

San Keller

Selected works

2001 - 2007



Galerie Brigitte Weiss

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Confessional for the Artbusiness – Are There Any Rules?

Above the confessional it says in big letters: «Are there any rules?». People working in the art-business and in this function go by particular rules can confess to San Keller during Art Unlimited, if they think they broke these rules. San Keller will forgive them and keep their confessions a well-guarded secret. Those who confess however commit themselves to recording, together with San Keller, the rules behind their confession. These rules can be consulted in the confessional book in chronological order but without stating any names and checked for their relevance. So that in the course of the fair we will finally find out: «Are there any rules?».

Installation, 2007

Data: San star – die cast aluminium, diameter: 100 cm;
confessional and two stools – varnished fir wood,
perforated plate, gabardine curtains, size: 190 x 100 x 220 cm;
book with rules – linen cover, format A4

Edition: 2



**Are
there any
rules?**

Secondary Market

San Keller took photographs of the most beautiful cakes and gateaus which he saw in the displays of several confectionary shops, with their price tags. He then erased the dot between Euro and Cent on the tags, so that now the tags show the price of the photographs.

Series of C-Prints, 2007

Data: various prices / sizes (for example
1010 Euro / 45 x 35.4 cm, 2320 Euro / 71 x 55.8 cm),
mounted behind glass

Edition: single copy



I Wear them All

In a glasses shop in Rome San Keller had himself photographed wearing all the glasses.

Digital slide show, 2007

Photographs: Schnittholz

Edition: 5 +1 EA



Silverline

All the exhibitions San Keller was invited to in the course of last year are written down on the wall in chronological order so as to form a silver text line. This line is continually extended, which means that the old exhibitions are erased at the back, while the new ones are added at the front.

Text on wall, 2007

Data: Silver film, Helvetia Bold Italic 40pt

Edition: 5 + EA

COLLECTION PRIVÉE, CENTRE PASQUART, BIEL • COLONIALISMUS UND DIE ERZÄHLEN DER...

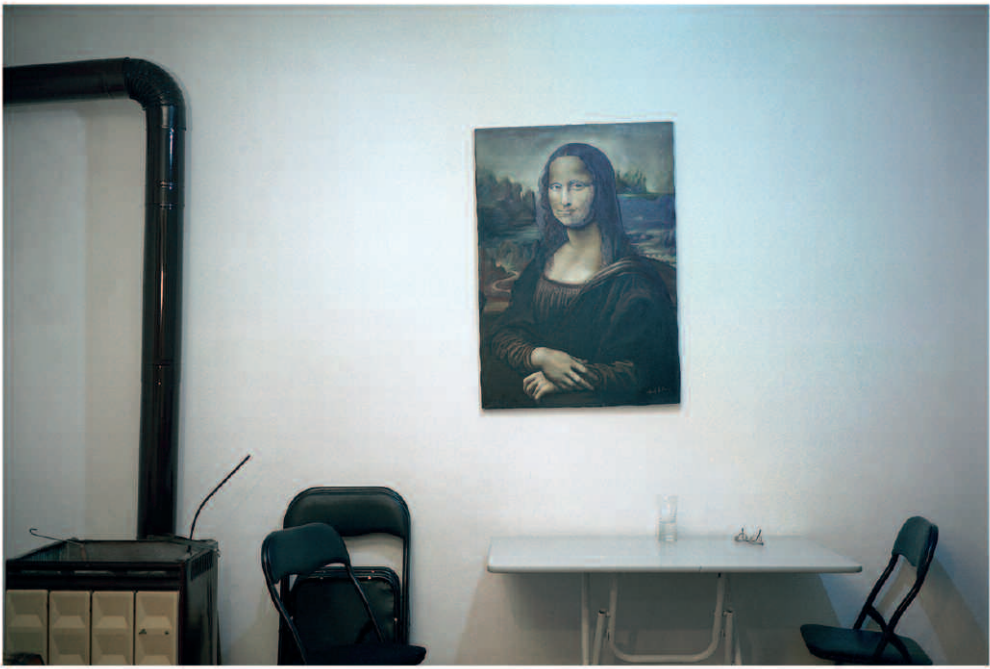
Lapdogs of the Bourgeoisie

For the exhibition project ‹Lapdogs of the Bourgeoisie› San Keller went to visit visual artists' parents' homes in Zurich, London, Istanbul, Stockholm and Cairo. There he took photographs of those works of their children the parents were exhibiting in their homes. For the selection he concentrated on artists of his own generation who had gained a reputation in the art-scene of their according countries.

