

Helmhaus Zürich

9 December 2016–5 February 2017

Beyond Every Mountain Lies Another Mountain

A meeting of contemporary art from China and Switzerland

With: 9mouth, Luciano Castelli, Louisa Gagliardi, Gregory Hari, Hu Jieming, Hu Weiyi, Chantal Kaufmann, Tan Ping, Tian Xiaolei, U5

Contemporary Chinese art can be seen almost everywhere these days. Yet the affinities and differences between the contemporary art of China and that of Switzerland have rarely been studied in depth. Helmhaus Zürich is now hosting a meeting of five Chinese and five Swiss artists from different generations. Their works, created especially for this exhibition, present a veritable fireworks of innovation, inspired by East and West and complemented by a sparkling array of independent films from China showing at the Filmpodium Zürich in early 2017.

What do contemporary art in China and in Switzerland share? How do they differ? Helmhaus curators Simon Maurer and Daniel Morgenthaler joined forces with their Chinese colleagues Huang Mei and Li Zhenhua to select ten artists whose works provide the basis for inquiry into this question. It is a wide-ranging debate as implied in the title of the exhibition: “Behind Every Mountain Lies Another Mountain”. A Chinese proverb that tells of viewpoints, perspectives and relativities. The starting point for the exhibition was an encounter between the painters Tan Ping and Luciano Castelli, initiated by curator Huang Mei, with exhibitions in 2015 and 2016 at the National Museum in Beijing and at the Shanghai Oil Painting and Sculpture Institute. The two artists will be joined at Helmhaus by eight others, almost all of a young and very young generation, working performatively and with new media, as demonstrated by the new media pioneer Hu Jieming and his son Hu Weiyi. The exhibition is complemented by a programme of (experimental) films at the Zurich Filmpodium. Michael Vonplon (miro china) brings the Chinese band ST.OL.EN to Zurich to celebrate its European debut.

A Meeting of Different Cultures at the Fire Pot

Mountains are common ground between China and Switzerland. They change points of view and perspectives, drawing attention to relativities. An overview is blocked by the next peak. The exhibition at Helmhaus is similar: striking contributions from East and West provoke thoughts about connections, differences and overlappings. The selection of Chinese and Swiss artists is intentionally contradictory. The outcome is far more complex than the anticipated polarization: China exists in Switzerland, and conversely.

The journey was inspired by a meeting between two renowned painters, Tan Ping and Luciano Castelli, in exhibitions at the National Museum in Beijing (2015) and the Shanghai Oil Painting and Sculpture Institute (2016). Initiated by the Chinese curator Huang Mei, the two encountered one another at the cultural fire pot: the Chinese artist abstract, the Swiss artist figurative – quite the opposite of what one would expect. Tan Ping studied painting in Berlin and takes inspiration from Chinese landscape painting and calligraphy. Luciano Castelli spearheaded the “Neue Wilde” movement with his shrill, gender-crossing

performances, films and music, flirting early on in his art with chinoiserie and reinventing it by, among other things, remixing his earlier work. Tan Ping's abstract art points to European and American forebears and is nonetheless thoroughly, unmistakably Asian in its colouring and in the impulsive yet controlled combination of painting and drawing. Both artists work in large formats, in this case painting directly on the walls of the second storey at Helmhaus, as they had already done in Shanghai. They each work on their own, and sometimes together.

Animated History, Painful Present

After widely acclaimed exhibitions in Beijing and Shanghai, two very different masters – the Chinese master contemplative and existential, his Swiss counterpart energetic and provocative – now meet up again for the first time in Switzerland. Intrigued by the dynamic of their encounter, the two Helmhaus curators Simon Maurer and Daniel Morgenthaler decided to pursue that dialogue with several other artists from China and Switzerland. They are almost all of a young and, by European standards, extremely young generation – and come from the repertoire of curator Li Zhenhua, who has introduced a second, young wave of Chinese contemporary art to the international art scene. The Swiss curators visited them, and others, on the fraying and fermenting fringes of the megacities Shanghai and Beijing. And now, with the exception of Tan Ping and China's new media pioneer Hu Jieming, they are here in Switzerland for the first time with new works made especially for this exhibition.

