

LOUISE

LAWLER

HELVETIAPLATZ

Amtshaus, Volkshaus & Kanzlei

ADRIANO CANGEMI, RYUTARO MATSUSHITA, ROBIN STAUBLI

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"By reframing and composing the image, by repetition, as well as through the caption she gives to a photograph, she emphasizes or redirects the viewer's attention to precise elements of the image, underlining moments, with the aim of questioning the viewer."

Andrea Fraser, *In and Out of Place*,
The MIT Press, 2013

LOUISE LAWLER

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LOUISE LAWLER

ANALYSIS AND APPROACH

ADRIANO CANGEMI, RYUTARO MATSUSHITA, ROBIN STAUBLI, AIRAS SÁNCHEZ KELLER, TIM STETTLER, TIFFANIE GENILLOUD

IMAGE AND PICTURE

Nowadays, more and more of our lives are governed by pictures, pictures in newspapers, magazines, TV, Cinema, and on our own devices we carry with us. The picture had the purpose to interpret reality. Now, it seems to have surpassed it, and become its own reality. For this book, we want to discuss the words «image» and «picture», and define them.

“The picture can be physical or external as in a pictorial representation of something or someone by means of a material object, such as a painting, a photograph or a sculpture. Pictorial representation can also be at work in the imaginary activity of fantasy as well as in memory. In such cases, the physical or perceptual image becomes replaced by an internal image or what Sartre calls a mental image. The activity of fantasizing and remembering apparently involves «pictures» as well, even though these pictures are of a non-physical kind, and fantasy, like memory, lends itself there fore to being subsumed under the heading of picture consciousness or picture family.”

“Images are things that have been marked with all the stigmata of personhood: they exhibit both physical and virtual bodies; they speak to us, sometimes literally, sometimes figuratively. They present, not just a surface, but a face that faces the beholder.”

In today's culture, we get exposed to different images through media, like television or newspapers. Depending on your surroundings, society, politics, or entertainment you get confronted with different images. Everything comes with an image behind it, be it good or bad. The image of a person or thing is not something pictorial, but it gets represented in our imagination in a pictorial way, what Sartre calls a «mental image». According to Sartre, the image is not able to capture the totality of the object that gets signified, thus, the thing gets derealised in the image. This awareness of inability is a sign of its own richness. Sartre describes the process of imagining as an act that gets set up by means of a content. A sign drives our imagination directly to the signified. This imaginary consciousness makes us believe that an absent thing is present.



No Drones

Louise Lawler, 2013
2 sets of Kölsch glasses, 1 box
each glass 15 x 5 cm

The person, or thing, is like a phantom in our present imagination. Past memories can get rendered into the presence of imagination. Sartre describes the image world as a dream world that enjoys its own time and space.

Artists have turned to images, available in the world, for their pictures. Pictures are considered an image-object, an image that gets performed into material. The image becomes a commodity and the commodity a visual entity.

Pictures have the ability to bring something far away closer to us. It is this distance, according to Goldstein, through which we can understand the world and through which it gets neutralised. Harsh pictures of terror or destruction can never affect us in the way reality affects the people on site. Representation is a tool to grasp the world around us. It does not achieve signification in relation to what is represented, but in relation to other representations.

Pictures are, to an extraordinary degree, opaque to meaning. This doesn't mean they completely abolish it. Meaning can be stimulated by a caption or a title, to create a juxtaposition, and draw the mind to a specific mental image, and reflect on the shown.

In Saussure's terms of sign, signified and signifier, we can relate the image to the signified, which is referring to the mental concept of things. The picture is the signifier, the sign (object) as an abstraction as sound, printed word or picture. The signifier and the signified create the sign.

In Louise Lawler's artworks, she works first and foremost with the concept of the image. The art piece becomes intellectual property that awaits its performance as an object, be it a matchbook, an invitation card, a text printed on glass or a printed picture on a wall.

IMAGE AND PICTURE



No Drones

Louise Lawler, 2010/2011

Chromogenic color print

74.3 x 50.2cm

“But for the present age, which prefers the sign to the thing signified, the copy to the original, representation to reality, appearance to essence, ... truth is considered profane, and only illusion is sacred. Sacredness is in fact held to be enhanced in proportion as truth decreases and illusion increases, so that the highest degree of illusion comes to be seen as the highest degree of sacredness.”

-Feuerbach, Preface to the Second Edition of The Essence of Christianity

The introduction to Guy Debord's The Society Of Spectacle gives us a good overview of his message. Debord states that the Spectacle is a capitalist instrument to distract the masses in our image saturated consumer culture. This spectacle surrounds and infects almost every aspect of our daily lives, every screen you look at, every advertisement you see, and every brand logo. The spectacle reduces reality to endless fetishised commodity fragments. They bring up new desires and are designed to attract our attention to sell product.

Louise Lawler can be put in the context of this visual economy, an economy where, according to Baudrillard, the effective value of an object or a thing is completely forgotten, the value of objects and also contemporary art is generated through its sign value. The object becomes a sign that carries an image, the use value or production value of objects are not of importance anymore.

Lawler plays with this economy, where the commodity is quintessentially visual, as capital that has become an image. The object of the matchbook in *“Why Pictures Now?”* is a marginal commodity, a simple and cheap vehicle for advertising in the late nineteenth century. The matchbook might seem insignificant, but it has become a carrier of information. The object is shown as if it was a still from a Hitchcock movie, as if the matchbook was a clue to the main story. The suggestion of fiction in her work seems designed to suggest intertwined paths of objects and subjects, assemblages of things, and people. The object suggests nothing to be consumed, nothing to fetishise. Baudrillard made objects contingent by treating them as mere carriers for sign value.

VISUAL ECONOMY



Why Pictures Now

Louise Lawler, 1981
Photographs, Gelatin silverprint
7.6 x 15.2 cm

In the 1980s, the art world, as a critical practice, felt threatened by the semiotic universe and a world of total simulation as described by Baudrillard in his book *“Simulation and Simulacra”*.

“Simulation is the situation created by any system of signs when it becomes sophisticated enough, autonomous enough, to abolish its own referent and to replace it with itself.”

In Baudrillard's book, he describes that everything is metamorphosed into its inverse in order to be perpetuated in its purged form. Everything speaks of itself as denial and becomes equivalent. Proving law by transgression, the system by crisis, capital by revolution, art by anti-art and proving the realness of the world by the fake worlds of Disneyland.

Lawler's artwork consisting of a black-and-white image of a Kiwano (a horned melon originating in Africa) with a \$5.99 price tag, that is joined by a caption that states *“It costs 590'000 dollars a day to operate an aircraft carrier.”*, suggests that Baudrillard's conception of the code of equivalence is, in fact, not total enough. This piece is a careful parsing of the conditions and antinomies of the late twentieth century regime of visibility. Lawler creates an arrangement of seeming incompatibilities. They are not the binary opposites that Baudrillard sees as the rule for equivalence. The fruit we see in today's supermarket and its price are only made possible by the division of the West and the Global South. Lawler shows the hidden truth behind the object of desire. She doesn't play the same code as, for example, Jeff Koons, where high art is shown in readymade objects; instead, Lawler shows the economic and political opposites precisely by not showing a readymade pair of opposites.

VISUAL ECONOMY



**It costs 590,000 dollars a day
to operate one aircraft carrier.**

Louise Lawler, 1985

Installation with ten photographs
(five black and white, each 29 x
24»; five color, each 24 x 29»),

In her career, Louise Lawler is considered an artist, but also a museum curator, an art critic, and a gallery curator. Through her work, since the early 1970s, she has questioned the position of the artwork in the context of the contemporary art world, whether at the time of its production, circulation, sale, or exhibition.

Louise Lawler's approach is characterized, among other things, by her photographic work. She photographs works of art in their context, whether it is the exhibition in which they are displayed, the storage room in which they are stored, or the private home in which they are exhibited. This context is a key point in her work.

Indeed, when she composes her picture, the backdrop that surrounds the work of art becomes a primary element of the setting, equal to, if not more prominent than, the work itself. Through this process, Louise Lawler questions the way in which the artwork is staged in the contemporary art world today, how it is perceived by society but also how it is used as a social status in interiors, a way of expressing one's relative position in the bourgeois hierarchy.

Thus, when Louise Lawler takes a photograph of a work of art displayed in a private home, it is presented as just another object, as Andrea Fraser explains in her text *«In and Out of Place»*, published by The MIT Press in 2013:

“Art is represented as one object among many in a chaos of accumulation, in the domestic interior, art (...) whether tastefully arranged or indifferently juxtaposed (...) is assimilated into a backdrop of decorative commodities.”

This approach can be observed in the work *“Arranged by Mr. and Mrs. Burton Tremaine, New York, 1984”*, as Andrea Fraser further explains:

“Is more than a picture of a picture hanging over the couch: Lawler includes the television Andrea Fraser 160 set in front of a Robert Delaunay, next to a Lichtenstein sculpture head used as a lamp base on a coffee table.”

JUXTAPOSITION



Arranged by Mr. and Mrs. Burton Tremain

Louise Lawler, 1984
PCibachrome, red transfertype,
76 x 102 cm

In her approach, the obliqueness of her photographs characterizes her work. Whether this is, as we have just pointed out, in the way she photographs works of art not only on display in exhibitions, but also in interiors, storage rooms and auctions; or in the way she focuses as much on the artwork as on its reflection in a mirror, on a label or on the objects that surround it.

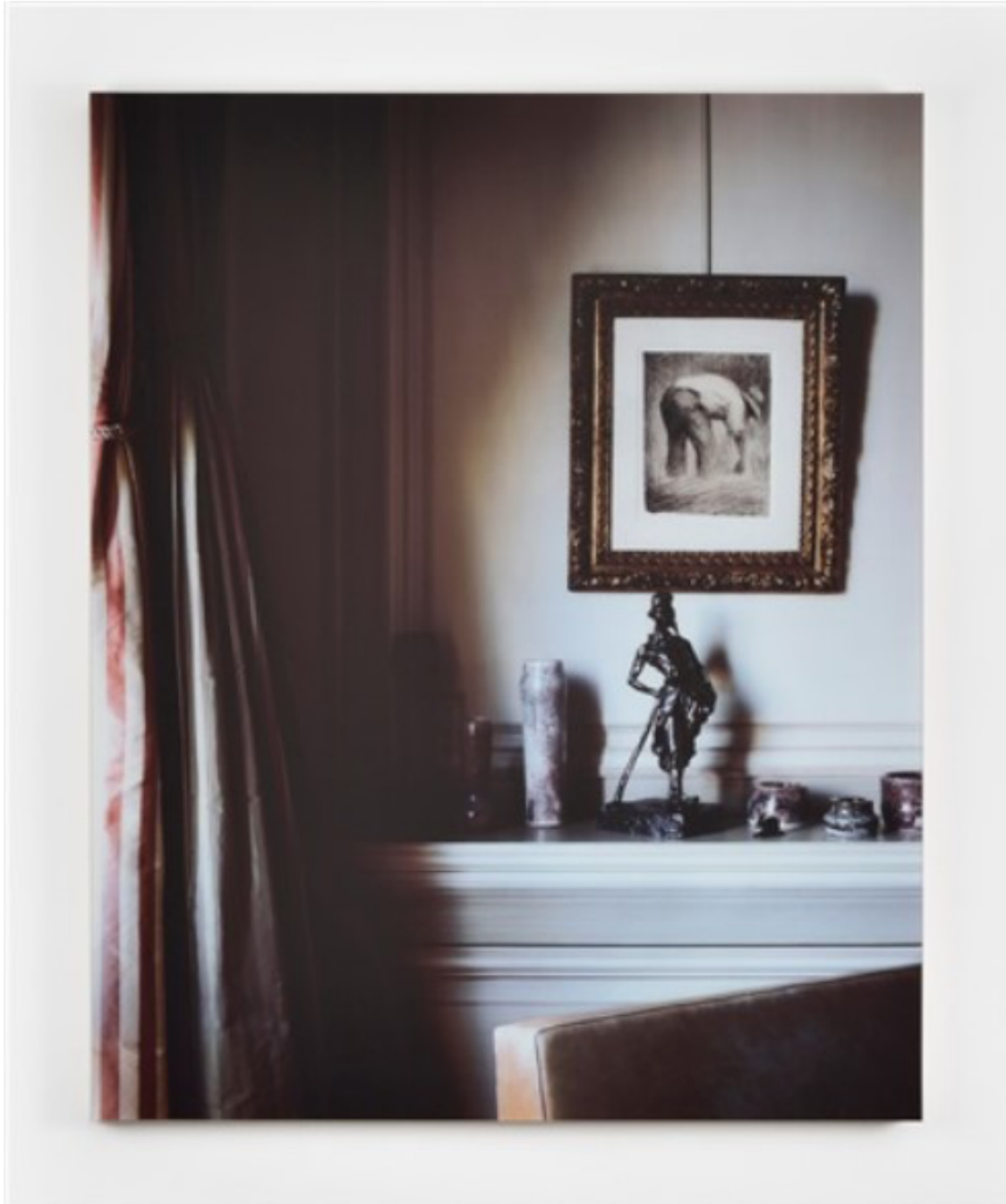
Another way of talking about obliqueness in her working method is the way she uses the work of other artists as much as her own, both directly in her artworks and in her exhibitions. It is a question of composition, but also a critical approach that questions the status of an artwork and its importance in relation to that of its authors' names. Moreover, in her approach, Louise Lawler's main aim is to raise questions and to interrogate her viewer. The work of art is a tool, a vector that allows her to transmit her ideas, and not the result of her work. The fact that she appropriates and uses other artists' works in her practice also allows her to detach the viewer's attention from her artworks, which might otherwise be focused directly on them, and to make them see more broadly and question the whole of the work she proposes.

As we have just discussed, photography is a very important tool in her work. Another important element in her approach is the caption she gives to her work. In fact, through a text that is always very short, Louise Lawler describes the picture, underlines an element that makes it up, talks about its context or even the people involved in its exhibition.

Through this process, Louise Lawler redirects the viewer's attention to specific elements of the picture as Andrea Fraser describes in her text:

“By reframing and composing the image, by repetition, as well as through the caption she gives to a photograph, she emphasizes or redirects the viewer's attention to precise elements of the image, underlining moments, with the aim of questioning the viewer.”

JUXTAPOSITION



Curtains

Louise Lawler, 2014-2015
Photographies, Direct cibachrome mounted to
plexiglass on museum box
116,8 x 94,6 cm

Through these different processes, she emphasizes or redirects the viewer's attention to specific components of the picture, highlighting moments or relationships between different elements in order to question the viewer. It is through the juxtaposition of these different processes that she directs a meaning or opens up something new and unexpected.

Her work aims to reposition the viewer, both through her pictures and her captions. As she explains in the interview *Prominence Given, Authority Taken* given by Douglas Crimp, published in *The MIT Press* in 2013:

"I'm trying to reposition the viewer with both. Some of my language is very straightforward, more or less exact technical visual descriptions, such as calling a picture green. Sometimes it's a question of connecting a picture with a quotation that relates to its reception, (...) You're told something about it, but certainly not everything. (...) So the text is a part of the work, but it's not always a prominent part of the work."

By using several tools, whether it be the picture or the caption, Louise Lawler questions the viewer and leads him to take a step back from what he is looking at, but also more generally, from the environment in which he evolves and the role he plays in this context. Throughout her work, Louise Lawler demonstrates through her approach that the meaning of a work of art shifts and transforms according to the person viewing it and the context of its exhibition.

JUXTAPOSITION



Lot number 22

Louise Lawler, 1988-1991
Black-and-white photograph with title as text on
mat.
74.3 x 83.8 cm

One of her most famous works, *“Pollock and Tureen, Arranged by Mr. and Mrs. Burton Tremaine, Connecticut”* is, as the title says, the picture took at the private house of Mr. and Mrs. Burton. It shows a part of Pollock’s famous painting *“Freeze”*, which is marked by a modernist refusal to picture, with the all-over drip patterns exorcising the last remains of the classic Western tableau composition. A Pollock is arranged by collectors with a decorative eighteenth century tureen, which is so-called export art like Chinese dishes and vases which were produced especially for the European market and sought to adapt its shapes to the European taste. Juxtaposition with it, at the private house, Pollock’s painting looks like a commodity to show the status rather than the art work as usual it is exhibited.

The cropping of Pollock’s work, in which a sense becomes a backdrop for the tureen, shows the painting, much like the tureen, as a decorative object, the pure act of painting in a private space. This work resulted in curious mixtures and creative interpretations of patterns, designs and shapes.

In the photograph, the color relationships between painting and tureen are clear, offering the choices of the collectors who arranged the scene. She reframed the work of art with the relationships with class, status, capitalism and domesticity.

But after almost 30 years passed, she represented this work in as a traced image in black and white hand drawing, with the collaboration with children’s book author and illustrator, Jon Buller, in 2013. Compared with pictures, all the site specific context were removed, not only in the drawing but also from the title, all that was left was contemplating the original artworks’ role in art history and the market.

REFRAMING



Pollock and Tureen, Arranged by Mr. and Mrs. Burton Tremain, Connecticut

Louise Lawler, 1984
Silver dye bleach print
71.1 x 99.1cm

The simplification with hand drawing shows us the decorative aspects of “*Pollock and Tureen*” more clearly than the picture, but it's more about the reframing of her own works after 30 years in the whole networks of art society. By tracing her own work, Lawler points out how her photographic critique itself is now becoming part of the established art world norm. The simplicity of its rendering, reminding us all of the simplicity of art world values.

When she exhibited this tracing in several museums, she adjusted it to fit the wall of the exhibition space by printing the drawing on a vinyl. This enlargement shows a process of appropriation of the work of art, which always happens when we appreciate arts in different format, different devices or different exhibitions.

In Benjamin Buchloh's essay for Lawler's exhibition at the Museum Ludwig, he points out the nature of melancholy in her original photographs.

