

CABARET VOLTAIRE

Dada Zürich

Press Release

Zurich, January 14 2016

100 years of Dada and Cabaret Voltaire «165 celebration days: Obsession Dada»

The 5th of February 2016 marks the 100th anniversary of the opening of Cabaret Voltaire. We will celebrate the first century of Dadaism with a sequence of 165 holidays and a manifestation of our obsession with the art movement known as Dada. Focussing on a ritualised approach to the three subjects of dadalogy, academy and art, we aim to transform the Cabaret Voltaire of today and turn it into the legendary artists' haunt and cultural venue it used to be 100 years ago. In doing so, we gather momentum from the original Dadaists, letting them inspire and teach us while reflecting on the philosophical concepts of art and society and enlisting the help of artists to ignite their obsession as a source of energy.

Right on time for the 100th anniversary, we will open in Cabaret Voltaire's crypt the exhibition entitled *Obsession Dada*, co-curated by Adrian Notz and Una Szeemann, based on documents from the archives of the late great curator Harald Szeemann. For *Obsession Dada*, documents about his "Museum of Obsessions" and "Agency for Spiritual Guest Work" will be published. "I see this show as an expedition towards the many intentions of obsession. And on this journey I encounter many wonderful islands", says Una Szeemann. An extensive installation, conceived by Una Szeemann in collaboration with Markus Kummer, will create a stage for obsessions in the shape of weekly performances, readings and manifestos. Kicking things off on 5 February 2016 will be the Lu Cafausu Collective, followed by Oppy De Bernardo & Aldo Mozzini, Garrett Nelson, Domenico Billari, Thomas Hirschhorn, Marcel Janco, Carlos Amorales, Michele Robecchi, Gianni Motti, Shana Lutker, Nedko Solakov, Pilar Albarracín, Lily Reynaud Dewar, Grupo EmpreZa, Giovanni Morbin, Königreiche von Elgaland-Vargaland (KREV) and many more.

Obsession Dada is meant to be a platform for contemporary statements, as we hope to create a ground for the expression of obsessions, having the Cabaret Voltaire as a centre for intensions.

Obsession Dada

Documents from Harald Szeemann's archive

Weekly soirées with contemporary artists

5 February to 15 May 2016

165 Holidays

Daily offices at 6.30 am, 5 February to 18 July 2016

Soirées at 8.00 pm (Sun 5.00 pm)

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“Dadalogy”

“Dadalogy” is concerned with the historical and scientific knowledge about Dada and its communication. It describes the dynamics of the Dadaist spirit, whilst transcribing its founding momentum as our point of departure.

The “Offizium” defines the nucleus of all events and will be held every day, 165 holidays, one for each of the 165 Dadaists and will be performed in a small and intimate setup. In the course of the 165 days, from February 5th until July 18th 2016, every morning at 6.30 am, Adrian Notz director of Cabaret Voltaire, will be recited to learn from and to pay tribute to one of the Dada personalities. These recitals will be presented in the format of either a poem, one of their texts, a dance performance, a presentation of a piece of art, or the reading of one of their manifestos.

The bespoke celebration days were offered to the public in a crowd-funding campaign in exchange for a donation. Thus a wide range of different people have become godfather or godmother to a Dadaist and are now officially the rightful owner of the designated respective celebration holiday, on which they will be entitled to celebrate and do nothing for the day. As already in 1913, Hugo Ball, the founder of Cabaret Voltaire, was in search of an exclusive number of people to immerse themselves “orgiastisch” (ecstatic) to the opposite of all things useful and functional.

“School of Dada”

In collaboration with the Swiss National Museum in Zürich, Cabaret Voltaire is initiating an art education program for school classes, whereby the students follow a Dada adventure themed trail in Zürich. As a referencing guide for beginners, we published a “Dada Handbook”. In order to enhance this expansive art education program further, we will offer biweekly guided tours by our Dada specialists.

