

EMMA
KUNZ

ENGLISH

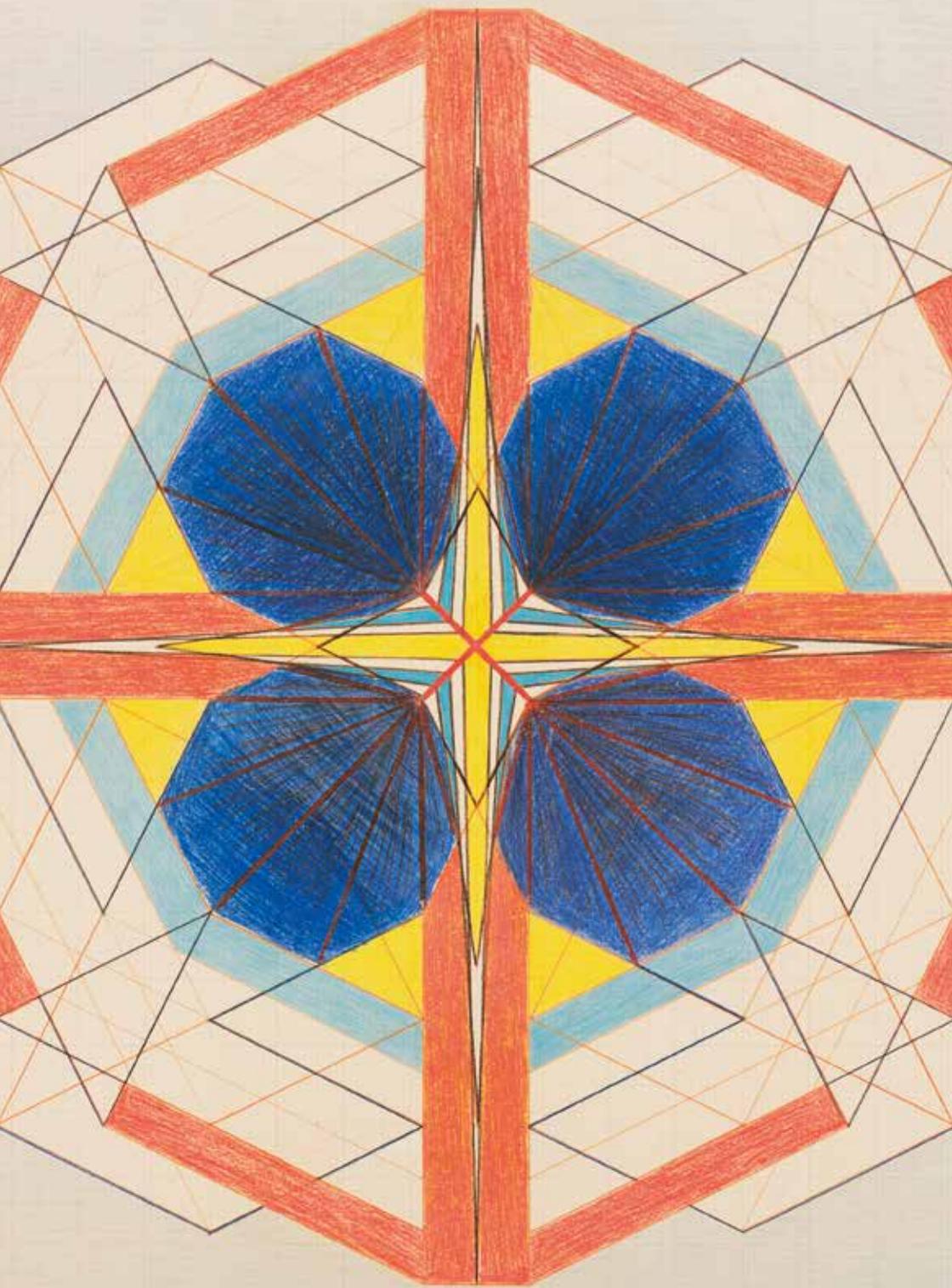
TABAKALERA
EXHIBITION HALL

28/01/2022
19/06/2022

A Visionary
in Dialogue with
Contemporary Art

COSMOS

Nora Aurrekoetxea Etxebarria
Agnieszka Brzeźańska
Dora Budor
Sirah Foighel Brutmann & Eitan Efrat
Athene Galiciadis
Florian Graf
Miriam Isasi Arce
Joachim Koester
Emma Kunz
Goshka Macuga
Diego Matxinbarrena
Shana Moulton
Rivane Neuenschwander
Mai-Thu Perret
Lea Porsager
Tabita Rezaire
Mathilde Rosier
Lauryn Youden



This exhibition invites us into the universe of Emma Kunz, a singular and fascinating figure that has been recently revived by the international art scene, with current artists strongly influenced by her work. To achieve this immersion, the exhibition boasts the largest collection of Kunz drawings ever shown in Spain, as well as other offerings from contemporary artists that dialogue with the Swiss creator's work and legacy. Some of these new artworks have been created specifically for Tabakalera.

