%
originally	2	0.1%	7	originally	2	0.1%

## The Profession of the Visual Artist Action/video, 2011

A fair that takes you on a walk through the whole professional world? The annual Berufsmesse Zurich (fair for career choices, basic training and continuing education) does just this. Not only are there new trends presented, but young people can sample a multitude of career options and trainings and learn more about their dream jobs in a personal meeting with a specialist in the field. The list of professions is long, but one has been absent so far: the profession of the visual artist. San Keller invited five colleagues to subject themselves to a comparison with other professions. What distinguishes the profession of the artist in a society based on knowledge and services, a society that has long outsourced manufacturing and the manual skills required for it to other, distant countries? Are artists, whose lives revolve around their job, who take full responsibility for their production and produce at their own risk, and who have to continually reinvent themselves truly role models for other professions?

To accompany their appearance at the fair a manifesto proposing binding values for the profession of the artist was produced. The invited artists were asked to evaluate themselves and state their competencies. At the same time they gave a glimpse into how they produce and communicate their works, from the very first idea to the sold work.

- 22–26 November 2011, daily 8.30am–5pm
- Berufsmesse Zürich, Messe Zürich, Halle 2, Stand 37
- Organizer: The action “The Profession of the Visual Artist” was produced in co-operation with Helmhaus Zurich (curator: Daniel Morgenthaler) and marks the starting point of Keller's solo show.
- Details: exhibition stand, 3 x 3 m; manifesto on tarpaulin, A0; flip chart, 1 table, 8 chairs, 2 neon lamp
- Contributors: graphic design: Norm; artists: Pedro Wirz, Christian Vetter, Mariann Oppliger/Sophie Hofer, Marina Belobrovaja, !Mediengruppe Bitnik
- Video: 17'21", camera: Philipp Koller; cut: Nina Stefanka
- Exhibition: “Spoken Work”, Helmhaus Zurich, 2012

# The Profession of the Visual Artist



Betreff: Berufsbild Meditation

Liebe Künstlerinnen, liebe Künstler,

Leider stelle ich fest: Gemeinsam sind wir schwach! Für unseren Auftritt an der Berufsmesse Zürich vom 22.-26. November 2011 habe ich eine Sammlung von Statements zusammengetragen, die den Beruf des bildenden Künstlers zu definieren versuchen. Daraus ist ein Manifest entstanden, das von einer zeitgemässen künstlerischen Beliebtheit zeugt. Die einzelnen Punkte äussern Ansprüche auf Differenzierung!

Was unterscheidet  
welche Weise k

Ich lade Euch an  
unser Berufsbild  
Centers beim FI

Als visuellen Bei  
Gestalt geben. (professionelle  
Unsere stille Me  
Berufsbild voller

Dieses Berufsbil  
Zürich während  
werden.

Ich würde mich  
Lasst mich jedo

Herzlich auf bald

Mittwoch, 8. Fe

Priora Business  
Balz-Zimmerma  
CH-8302 Kloten

Kontakt San Kel  
079 542 49 67  
sankeller@bluev



## Market of Volunteers

Action/video, 2011

Location, day of the week, duration, stalls, vendors behind their displays; it all looks like a real weekly market if it was not for the absence of actual products. The stalls are empty; the vendors have nothing to sell. This market of volunteers may be understood as the meditative variety of a free market economy: one does not act but contemplate. In the logic of the market a market without products does not make sense. The volunteers will therefore be confronted with quite a few questions, such as: why do you work here when you are not paid for it, why do you not treat yourself to a day off instead? The volunteers will have to take a stand behind their empty stalls as it were and explain themselves. The market of volunteers could be described as an advertisement; an economical event that advertises volunteering just as the market crier advertises his soap.

We will put up the market stalls on a market square in Frankfurt—without any products. Each stall will be manned by one or several volunteers, who work out of their own interest and not for the money. We will find our volunteers on relevant platforms, by advertising and giving out leaflets. The number of stalls will correspond to the number of volunteers. The participants will need a special talent for doing things of their own free will and for selling their voluntary presence to their customers. We will organise a meeting with all participants before and after the action.

- 22 August 2011
- Marktplatz am Liebfrauenberg, Frankfurt am Main
- Organizer: "Playing the City 3", Kunsthalle Schirn, Frankfurt, 2011; curator: Matthias Ulrich; assistant: Clara Wörsdörfer
- Volunteers: Susanne Bacher, Thomas Bundschuh, W. Hartmann, Loena Ide, Vera Kirschstein, Tanja Küchle, Inge Koltermann, Karl-Heinz Ohl, Mona Rathgeb, Odin Stiura, Susanne Wenger
- Video: 11'07", camera/editing: Ursula Schmidt
- Publication: "Playing the City – Interviews", SternbergPress, 2012
- Exhibition: "Spoken Work", Helmhaus Zurich, 2012

# Market of Volunteers







## Disinvitation

Exhibition concept, 2010

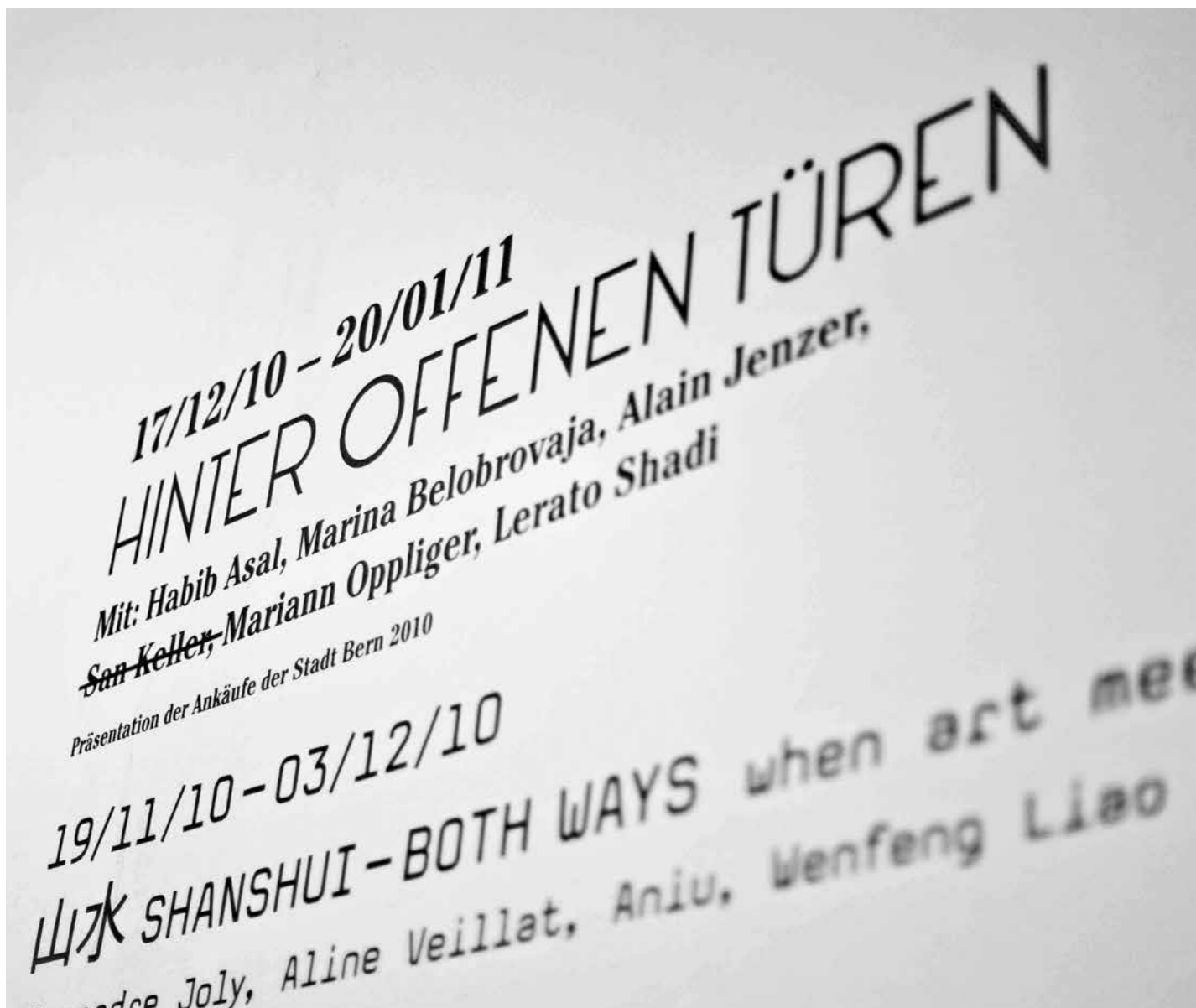
Although San Keller accepted the invitation to the thematic group exhibition “Behind Closed Doors”, he refused to produce any new works. Curator Martin Waldmeier and his team were thus encouraged not to act as producers of new works but as critics and interpreters of existing ones. Waldmeier’s reply was to disinvite San Keller so as to be able to view his work critically. Subsequently, artist and curator agreed on omitting “San Keller” on all invitations and printed material in the exhibition. Waldmeier took ruler and pencil to the invitations already printed and struck out the artist’s name. This visible act of disinvitation led to Keller having to continually justify himself to the visitors.

- Exhibition: “Behind Closed Doors”, 2010/2011, Stadtgalerie Bern; curator: Martin Waldmeier
- Courtesy of Stadtgalerie Bern
- Edition: 10 invitations signed by the artist

In the words of the curator: The action “Disinvitation” gives the work of well-known Swiss performance artist San Keller an unexpected twist. Known for his simultaneously critical and humorous analysis of his own work as well as the distribution of roles in the art world, he was disinvited from participating in the thematic group exhibition “Behind Closed Doors”, a show that is likewise interested in the hierarchical order of the art world. A mental experiment: On what grounds should we disinvite one of the best known Swiss artists working in this field, an artist who is currently exhibiting at the Kunst Halle Sankt Gallen and the Kunsthalle Fridericianum, no less? Was it intentional? Was it done for the quick sensation, a constructed provocation, a disinvitation in disguise, a marketing ploy? The artist’s conspicuous absence creates room for rumour and speculations, thus drawing public attention to the curator as institutional decision maker. The edition to be published for the closing event will be the only document of this unique action. The artist will be absent.

# Disinvitation





**HINTER OFFENEN TÜREN**  
17/12/10 - 20/01/11

Vernissage:  
Donnerstag, 16/12/10, 18:30h

Mit:  
Habib Asal, Marina Belobrovaja,  
Alain Jenzer, ~~San Keller~~,  
Mariann Oppliger, Lerato Shadi

Kurator:  
**Martin Waldmeier**  
Präsentation im Rahmen der Ausstellung:  
**Ankäufe der Stadt Bern 2010**

Anstelle einer Weihnachtsausstellung richtet die Stadtgalerie mit der Gruppenausstellung «Hinter offenen Türen» ihr Augenmerk auf die Rituale und Konventionen der Kunstwelt. Der Titel spielt auf zwei gegenläufige Aussagen zum «Betriebssystem Kunst» an: Einerseits der Vorwurf einer geschlossenen Gesellschaft, deren Ressourcen weitgehend unter Ausschluss der Öffentlichkeit verhandelt werden; andererseits die Behauptung einer grundsätzlichen strukturellen Offenheit des Kunstbetriebs – jede/r kann Künstler/in und Autor/in sein, spezifische Qualifikationen sind keine zu erbringen, der Eintritt ist «frei». Die Künstler/innen der Aus-

stellung thematisieren in ihren Arbeiten den Ritualcharakter vieler Kunstveranstaltungen wie auch die Regelwerke ihrer Räume und Institutionen. Sie interessieren sich für die Rollenverteilung in der Kunstwelt ebenso wie für die Bedingungen, Hierarchien und Abläufe des Produzierens, Zeigens und Vermarktens von Kunst – von der Ausstellungseinladung über den White Cube bis hin zum Sektglas. Die Ausstellung dient als Rahmen für die Präsentation der jährlichen Ankäufe der Stadt Bern und endet mit der Veranstaltung «step on no pets», die das Ausstellungsthema um ein performatives Moment erweitert.

