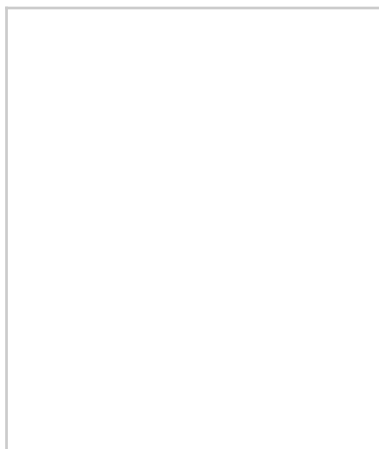


KUNSTHALLE ZÜRICH

NON-SOLO SHOW, NON-GROUP SHOW

**EI ARAKAWA WITH NIKOLAS GAMBAROFF,
NICK MAUSS AND NORA SCHULTZ
KERSTIN BRÄTSCH & DAS INSTITUT
KLARA LIDEN
CARISSA RODRIGUEZ
NORA SCHULTZ**

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Press Release:

The exhibition «Non-solo show, Non-group show» borrows its title from a solo exhibition by the New York based Japanese artist Ei Arakawa staged at the Franco Soffiantino Gallery in Turin in 2008. Ei Arakawa invited two other artists, Nora Schultz and Henning Bohl, to participate with him in that exhibition. Based on this model, Kunsthalle Zürich invited Ei Arakawa, who in turn invited colleagues and collaborators, and four other artists to make individual presentations. Both projects will be presented simultaneously – spatially and temporally – and thus interweave the solo and group exhibition formats. The eight artists involved in the exhibition – Ei Arakawa (*1977), who invited Nikolas Gambaroff (*1979), Nick Mauss (*1980) and Nora Schultz (*1975) to collaborate with him, and Kerstin Brätsch (*1979), who is represented along with Adele Röder (*1980) in the DAS INSTITUT group project, Klara Liden (*1979), Carissa Rodriguez (*1970) and Nora Schultz, who were invited to present individual projects – will stage their works jointly throughout the Kunsthalle, thus enabling viewers to experience areas with both individual works and collective projects.

The working methods and artistic approaches of the artists participating in the «Non-solo show, Non-group show» are characterized by a series of similar features: they explore and test the production and possibilities of meaning offered by traditional artistic media such as painting, sculpture, photography, duplication and printing process, and installations; they share an experimental and improvised handling of accessible, used and pre-fabricated materials; they play with ideas concerning the self-organisation of the collective and the actionist and generally adopt a performative approach to both their own works and their handling of materials and spaces. The testing of different forms of historical model of the meaning of art and works of art in the tradition of the modern avant-garde also plays a role in their work as does the

varying of ideas of the artistic environment as a situation involving the performative model for the inclusion of the audience.

The exhibition at the Kunsthalle Zürich emerges as a cooperative venture between the participating actors and, along with existing individual works, includes objects created on- site, installations and spatial ensembles which, in turn, constitute both individual and collective works. This approach to the production of an exhibition interweaves ideas of Baroque temporary festive architecture with philosophical approaches to new forms of commonality, as formulated, for example by Giorgio Agamben and Simon Critchley. Interdisciplinary avant-garde models and artistic approaches to the negation of concretisations, the marketability of works and individuality, as implemented by groups like Jikken Kobo in Japan in the 1950s, play just as much a role here as the game with rules and chance in the form of the happening, questions about authorship and the reinterpretation of language and content as thematicised by the contemporary information society.

Carissa Rodriguez, who acts as an artist, writer and gallerist, explores questions concerning authorship, originality and collective conditions of production in her work. She will contribute a group of industrially produced textiles, ink jet prints and painting which work with ideas of repetition and difference, mass production and subjective interpretations of the “mass ornament” (a subtext that is perhaps the private life of the artist). A red dot “bleeds” as in a bad comic; the motif reappears on patterned fabrics that hang on numerous stretchers. She works with contemporary surfaces— as forms of currency and as narrative space. What is at stake are which forms get to play the game across the masculine/feminine divide. A text accompanies the installation.