

ART OF SNOW



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THE CRAFT

What I set out to do was transform the traditional mask to a modern one, all the time safeguarding the mask's original purpose – namely the protection that it symbolises. As the antithesis to the sinister masks, I developed the white mask as a sign of the benevolent spirit. A chance encounter with an art collector led to her inviting me to develop an event concept in New York. The live performance to music had me carving a mask from a block of wood using a chainsaw. When I carved the Krampus mask, the New Yorkers went crazy. It turns out that the collector was also the president of the Copa Libertadores, the South American Champions League, and for the next four years I was appointed as the stage designer and show organiser including some half-time acts.

THE SPORT

During this period I would frequently return to my home town and I got back into the sport of skiing. On one such trip I was invited to a ski event that had me totally impressed at the performance of the handmade skis. I said to my friend of many years, Klaus Heidegger: Surely it ought to be possible to turn this into something more. We took a closer look at the ski manufacturing industry and came to the conclusion that not one of the companies presented a ski with the lifestyle and aesthetics that was integral to it. Much in the way that lifestyle and aesthetics is integral to a sports car or luxury hotel.

We wanted to build the Stradivari of skis. And we did, with the Foil ski that was launched nearly three years later. It's a wacky ski through and through, all the way to the golden ski binding and involves the highest in state-of-the-art craftsmanship from Italy, Germany and Austria.

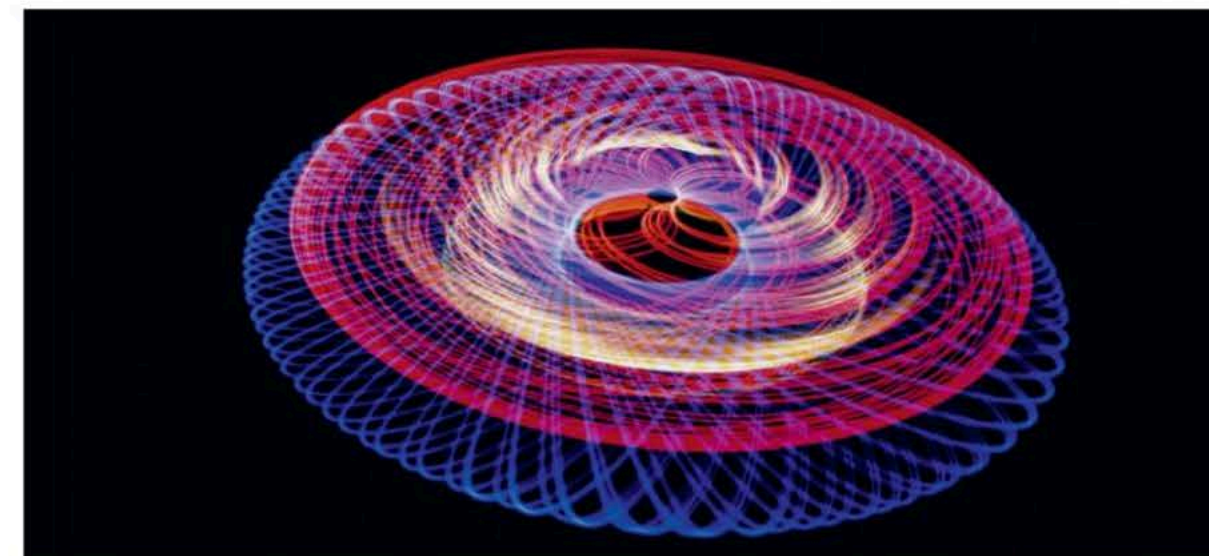
THE SPIRIT

At an event in Los Angeles somebody described it as "the Rolls Royce of skis". Quite coincidentally this somebody knew somebody at Rolls Royce. A year and several hundred hours of work later we were in London presenting the concept that was the result of collaboration between Foil and Rolls Royce. It took a further two years for it to come to fruition, hence why I like to say: "We dated for two years until we got married." With the launch of the Rolls Royce Cullinan our skis will become part of the accessories that one can buy with the Cullinan – named after the diamond in Britain's Crown Jewels – and they come as matching the respective Rolls Royce!

We used the famous bonnet mascot The Spirit of Ecstasy to create a special event (February 2019) to mark the occasion. Here everything that I embody will come together. The Foil ski; a live performance during which I will be carving an ice figure out of a 2x2 m ice block to music. The crowning and culmination as it were of all my activities to date. The new contacts that have presented themselves thanks to the collaboration with Rolls Royce have also already been instrumental to the booking of more live acts like this. This is the path that I plan to continue to pursue. X



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MILANO ITALY | LOS ANGELES USA



Surrlri von Fischli/Weiss

E.A.T. – GRACE & GRAVITY

Immer schon übte das Engadin eine magische Anziehungskraft auf Künstler aus. Allerdings standen Sport & Tourismus in den letzten Jahrzehnten im Vordergrund. Seit 1996 die Sammlerfamilie Bechtler das Castell zu einem Hort der Kunst umgebaut hat, erhält die Kunst wieder mehr Strahlkraft. Schritt für Schritt entstanden Kunst-Initiativen. Seit 2010 haben sich die Engadin Art Talks, kurz EAT, zu einem Anlass gemausert, der international Beachtung findet. Das Konzept ist so inspirierend wie faszinierend. Zu Gesprächsrunden der besonderen Art eingeladen werden Künstler, Architekten, Schriftsteller, Wissenschaftler und disruptive Denker aus der ganzen Welt.

