

The Best, The Rest, and The Unexpected Guests

Mitchell Anderson, Kathryn Andrews, Janine Antoni, Ruedi Bechtler, Anthony Caro, Walter De Maria, Ida Ekblad, Cédric Eisenring, Fischli/Weiss, Sylvie Fleury, Katharina Fritsch, Anya Gallaccio, Liam Gillick, Jasmine Gregory, Bernhard Hegglin, Louise Lawler, Miriam Laura Leonardi, Mario Merz, Sveta Mordovskaya, Sarah Morris, Kaspar Müller, Pamela Rosenkranz, Josh Smith, Simon Starling, Christopher Wool, Urban Zellweger

Curated by the artist Lorenza Longhi, *The Best, The Rest, and The Unexpected Guests* combines selected works from the collections of the Bechtler family with works by contemporary Swiss artists. The focus is on Longhi's subjective view of the collections, whereby her artistic perspective reveals surprising references within the diverse selection of works. Looking back on the collecting activities of the Bechtler family, the exhibition includes key works from the 1960s to the present day and invites a fresh dialog by contrasting them with current positions.

The retrospective on the collection activity of the Bechtler family encompasses key works from the 1960s to the present and creates a lively dialogue through the contrast with contemporary positions, going beyond a mere coexistence. Longhi invites visitors to enter the exhibition space of the Bechtler Stiftung as guests. Through her deliberate selection and arrangement of the works, Longhi brings the ordinary into the absurd, blurring the boundaries between art and everyday life.

A lamp that bathes the space in warm light seems to do more than just illuminate: it becomes part of a larger narrative that reflects the tension between artwork and everyday object within the context of collecting. A bench, a shoe rack, or an abstract painting on the wall—all these objects reference the idea of the interior as infused with art, as a “domestication of art,” which here connects the public with the private and vice versa. Wild animals become pets through domestication, and the collected art becomes part of the domestic living space. Symbolically representing this is the *Pudel* by Katharina Fritsch, which promotes the exhibition and is meant to welcome visitors with joyful anticipation.

Through materiality, chosen motifs, and the method of presentation, the works evoke memories. Like flipping through a scrapbook, a dialogue emerges between past and present, between what we preserve and what we forget. But what stories do the objects tell? What remains, and what is forgotten?

LORENZA LONGHI

Lorenza Longhi (*1991 in Lecco, lives in Zurich) studied Visual Arts at the Accademia Di Belle Arti di Brera in Milan and at ECAL in Lausanne. Her work has been shown at Swiss Institute, New York, Weiss Falk, Basel, Kunsthalle Zurich, Fanta-MLN, Milan, Fondazione Trussardi, Milan Museion, Bolzano, Kölnischer Kunstverein, Cologne, Eva Presenhuber, New York, Fondazione Prada, Venice. She received the Manor Art Prize Kanton Zurich 2025.

BECHTLER STIFTUNG

The Bechtler Stiftung is a museum for contemporary art in Uster which houses *The 2000 Sculpture* (1992) by Walter De Maria and the video installation *I Couldn't Agree With You More* (1999) by Pipilotti Rist. Parallel to the two permanent installations, the Bechtler Stiftung shows temporary exhibitions with works by contemporary artists from Switzerland and abroad twice a year and offers guided tours and an art mediation program. Directly behind the museum building lies the Zellweger Park, which is freely accessible and where important works of international and Swiss contemporary art can be discovered.

OPENING
Saturday, October 26, 2024, 5 - 7pm

EXHIBITION
October 27, 2024 – April 21, 2025

OPENING HOURS
Thursday – Sunday, 11am - 5pm

CONTACT
Caroline Ziegler, cz@bechtlerstiftung.ch, Phone: + 41 44 521 25 20



Katharina Fritsch, *Pudel*, 1995 © 2024, ProLitteris, Foto: VAN HAM Kunstauktionen / Saša Fujs Photographie