

**Helmhaus Zürich**

8 December 2017 to 11 February 2018

**Keine Zeit – Kunst aus Zürich / No Time – Art from Zurich**

With Magda Drozd, Willi Facen, Noomi Gantert, Susanne Hefti, Cécile Huber, Susanne Keller, Martina Mächler, Michael Meier & Christoph Franz, Peter Schweri, Klaus Tinkel, Patrizia Vitali, Daniel Zimmermann

**After “Never Now”, we now have “No Time”, the fourth exhibition at Helmhaus to bear a time-oriented title and specifically showcase art made in Zurich. Twelve artists of widely divergent generations have spent considerable time investigating why we have no time and what we have no time for – especially in Zurich.**

“Wenn die Nacht am dunkelsten ist, kommt der Tag” (When Night Is at Its Darkest Comes the Day, Winter 2010/11). “Nach dem Spiel ist vor dem Spiel” (After the Game Is before the Game, Winter 2012/13). “Nie jetzt” (Never Now, Winter 2014/15). As implied in the titles of the first three exhibitions – you can, if you wish, call them “Christmas Exhibitions” – time is by definition conditional in nature. The fourth exhibition in this loosely coupled series to focus explicitly on art made in Zurich – **“Keine Zeit – Kunst aus Zürich / No Time – Art from Zurich”** – now culminates in no time at all.

No time – anybody who says that has (at least) two options. If you have no time, you have time for something else, for example, time to touch your smartphone 2600 times per day on average. But do you yourself decide how to spend your time or does somebody else decide for you? Do you have a choice? Do you take time for yourself that is not already filled? Or is that actually your own horror (vacui)?

Austrian writer Christoph Ransmayr wonders what it would be like if there were “no time” or if the unit “time” no longer existed. And he wonders if there is a way out of time. Never before have we had so little time. A host of possibilities is taking it away from us.

It’s time to think about why we no longer have any time. Artists take time. They face it and they face the issue. And they work to ensure a time after their time. They hang onto it and watch it run. They follow it and run ahead of it. They confront it. And how?

For example by building arks – on paper. In his studio on Neumarkt, in what was once an Anabaptist church, **Willi Facen** (\*1930) has painted hundreds of them. Or are those stranded spaceships that we see in his watercolours? In any case, there is only one time that dates them and that is: no time.

Much of the time **Martina Mächler** (\*1991) is acutely short of time, but in the here and now because she cannot live on her income as a young artist. Mächler traced her financial performance meticulously in an earlier performance: the part-time jobs, expenses for developing artworks, and more. Will the problem be solved by sleeping less? For the

exhibition, Martina Mächler has studied sleep and its financial optimization. No time to sleep? No problem!

The monumental wall hangings made between 1977 and 2001 by **Noomi Gantert** (\*1937) reappeared in the spectacular review of women artists from Zurich at Art Dock in 2016. Their minimalistic, repetitive structure, though totally analogue, is timeless in its ultramodern prefiguration of our digital age. The artist spent endless hours on each of her works, creating condensed repositories of time that radiate serenity, concentration and calm composure.

The audio installation, “Poser”, by **Susanne Hefti** (\*1984) encapsulates a young generation. The speaker’s story, narrated by the artist herself, unfolds before our eyes like a film. We hear, for instance, about a triathlon training camp in Mallorca, where time is clearly defined and sequenced; training is part of the daily routine; it is embedded in life. Everything is governed by socially presentable self-optimization. Career, recreation, diet, sex: they are all under complete control, but the equally total loss of control is not easy to shake off either.

**Peter Schweri** (1939–2016) is the only one of the 13 participating artists whose lifetime has expired. Before slowly turning blind, he created an iridescent oeuvre in the course of a career spanning more than 50 years. The concrete, hard-edge painting of the 1960s was created hand in hand with a wide-ranging, highly inventive body of drawings. In the 1980s, Schweri morphed into a pioneer of computer art. On view is a small selection from his reservoir of ideas and precise compositions, which makes one wish for more.

#### **Events (see invitation for details and dates)**

In two performances, artist **Magda Drozd** will transform the time it takes to cultivate her cacti into sound, while the duo **Michael Meier & Christoph Franz** will explain at a book launch how they cast the urbanist history of Zurich in a ton of concrete. Tours and conversations will address such questions as the time we have left to cope with the problem of artists’ legacies – for instance, in conversation with **Jochen Hesse**, who will take over most of Willi Facen’s prints for the Graphische Sammlung of the Zentralbibliothek after the exhibition closes.

**Stephan Meißner** will hardly be sleepy when he speaks about sleep with the artist **Martina Mächler**, and in our conversation series “**Willkommen in der Problemzone!**”, five artists represented in the exhibition will explore the workings of exchange between generations in the art scene.

Do you have time for that? By the way: We are talking to you, addressing you directly, because unfiltered, straightforward encounters with you – and we mean all of you – are the main theme this year at Helmhaus Zürich.