“[H]er images, leave equally little doubt that there is hardly a more melancholic space than that of a fulfilled and seemingly satisfied utopian aspiration, one that has, however, not quite lived up to the originary promises ... ”

Lawler is a expert of carving away at elusive promise embedded in each art work, and here the hand drawing is more hollow than ever before.

In her initial photographs, they have the sense of observation in single moment. The act of tracing, in the other hand, removes this sense of immediacy of photography and identifying the quality of genelic composition.

Later on, she did painting on her tracing and it clearly shows points which the artist intends to claim in the work. Also, the title, *Pollock and Tureen* (traced and painted), 1984/2013/2014, shows reinterpretation and reproduction of one “original” work.

These tracings, adjustments and paintings are methods which Lawler uses in her continuous study of image reproduction and manipulation.

REFRAMING



Pollock and Tureen (traced), 1984/2013

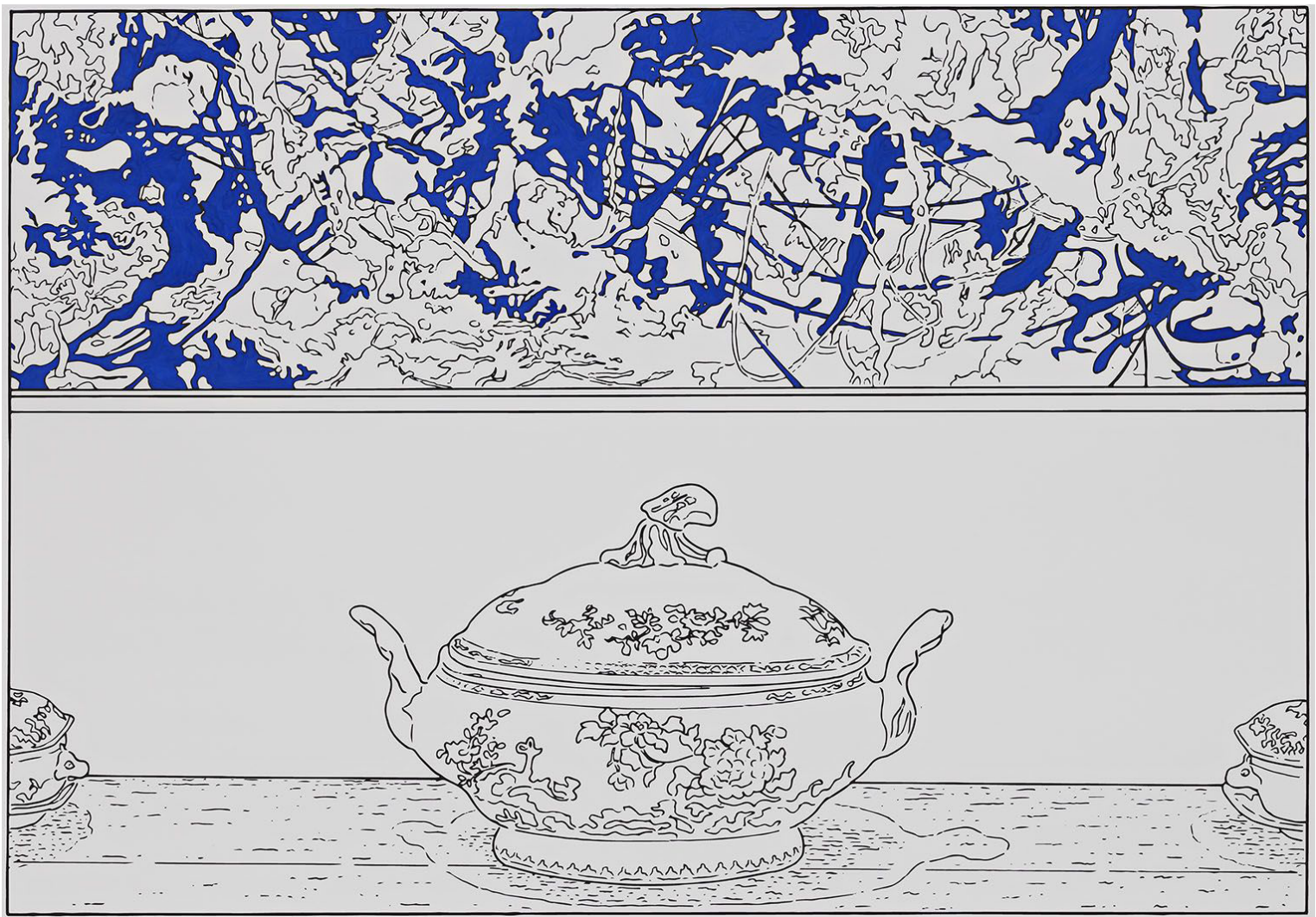
Louise Lawler, 1984/2013
Vinyl adhesive wall material
dimensions variable

"Through a progression of studies Lawler constructs a method of viewing art that removes the artist's hand from her reproductions. The resulting artwork within the artwork embodies this essential instability in the life art objects, theoretically static entities that are consistently undergoing transformation by outside influences and perceptions."

In response to the definition of art as «explanation, translation, and understanding,» in which we are exposed to visual art and media content, transforming images into words, objects into symbols, and stories into meaning, she elegantly presented the system of art through the physical assembly of past works by means of photography. She then embodied the act of appropriation by placing her own work into the cycle of art reproduction through tracing, and focused more thoroughly on the issue of «experiencing» by providing a visual entry point through painting.

While Duchamp and Warhol questioned the definition of art, Lawler's narrowness and elegance of the photographic frame, the simplicity and intimacy of tracing, the straightforwardness of painting and the critical accuracy that underlies her work inspire and navigate us toward a more accessible and liberating experience of art, a seemingly noble game of "appreciating" art. It is not as sensational as Duchamp's *"Fountain"* or as pop-commercial as Warhol's *"Tomato Can"*, but the precise and straightforward work of an artist who does not say much quietly but surely draws the viewer into the fascination of his system.

REFRAMING



Pollock and Tureen (traced and painted), 1984/2013/2014

Louise Lawler, 1984/2013/2014
Gouache on archival pigment print
87 x 116.8 cm

AMTSHAUS
HELVETIAPLATZ, ZÜRICH

ADRIANO CANGEMI / RYUTARO MATSUSHITA

The memory of something is never complete, but always a collaged synthesis of many different moments.

Memory of a Place

The Rotwandwiese, named after the «Haus zur Roten Wand», has been the traditional meeting and demonstration place of all stirrs in the canton of Zurich since 1806. The Volkshaus was supposed to be built on the Rotwandwiese; but the canton as the property owner rejected this request and created a monumental administrative and courthouse with prison, of all places.

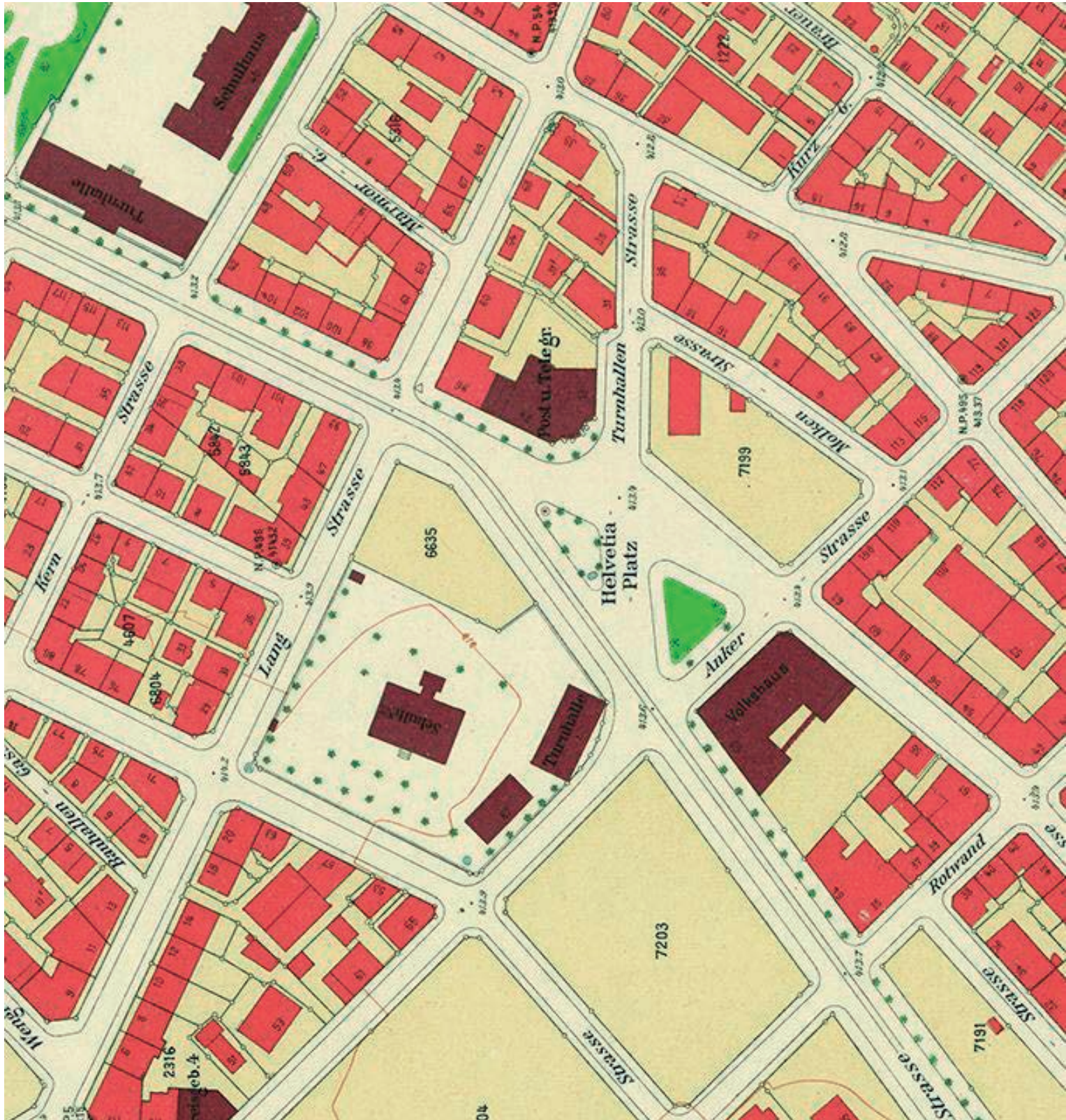
The easiest way to erase architecture is to replace it, people will substitute its meaning and not see a gap. So gap filling is what happens when countries start new narratives.

Already in the first year of operation, rebellious demonstration participants were imprisoned here, such as the left-wing peace apostle Max Daetwyler on the occasion of a demonstration in support of the Russian revolution 1917.

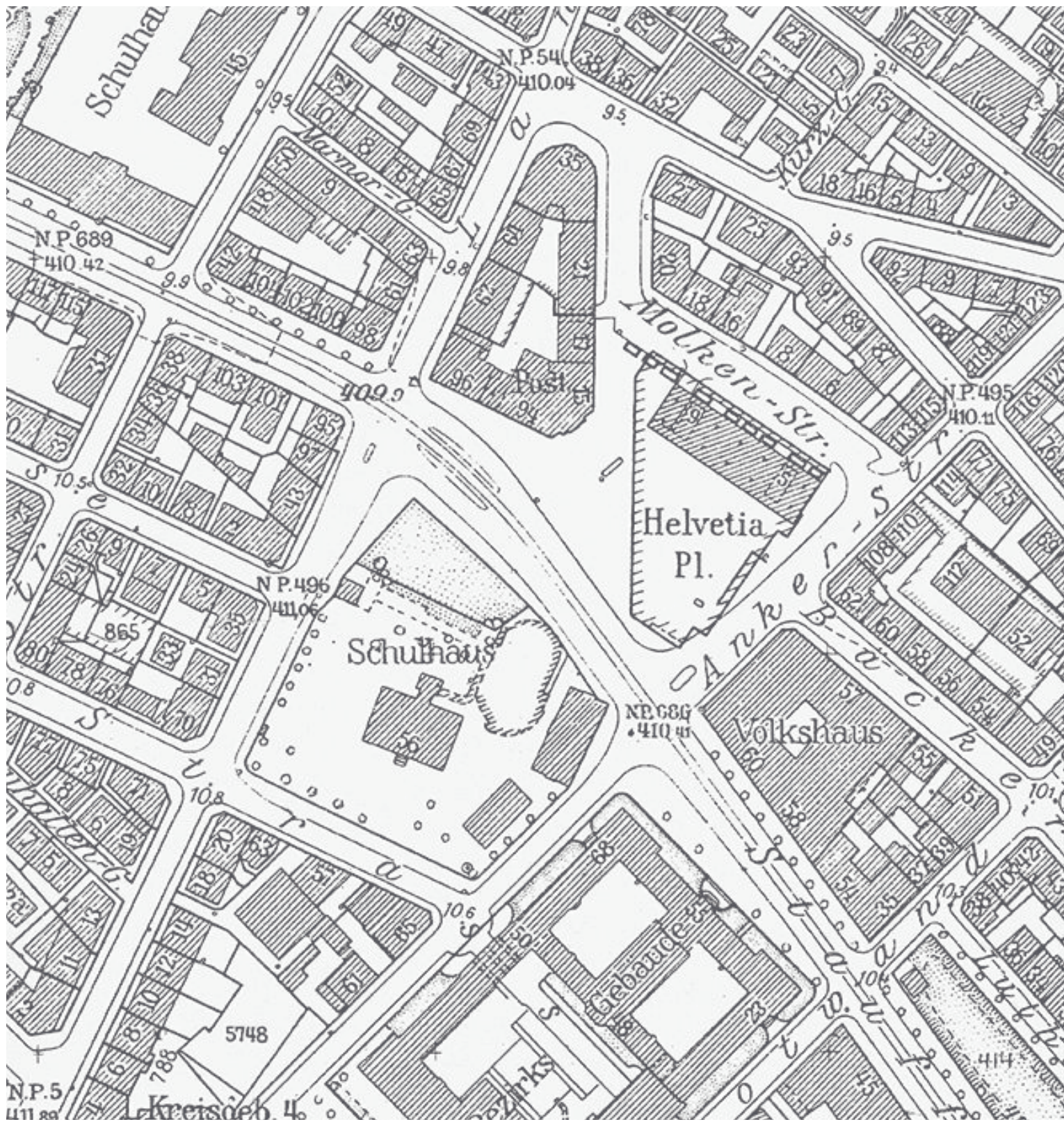
Diagonally across the square to the north of the district court building is Helvetiaplatz.

So as the Rebels had no where to go, they gathered regularly on Helvetiaplatz. The Helvetiaplatz was not originally the result of urban planning, but was created as the design of a residual plot of land that was difficult to exploit in the acute angle of Stauffacherstrasse and Bäckerstrasse, this was later claimed by the people and not planned.

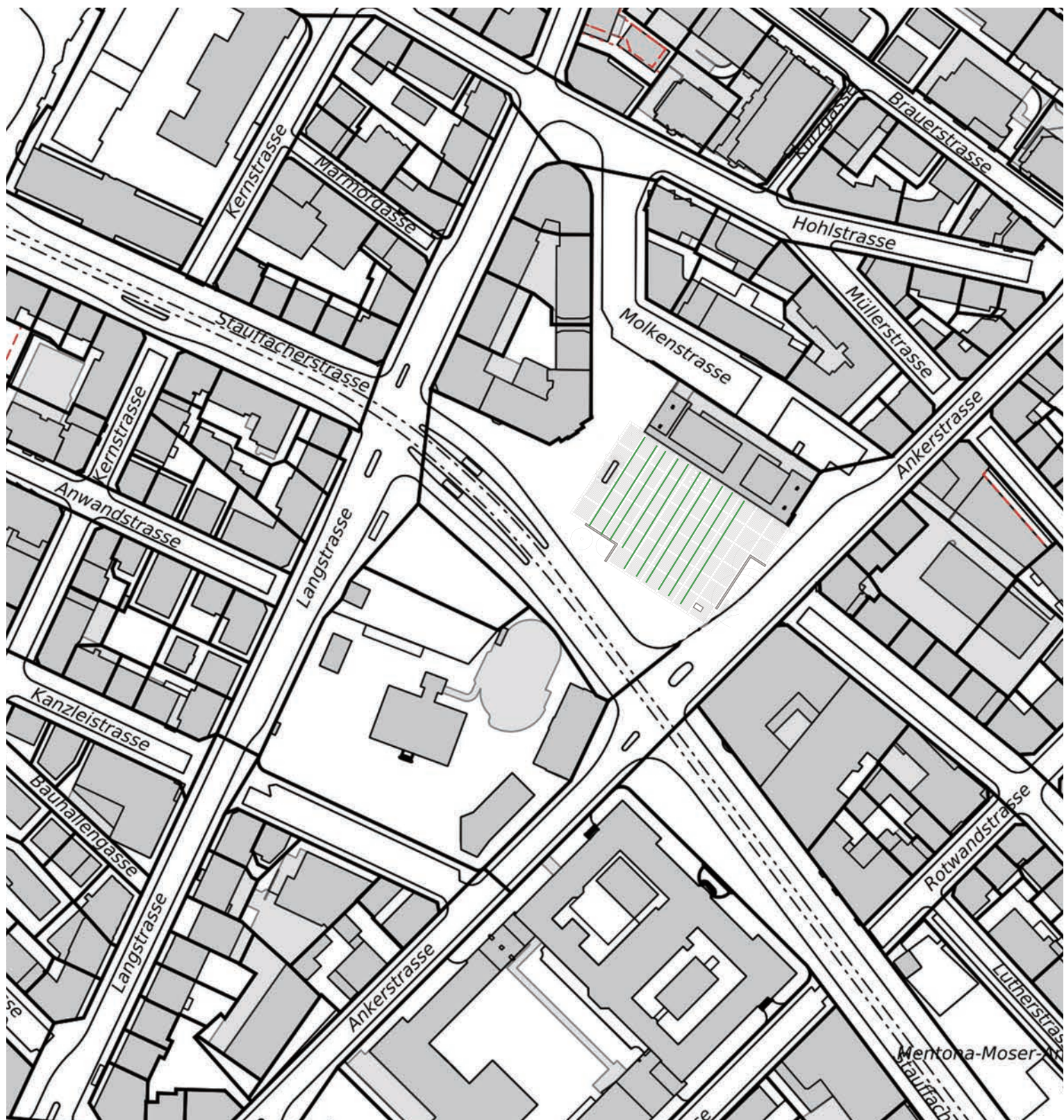
So when the meadow was built over with a prison of all things in 1917, the rally participants, who expressed their solidarity with the Russian revolution, switched to the neighboring crossroads, today's Helvetiaplatz. Helvetiaplatz has kept this rallying function to this day; after its transformation into a real town square in the 1950s, it also serves the market twice a week.