Map “Dada City Zürich”

A core element of the biweekly guided city tours and the above mentioned “School of Dada”, other than Cabaret Voltaire itself, is the new map “Dada City Zürich”, which has been transformed and republished. This year, the guide will be available in German and English, 45'000 copies have been printed. Some of which will be mailed out with the Swiss Art Magazine Kunstbulletin. The guides will be available at Infopoint of Zürich Tourism and can be obtained from all associating partners as well as from all associates of Dada 100 2016 Zürich. The members of Dada 100 are also clearly indicated on the new map, to demonstrate the scope of Dada 2016. A new feature on the map “Dada City Zürich” is the overlaying of the city’s historical maps with new map material, to grasp an instant comparison of Zürich 100 years ago and the city of today. This comparison is further illustrated in the new map with photographs of Zürich’s building registry archive.

“Genese Dada”

The map Dada City Zürich illustrates how close the historical and scientific aspects, referred to as “Genese Dada”, are linked to Zürich. Typically “Genese Dada” was a phenomenon only linked to Zürich, originating out of three key destinations, Cabaret Voltaire, Gallery Dada – geographically and in terms of a historical timeline – “Waag guildhall” can be positioned between the two. The exhibition “Genese Dada”, co-curated by Adrian Notz, at Arp Museum Bahnhof Rolandseck, features an exhibition catalogue and exhibits pieces of art from 1916 and 1917, originating from Cabaret Voltaire and Gallery Dada, formerly located at Sprüngli Haus. “Genese Dada” polarizes the position, pronounced by Hugo Ball on the 14th of July 1916 at the “Waag guildhall”: “How do we achieve eternal bliss?” By saying Dada. How do we get famous? By saying Dada. Led by Hugo Ball, the Dadaists were in pursuit of bliss and at Cabaret Voltaire and at Gallery Dada by Paradeplatz, the members tried to get famous with Tristan Tzara. Further Cabaret Voltaire happened to be the place where the Dadaists got to the stage of “madness and oblivion” whereas on the other hand Gallery Dada was the scene of “good manners and of distinguished behavior”. Geographically placed between the two Dada locations “Waag guildhall” symbolizes the true meaning of Dada and the above extremes with its pivot strikingly. With both its scales filled equally, Dada stands for neither this nor that but a balance reached with an exact equilibrium in between. The tipping moment of this act of balance can also be described as “pivot”. This third aspect enables neither “left nor right but a vertical” axis, thus allowing to conceive the dimension of imagination in a given space.

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MERZ

In order to experience the polarity of the “pivot”, the in-between space, we will present an exhibition in 2016 at Gallery Gmurzynska, Paradeplatz, next to Gallery Dada, a designated MERZ exhibition. Therefore the one man art movement MERZ, founded by artist Kurt Schwitters in 1919, stands for the abbreviation and derivative of “Commerce and Private Bank”, although clearly referred to as Dada; MERZ is its exact opposite and defines the boundaries of Dada. As Dada stands for extreme opposites, MERZ neutralizes these opposites through a value attribution within a piece of art. Pure MERZ is art, pure Dada is non-art, and both are perceived with an open mind. Not only is Gallery Gmurzynska positioned in the banking district of Zürich, thus the perfect location for “Commerce and Private Bank”, it also defines this location since the recognition of Kurt Schwitters extensive body of work, the site is also associated with “good manners and distinguished behavior.”

“She Dada”

At the time, female dancers trained at the school of Rudolf von Lavan Dada and associated with Bahnhofstrasse and Gallery Dada. On the weekend “Zurich Dances” we will be in pursuit of the “Tanz auf den Dada Bühnen” with a conference. The dance had previously been performed on Monte Verità and Cologne Station. The collaboration with Kunsthau Zürich and an initiation of Ina Boesch with “She Dada,” will feature a specific focus on the roles of women within Dada. Although the men took on the leading role within the Dada movement, women, despite their historical place at the time, took on a substantial presence and had a big influence on Dada. Their presence was not only felt on stage as “Fortune Tellers and Dancers”, but also further afield, artists like Emmy Hennings, Hannah Höch, Sophie Taeber, Angelika Hoerle, Dada Baroness or Suzanne Duchamp got noticed, as we will with “She Dada.”

