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***The Löwenbräu-Areal and its History:
From the Periphery to the Center of the
International Art Scene***

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I hereby certify that this master's thesis has been composed by myself, and describes my own work, unless otherwise acknowledged in the text.

All references and verbatim extracts have been quoted, and all sources of information have been specifically acknowledged.

This master's thesis has not been accepted in any previous application for a degree.

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Table of Contents

1. Introduction.....	4
1.1. Available Literature.....	5
2. The Origins of Today's Zurich Art Scene and its Established Galleries	7
2.1. The State of Zurich's Artistic Scene in 1980 and the 1980-82 Youth Movement.....	7
2.2. <i>Halle für Internationale Neue Kunst (InK)</i> : the Exception.....	10
2.3. The <i>Saus und Braus</i> Exhibition: the Crystallization of the 1980 <i>Zeitgeist</i>	13
2.4. Tying in with the International Artistic Debate: the <i>Parkett</i> Art Magazine	16
2.5. The Founding of the <i>Kunsthalle Zürich</i> and the Young Galleries of the <i>Schöller-Areal</i>	18
3. The Beginning of the Institutionalization: the 1996 Move to the <i>Löwenbräu- Areal</i>	24
3.1. The Art Institutions of the <i>Löwenbräu</i>	25
3.2. The Commercial Galleries and Spaces of the <i>Löwenbräu</i>	30
4. The Renovation of the <i>Löwenbräu-Areal</i> : a New Chapter in the Art Complex's History	32
4.1. A Nine-Year-Long Process until the Founding of the <i>Löwenbräu-Kunst AG</i>	32
4.2. Moving Out Temporarily or Permanently of the <i>Löwenbräu</i>	37
4.3. The 2012 <i>Löwenbräu-Areal</i> Inhabitants and the Architectural Alterations.....	40
5. Conclusion: What is the Future for Zurich's Contemporary Art Scene and Primary Art Market ?	46
6. Bibliography	48
7. Appendices	57
7.1. Appendix I: Interviews	57
7.1.1. Email Interview with Stefan Banz.....	57
7.1.2. Email Interview with Peter Kilchmann.....	64
7.1.3. Email Interview with Jean-Claude Freymond-Guth	65
7.1.4. Email Interview with Anna Bolte	67
7.2. Appendix II: Images.....	70

1. Introduction

On August 31, 2012 in Zurich, Switzerland the annual *Sommerfest* at the *Löwenbräu-Areal* building complex was generating a different feeling compared to previous years. Indeed, in addition to inaugurating the contemporary art season, Zurich's art scene was also celebrating the definitive reopening of the building's west wing after two years of renovations and its recent acquisition through a private-public partnership by the *Kunsthalle Zürich*, the *Migros-Genossenschafts-Bund* and the city. The international art world was closely following the event too, as this former brewery and its inhabitants had since 1996 made Zurich appear on the art world map. Thanks to the *Löwenbräu-Areal*, the city had over the years become an essential center to discover young "positions" – emerging artists who were not yet ranked very high on the art market – as well as a key player on the primary art market. It also contributed to the development of a whole area of Zurich – the Kreis 5 that had been abandoned by the industrial sector in the late 1980s. However, until the art cluster's opening, the city only played a very subordinate role with respect to contemporary art.

The intention of this thesis is to present the history of the *Löwenbräu-Areal* and to describe how it evolved from the periphery (not only in geographical terms) to the center of the international art scene. This research covers a time-span from 1980 until today, and has been divided into three main chapters, which each represent an important shift for the *Areal*.

The first part is dedicated to the 1980-82 Youth Movement that contributed to spark off an art scene in Zurich, as well as to the cultural developments that consequently followed: the *Halle für internationale neue Kunst (InK)*, the *Saus und Braus* exhibition, the first issue of the *Parkett* art magazine, the founding of the *Kunsthalle Zürich* and the gathering of young galleries in the *Schölller-Areal*. They all formed the *Löwenbräu's* origins and prepared the ground for its success.

The 1995-96 move to the Löwenbräu-Areal constitutes the second part of this investigation. The private and public institutions housed in the brewery from its initial opening until 2010: the *Kunsthalle Zürich*, the *Migros Museum für Gegenwartskunst* and the *Daros Collection* are examined in detail. The same attention is given to the various commercial galleries like *Hauser & Wirth*, *Eva Presenhuber* or *Bob van Orsouw* that rapidly achieved an international recognition during this period.

The focus of the third part is on the Löwenbräu's complete refurbishment as well as its new ownership model to which the city of Zurich committed CHF 9 million. This chapter also deals with the temporary solutions that were adopted by the institutions and galleries during the construction process. Furthermore, the brewery's 2012 inhabitants are listed.

Finally, the conclusion considers the Areal's current situation, as well as questions its near and possible future.

1.1. Available Literature

Literature with a focus on the Löwenbräu-Areal is very limited from a Swiss and worldwide perspective. Even if the subject often appears in various publications and is mentioned by scholars as being of significant importance for the national as well as the international art scene and market¹, to date no extensive art historical or art market study has been written about it. This should certainly be partially explained by the fact that it is a very recent and still on-going episode of Zurich's artistic environment.

Nevertheless, several articles published in art magazines and daily newspapers have to be pointed out here. Most of them are dating from the year 2012, of course coinciding with the reopening of the Löwenbräu. For example, the whole of the June 2012 issue of the Switzerland-based *Du* magazine is dedicated to the subject² and includes many texts written by persons who were or are still

¹ For example: GALLEY 2011, p. 215-216, JACCARD 2006, p. 176 and OMLIN 2004, p. 136.

² *Du*, nr. 827: *Art City Zürich. Mit dem Löwenbräu auf die Kunst-Weltkarte*, June 2012.

involved in the history of the Löwenbräu (Beatrix Ruf, Iwan Wirth, Maja Hoffmann, Rein Wolfs, etc.). Images of works of art that were exhibited there between 1996 and 2012 are also found in the issue.³ Important too are the articles published respectively in 2007⁴ and 2012⁵ in the German monthly *Monopol*. Thanks to the five years separating both issues, one can have a good idea about the Zurich art world then and now. Along with articles from national daily newspapers like *Le Temps*⁶ or the *Neue Zürcher Zeitung*⁷ (different dates), the special *Swiss Issue* of the Dutch publication *Fucking Good Art*⁸ (2008) were used, especially the three contributions by Rob Hamelijncx and Nienke Terpsma.⁹

Finally, interviews constituted an abundant source of information for the writing of this paper, including the transcribed interviews from the *Oral History Archive for Contemporary Art* that were made by the Art History Institute of the University of Zurich under the supervision of Professor Philip Ursprung (2007-2010).¹⁰ Also worth mentioning are the conversations between the author and her supervisor Dr. Marina Olsen; founder and associate of the *Karma International*¹¹ gallery in Zurich (40 Hönggerstrasse, Kreis 10). Plus, all email interviews done with insiders of the Zurich art scene were quite helpful to write about the actual and future situation of the city's art panorama. They are available in their full length at the end of this paper, in Appendix I.

³ *Ibid.*, p. 26-33 and p. 66-73.

⁴ HOHMANN 2007.

⁵ ROSENMEYER 2012 and LIEBS 2012.

⁶ For example: FOURNIER 2012/II and FOURNIER 2012/III.

⁷ For example: FREHNER/STEINER 2001, MEIER 2010 and MEIER 2012.

⁸ *Fucking Good Art*, nr. 20: *The Swiss Issue. A Field Study on Art and Market*, 2008.

⁹ HAMELIJNCK/TERPSMA 2008/I, HAMELIJNCK/TERPSMA 2008/II and HAMELIJNCK/TERPSMA 2008/III.

¹⁰ All interviews are available online under the following address: www.ursprung.arch.ethz.ch/oralhistory-interviews (last consultation: 01.04.13).

¹¹ Cf. www.karmainternational.org (last consultation: 20.04.13).

2. The Origins of Today's Zurich Art Scene and its Established Galleries

2.1. The State of Zurich's Artistic Scene in 1980 and the 1980-82 Youth Movement

In order to understand today's Zurich art scene, it is necessary to return to the beginning of the 1980s and have a closer look at the situation back then. Indeed, many important cultural developments that currently constitute the heart of the Zurich art landscape find their source in the Youth Movement that completely shook the city between 1980 and 1982 (fig. 1). It was the period that changed everything, and it prepared the ground for the emergence of several artistic institutions and galleries.

The so-called "*d'Bewegig*" (the movement) started on May 30, 1980 with the "*Opernhauskrawall*" (opera house riot). Some young people took to the streets in order to demonstrate against two decisions: the attribution of a sixty-million credit to the opera house for its renovation, and the city's will to confiscate the *Rote Fabrik*¹², a self-managed cultural center opened in 1978 in a disused factory. They disagreed with the fact that all money went to the established culture, and that nothing was done for them. Moreover, the youth was calling for a space of its own, as the city was subsidizing none.¹³

At that time, Zurich's young non-established art also suffered from this lack of premises dedicated to alternative culture.¹⁴ Aside from the *Halle für internationale neue Kunst (InK)* (see more in chapter 2.2), no institutional space was exhibiting new art at all. The city had no "outstanding and singular [kitchen] dedicated to the preparation, exhibition and discussion of young art"¹⁵; it was a true cultural desert. But this situation should not be considered as

¹² www.rotfabrik.ch (last consultation: 05.04.13).

¹³ KRIESI 1984, p. 42, 47, 148, 202 and 239. Cf. also HEUSSLER 1981 and WAHLI 2005 for more information and images about the Zurich Youth Movement.

¹⁴ LEUENBERGER-RUETTIMANN 2008, p. 74.

¹⁵ NICOL 1998, p. 97. Translation from German into English by the author.

representative of the entire Swiss art scene of this period. On the contrary, it was particular to Zurich.

Between 1961 and 1969, Bern was certainly the most dynamic contemporary art spot in Switzerland thanks to the presence of curator Harald Szeemann. He was then the director of the *Kunsthalle Bern*¹⁶ that had already opened on the *Helvetiaplatz* in 1918.¹⁷ He “transformed [it] into an intense experimental laboratory”¹⁸, where monographic plus group exhibitions of avant-garde and younger artists such as Otto Tschumi, Charles Lapicque, Friedrich Kuhn, Jasper Johns, Robert Rauschenberg, Max Bill, Mark Tobey or Marcel Duchamp were mounted. Szeemann was also not afraid to include design, cinema and fashion artifacts in his shows.¹⁹ In 1968, Christo and Jeanne-Claude even wrapped the *Kunsthalle*.²⁰ However, the show that was a real milestone for this period was the 1969 *Live in Your Head. When Attitudes Become Form: Works, Concepts, Processes, Situations, Information*: “[by] elaborating the conditions of the exhibition adapted to new artistic practices, [Szeemann] considerably influenced the modalities of the production of art shows”.²¹ Studies on curatorial practices still refer to it today.

Luzern and Basel were the two other cities that were artistically very active in the 1970s. Like in Bern, this was mostly due to one farsighted curator; Jean Christophe Ammann who had worked with Szeemann at the *Kunsthalle Bern* between 1967 and 1968. Director of the *Kunstmuseum Luzern*²² from 1969 until 1977, he acquired artworks by young Swiss and international artists like Urs Lüthi, Aldo Walker, Paul Thek and Giuseppe Penone for the museum’s collection.²³ The temporary exhibition *Visualisierte Denkprozesse* (1970) he organized was another “icebreaker”²⁴ in the same vein as *When Attitudes Become Form*. It showed Swiss conceptual artists (Gérald Minkoff, Markus Raetz, Luciano Castelli, etc.) and it “highly contributed to bring the Swiss art

¹⁶ www.kunsthalle-bern.ch (last consultation: 05.04.13).

¹⁷ BAETSCHMANN 2006, p. 154.

¹⁸ DERIEUX 2007, p. 195.

¹⁹ *Idem*.

²⁰ MUELLER 2006, p. 19.

²¹ DERIEUX 2007, p. 8.

²² www.kunstmuseumluzern.ch (last consultation: 05.04.13).

²³ www.kunstmuseumluzern.ch/de/sammlung.html (last consultation: 05.04.13).

²⁴ OMLIN 2006, p. 87. Translation from German into English by the author.

scene closer to international movements”.²⁵ Between 1978 and 1988, Ammann was then appointed curator of the *Kunsthalle Basel*²⁶, which had opened its doors in 1872.²⁷ He continued with his focus on young contemporary art, showing Alighiero Boetti, Denis Oppenheim, Enzo Cucci and Martin Disler. Curator Michelle Nicol described him as a “sparkling dynamo for the young Swiss art scene”²⁸. Several music, sound and dance performances were also organized, which were instrumental in Basel’s vibrancy.²⁹

Thanks to the Youth Movement, a sensational rupture was created. It injected a pioneering spirit into Zurich, which contributed to spark off an art scene in the city. As Löwenbräu-based publisher Patrick Frey³⁰ recalls: “It was a very exciting time, Zurich was completely changed. We noticed that something was happening. We immediately knew that it would leave big marks”.³¹ The launch took place in violent confrontations and was long before coming, but the door was now open for an “art eruption”.³² The first artistic responses to the movement did not take long before stepping into the breach. They almost came in a chain reaction: the *Saus und Braus* exhibition (1980), the offspace *Shedhalle*³³ in the *Rote Fabrik* (1983), the first issue of the art magazine *Parkett* (1984), the opening of the *Kunsthalle Zürich*³⁴ (1985) and the emergence of young commercial galleries in the Schölller-Areal (1989) (see more in the following chapters). Besides, Zurich in the end profited from Harald Szeemann’s daring ideas, like Bern did earlier. Indeed, he was appointed “*permanenter freier Mitarbeiter*”³⁵ (permanent independent collaborator) at the *Kunsthaus Zürich*³⁶ in 1981 and organized shows such as *Der Hang zum Gesamtkunstwerk* (1983), *Sigmar Polke* (1984), *Cy Twombly* (1987) and *Mario Merz* (1987).³⁷ Szeemann: “[...] I was very happy to make exhibitions in Zurich in the 80s. It meant I could take the second step with the artists that I had shown when they were very

²⁵ OMLIN 2004, p. 102. Translation from German into English by the author.

²⁶ www.kunsthallebasel.ch (last consultation: 05.04.13).

²⁷ GLOOR 1989, p. 35.

²⁸ NICOL 1998, p. 98. Translation from German into English by the author.

²⁹ GLOOR 1989, p. 281-282.

³⁰ Cf. www.editionpatrickfrey.com (last consultation: 01.04.13).

³¹ FREY 2008, p. 10.

³² BASTING 2012, p. 11. Translation from German into English by the author.

³³ www.shedhalle.ch (last consultation: 05.04.13).

³⁴ www.kunsthallezurich.ch (last consultation: 05.04.13).

³⁵ DERIEUX 2007, p. 69.

³⁶ www.kunsthhaus.ch (last consultation: 05.04.13).

³⁷ MUELLER 2006, p. 86 and 96.

young”.³⁸ This collaboration that lasted about twenty years - until 2000 - undeniably had a fundamental function in the evolution of the city’s young art scene as well.³⁹ Established art was not the only option in Zurich anymore.

2.2. Halle für Internationale Neue Kunst (InK): the Exception

Before commenting further on the events of the 1980s Zurich art scene and its *zeitgeist*, an essential side comment has to be made about the *Halle für internationale neue Kunst (InK)* that was located in Zurich between 1978 and 1981. As said in chapter 2.1, it was the only institutional structure that was exhibiting contemporary art in Zurich in these times. But *InK* was also the precursor to the now *Migros Museum für Gegenwartskunst*⁴⁰ that played a central role in the development of the Löwenbräu-Areal as an art center (see more in chapter 3.1).

Arina Kowner was then the director of the Cultural and Social Affairs of the *Migros-Genossenschafts-Bund (MGB)*⁴¹, an important Swiss supermarket chain that revolutionized the retail business and had philanthropic intentions. She was charged to develop the general orientation of its *Culture Percentage*, which was the “voluntary commitment by Migros in the sectors of culture, society, education, leisure and the economy. Its institutions, projects and activities [made] it possible for the general public to have access to cultural and social services”.⁴² All this structure still exists today, and the amount of money that the *MGB* annually donates to the *Culture Percentage* is based on the sales they carry out.⁴³ Especially important to the subject of this study is that Kowner’s task also included writing the guidelines for the purchase of artworks. In order to help her, in 1977 she hired the artist Urs Rausmüller. It was decided that the *Culture Percentage* would support Swiss and international young artists, whose

³⁸ Harald Szeemann quoted in: HERRSCHAFT 2008, p. 184.

³⁹ GALLEY 2011, p. 215.

⁴⁰ Cf. www.migrosmuseum.ch (last consultation: 03.04.13).

⁴¹ Cf. www.migros.ch/de/migros-gruppe/genossenschaften/migros-genossenschafts-bund.html (last consultation: 03.04.13).

⁴² Cf. www.migros-culture-percentage.ch/default.aspx?categoryid=685#&&/wEXAQUOQWN0aXZIVGFISW5kZXgFATEbg+VIOcm8olbaVTEwOD/SJfJ+aA== (last consultation: 04.04.13).

