

A photograph of a person from behind, wearing a white shirt and a gold crown, against a blue background. The crown is made of gold-colored material with several vertical spikes. The person's hair is dark and short. The background is a solid, bright blue color.

San Keller

2003 / 2004

Catalogue of works



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San Keller

Catalogue of works 2003/2004

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Jahr um Jahr (Year after Year)

For the insert ›Jahr um Jahr‹ in the publication ›FINK FORWARD – the collection/connection‹ San Keller was looking for people who would be willing to have their portrait taken in a place of their choice. They would also commit themselves to be present at this very spot at a future point in time and welcome those readers who had not yet forgotten the publication and its insert.

Insert, 2003

Participants: Ralf Beil, Bernhard Bischoff, Franziska Bodmer & Bruno Mancina, Raffaella Chiara & Anita Breiter, Peter Emch, Golda & Roman Eppstein with Pina, Sibylle & Marcia Feucht, Haruko, Esther Hungerbühler, Centrik Isler, Andrea Iten, Davide Legittimo, Doris Naef, Brita Polzer with Meret & Jan, Kurt Spring, Matthias Thoma, Stephan Wittmer, Sonya Zünd

Photographs: Cerina Thon

Realised for: ›FINK FORWARD – the collection/connection‹,
edition fink, Verlag für Zeitgenössische Kunst, ISBN 3-906086-50-X

En tus brazos (In Your Arms) San Keller / Mercedes Villanueva

San Keller and Mercedes Villanueva received the visitors of ‹Sommerperformancetage› sitting on a wooden platform surrounded by all the things needed for cooking tortillas. The pair announced to the visitors: ‹Lift us up and we will cook the best tortillas for you – for as long as you are holding us up!› Quite a few visitors were enticed. In a concerted effort the platform was born up on their shoulders, distributing the weight of the two cooks among each other. After a couple of hours the platform was turned into a table and the tortillas served.

Action, 2003

Location: Ausstellungsraum 25, Zurich

Date: 5 juli 2003, 8pm - 10.30pm

Action materials: wooden platform, 4x4m, tools and ingredients for preparing tortillas for the visitors

Video documentation: Ausstellungsraum 25

Realised for: ‹Sommerperformancetagl›, Ausstellungsraum 25

Die ‹Sonntagszeitung› rettet San Keller vor dem Kältetod (‹Sonntagszeitung› Saves San Keller from Dying of Cold)

San Keller spent the night from Sunday to Monday in front of the ‹Sonntagszeitung› publishing house, without a blanket. On this very Sunday the ‹Sonntagszeitung› contained a page that displayed a textile imprint addressing the readers to come and cover San Keller with this page so that he would not freeze to death.

Concept for Newspaper/action, 2003

Location: In front of the publishing
house of the ‹Sonntagszeitung›, Zurich

Proposed for: ‹Sonntagszeitung›

Comment: refused

The Crowning

After San Keller had been elected by the Federal Arts Council and the jury of P.S.1 Contemporary Art Center to live and work in New York for a whole year he had a paper crown made with the letters NEWYORK emblazoned on it.

> *Picture cover*

Action object, 2003

Object: a golden paper crown,
emblazoned with the letters NEWYORK

Edition: 300/300

Price: US\$ 50.-

The Last Journey

For the insert ‹The Last Journey› in the publication ‹Swiss Design 2003: Désir Design› San Keller asked the winners of the ‹Swiss Design Award 2003› to send their prizewinning works on a last journey. Seven designers followed the invitation and packed their works in a crate. San Keller then buried the seven crates in various places all over Switzerland. Each work in a different place, and if nobody finds them they will stay there forever and a day.

The insert ‹The Last Journey› consists of photographs that show landscapes of the places where the crates are buried. In addition, the designer and respective place are named. The pictures of the awarded and buried works can be found in the publication ‹Swiss Design 2003: Désir Design›.

> Pictures page 50

Action / Insert, 2003

Action: all over Switzerland, August/September 2003

Participants: Rahel Arnold, Valeria Bonin & Diego Bontognali,
Franziska Born, Tran Hin-Phu, Elektromog, Nicolas Party, Alain Rappaport

Photos: Schnittholz

Graphic design: Elektromog

Realised for: ‹Swiss Design 2003:
Désir Design›, ISBN 3-03778-027-4

The Great Lightening

The Federal Office of Culture made it possible for San Keller to spend a year in New York where he was involved in the studio programme of P.S.1 Contemporary Art Center. As a symbol of this simultaneous departure and arrival San Keller took a Bernese sandstone that weighed exactly the same as himself to New York. Attaching a rope to the cube shaped stone he dragged it through the streets of New York until it had crumbled to dust.

> Picture page 40

Action / Object, 2003

Material: Bernese sandstone,
quarry Ostermundigen
Size: 42x42x42cm
Weight: 87kg

Action, 2003

Location: New York (P.S.1 > 270 East, 10th Street,
Manhattan > P.S.1, Queens > Corner Delancy / Essex, Manhattan)
Date: September / October 2004
Duration: 3 stages, all in all about 31 hours
Video documentation: Karim Patwa, Manuel Krebs
and Nicole Schönenberger

Video installation, 2004

Video: DVD, 1h 52min 52sec
Video cut: Karim Patwa
Installation materials: 3 monitors placed on the floor
at regular intervals throughout the exhibition
Previous exhibitions: «Visas for Thirteen», P.S.1 Contemporary Art Center, New York; «Dalla pagina allo spazio», Museo Cantonale Lugano; «Dalla pagina allo spazio», CAMEC, La spezia

Im Paradies gibts keine Kunst (There is No Art in Paradise)

> *Picture page 78 / 79*

Insert, 2003

Photograph: Schnittholz

Realised for: ›CH Creatio-Helvetica‹ writing on the subject

›Paradise – Paradies – Paradis‹

The Long Way Home

winter-help 03/04

The participants used to meet up at Grand Central Station on every last Friday of the month at 10 pm. After deciding which person should arrive home first the whole group around San Keller then started their long journey home. From Central Station the way led in stages to each participant's home. Safely returned the participants had to take the remaining participants into their warm homes and serve them a simple meal, thus saying good-bye to the group. After the last participant had arrived home San Keller had to negotiate his journey home alone.

> Picture page 6 > Participants' report page 37

Action offer, 2003/2004

Flyer: 8x36cm, one colour, printed (Schnittholz)

Sign: 25x500cm, black and white, painted (Manuel Krebs)

Action, 2004

Location: Public and private space, New York, Montpellier*, Zurich

Dates: > 28/29 November 2003, 10pm to 0.30am > 26/27 December 2003, 10pm to 1.30am > 30/31 January 2004, 10pm - 12am > 27/28 February 2004, 10pm - 6.30pm > 26/27 March 2004, 10pm - 2.45am, 10pm - 5.30am* > 30 April/1 May 2004, 10pm to 1am

Participants (in chronological order): > Christoph Wiedenmayer > Caroline Stephan, Fabienne Stephan, Mimi Jetzer; Thomas Morf, Sebastian Sanz de Santamaria, Adriana Jakobs, Joshua M. Bernstein, Notburga Karl/Stefanie Trojan, Jean Barberis > Tom Griffin/Channing Burt, Lea Cetera, Shena Kaplan, Kenneth Butler, Nathan Erzherian, Catherine Burke, Dan Wheeler, Douglas Buatwright, Matthew Brandt, Einat Imber, Harrell Fletcher, Robert Bryn, Sarah Bereza, Amber Marsh, Alexis Lautier, Jean Barberis, Sarah Young, Matt Dunn > John Kuittel, Nate Lindsey/Mariwyn Curtin, Justin M. Spivey, *no names, **no participants > Alyse Emdur, Sarah Young, Jean Barberis/Sebastian Sanz de Santamaria/Bruno Persat, Ann Chen, Peter Simensky/Harrell Fletcher, Channing Burt, Lea Cetera

Photo and video documentation: San Keller

Reports: Christoph Weidenmayer; Fabienne Stephan; Jean Barberis; Matt Dunn; Lea Cetera

Bitte kaufe mich! (Buy Me Please!)

Action object, 2003

Object: San star with inscription

«Bitte kaufe mich!» (Buy me please!), inkjet printing (Schnittholz)

Dimensions: format A3, black and white, framed

Edition: 1/1

Price: to the highest bidder

Owner: Dolores Denaro, Biel

Exhibition: «fil rouge 03», gallery Steiner Erlach

Alles hat ein Ende nur die Wurst hat zwei

(Everything has One End, Only a Sausage has Two)

San Keller invited his companions to the restaurant Biergarten to gorge themselves on a so-called «Schlachtplatte» and drinks. Slightly inebriated Schnittholz immortalised the feast in photographs which he took for the calendar sheet.

Calendar sheet, 2003

Action: Restaurant Biergarten, Zurich

Date: October 2003

Photos: Schnittholz

Realised for: calendar project for Kunstbulletin

Comment: calendar refused

Fremde im Zimmer (Strangers in the Room)

The listener slips the CD into the CD-player, presses the start button, leaves the room within 15 seconds, closes the door and listens to the ›Fremde im Zimmer‹ from the adjacent room without once seeing who is talking.