Hans Bollinger played a significant part for Dada Zürich and for the extensive collection of a Dada archive at Kunsthau Zürich. He is the accredited master for generations of Dada Zürich. Three experts and contemporary Dadaists, Guido Magnaguango, Raimund Meyer and Juri Steiner will pay homage to Hans Bolliger in a special Soirée event. A donation of Dada books from Hans Bolliger and Guido Magnaguagno was handed over to Cabaret Voltaire and is now a Dada Library, recently installed opposite Cabaret Voltaire at Hotel Marktgasse with free access to the public.

“Academy”

“Academy” is referred to as a place to argue and reflect on society and culture. “Cabaret Voltaire Academy” is primarily a place of debate. Cabaret Voltaire enjoys strong partnerships with Zentrum der Geschichte des Wissens (ZGW), ETH University in Zürich and Zentrum der Künste und Kulturtheorie (ZKK) of University Zürich. Both centers often take advantage of Cabaret Voltaire as a stage to host their venues as well as presentations and debates on contemporary, social and political issues. Science and culturally relevant themes are also addressed.

Prof. Dr. Franco Moretti of Stanford University will present the first venue with the title “Where is the humanities in digital humanities?” as the launch of a series of colloquiums, others will be held by philosopher Prof. Dr. Michael Hampe and historian Prof. em. Dr. Jakob Tanner, addressing the theme “Science and Society”. Two artists are invited by ZKK: Polish activist and video artist Artur Zmijewski will do a talk at ZKK: the other artist is Czechoslovakian actionist and musician Milan Knizak who will perform in a concert. One of the core themes of Dada is the event, thus the Master Degree Course Event of ZHdK will dedicate a module to Dada in their spring semester.

“Big Thinkers”

Cabaret Voltaire continues its series on “Big Thinkers”, co-curated by Hayat Erdogan. French Philosopher Jacques Rancière will be a guest speaker under the “Big Thinkers 3” in a symposium at Cabaret Voltaire. Rancière is aware to get invited to a transformation year defining the Centenary Celebration. He conveyed his talk, “Does Art have to be a Confrontation?” in 2004 in Brasil, whereby he describes the opposing of a monument, reminding us of a revolution that happened. The monument opposes passively by simply being there. It takes the opposite position, interferes and questions. The monument refers to the future, a future with the aim and the vision of a revolution. In Rancière's view, Cabaret Voltaire is not a place, it is a monument.

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“Art”

Contemporary art with its transcendence tendencies and with its focus on events is acclaimed to be the highest of these three stages, Dadaists, Academy, Art and signifies the core element of what Cabaret Voltaire stands for.

“Source of Energy Obsession Dada”

For the 100th anniversary we looked for inspiration in the obsessions of Swiss curator Harald Szeemann (1936–2005), by exploring his documents at the J.P. Getty Research Institute in Los Angeles, with the help of Una Szeemann. Harald Szeemann started his career with a “One Man Theatre.” He came across Cabaret Voltaire, whilst taking a keen interest in cabarets as an art history student, which in turn influenced his own cabaret performances and his theoretical approaches. He specifically took an interest in Hugo Ball and launched a memorial evening in his honor on the 30th anniversary of Hugo Ball’s death. After Szeemann’s assignment at Kunsthalle Bern, he curated as General Secretary of Documenta 5 in Kassel, and presented “Individuelle Mythologien”: “The Definition of Individual Mythology as a spiritual space, in which an individual sets his signs, signals, symbols, which define the world to him” (Bachmann) providing “this soothing space of freedom”. True to the spiritual closeness of his institutional experiences, Szeemann founded “Museum der Obsessionen” realizing an obsession of an individual. Hence the “Museum of Obsessions” liberated Szeemann of being intertwined with his institutional assignments, enabling him to focus on essential tasks. He defined obsession as a source of energy, a stimulus to the individual and perceived his Museum as a place to visualize these obsessions. His “agency for spiritual immigration work” (Gastarbeit), was in control to realize ideas of and for the “Museum of Obsessions”. It was an all-encompassing undertaking for one individual only, to take on the original idea, financing it, deal with accounting, publishing a catalogue and to inaugurate the exhibition. Thus inspired by “Museum of Obsessions”, further exhibitions followed, like “Junggesellenmaschinen” and “Monte Verità”. Szeemann studied “Total work of art”, for his exhibition “Der Hang zum Gesamtkunstwerk”, therefore these elements resurface in his one man show: “The Total Work of Art is a fiction of an individual with the perception of a whole, which he imagines as an individual.” During Szeemann’s study of Kurt Schwitters exhibition Merzbau, Szeemann met in Schwitters an artist who founded an art movement, implemented and realized by one person only: MERZ. All throughout his career as a curator, Szeemann always related his work to Dadaists like Duchamp, Picabia, Ball or Schwitters by including contemporary artists, to illustrate, “Art can be an essence of life.” This fact was neglected or forgotten by most artists. “Therefore it is no surprise that today, art gets more commented on than experienced. We suffocate in the sheer mass of information and conceal every subjective comment with a guide on comments.”