Serie of c-prints, 2006/2007

Data: mounted on aluminium, in a wooden frame 92 x 69 cm, behind glass

Edition: 3 + 1 EA



Braun/Grau (Brown/Grey)

San Keller is sorting his hair. The brown hairs he puts on one scale, the grey ones on the other. The visitors are invited to sit down at the table next to him and help him. The action lasts as long as it takes to sort all hairs.

Action, 2006

Action /1st part: 26 - 29 October 2006, 6 pm - 0 am;
«Telling time», Sophiensaele, Berlin

Action materials: San Kellers hair, 1 scale (JB-300), 1 white table, 6 white stools, 6 tweezers, white floor covering (400 x 400 cm), Spotlights

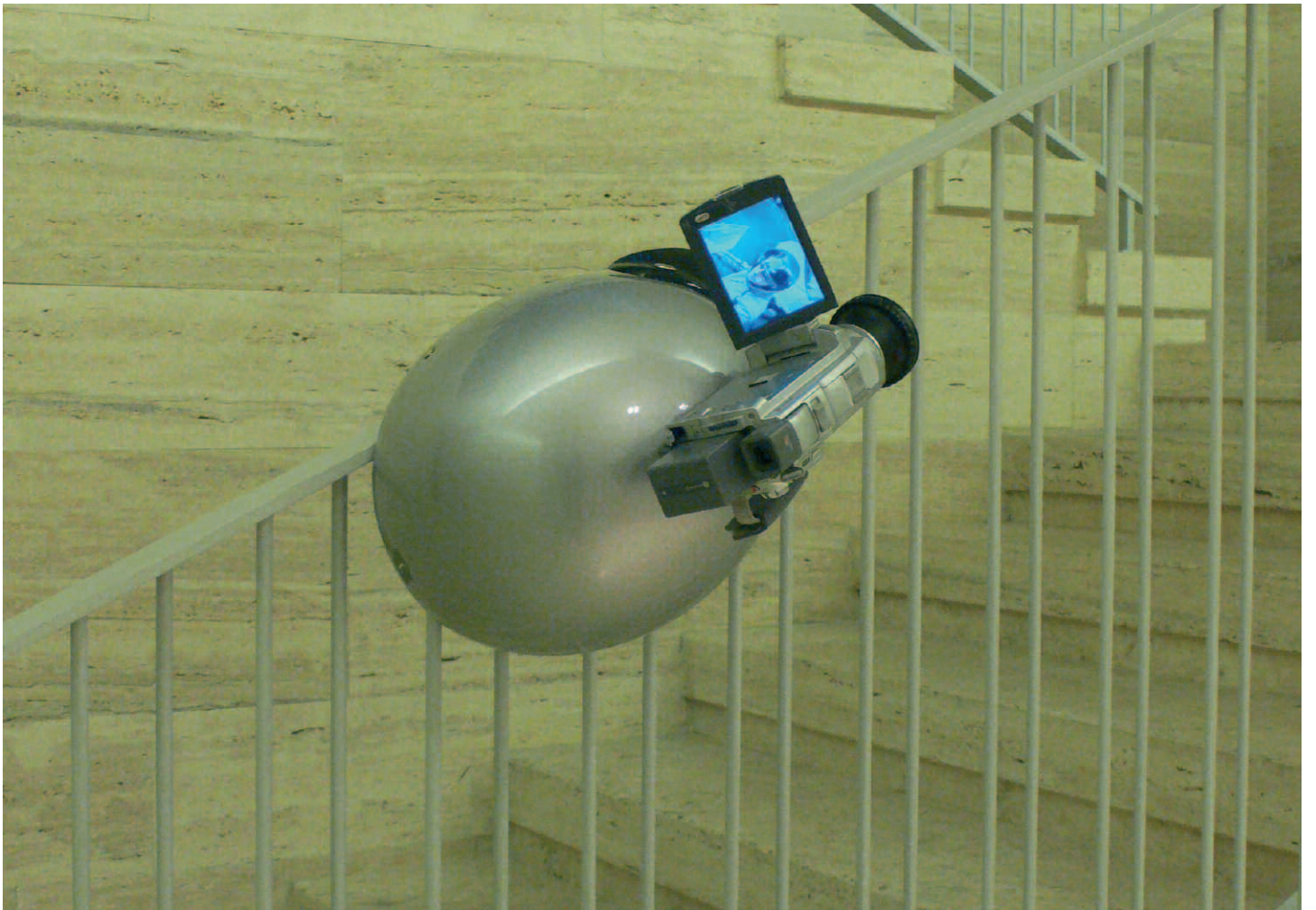


Posso

A helmet was the first thing San Keller bought when he had just arrived in Rome. Such equipped he positioned himself at the roadside and asked those motorino drivers waiting at the traffic lights whose backseat was empty whether he could hitch a ride, no matter where they were going. The action was captured on film by a DV-camera attached to his helmet.

Object with video, 2006

Data: DV-Camera fixed to silver helmet,
3 DV-Tapes (each 19 min.) with uncut action recordings
Edition: Single copy



