

Kunsthof Station on 6 July 2013, 17:00

Location: Kunsthof, Limmatstrasse 44, 8005 Zürich, and Districts 5 and 4 of Zurich. **Meeting point:** Langstrasse underpass on the side of District 4. **Ends in:** DJ set by **Dott**

The Difference That Makes a Difference – the Pattern that Connects

Psychogeography: From Urbanism to Everyday Places

**Amélie Brisson-Darveau, Mortimer Chen, Zoë Darling,
Benjamin Egger, Petra Elena Köhle, Sandra Lang,
Konstantinos Manolakis, Cat Tuong Nguyen, Kika Nicolela,
Jacqueline Poloni, Romy Rüegger, Riikka Tauriainen, Navid
Tschopp, Nicolas Vermot Petit-Outhenin. Coordination:
Dimitrina Sevova**

DJ Set by Dott at Kunsthof after 22:30

The event is composed of urban interventions, drifting walks, strolls and performative situations and other means of cacophonous molecular machinic becoming, affected by dramatizing and diagrammatizing practices of the political forms of coordination mapping singularities. The event is oriented towards the politics of location and micropolitical locomotion as an a-signifying process animating the vital multiplicity of organization of ethico-aesthetic living forms.

Reality flows; we flow with it; and we call true any affirmation which, in guiding us through moving reality, gives us grip upon it and places us under more favorable conditions for acting.
(Henri Bergson)

The unconscious no longer deals with persons and objects, but with trajectories and becomings; it is no longer an unconscious of commemoration, but one of mobilization, an unconscious whose objects take flight rather than remaining buried in the ground. (Gilles Deleuze)

The event is inspired by and refers to the history of *dérive*, or drifting, of the Situationists, who appropriated the Surrealists' strolls and Walter Benjamin's idea of passage in order to realize their own "technique of locomotion without a goal," or what Deleuze and Guattari call the "schizo stroll." They are all influenced more or less directly by the French pacifist and educational reformer Célestin Freinet and the Modern School Movement he founded in 1926 based on three complementary teaching techniques. School children would go on learning walks, and take their experience of the walks as a pretext for writing free collective texts, which they composed on Freinet's printing press. Through these collective texts the pupils were committed to the current situation in their community and tried to respond to their context, because meaning is always situated, formed by the situation and by spatial interventions. *Dérive* is a means of creating a space in which meaning is not a question of reflection between smooth surfaces, or of a dominant signifier, not an automated process of opening and closing, not mediation through media. It is a form of knowledge that cannot be individualized in a defined system because it is subjectified, specific and localized with its own temporality. This is how it can follow a concrete reality in its entire sinuosity without creating representation. This is indeed learning from experience, learning from theory.

Program

- 17:00 **Jacqueline Poloni & Riikka Tauriainen**, *Proposal for a walking method IV*. **Meeting point:** meeting point at Langstrasse underpass on the side of District 4. **Direction/orientation:** walk with the artists across the back alleys between the train tracks, Bäckeranlage and Kanzlei. **Ends at:** Langstrasse underpass on the side of District 5.
- 18:00 **Mortimer Chen & Benjamin Egger**, *multi-play Äh! -ply*. **Meeting point:** Röntgenplatz, 8005 Zürich. **Direction/orientation:** Walk with the artists to Kunsthof, Limmatstrasse 44, 8005 Zürich.
- ... **Romy Rüegger**, *Free Space! Free Space?* **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich. Throughout the afternoon and evening, whenever we are at Kunsthof, you will hear from word-of-mouth about all the ZHdK buildings that will be vacated a year from now, and are invited to sharpen and share your visions, fantasies, ideas and desires on how the space should be used in the future.
- 19:00 **Navid Tschopp**, *ZHdK or Kunsthof Häuserball Tournament*. **Meeting point:** Kunsthof, Limmatstrasse 44, 8005 Zürich. **Direction/orientation:** Soccer tournament in the streets between Kunsthof and Sihlquai 131, 8005 Zürich. **Ends at:** Kunsthof.
- 20:15 **Kika Nicolela**, *Water Tasting from Local Public Fountains*. **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich.
- 20:30 **Konstantinos Manolakis**, *Presentation (A dramatisation of structures)*. **Meeting point:** Kunsthof, Limmatstrasse 44, 8005 Zürich. **Direction/orientation:** Walk with the artist to Passage Kornhausbrücke (off Limmatplatz), 8005 Zürich (passage between Ausstellungsstrasse 104 and Sihquai 133). The installation will be available for the public to view from 17:00 on.