**STADTGALERIE**

IM PROGR\_ZENTRUM FÜR KULTURPRODUKTION  
WAISENHAUSPLATZ 30, 3001 BERN  
WWW.STADTGALERIE.CH

ÖFFNUNGSZEITEN: DO - SA 14 - 18 UHR

**Digestiv (Karaoke)**  
Installation, 2012

The main hall—with all its windows, which are normally masked in order to gain more wall space, left untouched—opens up as radically as the first room seems confining. This opening works in two ways: Standing on the Grossmünster's forecourt, for example, one can observe how the visitors leave their hidden eavesdropping position and move centre stage.

This position of exposure is reinforced by the axially arranged karaoke stations in the room, which invite the visitors to repeat the conversations San Keller had conducted over two years with visitors of the Kunsthalle Fridericianum about the then current exhibitions. The dialogues were not recorded in the rooms but outside while walking ("Digestiv (Walk)") up and down the institution's forecourt, thus raising the question as to what extent an exhibition can be carried outside by its visitors, or how permeable the, often quite ancient, museum walls today are.

Via earphones the Helmhaus visitors can listen to themselves repeat a dialogue conducted by strangers. This creates the bizarre situation that one can hear oneself talk about an exhibition one most likely has not seen. The beholder plays the role of the beholder and completes the gap left in the centre of the room.

Helmhaus, Room 2, (1<sup>st</sup> floor, main hall)

- Details: 5 karaoke stations (monitor, microphone, earphones), a selection of "Digestiv (Walks) 1–5" transcripts with photographs of the respective exhibitions by Niels Klinger
- Contributors: design: NORM; technical realization: Videocompany, Kevin Graber
- Edition: 2 + EA
- Courtesy of the artist,
- Exhibition: "Spoken Work", Helmhaus Zürich, 2012

# Digestiv (Karaoke)





GC Yes.

SK How long did you spend in there? Twenty minutes?

HK No, longer. I think more than that.

GC [Looking around] Oh, I read FKK. This nudist thing in Germany. Maybe I'm influenced by all this sick pervert sexuality in the show, like these beds. They are tits.

SK Balls.

GC You see balls!

SK Hassan, what did you see? Balls or...?

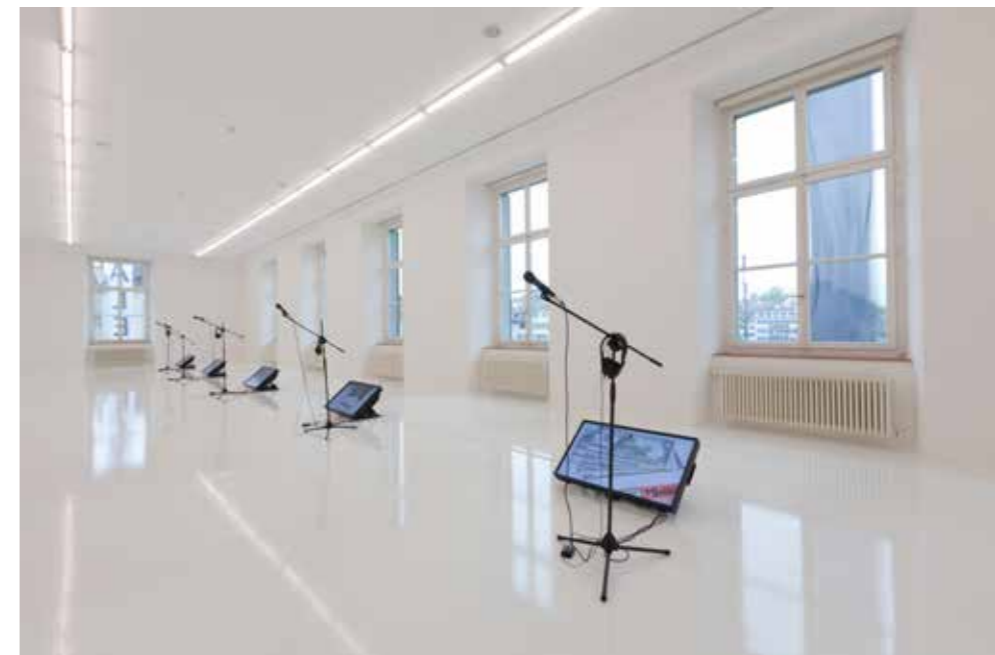
HK No, I saw breasts. And I thought of Louise Bourgeois to be honest, immediately.

SK Why?

HK Because it seems reminiscent of her work.

SK Yes, that's right, she has this work with many breasts.

GC There are archaic sculptures that look like this. Mexican or Indian sculptures, with breasts.



SK How long did you spend in there? Twenty minutes?

HK No, longer. I think more than that.

GC [Looking around] Oh, I read FKK. This nudist thing in Germany. Maybe I'm influenced by all this sick pervert sexuality in the show, like these beds. They are tits.

SK Balls.

GC You see balls!

SK Hassan, what did you see? Balls or...?

## Digestiv (Walk)

Aktion/publication/reading, 2009–2011

As the visitors of the Kunsthalle Fridericianum leave the museum San Keller invites them to walk with him and talk about the current exhibition.

The discussions, which last as long as no-one talks about a different subject, are then recorded, transcribed and offered or administered as a digestive to the respective artist at the end of the exhibition.

- 12/13 December 2009, Au and Friedrichsplatz, Kassel, "Digestiv (Walk) 1", Carlos Amorales "Nuevos Ricos (in collaboration with Julian Léde)" and Navid Nuur "The Value of Void"; 27/28 October 2010, Friedrichsplatz, Kassel, "Digestiv (Walk) 2", Thomas Zipp (White Reformation Co-op), Mens Sana in Corpore Sano; 18/19 September 2010, Friedrichsplatz, Kassel, "Digestiv (Walk) 3", Monica Bonvicini "Both Ends" and Matias Faldbakken "The Death of Which One Does Not Die"; 22/23 January 2011, Friedrichsplatz, Kassel, "Digestiv (Walk) 4", Teresa Margolles "Frontera" and Matt Stokes "No Place Else Better Than Here"; 2/3 April 2011, Friedrichsplatz, Kassel, "Digestiv (Walk) 5", Andro Wekua "Pink Wave Hunter" and Nina Canell "Ode to Outer Ends"
- Organizer: Kunsthalle Fridericianum, Kassel; curator: Rein Wolfs
- Publications "Digestiv (Walk) 1–5": transcripts: Sylvia Rütimann; design: NORM; publisher: San Keller
- Readings: 28 August 2011, 1pm–3pm, MOTTO, book shop, Zurich; 15 September 2011, 2pm–8pm, PRO QM, book shop, Berlin

# Digestiv (Walk)



DIGESTIV (WALK)  
13. Dezember 2009

SK San Keller  
V Veronika  
CH Christian

SK Ich zeichne das Gespräch auf, transkribiere es und lasse danach dem Künstler das Ganze oder ein Destillat davon zukommen. Als eine Art Rückmeldung und Verdauung von dem, was er gemacht hat.

V Also soll es nur um eine Ausstellung gehen oder um beide?

SK Wie ihr wollt. Es kann schon um beide gehen.

V Wir haben uns die untere Ausstellung intensiver angeguckt als die obere.

SK Und? Was meint ihr zu der?

V Als erstes hängen geblieben sind wir in der Rotunde bei dem Tisch mit der Farbe drauf und dem Schaum. Das scheint ein Tisch aus der Cafeteria zu sein, der da auf ein am Boden liegendes Flies gestellt wurde. Das riecht ja auch ganz stark. Ich wollte das unbedingt anfassen und fand es sehr schade, dass man das nicht machen konnte. Denn das klebt bestimmt.

SK Ich glaube, das ist erstarrt, meinst du nicht?

V Das ist starr? Es roch halt, als ob es noch fast frisch ist. Das dachte ich auch, weil es auch so dick ist. Das fand ich ganz schön. Wie fandest du das mit dem Tisch?

CH Da hatte ich noch nicht so einen Bezug dazu. Ich habe mich vor allem für die Schuhe neben dem Tisch interessiert, und diese Arbeitsklamotten.

SK Aber dieses „blue, blue, red, red“, das ist ja extrem dominant. Hatte das für euch keine Bedeutung? Über diese Arbeit bin ich persönlich noch ziemlich ungeschlüssig. Auf den ersten Blick sehe ich darin irgendwie eine Paul McCarthy-Arbeit – dieses Kleckern, der Schaum, diese wilde Geste, diese Kleider, auch das Performative und dann dieses „blue, blue, blue“, das noch die Sprache hineinbringt... Aber irgendwie bin ich mit dieser Arbeit nicht glücklich. Ich weiß nicht. Und warum steht sie in der Rotunde? Könnt ihr euch an den Titel erinnern?

V Nein. Ich weiß ihn nicht mehr auswendig.

SK Die Arbeit hat so etwas richtig Expressives, obwohl die anderen Arbeiten sehr zurückhaltend sind. Das passt irgendwie nicht. Sie nervt auch ein wenig mit diesem Sound.

V Mir ist der Sound erst zum Schluss aufgefallen, und ich fand ihn eigentlich ganz spannend. Auch weil Carl gleich anfing, etwas zu machen. Der hat ihn glaub ich zuerst gehört und fing dann an, etwas mitzubrabbeln. Das fand ich ganz schön. Genervt hat er mich nicht. Aber ich habe zum Beispiel nicht verstanden, warum es „blue“ und „red“ heißt. Das konnte ich nicht hören.

SK Ah, die Arbeit, die heißt auch so, „Blueblueredred“ oder irgendwie so etwas. Was hat dich denn jetzt genau daran interessiert? Du sagst, du bist dort hängen geblieben.

V Weil das so zum Anfassen aussah und weil die so knallige Farben hatte. Das

find ich erst einmal sehr anziehend, so zum sich Draufstürzen.

SK Dann gab es aber auch noch viel anderes.

V Ja, als nächstes sind wir an dieser Blumensteckwand entlang gegangen. Als wir dann vorbei waren, konnten wir sehen, dass da so Fingerabdrücke an der einen Ecke drin sind. Da bin ich weiter gegangen und dachte mir, vielleicht kann man die auch anfassen. Also die wollte ich auch unbedingt anfassen. Und da musste ich noch einmal zurück, um die Aufsicht zu fragen, ob man das nun darf. Das durfte ich nicht und ich war ein wenig enttäuscht.

SK Du willst alles anfassen...

