



ST. MORITZ
ART MASTERS
22.08.2014 – 31.08.2014



India

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 Mercedes-Benz

AMG

Leica

MONT
BLANC


BADRUTT'S PALACE
ST. MORITZ SWITZERLAND


KULM HOTEL
ST. MORITZ


SUVRETTA HOUSE
ST. MORITZ


Kempfeld
Grand Hotel des Bains
ST. MORITZ


ST. MORITZ
CELERIO


GWIESKOGEL
ST. MORITZ


Engadiner Post
ST. MORITZ



St. Moritz welcomes India

Liebe Kunstliebhaber, liebe Freunde des Engadins und des St. Moritz Art Masters

Denken wir an Indien, denken wir an ein Land voller Kontraste. Ein riesiges Land, das sich in seiner gesellschaftlichen Vielschichtigkeit nicht leicht erfassen lässt. Das Kunst- und Kulturfestival St. Moritz Art Masters wird uns diesen Sommer einen besonderen Einblick von Indien vermitteln: die zeitgenössische indische Kunst mit ihren vielen Facetten sowie auch nationale und regionale Künstler, welche sich von Indien inspirieren liessen. Das vielfältige Programm lädt ein, den sogenannten WALK OF ART an den verschiedensten Plätzen zwischen Sils und S-chanf zu besuchen und neben der Kunst auch unsere einzigartige und inspirierende Landschaft und Natur zu erkunden.

Die Gemeinde und der Kurverein St. Moritz sowie die Tourismusorganisation Engadin St. Moritz unterstützen diesen hochkarätigen Anlass, der Kunst und Kultur vereint. Es freut uns sehr, Sie zum diesjährigen Kunst- und Kulturfestival St. Moritz Art Masters zu begrüßen.

Sigi Asprien, Mayor of St. Moritz

Ariane Ehrat, CEO Engadin St. Moritz Tourist Organization

Richard Dillier, President St. Moritz Tourist Board

Dear art lovers and friends of the Engadine and of the St. Moritz Art Masters

If we think of India, we think of a country full of contrasts. A huge country that can not easily be grasped in its social complexity. This summer, the art and culture festival St. Moritz Art Masters provides a special insight into India: the contemporary Indian art scene with its many facets, as well as national and regional artists who were inspired by India. The diverse program invites you to visit the so-called WALK OF ART in various places between Sils and S-chanf, and, besides the art, to explore our unique and inspiring landscape and nature.

The St. Moritz municipality, the St. Moritz Tourist Board and the Engadin St. Moritz Tourist Organization support this first-class event, which unites art and culture. We are very pleased to welcome you to this year's art and cultural festival St. Moritz Art Masters.

Cari amanti dell'arte, cari amici dell'Engadina e di St. Moritz Art Masters

se pensiamo all'India, dobbiamo pensare a una terra ricca di contrasti. Un Paese enorme, difficile da inquadrare nella sua complessità sociale. Quest'estate il Festival artistico e culturale St. Moritz Art Masters ci regalerà uno scorcio dell'India davvero singolare: l'arte indiana contemporanea, con le sue tante sfaccettature, ma anche vari artisti nazionali e locali che nell'India hanno trovato fonte d'ispirazione. Il variegato programma invita a visitare il cosiddetto WALK OF ART, nelle sue disparate locations dislocate tra Sils e S-chanf, e a esplorare oltre ai siti artistici anche i nostri singolari e suggestivi paesaggi naturali.

Il comune e l'ente di soggiorno di St. Moritz, così come l'organizzazione turistica Engadin St. Moritz, sostengono questa manifestazione di altissimo livello, che combina arte e cultura. Siamo lieti di invitarLa all'edizione del 2014 del Festival artistico e culturale St. Moritz Art Masters.



Willkommen

Liebe Freunde der Kunst und des Engadins, ich begrüße Sie sehr herzlich zu dem inzwischen 7. Jahr des St. Moritz Art Masters Festivals in St. Moritz und des Engadins. Der Charme des Festivals definiert sich vor allem über seine Vielseitigkeit: die zahlreichen Ausstellungen, vertiefende Künstlergespräche und begleitende Workshops generieren inmitten der beispiellosen Natur des Engadins ein kulturelles Gesamterlebnis.

Bei einem Blick zurück auf die Ausstellungen und realisierten Projekte der vergangenen Jahre zeichnet sich ein umfangreiches und vielschichtiges Bild, an das wir in diesem Jahr wieder anknüpfen. Die Präsenz zahlreicher internationaler Künstler sowie die Realisierung unzähliger Projekte, die bisher im Engadin präsentiert wurden, haben das Tal verändert und den Sommer zu einem Sommer der Kunst und der Kultur gemacht. Die Dichte von international agierenden Galerien, Sammlern und Kunstengagierten erhöht sich kontinuierlich und bestätigt das grosse Potential der Region. Somit hat die kulturelle Wichtigkeit des Engadins in den letzten Jahren deutlich an Präsenz gewonnen.

Unser Programm ermöglicht Ihnen auch in diesem Jahr wieder einen umfangreichen Blick auf aktuelle zeitgenössische Kunst. Wir realisieren nun schon zum dritten Mal – nach Brasilien und China – einen Länderschwerpunkt: in diesem Jahr blicken wir auf Kunst aus Indien.

Wir freuen uns, dass wir die Indien-Kennerin Birgid Uccia, den Filmspezialisten Matthias Brunner, den Künstler Christoph Steinmeyer als Kuratoren für unsere Ausstellungen gewinnen konnten. Matthias Brunner hat sich als Kurator ebenso mit der Indien-Thematik beschäftigt und präsentiert uns unter anderem ein auserlesenes Filmprogramm der besten indischen Filme aus den letzten fünf Jahrzehnten. Christoph Steinmeyer bringt mit seiner Ausstellung das erste Mal die Sammlung „The Bilderberg Collection“ an das Licht der Öffentlichkeit und Birgid Uccia bekannte Größen und vielversprechende Newcomer der indischen Kunstszene zu uns in das Engadin. Dieses international renommierte Kuratoren-Team hat sich zusammen mit unserer Kuratorin Charlotte Desaga in diesem Jahr noch stärker auf die inhaltliche Vermittlung und auf die konzeptionellen Aspekte der einzelnen Ausstellungen konzentriert. Die für einen längeren Zeitraum installierten Skulpturen der Region erfahren in diesem Jahr weitere Bereicherungen wie zum Beispiel die Neupositionierung der Martin Kippenberger Skulptur der Walter A. Bechtler Stiftung. Uns ist es wichtig, die Aufmerksamkeit auch auf die grosse Vielzahl der bereits bestehenden Kunstwerke zu richten und wir fassen daher alle bestehenden Skulpturen zu einem gemeinsamen „Pfad“ zusammen und geben hiermit auch eine Übersicht über die Arbeit der vergangenen Jahre. Auch unsere Zusammenarbeit mit

internationalen Kunstsammlungen wie der Burger-Collection, die einen Schwerpunkt in der zeitgenössischen indischen Kunst hat, oder der Stellar International Art Foundation, die uns einen Blick in die klassische Moderne Indiens ermöglicht, soll die Möglichkeit geben, das grosse Spektrum der zeitgenössischen Kunst und Kultur zu erfassen. Wir hoffen, dass Sie diese Vielfalt inspiriert und freuen uns auf ein intensives und erfolgreiches St. Moritz Art Masters 2014!

Herzlich, ihr Reiner Opoku

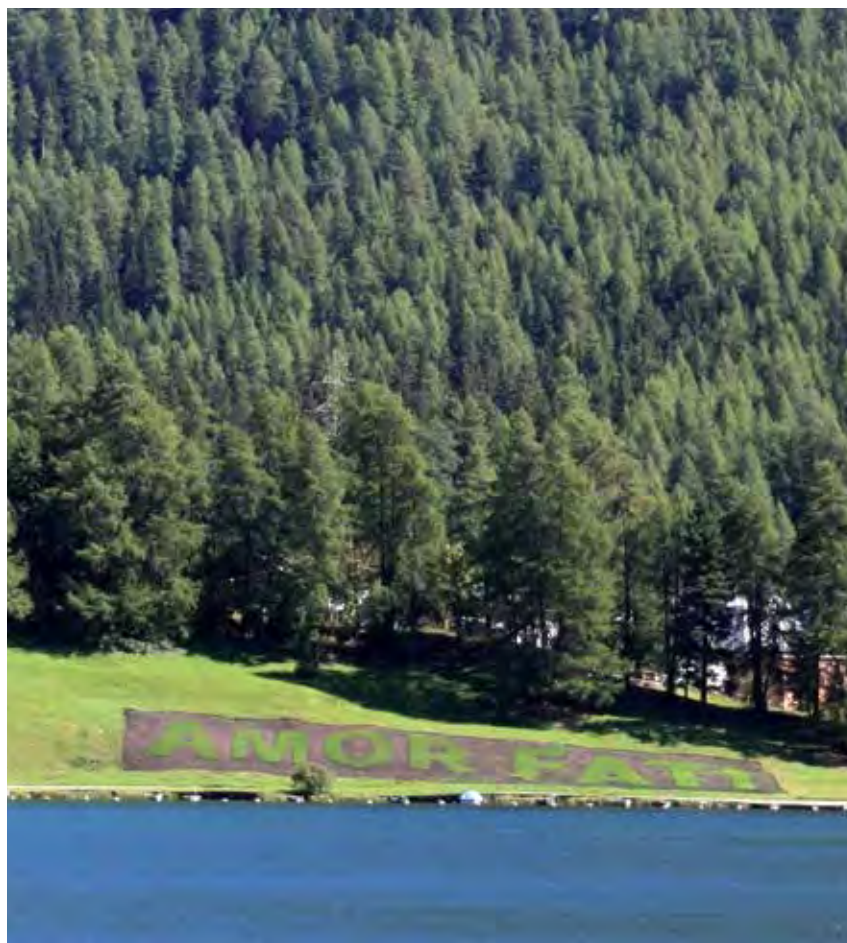
Welcome

Dear Friends of art and of the Engadin, we would like to extend a warm welcome to the visitors of the seventh St. Moritz Art Masters Festival in St. Moritz and the Engadin. The charm of the festival is primarily defined by its versatility: the numerous exhibitions, in-depth artist interviews and accompanying workshops that generate a

complete cultural experience in the midst of the Engadin's unparalleled nature.

Looking back at the exhibitions and realized projects of recent years, an extensive and complex picture is unfolding that we aim to extend again this year. The presence of many international artists and the realization of numerous projects that have been previously presented in the Engadin have changed the valley and turned its summer into a summer of art and culture. The concentration of internationally active galleries, collectors and art-lovers is continuously increasing and confirms this region's great potential. In this way, the cultural importance of the Engadin has clearly gained presence in recent years.

Once again this year, our program provides a comprehensive view of current contemporary art. For the third time, we realize a focus on a specific country: after Brazil and China, this year we look at art from India. We are pleased that we were able to work with India connoisseur Birgid Uccia, film specialist Matthias Brunner and artist Christoph Steinmeyer as curators of our exhibitions. Matthias Brunner has additionally curated an India-specific film program and presents, among other things, an exquisite selection of the best Indian movies from the last five



Jennifer Wen Ma · „Amor Fati“ · St. Moritz · 2011

Benvenuto

decades. Christoph Steinmeyer's exhibition shows parts of "The Bilderberg Collection" to the public for the first time and Birgid Uccia brought well-known representatives and promising newcomers of the Indian art scene to us at the Engadin. Together with our curator Charlotte Desaga, this team of internationally renowned curators has now focused even more on the mediation and on the conceptual aspects of each individual exhibition. Additional works have been added this year to the sculptures that are installed in the region for a longer period of time, such as the repositioning of Martin Kippenberger's sculpture from the "Walter A. Bechtler Stiftung". It is important for us to also give great attention to the large number of existing works of art. We have therefore combined all existing sculptures to a "WALK OF ART" that leads as a rendering of the work from the past years. Our collaboration with international art collections such as the Burger Collection, which has a focus in contemporary Indian art, or the Stellar International Art Foundation, which allows us a glimpse into the classic modern India, also gives us the opportunity to perceive the large spectrum of contemporary art and culture. We hope that you are inspired by this diversity and are looking forward to a busy and successful St. Moritz Art Masters 2014!

Sincerely, yours Reiner Opoku

Cari amici dell'arte e dell'Engadina, un cordiale benvenuto al St. Moritz Art Masters Festival di St. Moritz e dell'Engadina, giunto alla sua settima edizione.

Il fascino del Festival si può definire soprattutto grazie alla sua varietà: le numerose esposizioni, gli approfonditi incontri con gli autori e workshop, creano nell'ambito della natura incomparabile dell'Engadina un'esperienza culturale totale.

Guardando le esposizioni e i progetti realizzati negli scorsi anni, si delinea un quadro vario e stratificato al quale anche quest'anno vogliamo collegarci. La presenza di numerosi artisti internazionali così come la realizzazione dei numerosi progetti presentati finora in Engadina, hanno cambiato la valle e trasformato l'estate in una stagione dell'arte e della cultura. Lo spessore qualitativo di gallerie di livello internazionale, così come il continuo aumento di collezionisti e persone impegnate nell'arte, confermano il grande potenziale della regione. Grazie a tutto ciò, negli ultimi anni, l'importanza culturale dell'Engadina si è enormemente sviluppata.

Il nostro programma vi offrirà anche quest'anno un vasto panorama sull'arte moderna contemporanea. Per la terza volta – dopo Brasile e Cina – ci concentriamo su un Paese, l'India, occupandoci della sua arte.

Siamo lieti di essere riusciti ad avere come curatori dell'esposizione Birgid Uccia, conoscitrice dell'India, lo specialista cinematografico Matthias Brunner e l'artista Christoph Steinmeyer. Matthias Brunner si è anche occupato come curatore della tematica indiana e presenta tra l'altro un programma con i

migliori film indiani degli ultimi cinque decenni. Christoph Steinmeyer presenta al pubblico per la prima volta la collezione „The Bilderberg Collection“ e Birgid Uccia porta in Engadina personalità importanti e promettenti newcomers della scena artistica indiana.

Questo team di curatori di importanza internazionale, unitamente alla nostra curatrice Charlotte Desaga, si è concentrato quest'anno in modo particolare sui contenuti generali che si desidera trasmettere e sugli aspetti concettuali delle singole esposizioni.

Le sculture locali, che saranno esposte per un periodo più esteso, saranno quest'anno ulteriormente arricchite, ad esempio, con il riposizionamento della scultura di Martin Kippenberger della „Walter A. Bechtler Stiftung“. Per noi è importante portare l'attenzione sul gran numero di opere d'arte già esistenti, riunendo così le sculture presenti in un unico „Sentiero“ che offre anche una visione d'insieme del lavoro degli scorsi anni.

Anche la nostra cooperazione con collezioni internazionali quali la collezione Burger, il cui focus è l'arte contemporanea indiana, o la Stellar International Art Foundation, che ci permette di dare un'occhiata nell'arte classica moderna dell'India, dovrebbe offrire la possibilità di cogliere il grosso spettro dell'arte e della cultura contemporanea.

Speriamo che questa varietà possa ispirarvi e ci auguriamo che il St. Moritz Art Masters 2014 sia intenso e ricco di successo.

Cordialmente, Reiner Opoku



Choi Jeong Hwa · „Lotus Flower“ · St. Moritz · 2011

Programm 2014

Wir freuen uns, Ihnen ein umfangreiches und spannendes Programm präsentieren zu dürfen. Der grösste Teil unserer Veranstaltungen, insbesondere die Kunstausstellungen des sogenannten WALK OF ART, sind kostenlos und täglich geöffnet. Weitere Informationen und detaillierte Angaben zu den Ausstellungen, Künstlergesprächen und anderen Veranstaltungen: www.stmoritzartmasters.com und in unserer iPhone App.

We are delighted to present you an exciting program. Most of our events, especially the art exhibitions "WALK OF ART" are free of charge and open daily. More information and detailed exhibition descriptions, artist talks and other events: www.stmoritzartmasters.com and on our iPhone App.

Siamo lieti di presentarvi un programma quanto mai vario e ricco. La maggior parte delle nostre manifestazioni, in particolare le esposizioni d'arte del „WALK OF ART“, sono gratuite e aperte quotidianamente. Informazioni, dettagliate descrizioni delle mostre, incontri con gli artisti e altri eventi: www.stmoritzartmasters.com o sulla nostra iPhone App.

NAMASTE - Enjoy the "Raksha Bandhan" High Tea with sweet and savoury Indian delights, Chai tea, Lassi, exotic fruits, aromatic spices and stimulating cocktails at the Kempinski Grand Hotel des Bains.

MOTI MAHAL - one of London's finest modern Indian restaurants
Nira Alpina, Surlej. Table - Reservation: info@niraalpina.com / Tel 081 838 69 69

INDIAN HIGHLIGHTS

Badrutt's Palace Hotel. Table - Reservation: fb@badruttpalace.com / Tel 081 837 2661

INDIAN HIGH TEA TIME 15 – 18 h

Kulm Hotel, St. Moritz



iPhone App

22.08.2014 FREITAG / FRIDAY / VENERDÌ

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
- 10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
- 10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
- 15 – 16.30 h ARTIST TALK Nalini Malani moderated by Daniel Kurjakovic. Mercedes-Benz Art Lounge @ Posthaus, St. Moritz

23.08.2014 SAMSTAG / SATURDAY / SABATO

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
- 10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
- 10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
- 12 – 12.30 h BOOK RELEASE & ART TALK: "PASSAGES – INDIAN ART TODAY" with Julia Ritterskamp & Gerald Goodrow
Chesa Planta, Zuoz

24.08.2014 SONNTAG / SUNDAY / DOMENICA

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
- 10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
- 10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
- 10 – 11.30 h WALK OF ART TOUR, St. Moritz Dorf. Treffpunkt / Meeting Point / Ritrovo Mercedes-Benz Art Lounge @ Posthaus
- 11 – 13 h BOOK VERNISSAGE M.F. HUSAIN: The Journey of a Legend @ Nira Alpina, Surlej
- 11 h ARTIST TALK Smriti Dixit, Hotel Waldhaus, Sils
- 17 h INDIAN CINEMA „The Music Room“ von Satyajit Ray, 1955, 100 Minuten, Kino Scala, St. Moritz

25.08.2014 MONTAG / MONDAY / LUNEDÌ

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
- 10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
- 10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
- 10 – 11.30 h WALK OF ART TOUR, St. Moritz Bad. Treffpunkt / Meeting Point / Ritrovo Kempinski Grand Hotel des Bains
- 17 h INDIAN CINEMA „Une Ville a Chandigarh“ von Alain Tanner, 1965, 50 Minuten, Kino Scala, St. Moritz

26.08.2014 DIENSTAG / TUESDAY / MARTEDÌ

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
10 – 11.30 h WALK OF ART TOUR, St. Moritz Dorf. Treffpunkt / Meeting Point / Ritrovo Mercedes-Benz Art Lounge @ Posthaus
17 h INDIAN CINEMA „Titash“, von Ritwik Ghatak, 1973, 159 Minuten, Kino Scala, St. Moritz

27.08.2014 MITTWOCH / WEDNESDAY / MERCOLEDÌ

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
10 – 11.30 h WALK OF ART TOUR, St. Moritz Bad. Treffpunkt / Meeting Point / Ritrovo Kempinski Grand Hotel des Bains
14 – 17 h KIDS DAY Creative Indian Afternoon & Photoworkshop for kids, Nira Alpina, Surlej (info@niraalpina.com / 081 838 69 69)
16 – 17.30 h WALK OF ART TOUR, Zuoz. Treffpunkt / Meeting Point / Ritrovo Chesa Planta
17 h INDIAN CINEMA „Piravi“, von Shaji Karun, 1988, 110 Minuten, Kino Scala, St. Moritz

28.08.2014 DONNERSTAG / THURSDAY / GIOVEDÌ

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
10 – 17 h LEICA ACADEMY MASTERCLASS WORKSHOP – Craig Semetko, Kempinski Grand Hotel des Bains, St. Moritz
10 – 11.30 h WALK OF ART TOUR, St. Moritz Dorf. Treffpunkt / Meeting Point / Ritrovo Mercedes-Benz Art Lounge @ Posthaus
17 h INDIAN CINEMA „Dance of the Wind“, von Rajan Khosa, 1997, 87 Minuten, Kino Scala, St. Moritz

29.08.2014 FREITAG / FRIDAY / VENERDÌ

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
10 – 17 h LEICA ACADEMY MASTERCLASS WORKSHOP – Craig Semetko, Kempinski Grand Hotel des Bains, St. Moritz
10 – 11.30 h WALK OF ART TOUR, St. Moritz Bad. Treffpunkt / Meeting Point / Ritrovo Kempinski Grand Hotel des Bains
17 h INDIAN CINEMA „Bombay Diaries“, von Kiran Rao, 2011, 100 Minuten Kino Scala, St. Moritz
20 h ST. MORITZ ART MASTERS FOUNDATION CHARITY NIGHT. Reservations: 081 833 1028 / event@stmoritzartmasters.com

30.08.2014 SAMSTAG / SATURDAY / SABATO

- 10 – 17 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
10 – 18 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
10 – 18 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
10 – 11.30 h WALK OF ART TOUR, St. Moritz Dorf. Treffpunkt / Meeting Point / Ritrovo Mercedes-Benz Art Lounge @ Posthaus
14 – 15.30 h LECTURE, Inside Segantini, Prof. Dr. Nils Büttner, Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
15 h INDIAN CINEMA „Lagaan“, von Ashutosh Gowariker, 2011, 224 Minuten, Kino Scala, St. Moritz
16 – 17.30 h WALK OF ART TOUR, Zuoz. Treffpunkt / Meeting Point / Ritrovo Chesa Planta

31.08.2014 SONNTAG / SUNDAY / DOMENICA

- 10 – 14 h ART LOUNGE Mercedes-Benz Art Lounge @ Posthaus, St. Moritz
10 – 14 h WALK OF ART Ausstellungen / Exhibitions / Esposizioni, Sils to S-chanf
10 – 12 h LEICA PHOTO Kempinski Grand Hotel des Bains, St. Moritz
10 – 11.30 h WALK OF ART TOUR, St. Moritz Bad. Treffpunkt / Meeting Point / Ritrovo Kempinski Grand Hotel des Bains

Mercedes-Benz Art Lounge

St. Moritz Art Masters Information Desk

Posthaus · Via dal Vout 3 · 7500 St. Moritz
Öffnungszeiten / Opening hours / Orario d'apertura
täglich / daily / giornaliero, 10 - 17 h
Sonntag / Sunday / Domenica 31.8.2014, 10 - 14 h

ST. MORITZ

ART MASTERS



MERCEDES-BENZ
ART LOUNGE

RESTAURANT & BAR LOUNGE
POST :: HAUS
S' MORITZ

Als Treffpunkt für Künstler, Kunstliebhaber, Kunstinteressierte und jedermann bietet die Lounge Gelegenheit, an Künstlergesprächen teilzunehmen, sich über Ausstellungen und Künstler zu informieren sowie sich für ein gemütliches Beisammensein zu treffen.

