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RaebervonStenglin

I C H

ART BASEL HONG KONG 2015

Discoveries

Artist

KILIAN RÜTHEMANN

Encounters

in collaboration with Hopkinson Mossman

Artist

DANE MITCHELL

Kilian Rütthemann at Art Basel | Hong Kong

RaebervonStenglin
Booth 1B33
March 15 - 17, 2015

Working with materials found in the world at large — such as bitumen, salt, fat, steel and plaster — and using these in actions of forth-right simplicity, Kilian Rütthemann creates artworks that offer the viewer a phenomenological encounter. Common concepts of use and scale are dispensed with; instead the young Swiss artist allows the innate sculptural qualities of his diverse media to respond to gesture, sublimating their functionality into feeling.

At Art Basel Hong Kong Discoveries 2015, Rütthemann presents a booth in which restraint creates provocation. Eight bright outsized paint-sticks, each around 60 cm high and weighing 20 kg, will stand in line in pristine condition surrounded by the untouched white of the booth — sculptures yearning to become paintings. Rütthemann has exhibited such oil bars (made in a mocked industrial fashion out of linseed oil, organic fat and lots of pigment) previously, showing them as stubs already spent in smearing the walls around them. For here he prefers to present the sticks unused, allowing the fair visitor to imagine themselves using them.

Echoing the paint-sticks' forms, but standing slumped against a wall, will be four steel sheets that have been hand-rolled to form huge columns. Titled Cold Roll after the industrial process used to forge the metal sheets, these pseudo-architectural elements are just strong enough to hold their shape, conveying a delicacy and not normally associated with the metal. Both works possess a ready-to-use expression and make visible the normally hidden processes of production. As such, they invite a sculptor's instinct from the viewer and reveal that what at first seems static and hard is pliable.

Rütthemann is interested in the poetics of these sticks, in the melancholic expression of lost times implied by their column-like forms coupled with the self-consciousness these supposedly upright elements project. A recurrent motif in his recent work, he has presented such columns as a forest of cast plaster forms on a roof in Athens, as ready-used oil sticks and as palm tree trunks in a winter landscape. His proposal for Art Basel Hong Kong is a continuation of this investigation, exploring the poetics of this simple yet recurrent architectonic element in the form of the raw materials that produce many of the artworks to be seen at the fair.

Kilian Rütthemann was born in St. Gallen in 1979. He studied stone sculpting at Zuzwil, St. Gallen (1997–2001) and Fine Arts and Media Art at Academy of Art and Design in Basel (2002–2005). His recent solo exhibitions include 'RUN Part I / Part II', Kunsthau Baselland, Muttentz (2015); 'Dogworks' with Fabian Herkenhöner, Part I, Cologne; 'Tools', Galerie Stereo, Warsaw; 'hatch up your troubles', RaebervonStenglin, Zürich (all 2014); 'Fit', peephole, Milan (2013). Further solo exhibitions include 'Room for milk - Visionary Collection Vol. 20', Museum Haus Konstruktiv, Zürich; 'PURITANS', deuxpiece, Basel; 'North to the Future', C L E A R I N G, New York; 'Kilian Rütthemann with Kate V Robertson', David Dale Gallery, Glasgow (all 2012); and 'Target as Frontside', RaebervonStenglin, Zürich (2011); 'Walking Distance', Künstlerhaus Bremen (2010); 'Attacca', Manor Kunstpreis Basel, Museum für Gegenwartskunst Basel (2010); 'Double Rich', Istituto Svizzero di Roma (2009); and 'Sooner Rather than Later', Kunsthau Glarus (2009).

For further information please contact the gallery at info@raebervonstenglin.com

Kilian Rütthemann | 巴塞爾香港藝術博覽會

RaebervonStenglin

展位: 1B33

2015年3月15日 – 17日

尽可能地发掘、运用各种材料——诸如沥青、盐、脂肪、铁、石膏等，并将其直白、简洁地予以呈现，Kilian Rütthemann创作的作品给观者带来了现象学维度的邂逅。通常意义上的材质的用途、尺寸都已被摒弃，这位年轻瑞士艺术家转而释放这些多元化媒介的固有雕塑属性，对姿势语言予以回应，与此同时，又将实用性升华为情感。

在巴塞爾香港藝術博覽會“藝術探新”（Discoveries）展区，Rütthemann将让充满束缚的展位迸发出挑衅、张扬的韵味。八根特大号的锃亮的油画棒（每一根高60 cm，重20kg）将被摆成一排，在未经修饰过的朴素的白色展位环境中得以展示——雕塑也渴求着成为绘画。Rütthemann曾经展出过这些油画棒（使用亚麻籽油、有机脂肪以及诸多颜料制作而成，这一工业模式往往被嘲笑），展出的是涂脏了四周墙面的使用过的残余画棒。而在这次的展示中，他更愿意展出未经使用的画棒，从而赋予博览会观众以更多遐想的空间，任由他们去想像画棒的挥舞者正是他们自己。

