



# Samuel Herzog

artist, writer

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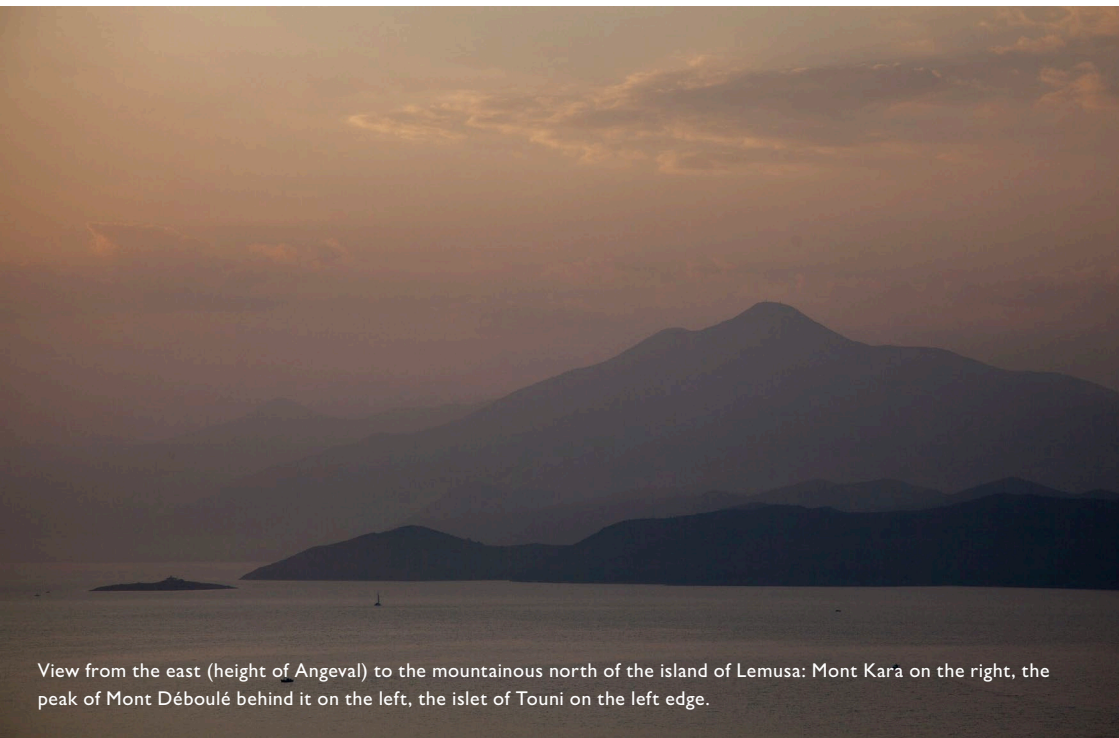
# Samuel Herzog

## Biographical

I write about my journeys, even if they sometimes only take me to the roof of my flat. I deal with culinary topics and dedicate myself to literary and artistic undertakings. My projects are usually somewhere between art, journalism and literature. I was born on 27 June 1966 in Basel, I ran an independent art space with a kitchen, published various micro-magazines, managed a small publishing house, researched the Bronze Age as an excavation technician, led cultural tours and travelled for years as a couchette coach attendant in Europe. I studied art history in the 1990s and art around 2020. I worked as a journalist and editor for various media. I live in Zurich since 2002.

- 27 June 1966 born in Basel
- 1989–1995 studied art history, classical archaeology, architectural history and monument conservation in Bern, Master's degree
- 1989–1994 director of the independent art space Fafa's Kabinett in Basel, Riehen, Biel
- 1995–2002 artist and freelance journalist, mainly in the field of visual arts
- from 2001 development of the fictional island Lemusa, regular participation in exhibitions in Switzerland and abroad
- 2002–2017 editor in the field of visual arts
- from 2011 development of the format Episoda
- from 2017 freelance artist and writer
- 2019–2020 studies Art in Public Spheres at the Lucerne University of Applied Sciences and Arts, Master's degree





View from the east (height of Angeval) to the mountainous north of the island of Lemusa: Mont Kara on the right, the peak of Mont Déboulé behind it on the left, the islet of Touni on the left edge.

# Lemusa

**Ongoing project since 2001**

Since 2001, my artistic work revolves around the fictitious island of Lemusa (formerly Santa Lemusa), which is launched in Basel on 21 June 2001 as the result of a very spontaneous action. On this day, I also found the company HOIO, which imports culinary specialities from Lemusa (formerly rice, pulses, sugar and rum, today only spices). The name of the island is an anagram of my first name Samuel. On the one hand HOIO, the name of the company is a greeting that people on the island like to throw to each other, on the other hand, it is also something of a digital equivalent to me and stands as an abbreviation or image for «Herzog 0 1 0.»

## What is Lemusa?

Lemusa is a fiction. But of course the world is inevitably reflected in it. You could even say that Lemusa is a kind of description of the world – not an objective description, however, but an attempt to form a picture of the world from one's own island with all its limitations. By building my island, I am also constantly changing the position from which I view the world. At the same time, I develop the island out of what I experience of the world. This dialectic not only characterises my perspective, it is also a key reason why I am interested in working on Lemusa. Because it allows me to look at the world in new and different ways again and again – while still maintaining a certain coherence. The mechanics described here basically characterise every relationship to the world. The trick is that Lemusa offers the opportunity to actively shape this interface – and to make it visible to third parties, which gives it an additional dynamic.