V Das stimmt! Die Sachen sind einfach ganz interessant finde ich und man kann damit etwas machen. Zum Angucken ist das schon auch interessant, auch schön und inspirierend, aber die Arbeiten hatten, fand ich, ganz viel mit Geruch und Geschmack zu tun und mit zum Anfühlen. Vor allem natürlich das Eis. Das war denn für uns auch der eigentliche Hauptteil. Wir saßen da bestimmt eine halbe Stunde und haben uns das angeguckt. Wir haben gesehen wie das Eis neu aufgelegt wurde und haben uns das dann komplett angeguckt.

SK Ist das denn nicht schon fast zu empathisch, sich dieses Eis eine halbe Stunde anzusehen? Würde man nicht besser hier an die Fulda gehen?

V Zu empathisch? Nein, gar nicht.

SK Und ergibt sich in der Wahrnehmung etwas, wenn man sich das eine halbe Stunde betrachtet?

V Ja, klar.

CH Die halbe Stunde kam auch daher, dass ich gehofft hatte, dass der Eisstiel mit dem Ganzen hinunterfließen würde. Ich dachte, der wird am Schluss lose gemacht.

V Man braucht schon Zeit, denn sonst kannst du ja die ganzen Stadien gar nicht sehen. Die ganzen Eiskristalle, die runden sich erst, dann fängt es an zu fließen. Und dann hast du irgendwann diesen Zuckerrand und diese ganzen Teilchen, die da runter fließen und die Strömung, die unterschiedlichen Schnelligkeiten in dem Strom. Das siehst du nicht, wenn du da nur kurz stehst. Und dann am Ende wie die Platte wieder sauber gemacht wird und der Schaum drauf gesprüht wird, das hat schon etwas.

SK Das stimmt, das ist toll. Da kommt dann auch wieder das Aufsichtspersonal mit ins Spiel, das mitarbeitet, wie heute auch bei den Flaschen, die gefüllt werden. Auch die Schreibenden bei diesem Zeitungsartikel. Habt ihr den auch gesehen?

V In der Rotunde an der Wand?

SK Ja, genau.

V Und ich fand es schon schön, da so lange zu sitzen. Zeit zu haben, um dazu sitzen, um mir dieses Eis anzugucken. Das macht man ja normalerweise nicht.

SK Normalerweise isst man ja auch das ganze Eis. Jetzt sieht man zu, wie es vor den Augen zerfließt... Ja, eigentlich ist das ein schöner Gedanke. Und hinten, diese Arbeit mit der fluoreszierenden Farbe, habt ihr euch die auch angesehen?

V Das hat sich Christian angeguckt, ich nicht.

CH Ah, jetzt kapiert ich das. Du meinst den Schuttcontainer, in den hineinprojiziert wird? Alles klar, ich habe nur kurz drauf gesehen und dachte zuerst, das wären nur bearbeitete Dias. Ich habe mich schon gewundert was dieser Nachschein ist und habe es auf meine Augen geschoben. Ich bin ja auch nur ganz kurz durchgelaufen, weil ich so scharf drauf war, mir das Eis anzugucken. Mist.

SK Du weißt es ja jetzt und kannst es zu Ende denken. Der Kehricht wurde verbrannt, die Asche zwischen die Dias geklemmt, das Innere des Containers mit fluoreszierender, nachleuchtender Farbe ausgemalt und darauf projiziert.

## Do not

Series of performances, 2012/–

The project “Do not” creates a platform for succinct live critique in centres of cultural overproduction. Artists are invited to present the concept of their upcoming project. A critic for each artist then tries to dissuade them from realizing their projects with one single well-founded argument. Thus, the artists save time and money and are still evaluated critically. If the critic's argument is convincing the artist has to give them 1% of the sum budgeted for the project in question. Subsequently the artists are encouraged to submit their project to the “The Agency for Unrealised Projects” supervised by Hans-Ulrich Obrist at the Serpentine Gallery.

- 5 December 2012, 6am
- Stadtgalerie Bern, PROGR
- Organizer: BONE 15, Performance Art Festival, Bern
- Contributors: design: NORM; critic: San Keller; artists: Marinka Limat, Mariann Oppliger and Sophie Hofer, Nikolai von Rosen
- Video: 51'31", BONE 15

# Do not





DO  
YOU  
KNOW



## **E270 CDI**

(Performed by Tindaro Gagliano)

Action object, 2010

A successful gallery owner can sell cars as well as works of art. This is why San Keller commissioned his gallerist Tindaro Gagliano to sell the Mercedes E270 CDI of his financial business partner Jose Muro. The car came with a framed photograph of the empty gallery room, which fit neatly into the boot of the car. Regardless whether the buyer of the Mercedes E270 CDI used his purchase as a car or a work of art, the photograph had to remain in the boot. The buyer furthermore received a CD with the recorded sales negotiations, which he can play in the car stereo.

- Details: Mercedes E270 CDI, photograph, CD, 482 x 182 x 145 cm
- Unique copy
- Courtesy of Muro Gallery
- Exhibition: "E270 CDI", Muro Gallery, Geneva, 2010

# **E270 CDI**

**(Performed by Tindaro Gagliano)**





## Insight

Installation, 2012

Compared to the relative vastness of the great hall the room next to it reminds one of a corridor. Through a door the visitors enter a rather unglamorous hotel room, which stands for the kind of accommodation artists are often provided with when travelling to their exhibition projects. In "Suspicion" the visitors were eavesdropping from outside, here they can listen to the artists' thinking that takes place before falling asleep in an intimate setting. When in the large hall the visitors became the mouthpiece for other visitors of the exhibition, here they can make themselves at home in an artist's head. Similarly, in 2009 San Keller had invited several of his artist colleagues to review the previous day in the context of his performance series "Monologue". The hotel room, too, becomes a place where one can relax, enjoy its colourful cosiness and forget the white sterility of the exhibition space. The White Cube, however, is waiting outside for the artist to come out and fill it, and for the visitors to read and understand it.

Helmhaus, Room 3 (1<sup>st</sup> floor on the left)

- Details: installation of a working standard-sized hotel room for one person in the exhibition space. Original lengths recordings of the performance series "Monologue". Playback devices and loudspeakers mounted in the ceiling. The artists' monologues are also available at: [www.radioarthur.ch/sankeller.php](http://www.radioarthur.ch/sankeller.php)
- Contributors: interior design: Andrea Sohnrey; audio design: Remo Clematide
- Owner: Kunstmuseum St. Gallen
- Exhibitions: "Spoken Work", Helmhaus Zurich, 2012; "Home! Sweet Home!", Kunstmuseum St. Gallen, 2013

