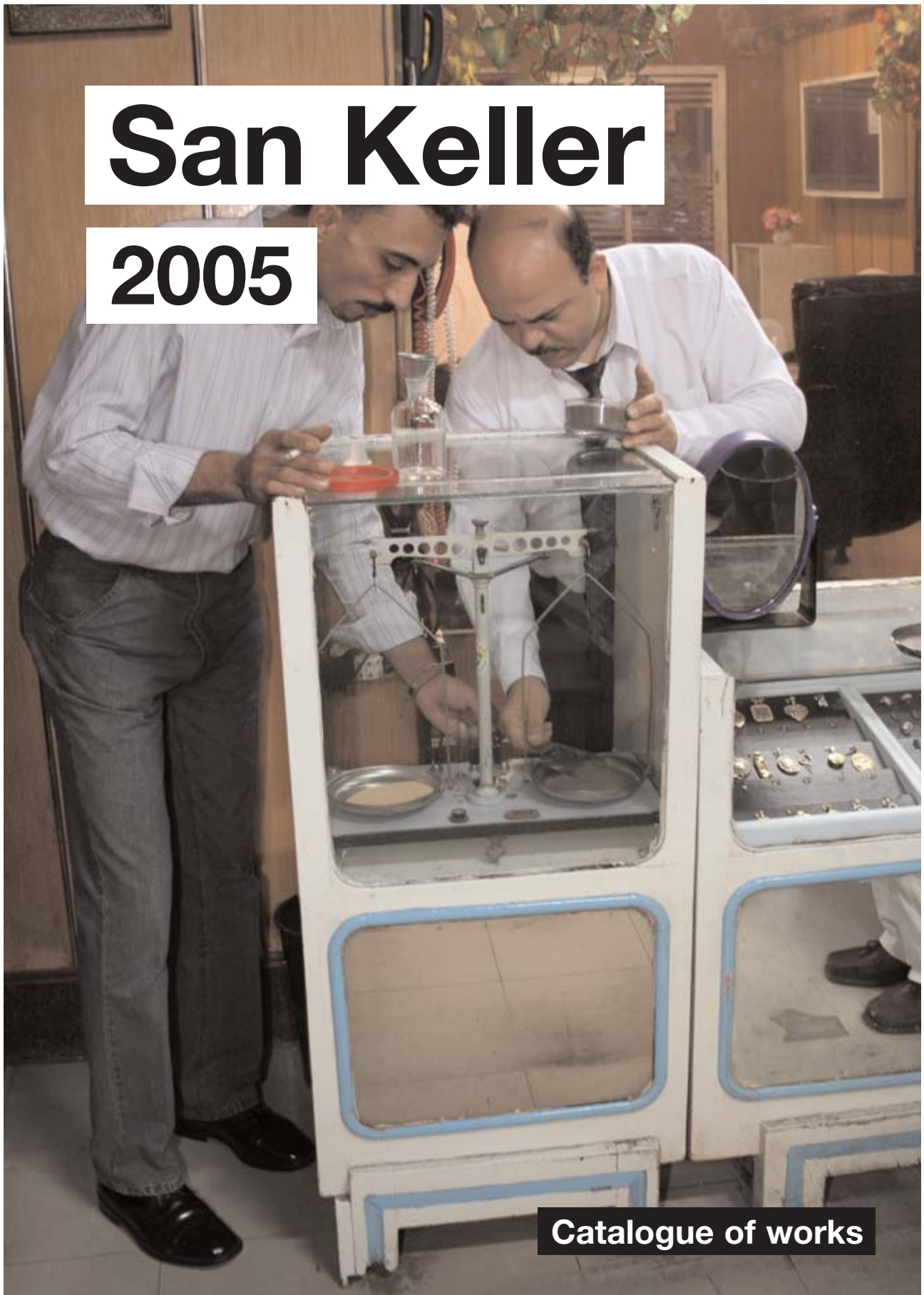


San Keller

2005



Catalogue of works











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San Keller

Catalogue of works

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Masquerade

Each page of the book ‹Masquerade› shows the same picture of San Keller's head, which the readers are allowed to turn into a caricature.

> *Picture page 40*

Action object

Object: ca. 300 pages, photocopies
with drawings, A3; linen binding

Edition: unique copy

Location: Kunsthaus Zürich, Zurich

Exhibitions: ‹N/B›, Attitudes, Geneva; ‹San Keller›,
Galerie Brigitte Weiss, Zurich

Duett

Two swings are hang from the ceiling of the exhibition space, one behind the other at a distance of 1,5 m. In this way they can only be used by people swinging in tandem.

> *Picture page 46*

Action object

Object: 2 wooden seats for swings,
on chains, hanging from the ceiling

Edition: 3 + 1 artist's proof

Exhibitions: ·N/B·, Attitudes, Geneva

Courtesy the artist

Sanrise or Sanset

The video projection shows San Keller's hair-line and forehead. The projection suggests a movement, putting one in mind of a rising or setting sun, although the head does not move at all.

> *Picture page 42*

Video projection

Film still on DVD, projected

Edition: unique copy

Exhibition: <N/B>, Attitudes, Geneva

Courtesy the artist

à vendre (For Sale)

Originally the box was used in the context of the action «Make it happen» at the Kunstmuseum Bern for storing the action materials and the visitors to sit on. Afterwards no warehouse could be found that would store the box at a price we could afford and it had to be sold as fast as possible to prevent it from being destroyed. So the box found its true destination in becoming the object «à vendre», which was sold to the highest bidder at the exhibition «N/B».

> *Picture page 44*

Action objekt, 2004/2005

Object: box with the words «à vendre» written on it

Edition: unique copy

Exhibition: «N/B», Attitudes, Geneva

Location: private collection, Geneva

Déjà vu

This is the life-sized portrait San Keller exhibited during the Prague Biennial 2003. It had the following explanation: «Somewhere in Prague San Keller is waiting for you. He will not leave until someone – you – will awake him with a kiss.» So, San Keller positioned himself at a street corner and waited for the kiss that would deliver him from his predicament. After standing there motionless for about an hour he started to lose his faith in the belief that any visitors of the Prague Biennial would find him and wake him with a kiss. As San Keller had also moved he had broken the ban he himself had imposed on himself and failed to comply with his own concept. The portrait thus ended up in the basement of the gallery where it acted as a painful reminder of his failure. Its bulkiness also prompted the question what should happen with it.

At the beginning of 2005 San Keller had finally found the solution. He wrote the story of his Prague failure on the glass panel in front of the photograph. > *Picture page 45*

Action/Photograph, 2003/2005

Colour photograph on aluminium, text on glass, wooden frame
209 x 80 cm

Edition: unique copy

Exhibitions: «N/B», Attitudes, Geneva; «San Keller», Galerie

Brigitte Weiss Zurich

Location: art collection Canton of Zurich

Wer schläft zuerst? (Who Falls Asleep First?)

