

Kunsthof Casino on 19 July 2013, 17:00

Program

16:30 Doors open.

17:00 **Lisa Schiess**, *Salon de Jeu*. Performance, live reenactment of a photograph with Rebekka Burckhardt and Silvan Kappeler.

18:00 **Franziska Koch** in collaboration with **Jacky Poloni**, *Jack Black*. Performance.

19:00 **Zoë Darling**, *Labyrinth#2 – A Game of Chance*. Performance.

19:30 Concert by **Black Milk**. Trash Punk from Luzern. **Anina Thug** (drums, zeugs&vocals), **Eve Trash** (bass&vocals) and **Zoë Darling** (guitar&vocals). Duration: 30 min.

22:00 Screening of a selection of Dada, Surrealist and Fluxus shorts on chance and gambling.
Selected by **Dimitrina Sevova**.

This is the fourth in a series of events this summer and autumn 2013 as part of

Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty (The Question of Form)

A transdisciplinary collective research and production project curated by Dimitrina Sevova at Kunsthof Zürich in cooperation with Prof. Elke Bippus, Franziska Koch and the Bachelor Medien & Kunst, Vertiefung Bildende Kunst of the Zurich University of the Arts.

[Read a short description of the overall project on the project blog at outdoorplay.tumblr.com]

Salon de Jeu

Performance by Lisa Schiess.

Live reenactment of a photograph with Rebekka Burckhardt and Silvan Kappeler.



Lisa Schiess, Salon de jeu, 1996. Photo: Adrian Goldinger.

The photo *Salon de jeu*, on which artist Lisa Schiess and her friend Stephan are seen playing her game of dice, was made in a closed photo shooting as a staged photo performance without public for the invitation card for the book launch of *Das Würfelspiel (The Game of Dice)*, published by edition fink, on 11 May 1996 at the Villa Freigutstrasse 31, where Haus Konstruktiv curator Lucy Grossmann lived at the time.

The photo serves as a template for the public performance with live video recording of the same name on 19 July 2013 at Kunsthof Zürich, reenacted by actress Rebekka Burckhardt and actor Silvan Kappeler, with whom the artist collaborates for the occasion.

The photo and live performance by Lisa Schiess are a rupture with Marcel Duchamp's lifelong obsession with chess in his daily-life art practices, and a response, in which she changed the places of the players in a mirror effect and muddled the directions with a wind of change, to the cult photograph of Marcel Duchamp and Eve Babitz posing for the photographer Julian Wasser, playing chess at Duchamp's *Chess Table* in one of the exhibition rooms of the museum during the Duchamp retrospective at the Pasadena Museum of Art in 1963, in which Babitz plays naked against Duchamp in a suit.

According to Babitz in an oral history interview in 2000 the photo shooting is a kind of staged performance initiated by the photographer, planned with her in a conspirative move, and agreed to on the spot by Marcel Duchamp, with no viewers present other than the photographer and museum staff. It turns into a manipulative revenge by the 20-year old student at Hollywood High School, VIP party-goer and future writer, on the curator of the exhibition, Walter Hopps, for not having invited her to the after-opening party of the exhibition, and for not having returned her phone calls. Duchamp himself, the great joker and conspirator, ends up caught in the web of the young girl as much as Walter Hopps. Even as she has been perceived publicly in the photo as a victim of gender stereotypes and their power relations and role distribution, as staging the grace, a muse, a model,

and as the entire photograph has been inscribed in the history of modern and contemporary art in that context, an enigmatic note, Nabokov style, remains on who slipped in the situation, and how.

Chess is a game of State, or of the court: the emperor of China played it. Chess pieces are coded; they have an internal nature and intrinsic properties from which their movements, situations, and confrontations derive. They have qualities; a knight remains a knight, a pawn a pawn, a bishop a bishop. Each is like a subject of the statement endowed with a relative power, and these relative powers combine in a subject of enunciation, that is, the chess player or the game's form of interiority.¹

Chess is indeed a war, but an institutionalized, regulated, coded war, with a front, a rear, battles.²

With *Das Würfelspiel (The Game of Dice)*, Lisa Schiess throws out the plane of her own object and its web of coordination over the game of chance and its limited mathematical infinity, offering two faces, one remaining in strategy with its combinatorial abstract order, the other a creative disruption both of the mathematical order and the rules of gambling. It is here not a game of chance but rather of change. The artist re-appropriates the code of the die with its exteriority and notion of a collective body or third-person function of individuation, in order to open its interiority and invert it to the outside to exhibit its secret and interiorized potentiality, hybridizing it with patterns of colors and lines, multiplying its dimensions. It is a gesture which contains both destructive uniqueness and creative process, because she builds a new system in which the public is invited to participate in a play of its own.