With the exhibition “Obsession Dada”, co-curated with Una Szeemann, we explore these obsessions. Inspired by the before mentioned “One Man Theatre”, we are building a stage in the crypt of Cabaret Voltaire where a form of essence of life will take place.

The stage made of copper represents a source of energy with the aim to transform Cabaret Voltaire into a contemporary destination of art. We strive from below and implore the delivery room of Dada. A column also made of copper emerges out of center stage, right up through to the Cabaret Voltaire first-floor hall above. The column features as the transmitting element from the crypt further onto the second copper stage constructed on the first-floor in the hall to conceive the charge. Next to the stage in the crypta, visitors are invited to read the paper with illustrations and documents discovered at J.P. Getty Research Institute. These documents feed the idea of a stage with Szeemann’s thoughts, texts and sketches, all relating to his “One Man Theater”, “Hugo Ball (1886-1927)”, “Museum of Obsessions”, “Junggesellenmaschinen” and “Der Hang zum Gesamtkunstwerk”. These are the testimonies of Harald Szeemann obsessions including his interest in some of the Dadaists.

The newspapers will further provide information on manifestos, intentions, visions, utopias and ideas of international contemporary artists and will be offered to visitors. The stage “Obsession Dada”, a concept of Una Szeemann, built by Markus Kummer, will be the platform for performances of contemporary artists. These shows also referred to as rituals will transform Cabaret Voltaire.

Some of these contributors have been guest artists at Cabaret Voltaire before, such as Thomas Hirschhorn, who with his manifestos for art inspired and encourages our mission. Also we worked with Mexican artist Carlos Amorales, in 2009 on an idea inspired by Hans Arp for the exhibition “The Skeleton Image Constellation”. This form of engagement with Dada and Hans Arp had an enduring

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influence on the artist's work, to the extent where now after seven years Amorales can look back onto an extensive body of work, an engagement with the Latin American Avant Garde movement. He founded a new Avant-garde movement called "El Cubismo Ideologico". The group will now travel to Europe for the first time. Gianni Motti has also performed at Cabaret Voltaire before with his "Preemptive Exhibition", whereby with the help of a fortune teller Asmi Nardo he staged an exhibition taking place in the future. Also in Europe for the first time are the Brazilian "Grupo EmpreZa" who will with their Bodystorm stir a storm at the birthplace of Dada lasting for an entire week. With the help of Una Szeemann many more artists were invited to Cabaret Voltaire for the first time. Italian performance Collective "Lu Cafousu", Giovanni Morbin with his dog Ada, artists Oppy De Bernardo & Also Mozzini, the Swiss American performance artist Garret Nelson, one of the founders of Cabaret Voltaire Marcel Janco from Israel, Italian critic and musician Michele Robecchi, the American artist Shana Lutker, the Bulgarian drawing artist Nedko Solakov, artist Pilar Albarracin from the Southern Spain, the Scottish musician and artist Jim Lambie, Domenico Billari from Basel and French Installation and Performance artist Lili Reynaud-Dewar. All of whom will take part in this joint venture to transform Cabaret Voltaire to an art destination.

