E FEE?

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER
Balancing the demands of private interests with public responsibilities has long been an uncomfortable act for mostmuseum administrators. But some see this balancing act as tipping towards market orientations in sensibility and management style, which in turn influences how musxeums act on behalf of the public (Wu 2002). Under a corporatized and commoditized museum model, the ‚public' is viewed as a consumer, public space becomes a commercial marketplace, and the public good resides in exchange value through manufactured pleasurable experiences Oanes 2009). Acts such as branding and naming of museum public spaces, and the franchising of museums such as the Guggenheim, are seen as clear demonstrations of the encroachment of ‚private'values into institutions with ‚public' responsibilities, and the museum operated as a site for consumption (Chong 2007; Message 2007).
A Museum in Public: Revisioning Canada's Royal Ontario Museum. Susan L.T. Ashley. 2020

„A great city department store of the first class is perhaps more like a good museum of art than are any of the museums we have yet established. It is centrally located; it is easily reached; it is open to all at all the hours when patrons wish to visit it; it receives all courteously and gives information freely; it displays its most attractive and interesting objects and shows countless others on request; its collections are classified according to the knowledge and needs of its patrons; it is well lighted; it has convenient and inexpensive rest rooms; it supplies guides free of charge; it advertises itself widely and continuously; and it changes its exhibits to meet daily changes in subjects of interest, changes of taste in art, and the progress of invention and discovery.„
John Cotton Dana

When I engage with other museum professionals in discussion over price points that will attract a millennial audience to a program or event, the first answer to the question of what to charge is often «nothing:' Up until I began researching for this book, I will admit, I was also of the mindset that millennials want and need programs to be as dose to free as possible, with the cost preferably being always free. My research, though, has convinced me that millennials are not always solely on the lookout for free programs. Since they often associate cost with value, wouldn't it make sense that if things are free all of the time, they might lose their perceived value? I believe this thought occurs in the minds of many millennials and, as a result, many are willing to pay the price of admission for programs that speak value to them.
Museums and Millennials: Engaging the Coveted Patron Generation. Jaclyn Spainhour. 2019

While some of these observations are out of date, there are more than a few strategies herein that might be unpacked for their relevance today. In fact, when I was director of the Queens Museum, I used to say, only half-jokingly, that many people came to the museum for the public bathrooms, and then stayed for the art. After all, Flushing Meadows Corona Park, in which the museum is located, is the fourth-largest public park in New York City (bigger than both Central Park and Prospect Park) but has few public toilets. The museum's bathrooms are clean and free to enter, and the building also happens to contain locally relevant, world-class art exhibitions and free kids' programming on weekends. What could be better?
Culture Strike: Art and Museums in an Age of Protest. Laura Raicovich. 2021

Become a Patron. The invaluable support of our Patrons enables the British Museum to continue to care for our world-renowned collection and share it with audiences in London and around the globe. As members of a community of curious minds, Patrons can enjoy the collection and learn from Museum experts in uniquely engaging and intimate environments. With opportunities to go behind the scenes and gain exclusive access to our major exhibitions and galleries, Patrons receive an unparalleled experience – all while supporting the vital work of the Museum.
Official website of the British Museum

But the free tradition is strong among librarians and library users. While cost recovery for such serv ices as photocopying is usually accepted, use fees and research charges generally are not. Service fees, however, are an avenue the well-established library might wish to explore- not so much as a means of income as of recovering certain operational costs such as photocopying, and telecommunication charges involved in research by Internet or long-distance telephone. However, before any sc hedule of charges goes forth, the library staff will need to deal with the attendant philosophical and ethical issues, taking their conc lusions to the museum administration and board.
Museum Librarianship. Esther Green Bierbaum. 2015

The other rationales for this museum dress code are intriguing. Museums have restaurants, and restaurants are places where women are accustomed to dressing up and men encouraged to wear something nice. As in the rest of the museum, the lights are always on, another reason to look good. All this underlines the reality that museums are destinations, a way of positioning your product that is growing in favor. [...] At the symphony, people dress well, perhaps in deference to the high ticket prices, partly as a reflection of the older age of symphony-goers, and yet the garb is dark and sedate.
Consumer Research for Museum Marketers. Margot A. Wallace. 2010

C

And I mean their own it's not only entrance fee, it's also sponsoring a lot. I think, it's not that the entrance fee is the main thing.

Q

I just wonder, like if there is no Wednesday, would you guys still go to stores like.

C

I'm a member? :)

Z

I would never.

I

Maybe I would like once or twice a year.

X

If there's an exhibition that I'm interested in.

C

But actually if I had the choice, I think I'd go on Wednesday.

Z

Yeah, same. I mean, on Wednesdays we usually have to work, but it's still not like impossible to make it a free day, once per year maybe.

C

But maybe we can come again back to this second layer of the entrance fee. hat's also part of this kind of second layer is that Kunst has, or makes you feel that you have to be someone or dress in a way, in a certain way (gentlemen) or you have some kind of friends or that you have to have a background in art history or whatever that you.

Q

I think it is somehow, um, spider, stick down your hair. Sorry.

C

This is on my hair???

Q

Not that obvious, but. Yeah, it's okay.

C

So it's, which somehow makes the entrance fee higher. It's not only about money.

X

It's like the most welcome people are students from ZHdK who study art. And if you don't study art, you have to pay the money to them. I feel like a part of the community.

I

I mean the most welcomed ones are the ones that pay the most.

C

But I think that will also be interesting how ZHdK can manage to get this free entrance. Maybe they also pay.

Z

But I think both of them are sponsored by Switzerland as a nation.

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

C

Yeah, yeah. But I mean ZHdK may pay some kind of fee annual too.

X

I just thought that maybe Kunsthaus wants the students from ZHdK to create this kind of atmosphere of people who have a knowledge who are halfway in the art world.

Q

Yeah. I just think it adds kind of a sense of the art atmosphere to create a specific space for the gentleman or the well-dressed people to have group meeting or something.

X

Yeah. To have some well educated young people roaming in the halls.

I

But then they should give it for free to art history students from the University of Zurich.

C

Yeah, I think that's probably really kind of a ZHdK agreement. I, I think it's not that Kunst has really wants them, but what, what is also kind of interesting was the last time we went there at night and no one really wanted to enter except of you. You just entered. But it was like this there was no entrance fee, but we were also not really invited, but it was open. So why did we not just went in? There was this kind of barrier and we didn't feel adequately dressed or belonging to this to this community.

Z

I'm also wondering if intends to set the fee to differ itself from the, for example, the department store. Because like also actually in the shop, you can also see a lot of pictures and stuffs, which you can also view as artworks.

J

You mean in department store you can also find art? It depends on how you define it.

I

I feel like less people would go, if it was free all the time.

Q

I understand what you mean. Like in in China, we have an ancient story. It's called only the book that you borrow from someone else, you would read it. If it's free, you own it, then you would never read it again.

Z

So it's like it creates a value.

Q

Yeah, it creates a kind of limitation. And then you feel like, oh, only on this day I'm able to enter the museum and you have this kind of urge to do something.

Z

So you have to make your ticket worth it and you have to look at everything.

C

And it's also I mean, the class or the kind of these kind of people who are going to the concert halls, they are they are also celebrating this event in a way. And also it's a thing. Yesterday we went to the Kunsthaus and then it has a value and you can tell someone about it.

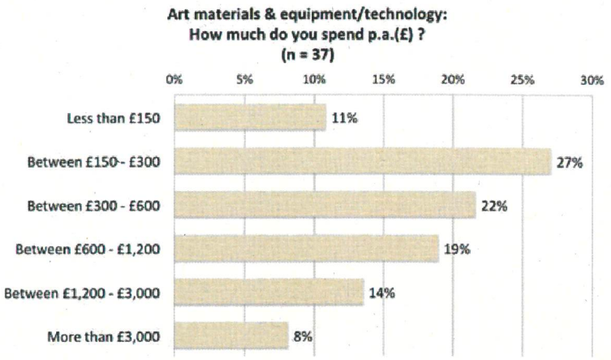
I

You got a sticker for it. When you paid, you had to go to the desk to get the sticker and leave your money.

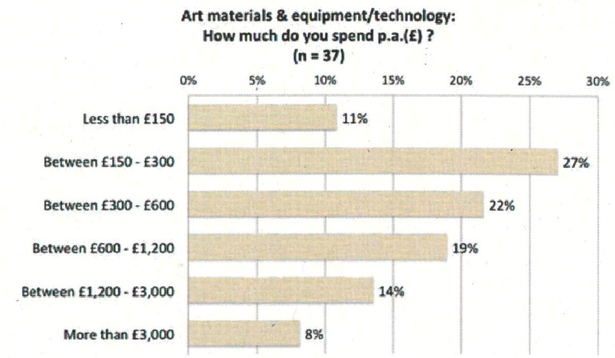
Reference:How much might be the entrance fee to enter the museum as an artist?

School names	Tuition Fee ($/year)
Royal College of Art	42643
University of the Arts London	30,203
Rhode Island School of Design	58690
Parsons School of Design at The New School	50800
MIT	29875

30 tuition fee of the best 5 art schools (QS)



31 material costs of art students per year in UK



32 material costs of art students per year in US

Q

I think in this case, Documenta 15. The entrance fee should be discussed separately with the one of Ruangrupa because Ruangrupa I think their intention is not to about to set a kind of, um, entrance. For someone else because it's quite cheap, like 0.58 CHF

Z

But this also has a lot to do with the living condition. Generally everything is much cheaper in Indonesia.

Q

I just didn't expect it that the documentary would be more expensive than Kunsthaus.

J

Only because it's limited. It's only 100 days for every five years.

Z

And they also offer two days tickets combined. Have you ever been in documenta? I'm wondering if you can finish all the tours in one day. Probably that's why they offer two days ticket.

J

They have a season ticket for 100 days.

Q

I saw a lot of projects that located in the middle of the city or in some parks like there are also some architectural or installation project. I think it is maybe free to enter because it's just in a public park or public location. So I don't know if the entrance fee is only for the main hall. You know, the one with the columns in front.

Z

Uh, what I know is the entrance fee also include a travel card.

C

Public transport.

Z

Yeah. So you can travel in and around Kassel with this ticket.

J

So it's a bit like Art Basel. Just to travel.

I

I found it interesting that full time ZHdK students are the ones who get free entrance.

J

You mean why not each student?

I

So those who are already studying art are permitted to enjoy art freely?

Q

You know what's interesting is, in Florence, I once visited two museums. One is the Uffizi and another is like more famous. They are like free to art students. But it's quite interesting because when I said I'm studying architecture, like one museum allowed me to enter without any entrance fee, but another, like they said, like, no architecture is not art. Yeah, kind of like that. And Switzerland is not a part of European Union. I was like… okay, okay! Then I pay. So it depends a lot on the staff there :)

Z

So if the staff sees architecture as art.

I

Switzerland as part of Europe, Absolutely.

Q

Exactly. Because at ETH like architecture is I think it's considered by other students as art. But then like in the Kunsthaus, it's just something other, like something else.

I

What I thought was interesting was when you read all the prices and then you added the hypertext, which was really about people mostly, or a lot of times using the museum in Queens, to use the bathroom, which is kind of what you did as well when we were there for the movie screening at Kunst House. I mean, you didn't want to go. You just wanted to use the bathroom. I thought that was interesting.

Q

And also the ticket we booked for Sunday Historian. That one is only one francs for each person, which actually I think it should have taken more, maybe like time and cost to organize such kind of historian event. But at the end it's just like much cheaper than the normal.

X

But the question is, do you need already to buy a ticket to enter the museum to enter this Kunsthaus?

J

You don't go into the art exhibition. It's like a separate room that you can.

Z

It's only to enter this room like maybe through the foyer.

I

I also wonder when I thought about our own, the discussion was about the question What is your entrance fee? I always felt like there's another component to it in the sense of what do you leave behind at the door? So you're able to enter? Like, is there some sort of, um, ideas you leave behind for you to be able to enjoy kunst house? That's an open question. I feel like there's a second layer to the question of how much is your entrance fee? Like how, what is the cost of entering?

Z

But I like when I see the Jahresbericht actually I have only seen lost of Kuhn's house, every year. And I'm wondering if they really want to make profit with the entrance fee. They didn't earn money at all. Like last few years

I

But that's also because, um, they had the year before they had to redo part of the, um, air conditioning system. They had the year before they had to redo part of the air conditioning system. They had to repair the Moser Bau after it burnt. So I think even though memberships and entrance entrances went up, they're at a loss. But I mean technically they would be, they would break even or make money.

C

Still a lot of money they have is from the city of Canton. So it's not at all self driving.

X

They claim the heart is from the city and the half is from their own revenues.

C

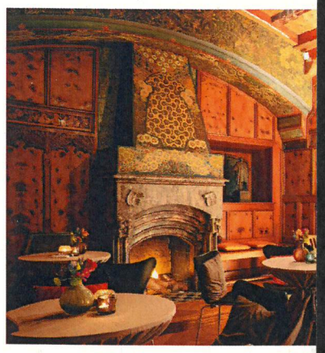
And I mean their own it's not only entrance fee, it's also sponsoring a lot. I

Infrastructure

Capacity: 100–600 people
Size: 465m2
Equipment: Chairs and basic technolo
lighting and sound equipment, lectern
additional professional technology ar
extra charge
Rental fee: CHF 7,500

Infrastructure

Capacity: 50–1,000
Size: 100–650m2
Equipment: stage,
Rental fee: CHF 3,0



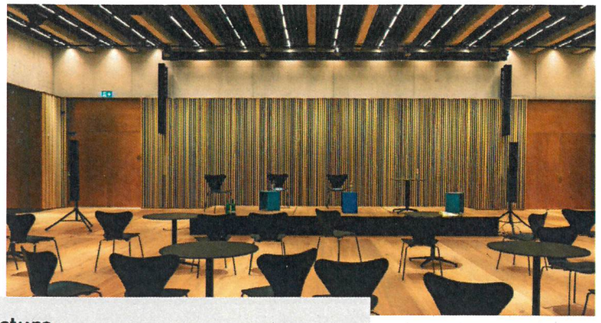
Infrastructu

Capacity: 20–60
Size: 150m2
Rental fee: CHF 1,500

GUIDEBOOK

HOW TO ENTER THE EXHIBITIONS FOR FREE

5 Moser Foyer



2 Ballroom

Infrastructure

Capacity: 100–600 people
Size: 465m2
Equipment: Chairs and basic technology (standard lighting and sound equipment, lectern, screen) additional professional technology are available for an extra charge
Rental fee: CHF 7,500

3 Auditorium

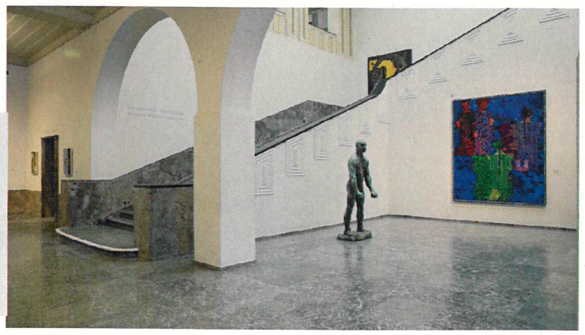
Infrastructure

Capacity: 50–1,000 people
Size: 100–650m2
Equipment: stage, screen, lectern with microphone
Rental fee: CHF 3,000

4 Bel Etage

Infrastructure

Capacity: 50–130 people
Size: 200m2
Rental fee: CHF 5,000



5 Moser Foyer

Infrastructure

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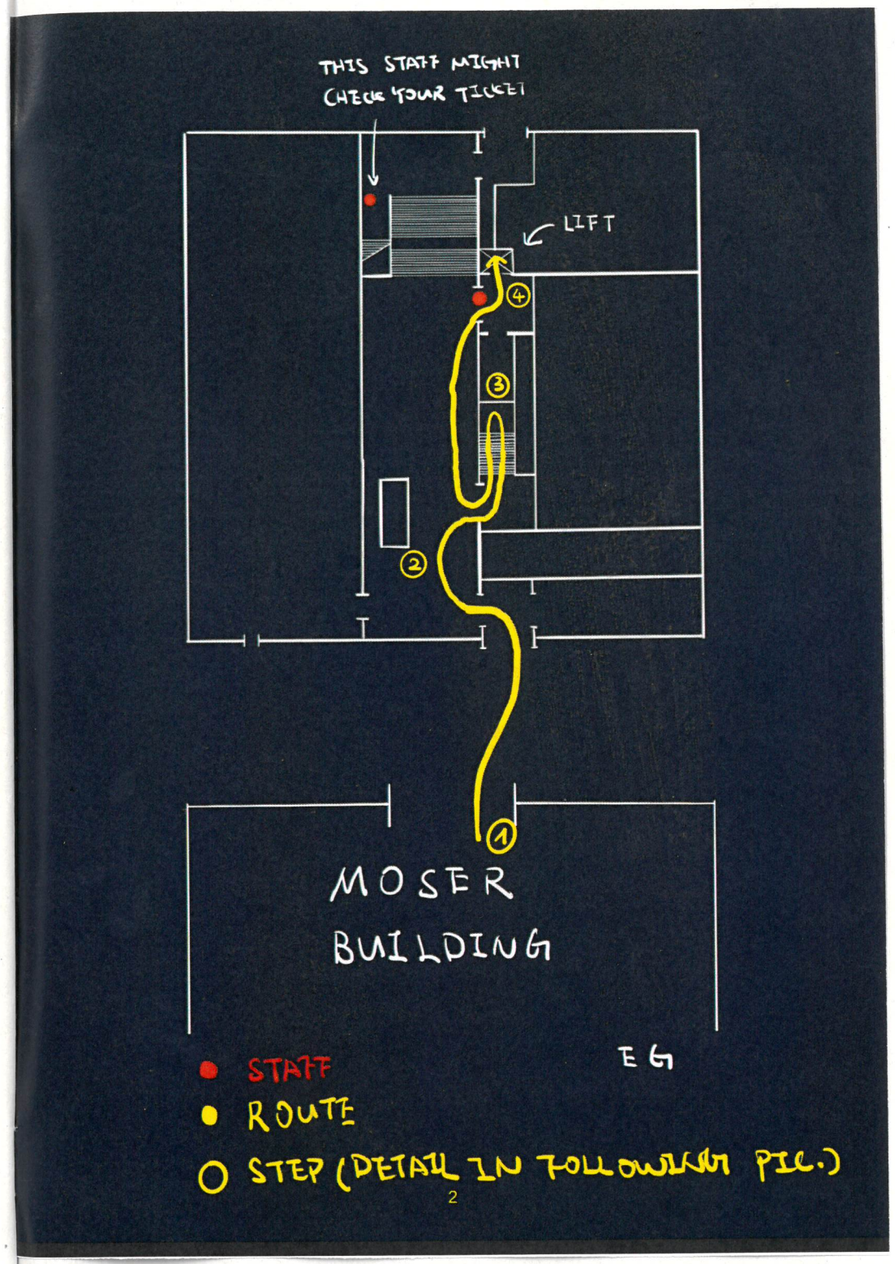

Aufnah

Etwas g

www.kunstfreunde-

- ☐ Jungmitgliedscha
- ☐ Einzelmitgliedsch
- ☐ Mitgliedschaft fü
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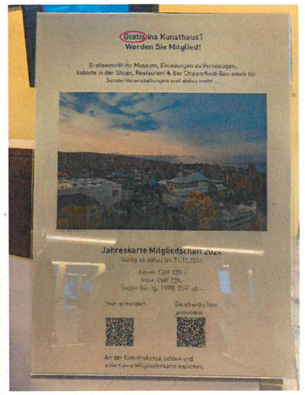
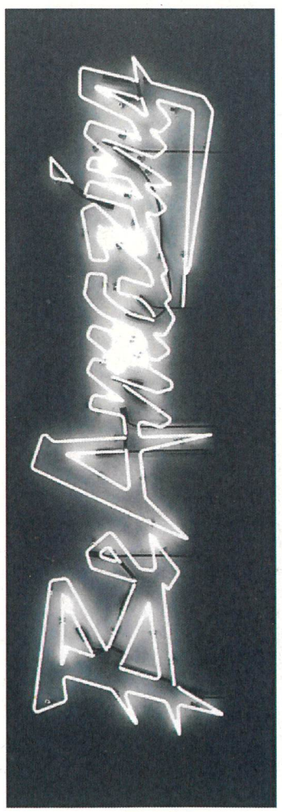
- ☐ Patrons-Mitglieds
- ☐ Mitgliedschaft ve

Mitglieder

sehen mehr ...

Die Kunstfreunde Zürich vereinen Menschen, die dieselben Leidenschaften teilen: Kunst erleben und fördern. Als Mitglied helfen Sie mit, das internationale Renommee des Kunsthauses Zürich und der Kulturstadt Zürich weiter auszubauen und werden Teil einer exklusiven Gemeinschaft. Treffen Sie Gleichgesinnte, knüpfen Sie persönliche Kontakte, diskutieren Sie mit Kunstexperten und Künstlern und erschliessen Sie sich Kunst auf vielfältigste Weise. Die Mitglieder der Zürcher Kunstfreunde begegnen internationalen Künstlern, Kuratoren, Kunst- und Kulturfachleuten im intimen Kreis, erleben einzigartige Veranstaltungen und geniessen als wichtige Mäzene des Zürcher Kulturlebens weitere zahlreiche Vorteile und Privilegien.





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sind steuerlich absetzbar

6 set of advertisements of membership in Kunsthaus

Aufnahmeantrag

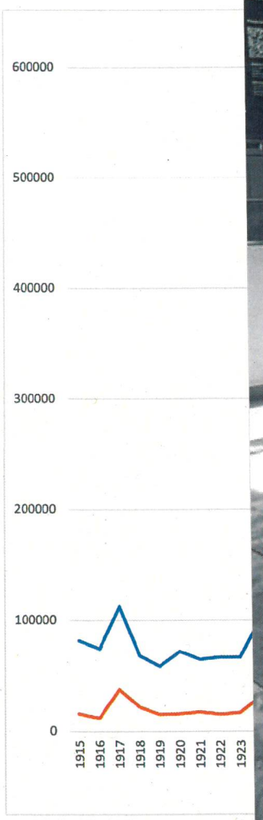
Etwas geben, viel bewegen!

www.kunstfreunde-zuerich.ch/mitglied-werden

☐ Jungmitgliedschaft	CHF 300.- p.a.
☐ Einzelmitgliedschaft	CHF 1'400.- p.a.
☐ Mitgliedschaft für Paare	CHF 2'000.- p.a.
☐ Mitgliedschaft auf Lebenszeit	CHF 30'000.- (einmalig)
☐ Patrons-Mitgliedschaft	auf Anfrage
☐ Mitgliedschaft verschenken*	

7 price of membership in Kunsthaus

6 set of advertisements of membership in Kunsthaus



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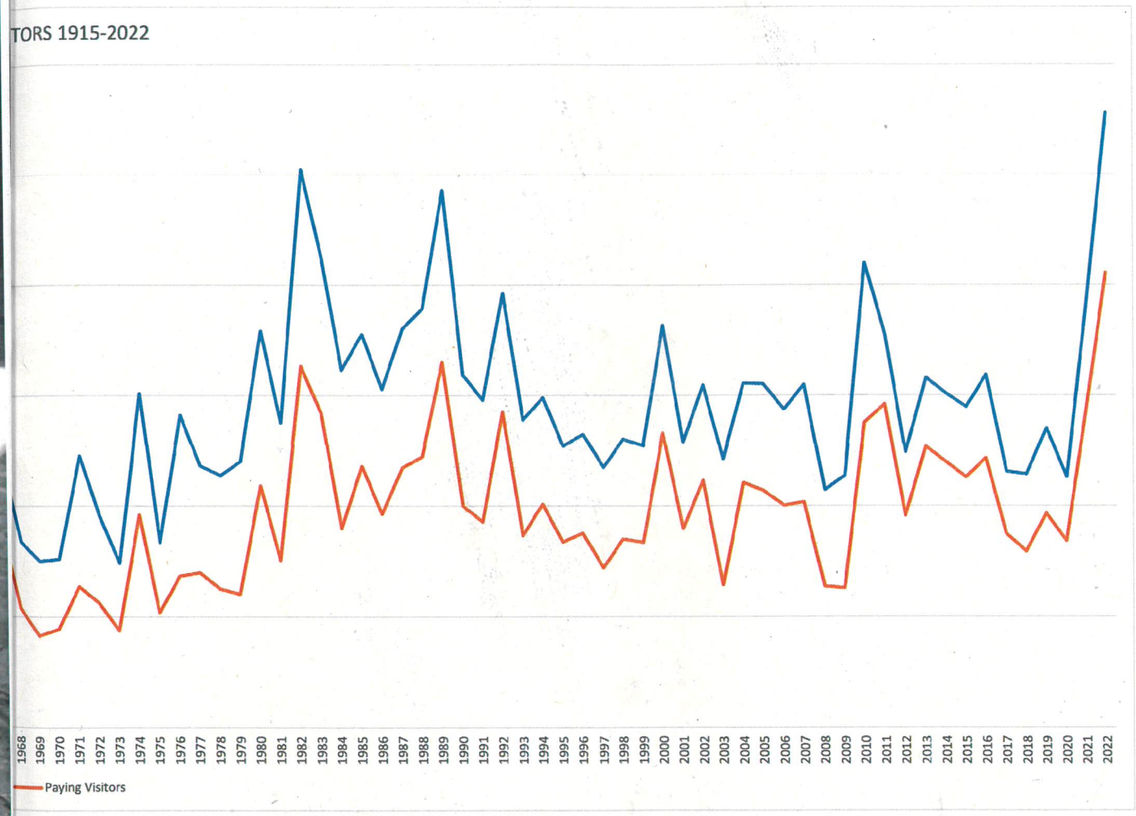
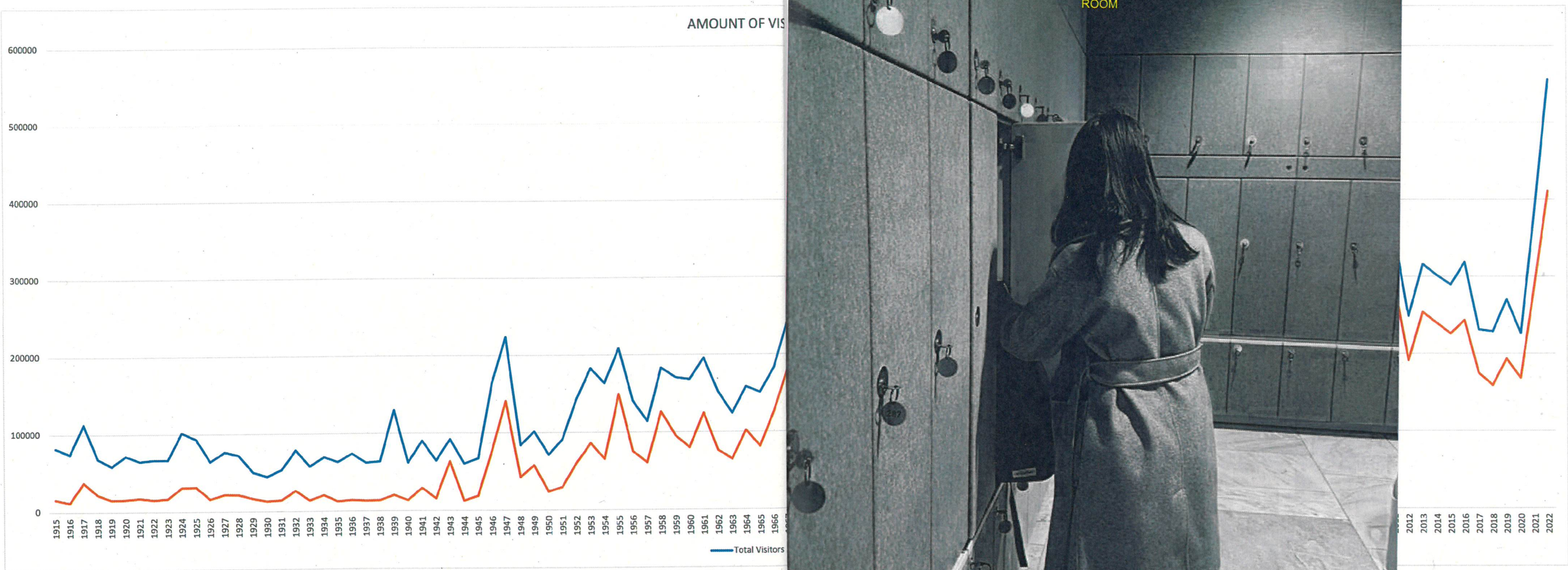
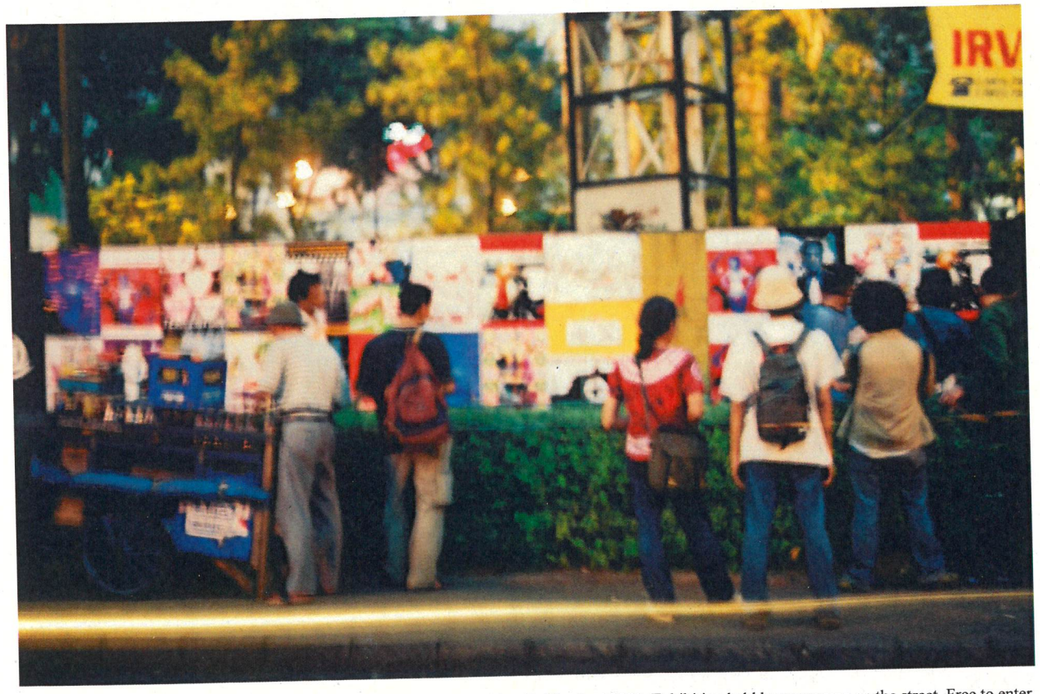


8 the amounts of total visitors and paying visitors in Kunsthaus, 1915-2022

6



ing visitors in Kunsthaus, 1915-2022



10 set of photos of exhibition: Jakarte Habitus Public. Juni 2001. Exhibition held by ruangrupa on the street. Free to enter.

TICKETS

The following tickets are available for visits over the duration of documenta fifteen from June 18 to September 25, 2022 and they are valid for all exhibition venues.

Day ticket
(valid on a day of your choice)
27 Euro / reduced 19 Euro

2-day ticket
(valid on two consecutive days, the first of which can be chosen freely)
45 Euro / reduced 32 Euro

Season ticket - Print@Home
(valid for the entire exhibition period)
125 Euro / reduced 100 Euro

Season ticket - as card
(valid for the entire exhibition period)
129 Euro / reduced 104 Euro

Evening ticket
(valid on a day of your choice from 5 to 8 pm)
12 Euro / reduced 8 Euro

School class ticket
(per pupil or teacher)
7 Euro

Family ticket
(valid on a day of your choice for up to two adults with up to three children up to and including the age of 18)
60 Euro

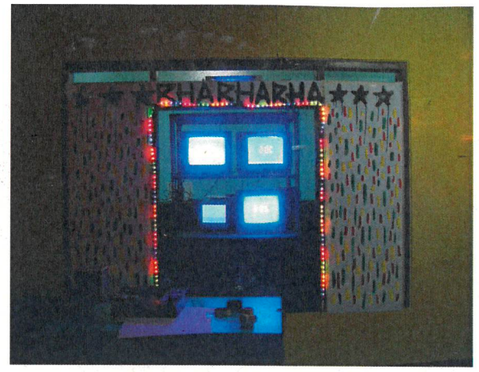
27 Euro

Free admission
Children up to and including twelve years of age and users of a solidarity ticket

9 entrance fee, documenta 15

12 foyer in Chipperfield Building, evening with event.

13 uninvited view

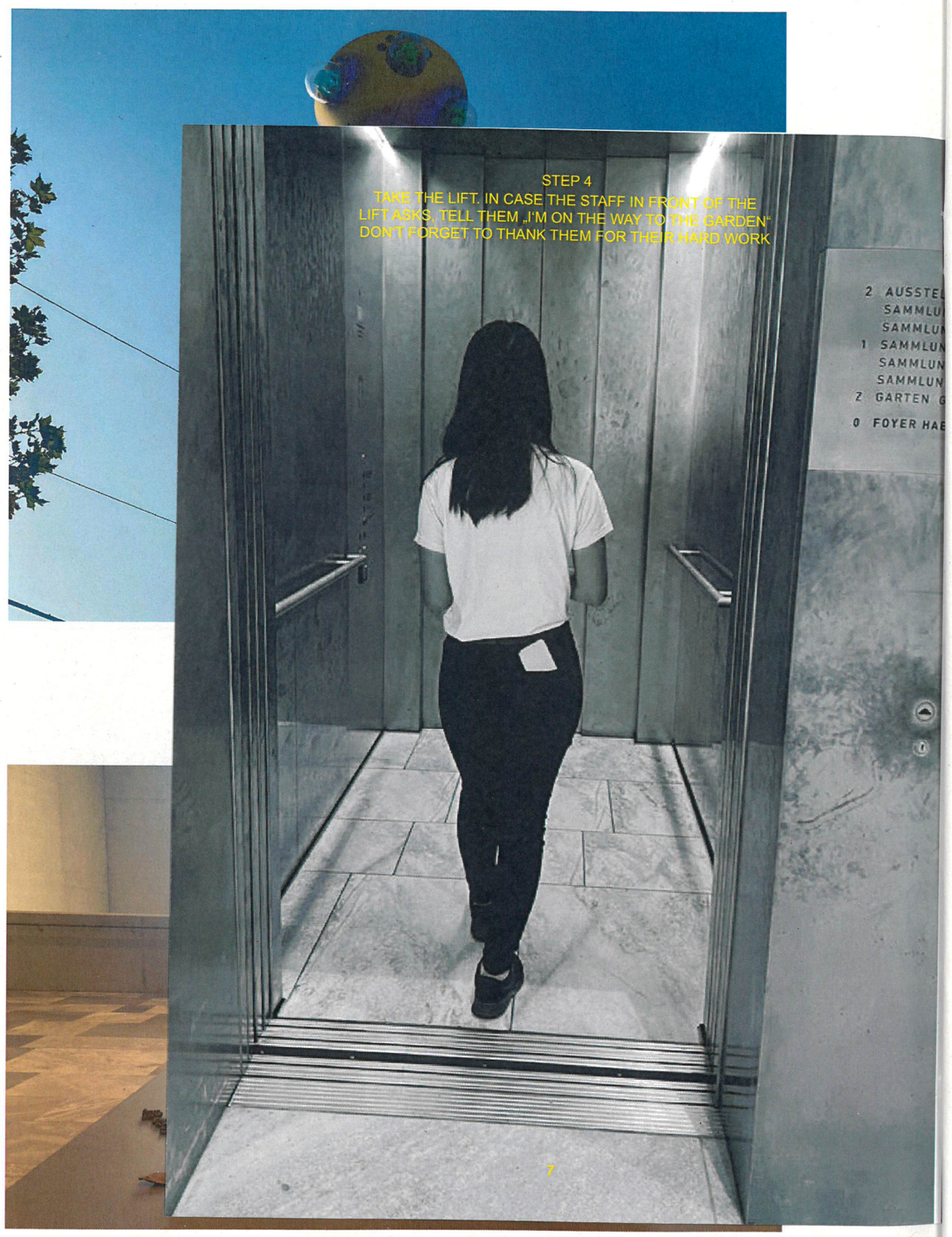


11 set of photos of exhibition Jakarta 32°C. 2008. In National Gallery of Indonesia. Ticket: 10000 IDR (= 0.58CHF)

14 workshop. Jakarta 32°C.

15 shop, Kunsthaus

16 product in the shop



20 view from the Kunsthaus

17 ruru Shop

18 products in ruru shop

19 artwork by Pipilotti Rist. View from the freely accessible space (street)

20 view from the Kunsthaus

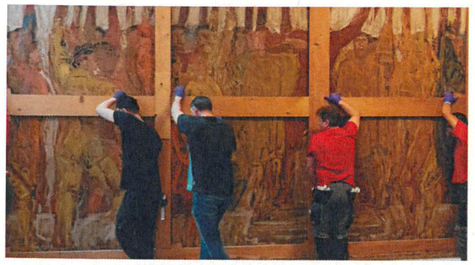
17 ruru Shop

18 products in ruru shop

TAG DER RESTAURIERUNG

So, 15.10.2023 12:00 / 45m

6 x Erwachsene



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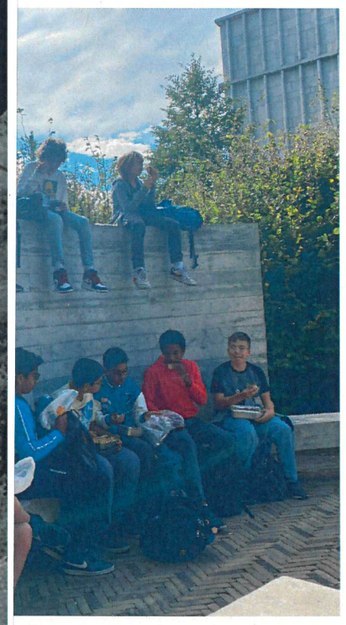
6 x Erwachsene

Total: CHF 6.00

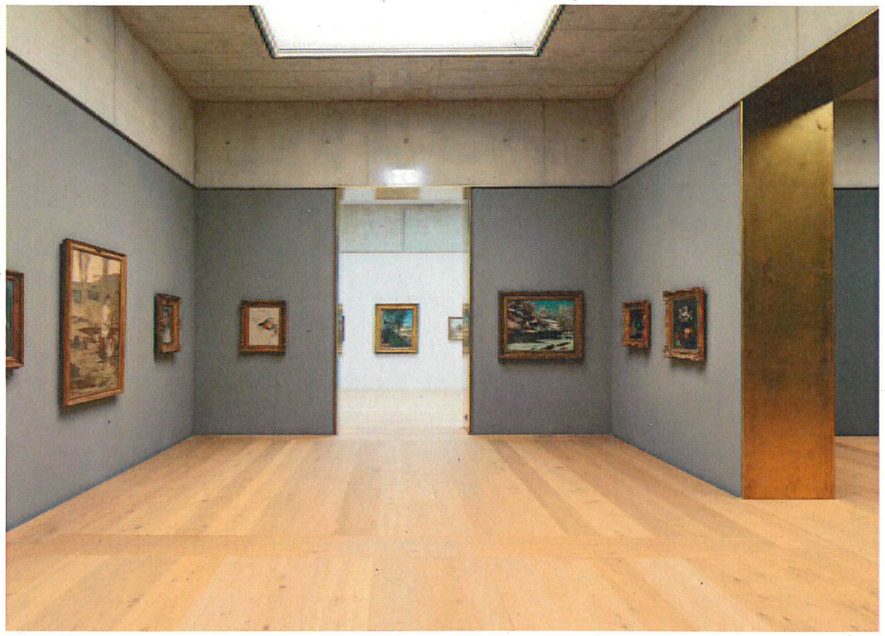
24 Exhibition Tag Der Restaurierung in Kunsthaus. Entrance Fee = 23.- + 1.- per person

erfield Building. Free to enter.



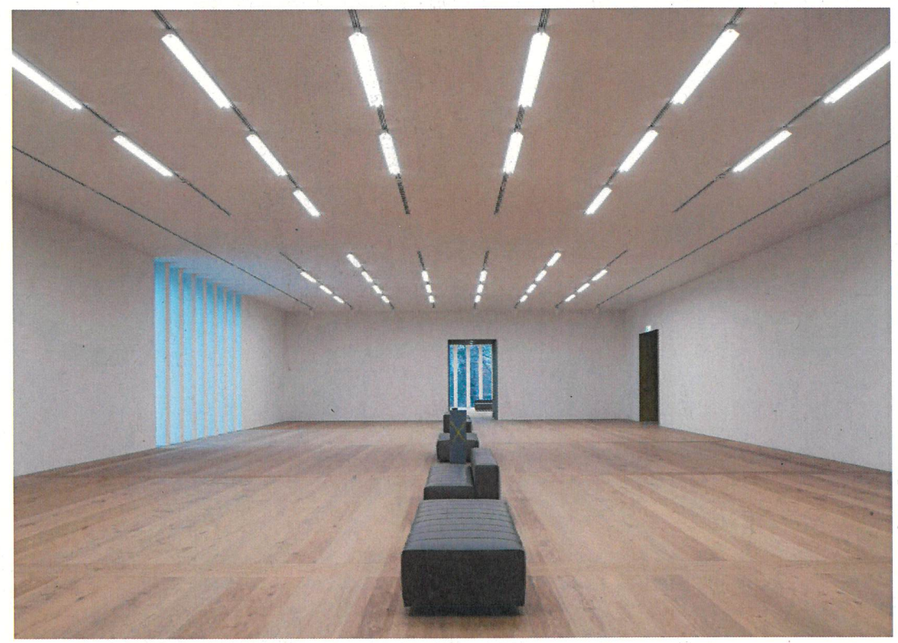
22 picnic at garden

25 photos of all the other artworks of Kunsthaus that are free to visit

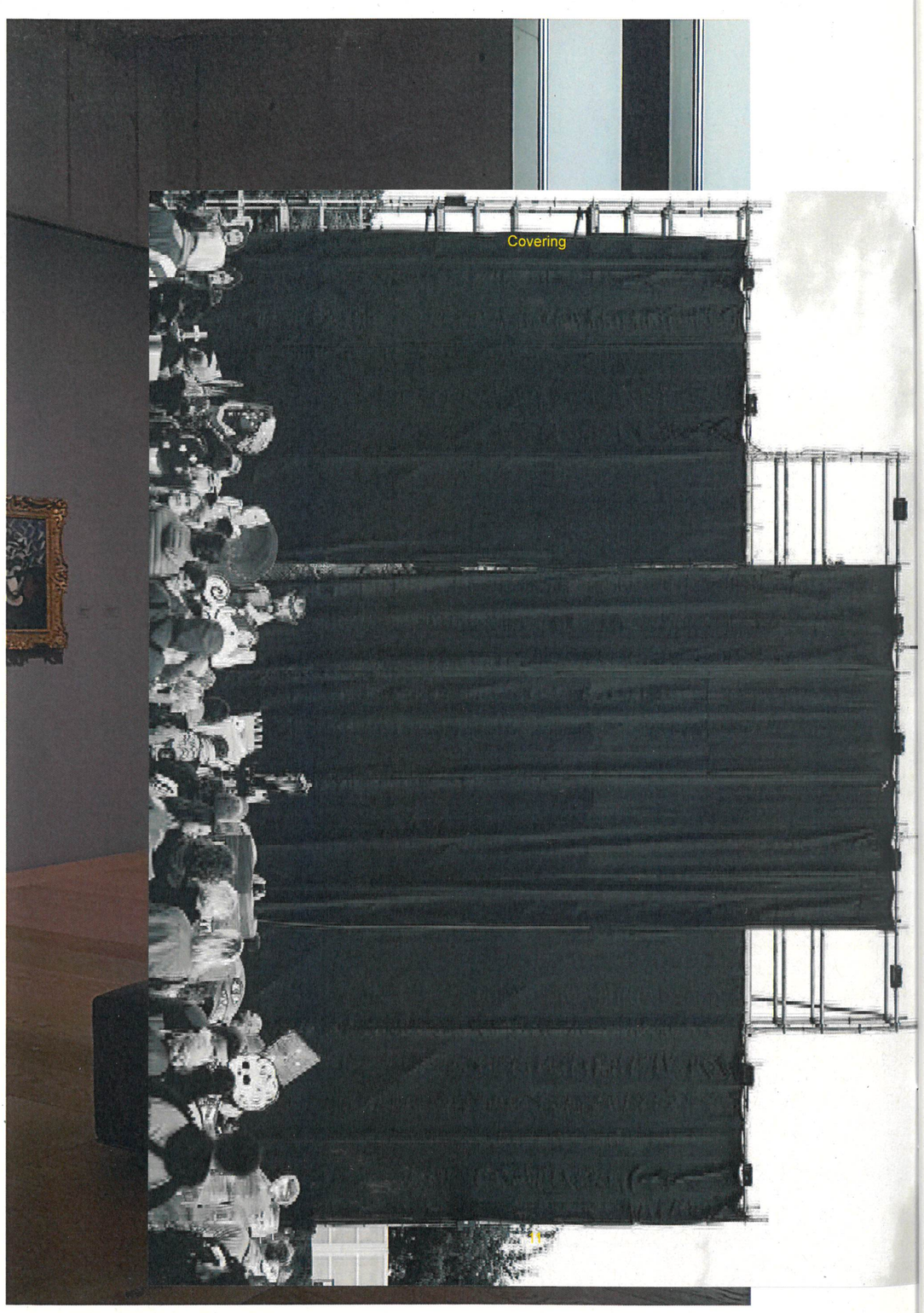


13 Interior of Chipperfield-Bau, Bührle's collection

12 Positions where Names of sponsors are printed, the second floor

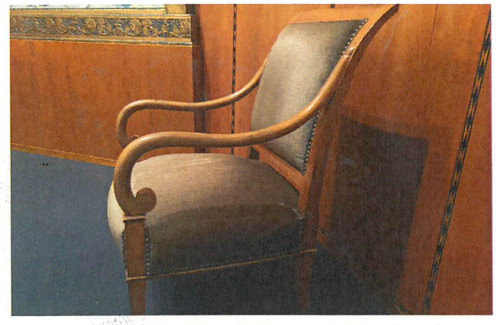


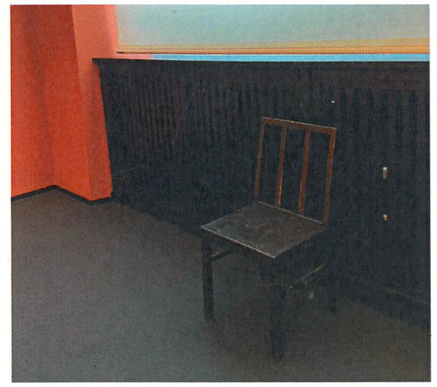
14 Interior of Chipperfield-Bau, temporary collection

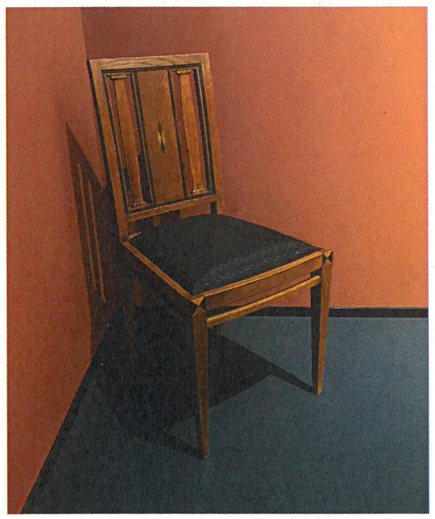


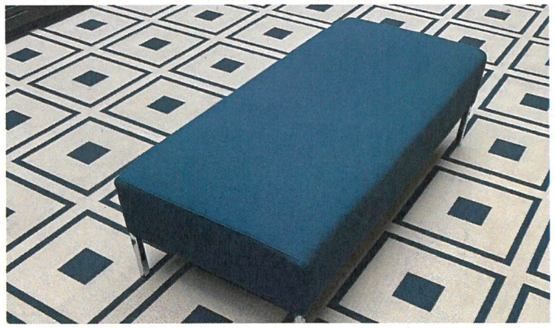
15 Interior of Chipperfield-Bau, the only type of furniture for sitting (visitors)

15 Interior of Chipperfield-Bau, the only type of furniture for sitting (visitors)

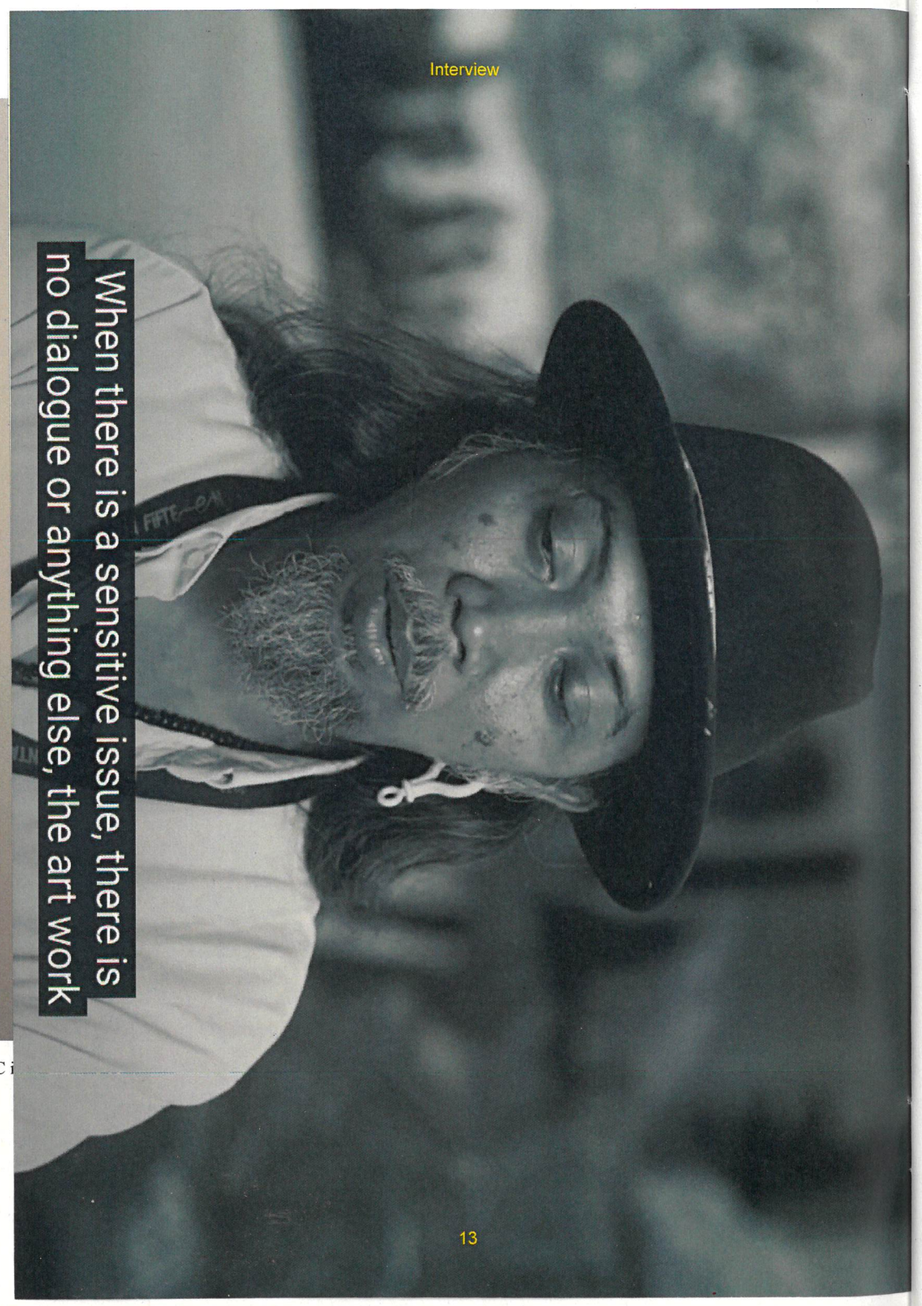




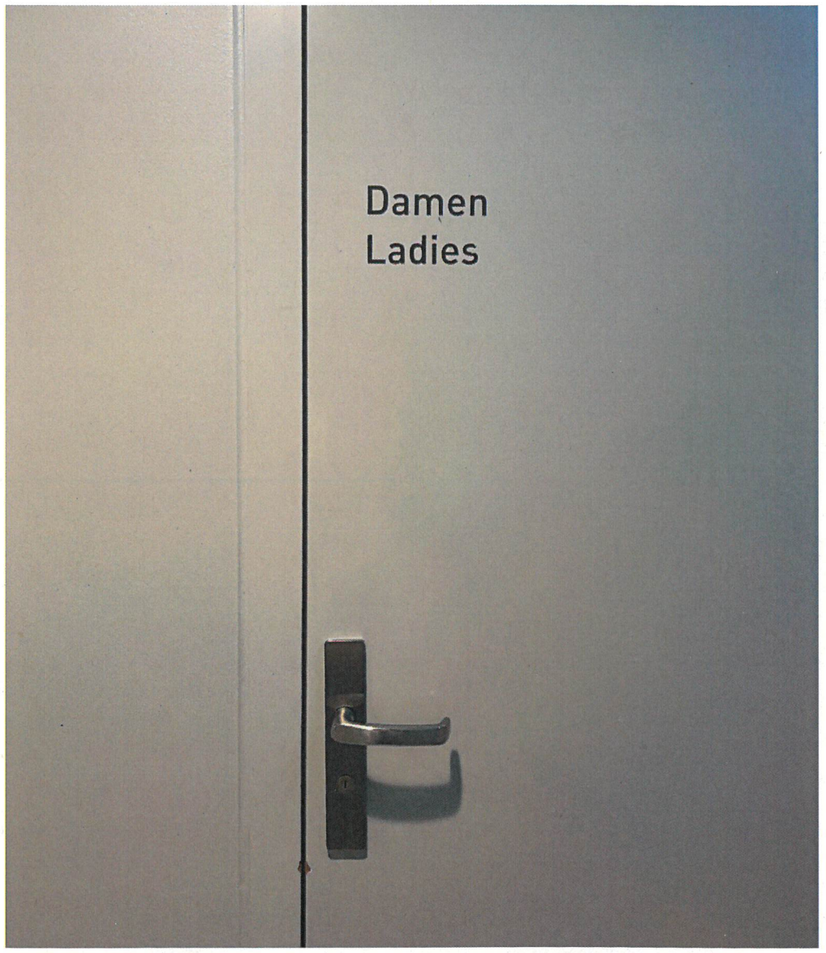




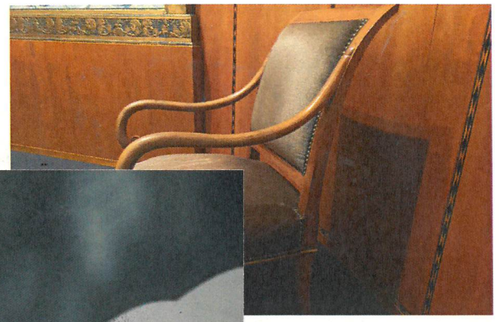
16 Interior of Moser-Bau, design furniture for sitting (visitors & staff)

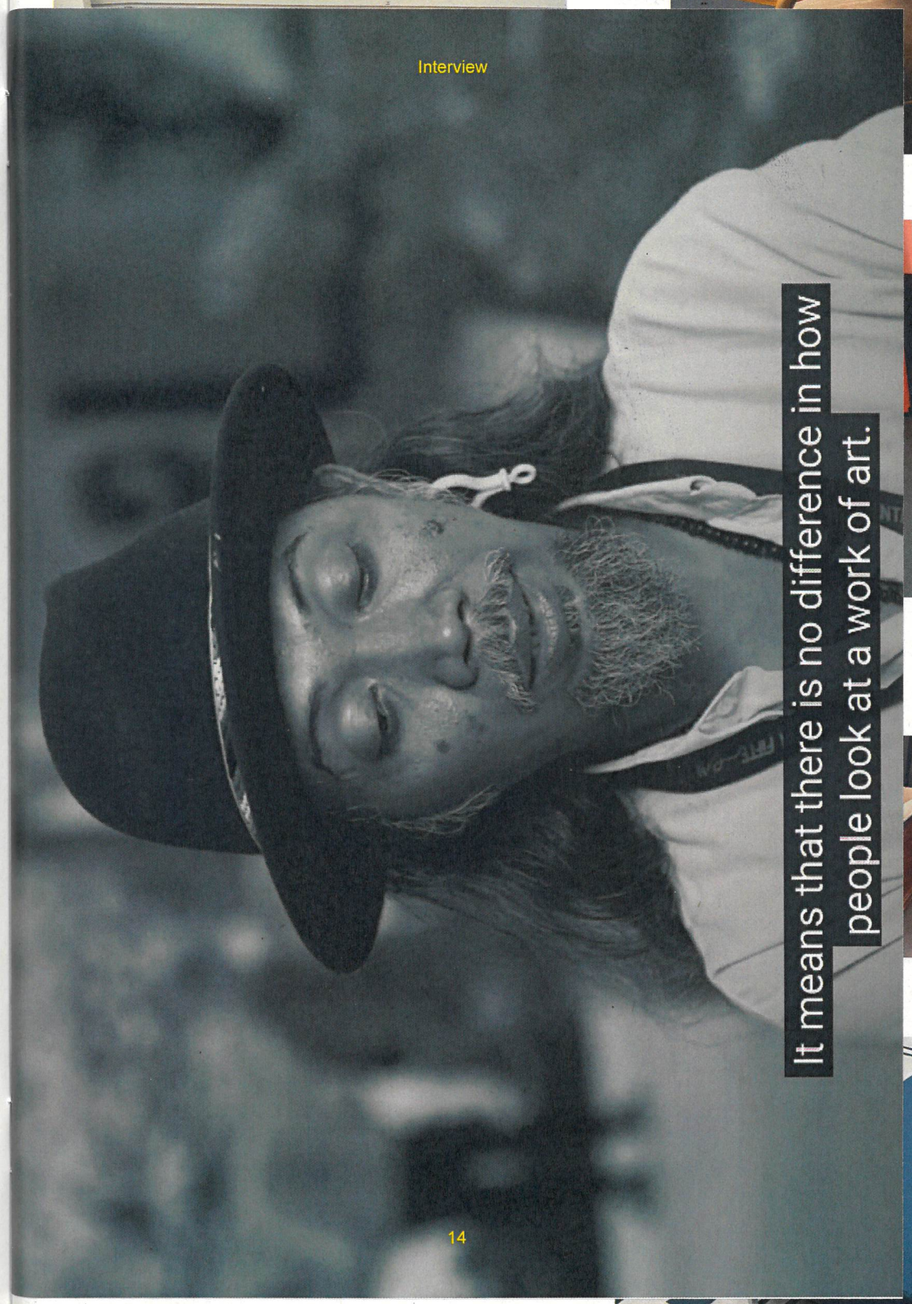


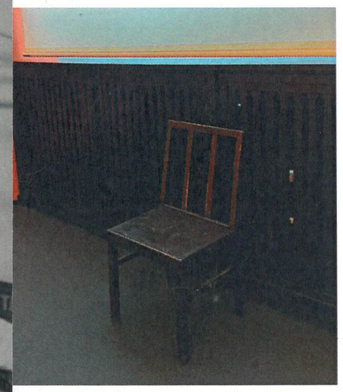
17 WC i

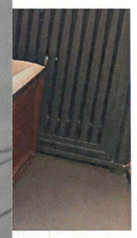


17 WC instructions of Chipperfield-Bau

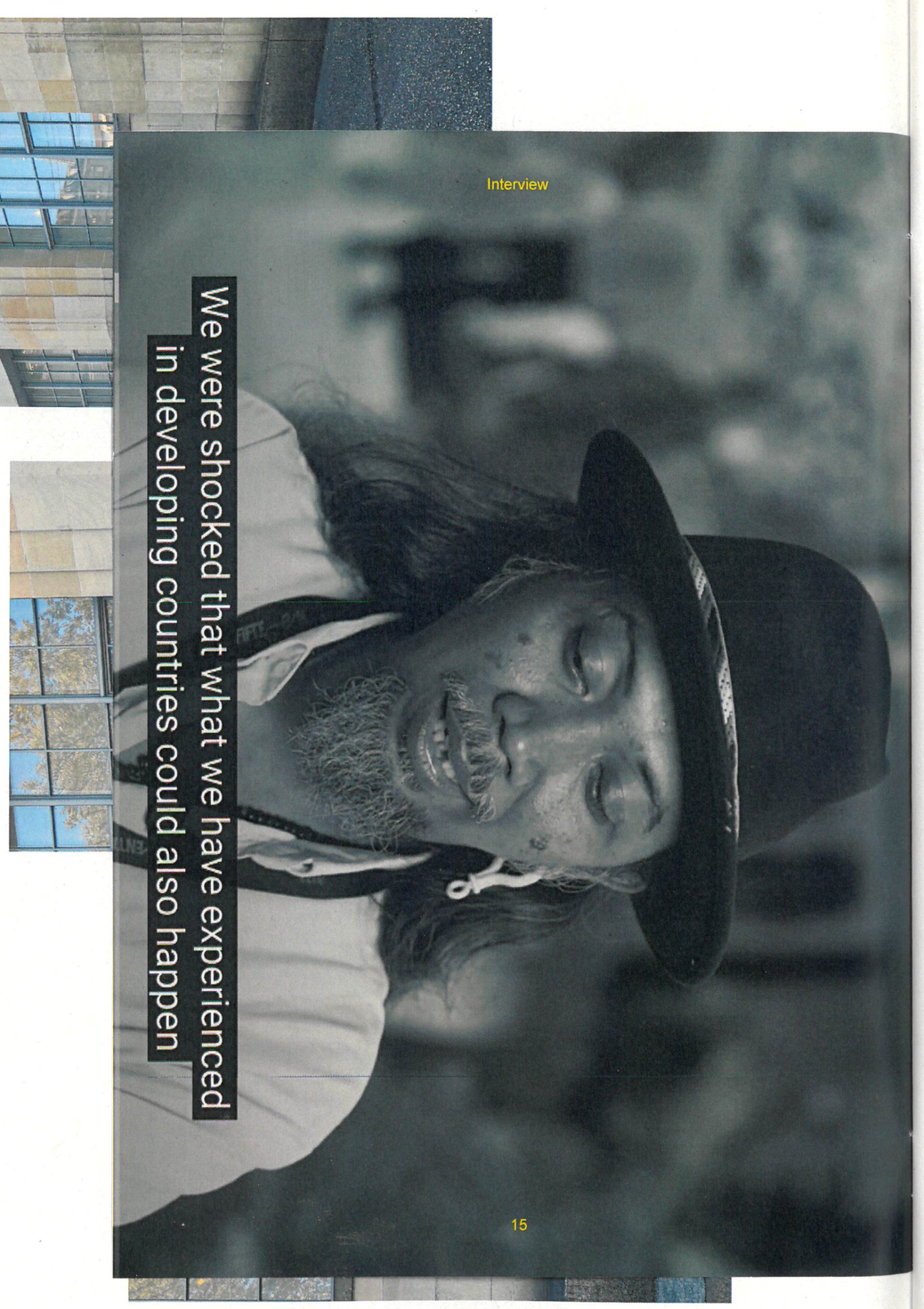






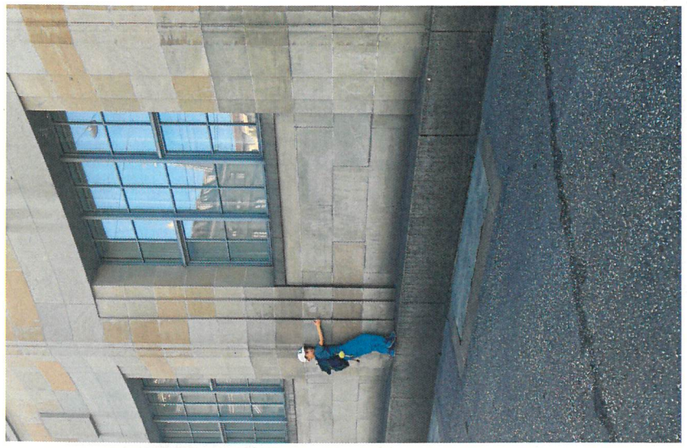


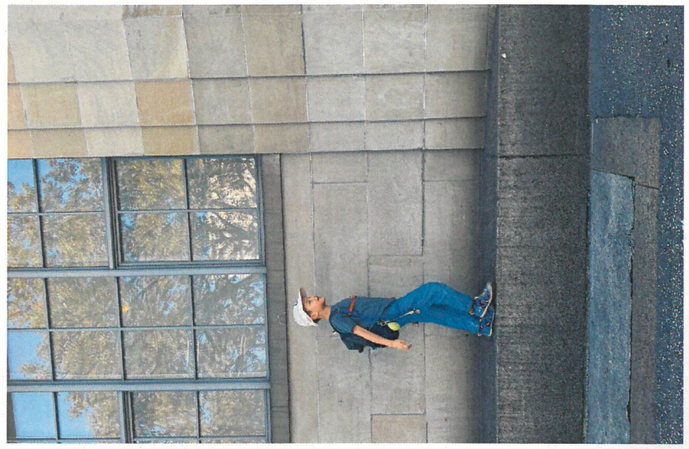
16 Interior of Moser-Bau, design furniture for sitting (visitors & staff)

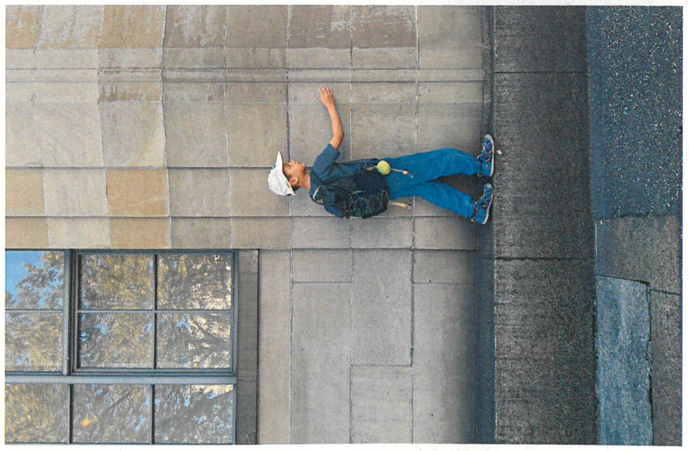


19 A boy climbing alongside the Chipperfield-Bau

18 WC instructions of Chipperfield-Bau





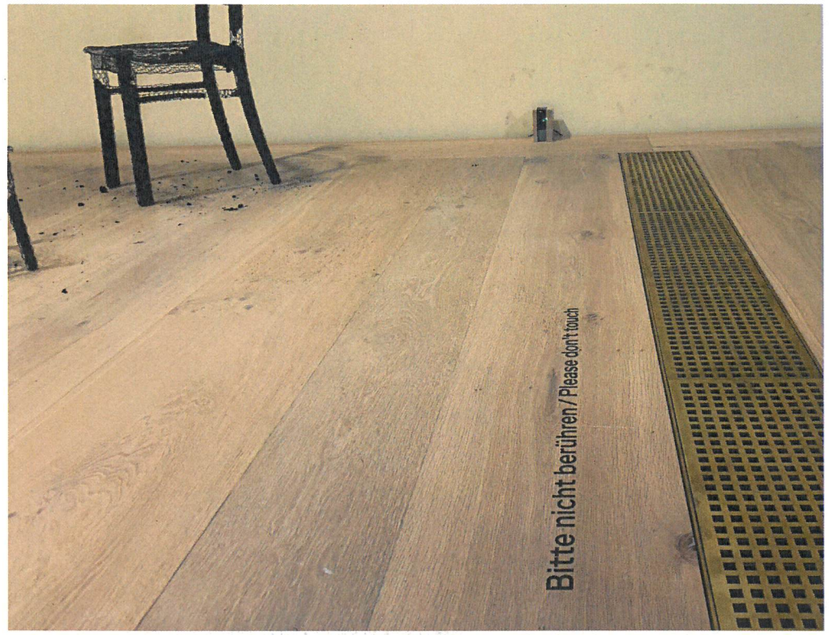


19 A boy climbing alongside the Chipperfield-Bau

Ruangrupa Poster

16

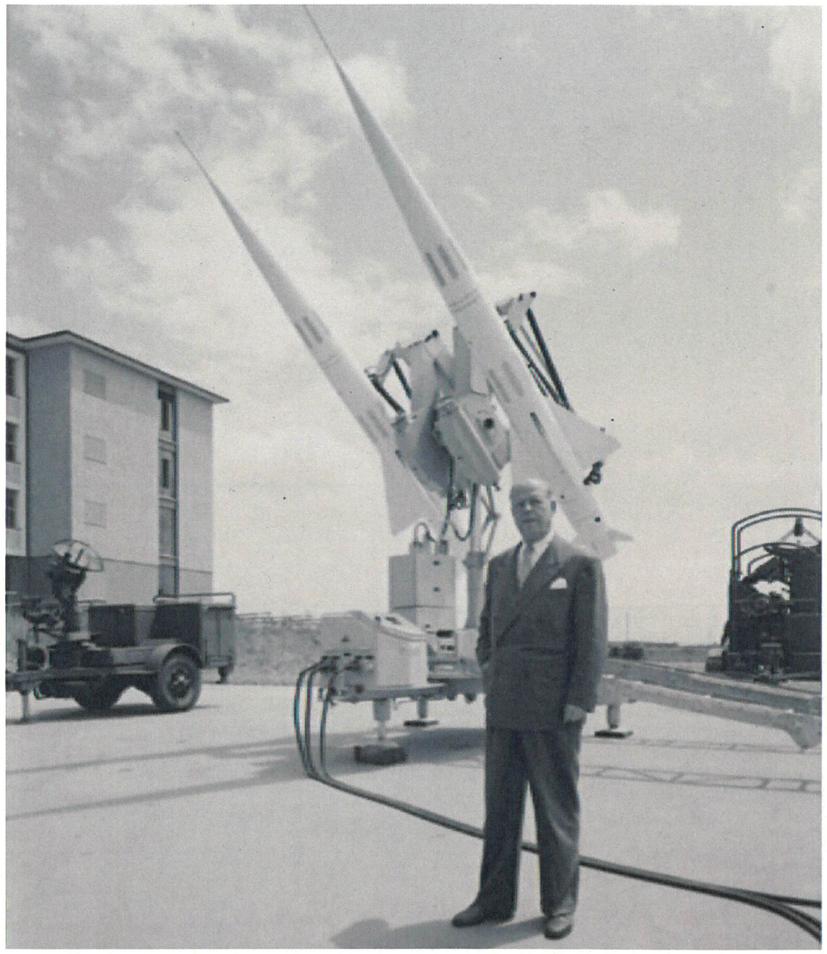
22 One of the Events at Kunsthaus, Oct. 2023



20 Warning instructions for artworks

.VE YOU NOT BEEN NEUTRAL?