San Keller/Schnittholz

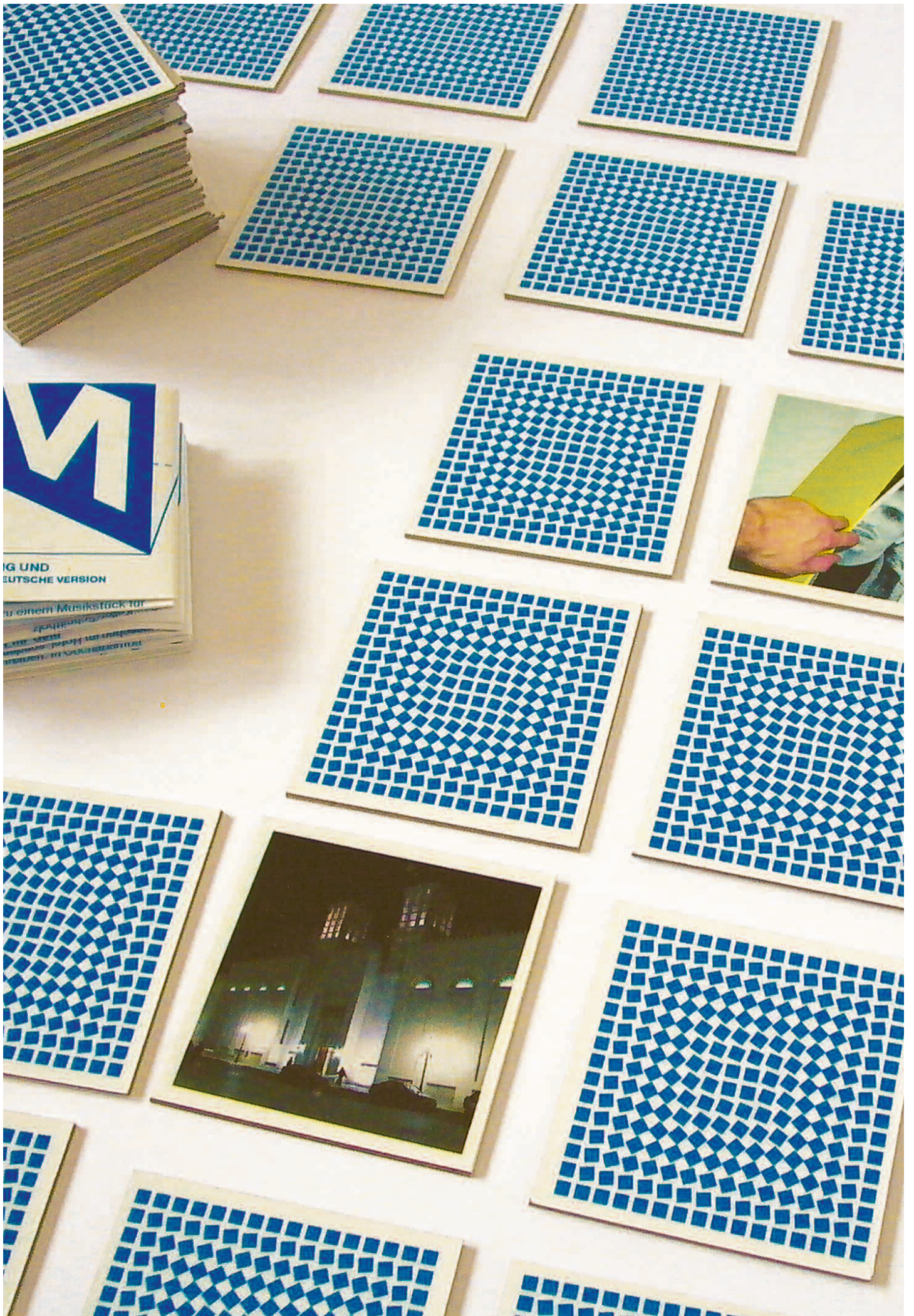
Memosan

«Memosan» documents in a playful way San Keller's complete works produced so far. It shows pictures of San Keller's art works and is played according to the following rules: First lay all the cards of the set 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, 2006

Data: 118 cards (8 x 8 cm) with colour pictures of San Keller's actions and objects, 1 information leaflet (A2 folded to 8 x 8 cm) with short descriptions of each picture, box (8 x 8 x 25 cm)

Edition: 600 copies



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.