During her lifetime, Emma Kunz was mainly known as a healer and naturopath, which was not uncommon in rural Switzerland at the time. Her stories of healing brought her persona a certain degree of mystification, and the mineral powder Aion A that she discovered in a quarry in Würenlos is still used as a popular and common remedy in Swiss pharmacies. However, her artistic work was not discovered until after her death, which seems to confirm her famous prophecy: "My visual work is made for the twenty-first century!".

The foundation of her work as a naturopath was constant and highly personal research around the rules that govern the course of a lifetime and the nature of the human spirit. This research resulted in drawings with strict geometry, whose meaning goes beyond the aesthetic. In the imagination of Emma Kunz, each colour and form had a precise meaning, and the drawings that she completed, in sessions sometimes lasting 48 hours without breaks, helped her explore the rhythm and patterns of the energies she perceived. At the age of 46, she granted her drawings an autonomous nature.

This rediscovery of Emma Kunz in terms of contemporary art offers us a reflection that is of great importance to our current context, such as how to rethink art history and include figures—many of them women—that had been kept on the fringe and defend art as a form of research and knowledge around fundamental questions.

We would like to thank the Aargauer Kunsthaus, Emma Kunz Foundation, Pro Helvetia and the Embassy of Switzerland to Spain and Andorra for their support, as well as the dedication of curator Yasmin Afschar and to all the the participant artists.

Tabakalera
Donostia / San Sebastian
January 2022

EMMA KUNZ

A VISIONARY IN DIALOGUE WITH CONTEMPORARY ART

Emma Kunz saw herself as a researcher. She approached everyday life as a healer and only “became” an artist posthumously. In his catalogue text for the first Aarau exhibition in 1973, the then director of the Aargauer Kunsthaus Heiny Widmer, stated: “Emma Kunz never intended [. . .] to be an artist. [. . .] She must have felt that what we call art could not touch her.”¹ Kunz’s own intentions and those subsequently adopted by others are central to understanding her practice. They create the conditions for placing her oeuvre in a dialog with contemporary art, as an example of an early cross-disciplinary and holistic practice.

Emma Kunz was born in 1892 in Brittnau, in the Swiss Canton of Aargau. Certain fundamental discoveries in humanities and natural sciences were brought to light in her youth. Psychoanalysis, for example, began to investigate the unconscious mind, the first evidence of radioactive radiation was discovered, and the foundations for the theory of relativity were laid. In art, meanwhile, the abstract tradition, within which Kunz’s pictorial work can roughly be placed, was taking its first spectacular steps, in part driven by questions of spirituality. By 1938, when Emma Kunz was making her first pendulum drawings on paper, the modernist drive to innovate had come to a halt. The Second World War brought about another profound caesura. Kunz spent the war years secluded in Brittnau, while in Germany the Nazi regime extensively instrumentalized naturopathy and esotericism for its own purposes². After the war, in Switzerland the concrete art tradition could have furnished a context for Kunz’s “magical geometry,”³ but she had neither contact with nor knowledge of the art scene of that time. Increasingly under pressure for her work as a healer, in 1951 Kunz relocated permanently to Waldstatt, in the rural canton of Appenzell, where alternative medicine could be practised more freely. In 1953 she published two texts about her “drawing method.” There are also photographs of

1. Heiny Widmer, Emma Kunz, exhibition catalog, Aarau: Aargauer Kunsthaus, 1973, p. 9.

2. The Reichsführer of the SS, Heinrich Himmler, is said to have had a particular penchant for the occult; but Hitler, too, allegedly hired a dowser to bring a pendulum to the Reich Chancellery in order to scan it for harmful rays. Cf. Jules Evans, “Nazi Hippies: When the New Age and Far Right Overlap,” in GEN Medium, Nov. 4, 2020, <https://gen.medium.com/nazi-hippies-when-the-new-age-and-far-right-overlap-d1a6ddcd7be4> (accessed 29 November 2020).

3. Fritz Billeter, “Die magische Geometrie der Pendlerin Emma Kunz,” in Tages-Anzeiger, Dec. 20, 1973.

an experiment, dated the same year, in which she uses her pendulum to “polarise” marigold flowers. Kunz’s most extensive legacy, however, comprises approximately 500 drawings on graph paper in her characteristic style, which she used as tools in her work as a healer. When Emma Kunz died in Waldstatt in 1963, the world of art was once again metamorphosing: opening up to new media and to the everyday, while more female artists began challenging the international art discourse in order to carve out a place for themselves within it. Ten years later, when Widmer made reference to “what we call art,” *art brut* was on everyone’s lips, and “inwardness” had become a highly prized commodity of visual expression. Today, art is characterised by an almost infinite variety of forms, uses, and themes. Connections to Emma Kunz’s holistic practice are suddenly abundant, and it is now possible to ask if today’s art might be the sort that could have “touched” her.

