

Heimspiel

Gestalt

With: **Bianca Barandun, Tomas Baumgartner, Sarah Bechter, Sarah Burger, Anna Diehl, Markus Ebner, Christoph und Markus Getzner, Jürg Jaberg, Jiří Makovec, Loris Mauerhofer, Toni Monn, Rhona Mühlebach, Drago Persic, Francisco Sierra, Bennett Smith, Gregory Tara Hari, Reinhard Tobler, Susann Toggenburger, Helmut Wenzel**

Every three years, *Heimspiel* presents the work of artists from different countries and cantons at five exhibition venues. *Heimspiel* offers a platform for artists from Vorarlberg, the Principality of Liechtenstein, as well as the cantons of Appenzell Ausserrhoden, Appenzell Innerrhoden, Glarus, St. Gallen, and Thurgau. The multi-institutional exhibition project promotes exchange, regional visibility, and the diversity of local art production.

The selected artistic positions touch on themes and realms situated between imagination and reality. An exploration of the surreal, the apocalyptic, the psychoanalytic can extend in a variety of directions and draw from various visual genres. In the arts, visual aesthetics and forms of expression in these domains never completely die out and periodically return in an intensified form. These “times of magic” are often a reaction to the loss of fixed references, rules, or systems. The concept of *gestalt*, appearing in the early twentieth century, occupies the line between imagination and reality. It describes the external form or manifestation of a perception, its representation as well as its impacts and presence.

By contrast, during times of stable references, these are dealt with artistically using irony, conceptual shifts, or theoretical concepts. The aesthetic and conceptual phase of the 1990s and 2000s can be described as such. With the proliferation of the internet and smartphones in the 2010s, more and more content was being uploaded to the web, all knowledge of the past and present seemed accessible, and the end of the world predicted for 2012 did not happen. Algorithmic processes are beginning to touch our everyday lives and the text format as a reality coordinate seems to have lost its dominance. While cultural authenticity was still important in the 1990s and 2000s, signs and symbols have now lost their clear meaning. Many things mean many different things to many people. Perhaps this is the apocalypse: a permanent loop of disorientation without fixed ethics and symbols. It seems as if “the codes are programming us” (Villém Flusser), but even more so we no longer presume that we can stop or break them. Fantasy aesthetics are a direct reaction to such times. The concept of *gestalt*, a topos of German-speaking intellectual history, denotes the transition between the external world of perception and the inner world of imagination. It conflates the active nature of action and the passivity of perception, forming a unity in which the transition between perception and meaning is merged.

This year’s transnational triennial *Heimspiel* will take place at Kunsthaus Glarus as well as Kunstraum Dornbirn, the Kunstmuseum St. Gallen, the Kunst Halle St. Gallen, and the Webmaschinenhalle Werk2 in Arbon. The exhibited positions were selected from an open call for

artists with ties to one of the participating cantons or countries, i.e. Vorarlberg, the Principality of Liechtenstein, Appenzell Ausserrhoden, Appenzell Innerrhoden, Glarus, St. Gallen, and Thurgau.

U JF 0T 02 J0 RA

HEIM

KUNSTHA

S GLARUS

KUNSTSCHAFFEN

7ET d

TS 2- MÄRZ 2025

A LA VERFAHRSTÄ

SPIELE

AUS GLAR

STHAUS

AI AR GL SG TG

SWT

DEZEMBER 2024 B

GROUND FLOOR

- 1 Jürg Jaberg
Zeitwerk: Frühling, 2024
Acrylic on canvas
Courtesy the artist
- 2 Jürg Jaberg
Zeitwerk: Matala, 2024
Acrylic on canvas
Courtesy the artist
- 3 Jürg Jaberg
Kleine Reisen: Jerusalem, 2024
Acrylic on canvas
Courtesy the artist
- 4 Jürg Jaberg
Kleine Reisen: Athen, 2024
Acrylic on canvas
Courtesy the artist
- 5 Jiří Makovec
EUR, 2024
14 min., Loop
Courtesy the artist
- 6 Christoph und Markus Getzner
Es hat alles mit allem zu tun, 2024
Wood, papier mâché, plaster
Courtesy the artists
- 7 Reinhard Tobler
업지, 2018/2024
Digital print, door
Courtesy the artist
- 8 Loris Mauerhofer
A Place to Watch the Sunrise, 2024
Wax, plaster, steel
Courtesy the artist
- 9 Bianca Barandun
Silos, 2023
Ceramics and pigments
Courtesy the artist