Audio installation, 2004

Installation material: CD / 1h 14min 56sec,
CD-Player and a lockable room

Edition: 50 items

Realised for: Fremder Sender Haus am Gern,
Edition Haus am Gern, ISBN 3-9522196-5-7

Mission for Art

In the context of the competition ›Belluard Bollwerk International‹ San Keller planned to initiate the project ›Mission for Art‹. He described the basic idea as follows: «‹Mission for Art› takes to the streets in the name of art. Various representatives of the art world (artists, curators, critics, gallery owners, collectors etc.) take the first step and approach the people in the streets. The missionaries of art will not demonstrate their specific knowledge but give expression to their belief in art. They are convinced that a broad public can find inspiration in art.»

Action concept, 2004

Texts for mission: Christina Végh and Haus am Gern

Submitted for: the festival ›Belluard

Bollwerk International‹, Fribourg

Comment: refused

Altarcar

An American limousine is placed on almost impassable terrain in an exposed position high above the Glacier Mountain Hut. The engine is heard rumbling at a distance, its wheels are spinning, and at night the beams penetrate far into the landscape. Down at Highway 365, at the last gas station before glacier Mountain Hut, visitors are encouraged to supply the Altarcar with fuel so that it can keep driving forever. Fuel has to be carried up to the Altarcar in canisters. Anyone who volunteers to lug the heavy cans of gas all the way up to the car is permitted to climb in and rev the engine. That the car thus driving forever.

Concept for action object, 2004

Realised for: architecture competition «Glacier Mountain Hut», Sierra Nevada, USA

In conjunction with: Isa Stürm Urs Wolf SA
architects ETH BSA

Comment: refused

Unfuck the Situation

San Keller/Manuel Krebs

Instructions: 01) «Unfuck the Situation» is a game for 1 to 8 teams, each of which must consist of at least one person. Each team starts and ends the game as a complete team. 02) Each team is allotted one of eight possible starting positions (north-west, north-east, east-north, east-south, south-west, south-east, west-north and west-south). 03) Each team starts at 12am on the corner of 5th Avenue and 42nd Street. They start walking from the centre of the square playing field as soon as the traffic light shows WALK or the little white figure, respectively. 04) Each team walks into the same direction it started out into until reaching the first intersection. Each team crosses the intersection in the direction that the traffic light showing WALK or the little white figure is indicating. If the light is blinking the road must not be crossed. If none of the two traffic lights is on WALK, or the little white figure, the teams must walk around the block. This rule applies for all the following traffic lights. 05) If there is no traffic light at the intersection the team keeps going in the direction they are walking in. 06) If the sidewalk ends in a dead end, the team turns round 180 degrees. 07) The boundaries of the field to be played in are 54th Street in the north, 2nd Avenue in the east and 9th Avenue

in the east and 9th Avenue in the west. The respective boundaries lie in the middle of the road. 08) Each team plays ‹Unfuck the Situation› until they leave the playing field according to the instructions. 09) Each team records all its movements on a game board.

Action, 2004

Starting point: intersection 5th Avenue and 42nd Street

Playing field: North/54th Street, South/30th Street,
East/2nd Avenue, West/9th Avenue

Starting date: 21 February 2004, 12am

Participants: Manuel Krebs/Shirana Shabazi/
Emily cone Miller until 6.15pm; San Keller/Fabienne Stephan/Paul
until 4.30pm, Notburga karl/Stefanie Trojan until 3.30pm

Documentation: All the participants outline the way
they have to go on a map

American Dream

San Keller had an 18 carat gold cast made of one of the pebbles lying in the yard of the P.S.1 Contemporary Art Center. This golden pebble he then put with the rest of the pebbles in the yard and proclaimed the ‹American Dream›: «Let your dream come true. It is up for grabs. One of the pebbles lying on the ground of the yard in front of the P.S.1 Contemporary Art Center is made of pure gold.» To the best of San Keller's knowledge this dream has not yet come true for anyone!

> *Picture page 4/5*

Announcement, 2004

Flyer: format A6, one colour, red,
double-sided, printed (Schnittholz)

Sign: 45x60cm, white/red,
double-sided (Schnittholz)

Action object, 2004

Object: pebble made of 18 carat gold

Location: yard of P.S.1 Contemporary Art Center

Date: since 14 March 2005

Photo documentation of the pebble: Thomas Galler

Until the Last Dance

San Dance Company

Become a lifelong active honorary member of the San Dance Company by selecting a piece of music you want to dance to whenever you hear it, for the rest of your life. Whether it be in a shopping centre, a train station, a restaurant, in a field or at home – you will sign a pledge to dance to your piece of music whenever you hear it!

> *Pictures page 38*

Recruitment of honorary members, 2004

Flyer: format A5, black and white, photocopied

Duration of recruitment: unlimited

Contract, 2004

Contract: format A4, four colours, photocopied

Edition: 5/5 each, plus two artist's proof

Honorary members: > Peter Emch, 1945: 'Brown Sugar' Rolling Stones, 1971 > San Keller, 1971: 'Keep on' D-Train, 1982 > Barbara Cesta Meyer, 1959: 'Das bucklige Männlein' Achim von Arnim & Clemens Brentano, 1806 > Trine Pless, 1976: 'You should be dancing' Bee Gees, 1976 > Katrin Rebsamen, 1969: 'Dancing Queen' Abba, 1976 > Ulrike Schelling, 1970: 'Letter to the firm' Foxy Brown, 1996 > Shirana Shabazi, 1974: 'When the rain begins to fall' Jermain Jackson & Pia Zadora, 1984 > Rudolf Steiner, 1964: 'Thank God I'm a Country Boy' John Denver, 1974 > Glenda Zapata Medina, 1982: 'Misty Mountain Hop' Led Zeppelin, 1971

Action, 2004

Location: wherever the honorary members hear their songs

Duration: until the end of each honorary member's life.

Installation, 2005

Installation materials: contracts, framed, loudspeakers that emit the individual songs as background music, flyer for recruiting additional honorary members

Edition: 5/5 plus one artist's proof

Exhibition: 'Office World', Swiss Federal Statistical Office, Neuchâtel

San Days

The Schwabgut district school asked San Keller to organise a project week. He compiled a selection of actions and offered them to the pupils for realisation. All of the students were given a newspaper that described the actions and gave them the opportunity to enrol for an action of their choice.

> *Pictures page 31 / 33 - 35*

Action offers, 2004

Dates: 22 to 26 March 2004

Location: Schoolhouse Schwabgut, Bern

Newspaper: format A2, 4 sheets, folded, black and white plus one colour, edition 500 (Schnittholz)

Documentation insert for newspaper: format A2, 2 sheets, folded, black and white, edition 500 (Schnittholz)

Realised for: project week, schoolhouse Schwabgut

San Days actions:

Da steht sie, meine Schule (There It Is, My Schoolhouse)

A school desk and two chairs were standing in front of the Schwabgut schoolhouse through out project week. The students that felt like spending a whole lesson sitting at this desk and gazing at the schoolhouse were asked to put their names down. Who was sitting next to whom was decided by lot. > *Picture page 33*

Action, 2004

Dates: 22 to 26 March 2004

Location: schoolyard

Photo documentation: San Keller, students

Ist der Lehrer aus dem Zimmer...

(When the Teacher's Away...)

Each form teacher leaves his students to their own devices for a whole lesson. His place is taken by a DV-Camera that films the students from the teacher's perspective. During that lesson the students are allowed to do whatever they like, but they have to remain in the room. The recordings of the classes will be transferred to DVD and can be borrowed by the students but not by the teachers. > *Pictures page 34*

Action/video, 2004

Location: schoolhouse, *Participants:* all classes

Videos: edition 1/1 plus one artist's proof, owned by school Schwabgut

Lehrmittelwettrennen (Teaching Material Race)

The student who carries the complete set of school materials (1st to 9th form) in his rucksack the longest is given a day of his choice off school. Carrying their rucksacks they covered lap after lap on the Bodenweid sports field. The student who managed to carry the burden of the complete teaching materials for the longest time was given a day of his or her own choice off school. During the whole 'Lehrmittelwettrennen' the students recited texts out of the very books they were carrying, which were amplified over the stadium's loudspeakers. > *Pictures page 35*

Action, 2004

Date: 24 March 2004, 10am to 2.15pm

Location: Bodenweid sports field

Winners: Kelwin Moghadammi (The Fittest), Antonello Calzoralo, Vincenzo Della Selva, Demir Zoranic

Video documentation: San Keller, students

Nachtwanderungen auf Umlaufbahnen

(Orbiting Night Hikes)

A teacher invites his students to dinner at his house. If the teacher gets tired and wants to go to bed the students will leave the teacher's house accompanied by San Keller. One kilometer from the house they will walk in a circle around the

teacher's house while he sleeps. When he wakes up in the morning, he must invite the students in for breakfast.