For me, the whole project is also very similar to a novel or a story. And like any novel, Lemusa is nothing more than an offer to take a few steps with its author and to create your own images and thoughts in the process.

The story of Lemusa is told in exhibitions, cookery courses, lectures, publications and on the Internet. It consists of portraits of places and people, recipes and reports. A central element of the project are the various spices that are grown in all regions of the island, with each larger community producing its own speciality. You can buy these spices in small tins, place them in your kitchen and use them. The labels use a picture, map and text to tell you about the place that produces the speciality in question. These spice tins are a kind of mini window that leads from the reality of your own four walls into the world of Lemusa. There are special recipes for all the spices, which give the nose and palate an idea of the various regions of the island.

The information about Lemusa is now mainly available in the form of PDFs, which can be accessed integrally and precisely via a directory ([files.hoio.org](https://files.hoio.org)). As of August 2020, I have summarised these PDFs into seven books, each documenting a region of the island. These volumes can also be accessed on my website, alternatively you can download





The information on Lemusa can also be accessed via a map on the Internet: [lemusa.net](http://lemusa.net). If you move the mouse pointer over the country, the different departments of the island light up in the colours of the respective region. One click leads to a PDF booklet of the area, containing descriptions of the places and landscapes, reports, portraits, island legends, recipes, short stories ...

a book of all seven regions. More intuitive is the access via a map of the island. At the click of a mouse, you can call up PDF booklets on the various regions, which also contain recipes and information on the spices. You can also download a visa application form via a link on the side of the map.

In addition to the ongoing development of the island and its presentation in publications, exhibitions, radio and television programmes,



Tasting the world: advertising postcard of the national airline.

I also realise special projects from time to time. This category includes, for example, the agent adventure *Mission Kaki*, which I realised between 2008 and 2011 as an internet project – a conglomerate of around 400 video clips and just as many texts, with trailers, escapades and associated recipes, which is now also available in the form of a PDF book.

A second major project between 2012 and 2014 is the journey of a paper boat to Lemusa, which is now also part of the volume on the Puendesvis. In 2020/21, I set off on the trail of beetle collector Ruben Schwarz (*Karabé*. Basel: Existenz und Produkt, 2021).

But Lemusa also plays a role in other projects. In 2021, for example, I'm following in the footsteps of a butcher from Isotrag in central Switzerland (*Bei Vollmond ist das ganze Dorf auf den Beinen*. Lucerne: Edizioni Periferia, 2022). And the following year, guided by the postcards of an osamine from the capital Port-Louis, I take sixteen short journeys through Graubünden (*Alpenaustern schlürft man nicht*. Chur: Edition Frida, 2022).



An old globe is waiting to be rediscovered in a corner of the Indian Museum in Calcutta. (3/2012).

# Episoda

**Ongoing project since 2000**

Since 2000, and increasingly since 2011, I have been working on a collection of travel feuilletons, which I have given the name Episoda. These Episoda consist of photographs and texts that are closely linked. You could also call them location reports, because they are characterised by the fact that they are written from a precise point of view and are primarily about what I experienced in this place, what I perceived from this place. The method of this episoda is therefore to persist, to wait, sometimes even to persevere. It is about stagnation instead of progress. It is not the journey that is the goal, but the interruption of

## Der Begriff Episoda

Das Lemusische unterscheidet zwischen *Épisode* und *Episoda*. *Épisode* entspricht «Episode» auf Deutsch, eine *Episoda* aber ist eine kleine Geschichte, die sich an einem konkreten Gegenstand entzündet. Der Begriff taucht erstmals im 17. Jahrhundert in den *Miscellanea inusitata* von Jacob Schychs auf, wo eine Autorin oder ein Autor namens Vitula (wahrscheinlich ein Pseudonym) «*Insula triginta episoda*» erzählt, also «dreißig kurze Geschichten von der Insel».

the travelling movement, the walk, the *dérive*. The texts are usually between 1000 and 20'000 characters long. Each text is preceded by an image. This image always shows a view from the respective square metre, which also serves as a starting point or anchor in the text. Occasionally, other images are added, usually also taken in the immediate vicinity of the opening image.

The reason for the exact location of the viewpoint is that many of the first *Episoda* from 2011-2015 were originally linked to short film clips that I shot with the help of a tripod. These little films only ever show one scene, from one perspective, so they also do without any panning or zooming movements. The films have disappeared from the *Episoda*, but the principle has remained.

I don't select the viewpoints according to cultural (or tourist) criteria, because in this project the most diverse spots on this planet are worth seeing, even places without glamour and history. Sometimes I select the viewpoints according to certain rules (the end of tram no. 11, the hundredth step from point X), sometimes they arise by chance, sometimes they are chosen by third parties.

Wherever I go, I also try to understand something of the local cuisine. I taste a lot, do all kinds of research and finally select individual specialties, which I then cook in my own kitchen. I write down the recipes and combine them with short introductions to give an idea of the culinary tradition of the region in question – as far as I understand it. Individual



Die Episoda-Weltkarte (Stand 29.April 2024). Weiße Marker führen nur zu einer Episoda, orange Marker zu einer Episoda mit zugehörigem Rezept.

episodas are thus linked to guides to culinary adventures that can be experienced in your own kitchen.