23 Protest for female artists in front of Kunsthaus



1 Emil Bührle als Kunstsammler und Waffenproduzent

21 Events for Year 2024 at Kunsthaus

1

3 N

2 Emil Bührle als Kunstsammler und Waffenproduzent

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Truus und Gerrit van Riemsdijk Stiftung
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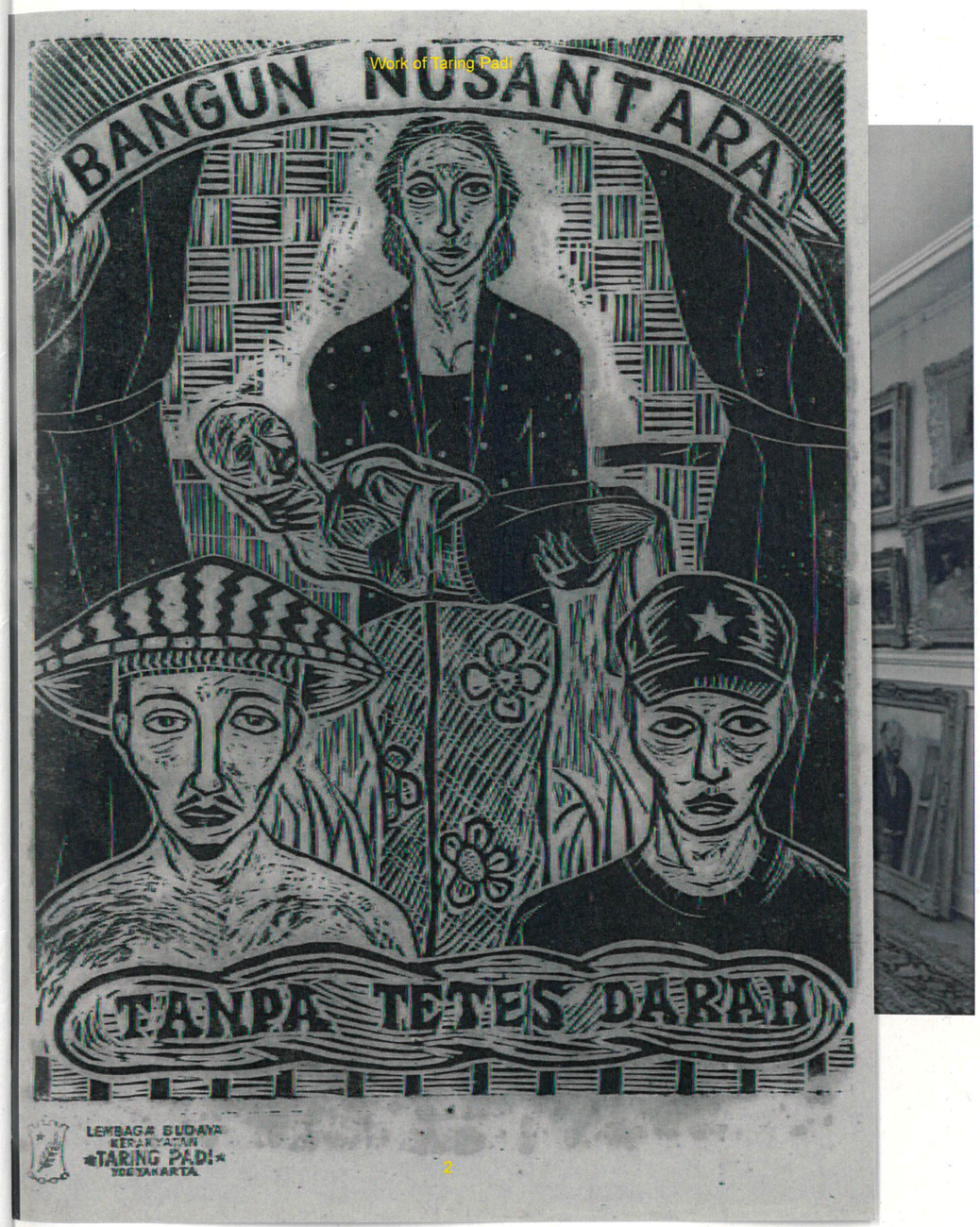
Walter B. Kielholz Stiftung
Wolfgang Ratjen Stiftung, Vaduz

Un er Dank gilt auch allen Gönnerinnen und Gönnern, die nicht genannt sein wollen,
der Stadt Zürich und dem Kanton, sowie Mitgliedern der Zürcher Kunstgesellschaft,
die durch ihre Beiträge das reichhaltige Angebot des Kunsthaus Zürich ermöglichen

3 Names of sponsors printed on the wall next to the main entrance of Chipperfield-Bau



Work of Taring Padi

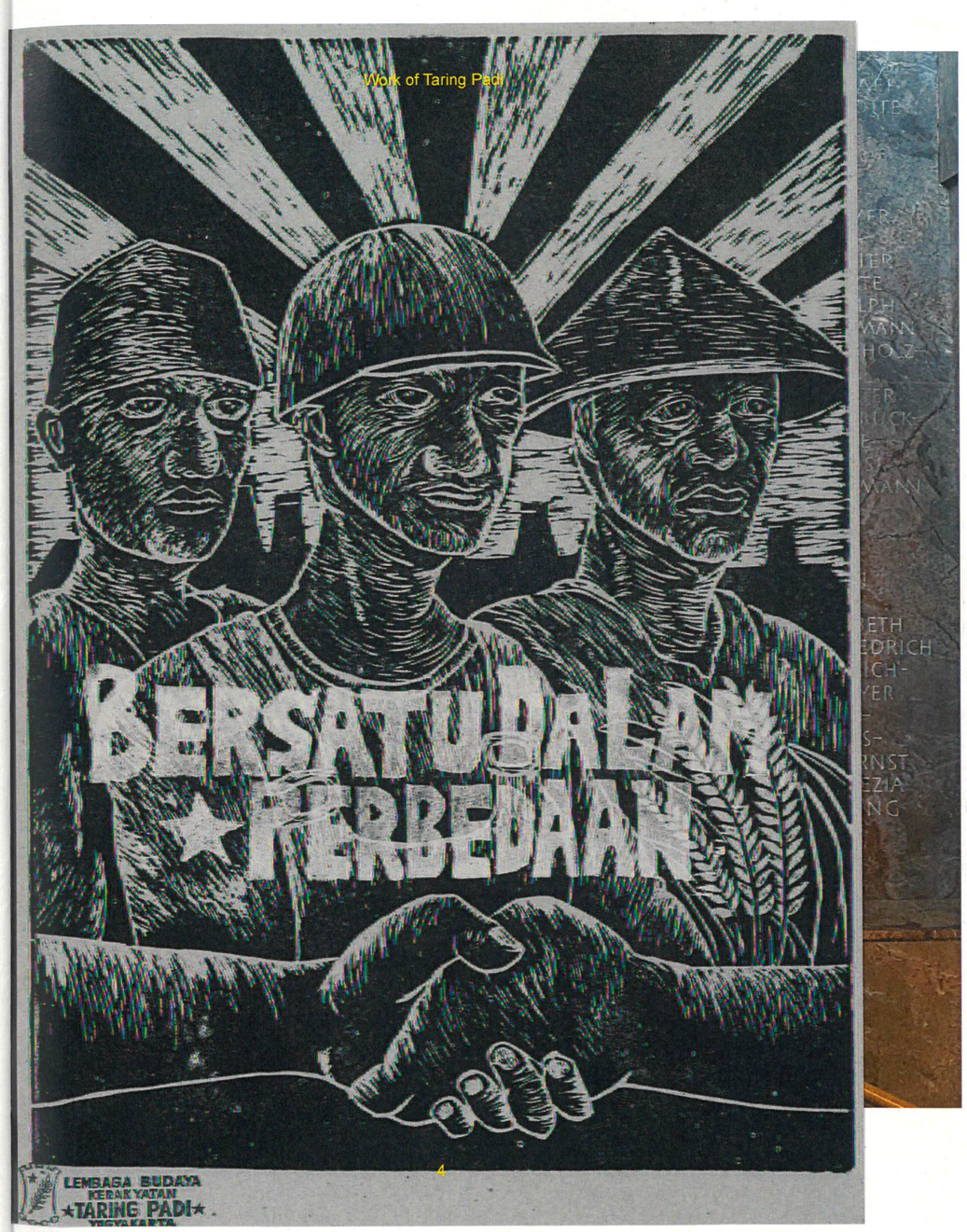
5 F

6

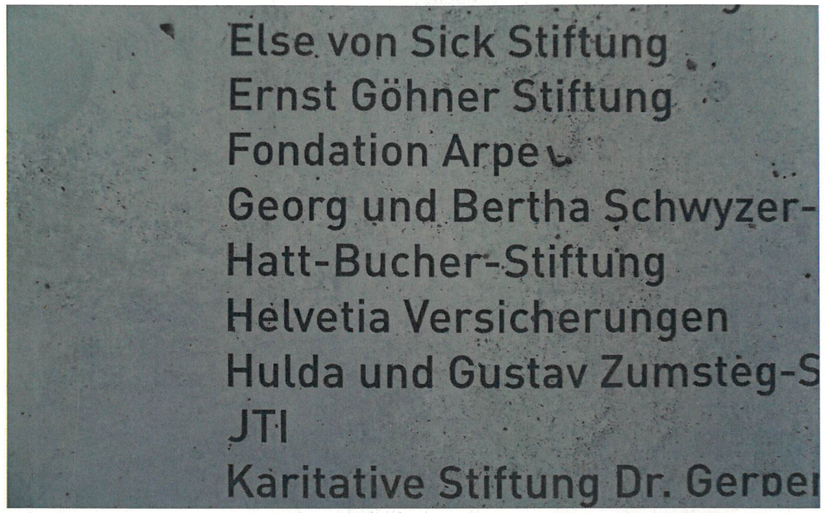
4 Names of sponsors printed on the wall next to the main staircase of Moser-Bau

5

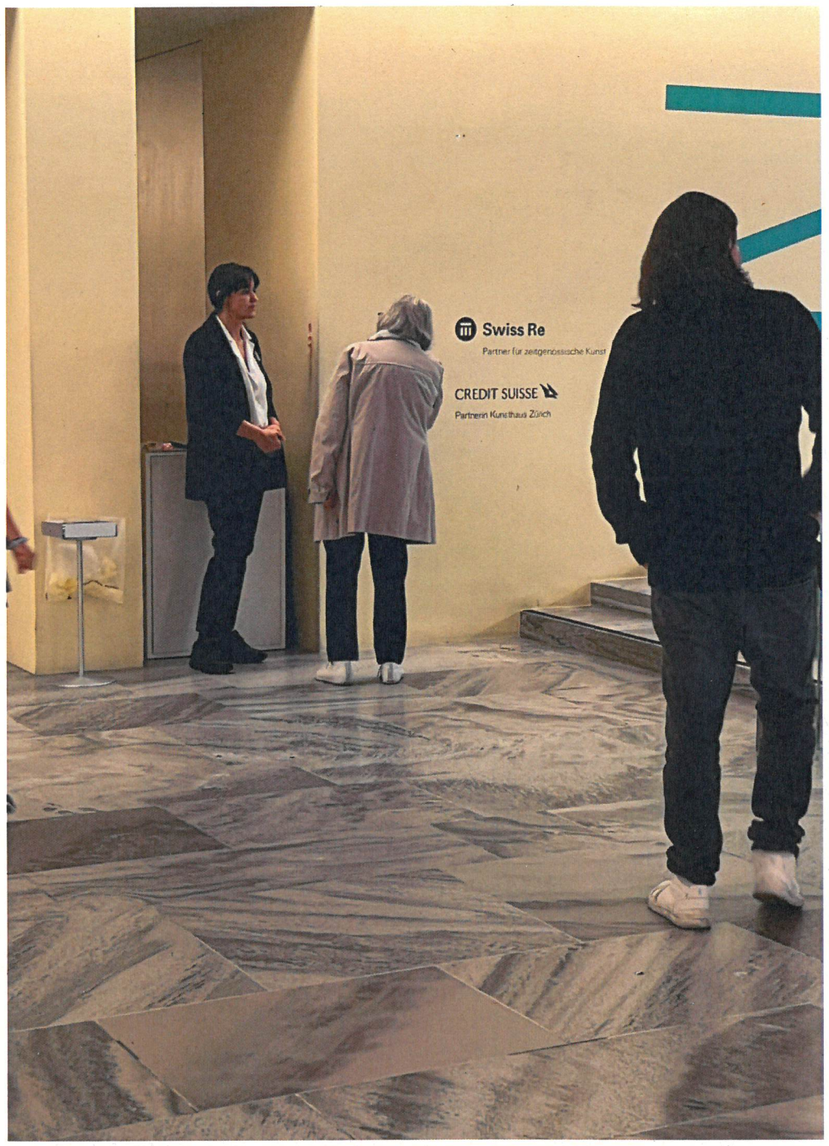
5 Floor instructions of Chipperfield-Bau



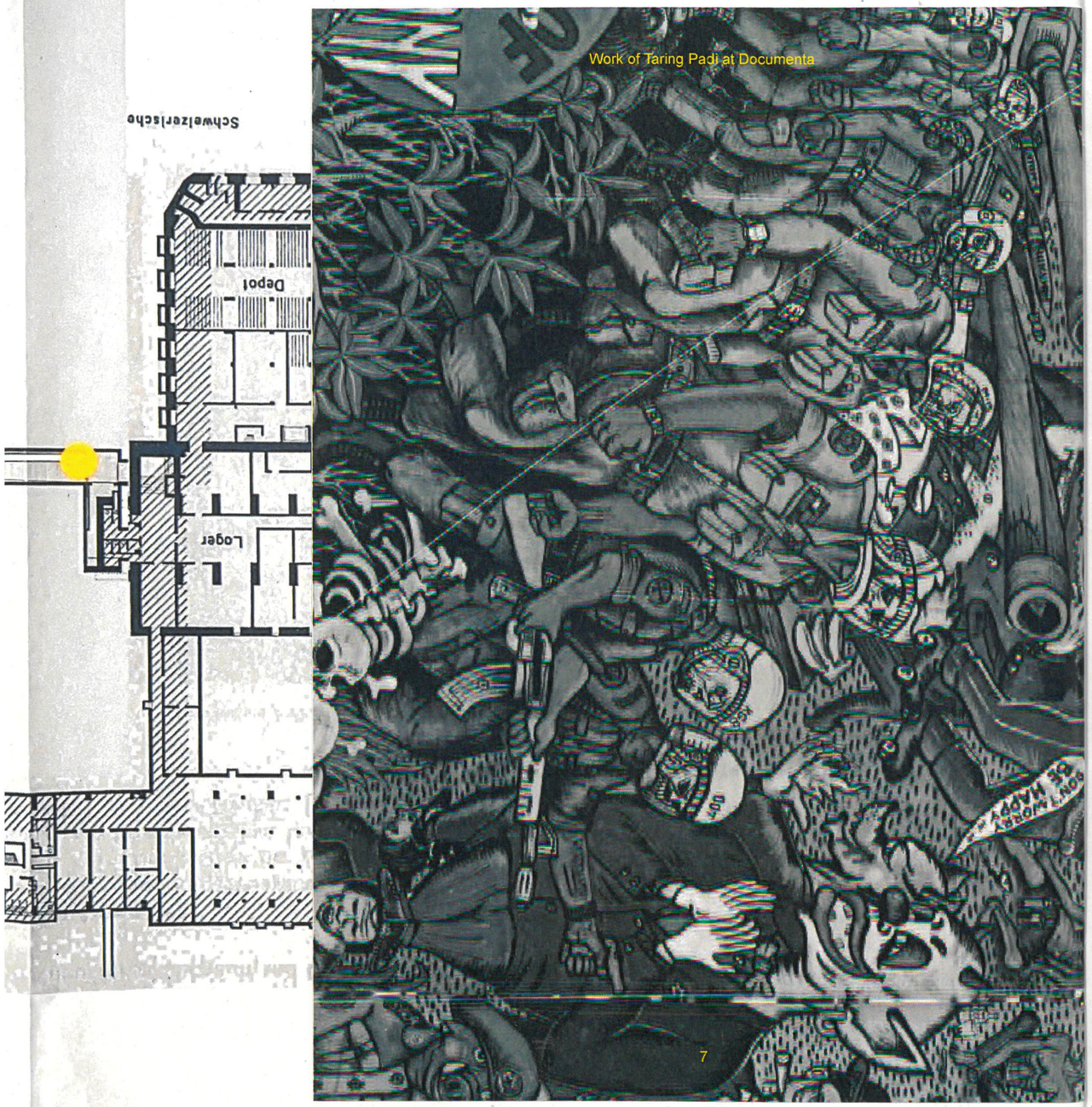
7 N

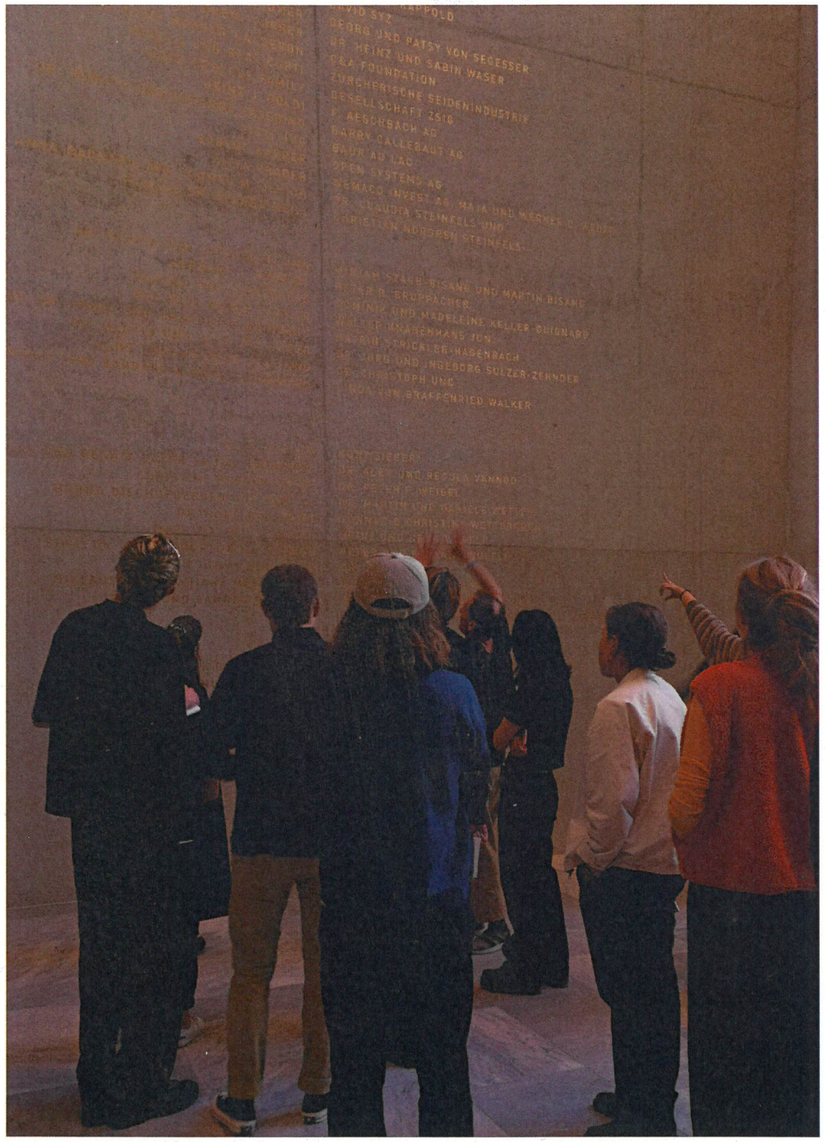


6 Names of sponsors printed on the wall next to the main entrance of Chipperfield-Bau

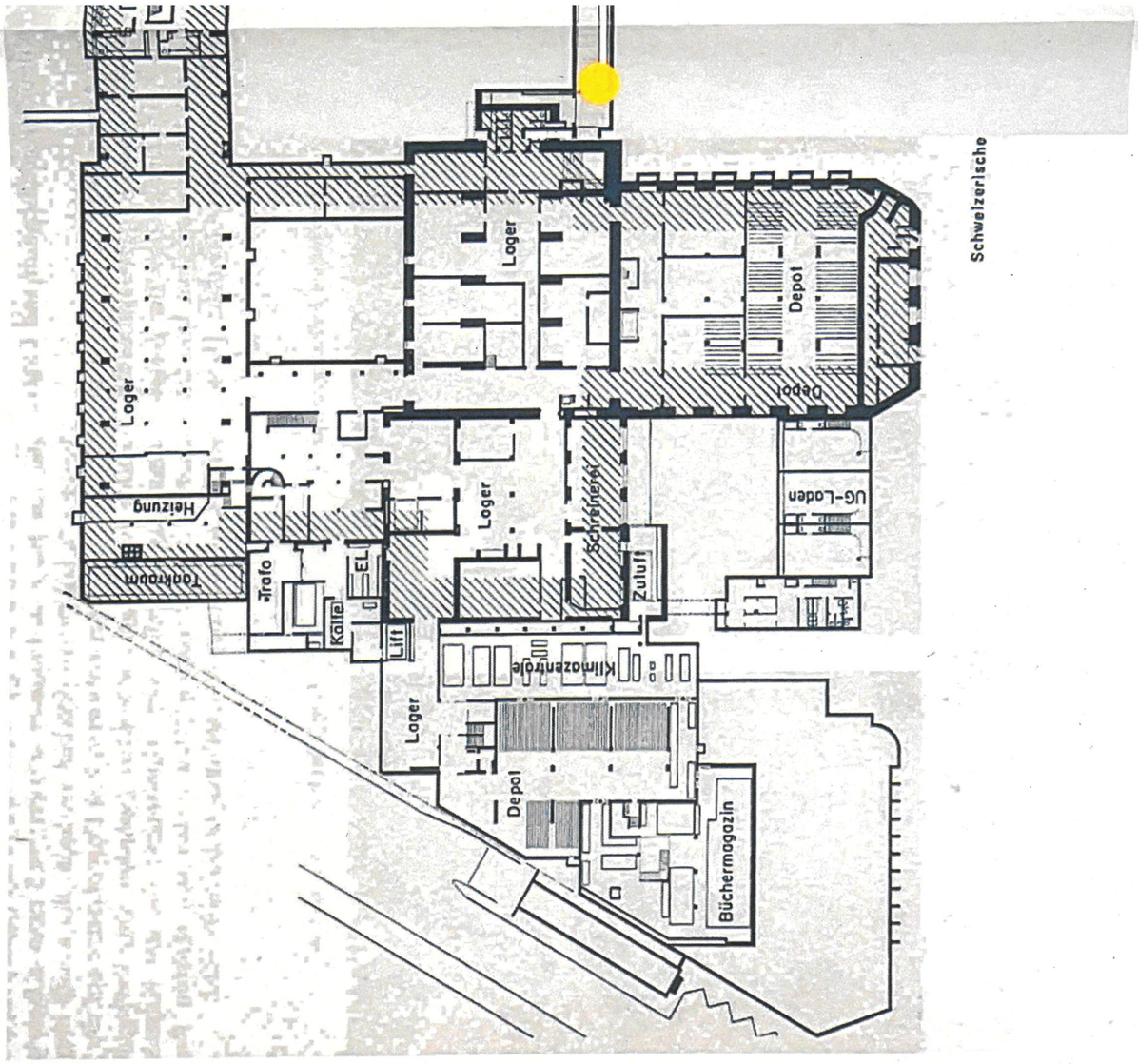


7 Names of sponsors printed on the wall next to the main hall of Moser-Bau





8 Names of sponsors printed on the wall next to the main staircase of Chipperfield-Bau


Schweizerische
Lager
Depot
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Zuluft
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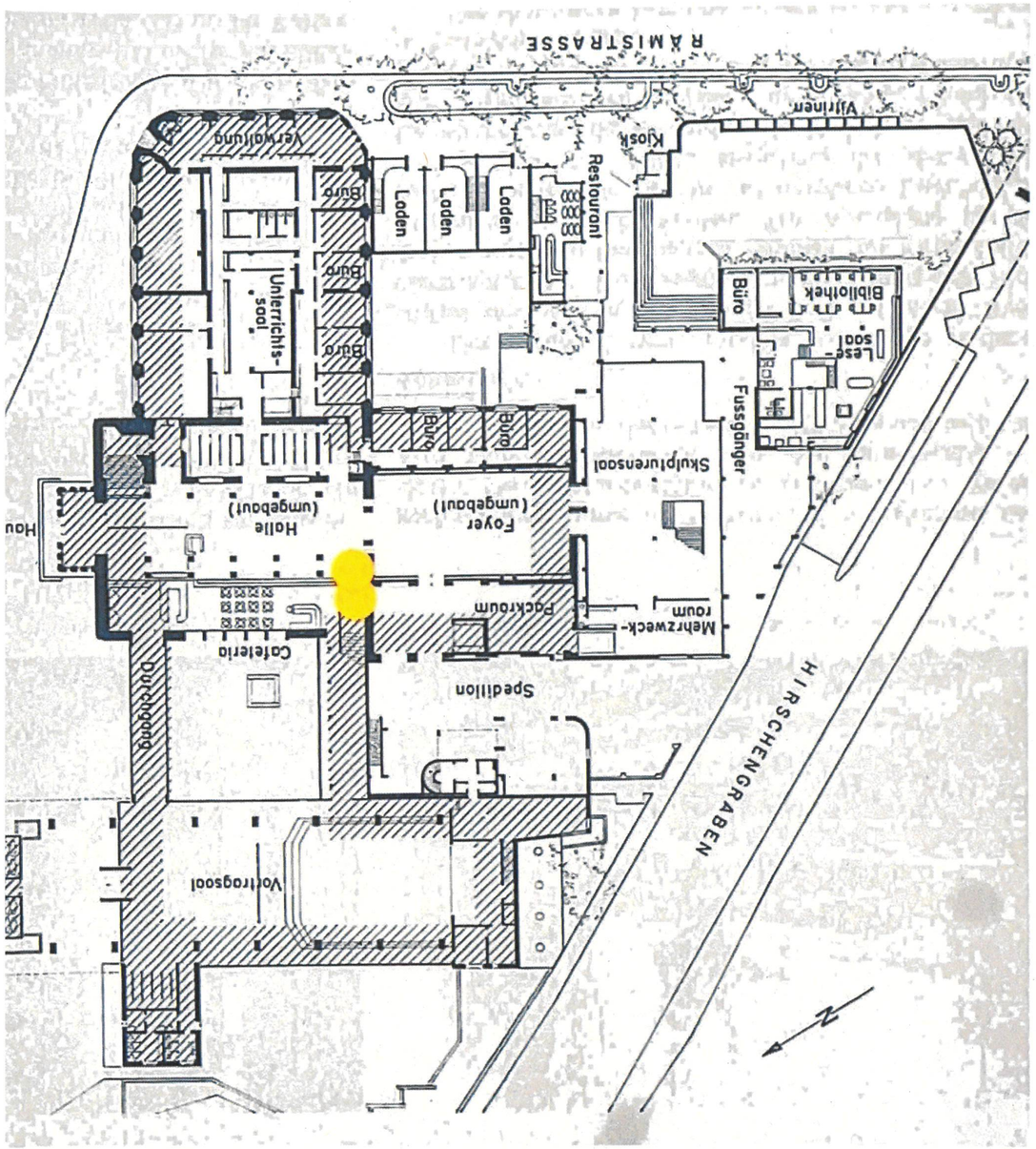
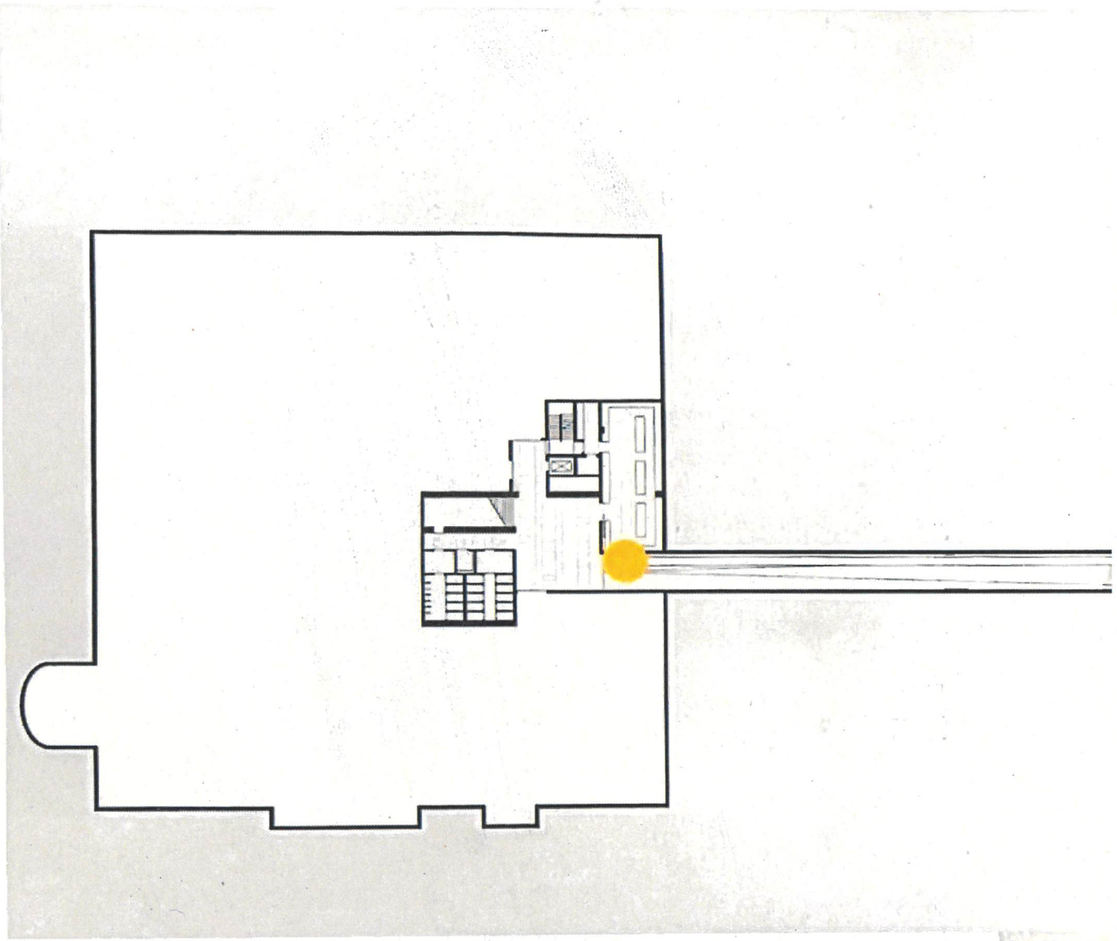
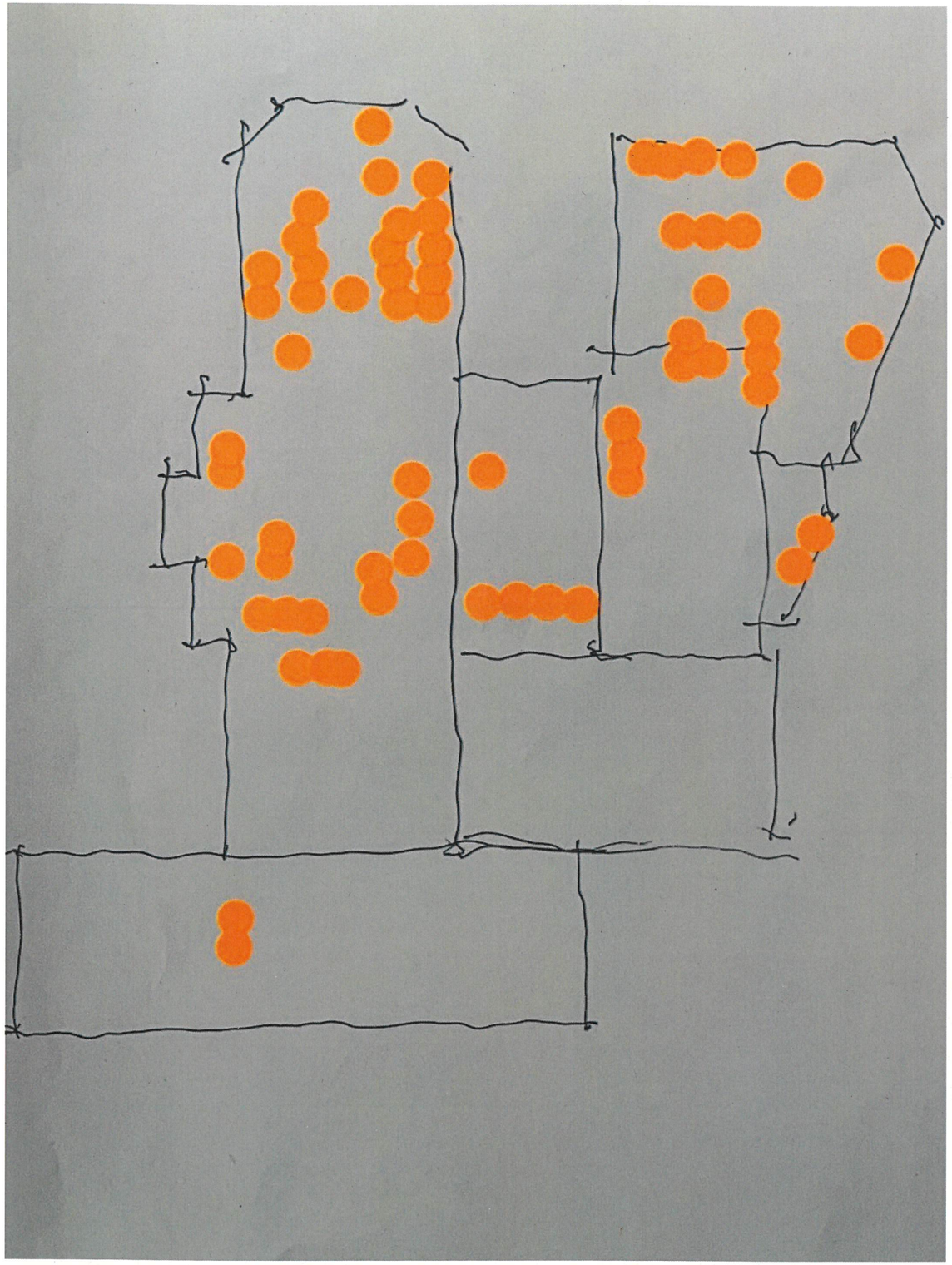
Klimazentrale
Lager
Depot
Büchermagazin

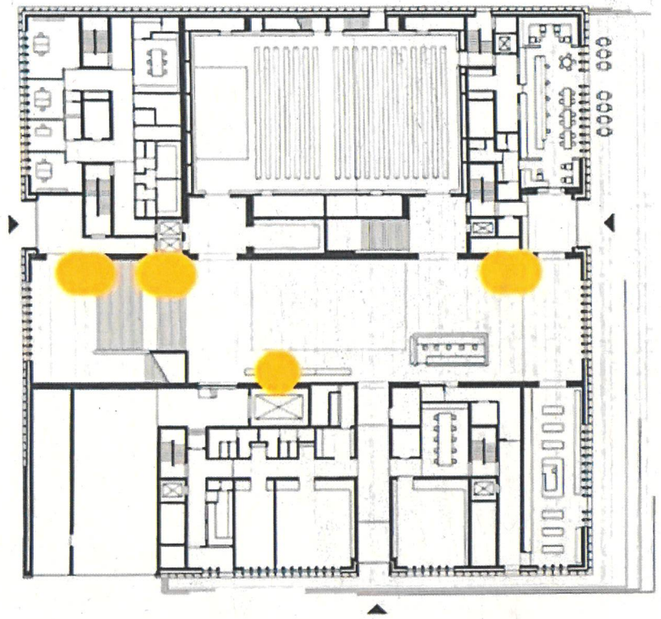
#documenta:
Keine Bühne für Antisemitismus
mit unseren Steuergeldern!
Stoppt BD



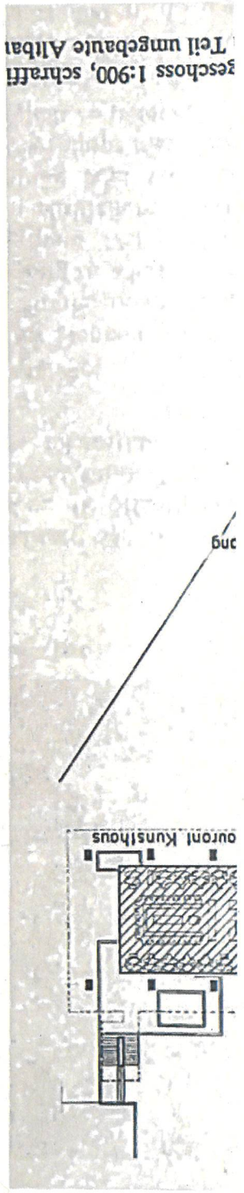


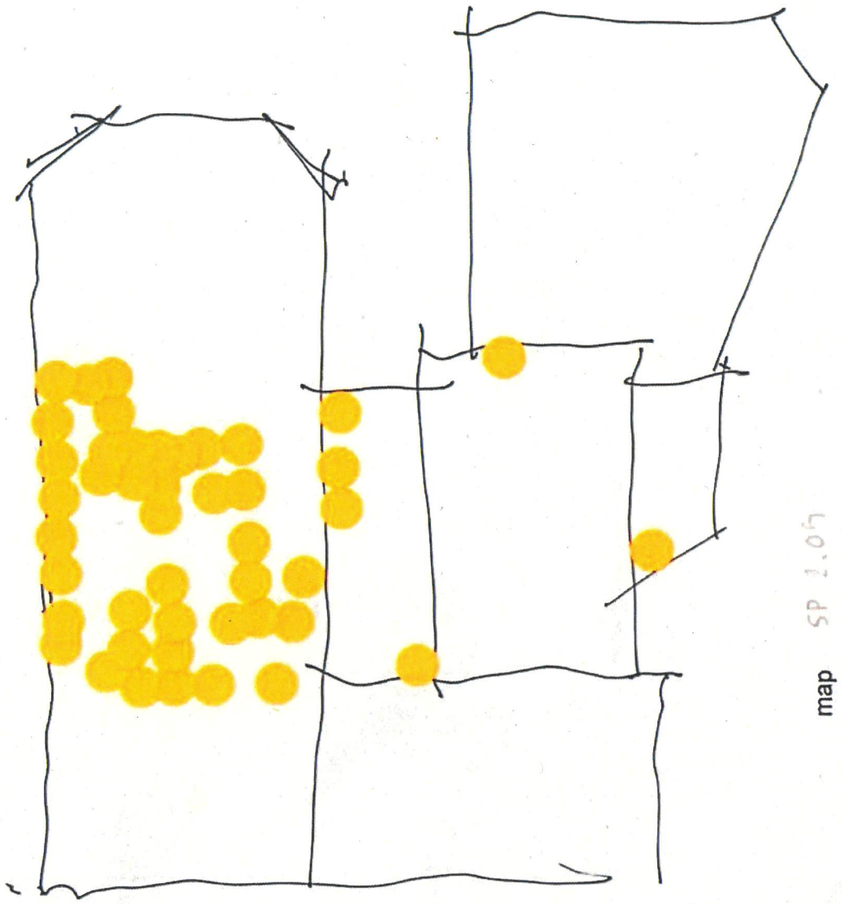
9 Positions where Names of sponsors are printed, underground





10 Positions where Names of sponsors are printed, the ground floor





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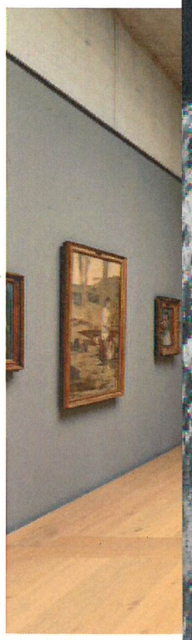
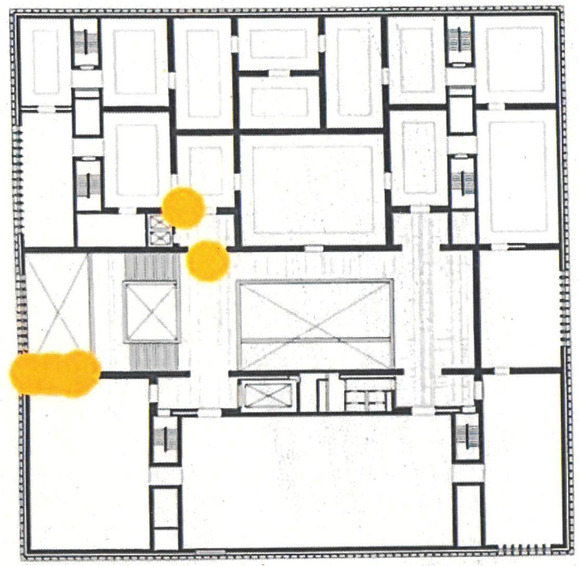
11 Positions where Names of sponsors are printed, the first floor



13 Interior



12 Positions where Names of sponsors are printed, the second floor

EEN NEUTRAL?

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER

A 133-page report on the antisemitism controversy that engulfed last year's documenta 15 in Kassel was published, providing "a well-founded and in-depth analysis of the events that shook [the quinquennial exhibition]", says Christian Geselle, chair of the documenta 15 supervisory board. [...] Ruangrupa presented artistic perspectives from the Global South, examining the consequences of racism, colonialism and capitalism. But before the opening, two antisemitic images in the monumental work People's Justice (2000), by the Indonesian artist collective Taring Padi, sparked a furore.
The Art Newspaper

Amongst the imagery in *People's Justice*, a large-scale 2002 banner by the fellow Indonesian artists Taring Padi, are illustrations of a soldier with a pig's face wearing a scarf with a Star of David, and a helmet inscribed with 'Mossad'. German art magazine Monopol also identified a 'caricature of a Jew with sidelocks, a cigar, and SS symbols on his hat'. The work was first covered up, then removed completely – just days after the opening of the festival – after further outcry.
ArtReview

We are angry, we are sad, we are tired, we are united.

We have tried our best to stay above the chaos, hostility, racism and censorship that have engulfed this edition of documenta. We have tried our best to stay focused and committed to our work and the promises and hopes of the lumbung. We have been resilient and in solidarity with our communities, friends, supporters, hosts and guests.

We are outraged, we are exhausted, and we will call things by their names.

We reject it categorically. We refuse the intentional political maneuver that aims at separating struggles and dividing them from each other—dividing us from each other. We stand together, unconditionally and without hesitation, with our Jewish comrades and communities that have been the most outspoken.

We are determined, we are together, we are not giving up.

We refuse the simplistic, oppressive, pseudo-scientific approach of the Supervisory Board and the preliminary report's lack of rigour. We understand this as a way of projecting onto and transposing German guilt and history into the Palestinian and other anti-colonial struggles. We recognise that in place of a meticulous methodology, the arguments use a lazy and vicious manipulation pitting those who critique oppression against each other, imposing false rifts between communities along the lines of identity. This is an obscuring tactic, instrumentalising one community against another. We refuse and condemn the selective use and weaponization of "science," history and the other's suffering.
Ruangrupa

Kunsthaus erneuert kontroverse Ausstellung des Waffenfabrikanten
Die neue Kunsthaus-Leitung kuratiert die Bührle-Ausstellung neu und setzt sie in einen gesellschaftspolitischen Zusammenhang. Vor der Eröffnung im Herbst ist sie vorübergehend geschlossen. [...] Der in Pforzheim geborene Unternehmer Bührle (1890-1956) war in den 1920er Jahren in die Schweiz gekommen und später eingebürgert worden. Er machte unter anderem mit Nazi-Deutschland Geschäfte. Mit seinem Reichtum startete er eine Kunstsammlung, die seit Herbst 2021 als Dauerleihgabe im Kunsthaus zu sehen ist. Sie enthält mehr als 200 Werke, darunter Auguste Renoir, Claude Monet und Paul Cézanne.
Tagesanzeige ZH

In 2017 a historical study was commissioned from the University of Zurich to investigate the remaining grey areas and provide an overview of current knowledge about Emil Bührle's business dealings and activity as a collector. This study, it came to be suspected, was a toothless exercise, says historian Erich Keller. For the decision to loan the pictures to the Kunsthaus had already been made, "whatever the researchers might find". [...] Keller has his doubts about the research done on the provenance of the Bührle paintings, and he makes his opinion clear that there is still Nazi-looted art among them.
swissinfo.ch

[...] Should paintings which Jewish collectors sold after fleeing Switzerland from the Nazi regime be considered looted art? Were these owners in a position to act freely, and would they have sold their art if they were not on the run? [...] It is not just whether the history of Emil Bührle's art collection has been examined critically enough, and whether it is being presented critically enough in the Kunsthaus.
swissinfo.ch

«Aus diesem Grund halten wir es für wichtig, gemeinsam einen neuen Umgang mit der Sammlung Bührle zu entwickeln, in dem kritisches Hinterfragen Neugier weckt und sich Geschichte mit dem Heute verbindet»
The direktor, Ann Demeester

C
But I think it is still not inclusive, the Kunsthaus...

X
Let's say relatively progressive...to itself.

I
Relatively...

(Laughs...)

C
Also the question of toilets which we mentioned is also about neutrality and inslusiveness. It is a small part of the museum from which you can see clearly how they think our society is constructed.

I
I think "neutral" is not a positive term in the case of art institution. An Art institution should never be neutral.

C
They are not neutral.

I
They are not and should not be.

C
I think the biggest problem at the moment is that they show a kind of neutrality or expertise. The image they want to give us is that they are the neutral institution we can learn from, which we should break. It's almost god-like that they know they are neutral and we have to go there to be educated.

X
I find it interesting that you said art instituion should not be neutral, because art is never neutral, right? It's like... different. They should have represented what they exhibit.

I
There are always interesting contrast made between museums and libraries. And libraries make the step of being a neutral educational institution, which is a lot more public and accessible.

C
Library is also place to produce knowledge on my own, so I can have resources and think. In museum there is no space for thinking, even though you interact with art. It's more like a lecture hall where you sit there and just listen. Like I don't have to think. I just take it and learn. While in the library, you are here in the middle and think about it.

23 Protest for female artists in front of Kunsthaus

X
Yes, this is not about neutrality any more. This is really about making a stand on a certain topic.

I
I find the first sentence very interesting, saying that "We reject it categorically. We refuse the intentional political maneuver that aims at separating struggles and dividing them from each other." I wonder what exactly they mean by separating struggles.

X
I think there are different struggles. At the end, they talk about other anti-colonial struggles. They are saying the Palestanian struggles are not the same as the Jewish ones, and these two struggles have to be discussed separately.

I
So all that struggles can be discussed.

X
Yes, but not rank. Not rank Jewish struggles in front of Palestanian struggles.

C
(Coffee is not so good...But I think it's my fault, probably...)

I
Through that difference in struggles, the world unity comes together, and then maybe people come together.

C
Because they both struggle.

C
Maybe we can also talk about institutions or as organizers. How can you be neutral or not?

X
Exactly. I think Documenta was trying to sustain the official neutrality by moving away the image without investigating into them too much. That is the general attitude of any cultural institutions. In comparison with smaller instituions, they just cannot make a stand on certain problems. And this is also because Ruangrupa is only there for a couple of months and then they leave the country, but Documenta is there forever.

I
By forcing the artists to taking out the paintings, they are taking stand.

X
Yes, of course. This is because they want to sustain the current neutrality towards any problems, whether racial or social...

Q
But the artists don't consider their artpiece as racial. Actually in that picture everyone's face is described in the same way and they only wanted to fight against militarism. This problem is raised under a certain situation. If it happens in Jakarta but not Kassel, it would not be a topic at all. Ruangrupa just wanted to provide the artists with a platform for sharing, whose right was not taken into consideration at the end. So it's hard to define what "neutral" is.

Z
So in this case, Ruangrupa is forced by the Documenta to be neutral?

X
I don't think they are forced to be neutral. It's just the neutral action taken by Documenta resulting into this. But I do see potentials of greater instituions to express or make stands by smaller organizations, saying Documenta could have used Ruangrupa to express certain stands which they cannot do publicly.

I
Kind of using the Ruangrupa as the middleman?

X
Yes.

C
But do you think Documenta could ever be neutral at what I have done? Like, can they really be neutral.

X
Of course not. There is no absolute neutrality. But there is, let's say, the overall political correctness that is the neutrality.

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

I
Or trying to be. That's probably their understanding of neutrality is to be correct by the sideguys's attention or opinion.

X
Or most people's understanding of neutrality.

Q
They tried to be neutral to the majority of people, but not to the artist somehow?

X
Maybe "neutral" is not a good word. Maybe "defensive", or "conservative".

C
Oh Yes. I also think it's interesting that you say "conservative". Whenever neutrality comes up, maybe not in this specific case, it means kind of "Weiterführung" of a current state in a way that you conserve how it is and say it's neutral. And it already has a point of view.

X
But of course the current way is generated by public opinion. I mean, in Nazi times, not helping Jews would be the neutral option.

Z
Because they are forced by the public to take the picture down. And what if the public didn't read the picture in the way artists do?

J
On that picture everyone is equally expressed in that way. But for example, if someone from China says that I don't think it's okay. Are they still going to take it down?

Q
I think it's because of the location. Even if it takes place for example in Switzerland, it would not be that a big problem.

X
And in that way, neutrality is always becoming not talking about it. It's not about talking about it neutrally, but absolutely shutting up.

C
Yes, and it was a very clear reaction. For example in Kunsthaus, I find it remarkable in a way that it is also about anti-semiticism, sexicism and general discrimination how the art gets collected but also now displayed. And also who curates these exhibitions. A view which is represented in a European... quite conservative, white-male view even though not everyone in that institution is man. The status quo is very unclear and defended that the SVP person said Kunsthaus is "renominiertest" and famous worldwide. This is also not neutral.The interesting part is the discrimination at Documanta got stopped immediately. And at the same time at Kunsthaus it is not the same display of mechanisms behind it...

X
Revisioning the Buehrle collection is already taking a stand on that issue, whether by public pressure or what... It's still positive.

Z
Yes. Now they also have exhibition about female artists in Moserbau. This is also how they try to be neutral in the new era.

X
But isn't that rather progressive or neutral? Isn't that stepping forward? Would you say that exhibiting feminism art is neutral?

C
I mean, "progressive" suggests somehow avant-garde.

B
Just in the sense it's stepping forward but not standing still.

I
I think, progressive...I define it differently. I don't think Kunsthaus could ever be progressive at the moment.

Q
I would say, in the sense of feminism, progressive is equals neutral because their artwork didnt have a same proportion as men did.

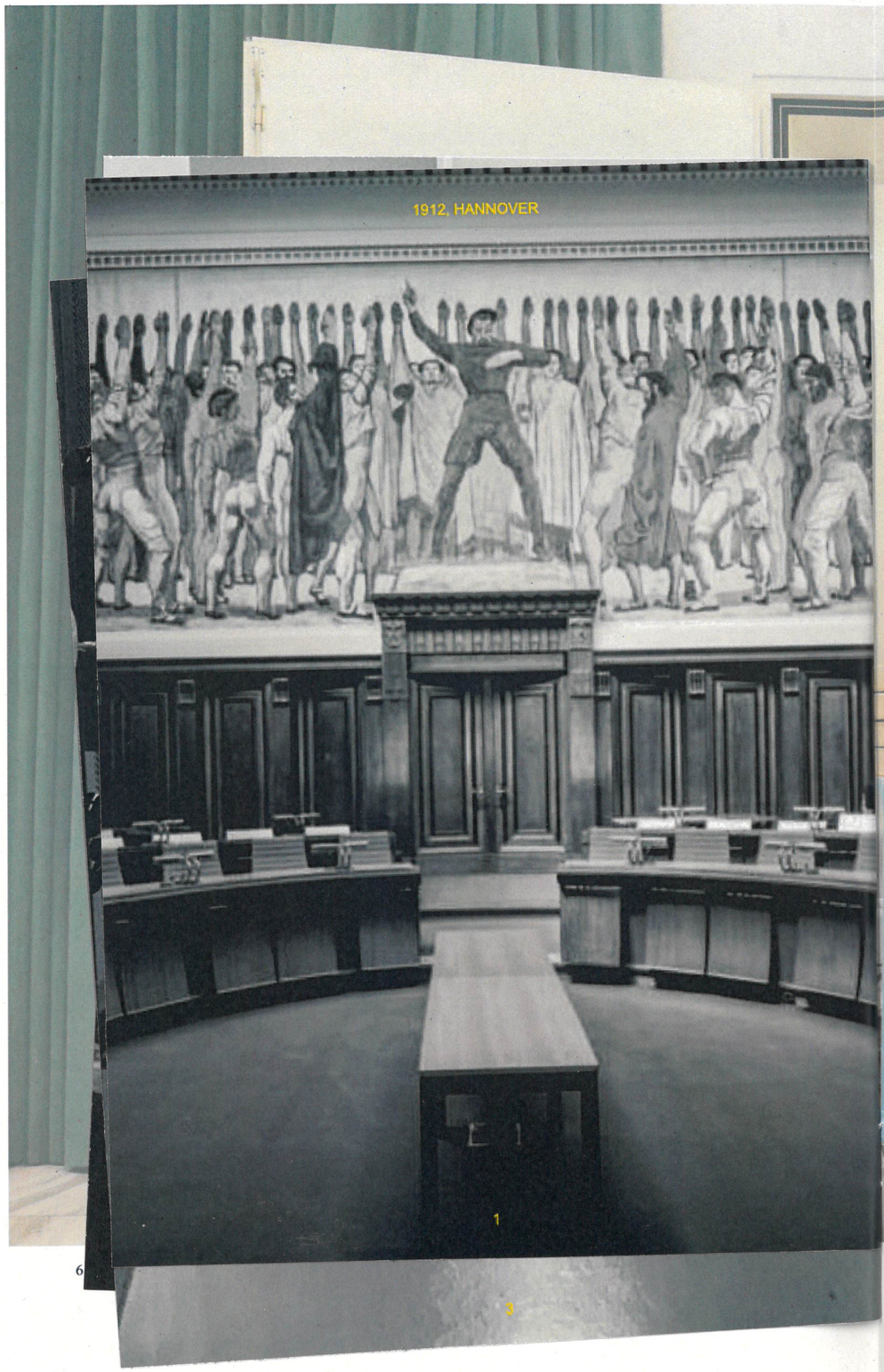
2 Automatic door, Chipperfield Building, Kunsthaus

1 Button, Chipperfield Building, Kunsthaus

3 Entrance to Bührle Collection, Chipperfield Building, Kunsthaus

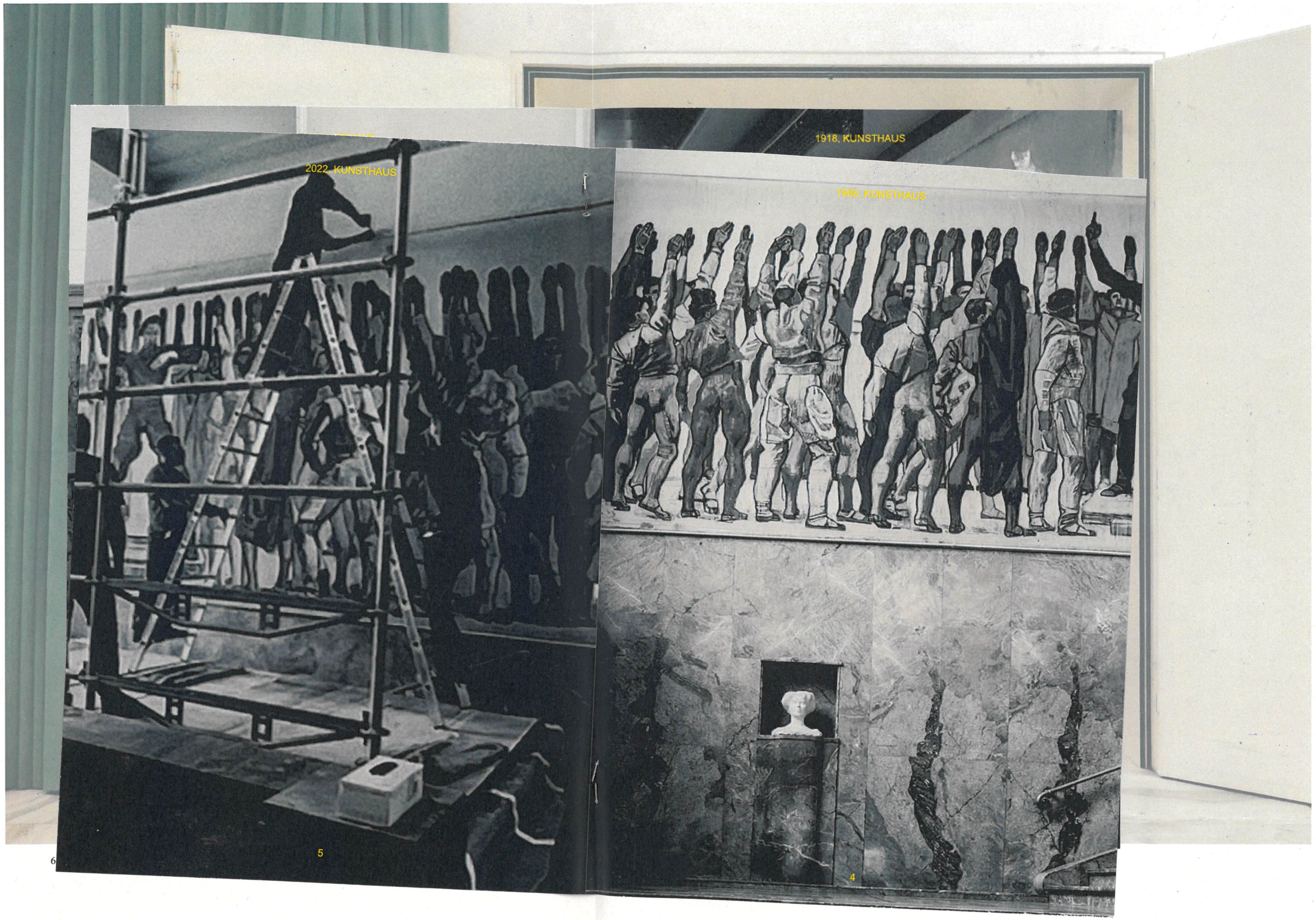
4 Entrance to Bührle Collection, Chipperfield Building, Kunsthaus

5 Entrance to Bührle Collection, Chipperfield Building, Kunsthaus

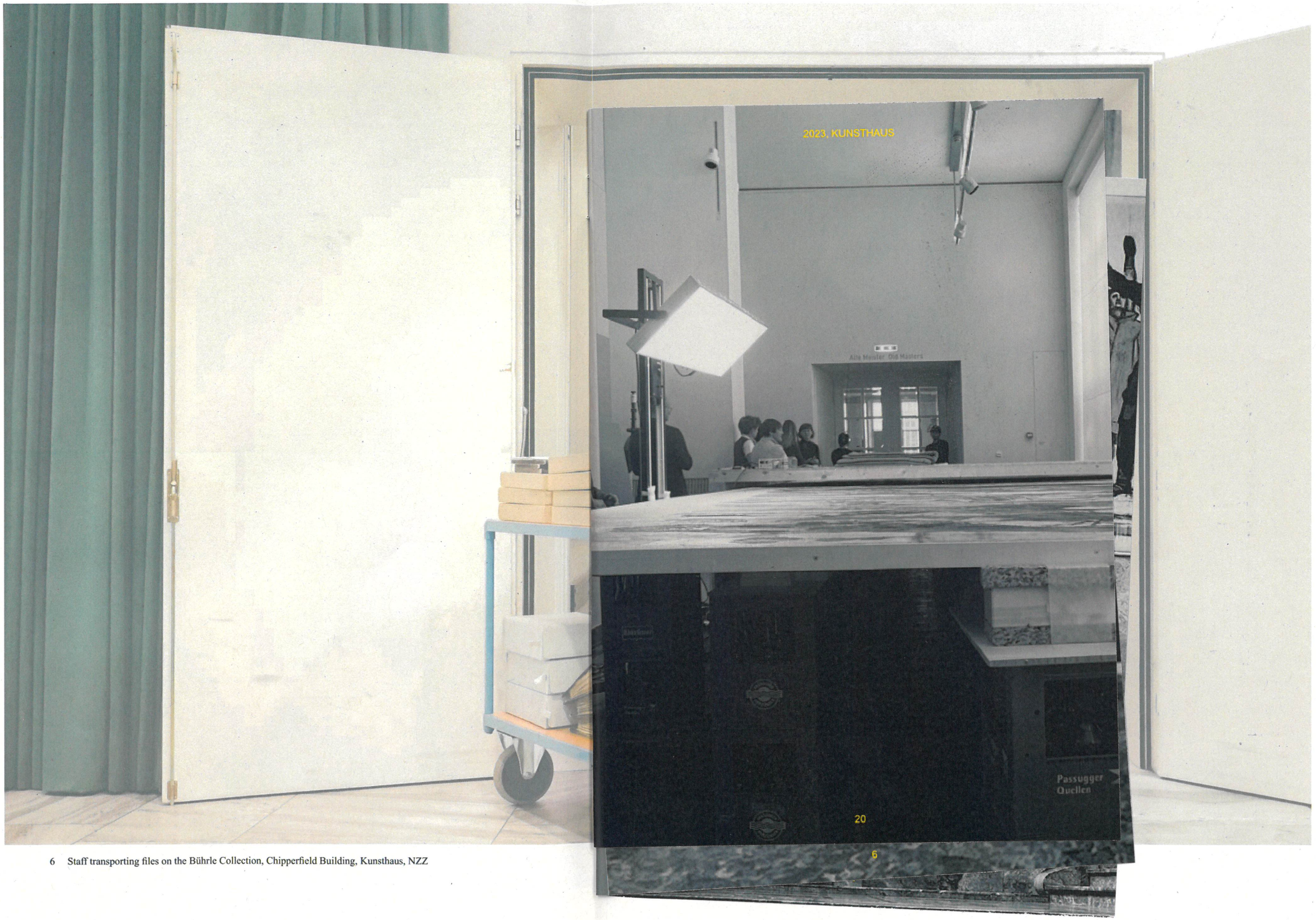

1912, HANNOVER
1
3

1967, KUNSTHAUS
3

1918, KUNSTHAUS
2


2022, KUNSTHAUS
1918, KUNSTHAUS
1968, KUNSTHAUS
5
4

6 Staff transporting files on the Bührle Collection, Chipperfield Building, Kunsthaus, NZZ



6 Staff transporting files on the Bührle Collection, Chipperfield Building, Kunsthaus, NZZ

8 Paiting shown at dokumenta 15 by taring padi

7 Protest against dokumenta 15, dokumenta 15

Die Zürcher Kunstgesellschaft

Die Zürcher Kunstgesellschaft, die Trägerin des Kunsthauses, ist im Grunde ein Kunstverein. Sie überträgt die Aufgabe, Ausstellungen zu organisieren und die Kunstsammlung zu erweitern, an die Mitarbeiterinnen und Mitarbeiter des Hauses. Ein Vorstand aus elf Mitgliedern wacht über die Geschicke der Institution. Sie werden teils von der jährlichen Generalversammlung der Kunstgesellschaft gewählt, teils von Stadt und Kanton Zürich bestimmt.

Die rund 20'000 Mitglieder tragen mit ihrem Jahresbeitrag wesentlich zum Gesamtbudget des Kunsthauses bei, in dem auch eigene Einnahmen, namhafte Beiträge von Dritten und Sponsoren sowie regelmässige Subventionen von Stadt und Kanton enthalten sind.

Die Immobilien – das Kunsthaus, die Kunsthaus-Erweiterungen und die als Sitz der Administration genutzte Villa Tobler – werden von der 1954 ins Leben gerufenen «Stiftung Zürcher Kunsthaus» als Eigentümerin verwaltet und unterhalten.

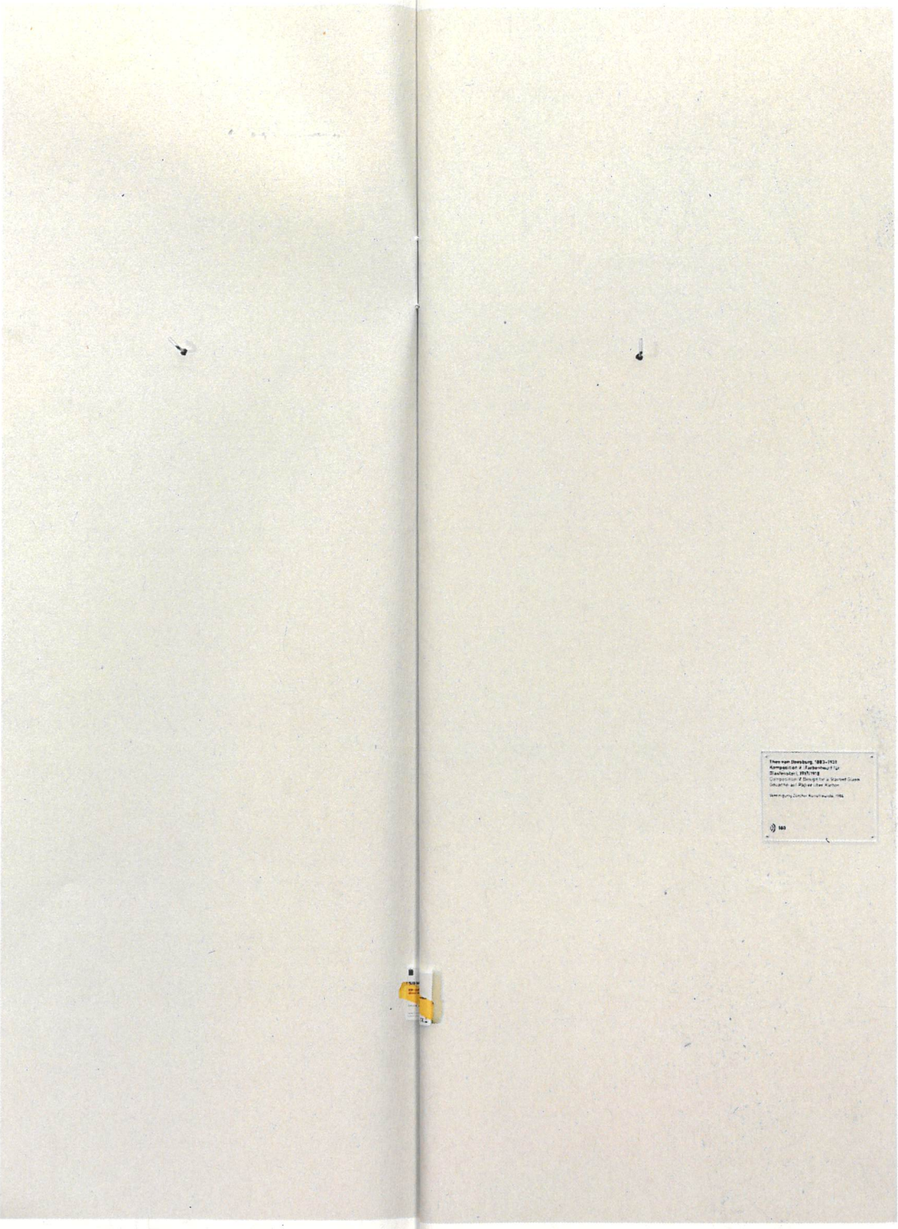
The Zürcher Kunstgesellschaft

The Zürcher Kunstgesellschaft, which oversees the Kunsthaus, is essentially an art society. It delegates the tasks of organizing exhibitions and expanding the art collection to the Kunsthaus staff. An eleven-member board, partly elected by the Kunstgesellschaft members at their annual general meeting and partly appointed by the City and Canton of Zurich, supervises the institution.

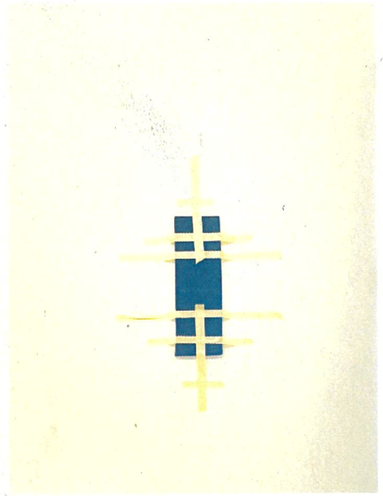
Annual fees paid by the society's some 20,000 members make up a substantial portion of the Kunsthaus's overall budget, which also includes its own income, significant contributions from third parties and sponsors, and regular subsidies from the City and Canton.

The premises—the original Kunsthaus building itself, the extensions and the Villa Tobler, which houses the administration—are owned, managed and maintained by the 'Stiftung Zürcher Kunsthaus', which was formed in 1954.

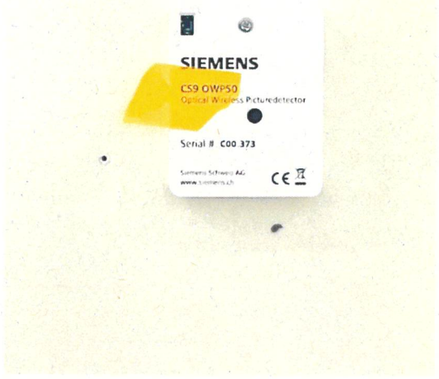
9 Plate with text, Moser Building, Kunsthus



11 Wall without painting, Moser Building, Kunsthaus



10 Taped sensor, Moser Building, Kunsthaus



12 Taped sensor, Moser Building, Kunsthaus

informal interviews with staff at the Kunsthaus

what do you think about the Kunsthaus (both buildings)?
how is working here and there? how is visiting here and there?

Chipperfield Building (C. Building)

1. foyer, ticket box, female, young
- Likes working at C. Building more. Space is more open. Natural and artificial lighting is better. Acoustically quieter.
- Does not appreciate the golden doors. Leaves too much fingerprints.
- Thinks the space might be too grandiose. Too clean.
- Thinks the layout and the signals are not working properly, since many visitors ask about the location of certain functions.

2. foyer, ticket box, female, young. rather punky outfit
- thinks the much money invested into the building had not been well spent, because:
  - 1. the technics are not working (automatic doors, sanitary station)
  - 2. the building does not fit into the city
  - 3. the appearance is nice, but there is nothing behind.
- thinks the M. building is more comfortable for visiting the exhibitions
- thinks the rooms of the C. building are not planned for the art with the exception of the Bührle-Collection.
- thinks working at the M. Building is more comfortable since there are also chairs for the staff in the exhibition spaces, designed by Moser himself, while in C. Building the staff working in the exhibition space have to stand all the time.

3. 1st. floor, ticket control, 2 female, middle age, talking to each other
- claims that they were not allowed to express personal opinions.
- thinks the natural lighting is very beautiful.
- thinks the exhibition spaces at M. Building is more chaotic.

4. bookshop, 2 female, young
- both were very busy with customers and did not have time for us.

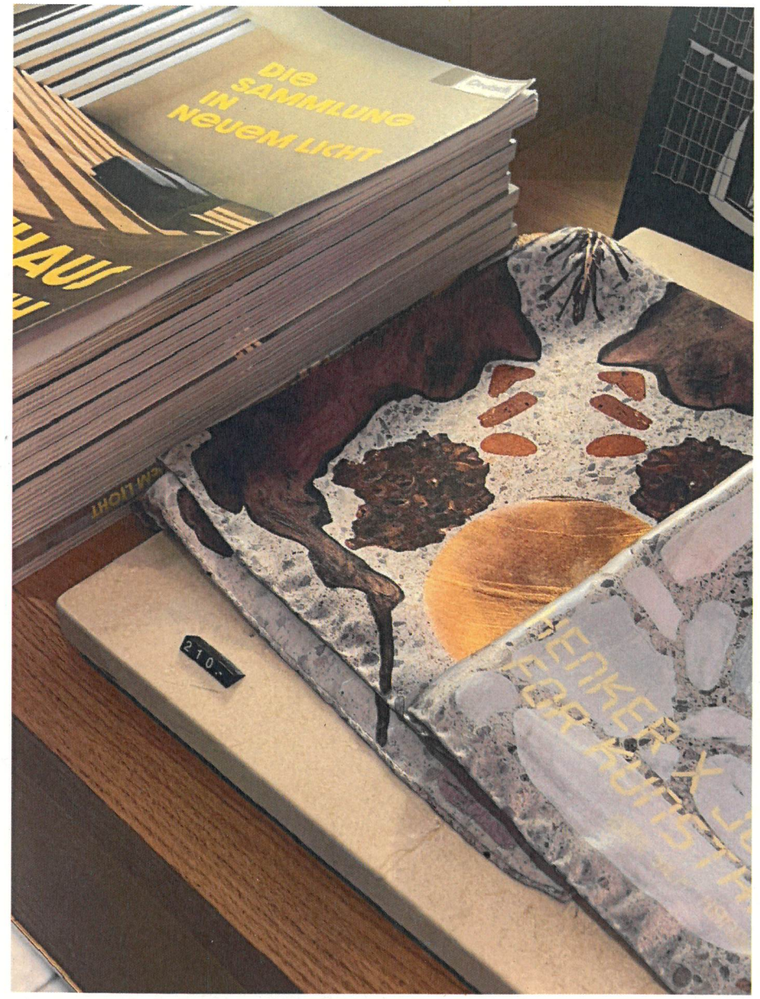
Moser Building (M. Building)

1. bookshop, female, middle age
- thinks the bookshop can be very loud during busy hours.
- thinks the bookshop is (spatially) more generous
- thinks the exhibition of the M. Building are more beautiful (Lighting, Carpet…)

2. ticket control, female, middle ages
- claims that she was not allowed to express personal opinions.

3. foyer, male, young
- claims not have been warned of not expressing personal opinions
- says the ticket box team is the same in both buildings

13 Informal interviews with staffs at the Kunsthaus



14 Scarf, Museum Store, Chipperfield Building, Kunsthaus

E YOU FAILING?

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER

Neither carrying capacity nor hozho is a fixed, deterministic concept; both are relational, contextual, tuned to some ways of living and dying and not others. It matters what concepts think concepts, and vice versa; but in this case, colonial structures assured that the important concepts would not be allowed to think each other, would not be allowed perhaps to issue in something that did not yet exist in thought for either people, but might be needed by both. When one system of thinking and practice can only disparage and nullify another in colonial recursions, there can be no sympoiesis and no hozho. The consequences of the failure to invent the needed decolonial conversations ramifies into the present.
Staying with the Trouble. Donna Haraway. 2016

Rational people could have hoped for little from this their tax in the disguise of a benevolence, — tax weak, ineffective, and unequal, — a tax by which luxury, avarice, and selfishness were screened, and the load thrown upon productive capital, upon integrity, generosity, and public spirit, — a tax of regulation upon virtue. At length the mask is thrown off, and they are now trying means (with little success) of exacting their benevolence by force. This benevolence, the rickety offspring of weakness, was to be supported by another resource, the twin brother of the same prolific imbecility. The patriotic donations were to make good the failure of the patriotic contribution.
Complete Works, Mary Wollstonecraft

In 1917, the Progressive thinker and librarian John Cotton Dana wrote an essay titled "The Gloom of the Museum," in which he describes the reality that is the early twentieth-century museum, and, in his view, its failures with respect to its educational aims. Among his contentions is that many of the private collections that entered into museums were assembled by a very narrow demographic: men of wealth and education who made idiosyncratic and personal collections that ended up in the public sphere, whether via donation or purchase. These objects, desired and acquired by specific individuals, were not only raced and classed, but also came to represent what was "important" or even "excellent" in art and culture. Dana puts it bluntly: "These collectors were usually entirely selfish in their acquisition, rarely looking beyond their own personal pleasure or the aggrandizement of their immediate families."
Cultural Strike: Art and Museums in an Age of Protest. Laura Raicovich. 2021

Why is success so highly valued in society? In an attempt to explain this, sociologist Sighard Neckel writes that in modern society, success is among the "fundamental categories of action,"72 and being successful amounts to a "modern duty." In his view, one has no choice: Only success in the sense of "social achievement in competition" entitles one to experience one's own existence as meaningful. Neckel distinguishes between various indicators of success such as power, money, titles, or prestige, each of which stands for a different type of success. In the case of the commercially successful artist, these different types of success are clearly merged.
The Triumphant Progress of Market Sucess. Isabelle Graw. 2009

All of this is risky. I wonder if the exhibition needed to be as big as it is – whether, were it smaller and structured more tightly into regional configurations or other affinities, the invitation to translate as opposed to simply view would be easier for visitors to act on. Translation requires more time than consuming familiar aesthetic genres. I feel it would have been more generous if the organizers had adjusted the scale of their endeavor and the nature of the gallery installations in recognition of that. Their failure to do so in any consistent way suggests that the invitation to translate is purely symbolic, accomplishing little more than a reversal of the exclusionary structure of globalism, which typically occludes localities while catering to a generalized audience posited as already familiar with the languages and protocols of a "global" contemporary art world.
History in Pieces. David Joselit. 2022

Since the 19th century, the museum has been conceived in
Europe as the site for the conservation of national and universal cultural heritage. A space for the instruction and production of forms of knowledge, a "microcosm" "in which objects, that are systematically displayed, are supposed to seduce and convince" according to the equation put forth by Phillipe Descola.36 From its very origins, and within a logic of national affirmation, the museum allows for European powers to stage their aptitude for the absorption and classification of the world. Competition between European museums leads to a typological inventiveness. In this context, we can think of how the arts, cultures, eras, things from nature, ways of life and people are placed into a coherent system, so they can then be placed into a series and compared.
The Restitution of African Cultural Heritage: Toward a New Relational Ethics. Felwine Sarr & Bénédicte Savoy. 2018

C
Yeah it's very true.

Z
Was Kunsthaus during the construction time intended to be a landmark or not, like Centre Pompidou?

Q
I think so. Because it's very monumental compared to other failed projects.

I
But I think also that Tate and Centre Pompidou are museums and the Chipperfield building is an extension.

C
Yeah, and also Tate is in this Bestand, it has a completely different approach. It's just very different. In the extension of the Kunsthaus maybe the Foyer is the most interesting thing. The other rooms are just rooms. I don't know why you would go there except for a Cezanne.

Q
And also architecturally it's also failing?

C
I think it's failing as a institution. The architecture as the expression of it. I mean the same building with a different instituion would be differently organized. I think it's not only about the building.

I
That's interesting. So the institution's representation led to this building. So now that the building is made, what could be changed about the building that would reflect an institution will become in the future.

C
I'd start with removing surfaces.

X
So if you would forget everything about the institution that you know, you can't enjoy the Kunsthaus spatially?

C
Actually I don't think it's very interesting.

I
I agree. But let's say including the art.

C
Yeah I excluded the art now.

X
Just the space, do you find it enjoyable?

C
I mean the south side of the Heimplatz has a bigger value. But I would never think now Chipperfield Bau is...

X
I was just wondering if all this information is influencing our judgment.

C
No this building is just a square on three stories with some rooms, it's such a generic thing that you could put anywhere. And the inside has this very pompous and conservative attitude.

I
Yeah it's interesting.

Q
Then I would say the architecture is not the main reason why it's failing, it's not that radical a problem as the Bührle Collection is.

C
I mean in real life you can't remove the background of where the money comes from.

X
But you know in the end our job is not to reform the institution. It's about making material changes that would change the institution.

Q
Do you think Kunsthaus is failing?

J
I think for some visitors that we did interview with, they quite like the new building. The space, the light, you know, they don't care about the connection.

I
Why does the opinion of, like, ten, like highly educated human beings seem to be more important than that of a hundred visitors?

C
But who is the visitor

I
Yeah, just for a general thing for every hundred visitors that like the Kunsthaus there's maybe five intellectuals that have a very strong opinion about why it's not good.

C
And there's one thousand people who are just not there.

X
Let each of us say one thing that you really like about the Kunsthaus

C
I really like the space where the permanent sound and light exhibition is.

Z
I like that as well.

X
What sound...

Z
It's our favorite too. It's the place we must go every time we visit the Kunsthaus.

Q
Do you mean the dark space with the light... ah it's this one.

I
What collection does it belong to again?

C
It's Merzbacher I think. If I'm not mistaken.

Q
Before I study architecture, to be honest, I quite like the space, because each time you enter the space you feel very comfortable, very clean, just like every other muesum in some big cities, which you can't really find in Zurich,

Z
You mean the Moserbau?

Q
No, Chipperfield.

Z
Was it already built before you study?

Q
Maybe I meant before I was involved in that issue.

Z
Before hearing Caruso's speech.

C
And I really like the extension of Pfister. And the space below. The cafe and the hallway where you can gather.

I
I was just thinking about my favorite spaces in the Kunsthaus, and it will probably be one of thos transitional spaces in the Moserbau, that you can always see down.

Q
You mean the Giacometti?

I
No, not the Giacometti. There are like old paitings there, You see down to the foyer.

X
Ah, like this kind of Laubengang.

I
Yes, I don't know why but I was thinking of where I would go now and I would probably go there. Go into one of the rooms, sit for a bit and then leave. That would be probably my favorite place in the Kunsthaus. At least for today, I wouldn't go to the Chipperfield building.

C
I can related with that.

Q
What about you?

X
To be honest, I actually enjoy the generosity of the space in the new building.

C
That it's just so big?

X
Yeah. Just for that. Without any function, whether it's an art museum, or a hotel, it's just a very primitive thing. It's just big.

Q
The main hall, I would say, is even better than the British Museum and the Louvre. Becaue both of them are always crowded and you don't evne have space and time to enjoy the art.

C
But what is the foyer? There is no art.

Q
But I mean, once you enter the muesum, you are immersed and willing to enjoy the art.

I
Maybe Kunsthaus will never become the touristic attraction that they wanted it to be. Like, Tate is so touristic, there is so many people. Or like Centre Pompideu. I can never imagine Kunsthaus becoming that as well.

C
But Zurich is also not London.

I
Yeah Zurich is also not London.

Z
But in comparison to other art museums Kunsthaus is already very popular. I was in the Haus Konstruktiv, I walked thought all the halls, and the whole time it was just me and another officer who was looking at me, and I was looking at the picture. It was just the two of us the whole time. And in Kunsthaus I always see other visitors.

X
Is it the architecture that's making the Kunsthaus not as mush as a touristic attraction as Tate? Because Tate and Centre Pompideu have some very strong images.

C
I mean Centre Pompideu has also a completely different concept in terms of function and space.

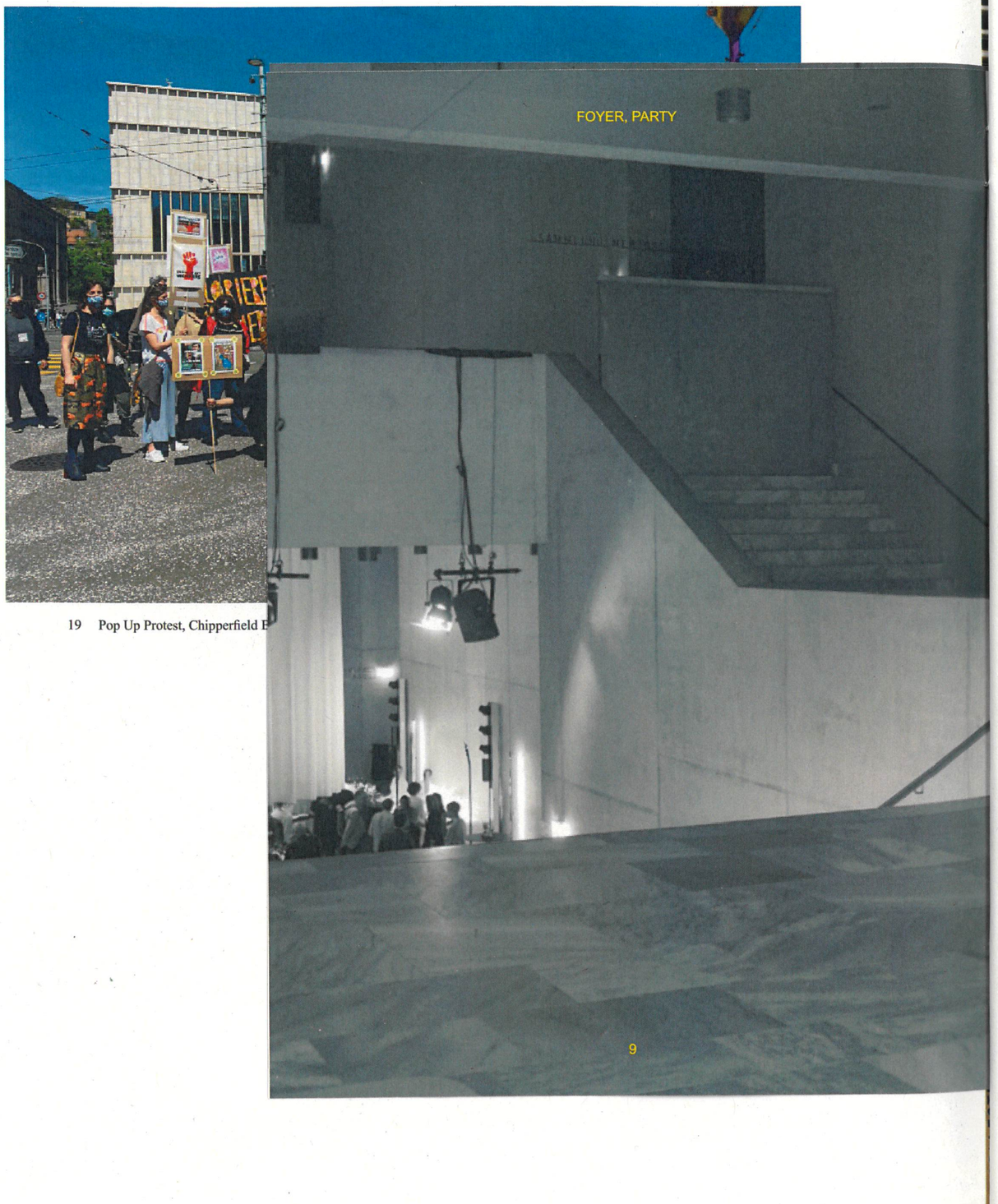
X
Yeah but for anyone who doesn't know about architecture.

C
Yeah but you have a library there, you have a hall, there is a book shop, there is space to gather, you don't even have to go to the exhibition, you can just go to the rooftop.

X
But for a tourist who doesn't know anything about this building, you are just browsing through the attractions in Paris, and maybe you see this heavy industrial factory image and you are already attracted by it. But it;s not the same case with Kunsthaus, because it doesn't have a strong image.

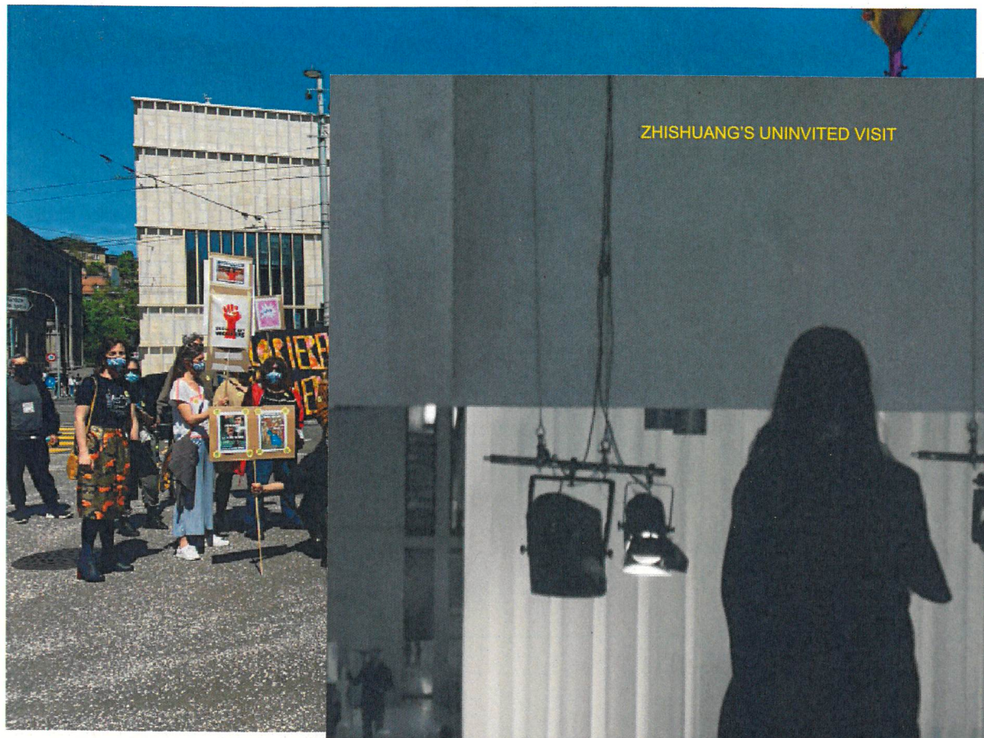
15 Surveillance camera in corridor, Chipperfield Building, Kunsthaus

16 Surveillance camera in garden, Chipperfield Building, Kunsthaus



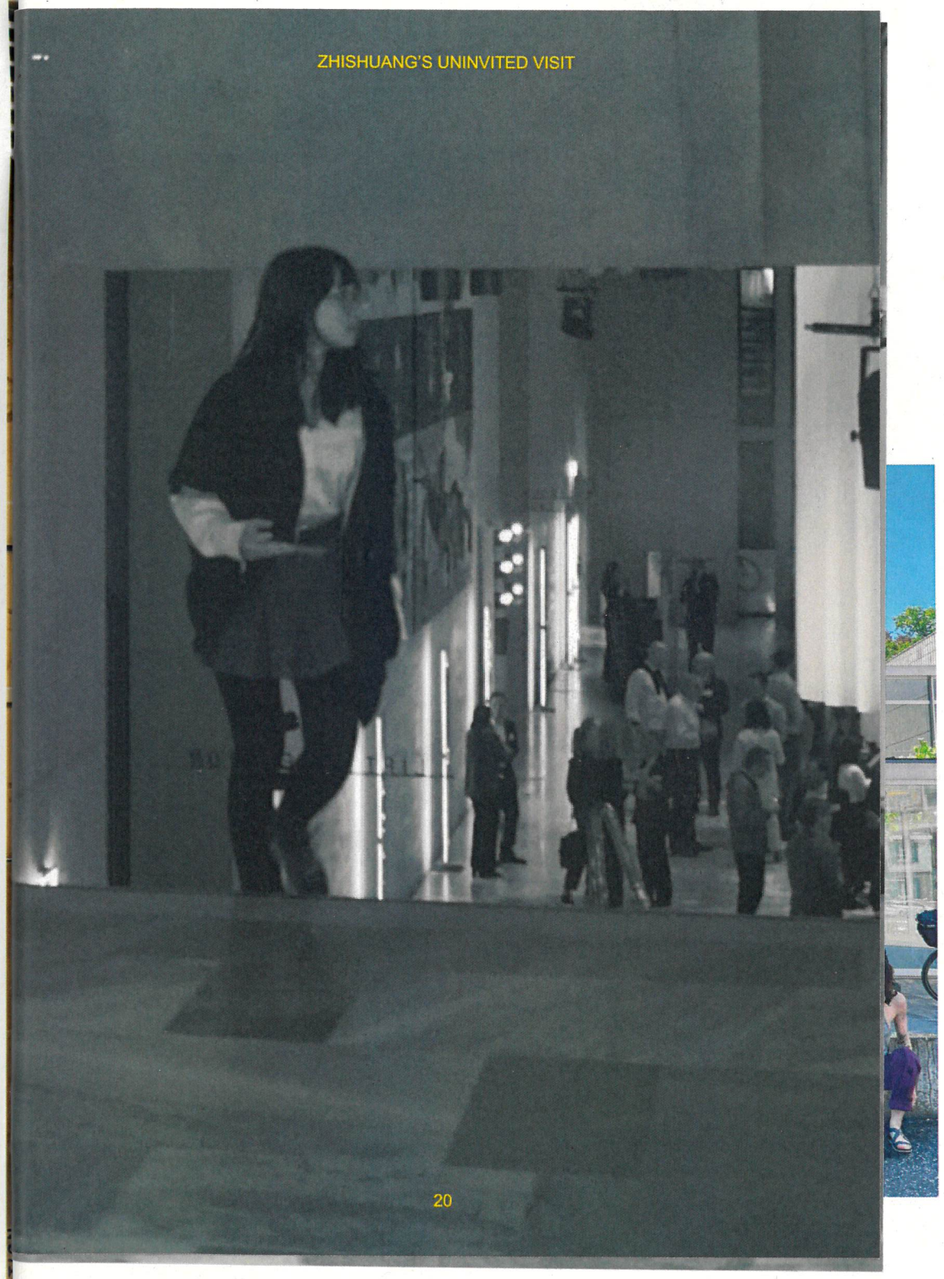
19 Pop Up Protest, Chipperfield P

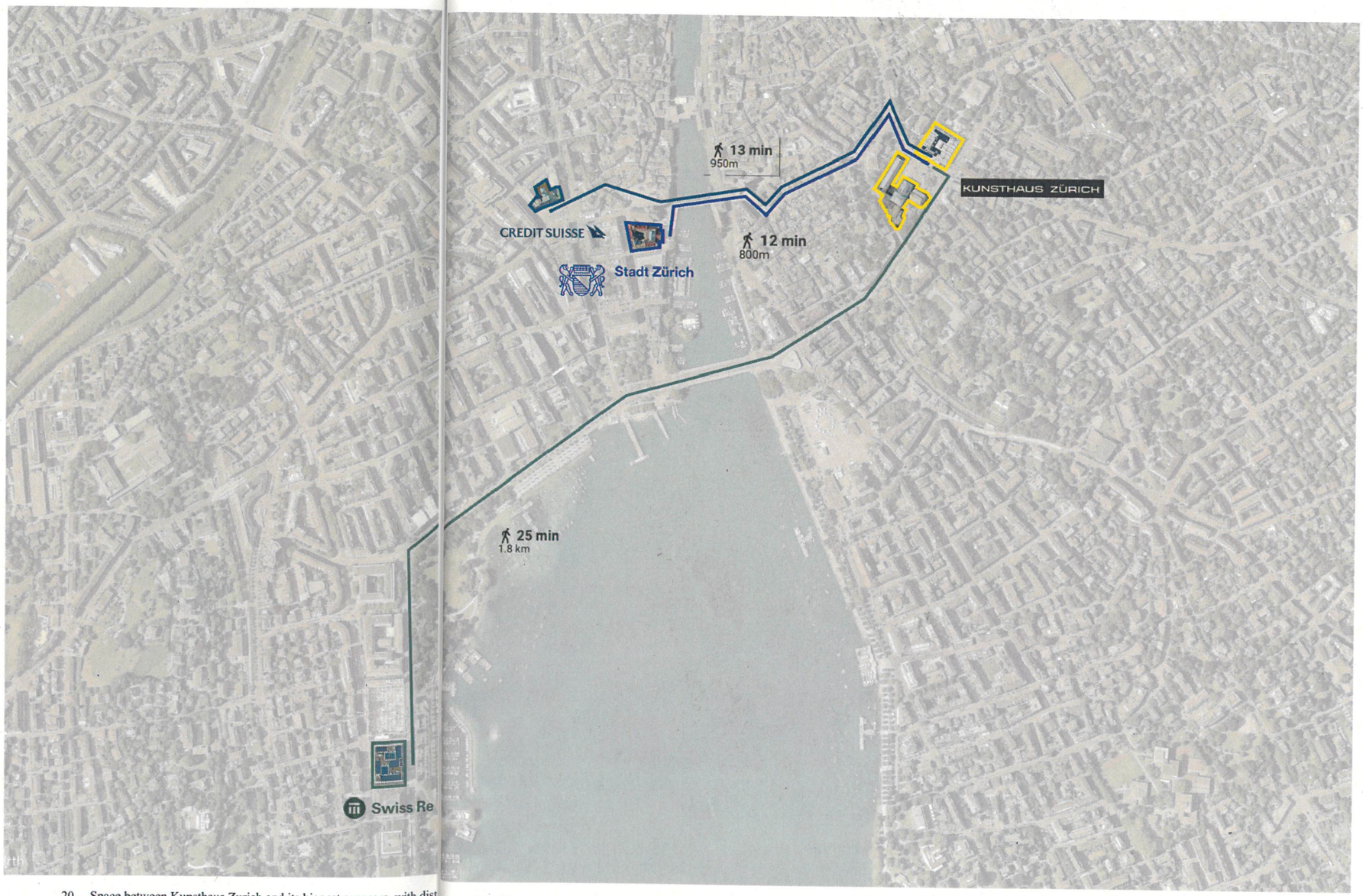
18 Climate protest, Kunsthaus, Blick



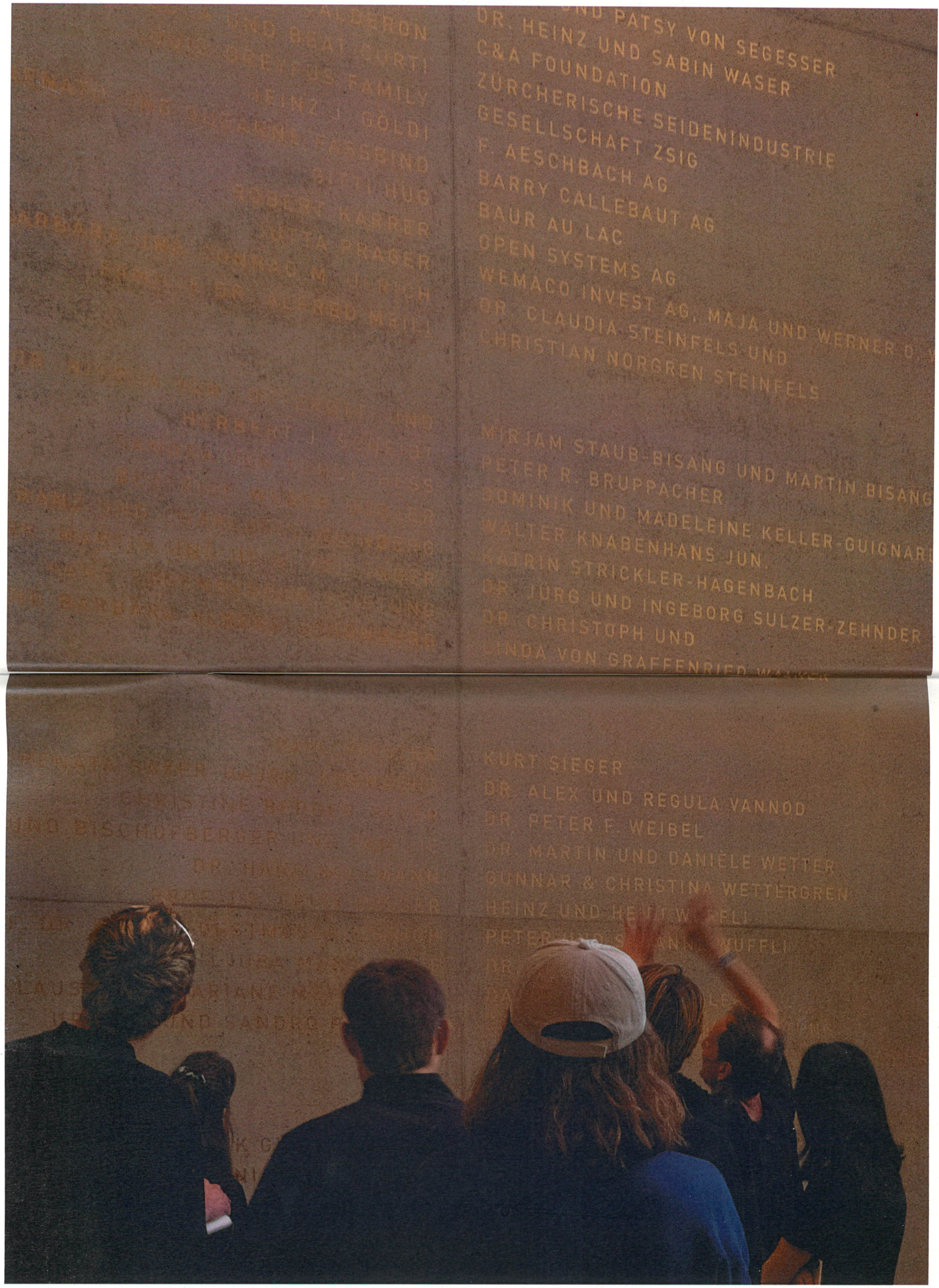
19 Pop Up Protest, Chipperfield B

19 Pop Up Protest, Chipperfield Building, Kunsthaus, oncurating-space.org





20 Space between Kunsthaus Zurich and its biggest sponsors, with dist ance and walking time



21 Names in gold, Chipperfield Building, Kunsthaus

Datum

Date

Vorname/Name

Name/Nom

Telefon

Phone/Téléphone

E-Mail

Ihre Daten werden nicht gespeichert und nur im Rahmen dieser Rückmeldung genutzt!
Your data will not be saved and only used in the context of your feedback!
Vos données ne seront pas sauvegardées. Elles sont utilisées uniquement dans le cadre de vos commentaires!

