



## ENGADIN ART TALKS

### BIOGRAPHIES 2018

**E.A.T. / ENGADIN ART TALKS**  
**27 & 28 January 2018 in Zuoz**  
**«SIDE COUNTRY SIDE»**

### CURATORS 2018

#### **DANIEL BAUMANN**

Daniel Baumann is currently the curator and director of the Kunsthalle Zurich. Recipient of the Swiss Award for Best Curator (2006) and Special Advisor for Frieze (2009/10), In previous years he was the curator of Adolf Wölfli Foundation at the Kunstmuseum Bern and the Carnegie International in Pittsburgh (2013). Baumann was a contributing writer for Exhibition #1. Baumann is an art historian, curator and writer for Kunst-Bulletin, Parkett and Spike Art Quarterly.

#### **CRISTINA BECHTLER**

Cristina Bechtler is a collector and publisher of Ink Tree Editions, a publishing house, which specialises in art books, portfolios and special contemporary art editions. She is also editor of the "Art and Architecture in Discussion" series, which is published by Birkhäuser. A committed human rights activist, she is a founding member of the Zurich section of Human Rights Watch, a human rights organisation which is active throughout the world.

#### **BICE CURIGER**

Bice Curiger is a Swiss art historian, curator, critic and co-founder of Parkett. In 2011 she became the first woman to curate alone the Venice Biennale. She is currently the Artistic Director of the Fondation Vincent Van Gogh Arles. She was for 20 years a curator at the Kunsthaus Zürich and has published numerous texts and books on artists such as Meret Oppenheim, Sigmar Polke, Katharina Fritsch, Pipilotti Rist, Peter Fischli and David Weiss.

#### **HANS ULRICH OBRIST**

Hans Ulrich Obrist is Artistic Director of the Serpentine Galleries, London. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville, Paris. Since his first show "World Soup" (The Kitchen Show) in 1991 he has curated more than 250 shows. Obrist's recent

publications include Do It: "The Compendium", "Think Like Clouds", "Ai Weiwei Speaks", "Ways of Curating" and new volumes of his "Conversation Series".

### **PHILIP URSPRUNG**

Philip Ursprung is Professor for the History of Art and Architecture and Dean of the Department of Architecture at ETH Zurich.

## **SPEAKERS 2018**

### **ARIC CHEN**

Aric Chen is Lead Curator for Design and Architecture at M+, the new museum of visual culture under construction in Hong Kong's West Kowloon Cultural District. Previously, he served as Creative Director of Beijing Design Week, helping to oversee the launch of that event in 2011 and 2012. Prior to moving to Beijing, Chen was an independent curator, critic, and journalist based in New York. He has organized numerous exhibitions in Asia, Europe, and the US, and has been a frequent contributor to publications including The New York Times, Metropolis, Architectural Record, and PIN-UP. He is also the author of Brazil Modern (Monacelli, 2016).

### **KASHEF CHOWDHURY**

Kashef Mahboob Chowdhury was born in Dhaka, the son of a civil engineer, growing up in Bangladesh and the Middle East before graduating in architecture from the Bangladesh University of Engineering and Technology (BUET) in 1995. In 2006, he attended the Glenn Murcutt Masterclass in Sydney. After working with architect Uttam Kumar Saha, he established the practice URABANA in partnership in 1995 and from 2004 has continued as the sole Principal of the firm. Chowdhury is married to Rajrupa Chowdhury, an Indian classical musician of the instrument Sarod. They have a son.

Kashef Chowdhury has a studio based practice whose works find root in history with strong emphasis on climate, materials and context - both natural and human. Projects in the studio are given extended time for research so as to reach a level of innovation and original expression. Works range from conversion of ship and low cost raised settlements in 'chars' to training centre, mosque, art gallery, museum, residences and multi-family housing to corporate head offices.

### **CLAUDIA COMTE**

Claudia Comte (b. 1983) is a Swiss artist based in Berlin, Germany. Her work is defined by her interest on the memory of materials and by a careful observation of how the hand relates to different technologies.