A devotee of animation, Tian Xiaolei from Beijing has devised nothing short of the future on the second floor of Helmhaus: fusing man and machine and exploiting reality as a space of potential, he creates prosthetic paradises that are as horrifying as they are seductive. In their installations next to and in between Tian's work, the Zurich artists' collective U5 produces an analogue counterpart to these digital worlds, creating a blend of archaic materials and medical high-tech in performances that quite literally envelop the audience. Louisa Gagliardi, who grew up in Valais, enlists digital support for the classical painterly appearance of her bodies, while Chantal Kaufmann from Zurich zooms in painfully close to her own reality in film and language, but with such overarching validity that her diagnoses could just as easily apply in China.

In another room the new media pioneer Hu Jieming collaborates with his son Hu Weiyi for the first time. They have each developed their own strategies in animating history, sometimes by digitally reanimating historical photographs, at other times creating richly detailed installations that unite public figures from several eras. Incomparably more intimate is the work of the photographer 9mouth who has contributed an artist's book produced especially for the exhibition. As the biographer of a new generation of women in China, 9mouth has produced an unusually open-hearted array of textual portraits that his sitters have created with him with great gusto; he thereby comes full circle with Luciano Castelli's early theatrical photographs on the first floor of Helmhaus Zürich.

What you see here is emotional, direct and subtle at once; it is informed with the energy of personal and social, historical and contemporary concerns. An exhibition that unites beauty and darkness, colour and black-and-white, the coarse and the sweet – in a contemporary world faced with seriously challenging tensions. Sometimes we have the feeling that, within this tension, we find relaxation and kindred souls where we would never have expected them, far away in complete otherness that suddenly seems closer for a brief moment than our familiar, immediate environs. In this complex and bewildering universe, connecting lines surface that offer orientation and clarity despite the complexity of geographical and temporal divides. It is something from which one might garner optimism – optimism through insight.

Luciano Castelli and Tan Ping Collaborate

Introduced to one another by the Chinese curator Huang Mei, Luciano Castelli and Tan Ping made their initial acquaintance through countless emails. They met personally and became better acquainted quite literally at the fire pot in Beijing. And with that acquaintance came insight into another culture, another history for each of the two artists with their distinct temperaments and a past of highs and lows. Given the premises, it is not surprising that misunderstandings and further highs and lows occurred in the course of their cooperation. Artists are often dominant souls; it is no wonder that the encounter between Castelli and Tan Ping sometimes led to a battle of wills. But gradually the friendship between these two very different artists prevailed: Tan Ping, inscrutable and complex; Castelli, lithe but also provocative and surprising. Both vibrant personalities each rising to the challenge of the other.

At their first exhibition for the National Museum of Beijing, they were still sniffing each other out, circling each other like two dogs meeting for the first time. Tan Ping reacted to Castelli's "Revolving Paintings" by presenting his graphite drawings not on the wall but on the floor, on metal frames. While Castelli's paintings revolved around themselves, it was the audience that revolved around Tan Ping's work. Both attracted attention in Beijing with the individuality of their works: Castelli with his grandly flowing, free and playful gesture, Tan Ping with his complex, problem-sensitive line that reacts sensorially to every irritant. On one hand the social, integrating, hedonistic Latin; on the other the diplomatic, probing, reactive Asian.

As makers, they appropriate terrain and stake out their territories, as quintessentially demonstrated in the second exhibition in spring 2016 at the Shanghai Institute for Oil Painting and Sculpture. A snag in preparations led to a dramatic collaborative project that made substantial waves in China: Tan Ping's works had already been mounted while Castelli's were being held by a transport company and no amount of diplomatic effort had succeeded in securing their release. Two days before the opening, Castelli took the bull by the horns and persuaded Tan Ping to have his work taken down again. Instead, they would paint the walls on two floors of the museum. And so they did. Castelli worked through the night; Tan Ping reacted, he stepped into the gaps and had no qualms about encroaching and even destructively infringing on Castelli's paintings. Castelli responded by hurling a bucket of paint at the wall... Their experimental collaboration has gone down in Chinese art history as the "White Wall Project": afterwards, Tan Ping and museum employees painted all the walls white again as if nothing had happened. The restoration of the walls thus became part and parcel of this actionist exhibition, beginning and end came full circle. But the rooms have never been the same since.