# Insight



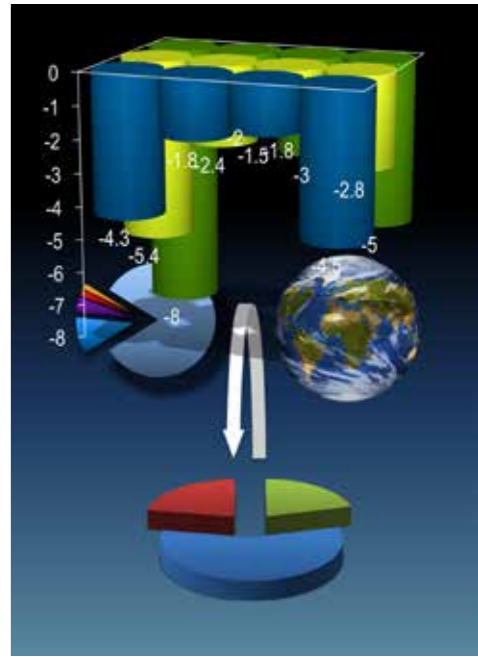
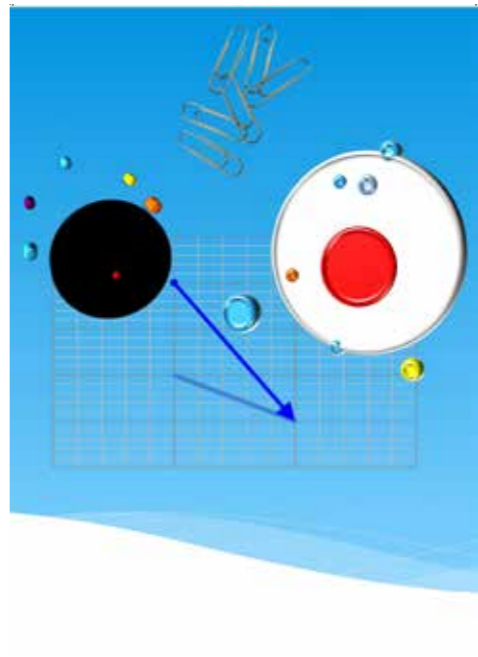
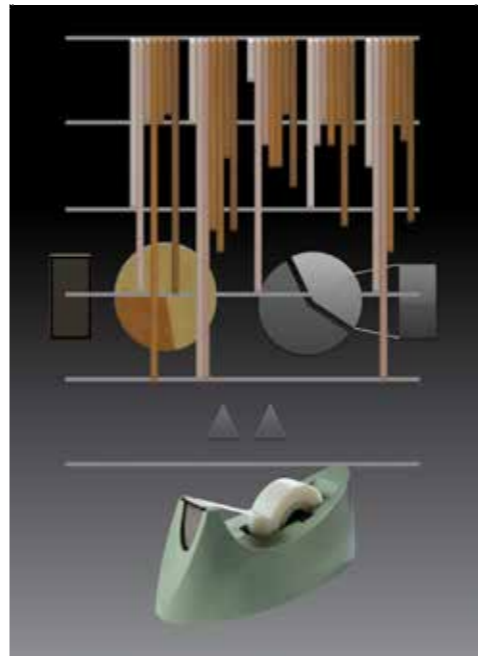
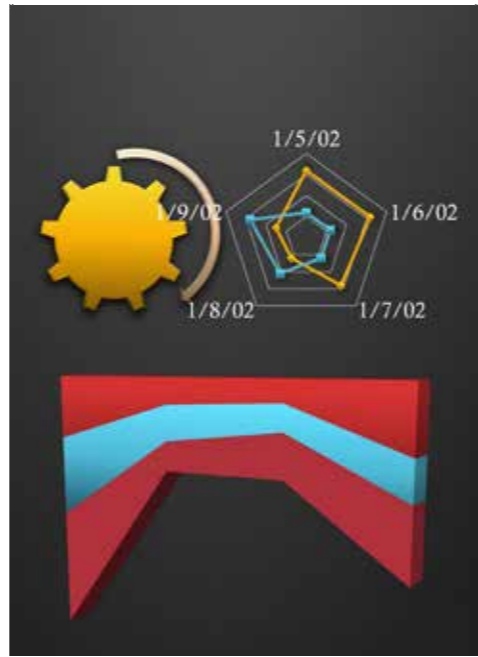
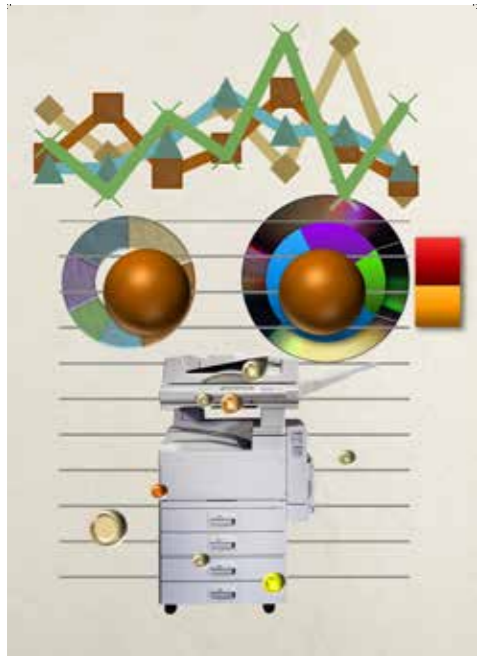
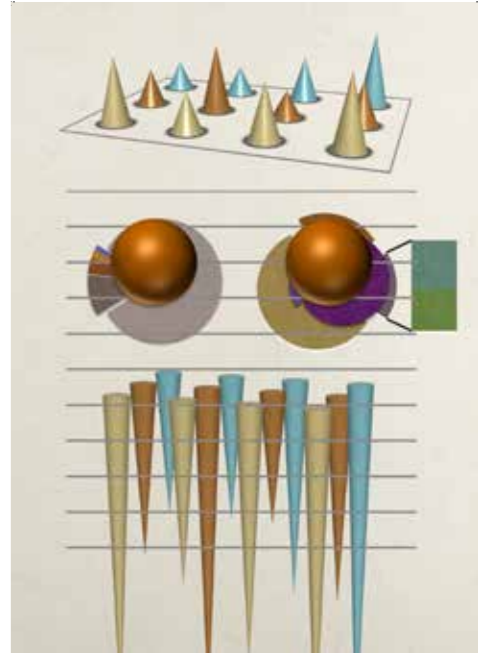
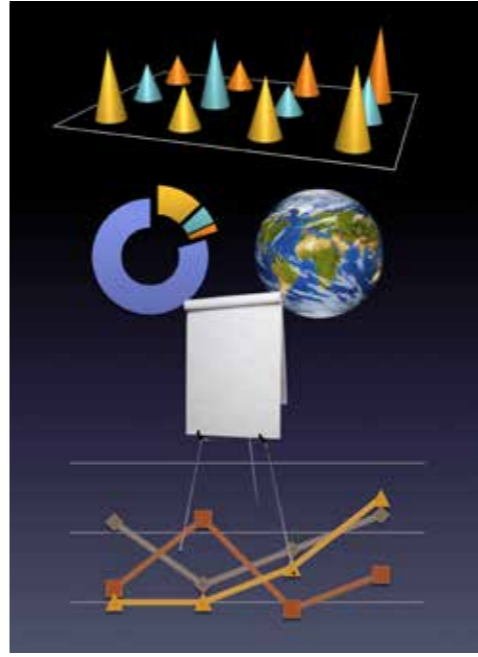
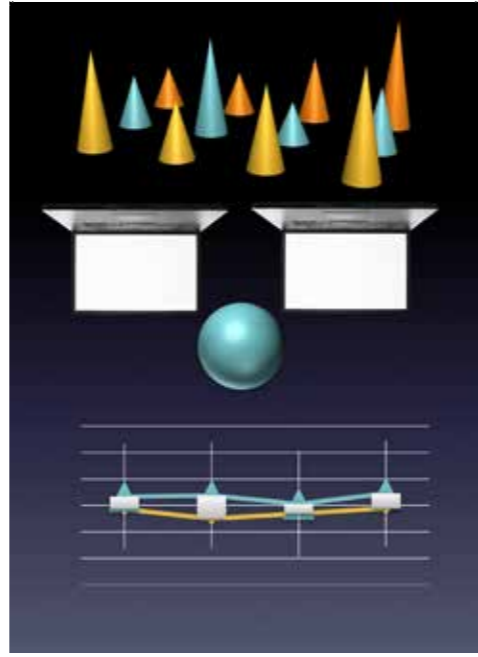
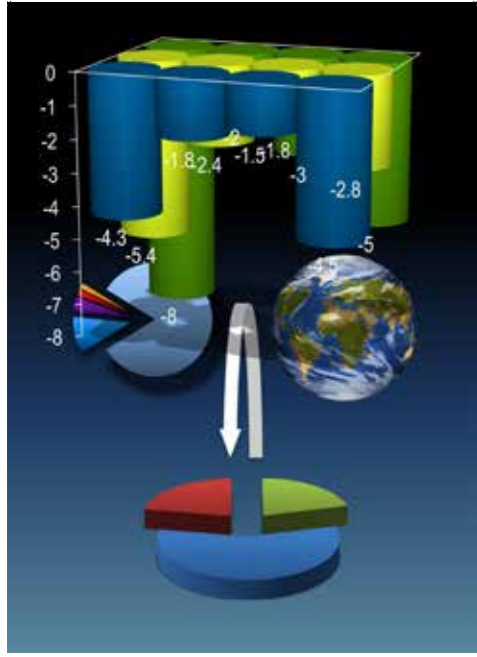
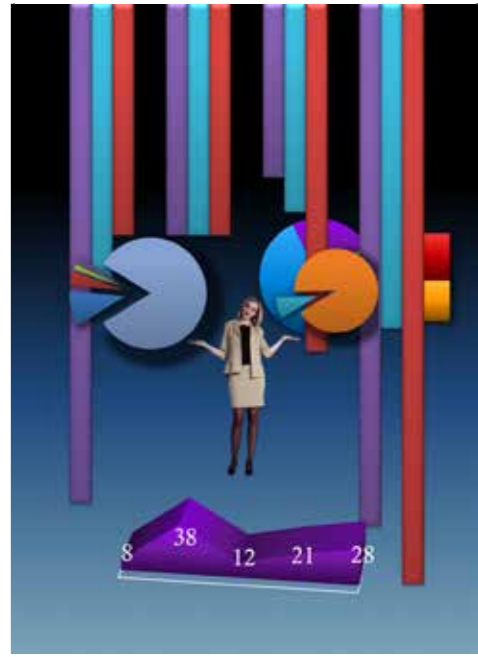
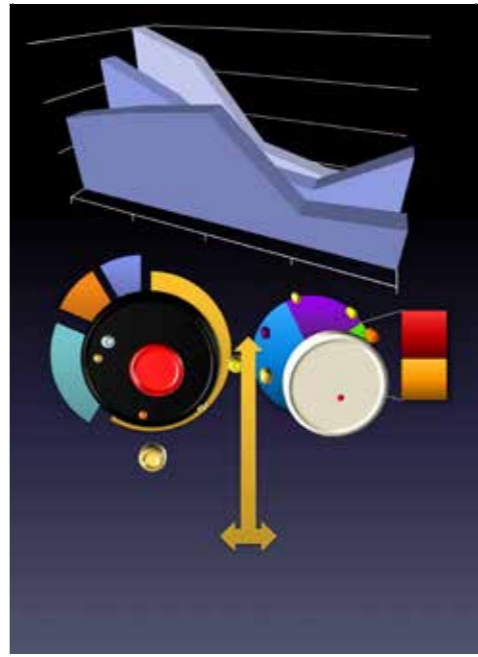
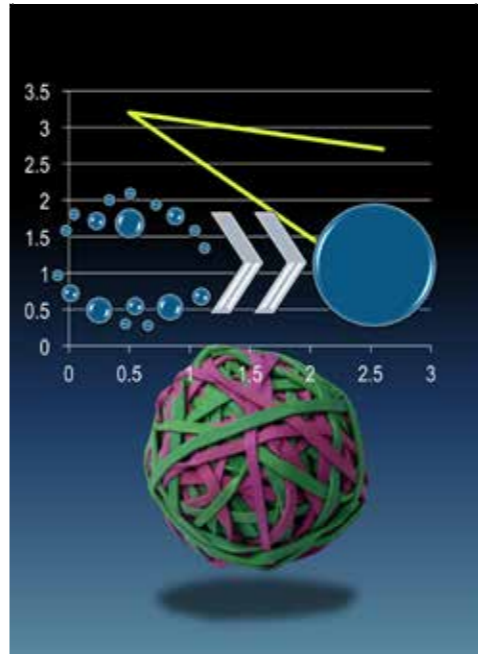
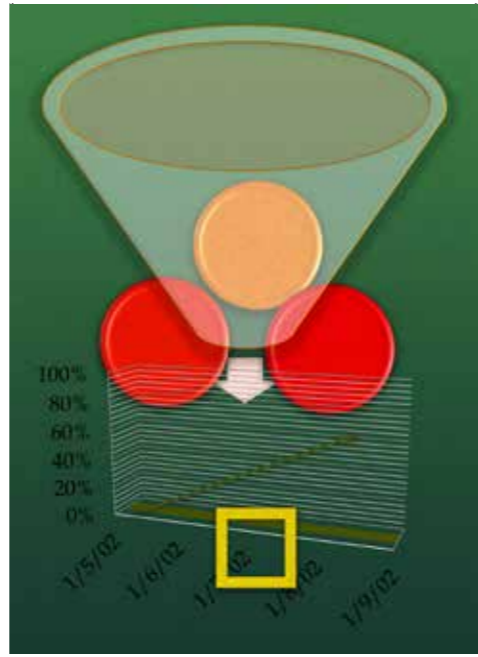
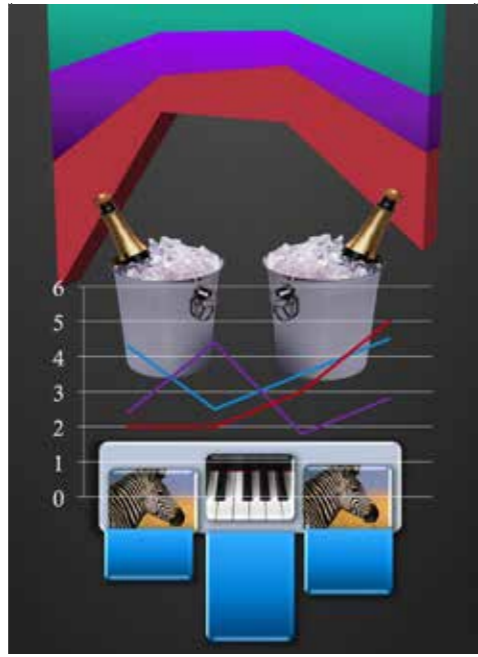


**Employee of the Day**  
Digital print, 2012

- Details: Series of 17 digital prints, A1, on paper
- Contributor: Elektrosmog, Zurich
- Edition: 5+2 EA
- Courtesy of the artist
- Ausstellung: "Tattoo City – The First Three Chapters", Chastlefield Gallery, Manchester, 2012/2013

# Employee of the Day





## Parliament in Exile

Installation/action/video, 2010/2011

The parliament in exile consisted of 63 artists who in three sessions dealt with the same items as the simultaneously convening city council of St. Gallen. It was taking place in an art institution so as to be able to address current social topics by means of various different artistic methods without having to succumb to the restrictions applying to projects in public space and their sponsors. The call was for a radical form of access to concrete political questions and the structures within which they are discussed, by pushing the limits of artistic practice and the routines associated with it. The parliament in exile revealed and negotiated artistic decision-making processes. In times when artists and their projects for public space have become city marketing service providers and exhibitions are nothing but marketable exercises in form with artists doing nothing but recycle art history in a conceptual manner exhibition spaces should give artists the freedom for social experiments.

