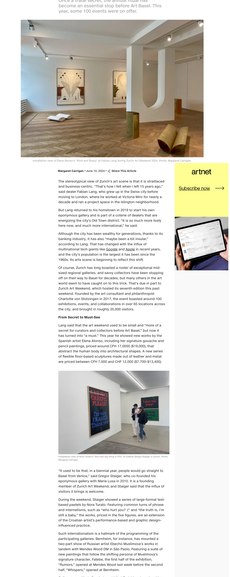
artnet

Subscribe now →

Zurich Art Weekend Is Fostering Gallery Collaborations, Drawing Crowds

Once a trade secret, the annual ritual has become a potential stop before Art Basel. This year, some 100 events were on offer.



Installation view of Hans Wegmann, Kunst und Gewerbe at Kunsthaus Zurich, © Kunsthaus Zürich, Photo: Philipp Hänger

artnet

Subscribe now →

Margaret Carrigan • June 11, 2024 • 2 **Share This Article**

The stereotypical view of Zurich's art scene is that it is stratifacet and business-oriented. That's truer had when said 15 years ago,[1] said Walter Fabian Lang, who grew up in the Swiss city before moving to London to work in the contemporary art business a decade and not a project space in the Islington neighborhood.

But Lang returned to his hometown in 2010 to start his own experimenta gallery and is part of a cohort of dealers that are energizing the city's Old Town district. "It is so much more lively here now, and much more international," he said.

Although the city has been wealthy for generations, thanks to its banking industry, it has been lagging behind other cities according to a field that has changed with the influx of multinational tech giants like Google and Apple in recent years, and the city's population is the largest it has been since the 1960s. Its arts scene is beginning to reflect this shift.

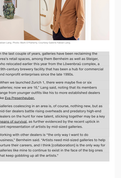
Of course, Zurich has long boasted a number of exceptional old institutions, including the Kunsthaus Zurich, which is preparing off on their way to Basel for decades, but many others in the art world seem to have caught on to this trick. That's due in part to Zurich Art Weekend, which hosted its seventh edition this past weekend. Founded by the Swiss Association of Contemporary Charlotte von Stettnisch in 2017, the event boasted around 100 exhibitions, events, and collaborations in the Swiss city across the city, and brought in roughly 30,000 visitors.

From Secret to Must-See

Lang said that the art weekend used to be small and "more of a secret for curators and collectors before Art Basel," but now it is a "must-see." Many of the city's top galleries participated, with Sguardi artist Elena Aronov, including her signature gouache and pencil paintings, priced around CHF 17,000 ($19,000). that Gallery Eigenheim showed Swiss artist Hans Wegmann, a pioneer of flexible Kunst-based sculpture made out of leather and metal are priced between CHF 7,000 and CHF 12,000 ($7,700-$13,400).

Installation view of Hans Wegmann, Kunst und Gewerbe at Kunsthaus Zurich, © Kunsthaus Zürich, Photo: Philipp Hänger

Lang said that the art weekend used to be small and "more of a secret for curators and collectors before Art Basel," but now it is a "must-see." Many of the city's top galleries participated, with Sguardi artist Elena Aronov, including her signature gouache and pencil paintings, priced around CHF 17,000 ($19,000). that Gallery Eigenheim showed Swiss artist Hans Wegmann, a pioneer of flexible Kunst-based sculpture made out of leather and metal are priced between CHF 7,000 and CHF 12,000 ($7,700-$13,400).



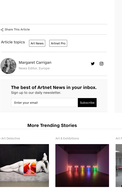
Installation view of Elena Aronov, Sguardi at Galerie Eigenheim, Photo: Philipp Hänger

"There is incredible local [collected] support in Zurich, and in Switzerland in general, which makes it very easy to set up a gallery here," said Lang, who showed Aronov at his first approximous gallery with Marie Lund in 2015. It is a founding member of Zurich Art Weekend, and Staiger said that the influx of visitors it brings is welcome.

During the weekend, Staiger showed a series of large-format text paintings by Swiss artist Ursula Sulzer, which explore ideas of and intersections, such as "who hurt you?" and "I don't hurt a, I'm still a baby." the works, priced in the five figures, are an extension of the Creative artist's performance-based and graphic design-influenced practice.

Such collaboration is a hallmark of the programming of the Zurich-based galleries. Bernhard, for instance, has mounted a two-part show of Russian artist Ekaterina Muslimova's works in tandem with Mendes Wood DM in Old Town, featuring a suite of new paintings that follow the shifting persona of Muslimova's alter ego Ekaterina Ivanova. Lang, for his part, mounted "Rumors," opened at Mendes Wood last week before the second half, "Whispers," opened at Bernhem.