Action, 2004

Dates: 23 and 24 March 2004, 8pm to 8.15am

Location: Martin Imhof, Marzilistrasse 24, 3005 Bern

Participants: Martin Imhof and class 8c

First realised: for winter help 99/00

Ohne Freunde keine Wärme

(No Warmth Without Friends)

For a whole night a class of students and their form teacher expose themselves to the cold. Intrepidly they keep standing in the schoolyard from sunset to sunrise, next to an empty oil barrel. San Keller asks all the students and teachers from the Schwabgut school to support them in their distress and bring along wood for a warming fire.

Action, 2004

Dates: 25 and 26 March 2004, 6.51pm to 6.10am

Location: schoolyard, Schwabgut schoolhouse

Participants: class 8b and Annette Schläpfer

Realised the first time for: winter help 02/03

Radio International

Loudspeakers are installed in the corridors of the school and during a whole week they diffuse the radio programmes that are transmitted from the students' home countries.

Audio installation, 2004

Dates: 22 to 26 march 2004

Location: Schwabgut schoolhouse

Comment: students from 40 different nations

San Keller Show

During this show San Keller opens his archive to the public. Dangling from the San Tree the complete set of action titles is at your disposal. Anyone in the audience can choose an action and San Keller will illustrate it with his memories and

according video documentation. San Keller will present each action for as long as somebody else takes a seat next to him holding the title of the action of their choice. If you have had enough you can leave the show at anytime. San Keller's show however only comes to an end when the last visitor has left. > *Picture page 31*

Action, 2004

Date: 22 March 2004, 2pm to 5pm

Location: auditorium, Schwabgut schoolhouse

Realised the first time for: Kunsthaus Zürich, 2002

Schaut, da kommt die Schwabgutschule!

(Look out! Schwabgut School is Coming)

All the students and teachers from the Schwabgut schoolhouse form a long row standing one next to the other. Led by San Keller they then go for an lang walk through the local district.

Action, 2004

Date: 26 March 2004, 2pm to 3pm

Location: school > district > school

Participants: all the students and teachers

Video documentation: students

Gehen ist Gold (Walking is Golden)

The owners of the action object are faced must decide whether they want to nail the heel cap made of 18 carat gold to their shoes, making every step a golden one or whether they prefer to turn the action object into a work of art for exhibition.

> *Picture page 42*

Aktion object, 2004

Object: A pair of heel cap and matching nails,
made of 18 carat gold

Edition: 5/5 plus one artist's proof, Courtesy edition 5

Exhibitions: «Dalla pagina allo spazio»,
Museo Cantonale Lugano; «Dalla pagina allo spazio»,
CAMEC, La Spezia

Little Europe

On the occasion of eastward expansion of the European Union on 1 May 2004, San Keller created his action object 'Little Europe' on invitation from the Swiss Consulate General in New York. He announced it as follows: «In 'Little Europe' everyone is welcome! Because 'Little Europe' consists of a shelter whose roof rests on the shoulders of people holding it up together. Given that everyone is willing to contribute their part, we could see a diverse and open community come together under this roof in a public square.» > *Picture page 36*

Action object, 2004

Object: a wooden portable roof, 4x4m,
for at least four people

Realised for: 'BROOKLYN Euphoria',
A day of celebration to commemorate the enlargement
of the European Union

On invitation from: the Union Consulate
General of Switzerland, New York

Location: Brooklyn, New York

Date: 1 May 2004, 4pm to 10pm

Video documentation: Margot Zanni

DVD, 2004

Duration: 10Min

Cut: Margot Zanni







previous page **San Keller Show** (San Days) > Dates page 28
left **Besitzen Sie San Keller** (Shirana Shabazi) > Dates page 54
right **Hier steht sie meine Schule** (San Days) > Dates page 25







Report by Matt Dunn, winter-help 03/04, 4. action: Regarding the Long Walk Home, February 27th, 2004: Over thirty of us troop out of Grand Central about 10:30 pm and begin our way down to seventh avenue and some street in the Village with a name rather than number. My fatigue from the previous couple of days is apparent in my body. This walk seems long; no one is warmed up yet; the ice is unbroken. At the first place we file in and San tapes from behind. In the small apartment, (for a while, later, apartments will increase in size relative to how few people there are to fill them) we stand or sit and make light over big sugar hearts. We head downstairs after a while and gather on the street. At most stops, including Grand Central, we will stand outside and first walk in the wrong direction. Our hosts join us as we walk north and east to tenth street. I find myself next to Channing and we have a smooth, pleasurable conversation. Everything seems light, easy in the warm air outside with all these people to look at. // At Lea's in the East Village we pass plates of vegetables in a vaudeville routine as we shrug off our coats. The speed with which we warm her space makes unmistakable our numbers: here are 30 strangers gathered in one tiny apartment, laughing, no questions asked. Lea puts on a slide show that has us all entertained. For this time I forget about San as we all concentrate on the images on the wall. We applaud thunderously at the end and she feels like an old friend; like everyone's. // On to SoHo, still in full force (minus the squat old man who didn't say much. He walked with ambition but got lost or disillusioned or both before the first stop), still playing at stopping traffic. We stop in a deli near Shana's dorm and she buys us coffee or tea. She is the first to stay and much later Kenneth (the other journalism student) and I decide that her article will be no match for his. (I read his that week, and it was no good. Yet I haven't returned her call.) // The group dips down into Chinatown, then across the island on dark streets it feels like no one has been on before. We see rats. Nathan brings us roundabout to his pad just below the Williamsburg bridge. Inside, he puts on cowboy music and coffee. After chess, musical chairs and many notes taken on cheap rental architecture, we leave Nathan and strategize about Brooklyn. Cries of «Do we know where we're going?» are a common feature of this segment. No one can believe how far west we arc to get on the Manhattan Bridge. When we get there the street architecture becomes very confused and we race past tightly accelerating taxis and scramble over walls and rails. Everyone enjoys this. // The walk over the bridge, like a ride in a plane, seems fastest at the beginning and at the end. The quiet gives all the conversations privacy. The trains rolling by are many but far between. // We hop into Brooklyn like nurses and chimney-sweeps into a sidewalk drawing and then it's a short way to Catherine's place with the juice and the peanut butter and jelly sandwiches. She helps me stretch my legs farther than I ever have before. Then it's south straight through the long diagonal of Prospect Park. With no stoplights our paces spread the group out its widest yet; with no streetlights conversations get quieter, the woods more absorbing. I walk on the grass to relieve my ankles and turn a couple of somersaults. «It was very energizing watching you do that,» Harrell says, «but I'd've had a fear of dog shit.» «I had a fear of needles,» I say. // The woods eventually thin out and a few blocks and one elevator ride (eleven floors – not cheating) later, we sit and many sleep as the eggs and chai cook in the kitchen. The sun rises as we eat and one by one people step out onto the balcony to see the sun's reflection in the tall building nearby. Their outlines are black. Einat looks beautiful. I can see the Verazzano Narrows Bridge more clearly than the speck of Manhattan. // That one is perhaps the hardest to leave. Many are asleep and the sun has sucked the warm air out of our range for most of the next, longest, leg. Amber has her hood up, her head down, and is dancing/jogging to up her heart rate. «Dogging,» it looks like. As we stumble the miles to Bushwick, bleary-eyed, the word seems appropriate. At one point as we approach a slight incline someone asks if we should head east to skirt around it. I find this irritating for many reasons, most of them involving physics. «It's a wheelchair ramp.» I say disdainfully, and he repeats these words like mantra, becoming even more annoying. // Doug's, an hour or two later. The yellow awning I'd been hallucinating finally materializes across the street and one floor later Doug is pouring the thickest, most beautiful hand-squeezed orange juice I've ever seen from a gorgeous light blue sake set. It's not the first time I've been delirious in this apartment. The dance party suffers most from the coffee in everyone's hands as well as our host's curious reluctance to crank up the volume (though indeed, San, you were no slouch). Growling, we set off to Williamsburg and I don't remember anything between here and Matt's. // Matt and Einat live in the same building and we sit in her place and I say I'm having trouble thinking. She offers me sage tea (my favorite) and when she tells me it that it's from her parents' [Israeli] garden, I'm floored. The tea is magnificent. Around this time, Williamsburg wakes up and upon leaving we find ourselves in slow-motion, little blistery pools of half-cooled lava around which washes a hot rush of Williamsburgness. // Harrell's sublet is disturbingly color-coordinated but he makes coffee the best way and has an Andy Goldsworthy book. // In Rob's apartment he subjects us to his ten-minute movie I find unbearable and put on quite a show probably trying not to fall asleep in front of. I admire San's tactic of laying down and going to sleep. // Sarah says her place is close but she lies. We are rewarded, though, by her incredible apartment and the fourth-floor deck we sit on at a hot sunny February 1 p.m. and drink wine and eat chocolate. // After that idyllic episode some more walkers peel off for home and it's down to Sarah #2, Jean, Alexi, San and myself. Long Island City via the Pulaski Skyway Bridge. After a big dose of Northern Boulevard architecture we find ourselves in Jean's and Alexi's nonprofit, the Flux Factory, crawling around inside a two-story ice cavern. Sarah and I agree it's secret treasure, the wonderland found across the woods in so many movies. The best breakfast I've had in recent memory backs this up. As we eat, maybe it's my delirium, or hers, or both, but everyone especially Sarah becomes more and more hilarious in conversation. When I start hallucinating heavily I get up to do some dishes and shortly thereafter we leave. // San discusses his work with us as we weave through evening shoppers on Steinway street towards Astoria. It turns out that I don't have to push Sarah into traffic; from our angle my place is just a few blocks farther than hers. The sun is setting over Manhattan when we enter Sarah's. She gives us candy bars and business cards for later and we don't stay long. // It's eight blocks to my place and something (besides me) hits home when I hold the front door open and look back to see no one but San and his camera. It's lonely; the twilight helps me feel like an old man whose friends have all passed away. San sits down long enough for half a glass of water and I thank him and he leaves for the Triboro Bridge on the corner.