Die Lounge ist jeden Tag von 10 bis 17 h offen.

As a meeting point for artists, art lovers, guests interested in art and for everybody else, the lounge offers the opportunity to participate in artist talks, get information about exhibitions and artists or to just drop in for an informal get-together.

The lounge is open daily from 10 to 17 h.

Punto di ritrovo per artisti, amanti dell'arte, curiosi, insomma per tutti, la Lounge offre l'opportunità di partecipare alle conversazioni degli artisti, di informarsi su esposizioni e autori, o d'incontrarsi per il piacere di stare insieme.

La Lounge è aperta tutti i giorni, dalle 10 alle 17 h.



St. Moritz Art Masters Artist Talks

Artist Talk

NALINI MALANI

**Mercedes-Benz Art Lounge,
St. Moritz**

22. August 2014, 15 - 16.30 h

**Sprache · language · lingua:
Englisch · English · Inglese**

Die angesehene indische Künstlerin Nalini Malani erläutert im Gespräch mit dem Kurator Daniel Kurjakovic das facettenreiche Werk „Listening to the Shades“, bestehend aus 42 Bildtafeln einschliesslich einer Tonspur sowie weitere Arbeiten. Das Gespräch widmet sich dem Verhältnis von Kunst und Engagement, mit besonderem Augenmerk für die konzeptuelle „Mehrstimmigkeit“ dieses hochpolitischen Werks, und behandelt auch Gender-Fragen und Feminismus.

In a conversation with curator Daniel Kurjakovic prominent Indian artist Nalini Malani talks about her multi-faceted work "Listening to the Shades", which consists of 42 reverse paintings including sound, and other works in the exhibition. Assessing the relations between art and commitment, the conversation will especially gauge the polyphony of her acutely political work including issues of gender and feminism.

Durante una conversazione con il curatore Daniel Kurjakovic, l'importante artista indiana Nalini Malani illustra la sua poliedrica opera „Listening to the Shades“, che comprende 42 dipinti sottovetro e un sottofondo musicale, come pure svariati altri lavori. Il colloquio si concentra sulla relazione tra arte e impegno e tematizza in particolare la „polifonia“ concettuale di quest'opera altamente politica, che tratta anche questioni di genere e di femminismo.

"PASSAGES – INDIAN ART TODAY"

**Book Release & Art Talk
Chesa Planta, Zuoz**

23. August 2014, 12 - 12.30 h

**Sprache · language · lingua:
Englisch · English · Inglese**

Die Herausgeber Julia Ritterskamp und Gérard A. Goodrow laden zum Gespräch über die Kunstszene des Subkontinents ein. Ihr Buch „Passages – Indian Art Today“ umfasst die Themen Politik, Gender, Kunstmarkt, Fotojournalismus, Abstraktion und gezielte Rückgriffe auf traditionelle Techniken.

The editors Julia Ritterskamp and Gerard A. Goodrow invite you to a discussion about the art scene of the subcontinent. Their book "Passages – Indian Art Today" covers the themes of politics, gender, art market, photojournalism, abstraction and selective recourse to traditional techniques.

Gli autori Julia Ritterskamp e Gerard A. Goodrow ti invitano a parlare della scena artistica nel subcontinente. Il loro libro, „Passages – Indian Art Today“ tratta argomenti quali la politica, il genere, il mercato dell'arte, il fotogiornalismo, l'astrazione e il ricorso selettivo alle tecniche tradizionali.

SMRITI DIXIT

**Andrea Robbi Museum &
Hotel Waldhaus, Sils**

Treffpunkt / Meeting point / Ritrovo

Andrea Robbi Museum, Sils

24. August 2014, 11 h

**Sprache · language · lingua:
Englisch · English · Inglese**

Andrea Robbi Museum, Chesa Fonio in Sils Maria. Kurze Einführung in das Werk von Frau Dr. Mirella Carbone. Anschliessend Apéro im Hotel Waldhaus mit Künstlergespräch (Shuttlebus-Service). Das Gespräch mit der Künstlerin führt Frau Barbara Liebster (Kunsthistorikern).

Andrea Robbi Museum, Chesa Fonio in Sils Maria. Short introduction to the work by Dr. Mirella Carbone. Subsequently aperitif at the Hotel Waldhaus and Artist Talk (shuttle-service). The conversation with the artist is held by Barbara Liebster (art historian).

Andrea Museo Robbi, Chesa Fonio a Sils Maria. Mirella Carbone terrà una breve introduzione al lavoro di Smriti Dixit. A seguire, aperitivo e Artist talk all'Hotel Waldhaus (servizio navetta). La conversazione con l'artista sarà moderata dalla storica dell'arte Barbara Liebster.

PROF. DR. NILS BÜTTNER

„Inside Segantini“

**Mercedes-Benz Art Lounge,
St. Moritz**

30. August 2014, 14 - 15.30 h

**Sprache · language · lingua:
Deutsch · German · Tedesco**

Supported by St. Moritz Art Academy
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Der renommierte Stuttgarter Kunsthistoriker Prof. Dr. Nils Büttner wird zum Thema Giovanni Segantini, Billy Childish und die Künstler des Engadins einen öffentlichen Vortrag halten.

The renowned art historian Prof. Dr. Nils Büttner gives a public lecture on the subject of Giovanni Segantini, Billy Childish and the artists of the Engadin.

Il rinomato storico dell'arte Professore Nils Büttner di Stoccarda da una lettura pubblica su „Giovanni Segantini, Billy Childish e gli altri artisti della Engadina“.

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Donald Baechler, „Clay Pot Flowers“, 2011

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Leica Camera Exhibition



Craig Semetko – India unposed

Im Sommer 2013 wurde Craig Semetko mit 10 anderen internationalen Fotografen von Leica Camera eingeladen, um an einer einzigartigen Ausstellung teilzunehmen, welche das 100-jährige Jubiläum des Unternehmens feierte. Die Künstler wurden mit ihren künstlerischen „Vätern“ gepaart und darum gebeten, in deren Sinne ein Projekt zu fotografieren. Semetko arbeitete mit dem weltberühmten Fotografen Elliott Erwitt zusammen und eine Reihe von Zufällen brachte ihn nach Indien, um das Projekt zu fotografieren. Semetko reiste im Herbst 2013 durch Indien und besuchte Mumbai, Chennai, Goa, Kolkata, Delhi, Varanasi, Jaipur und den weltweit grössten Kamelmarkt in Pushkar. Er war mit einer Leica Monochrom und M240 bewaffnet. Der glückliche Zufall war sein ständiger Begleiter.

In the summer of 2013 Craig Semetko was one of 10 photographers worldwide invited by Leica Camera to take part in a unique exhibition celebrating its 100-year anniversary. The photographers were paired with their artistic "fathers," and asked to shoot a project with them in mind. Semetko was paired with iconic photographer Elliott Erwitt, and a series of circumstances conspired to send him to India to shoot the project. Armed with a Leica Monochrom and M240, Semetko spent the fall of 2013 traveling throughout the country, visiting Mumbai, Chennai, Goa, Kolkata, Delhi, Varanasi, Jaipur, and the world's largest camel fair in Pushkar. Serendipity was a constant companion.

Nell'estate del 2013, Craig Semetko fu uno dei 10 fotografi internazionali invitati da Leica Camera a far parte di una mostra unica nel suo genere che festeggiava i 100 anni della sua fondazione. Ai fotografi venne chiesto di preparare un progetto focalizzato sui loro „padri“ artistici. Semetko fu associato al celebre fotografo Elliott Erwitt e una serie di circostanze lo spinsero in India per realizzare il suo progetto. Armato di una Leica Monochrom e una M240, Semetko viaggiò per il Paese durante tutto l'autunno del 2013, visitando Mumbai, Chennai, Goa, Kolkata, Delhi, Varanasi, Jaipur e la grande fiera internazionale di cammelli di Pushkar. A fargli compagnia durante tutto il viaggio ci fu una totale „serendipità“.



Craig Semetko

Photo Workshop

Leica Akademie Workshop

Craig Semetko

28.08.2014 – 29.08.2014

Kempinski Grand Hotel des Bains, St. Moritz



Erleben Sie gemeinsam mit dem Fotografen Craig Semetko zwei spannende Tage rund um die Fotografie. Der Workshop findet im Rahmen der aktuellen Ausstellung „INDIA UNPOSED“ im Hotel Kempinski statt. Craig Semetko wird Sie durch sein neuestes Werk führen und die spannenden Geschichten hinter den Bildern erzählen. Im Lauf dieses Workshops vermittelt der Fotograf wie Sie mit der Leica M oder der Leica M Monochrom eine kunstvolle Aufnahme komponieren. Natürlich bietet dieser Workshop ausreichend Gelegenheit gemeinsam mit Craig aktiv Ihre Fotografie weiterzuentwickeln. Neben weiteren Einblicken in die Bildbearbeitung, bietet der Workshop die Möglichkeit gemeinsam die Bilderergebnisse aller Teilnehmer zu besprechen.

Die Teilnehmerzahl ist begrenzt. Der Preis für den zweitägigen Workshop, inklusive Snacks und Mahlzeiten im Kempinski Grand Hotel des Bains St. Moritz beträgt: CHF 480 inkl. MwSt.

Bitte registrieren Sie sich für den Workshop per E-Mail: photoworkshop@stmoritzartmasters.com

Join us for two intensive and exciting days of learning with celebrated photographer Craig Semetko. Scheduled to coincide with the latest exhibition to date of Semetko's work at the Hotel Kempinski, this workshop experience provides the opportunity to hear the stories behind Semetko's latest images, learn first-hand his techniques for shooting with the Leica M and Leica M Monochrom and the chance to put your new skills to the test. The workshop will consist of feedback on the images you create during the course of the weekend. We will also take a detailed look at the editing process Craig used to produce his newest book INDIA UNPOSED.

The number of participants is limited and participation will be accepted upon registration.

Price for the two-day workshop including snacks and lunch at Kempinski Grand Hotel des Bains St. Moritz: CHF 480 (inkl. VAT).

Please send your registration for the workshop via email to: photoworkshop@stmoritzartmasters.com

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Contemporary Art from India

Das pulsierende Feld der zeitgenössischen indischen Kunst spiegelt den rapiden Wandel dieser Nation und deren Gegensätze wider. Im Unterschied zu der indischen Moderne, die von der Last der kolonialen Vergangenheit und dem Ringen um eine authentische Bildsprache geprägt war, nehmen sich die zeitgenössischen Künstler den drängenden Fragen der Gegenwart an. Indem sie Ritual und Mythos, Alltägliches und Politisches in einzigartiger Weise verknüpfen, haben sie ihre eigene Stimme auf dem internationalen Parkett gefunden.

Die Gruppenausstellung „India: Maximum City“ zeigt Arbeiten von 10 aufstrebenden und etablierten Künstlern/-innen, die sich mit dem rasanten und dynamischen Wachstum der indischen Metropolis auseinandersetzen. Im Mittelpunkt stehen soziale Ungleichheit, architektonische Exzesse und Migration, aber auch die ungemeine kulturelle, sprachliche und ethnische Vielfalt, von der die indische Metropolis geprägt ist.

In den drei Einzelprojekten stehen transkulturelle Anliegen im Mittelpunkt. Die Installationen von Nalini Malani, Shilpa Gupta und Subodh Gupta handeln von grossen Themen. Diese reichen von der universellen Bedeutung indischer und westlicher Mythen bis hin zur der Überwindung von politischen Grenzen und der Praxis kulturübergreifender Rituale im Gedenken an Leben und Tod.

Indian contemporary art is a vibrant field, reflecting the fast changing reality of the nation in all its hybrid forms. Unlike the Moderns, burdened by a colonial past and preoccupied with finding an authentic pictorial language, contemporary Indian artists draw on the pressing issues of the moment. In coalescing the ritual and the mythic, the everyday and the political, they have found their own distinctive voice in the global scenario.

The group exhibition “India: Maximum City” showcases the works of 10 emerging and established artists, who are deeply engaged with the rapid and dynamic growth of the Indian metropolis, its social disparities, architectural excesses, and the migration related to it. The exhibition also explores the infinite cultural diversity of the Indian city, where various communities of mixed language and ethnicity coexist.

The three solo projects focus on trans-cultural subjects. The installations of Nalini Malani, Shilpa Gupta, and Subodh Gupta address compelling issues that range from the universal meaning of Indian and Western myths, to the questioning of political borders and the evocation of cross-cultural rituals to commemorate birth and death.

Il campo vibrante dell'arte contemporanea indiana rispecchia la veloce trasformazione di questa nazione e dei suoi contrasti. A differenza del Moderno indiano, segnato dal peso del passato coloniale e dalla ricerca di un linguaggio pittorico autentico, gli artisti di oggi si confrontano con le pressanti domande del presente. Collegando riti e miti, quotidiano e politico in modo unico, hanno fatto sentire la loro voce sulla scena internazionale.

L'esposizione di gruppo „India: Maximum City“ presenta lavori di dieci artisti/e emergenti e famosi che si confrontano con la furiosa e dinamica crescita delle metropoli indiane. Temi centrali sono le differenze sociali, gli eccessi architettonici e la migrazione, ma anche l'immensa molteplicità culturale, linguistica ed etnica che contraddistinguono queste metropoli.

I tre progetti individuali si concentrano su questioni transculturali. Le installazioni di Nalini Malani, Shilpa Gupta e Subodh Gupta si occupano di grandi temi che spaziano dal significato universale dei miti indiani e occidentali fino al superamento di limiti politici e alle pratiche transculturali dei riti celebrativi della nascita e della morte.

Nalini Malani's künstlerisches Schaffen umfasst fünf Jahrzehnte, von ihren Anfängen als Malerin bis hin zu ihrem Status als eine der weltweit erfolgreichsten Video- und Installationskünstlerinnen. Ihr an Komplexität und Umfang reiches Werk spricht von den schwierigen sozialen und politischen Umständen, unter denen sie künstlerisch experimentierte, aber auch von der Stellung der Frau in der indischen Gesellschaft. „Listening to the Shades“ ist eine Serie von 42 Hinterglasmalereien. Im Mittelpunkt steht die archetypische Figur der Cassandra, deren Prophezeiungen eine Metapher für antizipierte Katastrophen sind. Die Malereien überführen die tragische Geschichte Kassandras in die Gegenwart und stellen so eine Verbindung zu den Vorurteilen her, denen Frauen auch heute noch unterliegen. In Videos wie „Penelope“, „In Search of Vanished Blood“ und „Memory: Record/Erase“ (nach Bertolt Brecht) werden klassische und moderne Erzählungen in ein filmisches Medium übertragen und so überkommene Ikonographien und kulturelle Stereotypen in Frage gestellt.

Nalini Malani's oeuvre encompasses five decades, from her beginnings as a painter to her development as one of the most internationally acclaimed video and installation artists. Her work, rich in complexity and magnitude, reflects the challenging social and political circumstances in which she created her experimental art, and the fatal position of the woman in Indian society. „Listening to the Shades“, a series of 42 reverse paintings, retells the archetypal role of Cassandra, whose prophecies are seen as a metaphor for foretold catastrophes. The series brings the tragic story of Cassandra into the contemporary fold, relating her fate to the many challenges women still face today. In videos like „Penelope“, „In Search of Vanished Blood“, and „Memory: Record/Erase“ (after Bertolt Brecht), classical and modern stories are evoked in animation, questioning inherited iconographies and cultural stereotypes.

L'opera di Nalini Malani copre cinque decenni, dai suoi inizi come pittrice fino a diventare una delle artiste di installazioni e di video di maggior successo mondiale. Il suo lavoro, ricco in complessità e volume, parla delle difficili condizioni sociali e politiche nelle quali ha sperimentato la sua arte, ma anche della posizione della donna nella società indiana. „Listening to the shades“ è una serie di 42 dipinti sottovetro. Al centro vi è la figura archetipa di Cassandra, le cui profezie sono una metafora delle catastrofi anticipate. La serie trasporta la sua tragica storia nel presente, collegandosi ai pregiudizi ai quali, ancora oggi sono sottoposte le donne. Video come „Penelope“, „In search of vanished blood“ e „Memory“ (da Bertolt Brecht) sono racconti moderni e classici, trasposti in film, che mettono in discussione iconografie e stereotipi culturali.



Nalini Malani Listening to the Shades, 2008, painting environment, 42 reverse paintings on acrylic sheet, sound
 Courtesy: the artist and Burger Collection, Hong Kong

Subodh Gupta ist einer der führenden indischen Künstler. Zu seiner Handschrift wurden die in Indien allgegenwärtigen Utensilien aus Edelstahl, die er zu Skulpturen und Installationen zusammenfügt. Edelstahl ist ein Material, das nach der Unabhängigkeit Indiens zum Inbegriff für den industriellen Fortschritt wurde. Zwar hat es die ursprünglichen Materialien wie Terrakotta und Eisen aus der Alltagskultur verdrängt, aber die von Subodh Gupta verwendeten stählernen Schüsseln und Platten (thalis) stehen immer noch für Werte, wie sie in Mythos und Legende verbürgt sind. Die Installation „School“ stellt einen Bezug zu den traditionellen Zusammentreffen von Gemeinschaften her, die ein rituelles Mahl im Gedenken an Leben und Tod einnehmen. Sowohl die östliche wie auch die westliche Kultur kennen die Verknüpfung von Nahrung mit dem Göttlichen in Form des Opferrituals. In diesem Sinne drückt „School“ eine weit verbreitete spirituelle Praxis aus, die zwischen den weltlichen und rituellen Gepflogenheiten eine Brücke baut.

Subodh Gupta is one of India's most celebrated artists. He takes familiar objects from the universe around him like stainless steel utensils that are prevalent in everyday life in India. By transforming them into sculptures and installations, they are considered his signature material. Stainless steel is indicative of post-independence India and its aspirations for industrial progress. Even though today this material replaces indigenous materials such as terracotta and iron, the stainless steel vessels and plates (thalis) the artist uses in his work have a value endowed to them by power of myth and legend. The installation „School“ embodies the traditional gathering of communities for rituals, where meals are shared to commemorate birth and death. Junctures between food and the divine evoke offerings prevalent in Eastern as well as Western culture. In this sense the installation signifies a widespread spiritual practice that relates the secular with the ritual.

Subodh Gupta è uno dei principali artisti indiani. Suo segno distintivo sono gli utensili di acciaio, presenti in India ovunque, che trasforma in sculture e installazioni. L'acciaio è un materiale che dopo l'indipendenza dell'India è diventato il simbolo del progresso industriale. Pur avendo soppiantato materiali originali come terracotta e ferro dal quotidiano, le scodelle e piatti (thalis) in acciaio usati dall'artista rappresentano a tutt'oggi valori presenti in miti e leggende. L'installazione „School“ crea una relazione con le tradizionali riunioni di comunità che condividono un pasto per celebrare le nascite e le morti. Sia la cultura occidentale che quella orientale conoscono il legame esistente tra nutrimento e divinità, sotto forma di riti safricali. In questo senso „School“ rappresenta una pratica spirituale diffusa, che collega il secolare con il rituale.



Subodh Gupta School, 2008, 45 brass cast stools and stainless steel utensils, 560 x 545 cm

Courtesy: the artist and Hauser & Wirth, Photo: Stefan Altenburger Photography Zürich © Subodh Gupta

PABLO BARTHOLOMEW, AMSHU CHUKKI, PRATUL DASH, RANBIR KALEKA, REENA SAINI KALLAT, MANISH NAI, GIGI SCARIA, MITHU SEN, SOONI TARAPOREVALA, HEMA UPADHYAY

Am eindrücklichsten ermessen lässt sich das rasante Wachstum Indiens an den Megacities mit ihrem komplexen Geflecht von demographischen Umwälzungen, modernen Technologien und sozialer Ungleichheit. Die post-koloniale Metropolis hat sich grundlegend verändert. Sie ist von einer industriellen zu einer post-industriellen Grossstadt gewachsen, wo globaler Kapitalfluss und Dienstleistungen die ursprüngliche Produktionsindustrie ersetzen.

Eine Folge davon ist die markante Veränderung der urbanen Landschaft, die zunehmend in beschützte Zonen für elitären Konsum, exklusives Wohnen und desolate Slums aufgeteilt wird. Ein Hauptgrund für die Bevölkerungsdichte in Indiens Städten ist die Zuwanderung aus den ländlichen Gebieten, die in den Megacities zu verschärften sozialen Bedingungen geführt hat. Aber gerade die von der Gesellschaft marginalisierten Migranten sind das Rückgrat der Schattenwirtschaft, die untrennbar mit dem Funktionieren der offiziellen Wirtschaft verbunden ist.

„India: Maximum City“ zeigt Arbeiten von 10 Künstlern/-innen, die diese Herausforderungen thematisieren. Neben ihrer künstlerischen Praxis nehmen sie auch die Doppelrolle als urbane Bürger/-innen ein und sind in ihrem Alltag mit diesen Schwierigkeiten konfrontiert. Diese reichen von einer chronisch überbeanspruchten Infrastruktur über das Fehlen einer adäquaten Stadtplanung bis hin zur Gentrifizierung. Gleichzeitig erleben sie die indische Stadt als einen Raum, der sich durch reiche kulturelle Vielfalt auszeichnet, wo Gemeinschaften von unterschiedlicher sprachlicher, religiöser und ethnischer Herkunft für ein dynamisches Zusammenleben sorgen.

