

Annual Preview 2023



Documentation of colours being mixed during the printing process, with Dominik Stauch
Photo: Christoph Schenker © ZHdK

ON OBSERVING THE PRINTING Documentation of lithographing printing processes

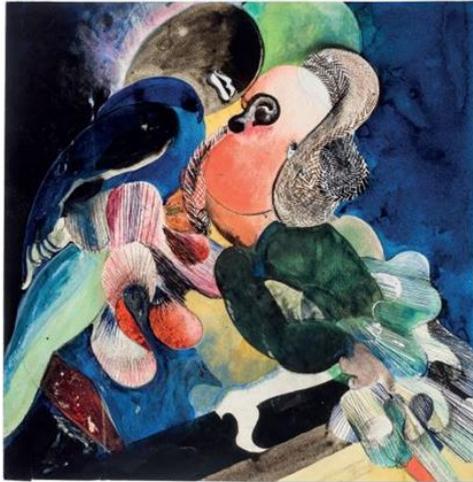
3 January–5 March 2023 (Part 1: 7-23 December 2022)

The printing workshop of **Thomi Wolfensberger** (b. 1964) in Zurich is one of the foremost addresses for lithography, renowned far beyond the country's borders. What exactly happens when artists enter into a dialogue with the printer there? An interdisciplinary research team spent three years observing the learned and intuitive processes, working steps and manual techniques involved in the production of art prints, and documented these in a wide variety of ways. The study was conducted within the scope of the SNF project "Hands-on. Documentation of Artistic-Technical Processes in Printing" (2018-2021) by Zurich University of the Arts (ZHdK). For this, three Swiss artists, **Dominik Stauch** (b.1962), **Sabine Schlatter** (b. 1977) and **Michael Günzburger** (b. 1974) were invited to take up residencies lasting several weeks.

The exhibition at the Graphische Sammlung presents, on the one hand, a selection from the resulting collection of artefacts, while on the other hand showcasing the printing process itself from a multi-faceted viewpoint. The data collected has been fed into a user interface, providing the public with full digital access to the entire inventory of the workshop, thereby allowing visitors the opportunity to explore and discuss their own observations. In addition, a School of Observation has been set up to address the technical and creative processes involved.

Curatorial Team:

Alexandra Barcal, Graphische Sammlung ETH Zürich, Prof. Christoph Schenker, former director of the Institute for Contemporary Art Research, ZHdK



Friedl Dicker-Brandeis
Flirting Couple I, 1921–1923
Pastel chalk, watercolour, ink on paper
30 × 38.6 cm
Art Collection and Archives of the University of
Applied Arts, Vienna
Inv.-No. 12.197

Modernist Artist. Friedl Dicker-Brandeis

29 March–18 June 2023

A veritable eye-opener. Never before has there been a solo exhibition in Switzerland dedicated to the work of **Friedl Dicker-Brandeis** (1898–1944). Even elsewhere in Europe, her work has only come to wider attention again since the 1990s. Like so many of her generation, she was sidelined for decades in the history of European modernist art. This is due to the fact that her architectonic work was destroyed and she herself, as a left-wing Jewish artist, was persecuted and ultimately murdered. For the very first time in Switzerland, the Graphische Sammlung ETH Zürich now pays homage to this important Austrian artist.

The sheer breadth of media and genres that Dicker-Brandeis addresses, right across the spectrum of fine and applied arts, is impressive. Influenced by her studies at the Kunstgewerbeschule in Vienna, at Johannes Itten's private art school in the same city and at the Bauhaus in Dessau, she worked as a painter, printer, set designer, architect and designer in Vienna and Berlin, both in exile and as a deportee. Her work reflects her interests in reform, her affinity with music, image and writing, and her outstandingly innovative crossovers between various aspects of form within different media. Starting with a large selection of her work and documentary material from the collection of the University of Applied Arts, Vienna – which holds an unparalleled number of examples and which showed the first part of the exhibition in the autumn of 2022 – oeuvre of Friedl Dicker-Brandeis can at last be rediscovered.

A lavishly illustrated exhibition catalogue will be published in German and English.

Joint project in collaboration with the Art Collection and Archives of the University of Applied Arts, Vienna.

Curator:

Dr Linda Schädler, Head Graphische Sammlung ETH Zürich, in cooperation with Cosima Rainer, Stephanie Kitzberger and Robert Müller, Art Collection and Archives of the University of Applied Arts, Vienna.