“My visual work is made for the twenty-first century!”, Emma Kunz is said to have predicted. In fact, in seclusion and far from the art world, she exemplified much that seems natural in contemporary art: an expanded concept of art that refuses the binary opposition between art and non-art and instead integrates the most diverse fields of action—research, medicine, and natural science, as well as the spiritual, the visionary, and the animistic. Also her holistic perspective has gained importance in contemporary life. Western rationalism’s assertion of human supremacy over the inanimate and the non-human has been superseded and the question of whether and how art can heal no longer arises only in the context of art therapy, but also at a societal level. It could therefore be said that the twenty-first century is ready for Emma Kunz. To engage with her work is to engage with a number of the most relevant themes of our time and in contemporary art.

The artist **Dora Budor**, for example, shows with a work of her *Origin series* (2019) a machine that reacts to forces invisible to the naked eye. Dust and pigments are periodically injected into a sort of test chamber, and form ever-changing landscapes of fog. These recall news images of forest fires as well as the sunset atmospheres of William Turner (1775–1851). In a manner at once threatening and disconcertingly beautiful, the device brings forces to bear that are both man-made and extra-human, and thus proposes a critical renewal of Kunz’s process of image generation. **Agnieszka Brzeżańska** uses the preoccupation with the invisible as an anchor point for the mystical in cultural history. For example, in a series of paintings from 2015 (*HUGALY, OPANGHT, SHR, WOSBTFGM*), she appropriates the magical-occult technique of drawing sigils, where graphic symbols are generated in order to anchor a goal in the unconscious mind. Brzeżańska is interested in the potentials that lie in the creative mixing of spiritual, feminist, ecological, and natural-scientific



approaches. She says that for her, Emma Kunz's "radical modesty" represents a way out of the narcissistic, male, (and dangerous) self-absorption of spiritual thought, a kind of opposite pole to the guru cult.⁴ **Mathilde Rosier's** series of paintings, *Blind Swim* (2016–2018), tells of the affinity between humans, plants, and animals. She too calls for an anti-hierarchical coexistence of the most various forms of life, and creates images of this—a mythology of its own.

The exploration of nature as a physical and visual experience is the starting point for the video installation by **Sirah Foighel Brutmann and Eitan Efrat**. Building on *The Magic Mountain* (2020), a documentary essay film on "healing caves," the artists deepen their engagement with one of these places, the Emma Kunz Grotto in Würenlos', a Roman Quarry that has been linked to special geological powers. The result is the video-installation *Meeting a Flower Halfway* (2021) in which they trace how nature affects the human being, and the human being can, in turn, affect nature—like Emma Kunz in her marigold experiment, in which she influenced the plants' growth. **Joachim Koesters's** interest in praying mantises, supposedly able to contact the spirit of the person who observes them, is similarly situated. Koester portrays these insects in his *Mantis* series (since 2015) in dramatically lit, large-format photographs. Like the bodies in the 16mm film-projection of *Tarantism* (2007) they mobilise unimagined powers. **Miriam Isasi's** work is the fruit of the dialogues she establishes with the nature that surrounds her. With metals linked to alchemy and transformation such as gold,

4. Agnieszka Brzeżańska, "Emma Kunz: The Researcher Who Refused to Become a Guru," in *Frieze*, 22 March 2019, <https://www.frieze.com/article/emma-kunz-researcher-who-refused-become-guru> (accessed Nov. 23, 2020).

silver and bronze, for the exhibition Isasi has created a sculpture in the shape of a mistletoe, a plant which, among other things, is a symbol of protection.

Emma Kunz's activities as a healer open up a broad field of reference. She is said to have become aware of her clairvoyant and radiesthetic abilities early on. She treated a large number of patients, prepared herbal tinctures, and above all worked with the pendulum. The mineral powder called Aion A, still available in Swiss drugstores, is another well-known remedy. She is said to have discovered it in Würenlos in 1942, and to have used it to cure Anton C. Meier, the quarry owner's son, of polio. The American artist **Shana Moulton**, in the role of her alter ego Cynthia, illuminates these forms of popularisation and commercialization of alternative healing methods, always with a twinkle in her eye, and in a disarmingly honest manner. We may well find ourselves reflected when we see the protagonist of her video *Restless Leg Saga* (2012) searching through television advertising and health magazines for a remedy for her condition. Concepts of healing are also crucial in **Lauryn Youden's** artistic work, which flows seamlessly into her activism to generate social respect towards illness and disability. Her sound-installation entitled *Those stones which also express themselves at dawn* (2021) creates a bridge to the Würenlos quarry and its healing limestone through recordings of the electromagnetic waves emitted from the grotto, as well as field recordings and the sound of singing bowls. The notion of care is also apparent in the work of **Nora Aurrekoetxea Etxebarria**. In collaboration with the stylist Milena Dieckman, the artist presents the sculpture *DIVA* (2021) made with hair. Hair, especially women's hair, is a material that carries experiences and emotions.

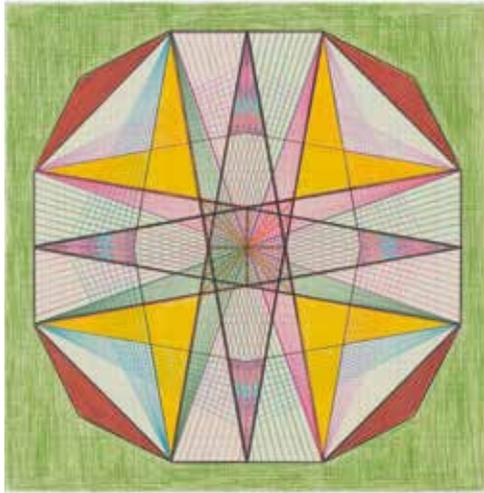
Nora Aurrekoetxea Etxebarria, *DIVA* (2021), detail.
Courtesy of the artist.