1913



1967



2019

History doesn't repeat itself but it often rhymes.

M. Twain

Time - History and Rhythm

To reveal that our lives are made out of different rhythms of different cycles, the overlap of different rhythms.

We live on a long history. Many things have taken place on this square: working class strikes and rallies, protests against housing shortages, demonstrations for human rights. But our daily lives do not occur at completely different times from these, but rather we live in the overlap of events with different cycles. The twice-weekly markets, monthly demonstrations, housing shortages that have not improved with the progress of gentrification, and the days when young people gather quietly behind buildings after dark to drink coffee at tables on the square during the day.

It would be better to see the events of those days captured in black-and-white photographs not as mere history, but as things that happen again and again, and to recognize that our present lives are lived within this system of gradual change.



Housing shortage action Müllerstrasse - Salvation Army

1984

The area around Zurich's Langstrasse has changed a lot, that's undisputed. Where around twenty years ago many working-class families from the lower income bracket lived, today you can find so-called yuppies (young urban professionals) in trendy bars. Formerly wicked corners had to give way to the construction of the Europaallee financed by the SBB and the Gammelhäuser on Neufrankengasse were closed. The «Langstrasse Plus» program was initiated in 2001 with the aim of sustainably improving the quality of life in the district.

In concrete terms, this meant that crime, dirt, affordable housing and open drug use were actively fought.



Tipped over election posters

1967



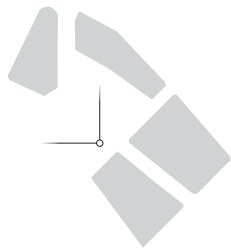
Otto Schütz stops at the painter's strike

May 1953



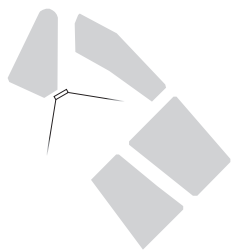
1. Mai Kundgebung auf dem

May 1960



Otto Schütz stops at the painter's strike

May 1953



1. Mai Kundgebung auf dem

May 1960

The land, which remained vacant after the surrounding buildings were erected, had a distorted shape, and the position and orientation of the stage was determined according to the purpose of the occasion. However, after the construction of the Amtshaus in 1962, the square was given a clear direction and grid, and gatherings were held accordingly.

Monthly Rhythm



Greece

Unknown



die Berichterstattung zur Re-Live-Übertragung der Finalissima

May 2006

Monthly Rhythm



Greece

Unknown



die Berichterstattung zur Re-Live-Übertragung der Finalissima

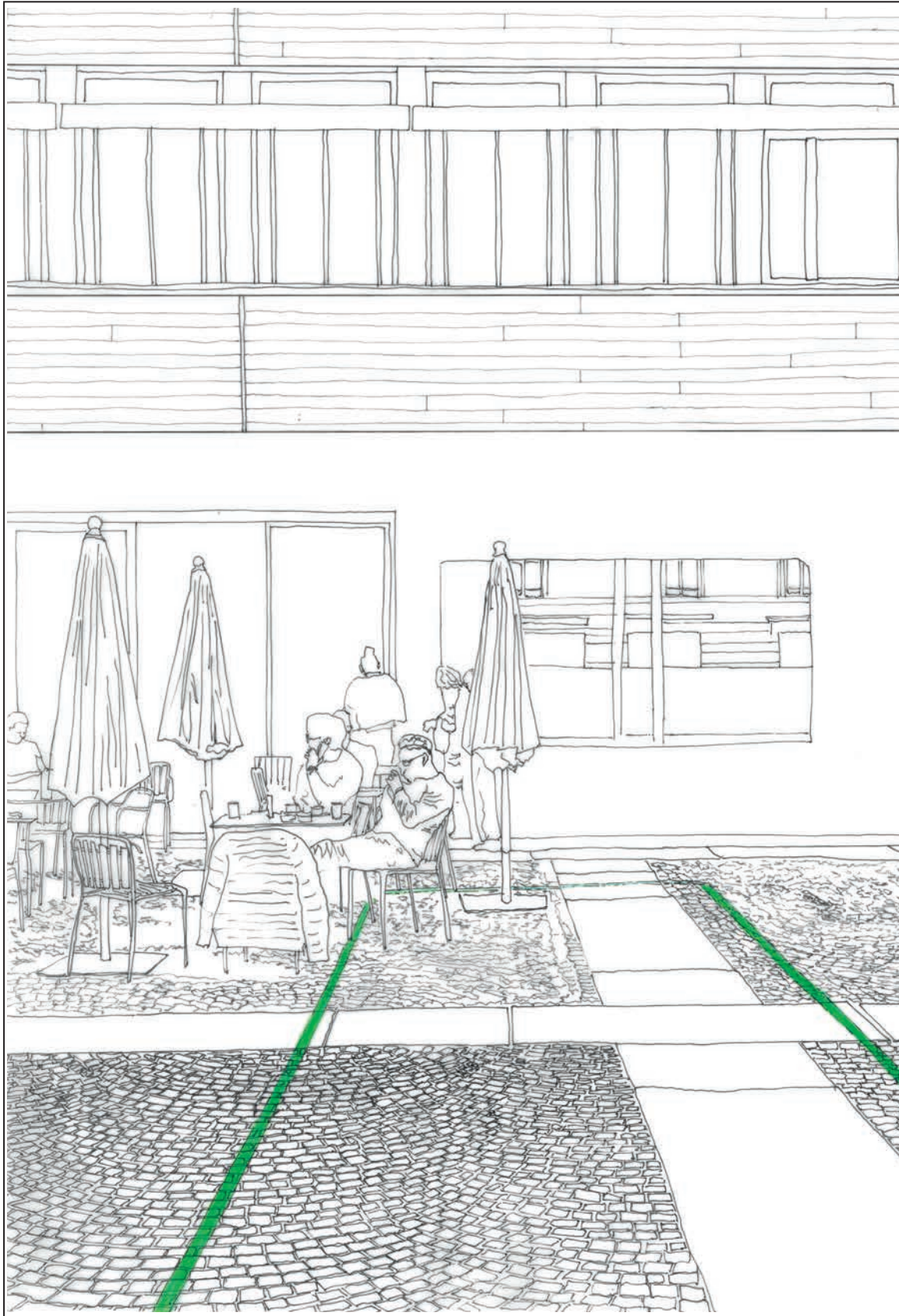
May 2006



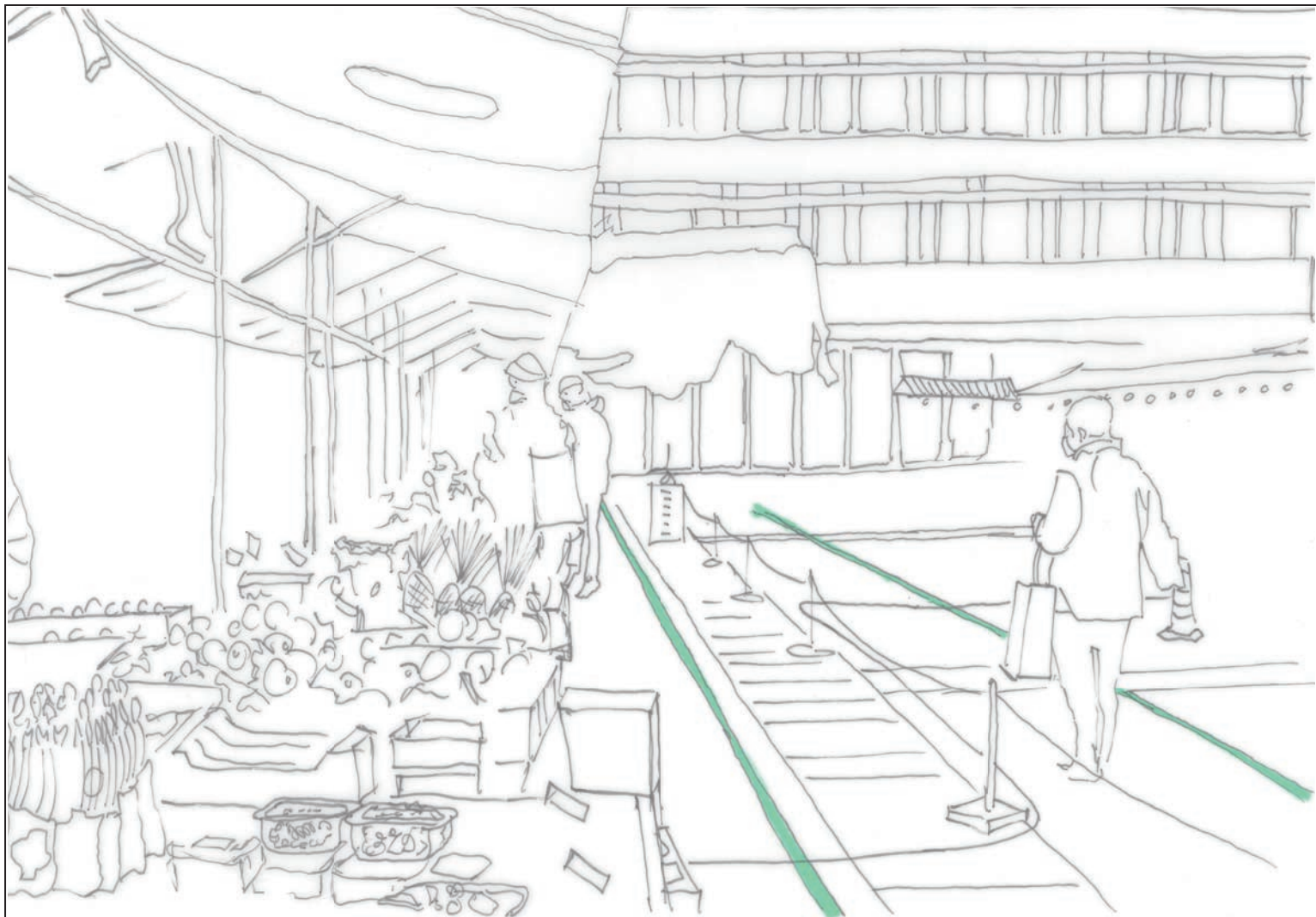
Weekly Rhythm



Every Tuesday and Friday



The market takes place on Tuesdays and Fridays and is a great place to get fresh products. Although the containers and the shape of the tents have changed over the years, this event has been held on a weekly cycle for many years. The tiles on the square, which have remained unchanged, are marked with green lines to guide visitors through the setup.



"No man ever steps in the same river twice.
For it's not the same river and he's not the same man."
Heraclitus



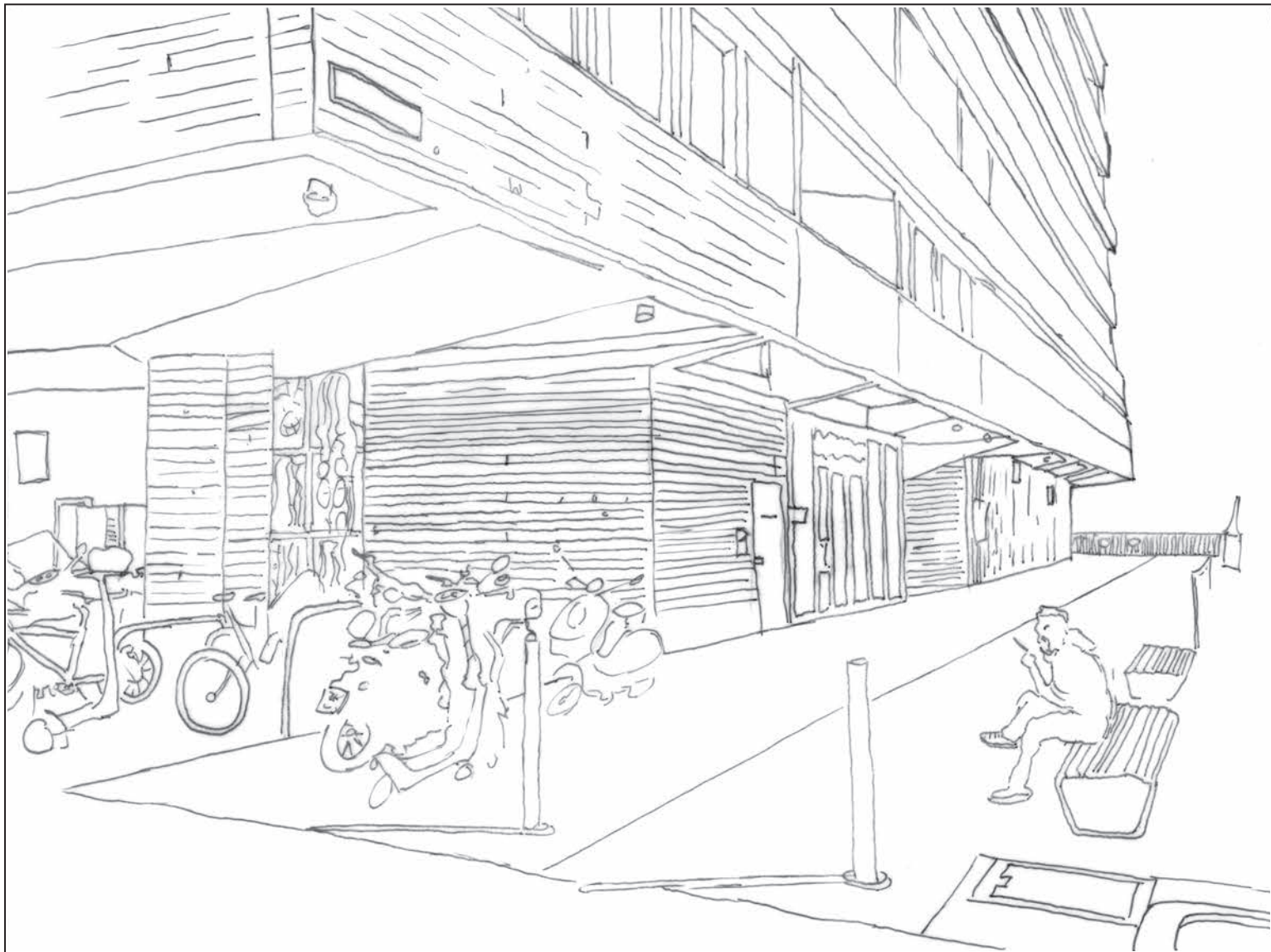
It might also be here.
We are basically on the sun side
and they go to the dark side in the shadows.