21:00 **Petra Elena Köhle & Cat Tuong Nguyen & Nicolas Vermot-Petit-Outhenin**, *21, 11, 25, from green and white to blue and yellow – micro-gentrification interventions in the Bäckeranlage (in the fog)*. **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich (referring to Bäckeranlage, 8004 Zürich).

21:30 **Kika Nicolela**, *Water Dialogues*. **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich.

21:45 **Amélie Brisson-Darveau & Sandra Lang**, *Irruption dans le tissu urbain / Irruption into the Urban Tissue*. **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich. Paper Cut Stop Motion Animation, duration 2 min; artists' talk.

22:00 **Zoë Darling**, *Labyrinth #1 – Invitation*. **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich (referring to Zeughaushof, Kanonengasse, 8004 Zurich).

22:15 DJ set by **Dott**, with visuals by **Aurelio Kopainig**. **Location:** Kunsthof, Limmatstrasse 44, 8005 Zürich. **End:** unknown.



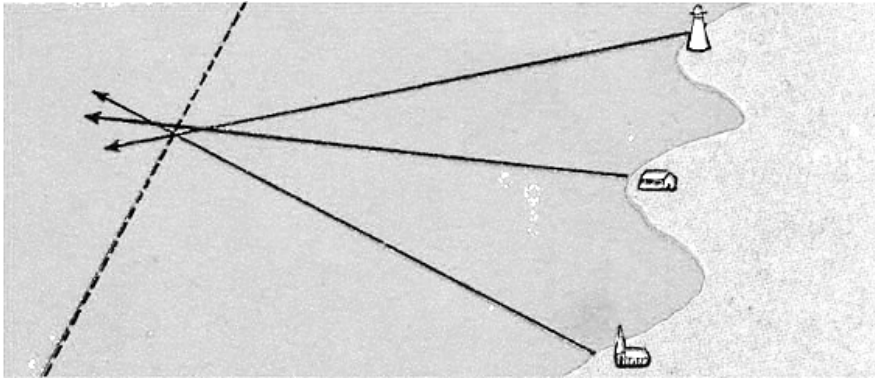
At the heart of the event on 6 July lies its own singularization as a process of multiplicity composed by interventions as molecular movements and their methods of performative dramatization, starting out from different locations in the afternoon in Districts 5 and 4 of Zurich, some of them crossing Kunsthof, others taking place directly there during the evening, creating different situations, stretching invisible vectors between themselves in a heterogeneous milieu, each with its own temporality, color, intensity and invention.

(Text: Dimitrina Sevova)

[The full text is available as [PDF](#)]

Proposal for a walking method IV

Jacqueline Poloni & Riikka Tauriainen



Meeting point: meeting point at Langstrasse underpass on the side of District 4, West side of the street. **Direction/orientation:** walk with the artists across the back alleys between the train tracks, Bäckeranlage and Kanzlei. **Ends at:** Langstrasse underpass on the side of District 5.

We adopt an ancient Viking nautical navigational method to meander through the area of Langstrasse and employ the theatricality of abstract geometrical calculations to get a grip on unpredictable or even absurd links between past and present, between logical and illogical, and trace complex socio-economic and political contradictions. To find orientation within the structures of the city the histories, landmarks, and facets become the forces and fixed points of reference which steer our course across a flexible narration between fiction and the memory of the district.

multi-play Äh! -ply

Mortimer Chen and Benjamin Egger



Meeting point: Röntgenplatz, 8005 Zürich. **Direction/orientation:** Walk with the artists to Kunsthof, Limmatstrasse 44, 8005 Zürich.