In this case, braiding is conceived as a familiar gesture, a gesture of care, but at the same time it is a gesture that transforms a thread into a support structure. Less in a medical or psychological sense than under the lens that art can create specific impacts, the theme of healing resonates throughout **Rivane Neuenschwanders's** series *The Name of Fear* (2013–present). In this work the Brazilian artist transforms children's drawings that depict their fears, into protective, perhaps even healing textile capes. They prove to be impressive snapshots in time of social sensitivities, with an honesty only a child's imagination can produce.

Emma Kunz designed her drawings based on questions and visions, which she mapped on graph paper with her pendulum and elaborated into complex geometric structures of lines and planes. In the spirit of repetition and appropriation, she continued to use these sheets after they were completed, consulting them over and over again. Apart from their ability to be interpreted totally differently, what is astonishing about these drawings is their formal range. Kunz's exact drawing method, and how her motifs are to be deciphered, repeatedly raise speculative, spectacular interpretive proposals. This potential for fictionalisation is what fascinates **Athene Galiciadis**, who already engaged with Kunz's drawing methods in a publication, transposing them into a digital form. From this publication, Galiciadis has created the new work *Traces* (2021), in which line forms are inscribed into wall stucco like artefacts from an unknown time and culture. **Diego Matxinbarrena** uses geometric forms in a somewhat reverse gesture as an anchorage to the real world, "to order the chaos outside". Matxinbarrena's drawings can be read spatially: shapes and strokes of colour in which he pre-



sents particular places and scenes of the exterior in harmony with his inner world.

With **Mai-Thu Perret** we see another Swiss artist interested in the abstract and geometrical aspects of Kunz's visual language. Kunz's "perspective of plastical 'care'"⁵ is reflected in Perret's feminist understanding of representation as an illicit value. In line with a drawing by Kunz (*Werk Nr. 067*, undated), Perret develops a large-format, neon wall installation. Like Perret, the Polish artist **Goshka Macuga** also elaborates on alternative historiography where frequently women play an important role. With a vase modelled on Kunz's head (*Emma Kunz*, 2020), the Swiss healer and researcher, too, has found her way into Macuga's gallery, which both catalogues and critically questions the ancestral masterminds of our contemporary society.

With her pendulum drawings, but also with a microscope and Geiger counter, Emma Kunz researched, experimented, and attempted to gain knowledge about the world—following paths other than those laid out by the classical natural sciences. Danish artist **Lea Porsager** makes a similar attempt. For some time now she has been studying quantum theory. From there she builds a surprising bridge to the spiritual with the video installation *CØSMIC STRIKE* (2018), which couples the behaviour of neutrino particles with a mystical, trance-like experience. French-born Guyanese/Danish artist **Tabita Rezaire** extends similar questions into the digital world, combining the technological with the spiritual. Rezaire sees her practice as a form of "de-colonizing healing." In the video work

5. Elisabeth Lebovici, "Mai-Thu Perret: The Community That Will Have Arrived," in Mai-Thu Perret, eds. Lionel Bovier and Dorothea Strauss, Zurich 2011, pp. 7-16.

Premium Connect (2017), she shows that the binary system on which computer science is based is not an exclusively European invention, but also has roots in West-African divination rites.

An unconditional interpenetration of life and work under a holistic framework supersedes as a model for understanding the practice of Emma Kunz. **Florian Graf** has been working on such questions of authorship as a multiplicity of functions and roles under the aegis of *FG Artist Service Group* since 2016⁶. His range of services now encompasses eighty-four labels, through which he scrutinises the possible and impossible societal roles of artistic creators; he also adopts these himself when he receives a commission. In the further development of the work (*Artist I*, 2021) the audience is the recipient of these attributions. It is confronted with changing terms when looking into Graf's minimalist mirror, whereby the infinite varieties of these attributes condense into a universal system.

Yasmin Afschar

Dora Budor, *Origin II*
(*Burning of the Houses*),
2019. © Dora Budor
Photo: Gina Folly,
Kunsthalle Basel



6. See www.artistservicegroup.org (accessed Dec. 1, 2020).

NORA AURREKOETXEA ETXEBARRIA

(1989, Bilbo)

DIVA, 2021

Hair and steel

New commission

AGNIESZKA BRZEŹAŃSKA (1972, Gdańsk)

Emma Kunz, 2020

Georgia O'Keeffe, 2020

Emily Carr, 2020

Acrylic on canvas

100 x 100 cm

Courtesy of the artist & BWA Warszawa

HUGALY, 2015

OPANGHT, 2015

SHR, 2015

WOSBTFGN, 2015

Oil on canvas

200 x 150 cm

Courtesy of the artist & BWA Warszawa

Gaia, 2020

Bog wood, leather, paint

Ø 63.5 x 13 cm

Courtesy of the artist & BWA Warszawa

DORA BUDOR (1984, Zagreb)