Tan Ping has now come to Switzerland for an "away game" – and for his first major institutional presentation in Europe. In collaboration with Castelli, the famous artist nobody knew about. They would pursue their own agendas while further developing their collaborative project. Even the individual works now reveal the influence of the other: the abrupt, black crosses suddenly make an appearance on Castelli's side, albeit more supple and pliant in application. And on the other side, Tan Ping ignores the confines of the paintings that he produced on-site at Helmhaus and, for the first time, continues them on the wall. Both masters pay close attention to the on-site givens, to the architecture, to the history of the institution, and even to the space outside, the fantastic views from the windows of the building that challenge the art inside. In the lobby the two artists once again join forces to produce a shared work. Castelli begins, Tan Ping dominates the second round, Castelli continues, Tan Ping comments, retorts, challenges, Castelli... The dynamics of this collaboration leads not so much to a mural but rather to drawings in space: the artists treat the

architecture like a piece of paper that surrounds them, extending the fulcrum of hand and arms by attaching brushes to long bamboo poles. Their lines, their drawing comes out of the movement of the body as a whole; control is deliberately impacted – ultimately yielding a controlled, uncontrolled image in space that surrounds visitors. And the columns painted pink by Cat Tuong Nguyen, an artist of Vietnamese origins who grew up in Bern, are of a treacherous beauty, standing, as they do, for a dark chapter in world history: for the “Pinkvilles” targeted by the United States during the Vietnam war. This catastrophic encounter, which profoundly changed the relationship between East and West and, at least temporarily, arrested the imperial thrust of the West, is now surrounded by the creative, playful interaction of two artists.

Tan Ping (*1960) – Attack and Caress

One might say that Tan Ping’s painting is almost quintessentially abstract. It shows elements from the history of American and European abstract painting – and is unmistakably Asian. It integrates the traditions of calligraphy and philosophy. Unites painting and drawing. Is as much exceedingly physical as it is deeply spiritual. Tan Ping’s work is extremely emotional and existential; it thrives on opposites that collide and are counterbalanced. A meeting between tenderness and violence, attack and caress, beauty and horror. Sweet and tart. Hesitant and erupting. Contemplation, action and reflection. Continuity and upheaval. Crisis and culmination. Superimposed layers that both reveal and conceal the process of painting. Courageous and timid at once, extroverted and introverted, aggressive and withdrawn. It is the art of a complex, iridescent person, who has been through a great deal, who translates the personal and the political into painting – and engages intensely with painting itself. (Simon Maurer)

Luciano Castelli (*1951) – Neo and Wild

For an artist who paints himself – even when he is painting something else – the canvas is his skin. When Luciano Castelli cuts the picture support, he is operating on his own body. However, while gaping emptiness appears behind the gap in Lucio Fontana’s slit canvases, Castelli provides a vista into depths of a different order: monitors surface behind the canvas showing 1970s photographs in which, as contributor to the legendary “Transformer” exhibition at Kunstmuseum Luzern (1974), he showed radically changing pictures of himself. In the small gallery, Castelli is seen as a dog (*Dogs*, 1981), as a night owl (*Berlin nite*, 1979) and even as a 999 multiple of himself – with, incidentally, a powerful Chinese touch (*999 portraits & self*, 1982). The wall height, self-portrait painted on the wall of the large, first-floor gallery of Helmhaus digitally reanimates old self-portraits – and conjugates them with a view to new imagery. The result is Castelli as a colossal blue dog in the lobby, or Castelli as a line on the wall of the large gallery facing the River Limmat, inspired by Tan Ping’s neighbouring brushstroke. A “Neuer Wilder” – a new wild one as Castelli was dubbed in the 1980s alongside other figurative painters like Georg Baselitz, Markus Lüpertz and Rainer Fetting – always has the license to be neo and wild again. (Daniel Morgenthaler)

Chantal Kaufmann (*1984) – Developing the Overhead

No way out, nowhere. That applies to the bee in a work by Chantal Kaufmann: it is trying to fly through the transparent – and, as far as the bee is concerned, non-existent – window-pane. Another video – *All good* (2015) – confronts us at first sight with an existential battle. Like the bee, the camera keeps coming up against transparent borders – no matter how painfully close it zooms in on supposed reality. And while the jittery gaze keeps recoiling, yellow subtitles tell of doubts, revolts and the invisible borders of the self. Human beings have become glassy in times of uncontrolled surveillance. The bee does not see the pane of glass; we do not want to see it.