Alle Künstler/-innen der Ausstellung untersuchen kritisch die sozialen, politischen, architektonischen und wirtschaftlichen Implikationen der Grossstadt. Als ein permanent wachsender Organismus mit einer eigenen, visuellen Kultur stellt sie auch eine reiche Inspirationsquelle für die Künstler/-innen dar. Gemeinsam teilen sie die Wahrnehmung von der indischen Stadt als einer „unreifen“ Metropolis, die sich erst auf dem Weg zu einer „echten urbanen Moderne“ befindet. Die Werke der Ausstellung werfen die Frage auf, „ob die indische Stadt jemals der Ort sein wird, wo sich der utopische Traum der urbanen Moderne verwirklichen lässt oder ob er als Dystopie enden wird“.

The rapid growth of India is best gauged by exploring its megacities with their complex entanglements of demographic shifts, modern technologies, and social disparities. In the post-colonial age the Indian metropolis has been undergoing dramatic transformation from an industrial to a post-industrial city, where manufacturing is replaced by a globalised network of capital and services. The changes in the urban landscape result in the segregation of urban areas, where protected zones for elite consumption and living coexist with slum dwellings for the urban poor. The spatial density of the population – mainly caused by rural migration – has created explosive social conditions. However, migrants who are living at the fringes of society are the backbone of the informal economy on which the formal economy largely depends.

„India: Maximum City“ showcases the works of 10 artists, who address the numerous challenges of the Indian metropolis, for they assume a dual role as practitioners and urban citizens. In their daily life, they are confronted with an infrastructure that is strained to the point of collapse, the lack of proper urban planning, and gentrification. At the same time, they experience the Indian metropolis as a thriving place, a melting pot of infinite cultural diversity, where various communities of mixed language, religion and ethnicity coexist.

All the artists in the exhibition critically explore the social, political, architectural, and economic implications of the Indian city. As an ever-growing organism, it has a visual culture of its own, which also serves as a rich source of inspiration to them. They question the Indian metropolis as an unsustainable, “premature” one, a city which is still in transition to a “proper urban modernity”. The works on display commonly raise the question, “Will the utopian dream of urban modernity ever be deemed liveable or will it end up in dystopia?”

La rapidissima crescita dell'India si lascia misurare in modo impressionante nelle sue megalopoli, complessi intrecci di cambiamenti demografici, tecnologia moderna e disparità sociali. La metropoli postcoloniale ha subito un cambiamento profondo: da industriale è diventata post-industriale, dove influssi di capitale globale e servizi hanno sostituito l'originaria industria manifatturiera. Una delle conseguenze è il vistoso cambiamento del panorama urbano, sempre più diviso tra consumo elitario, abitazioni esclusive e baraccopoli desolate. Altro motivo del sovrappopolamento delle città indiane è la migrazione dalle campagne, che provoca nelle megalopoli condizioni sociali esplosive. Ma è proprio la massa di migranti marginalizzati che costituisce la spina dorsale dell'economia ombra, legata indissolubilmente al funzionamento di quella ufficiale.

„India: Maximum City“ presenta i lavori di dieci artisti, che tematizzano queste sfide. Oltre al lavoro artistico essi assumono il ruolo doppio di cittadini urbani e sono confrontati nella loro quotidianità con queste difficoltà. Difficoltà che spaziano da infrastrutture perennemente al collasso, alla mancanza di pianificazione urbana adeguata fino alla gentrificazione. Al tempo stesso vivono la città indiana come un luogo che si distingue per la ricca diversità culturale, dove comunità di lingue, religioni e origini etniche diverse convivono in una dinamica coesistenza.

Tutti gli artisti della mostra esplorano con occhio critico le implicazioni sociali, politiche, architettoniche ed economiche della grande città. Come un organismo in crescita permanente, con una sua propria cultura visiva, essa rappresenta una ricca fonte di ispirazione. Tutti questi artisti condividono la percezione della città indiana come una „metropoli“ immatura, sul cammino di una vera „modernità urbana“. I lavori della mostra pongono la domanda: „la città indiana riuscirà mai a diventare il luogo dove questo sogno utopico diventa realtà o invece tutto finirà in una distopia?“.



Pablo Bartholomew from the series *Chronicles of a Past Life – Bombay*, 1979
Archival pigment print, 41 x 61 cm, ed. of 10 + 3 AP
Courtesy: the artist and Sakshi Gallery, Mumbai



Reena Saini Kallat *Untitled (rubber-stamp)*, 2012
Ivory Duco paint on FRP, 96 x 191 x 89 cm
Courtesy: the artist and Chemould Prescott Road, Mumbai

INTERVIEW

NALINI MALANI

Nalini Malani (NM) is one of the foremost artists from India today. She became known as a pioneer in India in the 1980s for her attention to feminist issues, and later in the early 1990s for her innovative installation projects. She exhibited at the Documenta (13), Kassel and has currently a year-long retrospective at the Kiran Nadar Museum of Art, New Delhi. In this conversation with Birgid Uccia (BU) she talks about her background and her philosophies toward art and politics.

“At the time, doing art was not a university course. It was like having a diploma in plumbing or being an electrician.”



Nalini Malani in the studio working on her documenta 13 artist book, Courtesy: the artist

BU: There were very few museums in India when you grew up. How did you first discover that you were interested in art?

NM: It was actually through my biology teacher that I got interested in drawing because she was able to, in a very lucid way, show the systems of nature, which were invisible. My motto was to make that which is invisible visible and to find forms that are invisible but very essential parts of life.

BU: Are these early teachings the reason why elements of the human body such as the brain or spinal cord became central features of your work?

NM: It's the same idea of trying to make that which is invisible visible. For example, people's psyches and aggression between people. Also, I'm very interested in drawing the organs of the body and things in nature because those carry a lot of weight in terms of thought processes and ideas. We tend to think that ideas only come from the mind, but I think other sections of the body also carry ideas and thoughts.

BU: When you started your career in the 1970's, were there other woman artists in India who served as a role model?

NM: When I told my parents that I wanted to go to art school they

thought I was crazy. My father wanted me to have a university degree. He said, „The only thing that is going to help you is a good education. They may throw you out of here and then what will you do?“ At the time, doing art was not a university course. It was like having a diploma in plumbing or being an electrician. He thought it was very, very stupid of me for thinking about doing art. He said there is no such thing as a woman artist and he was right! There was no such thing as a woman artist when I started.

BU: You were one of those “midnight's children” who were born at the brink of independence. As a refugee of the Partition what role does this play in your work?

I use the Partition of 1947 as a warning signal. You have to remember history or you repeat it. In the Indian sub-continent there are sectarian issues that keep popping up and there is bloodshed. It's like another little partition that's taking place. I think the violence of one human being on another is so regressive in this age of technical development. We've progressed so far, so why is it that the human mind doesn't progress and get over these medieval ideas of “my religion is better than yours”? It's a bit like what Hannah Arendt said: Does one need to resort to killing to get ideas across?



Nalini Malani *Transgressions*, 2001, 3 channel video, shadow play, sound, 7 min, multiple 1/3
 Installation view: Musée cantonal des Beaux-Art, Lausanne, 2010 / Collection: Stedelijk Museum, Amsterdam
 Courtesy: the artist

BU: You started out as a painter before exploring other mediums such as video and shadow plays. Would you still consider yourself as a painter?

NM: I paint therefore I am... Would it be presumptuous of me to quote Descartes? Yes, drawing/painting helps me to dream, to free-associate, to flow into reveries. It helps me to compose ideas that can then engage to create works in other disciplines.

BU: In 1992 you were the first artist in India to use video as an integral part of your practice in combination with performance. Did you want to address a wider audience?

NM: Video for me forms an excellent language bridge between the artist and a divergent group of spectators. Working in collaboration with performance artists has brought new juxtapositions, also showing in experimental theatres and incorporating the street – all of these ideas I could try out in the early nineties, and here lay the possibilities of pulling in larger audiences and coming out of the white cube.

BU: Your work is known for its engagement in socio-political issues, ranging from post-colonial aggression to violence against women. At the same time it evokes the topic of beauty. What role does beauty play in your work?

NM: I use seduction in my work. The first encounter I want is that of beauty and I use that device to draw the spectator in. Then I unfold a story, which will have its ups, downs and contradictions.

BU: Your work brings Eastern and Western myths into the contemporary fold. Where does this inner urge for cross-cultural references come from?

NM: We all inherit the rich histories passed on to us from the past.

Our points of reference, ideas and values are not confined by man-made borders. More than ever we have embraced a kaleidoscope of cross-referential reflections. And this has to do not just with the jamboree of the digital age we live in. My family members became refugees overnight with the Partition. To learn to live and survive in another culture became a crucial factor. The question is, do you seek refuge in an orthodox manner inside your own culture, or are you able to create new meaning by apprehending the changing situation?

BU: In your video play, "Mother India: Transactions in the Construction of Pain", shown at the 51st Venice Biennale, you talk about women as the forgotten victims of 1947. How would you describe the status of women in today's globalized India?

NM: The strange thing about India and Indian myths is that on one level the woman is treated like a goddess (Mother India as the national personification of India) and on the next level she's treated like a doormat. It's this terrible swing that one is working against. It's about time that people look at women as ordinary human beings with senses and thoughts instead of in these extreme ways.

BU: In your work you create a "feminine space" through which larger questions of race, gender and class are mediated. Would you consider yourself a feminist artist?

NM: The thing about feminism is that you say you're so-and-so – a Marxist or a feminist – and it's put in the drawer and forgotten about. So I prefer not to. I prefer open-ended things. I believe feminism will come into its own when I hear men speaking about these problems as their own. I'm waiting for that moment. As long as males do not think feminine thoughts as well, it's not going to resolve.

"The strange thing about India and Indian myths is that on one level the woman is treated like a goddess and on the next level she's treated like a doormat."

Die Multi-Media Künstlerin Shilpa Gupta gehört zu einer jüngeren Künstlergeneration Indiens, die sich gesellschaftlich relevanter Themen annimmt. Diese reichen von politischen und kulturellen Grenzen bis hin zu Exzessen der ökonomischen Globalisierung und damit einhergehender Konflikte um soziale Ungleichheit und Diskriminierung. Die Neon-Installation „Today will end“ ist eine Arbeit im Aussenraum. Shilpa Gupta eignet sich den Himmel als unbegrenzte Fläche an, auf den die leuchtenden Worte eingeschrieben sind. Ausgehend von der utopischen Idee der Einheit, entwirft sie ein Überwinden von Grenzen, die nicht nur geographischer Natur sind, sondern ebenso Klasse, Geschlecht und gesellschaftliche Praxis einbeziehen. Dabei kommt der Satz „Today will end“ so lakonisch und banal daher, dass er kaum beachtenswert scheint. Weil ihn Shilpa Gupta aber in den unteilbaren Raum des Himmels verlegt, erlangt er die Bedeutung einer existentiellen und universellen Wahrheit.

New-media artist Shilpa Gupta is of a younger generation of Indian artists, whose works have been informed by the notion of political and cultural borders, the excesses of economic globalisation, and the conflicts, disparities, and prejudices related to it. The neon installation, „Today will end“ is an outdoor artwork, which appropriates the sky as an infinite plane on which incandescent words are inscribed. Driven by the utopian idea of unity, the artist postulates free movement across terrains, not only geographical but also in terms of class, gender, and social practices. The assertion, „Today will end“ may seem so self-evident that it is hardly worth mentioning it. However, by puncturing the sky as an undivided space with this truism, the artist makes us aware that it is an existential and universally shared truth.

L'artista multimediale Shilpa Gupta appartiene ad una più giovane generazione di artisti, i cui lavori si occupano di temi sociali rilevanti. Questi vanno dai limiti politici e culturali fino agli eccessi della globalizzazione economica e relativi conflitti emergenti, differenze sociali e discriminazioni. L'installazione al neon „Today will end“ è un'opera all'aperto. Shilpa Gupta si appropria del cielo come superficie infinita, sulla quale sono scritte parole luminose. Spinta dall'utopica idea dell'unità, l'artista sviluppa un superamento di conflitti, non solo di natura geografica, ma anche di classe, genere e pratiche sociali. La frase „Today will end“ appare così laconica e banale, che quasi non pare degna di attenzione. Poiché Shilpa Gupta la colloca nello spazio indivisibile del cielo, essa assume il significato di una verità esistenziale ed universale.



Shilpa Gupta Today will end, 2012
600 x 96 cm, site-specific neon-based light installation
Courtesy: Einzweidrei, the artist, and Yvon Lambert Gallery, Paris

WALK OF ART · 22

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MANISH NAI

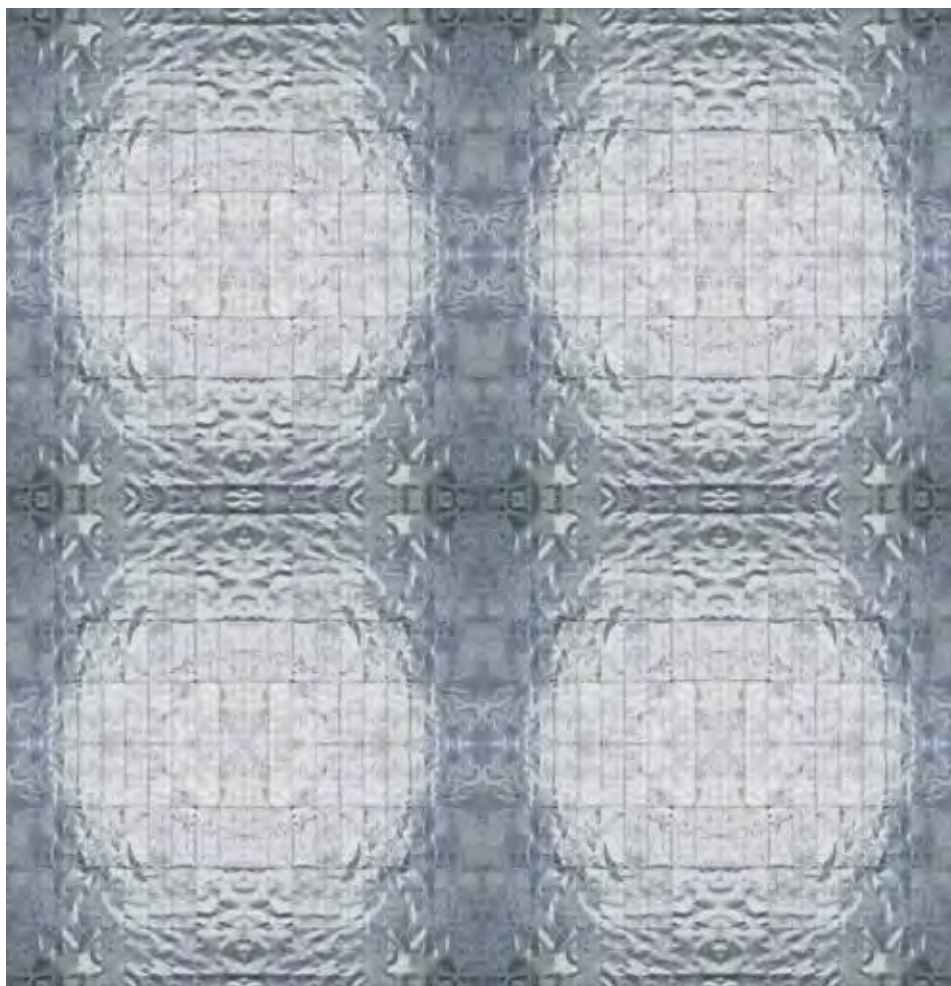
Der 1980 in Gujarat geborene und in Mumbai lebende Manish Nai ist einer der wenigen seiner Generation auf dem Subkontinent, die sich konsequent der Abstraktion verschrieben haben. Kennt man von der zeitgenössischen Kunstszene Indiens eher starkfarbige, narrative Arbeiten, findet man bei Nai eine reduzierte Palette an Naturtönen und nahezu ausschliesslich geometrische Formen.

Manish Nai's Arbeiten zeichnen sich durch eine einfache Materialität aus. Als Ausgangspunkt seines künstlerischen Schaffens steht der Werkstoff Jute, mit welchem Nai durch den Jutehandel seines Vaters erstmals in Berührung kam. Dieses traditionelle Naturprodukt steht im Kontrast zu neuen synthetischen Stoffen und wird von Nai in einen künstlerischen Kontext überführt. Damit sind die Werke des Künstlers – ähnlich der von ihm geschätzten Kunstrichtung der Arte Povera – aus kunstfremdem Alltagsmaterial gestaltet.

Manish Nai was born in Gujarat in 1980; he lives and works in Mumbai. Nai is one of the very few abstract positions in the contemporary Indian art scene, which is better known for colourful and narrative works. In contrast to this, Manish Nai uses only a small palette of natural tones and geometric forms to create his objects, which are characterised by a simple, unadorned materiality. Nai's employment of jute, also known as burlap, can be regarded as a starting point for his artistic creations. Nai, who came into contact with the material through his father's burlap trade, transfers this traditional natural product, which stands in stark contrast to new synthetic fabrics, into an artistic context. Just as the Arte Povera movement – which the artist highly values – Manish Nai works with a material of common, everyday use.

Manish Nai è nato nel Gujarat nel 1980; vive e lavora a Mumbai. Nai è uno dei rari artisti astratti della scena artistica contemporanea indiana, solitamente nota per opere piuttosto colorate e narrative. In netto contrasto con queste posizioni, per creare i suoi oggetti Manish Nai fa ricorso a una ristretta tavolozza di toni naturali e forme geometriche.

Il lavoro di Manish Nai è caratterizzato da una semplice e disadorna materialità. La iuta, comunemente nota come tela, potrebbe essere vista come fondamento, un punto di partenza per le creazioni artistiche di Nai che venne in contatto con questo materiale tramite l'attività commerciale del padre. Nai trasporta questo materiale, di per sé prodotto naturale e tradizionale in netto contrasto con il moderno tessuto sintetico, in un contesto artistico. Come nell'Arte Povera – movimento molto apprezzato dall'artista – Manish Nai utilizza un materiale di uso quotidiano.



Manish Nai Billboards III, 2014

Lucia Pigment on Hahnemuehle paper, 208.2 x 203.3 cm

Courtesy: Galerie Karsten Greve

WALK OF ART · 8

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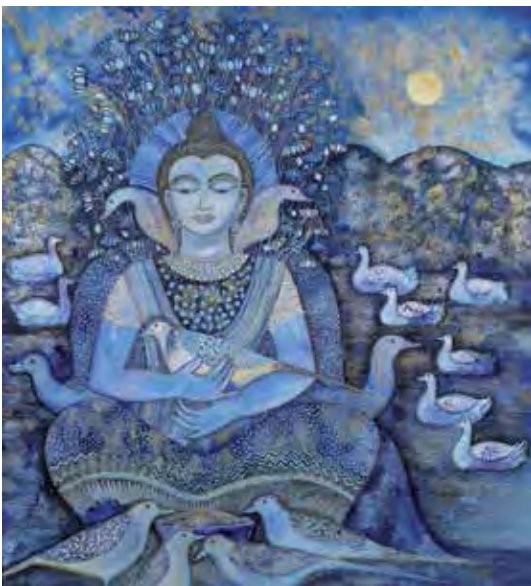
STELLAR INTERNATIONAL ART FOUNDATION

MAQBOOL FIDA HUSAIN, PARESH MAITY, JAYASRI BURMAN

Am diesjährigen siebten St. Moritz Art Masters freut sich die Stellar International Art Foundation, ihre Ausstellung der modernen und gegenwärtigen indischen Kunst zu präsentieren, die sich als Ausgangspunkt für diese bisher unveröffentlichte Privatsammlung herausgestellt hat. Im Zentrum der Ausstellung sind beispiellose gestische Tinte- und Bleistift-Zeichnungen aus einer entscheidenden Periode des Lebens des ehemaligen, grossen Maqbool Fida Husain, dessen Arbeit derzeit Gegenstand einer grossen Einzelausstellung im Victoria and Albert Museum in London ist. Die Maria-Serie gehört zu den bedeutendsten Arbeiten des Künstlers, die noch nie zuvor vollständig in der Öffentlichkeit ausgestellt wurden. Diese werden durch gleichermassen einflussreiche und bisher ungesehene Öl- und Acrylarbeiten begleitet, die einen längeren Zeitraum in der Karriere des Künstlers umfassen und in seiner Handschrift abgefasst sind. Diese mit Spannung erwartete Präsentation wird vom angesehenen indischen Künstler Paresch Maity kuratiert, der einen zeitgenössischen Kontext für Husains Arbeit schafft, zum einen mit seinen eigenen hochstilisierten Aquarellen, zum anderen mit Werken über farbenfrohe Fabeln und elegante Gottheiten von seiner Frau, der Künstlerin Jayasri Burman. Diese bedeutende Sammlung bildet einen Schwerpunkt des diesjährigen Fokus Indien.

At this year's seventh St. Moritz Art Masters the Stellar International Art Foundation is pleased to present a landmark exhibition of seminal modern and contemporary Indian art that proved to be the starting point for this previously unseen pioneering private collection. At the exhibition's heart are unprecedented gestural ink and pencil drawings from a pivotal period of the life of the late great Maqbool Fida Husain – whose work is currently the subject of a major solo exhibition at the Victoria and Albert Museum, London. The Maria series illustrates one of the artists' most significant bodies of work that have never before been exhibited in full to the public. These are accompanied by equally influential and previously unseen, oil and acrylic works that span a longer period in the artist's career; delivered in his signature style. This highly anticipated presentation is curated by revered Indian artist Paresch Maity, who provides a contemporary context for Husain's work, with his own highly stylised watercolours and works of coloured fables and elegant deities by his wife, artist Jayasri Burman. This eminent collection serves to anchor this year's India-focused event.