Did you know that permanently frozen wood is still very well preserved after 2–4000 years? that wood „remembers“ the climate conditions of the planet? But even stones are not what they seem. Marble entails the Oceans, life under water is crystallized and it would be inaccurate to see this material as hard, since it is liquid at its core. Carving by hand, or

scaring or 3D printing all are functions of a knowledge that sculpture possesses and shares with all of us every time a new piece comes to life. What we need to learn is how to see -in every pattern, and, object- an environment, oxygen, the way the conditions of our planet modify the materials.

Comte studied at the Ecole Cantonale d'Art de Lausanne, ECAL (2004-2007) followed by a Masters of Art in Science of Education at Haute Ecole Pédagogique, Visual Arts, Lausanne, Switzerland (2008-2010). Her body of work is best known for her site-specific installations. The artist's practice is guided by a distinct rule-measurement system of her own creation, wherein each artwork specifically relates to one another. Comte's minimalist approach to art making is equal parts methodical and dynamic; works are infused with a distinct sense of playfulness. Her artistic output incorporates a diverse range of mediums from sculpture, to painting, to various multimedia installations.

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### **REM KOOLHAAS**

Rem Koolhaas (Rotterdam, 1944) founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London and in 1978 published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book *S,M,L,XL* summarized the work of OMA in "a novel about architecture". He heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture. His built work includes the Garage Museum of Contemporary Art in Moscow (2015), Fondazione Prada in Milan (2015), the headquarters for China Central Television (CCTV) in Beijing (2012), Casa da Musica in Porto (2005), Seattle Central Library (2004), and the Netherlands Embassy in Berlin (2003). Current projects include the Qatar Foundation headquarters, Qatar National Library, Taipei Performing Arts Centre, a new building for Axel Springer in Berlin, and Factory in Manchester. Koolhaas is a professor at Harvard University and in 2014 was the director of the 14th International Architecture Exhibition of the Venice Biennale, entitled *Fundamentals*.

### **NIKLAS MAAK**

Niklas Maak, born in 1972 in Hamburg, is the arts editor of *Frankfurter Allgemeine Zeitung*, and an architecture theoretician working in Berlin. Since 2002, he has pursued parallel careers as a writer, educator, newspaper editor, architect, and visiting professor. Maak studied art history, philosophy and architecture in Hamburg and Paris. He completed a *maîtrise* in 1996, studying with Jacques Derrida, on the question of the threshold, and his PhD on the work of Le Corbusier and Paul Valéry in 1998, with Martin Warnke at Hamburg University. Since then, he has undertaken continuous research on the history of mass housing, and models to re-engage with communal dwelling and collective housing.

For his essays, Maak has been awarded the George F. Kennan Prize (2009), the prestigious Henri Nannen Prize in Germany (2012) and the COR Prize for architectural critique (2014). His most recent publications include *Le Corbusier: the Architect on the Beach*, and *Wohnkomplex*, an investigation of the effects of fundamental technological, demographic and societal changes on housing, and *The Living Complex*, which researches concepts for a post-familial collective architecture.

### **MAI-THU PERRET**

Mai-Thu Perret (b. 1976, Geneva, Switzerland) is known for her multidisciplinary practice that engages feminist politics, literary texts and homemade crafts, alongside a range of 20th century avant-garde and radical art movements, from Constructivism and Dada to Bauhaus design. Demonstrating an interest in Eastern religions, the occult and the natural world, Perret has described her practice as 'more like a symphony than a single voice', a notion supported by her fictional narrative, *The Crystal Frontier*, first realised by the artist in 1999. This ongoing chronicle follows the progress of a group of women who form an autonomous commune in the remote desert of South Western New Mexico in an attempt to escape the shackles of capitalism and patriarchal convention.

Since its inception, Perret's unique project has evolved across installation, performance, sculpture, textiles and the written word, all produced from the perspective of the commune's members. The artist's interest in ancient civilisations and their 'new age' interpretation has seen the creation of invented relics, blending traditional, artisanal and spiritual practices with a postmodern aesthetic. Set within a context that is as much motivated by social and political principles, as it is by formal modes of art making, *The Crystal Frontier* gives rise to a critical questioning of personal and communal identities. Perret's continually expanding fiction explores how both personalities and objects function within the cultural and social systems they inhabit, the nature of utopia, and the compelling power of revolution and ritual.