- Organizer: "For Real!", Kunst Halle Sankt Gallen, 2011/2012; curators: Giovanni Carmine, Norma Jeane, Mai Abu Di Dahab; assistant: Maren Brauner
- Contributors: graphic design: Aude Lehmann
- Video: 41'07"; camera: Verena Schoch; audio: Remo Clematide; best boy: Giovanni Carmine; cut: Nina Stefanka
- Exhibition: "Spoken Work", Helmhaus Zürich, 2012

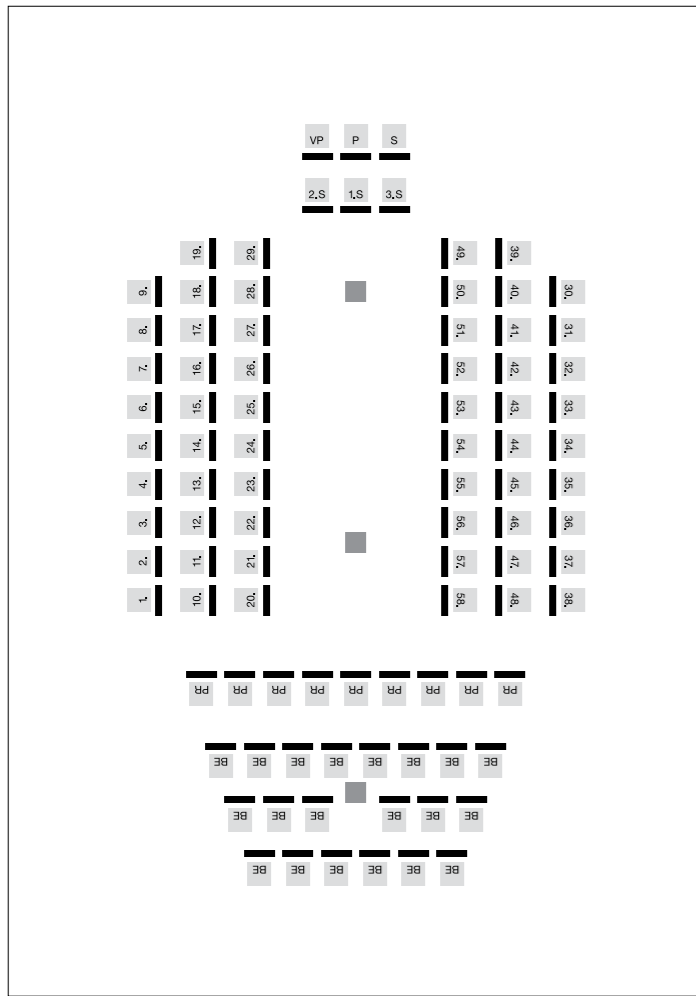
1<sup>st</sup> session (clean-up session)/23 November 2010  
In preparation to their 1<sup>st</sup> session the 63 members of the parliament in exile received by post by 23 November 2010 the list of items to be discussed in the city council of St. Gallen in the session on 11 November 2010 from 4pm to 7pm. The members of the city council received the same list. The first session, however, did not take place in the form of a regular parliamentary session. The artists were asked to deal with the items on the agenda individually and without compromise according to their respective working methods and send the material back to the Kunst Halle Sankt Gallen by 23 November 2010. For the 2<sup>nd</sup> session material was placed on the seats to represent the artists.

2<sup>nd</sup> session (Budget 2011)/7 December 2010, 4pm–7pm.  
In preparation to their 2<sup>nd</sup> session the 63 members received by post by 23 November 2010 the list of items to be discussed in the city council of St. Gallen during the session on 7 December 2010. The 2<sup>nd</sup> session of the parliament in exile took place in the Kunst Halle Sankt Gallen in the form of a regular parliamentary session. The subjects and the structures of discussion were copied one to one. Like the city council sessions these sessions were recorded and could be listened to in the exhibition. The session was also mentioned in the local press on 8 December 2010.

3<sup>rd</sup> session (constituent session/president's celebration party)/18 January 2011, as of 7pm.  
In preparation to their 3<sup>rd</sup> session the members of the parliament in exile received by post by 4 January 2011 the list of items to be discussed in the city council of St. Gallen during the session on 18 January 2011, from 4pm to 7pm 2011. The 3<sup>rd</sup> session took place at the Kunst Halle Sankt Gallen in a form reminiscent of a parliamentary session but freely interpreted by the artists. The topics and structures were different from that in a parliamentary session. It was recorded on video and audio. Exhibition project: "For Real!", 20 November 2010–23 January 2011, Kunst Halle Sankt Gallen.

# Parliament in Exile





## Exil-Parlament

Kunst Halle Sankt Gallen  
Im Rahmen der Ausstellung «For Real!»  
20. November 2010 – 23. Januar 2011

P	Präsident San Keller	1.S	1. Stimmzähler Alex Hanimann
VP	Vizepräsidentin Marie-Antoinette Chiarenza	2.S	2. Stimmzähler Mariann Oppliger
S	Stadtschreiberin Maren Brauner	3.S	3. Stimmzähler Peter Stoffel

1.	Solvej Dufour Andersen	30.	Raphael Linsi
2.	Ian Anzill	31.	Sara Masüger
3.	Luigi Archetti	32.	Barbara Meyer Cesta
4.	Marina Belobrovaja	33.	Norbert Möslang
5.	Beni Bischof	34.	Josef Felix Müller
6.	Bianca Brunner	35.	Yves Netzhammer
7.	Stefan Burger	36.	Cat Tuong Nguyen
8.	Karin Bühler	37.	Peter Radelfinger
9.	Andrea Corciulo	38.	Christian Ratti
10.	Katalin Deér	39.	Peter Regli
11.	Mo Diener	40.	Frank Riklin
12.	Peter Emch	41.	Patrik Riklin
13.	Robert Estermann	42.	Marianne Rinderknecht
14.	Georg Gatsas	43.	Pipilotti Rist
15.	Sonia Genoese	44.	Stefan Rohrer
16.	Markus Gossolt	45.	Roland Roos
17.	Gilgi Guggenheim	46.	Kilian Rüttemann
18.	Andy Gühli	47.	Mario Sala
19.	Daniel Hauser	48.	Simone Schardt
20.	Pascal Häusermann	49.	Lisa Schiess
21.	Johannes M. Hedinger	50.	Kerim Seiler
22.	Christina Hemauer	51.	Shirana Shahbazi
23.	Dagmar Heppner	52.	Roman Signer
24.	Roman Keller	53.	Domagoj Smoljo
25.	Eugenia L. Hünemörder	54.	Rudolf Steiner
26.	Beat Huber	55.	Costa Vece
27.	Peter Kamm	56.	Christian Vetter
28.	Georg Keller	57.	Carmen Weisskopf
29.	Esther Kempf	58.	René Zäch

PR	Presse
BE	Besucher



## Collectiv

San Keller and 17 art students  
Plein air painting action, 2010

Along the Chemin Jaques-Philibert de Sauvage, between the tram stop “Balaxert” and the gallery “Muro”, there are 35 detached family houses. In the run-up to his solo show at the gallery “Muro” San Keller was looking for 35 art students who would each produce an outdoor painting of one of the 35 houses in the context of his action “Collective”. 17 art students accepted his invitation, chose one of the houses and took their place in the street in front of the house, in the garden or in some instances even in the house. The students brought their own materials and found their own ways how to approach the neighbourhood.

- 20 March 2010, 2pm–6pm
- Chemin Jacques-Philibert de Sauvage 1–35, 1219 Châtelaïne
- Contributors: design: NORM; participants: Alessandro Petriello, Aline Zeltner, Andrea Marioni, Atefeh Yarmohammadi, Martin Chramosta, Fosca Toth, Jasmin Glaab, Karin Kurzmeyer, Kyodo Ayako, Maite Angulo Delgado, Milenko Lazic, Rahel Schönfeld, Raphael Linsi, Sonia Genoese, Sören Siebel, Vincent Routhier, Yeterian Diane

## Grottino Gagliano

Installation, 2010

A grottino is a small and private variety of an Italian grotto\*. In a grottino the man of the house pursues his hobbies and entertains his good old friends. For the exhibition “E270 CDI” San Keller asked his gallerist Tindaro Gagliano to set up a grottino in the gallery and furnish it with the plein air paintings produced in the context of the action “Collective”. The gallerist’s collection of Sicilian majolica plates complemented the paintings perfectly and gave the grottino its appropriate atmosphere for pleasant hours in the company of gregarious art collectors and curious neighbours.

\* The name is derived from those natural caves in which the rural population of the Ticino used to store wine, ham and cheese. After the invention of fridge and freezer people were able to dispense with such methods of perishable foodstuff storage and many farmers turned the grottos into places for tastings of wine and other products. In the 19th century first licenses were issued and in the course of the 20th century the grottos became restaurants.

- Details: 26 paintings by the collective, on Pavatex and in different sizes, Gagliano collection of Sicilian ceramics, wooden tables and benches.
- Edition: collectively, the art students, San Keller and Tindaro Gagliano decided not to sell the 26 paintings but to trade them in for a festive dinner for all.
- Owner: La Refuge de Darwyn (the dinner for the collective took place on 26 June 2010 in the Refuge’s own Thai-Western restaurant!)
- Exhibition: “E270 CDI”, Muro Gallery, Geneva, 2010

# Collectiv

# Grottino Gagliano







**Storage Space No. 125**  
Installation, 2012

**Spoken Work**  
Series of performances, 2012

In contrast to the documented conversations, which can be heard or not, the installation "Storage Space No. 125" creates space for live conversations in the context of "Spoken Work". Previously, San Keller had used a storage space on the premises of Welte-Furrer to hold regular séances to contact dead artists. When the company discontinued his rent contract as he did not store anything, Keller had the cabin rebuilt, adapting the project. Art students are invited to discuss their fledgling plans in undocumented discussions with San Keller, thus giving them a fleeting presence. The visitors are able to watch the unannounced performances through a semi-transparent glass door from room 5.

Helmhaus, Room 6 (2<sup>nd</sup> floor, straight ahead)

- Details: Reconstruction of storage space No. 125 rented from Welte-Furrer Zurich between June and October 2012.
- Serie of performances: The performance "Spoken Work" was shown unheralded on the occasion of San Keller's solo exhibition "Spoken Work".
- Unique Copy
- Courtesy of the artist
- Exhibitions: "Grösser als Zürich", Helmhaus Zürich, 2012; "Spoken Work", Helmhaus Zürich, 2012; "Kunststipendien der Stadt Zürich", Helmhaus Zürich, 2012

# Storage Space No. 125

## Spoken Work





## Love Hate

Action/video, 2012

The action "Love Hate" took a scene from Spike Lee's 1989 film "Do the Right Thing" and used it in the context of the international symposium "In Transition – Darstellungsformate im Wandel" in Zurich. In the movie Radio Raheem walks down Stuyvesant Avenue in Brooklyn on a hot summer's day with his ghetto blaster at full volume. San Keller, on the other hand, strolled through autumnal Zurich district 5 and joined the lectures by invited artists, curators and theoreticians, recording and playing them later on his ghetto blaster going down the streets. It remains an open question whether these recordings had the same potential to provoke as Public Enemy's song "Fight the Power" in the film.