Per la settima edizione di St. Moritz Art Masters, la Stellar International Art Foundation è lieta di presentare, per la prima volta, un'importante mostra dell'influente arte indiana moderna e contemporanea che ha dimostrato essere il punto di partenza per questa collezione privata pionieristica. Il cuore dell'esposizione è composto da straordinari disegni gestuali a matita e inchiostro da un periodo centrale della vita del compianto Maqbool Fida Husain, il cui lavoro è attualmente oggetto di una grande personale presso il Victoria and Albert Museum di Londra. La mostra presenta Maria, la serie più significativa di lavori mai interamente esposti in pubblico. Queste opere sono accompagnate da quadri a olio e acrilico ugualmente influenti e mai visti in precedenza che coprono un periodo più esteso della carriera dell'artista, caratterizzati dal suo stile caratteristico. Questa presentazione, annunciata con grande anticipo, è curata dal famoso artista indiano Paresch Maity, che fornisce un contesto contemporaneo al lavoro di Husain, con i suoi acquerelli molto stilizzati e le opere di favole colorate ed eleganti divinità, realizzati da sua moglie, Jayasri Burman. Questa eminente collezione ha lo scopo di introdurre l'evento incentrato sull'India.



Jayasri Burman Lord Buddha, 2009
watercolour, pen and ink on board, 122 x 113 cm
Copyright; the artist
Courtesy: Stellar International Art Foundation



Paresch Maity Magical Odyssey, 2008
watercolour on paper, 102 x 102 cm
Copyright: the artist
Courtesy: Stellar International Art Foundation



M F Husain (1913 - 2011) Untitled (Dancing Tigers), 1954
Maria Series, pencil and ink on paper, 35 x 25 cm
Copyright: the Estate of M F Husain
Courtesy: Stellar International Art Foundation

R. BURMAN

Nach seinem Abschluss am renommierten Brooks Institute of Photography arbeitete R. Burman ausgiebig als freier Assistent mit international renommierten Namen wie Steven Klein und Mark Seliger in New York und Los Angeles. Nach fünf Jahren Ausbildung bei einigen der besten Fotografen begann er seine eigenen Fotoshootings in New York und fotografierte mehrere Editorials und Kataloge für verschiedene Publikationen und Marken. Indiens Fortschritte im Frühjahr 2008 inspirierten ihn dazu, im Mai dieses Jahres nach Indien zurückzukehren. Dort begann er, ausgiebig Porträts für Vogue Indien zu erstellen. Von da an war es eine aufregende Reise. In den letzten drei Jahren hat Burman für die meisten der landesweit führenden Zeitschriften und Marken gearbeitet. Burman hat ausserdem einige der bekanntesten Gesichter des indischen Kinos portraitiert und geniesst weiterhin den Schaffensprozess einer Verbindung aus Kunst und kommerzieller Arbeit.

After graduating from the prestigious Brooks Institute of Photography, R. Burman worked extensively as a freelance assistant with renowned international names such as Steven Klein and Mark Seliger in New York and Los Angeles. After 5 years of training under some of the best lens men, he started shooting on his own in New York and photographed several editorials and catalogues with various publications and brands. India's progress in early 2008 inspired him to move back in May of this year. There, he started to extensively create portraits for Vogue India. From then on, it has been a spectacular journey. In the past 3 years, Burman has worked for most of the country's leading magazines and brands. He has also photographed some of Indian cinema's most renowned faces and continues to enjoy the process of creating a great blend of art and commercial work.

Dopo essersi diplomato al prestigioso Brooks Institute of Photography R. Burman ha lavorato a lungo come assistente freelance con grandi nomi di fama internazionale come Steven Klein e Mark Seliger, a New York e Los Angeles. Dopo cinque anni di formazione con alcuni dei migliori fotografi, ha iniziato un'attività autonoma a New York e ha prodotto diversi editoriali e cataloghi per varie pubblicazioni e marchi. Il progresso dell'India all'inizio del 2008 lo ha spinto a ritornarci nel maggio di quell'anno. Lì ha iniziato a lavorare molto per Vogue India facendo ritratti fotografici. Da allora in poi è stato un cammino insarrestabile. Nel corso degli ultimi tre anni Burman ha lavorato per la maggior parte delle più importanti riviste e marchi del Paese. Ha anche fotografato i più famosi volti del cinema indiano e questa miscela di arte e lavori pubblicitari continua a dargli grandi soddisfazioni.



R. Burman Conversations, 2014
Photograph, 50 cm x 76 cm, Edition: 1/10
Courtesy: Art Alive Gallery, India

WALK OF ART · 3

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JAYASRI BURMAN

Jayasri Burmans Arbeit speist sich aus der reichhaltigen visuellen Volkstradition Indiens. Die Arbeit verkörpert die Kraft einer Frau, deren Inspiration die Inkarnation Shaktis ist - Symbol weiblicher Energie und Natur. Shakti ist jene göttliche Kraft, die zur Zerstörung dämonischer Kräfte in Erscheinung tritt, um wieder ein Gleichgewicht zu herzustellen. Im Hinduismus verfügt jede Gottheit über eine Shakti, ohne deren Energie sie machtlos wäre. Shakti ist demnach die Muttergöttin, die Quelle allen Seins, das universelle Prinzip von Energie, Kraft und Kreativität. Frei und eins mit der Natur, wird die Frau manchmal als gekrönter zeremonieller Vogel, manchmal als eine Mutter-Göttin oder Schöpferin dargestellt.

Das Werk zeigt kraftvolle Weiblichkeit und poetische Lebensfreude - auf energetische Weise in Ikonographie und Symbolik verwurzelt. Mittels sorgfältig gestalteter Details entsteht eine gewisse Aura. Burmans Arbeit verkörpert Tradition im besten Sinne: neu interpretiert, erfunden und entdeckt für ein Indien von heute.

Jayasri Burman's work derives from the rich pictorial folk tradition of India. The work represents the empowerment of a woman whose inspiration is the incarnation of Shakti - symbol of female energy and nature. Shakti is the divine force, manifesting to destroy demonic forces and to restore balance. Every God in Hinduism has his Shakti and has no power without that energy. Therefore, Shakti is the mother goddess, the source of all, the universal principle of energy, power or creativity. Free, and at one with nature, the woman is sometimes depicted as a coronated ceremonial bird, and at others, as a mother Goddess or a creator.

The work reflects strong femininity and poetic vitality, dynamically rooted in iconography and symbolism. A certain aura is created through carefully crafted details. Burman's work represents tradition in the best sense: reinterpreted, re-invented and re-imagined for India of today.

Il lavoro di Jayasri Burman trae origine dalla ricca tradizione popolare pittorica dell'India. Esso rappresenta l'emancipazione della donna, ispirata dall'incarnazione di Shakti - energia femminile e natura. Shakti è la forza divina, che si manifesta per distruggere le forze diaboliche e ristabilire l'equilibrio. Ogni divinità dell'Induismo ha la sua Shakti, senza la cui energia non ha nessun potere. Così Shakti è la madre divina, la sorgente di tutto, il principio universale di energia, potere o creatività. Libera e in simbiosi con la natura, la donna è talvolta un uccello da cerimonia incoronato, altre volte una dea madre o una creatrice.

L'opera rispecchia una forte femminilità e una poetica vitalità, fondata su una dinamica di iconografia e simbolismo. L'aura si manifesta nei dettagli, realizzati con grande cura. Il suo lavoro rappresenta nel modo migliore la tradizione, reinterpretata, reinventata e ripensata, per l'India di oggi.



Jayasri Burman Dharitri, 2013
Bronze, 238 cm x 198 cm x 193 cm, Edition: 1/3
Courtesy: Art Alive Gallery, India

WALK OF ART · 3

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PARESH MAITY

Für die Installation „Mystic Abode“ / „Mystische Wohnstätte“ baute der indische Künstler Paresh Maity (*1965) ein Haus mit mehr als 8.000 Messingglöckchen. Der helle Klang der Glöckchen macht die Installation zu einem berückenden Ort. Das Kunstwerk erinnert an einen heiligen Ort der Meditation, Reflexion und des inneren Friedens. Die Glöckchen symbolisieren Ruhe und Reinheit, ein Echo der inneren Stimme und die Schaffung positiver Energie. Die Arbeit ist vor dem Badrutt's Palace Hotel, St. Moritz platziert.

Eine weitere Installation von Paresh Maity, „Procession“ / „Prozession“, wird am Nira Alpina Hotel Surlej gezeigt. „Prozession“ ist eine Installation aus 50 Ameisen, die dem entschlossenen Charakter und den bescheidenen Leistungen der Ameisen Anerkennung zollt. Die kennzeichnende Stärke dieser Tiere liegt in ihrer Zusammengehörigkeit, und sie nutzen diese Eigenschaft ihrer Spezies, um mehr und Grösseres zu erreichen als die meisten anderen Lebewesen. Indem er sie überlebensgross nachgebildet hat, macht der Künstler auf die exemplarischen Massstäbe der Ameisen aufmerksam.

For the installation „Mystic Abode“, the Indian artist Paresh Maity (*1965) created a house with more than 8.000 brass bells. With the clear sound of the bells, the walk-in installation becomes an enchanting space. The artwork evokes a holy place of meditation, reflection and inner peace. The bells signify peace and purity, echoing the inner voice and creating positive energy. The work is placed in front of the Badrutt's Palace Hotel, St. Moritz.

Another installation by Paresh Maity, „Procession“, is exhibited at the Nira Alpina Hotel, Surlej. „Procession“ is an installation of 50 ants, which pays tribute to the ant's resolute character and humble achievements. Their characterizing strength lies in their togetherness, and they harness this characteristic of their species to reach farther and deeper than most other beings. By creating them larger than life size, the artist draws our attention to the ant's exemplary standards.

L'artista indiano Paresh Maity (1965), ha creato con l'installazione „Mystic Abode“ una casa formata da più di 8000 campane di ottone. L'installazione, in cui è possibile entrare, diventa uno spazio incantato grazie al piacevole suono delle campane. L'opera d'arte, con le sue campane dorate, ricorda al visitatore un sacro luogo di meditazione, riflessione e pace interiore. Le campane, che significano pace e purezza, fanno eco alla voce interiore e creano energia positiva. L'installazione si trova di fronte all'Hotel Badrutt's Palace a St. Moritz.

L'altra sua opera „Procession“ è presentata nell'Hotel Nira Alpina, a Surlej. „Procession“ è un'installazione composta da cinquanta formiche che vuole rendere omaggio al carattere risoluto e alle umili realizzazioni di questi insetti. La notevole forza delle formiche risiede nel loro lavoro in comune: sfruttando questa caratteristica riescono a raggiungere obiettivi considerevoli, assai più importanti di quanto riescano a fare altri animali. L'artista vuole attirare la nostra attenzione sui modelli di vita esemplari delle comuni formiche e per questa ragione le ha prodotte di dimensioni più grandi che in natura.



Paresh Maity Mystic Abode: An Installation of Bells, 2014
Brass Bell, Steel Bar and Metallic Paint, 368 cm x 445 cm x 262 cm, Single Edition
Courtesy: Art Alive Gallery, India

WALK OF ART · 16

WALK OF ART · 2

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JITISH KALLAT & JULIAN SCHNABEL

Zwischen den Arbeiten von Julian Schnabel und Jitish Kallat manifestiert sich eine Begegnung zwischen Ost und West – ein Traditionen umfassender, zeitlicher und kultureller Dialog. Schnabel arbeitet auf bereits vorhandenen Fotografien der Hindu-Gotttheit Shiva, welche sowohl die Zerstörung der Welt als auch deren Erhaltung und Regeneration verkörpert. Auf diese Weise bindet er seine Malerei in literarische, historische und musikalische Referenzen der westlichen Tradition ein. Kallat hingegen stellt in Verknüpfung mehrerer autobiographischer, kunsthistorischer, politischer und himmlischer Referenzen die vielen Facetten des Lebens dar, wie es sich in einer Mega-City manifestiert. Themen wie Zeit, Geburt, Nahrung und Mortalität tauchen wiederholt in seinem Werk auf, oft in Überlagerung disparater Momente, alltäglicher Bilder und Vorkommnisse zu miteinander vernetzten Erzählungen. Gilt kulturelle Integration einerseits als notwendig und unverzichtbar, werden andererseits Verwestlichung und Globalisierung als unvermeidliche und oft katastrophale Antriebskraft in der Entwicklung der Gesellschaft angesehen. Beide Künstler bringen ihre jeweiligen Lebenserfahrungen mit ihren Forschungsgebieten zusammen und laden zu einer gemeinsamen Reise ein, die nur scheinbar eine Fernreise ist, da sie uns tatsächlich stets näher ist, als ursprünglich angenommen. Dabei werden kulturelle Grenzen durchschnitten, die heute mehr und mehr zusammenwachsen.

An encounter between East and West, a temporal and cultural dialogue which spans traditions manifests itself between the work of Julian Schnabel and Jitish Kallat. The first expresses himself on pre-existing photographic images of Shiva, the Hindu deity who represents both the destruction of the world, but also its preservation and regeneration, integrating his image with literary, historical and musical references from the Western tradition. The second re-constitutes the many facets of life as manifested in a mega-city, interlacing several autobiographical, art-historical, political and celestial references. A few themes such as time, birth, sustenance and mortality continue to recur in his work, often overlaying disparate moments, everyday images and events into interconnected narratives. From one perspective, cultural integration is viewed as a necessary and indispensable thing, and from another westernisation and globalisation is viewed as an inevitable and often dramatic force in the development of society. These two artists unite their respective life experiences and research, inviting the viewer to join them in a journey which is seemingly long distance, but which in fact is always closer to us than originally thought, slicing through the cultural divides which are in a process of merging.

Un incontro tra Oriente e Occidente, un dialogo temporale e culturale che abbraccia diverse tradizioni, si instaura tra i lavori di Julian Schnabel e Jitish Kallat. Il primo si esprime su preesistenti fotografie di Shiva, la divinità Hindu che rappresenta la distruzione del mondo ma anche la sua conservazione e rigenerazione, integrando l'immagine della divinità con richiami letterari, storici e musicali derivati dalla tradizione occidentale. Il secondo ricostruisce i diversi aspetti della vita nelle megalopoli, incrociandoli con diversi richiami legati alla sua autobiografia, alla politica, alla storia dell'arte e alla sfera sacrale. Alcuni temi quali il tempo, la nascita, il nutrimento e la mortalità continuano a ricorrere nella sua opera, spesso sovrapponendosi in narrazioni interconnesse con momenti disparati, immagini della vita quotidiana e vari eventi. Da una delle due prospettive l'integrazione culturale è vista come un elemento necessario e indispensabile, dall'altra l'occidentalizzazione e la globalizzazione sono viste come forze inevitabili e spesso drammatiche nello sviluppo della società. Questi due artisti uniscono le loro rispettive esperienze e ricerche invitando lo spettatore a unirsi a loro in un viaggio che sembrerebbe andare molto lontano ma che in realtà ha una destinazione più vicina di quella che originariamente si penserebbe, passando attraverso le differenze culturali tra le due tradizioni che, al giorno d'oggi, tendono ad avvicinarsi sempre di più.

Jitish Kallat 14 Lives, 2011

Acrylic on canvas, 1 bronze sculpture,
175,26 x 254 cm, 69 x 100 inch
Courtesy: ARNDT, Berlin/Singapore



WALK OF ART · 17

Robilant + Voena
Via Serlas 35 · St. Moritz
Montag - Samstag · Monday - Saturday · Lunedì - Sabato · 14 - 19 h



Julian Schnabel *Untitled (Indian Painting)*, 2007
Oil, wax and resin on polyester, 82 x 58 ½ inch / 208.28 x 148.6 cm
Courtesy: Robilant + Voena, London – Milan – St. Moritz

SMRITI DIXIT

„Ich habe schon seit langer Zeit eine enge Bindung zu meinen Materialien. Ich bin ständig von Stoffen und Garnen umgeben, sie sind auf meinem Körper, in meiner Küche und auch in meinem Badezimmer.“

“I have had a relationship with my material for a long time. I am constantly surrounded by textiles and threads, they are on my body, in my kitchen and even in my bathroom.“

„Da molto tempo ho uno stretto rapporto con i materiali che utilizzo. Stoffe e filati sono sempre intorno a me, sul mio corpo, nella mia cucina e anche nel mio bagno.“

Die indische Künstlerin Smriti Dixit (*1971, Bhopal) verwendet in ihren abstrakten Werken alle Arten von textilen Materialien. Fäden, Fasern und Stoffe finden sich in genähter, gestickter oder geknüpfter Form oder in Kombination aller Techniken. Ihr Wissen um das traditionelle Handwerk des Nähens, das noch heute von indischen Frauen angewandt wird, erweitert die Künstlerin kontinuierlich und überträgt es in zeitgenössische Kunstwerke. Dixit experimentiert mit Texturen, Mustern und Farben. Die natürlichen Materialien verbindet sie oft mit Textilien aus der Konsumwelt, denen man selten Beachtung schenkt, z.B. Plastikaufhänger von Preisschildern oder Wäscheetiketten. Bei Dixit stehen textile Gemälde und Objekte gleichbedeutend nebeneinander. Über die Jahre hat die Künstlerin eine eigene Sprache entwickelt, die signifikant für ihre Themen ist. Ihre Werke thematisieren Fragen wie Wiedergeburt, Wiederverwertung und Erneuerung. Der Prozess des eigenen Schaffens und Schöpfens, die Arbeit des Nähens, Stickens oder Drapierens des textilen Materials, gilt als das zentrale Element ihrer Kunst. Dixit lebt und arbeitet heute in Mumbai.

The Indian artist Smriti Dixit (*1971 Bhopal) uses all kinds of textile material in her abstract works. Thread, fibres and fabrics are used alongside each other, they are sewed, stitched, knotted or employed in a combination of all these techniques. She continually develops her knowledge of the traditional handiwork sewing, which is still used today by Indian women, and transfers it to contemporary artworks. Dixit experiments with textures, patterns and colours and combines natural materials with items from the world of consumption that usually receive little attention. Examples are plastic price tags or laundry tags. For Dixit, textile paintings and objects are equal. The artist developed her own language over the years, a language that is significant for her subjects. Her works discuss questions of rebirth, recycling and renewal. The process of creation and fabrication, the work of sewing, stitching and draping textile material are the central elements of her art. Dixit lives and works in Mumbai today.

L'artista indiana Smriti Dixit (*1971, Bhopal) utilizza per le sue opere astratte qualsiasi tipo di materiale tessile. I filati, le fibre e le stoffe vengono cuciti, lavorati a maglia, annodati o impiegati combinando le tre diverse tecniche. L'artista amplia costantemente le sue conoscenze del cucito tradizionale tutt'oggi usato dalle donne indiane e sfrutta tali conoscenze nel creare opere d'arte contemporanea. Dixit sperimenta tessuti, modelli e colori. Ai materiali naturali unisce spesso oggetti d'uso comune cui raramente si presta attenzione, come ad esempio i rivestimenti in plastica per i cartellini prezzo o le etichette dei vestiti con le istruzioni per il lavaggio. I dipinti su tessuto e gli oggetti hanno per Dixit la stessa importanza. Nel corso degli anni l'artista ha sviluppato un proprio linguaggio espressivo che si adatta perfettamente ai temi da lei scelti per le sue opere: la reincarnazione, il riciclaggio e il rinnovo. Il cucito, il lavoro a maglia o il drappeggio dei tessuti sono l'elemento principale della sua attività creativa. Dixit vive e lavora a Mumbai.



Smriti Dixit TRAP, 2014
Installation view, Polythene Polypropylene, Size variable
Courtesy: Galerie & Edition Stephan Witschi, Zürich

In Zusammenarbeit mit
In collaboration with
In collaborazione con
Galerie Stephan Witschi /Zürich

WALK OF ART · 1

Andrea Robbi Museum
Chesa Fonio · 7514 Sils Maria
Dienstag - Sonntag · Tuesday - Sunday · Martedì - Domenica · 14 - 18 h

FRANCESCO CLEMENTE

Francesco Clemente, geboren 1952, verlässt seine Heimat Neapel zum ersten Mal, um in Rom Architektur zu studieren. Nach drei Jahren Studium wendet er sich der Malerei zu. Mit 21 Jahren reist er noch weiter fort, seinem Mentor Alighiero Boetti folgend, nach Afghanistan, dann nach Indien. Er findet eine neue, zweite Heimat. 1978 richtet er sich in Madras ein Atelier ein, seither bewegt er sich hauptsächlich zwischen Indien und New York, wo er seit 1983 arbeitet, zwischen Orient und Okzident. Seine Malerei beschreibt, sie ist Poesie und Geschichte, was er sieht und was ihm begegnet. Anhaltend befasst er sich mit der Körperlichkeit, der Begierde und der weiblichen Kraft, mit Geburt und Tod, der Selbstbetrachtung hier als auch dort. Dort setzt er sich mit dem Hinduismus auseinander, arbeitet auf handgeschöpftem Papier, verwendet lokale Farben und Stoffe, beschäftigt lokale Künstler. Hier schöpft er aus seiner reichen interkulturellen Erfahrung, verleiht Indien etwas Magisches. Mythologie und Ikonografie werden so in seine Erzählungen eingebettet, dass die eigenen menschlichen Erfahrungen unwirksam erscheinen: Selbstverständlich wachsen Bäume vom Himmel herunter und hat der Mann vier Beine und ein Haupt – wenn überhaupt –, das irgendwo dazwischen liegt. Ein Mittelfeld zwischen Verheissung, Verführung und Erfüllung oder Glaube und Hoffnung. In der Ausstellung werden „indische“ Arbeiten Francesco Clementes aus den letzten 25 Jahren vereint.

Francesco Clemente, born in 1952, leaves his native town Naples the first time for Rome to study architecture. Three years later he turns his focus on painting. At the age of 21 he travels farther, following his mentor Alighiero Boetti to Afghanistan and later to India. There he finds a new, second home. In 1978 he founds a studio in Madras. Since then he travels back and forth between India and New York, where he works since 1983 – between orient and occident. His painting describes, it is poetry and history, what he sees, what he encounters. Continuously he deals with the body, with desire, and the female force, with birth and death, with self-observation both here and there. He studies Hinduism, works on hand-dipped paper, uses local colours and textiles, and occupies local artists. Here he goes back on a rich cross-cultural experience, makes India somehow magic. He embeds mythology and iconography in his stories in a way that turns human experience powerless: As if self-evident, trees grow down from the sky and a man has four legs and a head—if at all—that finds itself somewhere in between. A centerfield between promise, seduction, and fulfilment or belief and hope. The exhibition shows "Indian" works by Francesco Clemente from the last 25 years.