Origin II (Burning of the Houses), 2019

Custom environmental chamber (reactive electronic system, compressor, valves, 3D printed elements, aluminium, acrylic, LED light, glass, wood, paint), organic and synthetic pigments, diatomaceous earth, FX dust, felt

Chamber: 152 x 160 x 86 cm

Ed. 2/3

Courtesy of the artist and Antenna Space

SIRAH FOIGHEL BRUTMANN & EITAN

EFRAT (both 1983, Tel Aviv)

Meeting a Flower Halfway, 2021

HD-Video, Loop, sound, 14'20"

Two C-Prints, each 48 x 37 cm

Commissioned by Aargauer Kunsthaus for the exhibition Emma Kunz Cosmos, at Aargauer Kunsthaus

Courtesy of the artists

ATHENE GALICIADIS (1978, Altstätten)

Traces, 2021

Plaster, 10 stucco panels

Each 111.9 x 111.9 x 1.5 cm

Courtesy of the artist

With the financial support of a work grant from Pro Helvetia, Swiss Arts Council and the Ernst and Olga Gubler-Hablützel Foundation.

FLORIAN GRAF (1980, Basel)

Artist I, 2021

Spy mirror, wooden frame, screen, sensor, video
219 x 193 x 8 cm

Courtesy of the artist and Aargauer Kunsthaus, Aarau

MIRIAM ISASI ARCE (1981, Vitoria-Gasteiz)

Viscum album, 2021

Gold, silver, bronze, copper and platinum

Lost wax casting

Variable dimensions

3 etchings

Print on Hahnemühle paper 250 gr.

26 x 35 cm each

Ed 3+2 ap

New commission

JOACHIM KOESTER (1962, Copenhagen)

Tarantism, 2007

16mm film installation, black and white, 6'09'

AP2 of Ed. 5 + 2 AP

Courtesy of the artist and Galleri Nicolai Wallner, Copenhagen

Violin Mantis, 2015

Inkjet print

108,5 x 83,5 cm

Ed. 1/5 + 2 AP

Miomantis, 2015

Inkjet print

112 x 87 cm

Ed. 1/5 + 2 AP

Schizocephala Bicornis, 2015

Inkjet print

108,5 x 83,5 cm

Ed. 1/5 + 2 AP

Courtesy of the artist and Galería Elba Benítez, Madrid

EMMA KUNZ (1892 Brittnau - 1963 Waldstatt)

Unless otherwise noted the works are undated, frame dimensions are indicated and the works are owned by the Emma Kunz Foundation, Würenlos.

Work No. 010

Pencil and crayon on blue scale paper
104 x 104 x 4.5 cm
Aargauer Kunsthhaus, Aarau

Work No. 036

Pencil and crayon on brown scale paper
77.5 x 77.5 x 4.5 cm
Aargauer Kunsthhaus, Aarau/ Depositum Otto Kälin, Madrid

Work No. 037

Pencil, crayon and oil crayon on brown scale paper
78.6 x 77.4 x 4.5 cm

Work No. 057

Crayon and oil crayon on brown scale paper
102 x 108 x 4.5 cm

Work No. 063

Pencil and crayon on brown scale paper
98.5 x 98.5 x 4 cm
Aargauer Kunsthhaus, Aarau

Work No. 067

Pencil and crayon on brown scale paper
102.3 x 78.1 x 4 cm
Aargauer Kunsthhaus, Aarau

Work No. 071

Pencil and crayon on brown scale paper
79 x 80.5 x 4.5 cm

Work No. 077

Pencil and crayon on brown scale paper
107.5 x 107.5 x 4.5 cm

Work No. 087

Pencil and crayon on brown scale paper
115.5 x 92.6 x 4 cm

Work No. 089

Pencil and crayon on brown scale paper
108 x 107 x 3.5 cm
Aargauer Kunsthhaus, Aarau

Work No. 101

Pencil, crayon and oil crayon on brown scale paper
68.7 x 69 x 5 cm

Work No. 105

Pencil on brown scale paper
102.5 x 102.5 x 4.5 cm

Work No. 107

Crayon and oil crayon on brown scale paper
101.5 x 107 x 4.5 cm

Work No. 109

Pencil and crayon on blue scale paper
99 x 97 x 3.5 cm
Aargauer Kunsthhaus, Aarau