为了呼应画棒倚墙而立的形态，还将放置四块手工滚压过的薄钢板，每一块钢板因而成为一个大的圆柱体。这些经由工业流程铸造而成的金属板被取名为《冷轧钢板（Cold Roll）》，这些仿建筑元素足够强大从而能保持其现有形状，与此同时还传递出和金属毫不相干的优雅。两件作品都富有现成的表现力，并使得通常而言被隐匿的制作过程显而易见。正因如此，观众能从中感知到雕塑者的直觉，以及那些乍一看来静滞、坚硬的东西的柔韧性。

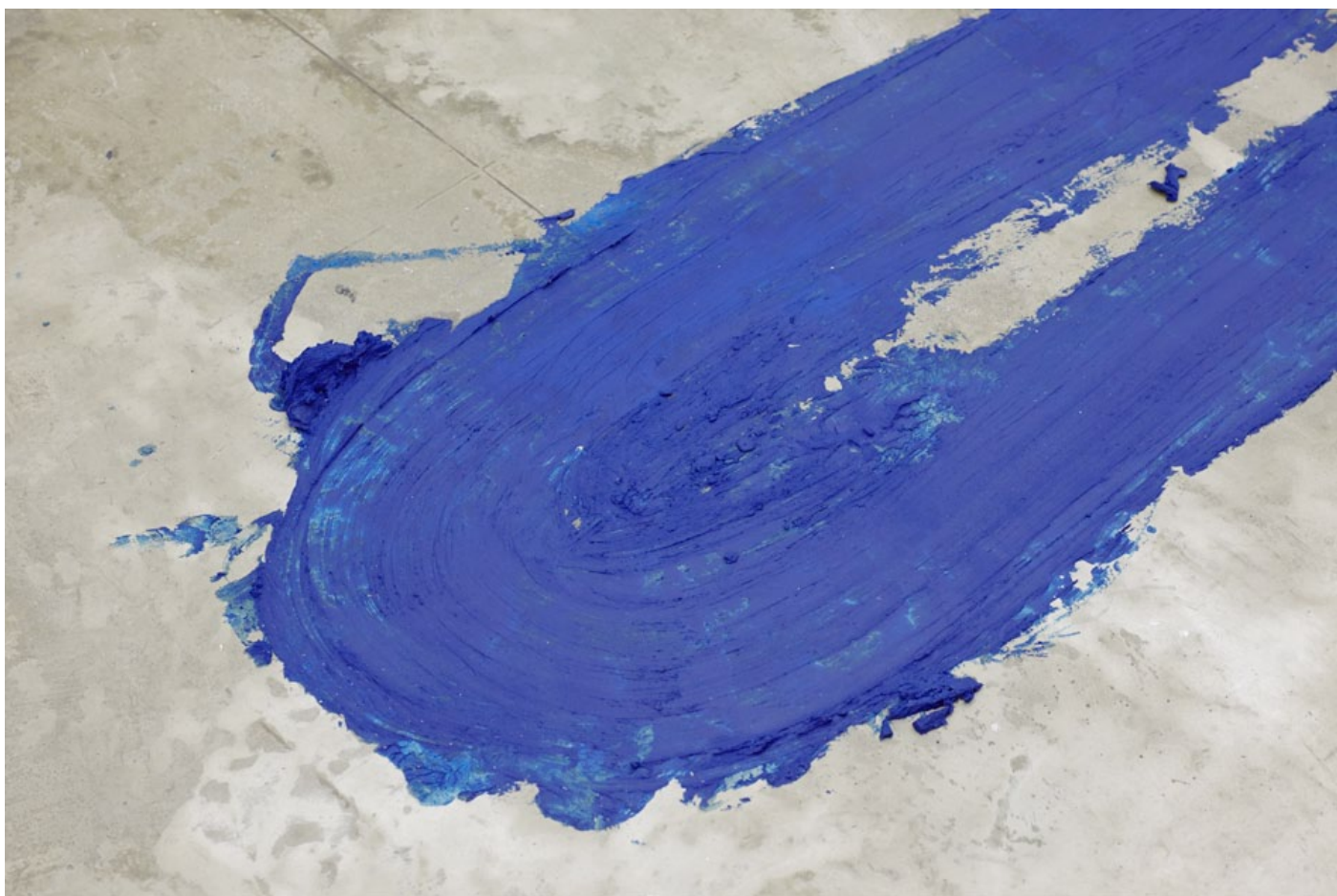
Rütthemann所感兴趣的是这些油画棒的诗意，是这些圆柱体所隐喻的对逝去时光的忧郁的表达，及这些理应垂直向上的元素所投射的自觉性。圆柱体是他近期作品中循环出现的主题，他曾用圆柱的型态在雅典的一个屋顶搭建了一片石膏森林、一堆可使用的油画棒以及冬季风景线中的棕榈树干。他在巴塞爾香港藝術博覽會中的作品提案正是这一艺术探索的延续，发掘这一简单却以原材料型态反复被呈现的建筑元素的诗意，以此技法而创作的诸多作品都将亮相此次博览会。