Daily Rhythm

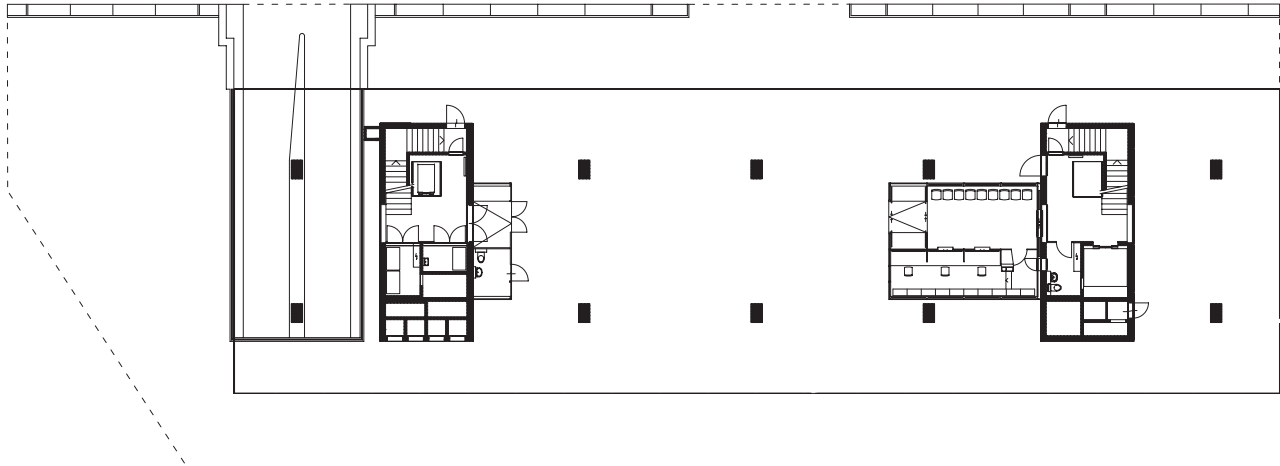


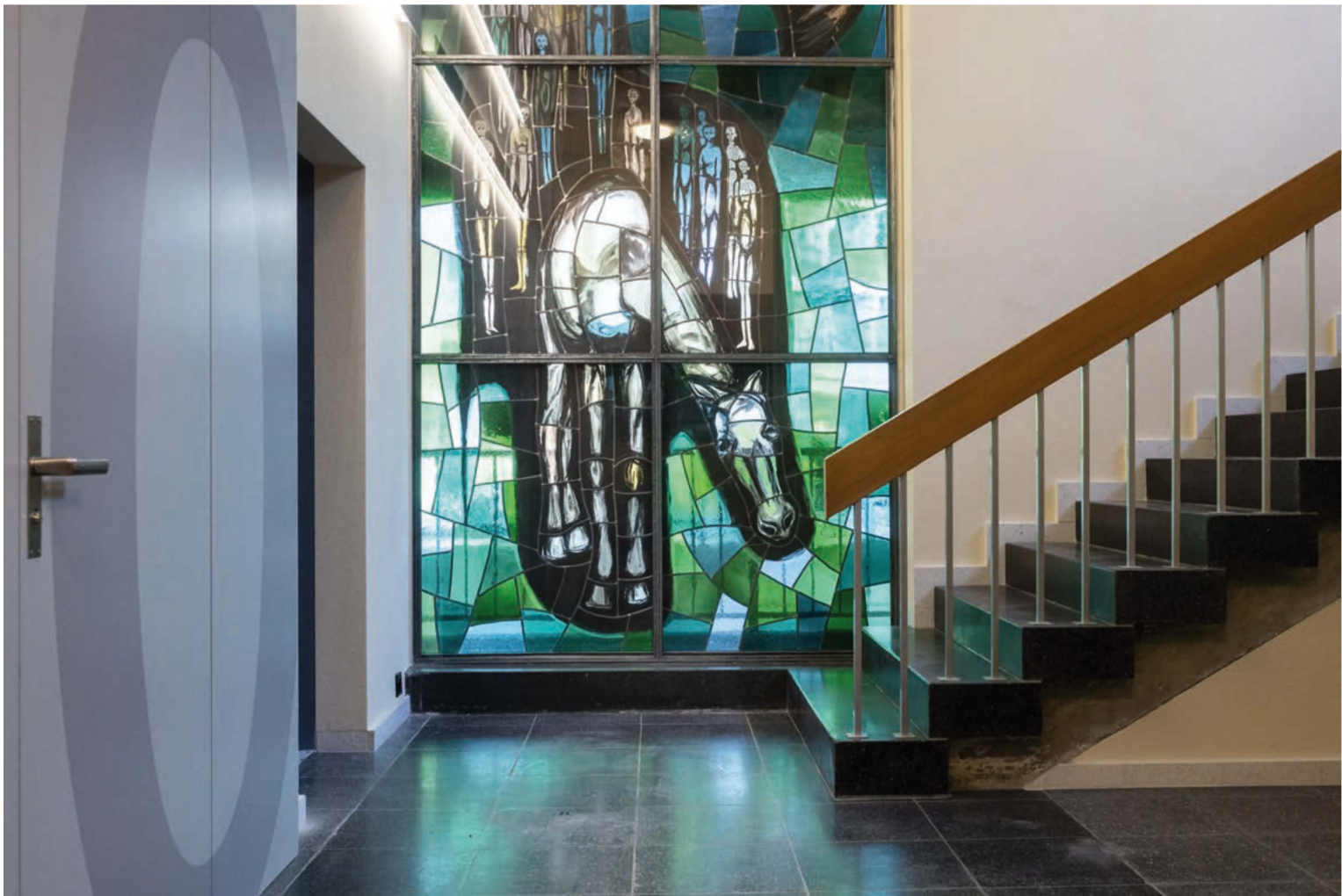
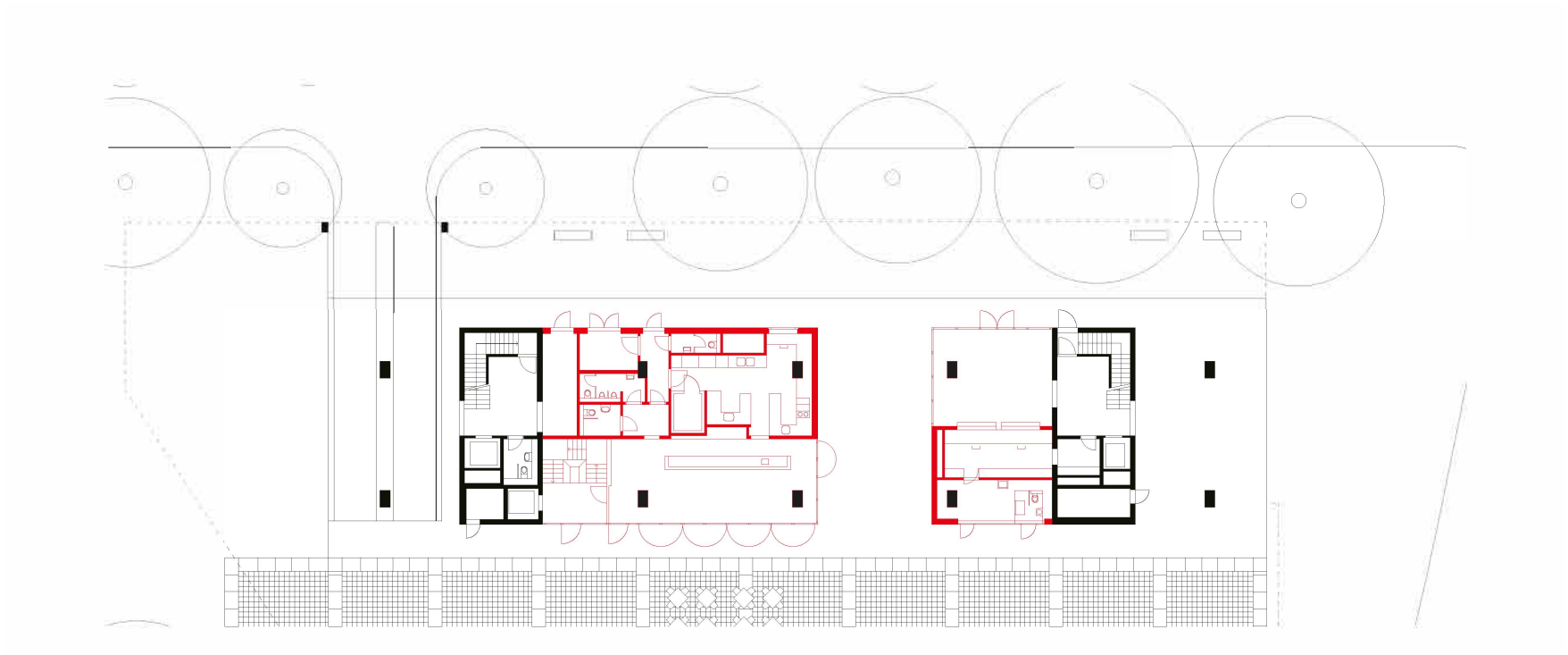


The day is dictated by small gestures, reoccurring events, almost not important one might say. But what is repeated everyday has the biggest impact on our lives and society itself.



"Tomorrow morning will come" is merely a prediction.
L. Wittgenstein







I'm not employed by the city, so life is good.

unknown

information and food stands

Social Worker

June, 1987



I'm employed by the city, so life is good.

Alpi

Reception

Social Worker

September 21, 2022

VOLKSHAUS

HELVETIAPLATZ, ZÜRICH

TIM STETTLER, TIFFANIE GENILLOUD



Worker looking back at «alkoholfreies Volkshaus»

Embedded cast showing Mary with Jesus,
Michelangelo, 1505
Helvetiaplatz



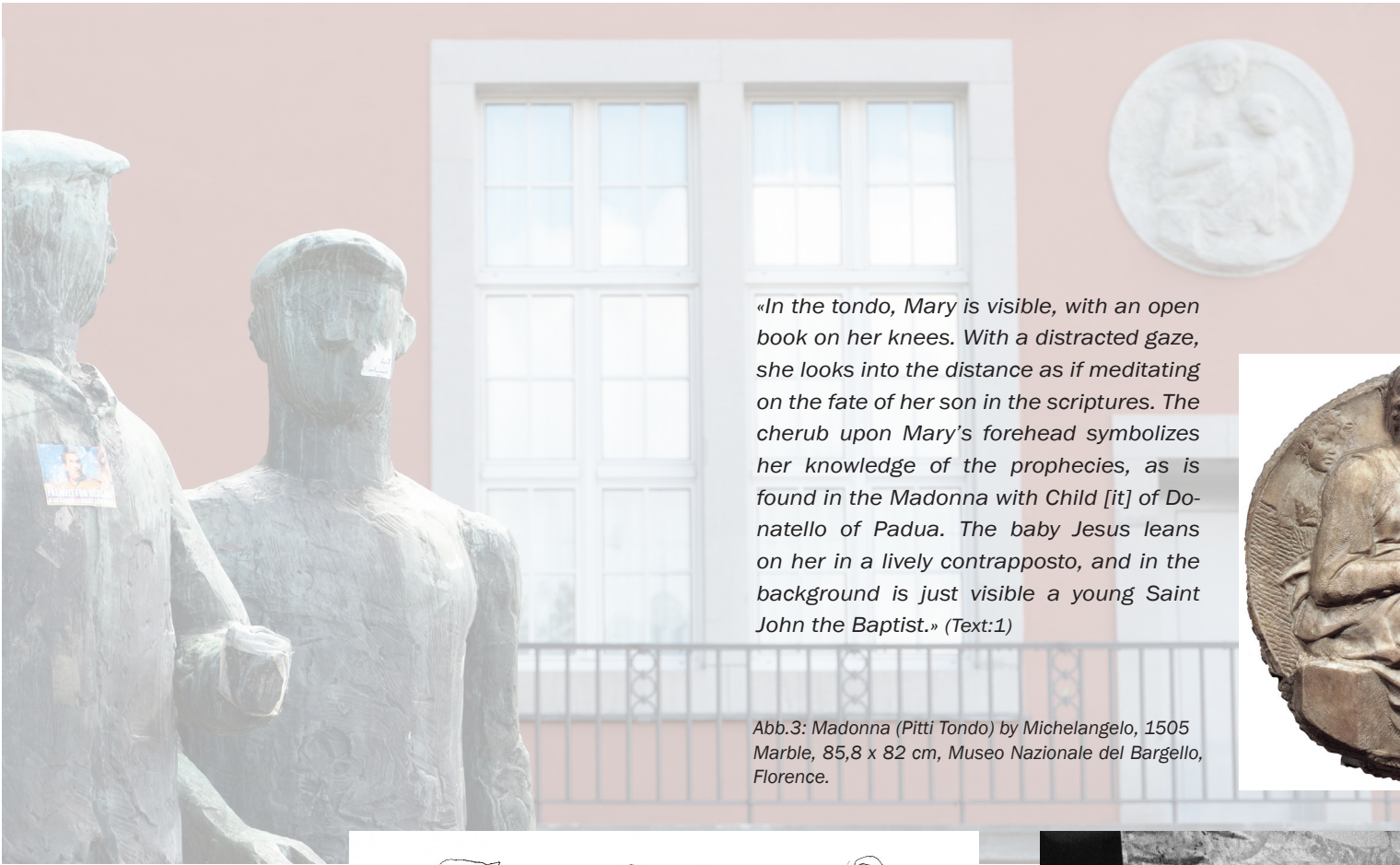
Cindy and Andy, Louise Lawler, 2002/2003, Ciba-chrome
(2 in. museum box). 241/2 x 19 in.
(Abb.1)

Obliquity:
In the approach of Louise Lawler the side Note of an Artwork can become as important, or at least in the same focus as the work itself, questioning the viewer with its value and importance in relation to the artwork, but also framing the concept of the artwork in a new way. This approach was also interesting in regard to the different fragments that can be perceived on the Volkshaus, they let us know about aims and strategies, and can have a new meaning when they're framed in a different context. As Cindy and Andy that are entering in a new sensual relation by the framing, and further showing the importance of the placement and the work behind it.

Im Gegensatz zum Wirtshaus soll das alkoholfreie Volkshaus «ein Familienheim werden für die spärlichen Mussestunden der Hausfrau und in ihr das Zutrauen wecken in die edlen Bestrebungen des Mannes, wenn er sich in den Dienst der Klassengenossen stellt. [...] Im freundlich, schön und geschmackvoll eingerichteten Lokal müssen die Darbietungen einwirken auf den Intellekt des Menschen, ihn empfänglich machen für das Schöne und Gute, und ihn emporheben für die edleren Genüsse der menschlichen Kultur.»²¹ Ganz ähnlich baut Genosse Seidel seine Propaganda auf: Das Volkshaus «hat aber nicht nur die Idee der Mässigkeit und Enthaltsamkeit zum Vater, sondern [es] hat auch den Gedanken der Volksbildung, der edleren Volksunterhaltung [...] zur Mutter. Diese beiden grossen und guten Gedanken sind gemeinnützig, sind sozialistisch und antikapitalistisch.»²²

Abb.2: «Familienheim und Bildungsstätte»

When citing the mother mary with the child, it is a strong symbol towards the imaginary of the building, to serve as a shelter for different purposes, but certainly for the family as well as the worker as it was explored in other parts already. Behind this symbolism stands also a religious background which the setting up of the Institution had, for example with a key person the «Parrer Meili» to support the idea of the volkshaus, which in a wider sense can also be to build kind of the «cathdrals» of the time of the workers emantipation as it can be seen abroad in france or england as examples.



«In the tondo, Mary is visible, with an open book on her knees. With a distracted gaze, she looks into the distance as if meditating on the fate of her son in the scriptures. The cherub upon Mary's forehead symbolizes her knowledge of the prophecies, as is found in the Madonna with Child [it] of Donatello of Padua. The baby Jesus leans on her in a lively contrapposto, and in the background is just visible a young Saint John the Baptist.» (Text:1)

Abb.3: Madonna (Pitti Tondo) by Michelangelo, 1505
Marble, 85,8 x 82 cm, Museo Nazionale del Bargello, Florence.



Installing the «Denkmal der Arbeit»
«Am 1. Mai 1964 wurde das Denkmal ohne grosses Aufsehen eingeweiht. Einige gaben ihm den Übernamen «Denkmal der unbekannten Einkaufstasche». Geiser selber notierte zu seinem Entwurf: «Es gibt auch den ganz gewöhnlichen, im Schweiss seines Angesichts und seiner Hände sein Brot verdienenden Menschen – weder der fehlerlose Held, wie ihn der Osten zu züchten versucht, noch jene Jammerfigur, wie er im Westen oft dargestellt wird. Doch ist er derjenige, um dessen Recht heute auf der ganzen Erde gekämpft wird.»
(Text2)

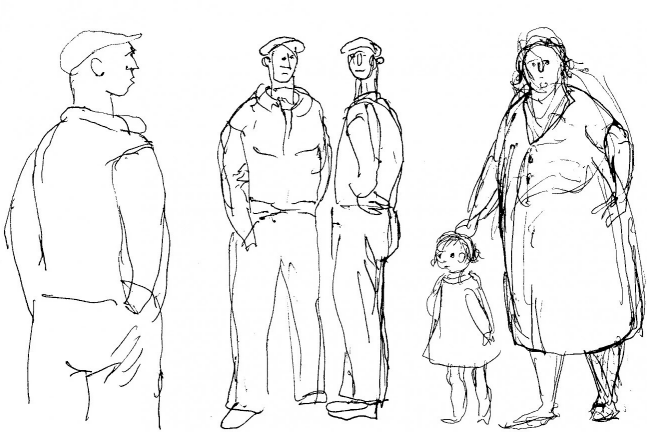


Abb.4: Sketches by Karl Geiser, Bronze cast based on a plaster model, 1964.



Abb.5: «Frauentreff» at the theater in the Volkshaus, 1981.



Kein Eingang

memorial panel,
for anti-fascist fighters, 1970
Stauffacherstrasse



Abb.1: Street Restaurant around 2010.



Abb.2: Restaurant entrance at it's opening in 1910.

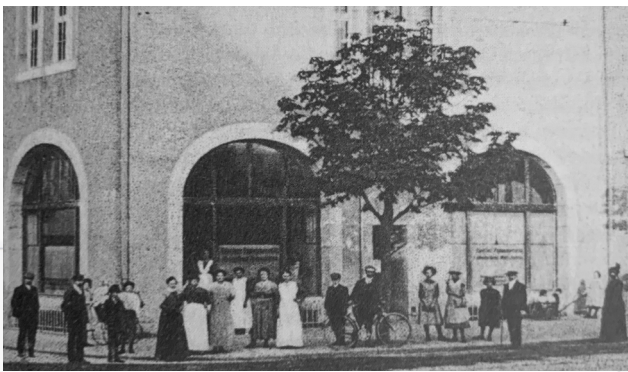


Abb.3: Employees and Guest in Front of the Restaurant.

Reframing by juxtaposition and approach of the sidenote
 A method that was applied and repeated in many different and new ways by Louise Lawler is the juxtaposition of different pictures, paintings, objects, then the reworks their relation to the spaces where they are exhibited. Sometimes a relation was already there, but not «visible» as such for everyone. On the other hand she also adapts the opposite to put questions on the table, juxtaposition of objects that didn't have any relation until that point, as for example the classical painting of the race horse which she placed in a contemporary exhibition space.
 A tool that is very often applied is to create links between objects by strong geometrical forms and their correspondiv proportions, a method that was explored as well throughout this photo sequence of the Volkshaus.
 The notion of the side note, to focus on what seems not important for the viewer of an art exhibition, where we would expect that the artwork, the production is in the main focus of the artist, she givies to it a totally new meaning. In that way the sequence was also approaching the Volkshaus in that manner, trying to grasp the complexity of it through a selection of fragments, that seem not to be important in the daily life today.

Das einzige Denkmal, das in der Deutschschweiz an die Freiwilligen im Spanischen Bürgerkrieg (1936–1939) erinnert, befindet sich gleich neben dem Eingang des Volkshauses Zürich. Die Tafel ist so diskret angebracht, dass sie manche gar nie bemerkt haben dürften – ein Sinnbild für das Vergessen, dem die Spanienkämpfer während Jahrzehnten anheimgefallen waren. Aber gleichzeitig ist das Denkmal auch ein Zeuge des Kampfs gegen dieses Vergessen und um die Anerkennung jener rund achthundert Schweizer, die in Spanien unter Einsatz ihres Lebens die Sache des Antifaschismus vertreten haben.