The visitors can lie down on the bed next to San Keller and watch him fall asleep. The only question being – who will fall asleep first?

> *Picture page 10*

Video installation

Material: 1 bed (EMBRU, ...), 1 pillow, 1 bedside table, 1 TV screen, 1 DVD player, 1 DVD

Edition: 3 + 1 artist's proof

Location: 1/3 Kunsthaus Zürich, Zurich

Exhibitions: ‹N/B›, Attitudes, Geneva; ‹San Keller›, Galerie Brigitte Weiss, Zurich

Courtesy Galerie Brigitte Weiss

San Keller vertraut Ihnen

(San Keller Trusts You)

In the context of the exhibition ›Make it happen‹ at the Kunstmuseum Bern San Keller decided to prove to the visitors that he had confidence in them. He entrusted them with CHF 500.- and told them to take it to the Raiffeisen Bank and deposit it in his account.

The first two San Keller trusted on 12 November 2004 were two pupils from Schliern near Bern. They have failed to take the money to the bank to the present day. One of them, however, wrote San Keller an anonymous letter in which he apologized for his friend who did not want to deposit the money in the account. So, to get his money back, San Keller decided to sell this letter.

Action/Document, 2004/2005

Document: letter, A4, in gold frame

Edition: unique copy

Location: private collection

Exhibitions: ›San Keller‹, Galerie Brigitte Weiss, Zurich

Mein Kontostand (My Account)

During his exhibition at the Galerie Brigitte Weiss each day San Keller would publish the current status of his work account. These unique copies, printed on a yellow sheet of paper format A3 and signed, can be bought at the price of the account balance indicated on the sheet.

> *Picture page 41*

Document

Edition: a series of 72 unique copies, format A3, signed

Price: the account balance indicated on the relevant sheet

Courtesy Galerie Brigitte Weiss

San Keller im Verhör

(San Keller Being Cross-Examined)

On the 5 and 6 April 2003 San Keller had eight art historians cross-examine him for twenty-four hours at a stretch, each being allowed three hours. They were: Max Wechsler, Konrad Tobler, Christoph Lichtin, Martin Tiefschlaf, Katrien Reist, Brita Polzer, Rachel Mader and Beate Engel. The cross-examinations were then transcribed word by word so that now they can be performed during exhibitions. The first performance of the cross-examinations took place during the exhibition 'San Keller' in the Galerie Brigitte Weiss. Gallery owner Brigitte Weiss would read the cross-examiners questions while the visitors took San Keller's role and read his answers. The questioning was performed in a chronological order and the interview taken up by the next visitor where the one before him had left off.

Action/Performance, 2003/2005

Performance No. 1: 29 April - 2 June 2005,

Galerie Brigitte Weiss

Material: 1 desk and 2 chairs

on a raised platform and the texts of all 8 cross-examinations,
filed in 8 folders

Edition: 3 + 2 artist's proofs

Courtesy Galerie Brigitte Weiss

Bitte läuten, bevor Sie eintreten
(Please Ring Before You Enter)

In the exhibition space there is a door bell with the name San Keller on it. Each time the visitors press the button the bell rings outside the entrance door.

> *Picture page 39*

Action object

Object: door bell

Edition: 3 + 1 artist's proof

Exhibitions: «San Keller», Galerie Brigitte Weiss, Zurich

Courtesy Galerie Brigitte Weiss

The Last Journey

San Keller/Schnittholz

For the insert ‹The Last Journey› appearing in the publication ‹Swiss Design 2003: Désir Design› San Keller invited the winners of the ‹Swiss Design Prize 2003› to send their awarded works onto a last journey. Six designers accepted the invitation and packed their works into a box. Schnittholz then buried the six boxes in places all over Switzerland. Each work in a different place, and if nobody finds them they will remain there forever and a day.

The exhibited photograph (Rhônegletscher, Furkapass/VS) shows the location of the awarded work of Bon-Bon (Valeria Bonin & Diego Bontognali)

Action/photograph, 2003/2005

Photograph: 6 colour prints (Wijer, Rothenturm/SZ; Hüttlistalden, Jaunpass/FR; Rhônegletscher, Furkapass/VS; Giubiasco, Piano Magadino/TI; Petit Theurre, Etang de la Gruère/JU; Steinsee, Sustenpass/BE), on aluminium, wooden frame 82,5 x 120,5 cm, behind glass

Edition: unique edition

Exhibitions: ‹San Keller›, Galerie Brigitte Weiss, Zurich

Courtesy Galerie Brigitte Weiss

Richte die Zeit (Adjust The Time)

The clock in the exhibition has stopped. It is only when the visitors adjust the hands that they move for a moment, but then the clock stops again.

> *Picture page 8*

Action object

Object: clock

Edition: unique copy

Exhibitions: ›San Keller‹, Galerie

Brigitte Weiss, Zurich

Courtesy Galerie Brigitte Weiss

Annunciations

For the audio installation ‹Annunciations›, which took place during the Sharjah Biennial, the Sharjah Art Museum was equipped with loudspeakers like a mosque. Every day at 9, 12, 15 and 18 o'clock, respectively, the loudspeakers would announce texts from the arthistorical canon. Prior to the Biennial San Keller had invited the participating artists and curators to each choose a text. An actor read the texts in English and Arabic. Later the recordings were played during the Biennial.

> *Picture page 4*

Site-specific audio installation

Material: 4 loudspeakers, 1 MD player

and 1 MD with the following texts: **Khaled Ramadam:** We are all normal and we want our freedom, **Brian O' Doherty:** Inside the White Cube, Context as Text, **George Ferguson:** Signs and Symbols in Christian Art, **Irit Rogoff's,** **Terra infirma:** geography's visual culture, **Anselm Franke:** In the truly topsy-turvy world the true is an aspect of the false, **Adrian Piper:** Dear Editor, **Wu Hung:** Monumentality on early chinese art and architecture, **Unbekannter Autor:** Bush must die!, **Jack Persekian:** Text aus dem Biennale Katalog, **Jimmie Durham:** Certain Lack of Coherence: Writings on Art and Cultural Politics, **F.T. Marinetti:** The Futurist Manifesto, **Karl Rosenkranz:** Aesthetik des Hässlichen, **Mladen Stilinovic:** The Praise of Laziness, **Jacqeline Chambon:** Le rapport disparu, **Nicolas Bourriaud:** Relational Aesthetics

Exhibition: Sharjah International Biennial 2005, United Arab Emirates

Commissioner: Sharjah International Biennial

What Would I Do If I Failed As an Artist

The installation ‹What Would I Do, If I Failed As an Artist› represents San Keller's hairdresser's salon he would work in as a hairdresser if his artistic career failed. San Keller is currently looking for a big art museum to donate his installation to, under the stipulation that he be allowed to work in the salon if he failed as an artist.