Action object, 2005

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

Edition: 3 + 1 EA



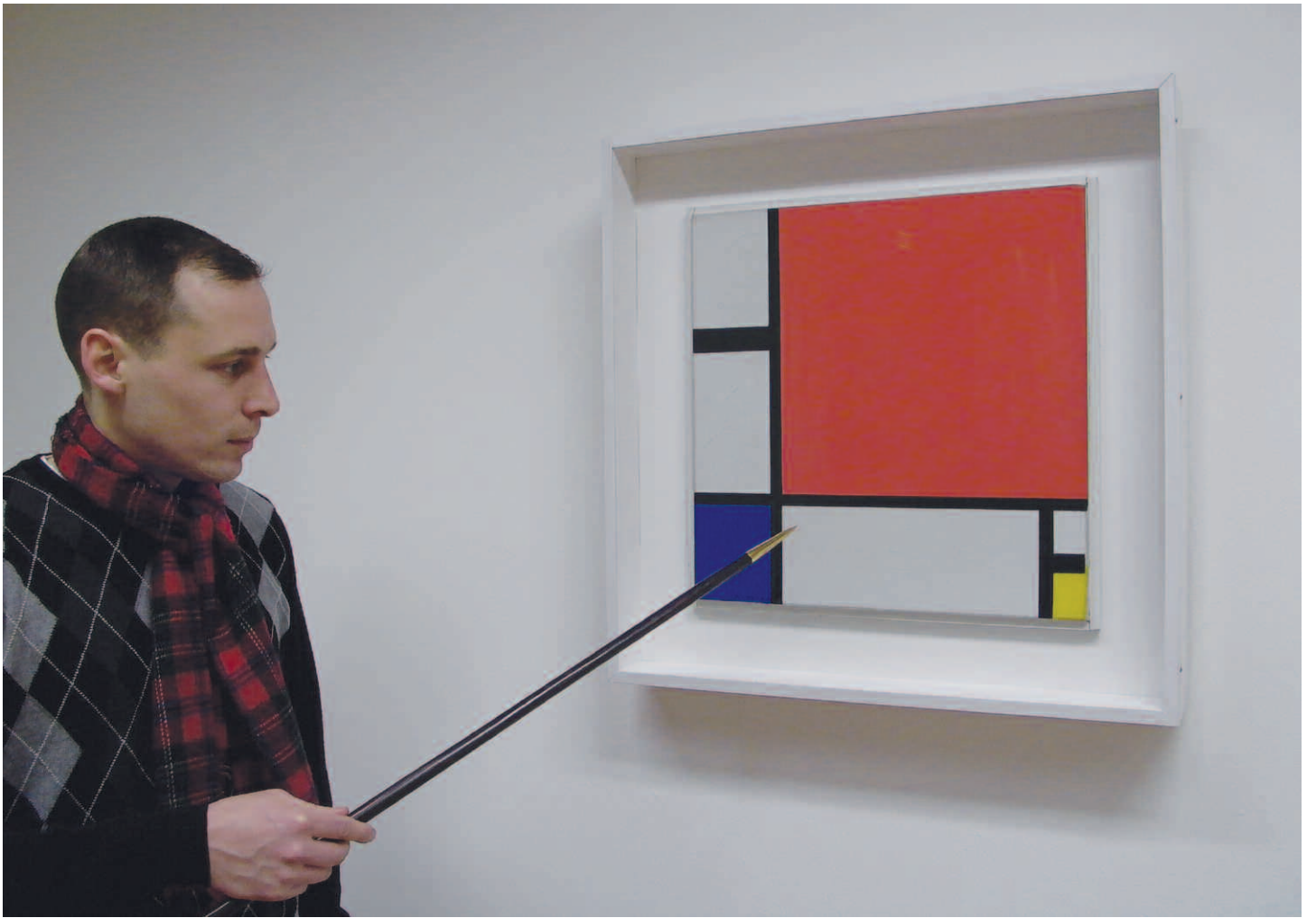
Nothing is Perfect

Fashion designer Dior used to be in the possession of a stick with a golden tip with which he pointed 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.

Action object, 2005

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

Edition: 3 + 1 EA



Bauchpinsel (Belly brush)

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

Object, 2005

Data: black wooden handle, silver ferrule,

San Keller's hair

Edition: single copy



Wer schläft zuerst? (Who Falls Asleep First?)

The visitors to the exhibition may lie down on the bed next to San Keller and watch him fall asleep on the monitor placed opposite. The question is: who will fall asleep first?

Video installation, 2005

Installation material: bed (EMBRU), pillow, bed cover
bedside table, monitor, DVD-player

Realisation: The video is made at the respective
places of exhibition.

Edition: 3 + 1 EA



Historia de un artista

(Story of an artist)

Occasioned by the invitation to the «Bienal de arte contemporaneo» in Cochabamba, San Keller asked poet C.E. Meier to write the lyrics for a song about him and his actions. Then San Keller went to mariachi Pedro Lòpez and commissioned him to compose the song and perform it together with his companeros in the streets of Cochabamba.

Video, 2004

Data: DVD, 5'40"

Edition: 5 + 2 EA



San Dance Company **Until the Last Dance**