Monica Ursina Jäger
Shifting topographies. 10, 2018
Chlorophyllin, watercolour, gum arabica,
graphite, papercut and collage (postcard,
adhesive tape) on vellum.
28.1 x 20.8 cm
Graphische Sammlung ETH Zürich
Inv.-No. 2020.356

An Intervention in the Exhibition „Parliament of Plants“ at Kunstmuseum Liechtenstein, Vaduz

Politics of Plants

5 May–15 October 2023

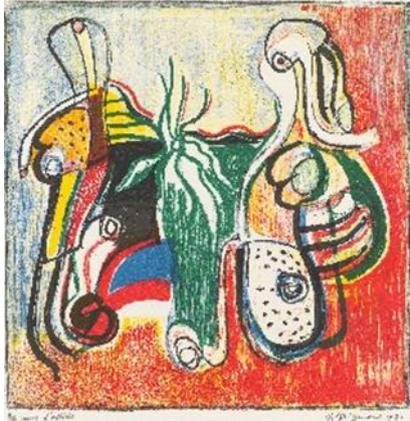
These days, everyone is talking about such topics as globalisation, climate change and the anthropocene. These are issues that also have a fundamental impact on how the relationship between humankind and the plant world is perceived or even reinterpreted. The intervention in Vaduz examines that relationship in terms of a „Politics of Plants“, presented in the form of an exhibition within the exhibition. The focus is on drawing boundaries, questioning the attributes of the self and the other, asking whether nature or culture is the dominant force, while taking into consideration economic interests, speculation and the geopolitical dimensions of natural resources.

From the holdings of Graphische Sammlung ETH Zürich, a fascinating pot-pourri of artistic positions have been put together – most of them contemporary – that address these topical issues. From the critical commentary of **Melanie Smith** (b. 1965), whose series „Finlandia“ sheds light on Henry Ford’s failed attempt to build a western-style rubber factory in Brazil’s Amazonian rainforest, to the enquiring approach of **Sebastian Utzni** (b. 1981), whose „Herbarium Turicum“ puts an artistic slant on the notion of the neophyte, by asking when a non-native plant becomes established and accepted as a native species. And finally, there are also the „shifting topographies“ collages by **Monica Ursina Jäger** (b. 1974) in which the artist lends expression to the dichotomy between natural and urban processes. All of these, and others, offer a richly faceted insight into the “Politics of Plants”.

Joint project in collaboration with Kunstmuseum Liechtenstein, Vaduz

Curator:

Dr. Linda Schädler, Head Graphische Sammlung
ETH Zürich



Serge Brignoni
Untitled (Composition in Red); Serge Brignoni, Kunstmappe Schweizerische Mobiliar, 1971
Colour lithography on vellum
34.5 x 34.7 cm
Graphische Sammlung ETH Zürich
Inv.-No. 2006.49.2

Ticino in the Spotlight. Artists in Italian-speaking Switzerland

23 August–12 November 2023

It may come as a surprise that the canton of Ticino rarely features in Swiss-German art exhibitions. The beauty of its natural environment, the Mediterranean climate and its “Italianità” not only attract many visitors, but have long made it a magnet for artists as well.

Given the geographic proximity, strong cultural bonds have been forged with Italy over the centuries. The opening of the Gotthard Tunnel in 1882 established, for the first time, a quick and convenient direct link between the north and south of the Alps, which also fostered cross-border artistic exchange. Examples of this include the Ascona-based settlement of Monte Verità, frequented by the likes of **Hans Arp** (1889–1966) and **Sophie Taeuber-Arp** (1889–1943), as well as the Atelier Lafranca in Cerentino, where **François Lafranca** (b.1943) works alongside other artists including **Gottfried Honegger** (1917–2016) and **Francine Mury** (b. 1947).

The exhibition offers an insight into the artistic activity in the Canton of Ticino from the seventeenth century to the present day. The rich variety of art in Ticino is illustrated by a broad spectrum of exhibits from the holdings of the Graphische Sammlung ETH Zürich.

Curator:

Saskia Goldschmid, Graphische Sammlung ETH Zürich

Parallel exhibition at MASI Lugano “**From Albrecht Dürer to Andy Warhol. Highlights from the Graphische Sammlung ETH Zürich**”.