> *Picture page 52*

Installation

Material: wall paper, photograph ‹American Dream›, chair, newspaper, hair dresser's chair, mirror, trolley with hairdresser's tools etc.

Edition: unique edition

Exhibitions: ‹Swiss Art Awards›, hall 3, Messe Basel

Courtesy the artist

Take Me With You

Because ‹Smart Project› asked him to create a site-specific work for the group show ‹ADAM› in Amsterdam, San Keller went to Amsterdam three times. The first time he wandered aimlessly through town, came up with various concepts and decided he would like to realise the work ‹Classportrait›. Each pupil of a lower grade class and his or her family (roommates) were to pose for a portrait in the home of one of their fellow pupils. The second time San Keller travelled to Amsterdam he was accompanied by Schnittholz, who was supposed to take the photographs. Of the 25 pupils and their families, however, there were only 5 who agreed to have their portrait taken. San Keller rejected the work ‹Classportrait› and prepared new concepts. He did not feel like realising any of them, though. When he went to Amsterdam the third time he decided, after a few beers in the bar ‹Festina Lente›, to fold the concepts into boats, set them afloat on the river and watch them sail to the

ocean. This concept then was realised and recorded on video. During the exhibition ‹ADAM› the visitors could watch the video ‹Take me with you› on a portable DVD player in San Keller's place in the bar, but only if they ordered the same beer as him.

> *Picture page 54/55*

Video installation

Material: information card, San Keller's bar stool, Leffe Brune, portable DVD player, DVD/9 min 30 sec

Film/Cut: Kala Newman

Exhibition: ‹ADAM›, Amsterdam, The Netherlands

Commissioner: Smart Project Space, Amsterdam

Creator

The installation ‹Creator› was produced on invitation by the Kunstmuseum Thurgau for the group exhibition ‹Gott sehen› (Seeing God) at Kartause Ittingen. Modelling clay amounting to San Keller's body weight was laid out on a chrome table in front of a life-size nude photograph of the artist. The visitors could then create San Keller anew.

> *Picture page 53*

Installation

Material: colour photograph, mounted behind glass, 70 x 210 cm;
chrome table, 60 x 200 x 90 cm; modelling clay, 84 kg

Photograph: Isabel Truniger

Exhibitions: ‹Gott sehen›, Kartause Ittingen, Warth

Commissioner: Kunstmuseum Thurgau

Courtesy the artist

Blow Up

San Keller inflates a balloon until it bursts.

Audiotrack

Audio track: 2 min 30 sec, mini disc

Commissioner: «Aqua Art Sound Broadcast», Art Basel

Miami Beach

Courtesy the artist

Geben Und Nehmen (Give And Take)

Give: For each day San Keller spent in Cairo he blew into the air 1 gram of gold dust over the roof tops of the Khan el Khalilili Bazaar.

Take: For each day he spent in Cairo he collected a gram of dust in Champlion Street.

> *Picture Cover, Backcover, page 51*

Object

Material: 40 grams of Cairo dust,
in a little glass bottle

Edition: unique copy

Courtesy of the artist

Home

A wooden roof painted gold and shaped like a pyramid is standing on the floor in the centre of the exhibition space. If eight or more visitors came together they could lift the roof, rest it on their shoulders and possibly find their home underneath.

> *Picture page 2, page 50*

Action object

Object: wooden roof painted gold and shaped like a pyramid, 270 x 270 x 144 cm

Edition: 3 plus 1 artist's proof

Exhibitions: ›Bilderstreit‹, ›Bekanntmachungen, 20 Jahre Studienbereich für bildende Kunst an der Hochschule für Gestaltung und Kunst Zürich‹, Kunsthalle Zürich, Zurich

Courtesy the artist

Bauchpinsel (Belly Brush)

San Keller shaved his head and used the hair to manufacture a brush.

> *Picture page 48*

Object

Material: Black wooden handle, silver ferrule,
San Keller's hair

Production: Diana Pinsel, Molis

Edition: unique copy

Courtesy the artist

Nothing is Perfect

Fashion designer Dior was in the possession of a stick with a golden tip with which he used to point out to his employees the parts to be improved on a piece of clothing. The action object 'Nothing is Perfect' is a free interpretation of this stick, to be used in art circles. Art critics can use it when walking through an exhibition or collection and point out to the public the flaws and shortcomings of the exhibited works.

> *Picture page 47*

Action object

Object: pointing stick made of
ebony with golden tip, 92 cm

Edition: unique copy

Courtesy the artist

Model Cairo

In Cairo people do not discard their damaged plastic chairs but repair them.

The person who owns this plastic chair is obliged to do the same. We advise you to use the chair regularly and intensively, despite the fact that it classes as an artwork. Otherwise there will never be any need to repair the chair, and it will never find its true destination as ‹Model Cairo›.

Object, 2006

Material: new plastic chair,
plus instruction manual

Edition: 5 plus 1 artist's proof

Courtesy the artist

Lacher (Laughs)

The insert ‹Lacher›, which San Keller produced for the Shedhalle Newspaper, asked the readers whether they had to laugh when reading the paper, and if so, where exactly. In one copy of the newspaper all ‹Lacher› have been marked. It can be consulted in the Shedhalle.

Insert

Shedhalle Newspaper no. 3

Scale: 1 page A4, black and white

Commissioner: Shedhalle, Zurich

Object

Shedhalle Newspaper No. 3 with marked ‹Lacher›

Edition: 5 plus 2 artist's proofs

Courtesy the artist

San Keller





Keller San
PC 87-656 709-7


Konfostand
1. Juli 2005

CHF 7549.10









This is the portrait I exhibited at the National Gallery during the Prague Biennale 2003. It had the following explanation written on a San Star attached to it: «Somewhere in Prague San Keller is waiting for you and he will not leave until you awake him with a kiss.» So one fine day during the exhibition I travelled from Zurich to Prague. I positioned myself at the first street corner I came across. After standing there for about an hour I became doubtful. Would anyone who had seen my work at the Biennale come looking for me? Would they find me at all? So I walked on until I found a bench where I sat myself down waiting for the kiss. It was not long before I also left this place, though, and my trust in the action vanished into thin air. Restlessly I then rambled the streets, questioning my movements, searching for the right pattern. Nothing happened and I finally abandoned all hope. I then decided to go and see the exhibition. Soon afterwards I was standing in front of my work, face to face with my own person. I did not have the courage to withdraw the picture from the show, so I simply turned by back and fled. Since then the bad memory of this photograph has been dogging me and keeps reminding me of the failure of my fairytale beliefs.