Anyone can become an active honorary member of the San Dance Company, simply by choosing a piece of music and signing a contract stating that they will dance whenever they hear this song, for the rest of their lives. Together with San Keller each active honorary member signs seven copies of this contract. One copy then goes to the active honorary member, one to San Keller and the remaining five are sold as a series of signed contracts.

Each year the owner of a series of signed contracts will receive the contracts of the new members. They are obliged to frame these and put them on a wall, as they should take down the contracts of members who passed away and lay them aside with all due honour.

Serie of signed contracts, since 2004

Signed contracts (as at June 1, 2007): 19 copies, A4,
in silver metal frame; flyer for recruiting new members

Edition: 5 + 2 EA

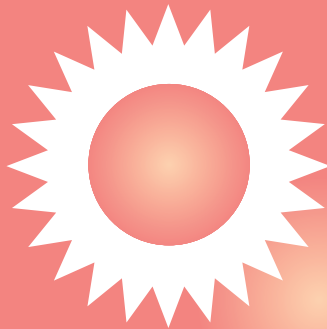
San Dance Company
Until the last dance

Active Honorary Member
Chloé Nicolet-dit-Félix 1977

As an active honorary member of the San Dance Company
I agree to dance for the rest of my life whenever I hear the song

«**Goodnight Moon**»

Shivaree, 1999



Signature San Keller / Place, Date *rome, 27.11. 06*

San Keller

Signature Member / Place, Date *Newclâtd, 8.12.06*

Nicolet.

The Great Lightening

The Federal Office of Culture made it possible for San Keller to spend a year in New York, where he was involved in the studio programme of P.S.1 Contemporary Art Center. As a contribution to his simultaneous leave and arrival San Keller took a Bernese sandstone that weighed exactly the same as himself to New York. Attaching a rope to the cube shaped sandstone he dragged it through the streets of New York until it had crumbled to dust.