Abb.4: Meaning of the Medaillon.



Medaillon for the Swiss voluntary fighters against the fascistic regime in Spain, 1976

«Kein Eingang» - No Entry
 The «No Entry» text of the restaurant is not only telling us something about the functioning of the space linked to the exterior, more public street and it's appropriation as a little terrace for the coffee, but by reframing it in it's context of the house the question arises who is welcome at this place and can physically and socially enter, and belongs therefore to the so called «volk». Especially in this case also connected to the political meaning of this place. Historically the house that apparently should be «politically» neutral became through it's context in place and time highly political. The question of who it represents, who will go there and can enter, economically/historically and socially the place is also nowadays an important issue inregard to institutions that have a cultural function and are part of a strong identification of a place.

The hidden fragments and the invisible:
 In respect to the newest intervention, by painting the volkshaus again in it's former dress in a pale red, it willingly or unwillingly reestablishs the link to the leftist red history it had, to help the marginalized, exploited, undrepresented, the ones in need, to work for more equality within society. To what extent the ideas of socialism are still left in this building or for how long were they present?
 Are the left fragments reminders of past times, or even trying to embellish or to show what has never been there with such an importance. But anyways they show us some spots of the cultural and political life linked to the house. As a center where cultural problems and interests can be advocated, discussed and brought to a larger public. But it's also a framework for gatherings of any kind, if we look at the restaurant or the meeting facilities at the upper floors.



Abb.5: Newly Painted in the historical color of the whole Volkshaus building, 2021.



The calm before the storm

Installation by Unknown, 1912
First floor



Curtains
 Louise Lawler, 2014-2015
 Photographs, Direct cibachrome mounted to plexiglass
 116.8 x 94.6 cm (Abb.1)

Composition of the image and framing:
 The uprising horse on the frise contrasts to the calmness of the picture of the careful stacked chairs in the center of the image, creating meaning by juxtaposition. By framing the space and objects in that way, the historical low relief fresco is just a part of the furniture as well as the chairs, the shelves and the curtains and the artwork became to a backdrop of commodity, being there but without being obviously involved in the happening of today.

embodiment of power and memory” (Boyer 1994: 321). Rather than treating monuments as innocent, aesthetic embellishments of the public sphere alone, recent scholarship has emphasized the political and cultural meaning attached to them in the making of social memories. Indeed there is increased attention paid by cultural geographers to the *spatiality* of public monuments and ritual, where the sites are not merely the material backdrop from which a story is told, but the spaces themselves constitute the meaning by becoming both a physical location and a sightline of interpretation (Johnson 1994, 1995, 2003; Till 1999; Leib 2002).

Abb.3: Public memory and monument come into play as a lot of people became involved in historical and cultural important events.



Abb.4: Expansion and merging of the square «Helvetiaplatz» and the «Volkshaus» in both directions, 1953.

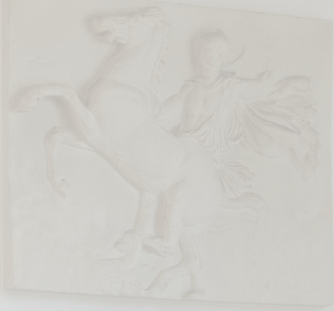


Abb.5: WEF strike poster.



Abb.2: Parthenon Gallery, displaying portions of the Parthenon Frieze, in London.

“All around the frieze of the Parthenon subjects march or ride horses in a long procession until they finally reach the pantheon of the Greek gods. Here they are meant to offer a sacrifice. The images on the building’s frieze mimic what would actually occur in reality: a procession of individuals would come up the Acropolis and weave their way to the front of the temple in the culmination of the large festival to Athena Parthenos.” (Text1)



What is coming next? In regard to their function, the Volkshaus and the Helvetiaplatz have a lot in common, most of the time the spaces are quite empty, and only in certain key moments the places are temporarily appropriated. The Volkshaus therefore fulfills shelter like function to serve as an assembling place throughout the history. Until these day it is a key factor of the house, a persistent function that didn’t change so much over the time of it’s being.

Abb.6: Generalstreik, Central organisation at Volkshaus, 1912.

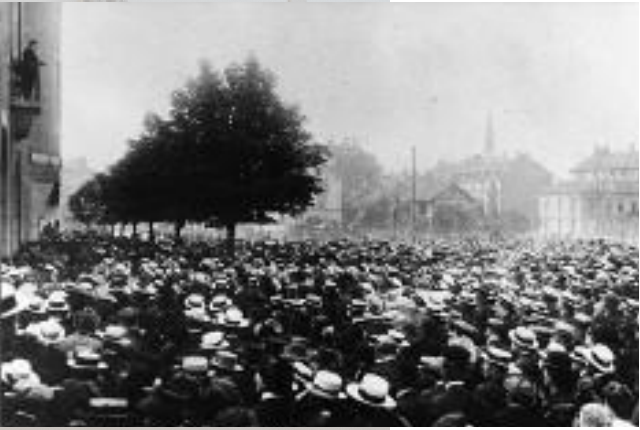


Abb.7: Aussersiehl around 1916, Volkshaus in a very different built environment than it is today.

Through the 110 years of existence until now, Volkshaus became an emblem and public memorial of a lot of political and unpolitical movements, of public events, and cultural shifts. This is an important key factor which is preventing it’s function to become obsolete, Although further development of the Helvetiaplatz was not especially built in regard with the houses facade, trying to hide it behind a range of trees and trying to disconnect it’s ability to serve the square.



Abb.8: Appropriation for political cultural interests.

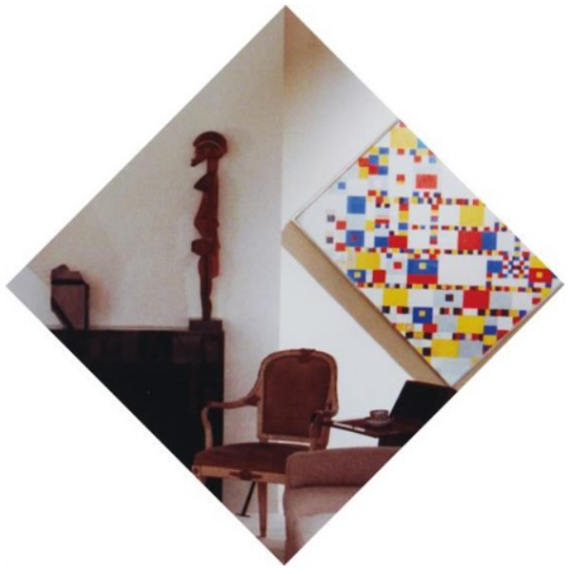


Abb.9: FCZ cup celebration, 2019.



The calm before the storm

Girl on table,
by unknown, 2008
Ground floor



Diamonds
Louise Lawler, 1984
Chromogenic print
7.6 x 7.6 cm
(Abb.1)

Analógies and Layering:

Working with analogies within the pictures and the blank around the picture by proportion, direction and angle of the frame. Thus in Lawlers work, the diamond, an object of a big value is connected to the frame that links it to the artwork hanging in the background. Finally again she directs the interpretation of the work by making it very small, a piece of 7x7 centimeters.

The frame of our picture is working in the same kind of direction. The artwork in the background is expanded by a layer in the foreground towards it's very precise context and is dialoguing and creating meaning.



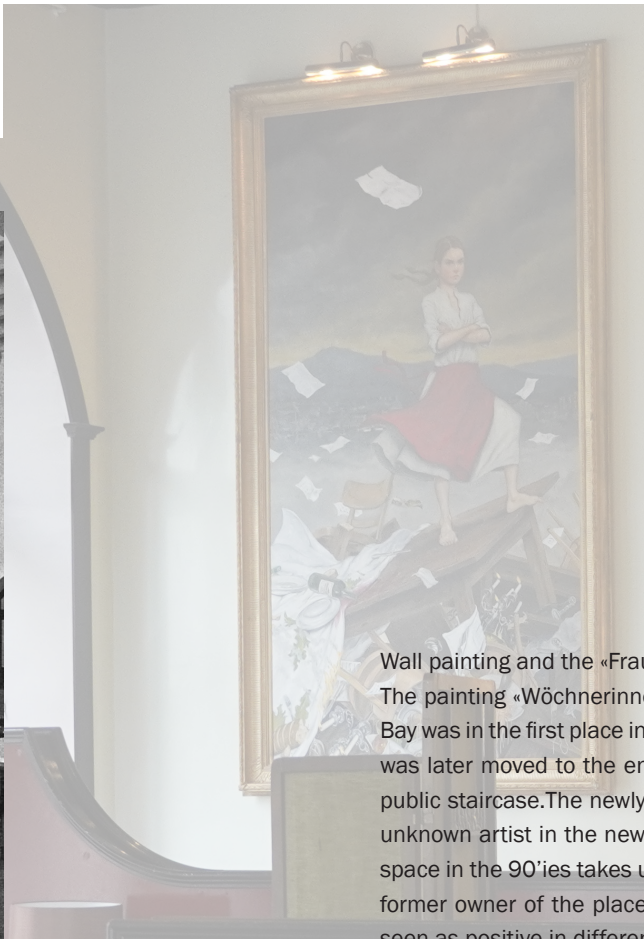
Abb.2: The restaurant led by the «Frauenverein» around 1960, still Alcohol free.

Transformation process of the restaurant:

Until 1980, the restaurant was run by the «Frauenverein für Alkoholfreie Wirtschaften in Zürich» and was undergoing different changes in furniture and arrangement of the restaurant spaces. In the last transformation process 2008, different aspects of the history were taken up and it was inspired with certain elements from the original restaurant, as for example the wooden chairs that could have been there for a long time, or the table cloth similar to historic ones, but layered with a white more classical one. The space of today was in the beginning phase cut into three parts, one being a store. When entering the coffee and restaurant space one gets a feeling as if it would always have been like this, but beeing faced to contradictions as the bar set up for example. This approach of using the history of the space and adapt it to it's new usage for a classical fine food restaurant can be contradictory in a way, but it still tries to deal with parts of it's important history in zürich.



Abb.3: Historical photographs of the restaurant with the original furniture around 1910.



Wall painting and the «Frauenverein»

The painting «Wöchnerinnenschutz» by Hanni Bay was in the first place in the restaurant and was later moved to the entrance zone of the public staircase. The newly placed painting by unknown artist in the newly made restaurant space in the 90'ies takes up the history of the former owner of the place, that was not only seen as positive in different ways.

Abb.5: Poster of the Zürcher Frauenverein.



Abb.4: Workers eating in «Städtischer Volksküche», 1938.

Abb.6: Assembly in the Volkshaus Restaurant.



Groundfloor Restaurant

Wobei durchaus nicht gemeint ist, dass sie von Anfang an ein Unternehmen gründen wollte. Im Gegenteil: Ihre Motivation war eine ganz andere. Helferwille, Gerechtigkeitssinn und ein gewisser Erfahrungsschatz in bezug auf alkoholbedingtes Elend, sollten, in Kombination mit ihrem Pragmatismus, dazu führen, dass die Menschen, besonders die in einfacheren Verhältnissen lebenden, eine gangbare Alternative zum Alkoholkonsum hatten. Sie war ungeduldig; sie wollte etwas Konkretes tun, mit greifbaren Resultaten. Dabei wollte sie sich, wenn möglich, nicht von der Schwerfälligkeit eines bestehenden Vereinswesens behindern lassen, sondern die Dinge tatkräftig und unkompliziert angehen.

Abb.7: Susanna Orelli-Rinderknecht and her idea to create an association for alcohol free restaurants in Zürich, to diminue the negative effects it had on the society.

das Gefühl haben, Mitglied einer grossen Familie zu sein, die ein gemeinsames grosses Ziel zusammenschweisst. Eines der Resultate dieses Gefühls wäre dann, dass jeder Besucher eines alkoholfreien Betriebs spüren sollte, er oder sie sei ein willkommener Gast des Hauses. Immer noch gilt die Anfangslosung: «Nur keine Armenanstalt!» Preiswert, ja; gesund, auf alle Fälle. Der Service muss schnell sein, Sauberkeit und Freundlichkeit sind oberstes Gebot. Aber nie darf der Eindruck entstehen, der Verein sei ein Wohlfahrtsinstitut und stuft seine Gäste als Almosenempfänger ein!

Abb.8: Susanna Orelli-Rinderknecht about the values of the associations restaurants.

«Our popular non-alcoholic restaurant is unique in the world (...). We want to consecrate it as a mecca for the holy war against the enemy of the people, alcohol.»

1910, Robert Seidel,
Secondary school teacher, journalist and poet.

(Text:1)



Under the gaze of Herman Greulich

Bas-relief by unknown, bronze
1910
First floor



Abb.1: Workers' apartment in Zürich.



Abb.6: Gardeners' strike assembly, 1947.

Throughout the years, the meeting rooms of the Volkshaus were meeting places for the working class, a place to discuss and improve the lives of the workers. But also, more generally, a place for political meetings, where conferences or debates were held.



Abb.4: During the day, two speeches by Benito Mussolini, then still a socialist. In the evening a spring festival in the Volkshaus.

Context

At the end of the 19th century, the Aussersihl district was a very poor place, inhabited by many immigrants and other people of little means. The sanitary facilities in the district were therefore inadequate - the flats often had no running water, let alone a bathroom, as Hannes Lindenmeyer, president of the Aussersihl Historical Association, reports. Poor people fell ill faster and more often, and the poor hygiene conditions contributed to the rapid spread of diseases and epidemics, such as cholera, which then spread to other 'better' districts.



Abb.2: Hermann Greulich exhibition, 1925.

Herman Greulich was one of the political figures who defended the Volkshaus project to the authorities and thus made it possible to build the house.

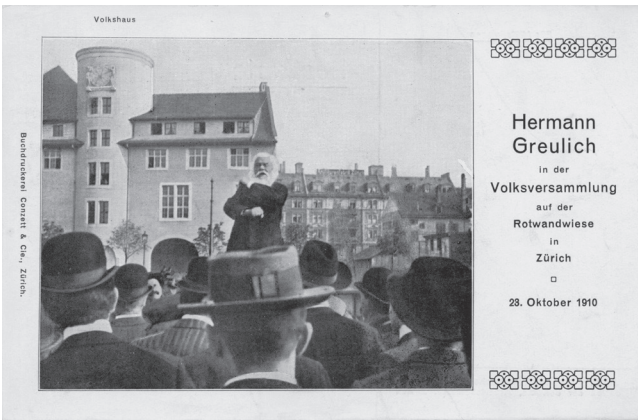
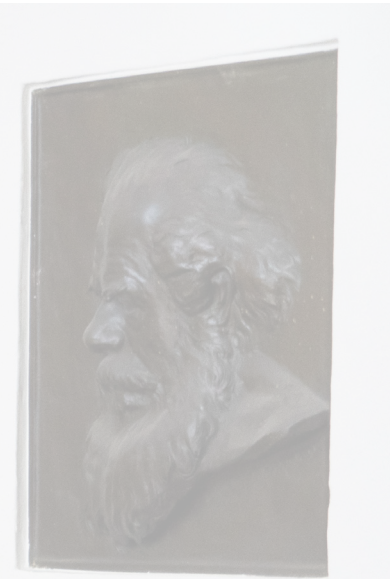


Abb.3: Herman Greulich in front of the Volkshaus, 1910.

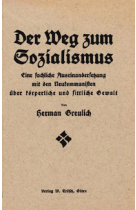
"Die Forderung der politischen Gleichberechtigung der Frau ist keine Parteisache. Sie ist ein Postulat der Demokratie, ein Ausfluss der Erklärung der Menschenrechte."

Hermann Greulich, 1918



Born in Germany, Herman Greulich (1842-1925), soon became involved in the swiss labour movement. Tried to establish the first social democratic party in Switzerland. He campaigned throughout Switzerland for social and political progress. As a member of parliament in Zurich, as a city councillor in Zurich and then as a national councillor, he constantly put the issue of women's suffrage on the political agenda.

Abb.7: Der Weg zum Sozialismus: A factual discussion with the neo-communists on physical and moral violence, Herman Greulich, Verlag W. Trösch, 1921



Volkshaus emerging in Europe
"Conceived and realised (the Volkshaus) around 1870-1880 (...), it is the result of the triple alliance of cooperative, trade unionism and socialist party. Strongly anchored in its time, it rapidly asserted itself throughout Europe." (Abb.8).

The Volkshaus is a place where many self-help associations meet, but its primary vocation is to be a place for sharing emerging political ideals. Indeed, the creation of the Volkshaus concept is intrinsically linked to the development of the socialist movement and its principles. Through all the services offered by the house, one finds the socialist ideologies and the will to give a place in society to the working class. Many people were invited to use the

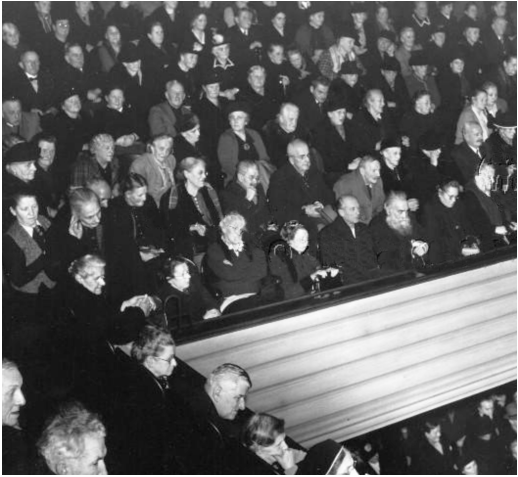


Abb.5: Assembly of old-age assistance recipients, 1951.

facilities. This also represented a large number of potential new voters for the Social Democratic Party. For this reason, the Volkshaus throughout Europe were closely observed by the national authorities. In Zurich, where several military interventions took place between 1910 and 1918, the house was denounced as a «Bolshevik government palace» (Abb.8). But in the case of the Zürich Volkshaus, the construction of the house was subsidised by the city, with the condition that its management was politically neutral. Its status as a Volkshaus and the services it offered were of course intrinsically linked to social policy, but the house could not engage in politics directly. Moreover, the fact that the restaurant was an «Alkoholfreie» also restricted attendance. Only gradually did people start to frequent the Volkshaus. The Volkshaus was also intended to be a political representative of the workers. The workers' union led by Herman Greulich was very involved in the discussions with the authorities to allow the construction of the house. From its inception to the present day, the building has been the headquarters of social democratic trade unions. Their aim was, and still is, to defend the interests of workers and improve their conditions. The creation and organisation of the Volkshaus in this way allows people to identify with it and to feel helped, supported and represented.