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right **Nothing is Perfect** > Dates page 35

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right **Geben und Nehmen** > Dates page 32





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right **Creator** > Dates page 30























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Freinacht in der Hardau

The action «Freinacht in der Hardau» was created for the Hardau housing estate in Zurich on the invitation of the research project group «Kunst Öffentlichkeit Zürich». In a flyer San Keller encouraged the people living there to give him their keys during the free night and to spend the winter night outside until their neighbours would take them into their flats. San Keller kept guard over the keys in his porter's lodge in the centre of the housing estate and provided warm drinks for the freezing residents.

> *Picture page 60*

Action

Date: Sat 5 and Sun 6 March 2005, 18.17 - 06.57

Places: Main square and flats of the Hardau housing estate, Zurich

Promotion: Flyer, A4, black and white, duplex, edition of 2500, distributed to all households

Action material: flyer, skybeam, porter's lodge, receipts for keys, badges for guests and warm drinks

Participants: All in all 4 residents of Hardau handed over their keys. Three were taken in by their neighbours, one participant asked for his keys to be returned after spending three hours in the cold.

Commissioner: Kunst Öffentlichkeit Zürich

Balance

On one of the upper storeys of the PriceWaterhouseCooper company building in Zurich-Oerlikon a tight rope has been erected at a dizzy height spanning 20m across the atrium. A large security net has been installed one storey below the high wire. The employees of PWC can use the wire at any time, and if interested, they can attend free courses in funambulism.

Action object

Status: not realised

Commissioner: PriceWaterCoopers, Competition for art integrated into architecture for the company's building in Zurich Oerlikon

One Roof

Every last Friday of the month free lunch and coffee will be served to the unemployed in the PriceWaterhouseCooper company's building in Zurich-Oerlikon. In return the unemployed commit themselves to remaining in the building for the whole day, during which they do nothing. Naturally they are allowed to keep the PWC employees company during their breaks.

Action

Status: not realised

Commissioner: PriceWaterhouseCooper,

Competition for art integrated into architecture for the company's building in Zurich Oerlikon

Come Together

San Keller/Su Yung Park

While researching for the exhibition ‹Visions of Paradise› in summer 2004 San Keller came across an old clapped-out luggage cart at the station in Altkirch (France) and knew at once that this cart should be given a new lease of life. He tried several routes to find someone willing to travel to Paris with him and this old cart thus: ‹We will take turns at pushing the cart while the other person is resting on it. In this way we will be able to travel to Paris day and night without having to take breaks.› Whereupon Su Yung Park joined San and the cart and the journey to Paris turned into an open-ended journey. ‹San, Su and the old luggage cart will come to you if you invite them. On the way to you they will take turns at pushing the cart and resting on it. Thus they will be travelling to you without interrupting their journey once. Arriving they will tell you about their journey and the old luggage cart will stay in your care until they receive the next invitation. Thus life and journey will go on and on ...›

On 31 March 2005 San, Sue and the old luggage cart completed the first leg of their journey,

which led them over 40 km to the performance and exhibition space Kaskadenkondensator in Basel. They had been invited there to participate at the performance series <IMPEX>. The journey started at 9.30 a.m. at Altkirch station and ended at 22.30 p.m. at Kaskadenkondensator, after telling the audience about the things experienced during their journey.

> *Picture page 66*

Action, 2004/2005

Date: 31 March 2005, 9.30 - 22.30

Location: Altkirch station, France – Kaskadenkondensator, Basel

Action object: luggage cart, a few blankets

Promotion: flyer, 4 x 6 cm, in colour

Tafelrunde (Banquet)

The action ‹Tafelrunde› was developed for the performance event ‹Silent Talk – Exposition Performance› at the MAK Vienna. Karl Kreibel's object ‹Corpus 6› became the venue for 6 performers whose performances were temporally and spatially overlapping. San Keller placed a table amply laden with food and drink in this room and invited performers and audience to participate at the banquet.

Action

Date: 8 March 2005, 20.15 - 22.30

Venue: MAK Vienna, Austria

Curator: Aurelia Burckhardt

Stage object: ‹Corpus 6›: Karl Kreibel

Performers: Aurelia Burchkardt, San Keller, Lena

Kvadrat, Walter Lauterer, Ria Probst

Commissioner: ‹Silent Talk- Exposition Performance›,

MAK Nite, MAK Vienna

Action material: 1 table laden with food
and drink, 8 chairs

A Royal Decision

San Keller asked the president of the «Sharjah Biennial 7», who is also ruler of the Emirate, Dr. Shaikh Sultan Bin Mohammed Al-Qasimi to come to a fundamental decision, namely whether San Keller's logo, the San star, was to be continued to be used in his artistic work or not. San Keller handed his written request to the sheik at the red carpet, which had been spread for the president for the opening. The sheik accepted San Keller's request with majestic politeness and promised the artist a speedy answer. As his majesty has not come to a decision as yet the San star is still in use and will remain so for the time being.

> *Picture page 59*

Action

Date: 6 April 2005, 19.30

Location: Sharjah Art Museum

Action material: San star dossier

(«The Written Request», «History of the San Star»,
«Oeuvre Catalogue 2003/2004»)

Commissioner: Sharjah International Biennial

San Keller Beeing Cross-Examined By Oliver Kielmayer / San Keller Beeing Cross-Examined By Philipp Ursprung

During his exhibition at the gallery Brigitte Weiss San Keller organised two further examinations, for which art historians Oliver Kielmayer and Philipp Ursprung interviewed him about the exhibited works. However, he did not answer himself but had art historians Giovanni Carmine and Tirdad Zolghadr take his place.

Action

Action No 1: 10 Mai 2005, 19.00 - 20.15

Location: Galerie Brigitte Weiss, Zurich

Participants: Oliver Kielmayer as cross-examiner and

Giovanni Carmine as San Keller

Action No 2: 27 May 2005, 19.00 - 20.30

Location: Galerie Brigitte Weiss, Zurich

Participants: Philipp Ursprung as cross-examiner and Tirdad

Zoghadr as San Keller

Mont sur Route

San Keller/Manuel Krebs

After the third day of their workshop ‹Office-world› at ECAL in Bussigny, San Keller managed to persuade his friend Manuel Krebs to walk back to the Hotel Carlton in Lausanne for a change. Manuel Krebs agreed on the condition that they would stop and drink a glass of ‹Mont sur Rolle› at each restaurant they would encounter at the roadside.

Action

Date: 10/11 May 2005, 19.15 - 01.30

Distance: ECAL, Bussigny – Hotel Carlton, Lausanne

Restaurants: Arc en Ciel, Bistro, Terminus,

Big Ben Pub, Café Istanbul, Café PMU, Pizzeria, Karaoke Bar, Theopolus and Le Palmier

Action material: 1 glass of ‹Mont sur Rolle› at each restaurant (the rule with the glass of ‹Mont sur Rolle› was interpreted generously to include other types of alcoholic drink)

Documentation: receipts (unfortunately Manuel Krebs lost the receipts somewhere on the way between Le Palmier and Hotel Carlton)

Best of Hardau

San Dance Company

The action ‹Best of Hardau› was produced on invitation by the research project ‹Kunst Öffentlichkeit Zürich› for the housing estate Hardau in Zurich. The San Dance Company encouraged the residents to dance to their favourite songs. They were asked to take along their favourite music and to dance to it together with the San Dance Company. As refreshment there was one free grilled sausage per person and a drink to go with it.