The intervention multi-play Äh! -ply by Mortimer Chen and Benjamin Egger takes as a starting point the overlap in a psychogeographical map of two urban public places, those of Röntgenplatz and Kunsthof.

Their intervention interweaves the location of Kunsthof with the idea of how the public has been performed and organized at Röntgenplatz, which remains one of the few public squares in town that has not been subjected to a logic of commercialization and co-opted in the process of beautification of the town, due to more than ten years of popular initiative and organizing. The artists in this way would like to respond to the emergence of the public at Kunsthof, and how they can perform there as a singular and group praxis in co-operation with their public, following the experience and inspiration of the functional and dysfunctional dynamisms of the public square Röntgenplatz.

Röntgenplatz is an inspiration for performing the public as an affective space – as objective territory where different singularities can multiply in order to become as a subject group capable to realize their own outdoor activities and public existence. As a trace of grassroots initiatives and their resistive understanding of the functioning of the public square, the fountain at Röntgenplatz emerged as a materialization of how living forms should be organized in public. The fountain stays there as a material trace, the result of solidarity and love in the community.

The desire of the two artists is to create a situation in which their immaterial and creative labor will remain the main engine in this process of transportation of meaning from the fountain of Röntgenplatz to Kunsthof. They understand the fountain at Röntgenplatz, as the expression of a politics of locality. But how can the idea constituting the public be put on display without producing a model or molding system, or a frozen system of archival indexes? How is it possible to re-translate and re-invent this idea and its material embodiment, from one location to the other, as an object in such a way that it escapes representative form, without copying and re-crafting the existing symbolic forms or just critically reflecting on them?

In carrying over the idea of the Röntgenplatz fountain, they merely mimic the main canonized signifier of Duchamp's pissoir in a deflection of transference, dismantling the absolute master, the figure of the signifier, because their idea is not to transcend meaning and value in order to elevate the authorial gesture at the expense of the object of art. They prefer to create another temporality, in which there is more space for play between them and their public at Kunsthof, in constituting this object. They renounce representative forms of master signifying techniques in this process of transferring the idea of public and its material trace from one place to the other, and yet they do not reject techniques of appropriation. But theirs is not ready-made – at least not in Duchamp's sense! They invent a new economy of the means of re-appropriation, taking down the aura of the object and the gesture, so that it may emanate only from the public. Their approach is based on the idea of the public and how it actually works, applying a method of multiple coordinates referring to both Kunsthof and Röntgenplatz.

In order to respond to the gap of direct access to a public toilet at Kunsthof, the artists will install one there, to reveal the functionality and logic of love at Röntgenplatz and to meet the needs of the community at Kunsthof during the urban intervention event. The artists leave the codes visible from

both signifiers so that they remain readable, leaving the control over them with the public. In the traditional exhibition or museum space the objects on display and the viewer must usually remain at a distance of one another – an instrument of domination and distinctions. With their intervention, the artists ask the question how these relations can be turned upside-down. They therefore invite the viewers, the public to a direct physical experience and body contact with the object of art.

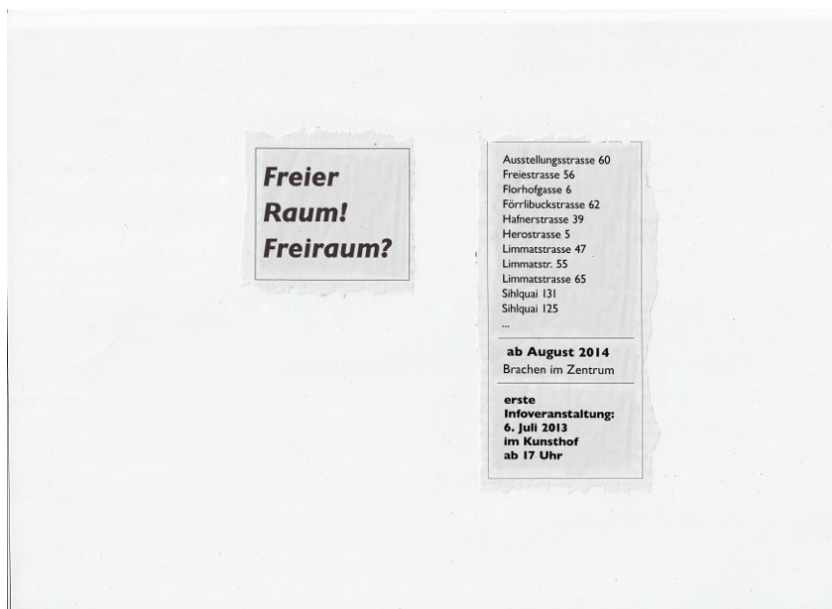
In order to re-invent how to (dis-)play the idea of the public, to be developed as an expression of non-symbolist functionality in which aesthetic practices and the politics of locality can meet, the artists state a simple gesture by installing a public toilet.