- 28 September 2012, 1.30pm–8pm, 29 September 2012, 9am–4.30pm
- Lecture hall ZHdK (Zurich University of the Arts) Ausstellungsstr. 60, 8005 Zurich and whole area of Zurich district 5
- Organizer: international symposium "In Transition – Darstellungsformate im Wandel", Corinna Caduff and Vera Ryser
- Details: "Kollektives Vortragen", Sibylle Peters, Hafen City University Hamburg; "Das Festival als Format der kulturellen Produktion", Vera Ryser, Zurich University of the Arts ZHdK; "Formate im Wandel: Zur Präsentation von Kleidern in Museen, Läden, Shops", Gertrud Lehnert, University of Potsdam; "Künstlerische Formate zwischen Musik und Tanz", Isabel Mundry, Zurich University of the Arts ZHdK; "Das Reenactment als Performanceformat: Theorie", Milo Rau, International Institute of Political Murder, Cologne/Berlin; "Realstadt: Körper im urbanen Raum", Martin Heller, Zurich & Angelika Fitz, Vienna; "Spielarten von Beteiligung: Neue Formate der Theatervermittlung", Ute Pinkert, University of the Arts, Berlin
- Video: 05'45"; camera/editing: Nina Stefanka

# Love Hate





**Meet the Others**  
Performance/video, 2012

The performers take seats in the audience. I step forward and talk about the preliminary conversations with them, without letting the audience in on what is going to happen next. The light is switched off. Using a torch to find the performers I lead them to the stage, where each of them is given a microphone. I explain the performers their tasks. As in a counting-out game the performers are to accompany the audience, one by one, out of the hall, but they have to come up with and agree on their own criteria of selection. Each performer is given a torch. I leave the hall and the performers execute the performance in my absence. It is recorded on video.

“Meet the Others” is made up of two film titles, “Meet the Fockers” and “The Others”, referring to the two genres “romantic comedy” and “psycho thriller”. The performance started out with an announcement inviting people who would like to meet on a stage to come forward. In preparation San Keller saw each one of them personally and asked them about their notions of community in a private, political and professional sense. These individual conversations shaped the setting and dramaturgy of the performance. Performers and audience were correlated as in a casting show.

- 12 December 2012, 8.30pm
- multi-purpose hall, Museion Bozen
- Organizer: Museion Bozen, “The New Public”; curator: Rein Wolfs; assistant: Petra Guidi
- Contributors: design: NORM; performers: Stefano Lisci, Sara Nicoli, Carmen Esposito, Francesco Ippolito und Elisabetta Bassano; music: Domenico Ferrari; live-translation: Marta Emanuele, technique: Elia Stoppa, Andrea Cavaliere and Gianluca Zanin
- Video: 16'07", camera: Enrico Mischiati, editing: Nina Stefanka

# Meet the Others





**Mise en Place**  
Installation, 2010

- Details: 2 tables, 2 angular meters, 1 model, 17 drawings, 24 photographs, 4 plaster gloves, current newspaper, glass of water, apple with wormholes
- Unique copy
- Courtesy of Gallery Brigitte Weiss, Zurich
- Exhibition: "At Work (Cuckoo)", Gallery Brigitte Weiss, Zurich, 2011

# Mise en Place





## Conceptual Weight

Action object, 2009

23 books on conceptual art shaping San Keller's art: Michel Asher, Kunsthalle Bern, 1992; Mark Dion, "Natural History of the Museum", Archibooks, 2007; Brian O'Doherty, "Insidethe White Cube", Merve Verlag Berlin, 1976; Maria Eichhorn, "Das Geld der Kunsthalle Bern", 2001; Ayse Erkmen, "Kuckuck", Verlag für moderne Kunst Nürnberg, 2003; Felix Gonzalez-Torres, "Catalogue Raisonné", Cantz, 1997; Ryan Gander, "Heralded as the New Black", 2008; Dan Graham, "Werke 1965–2000", Richter Verlag, 2002; Bethan Huws, Verlag der Buchhandlung Walther König, 2006; David Lamelas, "Publication", Nigel Greenwood Inc Ltd, 1970/1997; Art & Language, "Homes from Homes II", JRP/Ringier, 2006; Lucy R. Lippard, "Six Years: The Dematerialization of the Art Object", California Press, 1973; Christian Jankowski, "Dienstbesprechung", Hatje Cantz, 2008; Jonathan Monk, "yesterday today tomorrow etc.", 2006; Christian Philipp Müller, Hatje Cantz, 2007; Rutishauser/Kuhn, "Kunst, die nicht kommuniziert, wird nicht wahrgenommen und kann nichts bewirken", Edition Fink, 2000; Roman Ondak, Verlag der Buchhandlung Walter König, 2007; RELAX (chiarenza & hauser & co), "we save what you give", Verlag für moderne Kunst Nürnberg, 2006; Karin Sander, Kunstmuseum St. Gallen, 1996; Georg Steinmann, "Tallinna Kunstihoone", 1995; "Voids", JRP/Ringier, 2009; Ian Wallace, "Literature of Images", Sternberg Press, 2009; Lawrence Weiner "Schriften & Interviews von Lawrence Weiner 1968–2003", Hatje Cantz, 2004

- Details: 1 weight bench, 120×100×56 cm; 1 dumbbell bar, 160 cm; rising number of books on concept art supporting San Keller in his art
- Unique copy
- Courtesy of the artist
- Exhibitions: "Show Show", 2009, Centre PasquArt, Biel; "Basel Research LAB", Ausstellungsraum Klingental, 2010/2011, Basel

# Conceptual Weight

## Monetary Weight

(For Tindaro Gagliano)

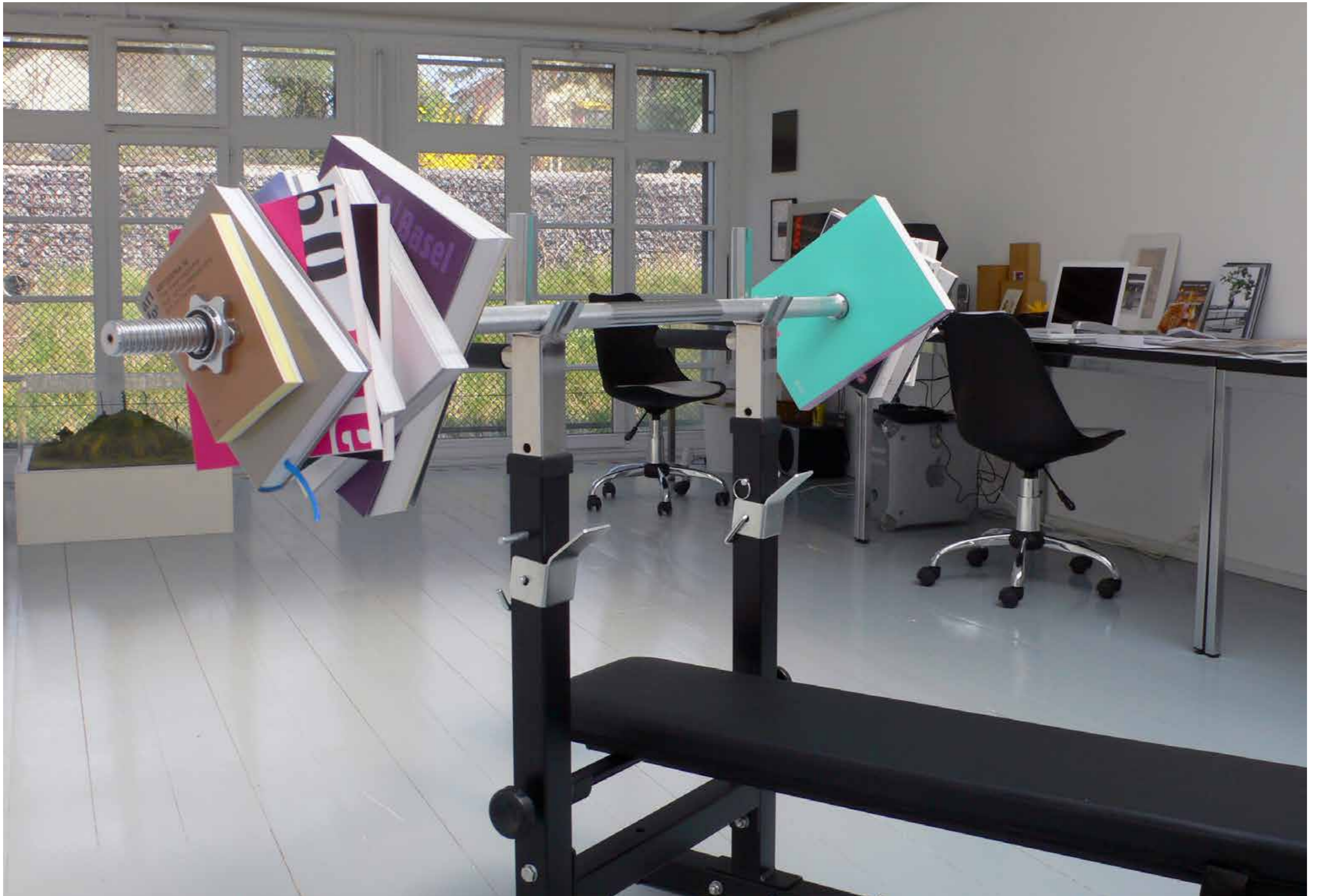
Action object, 2009/2010

The action object "Monetary Weight" evolved out of Keller's action object "Conceptual Weight", which he had produced for his gallerist Tindaro Gagliano. Instead of books about concept art this time the gallerist lifted weights made of art fair catalogues – of fairs he has already applied for or is going to apply for.

- Details: 1 weight bench, 120×100×56 cm; 1 dumbbell bar, 160 cm; rising number of art fair catalogues
- Unique copy
- Courtesy of Muro Gallery
- Exhibitions: "E270 CDI", Muro Gallery, Geneva, 2010

# Monetary Weight





## Monologue

Series of performances, 2010

When do artists think about their work, in the evening when going to bed? What thoughts keep them awake at night? Is the world of art really as thoroughly organized as we think it is? When conception, organisation and communication is done, is there still time for basic and existential questions or does it leave the artists completely exhausted so that they fall into bed with no thoughts in their heads?

During his solo show "At Work (Cuckoo)" at the gallery Brigitte Weiss every other week San Keller invited an artist to stay the night at the hotel Greulich and speak his thoughts before falling asleep. The hotel guest and the artist drank a glass of wine in the hotel bar, after which the artist went to bed. By means of wireless headphones the visitors, gathered in the birch grove in the courtyard, could listen to the artist's thoughts before falling asleep.

- 28 August 2010, starting 10.30pm, San Keller; 29 August 2010, starting 10.30pm, Pascal Häusermann; 11 September 2010, starting 10.30pm, Marina Belobrovaja; 12 September 2010, starting 10.30pm, Mario Sala; 25 September 2011, starting 10.30pm, Shirana Shahbazi; 26 September 2011, starting 10.30pm, Stefan Burger
- Birch grove courtyard, Hotel Greulich, Zurich
- Documentation: audio recordings of the monologues. San Keller, 01°37'18"; Pascal Häusermann, 02°04'16"; Marina Belobrovaja, 39'09"; Mario Sala, 02°04'16"; Shirana Shahbazi, 01°20'58"; Stefan Burger, 02°04'16"

# Monologue

## Monologue

(in the strong room)

Performance/video, 2011/2012

Since June 2011 San Keller has been inviting artists who are about to have a show at one of Zurich's renowned galleries to speak a monologue in the vault of UBS on Bahnhofstrasse. With no visitors allowed the artists are given the opportunity to voice insider information they normally, on strategic grounds, keep to themselves. The artists record their monologues on video and lock the tape in a safe deposit box.

