

Kunsthof Public Access Terminal on 14 September 2013

Performances by **Benjamin Egger, Ralf Homann, Rayelle Niemann,**
and **Anne Käthi Wehrli & Bettina Stehli**

Admission free! With picknick and *bar*becue (please take your own grillables along).

Towards micro and minor forms of radio, picknick, Internet and an outdoor re-enactment of a ballet choreography for life

17:00 **Ralf Homann**, *radio picknick (zurich)*

19:00 **Rayelle Niemann**, *ping pong: questions, ideas, rhythms, sounds / Gendered Spaces /*
www.citysharing.ch

20:30 **Benjamin Egger**, *SWAN SONG*

21:00 **Anne Käthi Wehrli & Bettina Stehli**, *Pandora's Box*

Kunsthof brings together four hybrid performances that work with the production of the space with the idea of sharing it, and the shifting border between public, personal and political, *radio picknick (zurich)* by Ralf Homann, *ping pong: questions, ideas, rhythms, sounds / Gendered Spaces / www.citysharing.ch* by Rayelle Niemann, *SWAN SONG* by Benjamin Egger, and *Pandora's Box* by Anne Käthi Wehrli & Bettina Stehli, as sudden pulse disturbances which make us hear and see the song of the body electric as unforeseen comers of micro-flights. The four projects challenge language and use micro and minor as political-aesthetic tools of becoming, where becoming minor or micro is both a political and artistic problem, a problem which relates to all of us, which each of us has to engage with. Experimenting with the micro-physical world and talking in a minor language where analog and digital channels are not simply means of communication or bytes of information, miniaturization and mobility, but produce affective resonance in everyday space and reveal the virtual power of non-organic life itself as a multiple, impersonal reality allowing the plane of the self in a world without original and without copy.

Like in a science fiction scenario, as receivers searching for signals in an apocalyptic landscape, signals of life, of other survivors affirming our existence, we enjoy and celebrate the power of micro-waves, which is in fact the power of our interdependency and the ecological thought that we cannot survive without the other (I is another), without the swarms, the circuits of wireless connections. The electro-magnetic world and its micro-components mean slipping into an a-signifying pre-individual environment in which a peculiar milieu of invisibility that appears mute, needs tubes to be heard and the sensual skin-like softness of screens to be seen, so that from the noise appears through mixing cacophonous generic point-to-point connections or wave-after-wave reception, interdependent environments as

a tune of co-existence – all of this is the radio and media geography, which is a geography of surviving, resisting and adapting, creating soundscapes and a sonic invisible social architecture in the fabric of the city, which resonate all the way to the green meadows surrounding it.

Text: Dimitrina Sevova

[Read the full text on the project blog at outdoorplay.tumblr.com, or in printable layout as PDF.]

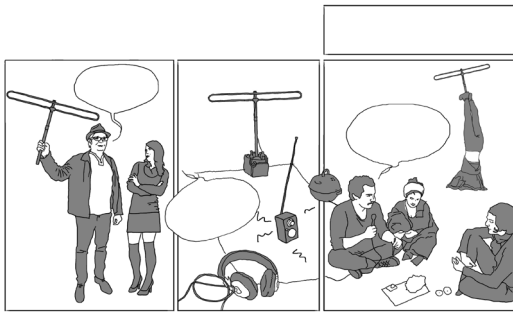
This is the sixth in a series of events this summer and autumn 2013, comprised of screenings, public readings, performances, talks and an art guided walk through some of the playground places in the city of Zurich, which are to take place as part of

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.

Project blog: outdoorplay.tumblr.com

A performance by Ralf Homann
radio picknick (zurich)

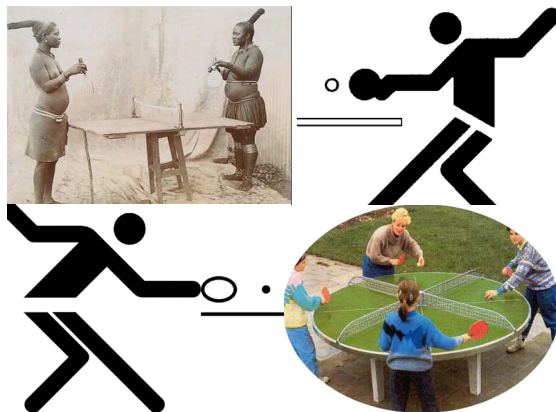


What constitutes the unclear zone of a revolution? Who defines such a definition? For decades, small, illegal FM stations have been accompanying resistant political practices without any kind of vanity and in a very charming way: from occupied grounds of nuclear power stations, border camps of “no human is illegal” campaigns, to camps on Wall Street, the Schlosspark in Stuttgart and soon perhaps in Berlin-Mitte. Under the radar of visual and thus representative charging: It is a remote flickering, a hissing and a silence maintained by pure energy. maybe also the blue taste of roasted sesame seeds on salted celery. Could it be that a political act emerges from nothing, without an interest, from a wayside gathering? From a picnic arrangement somewhere in the open countryside? With roasted sesame seeds and a radio station?