(Text: Dimitrina Sevova)

Free Space!

Free Space?

Romy Rügger



Location: Kunsthof, Limmatstrasse 44, 8005 Zürich

Ausstellungsstrasse 60
Baslerstrasse 30
Freiestrasse 56
Florhofgasse 6
Gessnerallee 11
Förribuckstrasse 62
Hafnerstrasse 39
Herostrasse 5
Limmatstrasse 47
Limmatstr. 55
Limmatstrasse 65

Sihlquai 131
Sihlquai 125

School? meeting point? concerts? exhibition space? studio? speakers' corner? or simply vacant?

Many of the buildings of ZHdK will be vacated all at the same time a year from now: have you heard what will happen to this space? You have not? Perhaps because the urban planners and investors are waiting to hear about the desires and needs of the inhabitants of the neighborhood, the freethinkers and the precarized, but have forgotten to set up a suggestion box? Do you have an idea? If we all begin thinking the city center as a space that cannot be commercialized, communicating our respective wishes to each other, and spreading rumors and utopias, what then?

Who decides what will happen to these spaces when ZHdK moves to Toniareal in the summer of 2014?

We !?

Pass it on!

This space concerns all of us!

ZHdK or Kunsthof Häuserball Tournament

Navid Tschopp



Meeting point: Kunsthof, Limmatstrasse 44, 8005 Zürich. **Direction/orientation:** Soccer tournament in the streets between Kunsthof and Sihlquai 131, 8005 Zürich. **Ends at:** Kunsthof.

Seven years ago there was a soccer tournament between squat houses in Zurich. The rules were that two squats were to play against each other. The football was placed in the geographical middle between the two houses. The goals were the entrance doors of the squats playing against each other and the soccer field lay between the two houses. At a specified time both teams ran out of their houses searching for the ball and trying to bring the ball into the goal.

In memory of this happening we will reactivate this game for the playground project at Kunsthof on 6 July 2013 at 5 pm. Kunsthof is part of the ZHDK buildings which will be demolished next year. We will play between Sihlquai 131 and Kunsthof, temporarily taking over the street for this occasion. For this happening everybody is invited to be part of the game. Bring your running shoes and let's play!

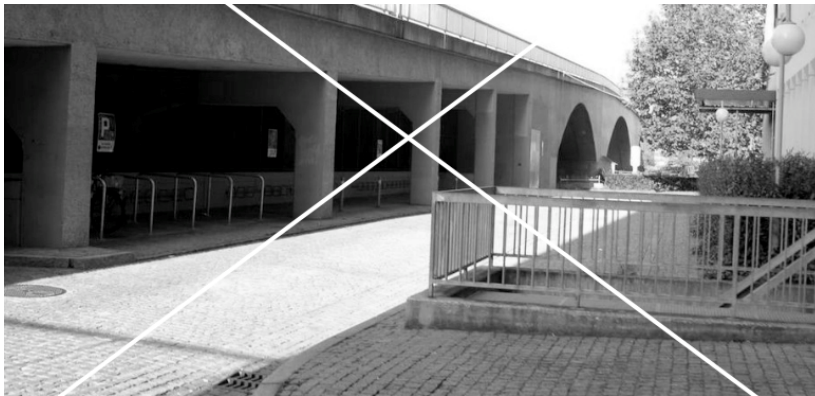
Water Tasting from Local Public Fountains

Kika Nicolela

Location: Kunsthof, Limmatstrasse 44, 8005 Zürich.