UPPER FLOOR

- 10 Gregory Tara Hari
Almost Heaven, 2023
Wood, costume, performance sound
Courtesy the artist
- 11 Toni Monn
Bauernhaus bei Urnäsch, 2020
Oil on canvas
Courtesy the artist
- 12 Bennett Smith
Two Busts, 2024
Inkjetprint on Dibond, framed
Courtesy the artist
- 13 Markus Ebner
o.T., 2006–16
Acrylic, pastel crayon and resin on canvas
Courtesy the artist
- 14 Markus Ebner
o.T., 2007–19
Acryl, Tusche auf Leinwand
Courtesy the artist
- 15 Markus Ebner
o.T., 2011–24
Acrylic, ink and pastel crayon on canvas
Courtesy the artist
- 16 Markus Ebner
o.T., 2024
Acrylic and ink on canvas
Courtesy the artist
- 17 Francisco Sierra
Red Vase, 2022
Oil on canvas
Courtesy the artist and von Bartha, Basel/Kopenhagen
- 18 Tomas Baumgartner
actually... never mind (blur #5), 2024
Birch plywood, acrylic lacquer
Courtesy the artist
- 19 Tomas Baumgartner
Field #3, 2024
Textiles (cotton), foam
Courtesy the artist
- 20 Helmut Wenczel
Sterne, 2020–2022
Water color on paper
Courtesy the artist
- 21 Susann Toggenburger
Ohne Titel, 2021–2024
Graphite, acrylic, pigment and grease on paper
Courtesy the artist

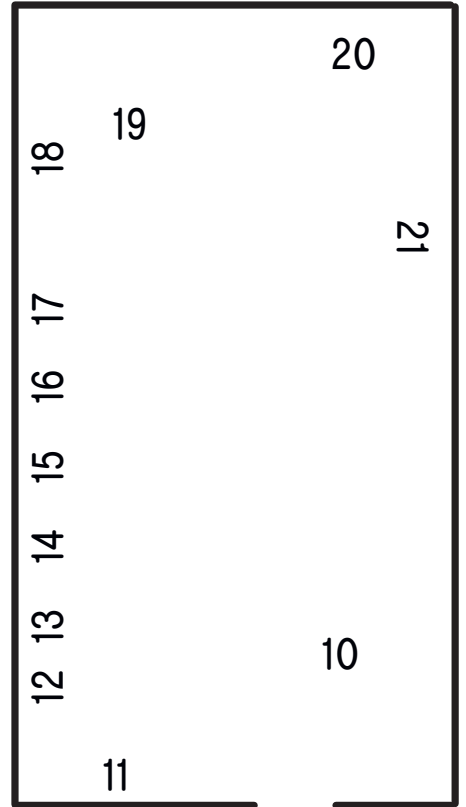
GROUND FLOOR
(SKYLIGHT ROOM)

- 22 Anna Diehl
Dead Men Series (1–3), 2023/24
Oil and crayon on paper
Courtesy the artistsin
- 23 Markus Ebner
o.T., 2013–24
Acrylic, ink and pastel crayon on canvas
Courtesy the artist
- 24 Sarah Bechter
A Sculpture In This Room, 2023
Oil and pigment on canvas
Courtesy the artist, Galerie Elisabeth & Klaus Thoman and Gallery Ann Mazzotti
- 25 Francisco Sierra
Oyl, 2023
Oil on canvas
Courtesy the artist and von Bartha, Basel/Kopenhagen
- 26 Sarah Bechter
Spit It Out (Masterpiecing When I Speak), 2023
Oil and pigment on canvas
Courtesy the artist, Galerie Elisabeth & Klaus Thoman and Gallery Ann Mazzotti
- 27 Christoph und Markus Getzner
In einem fort geht dieses Leben verloren, 2024
Indian ink and egg tempera on paper
Courtesy the artists
- 28 Markus Ebner
o.T., 2010–21
Acryl, Tusche, Pastellstift auf Leinwand
Courtesy the artist
- 29 Markus Ebner
o.T., 2010–21
Acrylic, ink, pastel crayon and resin on canvas
Courtesy the artist
- 30 Christoph und Markus Getzner
Die Selbstgefährdung der Zivilisation, 2024
Egg tempera on paper
Courtesy the artists