No way out, nowhere? Not at all. The work *Alles real* – it is up to us to choose whether or not to associate the title with the construction company allreal – shows a set of four small marker structures, required in Switzerland by law to outline the extent of a construction project prior to receiving a building permit. They have been mounted on the four corners of the Helmhaus roof and testify to the hope that the roof of the Helmhaus will somehow be lifted by a couple of feet – or to the menace that the Helmhaus will be torn down and replaced by a higher building. For Kaufmann, who runs the art space UP STATE with two colleagues in the occupied Koch-Areal, such markers are probably more menace than hope. And in the context of an exhibition that also has to do with China, marker structures have an additional connotation: given the breakneck speed with which China is developing, architecturally as well, the Helmhaus might well have been razed and replaced. And the Wasserkirche (Water Church, adjoining the Helmhaus) would probably be called a nail church, like the nail houses whose residents oppose demolition in the name of progress – the last of which has, incidentally, just been razed in Zurich-West. In any case, Chantal Kaufmann has lifted the helmet of the Helmhaus. Bicycle helmet or steel helmet? Whatever the case, it's been aired. (Daniel Morgenthaler)

Hu Jieming (*1957) – The Eagle's Head

Hu Jieming purchased his first computer system in 1991 – and is considered the pioneer of new media art in China. His work explores the simultaneity of the present and history – it is about the images called memory that are flickering in our heads, about the stories that surface at the sight of old photographs. He reuses pictures of the past, recycles and remixes them by interlacing them with pictures of the present, thus placing different times on equal footing. In our minds, in memory and in dreams, these different times enter into an exchange. Hu Jieming was born in 1957. China has changed immensely during his lifetime – values have flip-flopped. The Cultural Revolution was in full swing while he was growing up. By juxtaposing photographs of young people from different times, he inquires into the differences and constants of various historical situations; by juxtaposing major historical events with scenes of everyday life, he inquires into the influence of the big picture on the small, personal picture. Using state-of-the-art technology, he animates historical photographs and brings history to life by presenting them as short video sequences. Hu Jieming underpins this intricately poised balancing act between past and present with an almost Dadaist humour in his consistently experimental, playfully grave oeuvre – for instance when he places a young, relaxed, tea drinking girl, a contemporary student, against the background of a workforce photographed during Mao's Cultural Revolution in replacement of the student body. China dramatically embodies the simultaneous presence of yesterday and today: a traditional settlement in Shanxi, seen from a bird's-eye view, is diametrically opposed to the business centre of Shanghai. The artist has an eagle circling over these scenarios. Hu Jieming says that the eagle's head is his own head. (Simon Maurer)

Hu Weiyi (*1990) – Seeing through Blind Eyes

Hu Jieming says that we human beings are somehow always one step behind machines. Hu Weiyi, his 26-year-old son, films videos in which people are running after machines, after a car, for example, to which a canvas has been attached that various protagonists are trying to paint. But for Helmhaus, Hu Weiyi is not running after machines; instead he has built some himself. *Peep* (2016) seems somewhat like an archaic prayer tool, and yet it is not at such a far remove from the most contemporary of all prayer tools – Google. Hu Weiyi has put some one million mini-images in a glass, images found on the net, personal, intimate, boring, brutal. A camera eye spoons through the visual porridge and produces an endless variety of instant collages. We know perfectly well that the images Google presents of the world are not as random as these. Algorithms use our clicks to calculate our preferences; we will soon end up seeing only what we want to see. Maybe that is why we take so much pleasure in chasing after the completely random *Peep* machine with our eyes.

In *Pearl Eyes* (2016), we look at videos through the eyes of 1300 Chinese people in passport photos that Hu Weiyi purchased or found. Insidiously, it is only through the brutally punched-out and blind eyes of those portrayed that we see scenes that we would not be allowed to see if the censors had their way. *Pulp Landscape 3* (2014) is another of Hu Weiyi's machines that rush ahead. In this case, he has assembled photographs of the world's celebrities as children – for instance, Obama perched on Hitler's shoulders – to create a children's Theatre of the World. Hu Weiyi's title references the possibility that all the millions of pictures that are the substance of his work will be pulped someday – and turned into new white paper. (Daniel Morgenthaler)