Presentation (A dramatisation of structures)

Konstantinos Manolakis



Meeting point: Kunsthof, Limmatstrasse 44, 8005 Zürich. **Direction/orientation:** Walk with the artist to Passage Kornhausbrücke (off Limmatplatz), 8005 Zürich (passage between Ausstellungsstrasse 104 and Sihlquai 133). The installation will be available for the public to view from 17:00 on.

The Passage Kornhausbrücke is a place of transit, linking Limmatplatz and the Letten area, in the immediate vicinity of the University of the Arts, vocational schools and street prostitution along Sihlquai. A place where youths hang out and sex workers meet their clients at night.

The work deals with the youth resistance in non-places, and the precarious situation of artists and sex workers.

The work finds its extension in a booklet which will be handed out during the presentation.

A freelance designer and a sex worker have certain things in common – the unpredictability and exposure of work, the continuity of work an life, and the deployment of a whole range of unquantifiable skills and knowledges [carried out in] the important spaces of daily life of women ... working in precarious and highly feminized sectors: language work (translations and teaching), domestic work, call-shops, sex work, food service, social assistance, media production. (Precarias a la deriva 2004: 158)

21, 11, 25, from green and white to blue and yellow – micro- gentrification interventions in the Bäckeranlage (in the fog)

Lecture-performance with sound, images and live reading; installation at Kunsthof.

Petra Elena Köhle, Cat Tuong Nguyen, Nicolas Vermot Petit-Outhenin



Location: Kunsthof, Limmatstrasse 44, 8005 Zürich (referring to Bäckeranlage, 8004 Zürich).

The project is based on interviews with ping pong players who used to play at Bäckeranlage before the tables were removed by employees accompanied by police, and on newspaper reports about the removal. Some people of the same group are now playing in a new location, organizing tournaments. The new place is located in a kind of indoor court inside the 25h hotel in Zürich West. They stow the ping pong tables away and take them out on Friday evenings. People from very different contexts meet there (hotel, bar, ping pong tables).

Water Dialogues

Video; approximately 8 minutes.

Kika Nicolela



Location: Kunsthof, Limmatstrasse 44, 8005 Zürich.

The artist echoes her own voice in-between thousands of water machinic enunciations in a short video movie diagrammatizing her experience with water in Zurich, and especially drinking fountains in District 5 and the neighborhood of Kunsthof. The relation with water is always, even outdoors, a very intimate experience. At the same time these fountains are material traces tied to the social bond in the town, and tell not only material stories from the past, but constitute a present break and temporal pleasurable blocking of the cacophonous movements of speeding pedestrian in their daily-life routine.

Murmuring its own corporeal and dynamic pre-linguistic tune, water merges in the town's mechanic noise in order to become one. Water is a connector and medium of never-ending machinic individuation, constituting a path to a pre-individual reality, a model of trans-individuality and trans-corporeality that creates as many intensities. This is why the experience of water always expresses difference, difference in which there is no original. For the artist, who not so long ago moved from Brazil to Zurich, following water is a possibility to dig into the pre-individual logic of the sensual in a place where she does not have direct access to the local language, and open up onto the primary logic of sense where to say or to swallow are inevitably linked in the apparatus of the mouth and oral *jouissance*, where uttering and holding back are part of one process.

At the same time the artist makes use of the techniques of video and the moving image in order to re-translate and re-articulate this experience, which has not been constituted at a linguistic level. The language of the video machine and its apparatuses with the digitalized pores of the video texture of the image are able to tell this metabolic and sensual experience through the opening of a third space in which the corporeal and gestural coalesce in a multivalent existence that opens into new temporalities, like the experience of water in the streets, but also the machine of video, which consists not only of a recording device but also devices for interpreting and transmission. The combined set of determinations of water and video establishes a field of individuation in which a series of intensive differences animate movements that open up potentialities and virtualities. Telling the story of water as an a-signifying phenomenon and pre-verbal experience of intensity, rhythms and movements in

the video's machinic flux constitutes the artist's form of playing with her new localization and her own becoming and adapting to a new context.