⁴³ Cf. www.migros-culture-percentage.ch/default.aspx?categoryid=685#&&/wEXAQUOQWN0aXZIVGFISW5kZXgFAT AfzvKyx31ymdoWyd41OItOwEbN2A== (last consultation: 04.03.13).

artworks were of noteworthy quality and would meet the excellence demands of an internationally recognized museum.⁴⁴ In 1978 - fulfilling *Migros'* vision to allow people to have contacts with culture - *InK* was opened in a former factory located at 87 Limmatstrasse (Kreis 5), the exact same street where the Löwenbräu is now. Like the latter, it also had external brick walls and big windows with panes in order to allow daylight to come in (fig. 2). The four rooms of this approximately 600-m²-building were painted in white to exhibit the artworks in the most optimal way. The project received from the *Culture Percentage* a yearly budget of CHF 500,000 for its daily administration.⁴⁵

Raussmüller was appointed director of *InK* and further developed the concept he had imagined for it. The institution set its focus on the creation side of artworks. Indeed, Raussmüller wanted “to give artists the opportunity to produce works that would not have been produced if [*InK*] had not existed”.⁴⁶ With this way of encouraging the arts, he was truly standing on the artists' side: “[...] if the work does not exist, because the artist did not have the means to produce it, you can build museums as big as you want; you can have all money you want, yet it is useless. The absence of content is the absence of everything”.⁴⁷ He wanted to create a “bridge between the artist and the public, [...] a bridge between production and presentation”.⁴⁸ During its three-year existence, this “mental laboratory”⁴⁹ succeeded in showing about sixty exhibitions on eighty-two different international and national artists. Americans were well represented. Among them: Dan Flavin, Sol LeWitt, Donald Judd, Bruce Nauman and Robert Ryman. But Europeans and Swiss creators were also present: Mario Merz, Jannis Kounellis, Gerhard Richter, Richard Long, Georg Baselitz, Bernd and Hilla Becher, Klaudia Schifferle, Markus Raetz and Martin Disler. Almost all are today well represented in important museum collections, but they were rather unknown when exhibiting in Zurich at the end of the 1970s.⁵⁰ Besides this, *InK* was also able to buy some artworks that were produced and exhibited in its rooms thanks to the money donated by the *MGB* through the

⁴⁴ KOWNER 2012, p. 86.

⁴⁵ RAUSSMUELLER-SAUER 2012, p. 90-91.

⁴⁶ Urs Raussmüller quoted in: VIAU 1990, p. 24.

⁴⁷ *Idem.*

⁴⁸ *Idem.*

⁴⁹ Urs Raussmüller quoted in: JACOBSON 1993, p. 46.

⁵⁰ KOWNER 2012, p. 88 and RAUSSMUELLER-SAUER 2012, p. 91.

Cultural Percentage. But as Arina Kowner recalls, it was not easy to make people from the *MGB* accept this new art: “In retrospect it seems it was easy, but I had to fight for almost each artwork [...]”.⁵¹ Scholars from the University of Zurich as well as art critics from the daily newspapers *Neue Zürcher Zeitung* and *Tages Anzeiger* also seem to have had trouble considering these new creations as being real art.⁵²

The end of *InK* was not a decision that came directly from the *Migros-Genossenschafts-Bund*. Indeed, during the beginning of 1981, the city decided to take back the warehouse that was hosting the institution in order to allow the educational authority to build a professional school. It seems that one person’s political ambitions were behind this choice, as Arina Kowner and Christel Raussmüller-Sauer let more or less clearly known in an article published in 2012.⁵³ But it should not be forgotten that the Youth Movement was still going on, and that “[suddenly] everything that was not bourgeois was called “alternative” [...]. The [*InK*] too, with its commitment to contemporary art, was considered as “alternative”.⁵⁴ The will to control this unconventional art center and the fear of more confrontations⁵⁵ in all likelihood motivated the city’s decision as well. Despite their protests and their offer to continue to run *InK* within the borders of the school, the *MGB* and the *InK*-team were forced to put an end to the project. It closed on May 31, 1981 and the building was then demolished. The last exhibition was *Das Kapital Raum 1970-1977* by Joseph Beuys. But as a sign of protest against the city’s choice, the artist voluntarily limited his contribution.⁵⁶ Zurich had lost its only exhibition space for contemporary art. It had been “an innovation [...] in terms of form and content”⁵⁷

⁵¹ KOWNER 2012, p. 88. Translation from German into English by the author.

⁵² *Idem*.

⁵³ *Idem* and RAUSSMUELLER-SAUER 2012, p. 91: “*Ein Stadtrat hatte Ambitionen, Stadtpräsident zu werden, und brauchte dazu ein Prestigeprojekt [...] Als Leiter des Schulamtes hatte er die Idee, in der ehemaligen Reishauer-Fabrik eine Berufsschule einzurichten*”. Thomas Wagner is probably the person referred to.

⁵⁴ RAUSSMUELLER-SAUER 2012, p. 93. Translation from German into English by the author.

⁵⁵ Indeed, during the 1980 riots some confrontations between the police and some demonstrators took place in the building of *InK*. Policemen broke many window glasses. See KOWNER 2012, p. 88.

⁵⁶ *Idem* and RAUSSMUELLER-SAUER 2012, p. 91-93.

⁵⁷ RAUSSMUELLER-SAUER 2012, p. 90.

and it could be regarded in retrospect as “a first ideal *Kunsthalle*”⁵⁸ as the city had none until 1985 (see more in chapter 2.5).

After *InK* closed down, Urs Raussmüller did not abandon the project of showing contemporary art and supporting its production. Indeed, he founded in 1984 the *Hallen für neue Kunst*⁵⁹ in the nearby city of Schaffhausen (fig. 3). Located in a former textile factory of 5500 m² and still open today, it has nevertheless nothing to do with the *MGB* and its *Culture Percentage* despite its very similar name and the fact some of its artworks were shown at *InK* between 1978-1981.⁶⁰ It hosts the *Crex Collection* that has been assembled since 1974 by Raussmüller for three anonymous successful businessmen.⁶¹

2.3. The *Saus und Braus* Exhibition: the Crystallization of the 1980 *Zeitgeist*

The *zeitgeist* that was prevailing in the Zurich artistic scene at that time could be perfectly felt during the *Saus und Braus - Stadtkunst*⁶² (fig. 4) exhibition that took place between July and August 1980 at the *Städtische Galerie zum Strauhof* (9 Augustinergasse, Kreis 1), where - unlike today - local artists used to be shown.⁶³ For some scholars, this show was also a real booster detonation and marked the beginning of Zurich’s art scene. According to Professor Philip Ursprung, “[it is] the transition from a rather provincial situation to an affiliation with the art world”.⁶⁴ Nevertheless, it has to be mentioned that many persons who took part in it do not agree with the importance that has been retrospectively attributed to it. This appears for example several times in a

⁵⁸ LEUENBERGER-RUETTIMANN 2008, p. 74. Translation from German into English by the author. Cf. also: OMLIN 2004, p. 102.

⁵⁹ Cf. www.modern-art.ch (last consultation: 03.04.13).

⁶⁰ Cf. RAUSSMUELLER/SAUER 1978.

⁶¹ VIAU 1990, p. 23 and KIPPHOFF 1984.

⁶² CURIGER 1980.

⁶³ Cf. www.stadt-zuerich.ch/kultur/de/index/institutionen/museum_strauhof.html (last consultation: 26.03.13).

⁶⁴ Professor Philip Ursprung in conversation with David Weiss in: WEISS 2008, p. 17. Translation from German into English by the author.

series of interviews made for the *Oral History Archive for Contemporary Art* of the University of Zurich.⁶⁵

Bice Curiger, who later was the founder and editor-in-chief of *Parkett* magazine (see more in chapter 2.4), was the driving force behind this project. At that time, still an art critic for the *Tages Anzeiger* and other publications, she was asked by Urs Müller from the presidential department to curate an exhibition. As she tells in an interview in 2008, her idea was to not disconnect the art from its cultural context, and therefore wished to expose not only painters or sculptors, but also writers and musicians: “The line of attack was for me to say: “The art establishment thinks/looks artworks only in their purgation and does not look at the environment or where the roots and inspiration come from [...]”.⁶⁶ Another declared intention of hers was to show that something was happening in Zurich too, not only in Bern, Luzern or Basel as we have seen in chapter 2.1: “Of course it was a statement to say: Hey, look, something is going on in Zurich, and it’s different. Because we are urban and maybe even international, as we have a metropolitan culture and music”.⁶⁷ As a result, the *Saus und Braus* exhibition gave a strong impression of spontaneity and dynamism. Indeed, in only a few weeks Curiger succeeded in gathering at the *Strauhof* the small artistic and musical scene that was meeting every evening at the *Kontiki* and *Züri* bars (Niederdorf)⁶⁸, writing a catalogue, plus organizing a *Monsterkonzert* at the Volkshaus.⁶⁹ Among the eighteen artists shown were Martin Disler, Olivia Etter, François Viscontini, Peter Fischli, David Weiss, Sergio Galli, Urs Lüthi, Dieter Meier (also a member of the *Yello* music band at that time) and Klaudia Schifferle (member of *LiliPUT* at that time as well). In other words, artists who later continued to have an influence on the Swiss art scene, and for some, achieved to get an international recognition. Publisher Patrick Frey, who was also very close to this group of people thanks to his writing and curating

⁶⁵ For example: CURIGER 2008, p. 8, WEISS 2008, p. 18 and LUETHI 2008, p. 12. Cf. also the author’s interview with Stefan Banz, Appendix I, p. 58.

⁶⁶ CURIGER 2008, p. 4. Translation from German into English by the author. This desire to mix people with different backgrounds (music, art, literature or music) is well represented in the drawing made by Klaudia Schifferle and Peter Fischli to illustrate the exhibition’s poster and catalogue.

⁶⁷ CURIGER 2008, p. 12.

⁶⁸ ETTER 2008, p. 3, SCHIFFERLE 2008, p. 4 and WEISS 2008, p. 9.

⁶⁹ CURIGER 2008, p. 8.

activities (see more in chapter 4.3), even talks about *Saus und Braus* as an “incubator” from which “individual figures” then further developed.⁷⁰

The works shown were impregnated by joy and irony, often inspired by everyday life and popular culture.⁷¹ Artists had the desire “to pitilessly state about the truths of [their] time”.⁷² Consequently, “[the] event shook the minds because it revealed the existence, in Switzerland, of a pop and suburban culture [...]”.⁷³ The now famous collaborative venture by Fischli and Weiss *Wurstserie* (1979) is a good example of what could be seen by the public. Exhibited for the first time in the *Saus und Braus* show, the color photographs *Ein Unfall*, *Eitles Pack*, *Der Brand von Uster*, *Im Ano-Teppichladen*, *Pavesi* and *In den Bergen*⁷⁴ depict various everyday-life situations made of sausages, cigarettes and cardboard – some playful questioning about the world, far away from the gravity of Minimal art from which some Zurich artists seem to have somehow suffered from.⁷⁵ And while Klaudia Schifferle had an entire room dedicated to her paintings on cardboard, Sergio Galli showed copies of well-known masterpieces such as *Les Demoiselles d’Avignon* (Pablo Picasso, 1907) or *A Bigger Splash* (David Hockney, 1967) next to the pay phone.⁷⁶ Olivia Etter – who was exhibiting for the first time – rebuilt the exact space installation she had made for her bedroom, where she used meters of black, white and multicolor cloth to cover the walls and wished to blur the spectator’s perception in a way that he/she would have an upside-down feeling.⁷⁷ These works of art, plus the ones made by the other artists, must have created a strong contrast with the baroque walls of the *Galerie zum Strauhof* (fig. 5).

Although opinions vary with *Saus und Braus*’s significance, it has to be pointed out that the young Zurich underground art scene had found a voice of its own for the first time thanks to it. It also drew the public’s attention to an alternative

⁷⁰ FREY 2008, p. 4-5. Translation from German into English by the author.

⁷¹ VARADINIS 2004, p. 121.

⁷² CURIGER 1980, p.7.

⁷³ OMLIN 2004, p. 108. Translation from French into English by the author.

⁷⁴ CURIGER 1980, p. 16-18.

⁷⁵ CURIGER 2008, p. 14.

⁷⁶ *Ibid.*, p. 4-5.

⁷⁷ ETTER 2008, p. 3-4.

art that was far from the established culture of its time. Bice Curiger: “I think we worked on widening the concept of culture a bit”.⁷⁸

2.4. Tying in with the International Artistic Debate: the *Parkett* Art Magazine

The founding of the *Parkett*⁷⁹ art magazine in 1984 was another contribution of significant importance for the development of Zurich’s art scene in the 1980s. Bice Curiger (editor-in-chief) was again an active player, but this time along with Jacqueline Burckhardt (senior editor) and Dieter von Graffenried (publisher).

The idea of launching a new publication came out when the three members of the editorial board observed a lack in the discourse on contemporary art. Indeed, during the early 1980s, Americans were interested in young European artists again, which had not been the case since the end of World War II.⁸⁰ But as Curiger recalled in the *Parkett: 20 Years of Artists’ Collaborations* exhibition catalogue: “[...] we realized that there were no channels in Switzerland that could serve as conduits for debate on this new art”.⁸¹ Art criticism in Swiss daily newspapers was slowly disappearing.⁸² The same situation also applied on the other side of the Atlantic: “[...] I was disappointed by the cultural facilities [in New York]; there were no *Kunsthallen* and not many innovative galleries for contemporary art. [There] were no publications for making the intellectual background of this new art accessible”.⁸³ Therefore, the decision was taken to start an art magazine that would be a “bridge”⁸⁴ between Europe and the United States, and that would fulfill the need. An office was open in Zurich (27 Quellenstrasse, Kreis 5), and another one in New York (Broadway, then SoHo since 1996); a physical confirmation of this new link between the two continents.

⁷⁸ Bice Curiger in an interview with journalist Barbara Basting in the SRF program *Musik für einen Gast*, 07.10.12. Available here: www.srf.ch/player/radio/musik-fuer-einen-gast/audio/bice-curiger-kuratorin?id=0a2b971d-a3d9-4139-ad2a-2a31fd2eb9f2 (last consultation: 08.04.13). Translation from German into English by the author.

⁷⁹ www.parkettart.com (last consultation: 08.04.13).

⁸⁰ CURIGER 2008, p. 15.

⁸¹ Bice Curiger quoted in: VARADINIS 2004, p. 115.

⁸² FREY 2008, p. 9.

⁸³ Bice Curiger quoted in: VARADINIS 2004, p. 115.

⁸⁴ CURIGER 2008, p. 15. Translation from German into English by the author.

It was also decided that all text would appear in German and English in order to address a larger circle of readers.

Since its inception, what mostly distinguishes *Parkett* from other publications are the *Collaborations* they do with invited artists. Bice Curiger:

[We wanted] [...] to work in close partnership with the artists, instead of cultivating the usual pseudo objectivity and detachment. It was extremely important for us to make a publication that views the artist as a partner and that is close to their creative agenda, while clearly addressing art in academic and theoretical terms as well.⁸⁵

Clearly, relationships have always been more important than simple name-dropping. The magazine started with monographic issues, then juxtaposed two artists and finally opted for three in 1995.⁸⁶ It was mixing ages, nationalities and techniques. Jacqueline Burckhardt: “We make sure that they [the artists] mutually complement and enhance each other. The flow of energy and the mentality have to be congenial but they shouldn’t be too similar because then they would cancel each other out”.⁸⁷ The collaborating artists’ selection is also one of *Parkett*’s important strengths and the reason why it is so renowned. The editors have never been afraid of making autonomous choices and picking artists who were far from being considered as key players when the publication was coming out. Looking back, one can see that many have now become central figures of the international artistic scene: Cindy Sherman, Doug Aitken, Georg Baselitz, Louise Bourgeois or Christopher Wool for example.⁸⁸ All have once appeared in *Parkett*’s illustrious pages.

Another essential facet of the *Collaborations* is the *Editions*. These have been made since the beginning. The concept is the following: each artist who is collaborating on an issue also creates an original artwork for *Parkett* that will then be produced in series. To date, two hundred and fifteen objects in various media have been contributed by different artists. The gloves by Meret Oppenheim (*Parkett* n° 4 – 1985), the yellow inflatable balloon flower by Jeff

⁸⁵ Bice Curiger quoted in: VARADINIS 2004, p. 127.

⁸⁶ *Ibid.*, p. 152 and p. 159.

⁸⁷ Jacqueline Burckhardt quoted in: *Ibid.*, p. 151.

⁸⁸ *Ibid.*, p. 124 and www.parkettart.com/artists (last consultation: 11.04.13).

Koons (*Parkett* n° 50 – 1997) or the *Centre Pompidou* color photograph by Andreas Gursky (*Parkett* n° 44 – 1995) can all be quoted as examples⁸⁹ (fig. 6). The *Editions* were first seen as a way to earn money to survive – the magazine has never been financially supported by the Swiss State – but they rapidly became sought-after collectibles.⁹⁰ In retrospect, it is also a great advertising tool. The complete collection has been exhibited in major museums around the world since 1987.⁹¹ Moreover, several institutions have acquired a complete set of *Parkett's* Editions for their collection: the *Getty Center* in Los Angeles, the *Museum of Modern Art* in New York, the *Kunsthau Zurich* (a donation made by Ursula Hauser), the *Cabinet des Estampes* in Geneva.⁹²

Almost thirty years after its creation, *Parkett* is still a publication that is internationally praised by the art world for its independence, continuity and quality. It is an “important organ of current artistic discourse”.⁹³ But what is truly significant for the topic of this paper is that since 1984, this magazine connects Zurich with the global art scene. With all its in-depth artists’ *Collaborations* and texts, *Parkett* allows the city to take part in the artistic debate on an international level. Back in the 1980s, it also gave Zurich the intellectual exchange platform that it deeply needed. The magazine was a printed substitute for all missing contemporary art institutions and galleries.

2.5. The Founding of the *Kunsthalle Zurich* and the Young Galleries of the *Schöller-Areal*

After the 1980-82 Youth Movement, Zurich’s city council recognized it had to do something for the young non-established culture. Supporting the founding of a *Kunsthalle* on its ground was the perfect opportunity. Interestingly, the impulse came from an artist, Thomas Müllenbach.⁹⁴ The *Verein* (association) *Kunsthalle Zurich* was founded in 1985⁹⁵, which was extremely late compared to other

⁸⁹ Cf. the index in: VARADINIS 2004, p. 196-209.

⁹⁰ *Ibid.*, p. 147 and p. 171.

⁹¹ www.parkettart.com/exhibitions (last consultation: 09.04.13).

⁹² VARADINIS 2004, p. 17 and 147-148.

⁹³ *Ibid.*, p. 168.

⁹⁴ Cf. thomasmuellenbach.com/HTML/aktuelles/aktuelles.html (last consultation: 17.04.13).