U5 – Whiteout

Fog is eerie. If it produces a whiteout, it's frightening. The horizon has vanished; earth and sky can no longer be distinguished. Everything looks faded, equally bright, ground, space, ceiling. No contrasts, no shadows. Just one vast emptiness. That can be life-threatening in the mountains; in the white cube of a museum, whiteout challenges perception. There are no visual holds. The mind moves into top gear. No clues, no orientation. A video can be distinguished – of Mount Bromo erupting. A confusion of thoughts. Where are we? What's the point? How to escape this oppressive situation? The installation and the performance BLEACH taking place within it expose viewers to a precarious experience. When we finally escape the unremitting white, we necessarily walk into darkness. Having left natural space behind, we find ourselves in an art space again. In it, a glass tower stands on bone-like supports. Things seen dangling from the ceiling on a sculptural disk are more or less vital to survival: salt solution, dried food. No holds are barred in the video projected onto the floor: open brain surgery, while live streaming on three smartphones shows what the artist group U5 are filming. You may see them in Asia climbing a volcano and gazing into the Earth's interior. They investigate its riddles – and those of the brain. U5's artists are on the road as a group with no individual signature but with a shared handwriting – and they have been for ten years. If you end up in a whiteout, the rule is: stop and stay together. If you're alone, you are confronted with yourself. There's no telling if the fog will lift. But it does in the performance BLEACH – in a surprising way. (Peter Schneider)

Tian Xiaolei (*1982) – Economic Mass Masturbation

Tian Xiaolei's animated films address "eternal" issues like birth, growth and decay but also topical issues like the influence of technology's breakneck pace on physical nature. Some of his films are parables of today's turbo-capitalist China, for example, the superb parodies *Song of Joy* and *Paradise*. To the tune of Mozart's Requiem combined with swelling and abating laughter, Tian Xiaolei dispatches a host of liveried, cloned business people to a fairground, where they go through all the up-and-down motions of casino capitalism, lining up in collective formations, all alone riding through profit and loss on the roller coaster, marching – their backs already peppered with arrows – into the ring of executive hierarchies, retaining their composure as they walk over dead bodies, inflicting injury, sustaining injuries and bleeding red roses. In the end, they are lured by the jackpot, the bonus, on a slot machine nestled between legs spread wide, and they spray off their dividends – or have already devoured so many status symbols that they are about to throw up. The less fortunate are publicly liquidated, shot, executed. It seems there is no escape from this homogenized spectacle of Mammon, this maelstrom that separates the rare victors from the masses of losers – except maybe in the personal embrace of love. Although that, too, could be a staged product of advertising. Tian Xiaolei's madcap parables of the mechanics of economic mass masturbation include the leverage provided by the prostheses of digital technologies that extend the arms of power. For those who have experienced China, they are right on target – quivering on the edge between utopia and dystopia. (Simon Maurer)

Louisa Gagliardi (*1989) – The Evil Twins Analogue and Digital

Self-assured are the works of Louisa Gagliardi (*1989) on the walls of the darkened room. Mounted on stretchers and traditionally hung, her works show figures in powdery to fluorescent hues, their delicate colouring often blending into the surroundings. There is much to support the assumption that the works by the young artist from Valais are paintings. Except: the pictures have not been composed with a paintbrush but at the computer, and the picture support is not a canvas but a printed panel of polyvinyl chloride. Initially Gagliardi based her digital prints largely on snapshots of art events, but the works on view at Helmhaus do not reference photography. Increasingly, the half spectral, half cartoonist figures abandon the indoor rooms that host social events. Yet, even in the dreamy, atmospheric landscapes between forests and fields, Gagliardi's figures elude viewers, remain lonely, suspended in a strange rapture. It is this play between affect and aloofness, between nature and artificiality that links Gagliardi's pictures to the animated universe of the Chinese artist Tian Xiaolei or to U5's bones produced by a 3-D printer. However, Gagliardi most strongly references the rich tradition of figurative painting, charting new territory for it with her computer-generated works. (Eliza Lips)

9mouth (*1988) – The Newest Testament

The Chinese artist 9mouth initially attracted the attention of a wider public in China and abroad with his atmospheric and surprisingly open-hearted pictures showing a new generation of women in China. Almost always in the nude, they present themselves with unabashed gusto largely within their own four walls. And they all have one thing in common: they contacted the artist online of their own accord and invited him into their homes. Over 200 women ended up posing for the artist's camera. The artist – he was a writer prior to his career as a photographer and an Internet phenomenon – has written short texts for the

photographs. They tell of the conversations his sitters had with him, or of the food they cooked together. The works on view at Helmhaus turn the tables between photograph and text. Presented like a traditional photo album – leather bound with gold embossing – he shows photographs of the text documents in Chinese and, using a translation programme, in English as well in some cases. In addition, he shows excerpts from a diary kept while visiting Berlin. Through the simple act of taking pictures of texts, of collecting, organizing and preserving them in a photo album, he has created a complex work that can be interpreted as an attempt not only to probe the relationship between word and image but also between private and public sphere, between intimacy and (self-)production. (Eliza Lips)