Gallery owner Maria Bernhem said that Zurich's art weekend has fostered a sense of collaboration among local galleries, but that it is important for north artists and galleries to collaborate on a larger scale, too.



Installation view of Ursula Sulzer, Staiger at Galerie Eigenheim, Photo: Philipp Hänger

Related Articles

At Art Basel, Collectors Take Their Pulse of the Art Market in Hong Kong

"It's Not Worth" Gallery Boycotters Are Pleased, Yet unnoticed After Sign

Art Basel's Shopping Off to Good an Start, Thay Say, As Art Fair Vendors Tout Sales Celebrations and a Market in Transition Ahead of Its Hong Kong Opening

artnet

Subscribe now →

Hans Lang, Photo: Courtesy Galerie Eigenheim

"There is incredible local [collected] support in Zurich, and in Switzerland in general, which makes it very easy to set up a gallery here," said Lang, who showed Aronov at his first approximous gallery with Marie Lund in 2015. It is a founding member of Zurich Art Weekend, and Staiger said that the influx of visitors it brings is welcome.

During the weekend, Staiger showed a series of large-format text paintings by Swiss artist Ursula Sulzer, which explore ideas of and intersections, such as "who hurt you?" and "I don't hurt a, I'm still a baby." the works, priced in the five figures, are an extension of the Creative artist's performance-based and graphic design-influenced practice.

Such collaboration is a hallmark of the programming of the Zurich-based galleries. Bernhem, for instance, has mounted a two-part show of Russian artist Ekaterina Muslimova's works in tandem with Mendes Wood DM in Old Town, featuring a suite of new paintings that follow the shifting persona of Muslimova's alter ego Ekaterina Ivanova. Lang, for his part, mounted "Rumors," opened at Mendes Wood last week before the second half, "Whispers," opened at Bernhem.

Gallery owner Maria Bernhem said that Zurich's art weekend has fostered a sense of collaboration among local galleries, but that it is important for north artists and galleries to collaborate on a larger scale, too.

Hans Lang, Photo: Courtesy Galerie Eigenheim

In the last couple of years, galleries have been reclaiming the area's retail spaces, among them Bernhem as well as Staiger, who relocated earlier this year from the Löwenbräu complex, a former brewery that has been a hub of artist and for commercial and nonprofit enterprises for the late 1990s.

"When we launched Zurich 1, there were maybe five or six galleries; now we are 15," Lang said, noting that its members range from younger outfits like his to more established dealers like Eva Presenhuber.

Galleries coalescing in art area is, of course, nothing new, but as Staiger observed, the Swiss city's contemporary art community has dwarves on the hunt for new talent, stirring together may be a kind mixture of survival, is further evidenced by the recent uptick in pop-representation of artists by mid-sized galleries.

Working with other dealers is "the only way I want to do business," said Staiger, who has been working with galleries to help nurture their careers, and Old Town's [collaborative] is the only way for galleries like mine to continue to exist in the face of the big ones that keep gobbling up all the artists."

You have 0 free Artnet PRO articles remaining this month.

GET PRO FREE

Already have an Artnet PRO membership? Login.

Share This Article

Article topics Art News Artnet Pro

Margaret Carrigan
News Editor, Europe

The best of Artnet News in your inbox.
Sign up for our daily newsletter.

Enter your email Subscribe

More Trending Stories

Art Week

Art Bites: What Was Lemonia Carrington's Surrealist Survival Kit?

This Art Collectively

Is This Party Over? What Nicolas Party's Recent Auction Flops Mean for His Market

Art & Exhibitions

5 Must-See Shows During Art Basel

Art Fairs

Director Mabe Cruse on What to Expect at Art Basel

Art & Exhibitions

5 Must-See Shows During Art Basel

Highlights include Dan Flavin's "Dedications in Light" and a survey of Argentinian artist Mika Rottenberg.

Dan Flavin, untitled (to Jim Ludlam, Lucio C. Lopez, Jr. and Jorge Pardo), 1997, Kunstmuseum Basel, Neues Museum, Photo: Kim Kyungho

Mika Rottenberg, Jerrica Zuccotti Gallery (Opening December 2024), Courtesy of the artist and Perrotin

by Artnet News • June 5, 2024 • 2 **Share This Article**

Next week, the art world is poised to descend on the shores of the Mexico Rock for Art Basel's flagship fair, which will unfold alongside a slew of satellite events including Liste, Photo Basel, Basel Social Club, Volta, and June Art Fair. Beyond these setting events, however, there is a slew of institutional exhibitions to take in. Here, Artnet Pro has rounded up five shows that encompassing Summer Show at the Kunstmuseum Basel, plus artist spotlights on Mika Rottenberg and Tuyo Qhi Odunlele, Basel is a veritable hotspot for art lovers this season.