Thema

Topic/Thème

Ihr Anliegen

Your concern/Votre commentaire

Herzlichen Dank für Ihre Rückmeldung!

Thank you very much for your feedback!
Merci beaucoup pour vos commentaires!

☐ Ich möchte per E-Mail über die Aktivitäten des Kunsthauses informiert werden.
I would like to receive e-mails about the activities of the Kunsthaus.
J'aimerais recevoir des courriels sur les activités du Kunsthaus.

THERE A SPACE FOR PROTEST?

s ZÜRICH

g ist

!

our nous!

s ZÜRICH

g ist

!

our nous!

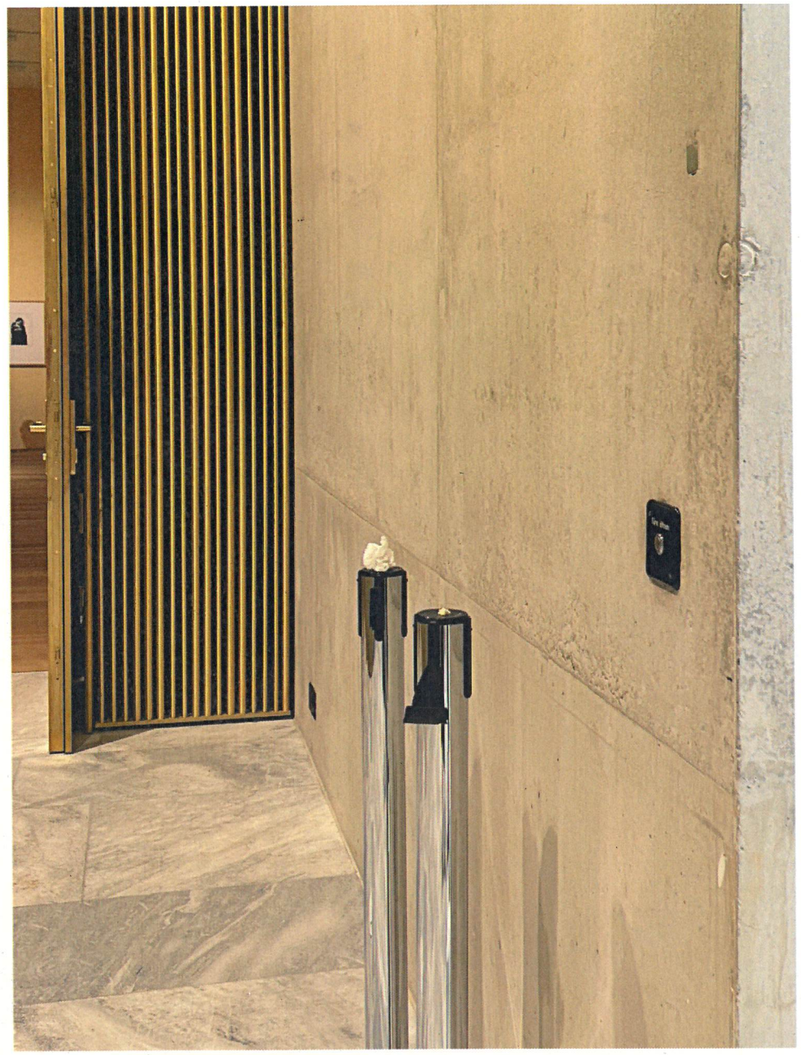
KUNSTHAUS ZÜRICH

Ihre Meinung ist uns wichtig!

Your opinion is important to us!
Votre opinion est importante pour nous!

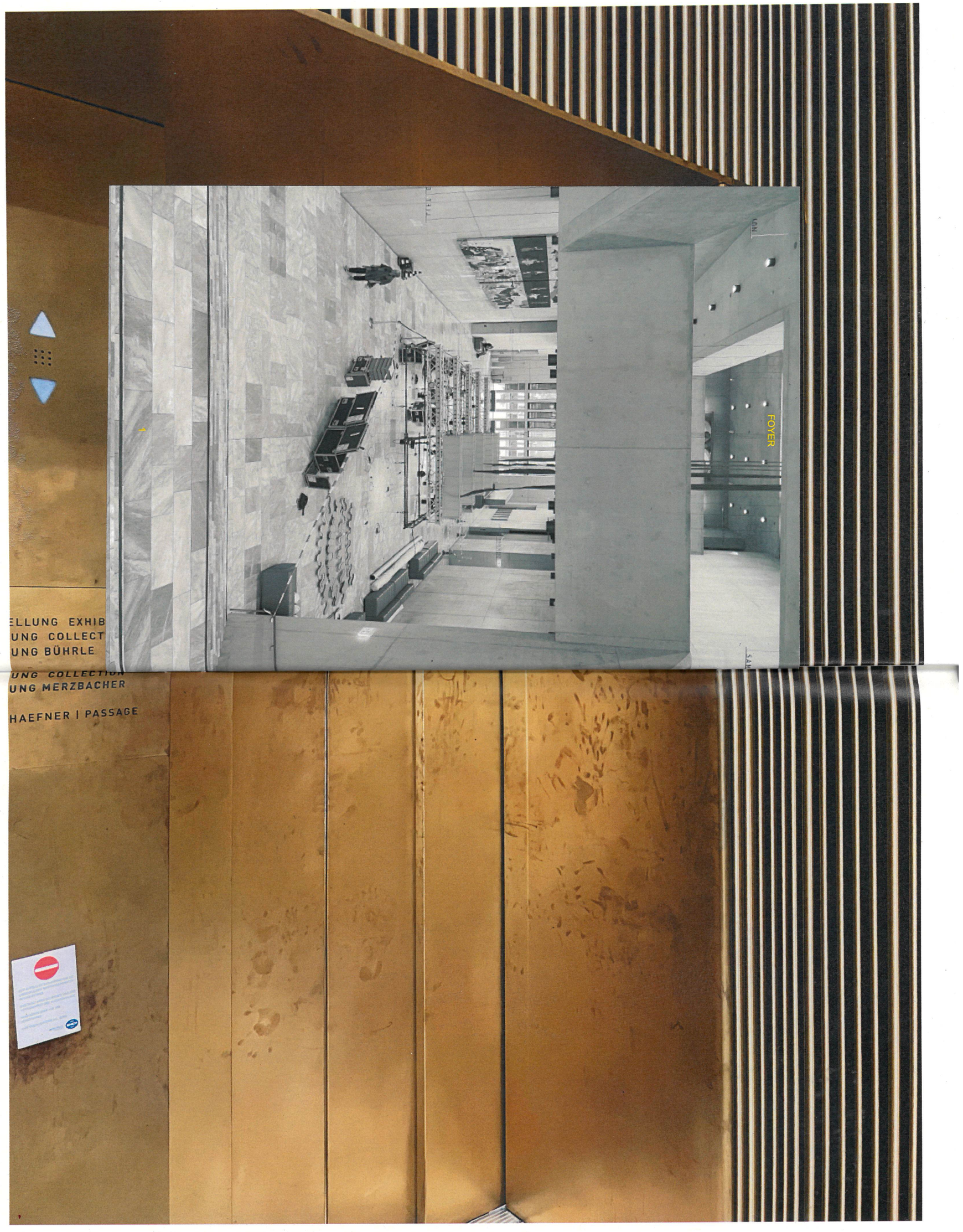
1 Bin, Chipperfield Building, Kunsthaus

2 Metal post, Chipperfield Building, Kunsthaus



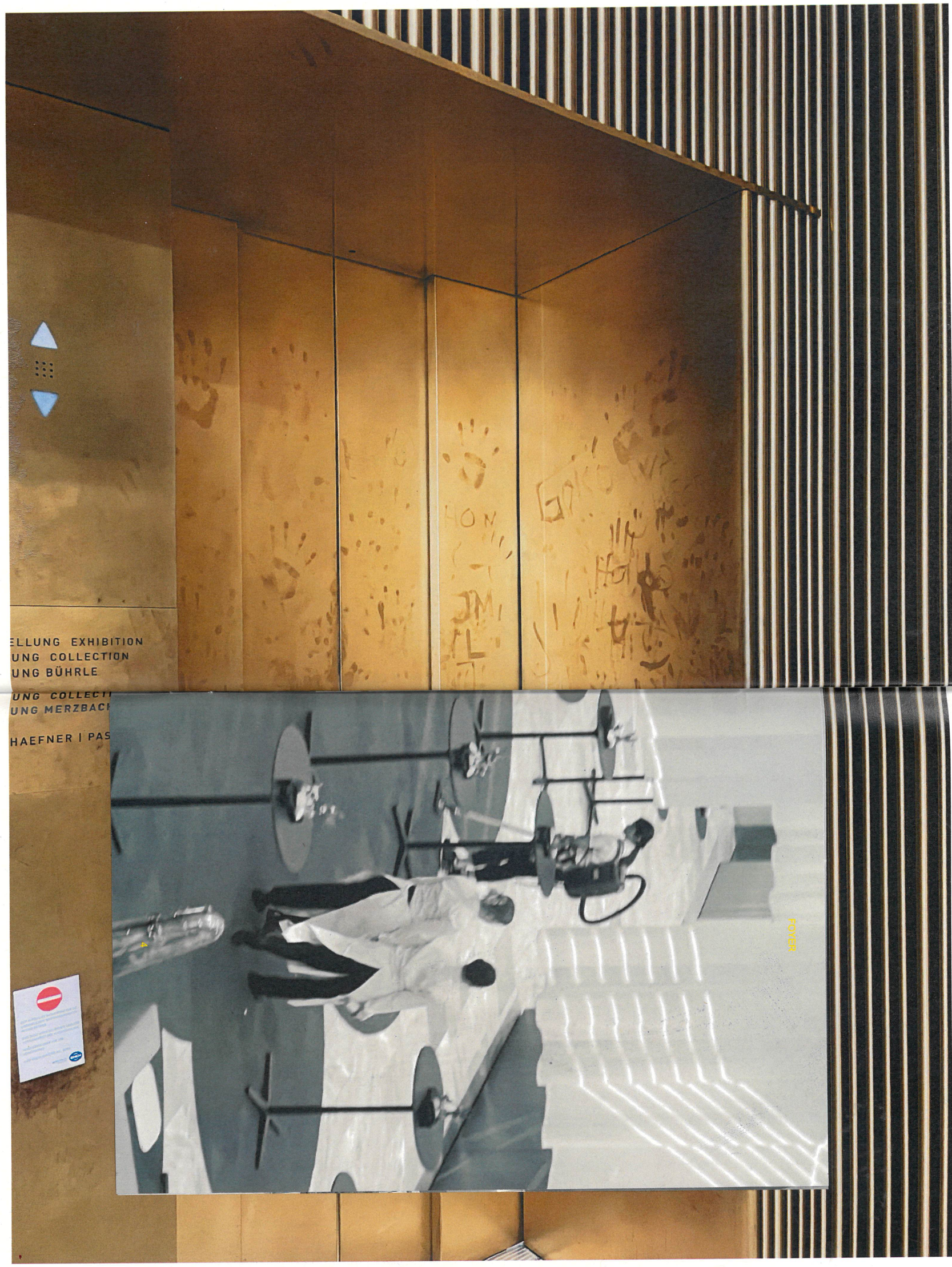
3 Metal post with used tissue, Chipperfield Building, Kunsthaus

4 Door, Chipperfield Building, Kunsthaus



5 Lift, Chipperfield Building, Kunsthaus

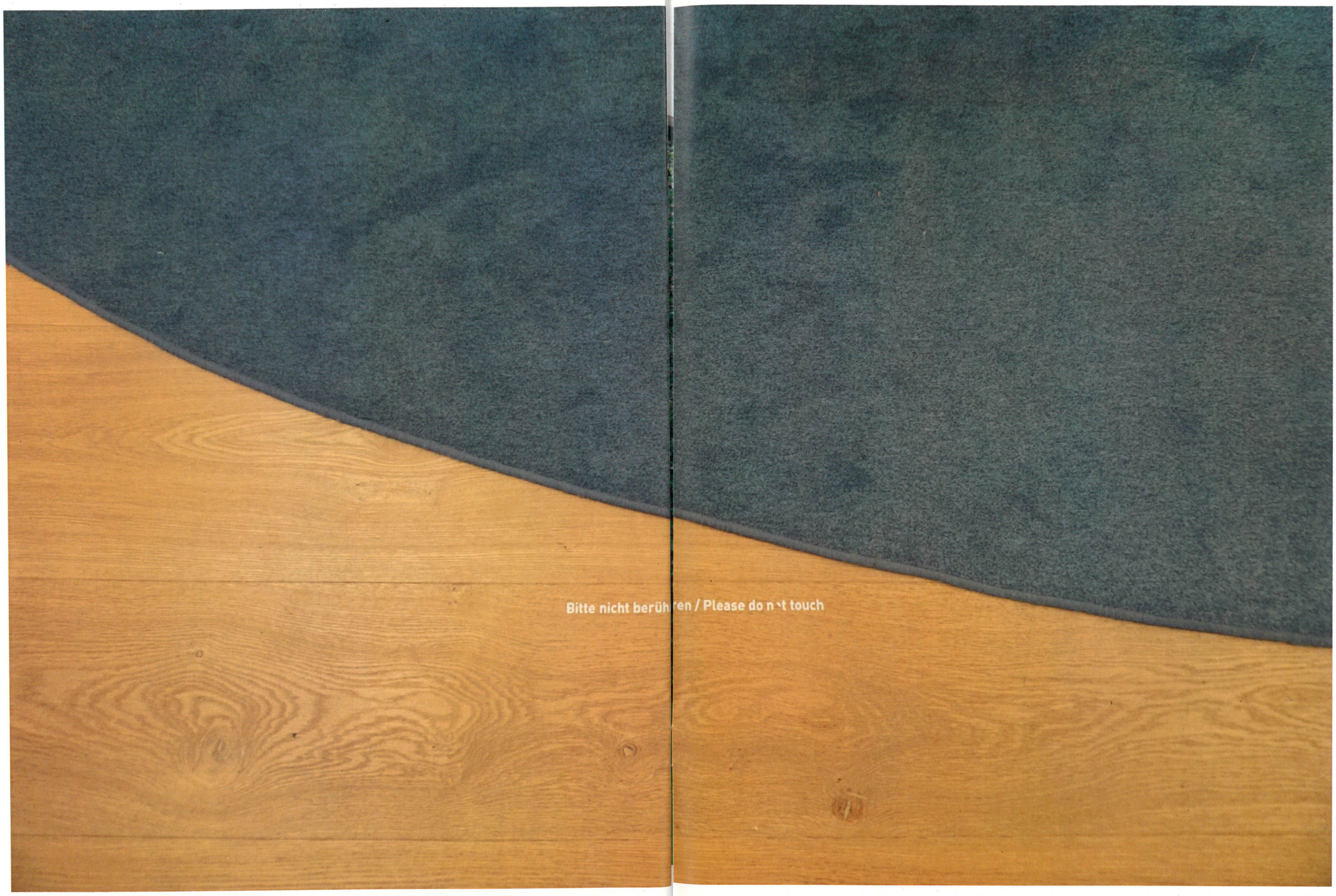
5 Lift, Chipperfield Building, Kunsthaus



5 Lift, Chipperfield Building, Kunsthaus

7 Museum store, Chipperfield Building, Kunsthaus, frameweb.com

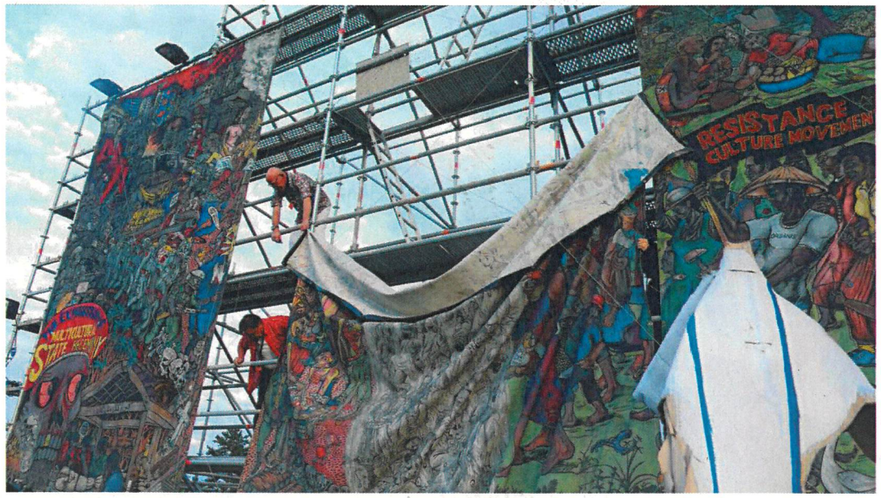
6 Cultural Strike: Art And Museums In An Age Of Protest, Chipperfield Building, Kunsthaus



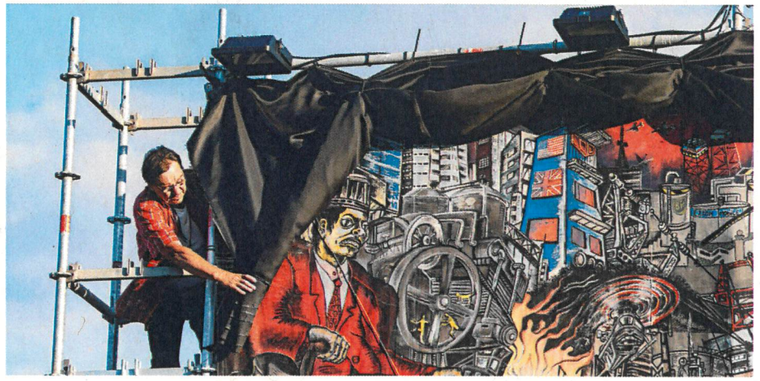
8 Sign in exhibition, Chipperfield Building, Kunsthaus

8 Women sitting on artwork in exhibition, Chipperfield Building, Kunsthaus

11 Protest against documenta

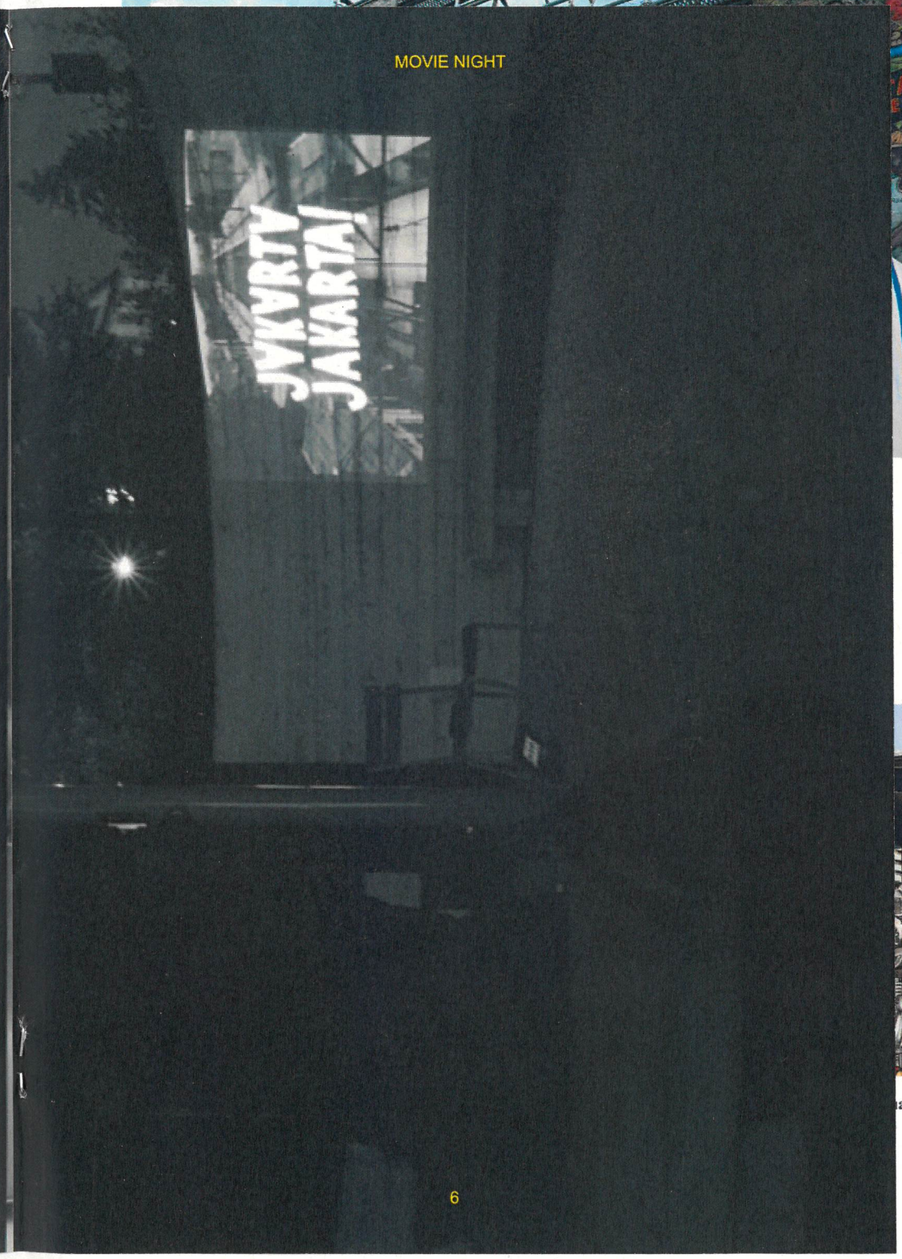


9 Demolition of artwork, dokumenta 15 by ruangrupa, taggeschau.de



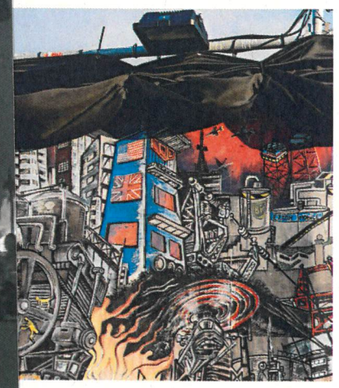
10 Demolition of artwork, dokumenta 15 by ruangrupa, taggeschau.de

11 Protest against documenta



angrupa, taggeschau.de

11 Protest against documenta 15, dokumenta 15 by ruangrupa, taggeschau.de



ngrupa, taggeschau.de

12 Exhibition on feminist art, Moser Building, Kunsthaus

13 Exhibition on feminist art, Moser Building, Kunsthaus

14 Protest against Kunsthaus, Moser Building, Kunsthaus, swissinfo.ch

E FOR PROTEST?

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER

On January 20, 2017, while the Queens Museum was closed to regular operations, the staff created a program that invited the public to work with a printmaking collective on creating posters, buttons, and other ephemera for the coming protests. Over 300 people gathered in the atrium that day. I was deeply moved by this gathering of retired school teachers, artists, students, and local moms and grandmas.

[...]

While these were surely powerful symbolic gestures, it wasn't clear if anything would, in fact, shift. Even if public pressure were exerted on these eminent institutions, their relationships with donors often went back decades, and museums rely heavily on private philanthropy to make possible not only maintenance of current collections and facilities, but also day-to-day operations and temporary exhibitions, not to mention future growth.

[...]

Then in July 2019, the Louvre announced it would remove the Sackler name from the galleries named in the family's honor.21 The announcement stated that there was a twenty-year concession on the naming and, since that initial period had lapsed two years prior, that the Sackler name was due for retirement. While the Louvre did not identify ongoing international protests by Goldin and PAIN as the reason for its decision, it is worth noting that the Louvre announcement followed another round of PAIN protests on July 1 in Paris. Following these events, under ongoing pressure from PAIN, schools like Tufts University took the Sackler name from their walls, and NYU's Langone Medical Center decided to take no further funding from the family.

[...]

In the midst of this distancing, however, fears within museums were rising that similar scrutiny might be applied to other donors, prompting Daniel Weiss, president of the Met, to state, "We are not a partisan organization, we are not a political organization, so we don't have a litmus test for whom we take gifts from based on policies or politics. If there are people who want to support us, for the most part we are delighted."
Cultural Strike: Art and Museums in an Age of Protest. Laura Raicovich. 2021

In the political arena internationally, easily visible and identifiable white, Western males did not fare too well fighting wars against often not white, seemingly invisible, unidentifiable guerrillas (or terrorists) fighting carefully chosen limited engagements.
Girls Will Be Girls, Mira Schor, 1990

All that men do ingeniously is art, in one sense. In fact, we want a definition of the word " art " much more accurate than any in our minds at present. For, strictly speaking, there is no such thing as " fine " or " high " art. All art is a low and common thing, and what we indeed respect is not art at all, but instinct or inspiration expressed by the help of art.
The Stones of Venice. John Ruskin

C
For sure, it is in interaction also with history, which is very important. But still I have the feeling that, if that... I mean, they are doing it by themselves, in working together with Bührle family as a curator, as a team of curators. Sometime I have the feeling that, if you really have such a big issue it should also be considered from the outside in a way and should be... you should have a certain distance, because like that it has already... We have been talking about these bonding, so difficult to stand back, if you have this history. And this is maybe also why Ann Demeester now the new director. They wanted a new person, who has this kind of distance between and then this personal relationships.

Q
I think this case in Kunsthaus and in Louvre are quite different. Because Louvre is quite influential, they have so many collections. But here.. I mean, the most famous ones are from Bührle collection. They need Bührle collection.

X
They rely on it.

Q
Not like Louvre, even if you take it away, they still have a huge amount of collections. They are still very powerful.

X
Independent.

Q
Yes, they are independent. Actually, it's also based on how great the institution is and like, the power to say something.

I
I am not sure if the Sackler family also donate paintings or they just donate money.

X
I was thinking that the city also sent this historic, these people who should be supervising all the processes of problem studies and I was thinking that if this person is not... doesn't have the same judgement for the general public. Should protest be here, or should they be taking to the Rathaus.
Where, which space is for which protest. If you are actually protesting against the Bührle collection. Shouldn't it being taking in front of the Bührle Stiftung?

Q
But this is the materialisation of the collection.

X
But it might not get through. Because it add another buffer between the actual organisation you want to protest.

C
I agree, but that we are also allowed in a way, or the general public is allow to protest against Kunsthaus, because they excepted it.

Q
13 mins, is that good to stop?

J
I mean, Kunsthaus, the golden part it has fingerprints everywhere and I think once we were in one room, the door was closed. And then there I a lot of fingerprints in the height, probably someone try to jump in the height and then touch it.

I
They've purposely leave them on. They could clean it, but they don't.

J
Or it is just difficult to clean?

I
I would be possible, but they want the doors to look like this.

Q
To show that they are general.

I
I think they also kind of don't love the idea of everything being clean gold.

C
The cleaning staff, or also I think the director.

Z
Did you ask them?

C
Yeah, they told us. It is possible but then, they leave it like that, be used. But I think it's not the decision of the cleaning people. I assume.

Z
I am wondering if the decision is even from the architect. From very beginning, because he chose the material.

X
No, no. I don't think so. Because in the pictures on Chipperfield's website everything is super... super clean.

J
Does it take long to clean it?

C
Yeah, I think, it's almost a kind of umm... polieren of the gold.

I
There is a wax layer on top of it and kind of the warmth and maybe fat as well from the fingers dissolves that and then you touch what is underneath and that's leaves the fingerprints. So I would be the question of taking the wax off and polieren, then reapplying the wax or something.

Q
Yeah, they habe a place for protest but it has to be under control. Not like Ruangrupa let you protest and they just directly pull the paintings away. Here like everything still needs to be, like have a kind of limitation or rules for it.

Z

I
Who are these people?

X
People giving money, the city...

C
Like a buffer zone in a way...

X
We were talking about, general public, protests, and these protests comes to the institution. But then the institution has to, either handle with these protest or they have to deal with the protest and send it further to people who actually control them.

C
So address it in the Vorstandsitzung or something like that.

X
Yeah something like that. Is there a space for protest? Just like in one of those, umm, they were said that cultural institution had long term relationships, like very long lasting relationships with rich families and big institutions. Maybe if the space for protest is not there, then maybe this space for protest is just minimised, because it cannot get through.

J
In the case of Kunsthaus, if they are not happy with the people who gave them money, they can... take off their name? Or reject the money, just stop the relationship and then probably remove that golden name from the... wall. I think, that's what they can do.

C
I also have the feeling they are in a way in the same boat as their sponsors because they decided with they together. For example, with Swiss Re but also with Bührle Sammlung, probably also Merzbacher und Loose that they will build this extension of this Kunsthaus. For Swiss Re is very important to have this event location, this foyer which is very presentative and in a way this is now also kind of the critic puts its finger on Bührle collection. And now I think they are a bit concerned, especially with the Bührle collection, but now they are have this committee to discuss with the family. What can we do to reestablish their name and also our name. I think it's a lot about... coming together out of this, but not really like... umm, you are shit, you have collected these things from... I somehow have the feeling that they are still connected.

J
Or they are bond this tight that they cannot separate from each other anymore. Because they have already worked together for many many years. It would also be difficult for them to say, ah because one of them did something wrong and then now they are not a part of us.

I
In.. in a way, it probably dose maybe transit through a bit. Just in the sense that there is a kind of a protest from the public and then the Kunsthaus and donor, especially Bührle. They do have to sit together and find in a way, a path that is not what Bührle had thought this would be. So in a sense there is sort of middle path that is found between how Kunsthaus receives the protest and how Bührle intended for everything to go. So in a sense, Bührle and the family has to shift their stands, even if only a slice a bit, but they have to. Even if it is just for the public, they do have to think about what previously they haven't thought about

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER

While the legal battles had only just begun, the fact remained that the billions in revenue from these drug sales has made this family one of the wealthiest on the planet. Of course, the Sacklers are also a major donor to the arts. At the time, the Sackler name remained on the walls of some of the world's most august cultural institutions, and these institutions were caught in a double bind: Should they continue to be grateful for financial largesse that fundamentally supports their work while acknowledging the deep ethical problems in using such funds to support cultural endeavors?
(...)
While these were surely powerful symbolic gestures, it wasn't clear if anything would, in fact, shift. Even if public pressure were exerted on these eminent institutions, their relationships with donors often went back decades, and museums rely heavily on private philanthropy to make possible not only maintenance of current collections and facilities, but also day-to-day operations and temporary exhibitions, not to mention future growth.
(...)
What happened over the following twelve months would prove immensely complex. Several trustees did not like the fact that we were joining the Inauguration Day strike. Their position was that we should continue to do the work we had always done, but to do it quietly. At least one trustee expressed a fear of retribution from Trump via punitive tax audits of board members. From my perspective, not only had the political environment created a predicament in managing a staff with a significant number of increasingly precarious immigrants; I also felt strongly that we needed to be forthright and direct in our support for the communities with whom we had built a great deal over the years. Trust was at issue.
Culture Strike: Art and Museums in an Age of Protest. Laura Raicovich. 2021

Assets can be liberated by setting up a foundation (Art. 80-89c of the Swiss Civil Code CC). A foundation is a legal entity which acts through the intermediary of a managing body (the foundation board). A foundation is established by means of a notarial act or a will. Since January 1, 2016 (status: July 2015), all private foundations must be entered in the trade register to obtain legal personality. Existing family or religious foundations are still recognized as legal entities but must be entered in the trade register within five years.
The founder's wishes, as defined in the foundation agreement, are essential for a foundation to engage in commercial activities. The public authorities (confederation, cantons and municipalities) are responsible for ensuring that these wishes are respected depending on the nature and purpose of the foundation. Foundations are subject to supervision by the authorities with the exception of family and ecclesiastical foundations.
kmu.admin.ch. 2023

Among other things, that has meant no legal copyright protection for Navajo patterns and reproduction of cheap knock offs in places like Oaxaca and Pakistan under all too imaginable conditions of labor. See M'Closkey and Halberstadt, "The Fleecing of Navajo Weavers." Both the number and quality of contemporary Navajo weavings are extraordinary; and contemporary weavers have to compete in a market crowded both by copies produced abroad and by older exquisite and authentic Navajo blankets, which were sold from the late nineteenth century until the 1960s by the pound at reservation trading posts to get credit to buy necessities. These heritage blankets sometimes sell for hundreds of thousands of dollars today in an art market that returns none of that money to the families of the original weavers, while blankets of similar or better quality, using both old and new designs, sell at auction to individual buyers as well as to craft market buyers at better prices than in the past, but still at rates that cannot sustain most of the weavers and their families. See M'Closkey, Swept under the Rug, for detailed analysis of the exploitation of Navajo weavers and weavings. Much of M'Closkey's information comes

FEED YOU?
HO FEED YOU?

it always says that we are financed by our 25'000 Mitglieder and Namenhafte Sponsoren. Very interesting that these people are Namhaft but you shouldn't really do that..

C

What does even Namhaft mean, I was almost thinking to start the sticker map with a all the thank yous on the signs. Because it was a lot of appreciation in many different variations.

Z

And the show it so obviously, and show that if you give us something this is what you receive in return.

I

Yes but I'm not sure this is an actual request from the sponsors/donors or if it's coming from the Kunsthaus.

C

Probably at SwissRs request, If they sponsor it they want to be on all the posters. On the new posters it's just the logo of CS and SwissRe.

Q

Do you think in the case of Ruangrupa they would be grateful to the people who give them money in this way, because it does limit them which is something Ruangrupa may not want.

X

I think the just take the money for the sake of using it, I couldn't imagine them doing something similar like this.

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

X

I think it's alway confusing to me why people give money to institutions like this, call its philanthropy and ask in return for their names to be engraved. If you do it for philanthropy no return should be expected.

Q

I would make a metaphor to children and parents they love you without anything in return but still have requirements.

X

No with parents and children there's an actual bond.

Q

Here you could have made any kind of anonymous donation.

I

Which would be far cooler.

C

But then we wouldn't know where the money is from which is also problematic.

I

Would probably be in the Jahresbericht.

C

That's not sure, if it's there that's good but not everything is named, there are probably also anonymous donations.

X

But is this bad?

C

But then it's just some random person and we wouldn't know who is financing this. And I think that's problematic.

X

But if they're not influencing the institution and just giving money why does it matter?

C

There are also people you should reject money from.

X

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

Q

I think think Kunsthaus pursues vanity like they want to prove with the Kunsthaus that they have power and money

I

But it's also interesting because Kunsthaus as a Verein has to declare where the money comes from but I'm not sure the foundation Stiftung Zürcher Kunsthaus has to declare it. So you would certainly find ways around accepting money that you don't want the broader public to know of.

C

Here are some maps of the Kunsthaus and where they write down the name of people who own or donated the paintings or the money to buy them. And it's almost underneath every painting. Everywhere there's big signs about which collections they're from, it's really all about naming these families and people. Which seems a bit absurd thinking we are in a half public space, half financed by the city of Zurich.

X

Yes I also find it absurd.

I

Especially after the names of the artists, you get 50% names of artists and 50% names of the families

J

I think it's important for those families for people to know that they put money into art. To show their friends and talk about how they bought new art.

X

I think that's the issue, why would you ask for something in return .

J

I think they want to prove and show their good taste in art.

X

Yes but I think there are better, more discrete ways to do it, you don't have to really mark your name like that, they shouldn't have the ability to assert any kind of influence on the Kunsthaus.

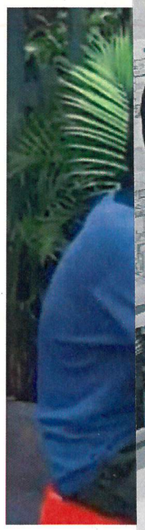
C

Yes even that they'd have a contract that outlines how their names are represented.

I

I don understand tho that there have to be some sort of requirements, e.g.

1 performance, ruangrupa in jakarta, feeding eachother



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COFFEEMASTER

swiss re and it's new artsy eventlocation

Die Zürcher K-Frage
Von Daniela Janser und Kaspar Surber (Text) und Florian Bachmann (Fotos)
published in WOZ die Wochenzeitung 19.4.2022

Die zweite zentrale Herausforderung ist die Geldbeschaffung, eine der Hauptaufgaben des Präsidiums. Das Kunsthaus finanziert sich ungefähr zur Hälfte selbst – mit Eintritten, Sponsoren, privaten Spenden. Auch die 20 000 Mitglieder der Kunstgesellschaft spülen mit ihren Beiträgen jedes Jahr etwa zwei Millionen in die Kasse. Der abtretende Präsident Walter Kielholz war Verwaltungsratspräsident der Grossbank Credit Suisse (CS) und Präsident der Swiss Re. CS und Swiss Re sind die Hauptsponsoren des Kunsthauses. Auch Anne Keller Dubach kommt aus der Swiss Re – und war einst bei der CS tätig. Seit zwei Jahren wird sie in der Kunstgesellschaft als Nachfolgerin von Kielholz aufgebaut: Sie ist Beisitzerin im Vorstand und auch Teil der Findungskommission für die Nachfolge von Direktor Becker.

(...)

So gesehen passt es durchaus, dass sich das Kunsthaus seit 1987 in den Händen von Swiss-Re-Leuten befindet. Es ist für das Zürcher Bürgertum die eigentliche Rückversicherungsanstalt.

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3 performance, ruangrupa in jakarta, feeding eachother

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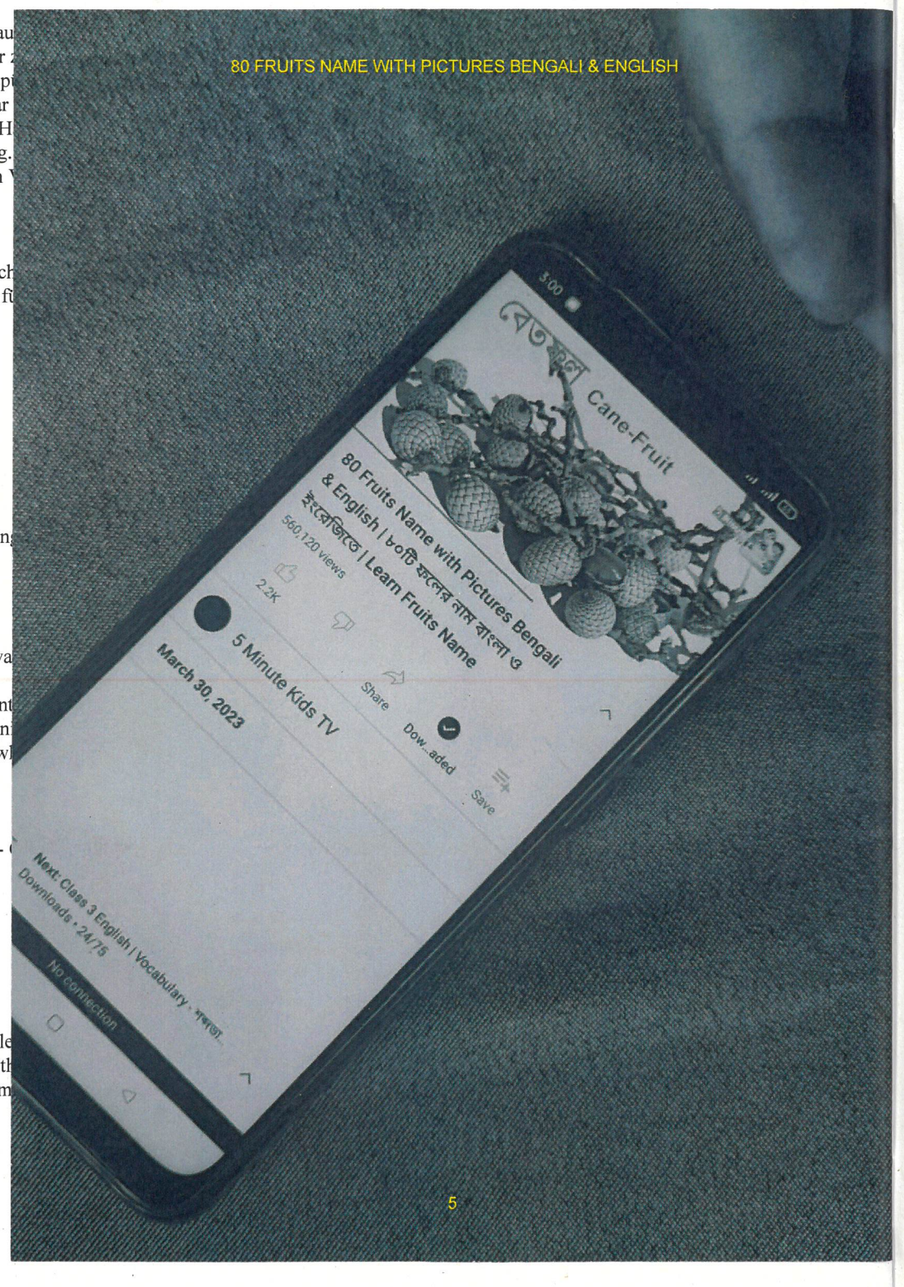

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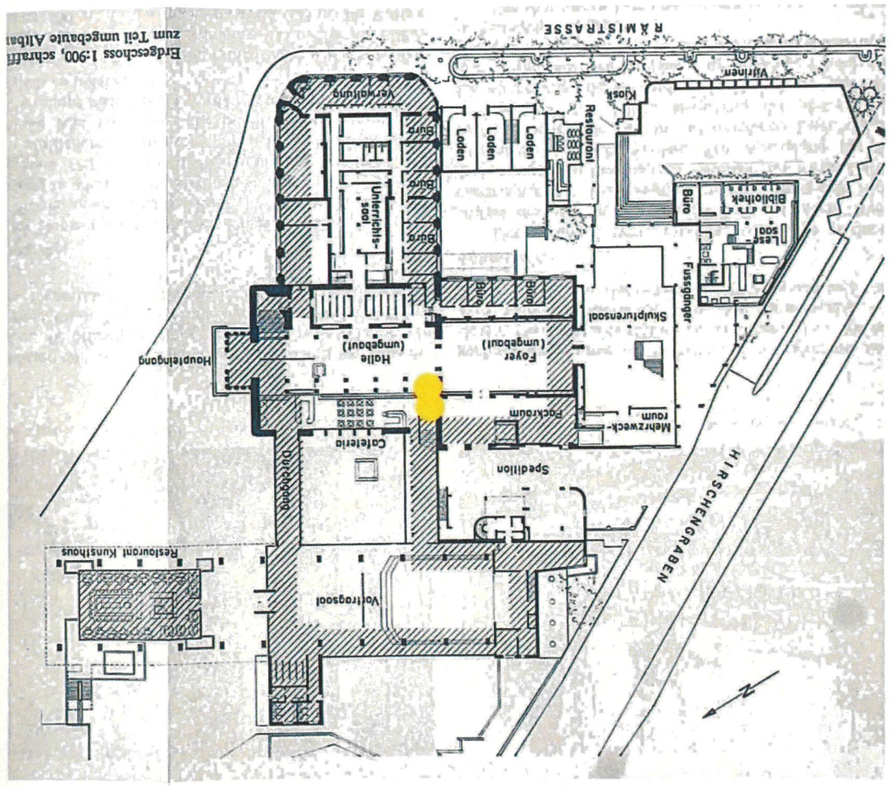
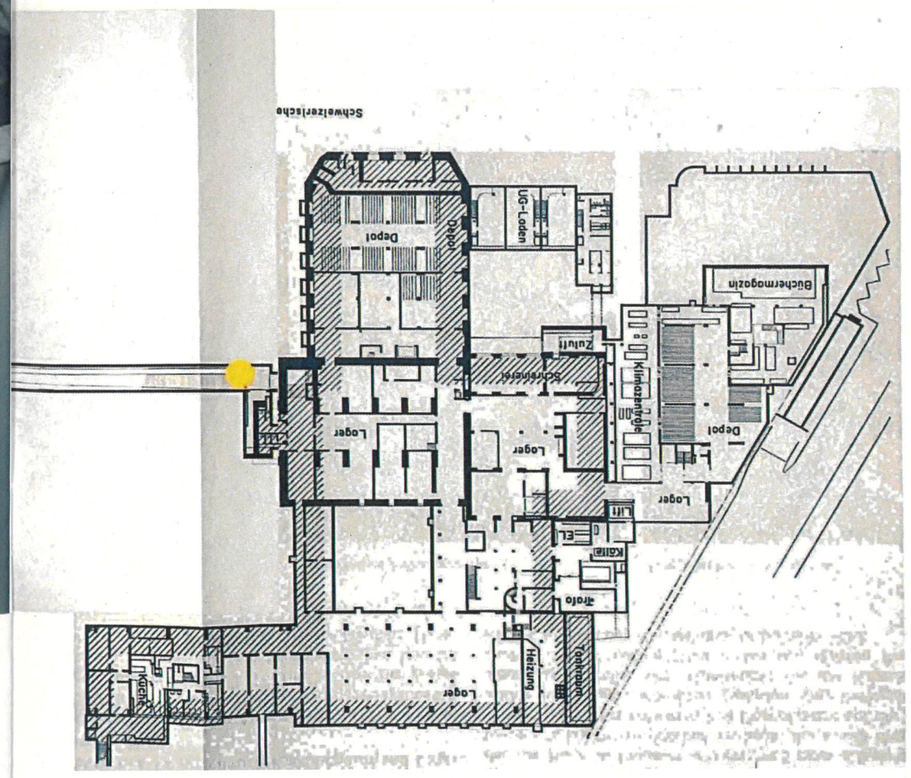
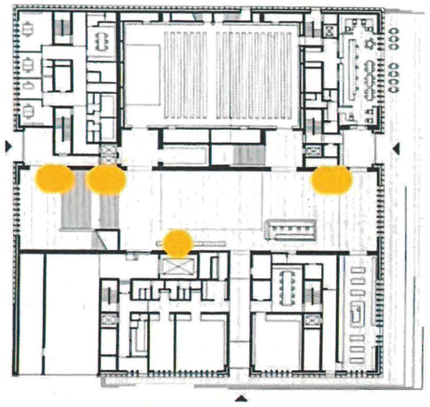
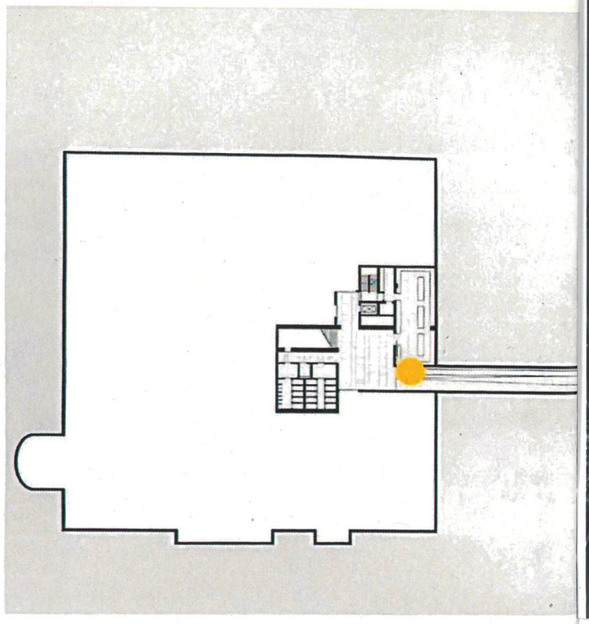
4 map: where the sponsors are mentioned within the kunsthaus









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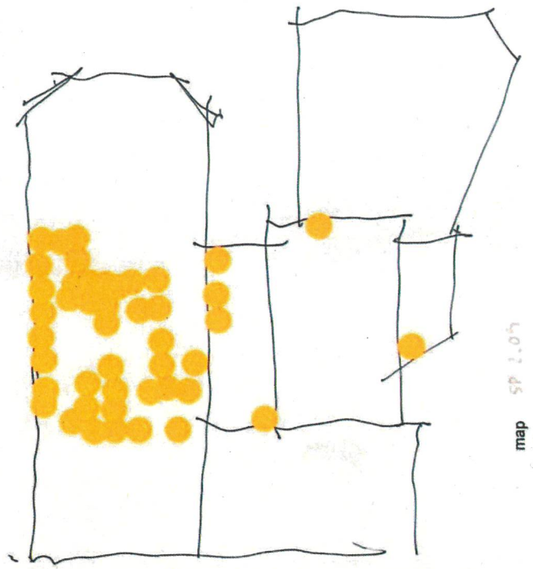
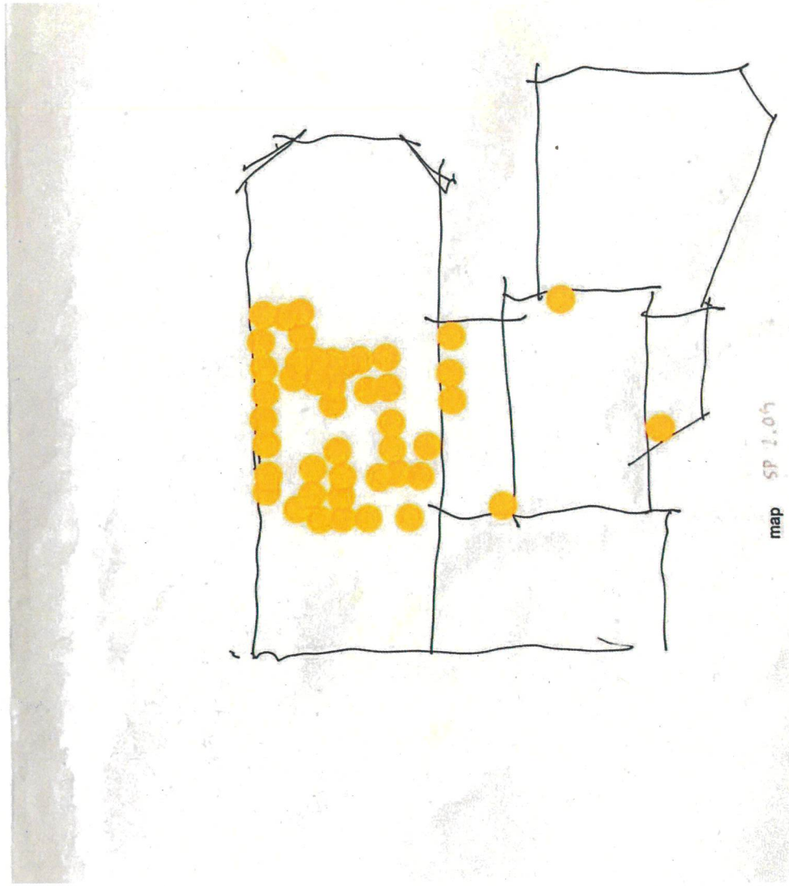
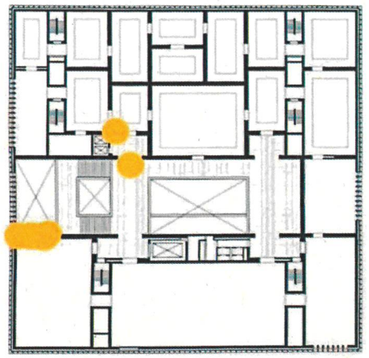
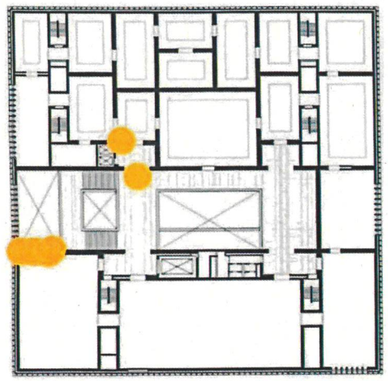


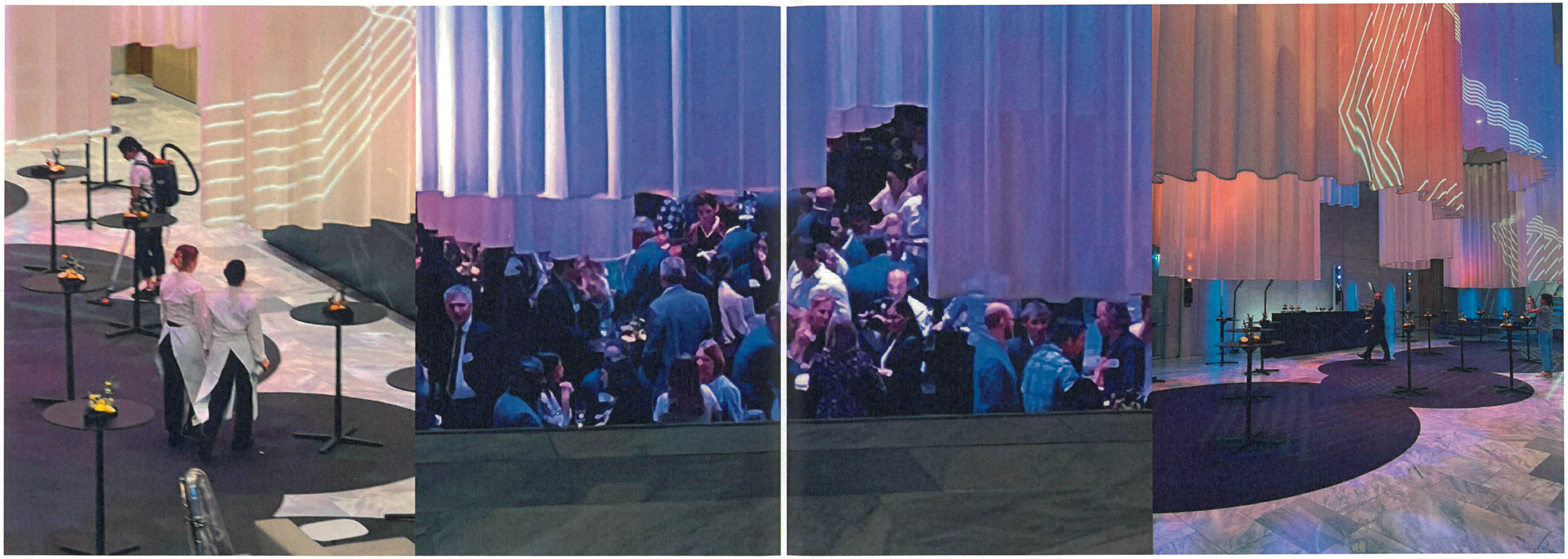






4 map: where the sponsors are mentioned within the kunsthaus

map SP 1.04



5 filling the foyer of the sir chipperfield building

ADVERTISEMENT FOR MOSQUITO NET

11

Förderer

Embassy of the Republic of Indonesia Berlin

國立臺灣藝術大學 National Taiwan University of Arts

KOREA FOUNDATION 한국국제교류재단

schweizer kulturstiftung prohelvetia

صندوق فنك FANAK FUND

文化部 MINISTRY OF CULTURE

IASPIS Konstnärsnämnden The Swedish Arts Grants Committee

SAHA SUPPORTING CONTEMPORARY ART FROM TURKEY

MINISTRY OF EDUCATION, CULTURE, RESEARCH AND TECHNOLOGY REPUBLIC OF INDONESIA

ifa Institut für Auslandsbeziehungen

Teiger Foundation

JAPANFOUNDATION

The OBAYASHI Foundation

281

Förderer

AC/E
ACCIÓN CULTURAL
ESPAÑOLA

Botschaft
der Bundesrepublik Deutschland
Jakarta

Consulate General
Republic of Indonesia
Frankfurt

文化庁
Agency for Cultural Affairs, Government of Japan

Botschaft
der Bundesrepublik Deutschland
Kampala

CTBC BANK
中國信託銀行

A
O M
D M
O

Botschaft
der Bundesrepublik Deutschland
Nairobi

STICHTING
DOEN
NATIONALE
POSTCODE LOTERIJ

Australia Council for the Arts
Australian Government

Botschaft
der Bundesrepublik Deutschland
Port-au-Prince

Embassy of the
Argentine Republic
Federal Republic of Germany

BAGRI
FOUNDATION

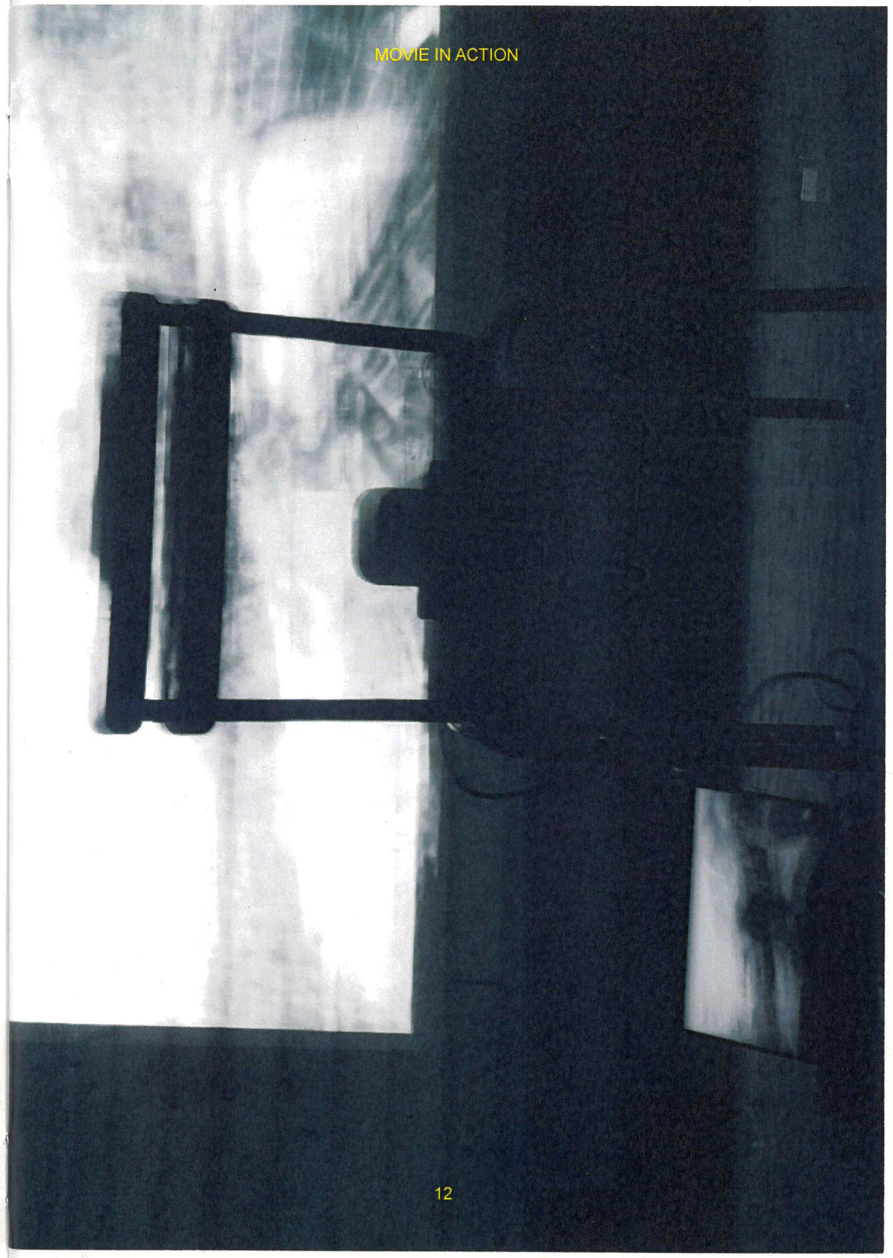
Botschaft
der Bundesrepublik Deutschland
Port-Of-Spain

Botschaft
der Bundesrepublik Deutschland
Dhaka

280 Förderer

6 sponsors of documenta fifteen

15

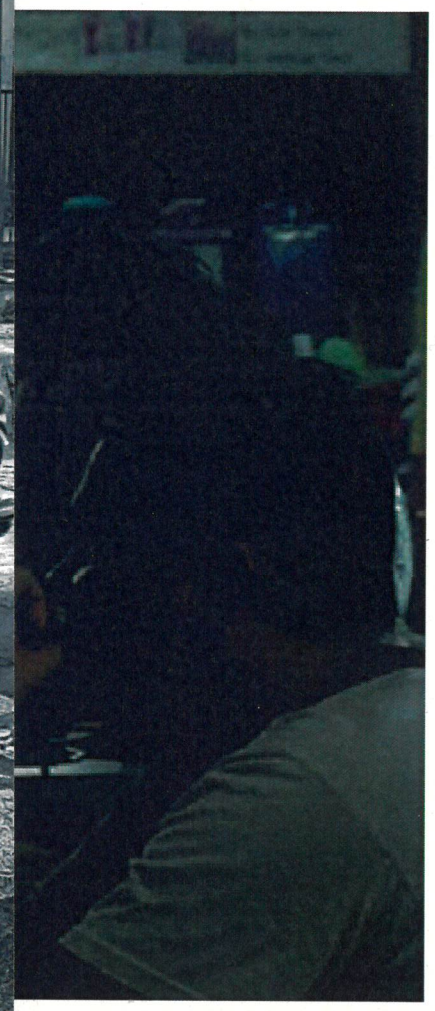


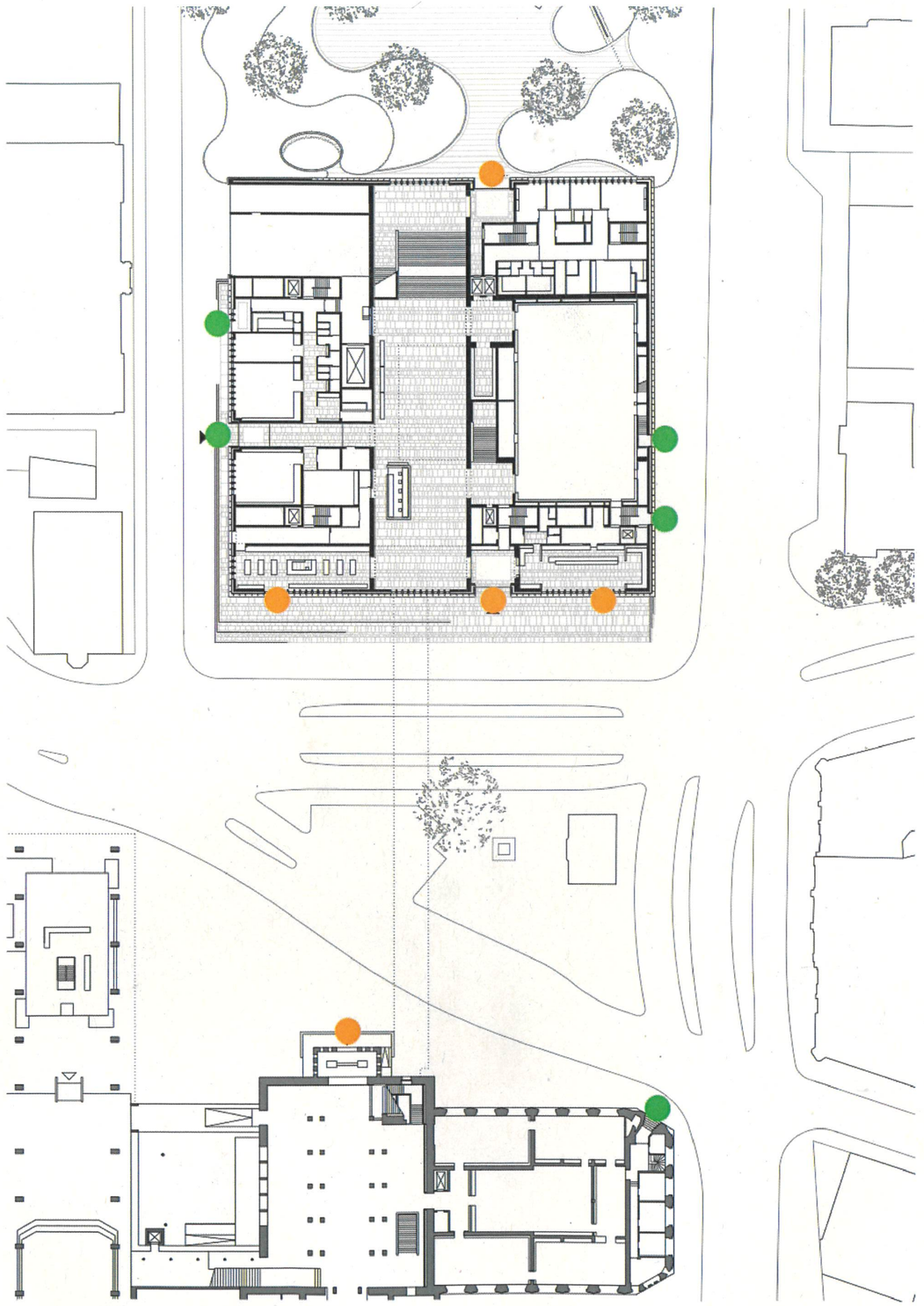
14

7 filmstills from JAKARTA JAKA

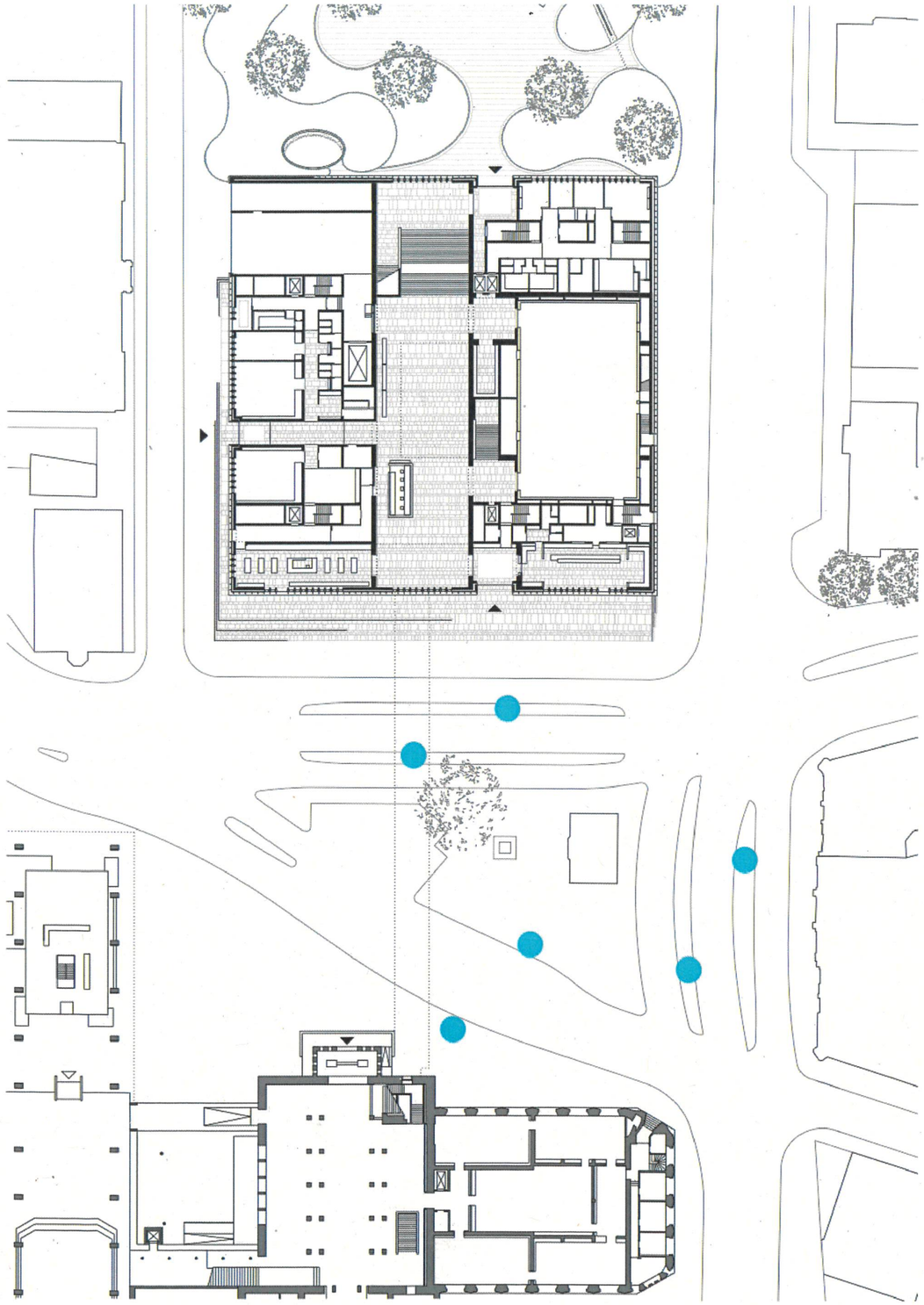
7 filmstills from JAKARTA JAKARTA! the sounds of the indonesian megacity by vincent moon and ruangrupa

PIGEONS





1 map of entrances of kunsthaus complex
orange: visitors
green: staff only

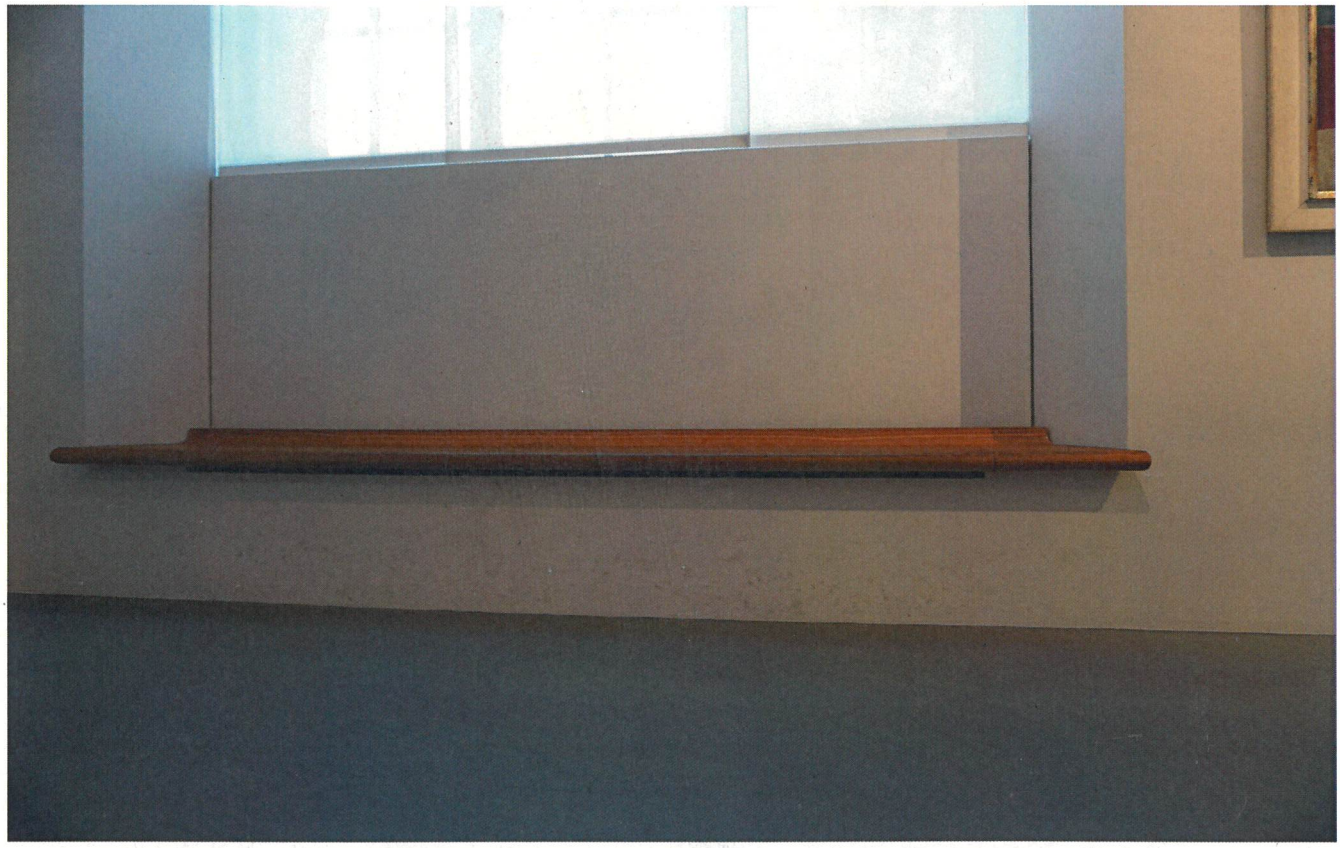


2 map of transportation around the kunsthaus complex

4 photo series: people‘s in

3 people waiting for Kunsthaus opening

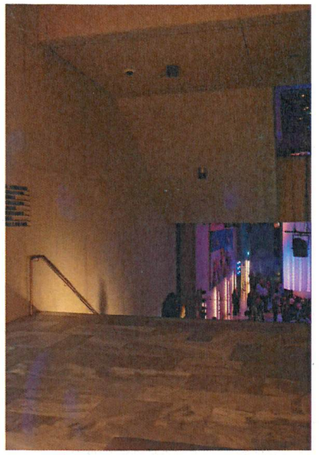
ng

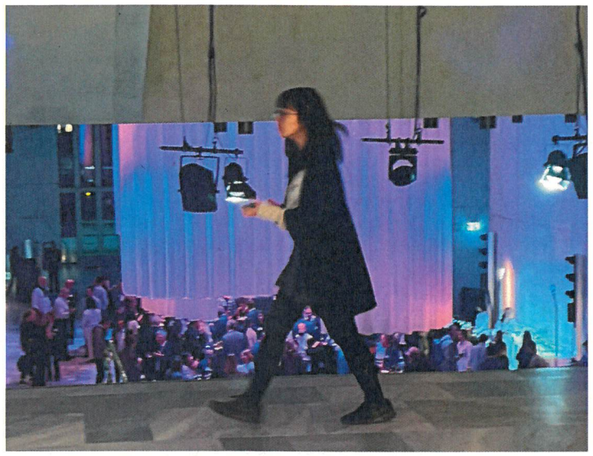


5 footprints on the white wall of Moser building

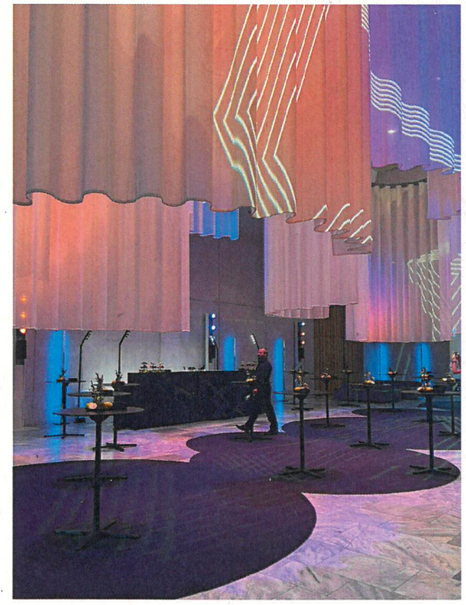
7 people engaging with the chipperfield building

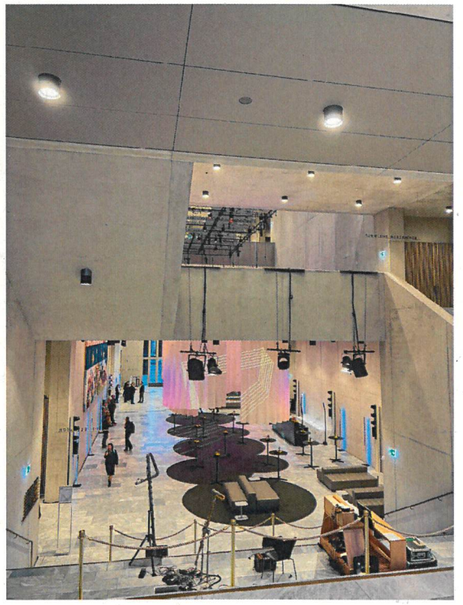
STA
S



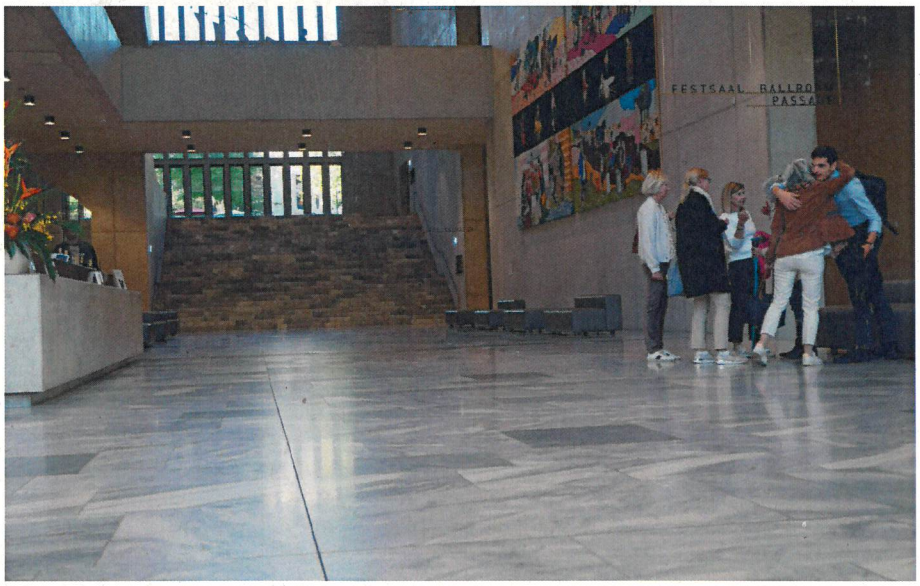


10 group member sneaked in and took picture of the private event



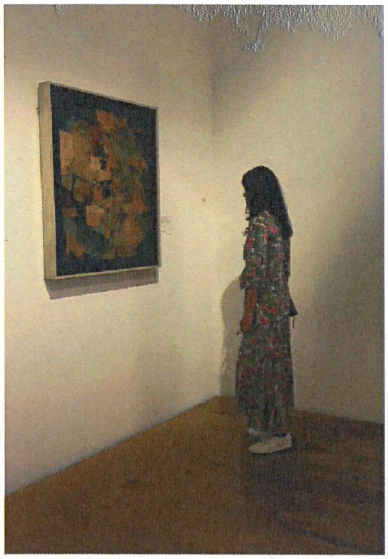


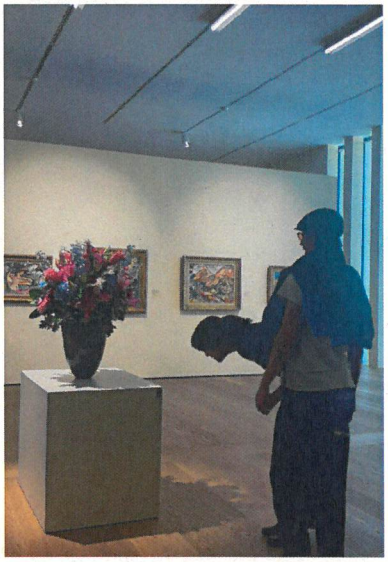
9 private event taking place in Chipperfield foyer

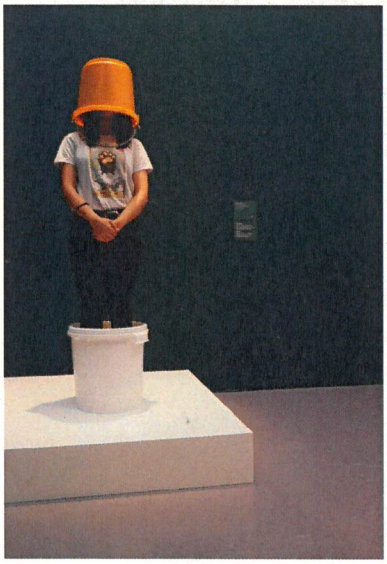


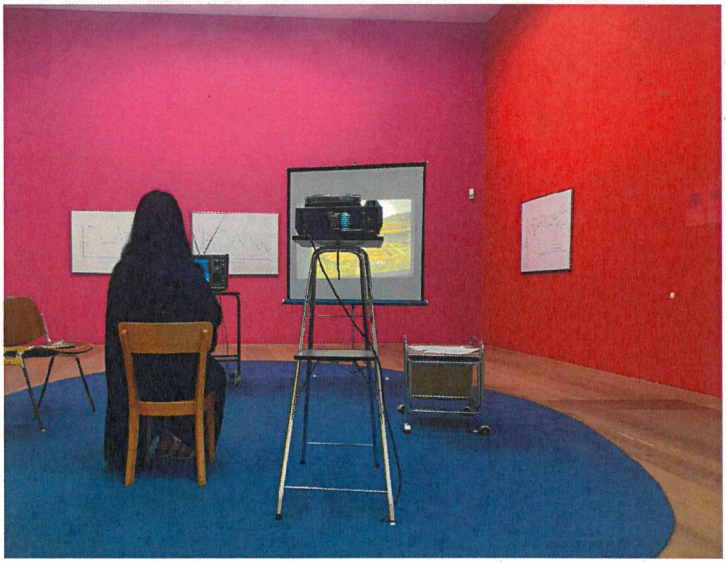
11 (private) guided tours, meeting point in Chipperfield foyer

13 Tag der Restaurierung









15 photo series: visitors in Kunsthaus

15 photo series: visitors in Kunsthaus

17 recent temporary exhibitions of Kunsthaus

'LUMBUNG'

Lumbung is the Indonesian word for ...

a collectively g...

where harvest ...

is space for ...