Kilian Rütthemann 1979年出生于瑞士圣加仑。1997至2001年期间，他于圣加仑Zuzwil学习石雕，2002至2005年期间，于巴塞爾藝術與設計學院學習美術和媒介藝術。他的近期个展包括“RUN Part I / Part II”，Kunsthaus Baselland美术馆，瑞士Muttenz（2015）；“Dogworks”，与Fabian Herkenhöner双个展，Part I，德国科隆；“Tools”，Stereo画廊，波兰华沙；“hatch up your troubles”，RaebervonStenglin画廊，瑞士苏黎世（均为2014年）；“Fit”，peephole，意大利米兰（2013）。其他个展包括“Room for milk - Visionary Collection Vol. 20”，Haus Konstruktiv博物馆，瑞士苏黎世；“PURITANS”，deuxpiece，瑞士巴塞爾；“North to the Future”，CLEARING画廊，美国纽约；“Kilian Rütthemann with Kate V Robertson”，David Dale画廊，苏格兰格拉斯哥（均为2012年）；“Target as Frontside”，RaebervonStenglin画廊，瑞士苏黎世（2011）；“Walking Distance”，不来梅艺术之家，德国不来梅（2010）；“Attacca”，Manor Kunstpreis Basel，巴塞爾當代藝術館，瑞士巴塞爾（2010）；“Double Rich”，Istituto Svizzero di Roma，意大利罗马（2009）以及“Soonier Rather than Later”，格拉魯斯美術館，瑞士格拉魯斯（2009）。

欲了解更多信息请联系：info@raebervonstenglin.com



Kilian Rüthemann
Tools (black), 2015
linseed oil, wax, pigments
h = 60, Ø 19 cm
unique



Kilian Rüthemann
Tools (blue), 2015
linseed oil, wax, pigments
h = 60, Ø 19 cm
unique



Kilian Rüthemann
Tools (yellow, black), 2015
linseed oil, wax, pigments
h = 60, Ø 19 cm
unique



Kilian Rüthemann
Tools (black), 2015
linseed oil, wax, pigments
h = 60, Ø 19 cm
unique



Kilian Rüthemann
Tools (orange), 2015
linseed oil, wax, pigments
h = 60, Ø 19 cm
unique



Kilian Rüthemann
Cold Roll, 2015
steel sheets
h = 250, Ø 40 cm



Kilian Rüthemann
Cold Roll, 2015
steel sheets
h = 250, Ø 40 cm

Dane Mitchell at Art Basel | Hong Kong

Hopkinson Mossman from Auckland and RaebervonStenglin from Zurich will show a new work at Encounters by New Zealand artist Dane Mitchell (*1976). 'Fourfold Threshold' is a large floor-based sculpture accompanied by four banner-like ink jet prints on silk of the artist's hand in different poses, depicting hand gestures that according to various mystical belief systems are thought to, with practice, activate certain magical powers.