On June 2012 all recordings will be publicly auctioned off. The sum achieved for each artist and their tape will be used to pay the deposit box annual rent of CHF 108.— for as long as the money lasts. Only then will the owners (and the public) have access to the works.

The two keys to the safe deposit box remain with San Keller.

- 24 August 2011, 3.30pm–4pm, Alex Hanimann, "Never What We Expect", gallery Bernard Jordan; 26 August 2010, 1pm–1.45pm, Fabio Pirovino, "Abstract Feelings", Abbt Projects; 26 August 2011, 4pm–4.30pm, Beni Bischoff, Nicola von Senger
- UBS, Bahnhofstrasse 45, 8001 Zurich

# Monologue

(in the strong room)





### Edition 1

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Dimitri Bruni/Norm on natural white  
hand-made paper, 50 x 70 cm using Nivea  
Sun sun spray, 20 SPF medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Dimitri Bruni/Norm on natural white  
hand-made paper, 50 x 70 cm using Piz  
Buin Ultra Light sun spray, 15 SPF  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Dimitri Bruni/Norm on natural white  
hand-made paper, 50 x 70 cm using Ambre  
Solaire, LSF/FPS 30, high  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Dimitri Bruni/Norm on natural white  
hand-made paper, 50 x 70 cm using Jovial,  
sun spray, 20 SPF Medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Dimitri Bruni/Norm on natural white  
hand-made paper, 50 x 70 cm using Sun  
Look sun spray, 15 Medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

### Edition 2

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Manuel Krebs/Norm on natural white  
hand-made paper, 50 x 70 cm using Nivea  
Sun sun spray 20 medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Manuel Krebs/Norm on natural white  
hand-made paper, 50 x 70 cm using Piz  
Buin Ultra Light sun spray, 15 SPF  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Manuel Krebs/Norm auf on natural white  
hand-made paper, 50 x 70 cm using Ambre  
Solaire, LSF/FPS 30, high  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Manuel Krebs/Norm on natural white  
hand-made paper, 50 x 70 cm using Jovial,  
sun spray, 20 Medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Manuel Krebs/Norm on natural white  
hand-made paper, 50 x 70 cm using Sun  
Look sun spray, 15 medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

### Edition 3

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Ludovic Varone/Norm on natural white  
hand-made paper, 50 x 70 cm using Nivea  
Sun sun spray, 20 medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Ludovic Varone/Norm on natural white  
hand-made paper, 50 x 70 cm using Piz  
Buin ultra light sun spray, 15 SPF  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Ludovic Varone/Norm on natural white  
hand-made paper, 50 x 70 cm using Ambre  
Solaire, LSF/FPS 30, high  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Ludovic Varone/Norm on natural white  
hand-made paper, 50 x 70 cm using Jovial  
sun spray 20 Medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

Untitled  
(When the Graphic Designer  
ducks out)  
Bodyprint, 2012

Ludovic Varone/Norm on natural white  
hand-made paper, 50 x 70 cm using Nivea  
Sun sun spray, 20 medium  
• Unique copy  
• Courtesy of Edition Mayhaus, Erlach

# Edition 1/2/3

# (When the Graphic Designer ducks out)





**Pre-, Pre-, Pre-, Pre-, Preview**  
Series of performances, 2009–2011

The relationship between curator and artist is the most decisive and probably most complex factor in the development of an exhibition project. Notions like trust, accomplishment and responsibility are keystones in the strengthening of this relationship. The curator is profiling his exhibition program, is choosing the artists, is setting up the best possible spatial, financial, physical and other necessary conditions and is responsible for the mediation of the artistic message.\*

\* Quoted in a text by the Zurich "Postgraduate Programme in Curating"

With his project "Pre-, Pre-, Pre-, Pre-, Preview" San Keller made public the planning stage of his exhibition at the Kunsthalle Fridericianum on the one hand and the co-operation with curator Rein Wolfs on the other. In doing so, he undermined the limits of conventional formats and rendered transparent the institutional processes. The visitors were directly involved in the production process of their exhibition, and the performance allowed them insights into Keller's artistic and Wolf's curatorial attitude, their thinking and handling of institutional demands.

The minutes of each preview was used for the invitation card to the next preview.

- 11 December 2009, 6 pm, Dock 4, Untere Karlsstr. 4, Kassel, "Pre-, Pre-, Pre-, Pre-, Preview"; 26 March 2010, 6 pm, documenta-Halle, Du-Ry-Straße, Kassel (in the context of the symposium "Institution as Medium. Curating as Institutional Critique?"), "Pre-, Pre-, Pre-, Preview"; 17 September 2010, Kunsthalle Fridericianum, Kassel, "Pre-, Pre-, Preview"; 21 January 2011, Kunsthalle Fridericianum, Kassel, "Pre-, Preview"; 01 April 2011, Kunsthalle Fridericianum, Kassel, "Preview"
- Organizer: Kunsthalle Fridericianum, Kassel; curator: Rein Wolfs
- Documentation: minutes written based on audio recordings: Sylvia Rüttimann
- Published in: ON CURATING, Issue 08, 2011, [www.on-curating.org](http://www.on-curating.org)

# Pre-, Pre-, Pre-, Pre-, Preview





**Rommenneena**  
Action, 2010

In the context of the project “Hacking the City” San Keller hitch-hiked up and down the Ruhr district carrying in his backpack the letters of 54 place names there. The action started in front of the Museum Folkwang in Essen with project curator Dr. Sabine Maria Schmidt pulling the letters of the first stop from the bag and adding them to read the place name “ROMENNEENA”. Holding up a sign with that name San Keller stood by the road and waited for someone to give him a lift—to any place in the Ruhr district. Arrived in “ROMENNEENA” the driver was asked to draw the next letters and glue them on a sign. They were given the previous sign as a decoration for their car. San Keller then stood by the road again waiting for the next car to stop.

The action was communicated with the signs only. Afterwards, place names and photographs of the places were documented on the website.

- 31 August–05 September 2010, 12am–12pm
- ROMENNEENA, CHNUM, KROR, DUGGESK, TENNC, DERGEDET, KERRBCH, KWAARDM, DENEDEVEE, GHRRN, WEHMGN, WISG (GCTRM)
- Organizer: “Hacking the City”, Folkwang Museum, Essen; curator: Dr. Sabine Maria Schmidt
- Documentation: 1 photograph of each respective place
- Publication: “Hacking the City”, Steidl, 2011

# Rommenneena



**GHRRN**

**DENEDEVEE**



**KERRBCH**



**KWAARDM**

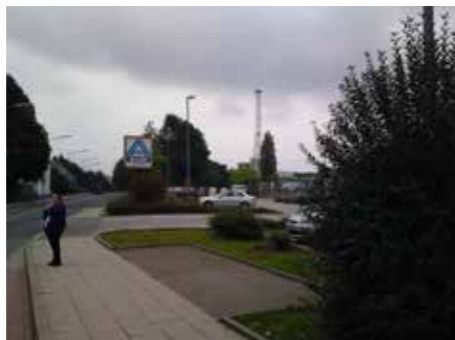
**WEHMGN**

**DERGEDET**



**TENNC**

**KROR**



**CHNUM**

**DUGGESK**

San Keller, Early Works 1974–1991  
Collection Marianne and Fritz Keller  
Exhibition concept, 2012

How does the artist's biography bear on the reception of his or her work? Does the beholder need to know about the artist's private life in order to situate the art? Do children's drawings manifest later talent? And in how far does knowledge about the artist's later success form the reception of these early pictures?

When San Keller received an invitation to show his works in the Art Museum Thun he handed it on to the committed collectors Marianne and Fritz Keller. In 2008 the proud owners of Keller's complete early works (1974–1991), who also happen to be his parents, had turned their private apartment in Köniz near Bern into the Museum San Keller ([www.museumsankeller.ch](http://www.museumsankeller.ch)). In Thun they used the project space "Enter" to present a personal selection of early drawings as well as excerpts from Keller's diaries.

By inviting his parents to show his childhood drawings in the role of collectors San Keller asked both the museum and his parents not only to visualise but live up to their designated roles. On the other hand, he also referred to the growing tendency of public museums to present private collections and drew attention to the difference between a museum's public role and private, subjective collecting. Obviously, the context in which a work is shown, the presentation in a museum, greatly influences its reception. San Keller's artistic gesture also questions the notion of the artist as an aura-creating genius. What role does the staging of one's own person play in the creation of an artist's work? Is a person born with creativity or is it acquired?

- Organizers: Postgraduate Program in Curating, Zurich, Dorothee Richter; Kunstmuseum Thun, Siri Peyer
- Exhibitions: Art Museum Thun, project space "Enter", 2012; KIM, Contemporary Art Center, Riga, in the context of the exhibition "AND SO ON AND SO FORTH" curated by Margit Säde Lehni
- Works in chronological order: Untitled (Kelli the Kid), no year, fineliner on paper, 29,6 x 41,9 cm, Untitled (War), no year, fineliner on paper, 29,6 x 41,9 cm, Untitled, no date, fineliner on paper, 29,6 x 41,9 cm, Untitled, no year, wax crayon on paper, 30 x 42 cm, Untitled, no year, watercolour on paper, 30 x 42 cm, Untitled (rooster), no year, watercolour on paper, 24,6 x 34,8 cm, Angel, no year, salt paste, Untitled, no year, wax crayon on paper, Untitled (great-grandfather and two great-grandmothers), no year, acrylic on cardboard, 62 x 44 cm, Untitled (woman and six children), no year, acrylic on cardboard, 50 x 70 cm, Untitled (abstract blue-green), no year, acrylic on paper, 100 x 70 cm, Untitled (bull), 1974, felt pen on paper, 1,4 x 19,3 cm, Angel (drawing for Santa Claus), 1975, ballpoint pen on paper, Untitled (little donkey), 1975, coloured crayon on paper, 20,6 x 29,3 cm, Untitled (car), 1976, ballpoint pen on paper, 10,4 x 14 cm, Untitled (birth of a calf) 1977, coloured crayon on paper, 21 x 29,8 cm, Untitled (fire brigade), 1978, coloured crayon on paper, 29,6 x 41,9 cm, Untitled (Köniz), 1978, coloured crayon on paper, 29,6 x 41,9 cm, Untitled (Köniz), 1982, coloured crayon on paper, Bern, 1985, linocut plate/linocut, 22 x 19 cm, Church near Stugel, 1983, linocut, 22 x 19 cm, Untitled, 1986, fineliner on paper, 29,6 x 41,9 cm, Untitled, (mama, papa, Thömi, Stefi), 1990, acrylics on paper, 50 x 65 cm, Untitled (father, mother, daughter), 1990, acrylics on paper, 29,6 x 41,9 cm, Untitled (selfportrait yellow), 1991, acrylics on paper, 50 x 70 cm

# San Keller, Early Works 1974–1991 Collection Marianne and Fritz Keller





**State of my Account**  
Documents, 2005

- Details: 72 photocopies, A3, framed in black wooden frame
- Unique Copy
- Courtesy of Gallery Brigitte Weiss, Zurich
- Exhibitions: "This Way Keller", 2005, gallery Brigitte Weiss, Zurich; "Über die Metapher des Wachstums", 2011, Kunstverein Hannover

**State of my Account**  
Action/documents, 2011

During his solo show at the gallery Brigitte Weiss in Zurich in 2005 San Keller published his daily account balance in the window of the gallery. He developed this work for the exhibition "Über die Metapher des Wachstums" (on the metaphor of growth) in the Kunsthaus Baselland. During Art Basel the guests of five restaurants in Basel were served their food on place mats that showed the artist's account balance of that very day. Each day San Keller ate in one of the five restaurants, afterwards exhibiting the used table mat together with the receipt at the Kunsthaus Baselland.