The Episoda appear regularly under various headings in periodicals such as the *Neue Zürcher Zeitung* (*En route* series), the *Kunstbulletin* (series *Das grosse Rätsel*, *En passant*) or the *Programmzeitung* (*Literarische Reisekolumne* series). Individual texts are also printed in books and catalogues or published as part of Internet projects. Selected recipes are also published in various media, for example in the NZZ under the heading *Auf fremden Tellern*. All Episoda and all associated recipes are

## Episoda-Bücher

Some Episoda are also published in book form. In 2019, for example, 47 texts are edited as a collection entitled *Indien im Augenblick*. The texts from central Switzerland that I'm writing in 2021 for the project *Bei Vollmond ist das ganze Dorf auf den Beinen* belong in the Episoda series for me. As do the reportages for which am travelling through Graubünden in 2022 (*Alpenaustern schlürft man nicht*).

- Samuel Herzog: *Indien im Augenblick. Vom Abenteuer einer Reise ohne Ziel*. Zürich: Rotpunkt Verlag, 2019. 224 Seiten, 20.4 × 12.4 cm, Broschur, mit 77 Farbfotos. One can order the book [via the publisher](#).
- Samuel Herzog: *Bei Vollmond ist das ganze Dorf auf den Beinen*. Luzern: Edizioni Periferia, 2022. 140 Seiten, 12× 18 cm, Softcover, mit zahlreichen Abbildungen. One can order the book [via the publisher](#).
- Samuel Herzog: *Alpenaustern schlürft man nicht – Reiseberichte aus Graubünden*. Chur: Edition Frida, 2022. 128 Seiten, 12× 18 cm, Softcover, mit zahlreichen Abbildungen. One can order the book [via the publisher](#).

also available on my website. For example, they can be accessed via a world map ([www.episoda.ch](http://www.episoda.ch)). The recipes can also be accessed via a list organised by country.





Tischbild no. 141 from 1 August 2019 for Gabriela Christen.

# Tischbilder

**Ongoing project since 2016**

The first *Tischbild* (table painting) was created on a whim on 26 May 2016. A visit from a friend from my school days was imminent. As usual, I had bought all kinds of vegetables for the aperitif, which I wanted to cut into pieces and serve raw with a dip or two. However, I was running a little late, so I spontaneously decided to place the raw vegetables directly on the table – more precisely on a black linoleum plate that I had just bought. I liked the result so much that I photographed it with my mobile phone – and draped the starters on the table again at the next opportunity.

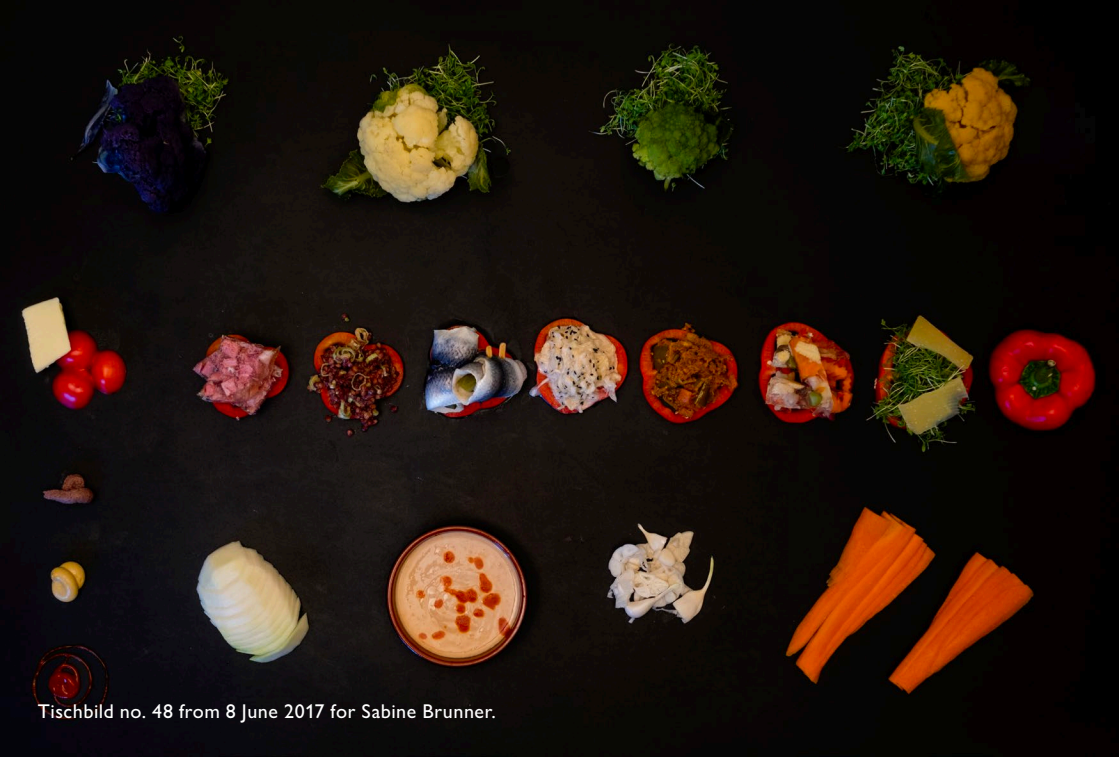
What started out as a time-saver has since developed into quite a time-consuming story. I often start thinking in the morning about how I want to organise the *Tischbild* and what ingredients I need for it. Usually the layout now also has something to do with the guests I'm expecting. And the act of laying out the food itself has now developed into a little performance that often makes me break out in a sweat. You can't start laying things out as early as you like, otherwise the vegetables won't look really fresh when the guests arrive. Of course, I no longer take the pictures with my phone, but with my system camera and light the scene with a large flash unit.