Francesco Clemente, è nato a Napoli nel 1952. Abbandona la sua città natale per trasferirsi a Roma dove studia architettura. Dopo tre anni, il suo interesse si rivolge alla pittura. A 21 anni viaggia con il suo mentore, Alighiero Boetti, in Afghanistan e successivamente in India. Qui trova una seconda patria. Nel 1978 apre un studio a Madras, e in seguito viaggia tra l'India e New York, dove si era trasferito dal 1983, in una ideale fusione tra oriente e occidente. La poetica della sua pittura descrive quello che vede e quello che incontra. Le sue opere esplorano temi come il corpo, la forza femminile, la nascita e la morte. Studia l'Induismo, lavora con carta fatta a mano, utilizza colori e tessuti locali e collabora con artisti locali. Clemente ripercorre a ritroso tutto quell'insieme di esperienze culturali che fanno dell'India un luogo magico. Nelle sue storie, riesce a fondere mitologia e iconografia; in questo modo, nelle sue opere s'incontrano alberi che affondano le proprie radici nel cielo, o uomini con quattro gambe e la testa che fluttua nel mezzo. La mostra presenta i lavori „indiani“ di Clemente degli ultimi 25 anni.



Francesco Clemente Shakti, 2003
Pastel on paper 47.7 x 66.7 cm
Courtesy: Galerie Bruno Bischofberger

WALK OF ART · 12

Galerie Bruno Bischofberger AG · Via Maistra 37 · 7500 St. Moritz
Montag - Freitag · Monday - Friday · Lunedì - Venerdì · 14 - 18.30 h · Samstag · Saturday · Sabato 11 - 13 h & 15 - 18 h
sowie nach Vereinbarung · or upon request · o su richiesta

INTERVIEW

FRANCESCO CLEMENTE



St. Moritz Art Masters is excited to show your tent "Standing with Truth" (2013). You have also made the tents "Museum Tent" (2013) and "Taking Refuge" (2013). How do these three tents relate to each other? Why is "Standing with Truth" (2013) so special for you?

I have always painted in cycles. The interior walls and the ceiling of the tent allow the unfolding of complex narratives, within a simple form.

The title "Standing with truth" originates from a poem by Kabir who says: "I sit with truth, I stand with truth, I walk with truth". To me "Truth" is a descriptive stance not a prescriptive one. The artist, like the mystic of old, does not prescribe how to better the world but rather describes the world as perfect the way it is.

Why did you choose the form of a tent? Has this something to do with your architectural studies or with your numerous journeys?

I am interested in the persistence of form through the vagaries of culture. I am also fascinated by the contamination and mingling of diverse traditions. The tents sum up these themes. Last but not least I lead a nomadic life between East and West, the tents are my spiritual home.

The outside of the tent is covered by a camouflage pattern. What does this pattern mean to you? Do you refer to military equipment or to methods of covering?

Tents are associated often with war. But there is only one war: the

war of the mind against the mind. The tent covered in camouflage is a shelter where the mind can accept its own nature as illusory, empty of visibility.

At first glance the inside of your tent looks bright and colorful. At second glance you discover gloomy motifs like pain and death. What is the message of the drawings? What kind of "truth" do you like to tell?

The goal of our society is to prove the nothing means anything. Our society promotes a sentimental notion of reality where "color and bright" are opposed to "pain and death". If we don't buy into this narrative we easily see that joy is rooted in pain.

You have lived in India and traveled there many times. Where does your curiosity in Indian culture come from? What was the initial moment which aroused your interest in Indian aesthetics, culture and history?

The scent of India converted me to India.



Francesco Clemente

Courtesy: the artist (Photo: Neil Greentree)

What kind of changes have you noticed in contemporary Indian art within the past 10 years? How would you describe its development in relation to the economical changes?

Indian artists were making compelling works before "the economical changes" and will make compelling works after "the economical changes".



The title "Standing with truth" originates from a poem by Kabir who says: "I sit with truth, I stand with truth, I walk with truth".



Francesco Clemente "Standing with truth" Tent, 2012 - 2013

Tempera on cotton, embroidery, hand stitching, bamboo poles, wood finials, ropes, iron weights, 9 x 7 x 3 m

Courtesy: BLAINISOUTHERN (Photo: Christian Glaeser)

WALK OF ART · 11

Turnhalle im alten Schulhaus · Gym · Palestra
Plazza da Scoula · 7500 St. Moritz
täglich · daily · tutti i giorni · 10 - 18 h

MATTHIAS BRUNNER

Im brandneu restaurierten Prachtsbau des PARACELTUS Gebäudes in St. Moritz Bad wird eine Filminstallation zu Ehren des bengalischen Regisseurs SATYAJIT RAY von Matthias Brunner inszeniert. Satyajit Ray stammte aus einer grossen Künstlerfamilie und ist der einzige indische Regisseur, der es in den 50er-Jahren schaffte, nationale Eigenheiten in eine eigenständige künstlerische Form zu bringen. Sein Hauptwerk ist THE MUSIC ROOM (1958). Rays Werk – das stark vom italienischen Neorealismus beeinflusst ist – gilt heute noch als Musterbeispiel eines kompromisslosen Filmregisseurs – jenseits des Bollywood-Kitschs, der die inneren Konflikte seines Landes künstlerisch und menschlich zu objektivieren wusste.

A film installation by Matthias Brunner is staged in the recently restored and magnificent PARACELTUS building in St. Moritz Bad to honor Bengali director SATYAJIT RAY. Satyajit Ray was born into a large family of artists and is the only Indian director who managed to turn national peculiarities into an independent art form in the 1950's. His most impactful work is THE MUSIC ROOM (1958.) Ray's work, which is greatly influenced by Italian Neo-realism, is still regarded as a classic example of an uncompromising film director, beyond the Bollywood kitsch that deliberately objectified India's inner conflicts both artistically and socially.

Al palazzo PARACELTUS di St. Moritz Bad, recentemente restaurato, Matthias Brunner presenta un'installazione cinematografica in onore del regista bengalese SATYAJIT RAY. Satyajit Ray discendeva da una grande famiglia di artisti ed è l'unico regista indiano che negli anni Cinquanta sia riuscito a presentare caratteristiche nazionali in una personale forma artistica. Il suo lavoro principale è „THE MUSIC ROOM“ del 1958. Questo film, fortemente influenzato dal neorealismo italiano, viene ancora oggi considerato come esempio di un regista senza compromessi, al di fuori del Bollywood kitsch, in grado di presentare con obiettività i conflitti interni artistici e umani del suo Paese.



Satyajit Ray, film still from „The Music Room“, 1958

WALK OF ART · 4

Paracelsus
Plazza Paracelsus · 7500 St. Moritz
täglich · daily · tutti i giorni · 10 - 18 h

FILMPROGRAMM

curated by Matthias Brunner

Matthias Brunner und der Filmpublizist Walter Ruggle haben eine Reihe mit indischen Filmen aus den Jahren 1958 bis 2013 zusammengestellt, die zu den besten Werken des jeweiligen Jahrzehnts zählen. Den Anfang macht THE MUSIC ROOM von Satyajit Ray, gefolgt von ALAIN TANNERS hervorragendem Dokumentarfilm über Chandigarh. Alle Filme werden in Originalversion mit d/fr Untertiteln vom 25. bis 30. August 2014 im KINO SCALA in St. Moritz um 17 h gezeigt.

Sonntag · Sunday, 24.08.2014, 17 h, 100 min

1955 THE MUSIC ROOM by Satyajit Ray

Satyajit Ray ist der Altmeister des indischen Films, auch heute noch von jungen KünstlerInnen verehrt. „The Music Room“ schildert bravourös die Geschichte eines Übergangs von Zeiten und Kulturen.

Satyajit Ray is the doyen of Indian film and even today, his work is still admired by young artists. „The Music Room“ brilliantly tells the story of a transition in times and cultures.

Montag · Monday, 25.08.2014, 17 h, 50 min

1965 UNE VILLE A CHANDIGARH by Alain Tanner

1950 bekam der Schweizer Architekt Le Corbusier die Chance, in Chandigarh eine Stadt zu bauen. Alain Tanner betrachtet die Situation, der Schriftsteller John Berger sinniert über sie und den Wandel der Zeit.

In 1950, the Swiss architect Le Corbusier got the chance to build a city in Chandigarh. Alain Tanner takes a look at this situation, while writer John Berger reflects on it and on changing times.

Dienstag · Tuesday, 26.08.2014, 17 h, 159 min

1973 TITASH by Ritwik Ghatak

Ritwik Ghatak erzählt in seinem Klassiker aus dem Leben eines Fischerdorfes an den Ufern des Titash in Ostbengalen. Kiashore verliebt sich in ein Mädchen, das kurz nach der Heirat von Piraten verschleppt wird.

In his classic, Ritwik Ghatak tells about the life of a fishing village on the banks of Titash in East Bengal. Kiashore falls in love with a girl who is kidnapped by pirates shortly after her marriage.

Mittwoch · Wednesday, 27.08.2014, 17 h, 110 min

1988 PIRAVI by Shaji Karun

Ein Vater wartet im Dorf in Kerala mit Frau und Tochter auf die Rückkehr des Sohnes aus der Stadt. Er tut es mit grösster Ruhe, obwohl die Gewissheit steigt, dass der Junge bei einer Demonstration ums Leben kam.

Matthias Brunner and the film publicist Walter Ruggle have selected some outstanding Indian movie from 1958 to 2013. The selection represents the best movies from its respective decades. THE MUSIC ROOM by Satyajit Ray makes the start followed by ALAIN TANNER's excellent documentary about Chandigarh. All films will be screened in their original version and with German/French subtitles from August 25th to 30th 2014 at 17 h at KINO SCALA, St. Moritz.

In a village in Kerala, a father with his wife and daughter is waiting on the return of his son from the city. He does it with the utmost calm, although the certainty increases that the boy was killed during a demonstration.

Donnerstag · Thursday, 28.08.2014, 17 h, 87 min

1997 DANCE OF THE WIND by Rajan Khosa

Fünftausend Jahre alt ist die Tradition, von der Rajan Khosa erzählt. Ihr zufolge lehren die Eltern ihre Kinder die Lieder der Weisheit, die es ihnen ermöglichen, Leben und Schicksal mit grösserer Gelassenheit zu tragen.

Rajan Khosa tells us about a five thousand years old tradition. According to her, parents teach their children the songs of wisdom that will allow them to endure life and destiny with more serenity.

Freitag · Friday, 29.08.2014, 17 h, 100 min

2011 BOMBAY DIARIES by Kiran Rao

Eine Fotografin aus den USA will die Heimat ihrer Eltern erkunden. Sie trifft in Mumbai auf einen Künstler (Aamir Khan) und einen Wäscher und taucht ein in das, was man als „incredible India“ bezeichnen kann.

A photographer from the United States wants to explore her parents' homeland. After meeting an artist (Aamir Khan) and a washerman in Mumbai, she delves into what can be described as „incredible India“.

Samstag · Saturday, 30.08.2014, 15 h, 224 min

2001 LAGAAN by Ashutosh Gowariker

Kino zum Dahinschmelzen, ein Epos zum Träumen und Schwelgen. Zur Kolonialzeit im 19. Jahrhundert treten die Bauern eines Dorfes zum Cricketspiel gegen die Briten an. Ein Vierstünder, den man nicht vergisst.

A movie to die for – an epic for dreaming and reveling. During colonial times in the 19th century, the peasants of a village compete against the British in a game of cricket. A four-hour movie you will not forget.



Kino Scala
Via Maistra 29 · 7500 St. Moritz

MONTBLANC ART BAGS

SYLVIE FLEURY, GARY HUME, DAVID LACHAPPELLE, HUANG MIN

Im Rahmen seines Engagements für Kunst und Künstler begann Montblanc im Jahr 2002 mit dem Aufbau einer eigenen Sammlung zeitgenössischer Auftragskunst. Als Beitrag zur Kollektion wurden zehn einzigartige ART BAGS entworfen. Sie reisen seitdem um die Welt und werden an ausgewählten Kunst- und Kulturevents präsentiert.

Within the framework of its engagement with the arts and artists, Montblanc began to build a contemporary art collection in 2002. As a part of the so called "Cutting Edge Art Collection" ten unique ART BAGS were created. Today, they travel around the world and have already been presented at selected art events.

Montblanc da sempre sostenitrice dell'arte e degli artisti, ha creato nel 2002 una collezione d'arte contemporanea. La collezione chiamata „Cutting Edge Art Collection“ comprende 10 „ART BAGS“ che oggi viaggiano in tutto il mondo e vengono presentate in numerosi eventi d'arte.



WALK OF ART · 13

Kulm Hotel
Via Veglia 18 · 7500 St. Moritz
täglich · daily · tutti i giorni

ST. MORITZ ART MASTERS FOUNDATION

Die gemeinnützige Stiftung wurde im Jahr 2009 von den Gründern des St. Moritz Art Masters ins Leben gerufen. Die St. Moritz Art Masters Foundation hat es sich zur Aufgabe gemacht, Projekte von aussergewöhnlichen Künstlern zu fördern und während des Festivals St. Moritz Art Masters zu präsentieren. Es konnten Installationen mit dem Künstlerehepaar Ilya & Emilia Kabakov sowie den Schweizer Künstlern Jacqueline Baum & Ursula Jakob und Kerim Seiler verwirklicht werden. Seit dem letzten Jahr gibt es ein „Artist-in-Residence“-Programm, welches jungen aufstrebenden Künstlern einen Studienaufenthalt im Engadin ermöglicht. Letztes Jahr nahmen der Südafrikaner Gerald Machona und die Chinesin Li Li am „Artist-in-Residence“-Programm teil. Dieses Jahr geht die Förderung an den indischen Künstler Amshu Chukki. Der Multimedia-Künstler wird während seines Besuchs ein persönliches Videotagebuch drehen und seine Eindrücke digital festhalten.

Am Freitag, 29. August 2014, findet die „St. Moritz Art Masters Foundation Charity Night“ zugunsten des „Artist-in-Residence“-Programms statt. Unterstützen Sie die Stiftung mit dem Kauf von Eintrittskarten. Reservierung & Verkauf unter: foundation@stmoritzartmasters.com

Gerne können Sie die Stiftung auch mit Spenden unterstützen.
Mehr Informationen unter: foundation@stmoritzartmasters.com

The non-profit foundation was created by the founders of the St. Moritz Art Masters in 2009. The St. Moritz Art Masters Foundation has made it its mission to promote projects by exceptional artists and to present the results during the St. Moritz Art Masters festival. Installations by the artist couple Ilya & Emilia Kabakov and by Swiss artists Jacqueline Baum & Ursula Jakob and Kerim Seiler have already been realized. Since last year, an „Artist in Residence“ program allows young emerging artists to study abroad in the Engadine. Last year, the artists Gerald Machona from South Africa and Li Li from China took part in the „Artist-in-Residence“ program. This year, the promotion was awarded to Indian artist Amshu Chukki. During his visit, the multimedia artist shot a personal video diary and digitally captured his impressions.

On Friday, August 29, 2014, the „St. Moritz Art Masters Foundation Charity Night“ in favor of the „Artist-in-Residence“ program will take place. Support the foundation with the purchase of tickets. Reservations & sales at: foundation@stmoritzartmasters.com

You are welcome to support the foundation with donations.

For more information: foundation@stmoritzartmasters.com

Questa Fondazione senza scopo di lucro è stata costituita nel 2009 dai fondatori del St. Moritz Art Masters. La Fondazione si è assunta il compito di favorire progetti di artisti insoliti, presentandoli nel corso del St. Moritz Art Masters. È stato possibile realizzare installazioni della coppia di artisti Ilya & Emilia Kabakov, così come degli artisti svizzeri Jacqueline Baum & Ursula Jakob e Kerim Seiler. A partire dall'anno scorso esiste anche un programma „Artist-in-Residence“, che offre a giovani artisti emergenti un soggiorno di studio in Engadina. Nel 2013 hanno partecipato a questo programma il sudafricano Gerald Machona e il cinese Li Li. Quest'anno la borsa di studio è stata assegnata all'artista indiano Amshu Chukki. L'artista multimediale girerà durante il suo soggiorno un videodiario personale, fissando in maniera digitale le sue impressioni.

Venerdì 29 agosto 2014 avrà luogo la „St. Moritz Art Masters Foundation Charity Night“ a favore del programma „Artist-in-Residence“. Vi preghiamo di voler sostenere la Fondazione con l'acquisto di biglietti d'ingresso. Prenotazione e vendita presso: foundation@stmoritzartmasters.com

Offerte di sostegno della Fondazione sono benvenute.

Maggiori informazioni all'indirizzo: foundation@stmoritzartmasters.com



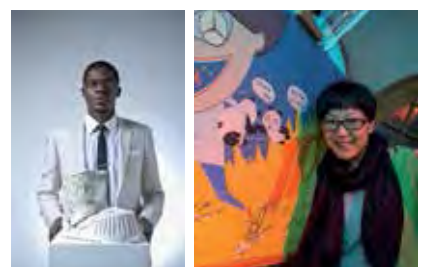
Ilya & Emilia Kabakov
„Ship of Tolerance“,
St. Moritzersee, 2010



Kerim Seiler
„Relay“, Hotel Crystal,
St. Moritz, 2012



Jacqueline Baum & Ursula Jakob
„Spreading the Word“,
Parkhaus Serletta,
St. Moritz, 2011



Artist-in-Residence
Gerald Machona & Li Li
St. Moritz, 2013

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CURTIS ANDERSON

„Die eine Arbeit für einen bildenden Künstler, die eine Aufgabe beim Malen besteht in der wiederholten Benützung der Leinwand in einer Grösse - des einzigen Schemas, der einen Farb-Monochromie, der einen linearen Teilung in jeder Richtung, der einen Symmetrie, der einen Textur, des einen formalen Entwurfs, des einen freihändigen Pinselstrichs, des einen Rhythmus, des einen Arbeitens, bis alles in einer Auflösung und einer Unteilbarkeit aufgeht, des einen Malens des Ganzen in eine allumfassende Gleichförmigkeit und Nicht-Unregel-Mässigkeit.“¹

In diesem Bewusstsein und in der Hoffnung zu provozieren, ordnete Ad Reinhardt sein Schwarz zu dritt an: schwarzer Hintergrund, schwarzer Pinselstrich nach unten, dritter Pinselstrich überkreuz. Neun Quadrate und keins von ihnen ist nicht eins. Gerade weil hier alles völlig beabsichtigt ist, zeichnen die versammelten Werke nur den Fall ihrer eigenen Chance auf und nicht die Formen, die Chance bewegt.

Malewitsch ist gerade gegangen. Er hinterlässt eine geschmackvoll gestaltete Visitenkarte. James Lee Byars. Hier beginnt das Farbrad der Kunst. Rückwärts, rund, ungehindert durchdringt es den Fels der Ewigkeit.

Dynamit einführen. Die Renaissance auseinander Sprengen: das glühenden Zentrum entdecken. Genau hier ist die Landkarte. Das ist wirklich passiert. Wunden wurden zu Formen; Formen haben sich aufgewunden. Farbe war ein Artefakt. Homers Tochter entschied sich, nicht zwischen Wein und dem Meer zu unterscheiden.

¹ Ad Reinhardt, Schriften und Gespräche Verlag Silke Schreiber, München 1984, S.138 Orig. Art-as-Art, in Art International (Zürich) Vol. VI, No.10, December 20, 1962, pp. 36-37

Text: Mark von Schlegell

The one work for the fine artist, the one painting, is the painting of the one-size canvas, the single scheme, one formal device, one color-monochrome, one linear-division in each direction, one symmetry, one texture, one free-hand brushing, one rhythm, one working everything into one dissolution and one indivisibility, each painting into one over-all uniformity and non-irregularity. Everything into irreducibility, unreproducibility, imperceptibility.¹

In this spirit Ad Reinhardt laid his blacks down in threes, hoping to provoke: Black background, black stroke down, third stroke cross. Nine squares and neither of these is not one. It is exactly because everything here is perfectly intended, the works assembled record only the fall of chance upon themselves and not the forms which chance moves.

Malevich has just departed. He leaves behind a tastefully-designed calling card. James Lee Byars. Here begins the color-wheel of art. Backwards, round, unimpeded, it penetrates the rock of ages. Insert dynamite. Blow apart the Renaissance: Discover the glowing center. Here, exactly, is your map. This really happened. Wounds turned forms; forms unwound. Color was a bygone. Homer's daughter chose not to differentiate wine from the sea.

¹ Ad Reinhardt, "Unpublished notes, 1962-63" in Art As Art: The Selected Writings of Ad Reinhardt. Barbara Rose, ed. New York: Documents of 20th Century of Art, Viking Press, 1975, p. 58.

„La sola opera per un artista figurativo, il suo unico compito nel dipingere, sta nel riutilizzo di un'unica tela: un solo schema, una sola monocromia, una sola partizione lineare in ogni direzione, una sola simmetria, una sola struttura, un solo abbozzo formale, una sola pennellata a mano libera, un solo lavoro, finché tutto germina nella dissoluzione e nell'indivisibilità, in un'uniformità e in una non-irregolarità che permeano l'atto stesso del dipingere. Tutto diventa irriducibile, irriproducibile, impercettibile.“¹

Con questa consapevolezza e nella speranza di provocare, Ad Reinhardt stendeva il suo nero in tre movimenti: sfondo nero, pennellata nera verso il basso, terza pennellata di traverso. Nove quadrati e nessuno di essi è uno. Proprio perché qui tutto è intenzionale, le opere assemblate esprimono solo la casualità della loro esistenza e non le forme che la casualità mette in moto.