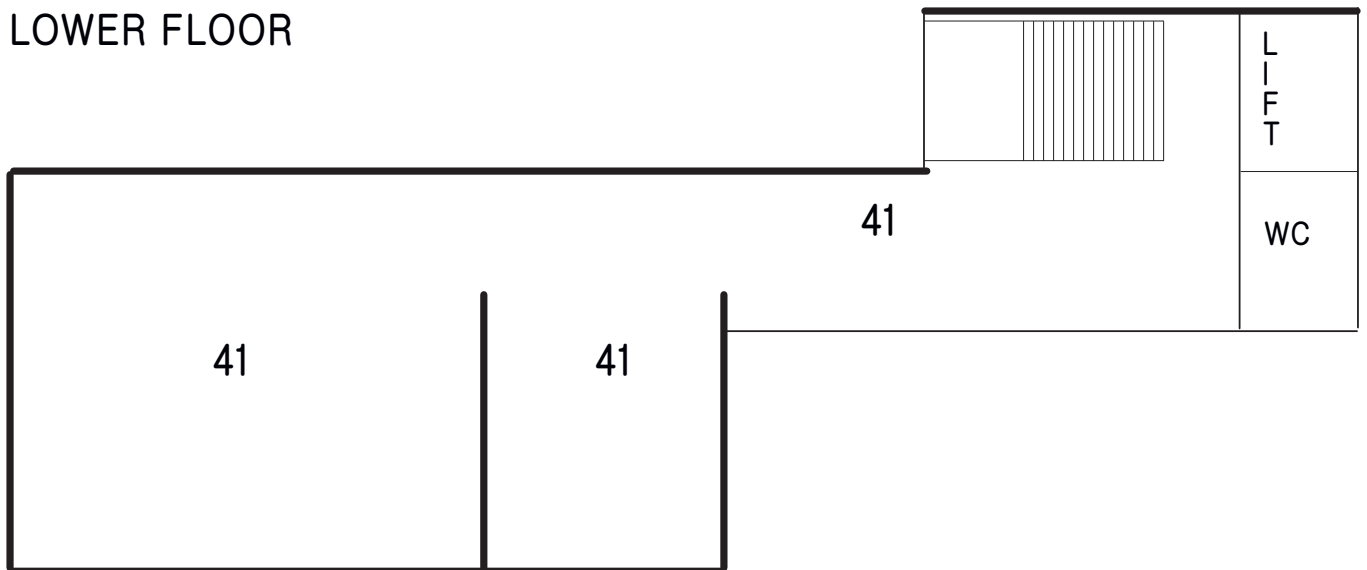
- 31 Bennett Smith
Drowned, 2024
Inkjetprint on Dibond,
framed
Courtesy the artist
- 32 Drago Persic
Odeon, 2024
Oil on canvas
Courtesy the artist
- 33 Sarah Bechter
*Talkative (Spit It Out With
Elegance)*, 2023
Oil and pigment on canvas
Courtesy the artistsin,
Galerie Elisabeth &
Klaus Thoman und
Galerie Ann Mazzotti
- 34 Drago Persic
Odeon, 2024
Oil on canvas
Courtesy the artist
- 35 Francisco Sierra
La Vague, 2024
Oil on canvas
Courtesy the artist
and von Bartha,
Basel/Kopenhagen
- 36 Markus Ebner
o.T., 2020-21
Acrylic, ink and resin
on canvas
Courtesy the artist
- 37 Sarah Bechter
I Always Take The Stairs,
2023
Oil and pigment on canvas
Courtesy the artist, Galerie
Elisabeth & Klaus Thoman
and Gallery Ann Mazzotti
- 38 Christoph und
Markus Getzner
*Aus der Geschichte nichts
gelernt wir schlafwandeln
in den nächsten Krieg*,
2024
Indian ink and egg tempera
on paper
Courtesy the artists
- 39 Sarah Burger
in collaboration with
Nikolay Pachev
Two Towers, 2024
Digital print on fabric,
filling material, aluminum
Courtesy the artists
- 40 Christoph und
Markus Getzner
Wehrlos in dieser Waffenwelt,
2024
Wood, papier mâché
Courtesy the artists
- 41 Rhona Mühlebach
Ditch Me, 2023
Introduction, Prologue,
Epilogue
Multiscreen video
installation, 35 min., loop
Scroll, digital print on linen
Courtesy the artist