I can't say how the *Tischbild* will turn out before I lay it out – sometimes it works, sometimes something goes wrong, sometimes it turns out really nice, sometimes it's just not quite right in the end. In this respect, I always feel a bit like a painter when I do this work, as not every tableau is equally successful. Unlike a painter, however, who keeps his canvas depending on the situation, reworks it at a later date, perhaps paints over it completely or even disposes of it, I always consign my table pictures to the same fate: consumption in the company of my friends. The guests serve themselves from the table as if from a plate, directly with their hands or, where one or other preparation makes it necessary, with the help of cutlery.

In 2019, I took this format out of my private space and into public for the first time. In collaboration with the Association *Épices*, founded by Isabelle Haeberlin, four to eight such table pictures are laid out for each of the openings at La Kunsthalle in Mulhouse. This new situation requires much more precise planning, because it's about larger quantities.

Subsequently, further *Tischbilder* were created for a more or less large public in Murrhardt, Lucerne, Belgrade... and entire projects centred around *Tischbilder*, such as 2022 in Chur.







Tischbild no. 176 from 11 March 2021 for Fanni Fetzer, Marc Latzel.



Tischbild no. 208 from 18 April 2024 for Monica Studer, Christoph van den Berg.






The very first appearance of Lemusa on 23 June 2001 in the Voltahalle Basel. (Picture Linda Cassens)

## Premiere Lemusa

**Basel (Switzerland), 23 June 2001**

Lemusa (then still Santa Lemusa) makes its first appearance on 23 June 2001. As part of the *Lokalzeit* project, curators Linda Cassens and Helen Hirsch are organising a so-called night market in Basel's Voltahalle (St. Johann district), a culinary festival with specialities from all over the world. As the managing director of the newly established company HOIO, which specialises in importing products from Lemusa, I take part in the event and offer an initial range of delicacies for tasting and purchase. These specialities from Lemusa include the giant tomato kambala, spices such as papuk, papok and sisi, and dried fruits such as setrodu. Vi-



**HOIO**  
Spezialitäten von Santa Lemusa

Die Insel Santa Lemusa liegt am östlichen Rand der Karibik, die ist knapp achtzehn Kilometer lang und gut sieben Kilometer breit. Die nördliche Küste ist felsig und karg, die Südküste indes zeichnet sich durch ihre üppige Vegetation aus. Die rund 6600 Einwohner des kleinen Eilands leben grösstenteils von der Landwirtschaft, vom Fischfang oder vom Export der typischen Inselprodukte. Berühmt ist Santa Lemusa vor allem wegen seiner Küche, die weit über die Grenzen der Insel hinaus geschätzt wird. In der Kochkunst dieser Insel werden nämlich zu einem grossen Teil Gewürze und anderen Nahrungsmittel verarbeitet, die nur auf Santa Lemusa angebaut oder hergestellt werden. Da gibt es zum Beispiel **Selak**, den typischen Frischkäse von Santa Lemusa. Er wird aus der Milch der Batballatze hergestellt. Diese einzigartige Ziegenrasse ernährt sich ausschliesslich von Geranien, welche auf der Insel wild vorkommen. Wer einmal eine Batballatze gesehen hat, wird dieses komische Bild nie wieder vergessen. Dieser Ziegenrasse stehen nämlich ständig alle Haare zu Berge.

Ein weiteres typisches Produkt ist **Palum** - ein Trockenfleisch, das in einem aufwendigen Verfahren aus den saftigsten Stücken des Tappschweines hergestellt wird. Diese Schweinerasse war früher auch in Europa verbreitet, heute indes findet man sie nur noch auf einigen Inseln der Karibik. Das Fleisch zeichnet sich dadurch aus, dass es fest im Biss ist, fast trocken zunächst. Während man es jedoch kaut, entwickelt es einen intensiven, fast harzigen Geschmack, der manchmal an auch feuchtes Gras in der Sonne erinnern kann.

Santa Lemusa ist vermutlich die letzte Insel der Karibik, auf der heute noch die **Kambala** gezecht wird. Kambala ist eine Tomatenrasse, die wegen ihrer

Übergrösse längst aus dem gängigen Handel verschwunden ist. Die Kambala kann nämlich bis zu einem halben Meter lang werden. Sie wächst auf eine sehr spezielle Art: Die Pflanze entwickelt zunächst nur eine kleine Frucht aus einem der unteren Äste, dafür aber nach oben hin grosse Blätter. Im Schatten dieser Blätter wächst die Frucht dann als Liegefrucht, das heisst auf der Erde, langsam vor sich hin. Die Kambala von Santa Lemusa wird zerkleinert und in Dosen auf den Markt gebracht - ihr Geschmack ist leicht säuerlich, leicht gewürzt und mit ein wenig Knoblauch und Papuk gewürzt, passt sie zu Fleisch, zu Trockenreis oder auch zu italienischer Pasta.