A politics of location is always personal and political. This is why the meta-textuality of the video is globally and geographically constituted. The micro and local context are transmitted through invisible links to another continent, to South America, and specifically to the location of the artist's home city of São Paulo, where water is always bought, drinking water is bottled, and water from the tap serves only for cleaning and laundry. The two main rivers that cross the city supplying it with their vitality are completely, desperately and probably irreversibly polluted.

Since the beginning of industrialization water has been in a continuous process of militarization, disciplining and control, and of economic reorganization and redistribution. This time around water – vital for all forms of life – is captured anew, to become a flux of the semiotizing capitalist machine and the system of control and hidden privatization of biocolonialism in which streams and currencies merge. This relatively new signifying, branding, trading and transporting is a process of auto-destruction of the molar and invisible process of proliferation. The global water problem in a liquid time lies in the way in which water's fluid abstract quality is turned into a semiotic flux – water becomes gold, but you cannot drink gold, even in a fluid state, as we know from Jack London's *Hearts of Three*.

If water introduced the very idea of speed in relation to space and time, as rivers were the first highways which guaranteed the speed of transport for millennia and enabled the exploitation of new trade routes, and later gave a boost to the fledgling mechanization by providing their kinetic energy to the first mills, then with its heat properties allowed the delocalization of mechanical processes through steam engines, the relation between water and speed is now a different one, determined by new dependencies between the value, volume, quality and speed of water and the mechanisms of its shipping. Water contaminated by toxins institutes new forms of transnational and transcorporate exploitation leading to nothing but a deepening of the problem.

Water circulates in a global but closed system and yet plays a pivotal role locally with its mechanical, biological, physiological, chemical, aesthetic and cultural properties. Can then not a hydrological awareness lead to the cultivation of an ecological mind, creating a space where the molecular and molar cross to invent new conditions of co-existence? Living matter cannot exist without water, making it one of the main commonalities. We are thus convinced that water cannot be property, must remain common, or become common again. Water brings together the issues of ecological and financial crisis and is ultimately a question of survival.

This is why the artist asks herself and the viewer to consider whether the current abundance of clean public water in Zurich can be taken for granted. Can tasty water in its difference inspire a process of thinking and of becoming a metabolistic body of differences across the

world, be it through the bodies and colonies of microorganisms which combine with the mineral content to give each water its distinctive taste? If the ecology of the mind is always molecular and local, the planetary water weaves it into molar issues with its closed system of constant circulation and its embodiment of interrelated machinic fluids, as a thousand water machines perpetually multiply in a constant vital mechanic process of becoming in the creative milieus of water's myriad of ecobodily forms, of corporal fluidities with their physical and chemical specificities.

(Text: *Dimitrina Sevova*)

Irruption dans le tissu urbain / Irruption into the Urban Tissue

Paper Cut Stop Motion Animation, duration 2 min; artists' talk.

Sandra Lang and Amélie Brisson-Darveau



Location: Kunsthof, Limmatstrasse 44, 8005 Zürich.

The animation takes visual references from traditional papercutting, and from the graphic design of flyers and posters produced in and around occupied houses in Zurich.

Instead of scenes from transhumance and sedentary life in the valley, the animation displays the scenery of an occupied house in the urban space. Wohlgroth with its five buildings in the Josefstrasse area was the biggest occupation in Switzerland. It lasted from 1991 to 93, the year of the forced eviction of the squat and the destruction of the buildings of the old gasometer factory. Rather than referring to a binary of black and white, papercutting is here used as a technique which deals with presence and absence. Instead of the symmetry and arboreal constructions in the rural scenes of traditional swiss papercutting, it plays with cuts through strata and surfaces in the urban territory. With the motion appear the delirious constructions and modifications of the existing architecture of the occupied house. Squats seem to appear suddenly in a place and temporarily disrupt the striation of the space of the capitalist city.