Video, 2004

Data: DVD, 1 h 52 Min 52 Sec

Edition: 5 + 1 EA



San Keller/Schnittholz
The Last Journey

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.

Series of 6 c-prints, 2003/2005

The series shows the six different places where the awarded works rest.

Data: mounted on aluminium, wooden frame 82,5 x 120,5 cm, behind glass

Photographs: Schnittholz

Edition: single copy



Halten Sie für San Keller die Fahne hoch
(Act as San Keller's Standard Bearer)

The visitors are invited to hold up the flag for San Keller in front of the exhibition space.

Action object, 2001

Data: flag with San Star, flag pole,
flag pole holder, dispenser with flyers

Edition: 3 + 1EA



Wir sind
Bunte Nacht
Sinfonie
Gulasch
Nacht
Mensa für
Bäcker

12

CV

San Keller

Date of birth: 19 January 1971

Place of birth: Schlosswil/Bern

Training: Studienbereich für bildende Kunst an der HGKZ

He currently lives and works in Istituto Svizzero in Rom

2007

San Keller Galerie Brigitte Weiss, Zürich

Tanztisch / Until the last dance ›Spektakel und Situation‹, Zentrum Paul Klee, Bern

Plein air ›Art en plein air‹, Môtier

Confessional for the Artbusiness – Are There Any Rules? Art Unlimited, Art Basel 2007

Plus Energie San Dance Company, ›act07‹, Duplex, Geneva

De Eerste Keer ›The Go-Between‹, De Appel, Amsterdam

Test of time ›Elastic time‹, Haus für Kunst Uri, Altdorf

The Great Lightening ›Illegal appropriation – Identity and self representation‹, Nt Art Gallery, Bologna

Clever and smart Centre for fine arts, Brussels

Lapdogs of the bourgeoisie? ›Lapdogs of the bourgeoisie‹, Platform Garanti, Istanbul

2006

30° ›House warming‹, Swiss Institute New York

Make it big ›Lumolith‹, Burgdorf

Baden in der Menge ›highLOW‹, HGKZ Zürich

Lapdogs of the bourgeoisie? ‹Lapdog of the bourgeoisie›, Gasworks Art Centre London
Braun/Grau ‹Telling time›, Sophiensaele Berlin
Die Protokolle der Delegiertenversammlungen des Schweizerischen Kunstvereins
‹200 Jahre SKV›, Schweizerisches Institut für Kunstgeschichte, Zürich
Come together San Keller / Su Yung Park, ‹Mathilda is calling›, Institut Mathildenhöhe, Darmstadt
Umarme Halle ‹Stadt deiner Liebe›, Neues Theater Halle
Model Cairo / Give and Take ‹Swiss Art Awards›, Messe Basel
Zum Lachen ‹re / location I: Sanatorium›, Schauspielhaus Zürich
Model Cairo ‹Preview VII›, Galerie Brigitte Weiss, Zürich
Dustination ‹Can buildings curate›, Gallery Lucy Mackintosh, Lausanne
Bettlerschilder ‹Radical chic›, Cabaret Voltaire, Zürich
Die Welt aus Schweizer Schokolade ‹Colonialism without colonies?›, Shedhalle Zürich
Historia de un artista ‹Ethnic Marketing›, Theran
San Kellers Stammtisch ‹Branding›, Centre PasquArt, Biel
Come together San Keller / Su Yung Park, ‹Reisen mit der Kunst›, PROGR, Bern
Halten Sie für San Keller die Fahne hoch ‹Branding›, Mobiliar Versicherung, Bern
San Keller Proclaims your Message in Zurich ‹Colonialism without colonies?›, Shedhalle Zürich
Swiss Art Awards for Dummies San Keller / Giovanni Carmine, ESBA, Geneva
San Keller Maes & Matthys Gallery, Antwerpen
Until the Last Dance Galerie Martin Krebs, Bern

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
Best of Hardau San Dance Company, ‹KunstÖffentlichkeitZürich›, Zürich
San Keller Galerie Brigitte Weiss, Zürich
Gehen ist Gold / The Great Lightening ‹Sentieri e avvistamenti›, 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 Sanset ‹N/B›, Attitudes, Genève
Until the last dance ‹Office World›, Bundesamt für Statistik, Neuenburg