Cabaret Voltaire as Sculpture

True to Rancières notion of a Monument, Kerim Seiler is going to transform Cabaret Voltaire into a sculpture. He introduced his proposition and model of a sculpture "Cabaret Voltaire". Thus Cabaret Voltaire will not be conceived as a property anymore but will become a piece of art, following the state of the art rules of an art system. This format of freedom and space had been implemented by artists before, in 2002, by occupying the property for several months and running it as "Dadahaus". Thanks to this initiative Cabaret Voltaire is today an institution. Pastor Leumund and Ajana Calugar, both of whom played a crucial role at the time during these occupation days, will now revive this momentum of freedom and space by staging "1000 Years of Chaos" and "Chaos Days" by enacting a real Dadaist requiem. Virtual reality will take over Cabaret Voltaire with its newly founded "Antimuseum" and "Online Hacktions" under dada-dada.net, a project by Anita Hugi and David Dufresne. The transition will be highlighted by a celebration with a "Hacktion" marathon and a concert by Dead Brothers: "Dada sagt den Kampf an". Reformation and Zwingli can be seen as opponents of Dada. Hugo Ball opposed strongly against Zwingli and Reformation in his writings "Die Folgen der Reformation". Also to be understood as complimentary to Dada is the "Cold Avant Garde", the constructive and concrete, even though the movements can be seen as a direct consequence of Sophie Taeuber-Art. How exactly these circumstances evolved between Zwingli, Konstruktiv and Dada, will be explored by staging a procession from Haus Konstruktiv, passing Grossmünster on to Cabaret Voltaire. At Cabaret Voltaire, German artist Bazon Brock will describe the relations of these three parties.

Cabaret Voltaire's Holiday Rituals will take place all the way through until 15th May 2016, celebrating with artist projects, performances, recitals and concerts. Also the legendary "Cheesesticks-Club" will take place, whereby some young and also established musicians will take to the stage. From 11th June 2016 Cabaret Voltaire will be transformed to „Guild Voltaire-Cabaret of Artists" of the Biennial Manifesta 11. The exhibition "Obsession Dada" will therefore end with its daily evening program on 15th May 2016 with the launch of "Vögele Kunstbulletins" to mark the day exactly 100 years after Cabaret Voltaire Magazine got published. As a contribution to "Vögele Kunstbulletins" we sent seven terms to artists and writers which describe Dada: "pivot", "bliss", "dandy", "Haltung", "Obsession", "Readymade" and "soulèvement".

Annexation of Switzerland as Frontier

Swedish concept artist and noise musician Carl Michael von Hausswolff will compose an acoustic piece which will function in a "Heftform" format. In collaboration with Leif Elggren, also Swedish, Hausswolff invented "Kingdoms of Elgaland-Vargaland" 25 years ago of which the message in Zürich is Cabaret Voltaire, whose territories include all frontiers. Together with the two artists we will conclude the last weekend with concerts and a Symposium. The highlight of the last weekend and to mark the end of the festivities at Cabaret Voltaire, Zürich's main train station will, on 14th May 2016, convert to Switzerland of the Kingdom of Elgaland-Vargaland dissolving its frontiers and thereby expand its space as "pivot", the in-between, full of "bliss", "dandy", "Haltung", "Obsession" and "Readymade", spread over the entire space of Switzerland. The "Soulèvement" of Switzerland.

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“Dada on Tour”

After the above events, Dada will go into exile. The rescue tent of “Dada on Tour”, previously visiting New York, Hong Kong, Aarau, Rio de Janeiro, Kochi, Monte Verità, Zürich and Rheinland in the last years, will pay another brief visit to Singapore before Cabaret Voltaire’s centenary celebrations and will then travel to London. As before in Hong Kong and Zürich, “Dada on Tour” will be co-curated and transformed by Hayat Erdogan of ZHdK Master of Theatre. In Hong Kong the tent of “Dada on Tour” transformed into a mobile museum, resurfacing in Hong Kong in 10 different places. It became the base camp for a group of Scouts, a group investigating the respective areas. Erdogan, Astrom/Zimmer and filmmaker Lobsang Tashi Sotrug built a Website in the format of a film for “Dada on Tour”. In London “Dada on Tour” will morph into “Instant City Reloaded” within the City Marketing Festival “Zürich meets London” and will promote attractions of Zürich in London. In order to find these attractions, Swiss artist Stefan Burger, German producer Kevin Rittberger, Brazilian Grupo EmpreZa and American Yes Men got invited. The artists will help us to find additional attractions other than Cabaret Voltaire and will bring them to London in a boxing ring with a boxer and a poet, to scrutinize the nephew of Oscar Wilde Arthur Cravan to the bone.