⁹⁵ Cf. www.kunsthallezurich.ch/_site_eng/mitg_index.htm (last consultation: 17.04.13).

cities like Basel or Bern, as seen in chapter 2.1.⁹⁶ Among others, the founding members were the lawyer Peter Bosshard, the *Parkett* editor-in-chief Bice Curiger, the current director of the Winterthur *Fotomuseum*⁹⁷ Urs Stahel and the ethnologist Nikolaus Wyss.⁹⁸

Originally, the former military horse stables located at the Gessnerallee (Kreis 1) were chosen to host the newly formed *Kunsthalle Zürich*. The city was more than happy to allocate these premises to the association. The Youth Movement's specter and its violent riots were indeed still very present in politicians' minds. They were afraid that the stables would become a second *Autonomes Jugendzentrum*⁹⁹ if nothing were done with them.¹⁰⁰ Nevertheless, transformations needed to be done before the *Kunsthalle* could move in. In order to skirt this problem, its managing committee decided to establish a rotating guest curator system and organize shows in various successive locations. In 1986, the curator Bernhard Mendes Bürgi mounted the nomadic institution's first exhibition at Steinwiesplatz (Kreis 7), in what is currently a fitness club.¹⁰¹ Works by John M. Armleder, Helmut Federle and Olivier Mosset were exhibited. Other shows were then later organized in a space at the *Mühle Tiefenbrunnen* (Kreis 8), an old mill and refrigerated warehouse built in 1889-90 that had been closed down a few years earlier.¹⁰² The exhibitions *Louis XIV tanzt. Purgatorium, Inferno. Rette sich wer kann* (1986 – Jeff Wall, Dan Graham, Paula Cansley *et al.*), *Erik Bulatov* (1988) and *Georg Herold* (1989) can be named as examples. In all, nine projects of this kind were undertaken between 1985 and 1989.¹⁰³

However, it occurred to the organizers that the initial idea of installing the *Kunsthalle* at the Gessnerallee took much more time than originally planned. Therefore, in October 1989, it was decided to temporarily invest in the *Schölller-Areal* at 114 Hardturmstrasse (Kreis 5, behind Escher-Wyss-Platz), a disused

⁹⁶ Cf. also OMLIN 2004, p. 131.

⁹⁷ Cf. www.fotomuseum.ch/STATEMENT.15.0.html (last consultation: 17.04.13).

⁹⁸ VARADINIS 2004, p. 161.

⁹⁹ KRIESI 1984, p. 67 and 148.

¹⁰⁰ Cf. more about the whole project here: www.gessnerallee.ch/gessnerallee/geschichte/ (last consultation: 17.04.13).

¹⁰¹ VARADINIS 2004, p. 161 and HESS 2012, p. 34-38.

¹⁰² Cf. www.muehle-tiefenbrunnen.ch/index.php?id=10 (last consultation: 17.04.13).

¹⁰³ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13).

dye factory. Some renovations were made in order to transform its rooms into an exhibition space: skylights, painting, and walls. A monographic art show on Gerhard Merz entitled *Costruire* inaugurated the new place. Besides, Bernhard Mendes Bürgi was appointed director of the *Kunsthalle Zürich* in 1989, whereas Urs Stahel respectively became curator of the exhibitions and Peter Bosshard president of the association.¹⁰⁴ Thanks to its first permanent premises and team, the institution gained professionalism¹⁰⁵ (see this noticeable change in fig. 7 for example). The focus on young artists nevertheless stayed unchanged.

Eight years after the loss of the *Halle für internationale neue Kunst (InK)*, Zurich finally had a fixed space for contemporary art exhibitions. Artists like Sherrie Levine (1991) Gilbert & George (1992), Craigie Horsfield (1992) or Fischli & Weiss (1993) were exposed at the Schölller-Areal between 1989 and 1995.¹⁰⁶ It was a very important step in the development of the city's art scene. And for the first time, public money was allocated to contemporary art.¹⁰⁷ The city was suddenly catching up with all the years it had done nothing for non-established culture. As the Swiss artist and curator Stefan Banz recalled in an interview with the author: "At the Schölller-Areal, the Kunsthalle became a household word and an important institution for Zurich. It became a meeting place for the Zurich art scene, and also consequently had an influence on young artists".¹⁰⁸ The *Kunsthalle Zürich* was now slowly beginning to grow into a prominent institution.

Furthermore, a dynamic gallery scene for contemporary art was flourishing in parallel to the Zurich cultural scene¹⁰⁹ – yet many people did not notice it. Since 1989, some young gallery owners were gradually jumping on the bandwagon and joining the *Kunsthalle* in the Schölller-Areal at 127 Hardturmstrasse¹¹⁰: Marc Jancou¹¹¹, Jamileh Weber¹¹², Bob van Orsouw¹¹³, Mark Müller¹¹⁴, Peter

¹⁰⁴ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 34-38.

¹⁰⁵ Interview between Stefan Banz and the author, cf. Appendix I, p. 60.

¹⁰⁶ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkzh_e.pdf (last consultation: 17.04.13).

¹⁰⁷ HESS 2012, p. 36.

¹⁰⁸ Interview between Stefan Banz and the author, cf. Appendix I, p. 60. Translation from German into English by the author.

¹⁰⁹ BASTING 2012, p. 13 and interview between Stefan Banz and the author, cf. Appendix I, p. 57.

¹¹⁰ WIRTH 2012, p. 44, and interview between Peter Kilchmann and the author, cf. Appendix I, p. 64.

¹¹¹ Cf. www.marcjancou.com (last consultation: 17.04.13).

¹¹² Cf. www.jamilehweber.com (last consultation: 17.04.13).

¹¹³ Cf. www.bobvanorsouw.ch (last consultation: 17.04.13).

Kilchmann¹¹⁵, and Iwan Wirth.¹¹⁶ Not so far from there, Eva Presenhuber was also opening the associative gallery *Walcheturm* (6 Walchestrasse, Kreis 6).¹¹⁷ It is interesting to notice that some twenty-five years later, almost all of the galleries mentioned above are significant art market participants. Back then, according to Bernhard Mendes Bürgi, this gathering was not at all a planned action: “there was no cultural policy concept [behind it]”.¹¹⁸ However, two prevailing arguments obviously motivated this choice of location: the inexpensive rents, and the spatial proximity of many other art scene members. Peter Kilchmann: “Around the same time several galleries [...] and the Kunsthalle opened up in the same area, that's why I chose this place”.¹¹⁹ Through “capillary action”¹²⁰, *young* galleries were gathering together around a cultural institution that was showing the same kind of art as they were. It was an art made by artists of their own generation, and that still had no value on the market.

Indeed, at the beginning of the 1990s, the main Zurich art dealers located in the elegant city center such as Bruno Bischofberger¹²¹, Renée and Maurice Ziegler, Annermarie Verna¹²² or Thomas Ammann¹²³ were not interested in new and non-established positions. Except Pablo Stähli¹²⁴ who was exhibiting Urs Lüthi, Martin Disler, Aldo Walker, Fischli & Weiss or Markus Raetz, none of these older dealers had artistic programs representing very young artists.¹²⁵ The same situation was applicable to all international galleries' branches based in Zurich: Gimpel-Hannover, Emmerich¹²⁶, Marlborough¹²⁷, and Maeght-Lelong.¹²⁸

¹¹⁴ Cf. www.markmueller.ch (last consultation: 17.04.13) and COHEN 2007.

¹¹⁵ Cf. www.peterkilchmann.com (last consultation: 17.04.13).

¹¹⁶ Cf. www.hauserwirth.com (last consultation: 17.04.13) and WIRTH 2012, p. 44-45.

¹¹⁷ Cf. www.evapresenhuber.com/en/events/1989/Galerie-Walcheturm_1989-1997.html (last consultation: 17.04.13) and BASTING 2012, p. 13.

¹¹⁸ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 36. Translation from German into English by the author.

¹¹⁹ Interview between Peter Kilchmann and the author, cf. Appendix I, p. 64.

¹²⁰ GALLEY 2011, p. 215. Translation from French into English by the author.

¹²¹ Cf. www.brunobischofberger.com (last consultation: 17.04.13).

¹²² Cf. www.annemarie-verna.ch (last consultation: 17.04.13).

¹²³ Cf. www.ammannfineart.com (last consultation: 17.04.13).

¹²⁴ Cf. www.galerie-rosenberg.ch/de/profil/erfolg.php?id=3 (last consultation: 17.04.13).

¹²⁵ Interview between Stefan Banz and the author, cf. Appendix I, p. 60-61, VARADINIS 2004, p. 120, FREY 2008, p. 3 and WEISS 2008, p. 11.

¹²⁶ Cf. <http://www.aaa.si.edu/collections/andr-emmerich-gallery-records-and-andr-emmerich-papers-6275> (last consultation: 17.04.13).

¹²⁷ Cf. www.marlboroughfineart.com (last consultation: 17.04.13).

¹²⁸ Cf. www.maeght.com and www.galerie-lelong.ch (last consultation: 17.04.13).

When asked by the author about their relation with these big players, the Schöller-Areal insiders shared the following insights. Stefan Banz:

The Annemarie Verna and Bruno Bischofberger galleries did not play a big role for the young Zurich art scene. They had a too classical angle of approach, they were too detached and too established. We had a lot of respect for the Verna gallery, but no impulse was coming out of this gallery. Bruno Bischofberger was not interested in the Zurich scene. His focus was New York, and the very rich Swiss collectors.¹²⁹

Moreover, according to Peter Kilchmann: “I was not in contact with those galleries, and I recall that they did not really notice us”.¹³⁰ The young gallery owners of the Schöller-Areal did not identify with the artworks that were shown in these mainstream galleries.¹³¹ The will to exhibit other artistic views, and to distance themselves from this too conventional art market, most probably pushed them to seek for a more tolerant space. The Schöller-Areal was therefore the key.

A strong dynamism and a pioneering spirit emanated from the Schöller-Areal’s gallery scene, with the Kunsthalle Zürich at the top of it: engaging young artists, young owners, fresh ideas and festive vernissages. It was a real contact platform for the new Zurich art scene. Iwan Wirth: “The Kunsthalle’s canteen was the meeting point of this new structure”.¹³² The atmosphere was also very alternative: the Kreis 5 was very different from how it looks today. Since the beginning of the 1980s, a massive deindustrialization process was taking place in the area. Companies were moving their industrial production and warehouses to the surroundings or abroad. The premises were often left empty for several years, and were planned to be demolished.¹³³ Moreover, the so-called *Needle Park* was nearby, and prostitution was going on at night. Peter Kilchmann:

At the beginning there were very few visitors, it took a couple of years to make them come because it was regarded as being outside of the city

¹²⁹ Interview between Stefan Banz and the author, cf. Appendix I, p. 61. Translation from German into English by the author.

¹³⁰ Interview between Peter Kilchmann and the author, cf. Appendix I, p. 65.

¹³¹ FREY 2008, p. 3 and CURIGER 2008, p. 6.

¹³² WIRTH 2012, p. 44. Translation from German into English by the author.

¹³³ WEHRLI-SCHINDLER 2002, p. 6.

(the city “ended” at Escher-Wyss-Platz) [...]. I recall that when some ladies from Zurichberg came for the first time, they were literally running over the street and holding their purses with both hands, as they were afraid of being attacked.¹³⁴

All these elements gave an aura of exclusivity to the Schölller-Areal as well: you had to be an insider to know about it. Within a few years, the Hardturmstrasse art cluster rapidly earned a good reputation among the international art world members, especially the American ones.¹³⁵

¹³⁴ Interview between Peter Kilchmann and the author, cf. Appendix I, p. 64-65.

¹³⁵ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 36 and in: FREHNER/STEINER 2001, RUF 2012, p. 21-22.

3. The Beginning of the Institutionalization: the 1996 Move to the Löwenbräu-Areal

Around 1995, the temporary solution of the Schöller-Areal arrived to an end: the Kunsthalle Zürich had to move out as the building was going to be totally demolished. In addition, the commercial galleries that had found premises there seven years earlier had to do the same.¹³⁶ The city was starting to undertake massive rehabilitation measures in the Kreis 5. The long-time planned project of housing the institution at the Gessnerallee (see chapter 2.5) was ultimately dropped by the city council. Even if the latter promised to help find a new location, the threat that the Kunsthalle would become homeless again, and that the whole adventure would possibly be terminated, was very high.¹³⁷

At the very same time, Arina Kowner – still the director of the Cultural and Social Affairs of the *Migros-Genossenschafts-Bund* (see chapter 2.2) – was organizing the founding of a new museum for contemporary art in Zurich. It was supposed to resuscitate the 1981 lost *InK*. She was assisted by Rein Wolfs, a Dutch art historian, who back then was in charge of the *MGB*'s artworks collection. To realize this project, the firm intended to buy the Löwenbräu-Areal, a brewery that had been abandoned in 1986, and then belonged to *Hürlimann Immobilien AG*.¹³⁸ The initial complex – which was built in 1897 – also included an industrial chimney, 110-meter-high-silos and stables. Additional extensions towards Escher-Wyss-Platz had been consecutively constructed over time¹³⁹ (fig. 8-11). Like the Schöller-Areal, the Löwenbräu-Areal was located in Zurich's then desolated Kreis 5. In 1995, a locksmith, a garage and the association *Pro Asyl* were sharing the Areal's courtyard.¹⁴⁰

Nonetheless, the city was setting up many barriers – trade and industry policies were very strict¹⁴¹ – and the *MGB* was willing to stop the negotiations. Bernhard

¹³⁶ BASTING 2012, p. 13.

¹³⁷ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 36.

¹³⁸ *Idem*.

¹³⁹ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkzh_e.pdf (last consultation: 17.04.13).

¹⁴⁰ MUNDER 2012, p. 80.

¹⁴¹ WEHRLI-SCHINDLER 2002, p. 6.

Mendes Bürgi coincidentally learned of this. He contacted the property owner and Arina Kowner: in his opinion, joining the future *Migros Museum* in the Löwenbräu-Areal was the answer to the *Verein Kunsthalle Zürich*'s location problem. Both accepted the proposition. But *Hürlimann Immobilien AG* only wanted important partners; after all, the Areal had great financial potential due to its immense surface. Therefore, the *MGB* rented the entire first floor and the *Verein* the second floor to comply with *Hürlimann*'s business conditions.¹⁴² The young gallery owners of the Schölller-Areal willing to become part of this new enterprise were also invited to move into the Löwenbräu; rents were still low as the leasers had to carry out all modifications themselves.¹⁴³ Nevertheless, the Löwenbräu-Areal was again a provisional arrangement. Indeed, each member's contract – that of institutions as well as commercial galleries – was established with a clause stipulating that the agreement was limited to ten years. This meant that most leasers would have to move out around 2005-2006.¹⁴⁴ However, this day was still far away in the future, and time was running out. Moreover, back then no one would ever have thought that this collaboration between diverse art scene actors would be such a cultural and economic success. After a considerable refurbishment carried out by the architectural practice *Karrer Fuhrmann*¹⁴⁵, the Löwenbräu-Areal eventually opened in May 1996, attracting significant media attention.

3.1. The Art Institutions of the Löwenbräu

The combination of public and private institutions as well as commercial galleries under one and the same roof was unique in 1996.¹⁴⁶ And to the

¹⁴² Bernhard Mendes Bürgi quoted in: HESS 2012, p. 36 and 38.

¹⁴³ BASTING 2012, p. 13 and PRANGE 2012, p. 79. No exact price has been found during the author's research. Nevertheless, it must have been much less than the CHF 300-400/m² that the gallery owners currently pay in 2013 (see more under chapter 4.2 and 4.3).

¹⁴⁴ Elmar Ledergerber quoted in: POL 2012, p. 77 and PRANGE 2012, p. 78.

¹⁴⁵ RUF 2012, p. 22. It is interesting to point out that architect Christian Karrer has been quite important in the *Kunsthalle Zürich*'s history. Apart from being a member of its managing committee, Karrer was also the one who suggested to move the institution into the Schölller-Areal, while the Gessnerallee was under reconstruction. The architectural practice however does not exist anymore.

¹⁴⁶ *Ibid.*, p. 20 and Bernhard Mendes Bürgi quoted in: HESS 2012, p. 38. Some observers (cf. HOFFMANN 2012, p. 19 for example) compare the Löwenbräu-Areal with the *Tate Modern* (London) or the *Dia:Beacon* (New York State) because they are former industrial sites that have recently been converted into artistic centers too. Apart this similarity, the author nonetheless

author's knowledge it still is in 2013. However, shortly after the Löwenbräu's opening, several voices rose to sharply criticize this conglomerate.¹⁴⁷ Indeed, in contemporary art, production process and development of artistic careers are borne by both museums and galleries. The proximity of cultural and economic players in the same building was calling the relations between commercial and non-for-profit spaces into question. The boundaries of what was private and what was public were not clear enough for some. Many people suspected that the Löwenbräu-Areal leasers intended to manipulate artistic values in their favor.¹⁴⁸ They saw the whole situation as a huge conflict of interest.

Most gallery owners and institution directors – for example Iwan Wirth and Bernhard Mendes Bürgi – were themselves sceptical about the initiative's chances of success.¹⁴⁹ Today, it seems obvious that this grouping was part of the Löwenbräu's triumph. Back then however, it was not the case. Therefore the surprise was big for everyone when they realized that it soon became a fruitful association.¹⁵⁰ There was a "healthy competition".¹⁵¹ Additionally, the art center's development grew together with a general interest for contemporary art, starting in the mid-1990s.¹⁵² Art was more and more at the center of a new lifestyle that also encompassed a thirst for parties and cultural events.¹⁵³ The joint vernissages of the "*Sommerfest*" (fig. 12) as well as the *Contemporary Art Days* gradually earned a famous reputation on a national and international level.¹⁵⁴

In 1996, Arina Kowner appointed Rein Wolfs director of the newly founded *Migros Museum für Gegenwartskunst*.¹⁵⁵ According to Stefan Banz, "[...] he

does not consider them comparable because they do not house a combination of cultural and economic players under the same roof.

¹⁴⁷ WOLFS 2012, p. 42.

¹⁴⁸ Last sentences: RUF 2012, p. 20, BASTING 2012, p. 14 and MOULIN 1997, p. 8 and 363-365.