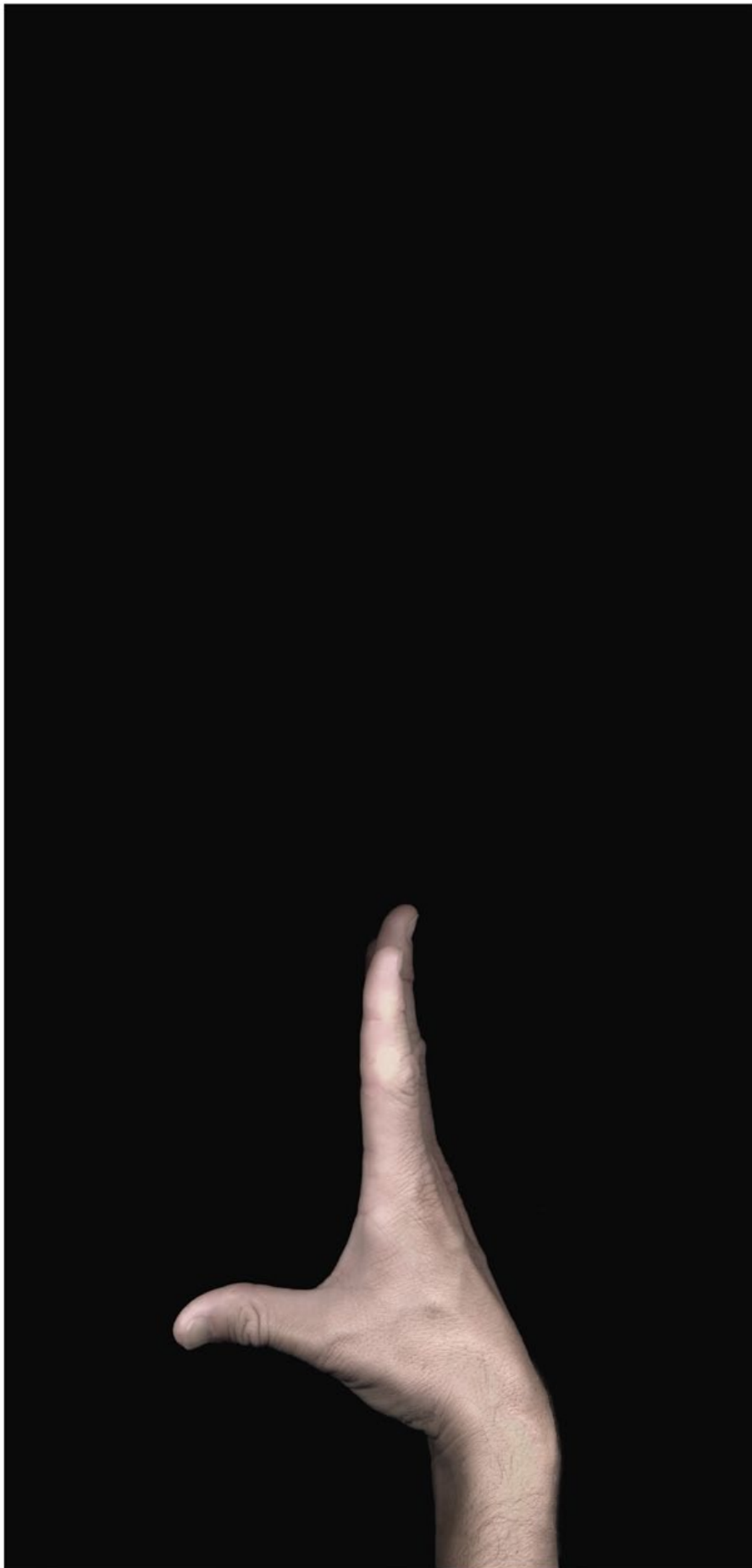
The artist will have worked with a 'Villain Hitter' – a form of sorcery specific to Hong Kong (in fact it has been preliminarily included in the list of 'Intangible Cultural Heritage' by the Hong Kong Home Affairs Bureau). Villain Hitters predominantly work to cast spells to curse one's enemies. The artist will have a Villain Hitter come to work up a spell, ('performed' during the installation of the work). The spell will need to be decided upon on-site with the Villain Hitter, be it for example, a spell to intensify the atmosphere around the work; to activate invisible forces or to curse the enemies of the work (most likely the latter, given the specialties of the Villain Hitter).

The viewer happens upon a structure closely resembling an area squared off with museum stanchions, in which reside further stanchioned spaces – this four-fold cordoned zone will have been effected by the workings of a skilled practitioner to cast a spell – becoming a zone of suggested forces and experimental demonstrability. The stanchion-like forms also make loose reference to the legacy of minimalism and conceptualism onto/into which unknowable forces are conjured and imbued – such as shamanistic and hypnotic acts.

Adjacent to this, and also hanging from above, are four further banner-like inkjet prints on silk, on which the artist holds his hands in poses, that with practice, may activate certain magical powers – documented by various mystical system of belief as opening up astral perceptions – allowing one to witness images and hear voices.