left **Until the last dance** (transfer of certificate Rudolf Steiner, Exhibition Neuchatel) > Dates page 24
right **Heiteres Künsterraten mit San Keller** > Dates page 56



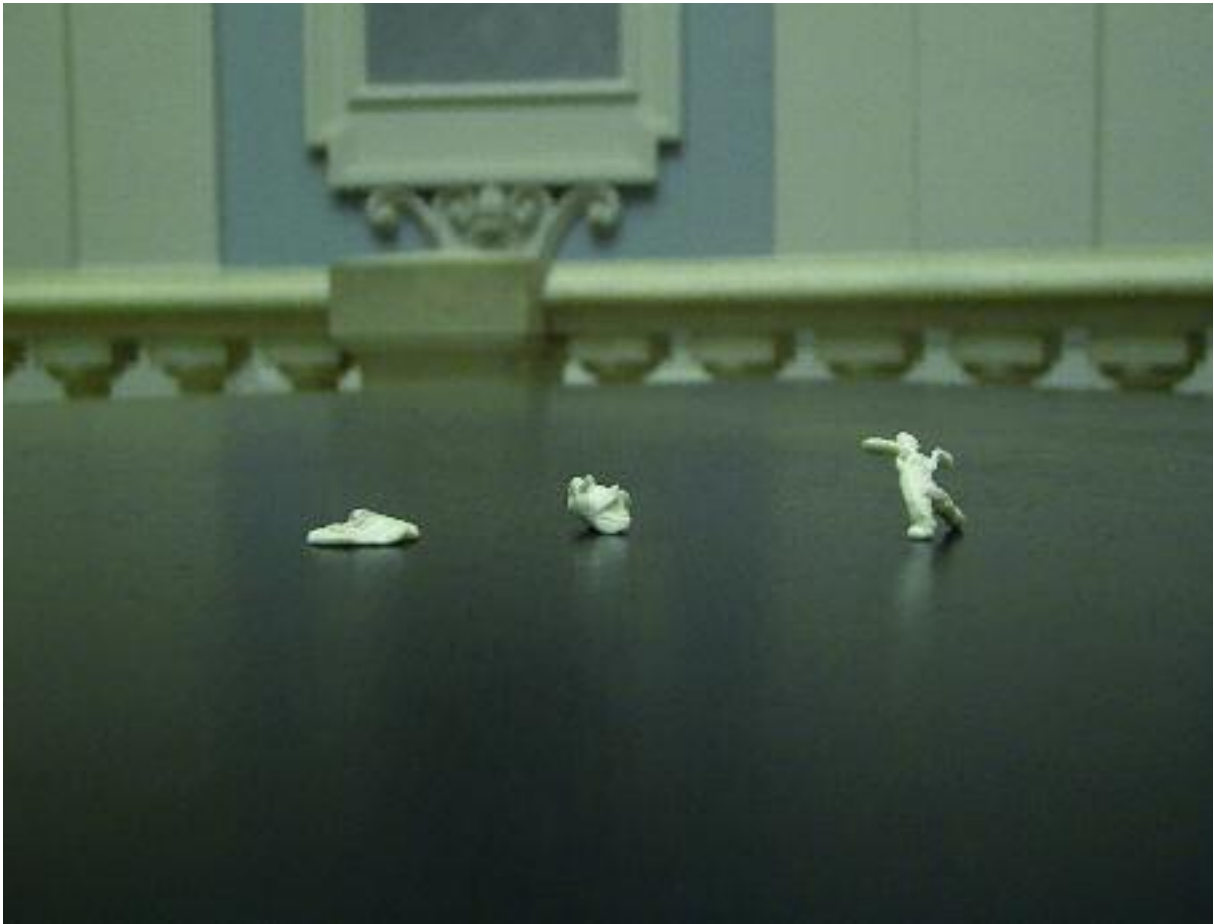








**Ich bin
auch ein
Kunstwerk**



left **Ich bin auch ein Kunstwerk** (Make it happen) > Dates page 63

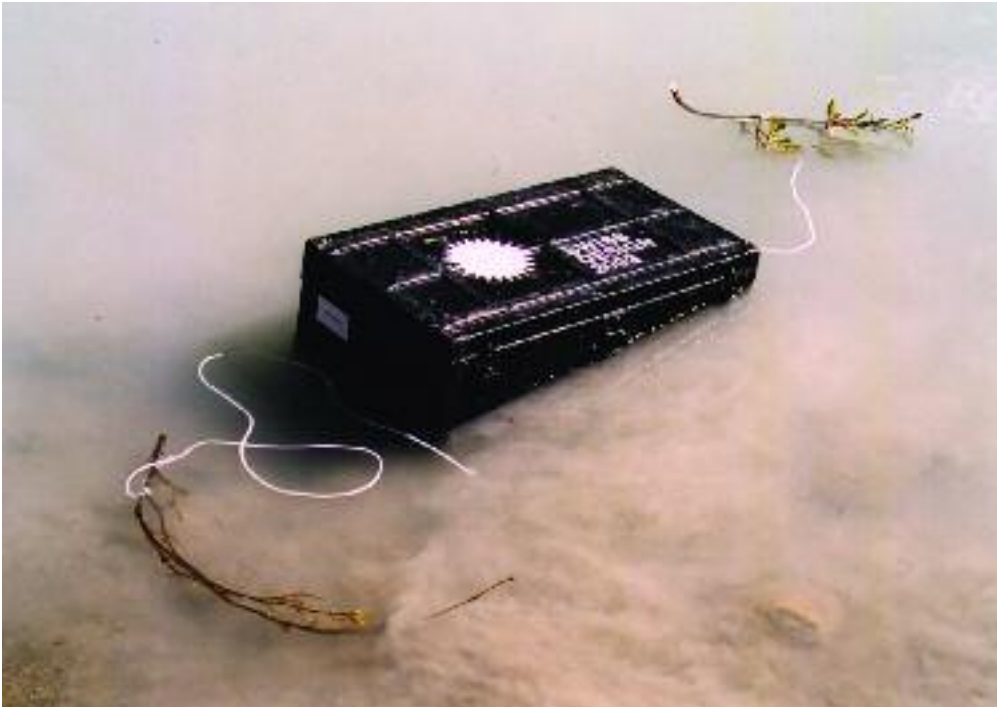
right **Das Selbstbildnis des Ausstellungsbesuchers** (Make it happen) > Dates page 63











Our Way

San Keller was invited to participate at the festival ‹Theaterformen› that took place in Braunschweig and Hanover. He contributed his action ‹Our Way› which consisted of him walking from Braunschweig to Hanover, stipulating that he would not make one single step without someone accompanying him. He found the people who accompanied him by waiting at the roadside and putting up a sign that said: ‹Walk with me some of the way to Hanover!›

> *Pictures page 48*

Action, 2004

Location: From Braunschweig (Central station) to Hanover
(Staatstheater Hanover)

Dates: 9 June 2004, 12.07am to 13 June 2004, around 11pm

Number of people accompanying: 24

Photo documentation: San Keller

Realised for: the festival ‹Theaterformen›,
Braunschweig/Hanover

Discover the Life of Strangers

Taking his action object ‹Take a stranger into your life› as his starting point, San Keller decided to adapt it for the festival ‹Theaterformen›, changing its name to ‹Discover the Life of Strangers› and offer it as follows: «Discover a foreign town from the point of view of its inhabitants. Take a town of your own choice and for the duration of a week let the inhabitants be your guides. San Keller will advertise time and location of your arrival in the local press. On arrival you wait for the first person to take you into their lives. You will not leave that person's side until he or she decides to pass you on. For a whole week you will wander from one person to the next until the last person takes you to the place of your departure.»

Action offer, 2004

Advertisement: Programme leaflet of ‹Theaterformen›

Realised for: the festival ‹Theaterformen›,

Braunschweig and Hannover

Schaffen Sie ein Kunstwerk im Namen San Kellers (Create a Work of Art in the Name of San Keller)

San Keller is looking for an art critic, curator, gallery owner or art lover who wants to create a work of art in San Keller's name that is even better than all the works of art he has created so far. Persons interested are invited to apply by sending in their curriculum vitae and a short description of why they want to do it. You are free to use the person San Keller for your work of art. You will cover all the costs incurred and keep all of the takings. Nobody apart from San Keller and yourself must ever know that it was you who created the work of art.