¹⁴⁹ WIRTH 2012, p. 44 and Bernhard Mendes Bürgi quoted in: HESS 2012, p. 38.

¹⁵⁰ *Idem*.

¹⁵¹ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 38. Translation from German into English by the author.

¹⁵² RUF 2012, p. 22 and GALLEY 2011, p. 214. As another Swiss example, the *Liste* art fair for young contemporary art galleries also opened its doors for the first time in Basel in June 1996.

¹⁵³ *Idem*.

¹⁵⁴ *Idem*, HOFFMANN 2012, p. 19, MEIER 2001 and MUNDER 2012, p. 84.

¹⁵⁵ Cf. www.migrosmuseum.ch/en/collection/ (last consultation: 17.04.13) and WOLFS 2012, p. 41.

became one of the driving forces for the young Zurich art scene”.¹⁵⁶ Exactly like the *Halle für internationale neue Kunst* fifteen years earlier (*InK*) (see chapter 2.2), the focus of the private museum was set on the creation side. Rather than sponsoring the art, it participated in the actual processes of artistic production, working in close collaboration with the artists.¹⁵⁷ As a former brewery in the middle of a past industrial area, the Löwenbräu was therefore a perfect metaphor for the institution’s production-oriented tendency.¹⁵⁸ The low rent moreover allowed to concentrate on the content and not on the outside, again like *InK* between 1978-81.¹⁵⁹ Besides, being part of a Swiss firm, the *Migros Museum* made it also part of its duty to support artists from Switzerland, but did not limit itself to the country.¹⁶⁰ Many of the artworks created especially for the museum’s shows were bought and added to the growing collection.¹⁶¹ The exhibitions programme varied between solo-shows of national and international contemporary artists, and group-shows presenting pieces from the collection.¹⁶² They attracted more and more visitors over the years.

Nevertheless, in 2001, Wolfs decided to leave his position as director of the *Migros Museum*. In an interview in 2008 with Rob Hamelijncck and Nienke Terpsma, he explained his choice by saying that the market had become too powerful:

[...] I wasn’t happy about the close proximity of art and commerce in one and the same building. It’s also confusing for the unsuspecting visitor who asks himself why he has to pay entry at the Migros Museum but not

¹⁵⁶ Interview between Stefan Banz and the author, cf. Appendix I, p. 59-60. Translation from German into English by the author.

¹⁵⁷ Rein Wolfs quoted in: HAMELIJNCK/TERPSMA 2008/III, p. 117.

¹⁵⁸ WOLFS 2012, p. 41.

¹⁵⁹ *Idem.*

¹⁶⁰ *Idem.*

¹⁶¹ Rein Wolfs quoted in: HAMELIJNCK/TERPSMA 2008/III, p. 117. The artworks bought by Arina Kowner between 1978 and 1981 were among this collection. Currently, the *Migros Museum* owns more than 1’200 pieces. Cf. www.migrosmagazine.ch/migros/infos-migros/article/un-nouvel-ecrin-pour-l-art-contemporain (last consultation: 17.04.13).

¹⁶² Cf. www.migrosmuseum.ch/en/exhibitions/exhibition-archive/?object=werke&key=702&lang=en&back=%2Fsammlung (last consultation: 17.04.13).

at the galleries. One reason I left the Löwenbräu was that art institutions and galleries were getting too close.¹⁶³

A second reason for his departure could also be the grueling episode of the *Flick Collection*. Around 2000, Friedrich Christian Flick – the heir of the German industrial dynasty – was willing to open a private museum in Zurich to display his own collection.¹⁶⁴ He asked the star architect Rem Koolhaas to develop some plans to transform the nearby *Schiffbau*¹⁶⁵ (4 Schiffbaustrasse, Kreis 5) into a suitable art institution.¹⁶⁶ However, many art scene participants protested against it: Flick's money had been earned by exploiting forced laborers during the Nazi era. Plus, it had been proved that he was buying art in order to avoid paying taxes.¹⁶⁷ Rein Wolfs was among the protesters, and when the city council rejected the project, the *Neue Zürcher Zeitung* and other newspapers blamed him for that.¹⁶⁸ Journalists were accusing the objectors of having prevented an important contemporary art collection (2,500 artworks) from being established in Zurich.¹⁶⁹ Wolfs was possibly affected or irritated by it and therefore decided to move on. Heike Munder, a German curator who – among others – founded and headed the *Halle für Kunst*¹⁷⁰ in Lüneburg, was consequently designated to be the private museum's new director.¹⁷¹ She went on organizing solo and group shows like *Gianni Motti* (2004), *Olaf Breuning* (2007), *Tour d'Horizon* (2012) or *Collection on Display* (2012)¹⁷²; always using the configuration that had been conceived by Rein Wolfs.¹⁷³ She does the same currently.

On the Löwenbräu's second floor, the Kunsthalle Zürich was still managed by Bernhard Mendes Bürgi with the identical focus on young positions (see chapter

¹⁶³ Rein Wolfs quoted in: HAMELIJNCK/TERPSMA 2008/III, p. 116. Cf. also GALLEY 2011, p. 216.

¹⁶⁴ OMLIN 2004, p. 136.

¹⁶⁵ Cf. www.schauspielhaus.ch/haus-service/spielstatten/schiffbau (last consultation: 17.04.13).

¹⁶⁶ BASTING 2012, p. 14.

¹⁶⁷ *Ibid.*, p. 15.

¹⁶⁸ WOLFS 2012, p. 42.

¹⁶⁹ *Idem.* The Flick collection is now at the *Hamburger Bahnhof*, Berlin's museum for contemporary art.

¹⁷⁰ Cf. www.halle-fuer-kunst.de (last consultation: 17.04.13).

¹⁷¹ WOLFS 2012, p. 41.

¹⁷² Cf. www.migrosmuseum.ch/de/ausstellungen/ausstellungsarchiv/ (last consultation: 17.04.13).

¹⁷³ Rein Wolfs quoted in: HAMELIJNCK/TERPSMA 2008/III, p. 117.

2.5). In its 1,014-m²-premises¹⁷⁴, the institution was organizing between six and ten shows a year¹⁷⁵, predominantly monographic ones that allowed the public to really discover artists' œuvres.¹⁷⁶ Among them, were Gabriel Orozco (1996), Sam Taylor-Wood (1997), Pipilotti Rist (1999) and Darren Almond (2001).¹⁷⁷

2001 was a decisive year for the *Kunsthalle* as well. Exactly like the *Migros Museum*, it experienced a shift in its management. Indeed, Mendes Bürgi left Zurich in order to be the director of the *Kunstmuseum Basel*¹⁷⁸, which holds artworks from the 15th to the 21st century.¹⁷⁹ After twelve years working for one of Switzerland's youngest institutions, he was now moving to one of its oldest. Beatrix Ruf, who previously was active at the *Kartause Ittingen*¹⁸⁰ and at the *Kunsthaus Glarus*¹⁸¹, replaced him. At the head of a now prominent institution, Ruf had to face two main issues that Bürgi had the chance to be less concerned with.¹⁸² First, she had to secure private donations for an always-increasing yearly budget. And second, she was tasked to find some new premises for the *Kunsthalle Zürich*, as the ten-year agreement with *Hürlimann Immobilien AG* was going to end soon¹⁸³ (see more in chapter 4). But before doing this, Ruf undertook rearranging the layout of the floorplan. She invited the artists Elmgreen & Dragset to give a performance in the *Kunsthalle*: in front of the public, they tore down several walls in a staged way.¹⁸⁴ Seen in retrospect, this *Taking Place* shock exhibition almost announced the future architectural alterations and other changes that were going to take place in 2010. Later on, Beatrix Ruf was successful in maintaining the *Kunsthalle*'s reputation and even in spreading it on an international level, again mainly through solo-shows:

¹⁷⁴ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13).

¹⁷⁵ HOFFMANN 2012, p.19.

¹⁷⁶ FREHNER/STEINER 2001. Only six group shows were organized by Mendes Bürgi between 1995 and 2001.

¹⁷⁷ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13).

¹⁷⁸ Cf. www.kunstmuseumbasel.ch (last consultation: 17.04.13).

¹⁷⁹ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 38.

¹⁸⁰ Cf. www.kunstmuseum.ch/xml_1/internet/de/application/f1.cfm (last consultation: 17.04.13).

¹⁸¹ Cf. www.kunsthauseglarus.ch (last consultation: 17.04.13).

¹⁸² Bernhard Mendes Bürgi quoted in: FREHNER/STEINER 2001.

¹⁸³ *Idem* and STEINER 2001/I.

¹⁸⁴ STEINER 2001/II.

Richard Prince (2002), *Sarah Lucas* (2005), *Anselm Reyle* (2006), *Liam Gillick* (2008) or *Rosemarie Trockel* (2010).¹⁸⁵

Moreover in 2001 – really an important year for the art complex's history – the Löwenbräu-Areal saw the arrival of a new private institution: the *Daros Collection*, which belongs to Stephan Schmidheiny, the heir of one of the most important Swiss industrial dynasties.¹⁸⁶ Stephan's brother, Alexander Schmidheiny, started to collect European and American contemporary art in the 1980s, advised by the Zurich-based dealer Thomas Ammann. Artworks by Andy Warhol, Gerhard Richter, Cy Twombly, Sigmar Polke, Brice Marden or Ross Bleckner were bought.¹⁸⁷ Due to Alexander's premature death, the collection he had started was bequeathed to Stephan in 1992.¹⁸⁸ The project was unfinished and the holdings were so significant that they could no longer be privately handled. *Alesco AG* – later renamed *Daros Services AG* – was founded in 1995 to manage all logistic matters and set guidelines to develop a new acquisition strategy.¹⁸⁹ Rapidly, aware of his responsibility towards the artists, Schmidheiny decided to make the works of art public. The last available building of the Löwenbräu-Areal – located at 268 Limmatstrasse – was acquired from *Hürlimann Immobilien AG* for this purpose in 2001. Jacques Kaegi, back then chairman of *Daros Services*:

[...] we were delighted at the opportunity to present the collection at this location. It is our aim to make possible a mutual confrontation between different styles and generations and thus to point out relationships that encourage discussion and foster the appreciation of contemporary art. The Löwenbräu is an ideal breeding ground for exchange of this kind thanks to the presence of the Kunsthalle, the Migros Museum for Contemporary Art, and some first-rate commercial galleries.¹⁹⁰

¹⁸⁵ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13).

¹⁸⁶ BASTING 2012, p. 14.

¹⁸⁷ FISCHER 2000, p. 139-141 and HERZOG 2007, p. 97.

¹⁸⁸ FISCHER/KELLER 2000, p. 15.

¹⁸⁹ *Idem* and FISCHER 2000, p. 7-10.

¹⁹⁰ Jacques Kaegi quoted in: FISCHER/KELLER 2000, p. 16.

There, temporary exhibitions like, for example, *Face to Face*, *The Daros Collections* were organized (2007-2008).¹⁹¹

Furthermore, in 2000, Stephan Schmidheiny and his wife Ruth started to buy Latin American art and to build the *Daros Latinamerica* collection with the help of specialist Hans-Michael Herzog¹⁹²:

While the Daros Collection represents mostly established positions, *Daros Latinamerica* seeks to explore and present the rich but little-known artistic landscape of Central and South America. [...] [The two] divisions run parallel to each other and are subject to the same high standards of quality. This [offers] an opportunity [...] to relate and compare the various holdings with each other beyond geographical boundaries.¹⁹³

When the couple later divorced, Ruth Schmidheiny pursued the project alone (see more in chapter 4.2).¹⁹⁴

3.2. The Commercial Galleries and Spaces of the Löwenbräu

If the Schöller-Areal had still been a sort of experimental playground between 1989 and 1995 for the galleries, the move to the Löwenbräu-Areal was yet a big step towards their professionalization and commercial success.

From the pioneers formerly located around the Kunsthalle Zürich at 114 Hardturmstrasse, only three gallery owners had followed the institution to 270 Limmatstrasse. These were Bob van Orsouw, Peter Kilchmann and Iwan Wirth who had been working for a few years with his wife Manuela and his mother-in-law Ursula Hauser. As heirs to a Swiss retail fortune¹⁹⁵, both were bringing the financial support that would be necessary to expand the gallery in London and New York in the following decade (see more in chapter 4.3). Marc Jancou,

¹⁹¹ HERZOG 2007.

¹⁹² *Ibid.*, p. 97 and HERZOG 2013.

¹⁹³ Jacques Kaegi quoted in: FISCHER/KELLER 2000, p. 17.

¹⁹⁴ HERZOG 2013.

¹⁹⁵ Conversation between Florian Berktold and the EMAMS students at the Löwenbräu-Areal, 21.09.2012: the author's personal notes, not transcribed.

Jamileh Weber and Mark Müller had decided not to join, but nevertheless went on with their professional activities in other areas of the city. Besides, a bookshop called *Kunstgriff*¹⁹⁶, which was managed by Markus Schmutz, also opened with the others in 1996 at the Löwenbräu.

One could think that the spatial concentration of so many galleries competing in the same market segment would harm their business. Yet, the opposite has happened among them since the art complex's launch, coinciding with a booming art market and a growing interest for Swiss artists like the *Kunsthaus Zürich's* exhibition *Freie Sicht aufs Mittelmeer*¹⁹⁷ (1998) proves.¹⁹⁸ Other commercial leasers then progressively made their appearance in the Löwenbräu-Areal. In 1998, Eva Presenhuber – who used to run the *Walcheturm* gallery – got into partnership with Iwan Wirth. The space was renamed *Hauser & Wirth & Presenhuber*, until they separated four years later and each got an independent space in the former brewery.¹⁹⁹ In 2002, the *Fabian & Claude Walter*²⁰⁰ gallery also joined. Finally, between 2001 and 2008, the Swiss auctioneer Simon de Pury successively opened an auction house then a gallery with Daniella Luxembourg at 268 Limmatstrasse (800 m²)²⁰¹; the sign that the Löwenbräu was flourishing. “From young and alternative galleries and institutions in the 1990s, [they] all turned into important market forces and renowned exhibition organizers”.²⁰² They all posed together for the *Monopol* art magazine in 2007.²⁰³

4. The Renovation of the Löwenbräu-Areal: a New Chapter in the Art Complex's History

4.1. A Nine-Year-Long Process until the Founding of the *Löwenbräu-Kunst AG*

¹⁹⁶ Cf. www.kunstgriff.ch (last consultation: 15.05.2013) and WOLFS 2012, p. 41.

¹⁹⁷ CURIGER 1998.

¹⁹⁸ OMLIN 2004, p. 122-124 and WOLFS 2012, p. 41.

¹⁹⁹ HERSTATT 2008, p. 89.

²⁰⁰ Cf. www.fabian-claude-walter.com (last consultation: 15.05.2013).

²⁰¹ FOURNIER 2007/III.

²⁰² WIRTH 2012, p. 45. Translation from German into English by the author.

²⁰³ HOHMANN 2007, p. 110-111.

Between 1996 and 2002, the Löwenbräu-Areal experienced several successive owners, due to the Kreis 5's rising commercial attractiveness as a building zone. The Areal first belonged to the *Löwenbräu AG*, then to the *Hürlimann AG*²⁰⁴, the *Feldschlösschen AG*²⁰⁵, and was finally acquired by the *REG Real Estate Group* in 2002. This latter company wanted to develop the whole real estate, and was therefore planning considerable transformations.²⁰⁶ Moreover, the ten-year limitation period of all leasers' contracts (see chapter 3) was quickly coming to an end with no extension guarantee; soon the commercial galleries as well as the private and public institutions would possibly have to move out. The future of the Löwenbräu-Areal as an art center was extremely uncertain. No one knew how much longer it would last. It recalled the 1995 situation at the Schöller-Areal, but with a much wider scope.

In 2002, the Kunsthalle Zürich was nevertheless able to convince the *REG* to maintain the Limmatstrasse's art complex.²⁰⁷ Indeed, the rented premises were considered an ideal location – a booming neighbourhood, not so far from the city center, and surrounded by many other art world participants. Furthermore, as outlined in chapter 3, the Löwenbräu-Areal had become a true artistic hub during this period.²⁰⁸ When people wanted to see and buy contemporary art in Zurich, they automatically went to the Areal. Not a single leaser wanted to lose this influence. Thus, the Kunsthalle initiated an international architectural contest. In order to meet the *REG*'s conditions, the chosen architectural project would have to “[...] [conserve] the existing partly listed structure on Limmatstrasse, [to] secure the existing art spaces and the maximum possible exploitation of the new and renovated spaces”.²⁰⁹ After a multi-phase selection process, the Zurich-based architectural firms *Gigon/Guyer Architekten*²¹⁰ and *atelier ww*²¹¹ obtained the first prize in 2003²¹². Both had already achieved national, as well as international major projects. Among them, the Maag-Areal

²⁰⁴ Cf. www.huerlimann-areal.ch/geschichte/ (last consultation 23.04.13).

²⁰⁵ Cf. www.feldschloesschen.com (last consultation 23.04.13).

²⁰⁶ RUF 2012, p. 20.

²⁰⁷ *Idem*.

²⁰⁸ Interview between Peter Kilchmann and the author, cf. Appendix I, p. 65, WOLFS 2012 p. 41 and MUNDER 2012, p. 80.

²⁰⁹ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkzh_e.pdf (last consultation: 17.04.13).

²¹⁰ Cf. www.gigon-guyer.ch (last consultation: 23.04.13).

²¹¹ Cf. www.atelier-ww.ch (last consultation: 23.04.13).

²¹² RUF 2012, p. 20 and www.gigon-guyer.ch/en/projects-current-118_loewenbraeu.html (last consultation: 23.04.13).

Prime Tower, the *Davos Kirchner Museum*, and the *Messe Zürich* trade-fair center. Whilst *Gigon/Guyer* was going to be responsible for the detailed planning of the entire *Löwenbräu-Areal* and its overall urbanistic situation, *atelier ww* on the contrary was going to assume the general development.²¹³ They would manage the project jointly under the name *ARGE Löwenbräuareal*.²¹⁴ Finally, Mike Guyer, who also was a member of the *Kunsthalle's* managing committee, resigned in order to avoid any conflict of interest.²¹⁵

Nonetheless, in 2004, the *REG* merged with the *PSP Swiss Property AG*²¹⁶, a real estate development company quoted on the *SIX Swiss Exchange*²¹⁷, and which currently owns a portfolio valued at around CHF 6 billion.²¹⁸ Consequently, the agreement was put aside. The *Löwenbräu-Areal's* outlook became unclear again, exactly like it was two years earlier.