Andy Warhol
Campbell's Soup – Cream of Mushroom
 From the ten-part «Campbell's Soup Can»
 series, 1968
 Silkscreen print
 89.2 x 58.6 cm
 Graphische Sammlung ETH Zürich
 Inv.-No. D 1321
 © The Andy Warhol Foundation for the Visual
 Arts, Inc. / 2022, ProLitteris, Zurich

An exhibition at Museo d'arte della Svizzera italiana (MASI) Lugano

From Albrecht Dürer to Andy Warhol. Highlights from the Graphische Sammlung ETH Zürich
 10 September 2023–7 January 2024

The collection of the Graphische Sammlung ETH Zürich is a unique treasure trove. Founded in 1867 as a classic collection for the purposes of study and teaching, it has since developed into an institution that actively promotes the understanding and awareness of art on paper – far beyond the academic confines of the ETH itself. Today, the Graphische Sammlung ETH Zürich is one of the most wide-ranging art and internationally renowned collections in the whole of Switzerland. It represents the work of major national and international artists – from Albrecht Dürer to Louise Bourgeois, from Rembrandt to Miriam Cahn and from Francisco de Goya to Andy Warhol – alongside the works of young and emerging artists. With some 160,000 works, it offers a unique insight into the history of art from the fifteenth century to the present day.

Until now, external exhibitions tended to focus on individual aspects of the Graphische Sammlung ETH Zürich. Now, for the first time, the Museo d'arte della Svizzera italiana (MASI) in Lugano presents a broader cross-section of this high-calibre collection. Some 200 works by such well-known artists as Rembrandt, Goya, Picasso, Warhol and Bourgeois can be found in the exhibition. These highlights are a veritable feast for the eyes of any visitor. What is more, they convey a wealth of background information on the context of how art has been produced, used and appreciated down the centuries.

A lavishly illustrated catalogue in German, English and Italian will be published to accompany the exhibition.

Curator: Dr. Linda Schädler, Head Graphische Sammlung ETH Zürich

Parallel exhibition at the Graphische Sammlung ETH Zürich **“Ticino in the Spotlight. Artists in Italian-speaking Switzerland”**.



Lill Tschudi
Telephone Engineers, 1932
Colour linoleum cut on Japanese paper
30.2 × 20.2 cm
Graphische Sammlung ETH Zürich
Inv.-Nr. 1933.87

Exhibition at the Universitätsgalerie der Angewandten im Heiligenkreuzerhof, Vienna

Lill Tschudi (working title)

10 October 2023–mid-December 2023

The exhibition “Lill Tschudi. The Excitement of the Modern Linocut” at Graphische Sammlung ETH Zürich in the winter of 2021/2022 can now be seen in slightly amended form at the Universitätsgalerie in Vienna during the autumn of 2023.

This collaborative effort is particularly apt for two reasons: **Lill Tschudi** (1911-2004), who was born in the Swiss canton of Glarus, went to London in 1929 to attend the Grosvenor School of Art, where she studied linocut printmaking. Her teacher **Claude Flight** (1881–1955) had been inspired to pursue linocut as an innovative and creative means of expression thanks to the influence of the Austrian painter and art educator **Franz Čížek** (1865–1946) who taught at the School of Applied Arts, or so-called “Angewandte”, in Vienna. In what became known as the Čížek School, he encouraged his students to experiment with simply cut forms in order to hone their sense of movement. In 1919, after the two had met in person, Flight not only began working with linocut himself, but also incorporated aspects of Čížek’s methods into his own teaching.

Moreover, Lill Tschudi’s lifelong fascination with this technique can also be traced back to her great admiration for the Austrian printmaker, book illustrator and painter of animal life **Norbertine Bresslern-Roth** (1891–1978), whose colourful linocut prints she had first discovered as a young girl. In order to bring these parallels to the fore, iconic examples of this artist’s work of ETH’s collection of prints and drawings are complemented in this exhibition by originals from the holdings of the Art Collection and Archives of the University of Applied Arts, Vienna.

Exhibition in collaboration with the Art Collection and Archives of the University of Applied Arts, Vienna
Curatorial team: Cosima Rainer, Stefanie Kitzberger and Robert Müller (Vienna) with Alexandra Barcal (Graphische Sammlung ETH Zürich)