"Mika Rottenberg's Animation Factory" at Museum Tinguely
Through November 3, 2024

Tuyo Qhi Odunlele, Ancestral Ceremony, 2023, Courtesy the artist & Mitchell-Innes & Nash (Left) Installation view, Photo: © Stephen Pierce (Right) Tuyo Qhi Odunlele, Ancestral Ceremony, 2023, Courtesy the artist & Mitchell-Innes & Nash (Left) Installation view, Photo: © Stephen Pierce

For its summer show, the Fondation Beyeler has for the first time transformed its entire museum and outdoor park into an experimental environment featuring works by leading contemporary artists from the Asian diaspora. The show features works by artists working at the edge of traditional mediums, including Ian Cheng, Precious Okoyomon, Philippe Parreno, and Tuyo Qhi Odunlele. The show's centerpiece is Dan Hoan Ngoc A-Ingham's to be revealed in Conversation with Ancient Ages's Dragon Hotel Room 1 (Dreaming of Flying with Flying Fly Agaric) (2024). The animations and moves based on sensors detected by a shifting body on the mattress, with the course of the work's narrative determined by visitors' movements. A mushroom suspended above the sleeper's pillow. Visitors can book a 60-minute session to sleep in the bed during museum hours.

"Dan Flavin: Dedications in Light" at Kunstmuseum Basel
Through August 18, 2024

Dan Flavin, untitled (to Barbara Neumann and Ad), 1, Collection Carlo Inline Model (Left) Installation view, Photo: © Stephen Pierce (Right) Dan Flavin, untitled (to Barbara Neumann and Ad), 1, Collection Carlo Inline Model (Left) Installation view, Photo: © Stephen Pierce

In the early 1960s, Minimalist pioneer Dan Flavin embarked on a series of works that would, over the course of decades, take political events, and other major touchstones of history, both personal and public. Although he decried the "Minimalist" moniker, Flavin undoubtedly adhered to the principles of the movement, employing industrial objects like store-bought fluorescent light bulbs and fixtures to create works that are both poetical and

Installation view of “Science Fiction Design: From Space Age to Metaverse.” © Vitra Design Museum. Photo by Mark Niedermann.

The idea of the “future” has long captivated humans, who have channeled that fascination into movies and books within the realm of science fiction. Flying cars, sentient robot overlords, and trips to far-flung planets have all become fodder for the artists and set designers behind the imagined worlds of Stanley Kubrick’s *2001: A Space Odyssey* (1962) and *Blade Runner* (1982). Just the chairs included in this exhibition range from Charles Rennie Mackintosh’s 19th century *Argyle Chair* to Joris Laarman’s *Aluminum Gradient Chair* (2013), the first 3D-printed metal chair, to the more recent *Hortensia Chair* (2018) designed by Andrés Reisinger and offered both as an NFT and a functional object. “From the Space Age to the Metaverse” provides a historical primer on the history of futuristic design, and offers a glimpse into untold possibilities.

“Toyin Ojih Odutola: Ilé Oriaku” at Kunsthalle Basel
Through September 1, 2024

Toyin Ojih Odutola, *Don’t Be Afraid; Use What I Gave You* (2023). © Toyin Ojih Odutola. Courtesy of the artist, Jack Shainman Gallery, New York.

If you missed Toyin Ojih Odutola’s spare and striking charcoal drawings on view at the Venice Biennale, you have another opportunity at Basel’s premiere institution with the show “Ilé Oriaku,” which translates to “House of Abundance.” In the Nigerian-born artist’s first comprehensive outing in Switzerland, a wealth of new drawings demonstrates the artist’s work to bring fictional familial stories to life in charcoal, pastel, and pencil. “The work is not about a mythology or a presumption about African-ness” the artist said in *Paris Review.* “The viewer is immersed in the narrative, an alternative reality.”

Share This Article

Article topics Art Basel

Artnet News

The best of Artnet News in your inbox.
Sign up to our daily newsletter.

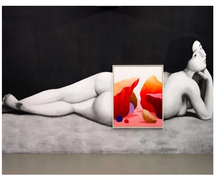
Enter your email Subscribe

More Trending Stories

Art World

Art Bites: What Was Leonora Carrington’s Surrealist Survival Kit?

The Art Detective



Is the Party Over? What Nicolas Party’s Recent Auction Flops Mean for His Market

Art & Exhibitions

5 Must-See Shows During Art Basel

Art Fairs

Director Maike Cruse on What to Expect at Art Basel

©2024 Artnet Worldwide Corporation. All Rights Reserved.