

Zurich, 25 November 2020

## Press Release

### Helmhaus Zürich

4 December 2020–24 January 2021

**Press preview:** Thursday, 3 December 2020, 11 a.m.  
Please pre-book by email or phone (contact details above).

**Vernissage:** Friday, 4 December 2020, 7.56 a.m.

## Next Day The Sun Came Up

**With: Ali Al-Fatlawi, The Bad Conscience (Veru Lorem ipsum & LS Grave), Seraina Dür & Jonas Gillmann (in collaboration with the Theater Neumarkt Zürich), Philip Matesic, Teresa Pereira, Silvia Popp – Insel Institut, Alicia Velázquez, Guido Vorburger, Wassili Widmer, Willimann/Arai, Mirjam Wirz, Druckatelier Thomi Wolfensberger – curated by Nadja Baldini, Vreni Spieser, Simon Maurer and Daniel Morgenthaler**

***Next Day The Sun Came Up* – that could be the opening sentence of a novel. The exhibition at Helmhaus is all about breaking out and starting afresh – with the rising sun. It is about the capacity for resistance and regeneration – having overcome sheer exhaustion. It is about the possibilities of renewal. A dozen or so collectives and individuals, idiosyncratic, unconventional and compelling artists from Zurich, are putting themselves and their work out there at Helmhaus.**

We actually came up with this title *Next Day The Sun Came Up* back in 2019. With its interwoven allusions to past, present and future, it could easily be the title of a novel or even of a rom-com. Today, we are all aware that the whole world is like some penny-dreadful. There is no guarantee of a happy ending. The only thing we know for sure is that the sun will come up next day. No matter what happened last night.

The relentlessness of time, passing as it does, even over masses of dead bodies, under radiant blue skies, is both a blessing and a curse. Time goes on. That is the only certainty there is. Not for everyone, but for those who remain. Its unpredictable, inexorable advance right across the entire world defines the present. No algorithm can fully help us to prepare for the future, through growth and depression, whether economic or healthwise. And so we stumble along, lightheaded and breathless. What we suppress comes back to haunt us.

Even before the virus began to circulate, we had already chosen circulation as our theme for 2020 and the participating artists had already been exploring concepts of circulation in their art.

The participating artists keep on going, producing, creating, heading reflectively into each day. They take the light with them and make something of it. No matter what may come – next day. They weave a web of threads between continents and cultures, between past and present, between day and night, banality and dream. They exchange viewpoints, address their counterparts and opponents. They speak with pigeons.

Four examples:

Next day the sun came up – but what was Zurich like the day before? Artist **Philip Matesic** always develops his works in collaboration with exhibition visitors and passers-by. In this instance, he wants to find out, as part of a collective, whether a city such as Zurich has a memory. In doing so, he uses techniques inspired by American author Joe Brainard's *I Remember*, unleashing a veritable stream of memory that inexorably sweeps us along, churning memories of our own to the surface. Zurich? Now, that somehow reminds me ...

**Mayumi Arai** is always eight hours ahead of us and far away, while **Nina Willmann** explores the area around the Helmhaus: time, space and body overlap on encountering the avatar **willimannarai**. A flesh-and-blood creature speaks to us, here in Zurich. And yet there is a nagging uncertainty about whether or not we are maybe talking to Tokyo after all. Visitors have the opportunity of accompanying the avatar live on walks through the Old Town, through Altstetten, and even through Tokyo's Ueno district, near the main station, in Zurich.

**Mirjam Wirz's** sound system reaches all the way to the ceiling of the exhibition space. The loudspeakers stacked one on top of another blare out fragments of music and voices from Mexico City, which is where the artist began her research project *Sonidero City*. Following the traces of cumbia music, Mirjam Wirz brings together people's stories, music, everyday life, the world around us and the knowledge within us, and combines them to form a mosaic of image and text. Her work bears the title *Ojos Suaves* (Soft Eyes) and her gaze is correspondingly open, seeking some undefined moment in which everything seems possible. Making things possible is also the key to a project involving twenty Zurich artists. During the first wave of the coronavirus, Martin Senn got ten artists to produce a portfolio of ten lithographs in collaboration with Zurich printmaker **Thomi Wolfensberger**. We liked the idea so much that we would like to continue the project during the second wave with prints by another ten Zurich artists. Lithography is a new medium for all of them. But why not take advantage of these exceptional times by starting something new?

**Events (for dates and details, see the enclosed invitation card, and for updates see [www.helmhaus.org](http://www.helmhaus.org))**

Even the sun has a corona. And so, for *Next Day The Sun Came Up*, our focus is not so much on big events, but more along the lines of direct – and safe – encounters between visitors and artists. Almost all the artists are present from time to time during opening hours. **Teresa Pereira** will be continuously working on her wall sculpture to create a radiant body, while **Ali Al-Fatlawi** will be lending form to the memories of visitors. **Alicia Velázquez** will be reflecting their dreams in drawings and writings, merged with her own dreams, to create a collective dream. The pigeons are always there for **Seraina Dür & Jonas Gillmann** and the duo will join them now and again, perhaps singing or dancing. Islands expert **Silvia Popp** produces chairs in her workshop and reflects on transformation, **Wassili Widmer** lends rhythm to all these spaces – and all sorts of stuff can happen besides – while **Guido Vorburger** quietly works on his next painting in his studio.

Discussions will continue at the Helmhaus – we hope – beyond the turn of the year. Speakers will be there as ever, with masks of course, to engage with visitors in reflecting on what has been seen, heard or felt. And, as ever, we'll be announcing three events that will take place at the Helmhaus sooner or later. The book launch relating to the **Neu-Oerlikon Performance Series** presents a new publication covering a decade of performances in the public space. Edited by Maricruz Peñaloza and published by Amsel-Verlag Zurich, the book not only documents the contributions made by 150 performers from all over the world, but also addresses wider social, political and cultural issues (Thursday, 10 December 2020). How Swiss museums handle **Diversity** is the question for our panel discussion on Thursday, 14 January 2021. Based on a research project at the Hochschule der Künste Bern, and moderated by cultural scientist Anke Hoffmann, this is an opportunity for the guest panellists and the public to discuss representation, dependency/dependencies and quality with regard to the topic of diversity. Finally, we welcome a guest who has seen the sun come up for nigh on a century: **Fritz Senn**, Director of the James Joyce Foundation in Zurich and internationally renowned authority on Joyce, will be speaking with Daniel Morgenthaler in our **5 O'Clock Theses** series, this time under the Beckettian title *The sun shone, having no alternative, on the nothing new* (Wednesday, 16 December 2020). And besides: we can all look forward to the curiosity in the eyes of children, and adults too, putting the everyday behind them for an hour or so at the Helmhaus, thanks to the expertly led and thought-provoking **Guided Tours** – as well as **Studio Tables** for children.

For further information and visual material, please contact Nathalie Killias, tel. +41 (0)44 415 56 77, email: [nathalie.killias@helmhaus.org](mailto:nathalie.killias@helmhaus.org)  
Information on the exhibition and visual materials are available for download on our website: [helmhaus.org](http://helmhaus.org).