Vielleicht die berühmtesten Exportprodukte von Santa Lemusa sind Papuk und Papoke, die zwei typischen Gewürze der Insel. **Papuk** wird aus dem Harz der Calandapalm gewonnen, einer Fächerpalme, die auf der Insel sehr verbreitet ist. Der Geruch von Papuk ist einzigartig, es riecht ein wenig wie getrocknete Rinde von Zedronen, hat gleichzeitig aber auch eine geröstete Note. **Papuk** ist in der Küche vielseitig anwendbar. Ganz ähnlich verhält es sich mit **Papok**, das aus den Schoten der Zwergpapereoni gewonnen wird und sehr scharf ist, ohne aber den Magen zu sehr anzugreifen.

Ein weiteres Gewürz, das sich vor allem für Nüchepessen und Backwaren eignet, ist **Sisak**. Die schwarzen Samen dieses Gewürzes, die ein wenig nach geröstetem Safran riechen, stammen aus der **Sisamaja**, der **Sisablume** - einer Art Sonnenblume, die an den Abhängen der Westküste vorkommt.

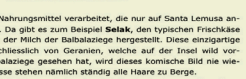
Unter den vielen Früchten der Insel muss natürlich vor allem die **Setrodu** erwähnt werden, eine Frucht von der Grösse eines kleinen Passaballs, deren Schale mit einer Vielzahl von warzenartigen Auswüchsen besetzt ist. Das Innere dieser Frucht ist fleischig, mal eher gelb oder eher rot, sehr süss und riecht wie trockenes Stroh. Die Setrodu wächst an hohen Palmbäumen und wird zweimal im Jahr geerntet. Sie wird ausschliesslich in getrockneter Form exportiert.

Santa Lemusa gehört zu den wenigen Inseln der Karibik, die eigenen Wein produzieren. Der **Medico** wird ausschliesslich aus der gleichnamigen Traube gewonnen, die auch in Argentinien angepflanzt wird. Durch unterschiedliche Erntezelten (einmal im September, einmal im November), wird eine trockene und eine süssere Variante hergestellt. Wir importieren lediglich die trockenere Variante, die sich mit unserem europäischen Sauvignon vergleichen lässt.


Entdecken Sie die Köstlichkeiten von Santa Lemusa - all diese Produkte und noch viele mehr finden Sie in unserem Geschäft an der Inwendstrasse 12 - im Herzen des St. Johann.




Der Hafen unterhalb der Hauptstadt Santa Lemusa an der Nordküste der Insel - im Vordergrund die berühmten weißen Geranien.



Die Frauen im Nord der Insel - hier, links eine Calandapalme.



Die vielen Hasenböden von Santa Lemusa



Palum aus Hasenböden von Santa Lemusa

HOIO - Spezialitäten von Santa Lemusa • Inwendstrasse 12 • CH-4056 Basel • DI-Fr 12 - 19h • Sa 12-18h

HOIO - Spezialitäten von Santa Lemusa • Inwendstrasse 12 • CH-4056 Basel • DI-Fr 12 - 19h • Sa 12-18h

The very first paper with information about Lemusa Island, published on 23 June 2001.

sitors to the market can also sample chilled white wine (medioc), palum and small snacks with spiced selak at the HOIO stand. An information sheet talks about the island and explains the taste, use and characteristics of the individual products: «The island of Santa Lemusa is located on the eastern edge of the Caribbean, it is just under eighteen kilometres long and a good seven kilometres wide. The northern coast is rocky and barren, while the southern coast is characterised by its lush vegetation. The approximately 6600 inhabitants of the small island live mainly from agriculture, fishing or the export of typical island products.» However, my information is based on false assumptions. As will soon become clear, Lemusa is much larger and is inhabited by significantly more people – moreover, it sits no longer on the edge of the Caribbean, but in the middle of the Atlantic Ocean.



The Boutik during the vernissage at Kunstraum Attitudes on 12 May 2002.

# Boutik

**Geneva (Switzerland), May to July 2002**

On 12 May 2002, I open my first shop for Lemusian specialities in the Attitudes art space in Geneva: Boutik. I offer a wide range of products under the label of the import company HOIO: Rice, pulses, kalparik, rum and spices. Visitors can taste some of the specialities and have the respective characteristics and preparation techniques explained to them. The Boutik remains in Geneva until summer.

Jean-Paul Felley, Olivier Kaeser (Eds.): *Attitudes 1994–2004*. Zürich: Edition Fin, 2005. S.248f.





HOIO BOUTIK HOIO



# Neue Zürcher Zeitung

**Zürich (Switzerland), July 2002 until February 2017**

In July 2002, I take over the position of editor for visual arts in the arts section of *Neue Zürcher Zeitung* (NZZ). I see this step as a performative act and an experiment. Will I be able to continue my artistic work as NZZ editor? Will there be protests against an artist holding this important post as <art critic>? Will I be forced to choose a <side>, an identity? Or, conversely, will I be able to create links between my journalistic and my artistic work? Will the critic benefit from the artist, the storyteller from the journalist? I'm throwing myself headlong into the adventure and reckon that I'll be dismissed from my job after just a few weeks.



As I walk to work in the morning, I regularly mutter to myself: «Today is a good day to be sacked!» But nothing happens, there are no protests and I am merely gently reminded to change my clothes to suit the new circumstances, to replace my worn-out T-shirts with a couple of chemises.

In these fifteen years, I publish several hundred texts in which artistic strategies play a role in one way or another. I also use the office provided by the NZZ as a studio, where I bottle spices from Lemusa (my fictitious island), print T-shirts, photograph pieces of meat, set up exhibition models... Then the regime changes in 2016 and from then on there is no room anymore for an artistic approach to life and work, as I understand it.