Back in search of new premises, the *Kunsthalle Zürich* again played a key role in the art complex's history by giving the needed impulse. This dynamism can surely be explained by the fact that, being a public institution, it had no private money as a backup unlike the *Migros Museum* or the *Daros Collection*. It had much more pressure to find a new location. In 2005, the *Kunsthalle* thus asked Zurich's mayor Elmar Ledergerber to help look for a common solution for the *Löwenbräu-Areal*.²¹⁹ Indeed, as Beatrix Ruf rightly pointed out, "Zurich is not New York where the focus [...] can migrate from an area to the next one [...]"²²⁰; it was not an easy task. In 2007, after having taken the time to think and to undertake all administrative procedures, the city council finally offered the *PSP*

²¹³ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13).

²¹⁴ Cf. www.kunsthallezurich.ch/_erw_bau_khzh/die_kunsthalle_e.html and www.gigon-guyer.ch/pic/credits_d/118_credits_d.pdf (last consultation: 17.04.13).

²¹⁵ HOFFMANN 2012, p. 18.

²¹⁶ Cf. www.psp.info (last consultation: 23.04.13).

²¹⁷ Cf. www.six-group.com (last consultation: 23.04.13).

²¹⁸ Cf. www.psp.info/en (last consultation: 23.04.13).

²¹⁹ RUF 2012, p. 22.

²²⁰ RUF 2012, p. 20. Translation from German into English by the author.

Swiss Property AG to buy the Areal's west part where art was exhibited (268-270 Limmatstrasse).²²¹ The real estate company agreed with the proposition.

Norbert Müller – then chief of staff to the Zurich mayor – subsequently drafted a contract that ensured the preservation of the Löwenbräu-Areal as a center for the arts, and in which spaces would be allocated to existing and new art world participants on a long-term basis.²²² The legal agreement therefore planned that the city of Zurich would acquire the ground from the *PSP Swiss Property AG*, and then grant the co-owners with a building permit. These joint proprietors were the *Migros-Genossenschafts-Bund*, the *Verein Kunsthalle Zürich* as well as the commercial galleries. Furthermore, it also included the *Artuma Holding AG*.²²³ Indeed, Maja Hoffmann – heiress of the pharmaceutical company *Hoffmann-La Roche*²²⁴ – had decided to financially support the Kunsthalle Zürich, plus the construction of the *Westbau*, a white cube made of concrete that would offer a second floor to the institution, more space for private galleries, a gate through which cars could have access to the underground garage, and a freight elevator to the storage premises²²⁵ (fig. 13). Hoffmann:

I realized that a new building was essential for the realization of a new art center; [a building] that would be exclusively devoted to art, and would not just contain an alignment of offices that are totally separated from art.²²⁶

Seen from the outside, it would also “become the distinctive marker of the Löwenbräu art complex”.²²⁷ The financing of this architectural extension was going to be made by Maja Hoffmann's *Luma Stiftung* – a foundation created in 2004 with the purpose to fund artists or institutions facilitating artistic creation - but would however be owned by her *Artuma Holding AG*.²²⁸ All contracts were

²²¹ PRANGE 2012, p. 78.

²²² HOFFMANN 2012, p. 18.

²²³ *Ibid.*, p. 19 and PRANGE 2012, p. 78.

²²⁴ Cf. www.roche.com (last consultation: 23.04.13).

²²⁵ HOFFMANN 2012, p. 18 and kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13). The *Westbau* was initially called the *Neubau West*.

²²⁶ HOFFMANN 2012, p. 18. Translation from German into English by the author.

²²⁷ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 17.04.13).

²²⁸ HOFFMANN 2012, p. 19.

ready, but then came the 2008 financial crisis that made the project change again.

In 2009, due to the period's economic uncertainty, the *PSP Swiss Property AG* was not sure it was willing to sell the ground to the city of Zurich anymore. The temptation to make more profit with this real estate located in a flourishing area was large.²²⁹ Therefore, the initial ownership model collapsed. Thanks to Norbert Müller's insistence however, the *PSP* finally honored the original agreement to sell.²³⁰ To comply with the company's new requirements, the *Löwenbräu-Kunst AG (LKAG)*²³¹ was founded at record speed.

For this second legal agreement, only three shareholders were involved. All would equally invest one-third of the CHF 27 million-equity, meaning 33.33% each.²³² The first one was the *Liegenschaften-Betrieb AG (LiB-AG)*²³³, which belongs to the *Migros-Genossenschafts-Bund* and manages all its real estate properties. The company was going to act in *Migros'* name. This act was quite courageous, as supporting and running a contemporary art museum was not *Migros'* main business at all.²³⁴ Heinz Klausner – then the *LiB-AG's* director – especially played an important role in the project. The second shareholder was the *Kunsthalle Zürich*, which would take an interest in the *LKAG* through its *Stiftung Kunsthalle Zürich*. The latter's money would come – among others – from Maja Hoffmann's *Luma Stiftung*.²³⁵ Indeed, the *Artuma Holding AG* – which should have primarily been the owner of the *Westbau* – had been dismissed due to its commercial activities. Shortly before the vote on the credit, the city disagreed with *Artuma's* involvement for unclear political reasons.²³⁶ Finally, the last CHF 9 million were going to be invested by the city of Zurich itself in an official private-public partnership.²³⁷ Over the years – its first support of contemporary art was in 1985 with the *Kunsthalle* (see chapter 2.5) – the city

²²⁹ Elmar Ledergerber quoted in: POL 2012, p. 77 and PRANGE 2012, p. 78.

²³⁰ HOFFMANN 2012, p. 19.

²³¹ Cf. www.loewenbraeukunst.ch/lkag/ (last consultation: 25.04.13).

²³² *Idem*.

²³³ Cf. www.lib-ag.ch/fr/lentreprise/ (last consultation: 25.04.13).

²³⁴ Norbert Müller quoted in: PRANGE 2012, p. 78.

²³⁵ HOFFMANN 2012, p. 19 and www.amtsblatt.zh.ch/pdf/tt/20122704_20_T.pdf (last consultation: 25.04.13).

²³⁶ HOFFMANN 2012, p. 19.

²³⁷ BUEHLER 2012, p. 17 and RUF 2012, p. 22.

had realized that the art scene and the Löwenbräu-Areal in particular, were highly contributing to widen Zurich's reputation on an international level.²³⁸ They had helped develop the whole of Kreis 5, attracted important personalities, and were yielding a significant amount of money in the city. This is also why Zurich postulated in its *Strategien 2025* that it would steadily support the young branch of the art economy.²³⁹

After several objections – taken to the Swiss federal court – that slowed down the whole procedure, the municipal council approved the city's participation in the *Löwenbräu-Kunst AG* in a clear majority in March 2011.²⁴⁰ Consequently, the *LKAG* was founded in May the same year. Its administrative board comprised six members, which meant that there were two board members for each single shareholder.²⁴¹ The *LKAG* purchased the ground, the old buildings and the *Westbau* of 268-270 Limmatstrasse from the *PSP Swiss Property AG* for CHF 65.71 million. The CHF 38.71 million that were not covered by the CHF 27 million-equity invested by the three shareholders were financed by mortgages.²⁴² Through this acquisition, the *LKAG* became the owner, and therefore had the control over the whole Löwenbräu-Areal's west wing. As from now, the newly founded company has been able to rent premises on a long-term basis – up to twenty-five years²⁴³ – to the private and public institutions, as well as to the commercial galleries. The rents were yet higher than the ones that had been planned by the first ownership model. Nevertheless, they were much

²³⁸ Bernhard Mendes Bürgi quoted in: HESS 2012, p. 38 and RUF 2012, p. 22.

²³⁹ Cf. www.stadt-zuerich.ch/content/portal/de/index/politik_u_recht/stadtrat/legislatorschwerpunkte/kultur_kreativstadt.html (last consultation: 25.04.13) and Zurich Mayor Corine Mauch quoted in: PRANGE 2012, p. 79.

²⁴⁰ RUF 2012, p. 22 and PRANGE 2012, p. 78.

²⁴¹ Cf. www.loewenbraeukunst.ch/lkag/ (last consultation: 25.04.13). Currently, the six members are: Norbert Müller and Jürg Keller (representing the city of Zurich), Werner Dubach and Mark Reutter (representing the *Kunsthalle*), Hedy Graber and Heinz Klausner (representing the *MGB*).

²⁴² Cf. www.amtsblatt.zh.ch/pdf/tt/20122704_20_T.pdf (the canton of Zurich's official gazette): "Die Gesamtprojektkosten (einschliesslich Planungs- und Projektkosten und Mehrwertsteuer) für den Löwenbräu-Kunstkomplex betragen 65,71 Mio. Franken. Davon entfallen 24,6 Mio. Franken auf den Kauf des Grundstücks und die bestehenden Gebäude sowie rund 31,6 Mio. Franken für die Sanierungsarbeiten und die Kosten für den Neubau. Diese Anlagekosten wurden durch einen Beitrag der LKAG von 27 Mio. Franken (je ein Drittel durch die Stadt Zürich, die Stiftung Kunsthalle Zürich und den Migros-Genossenschafts-Bund) sowie über Hypotheken von insgesamt 38,71 Mio. Franken finanziert". (last consultation: 25.04.13).

²⁴³ Cf. www.stadt-zuerich.ch/content/mobile/stzh/de/index/aktuell/medienmitteilungen.reference.html/content/prd/de/index/ueber_das_departement/medien/medienmitteilungen/2012/juni/120608a.html (last consultation: 26.04.13).

more affordable compared to what they would have been if the former brewery would have stayed in private hands.²⁴⁴

After nine years with several ups and downs, the long waiting period was over. The future of the Löwenbräu as an art complex was secured thanks to the *Löwenbräu-Kunst AG* and the article forbidding trade written in its statutes.²⁴⁵ Furthermore, for the first time in its twenty-six-year existence, the Kunsthalle Zürich had found a permanent location. The renovations could start and open a new chapter in the Löwenbräu-Areal's history.

4.2. Moving Out Temporarily or Permanently of the Löwenbräu

Even before the *LKAG* was founded, the Löwenbräu's west wing closed during the Fall of 2010 in order to give way to workmen and their building machines. As agreed, the whole Areal's renovation stayed under the overall responsibility of the *PSP Swiss Property*, which was constructing luxurious apartments and offices in the east part.²⁴⁶ All Löwenbräu inhabitants had to find a temporary space, and for the ones who were not willing to continue the experience, another permanent location. Choosing to stay in or not was a crucial decision for most leasers, especially for the commercial galleries. Indeed, their image was at stake. Eva Presenhuber, Bob van Orsow, Peter Kilchmann and the others had all partially built their "cultural reputation"²⁴⁷ on the Löwenbräu-Areal's appealing alternative feeling. With this new wrapping, the gallery owners were taking the risk that the public, and in particular the clients, would not follow anymore.

Since having started to collect Latin American art around 2000, Ruth Schmidheiny and Hans-Michael Herzog had planned to permanently exhibit the works of the *Daros Latinamerica AG* in South America (see chapter 3.1). Therefore, an 11,000-m² former orphanage built during the 19th century was bought in 2006 in a central neighbourhood of Rio de Janeiro (Botofago).²⁴⁸ The

²⁴⁴ RUF 2012, p. 22, HOFFMANN 2012, p. 19 and PRANGE 2012, p. 79.

²⁴⁵ Norbert Müller quoted in: PRANGE 2012, p. 78.

²⁴⁶ *Ibid.*, p. 78-79.

²⁴⁷ MOULIN 1997, p. 47. Translation from French into English by the author.

²⁴⁸ BASTING 2012, p. 15 and HERZOG 2013.

2010 refurbishment of the Löwenbräu-Areal was the perfect moment for the whole collection to move out. In March 2013, the *Casa Daros*²⁴⁹ opened with an inaugural exhibition entitled *Cantos Cuentos Colombianos*²⁵⁰, which showed Colombian contemporary art. With its two shows a year, seminars, workshops and artist-in-residence programs, the *Casa Daros* also has didactic ambitions.²⁵¹

Eva Presenhuber and Peter Kilchmann were the two other Löwenbräu leasers who decided not to come back after the Areal's renovation.²⁵² Indeed, they both chose to move their galleries to the so-called *Diagonal Building* located in the former Maag-Areal located at 21 Zahnradstrasse in the district known as Kreis 5 in Zurich (fig. 14). They jointly inaugurated their new spaces in April 2011.²⁵³ The exact reasons for this choice however remain unclear. In the June 2012 issue of the *Du* magazine exclusively dedicated to the Löwenbräu-Areal, Peter Kilchmann justifies it by the fact he wanted a bigger space. He also adds that the decision was made before the final extension plan was presented.²⁵⁴ But one can yet wonder if the Löwenbräu-Areal's increasing rents, the constant changes in its ownership model and its general atmosphere were not further motives as well.

Nonetheless, certainly afraid of missing a great opportunity, Eva Presenhuber finally opened a second 500-m²-exhibition-space in November 2012 on the former brewery's second floor. Its first show was dedicated to the American artist Alex Hubbard (born in 1975)²⁵⁵. According to Presenhuber, "this will allow [her gallery] to complement [its] existing programme at the Diagonal Building in the former Maag-Areal with ambitious exhibitions [...]".²⁵⁶ Because of the current unstable economic situation, it will be interesting to see in the near future if both spaces will be kept, and if not, which one will be closed.

²⁴⁹ Cf. www.daros-latinamerica.net and www.casadaros.net/index_rio.php?i=1135 (last consultation: 26.04.13).

²⁵⁰ HERZOG 2005.

²⁵¹ HERZOG 2013.

²⁵² MEIER 2010 and BASTING 2012, p. 15.

²⁵³ Cf. www.peterkilchmann.com/exhibitions/past/ and <http://www.presenhuber.com/en/gallery/information.html> (last consultation: 26.04.13).

²⁵⁴ Peter Kilchmann in: *Du*, 2012, nr. 827, p. 49.

²⁵⁵ Cf. www.presenhuber.com/en/artists/HUBBARD_ALEX/information/biography.html (last consultation: 26.04.13).

²⁵⁶ Cf. www.presenhuber.com/en/gallery/information.html (last consultation: 26.04.13).

On the other hand, the *Hauser & Wirth* and *Bob van Orsouw* galleries had since the beginning announced their wish to stay in the Löwenbräu-Areal, along with the Kunsthalle Zürich and the *Migros Museum für Gegenwartskunst*.

The city went on with its support activities for contemporary art, and put some provisional locations at their disposal.²⁵⁷ Whilst the Kunsthalle found shelter for the following one-and-a-half-years at the *Wohnmuseum*²⁵⁸ (20 Bäregasse, Kreis 1) (fig. 15), the two galleries and the *Migros Museum* moved to 199A Albisriederstrasse (Kreis 9) in September 2010.²⁵⁹ So did the *Kunstgriff* art bookstore. This interim art center – like at the Limmatstrasse, all were in the same industrial building – was called *Hubertus Exhibitions* (fig. 16), and everyone was counting on the fact that it would “cultivate the good synergies between the three art scene members before they could return to the Löwenbräu in 2012”.²⁶⁰

As its Albisriederstrasse’s premises were much smaller, the *Migros Museum* wisely initiated the *Sammlung auf Reisen*²⁶¹ project during its temporary displacement. The private museum’s collection was on tour, and scheduled to be seen in the following European institutions: the *Kunstmuseum Liechtenstein*²⁶² (Vaduz), the *Kunsthalle Fridericianum*²⁶³ (Kassel) – then under Rein Wolfs’ supervision, the former *Migros Museum* director – and the *Kunsthalle Krems*²⁶⁴.

However, even if *Hubertus Exhibitions* was certainly the best temporary solution that could be found in such a short amount of time, it proved to everyone how important a good location was. Heike Munder:

²⁵⁷ MEIER 2010.

²⁵⁸ RUF 2012, p. 21. The *Kunsthalle Zürich* was located there between January 2011 and June 2012.

²⁵⁹ MUNDER 2012, p. 80.

²⁶⁰ MEIER 2010. Translation from German into English by the author. It was named *Hubertus Exhibitions* because of the tram stop next to the building.

²⁶¹ Cf. www.migrosmuseum.ch/en/exhibitions/annual-program/collection-on-tour/ (last consultation: 26.04.13).

²⁶² Cf. www.kunstmuseum.li (last consultation: 26.04.13).

²⁶³ Cf. www.fridericianum-kassel.de (last consultation: 26.04.13).

²⁶⁴ Cf. www.kunsthalle.at (last consultation: 26.04.13).

It showed that establishing a new art place in a peripheral district was not an easy thing, even if it was composed of [...] prominent [art world participants]. In principle, there were favourable conditions in Albisrieden: the area was easy to reach, and there were already various [...] artists' studios, the art publisher JRP|Ringier and the F+F art school. [...] The location was possibly too far from the city center despite good accessibility. And a large building with an exhilarating architecture was missing in order to transform the site into an attractive hub, at least during these two years.²⁶⁵

4.3. The 2012 Löwenbräu-Areal Inhabitants and the Architectural Alterations

On June 8, 2012, after almost two years of closing for renovation and extension process, the Löwenbräu-Areal's art wing (now 11,874 m² big)²⁶⁶ was officially pre-opening its doors to the public during one week.²⁶⁷ The definitive launch was supposed to take place only at the end of August, but assuredly in order not to miss collectors and journalists who were travelling around Europe at the same time to visit the *Art Basel 43* and the *Documenta 13*²⁶⁸, the date had been brought forward. The opening of the *Zurich Art and the City*²⁶⁹ project was also planned for the same day. The international press was called in for a conference. It was held mostly in English, however Mayor Corine Mauch, proving that the Löwenbräu art complex was confidently positioning itself on a worldwide level, greeted correspondants in various languages.²⁷⁰

When entering the premises at 270 Limmatstrasse, visitors can now observe a combination of restored fragments from the old brewery²⁷¹, and brand new added parts. On the right hand side, the *Kunstgriff* bookshop has its former

²⁶⁵ MUNDER 2012, p. 84.