Malevic se n'è appena andato. Ha lasciato un raffinato biglietto da visita. James Lee Byars. E qui inizia il colorato caleidoscopio dell'arte. Avanti e indietro, tutt'intorno, attraversa senza ostacoli la roccia dell'eternità. Metterci della dinamite. Far saltare il Rinascimento: scoprire il nocciolo incandescente. E proprio qui sta la carta geografica. Tutto ciò è successo davvero. Le ferite sono diventate forme, le forme si sono fatte ferite. Il colore era un artefatto. La figlia di Omero decise di non fare differenze tra il vino e il mare.

¹ Ad Reinhardt, Schriften und Gespräche (Scritti e discorsi), Verlag Silke Schreiber, Monaco 1984, S.138 Orig. Art-as-Art, in Art International (Zurigo) Vol. VI, No.10, dicembre 20, 1962, pp. 36-37

Curtis Anderson Engadin Dream, 2014
Silk and Video Rear Projection System, 100 x 100 x 30 cm
Courtesy: the artist and Galerie Brigitte Schenk, Cologne



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CHRISTOPH STEINMEYER

Der Künstler Christoph Steinmeyer wurde 1967 in Düsseldorf geboren. Er lebt und arbeitet in Berlin. Aus seiner neuen Werkgruppe „Here Comes Everybody – Bilder für Alle und Keinen“ zeigt er drei Ölgemälde, welche alle im Jahr 2014 entstanden sind: „Troy“, „Macht des Willens- First Season, Volume One“ und „Augenblick“. Steinmeyer vereint jeweils einzelne menschlichen Organe mit Ansichten des Weltalls und erschafft durch diese surreale Kombination von Vergänglichem und Ewigem, grösstmöglich gegensätzlichen Motiven eine neue symbolische Ebene. Die Bilder oszillieren permanent zwischen Fotorealismus, Sciencefiction, Fantasy und altmeisterlicher romantischer Landschaftsmalerei. Sie schwanken zwischen Symbolismus und Surrealismus und sind weder das eine noch das andere. Weder ausschliesslich real noch surreal, weder rein symbolisch noch rein philosophisch oder gar anthroposophisch oder esoterisch. Weder nur Kitsch noch Hohekunst, sondern von allem etwas und in jedem Fall mehr als die Summe Ihrer sichtbaren Teile.

The artist Christoph Steinmeyer was born in Dusseldorf in 1967. He lives and works in Berlin. He will show three oil paintings from his new series “Here Comes Everybody – Paintings for Everyone and Nobody” (“Here Comes Everybody – Bilder für Alle und Keinen”), which were all made in 2014: “Troy,” “Power of Will - First Season, Volume One” (“Macht des Willens- First Season, Volume One”) and “Moment” (“Augenblick”). Through a surreal combination of ephemeral and eternal motives that are largely conflicting—such organs of the human body and images of outer space—Steinmeyer creates a new symbolic level. The paintings constantly oscillate between photo realism, science fiction, fantasy and old masters Romantic landscape painting. They vary between Symbolism and Surrealism, and are neither the one nor the other. They are not entirely surreal real nor surreal. They are not purely symbolic nor purely philosophical, but neither are they anthroposophic nor esoteric. They are not just kitsch nor high art. They are bits of everything, more than the sum of their visible parts.

L'artista Christoph Steinmeyer è nato a Düsseldorf nel 1967; vive e lavora a Berlino. A St. Moritz presenta tre dipinti a olio che appartengono al suo nuovo lavoro „Here Comes Everybody – Bilder für Alle und Keinen“, realizzati nel 2014: „Troy“, „Macht des Willens – First Season, Volume One“ e „Augenblick“.

Steinmeyer unisce, di volta in volta, singoli organi umani a immagini dello spazio, creando così, con questa combinazione surreale di effimero ed eterno a motivi estremamente contrastanti, un nuovo livello simbolico.

I quadri oscillano continuamente tra fotorealismo, fantascienza e paesaggi degli antichi pittori romantici. Essi fluttuano tra simbolismo e surrealismo, pur non essendo né l'uno né l'altro. Né esclusivamente realisti né surrealisti, né simbolici né puramente filosofici o addirittura antroposofici o esoterici. Non sono kitsch, ma neppure arte eccelsa, quanto di tutto un po' e, in ogni caso, più della somma delle loro parti visibili.



Christoph Steinmeyer
Augenblick, 2014
Oil on canvas, 160 x 190 cm
Courtesy: the artist and
Galerie Michael Janssen,
Berlin

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LEIKO IKEMURA

Mit „Usagi Kannon“ hat Leiko Ikemura ein überlebensgroßes Wesen mit hasenähnlichen Ohren und menschlichem Antlitz in Tränen geschaffen als Versinnbildlichung universaler Trauer. Die Katastrophe von Fukushima 2011 und eine nachfolgende Pressemeldung über Missbildungen bei Tieren hat die Künstlerin dazu bewegt, diese an Tempelfiguren erinnernde Skulptur zu schaffen, deren begehrter glockenförmiger Rock gleichsam zu einem schützenden Tempel wird.

Die in Japan geborene Künstlerin Leiko Ikemura lebt und arbeitet in Berlin und Köln. Malerei, Skulptur, Zeichnung sowie Installation, Fotografie und Text sind ihre Medien. Als Grenzgängerin zwischen den Kulturen verbindet sie Eigenheiten europäischer und japanischer Kunst. Zentrales Thema ist die Verschmelzung von Mensch und Natur zu hybriden Wesen, die Gefühle der Fremdheit und Vertrautheit zugleich erwecken.

With „Usagi Kannon“ Leiko Ikemura created a larger than life character with rabbit-like ears and a human face in tears as a symbol of universal mourning. The Fukushima disaster in 2011 and a subsequent press release about birth defects in animals inspired the artist to create this sculpture that is reminiscent of temple sculptures and whose walk-in bell-shaped skirt becomes a protective temple.

The Japanese-born artist Leiko Ikemura lives and works in Berlin and Cologne. Painting, sculpture, drawing, installation, photography and text are her media. Transgressing the borders between cultures, she combines characteristics of European and Japanese art. The central theme is the fusion of man and nature into hybrid beings that evoke feelings of strangeness and familiarity at the same time.

Con „Usagi Kannon“, Leiko Ikemura ha dato vita a una gigantesca creatura, con orecchie da coniglio e sembianze umane, in lacrime come simbolo del lutto universale. La catastrofe di Fukushima, nel 2011, e un successivo comunicato stampa su malformazioni negli animali hanno spinto l'artista a plasmare questa scultura, che ricorda certe figure che si ritrovano nei templi, e la cui gonna a campana, accessibile al pubblico, si trasforma appunto in tempio e riparo.

L'artista Leiko Ikemura, nata in Giappone, vive e lavora a Berlino e a Colonia. I suoi mezzi espressivi sono pittura, scultura, disegno come pure installazioni, fotografia e testi. Quale artista di frontiera tra culture diverse ama combinare peculiarità dell'arte europea e giapponese. Tema centrale è senz'altro la fusione di uomo e natura in creature ibride, che risvegliano al contempo sentimenti di estraneità e di familiarità.



Leiko Ikemura Usagi Kannon, 2014

© Leiko Ikemura, Photo: Ph. von Matt

Courtesy: the artist and Galerie Karsten Greve St. Moritz

BILLY CHILDISH

Mit Augenmerk auf einen berühmten Sohn von St. Moritz, den Maler Giovanni Segantini, hat Billy Childish eine Werkgruppe geschaffen, die universelle Schönheit durch die Unterwerfung des Egos und das Geheimnis der Zeichen zelebriert.

Wie auch Segantini, beschäftigt sich Childish mit der Transformation des Irdischen in das Geistige und entwickelt dabei eine Bildsprache, die sowohl der figurativen Form als auch der elementar abstrakten Struktur seiner Malerei gerecht wird: das Heraufbeschwören fragmentarischer Schwingungen von Materie und der menschlichen Sehnsucht nach der Erfahrung reiner Natur.

Die namensgebende Arbeit „walking in gods buti“ ist ein gross angelegtes Doppelporträt des Künstlers – aus dem Bild heraus tretend – auf einem Waldweg an der Hand seiner kleinen Tochter. Direkt gegenüber hängt ein Ganzkörper-Porträt Segantinis, der dasteht wie ein mächtiger Prophet des Alten Testaments, mit furchterregendem Bart und einem Jagdadler unter dem Arm. In Bodennähe zeigt Childish Bilder, die als Hommage an zwei weitere Künstler, denen er sich verbunden fühlt, entstanden sind. Über dem Altar hängt das dynamische L'Erection de la Croix nach Peter Paul Rubens, gegenüber The Good Samaritan von Eugene Delacroix – ein Motiv das bemerkenswerterweise auch von Vincent van Gogh gemalt wurde. Mit diesen und anderen Bildern seines oeuvres greift Childish seine eigenen unmittelbaren Erfahrungen auf und verknüpft sie mit dem Geist derer, denen er sich verbunden fühlt.

With a nod to St Moritz famous son, the painter Giovanni Segantini, Billy Childish has made a series of works that celebrate universal beauty through the subjugation of the ego and the mystery of the mark.

Like Segantini, Childish is occupied with the transformation of the earthbound into the spiritual, developing a pictorial language that honours both the figurative form and elemental abstract make-up of his paintings: Evoking the fragmentary vibrations of matter and man's longing for the experience of pure nature.

The eponymous work "walking in gods buti" is a large scale double portrait of the artist – walking out of the painting – along a woodland path holding his young daughter's hand. Directly opposite hangs a full portrait of Segantini stood like some mighty Old Testament prophet with fearsome beard and hunting eagle beneath his arm. At ground level are paintings made in homage to two other artists that Childish declares allegiance with. Above the altar the dynamic L'Erection de la Croix after Peter Paul Rubens, and opposite The Good Samaritan by Eugene Delacroix; notably also painted by Vincent van Gogh. Through these paintings and others in his oeuvre, Childish engages with his own direct experience and the spirit of those he feels in communion with.

Con un accenno al famoso figlio di St. Moritz, il pittore Giovanni Segantini, Billy Childish ha prodotto una serie di opere che glorificano la bellezza universale attraverso la repressione dell'ego e il mistero della pennellata.

Al pari di Segantini, Childish si è occupato della trasformazione dal prosaico allo spirituale, sviluppando un linguaggio pittorico che onora sia la forma figurativa che la composizione primaria astratta dei suoi dipinti: evocando le vibrazioni frammentarie della materia e la nostalgia dell'uomo per l'esperienza della natura allo stato puro.

Il quadro eponimo „Walking in God's beauty“ è un grande ritratto dell'artista – che pare uscire fuori dal quadro – e cammina lungo un sentiero del bosco tenendo per mano la sua bambina. Proprio sulla parete antistante è appeso un ritratto intero di Segantini, che fa pensare a un potente profeta dell'Antico Testamento, con una magnifica barba e un'aquila sotto al braccio.

Al pianterreno si trovano dipinti fatti in omaggio ai due artisti ai quali Childish si sente più legato. Sopra l'altare il dinamico „L'érection de la croix“ (ispirato da Peter Paul Rubens) e sulla parete opposta „The good Samaritan“ di Eugène Delacroix (dipinto anche da Vincent van Gogh). Attraverso questi dipinti e altri suoi lavori, Childish si relaziona con la propria esperienza diretta e con lo spirito di coloro con cui si sente in comunione.

“I feel myself joined with all the artists I admire. I also feel myself not one jot less but equal to them all. I am a radical traditionalist; past present and future worlds are collapsed into the ever present now. Far from tradition being limiting, tradition brings the freedom from ‘the little self’ from which the universal is known. I don’t reinvent the wheel. Segantini becomes my friend as Van Gogh is my friend, and as they loved Millet and Delacroix and celebrated that love, so they love and celebrate me. In this way an artist finds love in the creation and the creator: Each artist is everything and nothing, passing the torch ever on from the caves to now and back again.”

Billy Childish, June 2014



Billy Childish Man with golden eagle, 2014, Oil and charcoal on linen, 274,5 x 183 cm
Courtesy: Paolo Curti / Annamaria Gambuzzi, Milano, neugerriemschneider, Berlin



THE BILDERBERG COLLECTION

curated by Christoph Steinmeyer

Die historischen Räume der Chesa Planta Samedan bilden die exklusive Kulisse für die erste Ausstellung „The Bilderberg Collection“, die von dem Berliner Künstler Christoph Steinmeyer kuratiert wird. Steinmeyer geht mit über 30 Exponaten verschiedenster Epochen aus den Disziplinen Malerei, Fotografie und Skulptur an das Licht der Öffentlichkeit. Ebenso wie die Mitglieder der Bilderberg-Konferenz bleiben sowohl Besitzer wie auch Künstler mit Bedacht ungenannt um durch diese Anonymität eine Konzentration auf das Wesentliche zu garantieren – nämlich die Kunstwerke.

Weder kunstgeschichtliche Didaktik noch berühmte Namen überschatten die Rezeption der Schau, die auf diesem Wege versucht dem Betrachter ein selbstbestimmtes Urteil zu ermöglichen, dass sich frei von Moden und Personenkult des Kunstbetriebes ausschliesslich der Kunst verschreibt.

The historic rooms of the Chesa Planta Samedan provide an exclusive venue for the first exhibition of "The Bilderberg Collection", which is curated by Berlin artist Christoph Steinmeyer. Over 30 exhibits of different eras of the disciplines of painting, photography and sculpture have been selected by Steinmeyer to be shown to the public. Just as the members of the Bilderberg conference, both the owners as well as the artists remain unnamed. This anonymity enables the focus on the essential—namely, the works of art.

Neither art history didactics nor famous names are overshadowing the reception of the show. In this way, the exhibition's aim is to give the viewer the opportunity for an independent judgment that is free from the art world's trends and personality cults and thus is solely dedicated to art itself.

Gli ambienti storici della Chesa Planta Samedan sono la cornice esclusiva della prima esposizione della „The Bilderberg Collection“, curata dall'artista berlinese Christoph Steinmeyer. Steinmeyer presenta al pubblico più di 30 pezzi, creati in varie epoche, tra dipinti, fotografie e sculture. Così come avviene nei convegni del Gruppo Bilderberg, dove tutti i relatori devono rimanere anonimi, anche in questa esposizione, i nomi dei proprietari e degli artisti non saranno rivelati, al fine di garantire ai visitatori, con questa anonimità, la possibilità di concentrarsi sull'essenziale, ossia sulle opere d'arte.

In questo modo si salvaguarda l'autonomia di giudizio dei visitatori che non sarà intaccata dalla fama dell'autore o dalle tendenze del mondo dell'arte.



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DIDIER HAGÈGE

Bei Didier Hagège (geb. 1961 in Paris) übernimmt das Reisen die Rolle eines Lebenselixiers. Die Liste seiner Ateliers – und damit die Quelle künstlerischer Inspiration – zieht sich um die halbe Welt: von Italien nach Afrika, vom Mittleren Osten nach New York, dann zurück nach Frankreich, in den Süden, nach Marseille.

Er will, nein er kann sich dem Einfluss der Orte, die ihn faszinieren, nicht entziehen, und so werden sie zu Signalen seiner Werkgruppen. Dort ist es jedoch das Alltägliche, was sich in jedem seiner Bilder wiederfindet. Vor diesem Hintergrund entstand die Idee, Didier Hagège nach S-chanf einzuladen und das Engadin im Hier-und-Jetzt zur nächsten Quelle künstlerischer Auseinandersetzung werden zu lassen.

Es war im November 2013, Hagège kam nach S-chanf und machte sich von hier aus auf „Spurensuche“ durch Zuoz, durch Samedan und St. Moritz. Er fotografierte Graffiti, skizzierte Geschäftsauslagen, stöberte in historischen Archiven und liess sich inspirieren vom nouveau Chic der Alpen-Metropole St. Moritz.

Zurück in Paris und den Koffer voller Ideen wuchs in seinem Atelier eine überraschende Interpretation der Reise in die Schweizer Berge: Eingefangen in Gemälden auf glattem Leinen, in einem Spiel aus matten und glänzenden Ebenen entstanden Bilder zwischen Traum und Wirklichkeit, voller Zauber und Charme.

If Didier Hagège (born 1961 in Paris) needs an elixir of life – he travels! The list of places where he has set up his studio – and which are therefore the sources of his inspiration – extends halfway round the world: from Italy to Africa, from the Middle East to New York, then back to Marseille in the South of France.

He is neither willing nor able to resist the influence of the places that fascinate him, and they have accordingly become the signals identifying successive groups of his work, though the everyday aspects of life are to be found in all his paintings.

It was this background that gave rise to the notion of inviting Didier Hagège to S-chanf, so that the Engadine “here and now” could act as a new field of artistic confrontation. In November 2013 Hagège came to S-chanf and used it as a base to “hunt for clues” in Zuoz, Samedan and St. Moritz. He photographed graffiti, sketched shop-window displays, explored historical archives and responded to the “nouveau chic” that he encountered in St. Moritz, the metropolis of the Alps.

After returning to Paris with a suitcase full of ideas, a surprising interpretation of this journey among the Swiss mountains took shape: captured in paintings on smooth linen with an interplay of matt and glossy surfaces, they are located between dream and reality, full of magic and charm.

Per Didier Hagège (Parigi, 1961) il viaggiare assume il ruolo di un elisir vitale. La lista dei suoi atelier – e così la fonte della sua ispirazione artistica – si espande in metà del mondo: dall'Italia all'Africa, dal Medio Oriente a New York, e poi di ritorno in Francia, nel sud, a Marsiglia.

Non vuole, né può sottrarsi all'influsso dei luoghi che lo affasciano e che diventano la linea su cui si sviluppano i suoi dipinti dove preminente è l'analisi dei vari aspetti della vita quotidiana.

Con questo retroscena è nata l'idea di invitare Didier Hagège a S-chanf, per far diventare l'Engadina la sua prossima fonte di riflessione artistica.

Nel novembre 2013 Hagège è venuto a S-chanf alla ricerca di „tracce“ a Zuoz, Samedan e St. Moritz. Ha fotografato graffiti, fatto schizzi di vetrine di negozi, rovistato negli archivi storici e si è lasciato ispirare dall'eleganza attuale della metropoli alpina St. Moritz.

Di ritorno a Parigi e con la valigia piena di idee, è cresciuta nel suo atelier una sorprendente interpretazione del viaggio nelle alpi svizzere: catturata in quadri su lino liscio, in un gioco di livelli opachi e lucidi, ha dipinto quadri tra il sogno e la realtà, pieni di magia e di fascino.

Didier Hagège Chalandamarz, 2013
mixed technique on canvas, 155 x 123 cm



LORI HERSBERGER

„Möge sich erfüllen, was begonnen wurde. Mögen sie daran glauben und ihre Leidenschaften verlachen. Denn das, was sie Leidenschaft nennen, ist in Wahrheit nicht seelische Kraft sondern die Reibung zwischen der Seele und der äusseren Welt“ wird in Andrei Tarkowskis Film „Stalker“ von 1979 verkündet. Lori Hersberger könnte bei seiner Installation „Dystopia Stalker No. 2“ an eine in unbestimmter Zukunft sich abspielende und durch repressive Kontrolle charakterisierte Gesellschaft gedacht haben. Dennoch möchte der Künstler keine eindeutige Lesart durch den Titel evozieren, sondern vielmehr eine Kaskade von Assoziationen beim Betrachter auslösen, worauf schon frühere, vergleichbare Arbeiten wie „Optimize Your Feng-Shui“ (2008), „Geist“ (2009) oder „Dystopia Stalker“ (2013) abzielten. Die paraventartige Anordnung der Panzerglaswände wurde von Hersberger mit der vitalen Geste eines Malers eingeschlagen, was unsere unterdrückte, latente Faszination für die Schönheit der Zerstörung wecken mag. Durch die Begehrbarkeit der Installation wird der Betrachter Bestandteil des sich im steten Wechselspiel von Innen und Aussen, Inklusion und Ausgrenzung befindenden Gesamttabelaus. Wo Zerstörung ist, entsteht auch Neues.

Text: Cathérine Hug, Kuratorin Kunsthaus Zürich

„What has been begun may be fulfilled. May they believe in it and have a laugh at their passions. For what they call passion is, in truth, not some emotional energy but just the friction between the soul and the outside world,“ proclaims the main character in Andrei Tarkowski's 1979 film "Stalker". Lori Hersberger may have envisaged a society set in an indefinite future and characterized by repressive control when he conceived his installation "Dystopia Stalker No. 2". Yet, the artist does not want to elicit an unequivocal reading with the title he chose but rather aims at triggering a cascade of associations on the part of the viewer – an objective already evident in former comparable works such as "Optimize Your Feng-Shui" (2008), "Geist" (2009), or "Dystopia Stalker" (2013). With a painter's vital gesture, Hersberger decided on a screen-like arrangement of the bulletproof glass walls, which may arouse our suppressed latent fascination with the beauty of destruction. The installation's accessibility turns the viewer into an integral part of the overall tableau, which continuously oscillates between inside and outside, inclusion and exclusion. New things may come about where destruction reigns.

„Che si avverino i loro desideri, che possano crederci, e che possano ridere delle loro passioni. Infatti ciò che chiamiamo passione in realtà non è energia spirituale, ma solo attrito tra l'animo e il mondo esterno“ viene annunciato nel film „Stalker“ di Andrei Tarkowski nel 1979. Lori Hersberger, nella sua installazione „Dystopia Stalker No. 2“, potrebbe avere pensato a una società futura caratterizzata da un controllo repressivo. L'artista però non vuole evocare una lettura univoca attraverso il titolo, ma anzi provocare una cascata di associazioni nell'osservatore, cosa cui già miravano lavori precedenti come „Optimize Your Feng-Shui“ (2008), „Geist“ (2009), o „Dystopia Stalker“ (2013). La disposizione a paravento delle pareti in vetro blindato è stata infranta da Hersberger con gesto vitale di pittore, riuscendo a svegliare la nostra soppressa, latente fascinazione per la distruzione. L'agibilità dell'installazione rende l'osservatore parte del quadro completo, in un continuo gioco di alternanza tra interno ed esterno, inclusione ed esclusione. Dove c'è distruzione, si crea anche del nuovo.