View of the Passerelle from the south, from the entrance area of the Geneva art space Attitudes.

# Passerelle

**Geneva (Switzerland), May to July 2003**

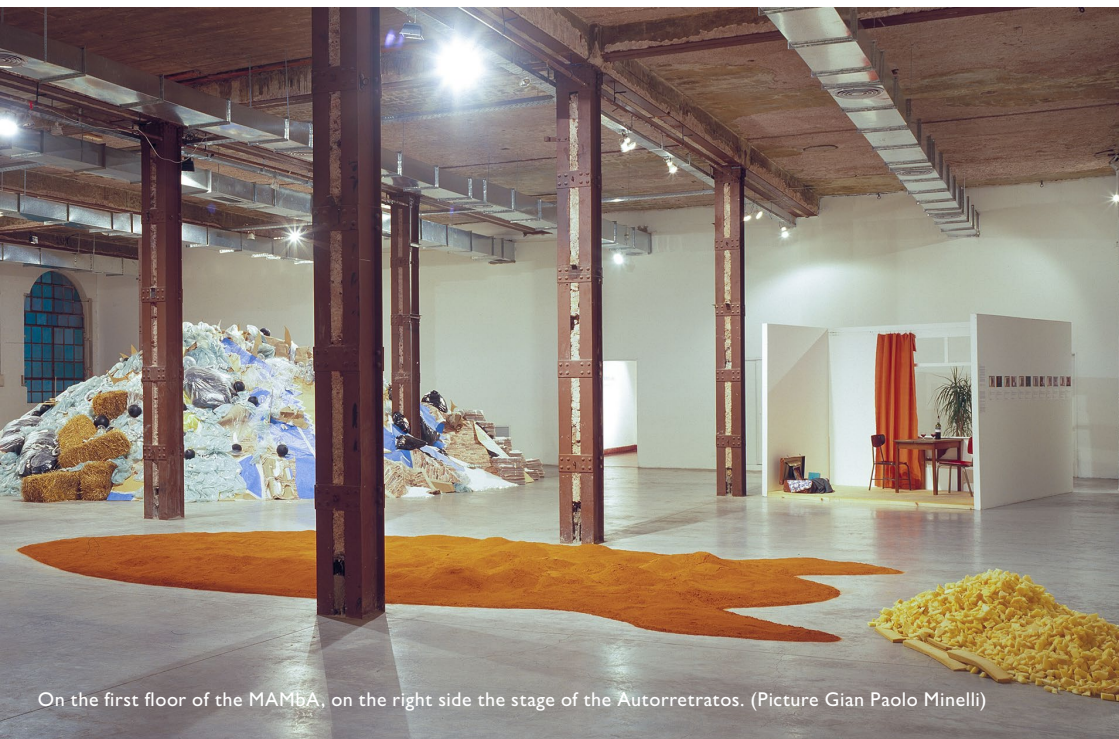
As a contribution to the exhibition *Truffes de Chine* curated by Jean-Paul Felley and Olivier Kaeser at the Geneva art space Attitudes (9 May to 5 July 2003), I am constructing a passerelle. It consists of two 80 cm high footbridges connected by a bridge. On the larger footbridge (250 × 200 cm) there is a covered table with six chairs. A simple kitchen with a gas cooker is set up on the smaller bridge (150 × 150 cm). The entire construction is in the same three shades of blue as the boutique that was set up here a year ago. The footbridge can be easily climbed at one point from the room via a few steps. Some visitors feel like they are on a raft, others



On the north side, the footbridge can be easily accessed via a few steps.

like they are on an island. From the footbridge, you also have a different view of the rest of the exhibition, whose exhibits seem to recede into the distance. «It's like travelling away from the exhibition», is how one Geneva journalist puts it: «Yes, after a few minutes you almost feel like you're in another world and would be only slightly surprised to find yourself in an unfamiliar city when you leave the footbridge.»

In the booklet accompanying the exhibition, *Le journal no 11* (May-July 2003), I announce this footbridge with the following words: «One spring evening / six people met / on a pontoon / they didn't know each other / they weren't sure where they were / but they were given food and drink». On two weekends (24 May and 20 June), I invite six people each to a Lemusian dinner on the jetty. The guests are photographed before and after the meal.



On the first floor of the MAMbA, on the right side the stage of the *Autorretratos*. (Picture Gian Paolo Minelli)

# Autorretratos

**Buenos Aires (Argentina), November 2003 to January 2004**

For the exhibition *Buenos días Buenos Aires – arte contemporáneo suizo* (27 November 2003 to 25 January 2004) curated by Jean-Paul Felley and Olivier Kaeser at the Museo de Arte Moderno de Buenos Aires (MAMbA), I am working on a project entitled *Autorretratos*. It is a further development of an idea first presented in Langenthal in 2002. On two almost identical stages, twelve members of staff from the Musée historique in Port-Louis (Lemusa) and the Museo de Arte Moderno in Buenos Aires (Argentina) are invited to orchestrate small scenes and comment on them. I photograph the arrangements and conduct short interviews



Example scene from Port-Louis – Jean-Paul Goussé: *The Indian Ocean*.

– *What story does this scene tell?* Sometimes it happens that fiction grows into reality and changes it. The man is reading a pirate story set in the South Seas: The story is so exciting that he expects the Indian Ocean to break into his room at any moment. And in that case, of course, it's better to be in a boat already.