²⁶⁶ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 29.04.13).

²⁶⁷ PRANGE 2012, p. 78.

²⁶⁸ Cf. d14.documenta.de/en/documenta-13/ (last consultation: 29.04.13) and CHRISTOV-BAKARGIEV 2012.

²⁶⁹ Cf. www.artandthecity.ch (last consultation: 29.04.13) and DOSWALD 2012. The *Art and the City* exhibition took place between June 8 and September 23 2012.

²⁷⁰ BUEHLER 2012, p. 17.

²⁷¹ Several parts of the Löwenbräu-Areal are listed as historical monuments, and therefore had to be preserved. The best example is the exterior brick facade. Cf. RUF 2012, p. 20, BUEHLER 2012, p.17 and kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 29.04.13).

location, although its commercial space is now much bigger (fig. 17).²⁷² More important is the fact that today it belongs to the *JRP|Ringier*²⁷³ art publishing company, which has its offices in the same building.²⁷⁴ Even if Markus Schmutz stays on as *Kunstgriff's* manager²⁷⁵, the autonomy of the books selection can nevertheless be called into question: one does not really know if the *JRP|Ringier's* publications are chosen at the expense of other publishing houses.

On the left, *Hauser & Wirth* also kept the same ideal location – 400 m² next to the west section's main entrance. Apart from an additional smaller space on the Löwenbräu's second floor – which actually was the first one that had been rented in 1996²⁷⁶ – the public can indirectly discover the other *Hauser & Wirth* branch offices through exhibition catalogues and leaflets on display. Indeed, the gallery has not stopped its growth in the meantime; after London in 2003 (196A Picadilly), New York in 2009 (32 East 69th Street), London again in 2010 (23 Savile Row), *Hauser & Wirth* has just opened a fifth spot at 511 West 18th Street, New York (2012).²⁷⁷ The alternative spirit of the Löwenbräu-Areal's beginnings has made room for a highly professional one, where investing in buildings has become a common thing.

Additionally on the ground floor, the *Migros Museum für Gegenwartskunst* now has its entrance here. After passing through a foyer with a massive cash desk and bookshelves, one finds a multifunctional venue, where the institution plans to regularly organize talks, screenings and conferences.²⁷⁸ The space then continues with a large exhibition area, which will be devoted to shows presenting artworks from the museum's collection. The storage used to be there; the *Migros Museum* has acquired some more room thanks to the recent

²⁷² MEIER 2012.

²⁷³ Cf. www.jrp-ringier.com (last consultation: 29.04.13).

²⁷⁴ Cf. www.jrp-ringier.com/upload/catalogue/J_JRP_RINGIER_4_2013.pdf (last consultation: 29.04.13).

²⁷⁵ *Idem.*

²⁷⁶ Conversation between Florian Berktold and the *EMAMS* students at the Löwenbräu-Areal, 21.09.2012: the author's personal notes, not transcribed.

²⁷⁷ Cf. www.hauserwirth.com/exhibitions/1266/hauser-wirth-announces-br-major-expansion-in-new-york-city/view/ (last consultation: 29.04.13).

²⁷⁸ MEIER 2012.

transformations (a total of 1,300 m²). In addition, a second floor within the institution is accessible by stairs or lift.²⁷⁹ Unlike the downstairs space, temporary exhibitions will be taking place here – the inaugural one on the Icelandic artist Ragnar Kjartansson being a good example.²⁸⁰

Vistors can then either continue their tour in the vast Areal's inner court, or go up to the first floor by using the new bright and what is now a secure staircase, which connects the old building with the *Westbau* (fig. 18).²⁸¹ On the left hand side, the *Bob van Orsouw* gallery had been located here up until 2010. The space available since his departure has been renovated and divided into a reception/office area, a mezzanine, an exhibition room, and another private office/showroom in the back.²⁸² The gallery continues to promote its Swiss and international artists, as well as publishing monographs on them.²⁸³

Once again in the floor's hallway, Maja Hoffmann's *Luma Stiftung* and *Pool etc.* projects are housed on the right hand side, in the newly constructed *Westbau* extension. They also occupy the annex's two other large identical spaces on the second and third floors. *Pool etc.* was founded based on an idea by Beatrix Ruf.²⁸⁴ It is a program where private collections are pooled. Together with the *Luma Stiftung*, *Pool etc.* then allocates three grants to young curators each year, including accommodation in the *Westbau*. Helped by mentors, the latter automatically have access to these artworks and organize an exhibition within the foundation's premises at the Löwenbräu-Areal.²⁸⁵ The Kunsthalle Zürich will also be allowed to show large projects here.²⁸⁶ Furthermore, two large terraces are accessible to the public on this same floor. They are at the leasers' disposal for their vernissages or other small events.

When then going up to the second floor, Eva Presenhuber's gallery – her second space in Zurich (see chapter 4.2) – is situated exactly above Bob van

²⁷⁹ MUNDER 2012, p. 84.

²⁸⁰ Cf. [www.migrosmuseum.ch/de/ausstellungen/ausstellungsshydetails/?tx_museumplus\[exhib\]=506&cHash=d5528f5844b5d662a2f8a80ee816e65f](http://www.migrosmuseum.ch/de/ausstellungen/ausstellungsshydetails/?tx_museumplus[exhib]=506&cHash=d5528f5844b5d662a2f8a80ee816e65f) (last consultation: 29.04.13).

²⁸¹ MEIER 2012.

²⁸² Cf. www.bobvanorsouw.ch/about/the-gallery (last consultation: 29.04.13).

²⁸³ *Idem.*

²⁸⁴ HOFFMANN 2012, p. 16.

²⁸⁵ *Ibid.*, p. 19 and BUEHLER 2012, p. 17.

²⁸⁶ HOFFMANN 2012, p. 19 and MEIER 2012.

Orsouw's. The room is nevertheless much bigger and has been arranged differently: an office area with no real reception on the right when coming in, and a larger zone for exhibitions. Until today, Presenhuber has not presented a common show dialoguing between her two Zurich locations (Maag-Areal and Löwenbräu-Areal). On the contrary, she has chosen to make maximum use of her galleries by exhibiting her stable's diversity. And except for once, only monographic shows have been organized – which highly contributes to add value to her artists' pedigree.²⁸⁷

Still on the same floor, the Kunsthalle Zürich is back where it has been since 1995 – but this time as the owner of its premises. Several changes have occurred here as well. The reception zone and the two existing exhibition spaces have been renovated.²⁸⁸ Plus, after a restructuring process, more room has been created for a workshop, offices, archive and storage spaces, meeting rooms, and a public library featuring the Kunsthalle's publications.²⁸⁹ Moreover, thanks to the construction of a third additional floor, the institution has obtained a new 650-m² exhibition-area.²⁹⁰ With a five-meter ceiling height – ideal for large artworks or video projections – it is accessible via a lift or the stairs located in front of the Kunsthalle's second-floor entrance.²⁹¹ On September 1, 2012 an exhibition of Wolfgang Tillmans' latest photographs inaugurated the premises, exactly like in 1995 when the Kunsthalle Zürich had just moved in the Löwenbräu-Areal.²⁹² Like the artist's career, the institution had grown up and attained an international recognition throughout its seventeen years. To match with this current important position, the city furthermore decided to raise its annual subsidy to almost CHF 1 million.²⁹³

²⁸⁷ Cf. www.presenhuber.com/en/exhibitions.html (last consultation: 29.04.13).

²⁸⁸ RUF 2012, p. 22.

²⁸⁹ *Idem* and MEIER 2012.

²⁹⁰ Cf. kunsthallezurich.ch/_erw_bau_khzh/tkhzh_e.pdf (last consultation: 29.04.13).

²⁹¹ *Idem*.

²⁹² Cf. www.kunsthallezurich.ch/_tillmans/_index.htm (last consultation: 29.04.13). The exhibition was curated by Beatrix Ruf and was called *Neue Welt*.

²⁹³ Cf. www.amtsblatt.zh.ch/pdf/tt/20122704_20_T.pdf (last consultation: 29.04.13) and BUEHLER 2012, p. 17.

Before leaving 270 Limmatstrasse, the public can also visit the so-called “mezzanine” (in-between the ground floor and the first floor)²⁹⁴, where two Löwenbräu-Areal newcomers are located: the young *Freymond-Guth Fine Arts Ltd.*²⁹⁵ gallery, and *JRP|Ringier* (see above).

Together with Gregor Staiger²⁹⁶ who owns the eponym gallery at 268 Limmatstrasse (founded in 2010)²⁹⁷, Jean-Claude Freymond-Guth represents the young generation of Zurich gallery owners. After some art studies, in 2002 he opened a nonprofit space called *Les Complices*²⁹⁸ in his own 60-m²-garage, which then moved to *Perla Mode*, a cooperative nonprofit art space. In 2006, the off-space evolved into the *Freymond-Guth Fine Arts Ltd.* commercial gallery, and found interim space in successive locations on its own in the Kreis 4.²⁹⁹ Around 2011-2012, Freymond-Guth was eventually invited by the other leasers to move to the Löwenbräu-Areal. The same for Staiger. Indeed, the members certainly realized that they were getting older³⁰⁰, and that the Areal’s alternative feeling would be gone after the architectural transformations. If they wanted to preserve their dynamism and not in turn be seen as untrendy established galleries – like the ones they considered being different from in the 1980s, see chapter 2.5 – they had to react. Attracting a younger public and potential new collectors through these young art market participants was the solution. A special price for the rent was even set for Freymond-Guth and Staiger to convince them.³⁰¹ The exact fee is unknown, but it is certainly less than the CHF 300-400 that the longtime leasers pay per square meter.³⁰² The future will tell if this was a win-win situation – where the two newcomers could also benefit from the bigger galleries’ proximity – or if they were purely used as botox.

²⁹⁴ The *Eva Presenhuber* gallery formerly had its exhibition space and office there.

²⁹⁵ Cf. www.freymondguth.com (last consultation: 29.04.13). The gallery will present a solo exhibition of the artist Heidi Bucher at the *Feature* sector of the next *Art Basel* art fair.

²⁹⁶ Cf. www.gregorstaiger.com (last consultation: 29.04.13). Like in 2012, he will have a booth at the *Liste* art fair.

²⁹⁷ MUNDER 2012, p. 84.

²⁹⁸ Cf. www.lescomplices.ch (last consultation: 29.04.13).

²⁹⁹ FOURNIER 2012/II, ULMER 2011, and cf. the interview between Jean-Claude Freymond-Guth and the author, Appendix I, p. 65-66.

³⁰⁰ All are about fifty years old currently.

³⁰¹ Conversation between Marina Leuenberger and the author, 29.03.2012: the author’s personal notes, not transcribed.

³⁰² PRANGE 2012, p. 79 and WIRTH 2012, p. 45.

Finally, two commercial galleries are currently located in the former *Daros* space at 268 Limmatstrasse: the *Gregor Staiger* gallery (see above) and the *Francesca Pia*³⁰³ gallery – which was established in Bern in 1990 and then moved to Zurich in 2007.³⁰⁴ In addition, the *Parkett* art magazine (see more in chapter 2.4) has also opened an exhibition space there. Its program will consist of temporary shows on the publication's limited editions, events and talks with curators and artists. Besides, a permanent reading room with all *Parkett* issues is freely accessible.³⁰⁵ Patrick Frey, who had been an active member of the Zurich 1980s art scene, moved his publishing house *Edition Patrick Frey*³⁰⁶ here too. It collaborates mainly with young Swiss artists, and gives them a first publishing opportunity. According to his *Catalog 2012*, the space "[...] will serve three functions: publishing office, events room and an – analogue – viewing depot for the more than 120 titles that [the] house has published thus far".³⁰⁷

With all these renovations, not only the art wing of the Löwenbräu-Areal but also a whole area of the Kreis 5 has now achieved its renaissance³⁰⁸, the gentrification process is over. Indeed, the CHF 136 million in renovations³⁰⁹ undertaken in the east part by the *PSP Swiss Property* are now almost finished. A miniature city has been erected for the cosmopolitan human³¹⁰: a 5,700-m²-office complex with red-glazed tiles reminding the visitor of the former brewery's bricks³¹¹, and a 70-meter-high black residential tower³¹² that competes for Zurich's skyline against the *Prime Tower* (fig. 19-21).

³⁰³ Cf. www.francescapia.com (last consultation: 29.04.13).

³⁰⁴ After sixteen years in Bern, the gallery was relocated in Zurich at 275 Limmatstrasse – so really close to the Löwenbräu-Areal.

³⁰⁵ Cf. www.parkettart.com/zurich-exhibition-space (last consultation: 29.04.13).

³⁰⁶ Cf. www.editionpatrickfrey.com (last consultation: 29.04.13).

³⁰⁷ The catalogue is available online here: issuu.com/editionpatrickfrey/docs/web_epf_catalog_2012_lowres72?mode=a_p (last consultation: 29.04.13).

³⁰⁸ LUEDI-SOKOLASKI 2012, p. 64.

³⁰⁹ HOSP 2011.

³¹⁰ MUNDER 2012, p. 80.

³¹¹ Cf. loewenbraeu-red.ch/index_flash.html?1367853801846#/en/neubau/office-premises/ (last consultation: 29.04.13).

³¹² Cf. www.loewenbraeu-black.ch/index_flash.html?1367856235637 (last consultation: 29.04.13).

5. Conclusion: What is the Future for Zurich's Contemporary Art Scene and Primary Art Market ?

With the reopening of the Löwenbräu-Areal, the question of its future naturally occurs. The art center has its source in the 1980-82 Youth Movement and in all cultural advances that resulted from it. However, with the architectural alterations, the alternative spirit of the beginning is now definitely gone.³¹³ The Löwenbräu has undeniably experienced a change of class over the years. It is itself now institutionalized despite the efforts made by the longtime lessees not to look so – for example, by inviting Jean-Claude Freymond-Guth and Gregor Staiger to join them. Furthermore, the financial pressure is high for the Kunsthalle Zürich, the *Migros Museum* as well as for all the commercial galleries. They must sell a lot of entrance tickets and artworks to pay their high rents. Plus, they have to show to the *LiB-AG*, the *Stiftung Kunsthalle* and to the city of Zurich that investing money in the *LKAG* was not a mistake. This certainly gives less room for innovative ideas and avant-garde projects.

Therefore, Zurich's future with regard to contemporary art should probably be found in the young galleries – which are still more flexible – rather than in the Löwenbräu. They will be the ones who will define the aspect of the city's art scene in the coming years. When asking new insiders³¹⁴ who they themselves considered as upcoming galleries, the following names came up frequently: *BolteLang*³¹⁵, *RaebervonStenglin*³¹⁶, *Karma International* and *Lullin+Ferrari*.³¹⁷ In fact, all of these have already participated in recent major art events such as *Art and the City*, the *Liste*³¹⁸ art fair and in various sectors of *Art Basel*³¹⁹,

³¹³ Cf. the author's interviews with Stefan Banz, Appendix I, p. 62 and Anna Bolte Appendix I, p. 65.

³¹⁴ Cf. all interviews in Appendix I, p. 57-69. But also the author's conversations with Marina Leuenberger and Beat Raeber, 29.03.2013 and 02.05.2013, not transcribed.

³¹⁵ Cf. www.boltelang.com (last consultation: 12.05.13) and ULMER 2011.

³¹⁶ Cf. www.raebervonstenglin.com (last consultation: 12.05.13), ROSENMEYER 2012, p. 106 and ULMER 2011.

³¹⁷ Cf. www.lullinferrari.com (last consultation: 12.05.13) and ULMER 2011.

³¹⁸ Cf. www.liste.ch/exhibitors/galleries-since-1996/ (last consultation: 12.05.13).

³¹⁹ Cf. www.artbasel.com/en/Basel/About-the-Show/Sectors/Galleries (last consultation: 12.05.13).

including *Art Basel Miami Beach*³²⁰ and *Art Basel Hong Kong*.³²¹ Moreover, their artists have been shown in several museum exhibitions.³²² Likewise, *Freymond-Guth Fine Arts Ltd.* and *Gregor Staiger* were also mentioned as being young galleries to keep an eye on. Even if these two are located in the Areal, they are for sure an exception to the above-mentioned hypothesis because of their youth and dynamism. Finally, Zurich's many offspaces like *Corner College*³²³, *Dienstgebäude*³²⁴, *Wäscherei*³²⁵ or *Studiolo*³²⁶ could also possibly represent Zurich's future contemporary art scene. Their number has not stopped growing during these past years thanks to public and private support. And, like *Karma International* and *Freymond-Guth Fine Arts Ltd.* they could evolve into commercial galleries.

³²⁰ Cf. www.artbasel.com/en/Miami-Beach/About-the-Show/Sectors/Galleries (last consultation: 12.05.13).

³²¹ Cf. www.artbasel.com/en/Hong-Kong/About-the-Show/Sectors/Galleries (last consultation: 12.05.13).

³²² Cf. all galleries' individual websites.

³²³ Cf. www.corner-college.com (last consultation: 12.05.13).

³²⁴ Cf. www.dienstgebaeude.ch (last consultation: 12.05.13) and ROSENMEYER 2012, p. 106.

³²⁵ Cf. www.kunstvereinzuerich.ch (last consultation: 12.05.13).

³²⁶ Cf. www.studiolo.ch (last consultation: 12.05.13) and ROSENMEYER 2012, p. 106.

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7. Appendices

7.1. Appendix I: Interviews

The author has conducted several phone and email interviews with insiders of the Zurich art scene during her research. They all constituted important sources for the writing of this thesis; the subjective aspect of these opinions was nevertheless not neglected. All quotations made in the main text are to be found here in their whole length.

Due to the multilingual backgrounds of Switzerland, some interviews were conducted in German, English and others in French. Whilst the author's questions were always translated into English afterwards, it was decided to leave the interviewees' answers in their original language for more authenticity.