Labyrinth #1 - Invitation

Zoë Darling



Location: Kunsthof, Limmatstrasse 44, 8005 Zürich (referring to Zeughaushof, Kanonengasse, 8004 Zurich).

“The Labyrinth challenges one’s own authority and personal responsibility. Both are necessary for joint political action”

The form of the labyrinth has been used as a contemplative tool throughout the decades and over continents. It is found in many cultures and through various ages. Monks use the ritualistic practise of walking the labyrinth to connect the right and left hemispheres of the brain in order to solve complex theological questions.

Its history in Zurich dates from the Medieval period and the spiritual work of the Beguines; a group of women who inhabited the Haus “Zum Irrgang” on Augustinergasse 6, 8001 Zurich. The Beguines’ religious and political opinions were similar to those expressed by anarchists in later centuries. They can be seen as very early forerunners to the feminist movement and as independent females, at a time when women were expected to be wives or nuns. They were persecuted by the church as heretics.

The maze house dates back to the 17th century. This would suggest that it is most likely part of the second wave of Beguines. A maze pattern is still placed outside the door.

The more recent labyrinth in Zurich and my starting point is the Labyrinthplatz in Zeughaushof in Zurich.

Excerpts from a kind of poem about how it came into being:

“you - an ironic interpellation
you - Educational gap and place for education

you - Chaos of endless passage
you - Chance after unsuccessful search”

Participants:

Amélie Brisson-Darveau received her MFA from Concordia University in the Fiber Art department. Before she started her MFA, Amélie completed a B.A. in Visual and Media Art at the Université du Québec à Montréal and received a second BA in Social Work from Université de Montréal. Amélie investigates the edges of bodies and the relation to their milieu. Her work has been shown in various exhibitions and events in North America and Europe.

Mortimer Chen, born 1990, lives, laughs and works in Zurich. He studies Fine Arts at the Zurich University of the Arts. His artistic focus lies on the schematization of inconspicuous, ordinary and small objects and events. Through his interpretation in drawing, sculpture and installations, he transforms familiar and common objects of everyday life into thoughtful, sometimes precarious, existential questions.

Zoë Darling is a British born artist who works with performance and research. She often takes on different characters which she develops in relation to specific contexts. She works between performance genres: music (punk/experimental), art and dance (butoh/movement). Her interest lies in the “intertext” between performer and audience; between environment and public; between culture and context.

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.

Petra Elena Köhle (*12.03.1977, Schlieren) and **Nicolas Vermot Petit-Outhenin** (*06.04.1977, Meyriez) have been collaborating since 2003. They studied photography and art at the Zurich University of the Arts, the Universidad del Cine Buenos Aires and Central Saint Martins, The University of the Arts, London. The artist duo’s installations have to do with the act of selective history writing and a rereading of its conditions and consequences. They have been artists in residence at the Swiss Institute in Rome and the Cité internationale des Arts in Paris. Selected shows (2011-13) include: Palais de Tokyo, Museum für moderne Kunst Frankfurt, Shedhalle Zurich, Swiss Art Award, Basle, Sinopale 4, Sinop (Turkey), Siemens Sanat, Istanbul. Recently published artist book with edition fink: *There where I should have been yesterday. I am here today.*

Sandra Lang is currently doing her Master’s degree (MA of Fine Arts) at Zurich University of the Arts after having received her BA degree in theory from the same institution. She studied violinmaking in Italy, worked later in Belgium and France as a bowmaker. She works in the field of art, theory and

politics and in 2012 participated in projects with the 16 Beaver group in New York and with Fabrica Frenética Estontecnica at "Truth is concrete" (Steirischer Herbst Graz).

Konstantinos Manolakis is a representative of the younger generation of Zurich artists. In his artistic practices he experiments with the methods of Constructivism and Minimal Art – not only in terms of abstraction and invention, but also of the interrelation between constructions, objects on display, the viewer's walking movements in the space and their changing perspective. The artist's constructions cause familiar spatial conventions to sway. His approach is characterized not only by deconstruction, but can be seen as new forms of territorialization in which the artist intervenes in the space by building an architecture within the architecture, which introduces new temporalities in the relation between space, installation and viewer.

