



**Step Out of Your Body,
Enter New Ones**

An Exhibition
On Community
and Spirituality

Curated by Raphael Gyga

The exhibition *Step Out of Your Body, Enter New Ones* turns the spotlight on art that grapples with questions of community and spirituality. Seven artists of different generations probe concerns in which community and spirituality become tangible as ideas that are of immediate relevance to society and inform each other. Rather than conceiving spirituality as an individual practice divorced from the concrete realities of the world, the show reflects on its social and political potentials.

Igshaan Adams

Christine & Irene Hohenbüchler

Corita Kent

João Modé

Teresa Margolles

Sabine Schlatter

Buhlebezwe Siwani

Die Ausstellung *Step Out of Your Body, Enter New Ones* richtet den Blick auf künstlerische Auseinandersetzungen mit Gemeinschaft und Spiritualität. Sieben Positionen unterschiedlicher Generationen verhandeln Fragestellungen, die Gemeinschaft und Spiritualität als zwei gesellschaftsrelevante Konzepte greifbar machen, die sich gegenseitig beeinflussen. Spiritualität wird in diesem Kontext nicht als individuelle Praxis ohne konkreten Bezug zur Weltsituation verstanden, sondern in ihrem gesellschaftlichen und politischen Potential reflektiert.

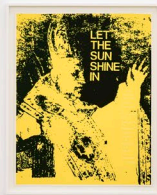
INSTALLATION VIEWS

Galerie Peter Kilchmann, Zurich. April 30 - June 5, 2021



All exhibitions views. Photographer: Sebastian Schaub







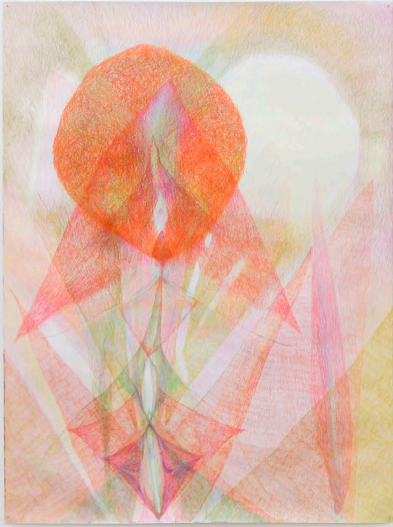












Step Out of Your Body, Enter New Ones

On Community and Spirituality

Raphael Gygax

New Age, hiking the Way of St. James, angelology: the personal quest for spiritual experiences is the form into which contemporary society casts religious yearnings. That is one key hypothesis in the sociologist Hubert Knoblauch's study *Populäre Religion* (2009). It is a quest that is driven by a deep-seated desire for unconventional experiences of transcendence, experiences that are cultivated outside the purview of traditional religious institutions and that have filtered deep into everyday culture. The turn toward spirituality in post-industrial societies has been observed since the second half of the twentieth century and reflects a fundamental transformation of religious life. Most recently, the restrictions on social contact due to the covid-19 pandemic have lent new energy to this privatization of the spiritual; economists have documented strong growth in the market for spiritual coaching.

The sociologist Émile Durkheim's (1858–1917) study *The Elementary Forms of the Religious Life* (1912) locates man's social nature at the center of its subject. Isolating the universal features of religion, Durkheim concludes with the insight that the holy or sacred that humans worship is not a divinity, metaphysical power, or distinctive experience as such: the essence of the sacred, what allows the individual to “transcend” himself or herself, is society. It follows that spiritual and transcendent experiences cannot be conceived as a purely subjective phenomenon, though they have often been portrayed as a form of ecstasy; they are essentially a social fact. To understand transcendence, one must examine its qualities as a process. As suggested by the Latin root,

“transcendere,” it denotes an act of rising above or moving beyond, but it does not presuppose an unambiguous distinction between two defined realms between which religious experience moves. This insight underscores the significance of connection and the blurring of distinctions rather than disjunction: the overcoming of what may appear as a boundary or difference emerges as pivotal. The dynamic that transports the individual above and beyond the mundane can be closely bound up with the faculties of self-observation and self-reflection, which enable him or her to cross potential boundaries without necessarily drawing new ones. “Transcendence,” in this sense, should be defined as an activity that is performed afresh in each instance and thus actively thwarts processes of normalization.

The positions on view in the exhibition converge in their engagement with this productive dynamic and process of “transcendence.” The works are not merely visual interpretations of transcendence, not just documentation of transcendental experiences. Each in its own way, they instead harness the momentum of transport across boundaries as a creative principle. They exemplify artistic strategies that, in exploring aspects of spirituality, bring a broad social context into focus, though without letting themselves be led astray by the fatuities of pseudo-religion. The emphasis is instead on attempts to defy the tendencies toward hyper-individualization and relentless self-improvement, on efforts to comprehend the individual in his or her social context. The positions on display, that is to say, champion a conception of society informed by a dense and variegated web of interrelations and the work with and on those relations, counteracting the idolization of individuality.

Far from being at the mercy of larger structures, humans are woven into them and can actively shape them. The works chart this weblike nature of social reality also through their own facture. The artists dedicate themselves to manual crafts such as knotting, weaving, or knitting that look back on centuries-long histories and have traditionally often served as sources of communal identity, as well as techniques like silkscreen printing or drawing that can be practiced individually or in groups without requiring overly complex infrastructures. In their literal as well as figurative dimensions, then, the works uncover the intertwined strands of our collective existence. They read as storehouses of knowledge and vessels preserving recollections of the quintessence of communal life and dialogue. They tell stories of the organic growth in which forms of collective making are rooted.

Step Out of Your Body, Enter New Ones

Über Gemeinschaft und Spiritualität

Raphael Gyga

New Age, Wandern auf dem Jakobsweg, Engelskult: Die individuelle Suche nach spirituellen Erfahrungen stellt die neue Sozialform des Religiösen dar. So lautet eine der zentralen Thesen des Soziologen Hubert Knoblauch in seiner Studie *Populäre Religion* (2009). Im Kern dieser Suche steht der Wunsch nach besonderen Erfahrungen der Transzendenz, die fernab traditioneller religiöser Institutionen gepflegt werden und heute tief in die Alltagskultur hineinreichen. Die Hinwendung zur Spiritualität von postindustriellen Gesellschaften ist seit der zweiten Hälfte des 20. Jahrhunderts zu verfolgen und Ausdruck einer grundlegenden Transformation von Religion. Die Beschränkungen sozialer Kontakte aufgrund der Covid-19-Pandemie haben diese Privatisierung des Spirituellen zusätzlich befördert; so lässt sich ein verstärktes Wirtschaftswachstum im Markt des spirituellen Coachings nachweisen.