It serves commu...

on longer term ...

resources and ...

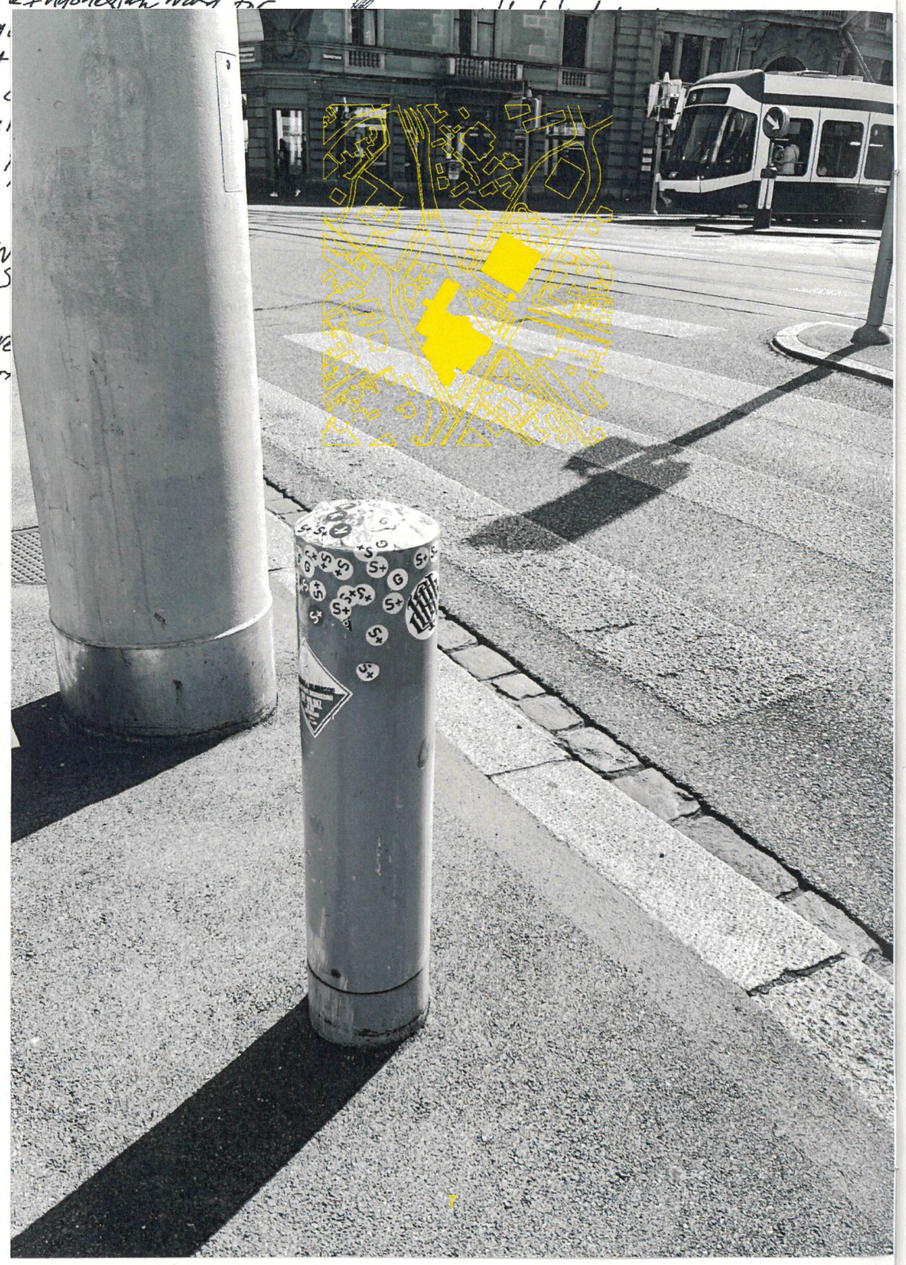
And it's

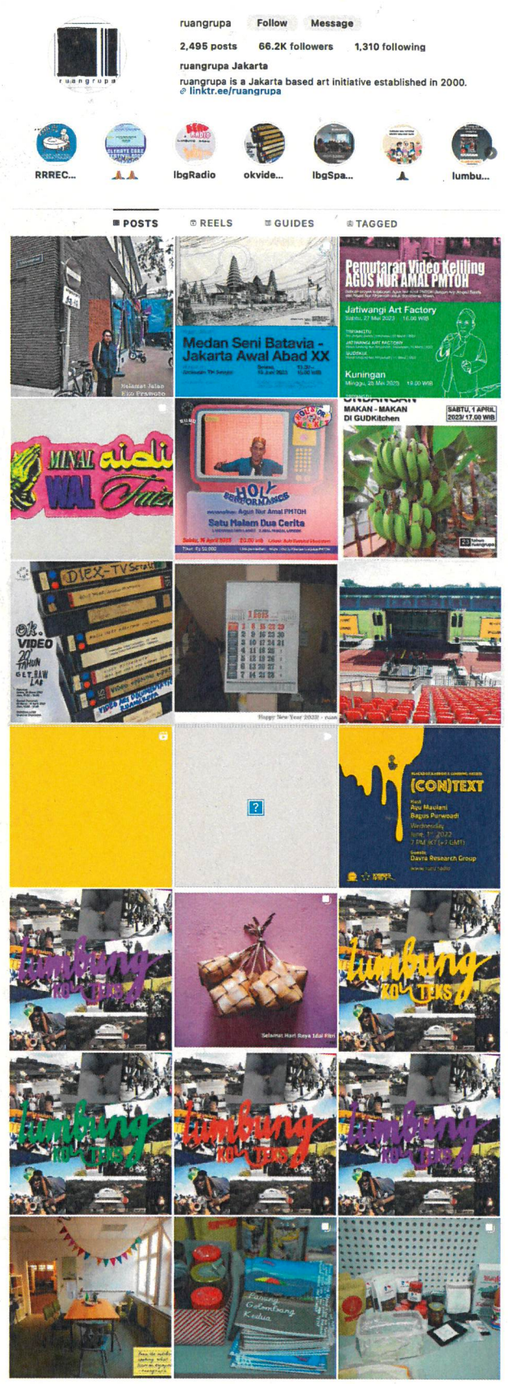
organised ...

through a set

of values, collective

organizational pr...





19 instagram of Ruangrupa

DOCUMENTA FIFTEEN

JUNE 18 — SEPTEMBER 25, 2022

Kassel

The thirty-two exhibition venues of documenta fifteen are:

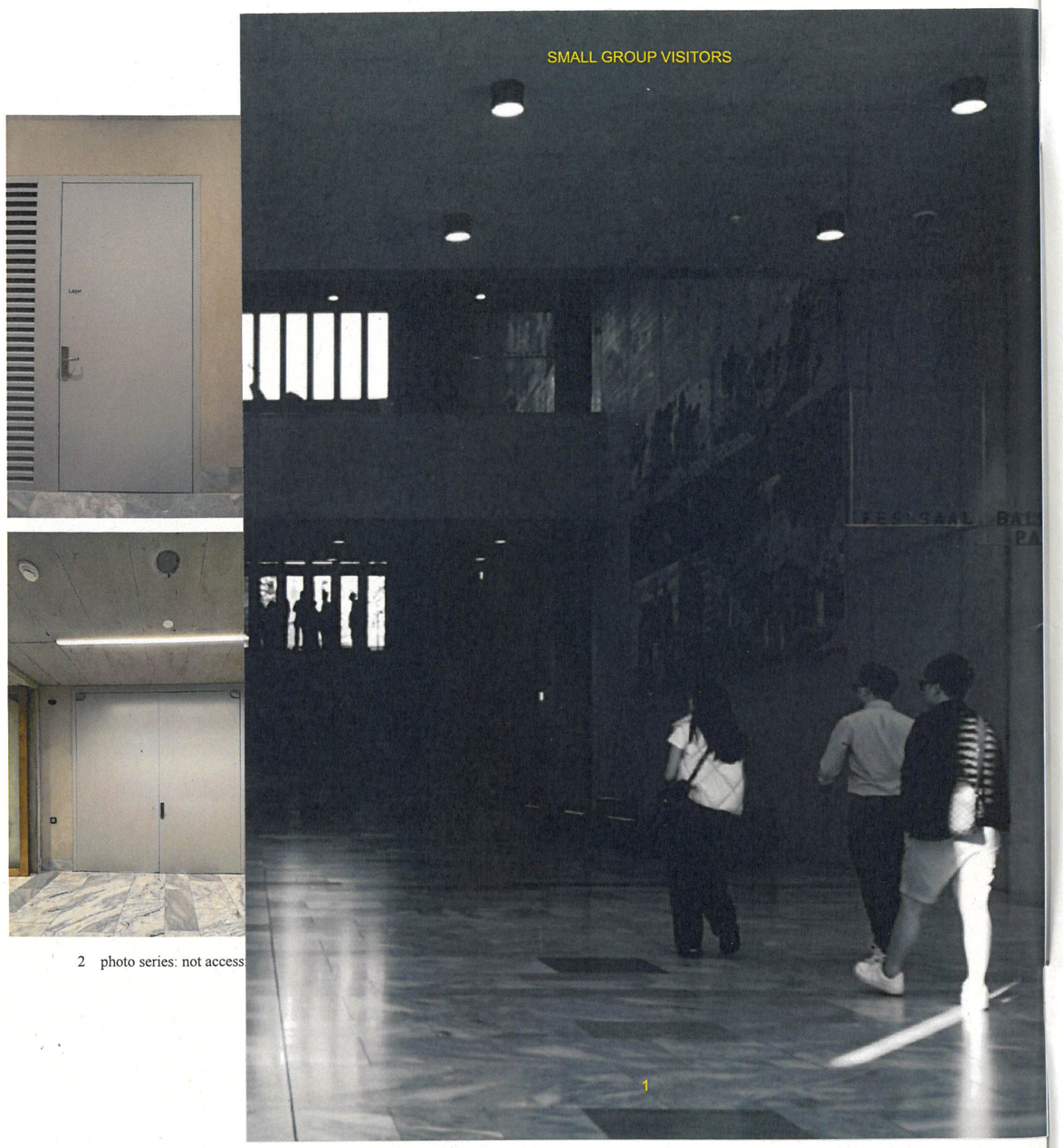
Mitte
C&A Façade, Obere Königsstraße 35, 34117 Kassel
documenta Halle, Du-Ry-Straße 1, 34117 Kassel
Frankfurter Straße/Fünffensterstraße (Underpass), 34117 Kassel
Fridericianum, Friedrichsplatz 18, 34117 Kassel
Friedrichsplatz, 34117 Kassel
Gloria-Kino, Friedrich-Ebert-Straße 3, 34117 Kassel
Grimmwelt Kassel, Weinbergstraße 21, 34117 Kassel
Hessisches Landesmuseum, Brüder-Grimm-Platz 5, 34117 Kassel
Hotel Hessenland, Obere Königsstraße 2, 34117 Kassel
KAZimKuba, Rainer-Dierichs-Platz 1, 34117 Kassel
Museum for Sepulchral Culture, Weinbergstraße 25–27, 34117 Kassel
Museum of Natural History Ottoneum, Steinweg 2, 34117 Kassel
Rainer-Dierichs-Platz, 34117 Kassel
ruruHaus, Obere Königsstraße 43, 34117 Kassel
Stadtmuseum Kassel, Ständeplatz 16, 34117 Kassel
WH22, Werner-Hilpert-Straße 22, 34117 Kassel

Fulda
Bootsverleih Ahoi, Blücherstraße 20/22, 34123 Kassel
Greenhouse (Karlsaue), Auedamm 18, 34121 Kassel
Hafenstraße 76, 34125 Kassel
Hiroshima-Ufer (Karlsaue), Am Auedamm, 34121 Kassel
Karlswiese (Karlsaue), An der Karlsaue, 34121 Kassel
Compost heap (Karlsaue), Coordinates: 51.298472, 9.493083, 34121 Kassel
Rondell, Johann-Heugel-Weg, 34117 Kassel
Walter-Lübcke-Brücke, 34117 Kassel

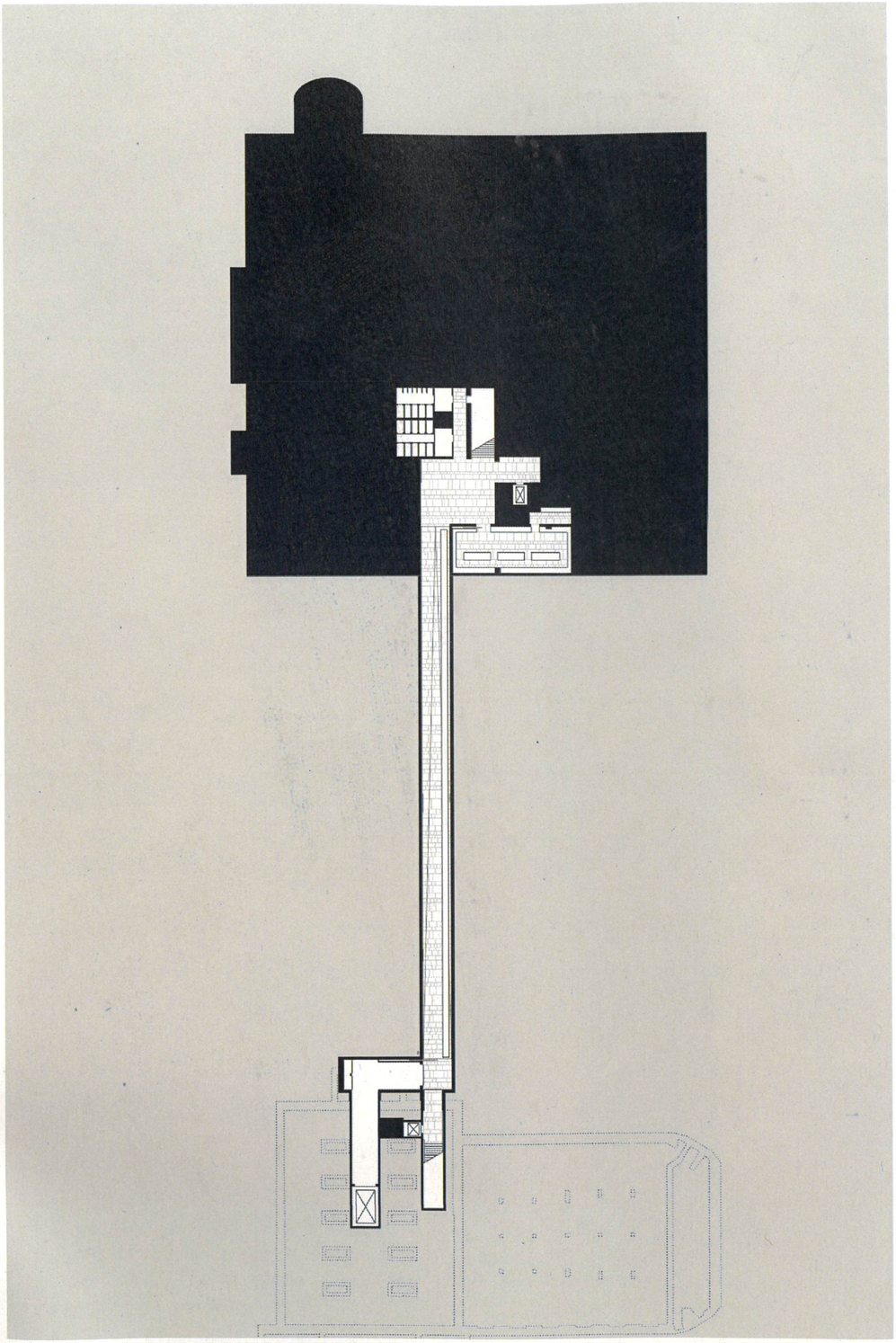
Bettenhausen
Hallenbad Ost, Leipziger Straße 99, 34123 Kassel
Hübner areal, Agathofstraße 15, 34123 Kassel
Sandershaus / Haferkakaofabrik, Sandershäuser Str. 79, 34123 Kassel
St. Kunigundis, Leipziger Str. 145, 34123 Kassel
Platz der Deutschen Einheit (Underpass), 34125 Kassel

Nordstadt
Nordstadtpark, 34127 Kassel
ook_visitorZentrum, Weserstraße 26, 34125 Kassel
Trafohaus, Lutherstraße 2, 34117 Kassel

21 list of exhibition places of documenta fifteen



2 photo series: not access



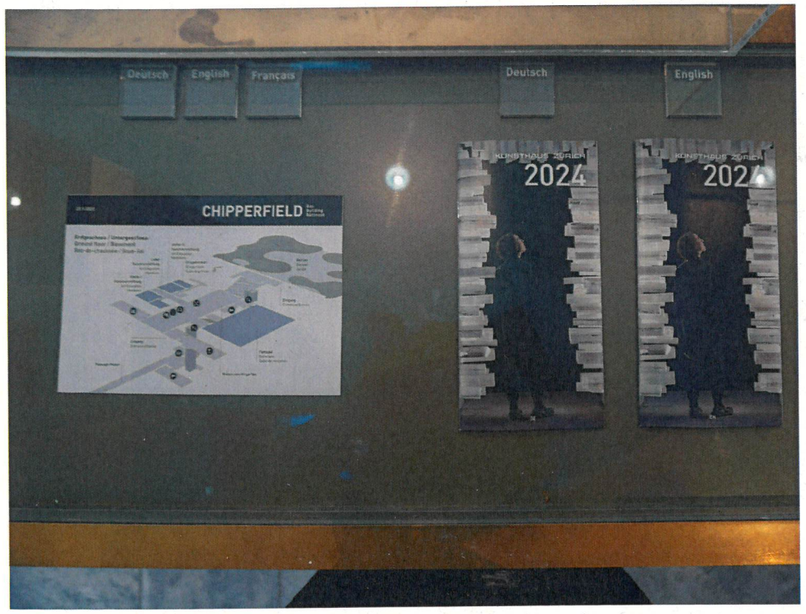
1 map of accessibility in the basement of the kunsthaus complex for all visitors

2 photo series: not accessible doors for visitors

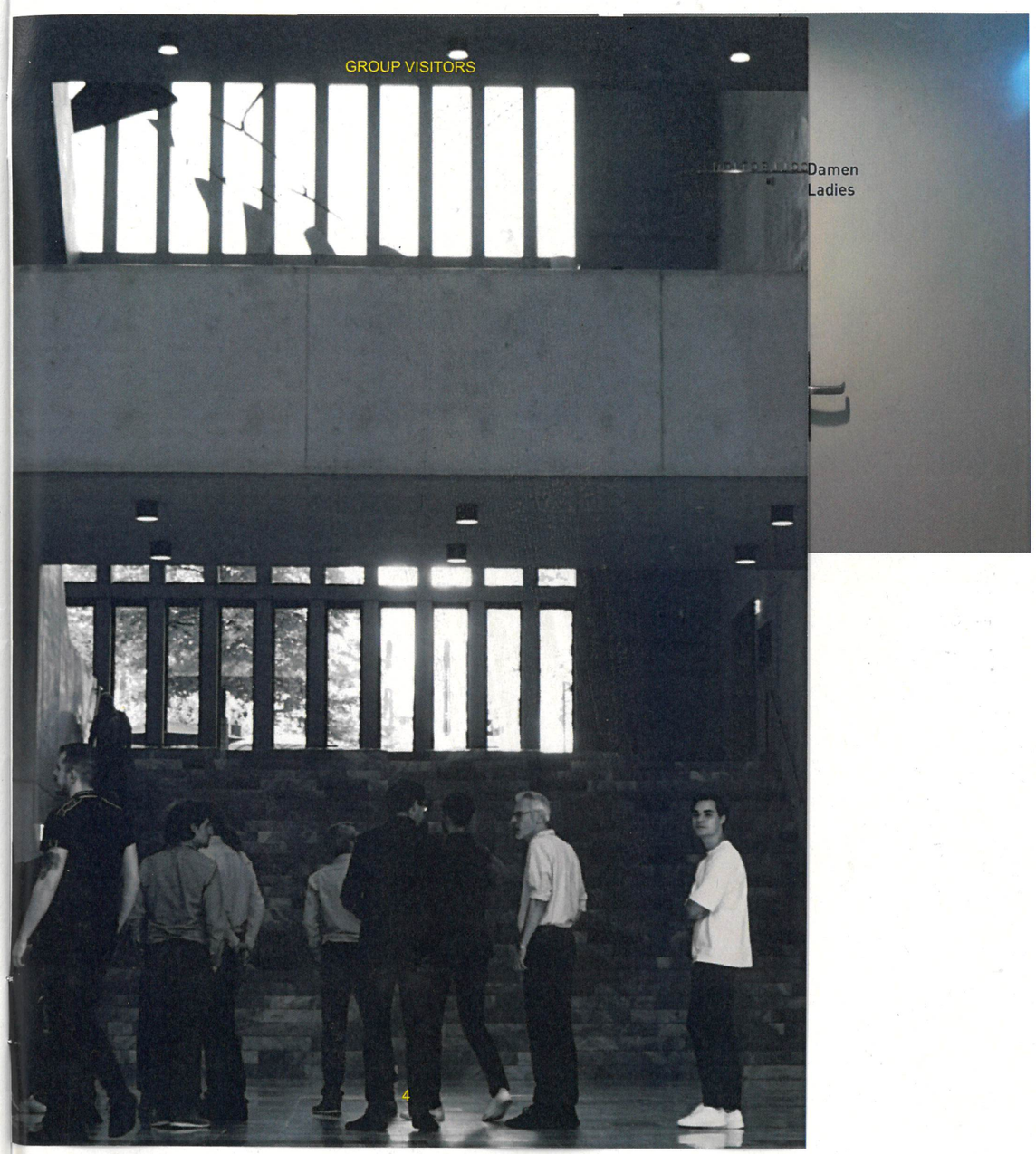
1 map of accessibility in the basement of the kunsthaus complex for all visitors

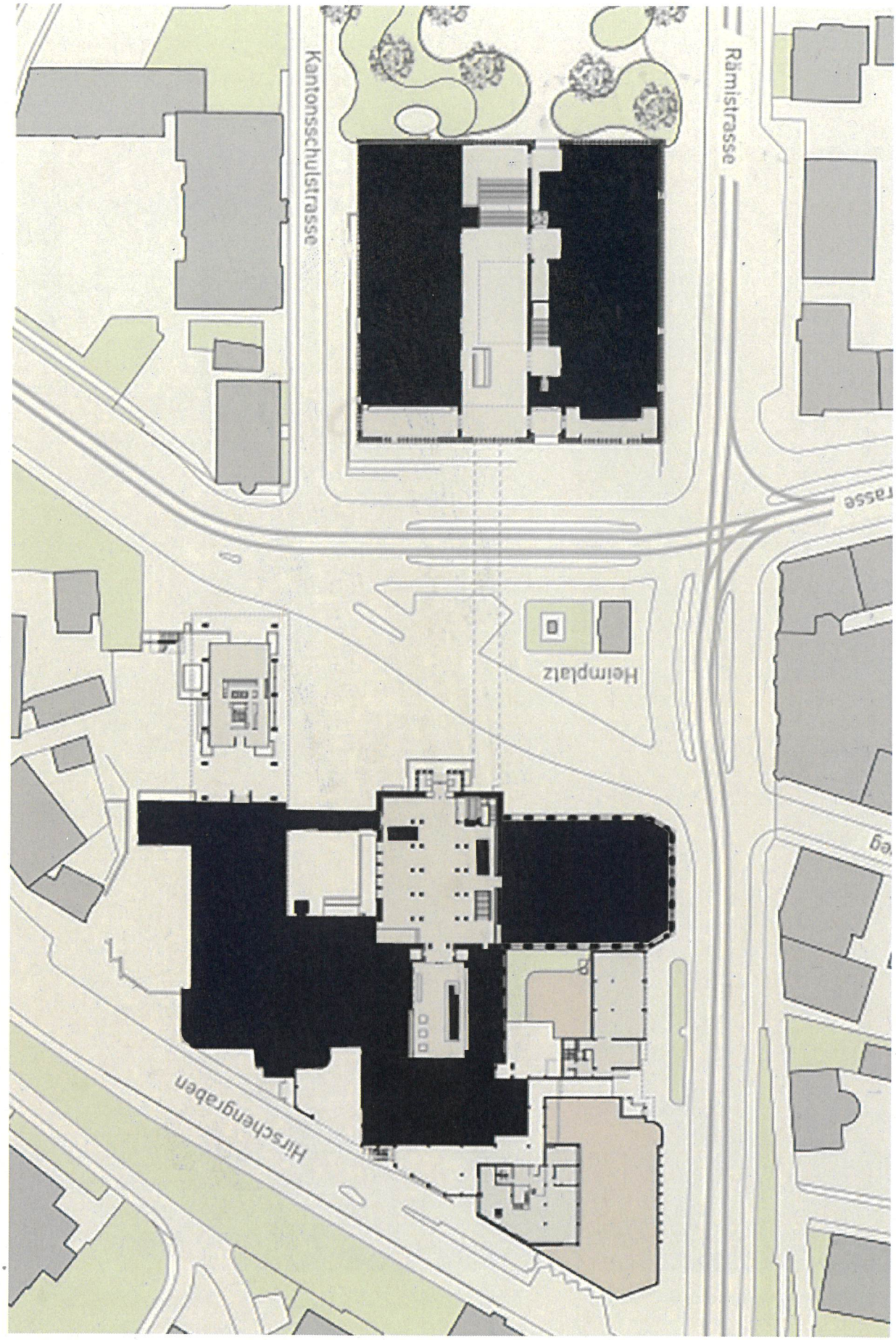
4 main languages in Kunsthaus

3 gender definition of Kunsthaus

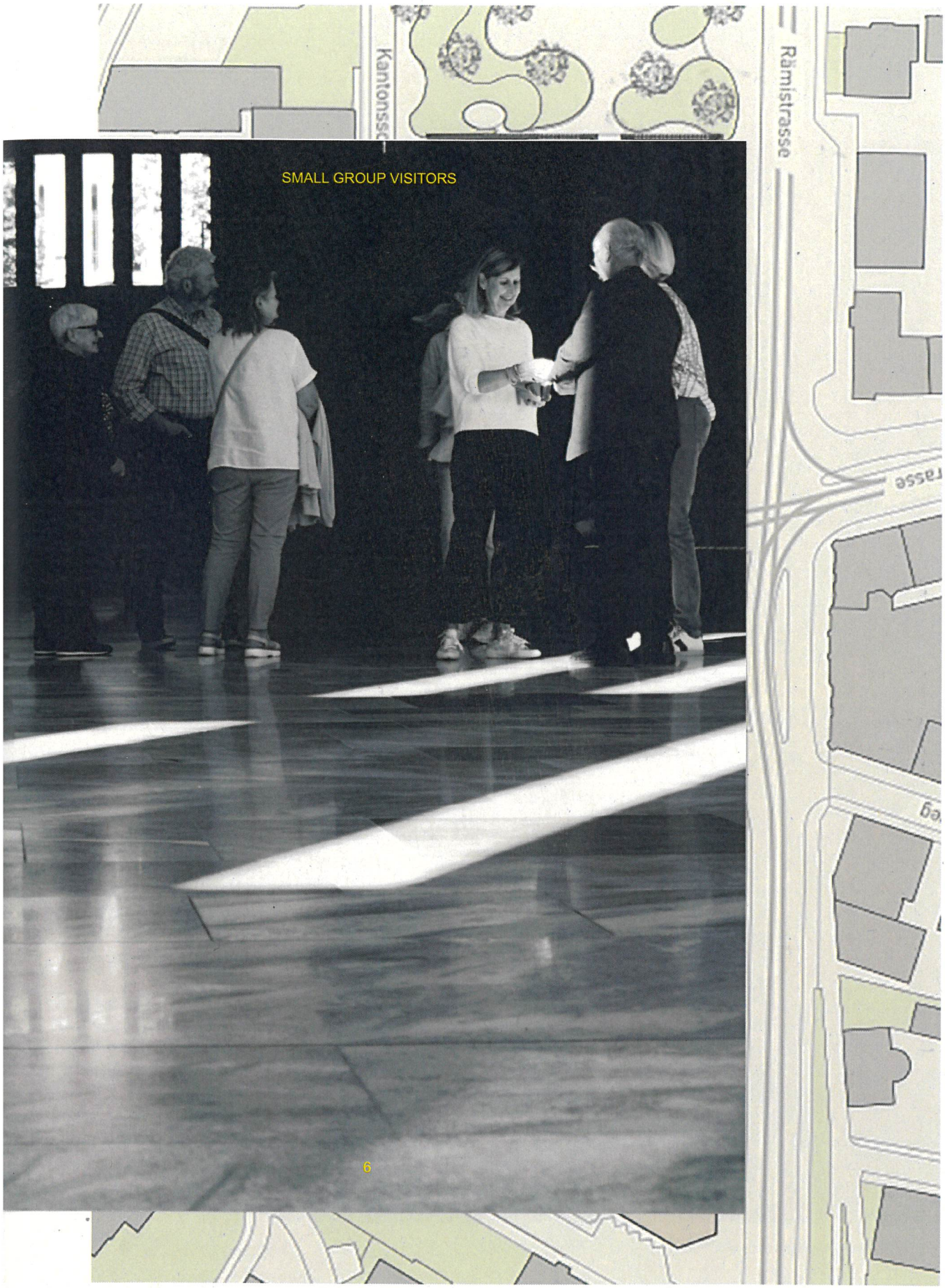


4 main languages in Kunsthaus





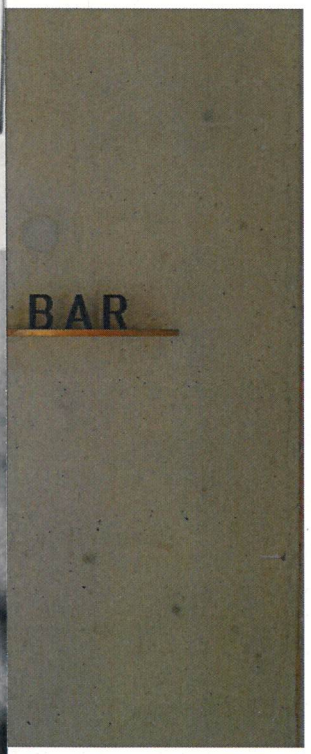
5 map of accessibility on the ground floor of the kunsthaus complex for visitors without a ticket

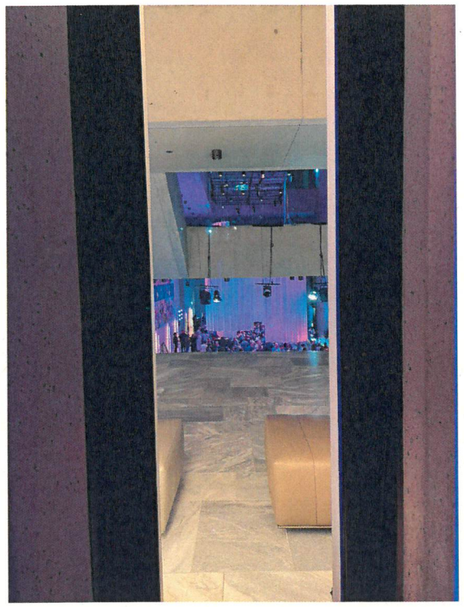


5 map of accessibility on the ground floor of the kunsthaus complex for visitors without a ticket

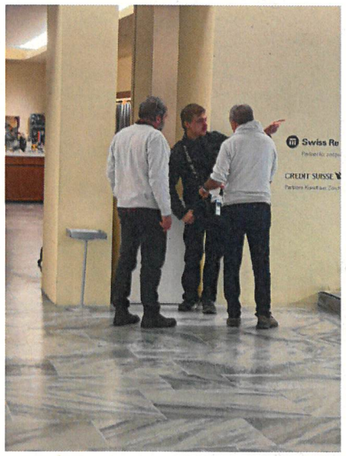
7 „Please use the outside entrance.„

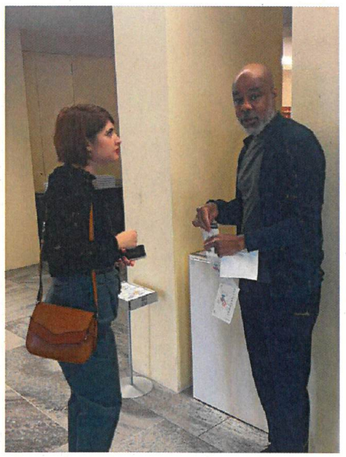
VISITORS IN PAIRS
KUNSTHAUS ZÜRICH
8


BAR



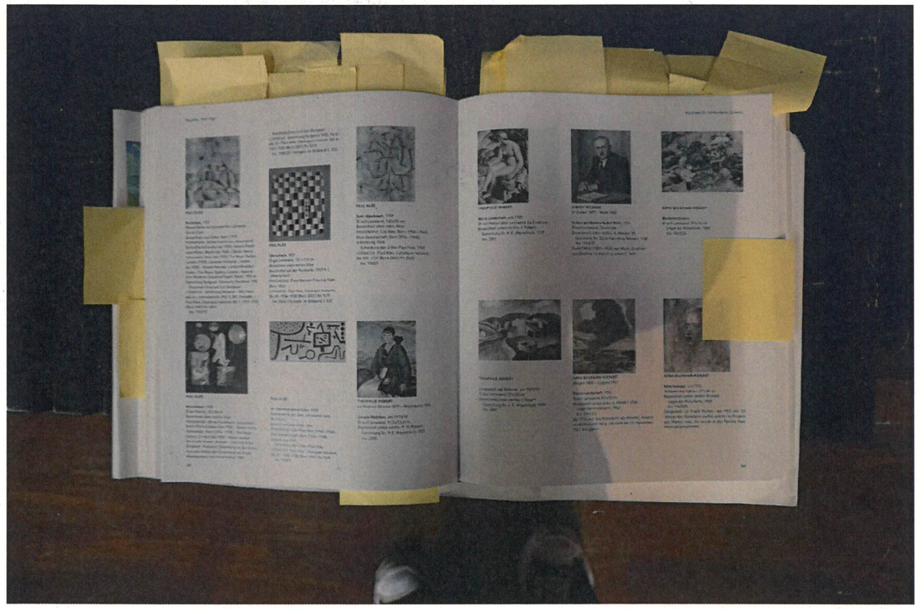
10 private event





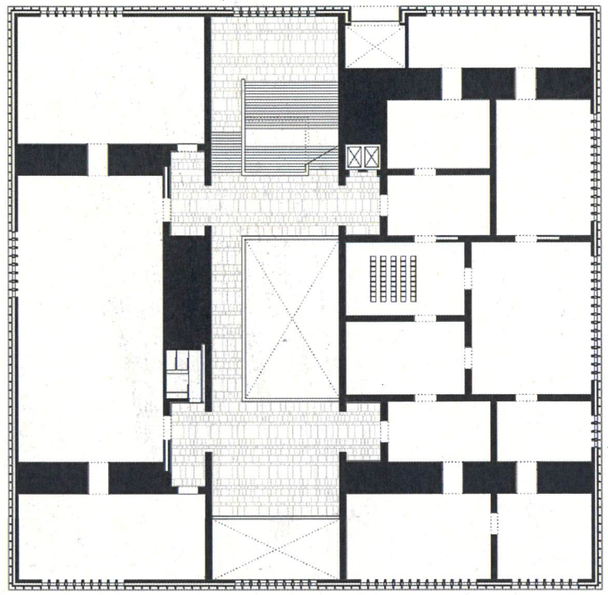
9 photo series: staff telling people that they cannot access the temporary exhibition with the ticket they have

12 Exhibition room of Hulda Zwingli

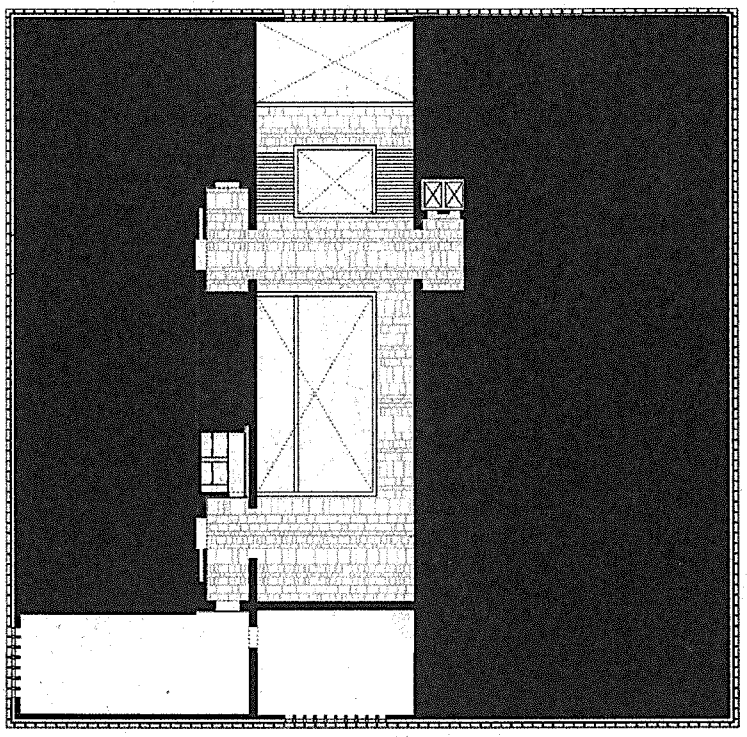


11 complete catalog of Kunsthaus Zurich, works by female artists have been marked with yellow post-it

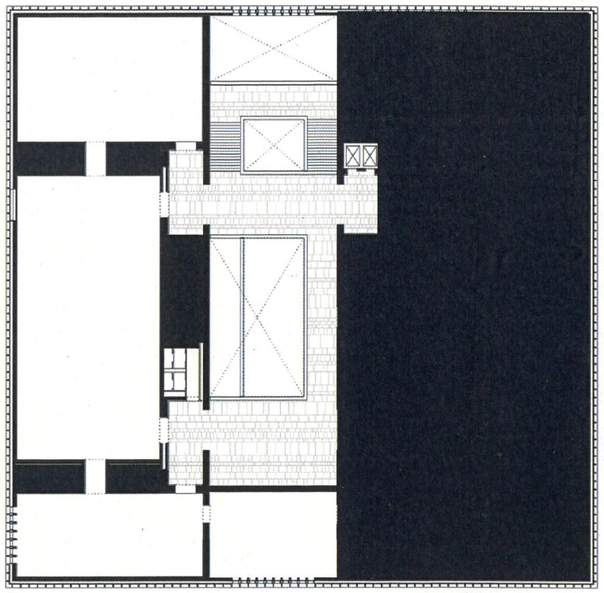
14 escape staircase between the exhibition halls



13 map of accessibility on the first floor of the chipperfield building for all visitors with ticket

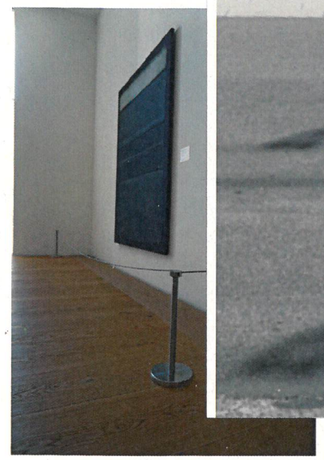


15 map of accessibility on the top floor of the chipperfield building for all visitors with a normal ticket, October 2023



16 map of accessibility on the top floor of the chipperfield building for all visitors with a membership, October 2023

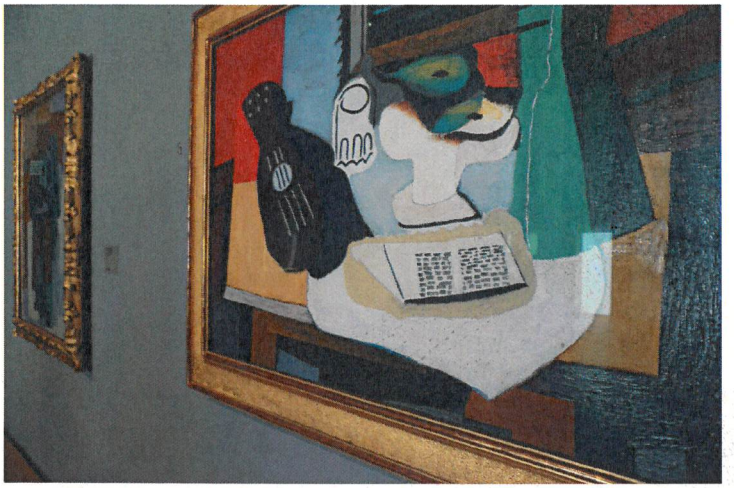
al ticket, October 2023

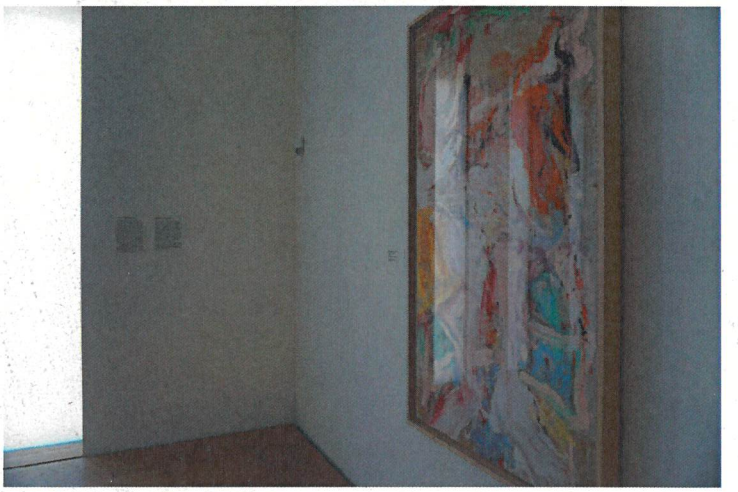


18 wire protection in front of art pieces

17 Emil Bührle collection currently not accessible due to reinstallation

SCHOOL CLASS
12





19 protection of art pieces with glass surface

VISITORS IN PAIRS
INFORMATION / HELPDESK
SERVICE
HABEN SIE FRAGEN?
DO YOU HAVE ANY QUESTIONS?
14

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER

ANNOT ACCESS?

In 1917, the Progressive thinker and librarian John Cotton Dana wrote an essay titled "The Gloom of the Museum," [...]. Dana puts it bluntly: "These collectors were usually entirely selfish in their acquisition, rarely looking beyond their own personal pleasure or the aggrandizement of their immediate families." Further, as collections of personal taste, they naturally excluded bodies of work, aesthetics, ideas, and makers with which or with whom the collector was not familiar, did not like, or simply never encountered.
London, UK: Verso. Laura Raicovich. 2021

In the 1970s, this demonstrative banishment of business from the exhibition space prompted Michael Asher and other practitioners of Institutional Critique to push this covert business dimension into the foreground. In his legendary exhibition at Claire Copley Gallery in 1974, Asher had the partition between office and exhibition space removed.This opening literally laid bare the commercial activities that are normally hidden, but that here become the real content of the art. On entering the gallery space, one immediately had a view of the commercial space.
Seattle, USA: Bay Press. Yvonne Rainer. 1990

Annual visits to local art museums by elementary schools are routine in many U.S. cities, but a casual glance at the fee paying public on any given day suggests that many of those children are not returning as adults. These findings support Bourdieu's thesis that early exposure in an integrated milieu of family and schooling largely determines adult attitudes to art and culture. But if upbringing is so important, how can museums ever compensate for it? Another option is to follow Sweeney in denying that mainstream art museums can ever be for everyone. Despite his efforts to spread appreciation, Gilman wondered if it were possible "to make a museum of fine art in any vital sense a popular institution," and Cuno has echoed those doubts by suggesting that art museums are "of interest to only a relative few (perhaps 20 percent of our population)." Such sentiments may be deemed politically incorrect these days, but are they wrong? Cuno's brave assessment begs the question of why we care if art museums serve everyone, especially when we don't care or monitor who attends sporting events or other cultural venues.
The Art Museum From Boullee to Bilbao. McClellan. 2008

Why have there been no great women artists? The question is crucial, not merely to women, and not only for social or ethical reasons, but for purely intellectual ones as well. If, as John Stuart Mill so rightly suggested, we tend to accept whatever is as „natural," in the realm of academic investigation as it is in our social arrangements: the white Western male viewpoint, unconsciously accepted as the viewpoint of the art historian, is proving to be inadequate. At a moment when all disciplines are becoming more self-conscious—more aware of the nature of their presuppositions as exhibited in their own languages and structures—the current uncritical acceptance of „what is" as „natural" may be intellectually fatal. Just as Mill saw male domination as one of many social injustices that had to be overcome if a truly just social order were to be created, so we may see the unconscious domination of a white male subjectivity as one among many intellectual distortions which must be corrected in order to achieve a more adequate and accurate view of history.
Why have there been no great women artists? Linda Nochlin. 1971

Another assumption we are dealing with here is that people with lower household incomes don't want to or cannot pay admission. This is a go-to excuse for justifying the lack of visitation among potential lower income visitors and families. Being free is not the same as being welcoming and removing the financial barrier isn't going to magically make lower income individuals or families want to visit any given institution. Museum professionals need to do more to make their institutions more accessible for lower income individuals and families. [...] So, if cost is not the primary barrier, what else can we do? How can we remove other barriers for low-income families to even the playing field? [...] What are the other factors keeping people from museums? Some examples are access challenges ("hard to get there"), we can remove this barrier by offering a map with detailed directions on how to get to the museum and which entrances are accessible. Another huge barrier is the parents work and children's school schedule conflicts, to help remove this barrier, we can think about scheduling programs at times when working parents can attend. Instead of scheduling our program in the middle of a work day, try a weekday evening, or a weekend afternoon. And some of the biggest barriers keeping attitude affinities low are things like negative precedent experience and attitude affinity perceptions ("not for people like me"), we can combat this barrier by creating a visitor-friendly experience for all visitors.
Lower Income Families: How Can We Encourage Visitation? Silvana Oderisi. 2018

Z
Yeah. I also tested the decibel, like the sound level inside. And then, it's like, I think inside to is around 20, 20 something and outside is 50. And then in foyer is like, 30, 35 decibel. It is like if you don't behave well, that if your behaviour doesn't suits the Kunsthaus, then it's not good.

Q
I feel like, just... yeah. I feel like the old Moser-bau and the Chipperfield-bau they are just like the step before and after of gentrification. (laugh) Like kind of the Moser-bau is more open to all the artist and atmosphere is more comfortable. But then Kunsthaus is just, the social class...

C
Aber then, also the Moser-bau is built in a very similar, hmm, this cluster of ETH and University of Zurich in the same kind of attitude with this classical, neo-classical architecture. And, it is built in a very greatful way. It is just in our generation's perspective that we kind of...

Z
Yeah, maybe because of ETH and Uni are made for public now. Then in our perspective has changed, but before it was for elite education.

C
And still, I mean we are in Switzerland maybe, it's umm, also education is still pretty much, still not, there is not this, hmm, same opportunity for everyone, still. Far, far from...

X
There is also the international level. The city of Zurich wants to make this really a tourist, umm, almost like a tourist attraction by, by claiming it the biggest art museum of Switzerland of the time and stuff. And just think about it, umm, who can come to Switzerland and enjoy arts.

I
It is also quite expensive to come to Switzerland.

C
And also not only expensive, but it's really the visa question. It raise quite soon as, as the... it's just not for everyone possible to travel a lot, or only to specific countries. I mean a lot of countries, and even if you have, or would have the money, but you just don't get the visa, because the countries, maybe, umm...

J
You also need to willing to come to the Kunsthaus, because you come to visit you can also see something else in Switzerland, for example visit the mountains. You have to decide that I spend my afternoon here, for art.

X
But if you look at the, umm, if you go to Paris, you go the Louvre. If you go to London, and London has the British museum. And if you come to Zurich...

All
Laugh.

X
No, no! I'm just saying that maybe, maybe the city and the country does want the building that can compare on this level with nobility and umm excellence.

C
I mean, that was one of the big reason, hmm, why

X
Because Paris already has the Louvre so they can afford to build the Centre Pompidou. But Zurich doesn't have a Louvre so that's why they can't build. Then that's probably why they can built the Centre Pompidou to represent the Zeitgeist.

C
Um hmm, and I... I mean, it's... it's all, it's also, they chose it, this building is because it is conservative. It was a very clear decision. It's not like "Oh! It happens!" It was very... this was made for this kind of tourism thing but also for events, for rich people. It's, it was very clear this program. And it's maybe just not fair to call it Kunsthaus and public art and public space. Maybe we should just call it, umm, funny centre for Swiss Re and tourist distraction.

...
It's just, the name is also a little bit umm. The... it's the same with neutrality. If you say you are neutral but you are not, it's just a lie. And if you say you are a public space but you are not it is also a lie. It's...

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

I
Do they, do they that, do they consider themselves as a...

C
Not as a public...

I
Public building...

C
No. It's not that they are public space, because you are, you... But I think the way, I mean they want... to say, "yeah, we are open for everyone." But they weren't. And they built this for public with public money. It's just a bit, umm, a story.

X
The naming is really very important, because you know that Prada is umm, a foundation from the Prada company. But they are more accessible than the, than the Kunsthaus. But still they tell you "what we are." in the beginning. As the company is a fashion firm, while the Kunsthaus has a very harmless name.

C
Um hmm, with all the Bührle, arm industry...

X
Bührle foundation

Z
It's interesting that the Wednesday is the day for free access. It's not the Sunday or Saturday. It's like they try to make themselves...

J
But not everyone can have time on a Wednesday. So...

Z
Yeah, like usually you don't have time on Wednesdays. If you do, then you are under 17.

Q
I just got so different points from British museums and Kunsthaus. Because, Kunsthaus just have, they have huge among of art works but I just feel the emptiness when I step in. I don't know if it's because of the curator or... they just want to show the emptiness and the luxury of the...

C
And I think, for example Tate in London has a very specific history. Louvre has a very specific history. Moser-bau has the history of Kunsthaus it's a kind of weak. (Laugh) I mean, it's very recent history and also not very, I mean it's not bad but also not...kind of hmm. Yeah, it's not

J
Tate and Louvre was something else then museum before, but Kunsthaus, the Moser-bau is built to be a museum and which is continued to expend.

C
Yeah.

X
Is it 15 mins?

C
I think it's over.

J
Yes.

J

Ok, I think I started from different aspects of who cannot access, for example, hmmm… there are people without a ticket, then they cannot go into some spaces. Or you are not a staff, there are places you can not go. Or because of the time, the opening hour is not suitable…or… Like there are various reasons that one can not go in somewhere… and……

Z

And there are also various rooms you are not suppose to access. Like…like for example the storage, is not. And then, also the garden you can not, even though it's a public space you can not access it like in certain times.

C

So, it is a lot about the spacial access.

Z

Yes. Spacial and also like the people you… we like we observe a bit the people who access it. And then like she, we found out that we never seen like a guy that is, like that anyone that seems that dress very inform… like informal, like really dirty or stuff.

J

I think I cannot remember seeing any people with black…
Yeah, black skin being there. Maybe there is something to do with the content of the museum.

Q

I think it is also interesting to discuss about it in an other level, for example who can not access… for example, I, I don't know, I do not understand what art is. Am I defined as can not access, because I can not, like I am not able to access what they want to represent. Is that also defined, like defined as not accessible or… Like physically I access the Kunsthaus, but then I don't really touch it… spiritually? It might define as…

X

I would say, umm, if you are, if you are welcome to touch upon this, then you are accessible. If you are not welcome, if you are felt pressured to keep distance from this knowledge that you do not know, then you are not accessed.

…

Say, say, I think it's the same way with libraries. If you, like, the book you are looking for, you have no, no knowledge about it but in looking for this book, is it friendly made that you can access to this book or do you need memberships, do you need control security checks, do you need to umm, browse through computer or something like that.

I

Maybe book, in a way, a different way, book's content was made accessed, that we could read. But art's content or exhibitions kind of content, knowledge that they want to show is probably not accessible to everyone.

X

Yeah, but reading is not understanding.

I

Reading is not understanding, that's true.

Q

And also the questions we discussed before about the feminism. Like, are the ladies, or for example the Künstlerin, they are inaccessible to the Kunsthaus before. And are they more accessible now?

J

I think they do have some works, but not a lot.

Z

Yeah, they are like becoming more and more accessible. But still, like, maybe still like the majority of the feminist artists are still not suppose to visit. The Kunsthaus do not.

C

And what is for sure also a big topic is, that many people also don't speak English.

Z

And there is only the German title on the, like on the gate of the Kunsthaus. It doesn't seem like a art museum at all.

C

Yeah. And also, I mean, when you are in these exhibitions and you can not, you don't have any translation then you can also not really engage with anything.

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

I

The question is also, or I find it also interesting to see how do people to.., to ask how do you engage with it. I mean… they, I mean it's nice. I mean to be very bloody, it's nice images, nice paintings and nice sculptures that are nice to look at and you can walk. It could be the most, umm, striped down version. What it is.

C

And I actually think many many people who access the Kunsthaus go there at either Wednesday afternoon or Sunday afternoon with either their friends or their partner and just to go there to walk through it, to see "ah! There is nice paintings". Maybe can tell afterwards in the evening at the dinner "yeah, this afternoon we have now seen the Käthe Kollwitz's exhibition." Umm…And it's also a lot about just did this "we have been there."

X

Entertainment.

C

And I think, it is also a, not made. I mean the Kunsthaus is even, if you see the foyer you know what is, it is designed for. It's not for educational or, and discussion purposes. It's for events.

X

It's megastructure with all these curtains to hang.

Z

Yeah. And of those events where majority of the people who can not access.

C

Also the advertising on the Kunsthaus website. It's even for booking your birthday party, or business events, or team building. So a big thing, you can go there with your team and somehow explore the art. And then I just wondering if this, is this now the way we want to bring art and culture in the middle of our society. I mean it's not at all in the middle of our society. It's just some small part who does team building and events in this kind of way.

Q

We also discuss about it last time. Like the your roommate who actually, like some people they are suppose to be accessible to Kunsthaus but they refuse it from the bottom of the heart because they think it's kind of a, umm, a sacred place that they a kind of afraid of without formal suits and clothes. So… yeah, I think.

X

Yeah it's like people from, say the a worker's milieu. Do they, they say herren and gentlemen. They would think they are not belong here.

Z

Also like the new building, the chipperfield buildings, it's made that, like for the upper social class. Like you see, like the facade, everything, it seems like it's very expensive and it seems like, people, like the people who cannot, like it doesn't seems to be able to.

Q

Somehow I feel like the facade of the Kunsthaus it's just like the glas what Charlotte said in the Rietberg. It kind of builds a wall between inside and outside. It kind of like you are isolated from the world.

Z

Yeah, especially when the wall is that massiv and very strong. And then the floor is made by marmot, like by this kind of material. Seems to create like a split between, it seems just like the jewelries to create a split to the social classes. And then also the door, it works extremely terrible. That you have to press a button by yourself.

J

It is interesting that the "Türe öffnen" is only in German.
But I do saw, one afternoon I was there I saw a group of little children, like 7, 8, really small, they were screaming, shouting and running in the foyer. I think it was somebody's 8th birthday. So, probably once you are inside, and I think they a kind of open to the society. But you have to step in that first step.

C

And also for inside there is a lot of these images, represented quite well, that there is, you are on this kind of platform and you are hearing your own steps. And you are been watched by the people and watching people. You are, a certain kind of behaviour is, requested in a way.

1

I MOSER BAU

II CHIPPERFIELD BAU

III VILLA TOBLER

IV FRAUMÜNSTERSTR. 16

2 map of kunsthaus at large

I MOSER BAU

II CHIPPERFIELD BAU

III VILLA TOBLER

IV FRAUMÜNSTERSTR. 16

how to use the three indesign templates

instructions

inGENERAL

- please do copies of the templates (for every question), don't edit the template!!!

A4 TEXT TEMPLATE

- fill in the text where it should be (title indicates content)

- print it as A3 double sided and cut quarter of it off

- general: times new roman regular, 8 pt, black

- title: times new roman, 39 pt, black

- copy title from and to A4 CONTENTS TEMPLATE (shortcut: 'ctrl c' to copy and 'ctrl alt shift v' to paste to the exact same spot on a different page)

A5 PHOTOS TEMPLATE

- start layouting from the very back (down to top) also with numbers!

- print it as A4 (with white) and cut it

- arial regular, 8 pt, yellow (C=0, M=0, Y=100, K=0), centred

A4 CONTENTS TEMPLATE

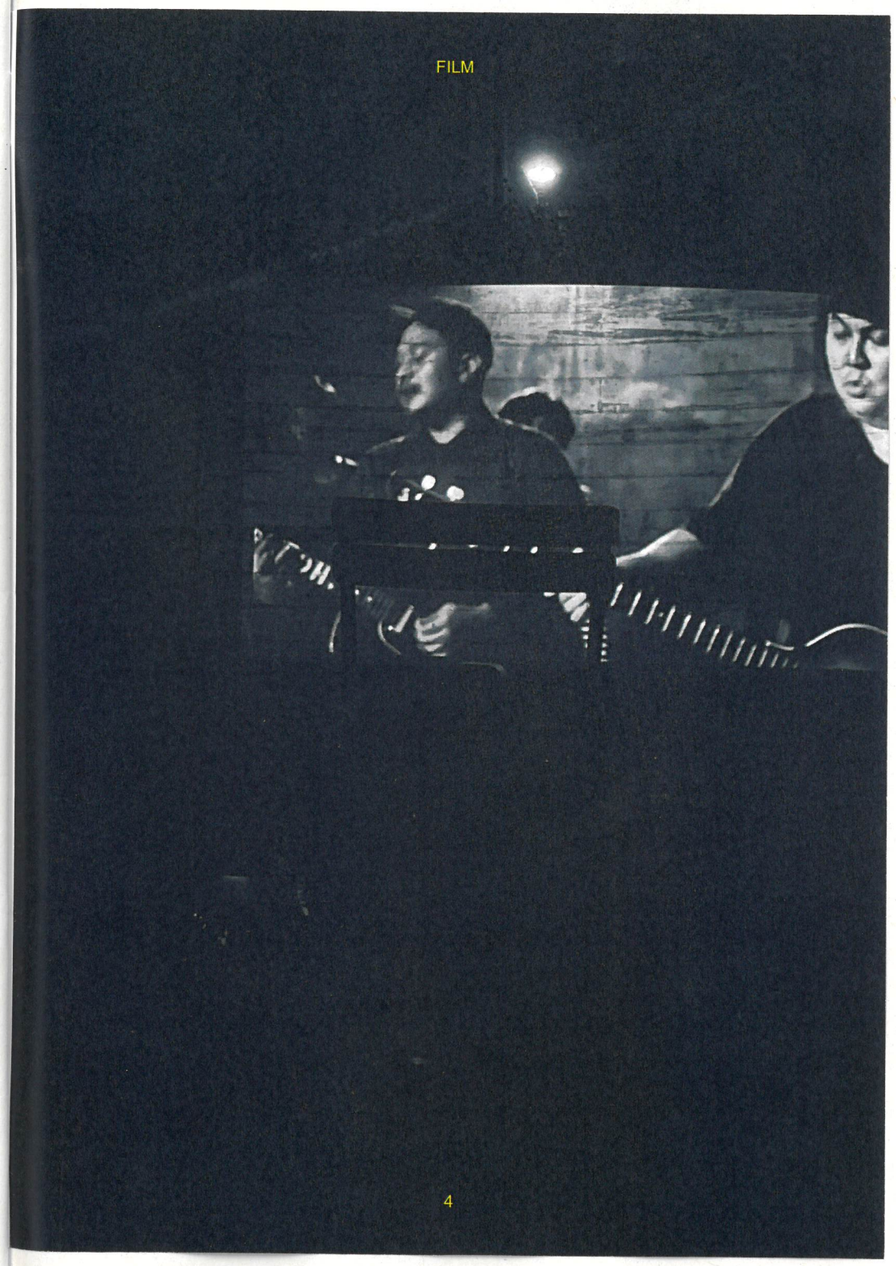
- start layouting from the very back (down to top) also with numbers!

- print it as A4

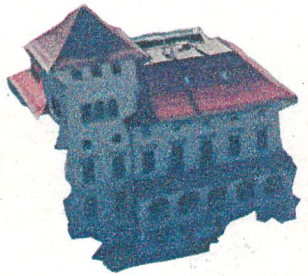
- general: times new roman regular, 8 pt, black

- caption: tab (1x), number, blank stroke (5x), text

- title: times new roman regular, 39 pt, black



OWNS ALL THE BUILDINGS CONNECTED TO ZÜRCHER KUNSTGESELLSCHAFT
RECEIVES CHF4.88 MIO PER YEAR FROM THE CITY OF ZURICH FOR MAINTENANCE AND MANAGEMENT*



III WINKELWIESE 4

DIRECTORS AND ADMINISTRATION

VEREIN ZÜRCHER KUNSGESELLSCHAFT

STIFTUNG ZÜRCHER KUNSTHAUS

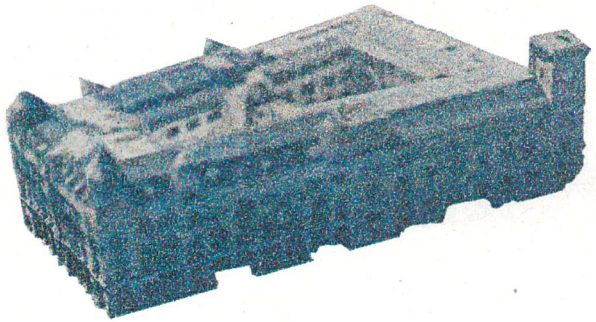
VEREINIGUNG ZÜRCHER KUNSTFREUNDE

FÖRDERSTIFTUNG KUNSTHAUSERWEITERUNG

OPERATING INCOME 2022: CHF28.7 MIO*

MAXIMUM OF 250 EMPLOYEES

PERSONNEL EXPENSES: CHF16 MIO*



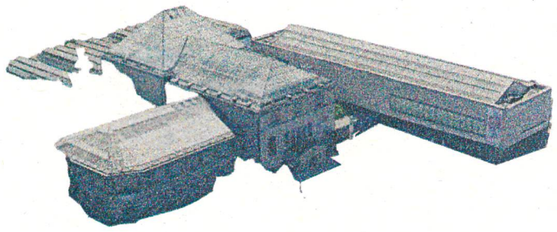
IV FRAUMUENSTERSTR. 16

OPERATIONAL MANAGEMENT
NAEF & PARTNER AG

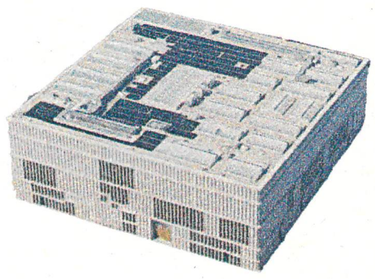
MANAGING DIRECTOR
MATTHIAS ALBER

3 diagram of the structure and real estate of the Kunstaus

KUNSTHAUS AT LARGE



I HEIMPLATZ 1



MAIN ENTRANCE

LIBRARY
Rämistrasse 45

ENTRANCE FOR DELIVERY OF GOODS
Hirschengraben 8 / Kantonsschulstrasse 2

PAYING CHF2.66 MIO IN MEMBERSHIP FEES

25'979 MEMBERS

How do they move through the building?

What spaces do they occupy?

Where do they spend their break?

How do they take care?

Where do they live?

What happens in UG of the Chipperfield building?

285 EMPLOYEES
147 FULL TIME

99 VISITOR SERVICE EMPLOYEES

9 SECURITY SERVICE EMPLOYEES

6 IN CLEANING AND MAINTENANCE

.....

EXTERNAL
FACILITY MANAGEMENT: BOUYGUES
CLEANING AND MAINTENANCE: ISS
SECURITY: BOVIRO

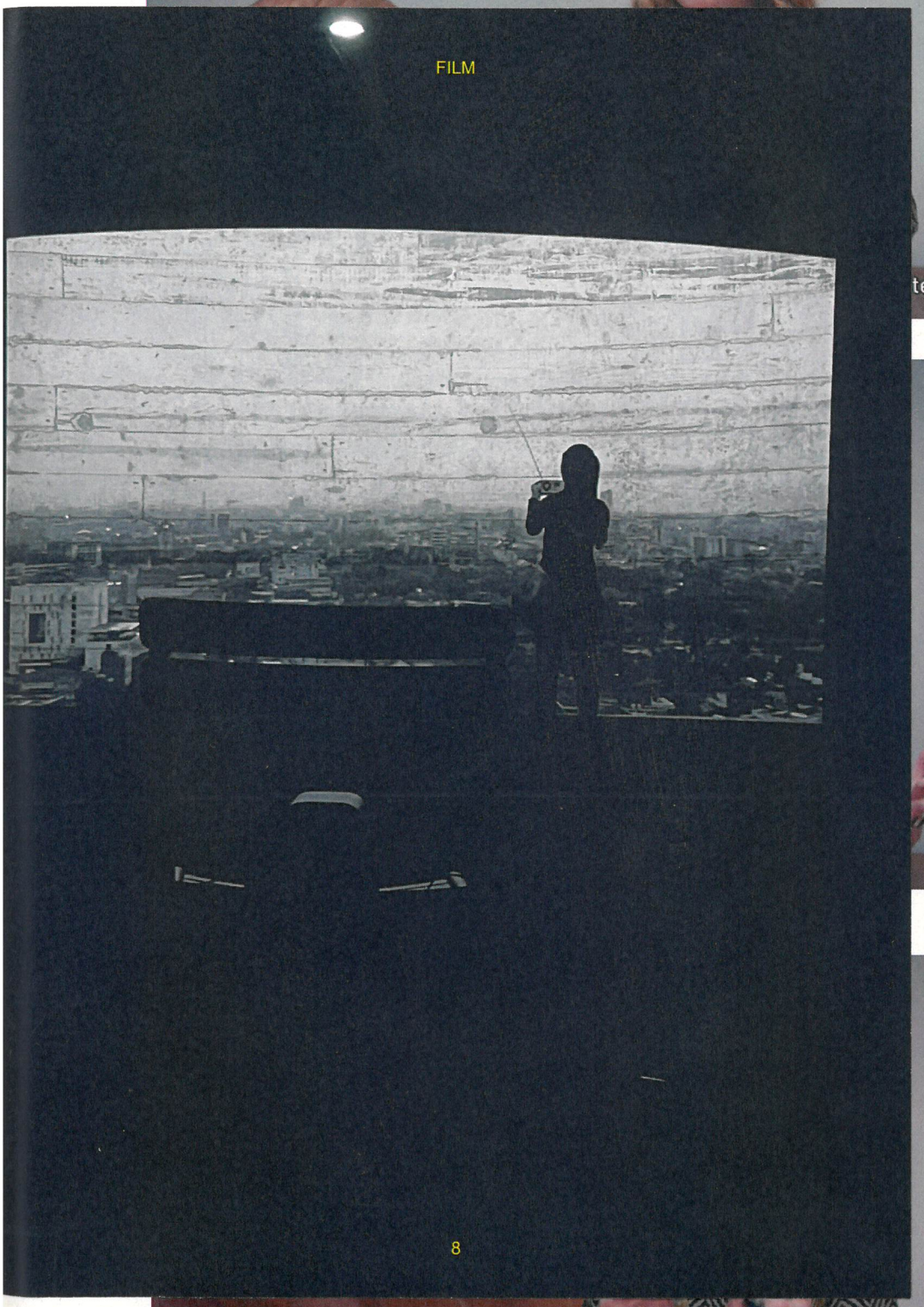
...NAGEMENT*

IV

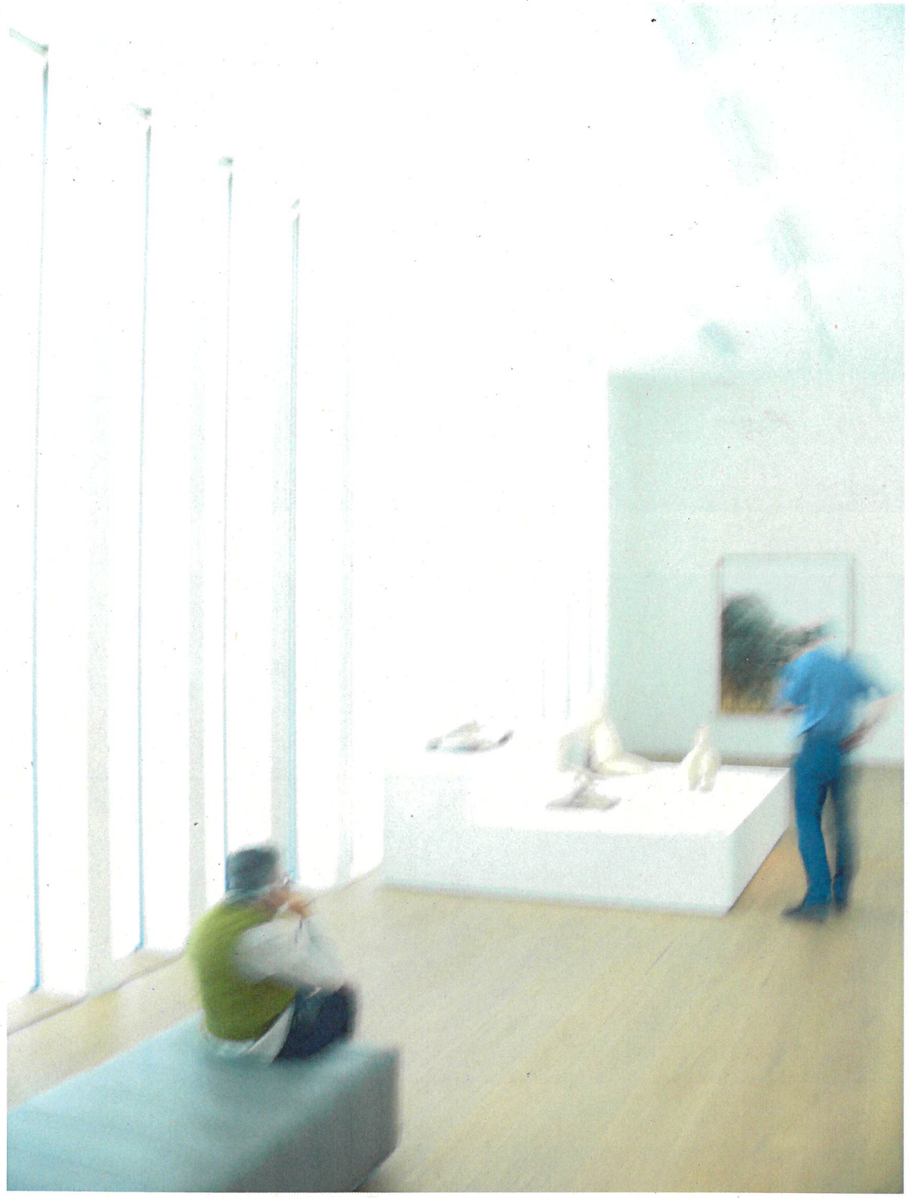
3 diagram of the structure and real estate of the Kunstaus

Ann Demeester ist eine belgisch

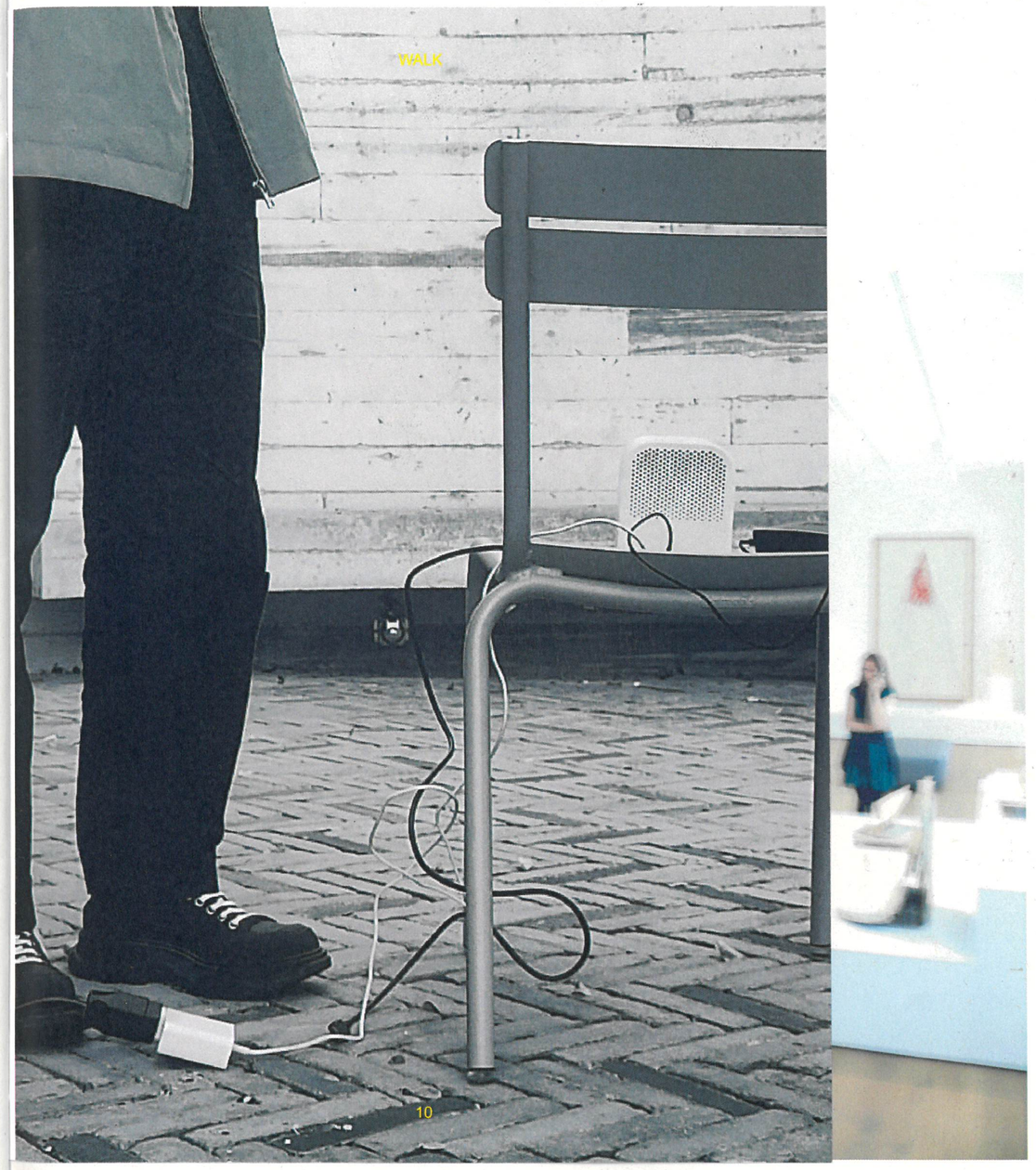
Aus


FILM
8

4 Photo in the Chipperfield building



5 Photo in the Chipperfield building

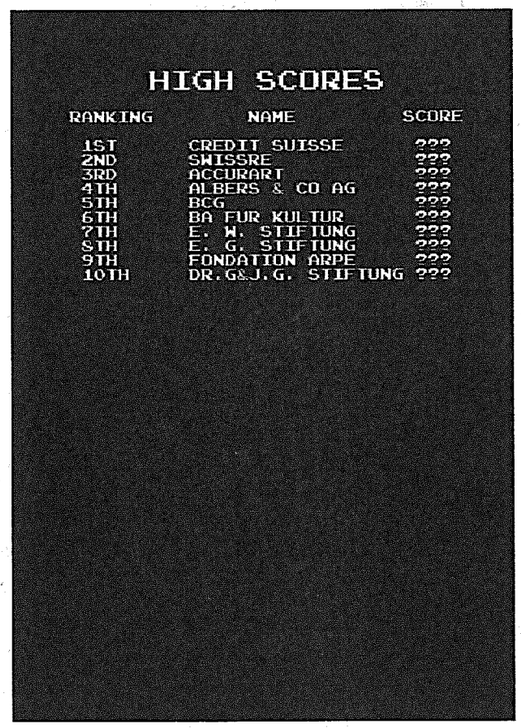


4 Photo in the Chipperfield building

Info
https://de.wikipedia.org/

Philipp Michael Hildebrand ist ein Schweizer Ökonom und Politologe.
Er war ab 2003 Mitglied des Direktoriums der Schweizerischen Nationalbank und zwischen dem 1. Januar 2010 und dem 9. Januar 2012 deren Präsident.
Seit Oktober 2012 ist er Vice Chairman beim Vermögensverwalter BlackRock.