KUNSTHAUS GLARUS

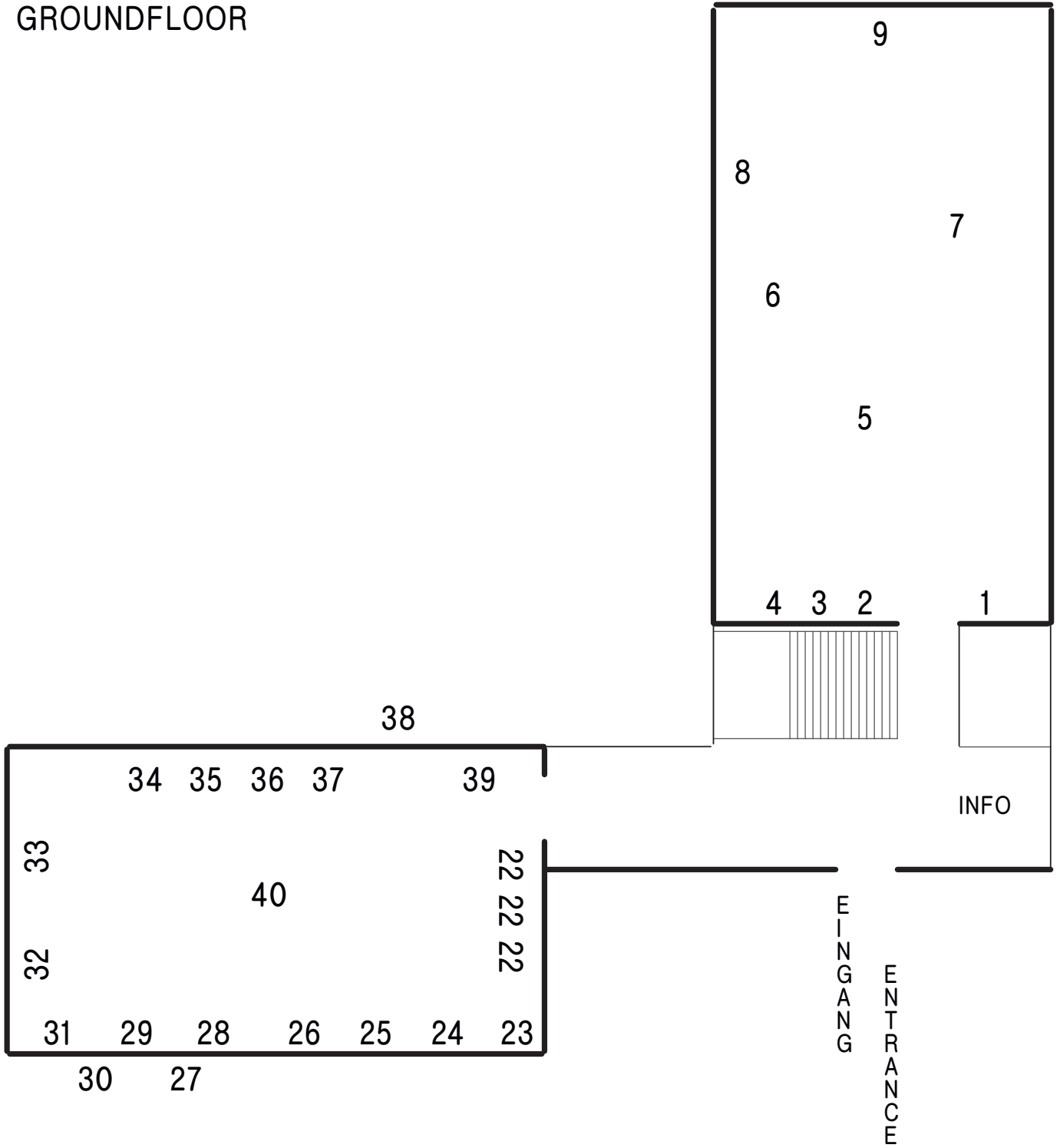
UPPER FLOOR



LOWER FLOOR



GROUND FLOOR



Bianca Barandun

Memory is like a silo—a vast trove of social interactions, experiences, and recollections that are constantly being expanded through renewed communication. Barandun's project *Silos* examines how memories are expressed through words. Often it is not possible to access memories directly—a medium such as images or writing is needed to mediate memories, to keep them alive and preserve them. In exploring this observation, Barandun conducted interviews with various individuals and recorded their memories. The interviewees only described the visual elements of their memories to her, i.e. the shapes and colors they saw. Using this information, the artist created a visual code to represent the memories visually. Barandun was particularly interested in liminal states, when one thing is transformed into another. b. 1984 in Rodels, lives and works in Rodels and Essen. Her work encompasses printmaking, painting, and sculpture. She studied at the Royal College of Art in London, at the Hamburg University of Applied Sciences (HAW), and at the Zurich University of the Arts (ZHdK), Zurich.

Tomas Baumgartner

Tomas Baumgartner employs various materials to explore diverse manifestations of space. Drawn to minimalist forms, he examines the outer edges of lines, compositions, and expansions. Baumgartner's works are inspired by the world of (everyday) objects but also materials used in architecture. He is interested in investigating those aspects that remain hidden within given appearances and which evoke individual memories. By proposing that two very different works are closely related, where obvious correspondences are unclear, Baumgartner puts the viewer's visual acuity to the test. b. 1990 in Engi, lives and works in Zurich and Glarus. 2017–19 Work.Master, HEAD Genève; 2013–17 Zurich University of the Arts (ZHdK) Bachelor of Arts,

Zürcher Fachhochschule (ZFH) studies in fine arts, specializing in photography.