Dass sich der kleine Anlass zu einem Hot Spot entwickelt hat, an welchem die Plazzet-Halle in Zuoz inzwischen aus allen Nähten platzt, ist folgenden Personen zu verdanken: Kurator Hans Ulrich Obrist (Künstlerischer Leiter der Serpentine Galleries in London), Organisatorin und Sammlerin Cristina Bechtler, Daniel Baumann (Direktor der Kunsthalle Zürich), Bice Curiger (künstlerische Leiterin der Fondation Vincent van Gogh Arles) und Philip Ursprung (Professor ETH Zürich).

Thema 2019: GRACE & GRAVITY

Wie bestimmen Schwerkraft und Anmut unser heutiges Leben im digitalen Zeitalter? Zwei sich widerstrebende Mächte treffen aufeinander: Auf der einen Seite die Vorstellung von Schwere und Ernsthaftigkeit mit all den Kräften, die nach unten ziehen, während auf der anderen Seite das unbeschwertere Fließen der Anmut, der Eleganz, die positive Schwingkraft der Schönheit sich ins Spiel bringen.

🌐 The Engadin valley region in the Swiss Alps has always had a magical attraction for artists. Many decades have however seen art here take a backseat to sport & tourism until in 1996, when the art collector family Bechtler transformed Hotel Castell in Zuoz and turned it into a hotbed of art ever since. Step by step the charisma of art made a comeback with art initiatives like the Engadin Art Talks, EAT for short; which have been held since 2010. Artists, architects, authors, scientists and alternative thinkers from around the world are invited to discussion groups. Hosting the venue is the Hall on the Plazzet, Zuoz's market square run by curator Hans Ulrich Obrist. It has been bursting at the seams with visitors ever since it opened its doors.

The topic for 2019 is GRACE & GRAVITY exploring the contradictory forces of grace & gravity. Colliding with one another, how do gravity and grace define current-day life in the digital age? On the one hand there is the idea of heaviness and seriousness that has a tendency to pull down anything in its path, on the other there is carefree flow of grace and elegance that bring into play the positive momentum that comes with beauty.

26. - 27. Januar 2019

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ZUOZ, PLAZZET
7524 ZUOZ | SWITZERLAND

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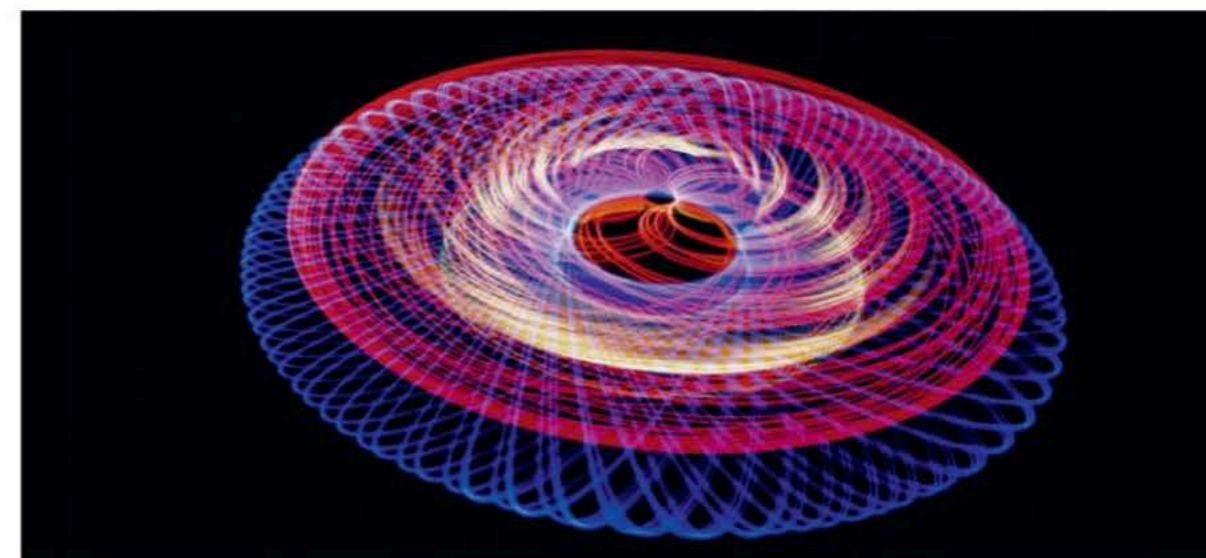
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