– *Why did you set the scene like that?* As a child, I often dreamt that the sea would pour into my room and carry my bed away, out into the world.

– *Jean-Paul Goussé: librarian, head of the bookshop at the Musée historique in Port-Louis.*



Scene from Port-Louis – Anne-Sophie Brun:  
*La Grande Bouffe*.



Scene from Buenos Aires – Isabelle Petersen:  
*After the thunderstorm*.





Example scene from Buenos Aires – Daniel Alberto Carrizo: *Farewell to a friend*.

– *What story does this scene tell?* We see two people who are very close friends. The friendship has lasted for many years. One of them is now leaving for Switzerland. The other is sad because a good friend is leaving him. As they say goodbye, they talk to each other again and drink a last glass of wine together.

– *Why did you set the scene like that?* When setting the scene, I was guided by the things that were available.

– *Daniel Alberto Carrizo. Labourer, head of the MAMbA montage team (for 23 years).*



Scene from Port-Louis – G r me Doussait:  
*Caribbean Tango*.



Scene from Buenos Aires – Gian Paolo Minelli:  
*Quick solution*.



The theatre box in the MAMbA with the exhibition at the back. (Pictures Gian Paolo Minelli)

with the designers. At the end, I exhibit photos and commentaries from Port-Louis and Buenos Aires in such a way that they can be compared with each other.

The exhibition is accompanied by a publication with a longer text about my work. Katia B urer: *¡El mundo ser  Santa Lemusa!* In: Jean-Paul Felley, Olivier Kaeser: *Buenos D as Buenos Aires*. Catalogue. Buenos Aires: Museo de Arte Moderno, 2004.



Gunvanthi Balaram (left) and Samuel Herzog in the kitchen of Shakila Kundu in Hyderabad.



# A Journey to India

Film, January 2006

While travelling through southern India, I filmed all the dishes that were served to me for one minute at a time. The result is a series of 38 moving images that give an insight into this journey in a very specific way, almost over the edge of a fork. Scene by scene, the film opens onto a dining situation that is always unique, despite the similarity of the events. The plate becomes a stage, as it were, on which the world makes its appearance meal after meal. The film is recorded in DV format: [vimeo.com/344118083](https://vimeo.com/344118083).









An employee of the art space explains the benefits of a spice to visitors. (Images André Morin / Le crédac)

# Chariot

**Ivry-sur-Seine (France), March to May 2007**

In Le Crédac Centre d'Art Contemporain, Jean-Paul Felley and Olivier Kaeser are realising an exhibition entitled *Expériences insulaires* (30 March to 20 May 2007). I am showing a blue handcart that serves both as a sales stall for Lemusan products and as an instrument of mediation. Such stalls on wheels are simply called chariot («cart») in Lemusa. A brochure provides a brief profile of the island of Lemusa as well as information on the individual products. The employees of the art centre are trained as vendors.





The video *It's Only Beluga* is shown in the immediate vicinity of the kitchen in the Château de Champlitte.



# It's Only Beluga

**Champlitte (France), June to October 2007**

In summer 2007, I take part in an exhibition entitled *Les Inattendus*, organised by the Fond Régional d'Art Contemporain Franche-Comté and curated by Sylvie Zavata at the Château de Champlitte (30 June to 14 October 2007). I show the video *It's Only Beluga* and hand out a poster on which is written with the signs of my culinary ABC (see below): «Ta vie devient de plus en plus une aventure».

The video is a result of my research into culinary happiness. On 19 March 2006, over the course of half an hour, I have 26 different dishes served to me, in alphabetical order from A for asparagus to Z for zucchini. I try to





After two days of preparation, the table with all 26 dishes is ready for the experiment.

tease happiness out of each individual dish in my mind – according to the motto: «It may only be mozzarella – but it makes me happy.»

After all, don't food and happiness have something to do with an ideal that can never be achieved: total happiness, the absolute dish? Nevertheless, food often makes us happy in a way that nothing else in this world does – even if it is «just mozzarella». Is happiness in eating perhaps also due to the fact that the idea of absolute happiness can be found in all food, whether it's an edge of stale bread or the finest caviar from a Beluga sturgeon? So isn't every meal also an attempt to achieve a state of absolute happiness? And if so, why shouldn't it be possible to capture some of this happiness in the form of an alphabet? The experiment is recorded on video, provided with explanatory subtitles and given the title: *It's Only Beluga – 26 Attempts to Achieve Happiness* ([vimco.com/368220025](http://vimco.com/368220025)).



The HOIO stand in the rooms of the Villa Maraini, built in 1903-05 in an extremely eclectic style.

## New flavour for the old city

**Rome (Italy), December 2007**

On 13/14 December 2007 I present a mobile version of my spice boutique HOIO at the Istituto Svizzero di Roma. The setting is the exhibition *Terrae Incognitae: La Villa Maraini e il suo mondo immaginario* and the conference organised by Eugène in collaboration with Daniel Brefin on the fictitious state of Pamukalia. I give a talk in which I present myself as a sober businessman and, above all, explain the economic power of my products and my business strategies for the Italian market – motto: New flavour for the old city.







Running fast in the heart of Beijing: marathon runner no. 8 Muriel Bowie.