In seiner Studie *Die elementaren Formen des religiösen Lebens* (1912) stellt der Soziologe Émile Durkheim (1858–1917) die gesellschaftliche Natur des Menschen in den Mittelpunkt. Er arbeitet das Allgemeine an der Religion heraus und schliesst mit der Erkenntnis, dass das Heilige oder Sakrale, das von den Menschen verehrt wird, nicht einfach eine Gottheit, eine metaphysische Kraft oder eine besondere Erfahrung ist, sondern dass die Gesellschaft das eigentliche Heilige ist und zur «Transzendenz» des Einzelnen führt. So können spirituelle, transzendente Erfahrungen nicht nur als ein rein subjektives Phänomen – das oft als eine Form von Ekstase beschrieben wird –, sondern müssen wesentlich als ein soziales gefasst werden. Transzendenz muss dabei insbesondere im Hinblick auf ihre prozessualen Qualitäten verstanden werden. Im Sinne des lateinischen «transcendere» meint der Begriff das Hinübersteigen oder Überschreiten, jedoch setzt er keine

trennscharfe Unterscheidung zweier festgelegter Bereiche, zwischen denen sich bewegt wird, voraus. Statt der Unterscheidung rückt so die Verbindung und Entgrenzung in den Vordergrund. Zentral wird die Überwindung dessen, was als Grenze oder Differenz angesehen werden kann. Das beschriebene Moment des Überschreitens kann dabei aufs Engste mit den Fähigkeiten der Selbstbeobachtung und -reflexion verbunden werden. Diese befähigen das Individuum, potentielle Grenzen zu überwinden, ohne notwendigerweise neue Grenzen zu ziehen. In diesem Sinne sollte «Transzendenz» als eine Aktivität definiert werden, welche sich immer wieder vollzieht und sich so aktiv Normierungsprozessen entgegenstellt.

Die in der Ausstellung gezeigten Positionen vereint ihre Auseinandersetzung mit eben jenem produktiven, prozessualen Moment der «Transzendenz». Die Arbeiten sind keine rein visuellen Interpretationen von Transzendenz. Vielmehr erheben sie auf ihre je spezifische Art das Moment der Grenzüberschreitung zum gestaltenden Prinzip. Dabei handelt es sich um künstlerische Strategien, die im Umgang mit Spiritualität auf einen breiten gesellschaftlichen Kontext fokussieren, ohne dabei in pseudo-religiöse Sphären abzugleiten. Vielmehr stehen Bestrebungen im Mittelpunkt, die das Individuum jenseits Tendenzen der Hyperindividualisierung und Selbstoptimierung in einem gesellschaftlichen Kontext fassen. Die gezeigten Positionen machen sich folglich für einen Gesellschaftsbegriff stark, der von einem mannigfaltigen Netz an Bezügen und der Arbeit mit und an diesen geprägt ist und der Überhöhung des Einzelnen entgegenläuft.

Dieses Verwobensein in grössere Zusammenhänge, denen man nicht hilflos gegenübersteht, sondern die man aktiv gestalten kann, thematisieren die Arbeiten auch auf Produktionsebene. Die Künstler:innen konzentrieren sich auf handwerkliche Tätigkeiten, die auf jahrhundertealte Traditionen zurückblicken und vielfach einen geschichtlichen Hintergrund als gemeinschaftsstiftende Tätigkeiten aufweisen: Knüpfen, Weben oder Stricken. Hinzu kommen Techniken wie Siebdrucken oder Zeichnen, die alleine oder in Gruppen, befreit von zu aufwendigen Infrastrukturen, praktiziert werden können. So rücken die verschiedenen Arbeiten im wortwörtlichen wie übertragenen Sinne Momente des Verwobenseins und des Kollektiven in den Fokus. Sie lassen sich als Wissensspeicher lesen, als Erinnerungsgefässe an die Konstitution von Gemeinsamen und des Austauschs. Sie erzählen Geschichten über das organische Wachstum, in dem Formen des kollektiven Machens verwurzelt sind.

The idea of “first-person politics” and its motto, “The personal is political,” are ingrained in the South African artist **Igshaan Adams**’s (b. Cape Town, 1982) performances, woven wall pieces, and installations. In his early work, the artist repeatedly integrated objects and images from his own familiar and domestic context, arranging and “interweaving” them in expansive installations that addressed not only his homosexuality, but also his commitment to a liberal practice of Islam and his role as a person of color in South Africa. Adams’s works propose subtle meditations on personal liminal experiences—on what it feels like to live on the threshold of breaking away from dominant social orders—in matters of race, religion, gender, and sexuality. Drawing on the material and formal iconographies of Islam and South African culture, he charts a polyvalent and phenomenological approach to these themes. The two works on view in the exhibition are characteristic examples: The wall installation *When Dust Settles (I)* (2018) consists of various panels of linoleum flooring, known as “tapyts” in Afrikaans, and a used prayer rug. The flooring comes from houses in the Cape Flats and Khayelitsha neighborhoods, where the artist grew up. Adams’s views of religion are shaped less by a theological interest in defined beliefs than by a concern with religious *practice*: the shared enactment of a faith and the sense of community it engenders. The woven pieces likewise foreground the aspect of shared practice and are often products of communal collaboration; see, for instance, the second work in the exhibition, a woven wall piece. In this sense, Adams’s transdisciplinary practice also reads as an ongoing inquiry into intersectional identities.

In den Performances, gewebten Wandarbeiten und Installationen des südafrikanischen Künstlers **Igshaan Adams** (*1982, Kapstadt) ist das Konzept «Politik der ersten Person» (und deren Parole «Das Persönliche ist politisch») inhärent. So benutzte der Künstler in seinen frühen Arbeiten immer wieder Objekte und Bilder aus dem eigenen familiären oder häuslichen Umfeld und «verwob» sie zu grösseren installativen Anordnungen. Dabei thematisierte er nicht nur seine Homosexualität, sondern auch sein Bekenntnis zu einer liberalen muslimischen Glaubenspraxis und seine Rolle als *Person of Color* in Südafrika. Adams’ Arbeiten sprechen in subtiler Art und Weise von seinen liminalen Erfahrungen – Erfahrungen eines Schwellenzustandes in der Loslösung von den dominierenden sozialen Ordnungen – in den Bereichen von Rasse, Religion, Gender und Sexualität. Er nutzt die materiellen und formalen Ikonografien des Islam und der südafrikanischen Kultur, um einen mehrdeutigen, phänomenologischen Zugang zu diesen Themen zu entwickeln. So auch in den zwei in der Ausstellung gezeigten Arbeiten: Die Wandinstallation *When Dust Settles (I)* (2018) besteht aus unterschiedlichen Stücken von Linoleum-Böden, in Afrikaans «tapyts» genannt, und einem gebrauchten Gebetsteppich. Die Bodenstücke stammen aus Häusern aus der Gegend der Cape Flats und Khayelitsha, wo der Künstler aufgewachsen ist. Adams’ Blick auf Religion ist weniger geprägt von einem theologischen Interesse an Glaubensinhalten, als er sich vielmehr auf die Religions*praxis* richtet: das gemeinsame Praktizieren eines Glaubens und die damit einhergehende Verbundenheit. Auch in den gewebten Arbeiten steht die gemeinsame Praxis im Vordergrund. Die Werke entstehen häufig in gemeinschaftlicher Kollaboration; so auch die zweite Arbeit der Ausstellung, eine gewebte Wandarbeit. Adams’ disziplinübergreifende Praxis ist so auch als fortlaufende Untersuchung intersektionaler Identitäten zu verstehen.