> SUNDAY, FEB 2, 2025, 4PM:
GUIDED TOUR AND
PRESENTATION WITH
TOMAS BAUMGARTNER

Sarah Bechter

The conditions and ambiguities of painting are central to Sarah Bechter's practice. Blurring the boundaries between private and public, as well as surface and line, Bechter's canvases are more than just projection surfaces. Bechter interweaves questions about the role of the individual in society with her own experiences and regards her paintings as active subjects that confront the viewer in idiosyncratic ways. She uses painting to explore these questions and to condition the relationship with potential viewers with an eye toward prevailing power structures. The artist draws on a wide range of techniques and references in order to question the validity of the works she creates and of painting itself. In addition, Bechter invites viewers to play a game of hide-and-seek, often by only hinting at protagonists and objects, lending her works a mysterious, dreamy atmosphere. b. 1989 in Andelsbuch (AT). Lives and works in Vienna. 2010–17, University of Applied Arts, Painting Department, Vienna.

Sarah Burger

In her practice, Sarah Burger explores the transformation of materials, questions about the duration of things and substances and the interplay of natural and cultural forces. For her, artistic works are always a means of examining aspects of the world, understanding them and adding enhancements. Her works are diverse in terms of media and include expansive installations, objects made of concrete or wax, sculptures made from found objects and, increasingly, text-based performances. In *Two Towers* from the series *Landscapes*, Alphabet Burger combines painting (aquarell)

with digital image transformation. In collaboration with the fashion designer Nikolay Pachev, she explores the three-dimensionality of prints on fabric. b. 1982 in Glarus, lives and works in Zurich. 2002–2009 studied philosophy, comparative literature and linguistics at the University of Zurich and Humboldt University in Berlin; 2005–2007 MAPS, Ecole Cantonale d'Art du Valais (ECAV), Sierre; 2009–2011 Work.master, HEAD, Geneva (MA en Arts Visuels); 2012–2017 PhD at the University of Art and Design Linz (AT).

Anna Diehl

Anna Diehl is interested in discourses around power, violence, identity, but also vulnerability and intimacy. The subjects of her paintings and drawings are therefore often physical objects with seemingly contradictory thematic or material characteristics, thus opening up an ambivalent space for thought. b. 1986 lives and works in Basel. She studied sociology at the Universities of Basel and Vienna and fine arts at the Basel Academy of Art and Design (FHNW) and the Athens School of Fine Arts.

Markus Ebner

Markus Ebner's paintings are compositions of simple geometric elements and colors. He works with acrylic paint and colored pencil on canvas. Sometimes two pictures are the same in terms of form, but differ in terms of color. "In different shades of color, a picture creates a completely different atmosphere," says Ebner. The compositions appear vibrant without being chaotic – each work creates an individual tension. b. 1949 in Niederuzwil, lives and works in Rosrüti. Independent artist since 2000. Graduated in architecture from ETH Zurich in 1975.

> SUNDAY, FEB 16, 2025, 4PM:
DIALOGUE GUIDED TOUR
AND PRESENTATION WITH
MARKUS EBNER

Christoph and Markus Getzner

The artists work within a framework of formal and ideological considerations. Art historical references substantiate the subject matter. Alternating between notions of stability and instability, pictorial tradition and pictorial emptying, cultural tradition and philosophical reflection, the artists work collaboratively to create works that initially read like enigmas. Philosophical concepts and craftsmanship are united in their work, whose guiding principle is ethical thinking. In Markus Getzner's view, each word carries weight: "What has been burnt down, extinguished, and destroyed can no longer burn. Still there's always the possibility of new conflagrations occurring at a later date. As long as one only combats the symptoms of violence, new conflicts will inevitably flare up sooner or later. Getting at the root of the problem therefore seems crucial." The aim is not to seduce viewers, but to foster exchange, a dialog, while respecting the integrity and freedom of others.