Geboren: 19. Juli 1963 (Alter 60 Jahre), Bern
Partnerin: Margarita Louis-Dreyfus
Kinder: Natalia Hildebrand
Ausbildung: Oxford Universität (1994), MEHR



6 First 10 partners, sponsors and donors from the Jahresbericht 2022

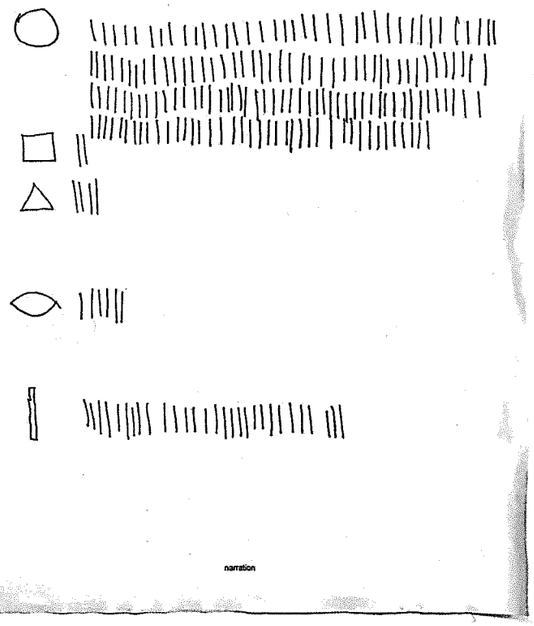
Titel

Personen

Regieanweisung

DAS SOG. VERKEHRS- PROTOKOLL

AUTOS, BUS, TRAM?
VELOS, Rigaerstrasse
FUSSGÄNGER:INNEN
es wurde gezählt für 5 minuten
. Heimplatz 2.Okt.2023 10:46-10:51



narration

7 „Das sog. Verkehrsprotokoll“

evenmanagment and shopowners

Patrons and Partners
https://www.kunsthaus.ch/

The Kunsthaus Zürich receives annual subsidies from the City and Canton of Zurich amounting to between 40% and 50% of its total budget. It generates additional income through admission fees and retail sales as well as rentals, so that on a long-term average basis its operations are more than 50% self-financed.

while talking to staff members
it was all about events

weddings
parties
aperos
weddings
aperos
parties
award ceremonies
aperos
parties

and about the shops
there are two of them

selling
books
posters
socks
umbrellas
postcards
olive oil signed by joseph beuys for 700 chf
more postcards
puzzles
more posters
toys
more books

8 Eventmanagers and Shopowners

Titel

Personen

Regieanweisung

Sunday 1. October

Chipperfield building / infront of golden names of donors
Sitting on grey leather. visitor service staff

16:07
leans against wall
stepps forward to make sure stickers are on visitors
tells visitor bag is too large to be carried inside

16:11
takes off black blazer
moves towards me, seems curious about my writing
walks off again

16:14
explains to elderly couple that bag is too big
husband tries to argue that it's needed due to medical reasons
without success
wife goes back downstairs to put bag in wardrobe locker

moves back behind grey sideboard
stares into distance

16:16
stops, starts walking around

16:17
checks watch, unfolds a piece of paper
checks phone

16:19
stares at phone in awkwardly upright position
puts phone away
a mix of "hi - hello" and "grüezi" towards guests

16:23
starts circling around me
moves away as visitors start approaching
stares at visitors Rolex GMT Master II

16:26
Visitors ask how to reach other building
options are explained
moves back to wall
looks at phone

16:29
"Grüezi" to elderly couple

16:33
NEW EMPLOYEE

narration

Titel

Personen

Regieanweisung

Sunday 1. October

Chipperfield building / in foyer
Sitting on grey leather. visitor service staff

16:50
re-ties neck scarf
crossed arms
2 steps to left, 5 steps front then back again

guardian of staircase

16:57
walks to wardrobe
comes back with large black bag

16:59
greets colleague

17:00
NEW EMPLOYEE

Hands crossed infront
doesn't greet visitors

17:05
tells young couple about bag policy
starts massaging earlobes
walks entire width of staircase and back

17:06
checks phone

17:07
walks entire width again
20 steps each way

17:09
repeats this process again

17:11
again

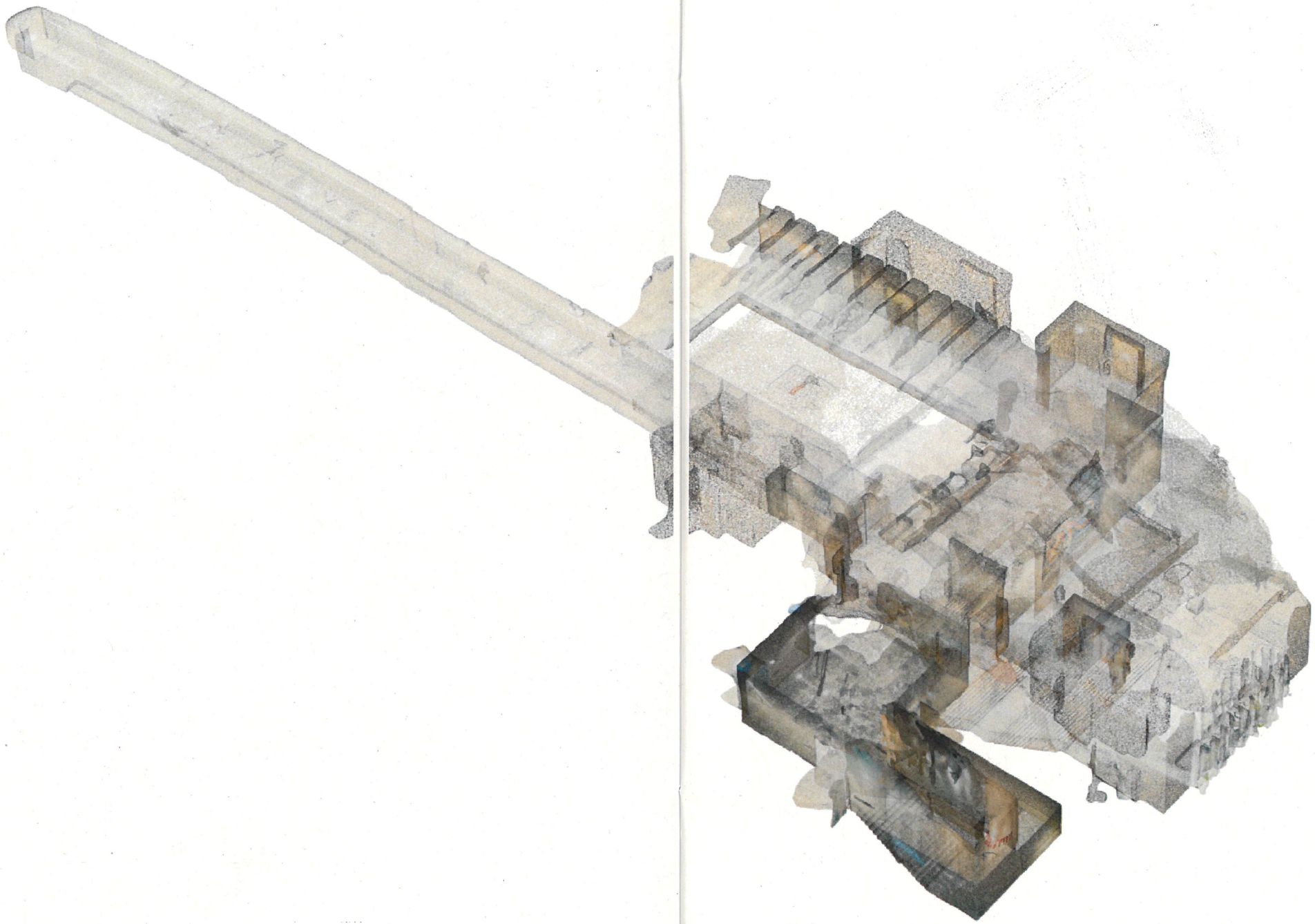
17:14
walks to welcome desk, plugs phone in
tells colleague about it
walks back to staircase

17:17
tells elderly woman how to access other building

17:18
walks back and forth

17:19
walks back and forth again

narration



Solanas in Empfang genommen, unserem Leiter Hausdienste. Zusammen mit seinem Team wird er Ihnen das Kunsthaus und die Abläufe und

reit sind, diese zu beantworten. Ich werde Ihnen das morgen durchgeben können. Die Begleitung ist frühestens Mittwoch in einer Woche
ehen.

ırt werden als wie ein Interview.
:k in unsere Absichten.

From: Kristin Steiner <kristin.steiner@kunsthaus.ch>
Subject: AW: Anfrage Museumsbesuch
Date: 6 October 2023 at 08:42:16 CEST
To: "Martinez Trascorri Isaac" <imartinez@student.ethz.ch>
Cc: Virgilio Solanas <virgilio.solanas@kunsthaus.ch>

Lieber Herr Martinez
Gerne bestätige ich Ihren Besuch bei uns im Kunsthaus Zürich vom nächsten Mittwoch, 11. Oktober. Hier noch die Details:
Treffpunkt um 9.45 Uhr an der Kantonsschulstrasse 2, 8001 Zürich, bei der schwarzen Tür (Sicherheitseingang). Sie werden dort von Virgil
Aufgaben seiner Abteilung vorstellen und Ihnen den gewünschten Einblick in den Arbeitsalltag geben.
Mit dabei sein werden: Paula Santos, Manuel Fernandez und Dogan Savas, zum Teil sehr langjährige Mitarbeitende des Kunsthauses.
Dauer bis ca. 12 oder 13 Uhr, je nach Bedarf.

Beste Grüsse
Kristin Steiner

--

Kristin Steiner
Kommunikation & Marketing
Kunsthaus Zürich
Winkelwiese 4
8001 Zürich

Korrespondenz- und Rechnungsadresse
Zürcher Kunstgesellschaft
Postfach
CH-8024 Zürich

Tel: +41 (0)44 253 84 13
Fax: +41 (0)44 253 84 33
kristin.steiner@kunsthaus.ch

Von: Martinez Trascorri Isaac <imartinez@student.ethz.ch>
Gesendet: Mittwoch, 4. Oktober 2023 13:40
An: Kristin Steiner <kristin.steiner@kunsthaus.ch>
Betreff: Re: Anfrage Museumsbesuch

Liebe Frau Steiner

Ja Mittwoch in einer Woche ist auch gut. Besten Dank für die Info bezüglich filmen/fotografieren.

Ich freue mich auf Ihre Rückmeldung.
Beste Grüsse
Isaac Martinez

On 3 Oct 2023, at 08:32, Kristin Steiner <kristin.steiner@kunsthaus.ch> wrote:

Lieber Herr Martinez
Danke für das Zustellen der Fragen. Da es doch sehr persönliche Fragen sind, muss ich erst abklären, ob die betreffenden Mitarbeitenden
möglich. Ist das OK für Sie? Und noch ein Hinweis: Wenn Sie filmen oder fotografieren, darf dies nur ohne Stativ und/oder Blitzlicht ges
Beste Grüsse
Kristin Steiner

--

Kristin Steiner
Kommunikation & Marketing
Kunsthaus Zürich
Winkelwiese 4
8001 Zürich

Korrespondenz- und Rechnungsadresse
Zürcher Kunstgesellschaft
Postfach
CH-8024 Zürich

Tel: +41 (0)44 253 84 13
Fax: +41 (0)44 253 84 33
kristin.steiner@kunsthaus.ch

Von: Martinez Trascorri Isaac <imartinez@student.ethz.ch>
Gesendet: Montag, 2. Oktober 2023 16:16
An: Kristin Steiner <kristin.steiner@kunsthaus.ch>
Cc: Arn Charlotte <chaarn@student.ethz.ch>
Betreff: Re: Anfrage Museumsbesuch

Liebe Frau Steiner

Prinzipiell geht es uns darum ein kurzes Portrait über die Person zu erstellen. Das Ganze soll auch eher wie eine offene Konversation ge
Im Anhang eine Sammlung von kurzen Leitfragen, sehr wahrscheinlich werden wir nicht alle Stellen aber ich hoffe es gibt Ihnen einen Einb

Falls es schon diesen Mittwoch klappen würde wäre das super!

Herzlichen Dank und Beste Grüsse
Isaac Martinez

io Solanas in Empfang genommen, unserem Leiter Hausdienste. Zusammen mit seinem Team wird er Ihnen das Kunsthaus und die Abläufe und

st frühestens Mittwoch in einer Woche

führt werden als wie ein Interview.
lick in unsere Absichten.

ıüsste ich die vorab erhalten. Je nachdem, wann ich sie erhalte, können wir für einen der kommenden Mittwoche etwas vereinbaren.

Begleitung wäre nur zwischen 10 und 14 Uhr möglich.

azu entschieden, dass es vielleicht besser ist wenn nur zwei von uns das Personal begleiten.
s Personal einverstanden ist? Oder allenfalls würden wir auch so Filmen dass man die Person nicht erkennt.

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das Personal einverstanden ist? Oder allenfalls würden wir auch so Filmen dass man die Person nicht erkennt.

> On 2 Oct 2023, at 12:53, Kristin Steiner <kristin.steiner@kunsthaus.ch> wrote:
>
> Danke für die Rückmeldung, lieber Herr Martinez. Wenn Sie den Mitarbeitenden Fragen stellen wollen (wie erwähnt in Ihrem Mail),
> Beste Grüsse
> Kristin Steiner
>
> --
>
> Kristin Steiner
> Kommunikation & Marketing
> Kunsthaus Zürich
> Winkelwiese 4
> 8001 Zürich
>
> Korrespondenz- und Rechnungsadresse
> Zürcher Kunstgesellschaft
> Postfach
> CH-8024 Zürich
>
> Tel: +41 (0)44 253 84 13
> Fax: +41 (0)44 253 84 33
> kristin.steiner@kunsthaus.ch
>
> -----Ursprüngliche Nachricht-----
> Von: Martinez Trascorri Isaac <imartinez@student.ethz.ch>
> Gesendet: Montag, 2. Oktober 2023 10:58
> An: Kristin Steiner <kristin.steiner@kunsthaus.ch>
> Cc: Arn Charlotte <chaarn@student.ethz.ch>
> Betreff: Re: Anfrage Museumsbesuch
>
> Guten Tag Frau Steiner
>
> Zwischen 10 und 14 Uhr passt für uns auch gut!
> Besten Dank.
>
> Liebe Grüsse
> Isaac Martinez
>
>> On 2 Oct 2023, at 09:20, Kristin Steiner <kristin.steiner@kunsthaus.ch> wrote:
>>
>> Lieber Herr Martinez
>> Leider ist das Reinigungspersonal um diese Zeit nicht mehr am Arbeiten, da sie früh am Morgen beginnen. Eine
>> Danke für die Rückmeldung und beste Grüsse Kristin Steiner
>>
>> --
>>
>> Kristin Steiner
>> Kommunikation & Marketing
>> Kunsthaus Zürich
>> Winkelwiese 4
>> 8001 Zürich
>>
>> Korrespondenz- und Rechnungsadresse
>> Zürcher Kunstgesellschaft
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>> Tel: +41 (0)44 253 84 13
>> Fax: +41 (0)44 253 84 33
>> kristin.steiner@kunsthaus.ch
>>
>> -----Ursprüngliche Nachricht-----
>> Von: Martinez Trascorri Isaac <imartinez@student.ethz.ch>
>> Gesendet: Sonntag, 1. Oktober 2023 20:25
>> An: Kristin Steiner <kristin.steiner@kunsthaus.ch>
>> Cc: Arn Charlotte <chaarn@student.ethz.ch>
>> Betreff: Re: Anfrage Museumsbesuch
>>
>> Sehr geehrte Frau Steiner
>>
>> Besten Dank für die schnelle Rückmeldung. Mittwoch zwischen 17:00-20:00Uhr würde super passen. Wir haben uns
>> Wäre es in Ordnung wenn wir ein paar Fragen vorbereiten und vielleicht das ganze auf Video aufnehmen, falls
>> Das Ganze würde dann in der Form von Standbildern in unsere Arbeit einfliessen.
>>
>> Beste Grüsse
>> Isaac Martinez
>>
>>

>>> On 28 Sep 2023, at 11:09, Kristin Steiner <kristin.steiner@kunsthaus.ch> wrote:
>>>
>>> Guten Tag Herr Martinez
>>> Wir konnten Ihre Anfrage nun mit der Geschäftsleitung besprechen. Aus Sicherheitsgründen ist ein Einblick nur in den Bereich der Re
Wie viele Stunden würden Sie denn unser Personal begleiten wollen? Und die Gruppe umfasst 6 Personen, richtig?
>>> Danke für die Rückmeldung und beste Grüsse Kristin Steiner
>>>
>>> --
>>>
>>> Kristin Steiner
>>> Kommunikation & Marketing
>>> Kunsthaus Zürich
>>> Winkelwiese 4
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>>>
>>> Tel: +41 (0)44 253 84 13
>>> Fax: +41 (0)44 253 84 33
>>> kristin.steiner@kunsthaus.ch
>>>
>>>
>>> -----Ursprüngliche Nachricht-----
>>> Von: Björn Quellenberg
>>> Gesendet: Mittwoch, 27. September
>>> An: Martinez Trascorri Isaac <ima
>>> Cc: Bielicky Tibor <bielicky@arch
>>> <chaarn@student.ethz.ch>; Bai Xin
>>> Jingling <jiding@student.ethz.ch>
>>> <qiwu@student.ethz.ch>; Liu Zhish
>>> Betreff: AW: Anfrage Museumsbesuc
>>>
>>> Sehr geehrter Herr Martinez
>>>
>>> Ich freue mich über Ihr anhaltend
>>> Ihre Anfrage habe ich an den Leit
ich auch die Direktorin Ann Demeester
>>>
>>> Da ich vom 1.-16. Oktober selber
>>>
>>> Mit freundlichen Grüssen
>>> Björn Quellenberg
>>>
>>> -----Ursprüngliche Nachricht-----
>>> Von: Martinez Trascorri Isaac <im
>>> Gesendet: Mittwoch, 27. September
>>> An: Björn Quellenberg <bjoern.que
>>> Cc: Bielicky Tibor <bielicky@arch
>>> <chaarn@student.ethz.ch>; Bai Xin
>>> Jingling <jiding@student.ethz.ch>
>>> <qiwu@student.ethz.ch>; Liu Zhish
>>> Betreff: Anfrage Museumsbesuch
>>>
>>> Sehr geehrter Herr Quellenberg
>>>
>>>
>>> Wir sind eine Gruppe von 6 Archit
>>>
>>> Im Rahmen unserer Semesterarbeit
regulären Öffnungszeiten das Museum z
>>>
>>> Konkret möchten wir gerne das Rei
Pausen-, und sonstigen Infrastrukture
>>>
>>> Wir sind uns bewusst, dass die Ko
>>> Bitte teilen Sie uns mit, falls S
>>>
>>> Wir würden uns sehr über eine pos
>>>
>>>
>>> Mit freundlichen Grüssen
>>>
>>> Isaac Martinez
>>
>

inigung möglich und dies auch nur während der Öffnungszeiten des Museums. Von den Tagen her würde sich Dienstag oder Mittwoch eignen.

s Anwärterinnen und Anwärter auf eine Junior-Mitgliedschaft in der Zürcher Kunstgesellschaft genannt.
sicherheitsrelevanten Bereichen im Museum entscheidet. Herr Schneider ist allerdings noch bis zum 4. Oktober in den Ferien, weshalb
Antwort bekomme, melde ich mich wieder bei Ihnen.

us befassen.

lagen verschiedenster Museumbsabläufe. Um diese besser zu verstehen, wollten wir Anfragen ob die Möglichkeit besteht vor oder nach den

d mehr über die Hintergrundabläufe bei der Pflege und Erhaltung des Museums zu erfahren. Besonders Interessant für uns sind die Lager-,
eidend sind für den Museumsbetrieb und uns einen wertvollen Einblick in die Hintergründe der Gestaltung von Museen vermitteln würde.

und Richtlinien des Museums zu richten.

esprechen.

>>> On 28 Sep 2023, at 11:09, Kristin Steiner <kristin.steiner@kunsthaus.ch> wrote:
>>>
>>> Guten Tag Herr Martinez
>>> Wir konnten Ihre Anfrage nun mit der Geschäftsleitung besprechen. Aus Sicherheitsgründen ist ein Einblick nur in den Bereich der Re
Wie viele Stunden würden Sie denn unser Personal begleiten wollen? Und die Gruppe umfasst 6 Personen, richtig?
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>>> kristin.steiner@kunsthaus.ch
>>>
>>>
>>> -----Ursprüngliche Nachricht-----
>>> Von: Björn Quellenberg
>>> Gesendet: Mittwoch, 27. September 2023 17:25
>>> An: Martinez Trascorri Isaac <imartinez@student.ethz.ch>
>>> Cc: Bielicky Tibor <bielicky@arch.ethz.ch>; Arn Charlotte
>>> <chaarn@student.ethz.ch>; Bai Xingyu <baix@student.ethz.ch>; Ding
>>> Jingling <jiding@student.ethz.ch>; Wu Qingyuan
>>> <qiwu@student.ethz.ch>; Liu Zhishuang <zhisliu@student.ethz.ch>
>>> Betreff: AW: Anfrage Museumsbesuch
>>>
>>> Sehr geehrter Herr Martinez
>>>
>>> Ich freue mich über Ihr anhaltendes Interesse am Kunsthaus. Tibor Bielicky hatte mich informiert und die Mitglieder Ihrer Gruppe al
>>> Ihre Anfrage habe ich an den Leiter Betrieb und Mitglied der Geschäftsleitung Alex Schneider weitergeleitet, der über den Zugang zu
ich auch die Direktorin Ann Demeester und den Vize-Direktor Christoph Stuehn informiert habe. Sobald ich von den Verantwortlichen eine
>>>
>>> Da ich vom 1.-16. Oktober selber abwesend sein werde, nehme ich hier meine Stellvertreterin Kristin Steiner ins cc.
>>>
>>> Mit freundlichen Grüssen
>>> Björn Quellenberg
>>>
>>> -----Ursprüngliche Nachricht-----
>>> Von: Martinez Trascorri Isaac <imartinez@student.ethz.ch>
>>> Gesendet: Mittwoch, 27. September 2023 16:58
>>> An: Björn Quellenberg <bjoern.quellenberg@kunsthaus.ch>
>>> Cc: Bielicky Tibor <bielicky@arch.ethz.ch>; Arn Charlotte
>>> <chaarn@student.ethz.ch>; Bai Xingyu <baix@student.ethz.ch>; Ding
>>> Jingling <jiding@student.ethz.ch>; Wu Qingyuan
>>> <qiwu@student.ethz.ch>; Liu Zhishuang <zhisliu@student.ethz.ch>
>>> Betreff: Anfrage Museumsbesuch
>>>
>>> Sehr geehrter Herr Quellenberg
>>>
>>>
>>> Wir sind eine Gruppe von 6 Architekturstudent*innen an der ETH, die sich zurzeit mit Zürcher Museen und spezifisch auch dem Kunstha
>>>
>>> Im Rahmen unserer Semesterarbeit beim Lehrstuhl von Adam Caruso recherchieren wir in den ersten 6 Wochen die Hintergründe und Grund
regulären Öffnungszeiten das Museum zu besuchen.
>>>
>>> Konkret möchten wir gerne das Reinigungspersonal und/oder die Sicherheitskräfte begleiten um ihre tägliche Routine zu beobachten un
Pausen-, und sonstigen Infrastrukturellen Räume die den Besuchern nicht zugänglich sind. Wir sind überzeugt, dass diese Prozesse entsch
>>>
>>> Wir sind uns bewusst, dass die Koordination solcher Touren eine gewisse Planung erfordert und sind mehr als bereit uns dem Zeitplan
>>> Bitte teilen Sie uns mit, falls Sie weitere Informationen oder Angaben unserer Seite benötigen.
>>>
>>> Wir würden uns sehr über eine positive Rückmeldung freuen und stehen Ihnen gerne zur Verfügung um alle erforderlichen Schritte zu b
>>>
>>>
>>> Mit freundlichen Grüssen
>>>
>>> Isaac Martinez
>>
>

inigung möglich und dies auch nur während der Öffnungszeiten des Museums. Von den Tagen her würde sich Dienstag oder Mittwoch eignen.

annt.
m 4. Oktober in den Ferien, weshalb

Möglichkeit besteht vor oder nach den

s Interessant für uns sind die Lager-,
altung von Museen vermitteln würde.

reit sind, diese zu beantworten. Ich werde Ihnen das morgen durchgeben können. Die Begleitung ist frühestens Mittwoch in einer Woche ehen.

ist frühestens Mittwoch in einer Woche

14 Kunsthaus from above

END

ANISE?

Equally, the second freedom - to disobey - is predicated on the understanding that you won't be ostracised or sent out of your community, but be listened to and taken seriously. This is different from an abstract or legal concept of freedom of speech: you may well be able to talk as much as you like, but if nobody's listening then that's not really a social freedom. The second freedom is really important in the book, because it unterpins systems of participatory democracy in societies like those of the North-Eastern parts of the Americas.
The Dawn of Everything. Interview with David Wengrow. Real Review 12. Spring 2022.

ruangrupa began as a contemporary art ecosystem that was developed from a non-profit work model. Most of the operational support of each collective comes from donor agencies, sponsors and independent funding from the business units, in addition to voluntary donations from collective members. When deciding to work together as an Ecosystem, ruangrupa with Serrum and Grafis Huru Hara ventured to create a common pool system in which all resources were collected and divided proportionally, according to each collective's needs.
Ruangrupa, Gudskul Ecosystem (2018-now)

We have commons in fact that are co-opted by the state, others that are closed and 'gated' commons, and still others that are commodity-producing and ultimately controlled by the market.
RE-ENCHANTING THE WORLD. Feminism and the politics of the commons.
Silvia Federici. 2018

The seeds of this unusal saga weere sown more than 74 years, a small town in the state of Gujarat in western India. The exploitative trade practices followed by the local trade cartel triggered off the cooperative movement. Angered by unfair and mainpulative practices followed by the trade, the farmers of the district approached the great Indian patriot Sardar Vallabhbhai Patel for a solution. He advised them to get rid of middlemen and form their own co-operative, which would have procurement, processing and marketing under their control.

...

The Amul Model of dairy development is a three-tiered structure with the dairy cooperative societies at the village level federated under a milk union at the district level and a federation of member unions at the state level.
About us. Amul. 2020

We knew about Documenta, of course. But from secondary sources like the media. That type of object-based art, one curatorial voice, genius in art and so on – we haven't worked liked that much before. So we knew it was going to be tough to act as a curator, or a classic, centred artistic-director.But we were transparent from the beginning that what we were going to do is what we are already doing anyway. People might argue whether what we do is curating, but for us, this is what we do. That's the work that we agreed with the institution as well.
Farid Rakun, ruangrupa „Who's exploiting who?" 2022

Sym-poiesis is a simple word; it means "making-with." Nothing makes itself; nothing is really auto-poietic or self- organizing. In the words of the Iñupiat computer "world game," earthlings are Never Alone.2 That is the radical implication of sympoiesis. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding.

Another word for these sympoietic entities is holobionts, or, etymologically, "entire beings" or "safe and sound beings."3 That is decidedly not the same thing as One and Individual. Rather, in polytemporal, polyspatial knottings, holobionts hold together contingently and dynamically, engaging other holobionts in complex patternings.
Arts of Living on a Damaged Planet, Heather Swanson, Anna Tsing, Nils Bubandt, Elaine Gan, Donna Haraway

C

More public.

X

Yeah.

I

Maybe going back to this idea of responsibility – of collective responsibility versus the single director's responsibility.

X

As a member of ruangrupa you have a very little decision power as a staff member of the Kunsthaus. Because you cannot just make decisions by yourself. You have to always ask everyone.

C

I think there we find the very difference between these two forms of organizing. And you Z mentioned it before: it is about listening. At Kunsthaus you can think something is bad but the question is who listens to you. And I assume that very few people will actually listen to you. And at ruangrupa it is about listening, it is about understanding each other. And I think that's maybe the biggest difference: how people are willing to understand each other.

X

We don't know that but you can ask tomorrow.

C

We'll ask.

J

I mean the director is the head for the public but even they have to listen to the sponsors. I think there is probably a whole group of people who tells them what to do.

Z

Even though they seem to be the only ones who take decisions they are probably not. There are people in the middle – maybe above the staff members but below the sponsors.

J

And also in the text of the Queen Museum the director disagreed with the board members and that was also the reason why she quit the job.

Z

But actually ruangrupa can of course also do exhibitions for themselves on the street and in their own gallery. But when they made documenta they also had to listen to Germany and the city of Kassel. They were the only connection between Kassel and the participating collectives.

I

Yes, but I think with documenta and the relationship to Kassel – once the general layout and founding is approved, they are probably free to do whatever they want.

X

Yeah.

DISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISC

Q

And I also watched a video from ruangrupa once. And there they said that they don't consider themselves as curators but more as organizers. And I think there we find a certain difference between these two concepts. Because many members of ruangrupa don't have an educational background in arts. Some of them are architects or historians. So they define curating more as someone who can decide but they define themselves more as kind of collectors.

C

They are somehow creating opportunities.

Z

They work with all the artists together.

Q

I would say yes. They are making the core for the whole thing.

X

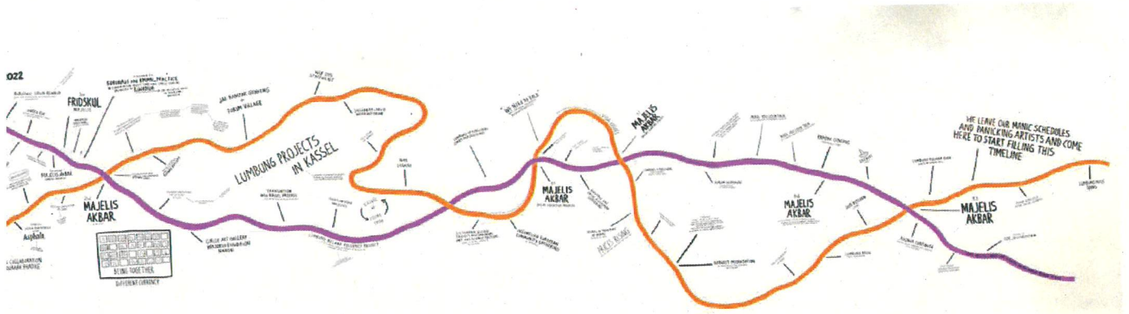
Is it possible to imagine institutions as Kunsthaus with a horizontal organization? Because to organize you have to have the overlook. And normally a very limited amount of persons overlooks everything. But then in ruangrupa's case everyone has to overlook everything. Because if something happens, everyone has to take responsibility.

I

Maybe also not. Because their collective is also built on trust. So you wouldn't look over everyone's shoulder to look what they are doing. Except that if something does go wrong everyone has to take responsibility.

C

And also I think these spaces of discussion and reflection are very important. Because they always have the space where they discuss everything. They do meetings over and over again. They collect knowledge. I think that is their way of keeping the overview.



13 ruangrupa timeline ruruhaus

DISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISC

C

Maybe we could start from this point. What the last text is about: Hierarchies. Talk about the hierarchies in the organisation of these institutions.

I

What is the question again?

C

How do you organize?
Because there are different types of organizations. You can do a very hierarchical organization or consider that every part of the organization is on the same height.

I

Ruangrupa's way of organizing documenta and Kunsthaus' way of organizing as an institution are quiet contrary. Ruangrupa tried to have as little hierarchies as possible or leave it up to each island to have one or don't have one. Which resulted in things which can be discussed, which can be good or bad.

C

Another interesting aspect that can be taken from the first paragraph is the 'freedom to disobey'. I think at documenta but also if you are a part of the collective of ruangrupa you are free to disobey and you can just say no, do it differently or speak up and I'm somehow interested in how far this is possible in the Kunsthaus as well. Can you disobey if you are part of the staff or even as director?

X

I mean what you can always do is certainly to write an E-Mail. To express your thoughts.

C

But as whom would you write the E-Mail?

X

As part of the Kunsthaus, as staff member. And you see something you don't agree with – then you just write an E-Mail to the director or the secretary.

Z

But now the question arises if the director will listen to you.

X

Yeah. It is just that you don't have the decision power.

Z

I have just taken a look – at Kunsthaus there is always only one director. And last year it just switched. Before it was a guy who was the director for eighteen years and then he failed
curating the Bührle Sammlung. And afterwards it switched to a lady who again takes all the responsibility and the decisions herself. And to me this systems sound as a kind of dictatorship: that only this one person has the right to decide on things and is the head of all the staff and also need to take all the responsibilities.

C

I'm wondering if she is really so free. I think not.

Q

Yes. They probably have meetings and I wouldn't say that she takes all the responsibility. Because in the case of the Bührle Sammlung – if we blame the Kunsthaus we would never say that we blame that specific director. We'd rather

DISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISC

I

I kind of disagree. I think she has the whole responsibility but she doesn't have the whole decision power. Which might be the issue.
If something goes wrong, the director will be blamed and in this case it's her. But at the same time one could also say that she never had the full freedom. She was never allowed to disobey the people who kind of set the rules of Kunsthaus – the people that have money and give paintings and collections.

C

In this context we can talk as well about failure.
There is this the public opinion on this issue and also the opinion of the sponsors like Swiss Re and Credit Swiss. For the last ones the Chipperfield Extension was not a fail. They decided on it. Also for the Bührle family it's not a fail. And at this point the director has this very difficult position. Because on the one hand there is this public opinion on the Kunsthaus as an institution from which you are the head of and on the other hand there is this private world which puts a lot of pressure on the institution.

X

But she was also put into place because this private community was somehow threatened by this public opinion and they thought they need someone to deal with this problem. And in that sense I think the public opinion can affect this institutions it just has to be loud enough.

C

I'm also wondering now how this will turn out to be: is it just a 'green-washing' mechanism? I'm not sure if you can make things good again only by rearranging an exhibition.

X

That we will see.

I

That we will see, yes.

Q

Do you think it was maybe also a failure for Swiss Re? Because I think they may expected something else – maybe more fabulous, more great. A building which can be compared with the Louvre in Paris or the Tate in London.
But now it loses money every year.

X

But it's not their money. It's not their money.

Q

But still this is not the effect they want to achieve.

C

But they have the highest amount of yearly visitors ever. It's crazy. They are not failing in the sense that no one is coming.
These institutions are not really making money and that's also quiet normal.

I

Yes. Most opinions within the Kunsthaus and the companies which acted as sponsors will probably say that this is a very successful building.

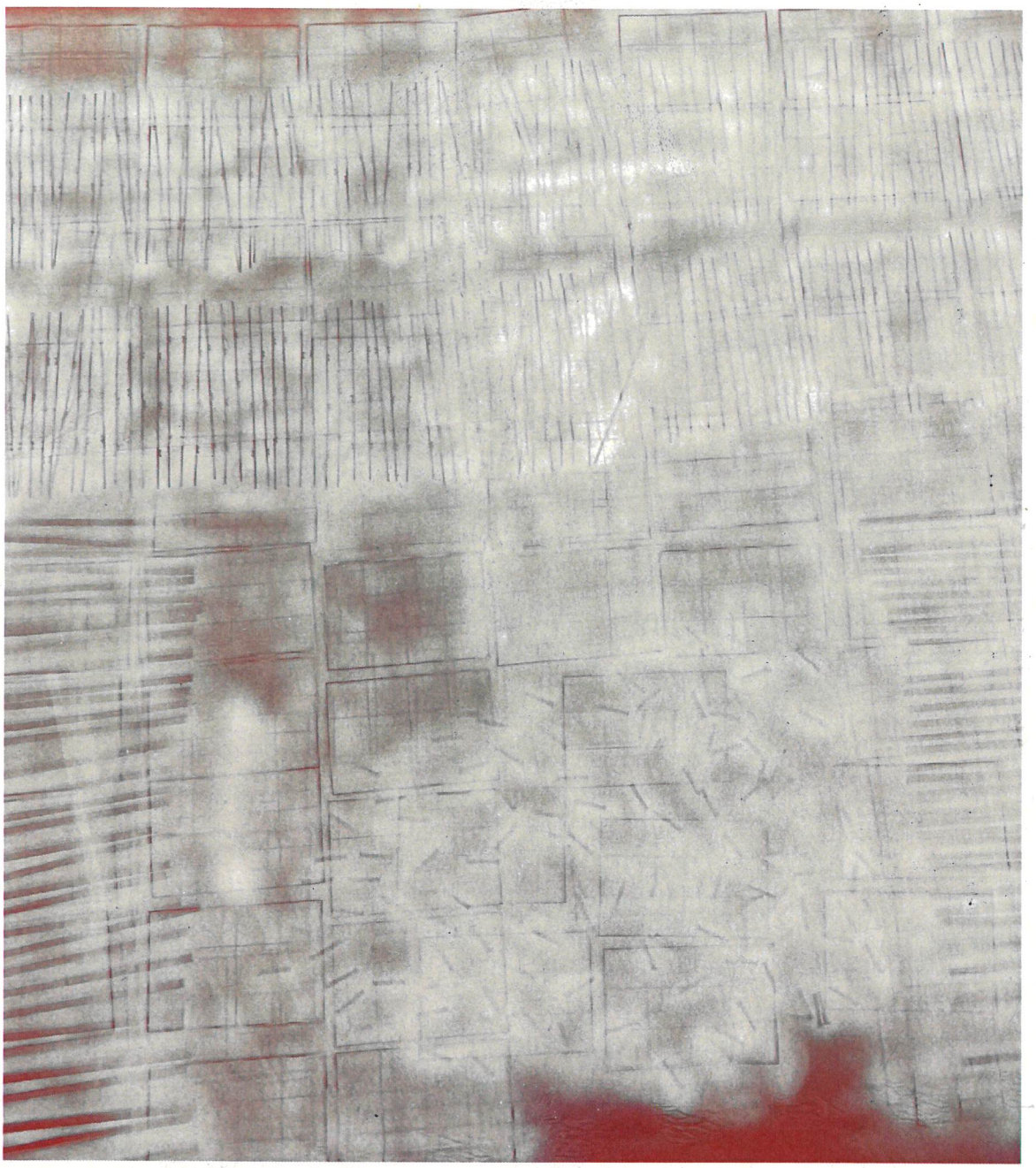
C

Yeah, I mean also it a tourist attraction and also as Chipperfield himself talks about the building – he is comparing the Kunsthaus with the museums all over Europe and says that the Kunsthaus is even better.

X

He says that the Foyer at Kunsthaus is better than the Turbinenhall at Tate – that it is more open, he said.

VISITS
20



6 The Kunsthaus Instagram, most recent posts

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Collective action can defeat the wiliest opponent.
Staying with the Trouble. Donna Haraway. 2016

Among his contentions is that many of the private collections thatentered into museums were assembled by a very narrowdemographic: men of wealth and education who made idiosyncratic and personal collections that ended up in thepublic sphere, whether via donation or purchase. These objects, desired and acquired by specific individuals, were not onlyraced and classed, but also came to represent what was "important" or even "excellent" in art and culture. Dana puts it bluntly: "These collectors were usually entirely selfish in theiracquisition, rarely looking beyond their own personal pleasureor the aggrandizement of their immediate families."41 Further,as collections of personal taste, they naturally excluded bodiesof work, aesthetics, ideas, and makers with which or with whomthe collector was not familiar, did not like, or simply neverencountered. His analysis from over one hundred years ago remains strikingly relevant to museums today; indeed, his critique still stands. These collections, and the spaces that contain them were never neutral. They have always been about personal tastes and agendas, both private and public.
Culture Strike: Art and Museums in an Age of Protest. Laura Raicovich.

With the accumulation of capital, therefore, the specifically capitalistic mode of production developes, and with the capitalist mode of production the accumulation of capital. Both these economic factors bring about, in the compound ratio of the impluses they reciprocally give one another, that change in the technical composition of capital by which the variable constituent becomes always smaller and smaller as compared with the constant. Every individual capital is a larger or smaller concentration of means of production, with a corresponding command over a larger or smaller labour army.Every accumulation becomes the means of new accumulation. With the increasing mass of wealth which functions as capital, accumulation increases the concentration of that wealth in the hands of individual capitalists, and thereby widens the basis of production on a large scale and of the specific methods of capitalist production. The growth of social capital is effected by the growth of many individual capitals. All other circumstances remaining the same, individual capitals, and with them the concentration of the means of production, increases in such proportion as they form aliquot parts of the total social capital.
Collectet Works. Karl Marx. 1975

Knowledge linked to power, not only assumes the authority of 'the truth' but has the po- wer to make itself true. All knowledge, once applied in the real world, has effects, and in that sense at least, 'becomes true.' Knowledge, once used to regulate the conduct of others, entails constraint, regulation and the disciplining of practice. Thus, 'there is no power re- lation without the correlative constitution of a field of knowledge, nor any knowledge that
does not presuppose and constitute at the same time, power relations.
Michel Foucault in Discipline and punish: The birth of the prison (1977)

Their hospitality towards all sorts of strangers is remarkable. The more elaborate the feast, the more likely one is to see some combination of free sharing of some things (for instance, food and drink) and careful distribution of others: say, prize meat, whether from game or sacrifice, which is often parceled out according to very elaborate protocols or equally elaborate gift exchange. The giving and taking of gifts often takes on a distinctly gamelike quality, continuous often with the actual games, contests, pageants, and performances that also often mark popular festivals. As with society at large, the shared conviviality could be seen as a kind of communistic base on top of which everything else is constructed. It also helps to emphasize that sharing is not simply about morality, but also about pleasure.Solitary pleasures will always exist, but for most human beings, the most pleasurable activities almost always involve sharing something: music, food, liquor, drugs, gossip, drama, beds. There is a certain communism of the senses at the root of most things we consider fun. The surest way to know that one is in the presence of communistic relations is that not only are no accounts taken, but it would be considered offensive, or simply bizarre, to even consider doing so.
Debt: The First 5000 Years. David Graeber. 2011

Q

Yes. It's also about the question 'how do you engage with the world'.

X

Because if I don't want to see any of the things that you are showing me but I want to see something which is downstairs then it is not sharing. It is just showing.

C

If I ask 'What can I take away from the Kunsthaus?' the only things coming to my mind are stickers, flyers and toilet paper.

I

The shop gives some opportunity.
Everyone laughs.

C

But this is money based. And you can't – as in a library – say ah, that's a nice painting I take it home for one month. I mean this is obviously not possible but this tension makes it kind of interesting.

X

I'm thinking of the Fondazione Prada – there you can take the small brochures without actually entering the exhibition. But you can already browse through. And it is a very enjoyable artefact which can be taken home.

C

Yes, the 'Zeit' catalogue, the book is so expensive.

I

When we were at the staff tour they had two huge Paletten of those books. And the guy told us that they probably already had sold 800.

C

And the olive oil! Signed by Joseph Beuys! You can buy it for 700 CHF. There are at least 10 bottles in their cellar.

I

And it's even not good anymore!

Q

Is he proud of that?

C

No, he was like "weird people".

Z

I'm wondering if Beuys wanted this thing?

C

I don't think that he wanted it to be sold for 700 CHF. Z
I don't think so.

C

Oh, I have to get to the toilet. Q
Yeah, the time is 14 minutes. C
It's over.

6 The Kunsthaus Instagram, most recent posts

I

I like the ending. I like the last part of the text. That kind of intrinsic human activities that we all love to do are about sharing.

X

I always found that the most communist societies are the monasteries. I was in that monastery in Disentis. And they had no capital at all. They don't have personal belongings. Everyone does it's part: some bake breads some are in medical. Everyone does their job and things are shared.

Q

Yes, the advantage you get from sharing happens even when you don't have enough food or water. We had a trip to Egypt. And this was the month where you are not allowed to eat or drink.

C

Ah, Ramadan.

Q

Yes. And when we were in the car the driver always stopped because there were people standing along the street and giving you food and water. They don't seem to have a lot of things themselves but they still wanted to share because everyone is god's child.

X

And they were happy and wanted to share this moment when you can eat again. This was really remarkable.

Q

Enlightening.

X

There is also something very true about collecting as only according to the personal taste of the collector.

C

Which forms than what is considered as being good art. X
And I think there is a difference between art which is talking about things and art which is not. And if you are a collector and you are money oriented so you may choose art which isn't
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He is doing these white sculptures with crystals.

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These kind of things are the collectors favourites because they don't mean anything. They are just for visual pleasure.

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I think that is there were a curator / director comes in. And really deals with that. Because if you are someone who spends money that is what you do naturally: buying what you like.

C

That's funny. Because you say that the point where the curator comes in is after buying. And that's how it actually works: there have always been rich families who bought paintings and this is what made art more or less valuable. They decided about value and continued the canon. And that's how the "renommierte Kunst" got established. By buying or not buying. And by publicity.
For me its questionable if the curator should not come in earlier. Or if it should be about money. Because if you produce artwork for money then you have a different kind of a mindset.
performance artist.
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X

Yes, I mean if you are producing art only for a good price then you won't be a performance artist.

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That's what happens now what happens for art Basel for example. Many artists produce for those artfairs. What I've seen with smaller curators – I did the Wahlfach with Adam Szymczyk the curator of Kunsthaus Basel and also documenta 14 – and he always had a very close relationship with the artists he displayed. He has known them for many years. They were people who he had met along the way or found interesting. He already knew the artist in a very personal way. Maybe that was also influencing what the artist were producing.

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As soon as this capitalistic accumulation of art starts I think the, the – we talked about the question 'What is art for you?' and that art should take a stand and reflect something. And if you are doing it for a lot of money and produce for example a limited amount of drawings just to sell them expensively. If you are taking these decisions in this mindset it loses quality.

X

Most visitors come to Kunsthaus for the entertainment, to enjoy the beauty of art.

Z

But then I'm wondering if the capitalism is lasting. If one just show something to share true beauty that is also a good kind of sharing. Before we met a curator here and we did an interview and we asked 'What is art for you? And why are you a curator?' And her answer was that art is the necessary beauty for this world. She tries to organize something to share the beauty that was made by the artist. For people to enjoy.

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I,I,I,I,I just think that every artwork has been produced in a specific framework, time and context and if you just detach it doesn't work.

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I can't imagine that a curator does an exhibition just for the sake of beauty. Because then you automatically choose works which have a distance between themselves and the world.

Q

I think beauty could be art but I think it is not that the only definition of art should be beauty.

C

We should talk again about sharing and collecting and one point which is maybe interesting in the context of Kunsthaus is the question 'Where does the Kunsthaus share?'

Q

In ruangrupa you have the 'Hin-Und-Her', you have the interactive part. And at Kunsthaus it's more one sided.

X

It's not really share. It's just show.

Q

Sharing is an interactive process. But in Kunsthaus it's kind of materialized and they don't even need something in return.

I

If you share you expect some sort of engagement.

1 Exhibition on collecting memories, ruangrupa 2018

2 Exhibition on collecting memories, ruangrupa 2018

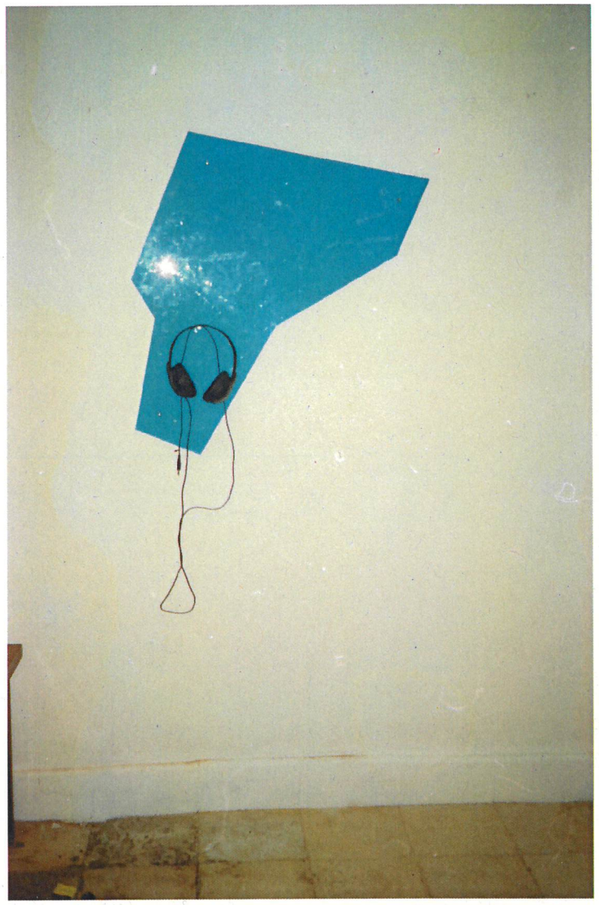
ream.eu/channel/storchlaebihus

4 Exhibition „Psy

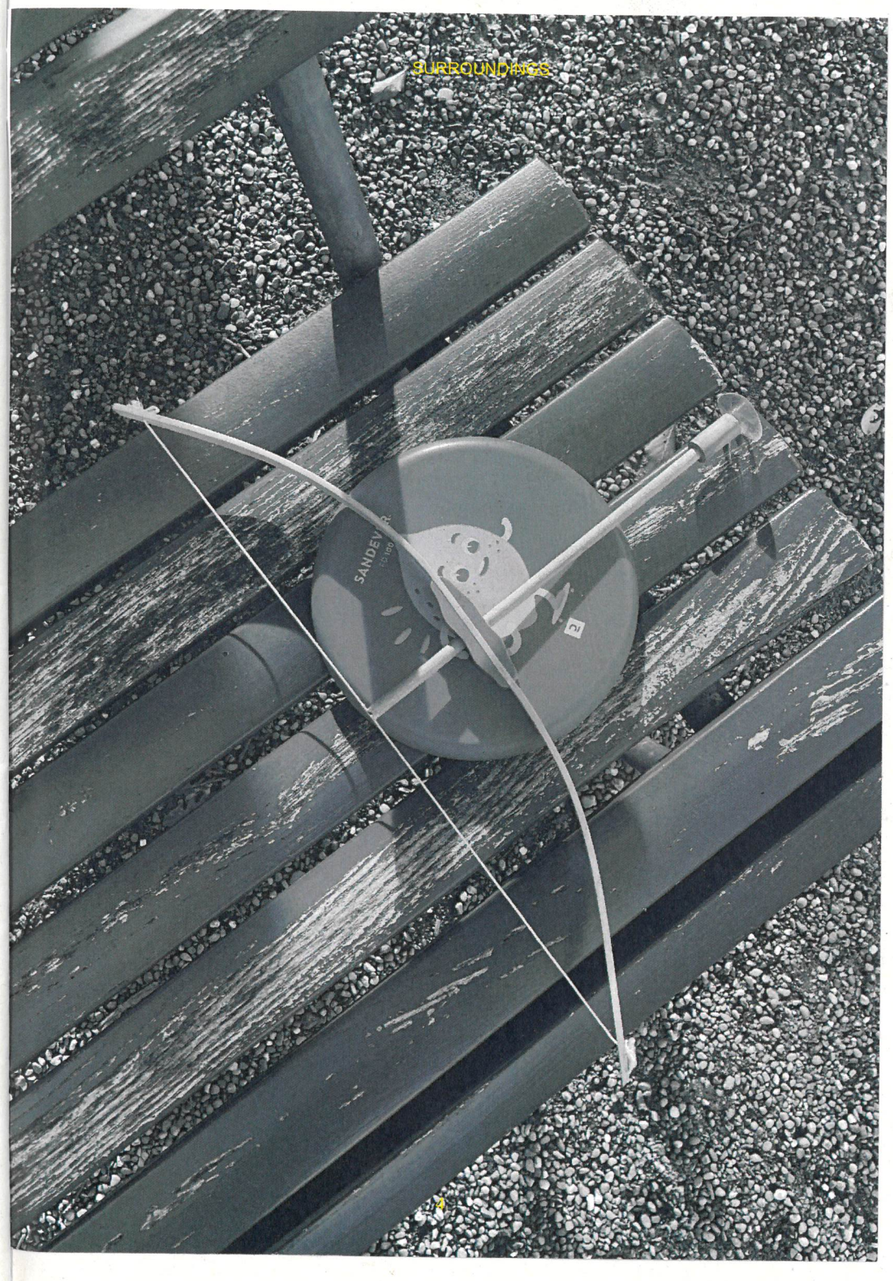
sharing things in the kunsthaus

about flyers, information and toilet paper

3 Tuesday afternoon meeting



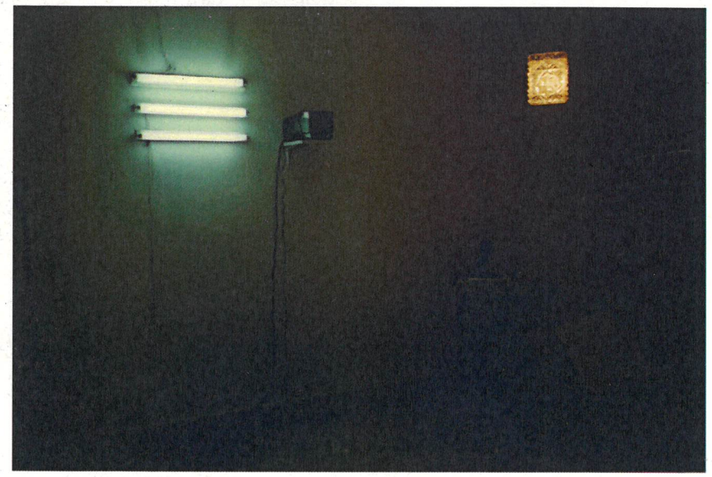
4 Exhibition „Psycho Geography“ 2002 rungrupa



7 Exhibition on collecting

8 Exhibition on collecting memories, ruangrupa 2018

6 Exhibition on collecting memories, ruangrupa 2018



5 Exhibition on collecting memories, ruangrupa 2018

7 Exhibition on collecting memories, ruangrupa 2018

8 Exhibition on collecting memories, ruangrupa 2018

sharing things in the kunsthaus

what has been given to us so far

sticker
flyer
information

water
handtowels

sticker

sharing things in the kunsthaus

about flyers, information and toilet paper

about flyers, information and toilet paper

what has been given to us so far

sticker
flyer
information
toilet paper
water
handtowels

sticker
toilet paper
water
handtowels

sticker
information
programm of the year
flyer
toilet paper
water
handtowels

sticker

sticker

sticker
toilet paper
water
handtowels

sticker
flyer
toilet paper
water
handtowels

sticker

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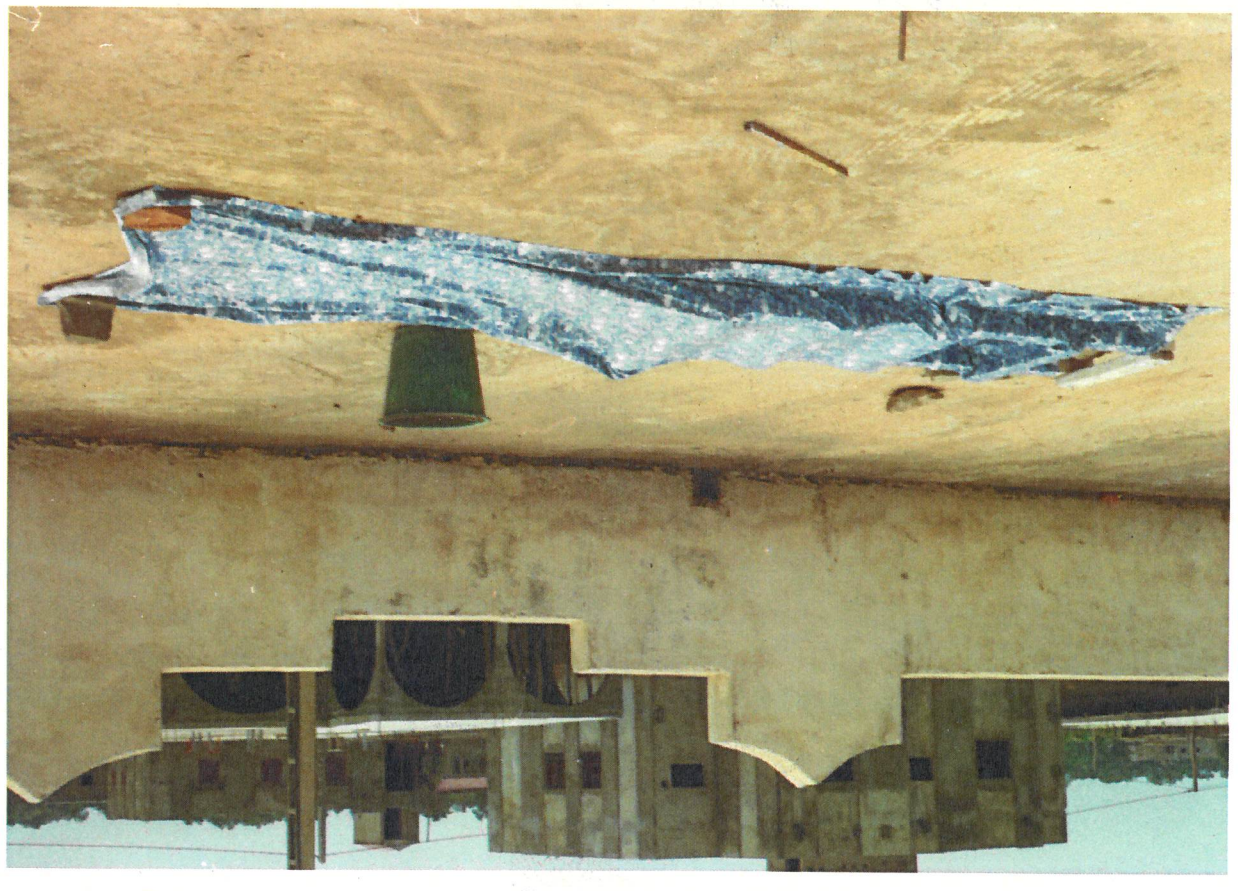
water
handtowels

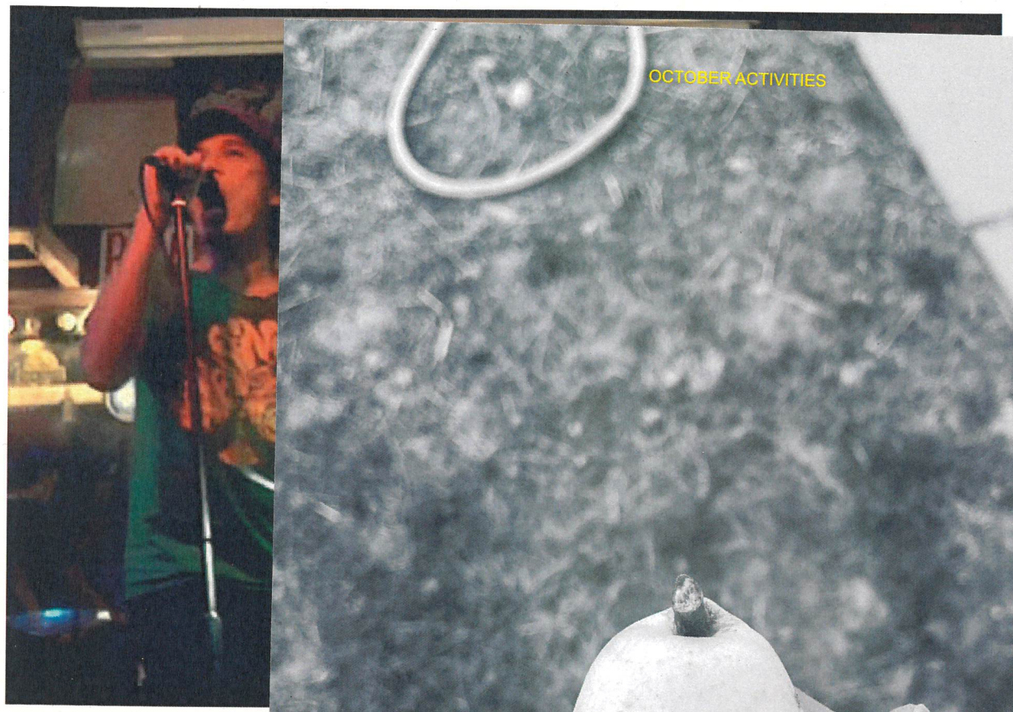
sticker
toilet paper
water
handtowels

sticker



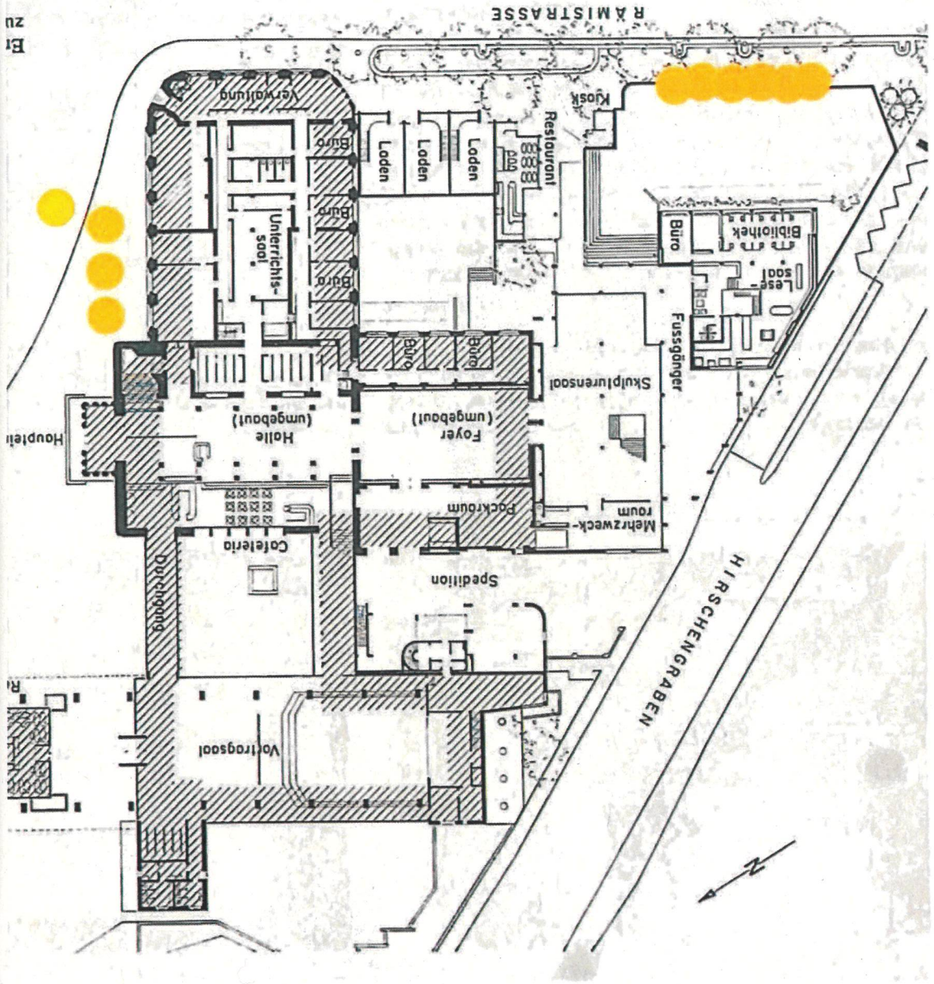
9 Exhibition on collecting memories, ruangrupa 2018

10 JAKARTA!JAKARTA! movie by David Moon and ruangrupa



OCTOBER ACTIVITIES
11

EVENING
10



5 Map on visual communication around the Kunsthaus

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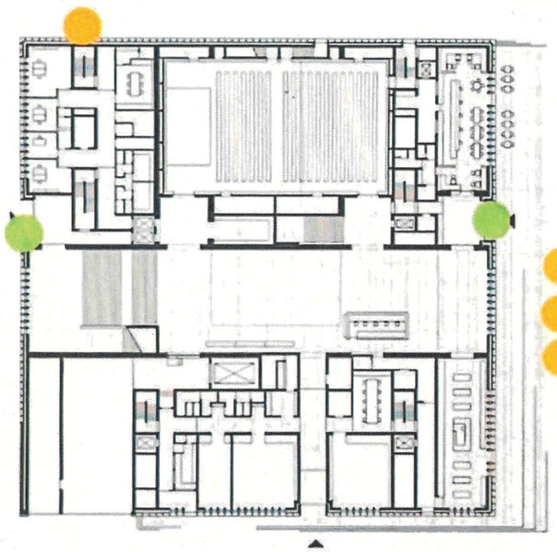
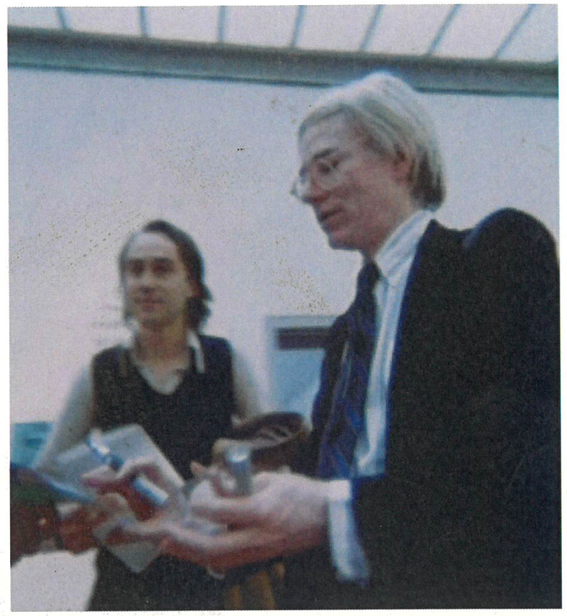
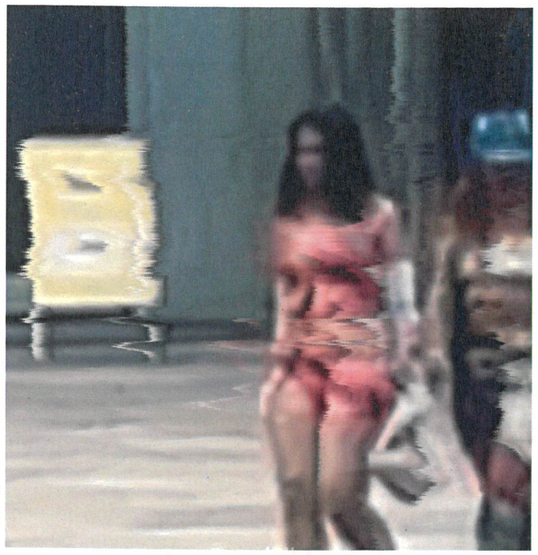




eCollect!
ReCollec

5 The Kunsthaus Instagram, most recent posts



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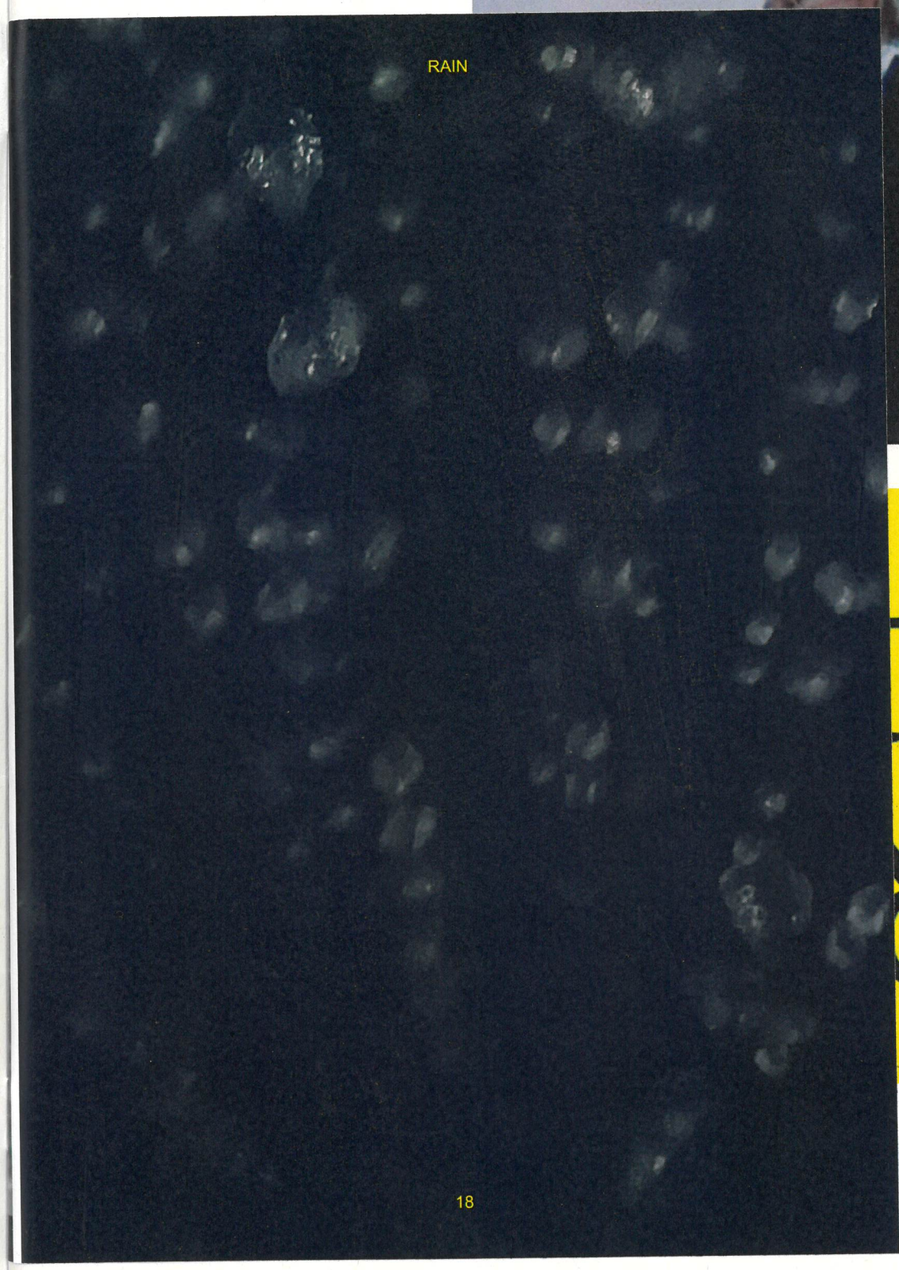

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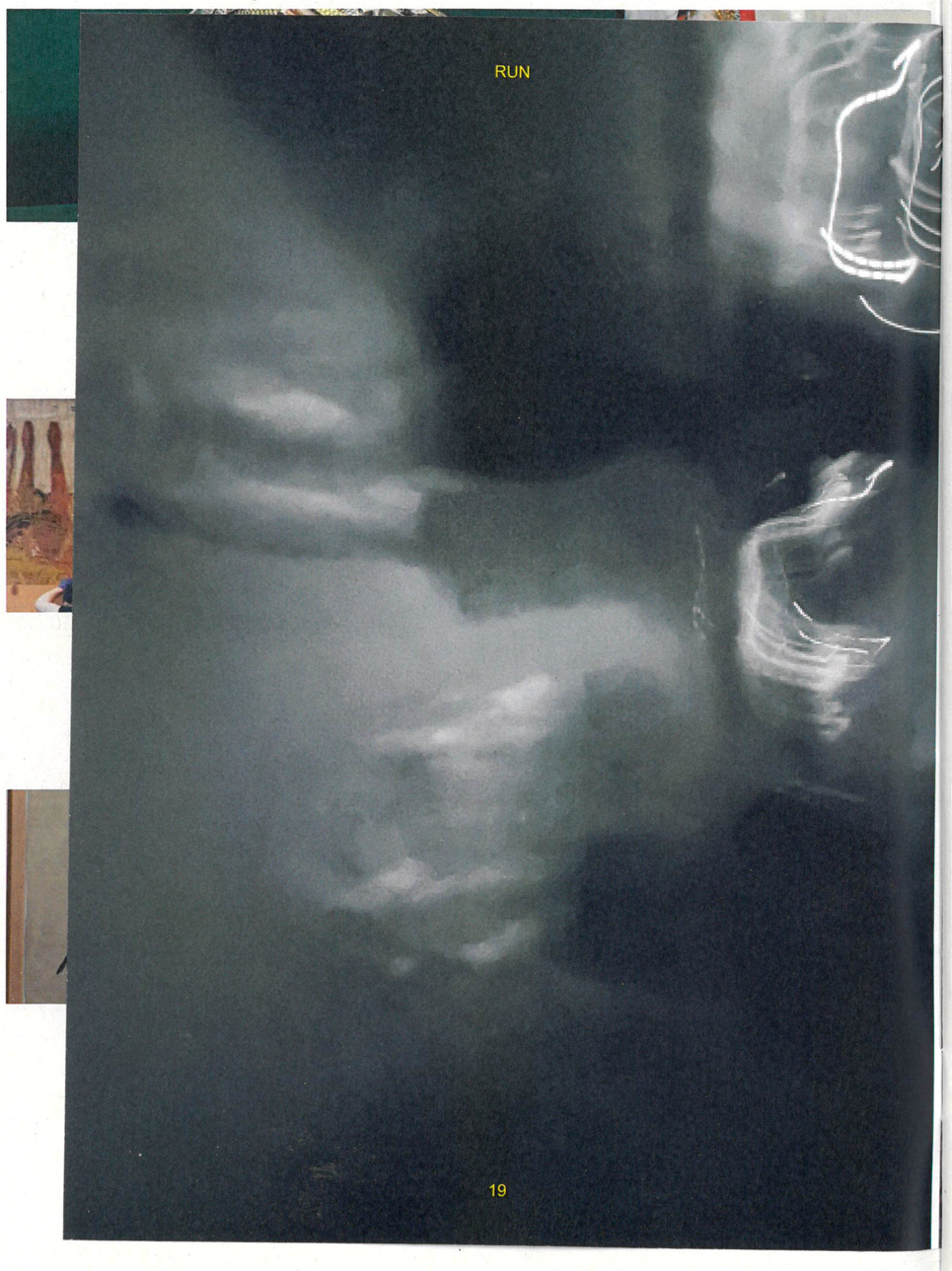

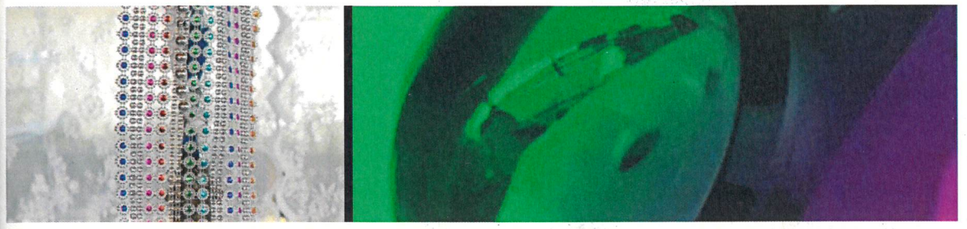

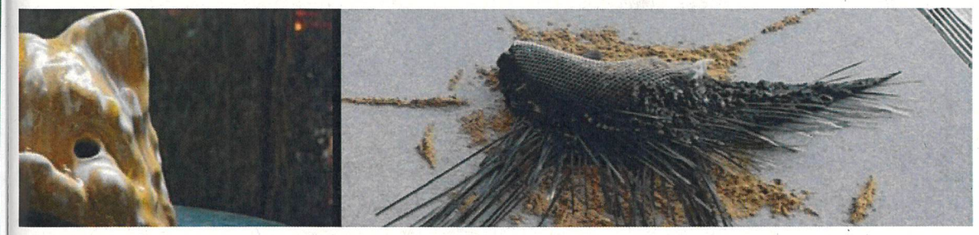

5 The Kunsthaus Instagram, most recent posts

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LING?

Collective action can defeat the wiliest opponent.
Staying with the Trouble. Donna Haraway. 2016

Among his contentions is that many of the private collections thatentered into museums were assembled by a very narrowdemographic: men of wealth and education who made idiosyncratic and personal collections that ended up in thepublic sphere, whether via donation or purchase. These objects, desired and acquired by specific individuals, were not onlyraced and classed, but also came to represent what was "important" or even "excellent" in art and culture. Dana puts it bluntly: "These collectors were usually entirely selfish in theiracquisition, rarely looking beyond their own personal pleasureor the aggrandizement of their immediate families."41 Further,as collections of personal taste, they naturally excluded bodiesof work, aesthetics, ideas, and makers with which or with whomthe collector was not familiar, did not like, or simply neverencountered. His analysis from over one hundred years ago remains strikingly relevant to museums today; indeed, his critique still stands. These collections, and the spaces that contain them were never neutral. They have always been about personal tastes and agendas, both private and public.
Culture Strike: Art and Museums in an Age of Protest. Laura Raicovich.

With the accumulation of capital, therefore, the specifically capitalistic mode of production developes, and with the capitalist mode of production the accumulation of capital. Both these economic factors bring about, in the compound ratio of the impluses they reciprocally give one another, that change in the technical composition of capital by which the variable constituent becomes always smaller and smaller as compared with the constant. Every individual capital is a larger or smaller concentration of means of production, with a corresponding command over a larger or smaller labour army.Every accumulation becomes the means of new accumulation. With the increasing mass of wealth which functions as capital, accumulation increases the concentration of that wealth in the hands of individual capitalists, and thereby widens the basis of production on a large scale and of the specific methods of capitalist production. The growth of social capital is effected by the growth of many individual capitals. All other circumstances remaining the same, individual capitals, and with them the concentration of the means of production, increases in such proportion as they form aliquot parts of the total social capital.
Collectet Works. Karl Marx. 1975

Knowledge linked to power, not only assumes the authority of 'the truth' but has the po- wer to make itself true. All knowledge, once applied in the real world, has effects, and in that sense at least, 'becomes true.' Knowledge, once used to regulate the conduct of others, entails constraint, regulation and the disciplining of practice. Thus, 'there is no power re- lation without the correlative constitution of a field of knowledge, nor any knowledge that
does not presuppose and constitute at the same time, power relations.
Michel Foucault in Discipline and punish: The birth of the prison (1977)

Their hospitality towards all sorts of strangers is remarkable. The more elaborate the feast, the more likely one is to see some combination of free sharing of some things (for instance, food and drink) and careful distribution of others: say, prize meat, whether from game or sacrifice, which is often parceled out according to very elaborate protocols or equally elaborate gift exchange. The giving and taking of gifts often takes on a distinctly gamelike quality, continuous often with the actual games, contests, pageants, and performances that also often mark popular festivals. As with society at large, the shared conviviality could be seen as a kind of communistic base on top of which everything else is constructed. It also helps to emphasize that sharing is not simply about morality, but also about pleasure.Solitary pleasures will always exist, but for most human beings, the most pleasurable activities almost always involve sharing something: music, food, liquor, drugs, gossip, drama, beds. There is a certain communism of the senses at the root of most things we consider fun. The surest way to know that one is in the presence of communistic relations is that not only are no accounts taken, but it would be considered offensive, or simply bizarre, to even consider doing so.
Debt: The First 5000 Years. David Graeber. 2011

Q

Yes. It's also about the question 'how do you engage with the world'.

X

Because if I don't want to see any of the things that you are showing me but I want to see something which is downstairs then it is not sharing. It is just showing.

C

If I ask 'What can I take away from the Kunsthaus?' the only things coming to my mind are stickers, flyers and toilet paper.

I

The shop gives some opportunity.
Everyone laughs.

C

But this is money based. And you can't – as in a library – say ah, that's a nice painting I take it home for one month. I mean this is obviously not possible but this tension makes it kind of interesting.

X

I'm thinking of the Fondazione Prada – there you can take the small brochures without actually entering the exhibition. But you can already browse through. And it is a very enjoyable artefact which can be taken home.

C

Yes, the 'Zeit' catalogue, the book is so expensive.

I

When we were at the staff tour they had two huge Paletten of those books. And the guy told us that they probably already had sold 800.

C

And the olive oil! Signed by Joseph Beuys! You can buy it for 700 CHF. There are at least 10 bottles in their cellar.

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And it's even not good anymore!

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Is he proud of that?

C

No, he was like "weird people".

Z

I'm wondering if Beuys wanted this thing?

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I don't think so.

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Oh, I have to get to the toilet. Q
Yeah, the time is 14 minutes. C
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Q

Yes, the advantage you get from sharing happens even when you don't have enough food or water. We had a trip to Egypt. And this was the month where you are not allowed to eat or drink.

C

Ah, Ramadan.

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Yes. And when we were in the car the driver always stopped because there were people standing along the street and giving you food and water. They don't seem to have a lot of things themselves but they still wanted to share because everyone is god's child.