Work No. 141

Crayon on brown scale paper
93.8 x 93.8 x 4.5 cm
Aargauer Kunsthhaus, Aarau

Work No. 152

Crayon and oil crayon on blue scale paper
106 x 106 x 4.8 cm

Work No. 165

Crayon and oil crayon on brown scale paper
109 x 107.5 x 4.5 cm

Work No. 182

Pencil and crayon on brown scale paper
52.3 x 77.3 x 4.5 cm

Work No. 183

Pencil and crayon on brown scale paper
47.3 x 77.3 x 4.5 cm

Work No. 184

Pencil and crayon on brown scale paper
52.4 x 77.3 x 4.5 cm

Work No. 185

Pencil and crayon on brown scale paper
57.4 x 77.3 x 4.5 cm

Work No. 187

Pencil and crayon on brown scale paper
87.5 x 76 x 4.8 cm

Work No. 189

Pencil and crayon on brown scale paper
102.7 x 107.7 x 4.5 cm

Work No. 190
Crayon and oil crayon on brown scale paper
105 x 102.5 x 4.5 cm

Work No. 333
Crayon and oil crayon on blue scale paper
120 x 119 x 4.8 cm

Work No. 354
Pencil and crayon on brown scale paper
106.4 x 107.6 x 4.5 cm

Work No. 376
Pencil, crayon and oil crayon on brown scale paper
63.5 x 64.5 x 4.5 cm

Work No. 385
Pencil, crayon and oil crayon on brown scale
paper
79.7 x 77.7 x 4.5 cm

Work No. 391
Pencil, crayon and oil crayon on blue scale paper
84 x 89 x 4.8 cm

Work No. 392
Pencil, crayon and oil crayon on brown scale paper
84 x 84.5 x 4.8 cm

Work No. 393
Crayon and oil crayon on blue scale paper
84.5 x 84.5 x 4.8 cm

Work No. 394
Pencil, crayon and oil crayon on brown scale
paper
85 x 84 x 4.8 cm

Work No. 398
Crayon on brown scale paper
83 x 83 x 4.5 cm
Aargauer Kunsthaus, Aarau/ Depositum Nachlass
Charles Schiffmann

Work No. 414
Pencil and crayon on brown scale paper
288 x 86.5 x 4.8 cm

Work No. 426
Pencil and oil crayon on brown scale paper
112 x 117 x 4.8 cm

Work No. 460
Pencil, crayon and oil crayon on blue scale paper
110 x 110 x 4.8 cm

Work No. 463
Crayon and oil crayon on blue scale paper
113 x 113 x 4.8 cm

Work No. 466
Pencil, crayon and oil crayon on blue scale paper
110 x 110 x 4.8 cm

Work No. 469
Crayon and pencil on brown scale paper
104 x 117 x 4.8 cm

Work No. 518
Pencil and oil crayon on brown scale paper
112 x 117 x 4.8 cm

GOSHKA MACUGA (1969, Warsaw)
Discrete Model 016, 023, 040, 069 and 071, 2020
90.6 x 66 x 3.9 cm
Courtesy of Goshka Macuga

Lattice 3 (Nude +), 2019
Hand woven tapestry, 100% cotton, aluminium
frame
109 x 27.5 x 1 cm
Courtesy of Goshka Macuga and Kate MacGarry
Gallery, London

Madame Helena Blavatsky, 2020
Rubber cast
51 x 19 x 25 cm
Ed. 1/5 + 2AP

Emma Kunz, 2020
Rubber cast
29 x 25.5 x 27 cm
Ed. 1/5 + 2AP

Courtesy of Goshka Macuga

DIEGO MATXINBARRENA (1961, Donostia)

En conferencias circulamos, 2008

Collage. Photography and drawing on paper
50 x 32 cm

Pareceros a los paisajes, 2007

Collage. Photography and drawing on paper
65 x 50 cm

Significados en instalaciones, 2006

Drawing on paper
61 x 50 cm

No es salida ni entrada, 2009

Drawing on paper
67 x 50 cm

Movimientos naturales, 2010

Drawing on paper
67 x 50 cm

Courtesy of the artist

SHANA MOULTON (1976, Oakhurst, California)

Restless Leg Saga, 2012

HD digital video, sound, 7'14"

Ed. 3 + 2AP

Courtesy of the artist and Galerie Gregor Staiger,
Zurich

RIVANE NEUENSCHWANDER (1967, Belo Horizonte)

The Name of Fear/Rio de Janeiro (Tubarão/ Meu irmão - Shark/My Brother), 2017

150 x 56 x 10 cm

The Name of Fear/Rio de Janeirov (Choque Elétrico/Arma- Bomba-Guerra- Terrorismo- Tiro-teio - Electric Shock/Weapon- Bomb-War- Terrorism- Shooting), 2017

95 x 45 x 10 cm

The Name of Fear/Rio de Janeiro (Igreja/ Medo de perder a mãe e o pai / Church/Losing Father and Mother), 2017

100 x 70 x 10 cm

Courtesy of the artist

The Name of Fear/Aarau (Giftige Tiere/Zeitdruck), 2020

122 x 53 x 53 cm

The Name of Fear/Aarau (Spritzen/Mobbing), 2020

125 x 53 x 20 cm

The Name of Fear/Aarau (Tod/Erderwärmung), 2020

118 x 120 x 20 cm

The Name of Fear/Aarau (Magendarmgrippe/ Atomkraftwerke), 2020

100 x 81 x 20 cm

The Name of Fear/Aarau (Coronavirus/Krieg), 2020

112 x 95 x 20 cm

Aargauer Kunsthau, Aarau

MAI-THU PERRET (1976, Geneva)