Christoph Getzner, b. 1960 in Feldkirch, lives and works in Vienna. 1980–84 master class for wood and stone sculpture, Graz, 1984–87 stone restoration, Vienna; Markus Getzner, b. 1965 in Bludenz, lives and works in Bludenz and Le Mont Pèlerin. 1984–94 fine arts at the Academy of Fine Arts, Vienna; 2004: Start of collaboration

Jürg Jaberg

Jürg Jaberg's paintings and drawings, their actual source of inspiration and subject matter, are concerned with creating order out of the overabundance of his own perceptions. Nature cannot actually be painted; it can only be experienced. Memories of his experiences are condensed into mental collages, which are distilled into configurations of symbolic elements. Perceptions, visual impressions, encounters, and sensations overlap: Byzantine murals, the texture of a house wall, the house as shell, humans with their shadows, clocks and gears, fantasies about an imaginary island, ships as

means of transportation, arks and the places where they are built, or tables and the things found on top of them. Jürg Jaberg consistently returns to his symbolic themes, painting and often over-painting them.

b. 1948 in Bern, lives and works in Rorschach. 1971–74 trained as a teacher of fine arts at the Basel School of Applied Arts; 2001 postgraduate studies in art and design.

Jiří Makovec

Over several months, Jiří Makovec visited the EUR (Esposizione Universale Roma) district in Rome seeking to capture everyday life there with his camera. In the 1930s, the area was chosen as the site for the 1942 World's Fair, which Benito Mussolini intended to use to celebrate the twentieth anniversary of the March on Rome and thus the beginnings of the Fascist era. The planned exhibition never took place due to World War II. Makovec's interest in this neighborhood, whose design reflects the rules of rationalist architecture and features many symbols of the fascist regime, has to do with its fictional qualities arising from the tension between history and how it is portrayed in both films and popular culture. While the architecture and its symbolic meanings seem to remain static, the actions of people and how public space is used are in a constant state of flux, taking on a more ephemeral quality that eludes the controlling influence of the architecture. The buildings thus become a projection surface and a means for confronting today's material reality.

b. 1977, Prague, lives and works in Zurich and St. Gallen. He studied at the Film and TV School of the Academy of Performing Arts (FAMU) in Prague/CZ.

Loris Mauerhofer

Central to Loris Mauerhofer's practice are themes of family, interpersonal connections and the cyclical nature of life. He frequently explores the concept of home, and is interested in reflecting on how to

find compromise, balance, and stability in domestic settings. Working primarily sculpturally, his practice is imbued with a certain sense of longing. Mauerhofer draws on materials and composition in an effort to alternate between permanence and ephemerality, escapist fantasy and reality. The artist aspires above all to create a feeling of eerie familiarity, akin to that of a recurring dream. The intimacy of small and medium-sized objects and thus the prospect of private and silent contemplation is integral to his work.

b. 2002 St. Gallen, lives and works in Frauenfeld. 2022–current, Zurich University of the Arts (ZHdK), BFA.

Toni Monn

Toni Monn works in a variety of artistic mediums, including oil and acrylic as well as ceramics. The painting depicts a typical Appenzell farmstead with a façade of horizontal bands. Such farmsteads are commonly found in isolated locations. The traditional colors of the Appenzell farmhouse are ostensibly chosen with insects in mind—the colors used were thought to be unappealing to wood pests. The red oxblood hue, for example, was widespread during some periods. Time seems to stand still in the snowy landscape. Despite its sparse and stencil-like qualities, the work's alluring depth draws the viewer in.

b. 1956 in Sedrun, lives and works in Thal. 2002–03 Vorkurs, St. Gallen School of Design (GBSSG); 2003–08 art studies at the Lucerne University of Applied Sciences and Arts (HSLU), BA in art and design education.

Rhona Mühlebach

Rhona Mühlebach uses narrative forms to explore moments of dissonance between people, language, and the natural world. In Mühlebach's video and installation work, human characters are tormented by idealism and disillusionment. They try and fail to express their feelings. Reality falls short of expectations. Unmoved by human anxieties, nature generally holds the upper

hand. Mühlebach is interested in the limitations of language. This emerges where the failure of words to accurately describe human emotion (regardless or even in spite of fluency) complicates the aspirations and desires of her characters. This “failure of words” is a generative space for the artist, who treats language as a malleable, tactile medium to be shaped and reshaped.

The Antonine Wall stretched across Scotland. It was the Roman Empire’s final border in Britain and its construction left a still-visible scar across the country. *Ditch Me* draws on the gradual evolution of that landscape, transposing historical aspects into a new fictional universe. In the spirit of world-building, this tapestry of anecdotal events is linked through the “ditch-world,” suggesting a series of multi-dimensional slices of time. The characters of *Ditch Me* are constantly crossing borders and reaching towards new forms of being. There is a persistent yearning to step beyond confines and a desire to make connections (or escape connections).

b. 1990 in Zurich, lives and works in Glasgow. 2015–17 MA Fine Art, Glasgow School of Art. 2011–14 BA Cinema, University of Art and Design Lausanne.