7.1.1. Email Interview with Stefan Banz

Stefan Banz (born in 1961) is a Swiss artist and curator. Among other positions, he was the co-founder and first artistic director of the *Kunsthalle Luzern* between 1989 and 1993. He also exhibited in 2000 at the *Migros Museum*. Banz currently lives in Cully (Switzerland) and Berlin.

The interview was done on April 11, 2013.

Marine Badan: According to what I have read on your website, you studied in Zurich from 1982 to 1991. How would you describe the Zurich artistic scene back then? With whom did you have contacts?

Stefan Banz: Die Kunstszene in Zürich hat sich ab 1994 begonnen zu verändern. Das hatte mit dem Schöller-Areal zu tun, wo verschiedene Galerien hingezogen waren: *Bob van Orsouw, Marc Jancou, Peter Kilchmann* und dann vor allem *Hauser & Wirth*. Die *Kunsthalle Zürich* hatte ihre ersten grosszügigen Räumlichkeiten (vorher war es eine ganz kleine, neu gegründete Institution) und konnte sich zu einer

wichtigen Institution entwickeln. Zuvor war Zürich für lange Zeit kein wirklich entscheidendes Kunstzentrum. Die Szene war dezentralisiert und auf Aarau (Heiny Widmer), Luzern (Jean-Christophe Ammann, später Martin Kunz) und Bern (Johannes Gachnang, Jean-Hubert Martin und Ulrich Loock) verteilt. In den achtziger Jahren war die *Kunsthalle Basel* schweizerisch gesehen die wichtigste Institution für zeitgenössische Kunst unter dem Direktor Jean-Christophe Ammann, gefolgt von der *Kunsthalle Bern* unter der Leitung von Ulrich Loock.

Anfang der 90er Jahre wurden viele wichtige kleinere Institutionen für zeitgenössische Kunst gegründet, die sehr wichtig für die junge Schweizer Kunstszene waren – *Kunsthalle St. Gallen* (Josef Felix Müller als Gründer zusammen mit Alex Hanimann u.a.), *Kunsthalle Luzern* (Initiant und erster Leiter Stefan Banz, zusammen mit Bruno Müller-Meyer, Erwin Hofstetter, Stephan Wittmer gegründet), *Fri Art Fribourg* (Michel Ritter) und andere mehr.

Dann mit dem Beginn der Aktivitäten im Schölller-Areal begann die eigentliche Blütezeit der Kunstszene Zürich, die dann zwischen 1997 und 2001 ihren grossen Höhepunkt hatte. In dieser Zeit hatte das *Migros Museum* (unter Rein Wolfs) und die *Kunsthalle Zürich* (unter Mendes Bürgi) eine ausserordentlich grosse Anziehungskraft, und *Hauser & Wirth* entwickelte sich zu einem der ganz grossen Global Players unter den Galerien.

Mit dem *Flick*-Skandal 2001 war dann der Höhepunkt überschritten, und heute mit dem Ausbau (neuen Erweiterungsbau) des Löwenbräu-Areals ist eine Art Abgesang auf die grosse Zeit eingeläutet worden. Jetzt geht es nur noch um Geld und Repräsentation... Das Areal ist nicht mehr wichtig für die Entwicklung einer jungen Kunstszene.

Ich selbst leitete von 1989 bis 1993 die *Kunsthalle Luzern* und war dann von Juli 1994 bis Dezember 1997 künstlerischer Berater der Galerie *Hauser & Wirth* und habe für sie Ausstellungen mit Artschwager, Richter, Bourgeois, Picabia, *Parkett* und anderen eingerichtet, Kataloge gestaltet, Presstexte geschrieben, Sammlungskonzepte erstellt und bei Ankäufen beraten. Im Januar bis März 2000 bekam ich selbst eine grosse Einzelausstellung im *Migros Museum*, Kurator Rein Wolfs.

Die Ausstellung *Saus und Braus* 1980 wird meiner Meinung nach im Schweizerischen Kontext überschätzt. Das war eine kleine Ausstellung, die im Zuge der Zürcher Jugendunruhen entstanden und deshalb bis heute nicht aus dem Gedächtnis verschwunden ist. Man spricht auch deshalb von ihr, weil es Curigers erste Ausstellung war und heute weltweit bekannte Künstler wie Fischli & Weiss oder Dieter Meier ausgestellt haben. Viel wichtiger um 1980 aber war die *Galerie Pablo Stähli* in Zürich, die Fischli & Weiss, Urs Lüthi, Aldo Walker, Rolf Winnewisser, Martin Disler, Helmut Federle, Hugo Suter und viele andere zum ersten Mal ausgestellt hat. Fischli & Weiss kamen dann dank Jean-Christophe Ammann (Direktor der Kunsthalle Basel) in den internationalen Kontext. Eine zweite wichtige Galerie war die *Galerie Elisabeth Kaufmann*. In den 80er Jahren entstand dann die Kunstzeitschrift *Parkett*, eine mit viel Sorgfalt hergestellte Kunstzeitschrift in Paperback-Buchform, die es ebenfalls zu weltweiter Anerkennung gebracht hat. Für eine junge, unabhängige, alternative Szene aber hat sie eine eher untergeordnete Rolle gespielt, weil sie von Anfang an auf grosse Künstlernamen spezialisierte. In der Anfangszeit unter starkem Einfluss von Jean-Christophe Ammann. Später in den 90er Jahren, in Zusammenhang mit dem ganz grossen schweizerischen Kunstboom (1997-2001), kamen dann auch vermehrt jüngere Schweizer Positionen im Heft zum Zug zum Beispiel Pipilotti Rist oder Ugo Rondinone.

MB: Did Harald Szeemann have a real influence on the young artistic scene as an independant curator at the Kunsthau Zurich between 1980 and 1990?

SB: Harald Szeemanns Einfluss auf die internationale Kunstszene war bis zu seinem Tod 2005 enorm und in diesem Sinne auch auf die Schweizerische und Zürcher Kunstszene. Szeemann hat viel mehr Schweizer Künstler gefördert als zum Beispiel *Parkett* (besonders in den Biennalen 1999 und 2001 bekamen viele junge Schweizer in Venedig ein Schaufenster). Szeemann war eine herausragende und stimulierende Persönlichkeit. Einer der ganz Grossen im Schweizerischen Kunstbetrieb seit 1960. Alle Künstler haben genau verfolgt, was er tut. Bereits 1980 hat er an der Biennale in Venedig das *Forum Aperto* gegründet (das in den späteren Biennalen dann die grosse Ausstellung in den Arsenale wurde), wo viele junge Schweizer Künstler ausstellen und sich so einem internationalen Publikum zeigen konnten. Dennoch hatte Jean-Christophe Ammann seit 1970 den mit Abstand

grössten Einfluss auf die junge Schweizerische Kunstszene gehabt. Er war die grosse Persönlichkeit für Schweizer Kunst. Erst als er 1988 die Leitung des *Museums für moderne Kunst* in Frankfurt übernahm, hat sich das geändert. Zwischen 1988 und 1995 waren es die kleinen Kunsthallen, die viel für die junge Szene getan hat. Ab 1995 war vor allem Rein Wolfs eine der treibenden Kräfte für eine junge Kunstszene in Zürich. Und zwischen 1988 und 1995 war der Einfluss von Christoph Schenker nicht zu unterschätzen. Es gab aber noch andere wichtige Persönlichkeiten.

MB: *Did you frequent the Kunsthalle Zurich and the Schölller-Areal galleries between 1989 and 1996? If yes, could you tell me what was the atmosphere over there, and what did it look like? Did they have an influence on the city's artistic scene?*

SB: Ich habe die *Kunsthalle Zürich* seit ihren Anfängen 1985 regelmässig besucht. Zuerst war sie ab 1985 am Steinwiesplatz. Da war sie noch eine kleine Institution mit wenig Geld. Mendes Bürgi stellte da vor allem seine Freunde aus, John Armleder, Helmut Federle, Olivier Mosset und Repräsentanten aus der deutschen Abstrakten- und Minimalszene wie Imi Knoebel u.a. Im Schölller-Areal wurde die Institution professionalisiert. Bürgi aber stellte weiterhin vorwiegend formalistische Kunst aus (vor allem aus Deutschland), dann später machte er auch eine grosse Ausstellung von Fischli & Weiss. Im Schölller-Areal wurde die *Kunsthalle* zu einem Begriff und eine wichtige Institution für Zürich. Sie wurde ein Treffpunkt für die Zürcher Kunstszene und hatte auch entsprechend Einfluss auf die jungen Künstler. Von Anfang an aber hatte sie auch etwas Abgehobenes, sie vermittelte den jungen Künstlern auch ein starkes Gefühl des Ausgeschlossenenseins und des Nicht-Dazugehörens. Als dann 1996 das Löwenbrau-Areal eröffnet wurde und das *Migros Museum* seine Aktivitäten startete, hat sich alles entscheidend verändert. Von da an würde Zürich zum absoluten Kunstzentrum und ein grosser Treffpunkt der gesamten Kunstszene. Das war eine intensive und prägende Zeit bis zum *Flick*-Skandal. Dann ging es bergab.

MB: Were the well-established gallerists like Annemarie Verna, Pablo Stähli and Bruno Bischofberger important for the young art scene? Were they supportive or, on the contrary, were they against these new artists?

SB: Die *Galerie Pablo Stähli* war bis ungefähr 1988 ungeheuer wichtig für die junge zeitgenössische Kunstszene, danach hat er langsam begonnen, seinen Platz an junge Galerien zu verlieren – *Ars Futura*, *Bob van Orsouw*, *Peter Kilchmann*, *Walcheturm*, *Serge Ziegler*...

Die *Galerien Annemarie Verna* und *Bruno Bischofberger* haben keine grosse Rolle gespielt für die junge Zürcher Kunstszene. Sie waren zu klassisch ausgerichtet, zu abgehoben und zu etabliert. Vor der *Galerie Verna* hatte man grossen Respekt, es gingen aber keine Impulse von dieser Galerie aus. Bruno Bischofberger war an der Zürcher Szene nicht interessiert. Sein Fokus war New York und die ganz reichen Sammler in der Schweiz.

MB: You worked for the gallery Hauser & Wirth between 1994 and 1997, which means you have experienced the move from the Schölller-Areal to the Löwenbräu-Areal. Could you tell me more about this? Did any rupture happen? Was there a before/after feeling?

SB: Das habe ich weiter oben bereits beschrieben, es war ein grosser Schritt nach vorne Richtung Euphorie, Selbstbewusstsein, Aktivität, Party, Zusammengehörigkeitsgefühl, Ausgelassenheit etc. Die grosse Zeit begann im Löwenbräu. Mit Ausnahme der *Kunsthalle Zürich*, die genau gleich weitermachte wie im Schölller-Areal. *Hauser & Wirth* selbst war voller Tatendrang. Iwan Wirth war jung und wollte die Welt erobern.

MB: How did you perceive this mix between commercial galleries and private and public institutions within the Löwenbräu?

SB: Das war eine tolle Synergie und hat dem Ganzen das gewisse Etwas gegeben. Von junger bis etablierter Kunst war alles präsent. Gerade deswegen war dieser enorme Erfolg für einige Jahre gewährleistet.

MB: You also took part in the exhibition *Freie Sicht aufs Mittelmeer* at the *Kunsthaus Zurich* in 1998. What did you show?

SB: Eine grosse Installation aus Glas und Turngeräten im Baseltz-Saal der Sammlung. Die Arbeit heisst *How Many Nights I Prayed For This* und wurde anschliessend für die Sammlung des *Kunsthaus Zürich* angekauft.

Zu *Freie Sicht aufs Mittelmeer* (1998) ist anzumerken, dass diese Ausstellung sehr wichtig war für den Durchbruch des Selbstbewusstseins der jungen Schweizer Kunst im internationalen Kontext. Man darf aber nicht vergessen, dass *Freie Sicht aufs Mittelmeer* vom Konzept her eine Kopie der Ausstellung *Nonchalance* (1997) im *Centre Pasquart* in Biel war, die 20 Künstler ausstellte, die später alle (mich eingeschlossen) auch in Bice Curigers Ausstellung wiederzufinden waren. *Nonchalance* war eine ganz wichtige Ausstellung für unsere Generation und ein riesiger Erfolg. Organisiert wurde sie von Christoph Doswald. Das Katalogbuch gestaltete Cornell Windlin, der später ein international erfolgreicher Grafiker wurde.

MB: I read several times that this exhibition had been quite important for many Swiss artists. What about you?

SB: Pour moi *Freie Sicht aufs Mittelmeer* était important, Arthur Danto, par exemple, a écrit dans le *Artforum* sur mon travail de cette expo. Aber die Ausstellung *Nonchalance* (1997) war viel wichtiger für mich und meine Karriere...

MB: What is your opinion about today's Zurich art scene?

SB: Die Szene hat heute nicht mehr die Kraft von 1997, sie ist ein wenig satt geworden und bequem und gefällt sich im Aushecken von Strategien, wie man so schnell als möglich international Erfolg haben könnte.

Ich kenne keine grossen Persönlichkeiten mehr unter den Jungen Künstlern, muss aber gleichzeitig auch bekennen, dass dies auch meine Schuld ist ! Ich gehöre inzwischen bereits zu den älteren der mittleren Generation und habe nicht mehr den Enthusiasmus und das Interesse jeglicher vermeintlich neuen Formulierung zu folgen. Deshalb ist meine Aussage nicht wirklich repräsentativ.

On April 12 2013, Stefan Banz sent the following specifications:

SB: Man könnte auch sagen, dass die grosse Euphorie der Zürcher Kunstszene bereits 1996 begann, einfach dann, als das Löwenbräu-Areal eröffnet wurde. Und der Höhepunkt wurde mit dem Flickskandal überschritten.

Der Flick-Skandal war nicht nur wegen dem Skandal selbst sehr einschneidend, sondern auch weil ganz viele wichtige Schweizer Künstler sehr von Flick profitierten, besonders Fischli/Weiss, Pipilotti Rist, Roman Signer, Jean-Frédéric Schnyder und Urs Fischer (aber auch *Parkett*), sie wurden von Flick massenhaft gesammelt. Die gleichen Künstler aber hatten dann nicht den Mut, dezidiert Stellung zur Person Flick und seiner Sammlung zu beziehen.

Flick war am Anfang wie ein kleines Kind, der nichts von zeitgenössischer Kunst verstand und plötzlich ein neues Spielzeug entdeckt hatte. In dieses neue Spielzeug investierte er zwischen 1997 und 2001 Millionen, die zum Teil unmittelbar in die Schweizer Kunstszene geflossen sind und indirekt die Euphorie anheizte, zumindest sehr begünstigte. Flick wollte etwas Gutes tun, Mitarbeiter der *Galerie Hauser & Wirth* und Iwan Wirth selbst aber waren zu jung, mit einem zu begrenzten politischen Wissen, um abschätzen zu können, was passiert, wenn man plötzlich die Idee hat, ihn ins Rampenlicht der zeitgenössischen Kunst zu stellen. Das zeigt auch, wie die Vernetzung von Reichtum und Kunst funktioniert und wie naiv und auch selbstbezogen die Künstler teilweise gegenüber den Mechanismen der Gesellschaft sind. Und es zeigt, dass die Schweiz aufgrund ihrer Neutralität und ihres Reichtums kein wirkliches Bewusstsein hat für klare und dezidierte Meinungsäusserung. Man hätte hinter Flick stehen müssen, weil man seine Grosszügigkeit willig akzeptierte und von ihm profitierte. Er hatte zwar dieses dubiose und mit viel Leid verbundene Geld geerbt, aber grundsätzlich wollte er damit etwas Gutes tun (er selbst konnte nichts dafür, was sein Grossvater während des zweiten Weltkriegs machte). Und hier hatten die Künstler nicht den Mut, dies auszudrücken, weil sie glaubten, Politik hätte nichts mit ihnen zu tun.

Stähli war vielleicht bis 1993 wichtig, da die wichtigen neuen jungen Galerien *Ars Futura* (heute *Nicola von Senger*), *Bob van Orsouw*, *Serge Ziegler*, *Peter Kilchmann*, *Walcheturm* (heute *Eva Presenhuber*) erst ab 1992 existierten. *Ars Futura* zum Beispiel war zu dieser Zeit viel wichtiger als heute – von Senger zeigte Künstler wie

Wolfgang Tillmanns, Maurizio Cattelan, Carsten Höller u.a. zu einem Zeitpunkt, wo sie noch unbekannt waren. Walcheturm war zuerst eine nicht wirklich kommerzielle Galerie mit einem tollen Programm junger Kunst, später, mit Hilfe von *Hauser & Wirth* als Geldgeber im Hintergrund, wurde die Galerie zum zweiten Global Player der neuen Zürcher Kunstszene.

Institutionell war Rein Wolfs der wichtigste in Zürich, der ab 1996 junge Schweizer Künstler ausstellte, er war wichtiger als zum Beispiel Mendes Bürgi oder Bice Curiger, diese sind heute nur bekannter.

7.1.2. Email Interview with Peter Kilchmann

Peter Kilchmann is a Swiss gallery owner. He opened his first gallery in the Schöller-Areal in 1992, and then moved to the Löwenbräu-Areal in 1996. A few years ago, Kilchmann decided to move out of the former brewery. Currently, his gallery is located at 21 Zahnradstrasse (Kreis 5). Peter Kilchmann is also one of the founders of *Liste* – the art fair specifically dedicated to young galleries, which takes place every year at the same time as *Art Basel*.

The interview was done on April 19, 2013.

Marine Badan: You opened a gallery in the Schöller-Areal. When was this exactly? Why did you choose this place?

Peter Kilchmann: The opening of my first gallery at Hardturmstrasse 127, Schöller-Areal, was simultaneously with the Season opening, end of August 1992. Around the same time several galleries (*Bob van Orsouw, Mark Müller, Jamileh Weber, Marc Jancou*) and the *Kunsthalle* opened up in the same area, that's why I chose this place.

MB: Could you tell me what was the atmosphere in the Schöller-Areal, how did it look like (architecture, vernissages, legal structure, etc.)? And did these galleries have an influence on the city's artistic scene?