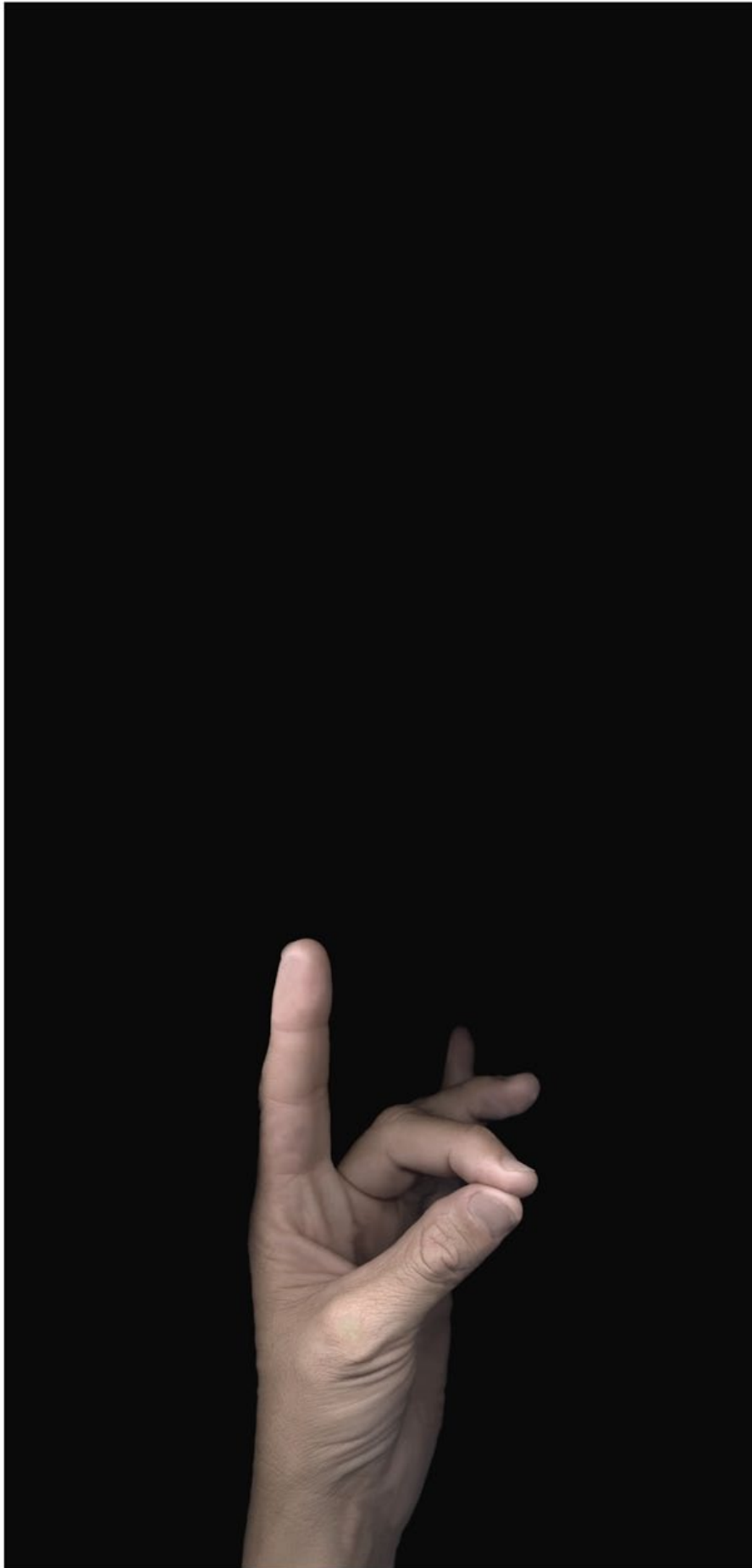
The artist's hand is scanned and printed, the flatbed scanner is used as a camera in this instance. In one banner the artist's hand holds a piece of paper, which reads 'A SPELL IS CAST HERE'. The gestures have been collected and remade by the artist. They come from various systems: from Mudra (Hindu and Buddhist ritualized/stylized hand poses) (no. 1 & 2); Candomblé (no. 3 & 4); Runes (no. 1, 2 & 4); Chiromancy (no. 1); ancient Roman tradition (no. 3); Russian internet communities/or Padonkaffsky jargon (no. 3) – and simultaneously find home in these opposing systems of belief.