When Dust Settles (I), 2018





CHRISTINE & IRENE HOHENBÜCHLER

The Austrian siblings **Christine and Irene Hohenbüchler** (b. Vienna, 1964) rose to international renown in the 1990s with a creative practice based on working with socially stigmatized demographics such as prison inmates or people with disabilities or children and teenagers. Establishing an expanded social space and engaging marginalized social groups in dialogue, their practice also seeks to install a more robust structure of communication within the art space. One of their best-known projects was presented in the Austrian pavilion at the 1999 Venice Biennale: the *Mother and Child(ren) House*. The war in the Kosovo and the acute distress that countless mothers and children faced prompted the artists to team up with the architect Martin Feiersinger to conceive an extensible honeycomb-style modular shelter structure made of wood that recalls Frederick Kiesler's idea of the *Endless House* (1950). The drawings on view in the exhibition form the basis for the complex project. They also show the artists grappling with additional concerns that are characteristic of their oeuvre: nature, questions in philosophy, and aspects of their own biographies. Much of their graphic art, on which the sisters always work together, revolves around motifs of rootedness, branching, and crystallinity, which also serve as metaphors for the interwovenness of lives, community, and collectiveness.

Das gemeinsame Arbeiten mit sozial stigmatisierten Gruppen wie Gefängnisinsassen oder Menschen mit Beeinträchtigungen oder mit Kindern und Jugendlichen machte die österreichischen Geschwister **Christine und Irene Hohenbüchler** (*1964, Wien) in den 1990er Jahren international bekannt. Ihre künstlerische Praxis schafft dabei einerseits einen erweiterten sozialen Raum und tritt mit marginalisierten Gesellschaftsteilen in Austausch, andererseits versucht sie auch eine verstärkte Kommunikationsstruktur innerhalb des Kunstraums herzustellen. Eines ihrer bekanntesten Projekte wurde im österreichischen Pavillon an der Biennale von Venedig 1999 präsentiert: das *Mutter-Kind(er)-Haus*. Das Projekt entstand vor dem Hintergrund des Kosovo-Kriegs und des damit verbundenen Wissens um die Not unzähliger Mütter und Kinder. In Zusammenarbeit mit dem Architekten Martin Feiersinger entstand eine wabenförmige, modular erweiterbare Wohnstruktur aus Holz, die an Friedrich Kieslers Konzept des *Endless House* (1950) erinnert. Die in der Ausstellung gezeigten Zeichnungen sind die Grundlagen für dieses komplexe Projekt. Dabei greifen die Künstlerinnen auch weitere Themen auf, die für Werk charakteristisch sind: die Auseinandersetzung mit Natur, Philosophie und eigenen biografischen Momenten. So spielen in ihrem zeichnerischen Werk, das immer eine gemeinsame Produktion der Schwestern ist, Motive von Wurzeln, Verästelungen oder dem Kristallinen eine zentrale Rolle, die auch als Metaphern für das Miteinanderverwobensein, dem Gemeinsamen und Kollektiven stehen.



Wurzelwerk II, 2021

mother-child(ren)-house This project arose out of our reflections on the war in Kosovo and the resulting situation of women and children who have lost their houses and apartments, and, most of all, their sense of security. In cooperation with architect Mirka Feringer we have developed a mother-child(ren)-house, a living space for seven to eight children, one parent and possibly grandparents. The house consists of simple pre-manufactured load-bearing components. The house used as our building material because it is re-usable, as well as the its relative lightness. Its small, the greatest advantage it creates and its transportability. The individual building components are designed so that the whole structure can easily be assembled and broken down, in other words, the building technique has been adjusted to maintain a flexibility with regard to different situations alike. The structure had no foundations but each unit is supported by posts which are anchored in the ground.

1



1999

Mutter-Kind(er)-Haus 1, 1999

3



The **mother-child(ren)-house** was bought by the Pfaffenberndts Family. After the Victor Strevale the house was donated to the organization SOS-Biodiversität and got transported to the Kosovo. The SOS-Biodiversität-organization is going to use the building for the first SOS-children village in Pristina. According to favourable conditions it was not possible to find a ground for the intended village site now. We hope, all right there will be found a solution.

Mutter-Kind(er)-Haus 3, 1999



Mutter-Kind(er)-Haus 5, 1999



Mutter-Kind(er)-Haus, 1999 (with Martin Feiersinger)
Austrian Pavillon, Venice Biennial, 1999, larch wood, glass, bituminous shingles, 12.3 x 6.6 x 5.9 m
Courtesy of the artists and Galerie Martin Janda, Vienna

CORITA KENT

The American artist **Corita Kent** (Fort Dodge, Iowa, 1918–1986) attracted notice in the 1960s with silkscreen prints that mixed and matched figurative and religious motifs and textual fragments from a wide range of sources—slogans, song lyrics, Scripture, fiction. Bold in style, her work may be described as a “politicized” variant of Pop Art. At the age of eighteen, Kent entered the order of the *Sisters, Servants of the Immaculate Heart of Mary* and took the name Sister Mary Corita. The progressive spirit that prevailed in her environment encouraged her creativity, and Kent taught in and eventually chaired the art department of the college affiliated with the order until a conflict with the cardinal overseeing her diocese led her to return to secular life in 1968. With her unique combination of distinct roles—she was a visual artist, cleric, and pedagogue, as well as a champion of social justice active in the Civil Rights Movement of the 1960s—she became known even in her lifetime as America’s “favorite nun” (Andy Warhol). Like many of her fellow artists blending art with activism, Kent found the perfect medium for her combative spirituality in serigraphy; it allowed her to tackle issues such as the Vietnam War, racism, and social injustice and facilitated broad dissemination of her views. The execution of her work was often a collaborative enterprise. Discussing the connection between religious belief and real-world concerns, she wrote: “Maybe you can’t understand the psalms without understanding the newspaper and the other way around. Maybe that’s why it sounds so good when you insert a line from the paper after each verse of a psalm and read it aloud. Maybe they were never meant to be separate ...”