PK: The atmosphere was fantastic, it felt really pioneering because it was first time that such a cluster would be created also this old factory-to-be-destroyed had a unique almost romantic setting. At the beginning there were very few visitors, it took a couple of years to make them come because it was regarded as being outside of the city (the city “ended” at Escher-Wyss-Platz) and also there was the “Needle Park” which made this neighbourhood look dangerous. I recall that when some ladies from Zurichberg came for the first time, they were literally running over the street and holding their purses with both hands, as they were afraid of being attacked. There was also drug related to prostitution going on at night. But I did not feel it as dangerous.

MB: *How did the well-established gallerists like Annemarie Verna, Pablo Stähli, Ziegler and Bruno Bischofberger react to this new contemporary art hub in the Schöller-Areal? Were they supportive or, on the contrary, were they against these new comers?*

PK: I was not in contact with those galleries and I recall that they did not really notice us.

MB: *What is your opinion about today’s Zurich art scene? How do you think it will look in a few years?*

PK: The big boom happened, as you can follow by many newspaper articles, when we moved to Löwenbräu, it also coincided with the international art boom of the early years in 2000 which put Zurich on the international map. Our business went really much better, sales wise and was much more professionalised. Today we still suffer under the international economical crisis, my feeling is that this will last a couple of some years, but being well established in the international art circus, we will steadily move on.

7.1.3. Email Interview with Jean-Claude Freymond-Guth

Jean-Claude Freymond-Guth is a young Swiss gallery owner. After some art studies, he opened in 2002 a non-for-profit space called *Les Complices** in his own Zurich 60-

m²-garage. It then moved to *Perla Mode*, a cooperative nonprofit art space. In 2006, *Les Complices** evolved into the commercial gallery *Freymond-Guth Fine Arts Ltd.*, which later found interim space in successive locations on its own (Kreis 4). In 2012, the gallery eventually opened new premises in the Löwenbräu-Areal. Freymond-Guth will present a solo exhibition of the artist Heidi Bucher at the *Feature* sector of the next *Art Basel* art fair.

The interview was done on April 23, 2013.

Marine Badan: Could you introduce me to your gallery? What is its line, who are its artists?

Jean-Claude Freymond-Guth: *Freymond-Guth Fine Arts Ltd.* is an artist-initiated gallery, that evolved from the nonprofit space *Les Complices** in 2006. The gallery was part of *Perla Mode*, a cooperatively-run curatorial and editorial project in a temporary location, until it moved to an independent, permanent space in 2008.

Today the gallery presents an annual program of 5-7 exhibitions, lectures, performances and screenings. While the gallery represents a great variety of artistic practices, they harmonise in their air of experiment, improvisation and ambiguity, the ideas of process and unsteadiness being central. Many oeuvres share the interest in topics of love, fervour, mysticism and decay, often relating to music, rebel culture and feminism. Others appropriate sources from (art-) history, literature and film and research issues in a society of consumption, alterable values and identities.

In August 2012 the gallery moved to new spaces at the re-opened Löwenbräu building.

MB: What is your opinion about the Löwenbräu-Areal nowadays (architecture, legal structure, spirit, etc.)?

JCFG: It still needs to be filled with contents and life, but the potential is great in every way and the quality of art shown is beyond discussion.

MB: Who, in your opinion, are today's important young galleries in Zurich?

JCFG: Gregor Staiger, RaebervonStenglin, Karma International.

MB: Is there a gap between the galleries that are members of the Löwenbräu-Areal and others that are not? Are collaborations possible?

JCFG: Collaborations are always interesting and don't depend on the location.

MB: How do you think the Zurich art scene will look in a few years?

JCFG: Hopefully even more vibrant and demanding as now!

7.1.4. Email Interview with Anna Bolte

Anna Bolte is a young Swiss gallery owner. In 2008, she founded *BolteLang* together with Chaja Lang. The gallery is located at 214 Limmatstrasse (Kreis 5), therefore really close to the Löwenbräu-Areal. *BolteLang* will be exhibiting works by Bianca Brunner and Dagmar Heppner at this year's *Liste 18*.

The interview was done on May 9, 2013.

Marine Badan: Could you introduce me to your gallery? What is its line, who are its artists?

Anna Bolte: The gallery is called *BolteLang* and was started by me and Chaja Lang in 2008. We met in London where we both lived many years. We wanted to bring some of the art/artists we knew from London to Zurich and we still try to keep a link to London, showing British artists or artists from London art schools regularly. For example Vanessa Billy and Daniel Gustav Cramer have been part of our program since the beginning, we know both from London. One of our more recent artists, Benjamin Senior, lives in London. We found him at his degree show at the Royal College of Art. Bianca Brunner lives in Zurich, but was in London for many years. At the same time we work with Swiss artists as well, most recently with Claudia Comte. We never had a clear line in mind. We want to open to anything that grabs our interest rather than be tied down to a theme or concept. But over the years we have

realised that our program does have a *BolteLang* “style” and visitors to the gallery do say that our exhibitions tend to be recognisable as *BolteLang* shows. What our artists all have in common is a very focused studio practise and involvement with their medium.

MB: What is your opinion about the Löwenbräu-Areal nowadays (architecture, legal structure, spirit, etc.)?

AB: The Löwenbräu-Areal is very important for the Zurich art scene. It grabs a lot of attention and attracts an international audience. This is certainly beneficial for us. We were lucky to be offered a suitable gallery space close to the Löwenbräu (we never actually looked for a space). This way we immediately had a good number of visitors. When we opened a lot of Zurich based people still never came to Kreis 5 except to go to the Löwenbräu. The past couple of years have seen so much development in the area that more and more people venture out to Zurich West.

I'm not sure about the new development of the Löwenbräu. I'm sure that it was beneficial to some spaces but I still find the architecture and layout confusing. And not all spaces are better than before. I always liked that it was bit rough, around the edges. It was part of the spirit. Now it sometimes feels like standing in an operating room, the lights are so bright.

When we heard that space was becoming available we thought about applying for exactly 3 seconds. And looking at it now, it is not what we aspire to in the near future. We could certainly benefit from the visitors that come to the Löwenbräu and from the neighbours in the building. But we enjoy our freedom to decide when we have openings, what our opening times are, what events we want to do. Being in a space on our own means we have a lot more freedom and we have had performances and things happen at the gallery that would have been an issue at the Löwenbräu. Also cost wise we would have to start thinking about what we are doing differently. We are a business but by keeping our over heads low we can take risks. With rising costs in the Löwenbräu we would have to stop taking risks and focus much more on the money side. At the moment it is still better for us to invest in other things - art fairs, certain productions of our artists, website, events...

But who is to say that that won't change someday. Maybe we will be interested at some point.

MB: Who, in your opinion, are today's important young galleries in Zurich?

AB: I think Zurich has great young galleries! A lot has happened since we opened. And I'm fascinated how different they all are. Here my choice in no specific order:

- Gregor Staiger
- Karma International
- Freymond Guth
- RaebervonStenglin

Now I've got the feeling I'm forgetting someone, but can't think who.

MB: Is there a gap between the galleries that are members of the Löwenbräu-Areal and others that are not? Are collaborations possible?

AB: Well, I don't think it's got so much to do with the Löwenbräu, but more with who you know, maybe even are friends with or who you feel drawn to regarding program or way of running a gallery. I wouldn't say the Zurich gallery scene is particularly collaborative but it also doesn't feel completely torn apart. It's nice that something like the *Zurich Arts Dinner* exists and that the more established galleries asked the younger ones to participate. But other than that I think collaborations happen on a more personal level whether the galleries in question are in the Löwenbräu, the Maag-Areal or somewhere else.

MB: How do you think the Zurich art scene will look in a few years?

AB: I think there will be a few more galleries, or at least different ones to now. Some of us might close, some of us young ones will grow and some new ones will open. So not so different to now.

7.2. Appendix II: Images



Fig. 1: Picture of a demonstration by the youth in Zurich, 1980 (in: HEUSSLER 1981, p. 35)

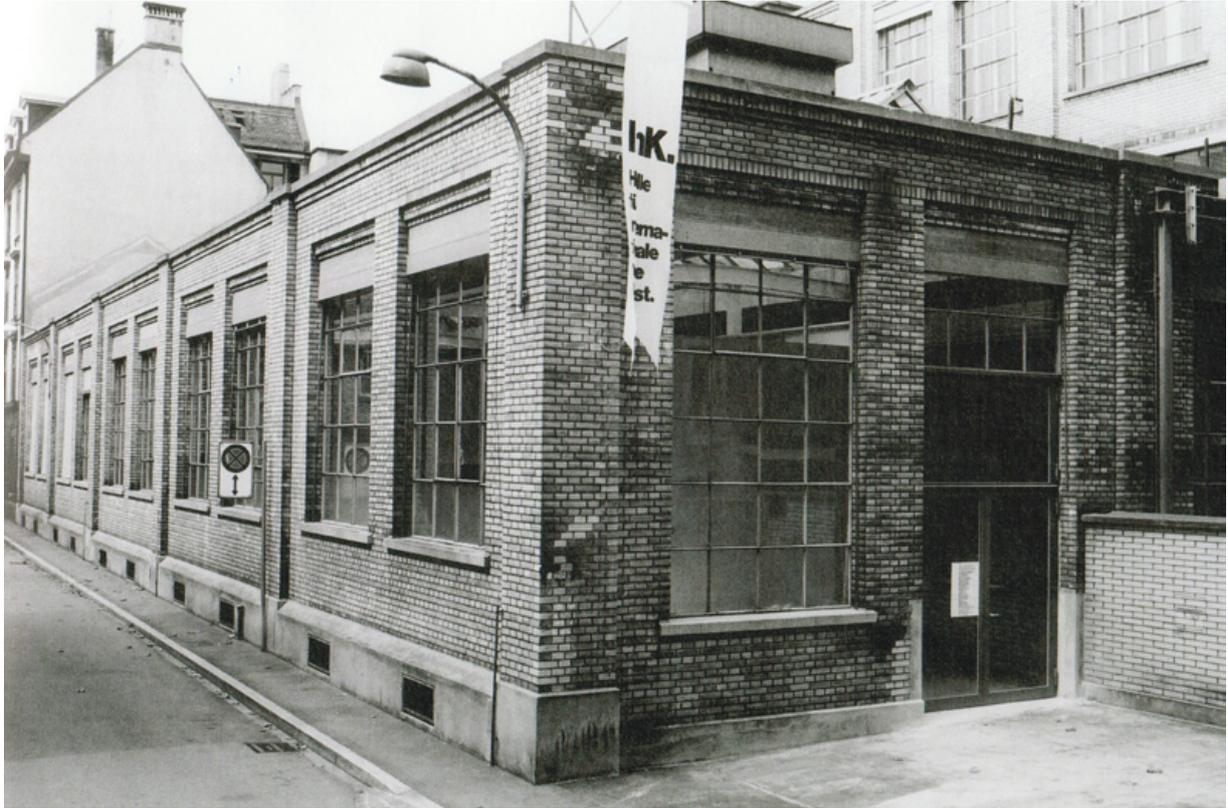


Fig. 2: Picture of the *Halle für internationale Neue Kunst (InK)* Zurich, seen from the outside, 1980 (in: KOWNER 2012, p. 87)



Fig. 3: Picture of the *Hallen für neue Kunst*, Schaffhausen (in: www.modern-art.ch, 03.04.13)



Fig. 4: Cover of the *Saus und Braus. Stadtkunst* catalogue, designed by Klaudia Schifferle and Peter Fischli, exhibition at the *Städtische Galerie zum Strauhof*, 1980 (in: CURIGER 1980)



Fig. 5: Inside picture of the *Städtische Galerie zum Strauhof* (in: www.stadt-zuerich.ch, 03.04.13)



Fig. 6: Picture of all *Parkett's Editions* from 1984 to 2004 (in: VARADINIS 2004, p. 192)



Fig. 7: Picture of the *Kunsthalle Zürich* at 114 Hardturmstrasse, 1989 (in: HESS 2012, p. 38)



Fig. 8: Picture of the Löwenbräu-Areal's west wing, seen from the Limmatstrasse/Gerstenstrasse, in 2009 (in: www.stadt-zuerich.ch, 19.04.13)



Fig. 9: Picture of the Löwenbräu-Areal's main building, seen from the Limmatstrasse, in 2008 (in: www.blouinartinfo.com, 19.04.13)



Fig. 10: Picture of the Löwenbräu-Areal's 110-meter-high-silos (still visible today), in 1936 (in: www.stadt-zuerich.ch, 19.04.13)



Fig. 11: Picture of the Löwenbräu-Areal's west wing, seen from the Limmatstrasse, in 2006 (in: JACCARD 2006, p. 177)



Fig. 12: Picture of the 2001 *Sommerfest* at the Löwenbräu-Areal (in: MUNDER 2012, p. 83)



Fig. 13: Picture of the Löwenbräu building with the new *Westbau* extension, 2012 (in: www.stadt-zuerich.ch, 24.04.13)



Fig. 14: Picture of the *Diagonal Building* located in the Maag-Areal, 2011 (in: www.peterkilchmann.com, 27.04.13)



Fig. 15: Picture of the *Wohnmuseum* located 20 Bäregasse, 2010 (in: www.stadt-zuerich.ch, 27.04.13)



Fig. 16: Picture of the building located 199a Albisriederstrasse, where *Hubertus Exhibitions* was temporarily located (in: www.albistechnologies.com, 27.04.13)



Fig. 17: Picture of *Kunstgriff*'s new space in the Löwenbräu-Areal, 2012 (in: www.scoop.it, 29.04.13)

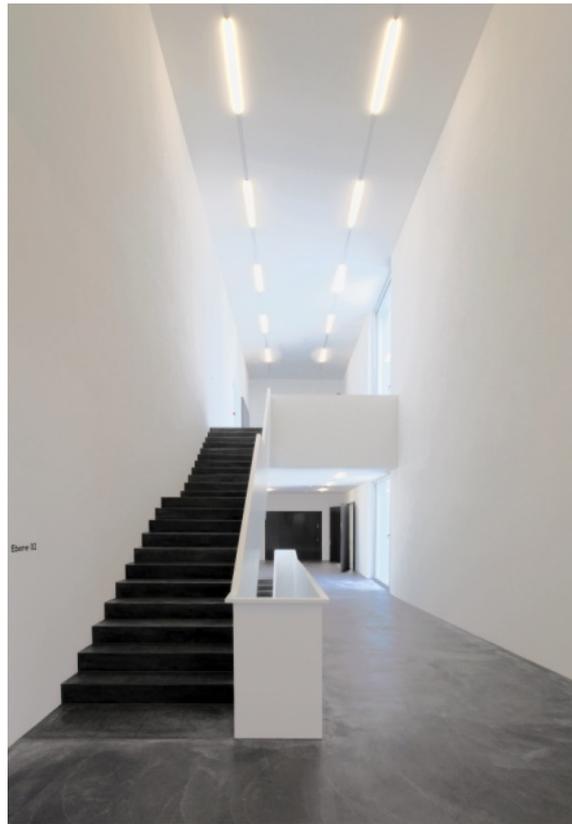


Fig. 18: Picture of the 270 Limmatstrasse new staircase in 2012 (in: www.stadt-zuerich.ch, 29.04.13)

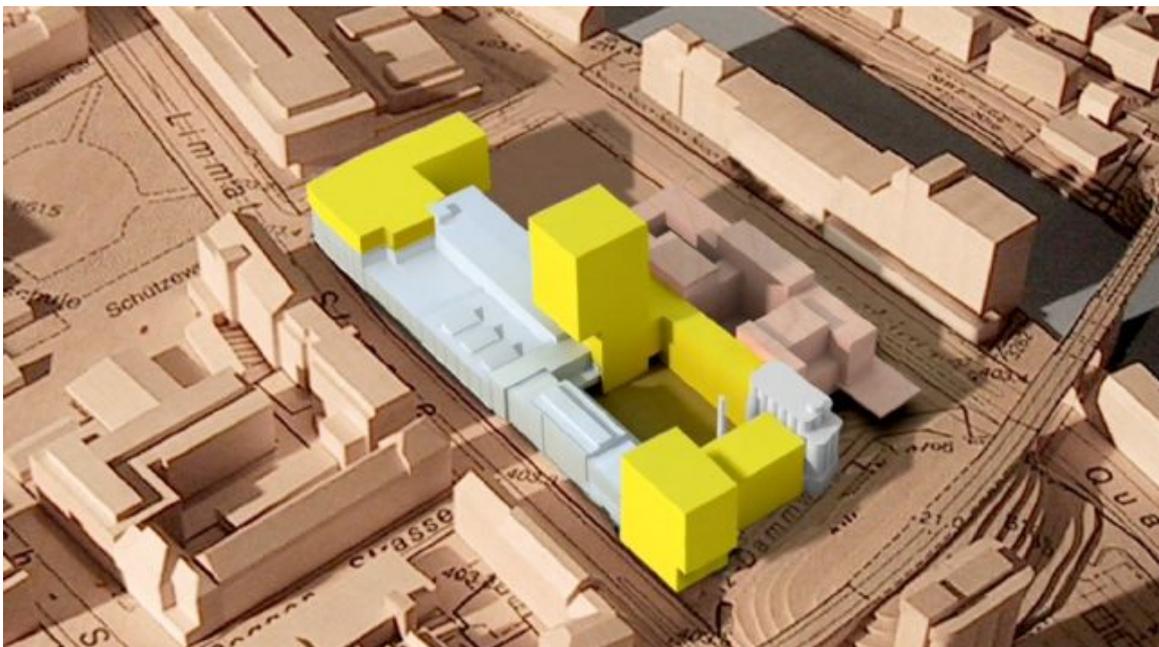


Fig. 19: Virtual plan of the renovated Löwenbräu-Areal, 2011 (in: www.nzz.ch, 29.04.13)



Fig. 20: Virtual picture of the renovated Löwenbräu-Areal, 2011 (in: www.tagesanzeiger.ch, 29.04.13)



Fig. 21: Virtual picture of the Löwenbräu-Areal's renovated inner courtyard, 2011 (in: www.tagesanzeiger.ch, 29.04.13)