Advertisement, 2004

Flyer: format A4, black and white, photocopied (Schnittholz)

Advertisement in bursary booklet: format A5, in colour (Schnittholz)

Realised for: Federal Bursary 2004, Messe Basel

Duration of advertisement: until the appropriate person
has been found

Installation, 2004

Materials: a choice of action titles is put in chronological order to form a frieze above the visitors' heads. Below the latest title there is a flyer

Realised for: Federal Bursary 2004, Messe Basel

Besitzen Sie San Keller (Occupy San Keller)

San Keller gives you the opportunity to literally occupy him. Sit on him and occupy him like a bench, then have your photograph taken by photographer Isabel Truniger. You can buy the photograph and take it home with you – ready framed.

> *Picture page 32*

Action offer, 2004

Flyer: format A4, black and white, photocopied (Schnittholz)

Duration of offer: unlimited

Action, 2004

Occupiers: Katharina Born, Marianne/Fritz Keller

Andrea Rothenberger/Ruben Rothenberger/Philipp Meier,
Shirana Shabazi

Photograph, 2004

Photograph: colour, 30x40cm

Frame: wood, framed behind glass

Photographer: Isabel Truniger

Edition: 1/1 plus 2 artist's proofs

Price: CHF 990.-

Owned by: Katharina Born, Marianne/Fritz Keller,

Andrea Rothenberger/Ruben Rothenberger/Philipp Meier and Shirana Shabazi

Realised for the exhibition: «I need you», Centre PasquArt, Biel

San Keller Show

During the show San Keller opened his archive to the public. A San Tree displayed all the action titles. Everyone in the public was allowed to choose one particular action and San Keller divulged his memories and played some video material concerning this action. San Keller kept talking about the action until someone else took a title of there and sat next to him. Those who had had enough just left. The show however did not end until the last visitor had left.

Action, 2004

Date: 9 September 2004, 10pm - 1.30am

Location: Hebbel 2, Hebbel Theater, Berlin

Realised for: «Fakelore», Mobile Akademie, Berlin

First realised for: Kunsthhaus Zurich, 2002

Heiteres Künstlerraten mit San Keller (Happy Artist Guessing with San Keller)

Invited by San Keller, four art experts tried to guess the identity of nine artists by asking them questions. They could neither see nor hear the artists who were sitting behind their backs. The artists had to answer the questions by holding up a sign that said either yes or no. For each question answered with yes the art expert was given one franc for his kitty, whenever the answer was no the money went to the artist's kitty and the question was passed on to the next expert. The experts were allowed to ask a maximum of a hundred questions within fifteen minutes. The person who guessed the artist's name received the amount of money which remained after subtracting the answers that had received a negative reply.

> *Picture page 39*

Action, 2004

Location: «Fabrik», Burgdorf

Date: 11 September 2004, at 5pm, 7pm and 9pm respectively

Presentation: San Keller

Art experts: Giovanni Carmine, Beate Engel,

Georg Rutishauser, Annelise Zwez

Artists: Manon, Franticek Klossner, Christine Streuli, Shirana Shabazi,
Lang & Baumann, Valentin Carron, Kerim Seiler, Haus am Gern, Susi & Ueli Berger

Stage design: L/B

Video documentation: San Keller

Photo documentation: David Aebi

Realised for: «Fabrikfest», «Fabrik», Burgdorf

Est-ce que tu viens avec moi et ce vieux chariot à Paris? (Will You Come to Paris With Me and This Old Luggage Cart?)

While researching in Altkirch (F) for the exhibition «Paradise – Paradies – Paradis», San Keller discovered this old luggage cart at the station and knew at once that it was destined to be employed in a great mission. Since then San Keller has tried several ways to find someone who is willing to travel thus to Paris with him and this old cart: «We will take turns at pushing the cart while the other person is resting on it. In this way we will be able to travel to Paris day and night without having to take breaks.» So far no one has been found yet, but San Keller keeps searching.

> *Pictures page 3*

Search for a partner, 2004

Flyer: 7x5cm, in colour, photocopied (Schnittholz)

Slide show: image and text (Schnittholz)

Shop window presentation: 2 colour photographs, 30x40cm each, on aluminium; 8 text display boards, 15x20cm each, black and white, on cardboard (Schnittholz)

Realised for: presentation of «CH Creatio-Helvetica» «Paradise – Paradies – Paradis»; bookstore Kunstgriff, Zurich; «Centre Culturelle Suisse», Paris

Duration: until a partner for the action has been found.

Picknick im Park (Picnic in the Park)

San Keller went shopping for a big picnic. Loaded down like a packhorse with his heavy bags he got on one of the uptown trains at Times Square and invited the passengers to join him for a picnic in Central Park, asking them all to get off together at the next stop.

Action, 2004

Location: Subway/Central Park, New York

Date: 23 October 2004, 2pm to 5pm

Moral support: Jean Barberis

Video documentation: Thomas Galler

Comment: No one showed any reaction to San Kellers invitation so that he repeated it several times. To no avail! San Keller had to eat the picnic on his own.

Geldsack (Money Bags)

The owners of the money bags pledge to fill them with coins of the national currency whenever they travel to countries where there is poverty and never to put the bag down during the whole journey. When the travellers encounter a beggar they are allowed to give a coin from their bag.

Action object, 2004

Object: longish bag made of linen,
with shoulder straps

Edition: 5/5 plus 1 artist's proof

Action, 2004

Performed by San Keller

Location: Cochamba, Bolivia

Dates: 27-30 October 2004

Filling: Bolivianos, equivalence of CHF 200.-

Weight: when starting out: 15kg,
when finishing: 14kg600g

Historia de un artista (Story of an Artist)

Invited to the ‹Bienal de arte contemporaneo› in Cochabamba, San Keller asked poet C.E. Meier to write the lyrics for a song about him and his actions. Then San Keller went to mariachi Pedro Lòpez and commissioned him to compose the song and perform it together with his companeros in the streets of Cochabamba.

> *Picture page 41*

> *Song lyrics (German original version) page 76/77*

Song lyrics, 2004

Author: C.E. Meier

Translation German into Spanish: Angelika Heckel

Music: Pedro Lòpez

Action, 2004

Location: Different locations, Cochabamba, Bolivia

Date: 30 October 2004, 11pm – 14pm

Musicians (mariachi): Pedro Lòpez and his musicians

Video documentation: San Keller

Realised for: conart 2004, ‹Bienal de arte contemporaneo›, Cochabamba

Video, 2004

Duration: DVD, 5min 40sec

Ohne Freunde keine Wärme

(No Warmth Without Friends)

For one night San Keller exposed himself to the cold. Intrepidly he kept standing next to an empty oil barrel in the yard of the Birch school, from sunset until sunrise. Students and teachers from the Birch school were asked to take San Keller some wood for a warming fire, thus keeping him from freezing to death.

Action, 2004

Dates: 5/6 November 2004, 4.54pm - 7.35am

Location: schoolyard, Schoolhouse Birch, Oerlikon

Realised for: «Live Art» at the schoolhouse Birch

Organised for: Amt für Hochbauten der Stadt Zürich,

Abteilung Kunst und Bau

First realised for: winter help 02/03

Make it happen

The Berne Museum of Art invited San Keller to realise a number of works in the context of the exhibition project ‹Bern Gegenwart›, which he entitled ‹Make it happen›. This is how he described it: «All my works are presented as concepts and can be realised by the visitors within the exhibition. The visitors decide whether they want to bring alive one of the proposed works and in doing so give up their role as mere observers».

San Keller was on location during the whole exhibition presenting the concepts to the visitors and putting all necessary materials at their disposal. In the course of the exhibition San Keller reflected, revised and completed the concepts. Also, the museum management actively participated, intervened and sometimes censured some of the concepts.

> *Pictures page 43 - 47*

Action offers, 2004

Location: main hall, Museum of Art Bern

Dates: 10 to 23 November 2004, 10am to 5pm, Tuesdays 10am to 9pm

Flyer: format A4, double-sided, black and white, photocopied

Installation material: ‹chocolate box›, dimensions: 220x100x55cm, colour scheme: Schnittholz, Implementation: Marianne Keller, edition: 1/1; ‹Only you can make it happen› San star, diameter: 80cm, mount: floor, edition: 1/1

Photo documentation: San Keller and Museum of Art Bern

Realised for: ‹Bern Gegenwart› Museum of Art Bern

Make it happen – concepts presented:

Am roten Faden (On a Red Rope)

Action object, 2004

Object: red rope on wheels, 2500m long

Description: «On your way home you connect the museum and your home using this red rope»

Das Selbstbildnis des Ausstellungsbesuchers (Visitor's Self Portrait)

Action object, 2004

Object: sugarfree chewing gum

Description: «while walking through the museum you chew gum until it has become so ductile that you can form your portrait out of it. You then look for a suitable place to hang it.»