Bekannt wurde die Amerikanerin **Corita Kent** (1918–1986, Fort Dodge, Iowa) in den 1960er Jahren für ihre Siebdrucke, die figurative und religiöse Motive und Textfragmente unterschiedlichster Quellen – Slogans, Songtexte, biblische Verse oder Literatur – kombinieren und sich durch ihre plakative Art einer «politisierten» Form der Pop Art zuordnen lassen. Im Alter von 18 Jahren trat sie dem Orden *Sisters, Servants of the Immaculate Heart of Mary* bei und nahm den Ordensnamen Sister Mary Corita an. Der progressive Geist des Ordens förderte Kents Kreativität und ermöglichte, dass sie bis zu ihrem Ordensaustritt 1968 – aufgrund eines Konflikts mit dem Kardinal – in der Kunstabteilung des zum Orden dazugehörigen College unterrichtete und später diese auch leitete. Dieses multiple Rollenbild als Künstlerin, Geistliche, Pädagogin aber auch Verfechterin sozialer Gerechtigkeit in der Bürgerrechtsbewegung der 1960er Jahre machten sie bereits zu Lebzeiten zu Amerikas «favorite nun» (Andy Warhol). Das Medium der Serigraphie ermöglichte der spirituell-kämpferischen Künstlerin – wie vielen ihrer Künstler-Kolleg:innen, die an der Schnittstelle von Kunst und Aktivismus arbeiteten – Themen wie den Vietnamkrieg, Rassismus und soziale Ungerechtigkeit aufzugreifen und breit zu distribuieren. Oftmals wurde die Produktion der Arbeiten in der Gemeinschaft ausgeführt. Über das Verhältnis des Religiösen zum Profanen sagte sie: «Vielleicht kann man die Psalmen nicht verstehen, ohne die Zeitung zu verstehen, und umgekehrt. Vielleicht klingt es deshalb so gut, wenn man eine Zeile aus der Zeitung nach jeder Zeile eines Psalms einfügt und vorliest. Vielleicht waren sie nie getrennt gedacht ...».



Selection of archival photographs (1956-67) of workshop situations and the procession on Mary's Day, which was an annual event held on campus.

Courtesy of the Corita Art Center, Los Angeles, corita.org

NO TIME AGO
OR ELSE A LIFE
WALKING IN THE DARK
I MET CHRIST
JESUS) MY HEART
FLOPPED OVER
AND LAY STILL
WHILE HE PASSED (AS
CLOSE AS I'M TO YOU
YES CLOSER
MADE OF NOTHING
EXCEPT LONELINESS
e.e.c.



THERE IS ONLY
ONE MAN



Here, here, how about this one? Dan.

PAUL'S "DEVELOPMENT OF PEOPLES"/Comments on Paul VI's new encyclical ranged from laudatory (the Russian news agency, Novosti) to adverse (The Wall Street Journal). In his "non-encyclical," Father Berrigan has in mind the several adverse comments, especially those from affluent countries such as the United States.

There was one a Good Man who used to address Wachs at Wisdom to all the people. He told the Rich to loosen up on their Bank Reserves, Government People to get going on Social Services, and the Military to control their Passion for New Hardware. He expressed the Feeling that if Children were around, there should be Schools, and that if people were ill, hospitals ought to be Available, he said that no one ought to starve or to sleep in the open Weather, which was severe in most Places.

When Bush Wars broke out in remote Provinces he sat up most of the Night, worrying and putting over Letters to both sides, urging the Leaders to Cool it and the Other Tribes not to add Fuel to the Fire.

This Activity got him into trouble sometimes. Many influential People read his Writings even though they had their own Holy Men, mainly because it was the Thing to Do. The Rich are not who were mentioned, they were Not Pleasing. They feared about Industry and Assembly, the Housing of Unemployed, Fire, Enterprise, and insisted that they were pulling More than their Load, that they had worked since the Third Hour, that they were bearing on the Head of the Day those they also hated strongly that it would be much better if Certain Tribes would stay in the Society, from which they might see Things in Better Perspective.

The Military took a stance of Injured Dignity. Was not the Worth of their Army, Self-Evident? They were right on with their Sense Day Work Week, urging that People They had a care on the bills run to a World Commion, Vietnam Memorial, High Security prevented, the sound of trip hammers could be heard in the surrounding countryside. All Day, and the Housing of Steam and Smoke from the Blast Furnaces. Air Pollution was generous, but the Government published a study showing that the families of the Area had a remarkably high Inner Personal Security Rating.

It was announced that the Military were working on weapons that would, one and for All, secure our boundaries from Aggression.

When asked to comment on the Good Man's words referring to "a Starvation Army Race," and "Depth of the Deeper Needs of Society," a Public Relations Man responded with a various Bank Note. He said that Mr. Volokos, of High Ordinance Anti-Personnel Research, would be Unavailable for comment. General Marx also was absent; he was leading an Evacuation Scenario Session up the River. But both Leaders had agreed on a Statement: National Security Forbade them to Defend Themselves; they were conditional however without descending to the Particulars of An Attack which must seem, in View of the Linear International Climate, highly Regrettable, that the Good Sense of the Electorate, and eventually, History itself, would vindicate the Wisdom of Their Course. Mr. Because of Military P.R. would now endeavor to answer any questions.

Yes, military expenditures were somewhat above last year's. No. Absolutely not. There was no correlation between the facts of domestic poverty, and the necessary, and modest military increase. The poor classes, who were also gifted with good sense, would appreciate this, and join cheerfully in the National Service.

No. He could be definitive on this one: no further military increase was anticipated in Our Time. Positive). No. No. Detailed Accounting could be Given of the Allocation of the Military Budget to one of National Security of Judgment. Those Responsible. A Full Page, for every Day, if he might be allowed to be factitious, factitious.

Well, that was that. A predictable outcome soon. Everyone read the words of the Good Man; they came by the Thousands to hear Him talk on his tour. Then they went back and lived pretty much as they had before.

When he spoke at the Town Hall, they made sure the Stock Exchange was closed for the afternoon, and the Military always switched their combox to Patrol Protection for the duration of His Stay, but most He had left, everything Hooted-up

Again. The Rich went on finding Spectacular ways of making more and more Money. The Military announced with a Straight Face that sixty-eight separate Investments were needed on Last Year's Ultimate Weapons. If our borders were not to be Overrun, once and for all.

The Poor also went back to the Same Old Life. They were looked, about, Watched by the Police, prodded and prodded by Social Scientists, overcharged, overworked, displaced by another City Hall Renovation-of-Neighborhoods Plan, exorcised and exorcised, urged to Patience With Their Lot, accused of not observing the Guidelines for Child Limitation. Also The Holy Man seemed to be on their side, but he lived far away, and one visit in a lifetime to their Developing Sector didn't seem to solve much, one way or another. Normally, that's the great National Need, and the new president of the International Association of Labor-Fair Normal times. Get that checkers back into the dinner pail.

Security declared the Chief of Staff That is our business, positively. And we mean to deliver. Just one more push or we're out. Normal and secure, part of the normal scene, secure in the conditions of script, the poor were on living in their gut series and favelas and shanty towns. They slept soundly, their lives lived with the historic promise, they would always be with us, indeed, anyone with half an eye could see they had chosen the Better Path. □

PAUPERES SEMPER: A NON-ENCYCICAL

Daniel Berrigan S J



... Which is to say: with Vietnam burnt, we fiddle. The worst thing in the world is to lose the nature of the world, form one's fingertips and eyes and sure to go under, to grow grave, to want abroad, to prefer false goals to real ones. Please, don't fly, don't shake, don't be folded, stapled, mutilated. Everyone worth talking about lives like you, from Guatemala to Vietnam and in between. Everyone is under bombs—except the makers of bombs.