Drago Persic

Reflected in Drago Persic’s work are numerous historical and contemporary painting styles. Central, however, is the use of photographic and cinematic imagery—appearing in the exhibited works is a section of a curtain hanging in front of a movie screen. The main appeal of Drago Persic’s hyper-realistic work is the way in which veiling and concealment are used to reveal things. In an austere style reminiscent at times of stock photos, he explores the relationship between body and garment, pictorial space and materiality. Masterful craftsmanship, precisely rendered lighting conditions, and a sophisticated play with sharpness and clarity are characteristic of the artist’s works as much as his preferred use of a black-and-white color palette. Drago Persic’s work is

mainly concerned with questioning the autonomy of a style of painting that confronts the limits of trompe-l’œil.

b. 1981 in Banja Luka, Bosnia and Herzegovina, grew up in Schwarzenberg and Dornbirn, Vorarlberg, lives and works in Vienna. 2002–07 painting studies at the Academy of Fine Arts Vienna.

Francisco Sierra

Francisco Sierra’s work considers the question of what contemporary figurative painting might look like. He paints things as they appear in real life, but his chosen subjects rarely represent what they might be taken for at first. He is interested in how ostensible explicitness can be transformed into something new and enigmatic. Incorporating surrealistic and conceptual approaches, Sierra explores the pitfalls of contemporary photographic reproduction as well as painting’s transformative potential.

b. 1977 in Santiago de Chile, lives and works in Cotterd. Sierra is a self-taught painter. 1998–2003 Music studies. He is a member of the performance collective *Jetpack Bellerive*.

Bennett Smith

Having grown up in Thurgau in a circus family, Bennett Smith’s work is concerned with reflections on personal growth. Smith mixes archival footage with his own material, often incorporating pop culture references to construct narratives that resonate with his introspective practice. Color imagery plays an important role in Smith’s work, serving to accentuate themes that might otherwise evoke melancholy. The deliberate use of color creates a contrast that blurs conventional interpretations and evokes ambiguity and emotion in viewers. For example, *Two Busts* addresses an experience often reported by people with depression: that they feel like they are living two lives. Living with depression can feel like inhabiting two separate realities; one characterized by the expectations and demands of the outside world and the other by

the internal struggle with alienation. The image is part of an ongoing series called *The Depression Workshop*, in which the artist combines archival material with AI-generated augmentations. Photography is the primary medium Smith works with.

b. 1996 in Frauenfeld, lives and works in Lucerne. He studied from 2020-2023 in the BA Camera program at the Lucerne School of Art and Design.

Gregory Tara Hari

Almost Heaven is a performative showdown in which a lone cowboy moves around an empty saloon. This deserted scene serves Gregory Tara Hari as the basis for his multi-layered work, in which he recites existing texts from pop culture and politics and combines them with his own texts. In doing so, Hari weaves a web between current debates and historical events, addressing issues that affect us all. Performance and text are inspired by *Brokeback Mountain*, Donald Trump, Fleet Foxes, Gölä, Heinrich Lienhard, Johann August Sutter, John Denver, Lauren Clark, *Parks and Recreation*, Shania Twain, Willie Nelson, Xaver Schuler, the Hari-Langsanam family, and many more who are somehow behind it all. This work is dedicated to all those who have been discriminated against and subjected to violence because of their gender, faith, disability, age, sexual orientation, and/or ethnic or cultural origin.

b. 1993 in Richterswil, currently lives and works in Zurich. 2016–20 MA fine arts, Basel Academy of Art and Design (FHNW).

> SUNDAY, DEC. 15, 2024, 3PM: AFTERNOON FOR CHILDREN WITH GREGORY TARA HARI

Reinhard Tobler

Reinhard Tobler creates works in various media that are created in the transfer between various digital and analog media. In the transfer, elements are lost, artifacts manifest themselves and the nature of things shifts. It is an intermediate state, a snapshot of

trains of thought and leaps of thought captured in an attempt at materialization. Artifacts and fragments of autobiographical self-references and interests from different moments and places in life combine to form a coarse-meshed network whose strands run into nothing at the ends.

The perfect, lost in translation, a mimesis of something that never was. Usually hanging on the workshop door in the garden of the family home, the large print shows a photo of an oversized thumb taken in Korea in 2018. This thumb, made by a restaurant owner himself, indicates the excellent quality of his restaurant and thus imitates a billboard. Tobler mounted this photo as a digital print on the workshop door as a permanent exhibit in 2018. In the meantime, it was also on display in an exhibition Tobler held in Zurich in 2022, placed over a chair. Now, faded by wind and weather, one can barely make out the silhouette of the depicted. This only emphasizes all the more the ephemeral nature of this personal memory of a perfect moment.

b. 1992 in Trogen, lives and works in Trogen. 2020–2021 HSLU Bachelor Art & Mediation, Bachelor of Arts, specialization in Art; 2016–2020 ZHdK Bachelor Art & Media, specialization in Photography.