ralfhomann.info

A performance-lecture by Rayelle Niemann

ping pong: questions, ideas, rhythms, sounds
Gendered Spaces / www.citysharing.ch



please check out
<http://www.citysharing.ch/citysharing>.

click on
INVITED PROJECTS

find all

<
coincidentally,
simultaneously
2 contributions on
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SPACES

by the mentors +
implementers of
www.citysharing.ch
since 2008

>
Erik Dettwiler, 2012
To Whom Belongs The City

<http://www.citysharing.ch/invited-projects~91.html>
<http://www.citysharing.ch/invited-projects~97.html>

Images and Images

Rayelle Niemann, 2012

A performance by Benjamin Egger
SWAN SONG



The Performance SWAN SONG refers to the dream of Everything's Possible. An amateur ballet dancer performs a variation of the choreography of the Dying Swan created by Michel Fokine in 1905 for the Prima Ballerina Anna Pavlova. A speech accompanies the dancer. The words of economic optimism and the power of self-motivation together with the fragile performance of the dancer build a space of uncertainty and hope, of up and down, of dream come true and

dissatisfaction. SWAN SONG states the beauty of the insufficiency which reveals itself in the honesty of a personal and vulnerable action. As Swan Song is a metaphorical phrase for the beauty of the final gesture or effort given just before death the performance SWAN SONG opens a space declaring the dying of our current western and patriarchal culture on the one hand, and on the other approves of a state of individual emancipation and the joy of imperfection.
www.benjaminegger.com

A performance by Anne Käthi Wehrli & Bettina Stehli

Pandora's Box



The lesbian magazine Pandora's Box, which can be heard regularly on Radio Lora 97.5 MHz, this time is broadcasting directly to the public from Kunsthof from a room of paper, string, fabric, and tatters of plastic bags. We are fans of simple radio: the voice is transmitted from room to room. It is an exciting thing. We are in the studio and report. Whatever comes up to us when we call woman! into the box.

midnighttalk.ch

Following event: Kunsthof Sunday School and Brunch on 13 October 2013

Short biographies of the participants

Benjamin Egger studied Fine Arts at the Zurich University of the Arts and at Bezalel Academy of Arts and Design Jerusalem. Currently he is preparing his PhD project within the master program of Transdisciplinarity at the Zurich University of the Arts, exploring painting chimpanzees and the moment of self-motivation in the context of philosophical concepts of human and animal, as well as of biological and economic efficiency of aesthetic actions. His works were shown at different spaces such as Kunstverein Zurich, Kunstmuseum Thun, Substitut Berlin or the Shedhalle Zurich.

Ralf Homann is an artist based in Berlin. In general, his work deals with spatial concepts and with such of the media while also reflecting upon

their interdependency. He is interested in activating the public space by means of performative practices. In his works, which are constantly negotiating the boundaries of art and politics, he investigates knowledge – its hidden narrative or invisible design – to engender new perspectives on reality and its representations. Ralf Homann works mostly within and on collaborative or activist contexts as these constitute the basis of his understanding of the public realm. While operating in various media forms, a strong series of his works focuses on radio. He also applies sound or transmissions to his sculptures thereby folding physical and digital spaces. Ralf Homann likes soldering and drawing. His preference is water-colors.

Rayelle Niemann Zurich, works as a free-lance curator, writer and artist. Her projects revolve around the research on social phenomenon, spaces/places, created by, provided for the human being and the arising reciprocal influences and effects.

Anne Käthi Wehrli & Bettina Stehli have been making Pandora's Box together since 2011.

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Zürcher Hochschule der Künste

Kunsthof Zürich

Der Kunsthof Zürich ist ein Ausstellungs- und Veranstaltungsort der Vertiefung Bildende Kunst im Bachelor Medien&Kunst der Zürcher Hochschule der Künste.

Limmatstrasse 44

8005 Zürich

Tram 4/13/17, Haltestelle Museum für Gestaltung

www.kunsthof.ch