Dane Mitchell was born in 1976 in Auckland, New Zealand. He received his Bachelor of Visual Arts from Auckland Institute of Technology, New Zealand, and received honours from Carnegie Mellon University, Pittsburgh, USA. His solo exhibitions include 'Sleep Architecture', Sydenham55, Sydney, Australia; 'Dane Mitchell', Christopher Grimes Gallery, Los Angeles, USA (both 2014); 'Other Expectations', Hopkinson Mossman, Auckland, New Zealand; 'Conservation of Mass', RaebervonStenglin, Zürich, Switzerland; 'Dane Mitchell', Sassa Trülzsch, Berlin, Germany, 'The Barricades' (all 2013), Auckland Art Gallery, New Zealand (2012); 'Radiant Matter III', Artspace, Auckland, 'Radiant Matter II', Dunedin Public Art Gallery, and 'Radiant Matter I', Govett Brewster Art Gallery, New Plymouth (all New Zealand, 2011). Group exhibitions include; 'A Place Like This', Klontal Triennale, Kunsthhaus Glarus, Switzerland; 'Hit List', Institute of Contemporary Art Newtown, Sydney, Australia (both 2014); 'To Open Eyes / Art and Textiles from the Bauhaus to Today', Kunsthalle Bielefeld, Bielefeld, Germany 'Tapping the Third Realm', Otis College of Art and Design, California, USA; 'Market Forces', Osage Art Foundation, Hong Kong, China (all 2013); 'Gwangju Biennale 2012', 'Liverpool Biennial 2012', 'Contact', Frankfurter Kunstverein, Germany (2012), 'Singapore Biennale 2011' and 'Busan Biennale', South Korea (2010). He lives and works in Auckland and Berlin.



Dane Mitchell

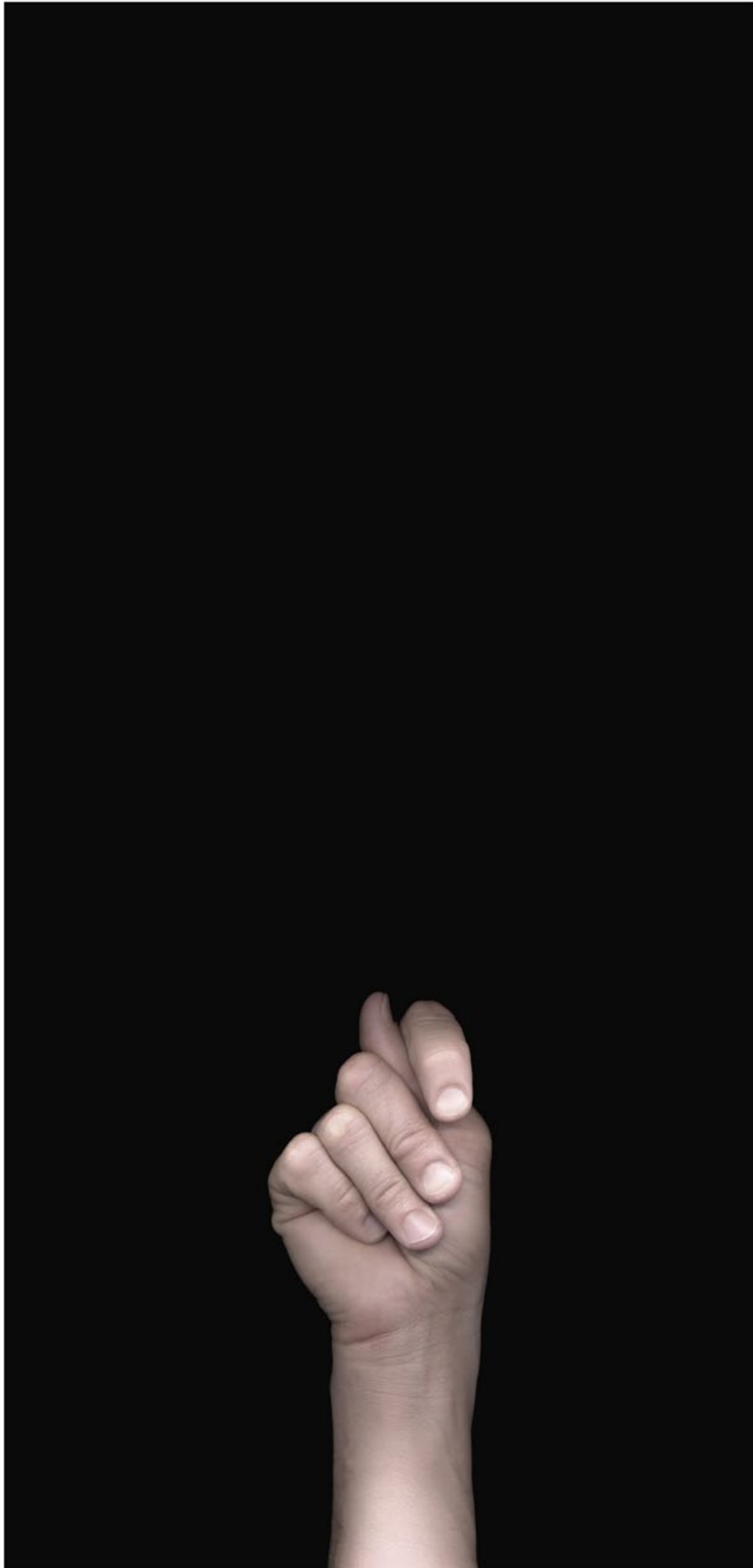
Non-verbal Gesture 1, (Here one feels a fine tingling and a gentle prickling in the thumb; the outstretched fingers begin to vibrate lightly. Thoughts are focussed on receiving fire and solar powers. This sign particularly affects the forces of life, in a rejuvenating and strengthening manner.) 2015,
Inkjet on habotai silk
134.6 × 370.8 cm