- > SUNDAY, FEB 9, 2025, 4PM: DIALOGUE GUIDED TOUR AND PRESENTATION WITH REINHARD TOBLER

Susann Toggenburger

Susann Toggenburger begins a drawing by experimenting and playing with graphite, acrylic, pigment and grease. The properties of grease are central to this, as graphite is both reinforced and repelled by grease. The artist usually reacts to accidental traces of material and tools with precise formal interventions. Fragments are interpreted, clarified and multiplied. In this way, drawings emerge from the interplay of chance and intention. Sometimes abstract, sometimes ornamental, then again with a hint of figuration, the familiar and the unfamiliar mingle in the

search for a personal visual language.

b. 1956 in Winterthur, lives and works in St. Gallen. 2008–2010 MA degree in Bilden-Künste-Gesellschaft, ZHdK; 1984–86 trained as a craft teacher, specializing in visual design ZHdK.

- > SUNDAY, MARCH 2, 3PM: AFTERNOON FOR CHILDREN WITH SUSANN TOGGENBURGER

Helmut Wenczel

Helmut Wenczel works mainly with black watercolor paint and spends months working on a painting. He begins with the lightest area, which he gradually shapes with fine brushstrokes. Slowly, the black becomes more and more condensed into a mysterious darkness that reflects the intangible depth of the universe. His works are based on photographs taken with the Hubbel telescope. He transfers sections of these freely onto paper. During the lengthy painting process, the image changes visibly, new stars appear, others disappear. Helmut Wenczel: "Humanity has always been fascinated by stars, in their faith, their science and their art. How does science change our perception and in what way does it directly influence our art? Painting cannot be reinvented, but its perspective can. I am not trying to create an exact copy; rather I want the picture to develop by its own means. It is an attempt to render visible the unfathomable."

b. 1959 in Ilanz, lives and works in Eschikofen. 1982-1983 Vorkurs at the St. Gallen School of Design.

**ADDITIONAL INFORMATION
AND EVENTS**

Every three years, *Heimspiel* brings together art from seven countries and regions across five exhibition venues. Heimspiel provides a platform for artists from the cantons of Appenzell Innerrhoden, Appenzell Ausserrhoden, Glarus, St. Gallen, and Thurgau, as well as from the Principality of Liechtenstein and Vorarlberg. This cross-border exhibition format showcases the diversity of visual art in the region and connects artists and institutions. This year's edition of *Heimspiel* will take place from December 14, 2024, to March 2, 2025, at the Webmaschinenhalle Werk2 in Arbon, Kunstraum Dornbirn, Kunsthaus Glarus, Kunst Halle St. Gallen, and Kunstmuseum St. Gallen. Admission to the exhibitions is free.

Applications were open until March 17, 2024. A total of 476 portfolios were submitted. These were reviewed by the organizing body and then passed on to the committee, which selected a total of 75 artists and collectives for *Heimspiel* 2024.

**OPEN
STUDIOS**

On two weekends, around 150 artists from the entire *Heimspiel* region will present their work as part of the Open Studios. The public is invited to visit the artists in their studios on December 28/29, 2024, or January 11/12, 2025, from 11am to 5pm. A full list of participating artists and addresses can be found on the *Heimspiel* website at www.heimspiel.tv.

BUSTOUREN

On two Sundays (January 19 and February 16, 2025), bus tours with artist guides, tours, and an aperitif will be offered, visiting three selected exhibition venues each day. Participation is limited, and there is a fee of CHF 10 per person.

**TO REGISTER,
SEND AN EMAIL TO
INFO@HEIMSPIEL.TV.**

**BUS TOUR 1:
KUNSTMUSEUM
ST. GALLEN –
WERK2 ARBON –
KUNSTRAUM DORNBIRN
SUNDAY, JANUARY 19,
2025, FROM 11AM TO 5PM.**

**BUS TOUR 2:
WERK2 ARBON –
KUNSTRAUM DORNBIRN –
KUNSTHAUS GLARUS
SUNDAY, FEBRUARY 16,
2025, FROM 11AM TO 7PM.**

**EVENTS AND EDUCATION
PROGRAMS AT
KUNSTHAUS GLARUS**

During the exhibition, Kunsthaus Glarus will host dialog guided tours and presentations with a selection of participating artists. Additionally, educational programs for children and an Afternoon for all will be offered. A full overview of all events can be found on the Kunsthaus Glarus website and on the event and education program flyer available on-site.