Untitled (after no. 067), 2020

Neon tubes

350 x 470 cm

Aargauer Kunsthau, Aarau / Donation of the Association of Friends of the Aargau Art Collection supported by Outset Germany_Switzerland

LEA PORSAGER (1981, Frederikssund)

FEMI HORN [MORE AND MORE GHOSTS CUM INTO THE VACUUM], 2020

Horn sculpture, stainless steel

300 x Ø 50 cm

Daybed, stainless steel, foam mattress, silicone cover

32 x 80 x 212 cm

CØSMIC STRIKE, 2018

Anaglyph 3D-animation, double-channel, sound, 62'

Courtesy of the artist and NILS STÆRK, Copenhagen

TABITA REZAIRE (1989, Paris)

Premium Connect, 2017

Video with led glow, 13'4"

Ed. 3

Courtesy the artist and Goodman Gallery.

Commissioned by EMARE and Impak, Utrecht, Netherlands

MATHILDE ROSIER (1973, Paris)

Blind Swim 1, 2016-2017

Oil on canvas

209 x 124 x 2.3 cm

Blind Swim 10, 2017

Oil on canvas

209 x 124 x 2.3 cm

Blind Swim 6, 2017

Oil on canvas

208 x 128 x 2.3 cm

Courtesy of the artist and Galleria Raffaella Cortese, Milan

Blind Swim 22, 2018

Oil on canvas

200 x 120 x 2.3 cm

Courtesy of the artist

Intensive field and the electric body, 2020

Fabric paint on cotton

260 x 300 cm

Courtesy of the artist

LAURYN YAUDEN (1989, Vancouver)

Those stones which also express themselves at dawn, 2021

Installation. Foil and electromagnetic, singing bowl and field recordings from the Emma Kunz Grotto processed into harmonic structures built around 238 Hz frequency, 49'

Ed. 5

Courtesy of the artist

DOCUMENTARY SPACE

Emma Kunz (1892, Brittnau-1963, Waldstatt)

Pendulum with jade and silver ball and the wooden board used as an organising scheme, 1892-1963

House Elixir «Rochus»

Fenomen 3 & 4

Medicines

Book of poems *Leben*, published 1930, Verlag Hans A. Gutzwiller AG, Zürich, 1930

Notebook of Emma Kunz, undated

«Das Wunder schöpferischer Offenbarung - Gestaltung und Form als Mass, Rhythmus, Symbol und Wandlung von Zahl und Prinzip» (The Miracle of Creative Revelation - Design and form as measure, rhythm, symbol and transformation of number and principle).

Self-published by Emma Kunz in 1953

«Neuartige Zeichnungsmethode - Offenbarung - Gestaltung und Form als Mass, Rhythmus, Symbol und Wandlung von Zahl und Prinzip» (New Method of Drawing - Design and form as measure, rhythm, symbol and transformation of number and principle).

Self-published by Emma Kunz in 1953

Emma Kunz Foundation, Würenlos © Emma Kunz Foundation

Portrait of Emma Kunz & flowers, 1953

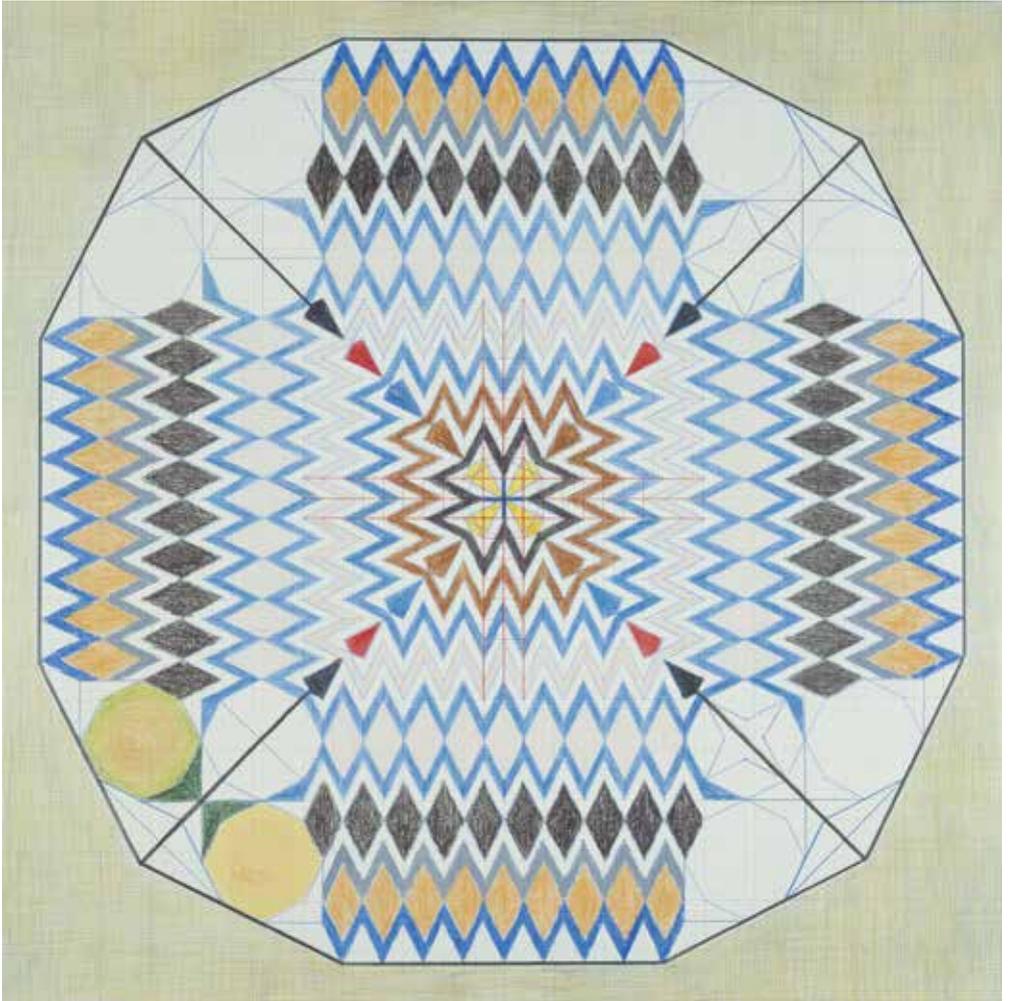
Black and white prints, photo negatives Staatsarchiv Appenzell Ausserrhoden