> *Picture page 62/63*

Aktion

Date: 4 June 2005, 14.00 - 23.00

Location: playground and barbecue place Hardau

Presentation: Michael Hilton

San Dance Company: San Keller, Patricia Bucher, Susanne Sauter, Shirana Shabazi, Michael Blättler, Lorenz Meier, Rudolf Steiner

Barbecue master: Lorenz Meier, Rudolf Steiner

Promotion: Flyer, A4, duplex, in seven languages (German, Italian, French, Spanish, Portuguese, Croatian, Albanian); distributed to every household in Hardau.

Favourite songs: among others, ‹Ferienkassette aus Kambodscha›, Sens Unik from the album ‹Chromatic›, Jodlerclub Bergfründ, ‹Guitars for Dreaming – Top Soul Guitar›, different songs by 50 Cent, Fairuz and the Rabani Brothers from Libanon, Lynyrd Skynyrd with ‹Sweet Home Alabama›, Nena ‹Nur geträumt›, Johann Strauss ‹Wein, Wein und Gesang, Op.333›, Albanian folk music

Action material: dancing platform, DJ equipment, SDC numbers, favourite songs, barbecue grill, sausages, bread and drinks

Commissioner: Kunst Öffentlichkeit Zürich

It Takes Two

The concept of the action ‹It Takes Two› was developed for the performance festival ‹Stromereien› in Zurich, but was realised the first time in the context of the workshop ‹entgegen›. San Keller sits on a public bench and remains seated till someone sits down next to him. If there is some kind of exchange San Keller remains on the bench. If no exchange takes place San Keller sits on the next bench, etc. In Helmstedt San Keller announced his presence in the daily newspaper, so that the inhabitants would know about the stranger sitting on their park benches. In the context of ‹Stromereien› San Keller announced his presence but to the festival visitors, although he placed a cushion emblazoned with the words ‹Please sit next to me› beside him.

> Picture page 61

Action

Action No 1: 15 - 18 June 2005, 14.30 - 07.32 (nonstop)

Event: ‹entgegen›, workshop for practicing

site-specific interventions and artistic interventions in public environments; Helmstedt, Germany

Action material: sleeping bag

Commissioner: Hochschule der Künste Braunschweig

Action No 2: 3 - 5 August 2005, 12.00 - 12.00 (nonstop)

Event: ‹Stromereien›, Zurich (in between

Zurich main stadion and Escher-Wyss-Platz)

Action material: cushion emblazoned with the words

‹Please sit next to me› and a sleeping bag

Commissioner: Stromereien

Catalogue Raisonné

Invited by the Centre Paul Klee on the occasion of the Centre's two-week opening, San Keller recited in chronological order the complete details of the works 1-1536 from the catalogue raisonné Paul Klee. The visitors were invited to take his place and recite in his stead.

As the catalogue raisonné contains more than 9000 works the action could be continued at any time. Once all the work details have been recited there is always the possibility to begin with work no. 1.

> *Picture page 65*

Action object

Action: 20 June - 30 July 2005, daily from 10 a.m. - 5 p.m.,

Event/Venue: Centre Paul Klee, Bern

Commissioner: Centre Paul Klee, Bern

Object: 1 catalogue raisonné Paul Klee 1 - 9,

1 pulpit, 1 bookmark, 3 benches and 1 information panel

Edition: 3

Location: 1/3 Centre Paul Klee

Courtesy the artist

Imagine

Invited to participate at the performance event 'Der längste Tag' San Keller developed several different concepts. None of the concepts, however, reached the point when he felt he would like to realise it. Consequently San Keller decided to fold each concept into a paper flower and to sell the flowers at the performance event.

> *Picture page 64*

Action object

Action: 21 June 2005, 20.28 – 21.23

Event/Venue: 'Der längste Tag', Kunsthof Zürich, Zurich

Commissioner: Kunsthof Zürich, Zurich

Objects: 10 concepts in 10 different colours,
each copied onto a white or yellow sheet of paper, 21 x 21 cm
each, folded into a flower and fixed onto a stick

Edition: unlimited

Price: CHF 10.- /per flower

Status

Invited by the Kunstmuseum Solothurn San Keller, on the occasion of the collection exhibition ›orten‹, rented out the two sculpture niches located in the museum's façade, which had been empty since the museum's opening in 1902, to whoever was willing to position themselves in them as living sculptures. The rent for a niche was CHF 300.- per day including moving up and taking down by the local fire brigade. The living sculptures were secured with hooks and belts. Two signs reading ›Zu vermieten 079/542 49 67‹ and information leaflets at the reception promoted the offer.

> *Picture page 57*

Action

Dates: 27 August 2005, 14.00 - 16.00,

Sabine Rusterholz & Christoph Vögele, 15 October 2005,
14.00 - 15.15, Sandra & Thomas Keller

Event: ›orten‹, Kunstmuseum Solothurn

Promotion: 2 advertisements inside
the sculpture niches, information leaflets at the entrance

Commissioner: Kunstmuseum Solothurn

Hanging on a String

The action ‹Hanging on a string› was produced for the event ‹Unruhe, bitte!› at the theatre Gessnerallee, for which the Zurich art and theatre scene had come together to act, perform and create installations over a period of two evenings. San Keller came to visit the event and stretched a white string across all the rooms where he had visited performances, installations and events.

Action

Dates: 30 September 2005, 19.00 - 24.00,

1 October 2005, 19.00 - 24.00

Event/Venue: ‹Unruhe, bitte!›,

Theaterhaus Gessnerallee, Zurich

Commissioners: Institut für Theorie, HGKZ;

Theaterhaus Gessnerallee

Action material: 6 rolls of white string, 1500 m each

San Keller Will Exclaim Your Message in Cairo

After being in Cairo for a week and listening to the sounds of the city coming through the open window, San Keller decided to contribute his part to this soundscape. So he offered to exclaim messages people sent him from his flat on the 9th floor. One message should not exceed 160 characters and could be exclaimed more than once, for 1 Egypt Pound per exclamation.

> *Messages Seite100, picture page 102*

Action

Duration: 24 October - 2 December 2005

Location: 31A Champolion Street, 9th floor, Down Town, Cairo, Egypt

Commissioners: Sylvia Rüttimann, Pio Diaz, Yan Duyvendak,

Anet Rhiner, Anna Albisetti, Dora Kapusa, Julia Born, Gesa Zimmer, Harm Lux, Erik Steinbrecher, Andre Schneider, Elena Montesino, Everafter, Johannes M. Hedinger und Com&Com, Giovanni Carmine, Marianne und Fritz Keller, Mo Diener, Christin Markovic, Kerim Seiler, Leòn Roca und Samuel Leuenberger.