Comment: due to a piece of chewing gum glued to a painting by Cuno Amiet the concept was censured by the museum management. > *Picture page 45*

Halten Sie für San Keller die Fahne hoch (Act as San Keller's Standard Bearer)

Action object, 2001

Object: flagpole and flag displaying a San star

Edition: 3/3 plus one artist's proof, Courtesy Gallery Brigitte Weiss

Realised for: A/C bursary 2001, Kunsthau Langenthal

Description: «You position yourself in front of the Museum of Art Bern and hold San Keller's flag into the wind» > *Picture page 47*

Ich bin auch ein Kunstwerk (I Am An Artwork Too)

Action object, 2004

Object: Red star displaying the words «Ich bin auch ein Kunstwerk» (I too am a work of art), diameter 60cm

Edition: 3/3 plus one artist's proof

Description: «You stick on a San star with the words «Ich bin auch ein Kunstwerk» displayed on it and walk through the exhibition.» > *Picture page 44*

Rollenwechsel (Role Reversal)

Action object, 2004

Object: beggars' signs

Edition: 1/1

Description: «You position yourself in front of the Museum of Art Bern with one of the signs San Keller purchased from beggars in the streets. With the money you receive begging San Keller will buy more signs.»

San Flakes

Schnittholz

Action, 2004

Action material: invitation card produced for the exhibition

Location: Kornhausbrücke, Bern

Date: 9 November 2004, 6pm (during opening event in the Museum)

Description: «On the 9 November 2004 at 6pm stand on the Kornhausbrücke and shred the invitation card you received for the exhibition «Make it happen» into hundreds of pieces. Then let it snow.»

San Keller vertraut ihnen (San Keller Trusts You)

Action, 2004

Action material: CHF 500.-

Description: «Take CHF 500.- belonging to San Keller to the Raiffeisen Bank at Waisenhausplatz.»

Comment: The money has been missing since 12 November 2004

Should I Give or Should I Take

Action object, 2004

Object: Red cashbox, cashbook

Edition: 3/3 plus one artist's proof

Description: «You can either take money from a cashbox or add to it. Please state your transaction in the cashbook and sign with your name.»

Stille vor dem Knall – Stille nach dem Knall

(The Calm Before the Bang – the Calm After the Bang)

Action object, 2004

Object: balloon

Edition: 3/3 plus one artist's proof

Description: «Choose a place in the museum and inflate a balloon until it bursts!»

Comment: «Censured by the museum management» > *Picture page 43*

Wahrnehmung im Vorbeiflug (Perception when Flying past)

Action object, 2004

Object: swing

Edition: 3/3 plus one artist's proof

Description: «You attach a swing to the ceiling of the Old Masters' hall and get swinging to your heart's content.»

Comment: impossible to realise due to technical reasons

Wer schläft zuerst? (Who will be the first to fall asleep?)

Action object, 2004

Object: TV screen showing San Keller falling asleep

Edition: 3/3 plus one artist's proof

Description: «Look at the screen and watch San Keller slowly fall asleep. Do this while sitting comfortably on a sofa, monitor in your lap, and maybe you will beat San Keller by falling asleep even faster.»

Ich küsse kein Kunstwerk (I Will Not Kiss a Work of Art)

Action object, 2004

Edition: 3/3, one artist's proof

Description: «With your signature you sign a contract binding you to abstain from kissing a work of art.»

Je ne sais pas (I don't know)

Action offer, 2004

Edition: 3/3, one artist's proof

Description: «With your signature you testify that you have no understanding of art.»

Atemloses Kunsterlebnis (Breathtaking Art Experience)

Action offer, 2004

Edition: 3/3, one artist's proof

Description: «You hold your breath in front of each work of art in the exhibition.»

Erlaubt ist was nicht stört (If It Disrupts, It Will Not Be Allowed)

Action object, 2004

Description: «Ask one of the attendants to name an action that does not disrupt and is therefore allowed in the museum. You then perform this action according to the attendant's instructions.»

Comment: this action object was added to the selection after various instances of censorship

Export

Action object, 2004

Description: «Sit on one of the seats in the museum for an hour and record what you hear on tape. Then sit in front of the museum and play the tape.»

Import

Action offer, 2004

Action material: tape

Description: «Sit in front of the museum for an hour and record what you hear on tape. Then sit on one of the seats in the museum and play the recording.»

Keine Zeit (No Time)

Action object, 2004

Edition: 3/3, one artist's proof

Description: «Leave your watch with the person at the desk and pick it up again when you have finished your visit.»

San Flakes II

Action object, 2004

Description: «Pick up what is left from the action 'San Flakes' under Kornhausbrücke and dispose of it in the correct fashion.»

Sehr gut, gut, mittelmässig, schlecht, sehr schlecht (Very Good, Good, Average, Bad, Very Bad)

Action, 2004

Description: «Mark the actions on offer, using 'very good', 'good', 'average', 'bad' or '<very bad>.»

Sitzen geblieben (Remain Seated)

Action, 2004

Edition: 3/3, one artist's proof

Description: «Sit on one of the numerous seats in the museum and remain there till someone joins you.»

Vergänglichkeit versus Unvergänglichkeit (Transience versus Immortality)

Action, 2004

Description: «Choose one of the sunsets shown during the exhibition 'Felix Valloton: The Sunsets' and look at it until the sun sets.»

Comment: The exhibition 'Felix Valloton: The Sunsets' was running parallel to the exhibition project 'Bern Gegenwart' at the Museum of Art Bern
> *Picture page 46*

Was mache hier (What am I doing here?)

Action object, 2004

Description: «Leave the museum as fast as you can!»

Was San Keller kann, kann ich auch (What San Keller does I can do myself)

Description: «Take on San Keller's job and he will take on yours.»

San Calendar 2005

San Keller/ Schnittholz

The San Calendar introduces San Keller's most important works of the year 2004. It is not a traditional calendar to be leafed through. We suggest the following procedure: «1.) Enjoy the current picture and keep mulling over its meaning until the last day of the month. 2.) At the end of the month detach the page from its glued margins 3.) On the back of the page you will now find a description and further information on the relevant action, 4.) and next month's page is smiling at you from where you hung it on the wall.»

Calendar, 2004

Calendar: 12 pages, 21x27,5cm,
four colours, both portrait and landscape

Edition: 1000 items

Price: CHF 20.-

Les travailleurs de la rue du Beulet

(The Working Population of the rue du Beulet)

San Keller / Schnittholz

The rue du Beulet is a busy 200 metres long road in Geneva, in which you will also find the exhibition space for contemporary art called «Attitudes». For the insert in the «Attitudes Journal» Schnittholz took a photo portrait of each working person he met in the street. The place where the photograph was taken, however, was not the person's work place but the one of another person he met in the street. So the answer to the question who works where can only be found out in the rue du Beulet.

> *Pictures page 49*

Insert, 2005

Action: rue du Beulet, 17 December 2004

Participants: working population of the rue du Beulet

Organisation: Katie Kennedy

Photos: Schnittholz

Realised for: «Attitudes Journal», February/March 2005

In/Out

Occasioned by an invitation from «Display», an exhibition space in Prague, San Keller told the two curators Tomas Svoboda and Zbynek Baladran about his actions. Tomas Svoboda was then asked to retell what he had heard to a person from Display and to ask this person to do the same thing. Zbynek Baladran on the other hand was asked to tell the stories to a person belonging to his family and to ask that relative to do the same. In both cases the story was recorded when the sixth person was telling it to the seventh person and then played in the exhibition space.

Action, 2004

Location: Prague

Date: September/October 2004

Performers: Tomas Svoboda > Vasil; Zbynek Baladran > Zbynek Baladran's aunt

Audio installation, 2004

Audio materials: Vasil's story, CD, 5min 24sec,
Zbynek Baladran's aunt's story, CD, 5min 66sec

Installation: via loudspeakers, in two separate rooms

Edition: 1/1, plus one artist's proof

Produced for the exhibition «In/Out»,
Exhibition space «Display», Prague

San Keller

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Date of birth: 19 January 1971
Place of Birth: Schlosswil/Bern
Training: fine arts at the School of Art and Design HGKZ Zurich
He currently lives and works in Zurich

**Calendar of actions and exhibitions
Overview 1997 - 2005**

2005

Best of Hardau San Dance Company, ‹KunstÖffentlichkeitZürich›, Zürich
San Keller II Galerie Brigitte Weiss, Zürich
Gehen ist Gold / The Great Lightening ‹Dalla pagina allo spazio›, CAMEC, La Spezia
Bedtimestories Arsenic, Lausanne
Freinacht in der Hardau ‹KunstÖffentlichkeitZürich›, Zürich
Sanrise or Sunset? ‹N/B›, Attitudes, Genève
Until the Last Dance ‹Office World›, Espace Culturel de la Tour OFS, Neuchâtel