120 x 80 cm

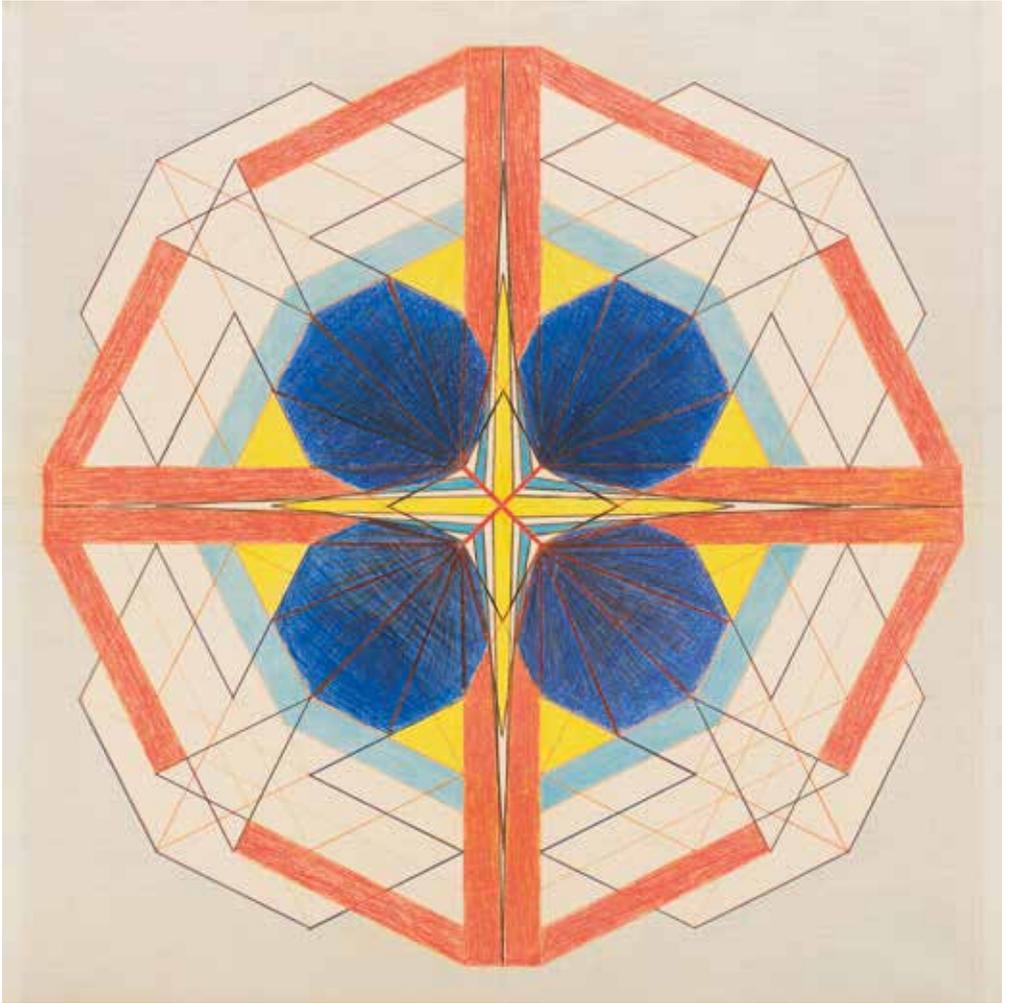
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Excerpts from the unpublished raw material for the documentary film project «Emma Kunz» (working title) by Gabriel Baur, filmed between 1995 and 1999

© 2021 ONIX FILM



Emma Kunz, Work No. 010, undated. Aargauer Kunsthau, Aarau.



Emma Kunz, Work No. 165, undated. Emma Kunz Foundation, Würenlos © Emma Kunz Foundation

TABAKALERA



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