Lisa Schiess, Das Würfelspiel / The Game of Dice, 1993 / 1995. 54 parts: 36 chips (6 cm x 6 cm), 6 large dice (edge 6 cm), 2 x 6 small dice (edge 2 cm). Acrylic on wood. Plywood box with sliding lid (26.5 cm x 20.5 cm x 9 cm). The measure of all parts is the number 6, in analogy to the 6 faces of the die. The 36 chips are painted on both sides.

¹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, 1987, p. 352.

² *Ibid*, p. 353.

The artist offers to her public with *Das Würfelspiel (The Game of Dice)*, 1993 / 1995, the immediacy of a direct encounter and experience of composing and recomposing the set of pieces in a relational process of tactile and tactical play, liberating the game from her own master control. Which turns it into an experience of sensual and perceptual rendering of the visible as “these are the faces of a dice of sensation,” rather than the abstract battle lines of simple arithmetic units. This makes it an unregulated game within its field of determinations, in which an abstract vectorial space opens up, constituted by the art object itself (its concrete character, size, shape, colors and process of multiplicity through the rhythm of its motives) and the player(s) (which can be from one to six in number) between their cogito, contemplation and intuition. A process as obscure as it is clear, relying on variation more than chance, where the viewer gets the pleasure of free play and associations following their own narration, intuition and imagination rather than casting the dice and relying on their lucky number.

It is a situational and open-ended work, a sculptural and relational object which breaks with both the static, frozen and representative character of the art object, and its interactive dimension perpetuated by an automatic mechanical attraction through the repetition of a gesture or movement. *Das Würfelspiel (The Game of Dice)* remains uncompleted without its subjective player(s) and their self-inventive act, involving both the mental and tactile to open up a process of variational and personal relations. Since the immanent core of the game is the absence of rules other than as determined by the relational object, which goes beyond binary distinctions of the One-Two directions related to coding and decoding of the space in chess and its semiological endeavor. *The Game of Dice* turns into an immeasurable multiplicity of subjective movements and their constructive events, which consist of the composed and recomposed steps of the deterritorializing flow of the desires of the player(s) as an eruption of ephemeral patterns, a passage to the infinite. It makes a move into the unregulated game as a (re)composition and the opening of an assemblage, where it can play with the abstract and concrete faces of the die.

(Text: Dimitrina Sevova)

Jack Black

A performance by Franziska Koch in collaboration with Jacky Poloni



Jack Black – a person in the manner of the gambling game Black Jack - shows up in a sustainable dress called math.

“Call me Jack!” was the answer of the question: “Do we talk about rules, here?” asked by a long play professional player who arrived from the interspace between the xylophone tones and the card numbers.

Hello, my name is Black. I am your dealer this evening. Please take a seat and play some Black Jack with me. You won't get involved too much. It will not be uncomfortable or even embarrassing for you. We just play some Black Jack and will look at the rules more closely. We will try to change them and see what happens. From my side, I'm happy to introduce you to Jack. She will play the Xylophone for us and excuses herself for some quotes. Thank you!

Labyrinth#2 – A Game of Chance.

A performance by Zoë Darling



In England and Europe we have the folk tradition of the May pole dance. This is a pre-Christian tradition, whose original meaning has been obscured over the years, but has often been linked to transgressive behaviour of one sort or another:

The earliest use of the Maypole in America occurred in 1628, where William Bradford, governor of New Plymouth wrote of an incident where a number of servants, together with the aid of an agent, broke free from their indentured service to create their own colony, setting up a maypole in the centre of the settlement, and behaving in such a way as to receive the scorn and disapproval of the nearby colonies. Bradford writes:

They also set up a May-pole, drinking and dancing about it many days togaether, inviting the Indean women, for their consorts, dancing and frisking together, (like so many fairies, or furies rather,) and worse practises. As if they had anew revived & celebrated the feasts of the Roman Goddes Flora, or the beasly practieses of the madd Bacchinalians. Morton likewise (to shew his poetrie) composed sundry rimes & verses, some tending to lasciviousnes, and others to the detraction & scandall of some persons, which he affixed to this idle or idoll May-polle. They changed also the name of their place, and in stead of calling it Mounthe Wollaston, they call it Merie-mounthe, as if this joylity would have lasted ever. But this continued not long, for after Morton was sent for England, shortly after came over that worthy gentleman, Mr. John Indecott, who brought a patent under the broad seall, for the governmente of the Massachuset, who visiting those parts caused the May-polle to be cutt downe, and rebuked them for their profannes, and admonished them to looke ther should be better walking; so they now, or others, changed the name of their place againe, and called it Mounthe-Dagon.