2004

San Calendar 2005 Eigenverlag
Make it happen ‹Bern Gegenwart›, Kunstmuseum Bern
Historia de un artista / Geldsack ‹Bienal de arte contemporaneo›, Cochabamba
In/Out Display Galerie, Prag
Est-ce que tu viens avec moi et ce vieux chariot à Paris?
‹Buchvernissagen CH-Magazin›, Kunstgriff, Zürich und Centre Culturell Suisse, Paris
Heiteres Künstlerraten mit San Keller ‹Fabrikfest›, Burgdorf
San Keller Show ‹Fakelore›, Hebbel Theater, Berlin
Schaffen Sie ein Kunstwerk im Namen San Kellers
‹Bundes Stipendium›, Messe Basel
Our Way / Discover the lifes of strangers ‹Theaterformen›, Braunschweig/Hannover
Besitzen Sie San Keller ‹I need you›, CentrePasquArt, Biel
Should I give or should I take Dollhaus, New York
Gehen ist Gold / The Great Lightening
‹Dalla pagina allo spazio›, Museo Cantonale d' Arte, Lugano
Fremde im Zimmer Fremder Sender Haus am Gern
San Days Schulkreis Schwabgut, Bern
American Dream / The Great Lightening
‹Visas for Thirteen›, P.S.1 Contemporary Art Centre, New York
Unfuck the Situation mit Manuel Krebs, New York

2003

The Long Way Home winter-help 03/04, New York
The Last Journey Swiss Design Book 2003, Schweiz
Jahr um Jahr ›FINK FORWARD-edition fink: the collection/connection‹, Schweiz
En tus brazos mit Mercedes Villanueva, Ausstellungsraum 25, Zürich
Déjà vu ›Prague Biennale‹, Tschechien
My moneycover ›Moszkva tér‹, Ludwig Museum, Budapest
Help, I need somebody... ›L'art en plein air‹, Môtier
San Keller lässt ihr Geld auf der Strasse liegen
›Entsicherung‹, Schaubühne Lindenfels, Leipzig
Dancin' in the Rain San Dance Company, ›Festival A/D Werf‹, Utrecht
San Keller im Verhör Stadtgalerie Bern
San Keller hausiert mit San Keller
›In diesen Zeiten/C'est le moment‹, CentrePasquArt, Biel
One night in the spotlight ›Museumsnacht‹, Kornhausforum, Bern
San Keller Show Kornhausforum, Bern
Wer bin ich? Kulturmagazin, Luzern
Heizen Sie ›stage‹ mit der San Dance Company auf 30°
San Dance Company, Stadtgalerie Bern

2002

Je t'embrasse ›Weihnachtsausstellung‹, Kunstmuseum Thun
Schreiben Sie dem Kunstbetrachter einen Liebesbrief ›A/C-Stipendium‹, Moutier
Ohne Freunde keine Wärme winter-hilfe 02/03, Schweiz
San Keller danse avec MZdP les 66 heures de Hoi mit MZdP, ›Ile de dance‹, Paris
San Keller danse avec MZdP les 115 heures de Gopf mit MZdP,
›Ile de dance‹, Paris
San Keller Show ›Performance Kongress‹, Berlin
San Keller has confidence in you ›Festival A.K.T. 3‹, Brno
Take a stranger into your life Buryzone, Bratislava
San Keller Show ›Public Affairs‹, Kunsthaus Zürich
San Keller trägt Sie hoch zur Kunst ›Public Affairs‹, Kunsthaus Zürich
Le loup est de retour! ›Kiosque à culture‹, Sierre
Äussern Sie hier Ihre Kritik an San Keller ›Bundes Stipendium‹, Messe Basel
Gegen den Wind Rietfeld Akademie, Amsterdam
San Keller Galerie Brigitte Weiss, Zürich
San Kellers Faust ›Protest Respect‹, Kunsthalle St. Gallen
Erwarten Sie San Keller Galerie Pluskunst, Düsseldorf
San Keller teilt mit Ihnen 1000.- Schweizer Franken ›Blickfelder‹, Zürich
San Keller lässt Ihr Geld auf der Strasse liegen ›100 Mäuse‹, Shedhalle Zürich
San Keller schläft an Ihrem Arbeitsplatz
›TABU – Mavericks und heisse Eisen‹, Kunsthalle Baselland

2001

Bedtimestorys ›Plateaux‹, Mousonturm, Frankfurt
San Keller Test ›Weihnachtsausstellung‹, Kunsthalle Bern
Je t'embrasse Planet 22, Genève
Halten Sie für San Keller die Fahne hoch ›A/C Stipendium‹, Kunsthaus Langenthal

Bleiben Sie mit San Keller und C.E.Meier in Fahrt

winter-hilfe 01/02, Schweiz und Ausland

Bedtimestories ‹Performancefestival›, Message Salon, Zürich

Witzwettbewerb San Keller/Schnittholz/Edition Fink,
mit Publikation ‹San Kellers Witzbuch›

Dancin' in the Rain San Dance Company, HGKZ ‹Diplom›, Park Zürich

Siegerpodestspringen

‹Stipendien der Stadt Zürich›, Helmhaus Zürich

San Keller demonstriert mit Ihrer Botschaft in Zürich

‹In/Sites: Living installations/Bunkier Sztuki›, Krakau

Schildern Sie San Keller Ihren stärksten Eindruck aus Venedig

‹Kiefer&Hablitzel Stipendium›, Messe Basel

Crossroadblock ‹Sience en Cite›, Bern

Hermes Story Haus am Gern

Der Lauf der Daten mit C.E. Meier, ‹Lios›, Luzern

Homeless UG Luzerner Theater, Luzern

Hiddenwords mit C.E. Meier, APG/ HGKZ, Zürich

2000

Zügelwanderungen mit San Keller winter-hilfe 00/01, Schweiz

Follow the yellow big road mit roca unplugged,
BAC, Barcelona

San Keller wartet auf Dich und San Keller sucht Dich

‹A/C-Stipendium›, Centre Pasquart, Biel

Silent Dancefloor mit C.E. Meier und Dimitri de Perrot,
Stadtgalerie Bern/Kiosk, Bern

San Keller wartet auf Dich und San Keller sucht Dich

‹Loneliness in the city›, Migros Museum Zürich

Video à la Carte Restaurant Schnell, Rorschach

The Singing Circle San Singers, ‹Auftakt›, Kunsthalle Bern

Die San Dance Company tanzt 125 Stunden

San Dance Company, HGKZ, Zürich

San Keller schläft an Ihrem Arbeitsort Kleines Helmhaus, Zürich

Destruction Service mit Schnittholz,

‹21. Schweiz. Marketing- und Verkaufsleitertagung›, Interlaken

Schnittholz präsentiert: San Keller tanzt in Paris zu Ihrer Musik

mit Schnittholz, message salon/Centre Culturell Suisse, Paris

1999

I hired a paparazi mit Schnittholz und Syl Betulius,

‹Weihnachtsausstellung›, Kunsthalle Bern

Nachtwanderungen auf Umlaufbahnen mit San Keller

winter-hilfe 99/00, Deutschland und Schweiz

San Keller und Schnittholz bauen für Sie ein Haus

mit Schnittholz, ‹A/C Stipendium›, Kunsthalle Bern

San Keller verortet Sie im Umfeld des message salon Wohnwagens

message salon Wohnwagen, Zürich

San Keller demonstriert mit Deiner Botschaft in New York Zürich/New York

Die San Dance Company covert Fatboy Slim San Dance Company, Zürich

1998

Nachtwanderungen mit San Keller winter-hilfe 98/99, Schweiz
Blinddate «Morphing System», Klinik, Zürich
dlk-diätwoche «dlk-service», Zürich

1997

Werden Sie mein menschlicher Notvorrat winter-hilfe 97/98,
Kohlenkeller, Bern
Der andere Wettbewerb Business Class, Bern
Kunstwerbefahrt mit Stek AG, Zürich/Glarus
30 Tage aus meinem Leben Hotel Florida, Zürich

Awards

Federal award, 2004
P.S.1 award New York, 2003
A/C award, 2003
Federal award, 2002
Award from canton of Zurich, 2002
A/C promotional award, 2001
Bursary from UBS Kulturstiftung, 2001
Kiefer&Habitzel Award, 2001
Viper Award, 2000

Publications

Cahier d' Artiste Pro Helvetia, 2004
San Kellers Witzbuch Edition Fink, 2001

Architecture-Related Art

Altarcar Lacier Mountainhut, California, 2003
(not realised)
Werfen Sie mit San Keller bunte Fäden über die Stadt
Psychiatric Hospital Schaffhausen, 2000,
1st prize, purchased without being executed



top **Schnittholz in paradise**

following page **Una storya de un artista** > Dates page 60

next but one page **Im Paradies gibts keine Kunst** > Dates page 14

Olé, olé, olé, San
(C.E.Meier)

Liebe Leute

Einen Moment nur haltet inne
Ich singe euch Minne
Von einem Mann, einem Künstler
Und Poeten, der durch die Welt zieht
Um das zu finden: Dich und das Leben

Du glaubst das nicht? Ist das zuviel?

Nun hör die Geschichte von einem Mann
Der sich entschlossen hat irgendwann
Etwas zu suchen, ohne zu verzagen
So zu tun und and're Menschen zu fragen:

Es ist die Frage, was gibt es zu sagen? //
Es ist die Frage, was schlägt uns
die Stunde? // Es ist die Frage, was ist die
Kunde? // Es ist die Frage, was steht uns
bevor?