Gregory Hari (*1993) – Behind Every Proverb Lies Another Proverb

“Beyond every mountain lies another mountain” is a Chinese proverb. In view of Gregory Hari’s long-term performance conducted for the exhibition, we come to the conclusion that beyond every Chinese proverb lies another Chinese proverb. Hari’s title is also a Chinese proverb: *If you don’t want anyone to know, don’t do it*. In collaboration with jazz musician Tapiwa Svosve (*1995), Hari will speak a veritable mantra of Chinese pearls of wisdom. Beyond every reference to China lies another reference to China. By way of Hans Christian Andersen, David Bowie and Iggy Pop, their performance leads to an image of China that is as multifarious and far-flung as the contributions of the Chinese – and Swiss – artists. *If you don’t want anyone to know, don’t do it* is a musical ritual in song and words that literally points to infinity. Just like the title of the exhibition: “Beyond Every Mountain Lies Another Mountain”. (Daniel Morgenthaler)

The performance will take place on Friday, 3 February 2017, from 8 p.m. to midnight.

Open Brain Surgery

Chantal Kaufmann’s bee is trying to escape into reality, Hu Jieming’s eagle in flight is swooping into history; Hu Weiyi’s millions of mini-images show a random variety of untold people, in U5’s performances, people suddenly rise up out of the fog; Louisa Gagliardi turns computer data into figures, 9mouth re-photographs what he has written; Tian Xiaolei’s animated film shows us a butterfly fluttering around in the brain, Luciano Castelli lives the dream of a ceaseless array of different selves; Gregory Hari speaks his endless proverbs in the endless black of Tan Ping’s paintings – until a bee in a bedroom becomes stranger than an eagle circling over the megalopolis of Shanghai.

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Events

Preview

Thursday, 8 December 2016, 6 p.m.
7 p.m., opening speech with information on the exhibition
Huang Mei and Simon Maurer, curators of the exhibition
7:30–9:30 p.m., BLEACH
Performance by U5

Sunday, 11 December 2016, 2–4 p.m.
BLEACH
Performance by U5

Thursday, 15 December 2016, 2–4 p.m.
BLEACH
Performance by U5

Sunday, 18 December 2016, 2–4 p.m.
BLEACH
Performance by U5

Wednesday, 21 December 2016, 5 p.m.
5 o'clock thesis:
"Ein Ausstellungsplakat hat nichts mit der Ausstellung zu tun"
Jonas Voegeli, graphic artist, in conversation with Daniel Morgenthaler

Thursday, 22 December 2016, 8 p.m.
Deep Brain Stimulation Conference
8.30 p.m., talk by Dr. Martin Stienen
9.30 p.m., concert by UOM
Atelier U5/XOX, Flüelastrasse 6, 8048 Zurich

Sunday, 1 January 2017, 2–4 p.m.
BLEACH
Performance by U5

Sunday, 1 January, to Wednesday, 15 February 2017
China Independent 2017
Film series Filmpodium Zürich, Nüscherstrasse 11, 8001 Zurich

Thursday, 12 January 2017, 6:30 p.m.
"Willkommen in der Problemzone! Ausstellungen machen – weh"
Helmhaus director Simon Maurer talks with the two co-curators Li Zhenhua and Michael Vonplon about the partially mountainous context in which our practitioners work today in China and Switzerland.
With the documentary film *Beijing Rocks* (Arjen Osterbaan, 2001)

Wednesday, 18 January 2017, 5 p.m.
5 o'clock thesis:
"My cat's name is copy"
Artist Jiajia Zhang in conversation with Daniel Morgenthaler

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Friday, 3 February 2017, 8 p.m. to midnight

If you don't want anyone to know, don't do it

Long-term performance in four acts by Gregory Hari and Tapiwa Svosve

Tours

Thursday, 15 December 2016, 6:30 p.m., with Kristina Gersbach

Sunday, 8 January 2017, 11 a.m., with Luciano Castelli and Daniel Morgenthaler

Sunday, 15 January 2017, 11 a.m., with Kristina Gersbach

Thursday, 26 January 2017, 6:30 p.m., with Kristina Gersbach

Sunday, 29 January 2017, 11 a.m., with Eliza Lips and Simon Maurer

Children in the Exhibition

Sunday, 15 January 2017, 11 a.m., tour for children, five years and up, and their parents with Kristina Gersbach and Andrea Huber

Saturday, 28 January 2017, 2 p.m., tour for children, studio activities for children, five years and up, with Andrea Huber

For more information see the invitation or www.helmhaus.org