... names, as they say in a dacha as old as Pilate and Caesar, of law and order. Whose bolt was the army officer writing above the smoking village anyway? We had to destroy them in order to save them.

... Don't be saved, don't be destroyed. Move beyond, be modest, live in the breach. If you were not in trouble, that would be trouble indeed.

... Everyone, but everyone, including the undersaved, lives in the caravans' cave. At least until meal time. A few others have put on linen suits and tooth and claws. But who cares, who hears?

... Anyway, I try to say it at Cornell. Here, a few chaplains, like the two who handed in their draft cards, and try two Protestant colleagues and a few hundred students and a few profs and myself—we just make it. No one in power buys us or thanks us or needs us. The students do all three. Things are normal.

When I was fasting in D.C. jail last fall, 50 students here fasted for the jail break. They prayed together in the evenings and stayed up all night and everyone, I mean every one came. The sense, they said, walked right out of me. They or Luke.

... We've got a good resistance going. Phil and the other three stand to get up to three years. Things are normal, and very good.

Spring is on time here, the gorge is good, the snow goes over day and night. I walk around and say to myself: Jesus, this place might make it if I were you. Don't let them wipe your smile off, even in sleep. With love and squall. Dan.



Hope is believing
that there has
to be
an
"I"
in
"daisy".

Carson

we
we

It's a two way street You took more than you gave.
I gave more than I took
and that also is we and vanity. D.H Lawrence
C. 1972

© 1972



flowers grow, 1977

TERESA MARGOLLES

The Mexican artist **Teresa Margolles** (b. Culiacán, 1963) makes works that revolve around themes like death, violence, and social exclusion. Since the early 1990s, she has also volunteered at the forensic division of a morgue in Mexico City, where numerous victims of violent crimes, many of them unidentified, arrive day after day. Her experiences there inspire her minimalist works, which often incorporate “residual substances” related to the human body as materials. Since 2005, the artist has focused on an ongoing investigation of the rampant violence in Ciudad Juárez, a city on Mexico’s northern border, including a never-ending series of femicides. Women’s social position and the extreme violence inflicted on them in Latin American societies, where patriarchal authority remains the dominant social model, are also the central concerns in her “Telas” (Fabrics), a series of projects she has realized in Guatemala, Mexico, Panama, Nicaragua, Brazil, and other countries since 2012, in each instance in collaboration with a local women’s initiative. The work on display, titled *Gerlaine GG Om Pão Com Molho: Identidade desconhecida* (2014), was made with the participation of the women of the Dom João Costa Social Center in Recife (Brazil). Margolles gave the group a piece of fabric that had touched the body of a woman who had met with a violent death in Recife, and encouraged them to embroider a design on the textile in order to initiate a conversation about the dead woman, violence, and the social problems plaguing their respective communities; the process was recorded on video. The labor of stitching thus not only becomes a cathartic ritual, it also serves as an occasion to negotiate questions concerning the participants’ own system of social and political values.

Die mexikanische Künstlerin **Teresa Margolles** (*1963, Culiacán) umkreist mit ihren Werken Themen wie Tod, Gewalt und soziale Ausgrenzung. Sie engagiert sich seit Beginn der 1990er Jahre zudem in der gerichtsmedizinischen Abteilung eines Obduktionshauses in Mexiko-Stadt, wo täglich zahlreiche, vorwiegend anonyme Opfer von Gewaltverbrechen angeliefert werden. Vor diesem Hintergrund entstehen ihre minimalistisch gehaltenen Arbeiten, die oft «Restsubstanzen» des menschlichen Körpers als Materialien einbeziehen. Seit 2005 untersucht die Künstlerin vor allem die Gewaltexzesse – wie beispielsweise die andauernde Serie an Frauenmorden – in der nordmexikanischen Grenzstadt Ciudad Juárez. Die soziale Stellung der Frau und die extreme Gewalt, die in den zumeist stark patriarchal dominierten Gesellschaften Lateinamerikas an dieser ausgeübt wird, sind auch zentrales Thema für ihre Werkgruppe «Telas» (Tücher), die seit 2012 unter anderem in Guatemala, Mexiko, Panama, Nicaragua und Brasilien entstanden sind. Dafür arbeitete Margolles jeweils mit Frauengruppen in diesen Ländern zusammen, im Falle der ausgestellten Arbeit *Gerlaine GG Om Pão Com Molho: Identidade desconhecida* (2014) mit Frauen aus der Non-Profit-Organisation Centro Social Dom João Costa in Recife (Brasilien). Sie übergab der Gruppe ein Stück Stoff, das in Kontakt mit dem Körper einer Frau war, die in Recife einen gewaltsamen Tod erlitten hatte, und lud die Stickerinnen ein, Muster auf dem Stoff zu entwerfen, um so ein Gespräch über die Verstorbene, die Gewalt und die sozialen Probleme, die ihre jeweiligen Gemeinschaften plagten, anzustossen; dieser Prozess wurde per Video aufgezeichnet. Das Sticken wird so nicht nur zu einem kathartischen Ritual, sondern auch zum Anlass, Fragen des eigenen gesellschaftlichen und politischen Wertesystems zu verhandeln.



Gerlaine GG Om Pão Com Molho: *Identidade desconhecida* (Gerlaine GG Om Pão Com Molho: *Unknown Identity*), 2014
Process of embroidery on a fabric permeated with blood from the body of a woman assassinated in Recife, Brazil.
Courtesy the artist and Galerie Peter Kilchmann, Zurich



Gerlaine GG Om Pão Com Molho: *Identidade desconhecida* (Gerlaine GG Om Pão Com Molho: *Identidad desconocida*), 2014



The Brazilian artist **João Modé**'s (b. Resende, 1961) work unfolds a formal idiom that breathes fresh life into the legacy of the Brazilian Constructivism and Neoconcretismo of the 1950s and 1960s with artistic strategies that were subsequently also harnessed by exponents of a "relational art." His work *REDE* (*Net*, 2003–), for example, is created afresh for each presentation in a collective act that is staged in a public setting and involves over a hundred participants. Tying together a broad assortment of strings in time-consuming labor, they produce a piece that is set apart by its singularity and heterogeneity yet perceived as a cohesive body. Analog techniques like knotting and stitching are also the basis for the works Modé makes by his own hand. The exhibition features two pieces that consist of wooden and glass beads threaded on strings. The freestanding sculptures balance between a poetics of the everyday and the question of the spiritual in art beyond figurative representation. Modé himself describes his art as a kind of "affective constructivism." In the beholder's eye, the topological interspaces in his webs may also constitute blanks: a form of "epistemological space."