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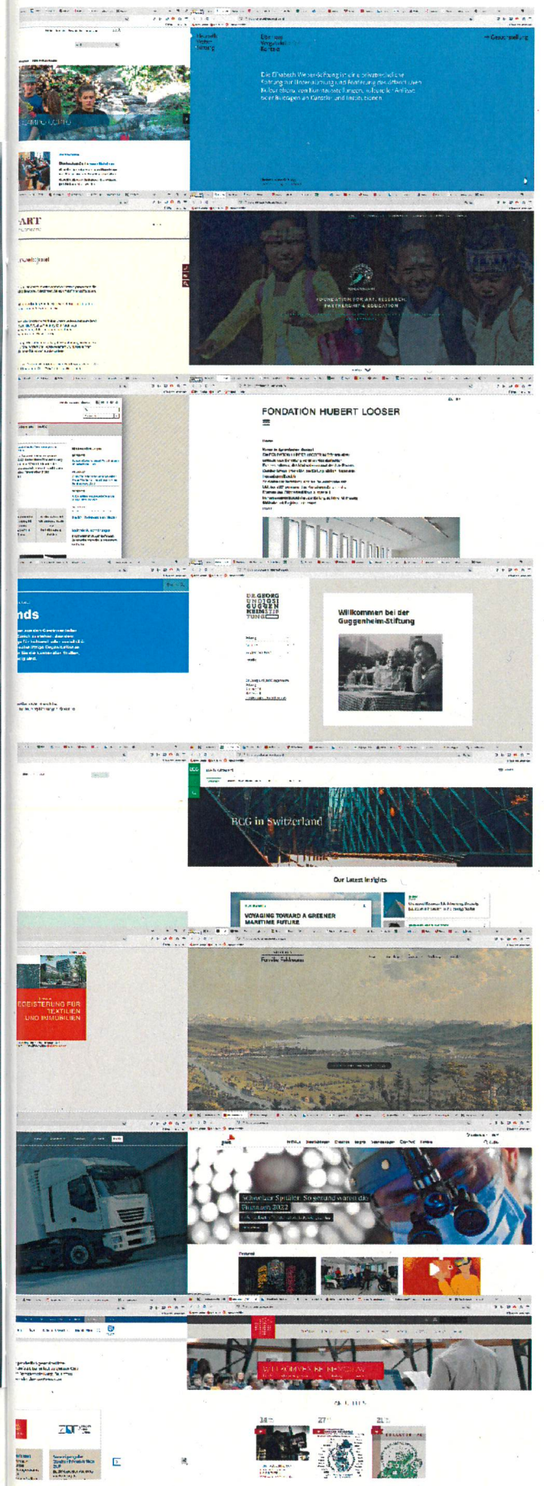
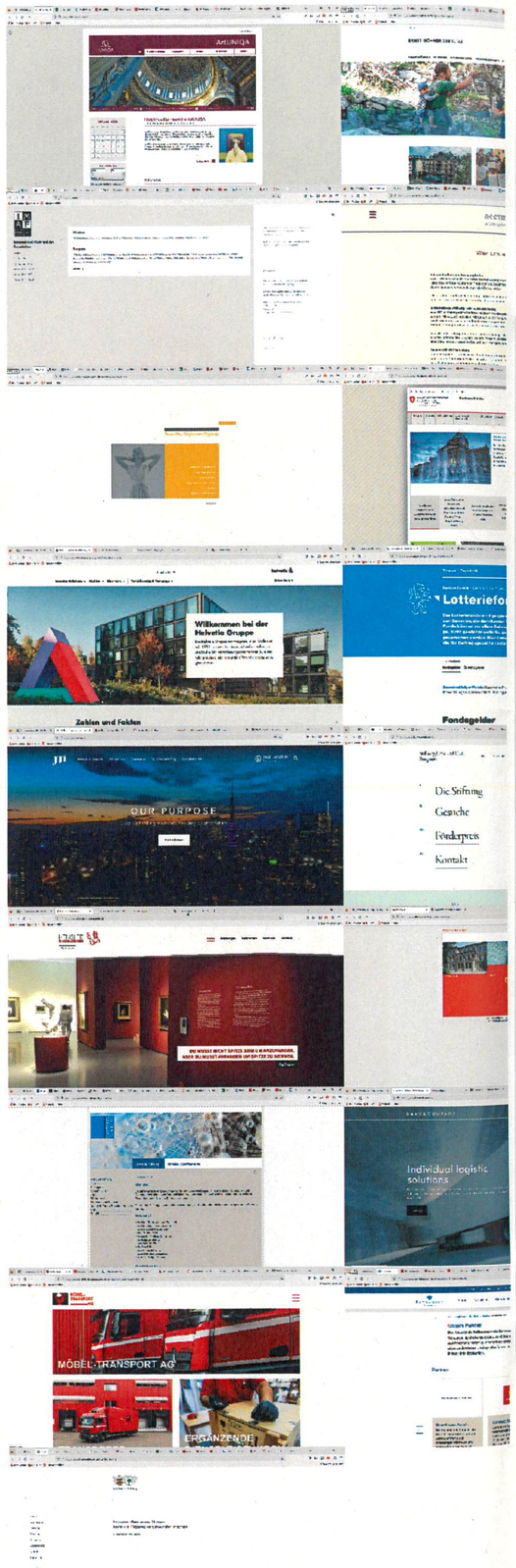


8 online performance of the sponsors of kunsthaus



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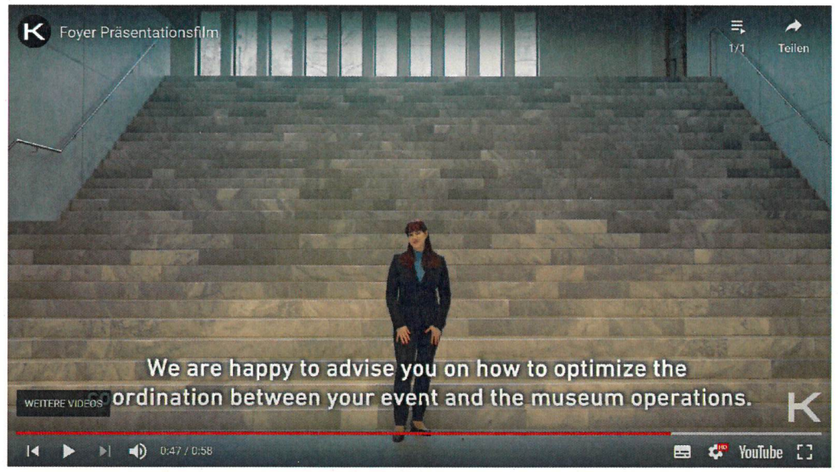
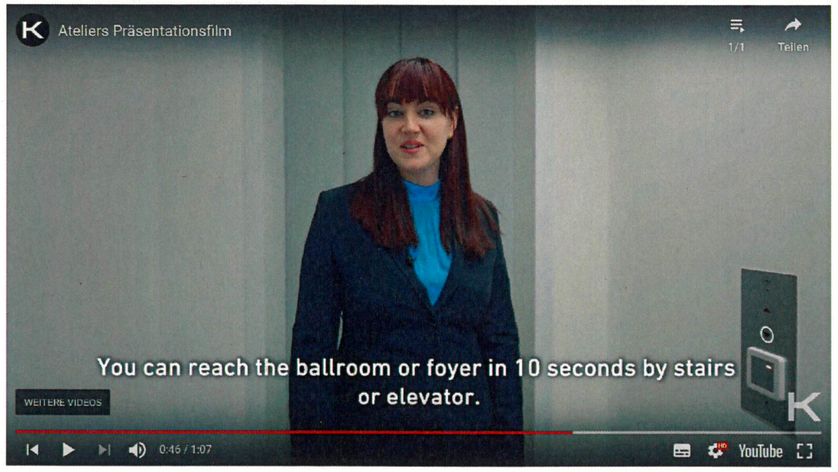
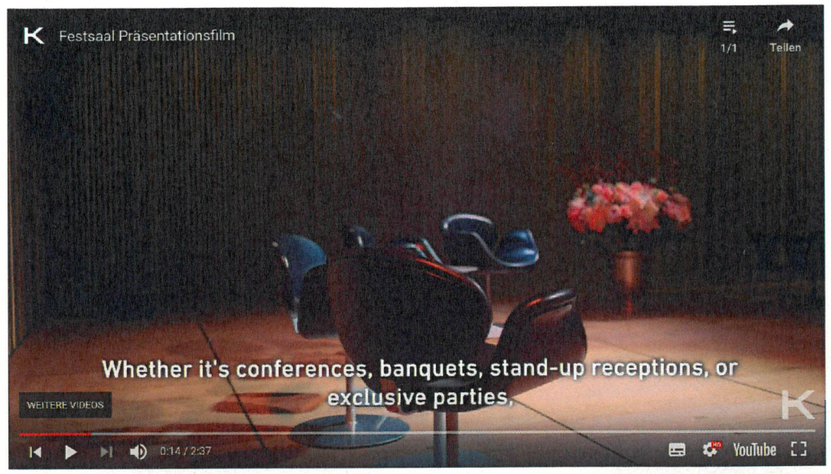
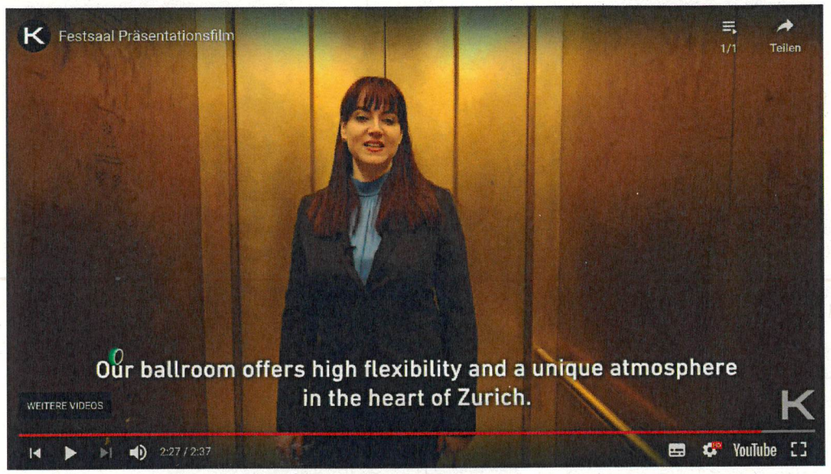
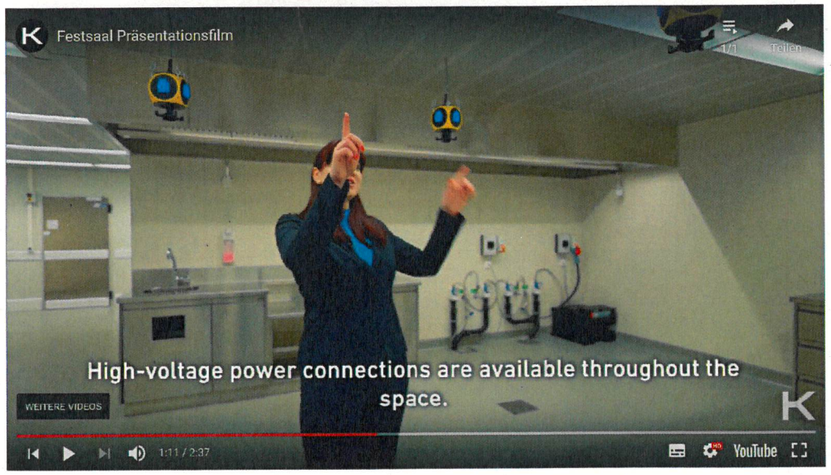


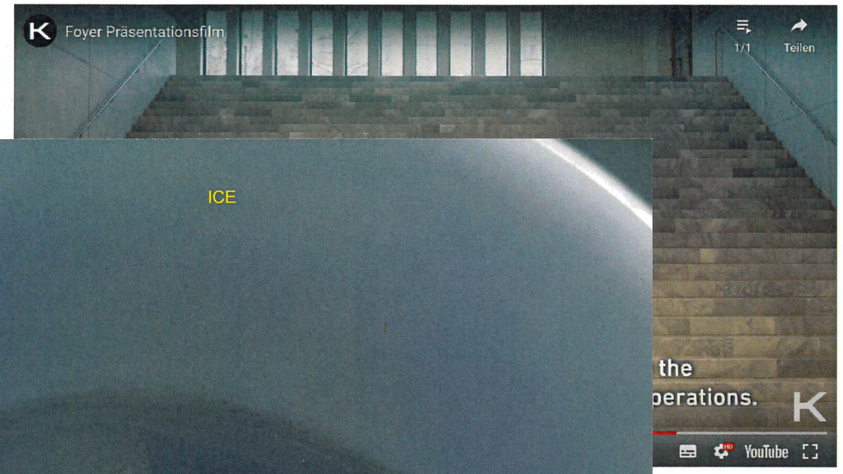


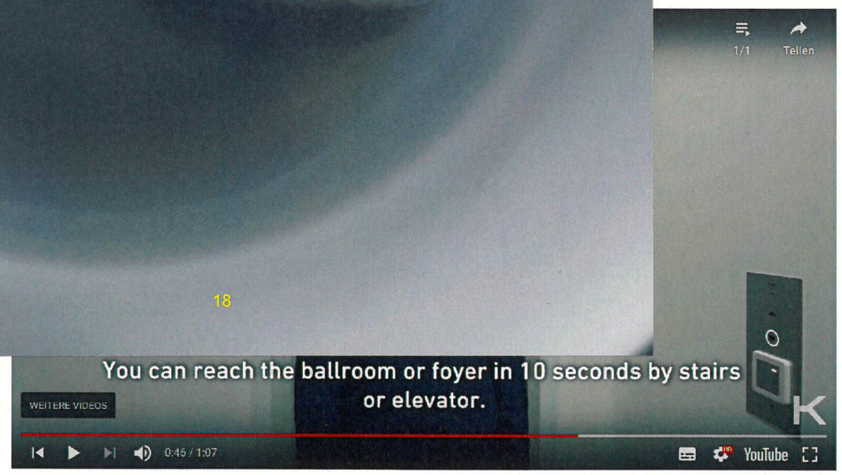
9 presentation of foyer and festsaal of sir chipperfield building on youtube











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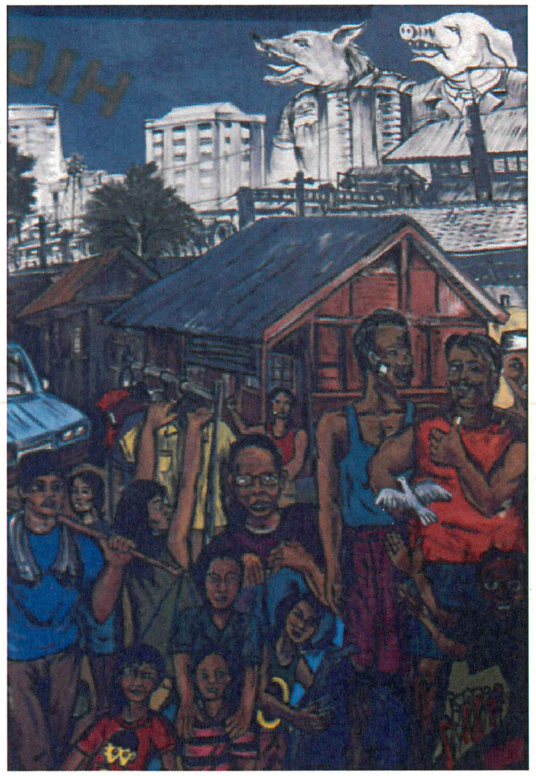
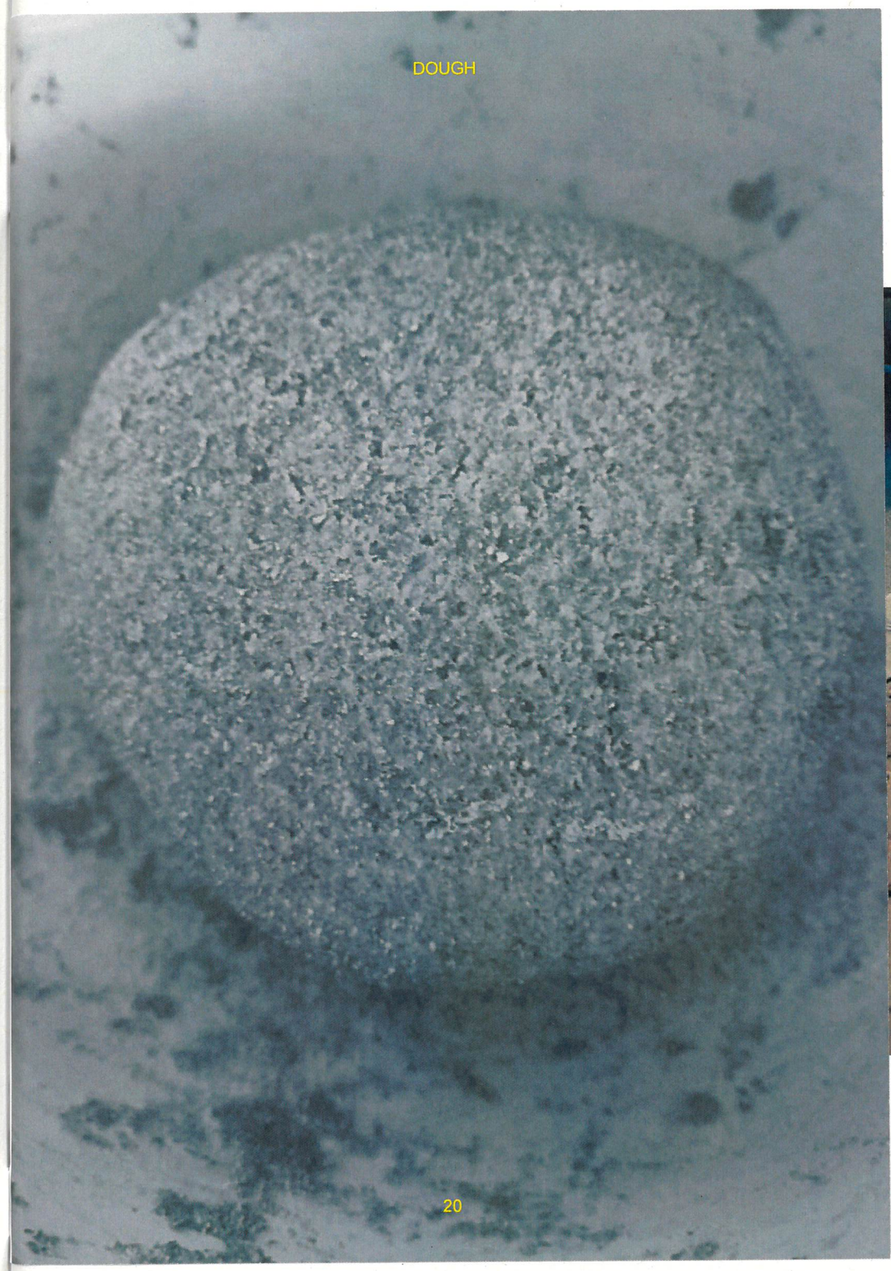
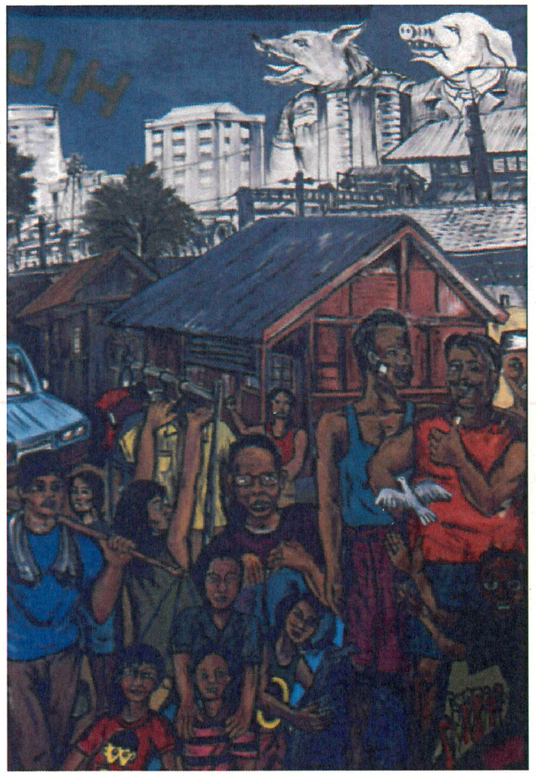
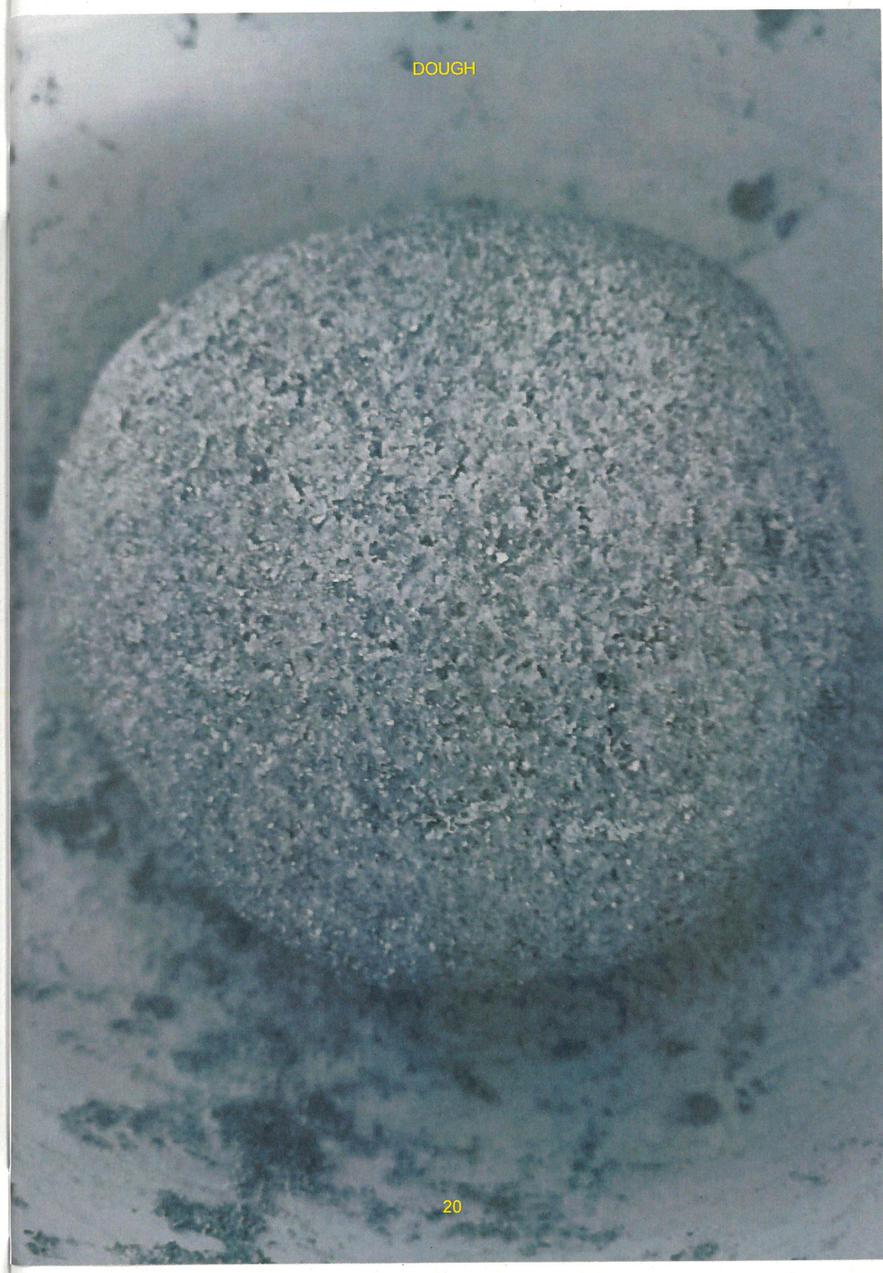


10 public art workshop and debate – taring padi and apotik komik from yogyakarta invited by ruangrupa in 2000



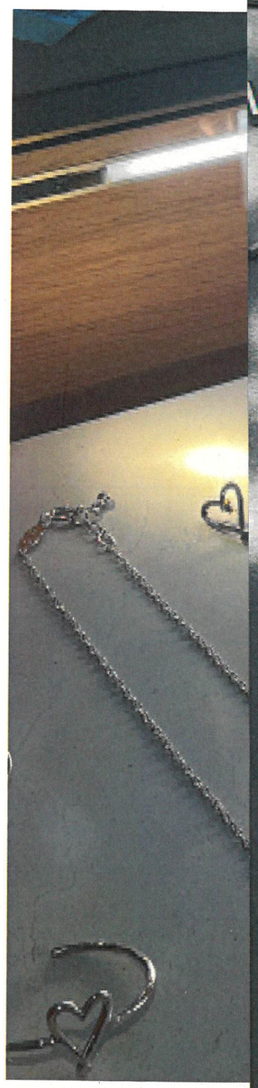


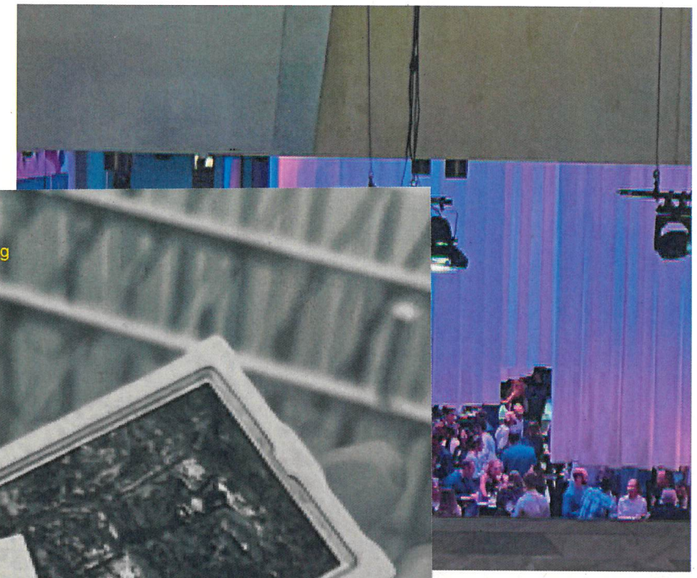
10 public art workshop and debate – taring padi and apotik komik from yogyakarta invited by ruangrupa in 2000

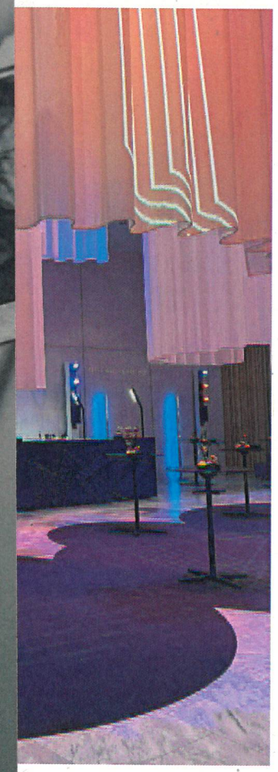


PEOPLE WHO FEED YOU?
LOVE YOU WHO FEED YOU?

10 performance, ruangrupa in jakarta, feeding eachother



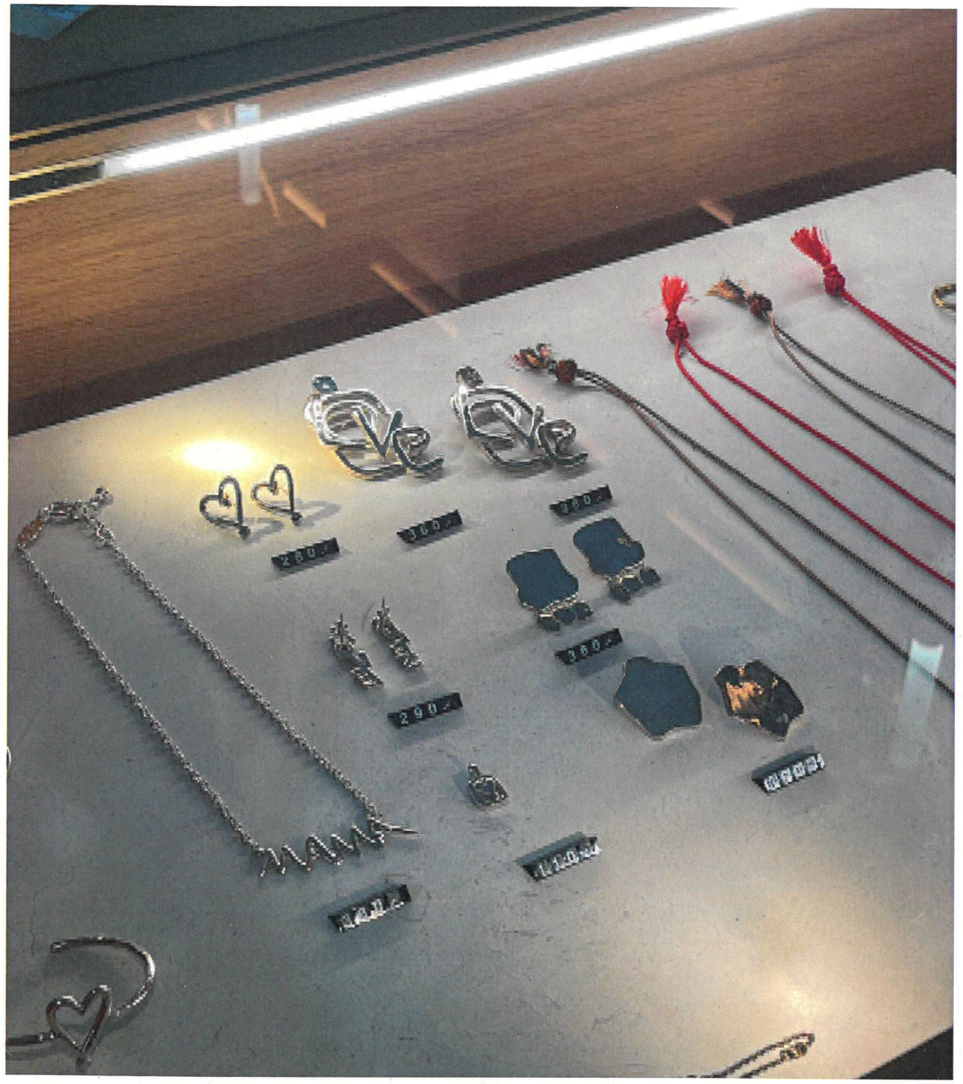




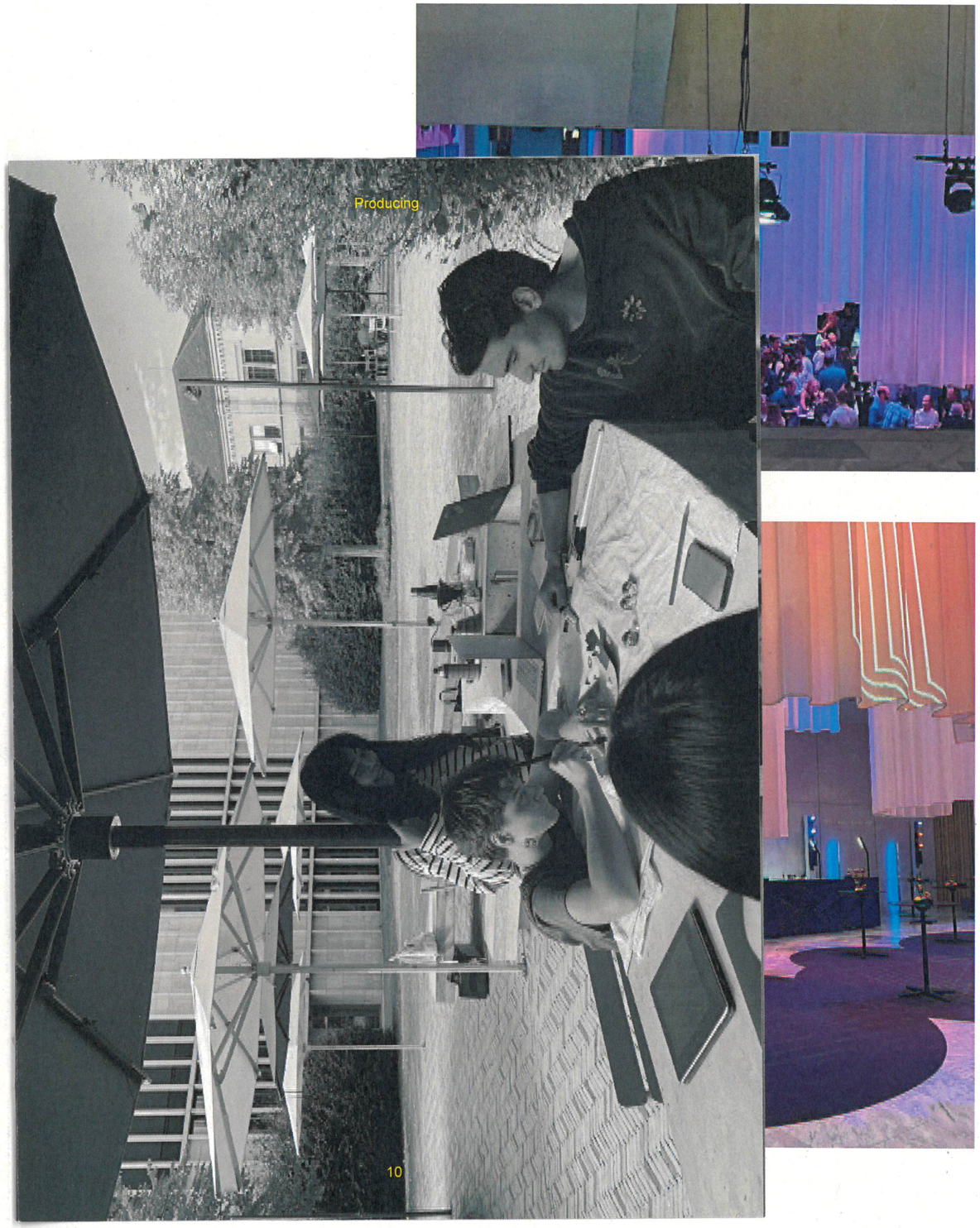
12 Kunsthaus bookst

15

14



12 Kunsthaus bookstore accessories.



13 Kunsthaus interior

14 Ruangrupa mural in local communities

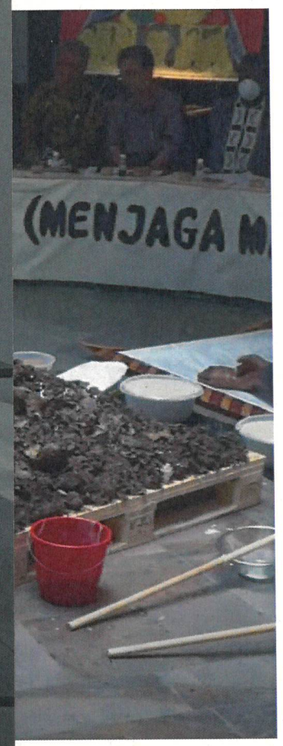
16 Ruangrupa, Jatiwa

19

15 Ruangrupa, Jatiwangi Art Factory, New Rural Agenda Summit

18

16 Ruangrupa, Jatiwangi Art Factory, New Rural Agenda Summit



17 Ruangrupa, Gudkitchen at Documenta Fifteen

18 Ruangrupa, Gudkitch

Immersing

Bitte nicht berühren / Please do n·t touch

13

18 Ruangrupa, Gudkitchen at Documenta Fifteen

20 Ruangrup

Jakarta 32°C is a college students' dialogue and networking forum all over Jakarta and its vicinity for contemporary art and culture. Initiated by ruangrupa since 2004, Jakarta 32°C collect students' ideas and experiment and examine the latest campus issues through exhibition, discussion and writing. Some of Jakarta 32°C programs are presentation forum and TARKAM discussion and Bicara Tugas Akhir, archiving platform and Sinema Kolekan, a student film screening and periodical radio, Seni Kebut Semalam.

JAKARTA 32°C

jakarta32c.org

19 Ruangrupa poster for Jakarta 32

20 Ruangrupa poster for Holy Market

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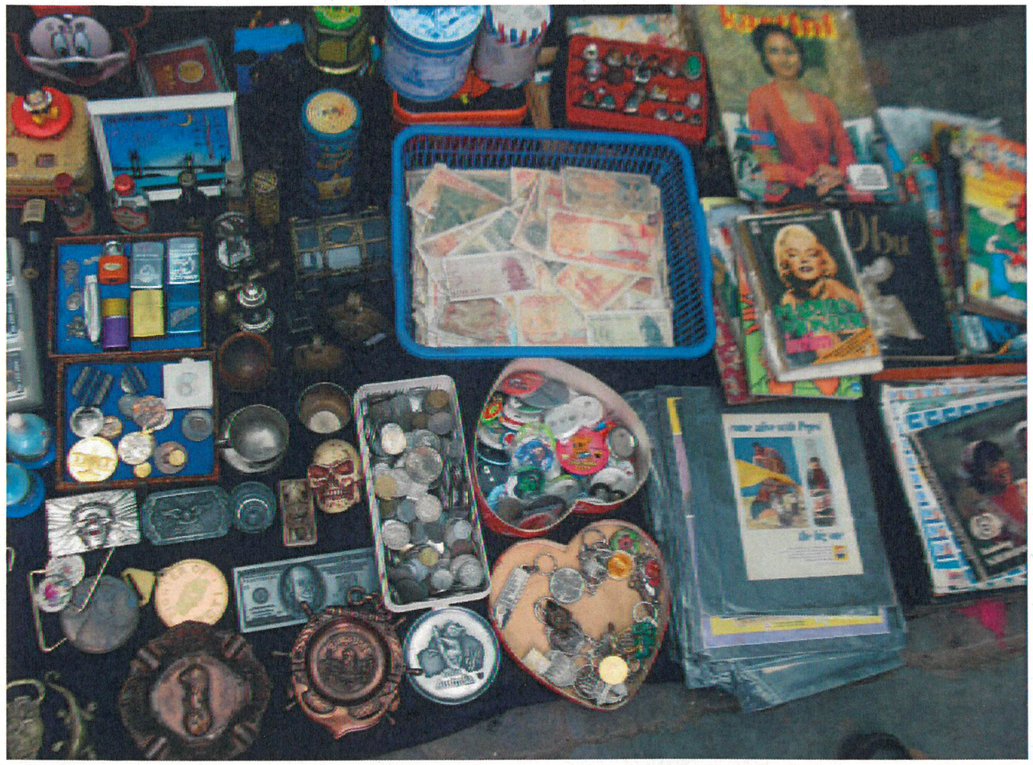
32°C



21 Holy Market

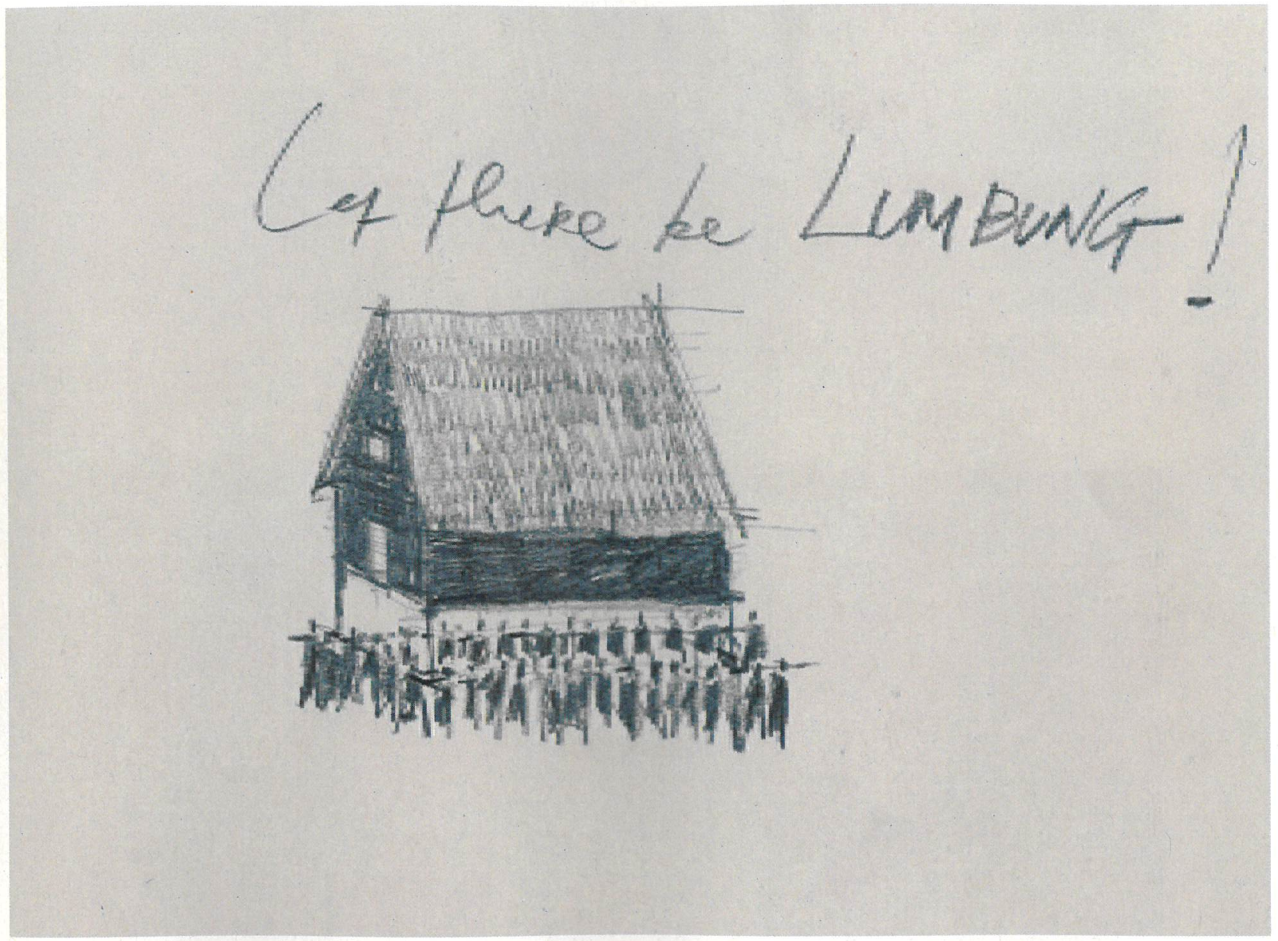
22 Holy Market

24 Ruangrupa, Documenta Fifteen, Gudskul

24 Ruangrupa, Jatiwangi Art Factory, ceramic music festival

23 Ruangrupa hanging out

WHAT IS ART FOR YOU?



25 Ruangrupa, Lumbung concept

S ART FOR YOU?

HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPERTEXT HYPER

Ruangrupa by itself tries to see the public as a part of conceptual creative process, a thought coming from the awareness to erase the detachment with appreciators. [...] The demand for the public to understand one work, or even its personal content, does not have to be the main issue, since it is the experience which is more important to be undertaken by the public.
Karbon Journal, Ruangrupa

In the intervening period, a number of prestigious collections have moved into the Kunsthaus or announced their intention to do so; they include the Old Master collection of Karin and Ferdinand Knecht,the Looser Collection of art post-1960 , the internationally famed Emil Bührle Collection , which has enjoyed close ties with the Kunsthaus for generations and the Collection Gabriele and Werner Merzbacher. Together with the Kunsthaus's own holdings it will create the most important collection of French painting and Impressionism in Europe outside Paris.
Kunsthaus.ch

In 2003, a gallery in the Indonesian city Yogyakarta invited ruangrupa to design a show for its new premises. On opening night, ruangrupa threw a rager that lasted until 4 a.m. Two hundred people turned up, mostly artists from Jakarta and Yogyakarta. The gallery laid out a buffet dinner. After a local band played, things got crazy; Darmawan remembers people dancing on tables, throwing food, breaking plates and scribbling on the walls. [...] "You know, when you have a party, it gets smoky and sweaty." In the morning, ruangrupa left the aftermath as it was: cigarette ash and scraps of dinner on the floor, shards of crockery, T-shirts hanging on chairs, the ripe-papaya tang of party sweat in the air. That was the exhibition. For 10 days, it ran under the title "Lekker Eten Zonder Betalen," a Dutch-pastiche phrase that evokes Indonesia's colonial era and means, roughly, "Free, Delicious Food."
The New York Times

Art fosters creativity, inspires us and enlivens our senses.
Kunsthaus.ch

"I mean, people singing karaoke in a tent, in the middle of a biennial — you can imagine how it totally disrupts the idea of reception and of the silent admiration of art," Esche said. "But you also feel happy, and you start smiling. This shift is something they provoke."
"Even opening up a coffee shop can be an artistic practice. The act of peeling a potato can be a work of art if it is a conscious act." [...] "We told them: 'You felt energetic and inspired. You met your friends. That's the art.'"
Ade Darmawan, one of ruangrupa's founders

Highlights include not only the largest collection of Munch paintings outside Norway and the most comprehensive collection of works by Alberto Giacometti but also Impressionist and Classical Modernist paintings from Monet, Picasso and Chagall to Kokoschka, Beckmann and Corinth. Pop Art from Warhol and Hamilton appears alongside artists including Rothko, Twombly, Beuys and Baselitz. Video installations and photographs by Fischli/Weiss, Pipilotti Rist and others bring the story into the 21st century.
Kunsthaus.ch

Ruangrupa had celebrated a gallery by scoffing at the very concept of the modern gallery — its uniformity and its self-assigned importance. "If it's in a gallery, then it's art," Darmawan said. "I can spit here, and it's spit, but if I spit in that divine space, then it becomes performance art by Ade Darmawan." Even the party's progression — the mess, the damage, the graffiti — reflected a cathartic response to the gallery: its commands not to touch this or that, its sly manner of asking you to feel smart but making you feel stupid. At the party, Darmawan said: "They just thought, This is the time. It's like they were taking revenge on this mythical space, trying to hurt it."
Mostly, ruruhouses inspired nongkrong — the Indonesian word for the glorious pursuit of hanging out with people and not working. [...] "talking about anything, literally anything." Artists went to a ruruhouse for the nongkrong. The art was the excuse.
The New York Times

The Kunsthaus is a dynamic institution: it proceeds from current issues to shed light on historic developments, and promotes art appreciation through the selection and presentation of artworks and the dissemination of learning about art. The Kunsthaus is a site of knowledge production where key topics are broached and showcased in the company of the latest scholarship. In a world that is increasingly interconnected, it opens the door to other cultures. Expansion into the virtual realm presents opportunities that are grasped and exploited to the full.
Kunsthaus.ch

And everywhere, the sensation of slow ferment — the feeling that, as people floated through one another's orbits, they were being creatively galvanized, working all the time toward new art and new ideas. Not grand projects necessarily, as Andan said, but small, rich narratives with great frequency.
The New York Times

C
And two different stores have separate storages.

I
It was also interesting that the guy we met who enjoyed playing soccer in his spare time meant he could not understand at the beginning why there were some guys coming in and standing in front of an image for more than 30 minutes. Like, 'I can not understand why people do that. I like playing soccer, while some people like standing there for 30 minutes...'

C
Also in the way of party you read about Ruangrupa, it's interesting that Kunsthaus staff just told us there were red wine everywhere, chewing gum under the table... after an event. It's just a mess and then you have to come in and have to clean.

Q
In Kunsthaus?

C
Yes. In a way, the same situation... But the Kunsthaus do it with a huge amount of money, as I read in the Jahresbericht. Their aim is to have more than 50% finance by themselves over the years. For that, they need to do events and shops. And they are doing that almost daily, rent spaces. That's crazy.

I
I mean, even at the Villa Tobler, the director and PR people have the office where you can rent the villa for wedding, birthday...

C
But it's called 'Kunsthaus'...What they are actually doing is event location, selling, random shit...

X
Yeah yeah, team building...

Q
They should have kept this chewing gum scene and it could be an art exhibition from which they can earn money.

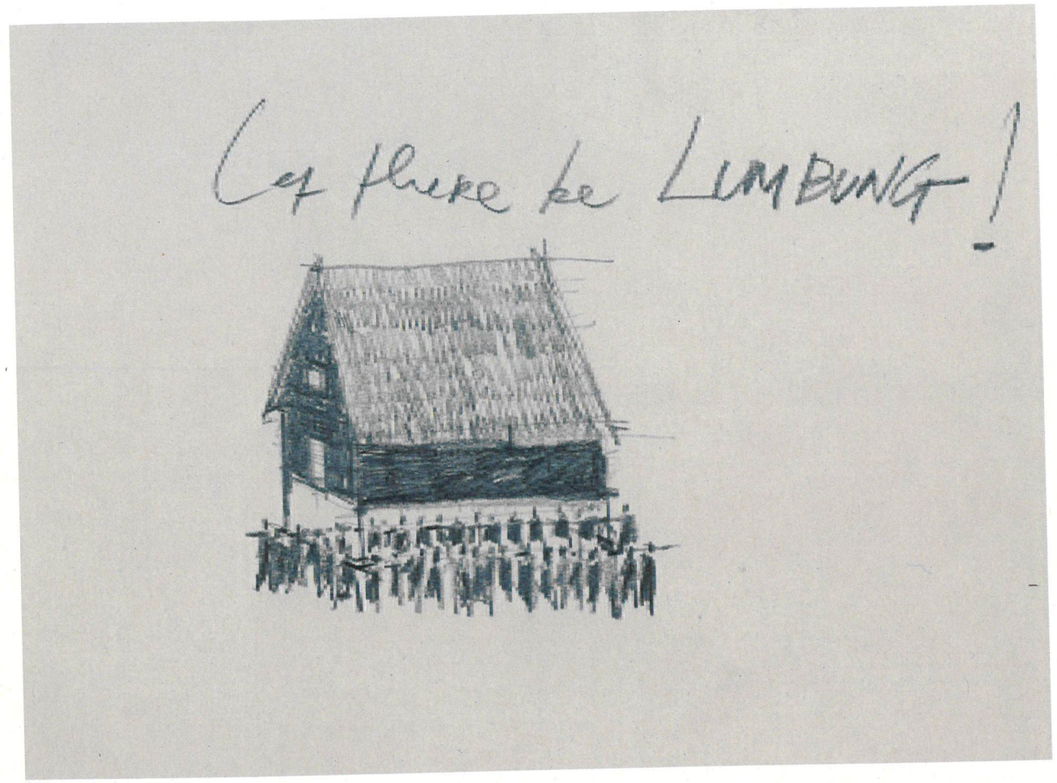
I
Because it happens in the Kunsthaus.

Q
Yes.

X
This is the place where art is the excuse. Everything else is an actual activity.

I
It's kind of the same as Ruangrupa.

(Laugh)



25 Ruangrupa, Lumbung concept

C
From my apartment in India, everyone was spitting on the wall, because the culta bak(?). They glued images of gods, so you don't spit any more. And it's kind of the same thing you mentioned about...(Laugh)

...the gallery wall where you would never spit.

X
And it's working?

C
Yes, it's working perfectly. No one spit any more.

X
Nice...(Laugh)

Z
Actually I have a very basic question. Do Ruangrupa consider themselves as artists?

Q
Sure.

Z
And the work they produced are exhibitions?

Q
Not only what they producedm, but also what they collected. Like they may call other artists to come together. But I am always wondering...Since they said art is only the excuse. Do they seriously consider themselves as artists or is it really just an excuse...

X
...To do something.

Q
Yes. It's just like we call ourselves architecture students and doing discussion, but end up hanging out here.

(Laugh)

C
They make it very conscious, I mean the difference between art world and themselves. And they somehow iust don't want to label it like 'Yes we are artists.' but more open approach.

I
I think one of the key aspect is that they always have fun. And I think in a sense it's also kind of 'artistic' in that world to be able to hold on to that, like they actually do it. It's not like 'Yeah yeah we have fun.' and then they do crazy paintings. They actually just have fun. They went to that place and had dinners. Then whatever comes out of it is something or nothing.

C
To continue that thought of having fun, I once read a passage mentioning that in all the communities where people have fun, it's about sharing or making things together. It is also in the hypertext of 'Do you like sharing?'. But this community and sharing produces a lot of fun. No matter talking, eating or going somewhere, it's always more fun when people do it together. This is also what I have experienced in other group works and in our small group. I think we found a cool approach on things and didn't taking them too seriously, such as writing protocols on random things. It's also way of practice that we do it together, which might be arised in Ruangrupa, a close community.

X
There was also this discription of relational art in the article about how this art is just about relationships between people, how they talk and come together.

I
What I find interesting is the close relation to the space. Art is always somehow put in relation to it. When you talk about Kunsthaus, there are paintings inside with protection always. Or in Ruruhouse, it's community space that is creative. But somehow it's always related to space and location.

Q
I do think art has its time and spatial limitations, like what if Ruangrupa is not found directly after the dictatorship or in Indonesia? Then it might not be considered as an art group. Maybe it's just like a group of students hanging out together outside. But then actually, what they are doing is to take a stand to be against that dictatorship, saying that we can now come together as a group,

especially with a certain number of people, which was not allowed in Indonesia before.

I
Maybe the best art is the most specific art.

Q
You are right.

X
The reactional art.

C
I just have the feeling that it's maybe also the 'status quo' question about taking a position. Going forward and questioning this status quo. And I think it's also what the art is about, to look at it, to take a position. And it's also about neutrality. You are not neutral any more but have a stand. I don't know what's the best or specific art is. It's very vague but is somehow a point.

Q
I understand what you mean. For example, Duchamp's art is very famous because there was never such a kind of art before. And maybe also the impressionism, when the industrial development brought camera to the public and oil paintings with all the details on it were no longer the best. Such kind of reaction against the 'status qoo'...

X
It's probably like architecture that needs the 'Historizität', the sequence of Epoche. And then it's always about action and reaction. If you are not reacting to anything, if you are just producing fun, then...you are in the 'Moderne'.

(Laugh)

C
And I think what is interesting in comparison with the Kunsthaus is the aspect of money, which is now a huge part of the art world and makes a difference on 'what is art for you?' Because Ruangrupa is a 'self-maintaining, questioning, taking a stand and coming together' approch. And it's not they are collecting money. While the Kunsthaus is... For them art is a way of having most, best, coolest, craziest Sammlung of Europe...after Paris.

X
After Paris...

(Laugh)

C
Also somehow about money and accumulation of money.

X
I think Ruangrupa's art is not even a captalistic system. They don't engage into any kind of selling or acquiring while this is clearly a bank.

C
Exactly and it is also the joke we made yesterday with our small stamp and painting that we could just sell them with 55 Chf. in the shop. When we went to Kunsthaus with the cleaning staff, it was 90% of the time that they talked about events and the shop.

I
And the shop storage is unimaginably big.

Q
Really?

X
A shop storage?

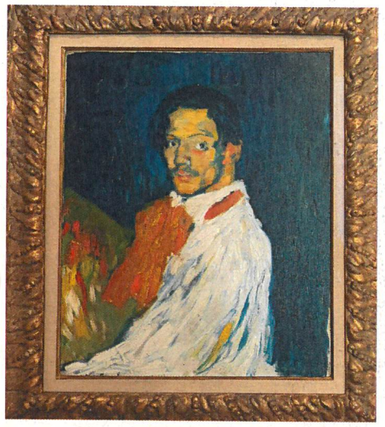
I
They have several storages.

C
Selling umbrellas, everything, everywhere.

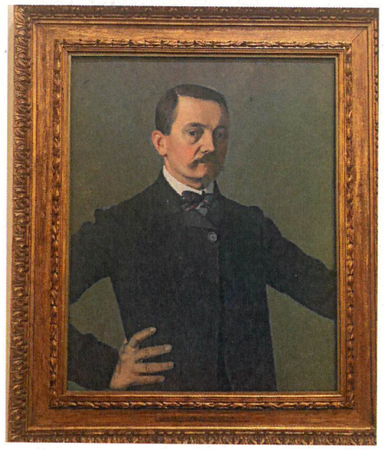
X
Because the shop itself is unimagnably small.

I
I think one of the storages would probably be as large as one of the exhibition spaces.

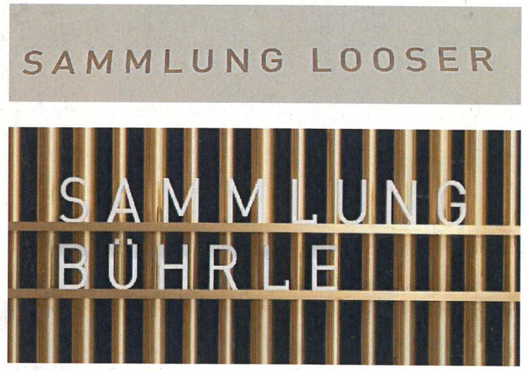
22 *Self-Portrait. Ferdinand Hodler. 1916*



23 *Self-Portrait. Pablo Picasso. 1901*

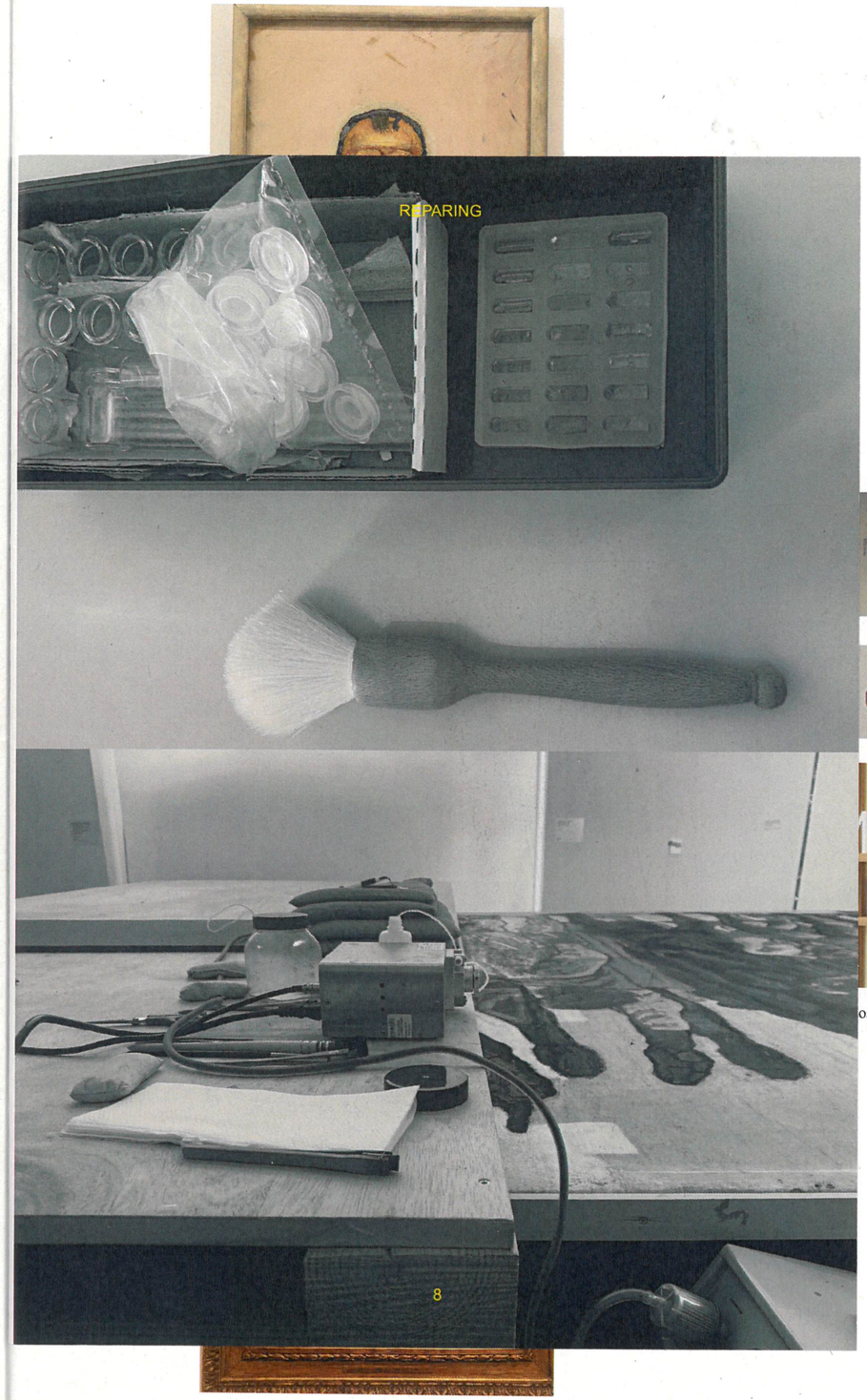


25 *Self-Portrait. Félix Vallotton. 1905*



24 set of photos of collections, named by the patrons

26 question by *Hulda Zwingli*



25 *Self-Portrait. Félix Vallotton. 1905*

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os of collections, named by the patrons

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VITO ACCONCI
CUNO AMIET
JEAN ARLAUD
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THOMAS FLECHTNER
SYLVIE FLEURY
SARAH FRIEND
THEODOR GALLE
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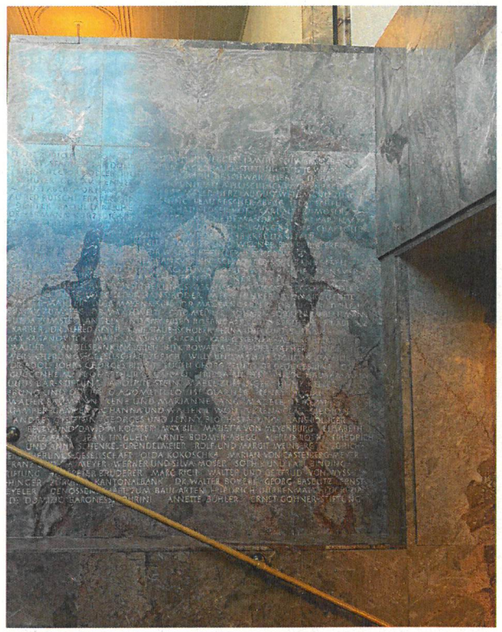
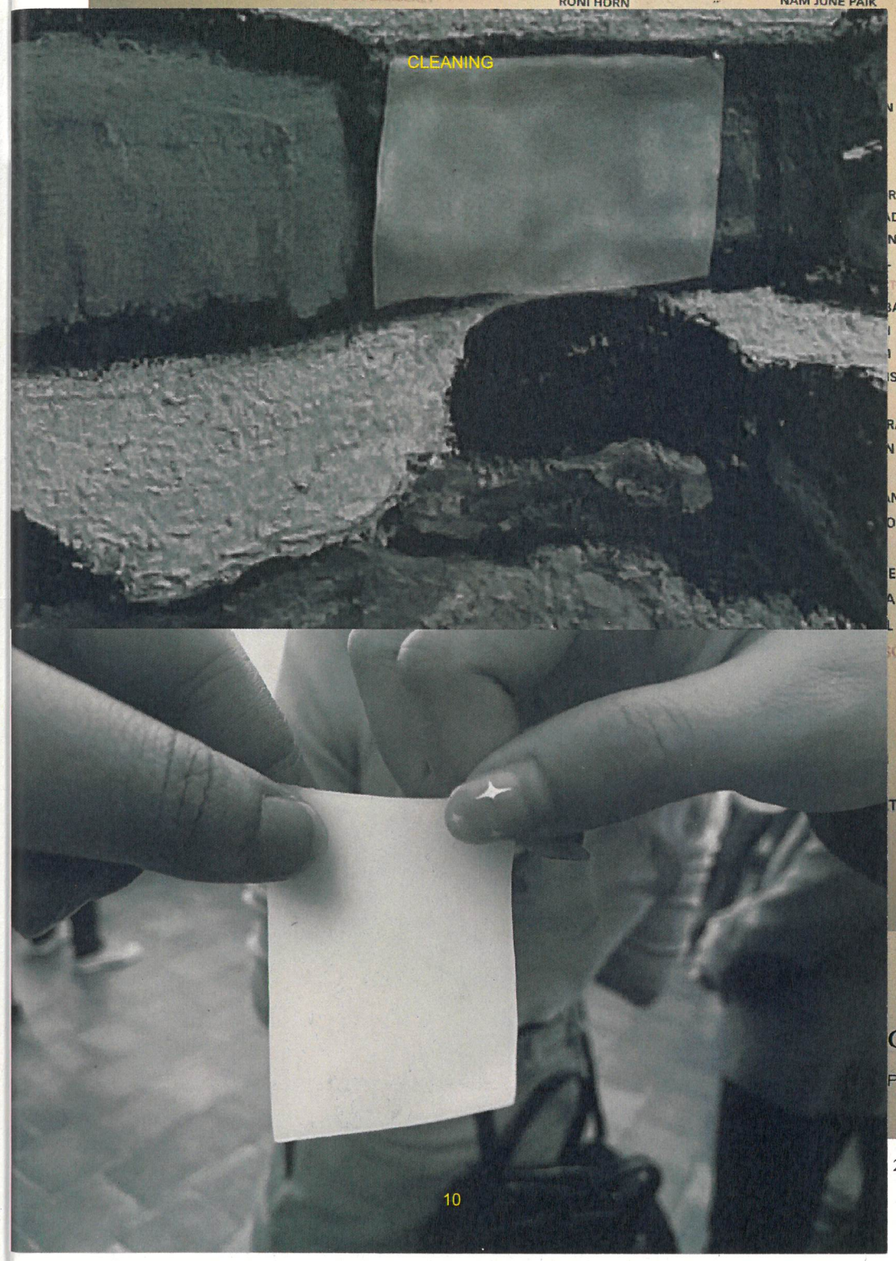
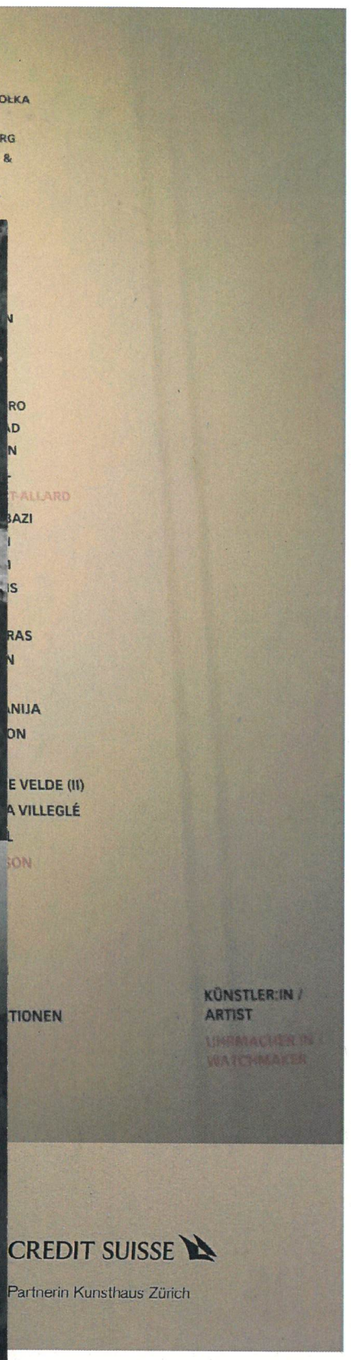
28 names of all the patrons for Chipperfield Building

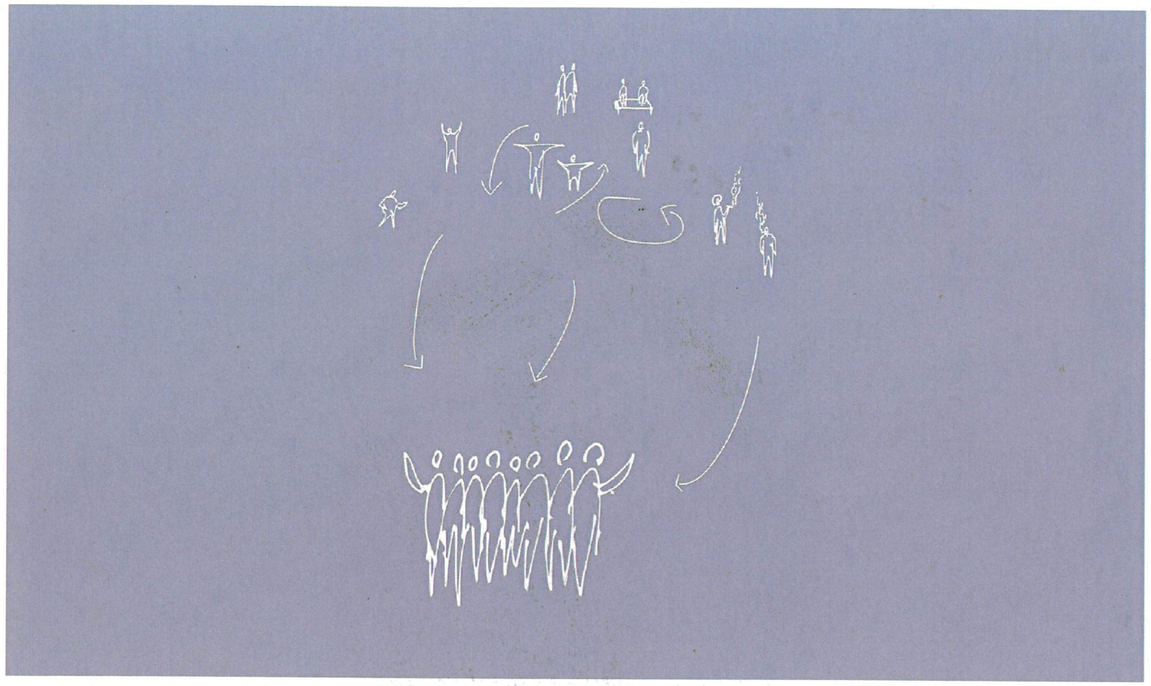


29 names of all the patrons for Moser Building



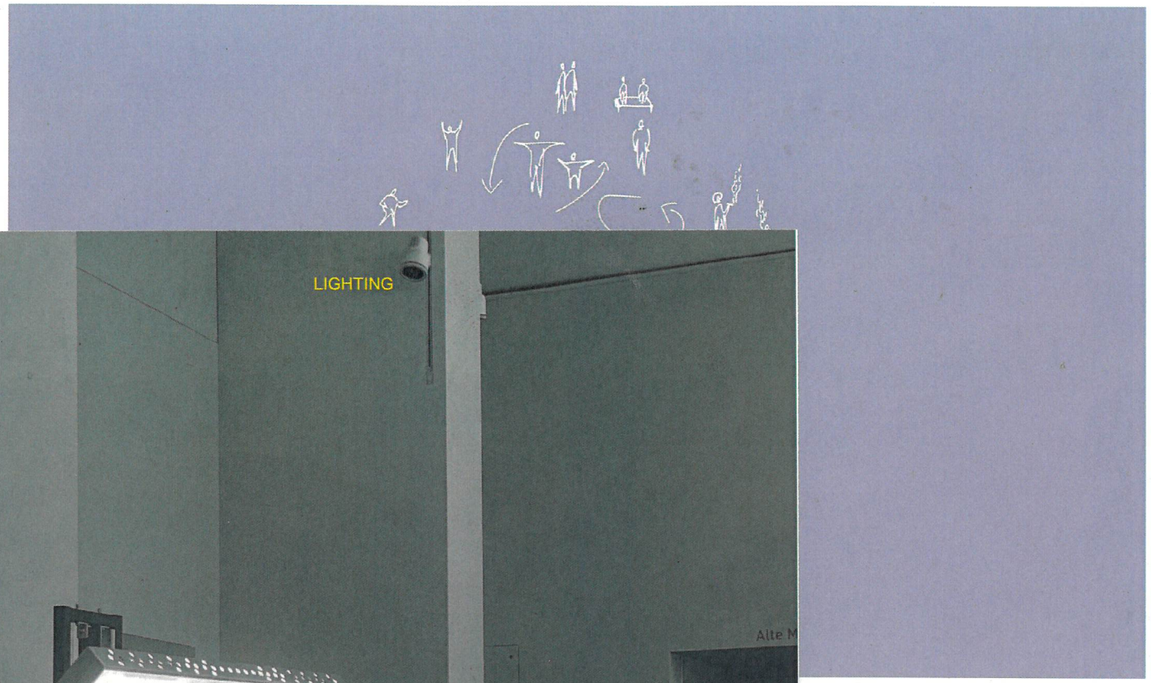


27 names of producers of exhibition „ZEIT„



31 concept of invitation. Ruangrupa

32 names of all the artists who were invited to documenta 15, over 1500.



31 concept of invitation. Ruangrupa

32 names of all the artists who were invited to documenta 15, over 1500.

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Ihr Profil:

- *Hochsc*
- *Fachfra*
- *Kommu*
- *Mind. 8*
- *Sehr stru*
- *Hohe Be*
- *Sehr gute*
- *Sehr gute*
- *Freude ar*

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Ferdinand Hodler. Einmütigkeit, Schwörender. 1913

1

MITARBEITENDE

BIBLIOTHEK

Thomas Rosemann (Leitung)
Bibliothekarinnen
Sarah Ackermann, Kathrin Berger (bis 30.11.2022), Sandra Bieri, Tina Fritzsche, Lydie Stieger
Buchbinder
Klaus Geiger
Studentische Mitarbeitende
Claudia Brunner, Jana Lingg, Desirée Noser, Fabienne Ziegler (bis 31.12.2022)

RESTAURIERUNG

Kerstin Mürer (Leitung)
Eléonore Bernard, Patrick Decker, Eva Glück (bis 31.12.2022), Tobias Haupt, Rebecca Honold, Viola Möckel, Élise Pheulpin (ab 1.10.2022), Sandra Weber

KUNSTVERMITTLUNG & PÄDAGOGIK

Dr. Sibyl Kraf: (Leitung)
Anna Bähler, Marion Bernauer, Kerstin Bitar, Catherine Brandeis, Barbara Brandt, Sibylle Burla, Sabina Gmür, Elena Grigioli, Sarah Jacky, Christine Jenny, Christiane Klotz, Paula Langer-Valenkamp, Monika Leonhardt, Daniela Lindner, Stefanie Manthey, Astrid Näff, Giacinto Pettorino, Olga Rausch, Eveline Schüep, Flurina Schumacher, Regula Straumann, Nicole Urban und weitere freie Mitarbeitende

KAUFMÄNNISCHE LEITUNG

Christoph Stuehn (ab 1.10.2022)

VERKAUF & SERVICES

Christoph Stuehn (Leitung)

PERSONAL

Susanne Schärer (Leitung)
Alba Singelmann (Stellvertretung; ab 1.9.2022), Ivana Medic, Tamara Krstic (bis 31.12.2022)

MITGLIEDERBÜRO & AUDIOGUIDE

Carin Cornioley (Leitung)
Madeleine Aeschbacher (bis 31.12.2022), Monika Kappeler (ab 1.10.2022)
Audioguide
Julia Germann, Draja Keller, Sophia Kevic, Nadia Leonhard, Leonie Meierhofer, Alma Nikokochev, Frank Wenzel

VERMIETUNGEN & EVENTS

Claudia Kuhn, Christa Meienberg
Philipp Blum, Yahya Hazrouka (ab 1.12.2022), Gerda Kram, Claude Treptow

Dario Disler, Andri Eberhart, Elena Grigioli, Peter Jakob, Pius Morger, Bina Müller, Emanuel Roth, Mariela Sutzer
Licht-, Audio- & Videotechnik
Jürg Carisch, Tony Kranz, Michael Omlin
Schreinerei
Tina Stadelmann
Reinigung & Hausdienste
Virgilio Solanas (Leitung)
Savas Dogan (ab 1.10.2022), Manuel Fernandez, Anushka Logendrarajah (ab 1.12.2022), Lucia Quezada, Paula Santos
Sicherheitsdienste
Philipp Schmocker (Leitung)
Claudio Ferrucci, Mirko Ivanovic, Marco Kuhn (ab 1.8.2022), Milos Milloradovic, Miroslav Milutinovic, Joel Oehninger, Orhan Veseli, Yusuf Yildirim

EINTRITTSKASSE

Martina Angst (Leitung), Julia Büchel (Stellvertretung, ab 1.2.2022)
Natalie Andreae, Nelo Auer, Michelle Bernet, Lena Boskovski, Daniel Brück, Claudia Dieterle, Julia Hegi, Josephine Heinzelmann, Ann-Christin Hoehn-Gottfridsson, Anastasia Ioannidis, Gabriela Blumer Kamp, Arathy Pathmanathan, Rhea Plangg, Kristijan Pranjes, Andrea Schmid, Ian Schumacher, Hannah Spillmann, Salome Stadler, Tamara Trost, Jelena Vujovic, Malin Winkler, Lisa Worni

TELEFON & EMPFANG

Mona Lara Kümmerli (Leitung)
Nelo Auer, Iris Bürgisser

PENSIONIERUNGEN

Roland Arndt
Catherine Brandeis
Anthony Feodorov
Jacqueline Greenspan
Thomas Hink
Marcel Manderscheid
Inge Mathis

DIENSTJUBILÄEN

35 Jahre
Marcel Manderscheid
30 Jahre
Sibyl Kraft
20 Jahre
Catherine Brandeis, Kristin Steiner, Mirjam Varadinis
15 Jahre
Thomas Hink, Inge Mathis, Rhea Plangg, Fabio Zöbeli,
10 Jahre
Barbara Brandt, Lena Huber, Johannes Schiel, Eveline Schüep

Anzahl der Mitarbeitenden: 285
Anzahl 100 %-Stellen: 147
Jahresdurchschnitte, inkl. temporäre und befristete Mitarbeitende

2 list of staffs in Kunsthaus(2)

DIREKTION

Direktor / Direktorin
Dr. Christoph Becker (bis 30.9.2022)
Ann Demeester (ab 1.10.2022)
Vizedirektor
Christoph Stuehn
Direktionssekretariat
Christa Meienberg

GESCHÄFTSLEITUNG

Dr. Christoph Becker (Ausstellungen, bis 30.9.2022)
Ann Demeester (Ausstellungen und künstlerische Leitung, ab 1.10.2022)
Christoph Stuehn (Verkauf & Services, ab 1.10.2022 zudem kaufmännische Leitung)
Dr. Philippe Büttner (Sammlung)
Reto Gemperle (Finanzen & Betrieb, bis 31.1.2023)
Alex Schneider (Finanzen & Betrieb, ab 7.11.2022)

KOMMUNIKATION & MARKETING

Björn Quellenberg (Leitung)
Sara Carla Nenzi, Kristin Steiner, Marie-Hélène Thornton

SPONSORING

Jacqueline Greenspan (bis 31.12.2022), Elke Wiebalck (ab 1.12.2022)

KÜNSTLERISCHE LEITUNG

Ann Demeester (Leitung)

AUSSTELLUNGEN

Kuratorinnen
Dr. Sandra Gianfreda, Cathérine Hug
Ausstellungsorganisation
Franziska Lentzsch (Leitung)
Rhiannon Ash, Esther Braun-Kalberer, Martina Ciardelli, Carlotta Graedel Matthäi
Grafik und Reprografie
Lena Huber
Registrars
Nora Bassner, Eveline Schmid (ab 1.7.2022)

SAMMLUNG

Konservator
Dr. Philippe Büttner
Wissenschaftliche Assistenz
Ioana Jimborean
Registrar
Karin Marti
Provenienzforschung
Joachim Sieber, Annine Soland
Bildrechte, Reproduktionen & Fotografie
Franca Candrian
Wissenschaftliche Mitarbeiterin
Datenbank & Sammlung online
Ruth Kistler

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Kuratorin und Leitung
Mirjam Varadinis
Kurator
Dr. Jonas Beyer
Technischer Mitarbeiter
Thorsten Strohmeier
Wissenschaftliche Mitarbeiterin
Simone Gehr

MUSEUMSSHOP MOSER

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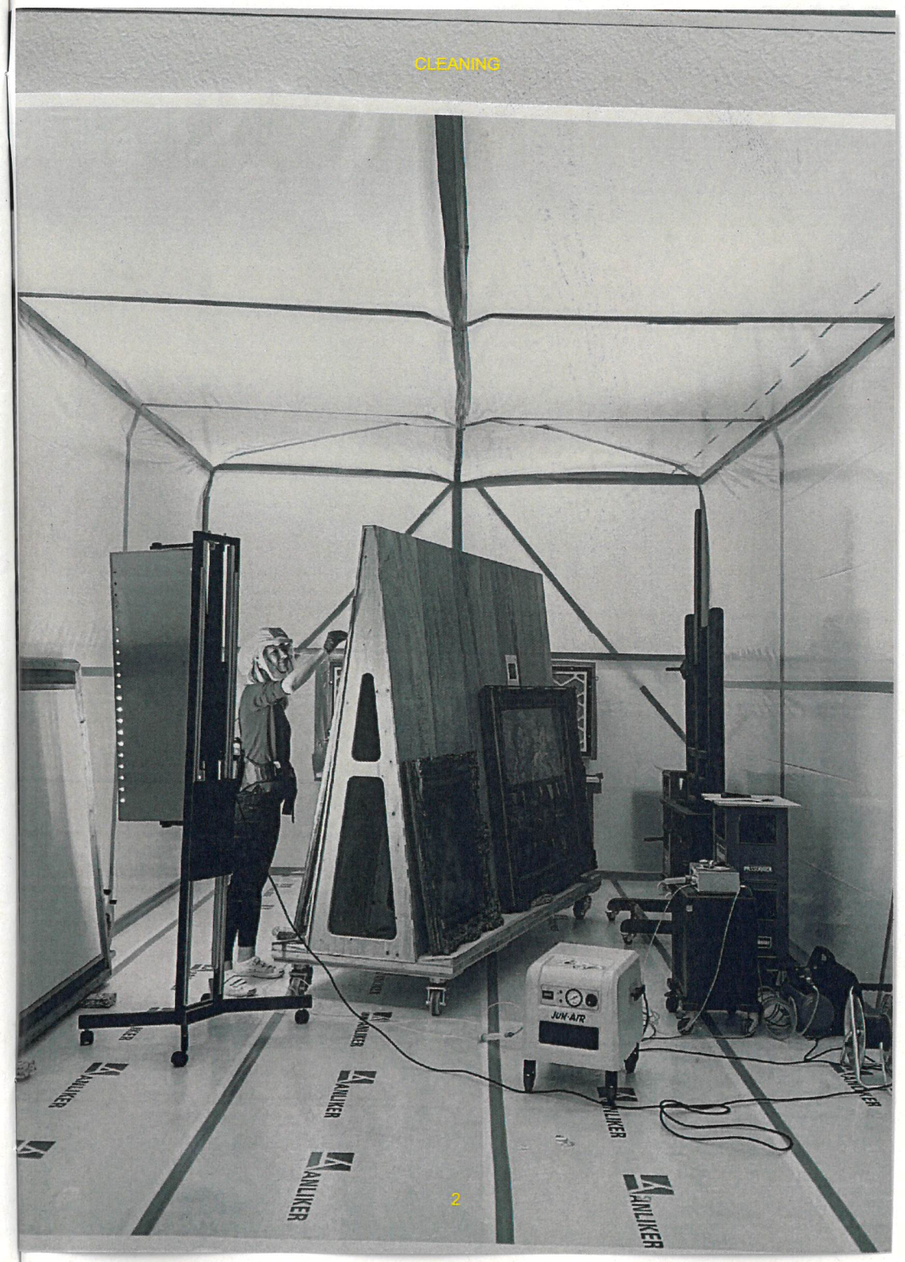

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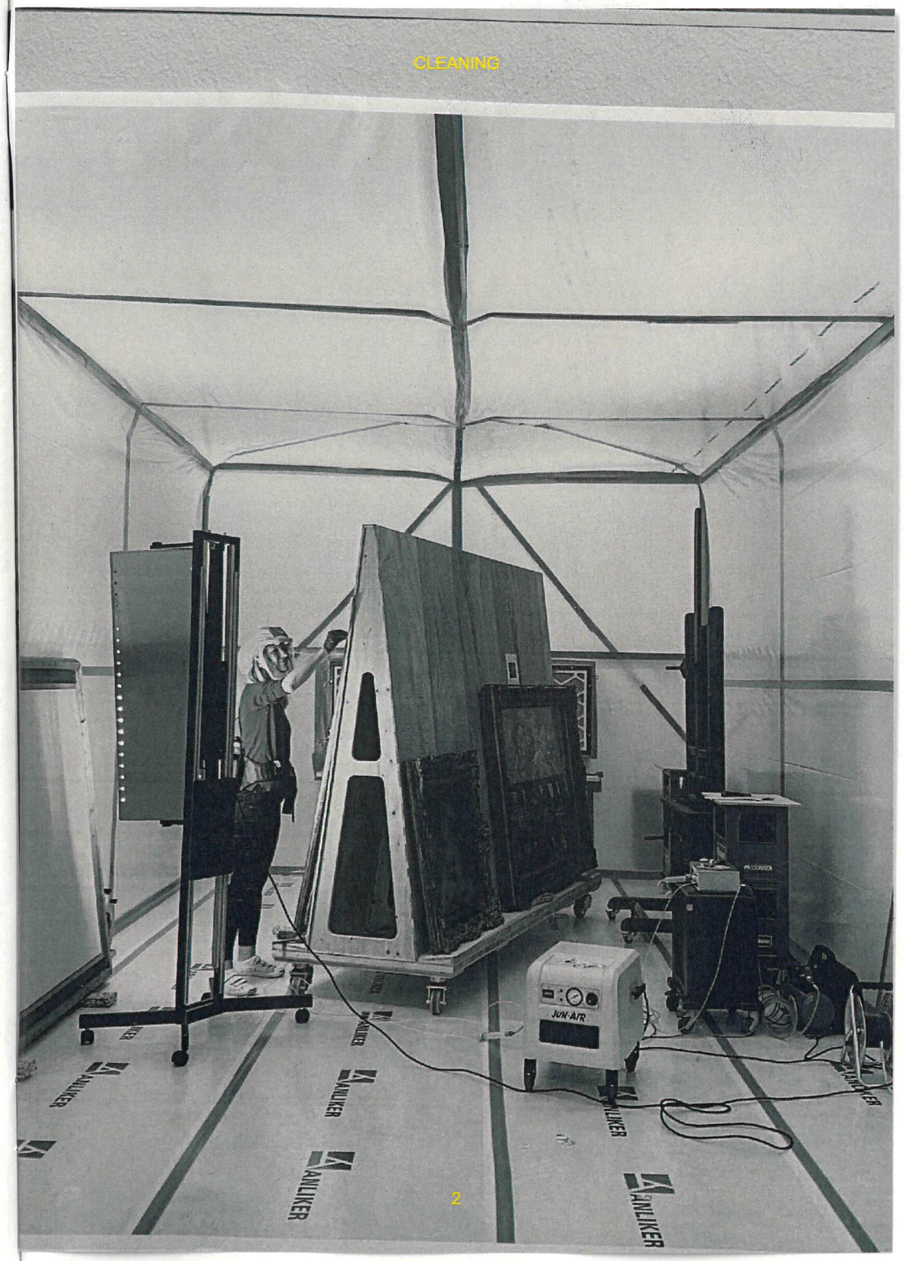
3 recruitment requirements of Kunsthaus



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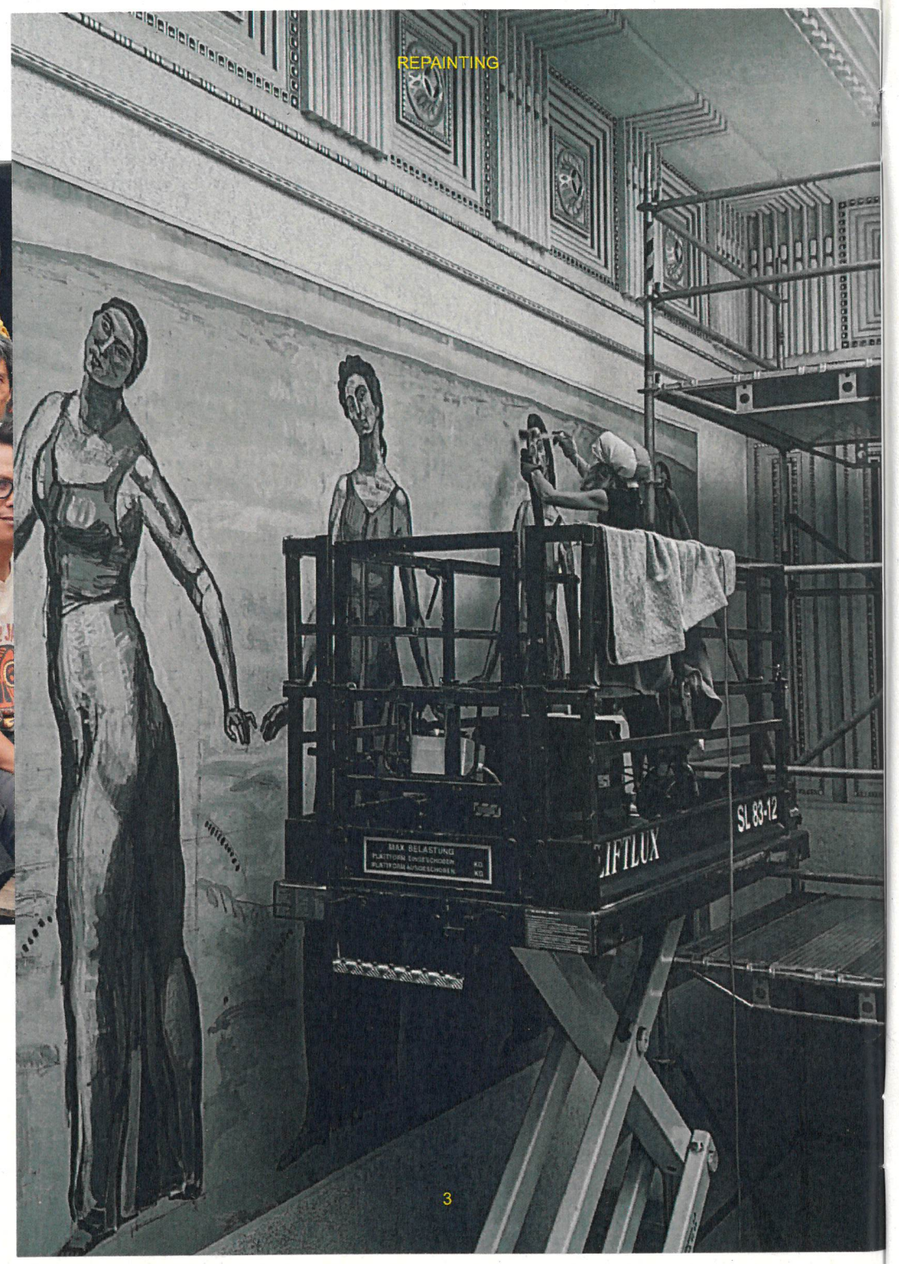


4 Ann Demeester, the current director of Kunsthaus. A literary scholar, art critic and museum director

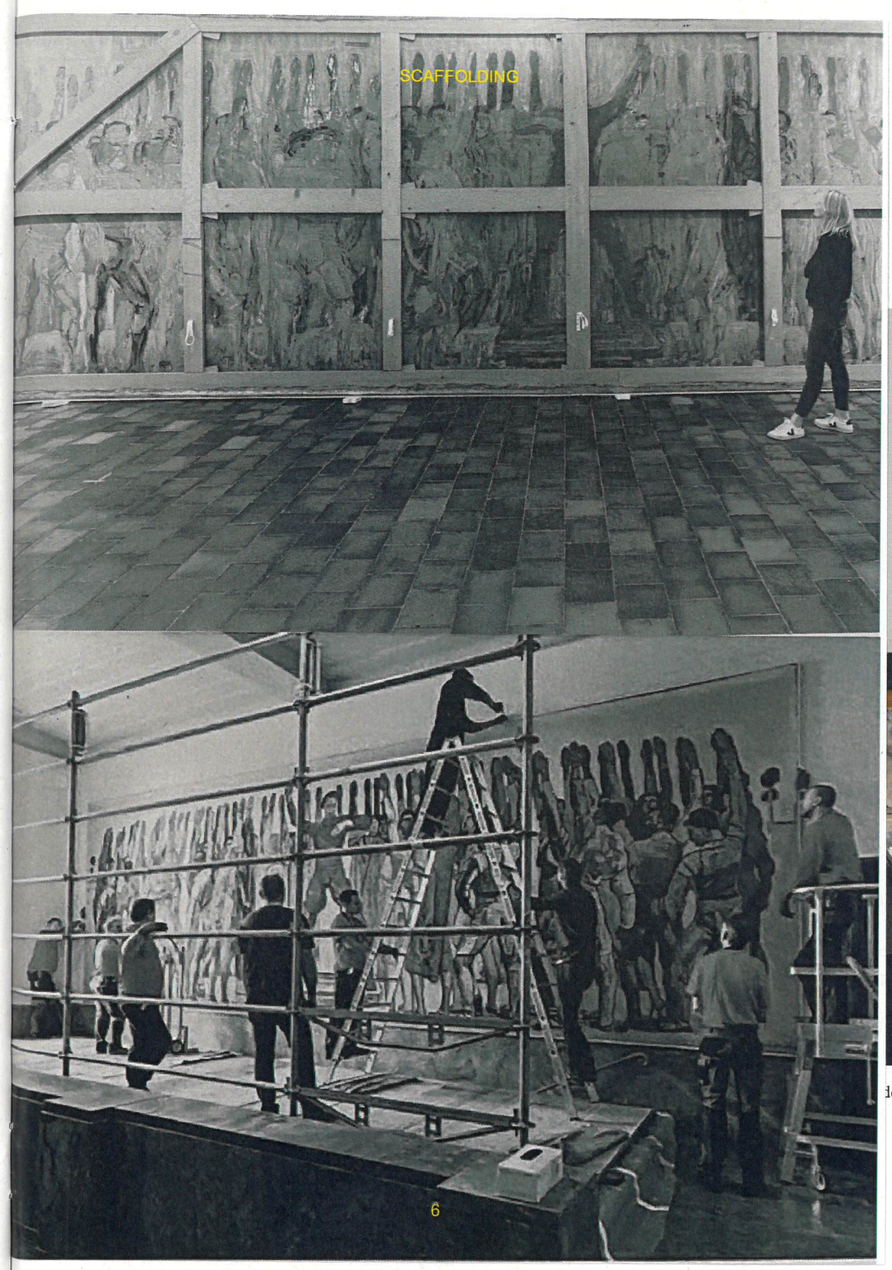
5 the collective of Ruangrupa. Including curator, architects, journalists...