Und das ist eine Antwort die er euch
Gibt auf euer Fragen und Fragen // Staunt
und hört diese Geschichte // Und jeder
selber über den Wert dann richte:

Und das ist nun so mit San, dem Künstler:

Und er sagt:

Ich bestimme zwei Städte. In der einen
Stadt werbe ich für mein Angebot mit dem
Namen «San Keller demonstriert mit Ihrer
Botschaft». In der anderen Stadt dann
demonstriere ich mit den eingereichten
Botschaften.

Und er fährt weiter:

Die Auftraggeber können den Inhalt der
Botschaft und die Dauer der Demonstration
mit ihrer Botschaft bestimmen.

Und San sagt:

Ich wähle dann einen Ort in der anderen
Stadt aus, an der ich mit Ihrer Botschaft
demonstriere. Für die Demonstration
verlange ich eine Pauschale pro Minute und
eine Pauschale für die Dokumentation auf
Video, die Sie dazu erhalten.

Olei San kümmert sich mit Streben //
Und erlaubt sich seinen Sport // Um der
Menschen liebes Leben // Schaut
auf die feinen Sachen dort

und San fragt:

Wollt ihr ein eigenes Haus bauen?
Und antwortet ihr auf diese Frage nun mit
ja, so antwortet euch San wiederum:
Genau das will ich tun, zusammen mit
meiner rechten Hand mit Namen Martin
Balmer bekannt als Schnittholz! Wir
sind eure Architekten und Bauleute!

Seid ihr nun erstaunt, wie einfach das geht,
dann sage ich euch folgendes:

Und San sagt:

Ihr seid die Bauherrschaft und wir,
Schnittholz und ich, bauen euch ein Haus
für einen Tag. Ihr sollt aber für das Haus
einen Zweck bestimmen und dann bauen
wir wo ihr es wollt und wie ihr es wollt
und aus Baumaterial, das wir im Umkreis
von einem Kilometer um den Bauplatz
finden. Ihr verpflichtet euch, das Haus für
eine bestimmte Zeitdauer zu beleben und
euch der Öffentlichkeit zu stellen.

Und ihr sagt: Oh, schön wäre das, aber
sicher teuer?

Und San und Schnittholz
antworten im Chor:

Liebe Leute, nicht alles Schöne ist
auch teuer. Denn wir bauen für euch, die
Bauherrschaft, ein Haus nach euren
Wünschen und ohne Lohn und Profit, nur
Spesen werden wir verrechnen.

Und genau das sagten San und Schnittholz.
Und was hier gesungen wird
genau das machte San.
Und das würden San und Schnittholz
wieder tun für Sie, es ist wahr

Olei San San San olei Kunst // Er arbeitet
mit vollem Fleiss // Er wirbt mit
Aktion um Gunst // Zu gewinnen gibt's
noch manchen Preis

Olei San kümmert sich mit Streben
Und erlaubt sich seinen Sport
Um der Menschen liebes Leben
Schaut auf die feinen Sachen dort.

Danke! Das ist das Wesen
von San // Bleiben sie hier und hören
sie weiter // Hoch empor klettert
San auf einer Leiter // Und sucht das
Glück dort oben weiter

Ja, das Glück, wohnt es so weit weg //
In unerreichbarer Ferne? Schaut nicht fern

// Und erblickt in der Nähe des Künstlers Stern // Der euch wundervolles zu verheissen mag.

Denn San sagt:

Ich schlafe an Ihrem Arbeitsplatz während sie arbeiten. Ich schlafe dort in meinem Bettzeug, während sie, mein lieber Arbeitgeber, ihre Arbeit verrichten

Und er sagt:

Sie entlohnen mich für meine Arbeit mit einem durchschnittlichen Tageslohn.

Und was hier gesungen wird genau das machte San. Und das würde San wieder tun für Sie, es ist wahr

Danke! Das ist die Geschichte von San // Bleiben sie hier und hören sie weiter // Hoch empor klettert San auf einer Leiter // Und sucht das Glück dort oben weiter

Und San sagt:

Ich tanze mit meinen Freunden der San Dance Company im Regen unter freiem Himmel auf einer Bühne. Immer wenn es regnet, dann wird getanzt. Und ein Tänzer und ein DJ sind immer vor Ort und machen Tanz und Musik, wenn der Regen fällt.

Und San sagt:

Die Bühne steht leer und es spielt keine Musik bei schönem Wetter und wer mit der San Dance Company auf den Regen warten und sodann tanzen will, der kann an der durchgehend geöffneten Bar essen, trinken und warten.

Und was hier gesungen wird genau das machte San.

Und das würde San wieder tun für Sie, es ist wahr

Und San sagt:

Ich küsse alle bekannten Models, die ich in der Stadt finden kann. Ich küsse die Schönen von Kopf bis Fuss und das mach ich so: Ich zieh in die Stadt mit meiner Leiter und ich küsse auf den Plakaten die H&M Models in Unterwäsche überall.

Und das ist noch nicht alles, sagt San:

Denn ich versee die geküssten Plakate mit einer Etikette und einer Seriennummer, die das Datum und Uhrzeit meiner

Schmuserei festhält. Zusätzlich stemple ich jedes Plakat mit meinem San Stern.

Und er fährt fort:

Die Bewohner der Stadt fordere ich auf, mir jedes noch ungeküsste Plakat zu melden, damit am Schluss kein Model vernachlässigt bleibt.

Und was hier gesungen wird genau das machte San.

Und das würde San wieder tun für Sie, es ist wahr

Und San sagt:

Ich trage sie hoch zur Kunst in einem Museum mit mehreren Stockwerken.

Staunt ihr ab dem wunderlichen Tun? // Ihr kennt San und seit dran nun // Sein Werken und Treiben zu erkennen // Sein Stern wird euch weiter erhellen: // Im Übrigen hat San noch viel getan // Und weiter bleiben wir am Künstler dran // Allein oder mit Schnittholz // Verkündet er sein Tun mit Stolz

Und San sagt:

Ich besuche für eine bestimmte Zeit eine fremde Stadt, sagte San. Und San tat dies und fragte: Wer von nimmt mich in sein Leben auf, bis er mich an eine andere Person weitergeben kann. Am Ankunftsort warte ich aber solange, bis mich jemand aufnimmt und ich bleibe solange in der Stadt, bis mich jemand zum Ort der Abreise bringt.

Und was hier gesungen wird genau das machte San.

Und das würde San wieder tun für Sie, es ist wahr

Danke! Das ist die Geschichte von San: // Bleiben sie hier und hören sie weiter // Hoch empor klettert San auf einer Leiter // Und sucht das Glück dort oben weiter

Und San lehrt uns:

Ohne Freunde keine Wärme! Und er lädt uns ein, indem er spricht: Wer sich einer Winternacht aussetzt von Sonnenuntergang bis Sonnenaufgang, dem bringe ich eine Blechtonne. Und in der Blechtonne kannst du Feuer machen, aber das Brenngut müssen dir deine Freunde bringen. Und so fährt er fort, indem er sagt: Hast du keine Freunde,

dann wirst du frieren, hast du Freunde, dann wird das Feuer euch wärmen.

Und was hier gesungen wird genau das machte San.

Und das würde San wieder tun für Sie, es ist wahr

Und San sagt:

Ich nehme einen Sandstein mit meinem Eigengewicht und schleife ihn durch die Strassen einer fremden Stadt, bis er ganz aufgerieben ist. Und wenn es soweit ist, dann fühle ich mich in der fremden Stadt nicht mehr fremd.

Danke! Das ist das Wesen von San // Bleiben sie hier und hören sie weiter // Hoch empor klettert San auf einer Leiter // Und sucht das Glück dort oben weiter

Und San sagt:

Ich teile mit euch eintausend Schweizer Franken. Aber zuerst münze ich das Geld in die kleinsten Münzen um und verstaue den Geldberg in meinem Gepäck und ziehe los. Ihr aber zieht hinter mir her, solange, bis ich unter der Last zusammenbreche. Und hier kommt das Wesentliche, sagt San, denn an diesem Ort teile ich das ganze Geld mit euch zu gleichen Teilen und alle erhalten ihr Geschenk.

Was hier gesungen wird

genau das machte San. Und das würde San wieder tun für Sie, es ist wahr

Einen Moment noch haltet inne Ich sang euch Minne:

Von einem Mann, einem Künstler Und Poeten, der durch die Welt zieht Um das zu finden: Dich und das Leben

Und San der Künstler verabschiedet sich mit Genuss // Denn es wurde gesungen von seinem Treiben // Und es gäbe gute Gründe, noch lange zu bleiben // Aber nun verabschiedet sich der Künstler mit Kuss

Und das ist der Schluss:

Wenn der Künstler heute noch lebt, dann ist er noch nicht gestorben. Und das ist wahr: nicht wahr?

Addio Addio Addio

A photograph of a person sitting at an outdoor cafe. In the foreground, there is a tall glass of beer and a glass salt shaker. The background shows a blurred view of trees and a building under a blue sky with clouds. A red starburst graphic is overlaid on the image, containing the text "Im Paradies gibts keine Kunst".

Im
Paradies
gibts keine
Kunst