Dane Mitchell

Non-verbal Gesture 2, (Here cosmic energies begin to collect in the hand, experienced as prickling in the extended finger-tips, as well as in the ring finger and the tip of the thumb. Thoughts are focussed on the reception of solar powers. The collected energies are circulated throughout the body by an act of conscious will. At the deepest moment they are focused in the feet.), 2015

Inkjet on habotai silk
134.6 × 370.8 cm

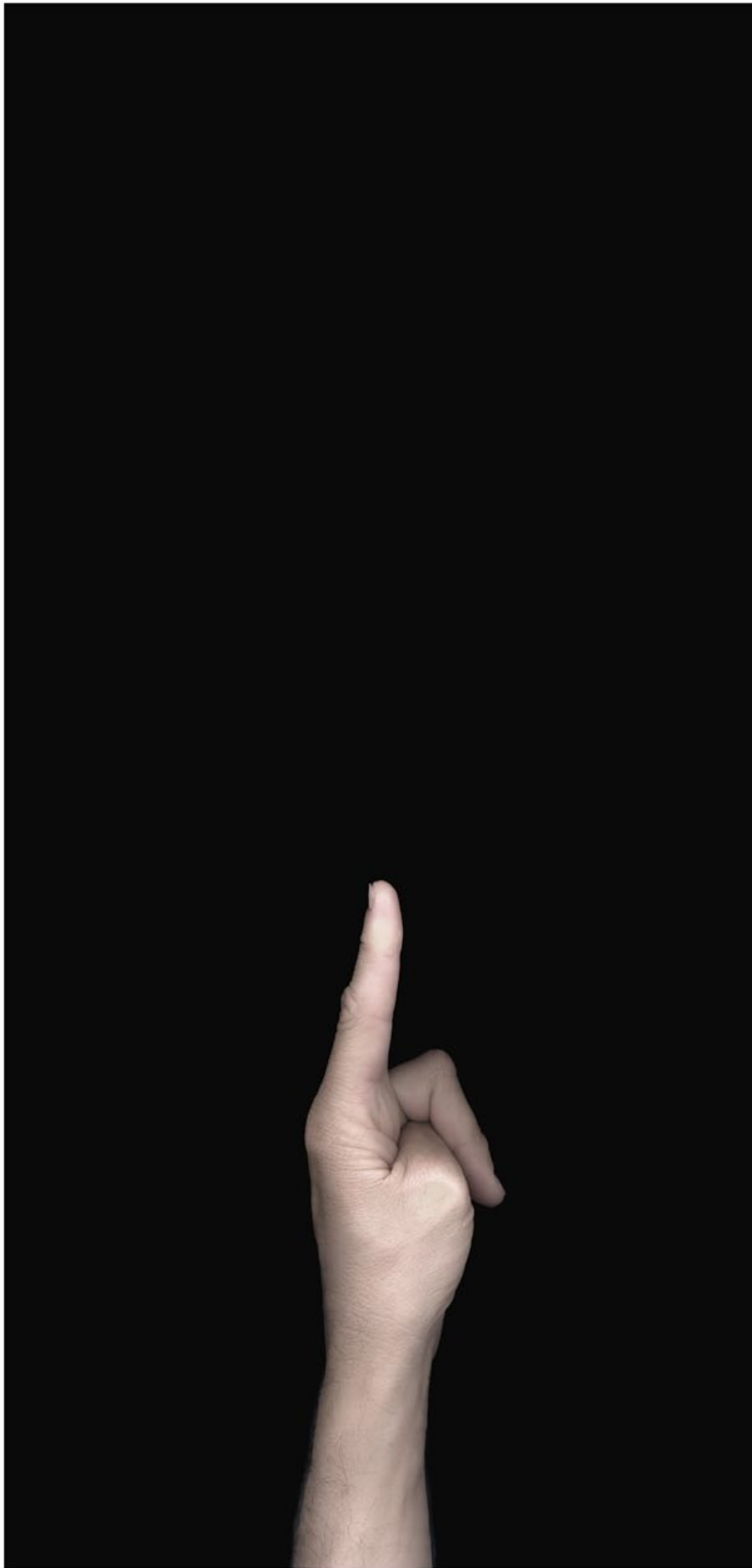


Dane Mitchell

Non-verbal Gesture 3, (Here one feels a tingling sensation throughout the hand, the thumb slightly vibrating. Thoughts are focussed to ward off the evil spirits of the dead and lure wishes of good fortune to protect oneself from a malevolent glare and distract those with the ability to curse you from the mental effort needed to successfully do so.), 2015