In this presentation of “*The Game of Chance*” the movements of the Maypole dancers will be determined by spinning the “*Wheel of Fortune*”. Thus the pattern on the pole will have infinite variations, including the possibility of human error and joyful mistakes. Dancers will be volunteers from the audience.

BLACK MILK

are a trash punk trio formed in Luzern.



Anina Thug (drums, zeugs&vocals), Eve Trash (bass&vocals) and Zoë Darling (guitar&vocals) came together in early 2012 to make BLACK MILK. With just 4 songs they have already played in London and Luzern... and they will keep going for as long as it is fun

... so far it's been lots of fun!

Participants:

Zoë Darling is a British born artist who works with performance and research. She often takes on different characters which she develops in relation to specific contexts. She works between performance genres: music (punk/experimental), art and dance (butoh/movement). Her interest lies in the "intertext" between performer and audience; between environment and public; between culture and context.

Franziska Koch has been a lecturer in fine arts in artistic practice at the Zurich University of the Arts since 2003, and has been involved in cooperation projects with other universities such as the Rietveld Academy, ETH Zurich and the Art Academy Tbilisi. Since 1998 she has realized installations, performances and projects, among them »Temperatures Artisterium«, Center for Contemporary Art Tbilisi (2011), »Postfordismus / Fordismus« (with Tim Zulauf, 2010), »Reserven«, Kunsthof Zürich (2009), »Proiezioni«, arte-ria Locarno (with Peter Emch, 2009) and »Bühne«, Helmhaus Zürich (2005). She has a long-term collaboration with the music performance group »Shanghai« (Stini Arn, Efha Hildtbrunner, Monika Schori) and the »P.F.T.« experimental melodic noise group (Peter Emch and Tobias Oehmichen).

<franziskakoch.net>

Jacqueline Poloni, *1989 in Lugano, Switzerland. Lives and works in Zurich. Jacqueline has been living in Zurich these past five years, and has just completed her bachelor in Fine Arts. In 2013 she has contributed to the Practical Fridays at the Corner College and exhibited at the import|export space with the ongoing group project Working Persistence.

Lisa Schiess was born and grew up in Kreuzlingen. Studied philosophy, education, art history and ethnology at the University of Zurich. Lives and works in Zurich and Waldstatt/AR, Switzerland. Long study visits in Indonesia, USA, Egypt and Berlin. Various interdisciplinary projects, among others with composers like Roland Dahinden, Christoph Gallio, Nahla Mattar (Egypt), Ali Osman (Sudan), Annette Schmucki, Khaled Shokry (Egypt) and Alfred Zimmerlin, and with writers like Peter Weber, Peter Z. Herzog, Beat Wyss, Nadine Olonetzky, Bruno Ronfard, Raphael Urweider, Ruth Schweikert, Renata Burckhardt, Chris Bünter and Stefan Zweifel. Cooperations with artists like Eva Afuhs, Simon Beer, Teresa Chen, Jean Crotti, Dogan Firuzbay, Franziska Koch, Jean-Luc Manz, Anina Schenker, Kerim Seiler. a.o.

Publications: *ODRADEK oder die Laufmasche im System* / 2011 / Edizioni Periferia / Luzern. *MA BOHÈME* incl. audio CD / text contributions by Giovanni Carmine, Dogan Firuzbay, Peter Z. Herzog, Nadine Olonetzky, Bruno Ronfard, Peter Weber und Raphael Urweider / 2003 / BAK / Bern. *DAS WÜRFELSPIEL* / publication on the work of the same title by Elisabeth Grossmann (foreword), Gabi Faeh (Ein verdammt ordentliches Spiel), Joanna Pfaff-Czarnecka (Das Spiel – Der Krieg – Die Leere), Beat Wyss (“Ludus serius: Die zufällige Notwendigkeit”) und André Behr (Das doppelte Spiel der Würfel) / 1996 / edition fink / Zürich. *KORSETT, ein Vergissmeinnicht* / publication complementing the work “12 Korsetts” / self-published, with contributions by authors of various disciplines / 1991 / Zürich.

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