Das Werk des brasilianischen Künstlers **João Modé** (*1961, Resende) knüpft in seiner Formensprache an das Erbe des brasilianischen Konstruktivismus und Neoconcretismo der 1950er und 1960er Jahre an und führt dieses weiter, indem er künstlerische Strategien aufgreift, die später auch von Vertreter:innen einer «relational art» eingesetzt werden. So entsteht etwa sein Werk *REDE* (*Net*, 2003-) durch die Partizipation von über hundert Teilnehmer:innen jedes Mal neu im öffentlichen Raum. Diese knüpfen mit unterschiedlichsten Schnuren über einen längeren Zeitraum an diesem Werk mit, das sich durch seine Einmaligkeit und Heterogenität auszeichnet und doch gleichzeitig als ein Körper wahrgenommen wird. Analoge Techniken wie Knüpfen und Sticken sind auch die Grundlage von individuell entstandenen Arbeiten Modés. So zeigt er in der Ausstellung zwei Arbeiten, die aus an Schnuren aufgefädelten Holz- und Glasperlen bestehen. Die im Raum freistehenden skulpturalen Arbeiten oszillieren zwischen einer Poesie des Alltäglichen und der Frage nach dem Geistigen in der Kunst ausserhalb figurativer Gegenständlichkeit. Modé bezeichnet seine Arbeit selber als eine Art von «affektivem Konstruktivismus». Die topologischen Zwischenräume, die seine Netze aufweisen, können für die Betrachter:in auch Leerstellen, eine Form «epistemologischen Raums», darstellen.



REDE project, since 2003
Documentation of the project at SESC, Barra Mansa, Brazil, 2003
Courtesy the artist and Galerie Peter Kilchmann, Zurich



Untitled, 2019

Wood beads, variable dimensions, exhibition view: Galerie Peter Kilchmann, Zurich



In large-format works on paper that stand out for their bold colors and intensity, the Swiss artist **Sabine Schlatter** (b. Zurich, 1977) operates on the interface between performance art and drawing. Executed in colored pencil, the motifs—which often recall the organic structures that appear in microscopic photographs of plants—read not only as notations of the artist's embodied movements, but also as attempts to map mental and psychological states. In terms of both form and substance, then, her art harks back to the pioneering work of the Swede Hilma af Klint (1862–1944) and other abstract painters who found inspiration in Spiritualism and the theories of theosophy and anthroposophy. Schlatter's interest in process-centered creative strategies is already evident in her earlier performances; realized together with Benjamin Egger, they address questions concerning the dynamics of communities and their spatial (self-)empowerment. Complementing the works on paper on view in the exhibition, the artist will present sculptural-performative objects of one of her performances in public space. In these, she examines the movement patterns of passersby and especially instants of encounter, meetings, the crossing of paths. These social dynamics and territorial constellations, which she traces on the ground with colored chalk blocks, are based in each case on observations made by the artist over several days. In this way, large-format, temporary floor drawings are created that can also be described as a cartography of the singular and its integration in the whole.

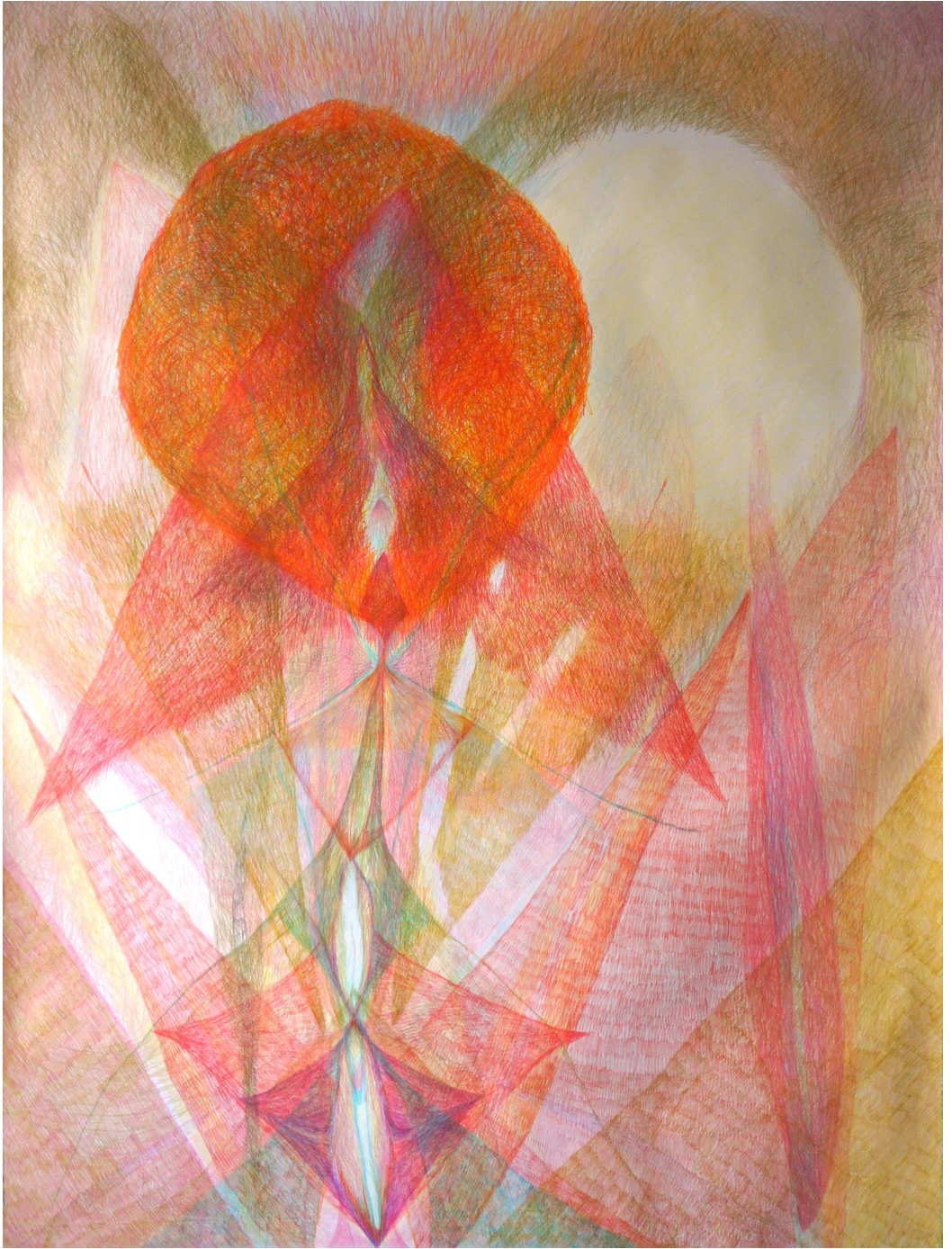
In ihren grossformatigen Werken auf Papier, die sich durch eine ausgeprägte Farbigkeit und Intensität auszeichnen, arbeitet die Schweizer Künstlerin **Sabine Schlatter** (*1977, Zürich) an der Schnittstelle von Performance und Zeichnung. Die mit Buntstift ausgeführten Motive – oftmals erinnern sie an organische Strukturen mikroskopischer Pflanzenbilder – können dabei nicht nur als Notationen von Körperbewegungen der Künstlerin gelesen werden, sondern auch als Versuche, innere Zustände zu kartographieren. Nicht nur aus formalen Gesichtspunkten kann man so dieses Werk in der Tradition von Arbeiten der Schwedin Hilma af Klint (1862–1944) und anderen abstrakten Maler:innen sehen, die sich in ihren Werken mit Spiritualismus oder theo- und anthroposophischen Theorien auseinandergesetzt haben. Das Interesse an künstlerischen Strategien des Prozessualen findet sich bereits in den früheren Performance-Arbeiten Schlatters, die gemeinsam mit Benjamin Egger entstanden sind und in denen Fragen nach Dynamiken von Gemeinschaften und deren räumlicher (Selbst-)Ermächtigung aufgegriffen werden. So wird Schlatter parallel zu den in der Ausstellung gezeigten Papierarbeiten auch skulptural-performative Objekte einer ihrer Performances im öffentlichen Raum präsentieren. In diesen untersucht sie Bewegungsmuster von Passant:innen auf öffentlichen Plätzen, insbesondere Momente der Begegnung, des Aufeinandertreffens, des Sichkreuzens. Diese sozialen Dynamiken und territorialen Konstellationen, die sie mit farbigen Kreideblöcken am Boden nachzeichnet, basieren jeweils auf mehrtägigen Beobachtungen der Künstlerin. So entstehen grossformatige, temporäre Bodenzeichnungen, die auch als eine Kartografie des Singulären, das im Ganzen aufgeht, beschrieben werden können.