Bibliography: Abb.1 and 4: *Bäder, Bildung, Bolschewismus, Interessenkonflikte rund um das Zürcher Volkshaus 1890 - 1920*, Susanne Eigenheer, Chronos Edition, 1993. Abb.2, 5 and 6: *Sozialarchiv Zürich*. Abb.3: *Baugeschichtliches Archiv*. Abb.7: «*Sozialismus*», *Historisches Lexikon der Schweiz (HLS)*, Bernard Degen, 08.01.2013. Abb.8: *La Maison du peuple; Auto-émancipation ou mise sous tutelle?*, Mario Scascighini, 2009.



**Lenin is breathing down
on our Neck**

Temporary panel, bronze
arranged by PDA, 1970
First floor

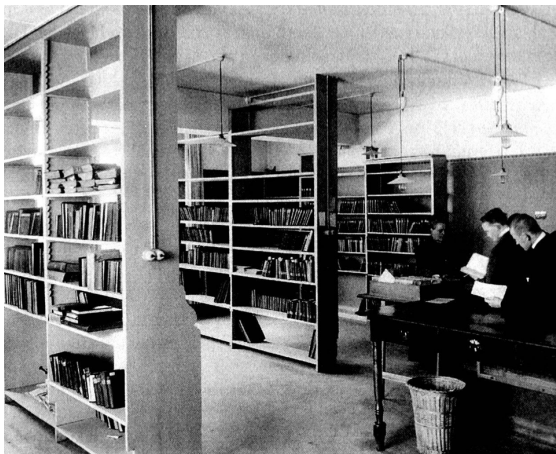


Abb.1: Volkshaus Library, 1910.



Abb.2: Reading Room Pestalozzi Society, 1910.

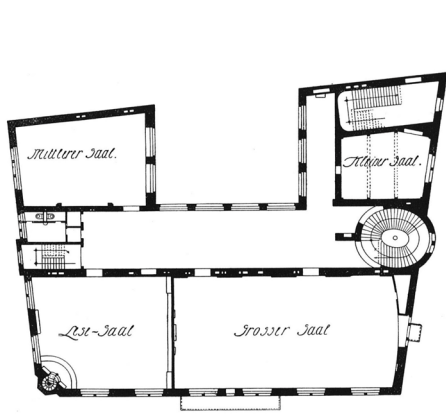


Abb.3: Original plan: 1st floor with the Lecture room and the «säle».

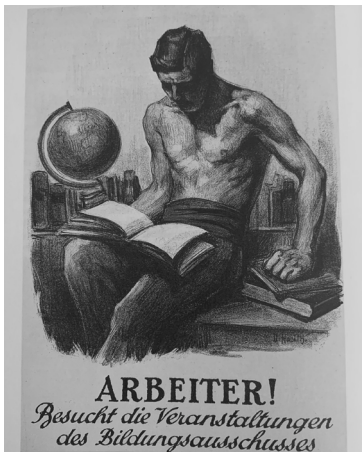


Abb.4: Publicity for working class education.

To celebrate Lenin's 100th birthday in 1970, the Soviet legation rented the Blue Hall for the event. To mark the occasion they made this memorial plaque.



Abb.5: Unveiling of the Lenin memorial plaque in the blue room.

The blue room was originally a reading room. It was connected by a spiral staircase to the library on the second floor. They were both public, the aim being to offer the people free access to knowledge and current affairs, as at that time the city libraries were only accessible to members. The initiative for a library and reading room came mainly from a bourgeois circle, consisting of the same people who had participated in the efforts to establish the Volkshaus. Through the «Pestalozzi Gesellschaft» they set up the project. The objective was to improve the welfare of the population by promoting education and training in the spirit of Johann Heinrich Pestalozzi.

“To offer the workers the opportunity to spend the winter evenings pleasantly after the day's work, so as to train the mind and heart, by reading appropriate books, newspapers, journals and specialist magazines, as well as by listening to conferences and musical and declamatory performances.”
(Txt.1)

The administrator had no objection to the plaque for practical reasons: because it was "demountable", it could be removed at any time if a hall tenant took offence. The plaque caused more discussion at the meeting of the Board of Directors on 29 May 1970. Several members of the Foundation and the Board of Directors were annoyed that the Swiss-Soviet Union Association had used the anniversary celebration for propaganda purposes and had gained a great deal of publicity in the process. They complained that "Lenin had been the greatest opponent of democratic socialism and that he did not deserve to have a permanent monument erected in the Volkshaus Zurich".

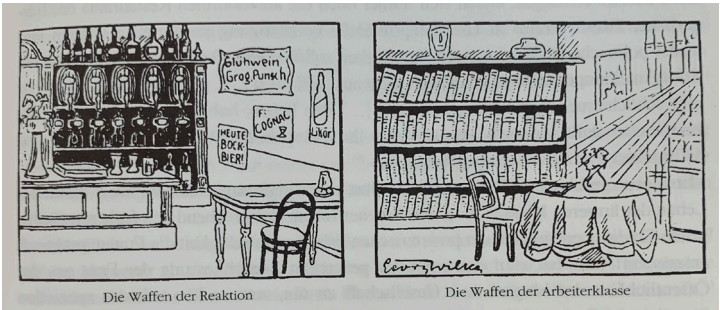
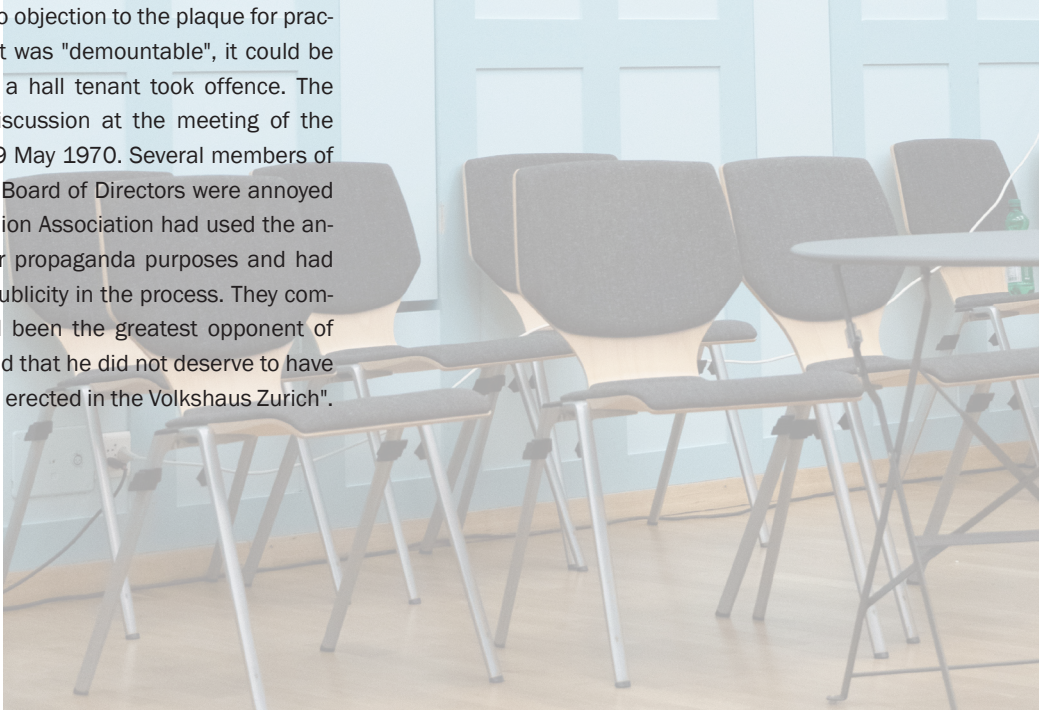


Abb.6: Workers' Abstinence Union, 1910.

Since its foundation, the Volkshaus rooms have been available to the people and can be rented for whatever they want. Over the years, many important and very different events have taken place within these walls, making the Volkshaus a culturally significant place for the inhabitants of Zürich. Whether it is the place where we celebrated the cup with FCZ, the theatre where we saw the band «massive attack» or the room where we got our first tattoo, a lot of people feel connected to the Volkshaus in some way.



Abb.8: Francoise Hardy in the Volkshaus Theater, 1966.



Abb.7: Theater, 1984.



Abb.9: Tattooed Meeting, 1986.



Abb.12: Rally of the autonomous youth center movement, 1981.



Abb.11: Jahrmarkt Bahn, 1980.



Abb.12: Rally of the autonomous youth center movement, 1981.

Bibliography: Abb.1, 2, 4, 6 and 7: Bäder, Bildung, Bolschewismus, Interessenkonflikte rund um das Zürcher Volkshaus 1890 - 1920, Susanne Eigenheer, Chronos Edition, 1993. Abb.3: Das neue Volkshaus in Zürich III, 5 May 1911. Die Schweizerische Baukunst, pp.117-124. Abb.5, 8 and 12: ETH-Bibliothek - Archiv. Abb.9, 10 and 11: Sozialarchiv Zürich. Txt.1: Bäder, Bildung, Bolschewismus, Interessenkonflikte rund um das Zürcher Volkshaus 1890 - 1920, Susanne Eigenheer, Chronos Edition, 1993, pp.59.



Where are the people allowed to go?

Painting by Hanni Bay, 1928
Main Entrance



Lot number 22
 Louise Lawler, 1988-1991
 Black-and-white photograph with title as text
 on mat.
 74.3 x 83.8 cm
 (Abb.1)

By framing the image in this way, taking away the spatial contemplation of the image, it is appearing suddenly in first plan, as much as the women on the right side going into the elevator and dissolving in the house. Therefore the backdrop disappears and the painting can't be overseen as it would be normally the case in the daily life. As the «Pollock» in the work of Lawler, also this painting by Hanni Bay, is reframing the context itself, and wants to act as a medium to spread a certain position and value.



Abb.2: Worker-Appartement in Zürich around 1900.



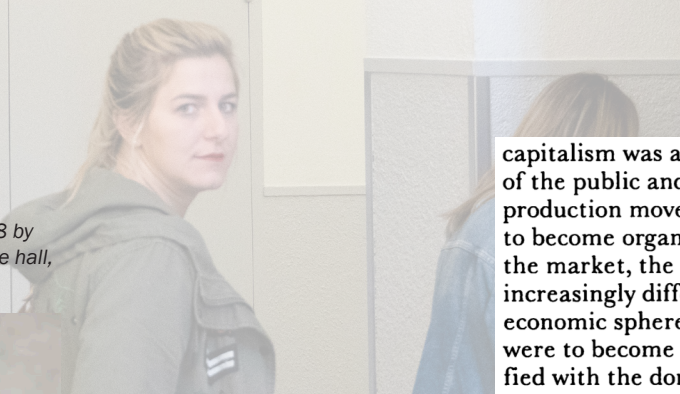
Abb.3: Children playing in front of the Volkshaus, 1925.



Abb.4: "Wöchnerinnenschutz"1928 by Hanni Bay, former installation in the Restaurant.



Abb.5: "Heben schwerer Lasten für Frauen verboten"1928 by women artist Hanni Bay, former installation in the entrance hall, connection door to the restaurant.



capitalism was a growing separation of the public and private spheres: as production moved outside the home to become organized by principles of the market, the family became increasingly differentiated from the economic sphere. Women, as a result, were to become more closely identified with the domestic sphere of the family, while men dominated the public world of politics and production.

It has been argued that the issue of "separate spheres" raises a central problem in the depiction of the modern city.¹ In her discussion of this question in 1985, Janet Wolff concluded that the literature concerning the modern urban experience "describes the experience of men." She explains that "by equating the *modern* with the *public* [influential writings] have failed to describe women's experience of modernity" (1985, p. 37). Thus the culture of modernity has been traditionally described in male terms; women's lives, associated predominantly with the private realm, have been left out. Wolff notes that "this silence is not only detrimental to any understand-

Abb.6: The private and public spheres in the age of industrialisation and it's evolution.



Species of space

Zilla Leutenegger arranged
by Family Hasler
2021



Abb.1: Third floor plan

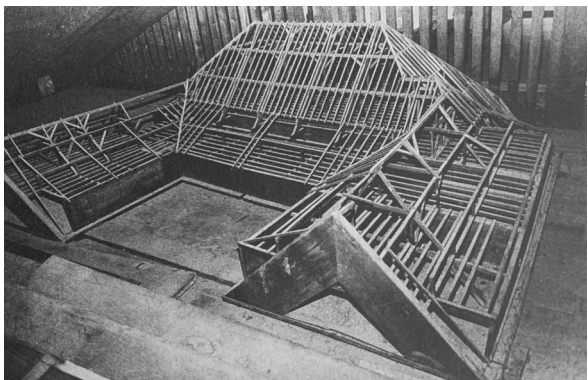


Abb.2: Scale Model of the roof structure found in the Gable of the House.



Abb.3: Scale Model of the roof structure found in the Gable of the House.

“Heimatstil” : The roof of the Volkshaus reminds us of a bernese farmhouse.
Image?

Originally, the third floor with the loggia towards the Helvetiaplatz consisted of rooms for the restaurant’s servants, as well as two flats in the wings of the building for the housekeepers. During the later years this function was changing. The single rooms were laid together to different apartments. At some point, rooms were rented out to artists as ateliers and finally apartments were made out of them.

Throughout the history of the building, this top floor under the roof has always been in dissociation with the rest. Whereas the first floors of the building were intended for the people and the needs of the workers, the top floor was always more private. While the people who lived there were originally directly connected to the running of the Volkshaus, over the years life on this top floor has become increasingly separated from the rest of the building, becoming a protected enclave under this enormous roof. In this space, daily life and personal tastes are reflected.

In his book *Espèces d’espaces* (Species of Spaces), Georges Perec does not seek to define space as such, but rather what makes it up and what takes place in it. In his work he lists the different spaces we have all been in in our lives, but also undefined spaces that create new feelings we do not have in the known spaces.

Throughout his works, Georges Perec has explored inhabitation through an approach that consists of reframing his narrative on an intimate and personal level while expressing ideas with a universal scope that could speak to the greatest number of people.

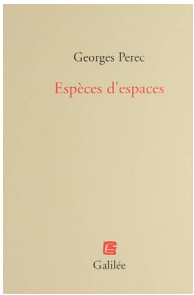
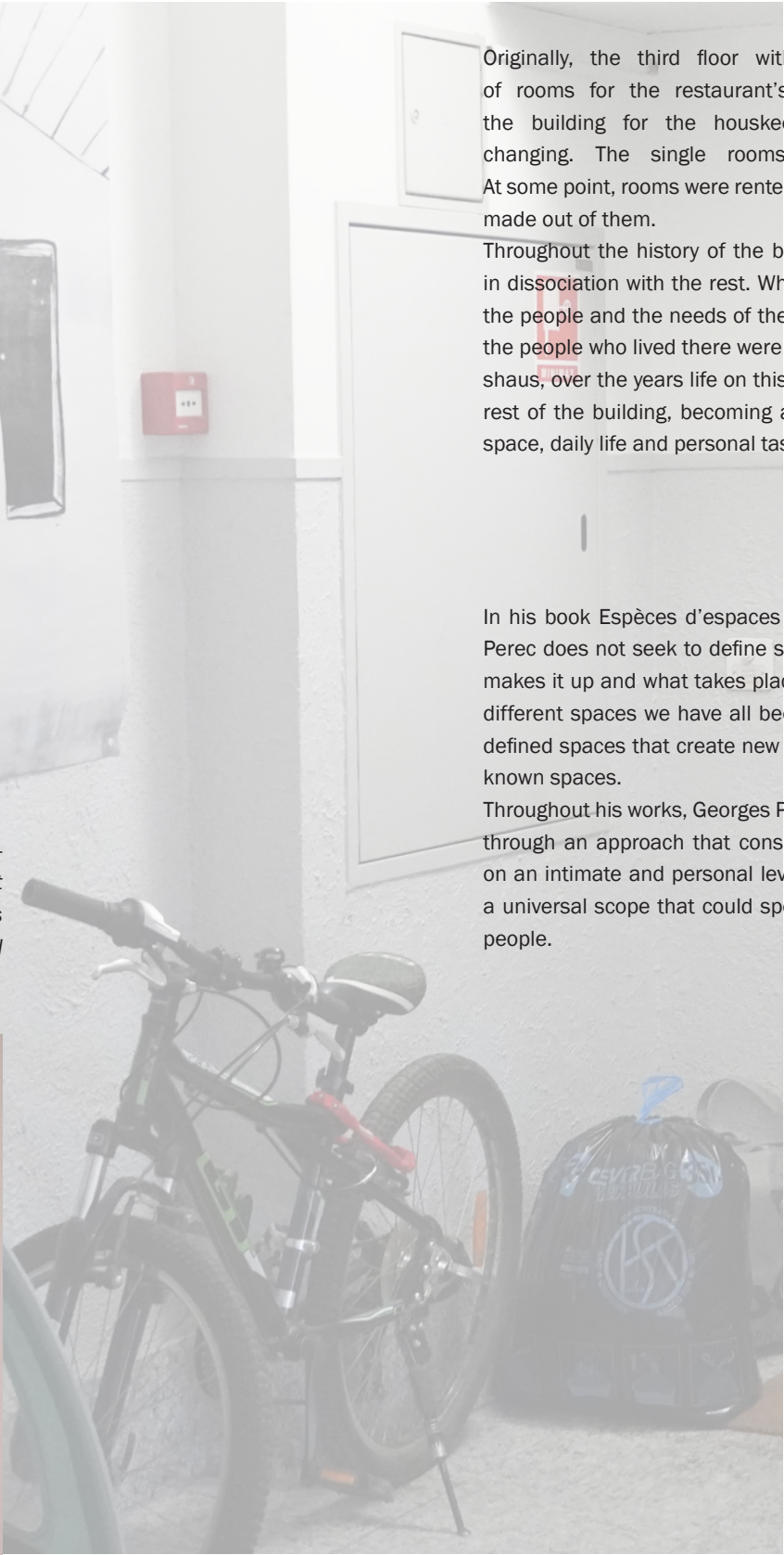


Abb.4: *Espèces d’espaces*, Georges Perec, Galilée edition, 1974.