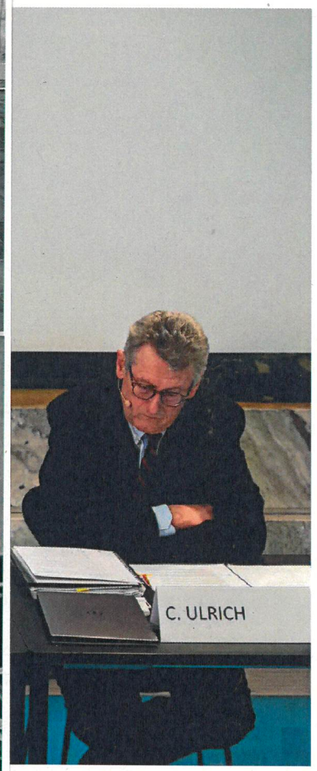
and museum director

5

6 former director of Kunsthaus, Christoph Becker (Middle). Photo was taken during the conference

7 Ruangrupa during the conference





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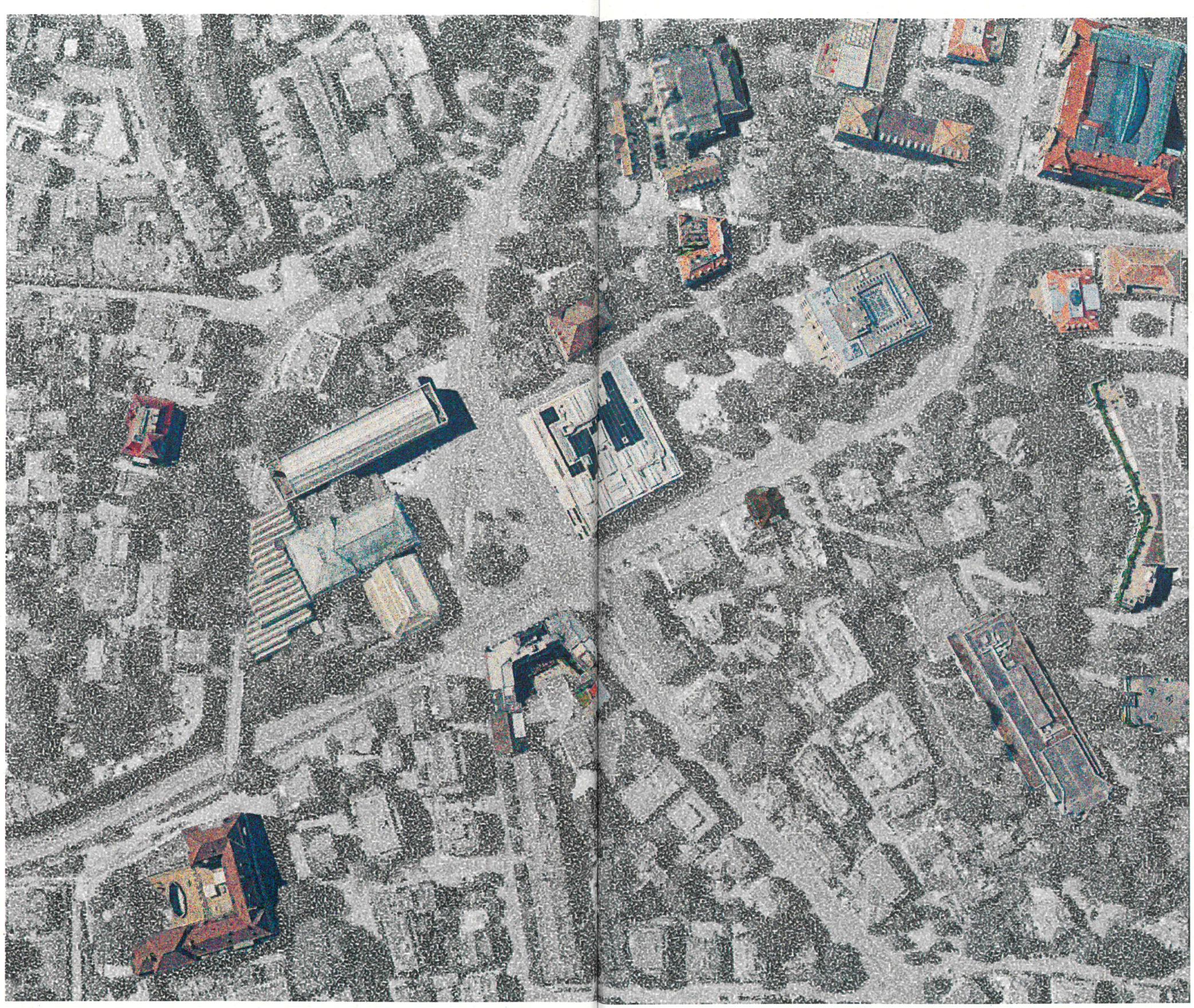
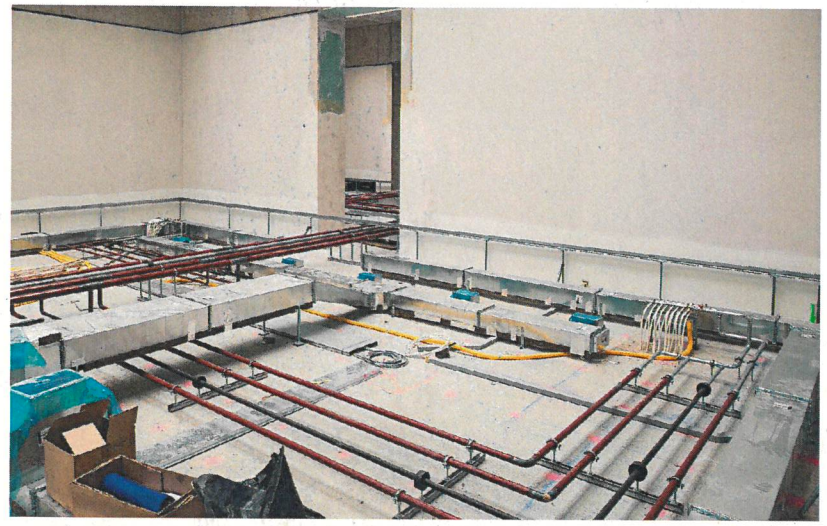


8 cultural and educational institutions within 300m

13 collection of materials that construct the whole space

12 David Chipperfield, architect of Chipperfield-Building, received the Pritzker Price in 2023

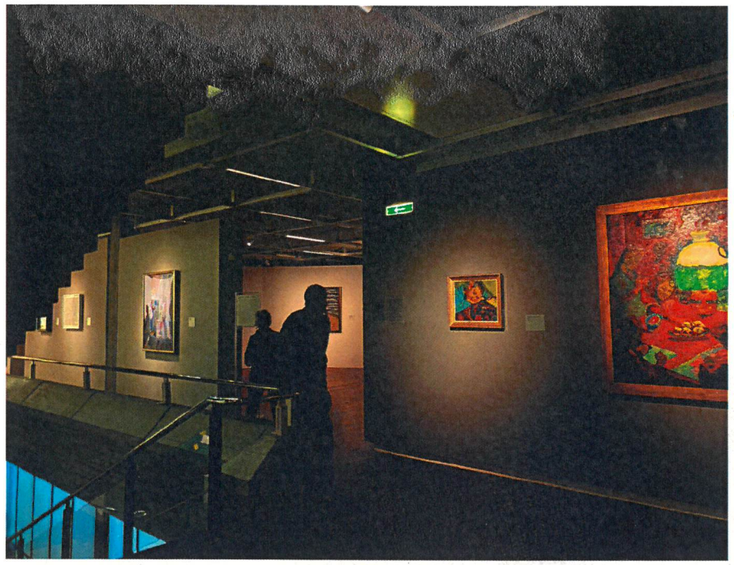
14 thermoactive components in Chipperfield-building



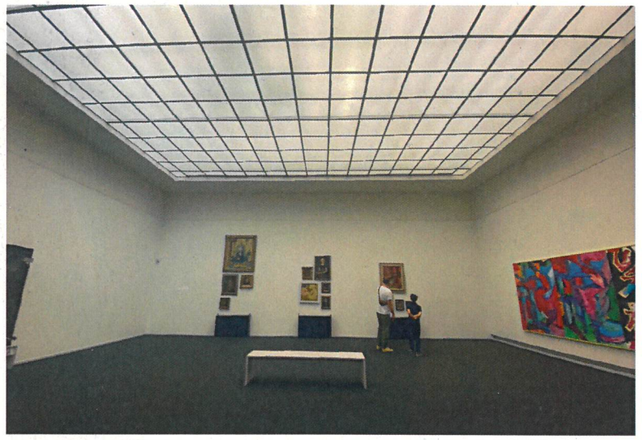
15 thermoactive components in Chipperfield-building

16 PV-Installation in Chipperfield-building

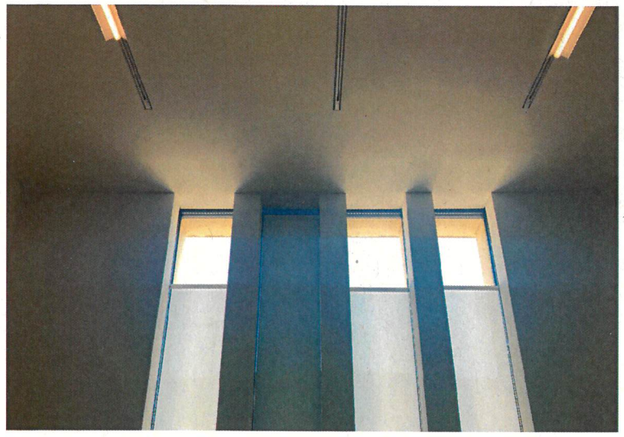
17 exhibition with Ruangrupa: *Collecting Memories: The Village of Paper-Making for Thousands of Years*



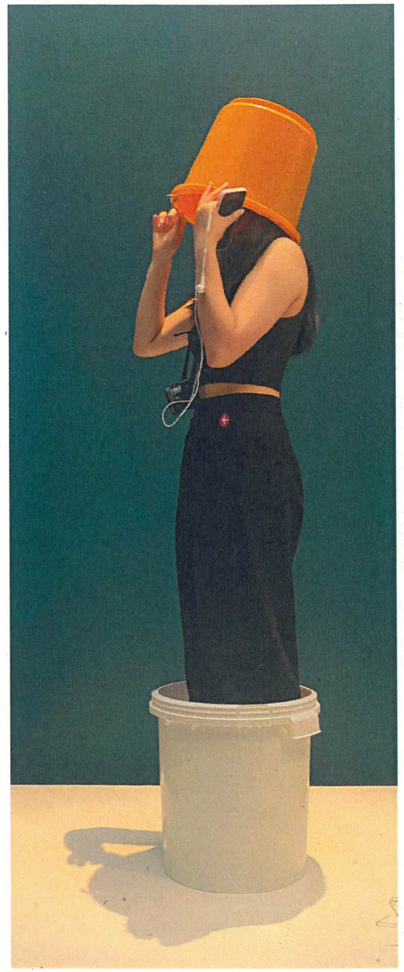
18 artificical lighting in Moser-Building



19 natural lighting in Chipperfield-Building



20 automatic light-blocking curtain in Chipperfield-Building



21 collection of various technics of art works

ES AS EXPERTS? PERTISE? NOWLEDGES?

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Christoph Becker, director of the Kunsthaus Zürich for 18 years, is also a construction manager. He refurbished the old building and oversaw the extension. After his failure of the integration of the Bührle Collection into the Kunsthaus, the Belgian curator Ann Demeester took over as artistic director of the Kunsthaus Zürich in 2022. She comes to Zurich from the Netherlands, where she was most recently director of the Frans Hals Museum in Haarlem. She began her career in art journalism before turning to curating. Demeester is known for her bold curations, in which she brings together and juxtaposes art from different eras and disciplines. After a gradual handover, Demeester officially took over as director of the Kunsthaus Zürich on October 1, 2022. Hopes are high that the new director will revamp the institution's reputation.
The new director of Zurich's Fine Arts Museum is not afraid to fail. Aoife Rosenmeyer.2022

Twelve years of work and 206 million Swiss francs have gone into the new building of the Zurich Kunsthaus. [...] One thing above all can be seen: perfect work and spacious rooms. [...] one can only guess that an immense amount of technology is hidden behind the smooth, thick exposed concrete walls, under the marble and oak floors, and between the rooms. [...] The realization was divided into two parts: The implementation planning was carried out under the overall management of the Berlin office of David Chipperfield Architects and in collaboration with several specialist planners and engineering firms. The construction work was under the overall construction management, again involving dozens of site managers, specialist construction managers, construction companies, specialists and suppliers.
Beim Flanieren durch das neue Kunsthaus in Zürich fragt man sich: Wie baut man ein Museum. Sabine Altorfer. 2021

„We don't commission works. We don't use the classical approach of conventional curating. It's because Ruangrupa, none of us were trained as a curator. If people call us curator, we don't criticize, but we never call ourselves as a curator."
Interview: How the Documenta Fifteen went wrong. With Ruangrupa. 2022

As a structure for storing and collectively managing food, the lumbung serves the long-term well-being of the community through resource sharing and mutual care. ruangrupa continues this tradition in its own practice, and the artists, collectives, organizations, and activists they have invited to documenta fifteen also share their means such as time, space, money, care, ideas, and knowledge. In addition to an equally distributed production budget, each lumbung member and lumbung artist received an amount reserved for a common pot—a place for shared means to be distributed collectively through a majelis system. majelis is an Indonesian term for an assembly established at documenta fifteen. Therefore, the individual artists and collectives do not work separately from one another; instead they engage in a collaborative working process.
Lumbung, Ruangrupa, 2022

Amid calls for diversity, equity, and inclusion in our spaces of culture, there is no way around a confrontation with neutrality as a persistent ideology within the museum. In a sense, it is the expertise of the museum that makes it trustworthy; that it selects art and makes exhibitions that are educational, that instruct its publics. However, there are many structures, from operations and governance, to curatorial choices, and the treatment of staff, that undergird these selections, and the ways in which they are presented and interpreted by the museum, that are directly oppositional to any desire for diversity and inclusion. The problem lies in the fact that these structures are unseen and unregistered, and that they undeniably privilege those of specific class, race, educational, and social backgrounds. If we truly want to undo barriers to inclusion, we must face this false neutrality and dismantle it.
[...] According to the American Alliance of Museums, "museums are considered the most trustworthy source of information in America, rated higher than local papers, nonprofits researchers, the US government, or academic researchers." But they are also places of profound alienation. Their typically grand architectures have served many purposes beyond the "simple" task of containing and ensuring the safety of artworks. These include signaling the importance of art and culture in a society; the colonial might of a nation; the generosity and largesse of major arts patrons; and, perhaps most tellingly, the tastes of the patrons who founded the institution or provided its foundational collections and objects.
Culture Strike: Art and Museums in an Age of Protest. Laura Raicovich. 2021

In making intentional decisions about who holds power in museum decisions,museum boards, curators, and administrators have the opportunity to reconsider how they want to be «active participants in the life of theircity" as Blake suggests (quoted in Halperin, 2018). In the redefined, community engaged art museum this means disrupting typical organizational hierarchies to share power with communities as well as museumstaff and artists. With voices representing diverse cultural backgrounds,professional expertise, and local knowledge influencing program development,the redefined art museum is better positioned to be flexible andresponsive to building shared outcomes.Artists are essential voices of experience in this process.
The Art Museum Redefined: Power, Opportunity, and Community Engagement. Johanna K. Taylor. 2019

kind of big city. So I just got used to that kind of scale. But maybe to people who grew up here, it's far more big.

C

Yeah, but maybe we talk again about expertise. Come back to the question.

Q

This kind of situation happens in every discussion. That's good.

C

Maybe we can ask this very directly in this round. Do you consider yourself as experts?

X

No, not at all. Maybe for coffee?

C

No. But after four weeks of studying the institution of Kunsthaus And are you now Kunsthaus experts?

C&Z

Why not?

X

For me personally, I don't feel like that I care enough that these things are super important for me. I think that's something you need for expertise that you really care about the thing.

I

I agree.

C

Add on question, do you think who cares enough? In this whole ecosystem.

X

I mean, most obviously people who are involved but then financially involved.

Q

Or Jewish people like the victims. They care. I think they care most.

X

I mean, anyone who can draw a direct relationship between Kunsthaus and this person, I think I would call that involving, saying, what's the relationship between them is. And also people who are interested by the by the whole discussion. Because, I don't know what people are interested in these things anyways, but maybe they're just interested and they start to get obsessed with it.

C

So you consider them victims of the Raube Kunst, or family of these victims as experts because they care.

X

I'm not saying experts, but I'm saying that they care. Yeah.

C

And how is it about these people who actually should have a certain kind of expertise? Do they care enough?

I

They don't have to be. I would say. They don't have to carry care.

Z

They more or less have at least some knowledge about the Kunsthaus or for the

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Kunsthaus.

C

But they are not personally involved.

X

Which people?

C

For example, Ann Demeester, the director, she should have an expertise or we would think that she should have.

X

And she should care, of course, because it's her job.

Z

It's where she can use her expertise.

X

And let's hope that she has grew some interest into the problem. Get obsessed with it.

C

Maybe it's also the question: What you can lose.

Q

I know a very good example for experts in this kind of issue, but it's in Ruangrupa's interview also because of the Jewish things, anti-semitism. Um, it's a man. He is born in a Jewish family, but grew up in Germany. And he himself is really involved in this kind of issue. And he also has a certain background or knowledge about that. And these kind of people, I would say, experts. For example, let's say a foreign person, just maybe me, even if I have enough knowledge about it, I will not never call myself as an expert because I'm not involved.

I

I kind of disagree. I don't think an emotional connection to something gives you more expertise in a topic than true interest or care, maybe true care or interest.

C

I also agree that sometimes also what we consider in our society and our culture as expertise is clearly disconnected to emotional. I think if we are discussing and I now start crying, I would appear weaker than if I can speak without emotion and very, confident. But what we read as kind of an expertise is not that someone is very vulnerable. It's more kind of a very clear, straight, direct opinion on something or knowledge. Also in a, in a lecture, we consider someone as an expert who can just talk about it and knows things and…

I

Has spent time.

C

Yeah. And not because he thinks, yeah, my grandfather was also there and it was really, really bad. You know, then we would all think, okay.

X

Let let's take our lectures as examples, uh, say Philip Ursprung, like all the professors now, they seem to talk about architectural history, but all they talk about is their work on the architectural history. Right. Ursprung, for example, uses the lectures to describe his own experiences, which I find very much showing the expertise because it's he's stating that it is my angle. It is my own experience. It's not something that I've read from books or written by somebody else, or again, written by somebody else.

X

The former director worked for 18 years and the reason for him to go is what the failure in integrating the Bührle collection.

J

Just because they want to integrate the collection, and then the Kunsthaus got a really bad reputation. So to calm the public, they have to kind of, you know, he's the man, make the decision.

Z

So yeah, the public basically just trust the expertise of the director alone.

X

Yeah. It's you really don't know whether it's about capability or not. Why would you change someone who has worked there for 18 years.

C

Why would you change it?

I

But is it a matter of knowledge or of opinion? By him. Like I feel like knowledge he would probably be considered unmatched in terms of Kunsthaus. But opinion is maybe something that cannot be changed.

C

Attitude.

X

The attitude is also part of expertise.

I

No, but it's part of the reason why he was let go, sure.

Q

So here are the number of people matters much more than the knowledge he had, right. Because he had so much working experience about.

C

But I think that was… I mean, he is not the only person. There are many people who also carry this knowledge and such kind of Übergabe, like, you have this long period where you work together and you get introduced. So this knowledge is not lost. But it's I think on the one hand, to really, as you have said, that, to be able to say, yeah, we are now changing. We have a new director, look at us. And on the other hand, maybe really that they also see that it's not all good how it was. And I mean if you then change this director then there is a new face also for the sponsors, also for everyone. They cannot say they are ready. Do that like this. Okay. They said okay. Because you have now a new. I think it makes a difference in this structure because you have this new person. But yeah, it's also very, um, öffentlichkeitswirksam.

X

Yeah. It's like opinion and attitude. What good opinion or correct attitude is, is actually decided by the 80%, right?

I

While or by the expertise of the decision makers. Yeah.

J

But they can be…

C

Actually I don't think so. I think it was really a huge thing in media. Everyone was talking about it. There were podiums, discussion. It was really a in the, in the academic society of Zurich somehow, and also in the richer part and also throughout Switzerland. It was a huge thing. I mean, I'm sure not everyone,

maybe not even 50% of Switzerland, of the people really care. But in this art world, it is still a disaster. It's not that everyone thinks, yeah, it's an amazing building. I don't think that's 80% just because some people going there for the first time say, yeah, it's a nice building. It's not that everyone thinks it's a good thing. I actually don't agree on this 90% thing in general.

Z

Maybe in one way, if the people who really doesn't like the building will not even go inside.

I

I agree with you when you say it's the opinion on the Bührle collection. I disagree with you when you say it's the opinion on the building.

C

I don't know if it's so. I mean, it was built to take over the Bührle collection. It's not that it's somehow separate. It's it was built for it. And it's maybe also about being there in their architecture spatial. But it's very much related on it.

I

But people's opinion then in like if they go to visit a building isn't so much affected by what it was built for. In the instance of the discussion, it is affected. But I feel like in the experience of the building, it isn't.

C

Yeah, I don't know these numbers, but I would be careful with it. I don't know if that's 80% to 90% would say so.

Q

It's just an example to make it radical and to discuss about which part mattered.

X

What if a foreign visitor who doesn't know who Bürhle is, comes in, sees, browses through the art and then goes again? Probably will think that it's a great building.

C

Yeah. I mean it's also very subjective. It's culturally.

X

Exactly.

C

There is a background. It's not so easy that just people think it's a good building.

X

Yes. Exactly. Because of this primitive thing that it's big. That is expensive, and…

C

Yeah. But for example, maybe I don't know, but I take the example of Canada and Austria or I take the example of Russia and Angola, and completely different opinions!!!! To tourists from Angola coming, they would maybe think, yeah, it's very nice. To people from Canada, they maybe think it's completely shitty because we hate it. I don't know. I mean that's not the only thing. It's about gender. It's about culture. It's about age. It's about everything. I think it's really. We are all socialized in a very similar way, at least what I have the feeling in these discussions. But I think there are huge kind of differences of people going there. We cannot just generalize it and say, yeah, the people like it because it's clean and grand.

Q

It's also very much based on like where you grew up or how you get used to. For example, the girl, like at the first day we went to the Kunsthaus and she said, like, I I do not like it very much because I can not see through the garden anymore because it blocked her view. But for me, I just was brought up in a

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DIENSTJUBILÄEN
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Gabriela Blumer Kamp
Karin Marti
Robert Sulzer
15 Jahre
Claudia Brunner
10 Jahre
Philippe Büttner
Carlotta Graedel Matthäi
Jeremy Huldi
Christa Meienberg
Romana Stutz
Cornelia Wilhelm
Anzahl der Mitarbeitenden: 237
Anzahl 100 %-Stellen: 126

17 people working for züricher kunstgesellschaft

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16 large parts of the security and the facility management are outsourced

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Roldan, Sheryl Scalmazzi, Marta Scharnberg, Sophia
Schaub, Oona Schweizer, Dina Sennhauser, Marco
Tuttobene, Simona von Salis, Nima Wermelinger, Alina
Wiesendanger, Sun-Young Yi
Ab 1.11.21: Iryna Curcio Slichna
Ab 1.12.21: Jan Haag, Milan Mateika, Isabella Pizasale,
Luca Vincenti
PENSIONIERUNGEN
Luca Galli (nach >15 Dienstjahren|
DIENSTJUBILÄEN
20 Jahre
Martina Angst
Gabriela Blumer Kamp
Karin Marti
Robert Sulzer
15 Jahre
Claudia Brunner
10 Jahre
Philippe Büttner
Carlotta Graedel Matthäi
Jeremy Huldi
Christa Meienberg
Romana Stutz
Cornelia Wilhelm
Anzahl der Mitarbeitenden: 237
Anzahl 100 %-Stellen: 126

17 people working for züricher kunstgesellschaft

cleaning of the Festsaal
about chewing gums and red wine

after an evening like this

„Unique location, inspiring fringe programmes,
professional infrastructure, friendly customer service.“

c

usin

1 narration cleaning the Festsaal, about chewing gums and red wine

cleaning of the Festsaal
about chewing gums and red wine

after an evening like this

„Unique location, inspiring fringe programmes, professional infrastructure, friendly customer service.“
- Beate Norman, President of the Norwegian Club of Switzerland

„The impressive spaces and connection to art are the ideal backdrop for unforgettable events.“
- Jerry Dreifuss, CEO, Swiss Eyewear Group

„The auditorium, foyer, garden and terrace can be transformed into an atmospheric venue at any time of year.“
- Gianni Segantini, segantini catering ltd.

„The exclusive Jugendstil rooms of the Villa Tobler are the ideal surroundings for prestige events in a unique atmosphere and at a perfect location.“
- Bjorn Johansson, Dr. Bjorn Johansson Associates AG

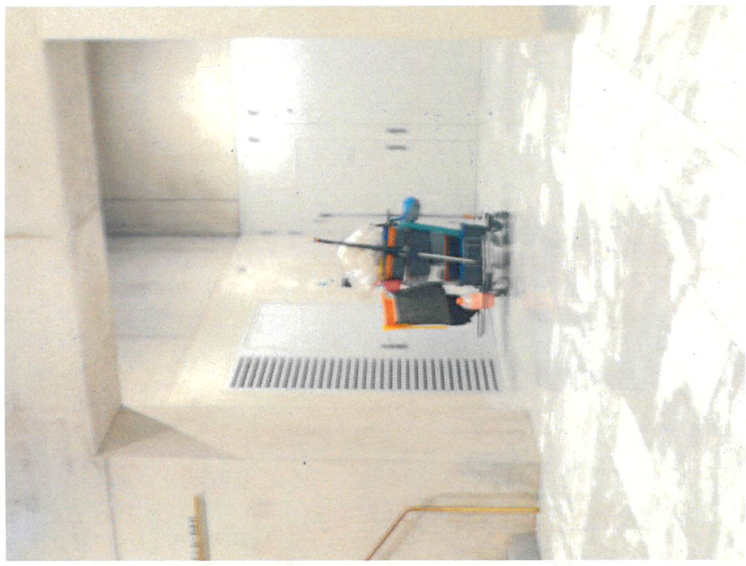
one has to turn rounds and round through the festsaal
sitting on a small cart

collecting chewing gums from the downside of tables
and from the floor

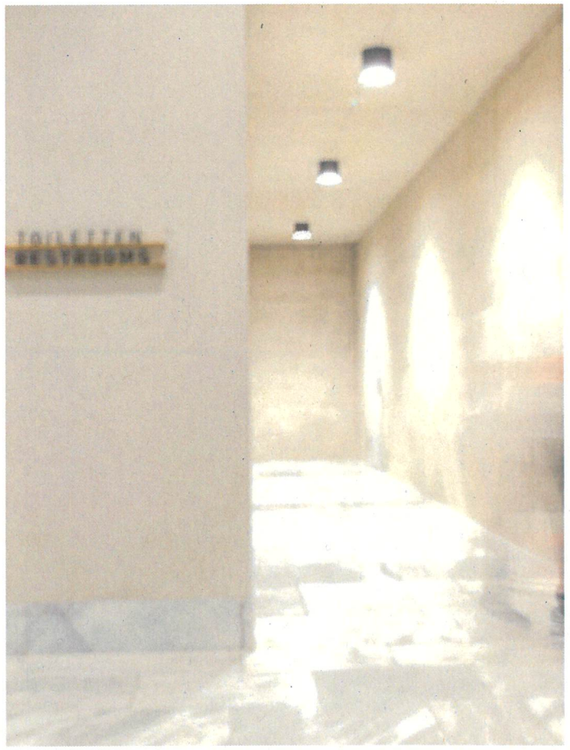
using the special cleaning equipment for redwine on parquet

removing traces
for the next event to come

1 narration cleaning the Festsaal, about chewing gums and red wine



PHOTOMAKING
3



2 invisible, almost

Titel

Personen

Regieanweisung

Monday 2. October

On monday the Kunsthaus is closed.

the golden door
opens
somone exits

the golden door
stays open
the person turns round
and awaits the closing of the door

the golden door
closes
it is allowed to walk away now

\\\

they want to enter
no door opens

they go closer to the door
and start reading the openig hours

on monday the Kunsthaus is closed
the garden is opened until 6 pm

let's go to read the newspaper in the garden

\\\

the bar is closed
the chairs are outside

on monday the Kunsthaus Bar is used
by the staff
to chat
to smoke

\\\

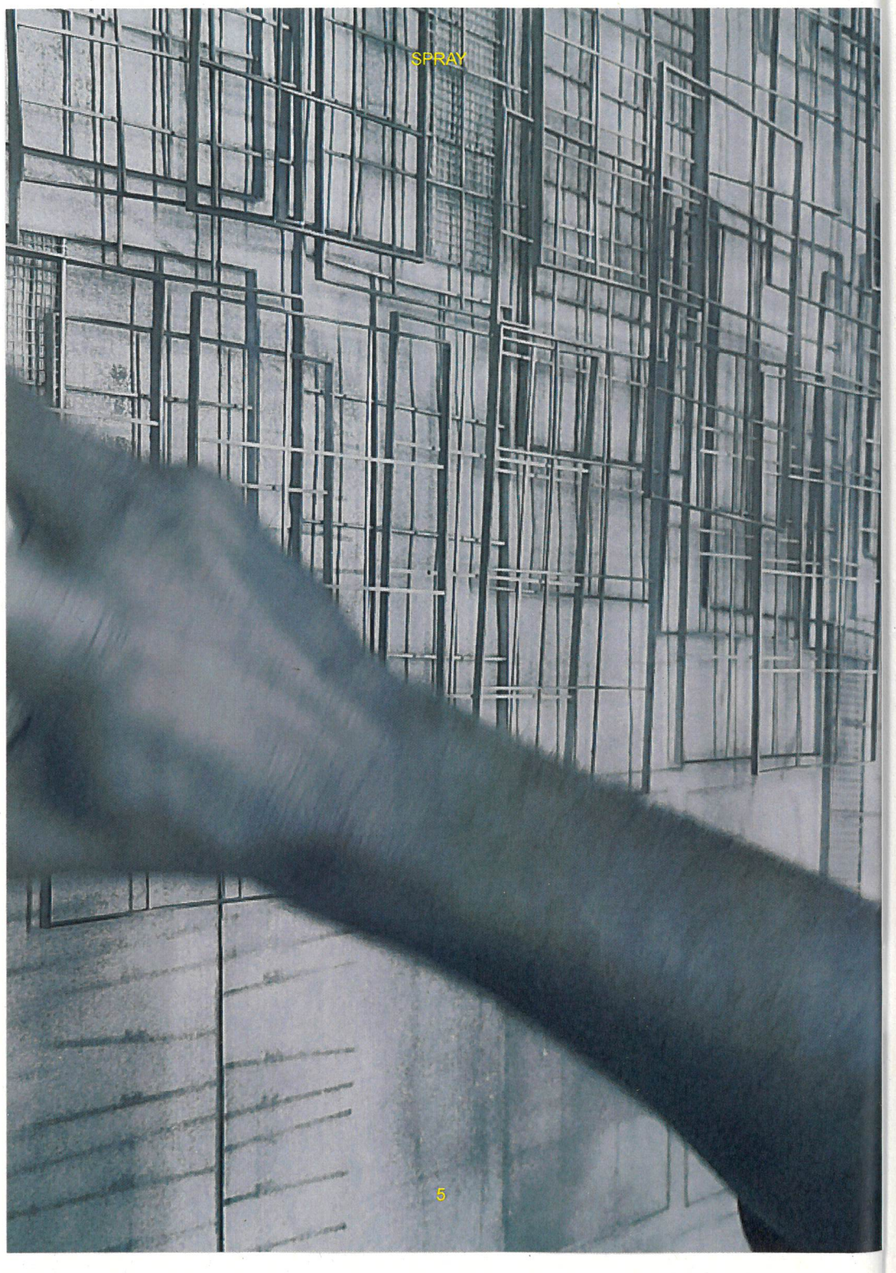
a ford with 7 seats
exits

the big doors of the Anlieferung
close

the ford with 7 seats
drives away

narration

3 narration on monday the Kunsthaus is closed



Titel

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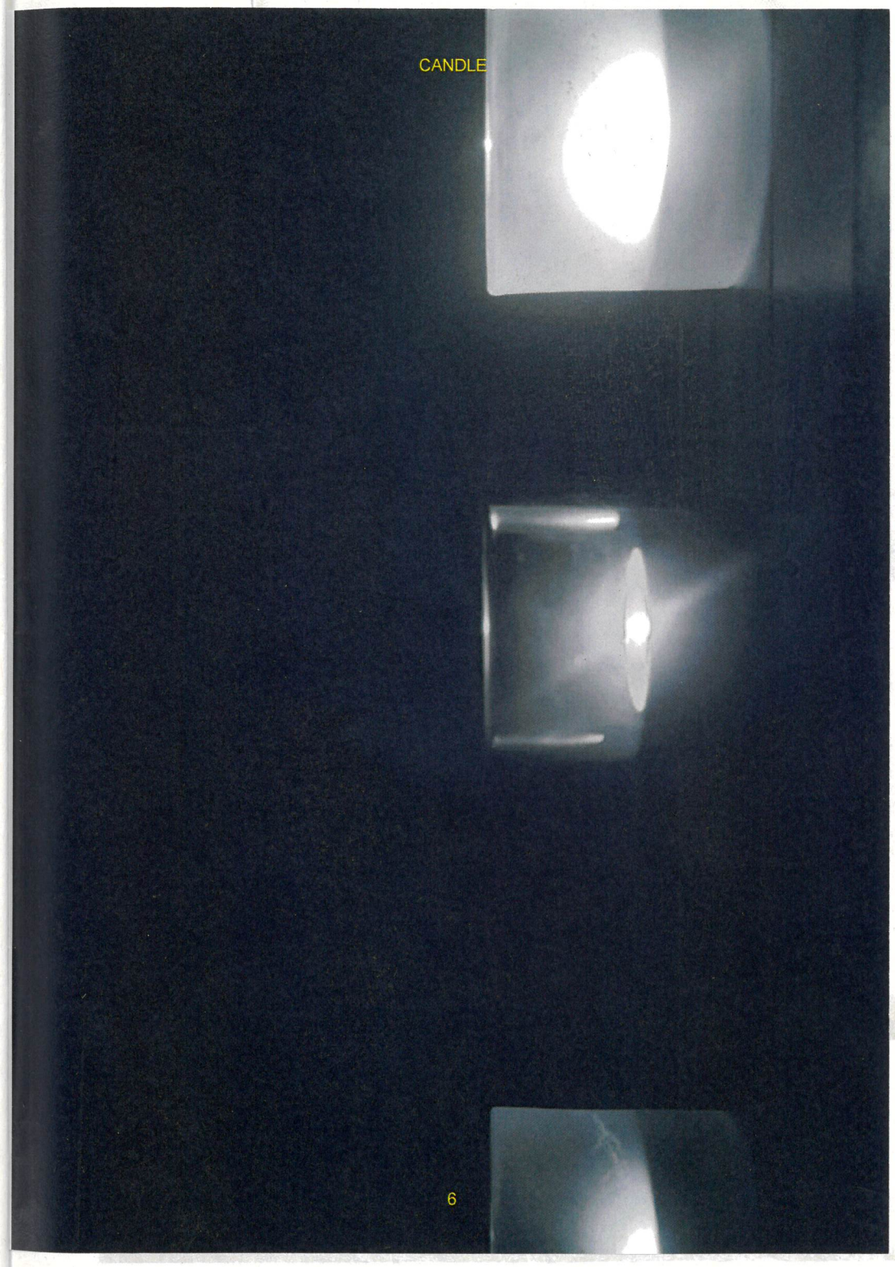
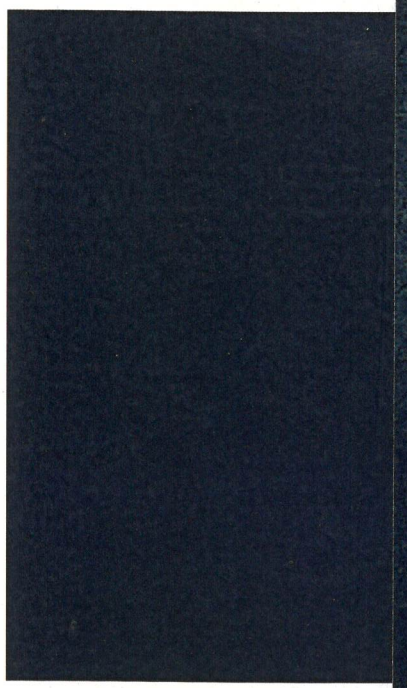
Monday 2. October

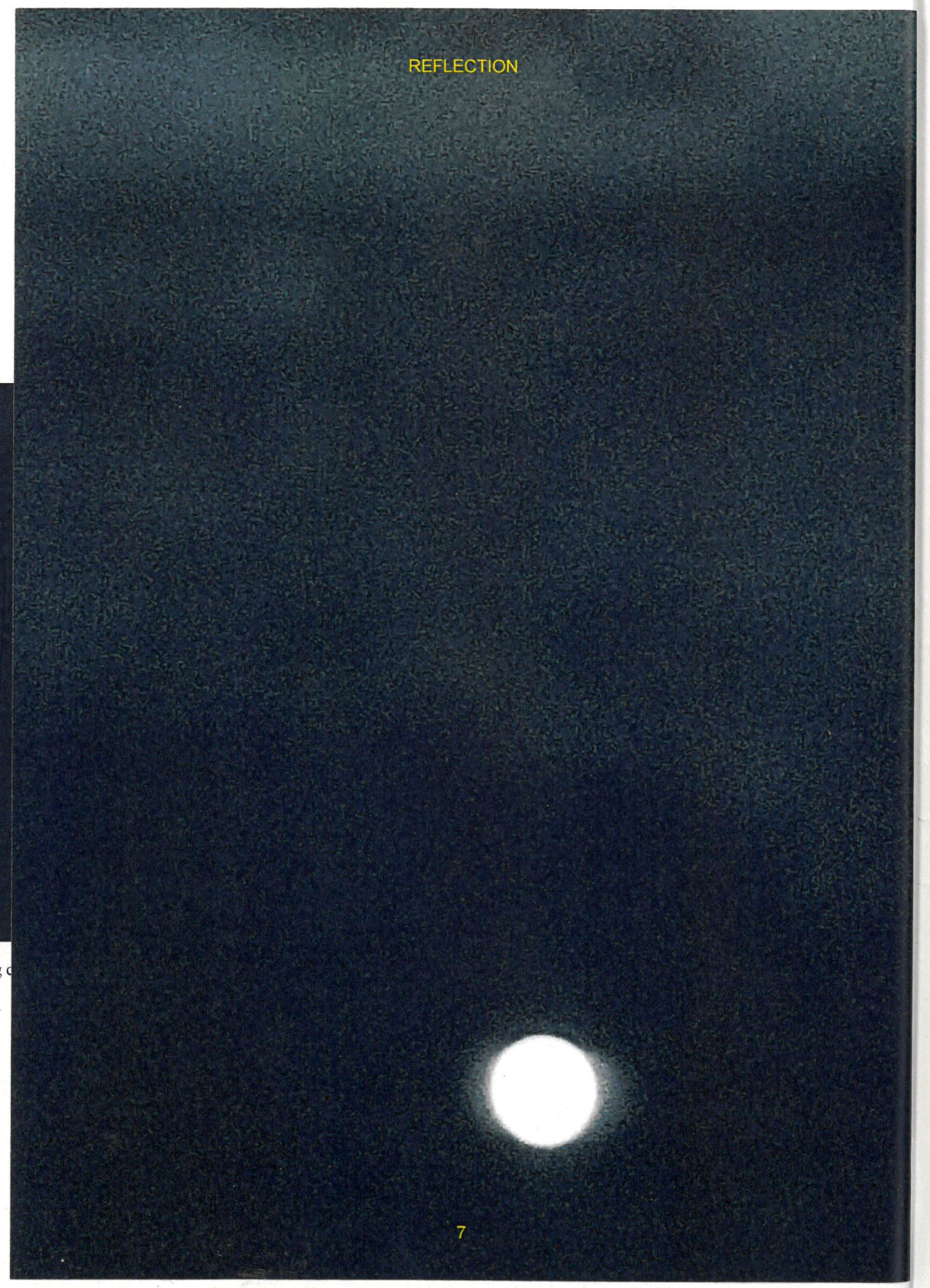


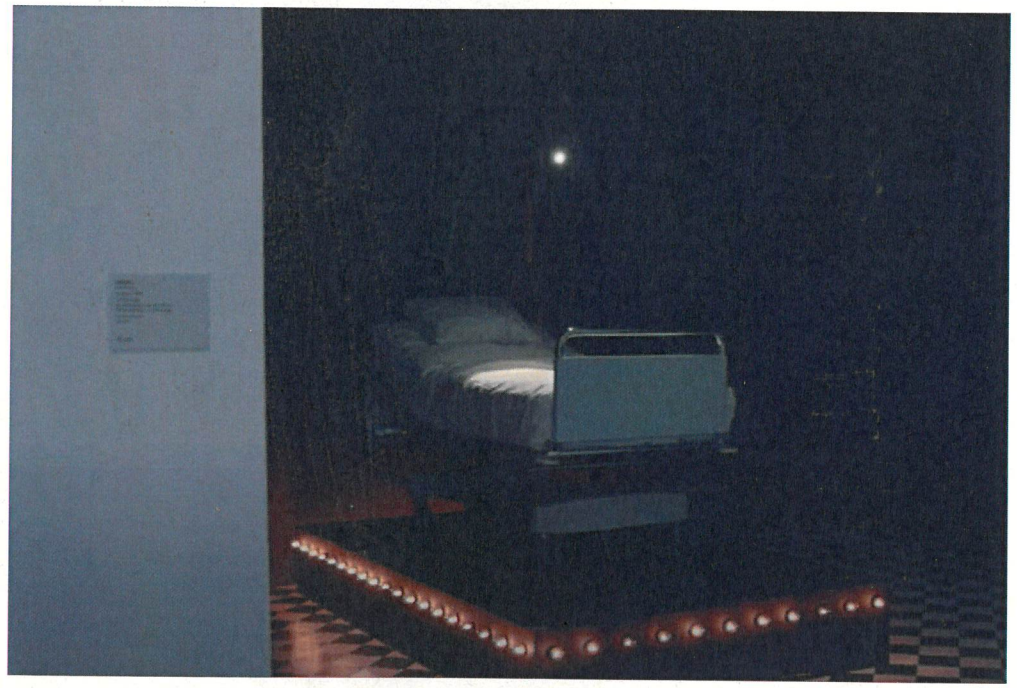
3 narration on monday the Kunsthaus is closed

4 kunsthaus: exhibition on care

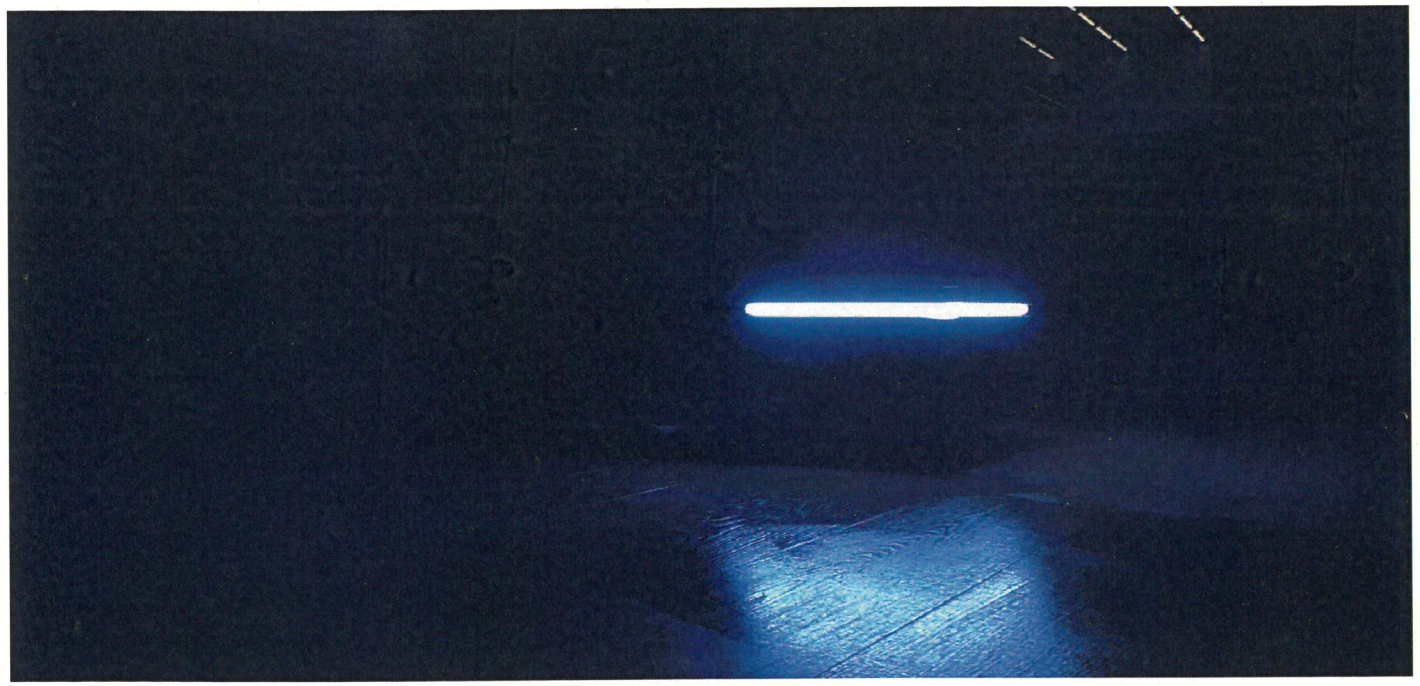


6 gülvan is driving the cleaning c

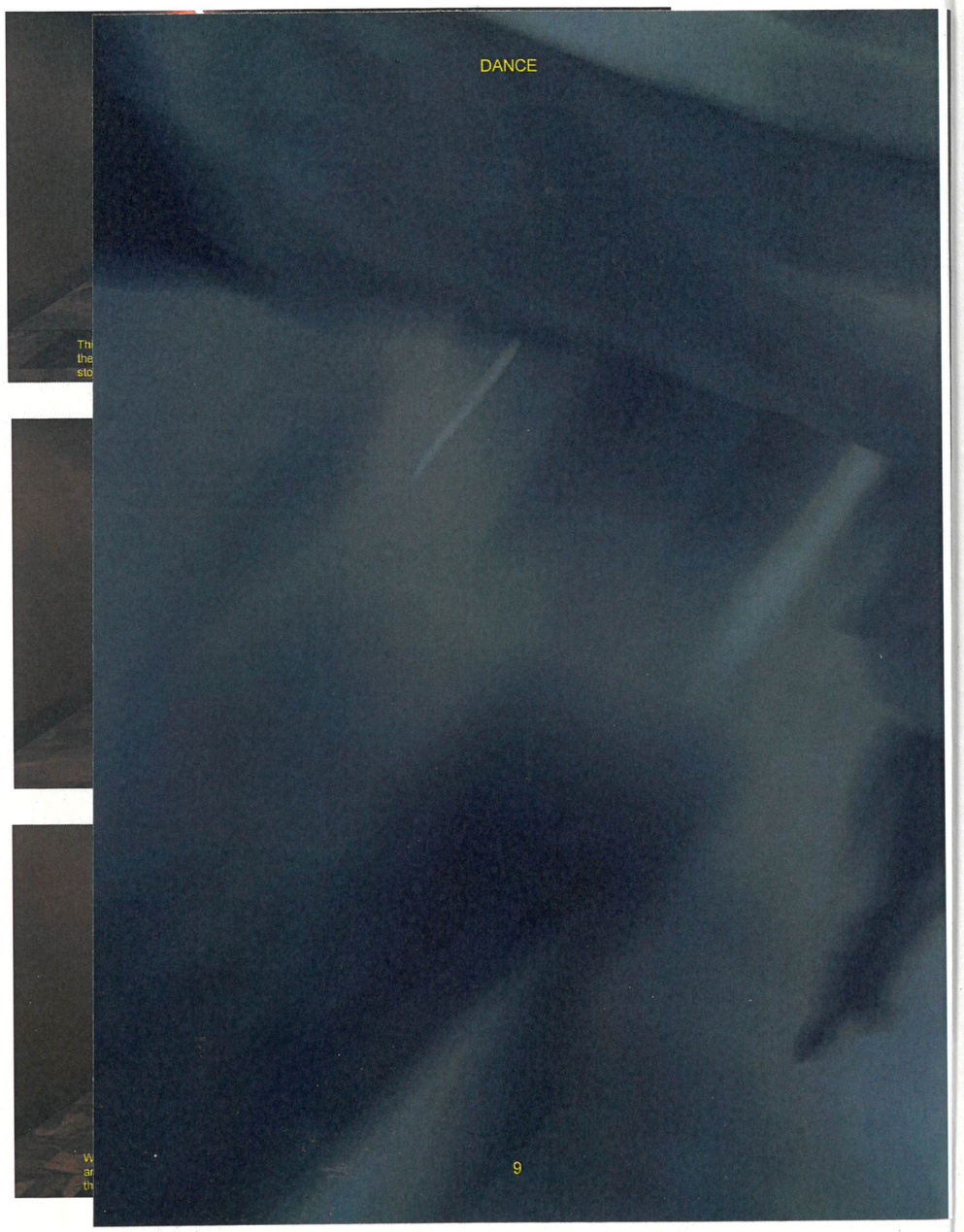


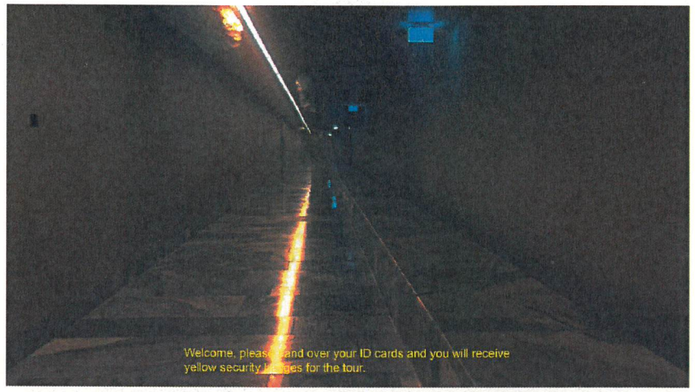


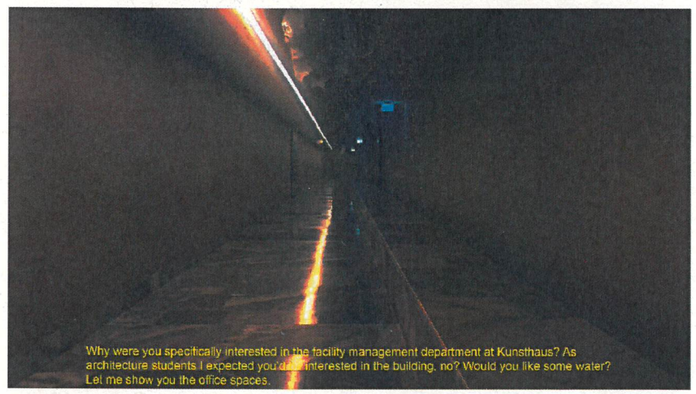
5 kunsthaus: exhibition on care

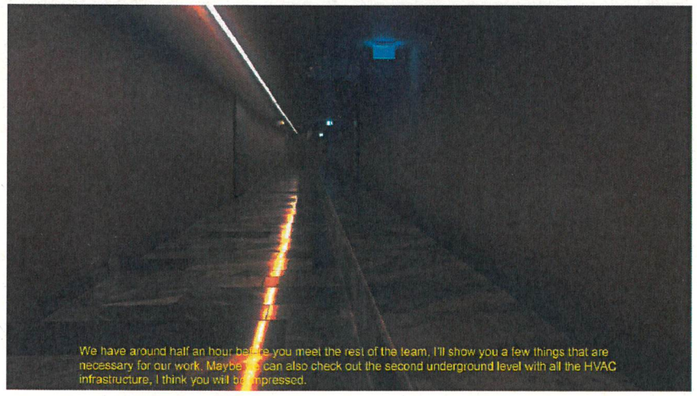


6 gülvan is driving the cleaning cart

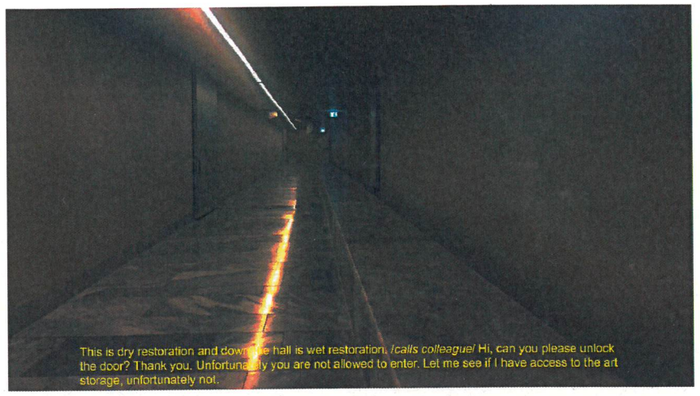


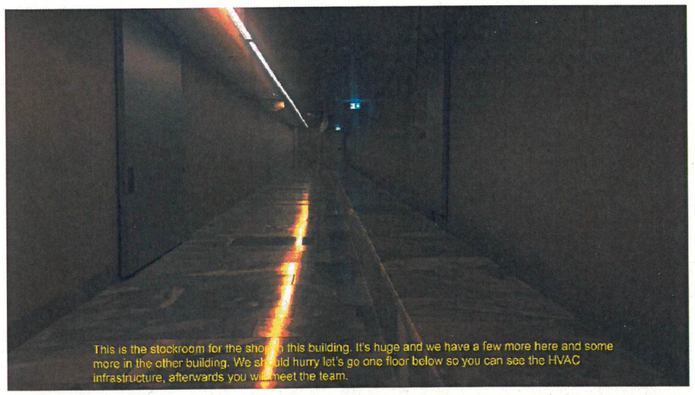


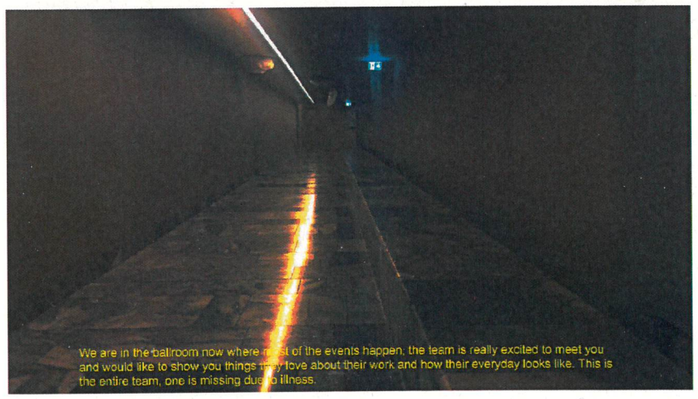


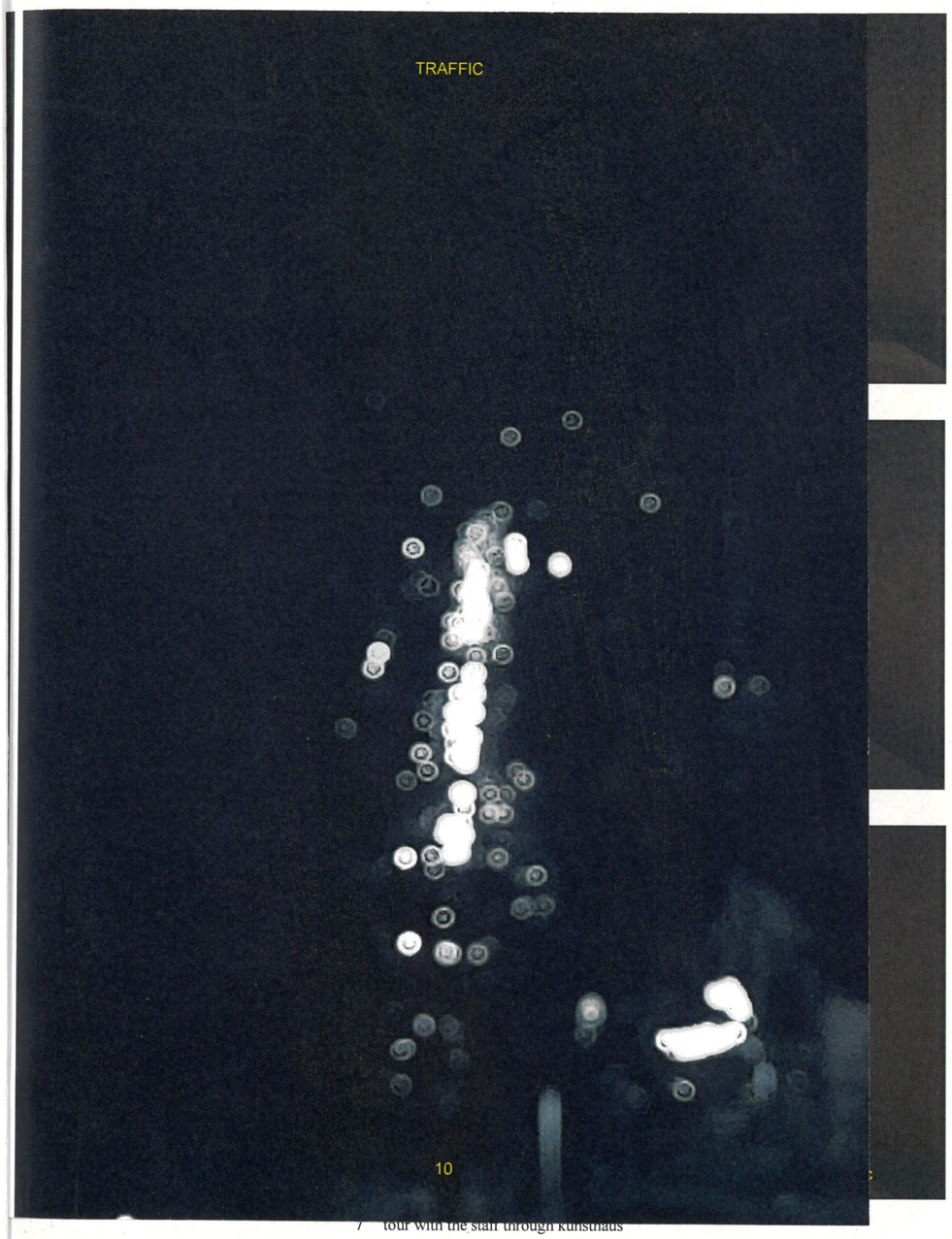


7 tour with the staff through kunsthaus

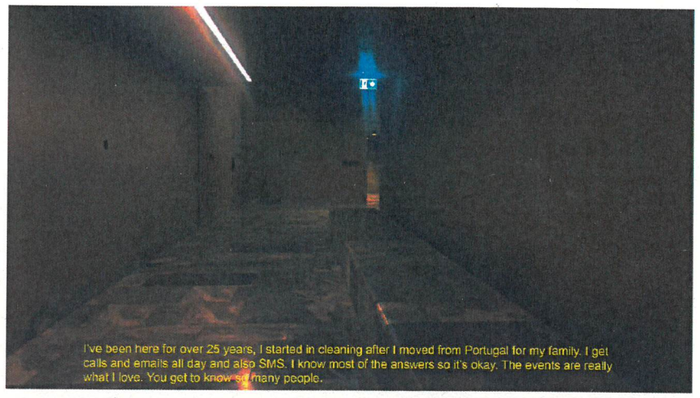


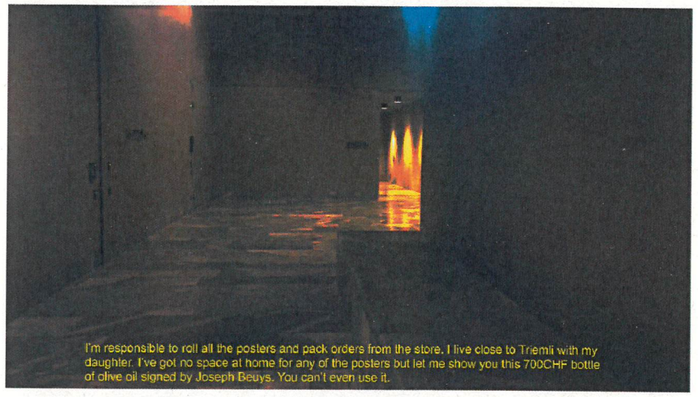


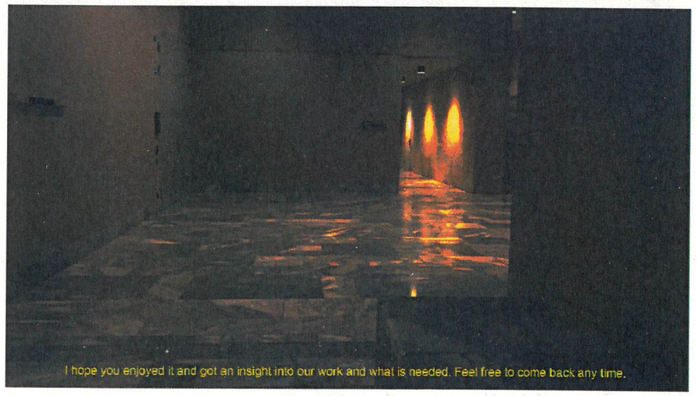


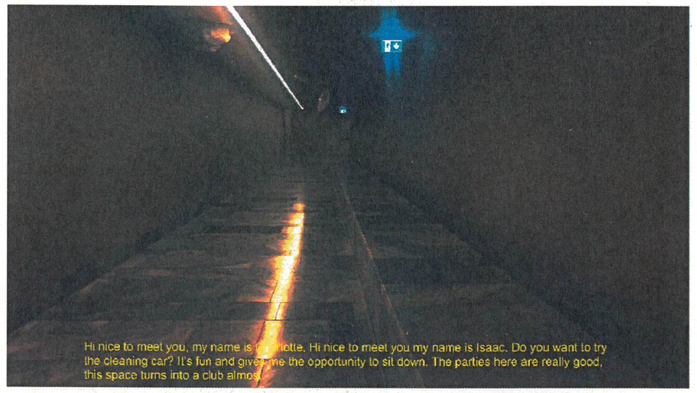


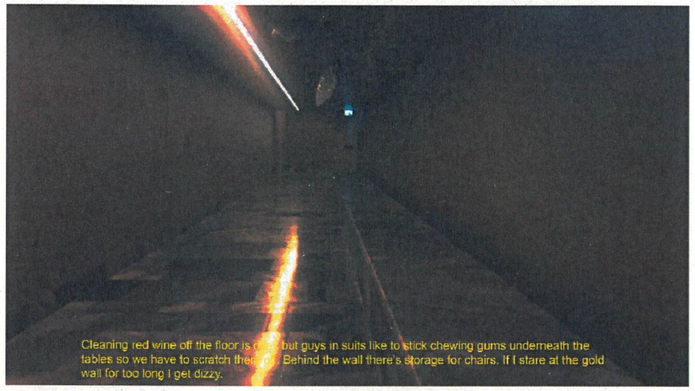
7 tour with the staff through Kunsthaus

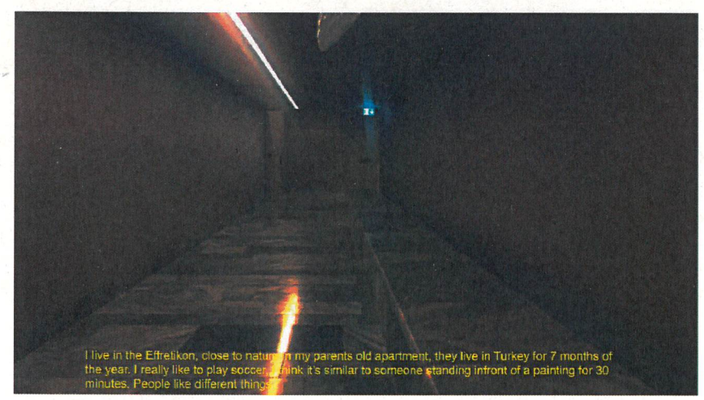

I've been here for over 25 years, I started in cleaning after I moved from Portugal for my family. I get
calls and emails all day and also SMS. I know most of the answers so it's okay. The events are really
what I love. You get to know so many people.

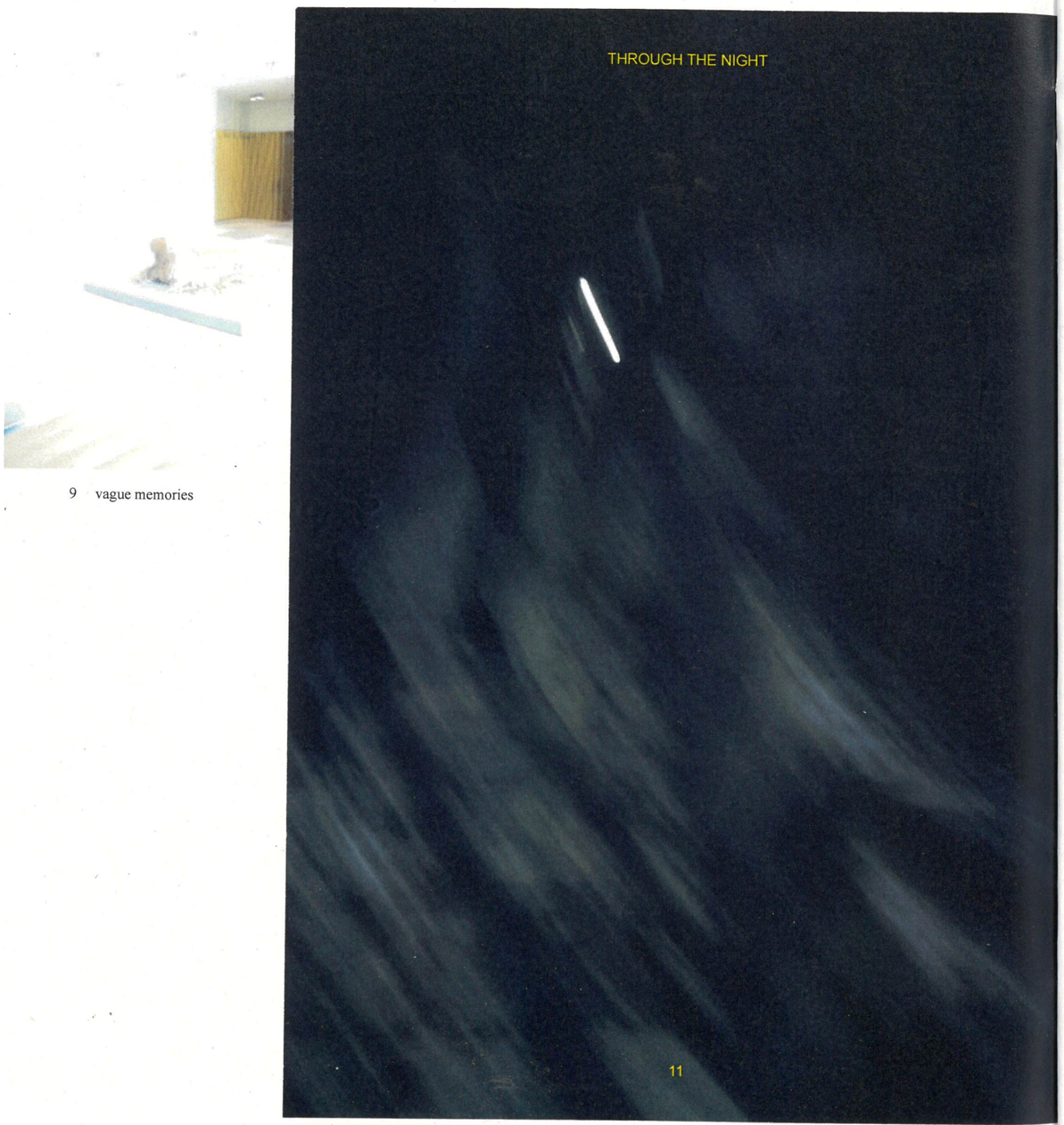

I'm responsible to roll all the posters and pack orders from the store. I live close to Triemli with my
daughter. I've got no space at home for any of the posters but let me show you this 700CHF bottle
of olive oil signed by Joseph Beuys. You can't even use it.


I hope you enjoyed it and got an insight into our work and what is needed. Feel free to come back any time.

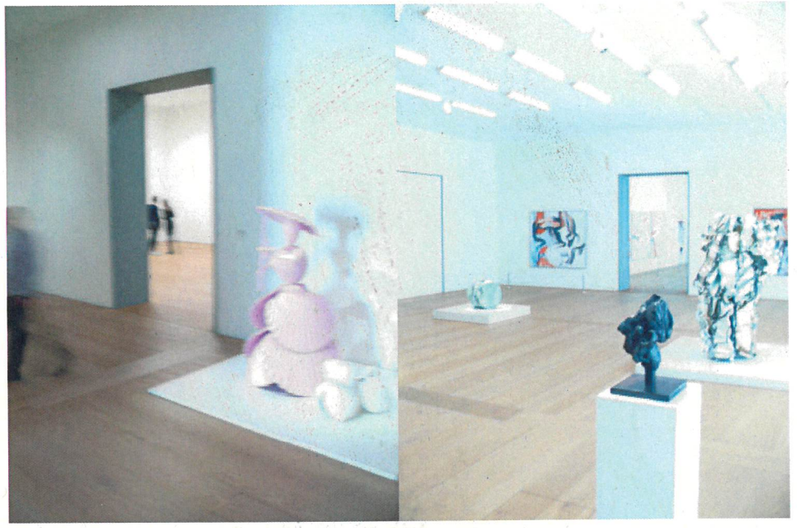

Hi nice to meet you, my name is [illegible]. Hi nice to meet you my name is Isaac. Do you want to try
the cleaning car? It's fun and gives me the opportunity to sit down. The parties here are really good,
this space turns into a club almost.

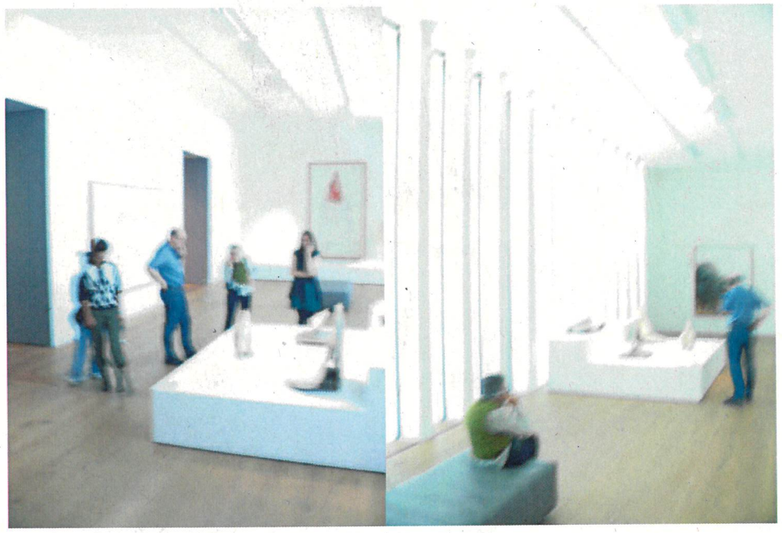

Cleaning red wine off the floor is [illegible] but guys in suits like to stick chewing gums underneath the
tables so we have to scratch them off. Behind the wall there's storage for chairs. If I stare at the gold
wall for too long I get dizzy.


I live in the Effretikon, close to nature in my parents old apartment, they live in Turkey for 7 months of
the year. I really like to play soccer. I think it's similar to someone standing infront of a painting for 30
minutes. People like different things.