Social Mapping, since 2018
Documentation of the performance in Munich on Wittelsbacherplatz
Courtesy of the artist. Photograph: Benjamin Egger



Untitled, 2020



Untitled, 2020

The study of the historical lineages of African religions and cosmologies that have become hybridized with Christian beliefs is central to the South African artist **Buhlebezwe Siwani's** (b. Johannesburg, 1987) artistic practice. More particularly, her work is informed by her role as a practicing sangoma. In Western terms, sangomas may be described as spiritual healers who play an important part in medical care in the traditional cultures of the Nguni peoples (including the Zulu and the Swazi). Taking inspiration from this philosophical knowledge around African cosmologies and healing, Siwani interrogates the racialized, stratified, and gendered society of today's South Africa. The video *Amakhosi* (2018) shows the artist before a field of sugarcane, a crop introduced by colonialism. She slowly dances from one edge of the frame to the other in a variation on a dance performed by the female members of the Shembe Church (also known as the Nazareth Baptist Church or AmaNazarites). Founded by Isaiah Shembe (1867–1935), it is one of the best-known and oldest independent denominations in Africa. Defying bans imposed by Protestant missionaries and later by the Apartheid regime, Shembe made African dances (umgido) accompanied by hymnic chants part of his services, which he often held under the open sky. A product of religious syncretism, a fusion of Zulu culture and Old Testament elements, the Shembe Church remains a vital faith community. With this reference, the short video pinpoints the intersections between the land itself, its colonial occupation, and the pivotal role of religion in the configuration of power.

In der künstlerischen Praxis der südafrikanischen Künstlerin **Buhlebezwe Siwani** (*1987, Johannesburg) nimmt die Auseinandersetzung der historischen Verflechtungen afrikanischer Religionen und Kosmologien, die sich mit christlichen Glaubensvorstellungen hybridisiert haben, eine zentrale Rolle ein. In ihren Arbeiten spiegelt sich insbesondere ihre Rolle als praktizierende Sangoma. Mit westlichen Begriffen können Sangoma als spirituelle Heiler:innen beschrieben werden, die eine wichtige Rolle in der medizinischen Versorgung in den traditionellen Nguni-Kulturen (u.a. Zulu und Swazi) spielen. Geprägt durch dieses philosophische Wissen rund um afrikanische Kosmologien und Heilung hinterfragt Siwani Südafrikas rassifizierte, klassenbestimmte und geschlechtsspezifische Gegenwart. Die Videoarbeit *Amakhosi* (2018) zeigt die Künstlerin vor einem Zuckerrohrfeld – eine durch den Kolonialismus importierte Kulturpflanze – langsam tanzend vom einen zum anderen Ende des Bildraums. Dabei handelt es sich um eine Variation eines Tanzes, der von den weiblichen Mitgliedern der Shembe-Kirche (auch bekannt als Nazareth Baptist Church oder AmaNazariten) getanzt wird. Gegründet wurde diese Kirche von Isaiah Shembe (1867–1935) und gilt als eine der bekanntesten und ältesten unabhängigen Kirchen Afrikas. Obwohl von den protestantischen Missionar:innen und später auch während der Apartheid verboten, führte Shembe afrikanische Tänze (umgido), die von hymnischen Gesängen begleitet wurden, in seine oft im Freien stattfindenden Gottesdienste ein. Die Shembe-Kirche ist so ein Produkt einer synkretischen Religion, eine Kombination von Zulu-Kultur und alttestamentarischen Elementen, die bis heute eine Glaubensgemeinschaft findet. In der kurzen Videoarbeit werden so die Überschneidungen zwischen dem Land selbst, seiner Kolonisierung und der Zentralität von Religion in der Konfiguration von Macht aufgegriffen.



Amakhosi, 2018





WORKS IN THE EXHIBITION

Igshaan Adams

When Dust Settles (I), 2018, manipulated found vinyl flooring, string and beads, 303 x 405 cm
Exhibition view: Galerie Guido Baudach, Berlin. Photography: Roman März, Berlin

Kruispad, 2021, nylon rope, cotton, twine, beads, sea shells, stones, glass, wood, plastic and fabric,
284 x 190 cm

Latifah, 2017, cotton twine, glass and plastic beads, 172 x 97 cm

Courtesy of the artist and blank projects, Cape Town

Christine & Irene Hohenbüchler

Mutter-Kind(er)-Haus 1, 1999, plotterprint, Indian ink on tracing paper, 96.7 x 158.7 cm

Mutter-Kind(er)-Haus 3, 1999, plotterprint, Indian ink on tracing paper, 96.7 x 158.7 cm

Mutter-Kind(er)-Haus 5, 1999, plotterprint, Indian ink on tracing paper, 96.7 x 158.7 cm