“The Bündner Kunstmuseum is devoting a comprehensive exhibition of works by Zilla Leutenegger, *Espèces d’espaces*, that follows a central theme in her work: the importance of spaces as reservoirs of memories, as places of nostalgia, fears and dreams, but also as openings to the imagination.” (Abb.5)



Abb.7: *Espèces d’espaces*, Zilla Leutenegger, Bündner Kunstmuseum, Chur, 2021.



Like Louise Lawler, Zilla Leutenegger and Georges Perec deal in their work with the private interior space. Their personal processes are at the same time very different, but they also converge towards a common approach, that of reframing their work and thus redirecting the gaze of their interlocutor to a precise moment, a specific situation, while raising questions of a much greater scope.



Abb.6: Picture of the movie *Un Homme Qui Dort*, Bernard Queysanne, Georges Perec, 1974.

In the book *Choisir l’Architecture, Critique, histoire et théorie depuis le XIXe siècle*, Christophe Van Guerrewy sums up the main message of Georges Perec’s work: “it is essential, including in literature, to pay the greatest attention to the small things of everyday life, to what may seem banal and derisory, but which in reality make up the essence of our lives.”

Through his process, by reframing and focusing on a specific intimate narrative fiction, Georges Perec questions the reader on the way we look at everyday life and raises questions with universal implications.

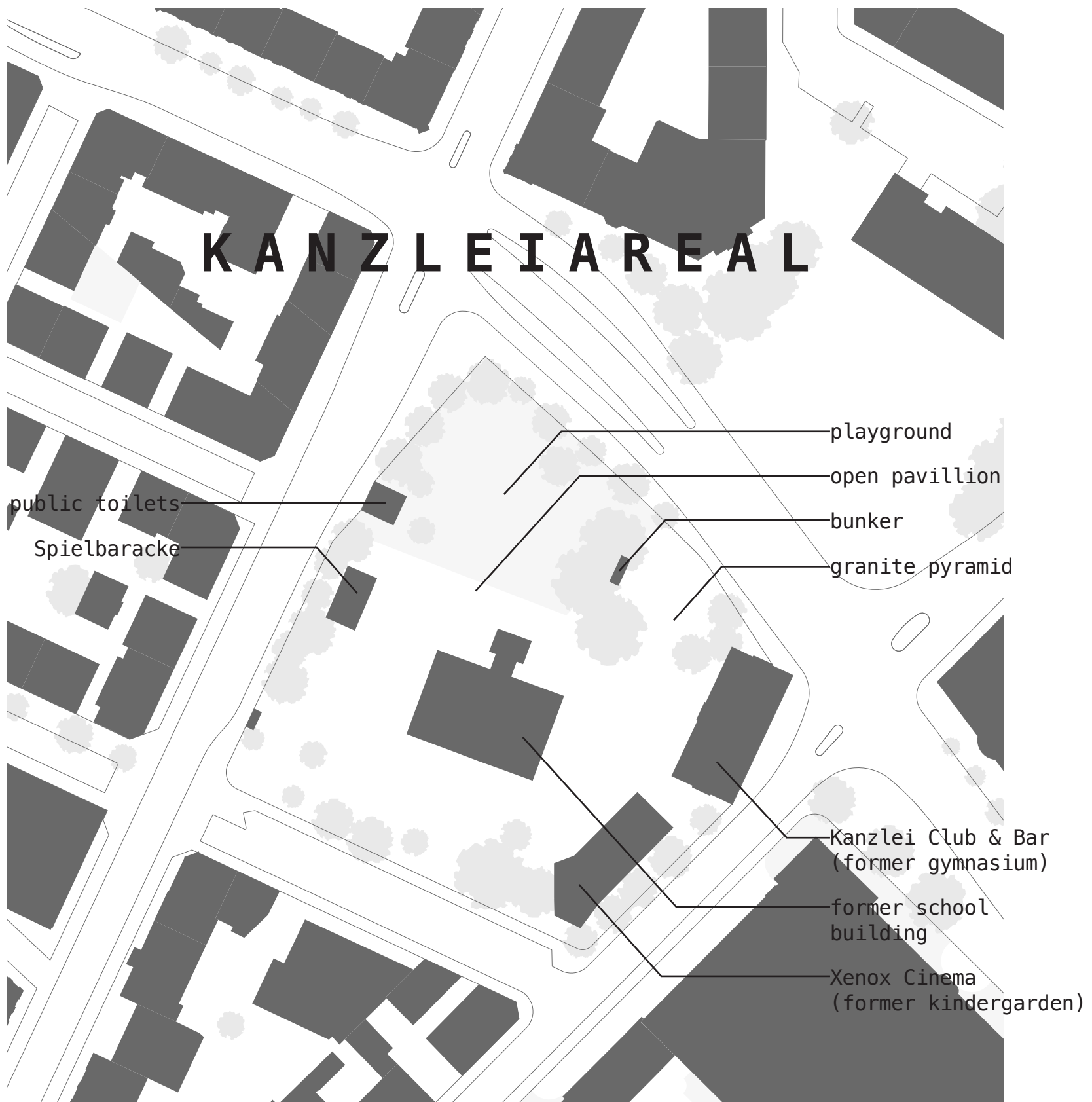
Bibliography: Abb.1: Das neue Volkshaus in Zürich III, 5 May 1911. *Die Schweizerische Baukunst*, pp.117-124. Abb.2: *Bäder, Bildung, Bolschewismus, Interessenkonflikte rund um das Zürcher Volkshaus 1890 - 1920*, Susanne Eigenheer, Chronos Edition, 1993. Abb.4: *La Galerie Bookshop* Abb.5: Stephan Kunz, *Zilla Leutenegger. Espèces d’espaces 01.05. – 01.08.2021*, Bündner Kunstmuseum Chur, 23 April 2021. Abb.6: *Choisir l’Architecture, Critique, histoire et théorie depuis le XIXe siècle*, Christophe Van Gerrewy, Presses polytechniques et universitaires romandes, 2019. Abb.7: *Artlog.net* Abb.8: *Campoli Presti, artnet*.

KANZLEI
HELVETIAPLATZ, ZÜRICH

ROBIN STAUBLI, AIRAS SÁNCHEZ KELLER



Situational plan
1:1,000



Situational plan
1:1,000



A multitude of faces.

Kanzleiareal is a highly used space in the city. Even though the plot is in private ownership, it remains always open to the public. Throughout the day, many people from very different backgrounds meet and spend time in the surroundings of the old school building.

In fact, when visiting the areal, the ambience of the space can change greatly depending on the time of the day and the day of the week. As a way to showcase this, we chose these **two spots on the plot which are almost constantly in use, and photographed them at different times.**



Open pavillion on Kanzleiareal, used by young men for exercising. Thursday, 06. October 2022, 13:05

By regularly visiting Kanzleiareal through a period of multiple weeks, and at different times, we realized that the spirit of the space is never the same, but is in constant change. **It seems to us that Kanzlei is ceaselessly changing its face.** Stemming from this thought, we chose the title for this series of pictures.

Who uses Kanzlei? Through putting the focus of our survey on the social aspects which define Kanzleiareal, and the people who use it, we hope to get a deeper understanding of the innerworkings and the qualities of the space.

Open pavillion on Kanzleiareal, used by flea market sellers as a temporary stand. Saturday, 24. September 2022, 12:30



In the morning, the spaces most used in Kanzleiareal are the playing ground and the tennis tables, where kindergarden teachers and parents will bring the kids to play. Throughout the day, other people who work and live nearby use the benches and tables in Kanzlei to eat lunch or drink a coffee, or use the generous space to exercise.

In the late afternoon, continuing to the evening and night, Kanzlei becomes the meeting ground of many people, like juveniles and immigrant communities from all over the world. Most often, the consumption of alcoholic beverages plays a central role in these after-hours rendezvous.

A multitude of faces.



Open pavillion on Kanzleiareal, used by immigrant communities as a place for late-night rendezvous. Friday, 23. September 2022, 21:50

«Auf dem Kanzleiareal trifft sich eine abwechslungsreiche Mischung von Leuten. Der Kies ist für Boulespieler perfekt, während der Spielplatz für die Kleinen viel zu bieten hat. Im alten Schulhaus findet sich eine gut ausgestattete Schülerbibliothek, während das Kino Xenix neue und alte Filmtrouvailles zeigt. Nicht umsonst wird das Kanzleiareal von allen nur «Dorfplatz» genannt. Spezialtipp: Jeden Samstag findet der wetter- und winterfeste Kanzlei-Flohmarkt statt. Seit über zwanzig Jahren treffen sich hier schon die Flohmarktbetreiber und -besucher.»

Source: www.kreislauf345.ch



Each one shaped by the people who use it.

Bench in front of Kanzlei school,
used by nearby office workers to eat
lunch in the sun.
Thursday, 06. October 2022, 12:35



Like Henri Lefebvre writes in «Production of Space», the instability and ambiguity of abstract space is exactly what produces the potential to resist to external forces trying to dominate it – namely capitalism – and it simultaneously creates the potential for an «other» space, a space defined by its social landscape.

«Real» appropriation by the people is thus what produces social spaces, and not the abstract signs of appropriation which are used by capital to mask its actual intentions: the domination of space and the people who use it.

Bench in front of Kanzlei school,
used by young folks for drinking be-
fore going to the Langstrasse clubs.
Friday, 23. September 2022, 22:00



Kanzleiareal works differently than most other public spaces in the city. It doesn't have a directly defined use. Change, consumerism and gentrification have left this space mostly untouched, and where it did not, it is not the capital which makes out the function of the space, but the people.

The areal seems to be kept as a recreational space in the city, but it is not a park, nor a street or a square. **We think it is the lack of a clear definition which makes the space attractive for so many different people.** Through its ambiguity, everyone can appropriate it.



Bench in front of Kanzlei school,
used by two girls to sell their
belongings in the flea market.
Saturday, 24. September 2022, 13:05

Kanzlei is such a «real» space. Throughout our survey, we realized that the complex social context of Kanzlei is what makes the space feel «different». The areal and how we perceive it is constantly being re-arranged and re-framed by the people who use it.

In a way, this is comparable to the work of Louise Lawler – how she reframes everything, constantly putting her own and other's works in a new context – and **with this series of pictures, we wanted to show the parallels to the social landscape of Kanzlei and how the space operates.**

Each one shaped by the people who use it.

“The user's space is lived – not represented (or conceived). When compared with the abstract space of the experts (architects, urbanists, planners), the space of the everyday activities of users is a concrete one, which is to say, subjective.”

Source: Henri Lefebvre, *The Production of Space*



The average European household owns around 10,000 objects.



*Seller with his products layed out on a tarp.
Saturday, 24. September 2022
12:20*

*Kanzleiareal becomes a completely different space
every saturday when the fle market is held.
Saturday, 24. September 2022
12:45*



Every saturday, since the 1980s, a flea market is held in Kanzlei. Walking through the space, it is surprising to see how the whole of Kanzleiareal is transformed spontaneously into a bustling sea of partly improvised market stands, sellers advertising their products and haggling with curious buyers who are on the search for something of their interest between the incredible amount of objects on sale. Clothing, carpets, bicycles, stereo speakers, jewellery, lampshades, books, music recordings, artworks, tools, everything second-hand can be bought here for affordable prices.



*Sellers at their stands and buyers looking through their products
at the Kanzlei flea market.
September 1988. Photography by Gertrud Vogler
Source: Sozialarchiv Zürich*

Around 1980, Switzerland – like much of the western world – was in the middle of an economic boom. More people than ever were living in prosperity. With prosperity, came affordability. The second half of the last century changed completely what we can afford and how we deal with possessions. People own much more than they used to, and the more they own, the more they throw away. **The flea market at Kanzlei can be seen as a reaction to these circumstances, where past possessions go to find a new owner.**

The average European household owns around 10,000 objects.

«The first stage of the economy's domination of social life brought about an evident degradation of being into having, human fulfillment was no longer equated with what one was, but with what one possessed. The present stage, in which social life has become completely occupied by the accumulated productions of the economy, is bringing about a general shift from having to appearing—all «having» must now derive its immediate prestige and its ultimate purpose from appearances. At the same time all individual reality has become social, in the sense that it is shaped by social forces and is directly dependent on them. Individual reality is allowed to appear only insofar as it is not actually real.» Source: Guy Debord, Society of Spectacle



A layered history.

«I think it is both the affordability of the products and the social aspect of the market which attracts most buyers. A lot of them are immigrants who can't afford to always buy new products. They know markets like this, and enjoy meeting here and haggling with the sellers. Also, no seller is making big money from their sales. Most of us do it to survive.»

Seller in an interview with Christian Guggenbühl, Source: documentary film «NEU DENKEN»

Market stand in the flea market selling all kinds of second-hand objects. Saturday, 24. September 2022 12:30



We see the flea market also as a happening that gives us at the same time a look at the past and the present. With these images, we want to show that the many layers of the social history of Zürich become visible when visiting the market.

Every object sold at the flea market has its own history (and the amounts of stuff are actually incredible). Where was it produced, and by whom? Where was it first bought? Who owned it? Why did they get rid of it? How did it land there? With every object comes a new clue to the history of how people lived in Zürich in the past. At the same time, the market also tells a history of prosperity and poverty, of inequality and opportunism. **This market is not directly defined by the forces of capital, but is somewhere at their margins.**

Likewise, the people frequenting the market come from often marginal backgrounds, and have found their place in Kanzlei. Most of them are people with low incomes who use the market as an alternative way for selling and acquiring possessions, one however that is much more personal and social than, let's say, Europaallee. Can a flea market give us a hint to change the preexisting conditions in Zürich?

Once again, the flea market acts as a new way of appropriation of Kanzlei through the people. When talking to the sellers and buyers at Kanzlei, it becomes apparent that most of them see the market as an alternative to the capitalist environment which surrounds us everywhere else.

The motivation for visiting the market may be very different for a lot of people there – be it out of necessity because of the affordable prices, out of curiosity, like collectors looking to find a hidden treasure, or purely to enjoy strolling and looking through stuff – but **what connects everyone is that together, they form a spontaneous social happening in Kanzlei which is as much about humans as about selling and buying.**



An elderly seller who goes to the flea market every week, protecting herself from the cold and the rain. Saturday, 24. September 2022 12:40

A layered history.

«... staying alive – for every species–requires livable collaborations. Collaboration means working across difference, which leads to contamination. Without collaborations, we all die.»

Source: Anna Tsing, *The Mushroom at the End of the World*



How quiet does it have to be
for you to make some noise?

Group of Latino immigrant workers performing flamenco songs together on Kanzleiareal. Friday, 22. September 2022, 17:50



Festival in front of the Kanzlei school building, with a group of musicians playing on big singing bowls and oil drums in front of an audience. 20. August 1983. Photography by Gertrud Vogler. Source: Sozialarchiv Zürich



Music is a constant theme in Kanzlei. Be it from the music school, where in the afternoon, you can hear the students' practice tunes streaming out of the windows to the surroundings; street buskers performing in front of the public, or visitors singing together – music acts a constant background in Kanzleiareal. Is this form of appropriation made possible because of the intimacy of the space?

We believe that one of the qualities that define why Kanzlei operates the way it does is its **reservedness towards the city.**

Being fenced all around, covered by trees, and with the arrangement of buildings, playing grounds, etc., the space feels more intimate than most squares and streets. People come here to stay for a while, to meet – it is a highly social place.

Street busker with electric trumpet who regularly plays at Kanzlei from the afternoon until the evening. Thursday, 22. September 2022, 18:25



This reservedness is not only applicable for the public space, but also the buildings on the areal. Through its mixed use (see below), where most parties work at different times of the day, the building seems to be very quiet. We believe that **it is this quietness which makes the building suitable for its users**, which benefit from a calm environment, like the music school or the school for children from difficult backgrounds.



Student at Musikschule Konservatorium Zürich (MKZ) inside the old school building at Kanzlei, practicing drums in the basement. Tuesday, 20. September 2022, 11:20

How quiet does it have to be for you to make some noise?

→ Or, in other words, what qualities of a space make it possible for people to feel like it belongs to them and they can use it?

List of institutional users in Kanzleiareal:

Flohmarkt Kanzlei (flea market every saturday), Gretlers Panoptikum zur Sozialgeschichte (social photography archive), Kanzbi (intercultural library for children and juveniles), Back to School Zürich (program for students of secondary schools for the integration in working environments), Logopädie (speech-language pathology clinic for children and juveniles), Lust und Frust (centre for sex education and consultation), Spielbaracke der Soziokultur (play-oriented pavillion for children, open for group reservations), Kanzlei Club (bar and club opening in the evenings), Filmklub Xenix (cinema with bar which has a culture- and art-oriented, curated program), Pétanque Kanzlei (organization which hold up the use of Kanzleiareal as a petanque field), AOZ (organization for the social integration of immigrants in Zürich, with a school for the integration of children in Kanzlei).



How quiet does it have to be
for you to make some noise?

«Veranstaltung Indianer», Banner with the inscription «Let's support the general strike in Chile» held by two men standing on benches.