Loris Hersberger Dystopia Stalker, 2013, Paradeplatz Zürich, Gasträume '13 - Kunst auf öffentlichen Plätzen Zürichs
Courtesy: Galerie Clemens Gunzer, Zürich
(Photo: Elias Ulli)

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täglich · daily · tutti i giorni

PHILIPP KEEL

Der Künstler, Autor und Verleger (Diogenes) Philipp Keel wurde in Zürich geboren. Er absolvierte ein Klavierstudium am Berklee College of Music in Boston, bevor er an der Hochschule für Fernsehen und Film in München Regie studierte. Während der letzten zwanzig Jahre war er in einer Vielzahl von bildnerischen Medien tätig und schuf Fotografien, Malereien, Zeichnungen und Siebdrucke. Seine Arbeiten wurden international in zahlreichen Ausstellungen präsentiert und sind in führenden Sammlungen vertreten.

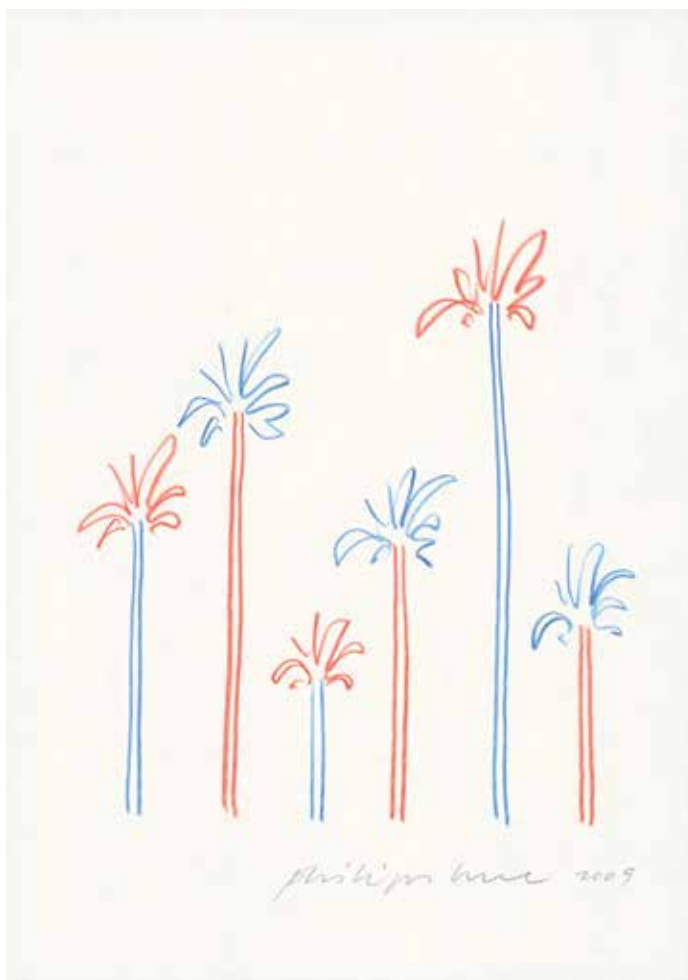
Die Ausstellung in der Villa Flor zeigt eine Auswahl von Keels Arbeiten auf Papier. Seine Zeichnungen entstehen u.a. auch auf Speisekarten, Tischdecken oder Makulaturpapier, etwa, wenn er spontan die Stimmung eines Gesprächs festhält. Die Aquarelle und Siebdrucke sind von Philipp Keels ausgiebigen Reisen inspiriert. Begegnungen und Landschaften finden ihren Ausdruck in eindringlichen Farben, die so präzise gesetzt sind, dass viele seiner Werke gleichzeitig eine abstrakte Qualität aufzeigen.

The artist, author and publisher (Diogenes) Philipp Keel was born in Zurich. He studied piano at Berklee College of Music in Boston before going to the University of Television and Film Munich to study direction. In the course of the past twenty years he engaged in a variety of creative media producing works in photography, painting, drawing and silkscreen printing. His works have been shown in numerous exhibitions and are represented in leading collections.

The exhibition at Villa Flor shows a selection of Keel's works on paper. His drawings come to life, among other media, also on menu cards, table cloths or maculation paper, for example when he spontaneously strives to retain the mood of a conversation. Philipp Keel's watercolours and silkscreen prints are inspired by his extensive travels. Encounters as well as landscapes are expressed in powerful colours, which are used with such precision that many of these works also portray an abstract quality.

L'artista, autore ed editore (Diogenes) Philipp Keel è nato a Zurigo. Ha studiato pianoforte al Berklee College of Music a Boston, prima di studiare regia alla Hochschule für Fernsehen und Film a Monaco di Baviera. Durante gli ultimi venti anni è stato attivo in svariati campi creativi, realizzando fotografie, dipinti, disegni e serigrafie. I suoi lavori sono stati presentati in numerose esposizioni internazionali e si trovano nelle principali collezioni.

La mostra presenta una scelta di lavori su carta di Keel. I suoi disegni nascono tra l'altro anche su menù di ristoranti, su tovaglie o bozze di stampa da cestinare quando, per esempio, vuole captare spontaneamente l'atmosfera di una conversazione. Gli acquerelli e le serigrafie di Philipp Keel sono ispirati dai suoi lunghi viaggi. Incontri e paesaggi trovano la loro espressione in colori intensi adottati con tanta precisione da conferire a molte delle opere contemporaneamente delle qualità astratte.



Philipp Keel Six Palm Trees in Red and Blue, 2009
Color pencil on paper, 29.7 x 21 cm · 11 3/4 x 8 1/4 inch
Signed and dated on recto, titled on verso



Martin Kippenberger Transportabler U-Bahn-Eingang, 1997

Eisen, Lack, 343 x 740 x 245 cm, Seit 2014 in Zuoz

Copyright: Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne und Walter A. Bechtler Stiftung

WALK OF ART · 26

Die Region des Engadins besticht nicht nur durch die Landschaft, sondern auch durch das vielfältige Kulturangebot. Im öffentlichen Raum sind viele Kunstwerke frei zugänglich. Am St. Moritzer See steht eine ungewöhnliche Figur. „Usagi Kannon“ – eine begehbare Skulptur von Leiko Ikemura – ein Fabelwesen halb Mensch, halb Tier. Das Sujet von in sich versunkenen anonymen Gestalten und schemenhaften weiblichen Wesen zieht sich durch das Werk der Künstlerin. Der Bildhauer Joel Shapiro hingegen verfolgt klare Abstraktion: seine geometrische Skulptur „Untitled“ befindet sich mitten im Dorfkern von St. Moritz. Der Amerikaner beschäftigt sich mit der Wahrnehmung von Raumerlebnissen und Sinneseindrücken. Auf den ersten Blick erscheint die Konstruktion leicht und schwerelos, doch bei genauer Betrachtung erkennt man, dass die Skulptur aus dem massiven Material Bronze hergestellt wurde. Die Form der Skulptur greift in die Dorfarchitektur ein und erweitert sie um neue Perspektiven. Auch Hubert Kiecol setzt sich mit der Erfahrung von Raum auseinander. Etwas ausserhalb von St. Moritz befindet sich seine begehbare

Betonskulptur „Reise nach...“, die sich durch Klarheit und scheinbare Selbstverständlichkeit auszeichnet. Kiecol hat drei Treppen in drei Himmelsrichtungen positioniert, welche im ersten Moment ins Nichts zu führen scheinen. Der Künstler bietet den Kunstsuchenden eine veränderte Perzeption der Umgebung an. Ebenso setzt der in Sent geborene Künstler Not Vital ein Zeichen in seiner Heimat. Vor dem Gasthaus Krone in La Punt steht eine nadelförmige Aluminium-Skulptur, die einen überdimensionierten Dirigenten-Stab darstellt. In Sent hat er mit seinem Bruder, dem Architekten Duri Vital, einen Skulpturen-Park angelegt, den Parkin „Not dal Mot“. Angemeldete Führungen finden dort von Juni bis Oktober statt. Nicht nur Not Vital's Interventionen, sondern auch das Kunstprojekt ART PUBLIC PLAIV prägt die kulturelle Landschaft des Engadins. Zu den Ausstellungsorten von ART PUBLIC PLAIV zählen La Punt Chamues-ch, Madulain, Zuoz und S-chanf. In Zuoz steht am Eingang des Golfgeländes der in diesem Jahr neupositionierte „Transportabler U-Bahn-Eingang“ von Martin Kippenberger der zum Werkkomplex der „unsinnigen Bauvorhaben“

gehört. Das erste Mal wurde der mobile U-Bahn-Eingang 1997 auf der Documenta in Kassel gezeigt. Der deutsche Künstler beschäftigte sich in seinen letzten vier Lebensjahren mit dem Metro-Net, einem imaginären, weltumspannenden U-Bahn-System. Auch die „Sky Spaces“ von James Turrell sind an verschiedenen Plätzen dieser Welt zu finden: Einer davon wurde auf dem Gelände des Hotel Castells in Zuoz installiert. Der Rundbau mit der Dachöffnung ermöglicht sowohl bei Tag als auch in der Nacht aussergewöhnliche Wahrnehmungen von Licht- und Farbphänomenen. Ausserdem befindet sich hinter dem Hotel das „Felsenbad“ des japanischen Künstlers Tadashi Kawamata, an der Stelle, wo das erste beheizbare Schwimmbad des Engadins erbaut worden war. Kawamata hat das Motiv des Badeorts aufgegriffen und es in seine eigene architektonische Sprache übertragen. „Erinnerungen und Sehnsüchte“ sind ebenfalls der treibende Faktor der Triennale „Kunstwege Pontresina“: Die Ausstellung zeigt 26 Interventionen und Objekte entlang der Via Maistra.

The region of the Engadine is impressive not only due to its landscape, but also due to its variety of cultural activities. In public space, many works of art are freely accessible. At the St. Moritz lake, one can find an unusual figure: "Usagi Kannon". This walk-in sculpture by Leiko Ikemura is a mythical creature—half human, half animal. The subject of self-engrossed anonymous figures and shadowy female creatures pervades in this artist's work. The sculptor Joel Shapiro, however, has a vision of clear abstraction: his geometric sculpture "Untitled" is located in the village center of St. Moritz. The American artist is concerned with the perception of spatial experiences and sensations. At first glance, the sculpture's structure appears light and weightless, yet upon closer inspection, one realizes that it was made from solid bronze. Its shape engages with the village's architecture and extends it to new perspectives. Hubert Kiecol also deals with the experience of space. Just outside of St. Moritz, one can access his concrete sculpture "Journey

to ...," which is characterized by clarity and an apparent naturalness. Kiecol positioned three flights of stairs in three directions and they seem to lead nowhere at first. The artist offers a changed perception of the environment. Likewise, the artist Not Vital, who was born in Sent, leaves a mark in his homeland. In front of Gasthaus Krone in La Punt, a needle-shaped aluminum sculpture embodies an oversized conductor rod. With his brother, the architect Duri Vital, he has created the sculpture park "Not dal Mot" in Sent. Guided tours (registration required) are offered there from June to October.

Not only Not Vital's interventions, but also the art project ART PUBLIC PLAIV shapes the Engadine's cultural landscape. The exhibition venues of ART PUBLIC PLAIV include La Punt Chamues-ch, Madulain, Zuoz and S-chanf. In Zuoz, Martin Kippenberger's "Transportable Subway Entrance" has been re-positioned this year and is now located at the entrance of the golf course. The piece is part of his group of works called "nonsensical construction projects"

and was first presented at the 1997 Documenta in Kassel. During his last four years of life, the German artist's work was dealing with the Metro-Net, an imaginary global subway system. James Turrell's "Sky Spaces" can also be found at various places in the world: one of them has been installed on the site of Hotel Castell in Zuoz. The circular building with its roof opening allows extraordinary perceptions of light and color phenomena—during the day as well as at night. In addition, the "rock pool" by Japanese artist Tadashi Kawamata is located behind the hotel – exactly where the first heated swimming pool was built in the Engadine. Kawamata has taken up the subject of the resort and transferred it into his own architectural language. "Memories and longings" are also the driving factor of the Triennale "Kunstwege Pontresina": this exhibition presents 26 interventions and objects along the Via Maistra.



Joel Shapiro Untitled
Courtesy: Galerie Karsten Greve

WALK OF ART · 8

ART PUBLIC ENGADIN

La regione dell'Engadina non affascina soltanto per il suo paesaggio, ma anche per la sua molteplice offerta culturale. Diverse opere d'arte sono esposte in luoghi pubblici. Al lago di St. Moritz si trova un'opera insolita „Usagi Kannon“. Si tratta di una scultura accessibile di Leiko Ikemura, una figura fantastica, metà uomo e metà animale. Il tema di persone anonime, ripiegate su loro stesse, e figure femminili spettrali viene sviluppato in tutto il lavoro dell'artista. Al contrario, lo scultore Joel Shapiro segue una chiara astrazione: la sua scultura geometrica „Untitled“ si trova nel cuore di St. Moritz. L'artista americano si occupa della percezione di esperienze di spazio e di impressioni sensoriali. Di primo acchito la costruzione appare leggera e senza peso, però, dopo un'osservazione più attenta, ci si accorge che la scultura è stata fatta in bronzo massiccio. La forma della scultura si innesta nell'architettura locale e si espande con nuove prospettive. Anche Hubert Kiecol si confronta con l'esperienza dello spazio. Poco lontano da St. Moritz si trova la sua scultura accessibile in cemento „Reise nach.....“ che si

distingue per chiarezza e naturalezza. Kiecol ha posizionato tre scale rivolte a tre punti cardinali, che paiono in un primo momento condurre nel nulla. L'artista offre a chi si interessa di arte una percezione modificata delle zone circostanti. Anche l'artista Not Vital, nato a Sent, ha lasciato un segno nel suo Paese. Davanti alla Gasthaus Krone, a La Punt, si erge una sua scultura aguzza in alluminio, che rappresenta una bacchetta da direttore d'orchestra sovradimensionata. Con suo fratello, l'architetto Duri Vital, Not ha progettato un parco di sculture chiamato: „Not dal Mot“. Visite guidate del parco sono effettuate da giugno a ottobre, su prenotazione.

Non soltanto le realizzazioni di Not Vital, ma anche il progetto artistico ART PUBLIC PLAIV caratterizzano il panorama culturale dell'Engadina. Tra i luoghi di esposizione di ART PUBLIC PLAIV si contano La Punt Chamuesch, Madulain, Zuoz e S-chanf. All'ingresso del campo da golf di Zuoz si trova da quest'anno „Transportabler U-Bahn Eingang“ di Martin Kippenberger che appartiene al gruppo di opere „progetti di

costruzione insensati“. Nel 1997 l'opera U-Bahn-Eingang è stata presentata alla Documenta a Kassel. Durante i suoi ultimi quattro anni di vita l'artista tedesco si era occupato del Metro-Net, un sistema immaginario di metropolitana mondiale. Anche gli „Sky spaces“ di James Turrell si trovano in diverse località sparse per il mondo: uno di questi lavori è stato installato sul terreno dell'Hotel Castells a Zuoz. La costruzione rotonda, con tetto apribile, permette sia di giorno che di notte una straordinaria percezione di fenomeni di luce e colori. Inoltre, dietro l'albergo, è esposta l'opera „Felsenbad“ dell'artista giapponese Tadashi Kawamata. „Felsenbad“ si trova dove era stata costruita la prima piscina riscaldabile dell'Engadina. Kawamata ha ripreso il motivo della piscina e lo ha trasportato nella sua espressione architettonica. Il tema „Erinnerungen und Sehnsüchte“ è altresì la forza motrice della Triennale „Kunstwege Pontresina“: l'esposizione presenta lungo la Via Maistra 26 interventi e oggetti.



Olaf Breuning Life
Courtesy: the artist

WALK OF ART · 24



James Turrell Sky Spaces, Piz Uter
Courtesy: Walter A. Bechtler Stiftung

WALK OF ART · 22



Tadashi Kawamata Felsenbad
Courtesy: Walter A. Bechtler Stiftung

WALK OF ART · 22

APPENZELLER & SCHMIDLIN

Im Herzen von Madulain steht ein historischer Engadiner Stall. Die im Engadin verwurzelten Künstler Gian Tumasch Appenzeller und Chasper Linard Schmidlin werden sich mit dem Aussenraum zwischen Stall und Fluss befassen.

Sie arbeiten mit farbigen Bändern, die zu einer schwebenden Skulptur aufgespannt werden und im Dialog zur Umgebung stehen. Die Form, die genaue Farbzusammensetzung sowie die Inszenierung mit Licht entstehen durch die Inspiration vor Ort. Leicht flatternde Farbbänder – im Winde – unter blauem Engadiner Himmel – beim ruhig rauschenden Inn – verspielt – heiter – träumend...

The centuries-old barn stands in the heart of Madulain. The artists Gian Tumasch Appenzeller and Chasper Linard Schmidlin whose roots lie firmly in the Engadine, work with the outer space between the barn and the river.

The installation is made up of coloured ribbons that span into a floating sculpture, creating a dialogue between the building and its surroundings. The decision as to the exact form, colour scheme and lighting will stem from the inspiration of the place itself. Lightly fluttering ribbons – in the wind – the blue skies of the Engadine – the quietly flowing Inn – playful – cheerful – dreamy...

Una stalla storica dell'Engadina sita nel cuore di Madulain. Con lo spazio esterno, tra la stalla e il fiume si confronteranno gli artisti originari dell'Engadina Gian Tumasch Appenzeller e Chasper Linard Schmidlin.

Nastri colorati tesi verso una scultura sospesa. Forma, accurata composizione cromatica e gioco di luci ispirati dal luogo e in armonioso dialogo con l'ambiente circostante. Nastri colorati che leggeri si librano nel vento contro l'azzurro del cielo dell'Engadina accanto al mormorare dell'Inn – giocoso – gaio – sognante...

WALK OF ART · 20

Stalla Madulain
Via Principela 15 · 7523 Madulain
täglich · daily · tutti i giorni



OPHELIA FINKE & CHARLIE BILLINGHAM

Free Time

Einen Monat vor ihrem Abriss wird die Bellaria ein letztes Mal bewohnt – diesmal von den Arbeiten zweier junger Londoner Künstler: Charlie Billingham und Ophelia Finke. Der Name der Ausstellung geht auf die Auffassung des englischen Wortes Leisure zurück, welches als solches im Deutschen keine direkte Übersetzung findet und dadurch notgedrungen zu Freizeit, Free Time wird. Die Flüchtigkeit des Begriffs ist für die neu gezeigten Arbeiten geeignet: Weder Billingham noch Finke praktizieren Jazz-Musik oder Cricket, dennoch erforschen sie die jeweiligen Gebiete, indem sie formale Elemente aufgreifen und subtil mit den Strukturen spielen, die Beobachtung und Teilnahme, Arbeit und Hobby unterscheiden.

Free Time

A month before its demolition the Bellaria will host the work of young, London-based artists Charlie Billingham and Ophelia Finke. The exhibition's title evolved from the notion of leisure, a word that has no direct translation into the German language, the closest being Freizeit, or Free Time. The evasiveness of the term is suited to the new bodies of work made for the exhibition in which the artists explore jazz music and cricket respectively. As neither jazz musicians nor cricketers, they have drawn upon the formal elements of these pursuits, subtly playing with the structures that divide observation and participation, work and play, profession and hobby.

Free Time

Un mese prima della sua demolizione, la Bellaria ospita i nuovi lavori di Charlie Billingham e Ophelia Finke, due giovani artisti basati a Londra. Il titolo della mostra è una riflessione sulla parola inglese leisure, la quale non trova una traduzione adeguata in italiano, diventando quindi tempo libero – Free Time. La volatilità del termine è in linea con i lavori in mostra: Il Jazz e il cricket sono esplorati nonostante nessuno dei due eseguono le due pratiche. Facendo uso di elementi formali dei due temi, gli artisti giocano con le strutture che dividono l'osservazione e la partecipazione, il lavoro e il tempo libero.

WALK OF ART · 25

Bellaria
Via Chöntscheset · 7524 Zuoz
Dienstag - Samstag · Tuesday - Saturday · Martedì - Sabato
14 - 19.30 h



AMSHU CHUKKI

Der junge Künstler (*1991) lebt und arbeitet in Baroda. Schon während seines Bachelor-Studiums in Baroda begann er mit seinen Videoarbeiten. Zuvor malte er mit Ölfarben, die Vorlagen stammten aus eingefrorenen Rahmen von gesehenen Filmen und aus seinem eigenen gedrehten Filmmaterial. Ihn haben schon immer Filme mit unheimlicher Beleuchtung, ungleichmässiger Erzählung und ungewohnter visueller Logik fasziniert. Seit seiner Kindheit ist er ein begeisterter Theaterbesucher und in seiner Jugend hat er alles mit dem Video eingefangen. Amshu Chukki kann aus einer geistigen Schublade voller visueller Erinnerungen und einer Festplatte voll von digitalen Aufnahmen schöpfen. Ganz zu schweigen von den Kleinigkeiten die er bei seinen vielen Spaziergängen und Wanderungen nah und fern gesammelt hat.

The young artist (born in 1991) lives and works in Baroda. He started with his video works quite early during his Bachelors in Baroda. Before that he was preoccupied with oil painted compositions of frozen frames from watched movies and his own shot footages. Films with uncanny lightings, uneven narratives and unfamiliar visual logics have always attracted him. Being an avid theatre-goer since childhood and a video capturer since his teens, Amshu Chukki has a mind's drawer full of visual memories and hard disks full of digital footages, not to mention odds and ends collected across his many strolls and treks near and far.

Il giovane artista (nato nel 1991) vive e lavora a Baroda. Ha iniziato i suoi video abbastanza presto mentre si stava laureando all'università di Baroda. Prima di ciò, aveva realizzato lavori a olio composti da fotogrammi di film fatti da altri e propri. E' sempre stato attirato da film con una luce inusuale, racconti senza una chiara trama e con logiche visive insolite. Appassionato di teatro fin dall'infanzia e amante dei video fin dall'adolescenza, Amshu Chukki ha una mente piena di ricordi visivi e un hard disk pieno di filmati digitali, per non parlare delle tante cianfrusaglie raccolte durante i suoi molti viaggi.