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 Stipendium›, Messe Basel

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

Besitzen Sie San Keller ‹I need you›, Centre Pasqu' art, Biel

Should I give or should I take Dollhaus, New York

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

Until the last dance San Dance Company

Unfuck the System mit Manuel Krebs, New York

Awards

Studio grant: Instituto Svizzero, Roma, 2006/2007

Eidgenössischer Preis für Kunst, 2006

Kunstpreis der Stadt Bern, 2005

Werkstipendium des Kantons Zürich, 2005

Eidgenössischer Preis für Kunst, 2004

Studio grant: P.S.1 Stipendium New York, 2003

A/C-Stipendium, 2003

Eidgenössischer Preis für Kunst, 2002

Werkstipendium Kanton Zürich, 2002

A/C-Förderstipendium, 2001

Werkbeitrag der UBS Kulturstiftung, 2001

Kiefer&Hablitzel Stipendium, 2001

Viper Award, 2000

Publications

‹Memosan›, Eigenverlag, 2006

‹San Calendar›, Eigenverlag, 2005

‹Cahier d' Artiste›, Pro Helvetia, 2004

‹San Kellers Witzbuch›, Edition Fink, 2001

Works in public collections in Switzerland

- «Wählen Sie Ihren San Keller», 7 Farbfotografien, 2002, Kunsthaus Zürich
- «Wer schläft zuerst?», Videoinstallation, 2005, Kunsthaus Zürich
- «Masquerade», Gästebuch, 2005, Kunsthaus Zürich
- «Schreiben Sie dem Kunstbetrachter einen Liebesbrief», Installation, seit 2002, Kunstmuseum Solothurn
- «Hiddenwords», 40 Farbfotografien, 2001/2002, Sammlung des Kantons Zürich
- «Déjà vu», Farbfotografie/Text auf Glas, 2003/2005, Sammlung des Kantons Zürich
- «Modell Kairo», Plastikstuhl/Bedienungsanleitung, 2005, Sammlung des Kantons Zürich
- «San Kellers Handziehwagen», 2002, Installation, Sammlung des Kantons Bern
- «San Keller hausiert mit San Keller», Installation, 2003, Sammlung der Stadt Biel
- «San Kellers Stammtisch», Installation, 2006, Stiftung Centre PasquArt
- «Geben und Nehmen», Siebdruck, 2006, Grafische Sammlung der ETH ZH u.w.
- «Halten Sie für San Keller die Fahne hoch», Aktionsobjekt, 2001, Sammlung der Mobiliar

Bibliography

- Emanuele Guidi, «Appropriazione indebita. Identità e autorappresentazione»,
Ausst.-Kat. Nt art gallery, Bologna, 2007
- Brita Polzer, «Museen, Auftraggeber und Finanzen», in: Kunstbulletin, Nr. 4, 2007
- Tirdad Zolghadr, «Careers, critics, money and music», in: Frieze, Nr. 4, 2007
- Donatella Bernardi, «San qui rit, San qui pleure», in: Kunstbulletin: Nr. 12, 2006
- Giovanni Carmine, «San Keller», in: Branding. Das Kunstwerk zwischen Authentizität und Aura,
Kritik und Kalkül, Ausst.-Kat. Centre PasquArt, Biel, 2006, S. 128 - 131.
- Christoph Lichtin, «San Keller», in: Collection cahier d'artistes, Pro Helvetia, 2004
- Jürg Becher, «Die besten Chaoten. Künstler-Rating 2003», in: Bilanz, Juni 2003
- Simone Schardt, «Reich & Berühmt. San Keller über sein Leben als Künstler»,
in: die Wochenzeitung, Nr. 4, 23.1.2003
- Giovanni Carmine, «San Keller in der Galerie Brigitte Weiss», in: Kunst-Bulletin, Nr. 12, 2002.
- Giovanni Carmine, «San Keller. Kunst als «Service public»», in: Parkett, Nr. 62, 2001.
- Brita Polzer, «Konkretisierung des Abstrakten oder Anweisungen zum besseren Leben.
Ein Gespräch mit San Keller», in Kunstbulletin Nr. 12, 2002