Post Script

The transformation process of Switzerland turning into a frontier and the shift of Cabaret Voltaire into a free space of Contemporary Art, will be celebrated just before the summer holidays. This will take place at “Zunfthaus zur Waag” in commemoration of the 100th Anniversary of the “pivot”, the first Dada Soirée on 14th July 1916. The festivities will include “music, dance, theory, manifestos, poems, costumes and masks”.

We are celebrating 100th Anniversary of Dada and Cabaret Voltaire with 165 holidays and would like to pronounce our gratitude to our sponsors

Ernst Göhner Stiftung; Avina Stiftung; Pro Helvetia; Volkert Stiftung, Stiftung ArsRhenia Verein Dada 100 2016 Zürich; Zürcher Kantonalbank (Dada Tours, Genese Dada); Fondation USM; Else von Sick Stiftung (School of Dada); Hotel Marktgasse; Hotel Ambassador; and everyone supporting us in our crowdfunding (Obsession Dada); and extend our gratitude to all partners and associates.

In the attached press release you will find the following information:

- Opening ceremony program for 5 February 2016
- Anniversary program for 5 February through to 18 July 2016

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Opening: Friday, 5 February 2016

6:30 am first Offizium by Adrian Notz for Armada von Dulgedalzen

3.00 pm "Vexations" by Erik Satie, piano, Dario Bonucelli (IT)

8.30 pm Official Speeches by Jürgen Häusler, president of the association Cabaret Voltaire; Adrian Notz, Director Cabaret Voltaire; Corine Mauch, mayor of Zurich.

"Obsession Dada" Opening with a performance by artist collective Lu Cafausu
Luigi Presicce, Emilio Fantin, Luigi Negro, Giancarlo Norese, Cesare Pietroiusti

Followed by: Sermon by Pastor Leumund; "Dada Zürich Museum" Preview; "Dada Stadt Zürich"
Preview of Zurich City map: "Cabaret Voltaire a Sculpture" from Kerim Seiler; "Feiertagsurkunden"
Ceremony; Handing over of Holiday Certificates

Program 100th Anniversary 5 February –18 July 2016

Dadalogie

"Dada Ambassadors", open since 17.11.2015 at Hotel Ambassador;

"Dada on Tour" 20.1.–23.1.2016 Art Stage, Singapore;

"Dada Tours" from 5.2.2016 Biweekly Guided Tours by our Specialist Tour Guides

"Genese Dada" 14.2.–10.7.2016 Exhibition and Soirée 22.4.2016 Arp Museum Bahnhof Rolandseck;

"MERZ" Exhibition Galerie Gmurzynska;

"She Dada" 11.–12.3.2016 Conference by Ina Boesch and Elza Adamowicz, Irene Gammel, Karolin Hille, Ruth Hemus and Christa Baumberger, in collaboration with Kunsthaus Zürich;

"School of Dada" from 5.2.2016 Art Education Programs for Schools;

"Dada Stadt Zürich" from 5.2.2016 Zurich City Map, by Corina Künzli;

"Hommage to Hans Bolliger" 9.3.2016 Soirée with Guido Magnaguagno, Raimund Meyer and Juri Steiner;

"The Force and the Dark Side of DADA» 7.4.2016 Talk by Radu I. Petrescu;

"Tanz auf den Dada Bühnen" 14.5.2016 Conference, Mona De Weerd and Andreas Schwab;

"Erste Soirée Dada" 14.6.2016 Zunfthaus zur Waag;

"Offizium of the Director for the 165 Dadaists" 5.2.–18.6.2016 (daily, 6.30 am)