### **EMILY SEGAL**

Emily Segal (b. 1988, New York, NY) is an artist, writer, and strategist. Currently, she is the co-founder of Nemesis Global, a think tank for cultural research based in Berlin, Helsinki and NYC. Previous to Nemesis, she was a founder of the collective and trend forecasting group K-HOLE (2011 - 2016). K-HOLE's free PDF trend reports on the nature of millennial change were downloaded half a million times, and have sparked countless news stories worldwide. Their term "normcore" was shortlisted for the Oxford English Dictionary's Word of the Year in 2014. K-HOLE's work has been presented at galleries and museums internationally, including the Serpentine Gallery and MoMA PS1.

As a strategist, Emily has worked on projects for Comme des Garçons, Prada, The Metropolitan-Museum of Art, Uniqlo, Target, Beats, and many others. From 2014 - 2015, she was the Creative Director of the online platform Genius. She was named one of Fast Company's 100 Most Creative People in Business and served as a member of the World Economic Forum's Global Agenda Council on the Future of the Consumer Industries. Emily's essays and interviews have appeared in publications including *Texte zur Kunst*, *Die Welt*, *e-flux journal*, *032c*, and *Flash Art International*, where she was the magazine's Editor-at-Large from 2015 - 2017.

Emily holds a B.A. in Comparative Literature from Brown University. Previously having taught at Columbia GSAPP and as a visiting critic at the Yale School of Art, she is currently a visiting Professor of Design at the Gerrit Rietveld Academie.

### **RICHARD SENNETT**

Richard Sennett has explored how individuals and groups make social and cultural sense of material facts - about the cities in which they live and about the labour they do. He focuses on how people can become competent interpreters of their own experience, despite the obstacles society may put in their way. His research entails ethnography, history, and social theory. As a social analyst, Mr. Sennett continues the pragmatist tradition begun by William James and John Dewey.

His first book, *The Uses of Disorder*, [1970] looked at how personal identity takes form in the modern city. He then studied how working-class identities are shaped in modern society, in *The Hidden Injuries of Class*, written with Jonathan Cobb. [1972] A study of the public realm of cities, *The Fall of Public Man*, appeared in 1977; at the end of this decade of writing, Mr. Sennett sought to account the philosophic implications of this work in *Authority* [1980].

Among other awards, Richard Sennett has received the Hegel and Spinoza Prizes and an honorary degree from the University of Cambridge.

### **PACÔME THIELLEMENT**

Pacôme Thiellement is an editor, known for *Pacôme Thiellement rencontre le public de la librairie Flouy Frères de Toulouse autour de son livre 'La victoire des sans roi'* (2017), *Le grand absent* (2016) and *Mr. X* (2014).

### **PHILIP URSPRUNG**

Philip Ursprung is Professor for the History of Art and Architecture and Dean of the Department of Architecture at ETH Zurich.

### **ADRIÁN VILLAR ROJAS**

Villar Rojas has been the recipient of numerous awards including Sharjah Biennial Prize, awarded by the Sharjah Art Foundation (2015), The Zurich Art Prize at the Museum Haus Konstruktiv (2013); the 9th Benesse Prize in the 54th Venice Biennale, (2011); the Nuevo Banco de Santa Fe Scholarship for Young Artists (2006); and the first prize in the Bienal Nacional de Arte de Bahía Blanca at the Contemporary Art Museum of Bahía Blanca, Argentina (2005). His 2013 film, *Lo que el fuego me trajo* (What the fire brought me), (32 min., produced by Rei Cine SRL), screened at the Locarno International Film Festival 2013. And his 2017 film trilogy *The theater of the disappearance*, (1h58'37", produced by Rei Cine SRL), screened at the 67th Berlin International Film Festival 2017.

Recent solo exhibitions include The Theater of Disappearance, The Metropolitan Museum of Art, New York (2017); The Theater of Disappearance, Kunsthaus Bregenz, Bregenz (2017); The Theater of Disappearance, NEON Foundation at Athens National Observatory (NOA) Athens and The Theater of Disappearance, The Geffen Contemporary at MOCA (2017).