28. June 1986. Photography by Gertrud Vogler.
Source: Sozialarchiv Zürich

PRIVATE / PUBLIC
ENCLOSED / OPEN
INTIMATE / IMPERSONAL
QUIET / NOISY

We want to juxtapose this example of the qualities of the space directly influencing the form of appropriation that takes place (in this case music), to another one.

It is evident that Kanzlei is a hotspot for counter-cultural movements. When paying close attention, the imprint of such movements can be found all over the public space, mainly in form of stickers and graffiti.



Since the school closed in 1985, Kanzlei has gained a central role for counter-cultural and revolutionary movements. Ever since then, the areal has been used for demonstrations on social issues.

At the same time, the users of Kanzleiareal (see the list on the left page) are primarily organizations working on these issues. This has also been the case for over 40 years.

Sticker promoting the 1. Mai demonstration, on a streetlight post at Kanzleiareal.
Thursday, 20. September 2022



Juveniles drinking and listening to loud music in front of the old school building.
Thursday, 22. September 2022, 22:00

Our theory is that again, it is the ambiguous and reserved quality of the space which creates the potential for these forms of appropriation – this time by counter-culture and social movements. **The borders between public and private, closed and open are not clear in Kanzlei, it appears to be a semi-autonomous place.** What does it take for people to feel like they belong into a social space, and the social space belongs to them?

How quiet does it have to be for you to make some noise?

«Space is not a scientific object removed from ideology or politics. It has always been political and strategic. There is an ideology of space. Because space, which seems homogeneous, which appears as a whole in its objectivity, in its pure form, such as we determine it, is a social product.»

Source: Henri Lefebvre, The Production of Space



Rather than a big figure, I guess you could say I'm more of an influential minority symbol.



Interior of the
Kanzlei bar and
club, at daytime.
22. September 2022

Koni Frei, left activist, punk, rebel, and former owner of the bar and club at Kanzlei Gymnasium.
Photography by Simon Muster, P.S. Zeitung
11. February 2022



«Das Rechts-Links-Schema passt nicht mehr zu mir. Ich bin ein Resistenzler, immer zuerst einmal ein bisschen dagegen, skeptisch gegenüber jeder Autorität.» («The right-left-scheme does not fit me anymore. I am a resistant, first thing is to be a bit against it, sceptical against all authority.»)

Rather than a big figure, I guess you could say I'm more of an influential minority symbol.

Exterior of the
Kanzlei bar and
club, at nighttime.
23. September 2022



S.M.: «Wie bewegt ist der «Chreis Cheib» heute noch? Der Kreis 4 ist längst nicht mehr das, was er 1993 war, als Sie die Kanzleithurnhalle übernommen haben.»

K.F.: «Ich glaube, der Kreis 4 ist immer noch bewegt, einfach anders. Jede Demonstration, die nur im Ansatz links ist, startet auf dem Helvetiaplatz. Aber ja, die Bevölkerungsstruktur hat sich gewandelt, die erste Generation von ausländischen Bütze- rInnen ist schon länger nicht mehr hier. Trotzdem gibt es hier eine Art Parallelwelt von ArbeiterInnen, die nicht abstimmen können, die weder in einem Verein, einer Partei oder einem Interessensverband organisiert sind und die trotzdem dafür sorgen, dass sich hier etwas bewegt. Ich kenne viele Wirte an der Langstrasse – sie nennen mich liebevoll «Alternativs Schätzeli» – und ich wohne seit Jahrzehnten an der Hellmutstrasse.»

S.M.: «Wie gehen Sie aber damit um, dass Sie als Gastronom im Kreis 4 auch an der Gentrifizierung des Kreises 4 mitbeteiligt sind?»

K.F.: «Der Kreis 4 wird von den Immobilienkonzernen und grossen Gastroketten gentrifiziert. Dagegen wehren sich die Leute auch, wie der Mc Donald's oder das Hiltl an der Langstrasse gemerkt haben. Ich bin der Meinung, dass wir den Boden dem freien Markt entziehen müssen, damit niemand mehr damit spekulieren kann. Aber auch hier bin ich ein Vertreter der realen Utopie: Bis wir den Boden demokratisieren können, möchte ich mit unseren Lokalen dafür sorgen, dass Leute sich treffen und austauschen können. Deswegen gibt es hier im Volkshaus auch keinen Konsumzwang. Wer will, kann hier auch einfach eine Pause einlegen, wie in einer Wartehalle.»

Source: «Ein bisschen Frieden», Simon Frei, P.S. Zeitung 11.02.2022



Kanzlei is the freedom of the others.

«Kriech-Demo Kanzlei», Protest at Bahnhofsstrasse, banner with the inscription «Kanzlei must go on» fighting for the continuation of the independent sociocultural centre in Kanzlei. 15. December 1990. Photography by Gertrud Vogler. Source: Sozialarchiv Zürich



Banner at the «Tandem Ausländerfest» with the message «Together against xenophobes», Photography by Gertrud Vogler, December 1984, Source: Soz.Arch.Z.



Kanzlei has a long history of resistance, activism, revolution and altenativity. Since the closing-down of the former school in 1985, Kanzlei has been a playground for revolutionists, activists, punks, freethinkers and artists. Even before then, socially oriented events like the «Tandem Ausländerfest» were organized in the school building.

Like the poster below says: Kanzlei is the freedom of the others. Kanzlei acts as a space for social movements, for the help of those in need, and it is the central connection between the city of Zürich and the margins of its society.

After the closing of the school, with the help of pressure from the people living in the neighbourhood, a sociocultural centre was established in the former school building. Since Kanzlei became a hotspot for activists and revolutionists (which, of course, were regarded by the bourgeoisie as criminals and troublemakers), this centre became very controversial in the city.

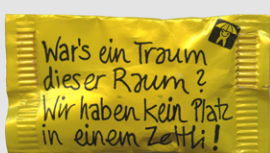
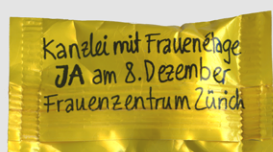
In 1990, and again in 1993, two referendums were held on the budget for a social centre in the old school building in Kanzlei. The city voted, and the result was the closing of the social centre. Only the cinema Xenix and the flea market, which were both established by the social centre, could carry on (until today). The neighborhood could not decide for itself.

The old gymnasium, which had had multiple uses over the years, became a bar and nightclub, and Koni Frei (see left page), a well-known freethinker and activist from the neighbourhood, was given the approval to own it.



Poster for the referendum over the budget of 980'000 CHF for a social centre in Kanzlei. September 1990

Kanzlei is the freedom of the others.



Mint packaging promoting the building of a women-only floor in the Kanzlei social centre. «Was this room a dream? We have no space in a tent.» Around 1990 Source: Sozialarchiv Zürich



The change we long for is not the one they want.

There is almost no surface on Kanzlei which has been left untouched by the signs of appropriation of youth culture. Benches, streetlights, toilets, and containers are covered with graffiti, tags, stickers, and posters advertising demonstrations for climate change or racism awareness. Every night, young folks will meet on Kanzlei to drink, to smoke, to have fun and to be loud together.

As mentioned before, spaces like this are not common in Zürich. They most often are hidden places, like under a bridge, or in an unused courtyard. **The semi-privacy of the space is what makes it attractive to people. It is in spaces like this, where one is covered from complete sight, where we feel like we can do things that we are not allowed to in complete public.** It is in these places where we dance outside to loud music, or where youngsters get their first kiss or smoke their first cigarette.

In a lot of cities, places like this are not wanted, and in urban planning, measures are taken to make public spaces as open as possible. This is done to guarantee security – it is in these spaces, covered from sight, where a lot of crime happens, and specially where women do not feel safe.



Containers with graffiti, stickers and posters. In the background: development is changing the surrounding city. Kanzlei stays the same.
Thursday, 06. October 2022

However, the crime rate in Zurich is very low. There is not a lot of spaces where one feels really at danger when walking through at nighttime. And Kanzlei is located so centrally in the city that it is always full of people, which in a sense creates its own form of «safeness in the crowd».

We believe that the qualities of semi-privacy, semi-enclosedness, and semi-autonomy are not purely something that is to avoid in a city, but create unique environments where social conditions and interactions play a larger role and can evolve better than in open and controlled spaces.

The change we long for is not the same one they want .

Gentrification has left Kanzlei mostly untouched. It is not a place of consumption or capital. **The surroundings are in constant change (as you can see in the picture above), but Kanzlei has kept the same spirit of independence, sociality and counter-culture for a long time.** Spaces like this are important for a city. They act as a resistor, against the «culture» of development and so-called progress. We have to look at spaces like this to learn how an alternative to these forces can be developed.



We refute our parents who want their world to
be soothing, pleasant, harmonious.



«War is Terror»
Louise Lawler
ca. 2001-03
Source: artnet.com



«NO DRONES»
Poster for Louise Lawler's
exhibition at MoMA in 2011
Source: MoMA Archive

What is counter-culture? Social forces against development and power have existed throughout human history. However, the post war-period in the West was a turning point where these movements gained attention. **At around the 1960s, western societies like in Switzerland were at a paradoxical point. Economy and prosperity were steadily growing, with high standards of living. However, countercultural movements which contested the bourgeoisie ideals and way of living were soaring.** The effects of progress and consumption were leaving a disastrous impact on ecology and society, which became more and more evident with time. Concerns started to grow that something had to be done against this, which lead to a popularisation of movements refusing to normalize the destruction of human and nature for the sake of growth.

Graffiti on former school building criticising the social welfare office in Zürich, calling it an «office for social hygiene». 02. March 1985



And where do we stand now? The year is 2022, and the topics of discussion seem to have stayed mainly the same. **With all the ongoing challenges (climate crisis, refugee crisis and war, privatisation and gentrification, sexism and racism), it seems to us more than relevant that we have to pay tribute to counterculture and autonomous forces.**



Rain gutter pipe at the former gymnasium in Kanzlei covered with stickers. If you look closely, you can see the difference in color of the wall where graffiti has been painted over.
Tuesday, 20. September 2022

The discussion of topics like climate change, social inequalities etc. has been normalized to a large extent. Even though these are still regarded as controversial topics by many people, their everpresent nature has made them into a mainstream discourse. And with that, corporations use these topics to brand their products, to make more profit, to continue «growth» and «progress» without really changing anything.

It remains in the hands of counterculture to criticise this, to act against the culture of no change and no regard. Our statement is: spaces like Kanzlei are more important for our society than ever.

We refute our parents who want their world to
be soothing, pleasant, harmonious.

«But these days we have become more sophisticated, and thereby more confused. We allow that art can be troubling too, and we come full circle. We have learned to turn the troubling image into something we can safely call art. Thus we refute our parents who want their art to be soothing, pleasant, harmonious; not the art of ugly textures, murky colors, garish or random lines, wild graffiti like scratchings. They do not call these things art, but we do. In the process we anesthetize their real strength and powers. The next step, and the logical position for those of us who assert our catholicity, who expect to be shocked and to install the shocking in the canon and then in the museums, who expect to see the troubling in museums and call it art (for we must call it art), is to deny the impossibly upsetting powers that arise from conflation.» Source: Freedberg, The Power of Images



Once there was a little boy and everything turned out okay. The end.

«How many times, since I was a child, have I played at walking with my eyes closed or blindfold. “I’m blind! They’ve poked out my eyes! I’m walking through a crowd of people and things and will find my adversary, the enemy, and will take my revenge. I’ll kill him by feel. I’ll know where to plant the knife. I’ll know where to strike. Everything has an echo. The contours of objects can be felt by the skin, heard by the ear. I can move around obstacles without fear. “One night, I’ll fly like those nocturnal birds equipped with nature’s radar. I’ll be like the blind samurai in that popular Japanese film, who can cut an annoying wasp in two with his sword merely by the sound it makes.”»
Source: Henri Lefebvre, *Toward an Architecture of Enjoyment*

A child playing with the trees at Kanzleiareal on the shoulders of his father.
Tuesday, 20. September 2022
11:35



«A tree? Consider the uses for the body and the gifts that this creature of nature, so easily within our reach, showers upon us. The tree remains upright, tall and calm, from its roots to its uppermost leaves. The child turns around the tree, climbs upon it, hides in it, and his body uses it as a model, taking the measure of this enracinated being, solid and erect, rising to its full height. Likewise, from the most delicate blade of grass to the most stable rock, nature provides the lesson of living things; they have nothing in common with the abstract thing, the fearful thing, the sign-thing, the coin, the banknote, the wallet and portfolio, the electric light, a Gillette or Philips razor, gadgets and kitsch. In all these objects, there is nothing that offers our senses (the organs and our awareness) the body entire. All are fragmented and dispersed, degrading and extrapolating the body’s perceptions and its lived experience (through a process of metaphORIZATION).»

Source: Henri Lefebvre, *Toward an Architecture of Enjoyment*

Once there was a little boy and everything turned out okay. The end.

«One should always bear in mind that the desire ‘realized’ (staged) in fantasy is not the subject’s own, but the other’s desire: fantasy, phantasmic formation, is an answer to the enigma of the woi?– ‘You’re saying this, but what do you really mean by saying it?’ – which established the subject’s primordial, constitutive position. The original question of desire is not directly ‘What do I want?’, but ‘What do others want from me? What do they see in me? What am I to others?’ A small child is embedded in a complex network of relations; he serves as a kind of catalyst and battlefield for the desires of those around him: his father, mother, brothers and sisters, and so on, fight their battles around him, the mother sending a message to the father through her care for the son. While he is well aware of this role, the child cannot fathom what object, precisely, he is to others, what the exact nature of the games they are playing with him is, and fantasy provides an answer to this enigma: at its most fundamental, fantasy tells me what I am to my other.» Source: Slavoj Žižek, *The Plague of Fantasies*



The essence of goodness, its power, can never be hidden.

«Hyperreality and simulation are deterrents of every principle and of every objective; they turn against power this deterrence which is so well utilized for a long time itself. For, finally, it was capital which was the first to feed throughout its history on the destruction of every referential, of every human goal, which shattered every ideal distinction between true and false, good and evil, in order to establish a radical law of equivalence and exchange, the iron law of its power. It was the first to practice deterrence, abstraction, disconnection, deterritorialization, etc.; and if it was capital which fostered reality, the reality principle, it was also the first to liquidate it in the extermination of every use value, of every real equivalence, of production and wealth, in the very sensation we have of the unreality of the stakes and the omnipotence of manipulation. Now, it is this very logic which is today hardened even more against it.» Source: Jean Baudrillard, *Simulation and Simulacra*

«To continue to dominate those he humiliates, oppresses, and exploits, the master must exhibit himself, must strut about, wear masks in worldly masquerades, perform, observe a rigid etiquette. The dominator is imprisoned in his domination in order to maintain its conditions and components. He loses his reason for existence, enjoyment, if he does not renew it by means of cruel new inventions whose effectiveness is quickly exhausted. Only the people— the humiliated, the oppressed, the exploited— retain a vital, explosive energy, the energy of enjoyment— expended in festivals and revolutions.

Only a space of enjoyment, which is to say one where use (as opposed to exchange) prevails. Only an economy of enjoyment that replaces an exchange economy can end that which kills reality in the name of realism (in truth, cynicism). This may be utopian, but how else can we describe a project that superimposes subversion on revolution and assumes that all that exists will be completely overturned: all forms of power, political or other, whether systems or not.»

Source: Henri Lefebvre, *Toward an Architecture of Enjoyment*



«Diese Umhüllung ist ein Kunstwerk / Es befindet sich im Besitz des QZ Kanzlei! / Tel. 242 50 32»

Dadaist artists wrapping the former Kanlei gymnasium in textile.

Photography by Gertrud Vogler, 02. March 1985

Source: Sozialarchiv Zürich

The essence of goodness, its power, can never be hidden.

«Die Zürcher Jugendbewegung der frühen 80er Jahre kam nicht aus heiterem Himmel. Wenn man an der Oberfläche kratzt, gab es zwei Hauptgründe. Erstens hatte der Stadtrat sein Versprechen eines Jugendhauses 30 Jahre lange nicht eingelöst oder nicht einlösen können. Dann hatten die Demonstranten aber auch kritisiert, die Mittelverteilung in der Kultur sei unsinnig und einseitig. Da hatten sie ein Stück weit recht. Das meiste Geld floss in die grossen Kulturinstitute, und für die kleinen blieb kaum etwas übrig. Sozial und kulturell waren die 80er-Bewegten sehr heterogen. Was sie verband, waren Entwurzelung und ein Gefühl fehlender Zugehörigkeit sowie das Bedürfnis nach Selbstentfaltung, das sich in neuem Lebensstil manifestierte. Das AJZ an der Limmatstrasse wurde im Frühjahr 1982 abgerissen, so erfüllten sich in den folgenden Jahren doch zahlreiche kulturpolitische Forderungen der Jugendbewegung. Unter der Ägide des neuen Stadtpräsidenten Wagner verzehnfachte sich bis 1990 das städtische Budget für Alternativkultur. In rascher Folge öffneten das Kulturzentrum Rote Fabrik, das Kanzleizentrum, das Theaterhaus Gessnerallee und das Jugendkulturhaus Dynamo. Als kulturelle Spin-offs des AJZ etablierten sich das Programmkinos Xenix und der Sender Radio LoRa.»

Source: «Vor 40 Jahren: Züri brännt», Sozialarchiv Zürich

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Ein Bild erzahlt Quartiergeschichte, die unabhaengige linke zuerich Zeitung, 16. October 2020
Olivia Heussler, Poch-Fest, Helvetiaplatz in Zuerich 1980, sheet 19800180 Photo 15
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Back page: Announcement card for “A PICTURE IS NO SUBSTITUTE FOR ANYTHING, Louise Lawler, Sherrie Levine”, 1982.

Impressum

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Robin Staubli, Airas Sánchez Keller

Studio Caruso
Reframe, Rearrange, Repeat
Helvetiaplatz
HS 2022
ETH Zürich

His gesture moved us to tears.

A PICTURE IS NO SUBSTITUTE FOR ANYTHING
LOUISE LAWLER • SHERRIE LEVINE