WALK OF ART · 14

Chateau Papillon
Via Foppas 15 · 7500 St. Moritz · unterhalb des Dracula Clubs
täglich · daily · tutti i giorni · 16 - 19 h



MIXED FOUR

Fokidos in St. Moritz, Schweiz

Fokidos in St. Moritz, Switzerland

Fokidos a St. Moritz, Svizzera

Ein Off-Space-Projekt des Athener Künstlerprojektraumes Fokidos. Die vier, aus London und Athen stammenden Nachwuchskünstler Bobby Dowler, Camilla Emson, Christopher Green und Sofia Steve, präsentieren ihre neuen Arbeiten, darunter Gemälde, Skulpturen und Installationen im Steffani Hotel in St. Moritz.

Die in London schaffende Künstlerin Camilla Emson zeigt ausserdem ihre Soziale Skulptur „Group Process“ im Piazza Paracelsus vor dem Heilbad in St. Moritz-Bad und ihre Installation „Life Is Never Completely Seen Up“ in der Stalla in Bever.

An off-site project by Athens based artist-run project space Fokidos. Four emerging artists from London and Athens: Bobby Dowler, Camilla Emson, Christopher Green, Sofia Steve, will present recent works comprising painting, sculpture and installation at the Steffani Hotel in St. Moritz.

London based artist Camilla Emson will also be displaying her social sculpture „Group Process“ in the Piazza Paracelsus outside the Heilbad in St. Moritz-Bad and her installation „Life Is Never Completely Seen Up“ at Stalla in Bever.

Un progetto off-space di giovani leve dello spazio artistico Fokidos di Atene. I quattro artisti, provenienti da Londra ed Atene, Bobby Dowler, Camilla Emson, Christopher Green e Sofia Steve, presentano i loro nuovi lavori, comprensivi di quadri, sculture ed installazioni, all'Hotel Steffani di St. Moritz. L'artista Camilla Emson, che crea i suoi lavori a Londra, presenta inoltre la sua scultura a sfondo sociale „Group Process“ in Piazza Paracelsus di fronte alle Terme di St. Moritz Bad, mentre la sua installazione „Life is never completely seen up“ è esposta nella Stalla a Bever.

WALK OF ART · 29

Hotel Steffani
Sonnenplatz · 7500 St. Moritz
täglich · daily · tutti i giorni

Stalla
Culögnas 9 · 7502 Bever
Dienstag - Samstag · Tuesday - Saturday · Martedì - Sabato · 10 - 14 h

Heilbad
Piazza Paracelsus 2 · 7500 St. Moritz
täglich · daily · tutti i giorni



Camilla Emson re-Constellating 2013, bleach linen cotton, 180 x 130 cm · Nagel Collection



ARNE QUINZE

NATURAL CHAOS *Golden Edition No. 1*

In collaboration with VERIDOR the Belgian artist Arne Quinze created a unique artwork. A total of approx. 45 kg of precious metals, primarily finest 18-carat gold, were used to produce the work of art. It is an essential element, and indeed the heart, of Quinze's Natural Chaos series of pieces. **Displayed in the Madonna Saal at Badrutt's Palace from 22 to 31 August 2014.**

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 E: info@berrymuseum.com
 W: www.berrymuseum.com

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15 - 18.30h

Mittwoch / Wednesday / Mercoledì
09 - 11h / 15 - 18.30h
Donnerstag / Thursday / Giovedì
15 - 19.30h

Plazza da Scoula
 7500 St. Moritz
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 W: www.biblio-stmoritz.ch

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10 - 12h / 14 - 17h

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 E: info@engadiner-museum.ch
 W: www.engadiner-museum.ch

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Montag - Samstag / Monday - Saturday / Lunedì - Sabato
14 - 19h

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 W: www.galeriecaratsch.com

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11 - 13h / 15 - 18.30h

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 7500 St. Moritz
 T: +41 81 833 50 00
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12 - 18h

Samstag / Saturday / Sabato
12 - 17h
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 7500 St. Moritz
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 M: +41 79 920 80 41
 E: info@trung.ch
 W: www.kunsthallestmoritz.ch

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 W: www.robilantvoena.com

GALERIE STEFAN HILDEBRANDT

Dienstag - Samstag / Tuesday - Saturday / Martedì - Sabato
Tuesday - Saturday

15 - 19h sowie nach Vereinbarung / or upon request / o su richiesta

Während / During / Durante St. Moritz Art Masters 2014

Täglich / Daily / ogni giorni
10 - 12h / 14 - 19h

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 7500 St. Moritz
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 M: +41 79 754 63 68
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 W: www.stefanhildebrandt.com

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Via Somplaz 30
 7500 St. Moritz
 T: +41 81 833 44 54
 E: info@segantini-museum.ch
 W: www.segantini-museum.ch

THE ST. MORITZ DESIGN GALLERY

24 Stunden / 24 - 7 / 24 sul 7

PARKHAUS SERLETTA
 7500 St. Moritz
 T: +41 81 834 40 02
 E: d.filli@biblio-stmoritz.ch
 W: www.design-gallery.ch

SILS MARIA

ANDREA ROBBI MUSEUM

Dienstag - Sonntag / Tuesday - Sunday / Martedì - Domenica
16 - 18h

Via da Marias 110
 7514 Sils Maria
 T: +41 (0)44 242 37 27
 www.stephanwitschi.ch
 galerie@stephanwitschi.ch

BIBLIOTECA ENGIADINAISA

Montag - Freitag / Monday - Friday / Lunedì - Venerdì
10 - 11.30h / 15 - 18h (Donnerstag / Thursday / Giovedì 15 - 21h)

Via da Baselgia 46
 7515 Sils Baselgia
 T: +41 81 826 53 77
 E: biblioteca.segl@spin.ch

NIETZSCHE MUSEUM

Dienstag - Sonntag / Tuesday - Sunday / Martedì - Domenica
15 - 18h

Via da Marias 67
 7514 Sils/Segl Maria
 T: +41 81 826 53 69
 E: nietzschehaus@gmail.com
 W: www.nietzschehaus.ch

MALOJA

ATELIER SEGANTINI

Mittwoch - Samstag - Sonntag / Wednesday - Saturday - Sunday / Mercoledì - Sabato - Domenica
15 - 18h

sowie nach Vereinbarung / or upon request / o su richiesta

Hauptstrasse
 7516 Maloja
 T: +41 81 824 33 54
 E: info@segantini.org
 W: www.segantini.org

Partner Hotels 2014

Das St. Moritz Art Masters wird grosszügig unterstützt von den St. Moritzer Luxus-Hotels. Spezielle Packages werden angeboten. Mehr Informationen erhalten Sie direkt bei den Hotels.

The St. Moritz Art Masters is generously supported by the St. Moritz Luxury Hotels. Special hospitality packages are offered. Please contact the hotel for more information.

Gli Hotel di lusso di St. Moritz sostengono generosamente St. Moritz Art Masters. Per conoscere l'offerta di pacchetti turistici speciali, si prega di contattare direttamente gli alberghi.



Badrutt's Palace Hotel

Via Serlas 27
7500 St. Moritz
Tel +41 (0)81 837 1000
Fax +41 (0)81 837 2999
www.badruttspalace.com



Kempinski Grand Hotel des Bains

Via Mezdi 27
7500 St. Moritz
Tel +41 (0)81 838 3838
Fax +41 (0)81 838 3000
www.kempinski.com/stmoritz



Kulm Hotel St. Moritz

Via Veglia 18
7500 St. Moritz
Tel +41 (0)81 836 8000
Fax +41 (0)81 836 8001
www.kulm.com



Suvretta House

Via Chasellas 1
7500 St. Moritz
Tel +41 (0)81 836 3636
Fax +41 (0)81 836 3737
www.suvrettahouse.ch



CELERINA

ATELIER TURO PEDRETTI (1896 - 1964) & GIULIANO PEDRETTI (1924 - 2012)

Geöffnet / Open / Aperto
08.08. / 22.08. / 12.09. / 26.09. / 03.10.14
15 - 18h

sowie nach Vereinbarung / or upon request / o su richiesta

Via Maistra 36
7505 Celerina
T: +41 81 832 15 83 / +41 81 833 46 25
M: 41 79 635 28 48
E: ladinajape@netwings.ch
W: www.turopedretti.ch

PONTRESINA

GALLERY PALÜ

Montag - Samstag / Monday - Saturday / Lunedì - Sabato
15.30 - 18.30h

sowie nach Vereinbarung / or upon request / o su richiesta

Via Maistra 111
7504 Pontresina
T: +41 81 842 76 35
M: +41 79 267 04 92
E: galerie@vogel-gp.ch
W: www.vogel-gp.ch

KUNSTWEGE / VIAS D'ART PONTRESINA 2014

24 Stunden / 24 - 7 / 24 sul 7

Via Maistra
7504 Pontresina
T: +41 81 838 83 02
E: cultura@pontresina.ch
W: www.kunstwege-pontresina.ch

MUSEUM ALPIN

Montag - Samstag / Monday - Saturday / Lunedì - Sabato
16 - 18h

Via Maistra 199
7504 Pontresina
T: +41 81 842 72 73
E: museum@pontresina.ch
W: www.pontresina.ch/museumalpin

SAMEDAN

BIBLIOTECA DA SAMEDAN Montag & Mittwoch / Monday & Wednesday / Lunedì & Mercoledì

16 - 18h
Dienstag / Tuesday / Martedì
09 - 11h
Freitag / Friday / Venerdì
18 - 20h

Schulanlage Puoz
7503 Samedan
T: +41 81 851 10 17
E: biblioteca@samedan.ch
W: www.biblioteca-samedan.ch

CHESA PLANTA MUSEUM

Donnerstag / Thursday / Giovedì
15 - 18h **Besichtigung ohne Führung / visit without guide / visite senza visite guidate**

Dienstag und Freitag / Tuesday and Friday / Martedì e Venerdì
16.30h **Besichtigung mit Führung / Guided tours / visite guidate**

Plazzet 2
7503 Samedan
T: +41 81 852 12 72
E: info@chesaplanta.ch
W: www.chesaplanta.ch

KUNSTRAUM RISS

Montag - Freitag / Monday - Friday / Lunedì - Venerdì

10 - 12h / 16 - 18h

Via San Bastiaun 6
7503 Samedan
T: +41 81 852 55 58
E: mkoller@riss.ws
W: www.riss.ws

LA TUOR

Mittwoch - Sonntag / Wednesday - Sunday / Mercoledì - Domenica
15 - 18h

Surtuor 10
7503 Samedan
T: +41 81 852 18 03
E: info@latuor.ch
W: www.latuor.ch

S-CHANF

GALERIE JABLONKA

Bugl Suot 107
7525 S-chanf
T: +41 81 854 04 75
E: contact@107s-chanf.com
W: www.jablonka.ch

GALERIE VON BARTHA

Dienstag - Samstag / Tuesday - Saturday / Martedì - Sabato
16 - 18h

sowie nach Vereinbarung / or upon request / o su richiesta

Somvih 46a
7525 S-chanf
T: +41 79 320 76 84
M: +41 76 317 84 63
E: info@vonbartha.com
W: www.vonbartha.com

GALLERY PETER VANN

Mittwoch - Samstag / Wednesday - Saturday / Mercoledì - Sabato
16 - 18h
während / during / durante St. Moritz Art Masters 2014
täglich / daily / ogni giorni 14 - 18h

Somvih 24
7525 S-chanf
T: +41 81 850 16 22
E: info@galeriepetervann.ch
W: www.galeriepetervann.ch

ZUOZ

GALERIE MANUELA GADIENT Dienstag - Samstag / Tuesday - Saturday / Martedì - Sabato

15 - 18.30h
San Bastiaun 17
7524 Zuoz
T: +41 79 666 76 17
E: manuela.gadient@bluewin.ch
W: www.manuelagadient.ch

GALERIE PACE

Dienstag - Samstag / Tuesday - Saturday / Martedì - Sabato
15 - 19h

Straglia Pezzi 34
7524 Zuoz
T: +41 81 850 11 03
E: chesabuesin@pacegallery.com
W: www.pacegallery.com

GALERIE TSCHUDI

Dienstag - Samstag / Tuesday - Saturday / Martedì - Sabato
15 - 18.30h

Chesa Madalena
7524 Zuoz
T: +41 81 850 13 90
E: info@galerie-tschudi.ch
W: www.galerie-tschudi.ch

GALLERIA MONICA DE CARDENAS

Dienstag - Samstag / Tuesday - Saturday / Martedì - Sabato
15 - 19h

Chesa Albertini
Via Maistra 41
7524 Zuoz
T: +41 81 868 80 80
E: info@monicadecardenas.com
W: www.monicadecardenas.com

ARDEZ

FUNDAZIUN NOT VITAL

Mittwoch - Sonntag / Wednesday - Sunday / Mercoledì - Domenica
15 - 18h

Paramuvél
7546 Ardez
T: +41 81 860 08 37
E: info@notvital.com
W: www.fundaziun.notvital.com

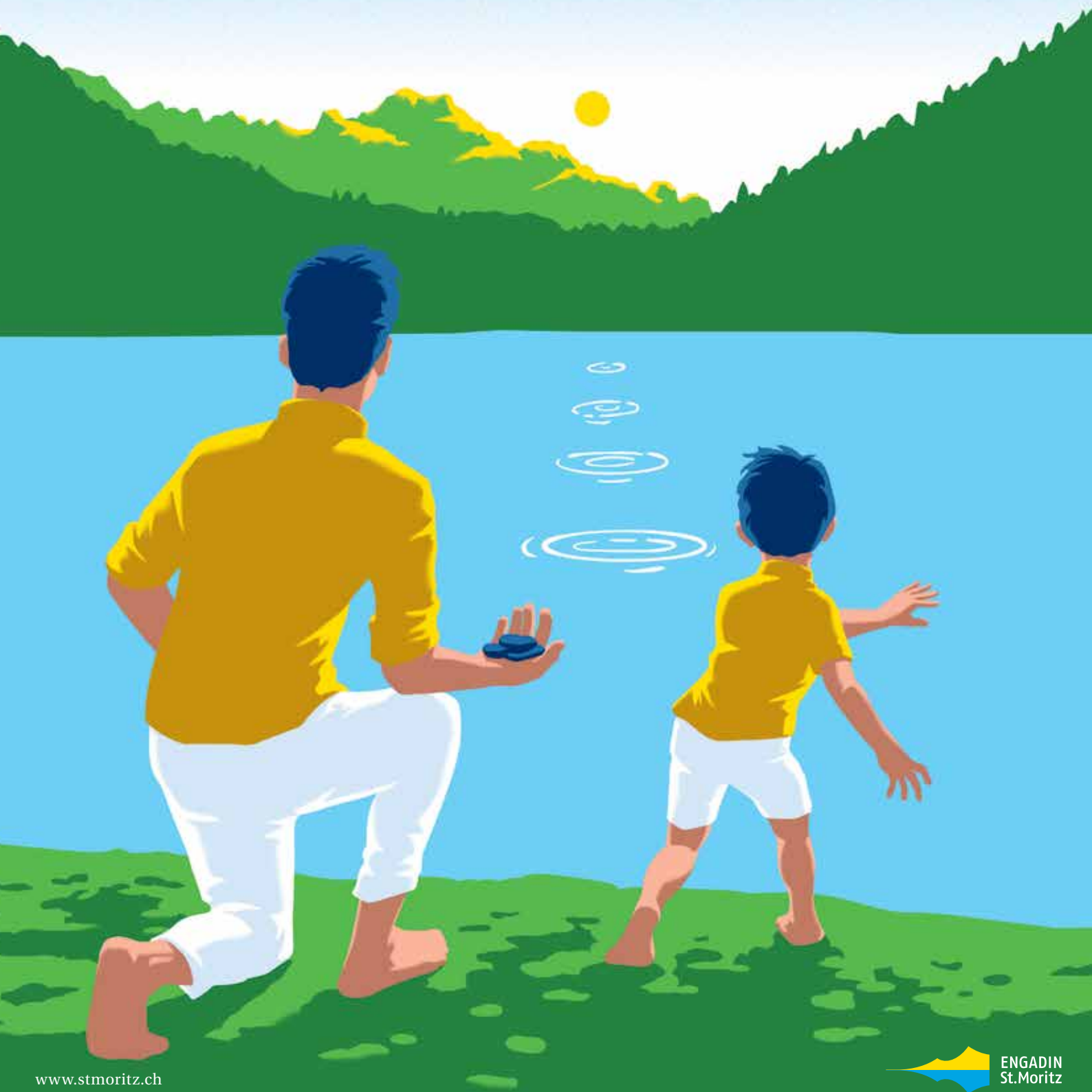


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La Fondazione Lineapiù

The Fondazione Lineapiù Italia promotes research, training and communications related to the cultural, artistic and historic heritage of the Italian sartorial and dressmaking arts, with particular emphasis on the materials used in clothing and accessories, and above all yarns.

Through a program of international cooperation with other agencies, private entities and institutions, the Foundation plans on doing research and cataloguing work, as well as conducting promotional efforts in the field of Italian and European fashions, viewing Fashion as a social, historical artistic, and aesthetic factor and as an identifying element.

Another of the Foundation's aims is to conduct research on materials, technologies and innovative industrial processes to make yarns for clothing and accessories that will safeguard the environment and protect human health in the pursuit of physical and mental wellness.

Educational and training activities play an important role among our goals. Our aim is to develop professionals and craftspeople dedicated to yarn manufacture. Hopefully, it will create important job opportunities for young people (especially in the areas that have been historically devoted to the textile crafts and manufacturing). And, in this way, it will be possible to reacquire and preserve the expertise that has been lost or is in danger of being extinguished due to globalization and technical-industrial advances over the past few decades.



Friend of St. Moritz Art Masters

Aussergewöhnliche Entdeckungen

Das St. Moritzer Art Masters verwandelt das Oberengadin im Sommer in das Zentrum der Kunst- und Kulturszene.

Unterstützen Sie diesen einzigartigen Anlass, welcher sich zum Ziel gesetzt hat, zur festen Institution für Connaissure der Kunst und Kunstinteressierte im Engadin zu werden. Als FRIEND OF SAM unterstützen Sie nicht nur den Anlass, sondern profitieren auch:

- 2 Eintritte für SAM Abendanlass während St. Moritz Art Masters (Ende August / Anfang September)
- Einladung zu einem Künstlergespräch für 2 Personen
- Regelmässige Information (Email) über SAM Aktivitäten
- Information zum neuen Programm bevor das offizielle Programm bekannt gegeben wird

Jahresbeitrag: CHF 1'000 (exkl. MWST)

Bitte senden Sie uns bei Interesse eine Email an: friends@stmoritzartmasters.com oder rufen Sie uns an (+41 81 833 10 28) um das Anmeldeformular zu bestellen.

Exceptional Discoveries

St. Moritz Art Masters transforms the famous alpine destination St. Moritz as well as the surrounding Engadin region into the centre of the arts and culture scene.

Support this unique platform with the aim of establishing it as a permanent fixture for art enthusiasts in the Engadin.

As FRIEND OF SAM you not only support this unique event but also benefit:

- 2 tickets for a SAM evening event during St. Moritz Art Masters (end of August / beginning of September)
- Invitation to an artist talk for 2 persons
- Regular information on SAM activities by email
- Information on seasonal program before the official program is published

Annual Fee CHF 1'000 (excl. VAT)

To apply, please send an email to: friends@stmoritzartmasters.com or call +41 81 833 10 28 to receive the application form.

Scoperte straordinarie

D'estate St. Moritz Art Masters trasforma l'Alta Engadina nel centro della scena artistica e culturale.

Sostenete questa singolare iniziativa, che si è posta come fine quello di diventare un'istituzione di riferimento per conoscitori dell'arte e curiosi in Engadina. Come FRIEND OF SAM non sosterrete solo questo progetto, ma avrete diritto anche a:

- 2 ingressi per una serata-evento durante i St. Moritz Art Masters (fine agosto / inizio settembre)
- Invito alla conversazione con un artista per 2 persone
- Regolari informazioni (e-mail) sulle attività di SAM
- Informazioni sul nuovo programma prima della sua presentazione ufficiale

Quota annuale: CHF 1'000 (IVA escl.)

Se siete interessati vi preghiamo di inviarci una mail: friends@stmoritzartmasters.com o di telefonarci (+41 81 833 10 28) per richiedere il modulo d'iscrizione.

Donor of St. Moritz Art Masters Foundation

Die St. Moritz Art Masters Stiftung freut sich über Gönner, um die Stiftung und ihre Vision, Ziele und Projekte zu unterstützen und die Stiftung weiter zu entwickeln. Die Stiftung ist eng mit dem jährlich stattfindenden Anlass St. Moritz Art Masters verbunden.

The St. Moritz Art Masters Foundation welcomes donors to further establish and develop the objectives and projects of the foundation. The foundation is closely linked to the annual event St. Moritz Art Masters in the Engadin.

La Fondazione St. Moritz Art Masters è lieta di accettare il contributo dei suoi benefattori, che sostengono la visione, gli scopi e i progetti della Fondazione permettendole di continuare a svilupparsi. La Fondazione è strettamente legata all'annuale manifestazione di St. Moritz Art Masters.

IMPRESSUM

Herausgeber / Editor / Editore

St. Moritz Art Masters International AG

Konzeption / Concept / Concetto

LATESTA AG, St. Moritz

Artwork

Tati's Design Keller AG, St. Moritz

Druck / Print / Druck

Gammeter Druck & Verlag St. Moritz AG

Übersetzung / Translation / Traduzione

Lektorat / Proofreading / Correzione bozze

Brigitta Klingler, Lavin
Claudia Marinelli, Pavia (I)
Sonja Engelhardt
Maria-Teresa Latz
Luca Melloni
Marta Paini, Milano



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St. Moritz Art Masters

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Inviare le richieste a:

St. Moritz Art Masters

info@stmoritzartmasters.com

Programm / Program / Programma

Version Juli 2014 – Änderungen vorbehalten

Version July 2014 – All information subject to change

Versione luglio 2014 – Non si escludono

cambiamenti

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www.stmoritzartmasters.com

Cover page

Subodh Gupta, Untitled, 2008, stainless steel utensils, diameter: 115 cm, depth: 31 cm

Courtesy: the artist and Hauser & Wirth

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