Wurzelwerk II, 2021, pencil, colored pencil on paper, 100 x 75 cm

Wurzelwerk III, 2021, pencil, colored pencil on paper, 100 x 75 cm

Courtesy of the artists and Galerie Martin Janda, Vienna

Corita Kent

handle with care, 1967, silkscreen on paper, 58.5 x 88.9 cm

let the sun shine, 1968, silkscreen on paper, 73.5 x 58.5 cm

e is for everyone, 1968, silkscreen on paper, 43.2 x 57.5 cm

love at the end, 1969, silkscreen on paper, 57.5 x 29.5 cm

i in daisy, 1969, silkscreen on paper, 57.5 x 29.5 cm

me must be turned upside down to become we, 1972, silkscreen on paper, 58.42 x 58.42 cm

i go in to come out, 1976, silkscreen on paper, 10 x 30 cm

flowers grow, 1977, silkscreen on paper, 40.5 x 29.5 cm

Courtesy of Corita Art Center, Los Angeles, corita.org, and kaufmann repetto, Milan / New York
All images are: © Estate, Corita Art Center

Teresa Margolles

Gerlaine GG Om Pão Com Molho: Identidade desconhecida (Gerlaine GG Om Pão Com Molho: Identidad desconocida), 2014, 226 x 244 cm

Embroidery on fabric permeated with blood from the body of a woman assassinated in Recife, Brazil. Created with the participation of women from the Social Center Dom João Costa: Marluce Pedro de Araujo, Maria Gracas Guimares de Lima, Ezilda Rodrigues da Silva, Edinai Maria da Silva, Josefa Helena da Silva, Josilene Maria da Silva, Zumeira Deca da Silva, Rositania da Silva Santos, and Jocileide Benedita de Souza. Recife, Brazil.

Courtesy of the artist and Galerie Peter Kilchmann, Zurich

João Modé

Constructive [Paninho], double brown, 2014, cotton, unique, 26 x 19 cm, each

Constructive [Paninho], twins, 2015, cotton, unique, 30.5 x 22cm, each

Constructive [Paninho], blue strip, 2017, cotton, unique, 120 x 95 cm

Constructive [Paninho], rhombus with fringe, 2016, cotton, unique, 49 x 28cm

Hive of beads, 2021, glass beads, 330 x 220 cm

Skin, 2021, wood beads, 27 x 19 cm

Courtesy of the artist and Galerie Peter Kilchmann, Zurich

Sabine Schlatter

Social Mapping, 2021, chalk, pigments, rope, object: 23 x 46 x 19 cm, rope: 89 cm, length rope plus object: 135 cm

Untitled, 2020, colored pencil on paper, 194.5 x 186 cm

Untitled, 2020, colored pencil on paper, 163 x 145 cm

Untitled, 2020, colored pencil on paper, 159.5 x 136.5 cm

Untitled, 2020, colored pencil on paper, 261 x 195.5 cm

Courtesy of the artist

Buhlebezwe Siwani

Amakhosi, 2018, single-channel video on monitor or projection (color, sound), duration: 3'57''
Edition of 5 + 1AP

Courtesy of the artist and Madragoa, Lisbon

ARTISTS

Igshaan Adams (*1982, Cape Town) lives and works in Cape Town, South Africa. Recent solo shows at SCAD Museum of Art, Savannah (2020) and Akershus Kunstsenter (2019). Upcoming shows at Hayward Gallery, London (2020) and The Art Institute of Chicago, Chicago (2021). In 2018 Adams won the Standard Bank Young Artist of the Year Award for Visual Art.

Christine & Irene Hohenbüchler (*1964, Vienna) live and work near Vienna. Since 2011 Irene Hohenbüchler is Professor of Cooperative Strategies at the Academy of Fine Arts in Münster. Christine Hohenbüchler has been Professor of Drawing and Visual Languages at the Institute of Art and Design in the Faculty of Architecture and Spatial Planning at the Vienna University of Technology since 2002. The twin sisters have been active as a pair of artists since 1990 and had numerous solo and group shows f.e. documenta X (1997) or Venice Biennial (1999).

Corita Kent (1918-1986, USA), also known as Sister Mary Corita, was an artist with an innovative approach to design and education. By the 1960s, her vibrant serigraphs were drawing international acclaim. Her works are in the collection of the Victoria and Albert Museum, the Art Institute of Chicago, the Museum of Modern Art, the Boston Museum of Fine Arts, the Museum Ludwig, the Bibliotheque Nationale in Paris, the Whitney Museum of American Art, the Museum of Fine Arts in Boston, and The Metropolitan Museum of Art in New York, among others.

Teresa Margolles (*1963, Culiacán, Sinaloa, Mexico) lives and works in Mexico City and Madrid, Spain. Her work has been shown internationally – including at Es Baluard, Palma (2020), Museo de Arte Moderno de Bogotá (2019), Witte de With, Rotterdam (2018), Musée d'art contemporain, Montreal (2017), Migros Museum für Gegenwartskunst, Zurich (2014), Kunsthalle Fridericianum, Kassel (2010), Museum für Moderne Kunst, Frankfurt (2004), Venice Biennial (2019, 2009) and Manifesta (2016, 2008).

João Modé (*1961, Resede) lives and works in Rio de Janeiro, Brazil. Since 2000 Modé's work has been shown in solo and group exhibitions all over the world a.o. FRAC Marseille (2018), Triennale of Aichi, Nagoya, Okazaki and Toyohashi (2016), Kunstmuseum Trondheim (2012), Bonniers Konsthall, Stockholm (2011). A forthcoming exhibition will be held at the Museu de Arte Contemporânea, Rio de Janeiro (2021).

Sabine Schlatter (*1977, Zurich) lives and works in Zurich, Switzerland. Studied from 2004 to 2008 at the Zurich University of the Arts, from 2008 to 2011 she formed the artist duo eggenschlatter together with Swiss artist Benjamin Egger, which has received much recognition in Switzerland with its performances and video works. Her work was shown at Helmhaus, Zurich (2019), Laßt Tango, Zurich (2017) or Manifesta (2016).

Buhlebezwe Siwani (*1986, Johannesburg) lives and works in Cape Town and Amsterdam. She completed her BFA at the Wits School of Arts in Johannesburg in 2011 and her MFA at the Michealis School of Fine Arts in 2015. Recent solo and group exhibitions include: Galeria Municipal de Arte de Almada (2020), Sonsbeek, Arnhem (2020), Bamako Biennial (2019), Curitiba Biennial (2019). The collective iQhiya, of which Buhlebezwe Siwani is part, participated in Documenta 14, 2017.

CURATOR

Dr. Raphael Gyax (*1980, Berne) is an art historian, curator and writer and lives and works in Zurich, Switzerland. From 2003–19 he was Curator at the Migros Museum für Gegenwartskunst in Zurich. From 2013–15 he was the curatorial advisor for Frieze Art Fair London and New York and from 2016–17 the Curator for Frieze Projects in London. Previously curated solo exhibitions include a.o. Lily van der Stokker (2019), Maria Eichhorn (2018), Charles Atlas (2018), Ian Cheng (2016), Wu Tsang (2014), Teresa Margolles (2014), Christoph Schlingensiefel (2007). Since 2019 he is Head of the Bachelor Fine Arts at the Zurich University of the Arts.
raphaelgyax.com

IMPRINT

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