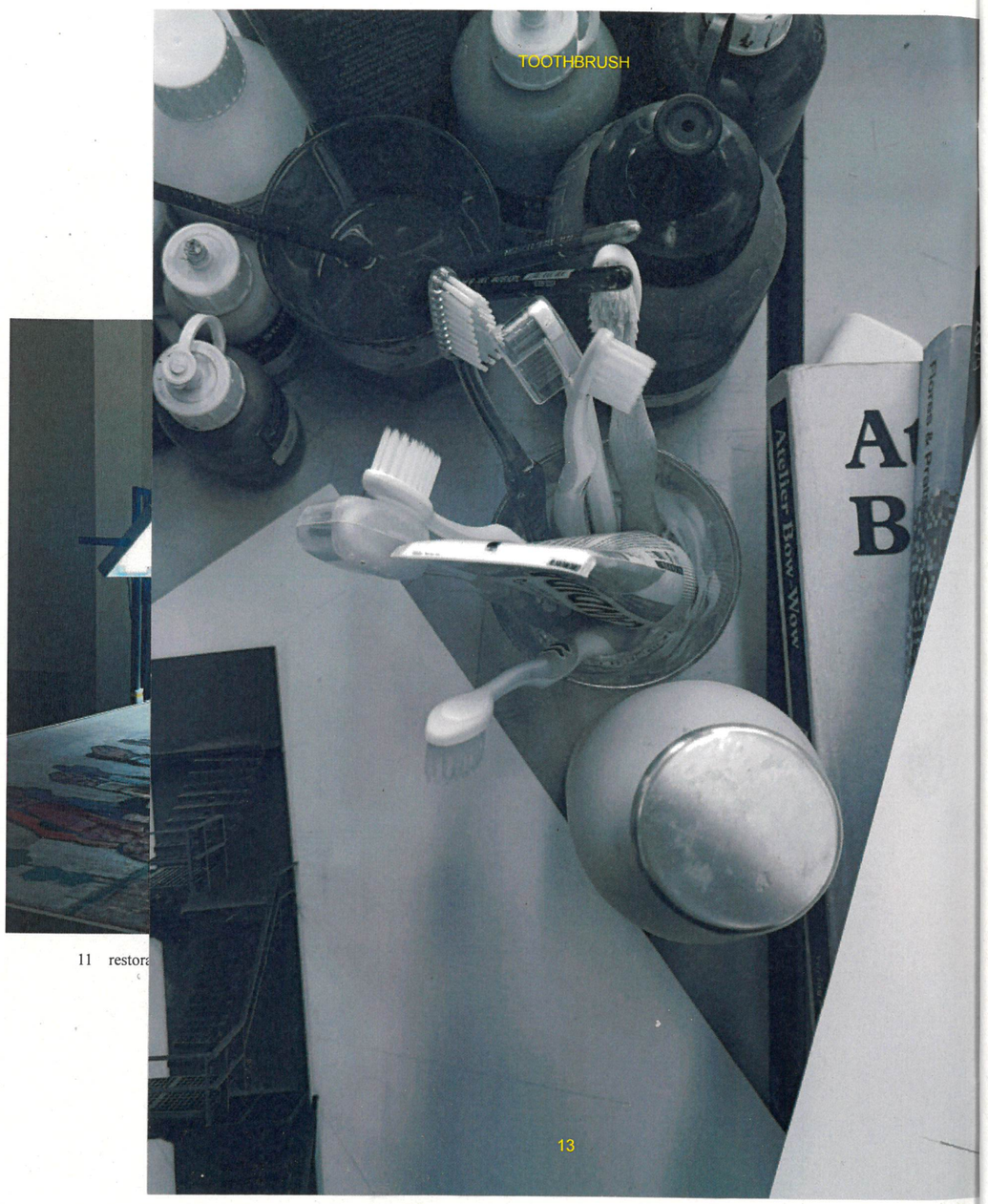
9 vague memories





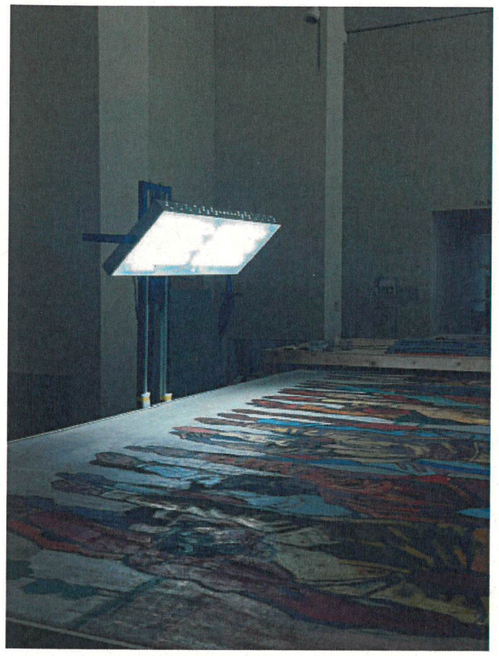
8 visitors care about art

PARENTS
12

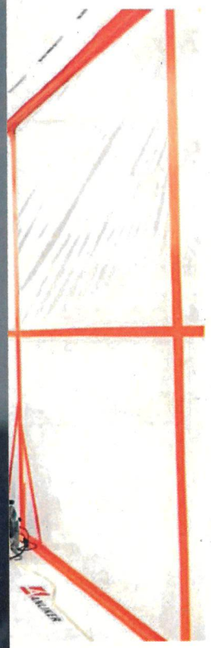


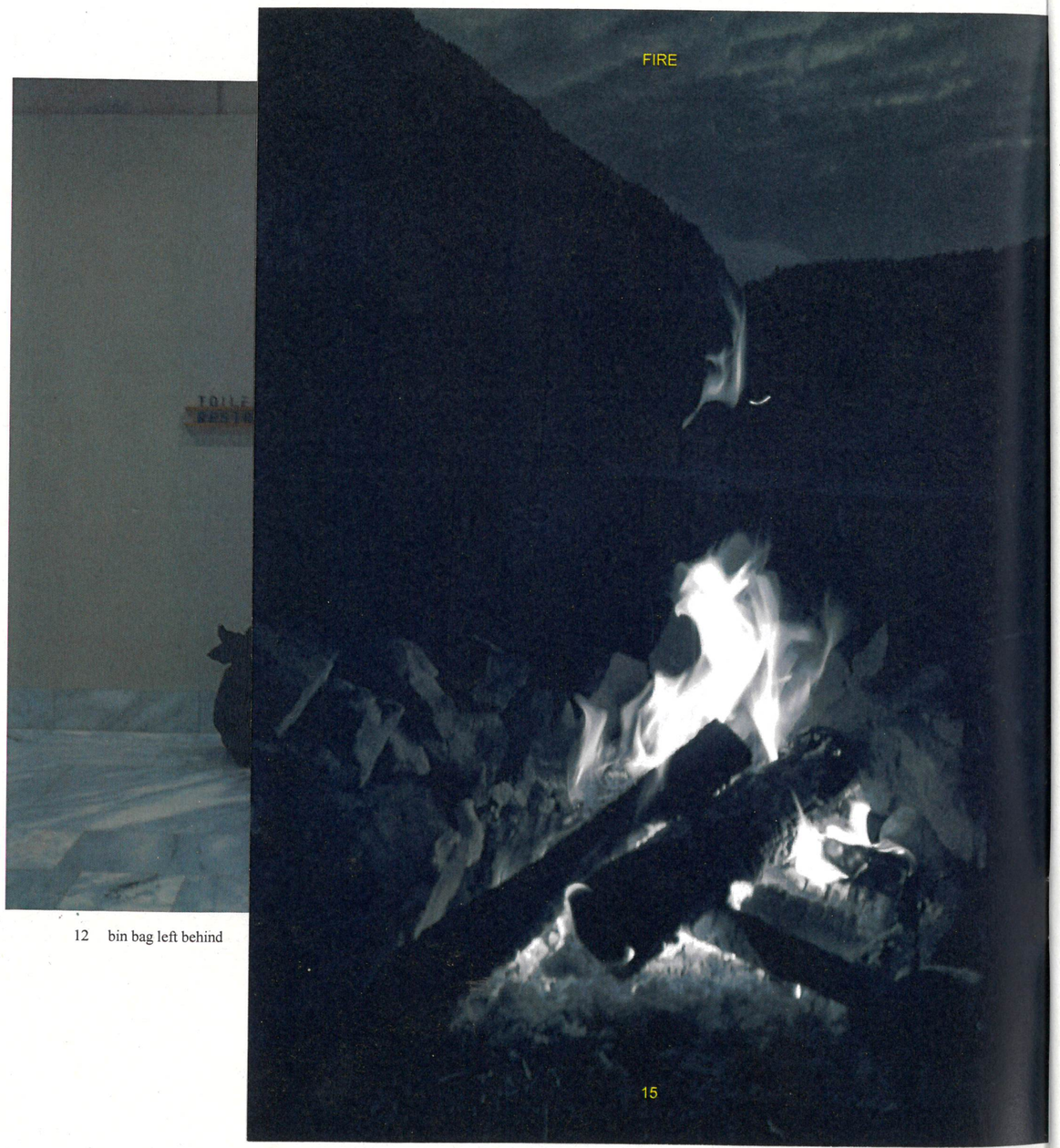
11 restora

10 brandatelier, installed to restore paintings after the fire



11 restoration of einmütigkeit by ferdinand hodler which was harmed by the development of smoke





12 bin bag left behind

the great air condition system

the minus two is where it's machinery is located
where air is being moved through
processed
filtered
blown up

up to the exhibition spaces
to provide control

controlled air humidity
controlled temperature
for paintings
and humans

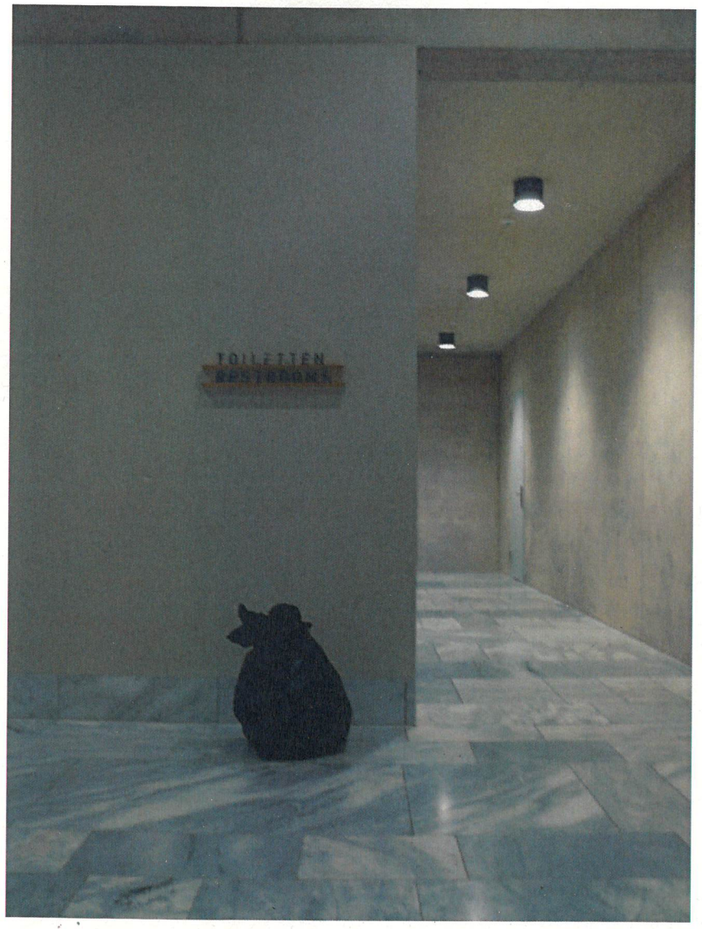
therefore one extra basement floor is beneath the extension of the kunsthaus

hall next to hall
pipe next to pipe
dark
except one enters
then the light alluminates

silver insulation envelopes the tubes

the great air condition system
gets visited rarely
and noone is allowed to take photos

13 narration the great air condition system



12 bin bag left behind

the great air condition system

the minus two is where it‘s machinery is located
where air is being moved through
processed
filtered
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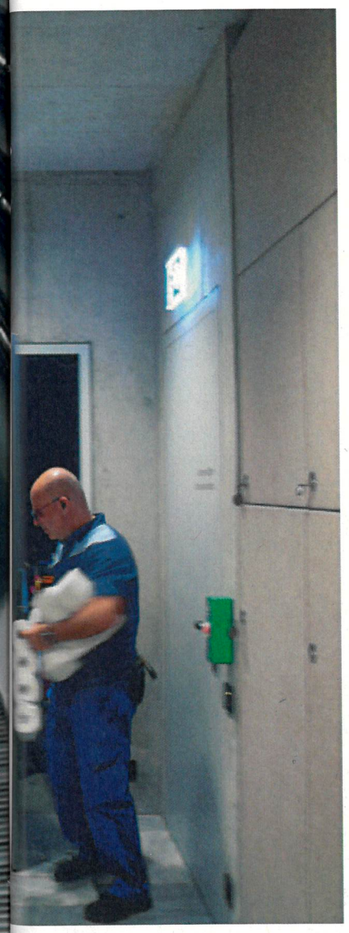
up to the exhibition spaces
to provide control

controlled air humidity
controlled temperature

e kunsthaus

15 bin bag has to be carr

17



15 bin bag has to be carried

14 toilet paper needs to be refilled

ARE OF YOU?

HYPERTEXTHYPERTEXTHYPERTEXTHYPERTEXTHYPERTEXTHYPE

Two basic systems: Development and Maintenance.
The sourball of every revolution: after the revolution, who's going to pick up the garbage on Monday morning?
Development: pure individual creation; the new; change; progress, advance, excitement, flight or fleeing. Maintenance: keep the dust off the pure individual creation; preserve the new; sustain the change; protect progress, defend and prolong the advance; renew the excitement; repeat the flight. (...)
Everything I say is Art is Art. Everything I do is Art is Art. (...)
Interviews about waht they think maintenance is; how they feel about spendingwhatever parts of their lives on maintenance activities; what is the relationship between maintenance and freedom; what is the relationship between maintenance and life's dreams.
MANIFESTO! MAINTENANCE ART -- Poposal for an Exhibition. Mierle Laderman Ukeles. 1969

The art world is perhaps a special case. Artists - despite canned Facebook congratulations and condolences related to progeny, parents, and pets - may not be invested professionally in cultivating niceness. Some curators and many art historians (especially those with tenure?) seem to duck online niceness in favor of an archly distant dignity. (As to collectors, who knows? Their social media posts are surely restricted to those of their own class!) But much of the institutional apparatus in charge of distribution, circulation, publicity, and sales is on a long-term charm offensive. The experience economy, like the closely related caring economy, demands a public-relations approach. A very high proportion of museum and gallery staff, those who must communicate with people both inside and outside the institution, are, like the very high proportion of public-relations workers, women - a "pink-collar ghetto" - with all the prejudices that still calls forth.
Why Are People Being So Nice? Martha Rosler. 2016

That's also another understanding of different 'software', a different 'operating system'. At least for now, we learned that having more resources – in the sense of financial resources, spotlight or attention resources – doesn't mean that it's actually better. It's not necessarily the thing that maintains or sustains certain things.What we learn is that while it is a privileged position to have something like Documenta as part of our journey, it's also sometimes like smoke and mirrors. From the surface it's as if it's big and all that kind of stuff. But it's not 'the sky's the limit' – we know it's not – especially when we want to make decisions together and be transparent towards each other.
Who's Exploiting who? Farid Rakun from ruangrupa. 2022

We must also change our conception of what knowledge is and who can be considered a knowledge producer. Currently, knowledge production on the campuses is insulated from the broad infrastructural work that sustains academic life, which requires a multiplicity of subjects (cleaners, cafeteria workers, groundkeepers, etc.) making it possible for students and teachers to return to the classroom every day. Yet, like women's reproductive work, this work too is mostly invisible. Every day "those who work by the hands" (Brecht) make it possible for "those who work with the head" and for the megamachine to start off again, but at best they are only recognized when they refuse to work. It is also assumed that they cannot be producers of knowledge, although increasingly the staff of U.S. campuses is made of immigrant workers or asylum seekers bringing to their work a rich international and political experience. This was the case of many workers at Hofstra University, where I have taught, which is located in the midst of the second largest Salvadoran community in the United States: so politically important that when, after the end of the war, the FMLN—now the party in power—had to take strategic decisions they would come to consult with them. To make a university a common we need to overcome the hierarchies existing within it on the basis of its division of labor. This is especially important today, as many of these university workers face deportation.
RE-ENCHANTING THE WORLD. Feminism and the politics of the commons. Silvia Federici. 2018

Yet it is the peculiar genius of our society that its rulers have figured out a way, as in the case of the fish fryers, to ensure that rage is directed precisely against those who actually do get to do meaningful work. For instance: in our society, there seems to be a general rule that, the more obviously one's work benefits other people, the less one is likely to be paid for it. Again, an objective measure is hard to find, but one easy way to get a sense is to ask: What would happen were this entire class of people to simply disappear? Say what you like about nurses, garbage collectors, or mechanics, it's obvious that were they to vanish in a puff of smoke, the results would be immediate and catastrophic. A world without teachers or dockworkers would soon be in trouble, and even one without science-fiction writers or ska musicians would clearly be a lesser place. It's not entirely clear how humanity would suffer were all private equity CEOs, lobbyists, PR researchers, actuaries, telemarketers, bailiffs, or legal consultants to similarly vanish.
Bullshit Jobs. A Theory. David Graeber. 2018

Z

I'm not sure didn't she mention that they hired an external expert even.

C

Yes everyone of them actually studied five years to get a masters on restoration in bern.

Z

And it's really invisible work.

X

But somehow I have this cliche kind of thinking that they outsource this job to this external person and she's probably very expensive. But the I was thinking of the outsourcing the maintenance and cleaning work because it's cheaper.

C

Yes we talked about this with Virgilio, the head of facility management, about outsourcing the staff, there is 6 permanent staff and the rest is external. And especially for the Kunsthaus they need different amounts depending on the work. So it's cheaper in the way that they more or less pay them well (that's what he told us). And this variance in need covers this pay.

X

Yea this really makes sense if they pay them well.

C

Yes he told us they've had a long standing partnership and it's very important for them. He seemed really concerned about proper pay.

I

And also most of the external staff has been there for a long time and always returns.

C

But that also makes a lot of sense because e.g. on a construction site you'd put the same people in the same positions otherwise you would always look for things and it wouldn't be very effective.

X

Yes it's actually very healthy in that sense.

J

And the don't have to take care of contracts and insurance and pensions or visa and things.

I

He also told us that he did his education in Germany, where he received a Meistertitel which took 5 years. Which is something you can't really do in Switzerland. And he also said that many or most nowadays just learn on the job.

C

And also he was very talkative and made an excursion to hospitals, where he used to work that cleaning is extremely difficult and complex to maintain a hygienic environment. He also told us that many hospitals in Switzerland that are not certified and are just controlled every 5 years. And some of them are controlled more once a year which are the certified ones. And many of the hospitals are not hygienic. And this expertise seems to really be missing because we don't really educate people for cleaning. Most of them learn on the job how to clean, but this educational background would be very important to have an overview. This was also what was shocking for me.

X

My roommate who was working in a hospital in Chur I also asked him if he was trained in any way and no he was just told what to do.

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

Z

I think the problem with the educational background of cleaning is that people even without background do cleaning everyday.

X

Yes there's really no standardised way of cleaning.

C

I think it's interesting because it's the same with teaching or taking care of old people. I'll take myself as an example like I can also look after kids and I can also be a good teacher, or I can also care for me grandparents so I can also do the same in an elderly home. But yes in many different kind of jobs we're not aware how much is needed.

X

Yes because everyone has to do some care in their life so everyone thinks it's manageable. Like if I can do it you can do it as well. But it's not actually the same level.

Q

I think it's also because of the development of this kind of expertise or experience in this job. Let's say in the very beginning when people lived in a cave people looked for cover and then build a primitive hut e.g. but as architecture has developed it got a certain complexity which required a lot of expertise so that education is needed. I think cleaning hasn't developed so much.

C

I don't think so actually, I think cleaning has developed just as much.

Q

But not to that extend..

X

I mean the Dyson has gone a long way from a broom.

Q

Yes but this comes from education in engineering.

I

The vacuum cleaner especially is an interesting because at some point they didn't know how to further develop it and just changed the casing and outside materials and making it heavier then lighter again and then realised that the weight made them feel more luxurious. So it was really always a back and forth and some sort of marketing.

C

Yes but I think it's not only about the cleaning we know like some vacuum cleaner and a broom
It's really about this high level and standard of cleaning that requires a huge amount of knowledge and when and how to clean and how to separate things which contains a lot of knowledge.

I

What they have at Kunsthaus is also really interesting, they have their own pre-soaked towels with the right amount of chemicals, to reduce strain on your wrists and hands. And starting from next year they will be able to make them themselves.

Z

I think not just the technique but also the standard of cleaning has evolved a lot with the architecture. In the middle ages hospitals were in churches and there was really no understanding of hygiene or a rather different one

WHO

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

Q

I find it quite interesting to say that people who work with their hands are led by people who work with their heads but then they're still considered as people that "can not produce knowledge". I was just wondering if they actually want to produce knowledge or just consider it a job… because people who write this still think producing knowledge is much more privileged.

X

Yea I think it's also interesting this kind of perspective that the intellectual that writes this kinda text thinks that it's a social phenomenon that intellect is above labour.

C

I think it's in a way exactly against this thinking because what we consider as knowledge is the intellectual knowledge and producing knowledge doesn't mean that everyone writes a paper. I think it's more meant in a way that what we acknowledge as knowledge and as expertise is also how to e.g clean properly that many people that have not studied have a huge expertise and knowledge but then get told by the doctor that this is wrong and they can't do it even though they know better, to stop this thinking that there's people with more knowledge or better knowledge than other people.

X

This whole system of colleges and universities makes you systematically achieve certain goals to be qualified, which is maybe not that applicable to other jobs.

C

I'm at the moment reading this book called Bullshit Jobs by David Graeber and what is also interesting that he collected stories from people and categorised them and he's looking for these bullshit jobs where you don't really produce something that matters to the world but you still receive a lot of money but you know it's not important.

But e.g. cleaning job is not a bullshit jobs because you do it and see the result and there are many jobs in between or at high level management jobs where people know they're just giving work to people knowing that if they didn't exist it would work as well or just fill out a sheet all day long knowing no one will ever look at it. And I think this is interesting how capitalism managed to get to this point where it's just about working 100% and being present but not about productivity.

X

At a chair I was at last semester the assistant claimed his job was a bullshit job because they just come every week talk for a bit and leave again.

Q

Yea and I asked if he ever didn't know what to say and he said yeah of course and he'd just make something up and move in.

Z

So he's just someone that should take care of you.

Q

Yes kind of.

X

I feel like sometimes this kind of job are heavily reliant on judgement that their have this qualification and people trust that they make the right judgement of making crosses and ticks on a sheet.

C

Yes, and also most of them are somehow educated and when people ask you have to say " oh yes I'm a manager, doing this.." It's also kind of pride, you don't want to…

I

Yes and they also carry more responsibility

DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION DI

Z

Yes I'm thinking about the director that is in the position he can be blamed in

C

Yes not all directors have bullshit jobs, it's a spectrum. I also think in many management jobs there isn't much responsibility.

X

Oh we also talked last semester about that a plane can take-off and land on it's own but pilots get paid a lot just so when something happens someone can be blamed.

Q

Yes same thing happens to the accountant who actually.

Z

… but all of the work is done by excel.

Z

Yeah I always make the joke that this job can not be replaced by AI because AI can't go to prison.

C

Maybe we can go back to the care question and the first text where she was applying this ruangrupa approach but also using care and putting it in the middle of our lives and work but we outsource it a lot, and maybe we can ties this again for Kunsthaus.

I

Did she also do an exhibition at a museum living there a few days.

C

..Yeah I'm not sure if she lived there but yea it was about care.

I

Not sure if it was her but there was an exhibition where this artist lived in a museum with all her belongings doing everything as if at home.

C

Yea she made this intersection between art and maintenance and maybe generally care and maintenance is in the same… maintenance just means that we maintain ourselves and it's somehow interesting that this work has to be done again and again and again.

I

You have to wash laundry every time again.

C

Yes and it's one of the most import work for sustaining people and buildings.

I

We also just saw it in the restoration tour at Kunsthaus which is the most simple and direct form of maintenance of its content.

X

Yes it's also maintenance.

Z

Yes before visiting I had no idea it was so much work behind a picture.

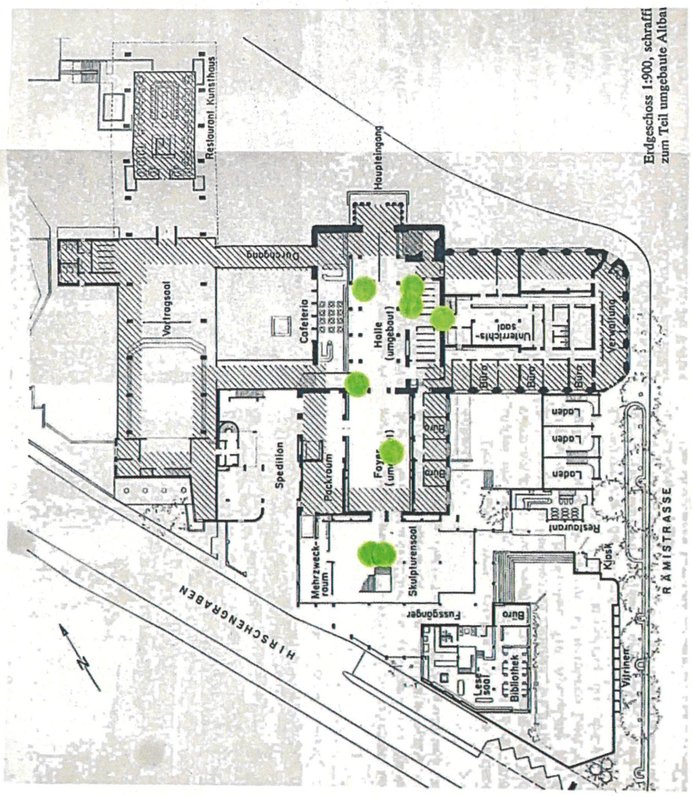
Q

Yes so much chemistry and they need to be able to separate their changes from the original if necessary.

1.OG

map AM 1.OG

9 video surveillance (red) and staff (green) on inside_3

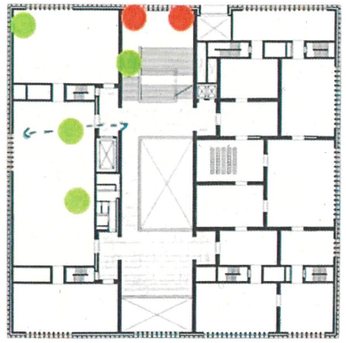


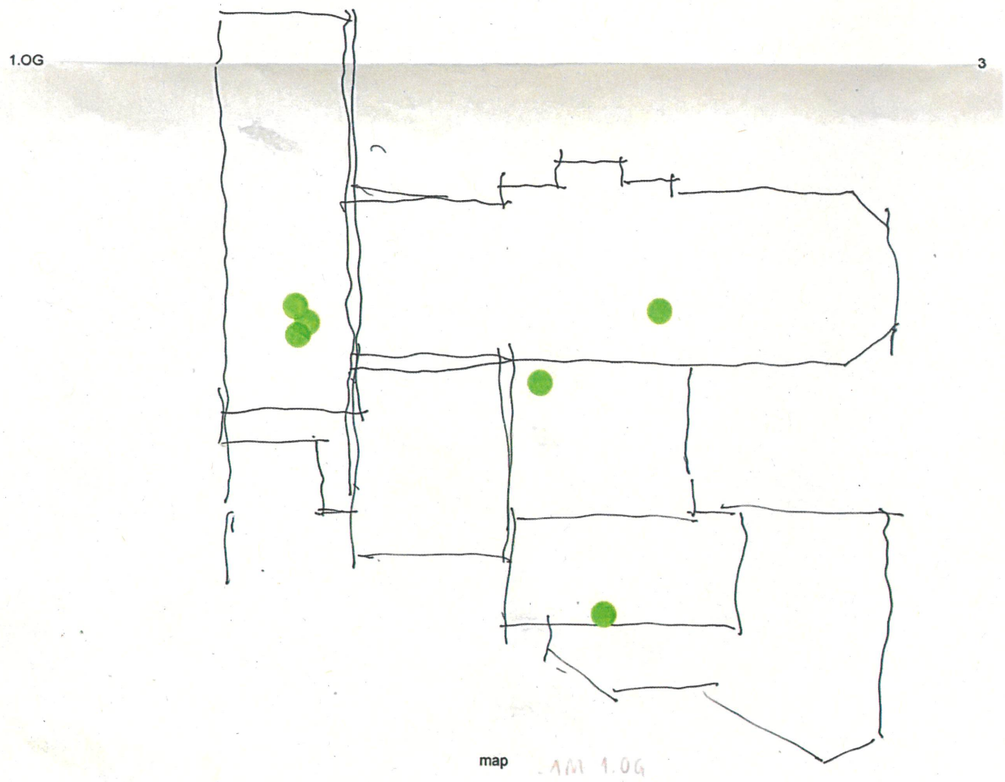
EG

2

map EG

8 video surveillance (red) and staff (green) on inside_2

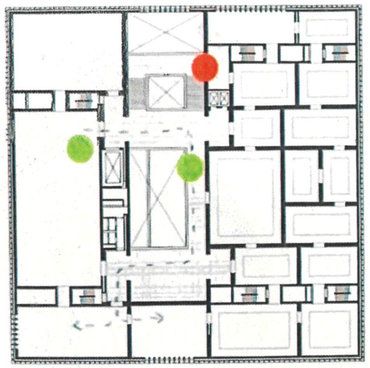




9 video surveillance (red) and staff (green) on inside_3

8 video surveillance (red) and staff (green) on inside_2

YOU FEEL SAFE?
ARE YOU SAFE?



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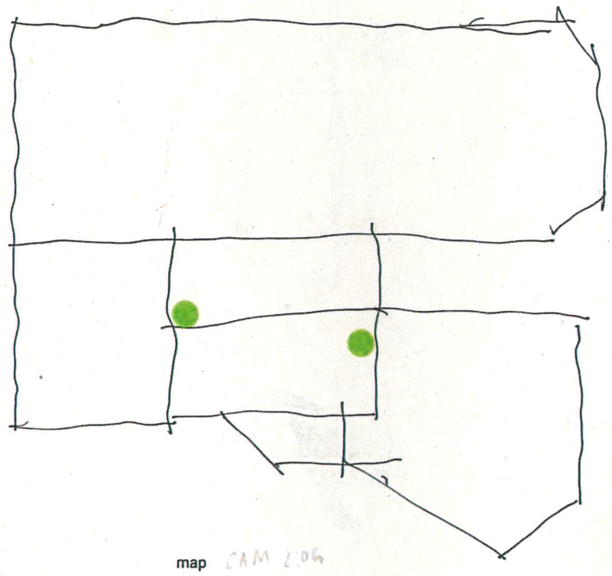
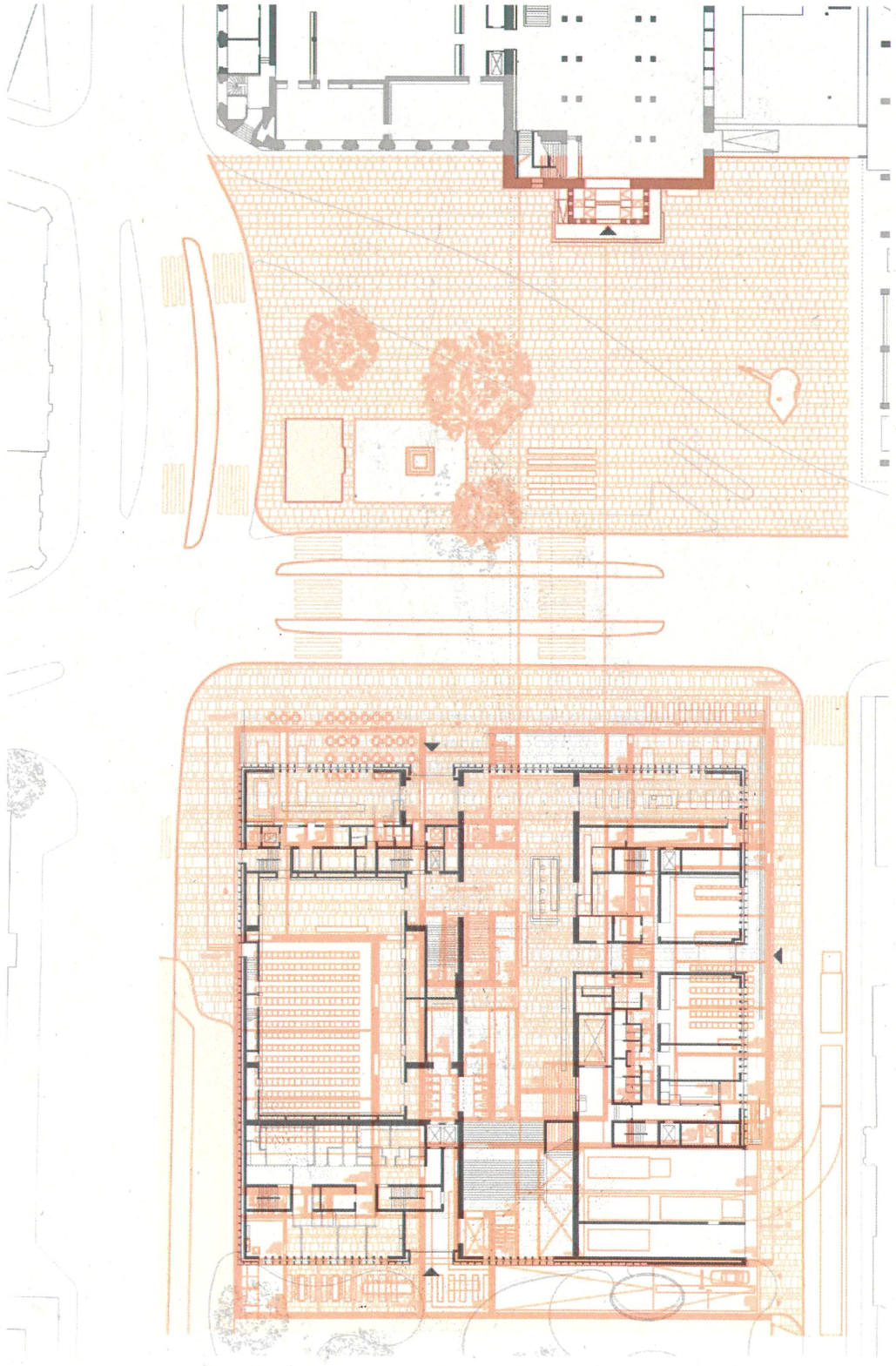
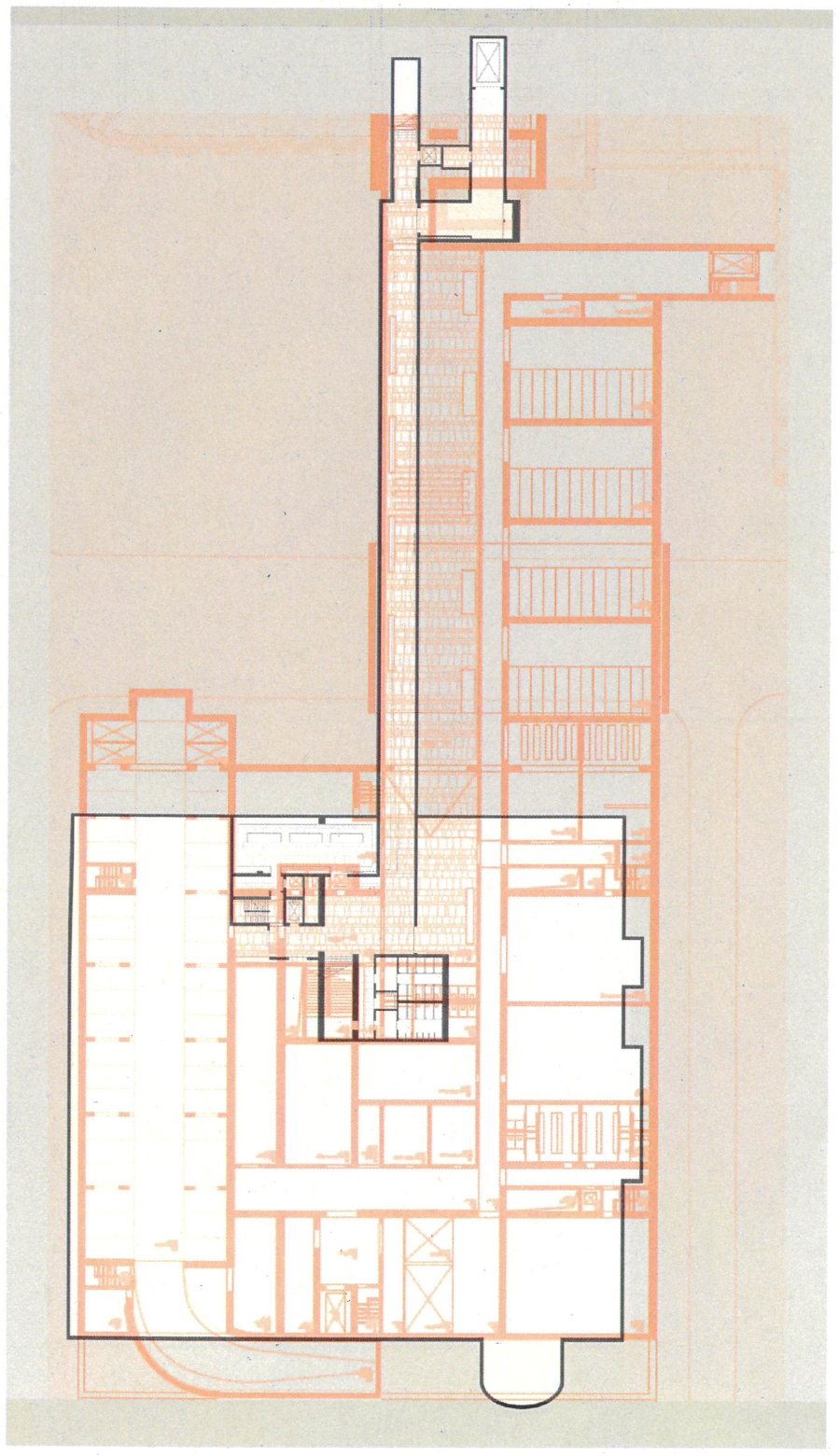


map CAM 2.06

4 Satellite images from December 2002 to June 2002



5 Overlay of competition plans and final public plans



Spiel und Spass

You have one hour, one A4 paper and one pen.
Try to do to as many tasks as you can.
Document it as you like.

- Find a person with a green piece of clothing
- Count your steps for 3 minutes
- Leave one trace
- Hide for 15 minutes
- Find one who is hidden for 15 minutes
- Follow one person as close as possible without being noticed
- Follow one person with as much distance as possible
- Take off your shoes
- Only look at the ceiling for 3 minutes
- Walk backwards for 100 steps

how we entered everything

exept the lager

one
office spaces
coffee room

locked door
staff staircase

minus one
poster rolling station
post

t being noticed

ssible

how we entered everything

exept the lager

one
office spaces
coffee room
staff lift

minus two
air condition
staff lift

minus one
carpentry
shop storage
spot storage
laundry room
airlock door
public staircase

zero
festsaal
catering kitchen
cleaning room
spedi 1
spedi 2
public staircase

minus one
corridor
locked door
shop storage
technician
post
spedi
packing
restaurierung
fotolabor
staff staircase

zero
coffee room
eventhall pfister
small garden
public staircase

one
zeit
public staircase

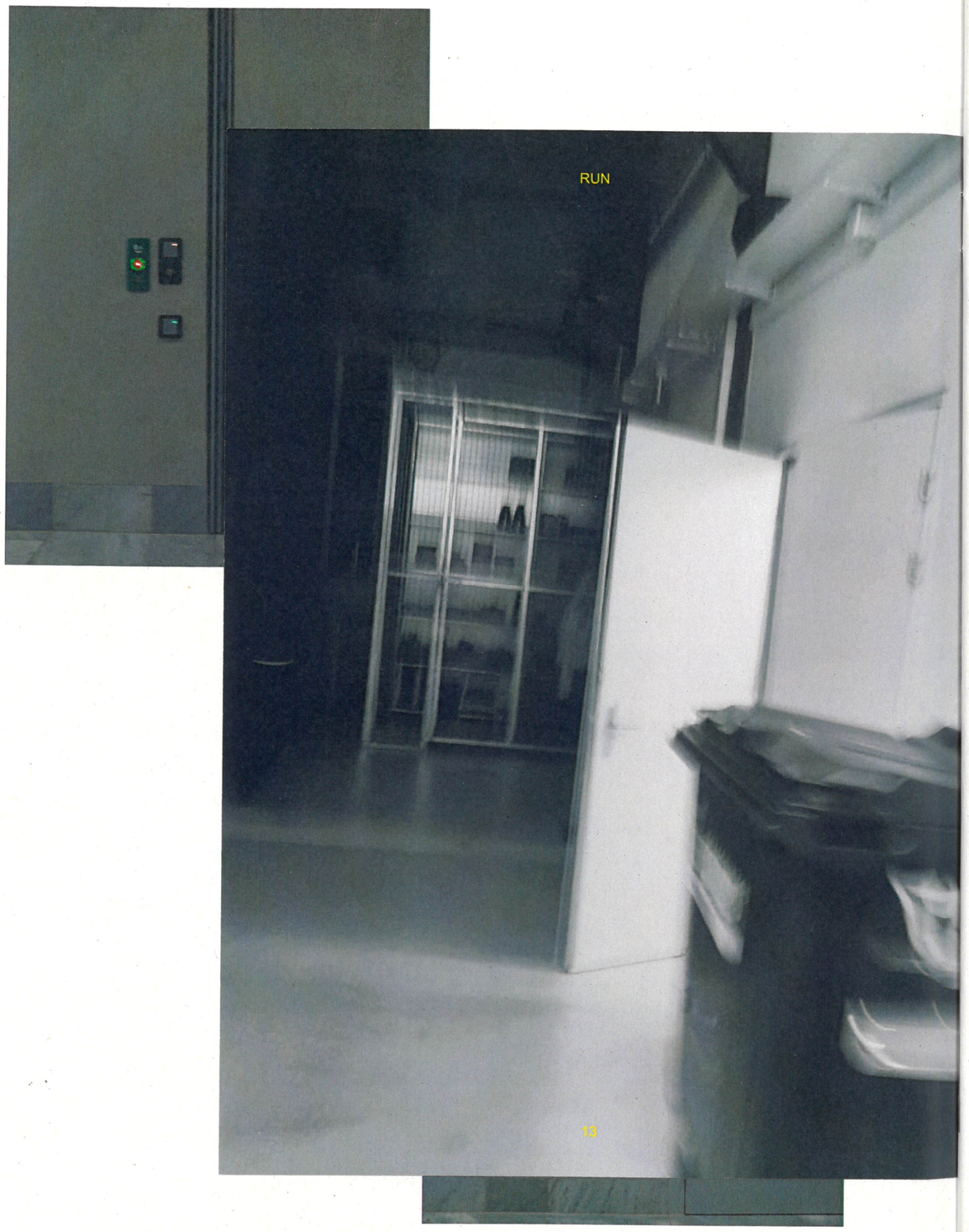
zero
locked door
staff staircase

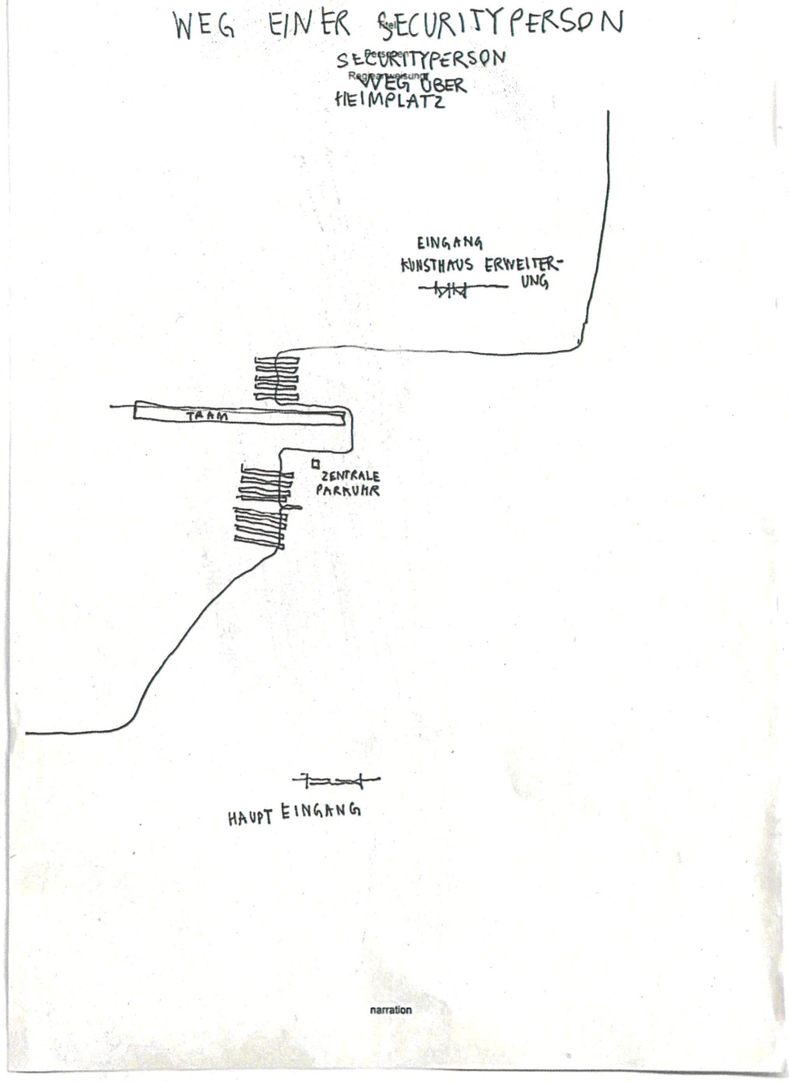
minus one
poster rolling station
post

Titel

Personen

Regieanweisung





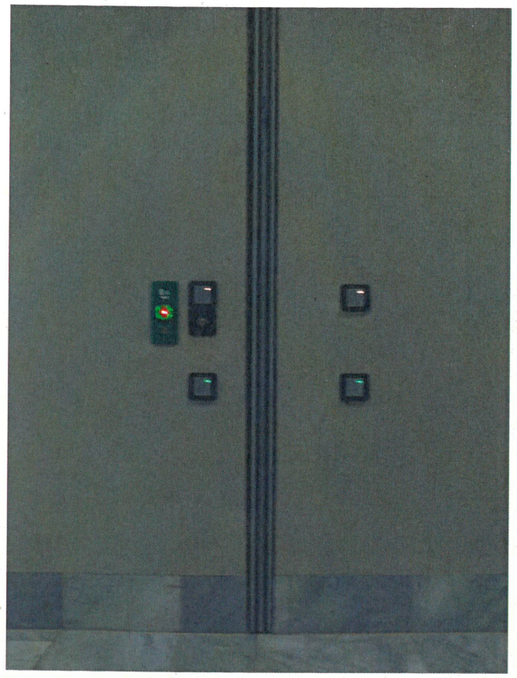
narration

Titel

Personen

Regieanweisung

narration



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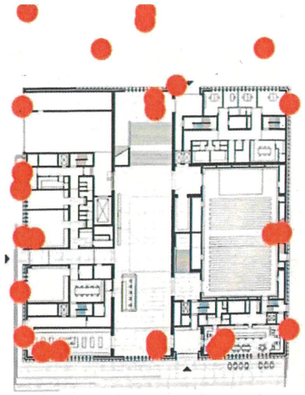
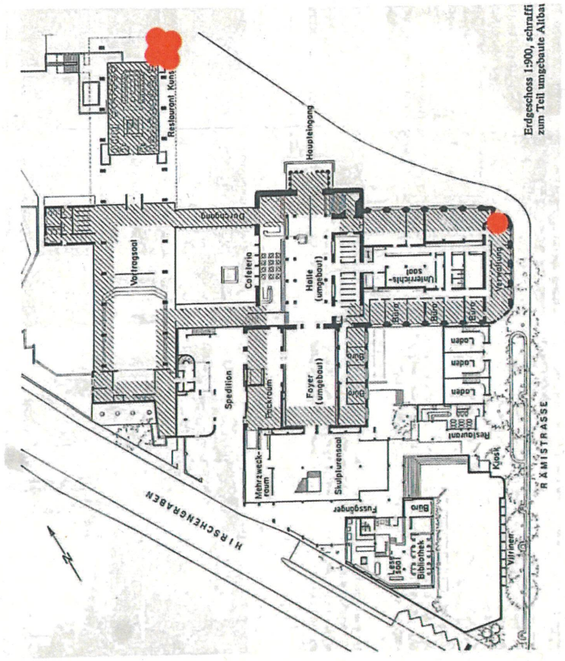
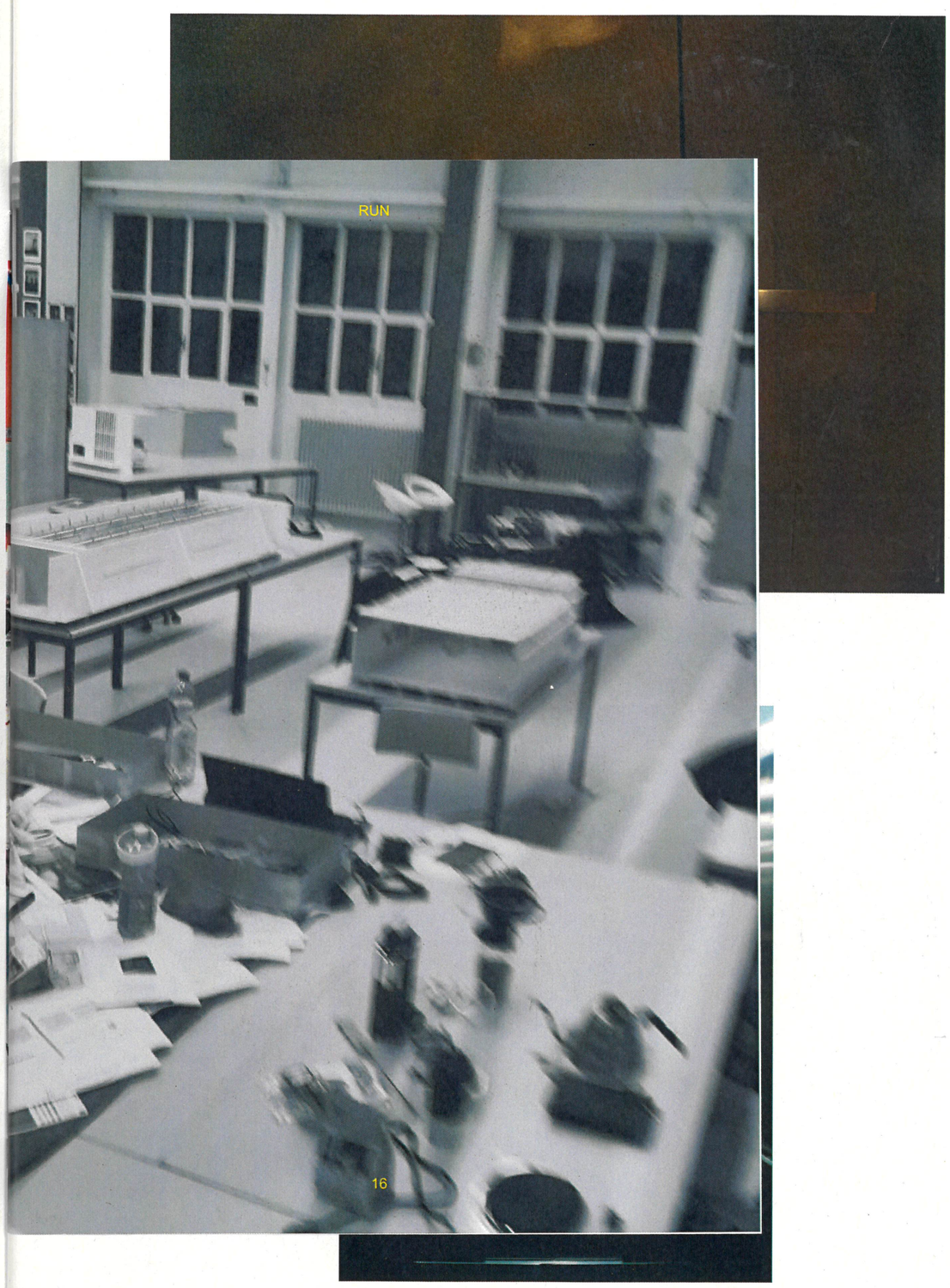


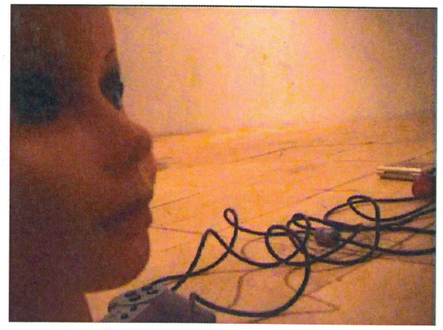


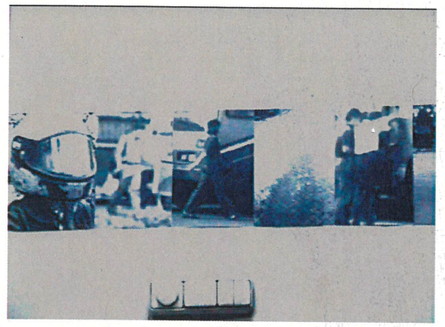
map

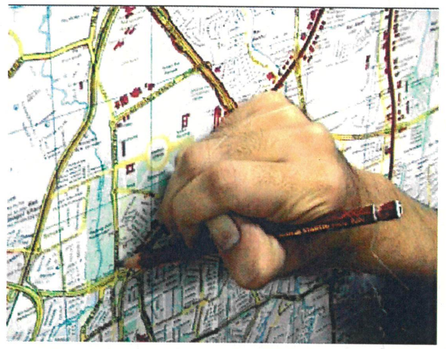
6 Map of video surveillance outside



7 video surveillance (red) and staff (green) on inside_1

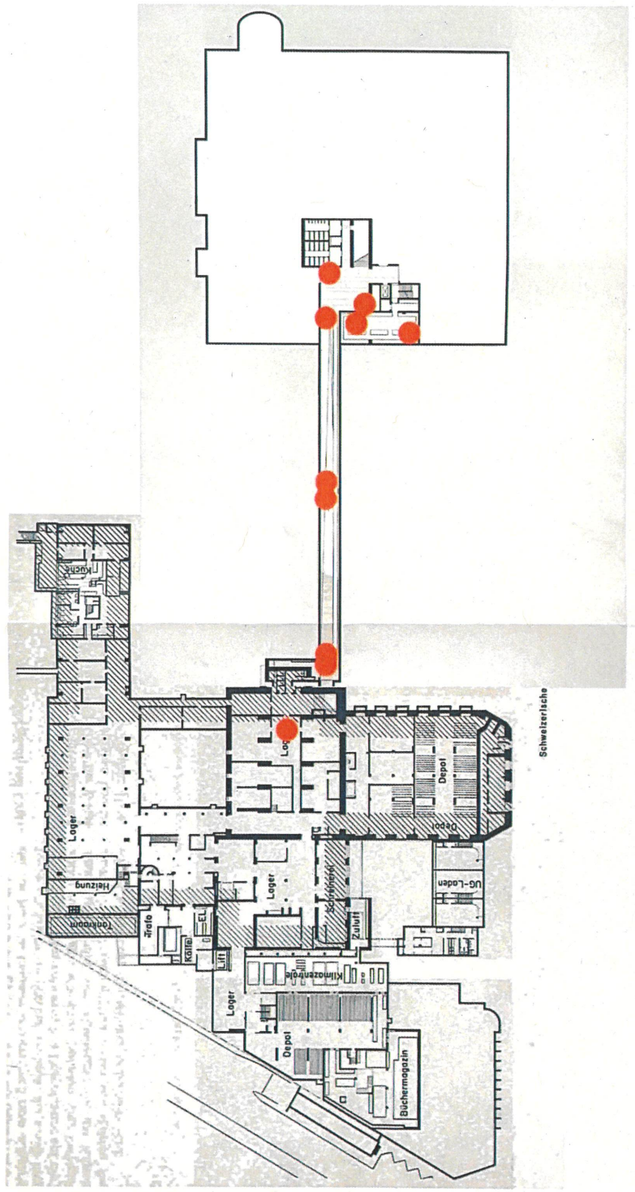






7 ruangrupa, the swarm project, 2001

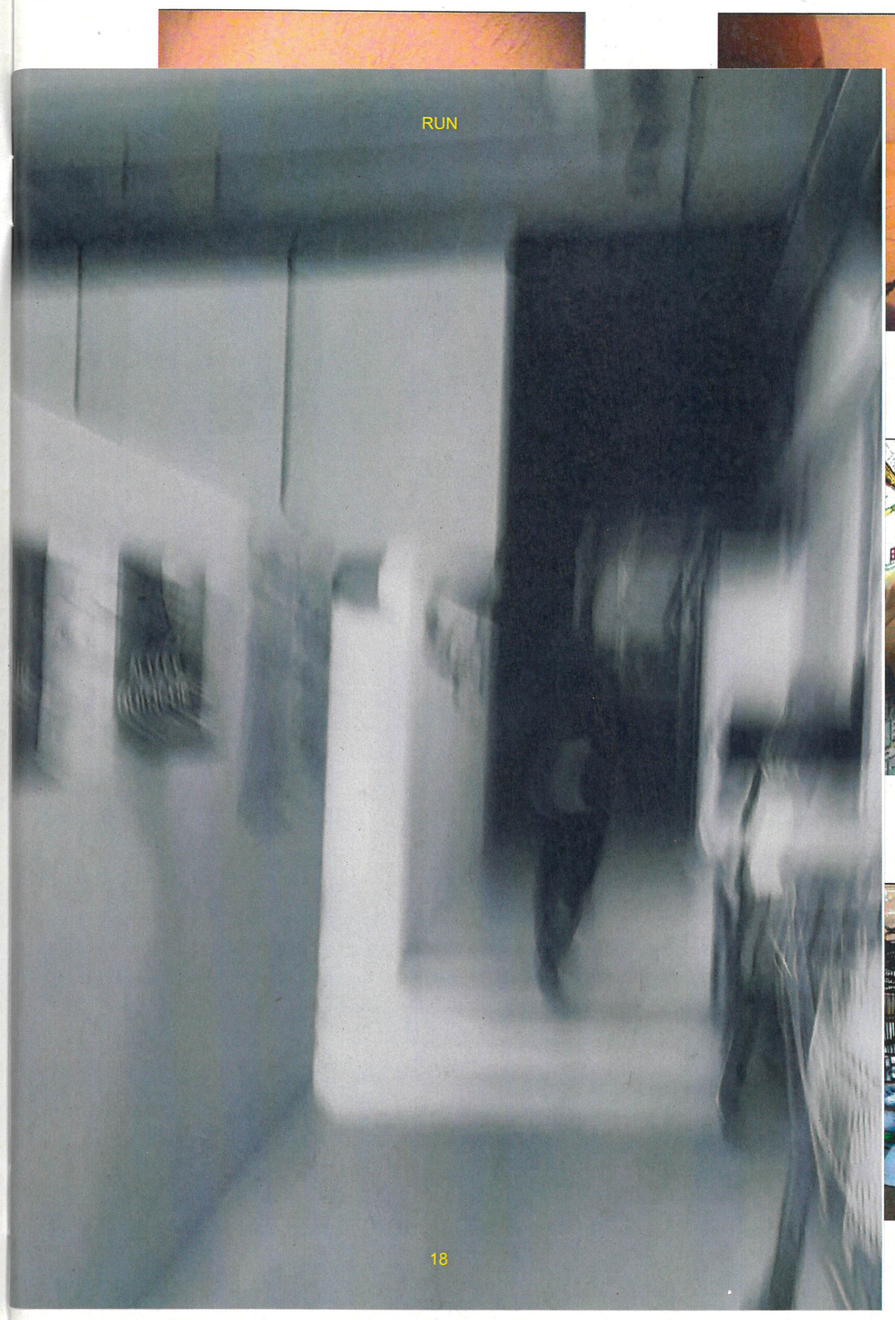
UG

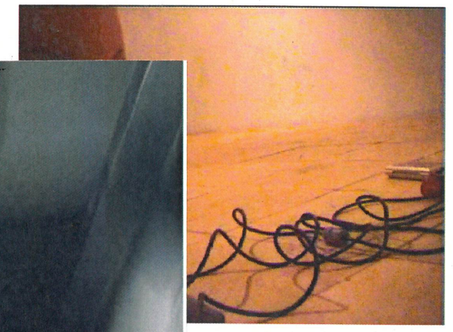


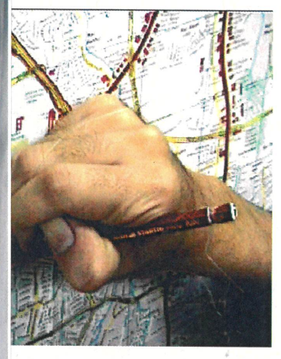
map

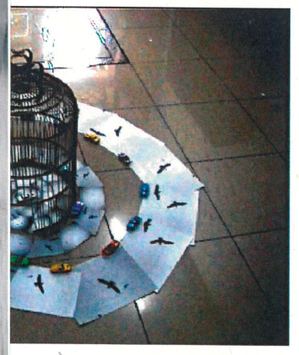
7 video surveillance (red) and staff (green) on inside_1

1

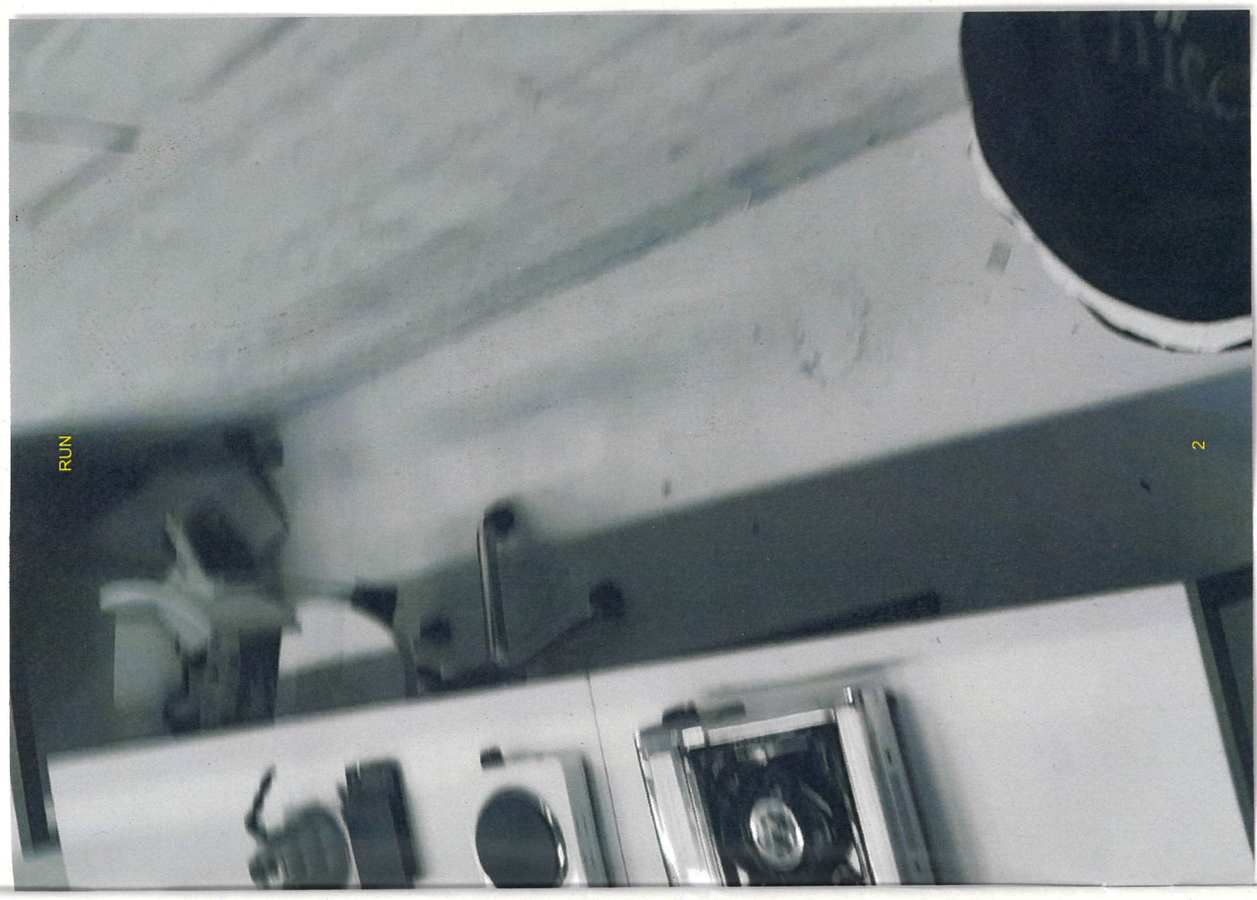


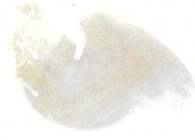


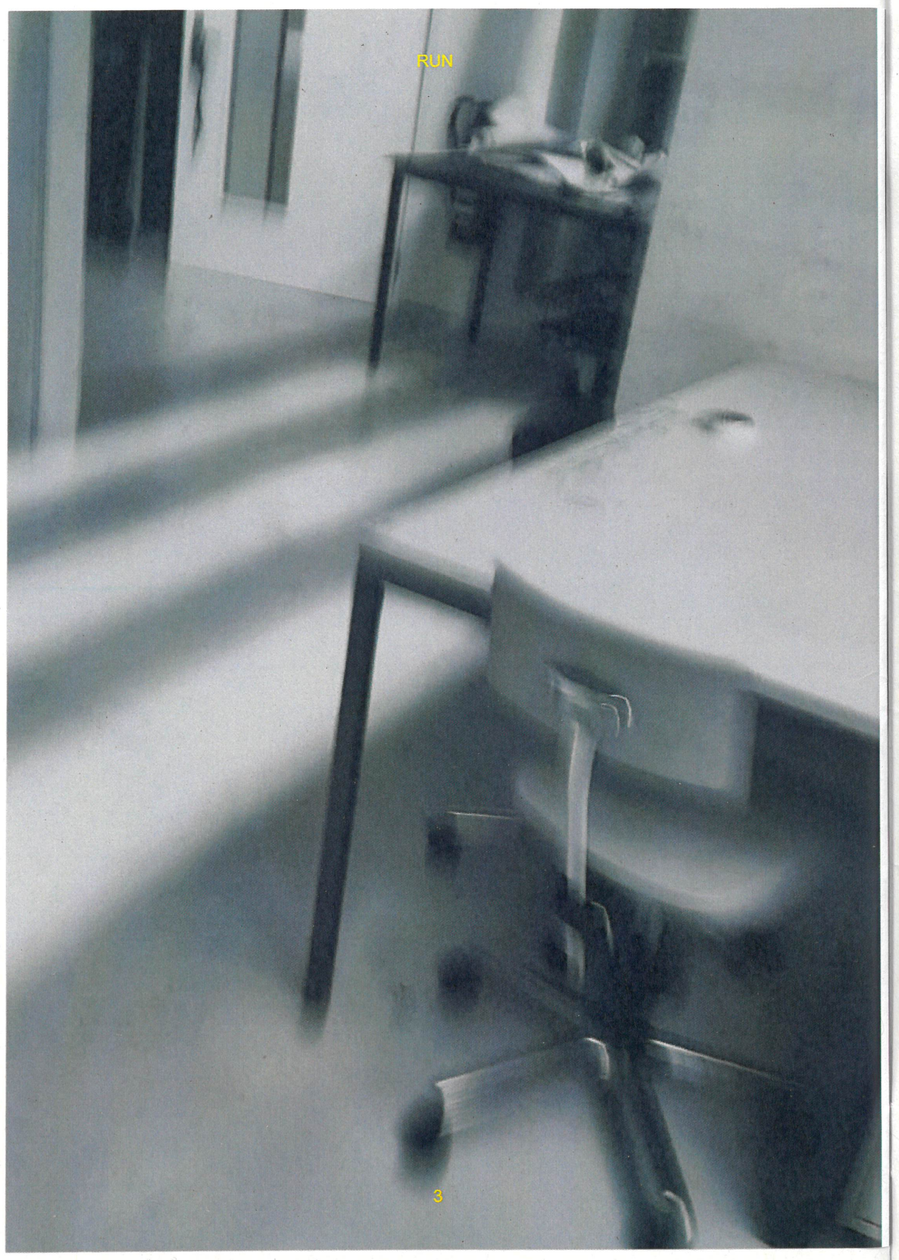


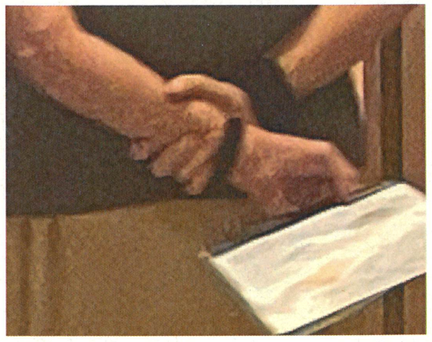


1 Series of security cameras at the Kunsthaus

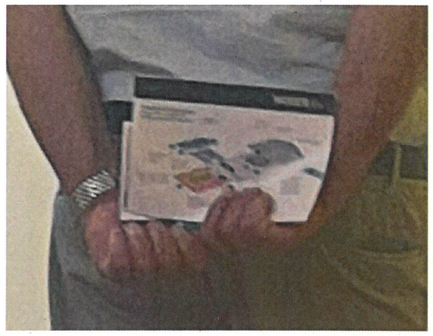

RUN
2



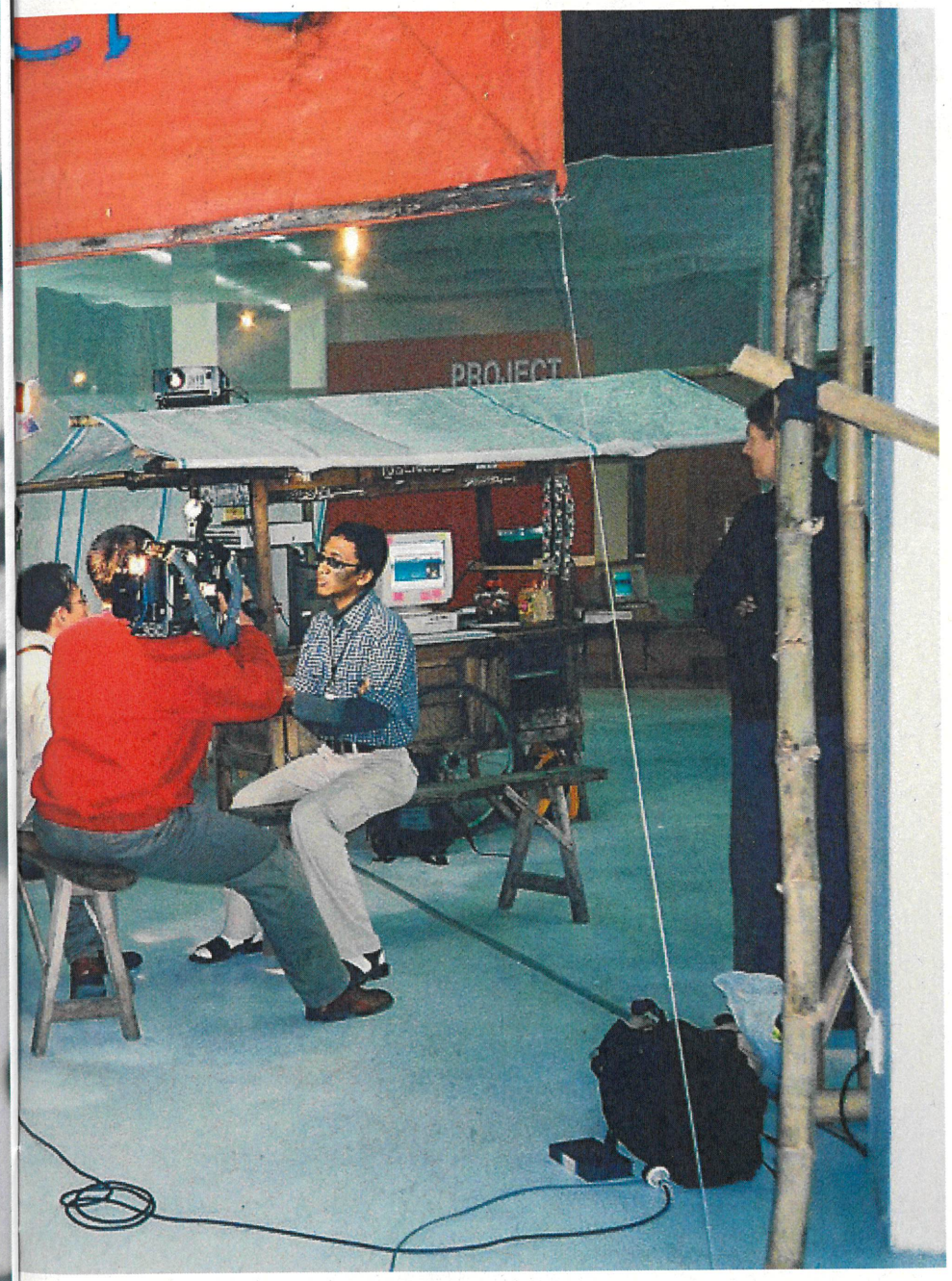




2 Image series at Kunsthaus

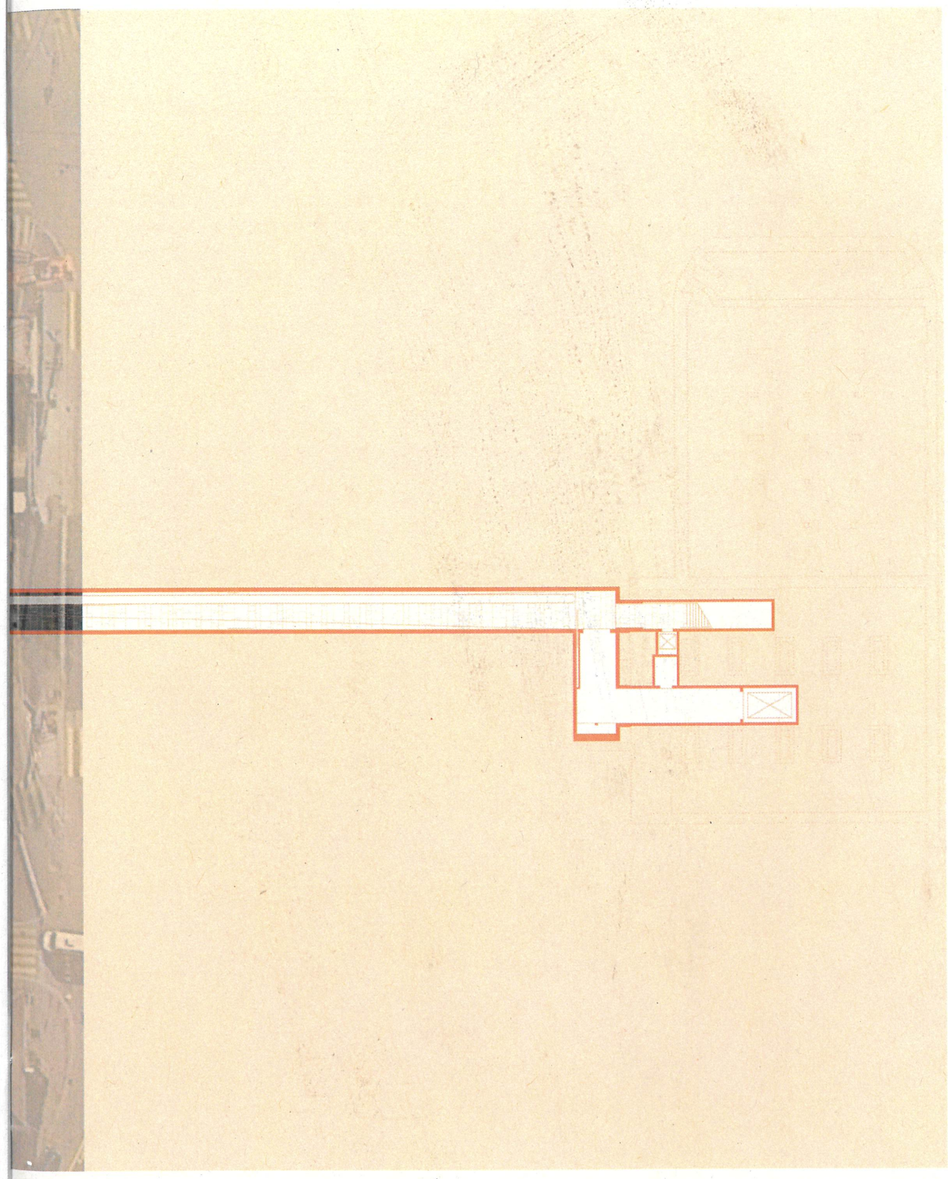


RUN
4

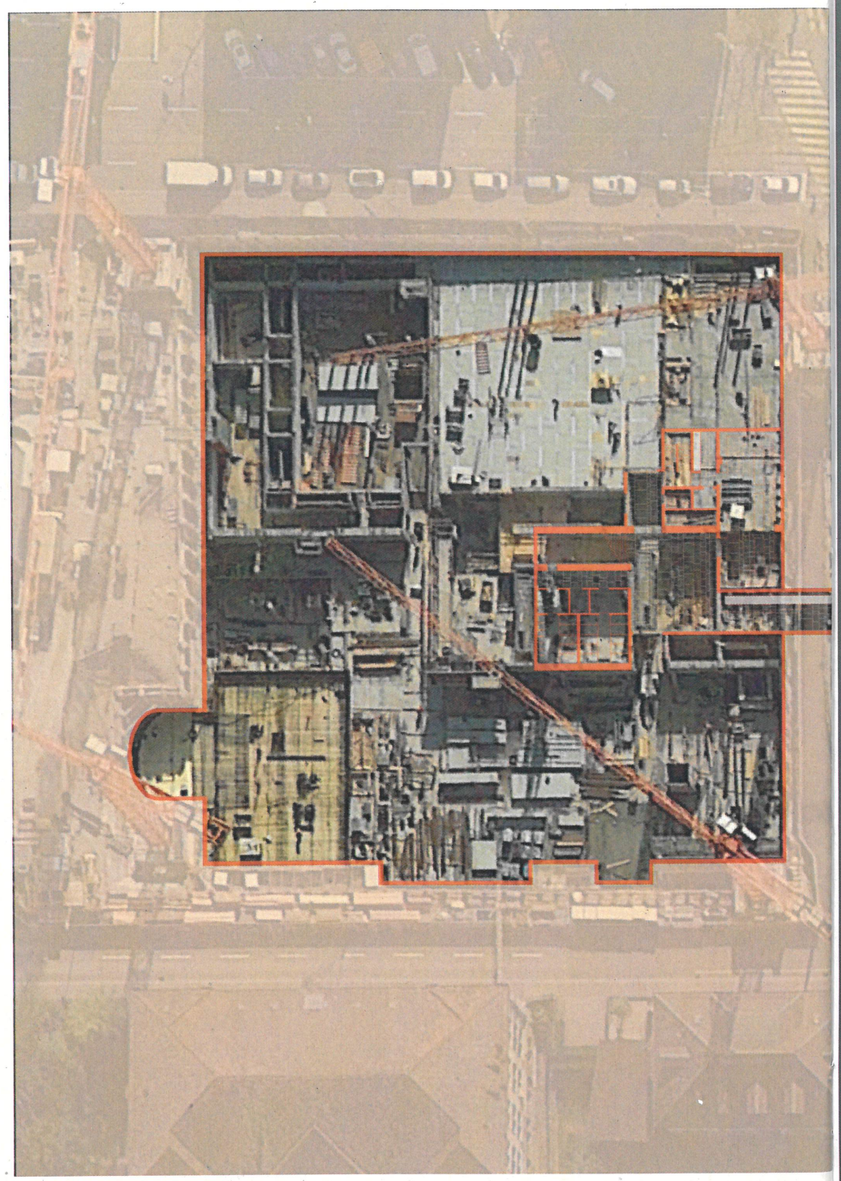


2 Gwangyu Biennale 2002, ruangrupa

RUN
6



3 Overlay of construction plans and official public plans



RUN
8

4 Satellite images from December 2002 to June 2002

HYPERTEXTHYPERTEXTHYPERTEXTHYPERTEXT HYPERTEXTHYPERTE

AFE?

AFE?

The violence has been largely pushed out of sight. But this is largely because we're no longer able to imagine what a world based on social arrangements that did not require the continual threat of tasers and surveillance cameras would even look like.
Debt: The First 5000 Years. David Graeber.2011

[...]

Wir haben es hier mit einer überaus folgenreichen Umkehrungder traditionellen Hierarchie von Ursache und Wirkung zu tun: Da es vergeblich oder zumindest kostspielig ist, den Ursachen gegenzusteuern, sei es nützlicher und sicherer, die Wirkungen zu lenken.

[...]

Während der Bürger der attischen Demokratie durch den Gegensatz von Öffentlichem und Privatem, Haus (dem Sitz des reproduktiven Lebens) und Stadt (dem Ort des Politischen) definiert war, scheint sich der moderne Bürger in einer Zone der Entdifferenzierung zu bewegen, in der Öffentliches und Privates oder, um mit Thomas Hobbes zu sprechen, politischer und physischer Körper ununterscheidbar werden.Diese Entdifferenzierung nimmt in der Videoüberwachung der Strassen und Plätze unserer Städte Gestalt an. Wie früher der Fingerabdruck, so war auch die Überwachungskamera zunächst für Gefängnisse konzipiert worden, bevor sie sich nach und nach im öffentlichen Raum ausgebreitet hat. Doch ein videoüberwachter Raum ist keine Agora mehr, er verliert seinen öffentlichen Charakter, wird zu einer Grauzone zwischen Öffentlichkeit und Privatheit, zwischen Gefängnis und Forum.
Die Geburt des Sicherheisstaats. Giorgio Agamben. 2014

Das Internet ist unabdingbar geworden für soziale Teilhabe; das Internet ist heute vom Kommerz bestimmt; dieser Kommerz ist heute dem Überwachungskapitalismus untergeordnet. Unsere Abhängigkeit steht demnach im Herzen des kommerziellen Überwachungsprojekts, in dem unser gefühltes Bedürfnis nach einem effektiven Leben mit der Neigung ringt, seinen dreisten Eingriffen zu widerstehen.

[...]

Uncertainty is not chaos but rather the necessary habitat of the present tense. We choose the fallibility of shared promises and problem solving over the certain tyranny imposed by a dominant power or plan because this is the price we pay for freedom to will, which founds our right to the future tense. In the absence of this freedom, the future collapses into an infinite present of mere behavior in which there can be no subjects and no projects: only objects.
The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power. Shoshana Zuboff. 2018

They know, like we know, that safety is something that we build together, that safety is something that cannot be granted by the state. The state is concerned with security, but security is not safety: safety can only be created in community with others.
We are angry, we are sad, we are tired, we are united: Letter from lumbung community

There was a structure. Things which were revealed were sealed. It was done in such an orderly fashion because, of course, these things were classified. Now they're unclassified, but they're still classified in a way because we don't see all the evidence or facts that had apparently been gathered. It's decorative to a certain extent: what is revealed and what is unrevealed, what is fact and what is fiction. So then it's about what the spectator projects onto those files. The blackness was almost like holes within the system. Those holes tell you a lot about the failures of state surveillance, and more than anything, about the triumphs of the Robesons.
Steve Mcqueen and Doreen Mende, On End Credits, e-flux magazine

J

People generally feel safe in Switzerland

X

Specifically in Kunsthaus because I...

Q/J/C/I/Z/C

(Laughs), guy brings back stolen tea kettle

X

Because I somehow have the trust in Kunsthaus as an institution to do safety correctly and flawlessly. I don't need to trust them in every aspect but I do trust them in regards to safety

Z

Why? Because of the members? Or because of the cameras? Especially since the paintings got stolen?

X

Oh, I'm not afraid for the art.

Z

Do you trust them for your personal safety, do you trust that they will protect you?

J

Or your property?

I

I think one feels safe in the Kunsthaus because one can be sure that they protect the value stored within.

C

But maybe what I find interesting in this context is could anyone not feel safe? Like most male in clubs feel safe, most white people feel safe. I think no one would really care in the Kunsthaus if an old person would touch me in the Kunsthaus, I think that wouldn't trigger an alarm

This person would prob not even get a ban, that's really about my personal safety and I'm a white woman and still very specific and not usually the one that gets the most attention

X

Of course you can not stop the man committing the crime but you are sure that there are witnesses around you.

C

But imagine that I'm non-binary. Does the Kunsthaus tell me I'm safe? There are not even toilets for me. It's not really a safe space In many places of our society people are not safe and the Kunstahaus has a very specific point of view and very Conservative.

X

I guess we are talking about different degrees of safety

I

Maybe one is a safety of expression and the other is physical safety, but again they could be connected again...

DISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISC

C

I'm not saying it's all about this kind of safety but from a visitors point of view it's a very priviliged thing to say one feels safe... and I feel safe there as well

People without documentation would never go to Kunsthaus because it is so institutional

X

But then you wouldn't go anywhere

X

In what kind of circumstances would you not have papers in Switzerland

I

Maybe too far off from Kunsthaus?

X

That's a general societal proplem no?

C

Yes but the Kunsthaus represents our society no?

But is a surveillance camera about Kunsthaus?
But saying every visitor feels safe at the Kunsthaus... I would not agree

I

It kind of started as a hypothetical question right? As in who would not feel safe at the Kunsthaus.
But someone of that origin would never really be interested in going to the Kunsthaus

Maybe also a question of comfort and discomfort

X

Yes isn't this kind of more about comfort, about your psychological comfort?

C

No this is really specifically about safety and discrimination.

X

Surveillance leads to... Of course it is designed to observe criminal behaviour but that is also the intention towards safety, going to prison shouldn't be what you're afraid of. Right? You should be afraid of committing the crime that leads you to prison and you should feel safer actually that other people, by committing criminal behaviour are sent to prison.

C

So your point is that we would feel safer if we..if cameras are around

X

Yes in this classical understanding that surveillance is just recording

I

Like why should you be afraid if you're not doing anything wrong, is that your point?

X

Ehhm.. That's the end of the point. My point is that you should feel safer because you are not going to be harmed because other people's crimes will be recorded

C

So you would also argue that if everything would be recorded the world would be a safer place?

X

Yes.

C

Now other question, do you also think you would lose some kind of freedom in this scenario?

X

I am not sure because...

J

Like when you do nothing wrong...

C

That's interesting because el think, that's what I think is the big problem with it that if all of your actions are recorded you lose freedom because there is a "Kausalität" between the actions you do and the things you will get, or the things you get access to or you pay for or don't pay for And I think this recordings system takes things away, even though you do nothing wrong.

J

You mean it's like a trade, you give some of your freedoms for safety.

X

I think it's actually your thinking that's restraining you from the freedom you could have.

C

I don't think so

X

Because if let's say, you have your own surveillance camera that only you control then the problem wouldn't be there

DISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISCUSSIONDISC

C

that's a very weird scenario if I have my own camera and record myself

X

Yes but people do that infront of their houses don't they?

I

But I think it's also kind of a data and information question in the end, because the fear is that you will be recorded, your behaviour will be analysed and based on analysing your behaviour the system will find a way to influence your life towards the good of the system.

X

Can we keep it simpler and more classical just about crimes, because I think that's very developed in later times.

C

Yes but I think e.g what is not a crime in Switzerland is smoking, or driving a bit too fast or not driving nicely. But the insurance companies might give you a health watch or a tracker of your car to check how you drive or how much you move. And if you do all that correctly you pay less. And then until what point are you free? You are not really free anymore bc your decisions will be based on that price.

Or you will only get insurance if you behaved in your life or insurance companies will reject you.

And then freedom will become unaffordable.

J

I feel like insurance companies are already doing this with the body check

C

Yes they are already doing that

X

I feel like that's the normal behaviour of the market. Bc if you give market full freedom you are retrained by the market.

I

You can apply the same system to the art market. I was thinking about "when have you not been neutral" and the quote by the SVP politician on the art and the Kunsthaus. How long it would take for art to become "angesehene Kunst" as he called it, by increasing it's market value and waiting until the general public accepts this newly given kind of fictitious symbolic meaning.

Is giving monetary value with time giving symbolic value?

C

Yes maybe we should go back to safety question

X

I'm still obsessed with this relation between surveillance camera and prison, like you are not trusting the surveillance and the people behind it and not trusting the state. It's kind of an old fashioned distrust towards institutions

C

Maybe we can turn it around and look at the Kunsthaus, how do they influence us at the Kunsthaus, do you feel safe at the Kunsthaus?

X

I do