Kindly supported by Pro Helvetia Cairo

San Keller trägt den Iman auf die Kanzel

(San Keller Carries the Iman up to the Pulpit)

Schnittholz/San Keller

Schnittholz wanted San Keller to spend a day in Cairo carrying a muezzin up to the minaret where he would call the worshippers to prayer. When looking for a muezzin, however, San Keller had to realise that ever since the invention of loudspeakers muezzins had stopped calling from the minarets. Consequently San Keller altered the concept and started looking for an Iman he could carry up to his pulpit for his Friday prayer. He still has not found this Iman, although San Keller keeps hoping to find him.

Action

Status: not realised

Das letzte Werk (The Last Work)

In the context of the exhibition ›Bekanntmachung‹ on the occasion of the 20 year anniversary of the study course ›Visual Arts‹ San Keller asked all the graduates the same question: «Do you still make art?» Of 110 graduates only 4 answered with a clear ›No‹. These 4 people San Keller invited to a panel discussion about their last work. Helena Greter and Marianne Geiger accepted the invitation and in front of a slide projection of their last work they talked about the meaning of this work, why they had stopped making art and what they were doing today.

Action

Date: 21 December 2005, 14.00 - 14.30 and 22.00 - 22.30

Event/Venue: ›Performancetag‹, ›Bekanntmachungen, 20 Jahre Studienbereich für bildende Kunst an der Hochschule für Gestaltung und Kunst Zürich‹, Kunsthalle Zürich, Zurich

Participants: Helena Greter and Marianne Geiger

Commissioners: Studienbereich für bildende Kunst HGKZ, and Kunsthalle Zürich

Vorlesung (Lecture)

In the context of the exhibition ‹Bekanntmachung› on the occasion of the 20 year anniversary of the study course ‹Visual Arts› San Keller asked head Christoph Schenker to choose a book in order to recite this book together with interested participants in one go from the first word to the last. The people taking part in the whole recital of Wittgenstein's ‹Vorlesungen und Gespräche über Ästhetik, Psychologie und Religion› were given a certificate signed by San Keller and Christoph Schenker.

> *Picture page 58*

Action, 2006

Date: 6 January 2006, 15.15 - 19.30

Event/Venue: ‹Bekanntmachungen, 20 Jahre Studienbereich für bildende Kunst an der Hochschule für Gestaltung und Kunst Zürich›, Kunsthalle Zürich

Action material: Ludwig Wittgenstein, ‹Vorlesungen und Gespräche über Ästhetik, Psychologie und Religion›, a table and some stools

Participants with certificate: None

Commissioners: Studienbereich für bildende Kunst und Kunsthalle Zürich

Publication

Memosan 92/93

Memosan

San Keller/Schnittholz

«Memosan» documents in a playful way San Keller's complete works produced so far. It shows pictures of San Keller's artworks and is played according to the following rules: First all the cards should be laid out on a table with the pictures facing down. The first player then turns over the first two cards. If both cards show the same picture the player is to keep the pair and plays again. Then it is the next player's turn. The player who at the end owns the most pairs, and thus remembered most of San Keller's work, wins.

Game

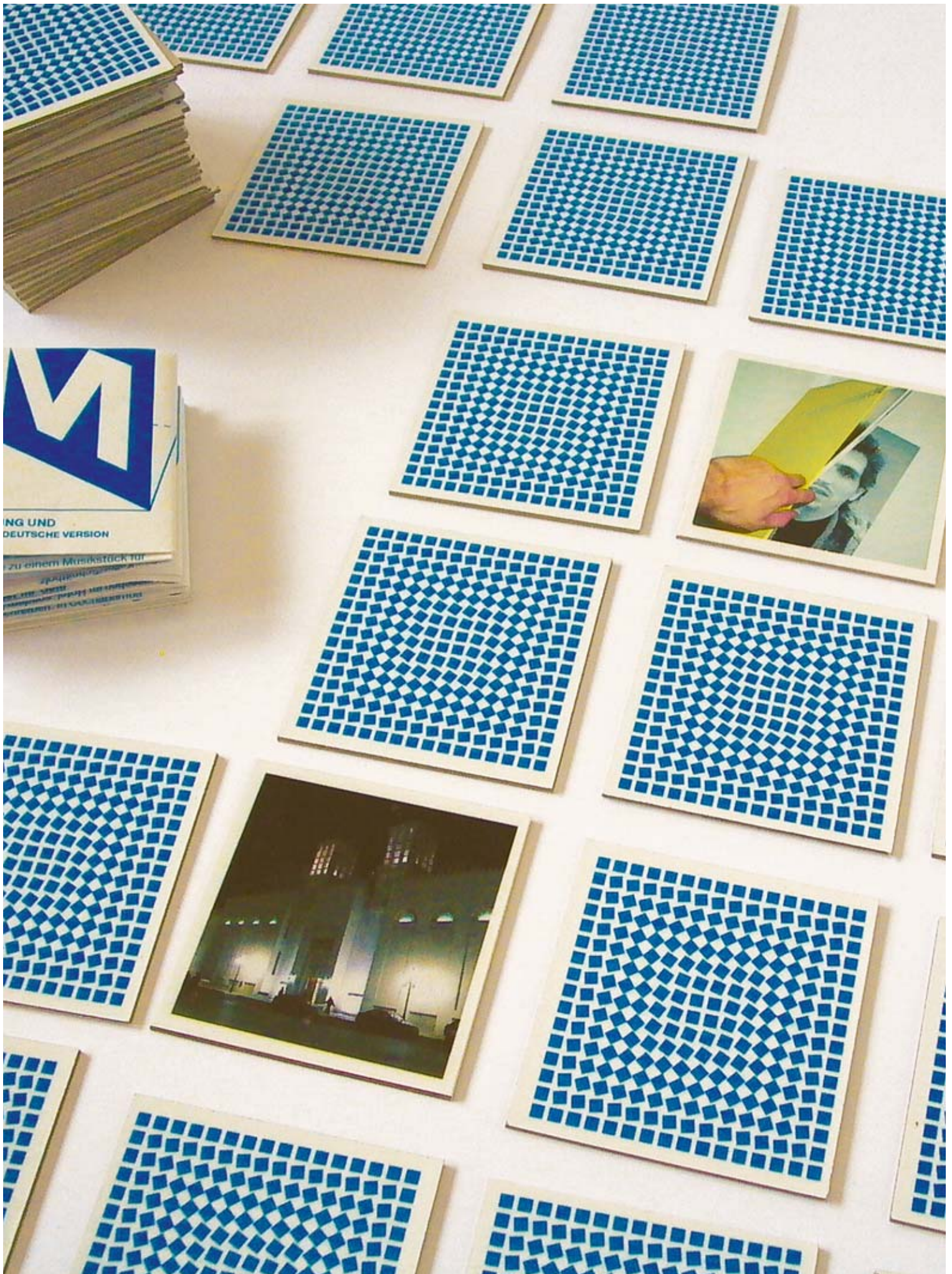
Technical details: 118 cards with colour pictures of San Keller's actions and objects, 1 information leaflet with short descriptions of each picture, box