Cat Tuong Nguyen was born in 1969 in Ban Me Thuot, Vietnam. When fleeing from the communist troops in 1975, he and his siblings lost their parents, who went to France, trying their best to get their children back. The family was finally reunited in Switzerland in 1981. Cat Tuong went to high school and University in Berne, Switzerland, where he studied Psychology and Philosophy. In 1993 he went on to study photography in Zurich at the Schule für Gestaltung, from where he graduated in 1998. Working as a photographer and free artist, he exhibited mainly in Switzerland and Europe. His work often focuses on social-biographical and historical issues using different kind of media and materials. Cat Tuong has spent time in Paris and Berlin in artist residency programs. He also teaches photography at the University of the Arts in Zurich, where he lives and works.

Kika Nicolela is a Brazilian artist, filmmaker and independent curator. Graduated in Film by the University of Sao Paulo, Nicolela is currently completing a Master of Fine Arts at the Zürcher Hochschule der Künste (ZHdK). She has participated of over 100 solo and group exhibitions in Asia, Europe, North and South America. She was the recipient of several prominent Brazilian grants and awards, and her videos have been screened and awarded in festivals of more than 30 countries. She was selected for the artist-in-residences programs Sumu AIR (Finland), Rondo Studio (Austria), Künstlerdorf Schöppingen Foundation (Germany), Gyeonggi Creation Center (South Korea), Casa das Caldeiras (Brazil), Objectifs (Singapore), Route Fabrik (Switzerland), LIFT Liaison of Independent Filmmakers of Toronto (Canada) and Art Residency at Lycée Agricole (France).

Jacqueline Poloni, *1989 in Lugano, Switzerland. Lives and works in Zurich. Jacqueline has been living in Zurich these past five years, and has just completed her bachelor in Fine Arts. In 2013 she has contributed to the Practical Fridays at the Corner College and exhibited at the import|export space with the ongoing group project Working Persistence.

Romy Rüeegger, *1983, lives and works in Zurich. Romy Rüeegger studied languages, film and art in Switzerland, Norway and Argentina and graduated from the Zurich University of the Arts with an MA in Fine Arts in 2010. She is currently writing a PhD at the Academy of Fine Arts in Vienna. In her artistic practice she rereads texts and images, with a focus on how power structures within a society are built, maintained and subversed. In her writing she negotiates the space between poetry, conceptual writing and the spoken word. She shows her works in the form of installations, radio plays, performative readings, lectures, writings and artist books, and takes part in a variety of longterm collaborations for projects and exhibitions in Switzerland and abroad.

Riikka Tauriainen, *1979 in Oulu, Finland. Lives and works in Zurich. Riikka has lived for five years in Zurich, where she completed her master's degree. She grew up in Finland and studied also in Tallinn Estonia and in Berlin. Her works are internationally exhibited, including Sinopale Biennial 2012 in Turkey and Media-Scape 2012, Biennial for Time Based Art in Zagreb Croatia, The Swiss Art Awards 2013 in Basel, as well as a solo show at Les Complices* in Zurich 2010. Riikka's focus is on the performative process of everyday life and art, which she puts into motion by means of medium and situation. She deals with topics such as social norms and behaviors, routine, banality and language.

Navid Tschopp was born on 4 November 1978 in Mashhad, Iran, and lives and works in Zurich. 2004-2010 he studied art and art mediation and then received a grant of Stiftung Binz39. From January to June 2012 he was awarded a Pro Helvetia studio stipend in India. Navid Tschopp works in the realm of Context Art and has investigated the potential of art in society and politics with a variety of interventions in the urban space. Since 2009 Tschopp focuses more on topics like transculturality, orientalism and an anthropology of images. Navid Tschopp's works have been presented in such publications as Kunstbulletin 4/11, Art&Agenda (Gestalten Verlag) and in Kunstforum International.