- 14–19 June 2011
- Restaurants in Bâle: Da Francesca, Zur Magd, Zur Harmonie, Zum goldenen Fass, Kabar
- Action materials: 500 table mats a day
- Details: 5 used table mats/receipts, A3, in black wooden frame
- Owner: Cantonal Art Collection Zurich
- Exhibitions: "Über die Metapher des Wachstums", Kunsthaus Baselland, Muttenz, 2011; "Kunstszene Zürich", Zollfreilager, Zurich, 2011/2012

# State of my Account

# State of my Account







**Secondary Market**  
(1800 Euro)  
Photograph, 2008

- C-print 48×62 cm, mounted behind acrylic glass
- Unique copy
- Courtesy of Muro Gallery
- Exhibitions: "E270 CDI", Muro Gallery, Geneva, 2010

**Third Hand**  
(1800 Euro)  
Photograph, 2010

- C-print 48×62 cm, mounted behind acrylic glass
- Owner: private collection Geneva
- Exhibitions: "E270 CDI", Muro Gallery, Geneva, 2010

**Secondary Market**  
(3200 Euro)  
Photograph, 2008

- C-print 70×90 cm, mounted behind glass
- Unique copy
- Courtesy of Muro Gallery
- Exhibitions: "E270 CDI", Muro Gallery, Geneva, 2010

**Third Hand**  
(3200 Euro)  
Photograph, 2010

- C-print 70×90 cm, mounted behind acrylic glass
- Unique copy
- Courtesy of Muro Gallery
- Exhibitions: "E270 CDI", Muro Gallery, Geneva, 2010

**Secondary Market**  
(1800 Euro)

**Third Hand**  
(1800 Euro)

**Secondary Market**  
(3200 Euro)

**Third Hand**  
(3200 Euro)



## Invisible Inscriptions Research/tour, 2012

“The construction of a canopy over a section of the motorway will create the potential for the district’s coalescence and thus for the development of Schwamendingen as a whole. Art can be a valuable inspiration for this process. Commissioned by the “Arbeitsgemeinschaft Kunst im öffentlichen Raum (AG KiöR)” (working group for art in public space) three artists contemplated the situation of this district facing radical changes. Luigi Archetti, Ruth Erdt and San Keller analysed this transitional situation from their individual artistic perspectives. On Sunday afternoon, 30 September 2012, they will present their results in Zürich-Schwamendingen.”

Text from the website of Zurich’s Department for Civil Engineering and Waste Management.

San Keller’s research started as follows: With a polaroid camera, he strolled through the district Saatlen and took pictures of the doors of the 50s and 60s co-operative houses so prevalent there. He then rang every single bell and, presenting the photograph, struck up the following conversation with whoever answered the door:

“Excuse me, can you tell me what the inscription above the entrance door says? There is no inscription of course, it is an invisible one. You should be able to read it, though, as you and the other residents go through that door every day. Traditionally, newly erected houses are provided with an inscription as a kind of religious or profane blessing. How would you describe the spirit of this house, or, in other words, what connects its residents? What inscription would you like to read every day?”

For the tour San Keller chose three different residential buildings in the district. The participants, equipped with folding chairs and drawing materials, were asked to sketch one of the doors, place an inscription above it and slip the drawing in the letter box of one of its residents. If the participants so wished they could also add a dedication or an explanation.

- 30 September 2012, 1.30pm–3pm, approx. 50 participants
- Meeting point: Auzelg, final stop of tram 11, district Saatlen, Zurich-Schwamendingen
- Organizer: “Lokaltermin Schwamendingen”, Department of Civil Engineering, City of Zurich, AG KiöR, organisation and coordination: Sophia Berdelis
- Research: district Saatlen, Zurich-Schwamendingen, June–September 2012
- Documentation of tour: photographs

# Invisible Inscriptions



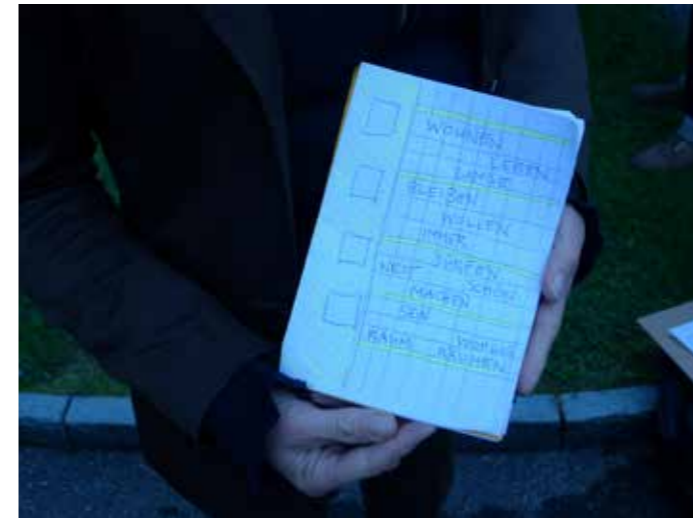
AN GOTTES SEGEN IST ALLES GELEGEN



THREE GOOD REASONS WHY YOU DON'T  
NEED A CASTLE TO FEEL LIKE A KING

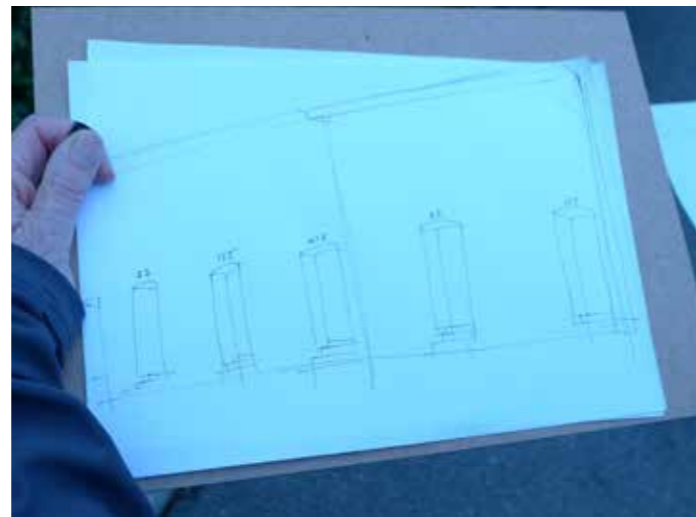


JE FERME LES YEUX ET JE SUIS INVISIBLE



ZUSAMMENSTEHEN – KEIN HASS UND  
STREIT IN SCHWERER ZEIT!  
WÄHLT FREISINNIG!,

A BIT OF MATTER AND A LITTLE BIT MORE



GRÜN BEWEGT –  
GRÜNE PARTEI STADT ZÜRICH



**Suspicion**  
Installation, 2012

The installation “Suspicion” marks the starting point of the exhibition “Spoken Work” in the Helmhaus Zurich. And quite suitably so: Many visitors will enter this exhibition with grounds for suspicion as they ask themselves: Will the rooms be empty, with just the windows open, as in the 2009 exhibition “Oeuvre d’air” at the Centre Pasquart in Biel? Or will the show consist of nothing but conversational “previews” as in Keller’s (non)show in the Kunsthalle Fridericianum in Kassel?

These suspicions are quickly dissipated when the visitors are halted by a more than tangible construction. They can hear snippets of conversation emanating from it and, following their museum instinct, try to find an entrance but fail as there is none. The space where the conversation takes place is closed to them and remains imaginative. Judging by the conversation’s tone it must be a rather uncomfortable place.

The suspicion that gave the work its title is not confined to the visitors. San Keller himself suspects his fellow artists of being resistant to criticism. This is why in 2003 he subjected himself to some harsh grilling by eight critics, who questioned him for 24 hours in the context of his action “San Keller under Interrogation”.

Helmhaus, Room 1 (1<sup>st</sup> floor on the right)

- Details: installation of a self-contained white cube (l: 700 x w: 325 x h: 425 cm) reaching to the ceiling of the room. Audio recording of the action “San Keller under interrogation” in its entire length. Playback devices.
- Contributor: audio design: Remo Clematide
- Unique copy
- Courtesy of Gallery Brigitte Weiss, Zurich
- Exhibition: “Spoken Work”, Helmhaus Zürich, 2012

# Suspicion





**What Would I Do, if I Fail as an Artist**  
Installation/action, 2005/2011

For his installation "What I Would do if I Failed as an Artist" San Keller had a hairdresser's shop made. There he would work if he failed as an artist. Momentarily Keller is looking for a big museum to accept his installation as a gift on the instigation that he be allowed to work there in case of artistic failure.

- 12 August 2011, 9am-7pm, Gallery Christinger De Mayo, "Salon San Keller", in the context of Eugenia L.-Hünemörder's project, "Das Brot des Andern", 1-14 August 2011
- Details: wall paper, photograph "American Dream", chair, newspaper rack, trolley with work tools etc.
- Unique copy
- Courtesy of the artist
- Exhibition: "Swiss Art Awards", 2005, Halle 3, Messe Basel

# What Would I Do, if I Fail as an Artist



## At Work (Cuckoo)

Series of 36 photographs, 2008–2011

San Keller visited artist colleagues in Zurich, Brig, Biel, Berlin and London in their studios and asked them, to stage him at their work and take a photograph.

- Photographers (in alphabetical order): Patricia Bucher, Stefan Burger, Armen Eloyan, Peter Emch, Annika Eriksson, El Frauenfelder, Marco Ganz, Thomas Galler, Goran Galic, Ryan Gander, Bob Gramsma, Haus am Gern (Barbara Meyer Cesta & Rudolf Steiner), Michael Günzburger, Raphael Hefti, Eckhard Karnauke, Isabelle Krieg, Zosia Kwasieborska, L/B, !Mediengruppe Bitnik, Mickry 3, Ivan Moudov, Cat Toung Nguyen, RELAX (chiarenza & hauser & co.), Pipilotti Rist, Roland Roos, Rosen/Wojnar (Nikolai von Rosen & Florian Wojnar), Mario Sala, Karin Sander, Kerim Seiler, Rosalie Schweiker, Shirana Shabazi, Erik Steinbrecher, Christine Streuli, Christian Vetter, Susan Walder
- C-prints, 50 x 60 cm, on paper, framed behind glass without profile
- Edition: 5 + 2 EA
- Courtesy of Gallery Brigitte Weiss, Zurich
- Exhibition: "At Work (Cuckoo)", Gallery Brigitte Weiss, Zurich, 2010

# At Work (Cuckoo)