Design: Schnittholz

Edition: 600 copies

Distribution: by the artist

Kindly supported by Pro Helvetia



NG UND
DEUTSCHE VERSION

zu einem Musikstück für
Schubert

Verlag für Musik und Kunst

CV
Calendar of actions
and exhibitions
Overview 2003 - 2005

San Keller

Seebahnstr. 181/64, 8004 Zürich
0041 1 242 33 63, 0041 79 542 49 67
sankeller@bluewin.ch

Date of birth: 19 January 1971

Place of birth: Schlosswil/Berne

Training: Studienbereich für bildende Kunst an der HGKZ

He currently lives and works in Zurich

2005

Vorlesung ›Bekanntmachungen – 20 Jahre SBK‹, Kunsthalle Zürich

Das letzte Werk ›Bekanntmachungen – 20 Jahre SBK‹, Kunsthalle Zürich

Home ›Bilderstreit‹ ›Bekanntmachungen – 20 Jahre SBK‹, Kunsthalle Zürich

San Keller Will Exclaim Your Message in Cairo

›Artist in Residenz‹, Pro Helvetia, Kairo

Creator ›Gott sehen‹, Kunstmuseum Thurgau, Kartause Ittingen

Hanging on a string ›Unruhe, bitte!‹ Theaterhaus Gessnerallee, Zürich

Take me with you ›ADAM‹, Smart Project Space, Amsterdam

Status ›orten‹, Kunstmuseum Solothurn

It takes two ›Stromerien‹, Zürich

Imagine ›Der längste Tag‹, Kunsthof, Zürich

Catalogue Raisonné Zentrum Paul Klee, Bern

Until the last dance Liste 05, Swiss Institute, New York

What Would I Do, if I Failed As an Artist Swiss Art Awards, Basel

Best of Hardau San Dance Company, ›KunstÖffentlichkeitZürich‹, Zürich

San Keller Galerie Brigitte Weiss, Zürich

Gehen ist Gold / The Great Lightening ›Dalla pagina allo spazio‹, CAMEC, La Spezia

A Royal Decision / Annunciations ›Sharjah Biennial‹, United Emirates

Come together San Keller/Su Yung Park, ›Impex‹, KASKO, Basel

Bedtimestorys Arsenic, Lausanne

Tafelrunde ›Silent Talk‹, MAK, Wien

Freinacht in der Hardau ›KunstÖffentlichkeitZürich‹, Zürich

Sanrise or Sunset? ›N/B‹, Attitudes, Genève

Until the last dance ›Office World‹, Espace Culturel de la Tour OFS, Neuchâtel

2004

San Calendar 2005 Eigenverlag

Make it happen ›Bern Gegenwart‹, Kunstmuseum Bern

Historia de un artista / Geldsack ›Bienal de arte contemporaneo‹, Cochabamba

In/Out Display Galerie, Prag

Est-ce que tu viens avec moi et ce vieux chariot à Paris?

›Buchvernissagen CH-Magazin‹, Kunstgriff, Zürich und Centre Culturell Suisse, Paris

Heiteres Künstlerraten mit San Keller ›Fabrikfest‹, Burgdorf

San Keller Show ›Fakelore‹, Hebbel Theater, Berlin

Schaffen Sie ein Kunstwerk im Namen San Kellers ›Bundes Stip.‹, Messe Basel

Our Way / Discover the lifes of strangers ›Theaterformen‹, Braunschweig/Hannover

Besitzen Sie San Keller ›I need you‹, CentrePasquArt, Biel

Should I give or should I take Dollhaus, New York

Gehen ist Gold / The Great Lightening, Museo Cantonale d' Arte, Lugano

Fremde im Zimmer Fremder Sender Haus am Gern

San Days Schulkreis Schwabgut, Bern

American Dream / The Great Lightening

›Visas for Thirteen‹, P.S.1 Contemporary Art Centre, New York

Unfuck the Situation mit Manuel Krebs, New York

2003

The Long Way Home winter-help 03/04, New York

The Last Journey Swiss Design Book 2003, Schweiz

Jahr um Jahr ›FINK FORWARD-edition fink: the collection/connection‹, Schweiz

En tus brazos mit Mercedes Villanueva, Ausstellungsraum 25, Zürich

Déjà vu ›Prague Biennale‹, Tschechien

My moneycover ›Moszkva tér‹, Ludwig Museum, Budapest

Help, I need somebody... ›L'art en plein air‹, Môtier

San Keller lässt ihr Geld auf der Strasse liegen

›Entsicherung‹, Schaubühne Lindenfels, Leipzig

Dancin' in the Rain San Dance Company, ›Festival A/D Werf‹, Utrecht

San Keller im Verhör Stadtgalerie Bern

San Keller hausiert mit San Keller

›In diesen Zeiten/C'est le moment‹, CentrePasquArt, Biel

One night in the spotlight ›Museumsnacht‹, Kornhausforum, Bern

San Keller Show Kornhausforum, Bern

Wer bin ich? Kulturmagazin, Luzern

Heizen Sie ›stage‹ mit der San Dance Company auf 30°

San Dance Company, Stadtgalerie Bern



Awards

Berner Kunstpreis, 2005
Award from canton of Zurich, 2005
Federal award, 2004
P.S.1 award New York, 2003
A/C award, 2003
Federal award, 2002
Award from canton of Zurich, 2002
A/C promotional award, 2001
Bursary from UBS Kulturstiftung, 2001
Kiefer&Hablitzel Award, 2001
Viper Award, 2000

Publications

Memosan 2006
San Calendar 2005
Cahier d' Artiste Pro Helvetia, 2004
San Kellers Witzbuch Edition Fink, 2001

Architecture-Related Art

Altarcar Glacier Mountainhut, Californien. 2003 (not realised)
Werfen Sie mit San Keller bunte Fäden über die Stadt
Psychiatric Hospital Schaffhausen, 2000,
1st prize, purchased without being executed

MESSAGES TO BE EXCLAIMED

LADY LUCK IS HERE TO STAY!

Exclaimed three times: on 26 October 2005, at 7.05 p.m.

Commissioner: Sylvia Rüttimann

I WILL SPREAD THE ROCKERS TO ALL OF YOU MOTHER FUCKERS.