Inkjet on habotai silk

134.6 × 370.8 cm

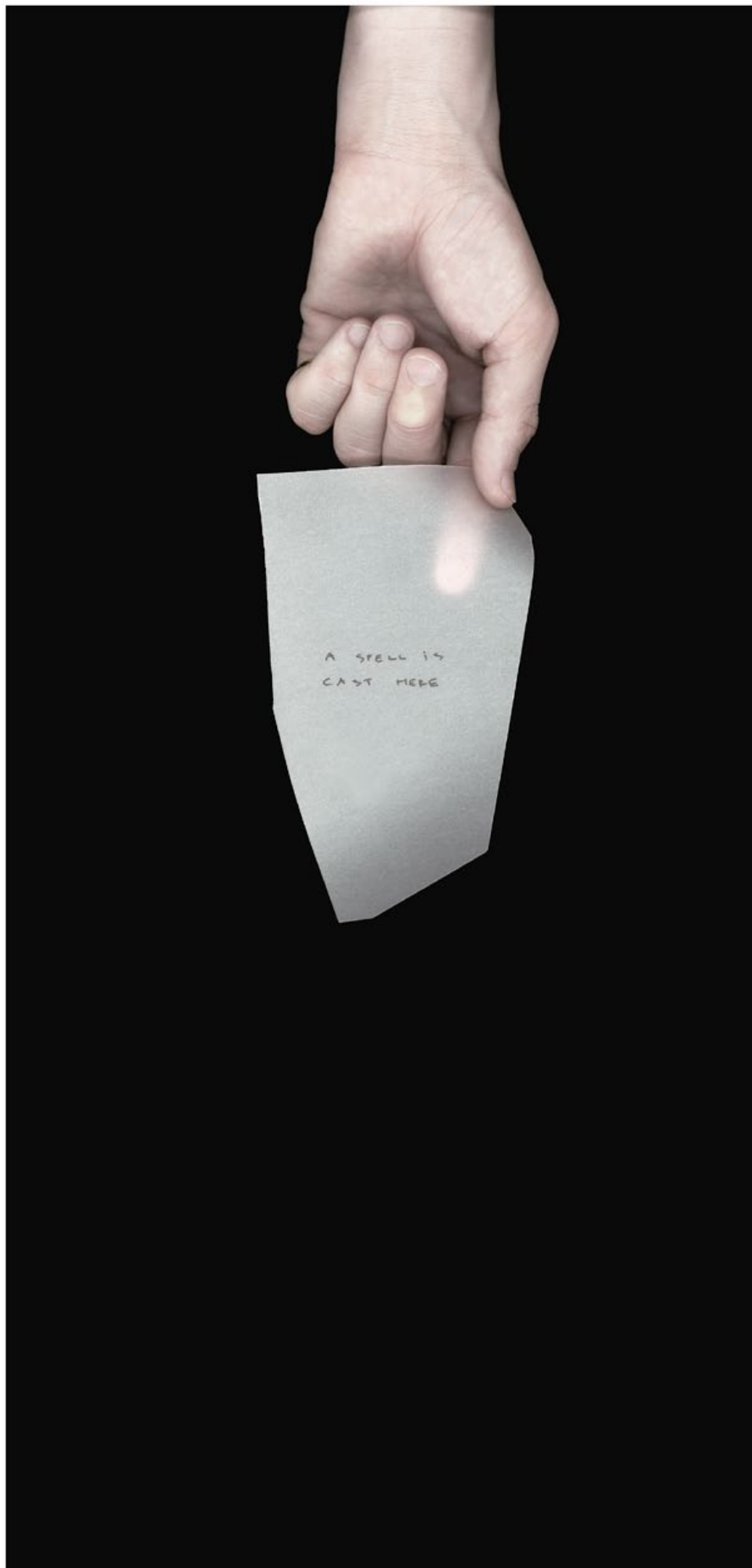


Dane Mitchell

Non-verbal Gesture 4, (Thoughts are focussed on the development of magical powers. You strongly feel the influx of cosmic energies into the tip of your index finger. Often after this exercise the smell of ozone can be detected from the hand.), 2015

Inkjet on habotai silk

134.6 × 370.8 cm



Dane Mitchell

A Spell is Cast Here, 2015

Inkjet on habotai silk

134.6 × 370.8 cm