"Dada Library" open from 5.2.2016 a donation of Hans Bolliger und Guido Magnaguagno, Hotel Marktgasse

Akademy

"Grosse Denker 3" Symposium with Jacques Rancière, co-curated with Hayat Erdogan

"Zentrum der Künste und Kulturtheorien" with Artur Zmijewski 22.4.2016 and Milan Knizak 25.4.2016;

"Zentrum der Geschichte des Wissens" with Franco Moretti 29.2.2016, Prof. Michael Hampe 23.3.2016 and Prof. Jakob Tanner am 20.4.2016;

"ERdaEIGdaNIS" 7.5.2016 Werkraum with ZHdK Master of Arts in Design

Art

«Obsession Dada» exhibition curated by Una Szeemann and Adrian Notz from 5.2.–15.5.2016, weekly Soirées with Luigi Presicce, Emilio Fantin, Luigi Negro, Giancarlo Norese, Cesare Pietroiusti (Kollektiv Lu Cafausu) and Giovanni Morbin on 5.2.2016; Oppy De Bernardo & Aldo Mozzini on

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12.2.2016; Garrett Nelson on 19.2.2016; Thomas Hirschhorn on 10.3.2016; Marcel Janco on 17.3.2016; Carlos Amorales am 25.3.2016; Michele Robecchi on 30.3.2016; Gianni Motti on 7.4.2016; Shana Lutker on 14.4.2016; Nedko Solakov on 21.4.2016, Pilar Albarracin am 27.4.2016; Lily Reynaud Dewar on 29.4.2016 Grupo EmpreZa on 2.–5.5.2016; Domenico Billari (tbd), Jim Lambie (tbd), Markus Kummer, and more;

“Das Cabaret Voltaire als Skulptur“ from Kerim Seiler 5.2.2016

“1000 Jahre Chaos“ 6.2.2016 with Pastor Leumund and Ajana Calugar;

“Jamal and the Coconut Experience“ 7.2.2016 Concert;

“Cheesesticks Club“concerts every Tuesday, curated by Simon Bühler and Yllnora Semsedini;

“Lagune“ Performance by Denis Savary 10.2.2016, curated by Cynthia Odier, Fluxum Foundation;

“Kursk“ a “kurskische Heftpräsentation“ 18.2.2016;

“Zwinglidadakonstruktiv“ investigation relating to *Zürcher Reizklima* 27.2.2016 Haus Konstruktiv, Grossmünster and with Bazon Brock at Cabaret Voltaire;

“dada data“ ab 5.2.2016 Digital Anti-Museum und Online-Actions, 4.3.2016 36h Hacktion 5.3.2016 Concert “The Dead Brothers“, curated by Anita Hugli and David Dufresne;

“Dada on Tour – Polytropos“ Screening of the Website 24.3.2016, concept by Hayat Erdogan, production Astrom/Zimmer and Lobsang Tashi Sutrog;

“Blago Bung“ Performance Action Sound Poetry 9.4.2016 with Demosthenes Agrafiotis (Athens-GR), Michel Collet (F) Jean Dupuy (F), John Giorno (NY), Yolanda Hawkins (NY), Larry Litt (NY), Patrice Lerochereuil (NY), William Niederkorn (NY), ieke Trink (Amsterdam), Valentine Verhaeghe (F), Martha Wilson (NY), Christian Xatrec (NYC), and more.

“Oyroha“Performance 13.4.2016 by Susana Perrottet;

“NO FUTURE für Ideen von Gestern“ Performance 30.4. by Antipro;

“Dada Vögele Kulturbulletin“ from 15.5.2015, curated by Monica Vögele;

“Königreiche von Elgaland-Vargaland“ 13.5.2015 Concerts; 14.5.2015 Annexion der Schweiz als Grenze and 15.5.2016 Symposium with Carl Michael von Hausswolff, Leif Elgren and more;

“Instant City Reloaded“ 17.–22.5.2015 ZHdK: Zürich Meets London: with Grupo EmpreZa, Stefan Burger, Kevin Rittberger and The Yes Men, co-curated by Hayat Erdogan