In a very: 1. raw-heavy 2. deep-throat 3. Loud-Shout

Commissioner: Pio Diaz

HELLO DEAR SAN, WIE GEHTS? I HOPE EVERYTHING IS GOING SWELL IN CAIRO FOR YOU, AND THAT CAIRO IS DOING FINETOO ... IT WOULD BE NICE OM EEN KOP KOFFIE MET JE TE DRINKEN, OF EEN BIERTJE, MAAR DAT IS MISCHIEEN WAT MOEILIJK, SINDS IK NIET IN CAIRO BEN ... HEEL VEEL LIEFS, DIKKE ZOEN

Exclaimed three times: on 30 October 2005, at 9.30 a.m.

Commissioner: Yan Duyvendak

NIE MEH HKB, HKB TUET NÜME WEH

Exclaimed once: on 27 October 2005, at 12.00 a.m.

Commissioner: Anet Rhiner

«ICH SCHLAFE TIEF UND FEST. ICH TRÄUME ALLERLEI UND MÖCHTE NICHT GEWECKT WERDEN.»

Exclaimed once: on 27 October 2005, at 6.35 a.m.

Commissioner: Anna Albisetti

I LOVE DIRK!

Exclaimed nine times: on 29 October 2005, between 00.30 a.m. and 00.31 a.m.

Commissioner: Dora Kapusa

«DESSOUS LES PAVÉS, C'EST LA PLAGE!»

Exclaimed 10 x 5 times: on 26 November 2005, between 2.30 p.m. and 3.10 p.m.

Commissioner: Julia Born

LAST MEMORY OF CAIRO: DARK AND STRONG EYES, ESSENTIALLY PHYSICAL, DEEPDARK COLOURED HAIR, DIRECT, FEMALE. WHEREVER SHE WAS, SHE WAS THERE AND NOT ELSEWHERE. THE BEAUTY OF PRESENCE.

Exclaimed three times: on 3 November 2005, between 6.15 p.m. and 6.21 p.m.

Commissioner: Gesa Zimmer

LIVING TOGETHER, LIVING RESPECTFULL TOGETHER, LIVING ALWAYS WITH RESPECT FOR EACH OTHER TOGETHER, LIVING IN RESPECT AND IN PEACE TOGETHER, LIVING ALWAYS PEACEFULL TOGETHER. ALWAYS, AT ALL THE TIME

Exclaimed once: on 3 November 2005, at 6.30 a.m.

Commissioner: Harm Lux

DO YOU CAKE

Exclaimed seven times: on 30 October 2005, between 10.30 p.m. and 10.33 p.m.

Commissioner: Erik Steinbrecher

HOPP FCZ

Exclaimed once: on 6 November 2005, at 4.57 p.m.

Commissioner: André Schneider

STOP MAKING SENSE

Exclaimed ten times: on 9 November 2005, between 0.20 p.m. and 0.30 p.m.

Commissioner: Elena Montesino (talking heads)

«ESSE VERO QUOD EST POST AETERNITATEM ET SUPRA TEMPUS EST ANIMA QUONIAM EST IN HORIZONTE AETERNITATIS INFERIUS ET SUPRA TEMPUS.»

Exclaimed seven times: on 27 November 2005, between 5.00 p.m. and 5.30 p.m.

Commissioner: Everafter

IT'S SO SUPERFICIAL, BUT IT'S TRUE!

Exclaimed ten times: on 30 November 2005, at 00.15 p.m.

ALL I WANT IS EVERYTHING!

Exclaimed ten times: on 10 November 2005, between 1.30 p.m. and 1.40 p.m.

MY LIFE IS UNBELIEVABLE. IT'S LIKE A MOVIE!

Exclaimed ten times: on 9 November 2005, between 7.20 p.m. and 7.40 p.m.

PLEASE DON'T SAY ANYTHING IMPORTANT TILL I COME BACK!

Exclaimed ten times: on 2 December 2005, at 12.30 p.m.

Commissioner: Johannes M. Hedinger and Com&Com

ANA AGHNA WAHED FILHETTA! (I am the richest man in town!)

Exclaimed ten times: on 2 December 2005, at 9.30 a.m.

Commissioner: Giovanni Carmine

WIR WÜNSCHEN DEN BEWOHNERN VON KAIRO VIEL FREUDE AN DEN SAN AKTIONEN WE HOPE, YOU HAD SOME FUN WITH ALL THE SAN KELLER ACTIONS!

Exclaimed once (out of 135 times): on 2 December 2005, at 10.00 a.m.

Commissioner: Marianne und Fritz Keller

...WENN I AUBÄ AM MORGÄFRÜE IM IC VO ZÜRI NÄCH BÄRÄ HOCKÄ TUEN I CHNIEPÄ U TRÖDLÄ U D'ZIIT VERTÖRLÄ MIT MUSIG LOSÄ U NÜÜT LÄSÄ U AUBÄ SITZENI ULYDIG WIEN ÄS GIÄTT IM SÄSSU – MIT AUNÄ ANGERÄ MÜRGGUGRINGÄ U SURNIBEL U IM LETSCHTÄ SCHWARZÄ TUNNEL ERCHLÜPFÄNI AUBÄ WEMMER UNGEREINISCH D'S LIECHT GSEH U DÄ DAA SI!

Exclaimed three times: on 30 November 2005, at 12.00 a.m.

Commissioner: Mo Diener

SIMPLE WISHES

I WISH THAT WE RESPECT EACHOTHER AND FIGHT FOR FREEDOM, FOR THE LIGHT

I WISH THAT WE ARE MORE COURAGOUS AND HONOUST ABOUT OURSELVES

I WISH THAT WE LEAVE BEHIND US ALL SELFISHNESS AND HUNGER OF FAME AND GLORY

I WISH THAT WE RESPECT EVERY SSINGLE LIFE EVEN A SMALL STONE OR SOME DUST.

LOVE, CHRISTIN

Exclaimed three times: on 30 November 2005, at 11.45 a.m.

Commissioner: Christin Markovic

KAIRO: DU BIST DIE TRÄNE IN MEINEM LINKEN AUGE.

Exclaimed once: on 1 December 2005, at 8.00 p.m.

Commissioner: Kerim Seiler

SCHÄFLI HOSÄMAA BABABA

Exclaimed ten times: on 1 December 2005, at 20.15 p.m.

Commissioner: Leon Roca

TWO THOUSEND SEVEN HUNDERT THIRTY SEVEN POINT ZERO EIGHT

Exclaimed 50 times (out of 237 times): on 1 December 2005, between 9.00 a.m. and 9.30 a.m.

Commissioner: Samuel







Editorial staff: San Keller/Schmittholz; *Layout:* Schmittholz; *Translation:* Sylvia Rüttimann
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Heinz Unger >pages 8/10/39; Graham Waite >Cover/pages 51/102; Mr. Yung Park >page 66