# Beijing Aesthetic Marathon

**Beijing (China), August 2008**

Just in time for the opening of the Olympic Games in Beijing on 8 August 2008, the [website](#) for the first Beijing Aesthetic Marathon goes on-line. In more than six hours of video, sixteen residents and visitors to the city present what they consider to be the most interesting 42.195 kilometres of Beijing. The individual sections can be navigated precisely with the help of interactive maps. In short interviews, the participants explain why they chose this or that route through China's capital.

[beijing.aesthetic-marathon.ch/indexmarathon.html](http://beijing.aesthetic-marathon.ch/indexmarathon.html)



01 Edward Sanderson



02 Marianne Burki



03 Willy Stebler



04 Li Shi



05 Zheng Yunhan



05 Lioba Reddeker



07 Michael Yuen



09 Yang Yuli



10 Hektor Maille



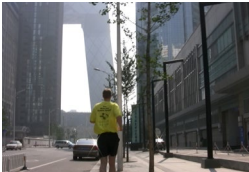
11 Zhu Mong



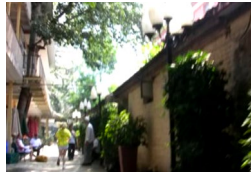
12 Ha Ling



13 Beate Barner



14 Christoph Noe



15 Cordelia Steiner



16 Russell Russell





# Mission Kaki

**Basel (Switzerland), January to March 2010**

In autumn 2008, cultural historian and net art pioneer Reinhard Storz launches an internet publication entitled *Beam me up*, which brings together essays on cultural theory and the natural sciences with net-based works of art. In the editorial for the project, Storz writes: «In the online publication *Beam me up*, we pose the question of our current understanding of space, expanded by the media. What is called cyberspace and virtual reality opens up the vague idea of a space that is only conceived as symbolic, which ultimately also becomes a place of real presence and action. «Beam me up, Scotty» – this



Lots of adventure and sweat: Here Hektor Maille jumps out of a temple in Angkor Watt (Episode 9).

popularised request from the science fiction series *Star Trek* contains the poetic magic formula of a transcendence between the most diverse spatial qualities.»

After two years of research, the whole project is presented in collaboration with the curator Annette Schindler as an exhibition for the [plug. in], the (future) Basel House for Electronic Arts (14 January to 15 March 2010).

My contribution to *Beam me up* is a spy story entitled *Mission Kaki*, which is published on the net in twenty Episodes between November 2008 and August 2011. Each Episode consists of about twenty short video clips with accompanying texts. These texts explain what is happening in the images and establish the connection to the overarching narrative. The protagonist of the story is Hektor Maille, the best man in the Lemusian secret service. He travels all over the planet in search of a kidnapped professor. I take on the role of the secret agent myself, wearing a hat, shirt and black glasses.



The Maille-Mobile whizzes you through all twenty Episodes of Mission Kaki in just ninety seconds – from bathtub to bathtub: [vimeo.com/328806599](https://vimeo.com/328806599).

How does a secret agent move through space and time? What distinguishes him from other travellers or tourists? Where does he go? How does he find his way in a foreign country? When is he lonely? Why is he afraid? When is he bored? And what does it take for him to fulfil his mission?

The project documents some of my travels, especially in 2008 and 2009, in a linear chronological form, albeit in the form of a spy story. At the same time, however, I also incorporate elements into this narrative that make use of the peculiarities of the Internet, namely the hyperlink, which makes movements possible on the Internet that are very similar to teleportation in the Star Trek series. From time to time, the secret agent (and with him the reader) has the opportunity to «beam» out of his story into a completely different reality – and back again. In addition to these *Escapades*, Hektor Maille also has the opportunity to disappear through the drainpipe of a bathtub in each Episode, only to reappear in some other scene (*Maille-Mobil*). Each Episode is also promoted by its own



On this map, the large persimmons indicate the regions of the planet in which the twenty Episodes of *Mission Kaki* take place. The small fruits indicate the Escapades, i.e. places where the agent jumps out of his story for a brief moment. An animation to the beat of Terry Snyder's *Oye Negra* traces the entire route in just a few moves: [vimeo.com/328806631](https://vimeo.com/328806631).

trailer and accompanied by various recipes that are typical of the cuisine of the country being travelled to.

*Mission Kaki* is initially published simultaneously on the Beam me up site and on a separate HTML page. By the end of 2011, the images and texts are transferred to a CMS and redesigned. The website of the internet publication *Beam me up* (<http://www.beam-me.net/>) is currently not working. On my website [www.hoio.ch](http://www.hoio.ch), which was frozen in the summer of 2016, *Mission Kaki* is still running pretty well (<http://www.hoio.ch/index-id=1438.html>) – but YouTube has blocked some films. From 2024, the story is also available as a book with hyperlinks to all video clips.



The installation in the exhibition *Alienator – Le Retour Alienator* at the Centre Culture Français. (Image Nika Spalinger)

# World N°1

**Kinshasa (Demokratische Republik Kongo), September 2010**

There are spice blends that we immediately associate with certain areas of the world: *Raz el Hanut*, *Baharat*, *Sambar*, *Five-Spice* or *Shichimi Togarashi* for example. That's great. But couldn't it be even better? Couldn't there also be a spice blend that gives us the feeling of being global, that conjures up the whole world on our tongue – so that at the table we are overcome with the impression that there is not just a plate between our knife and fork, but the globe itself.

I am developing such a spice in collaboration with the laboratories of the Musée des épices et aromates in Port-Louis. The result is a mix-



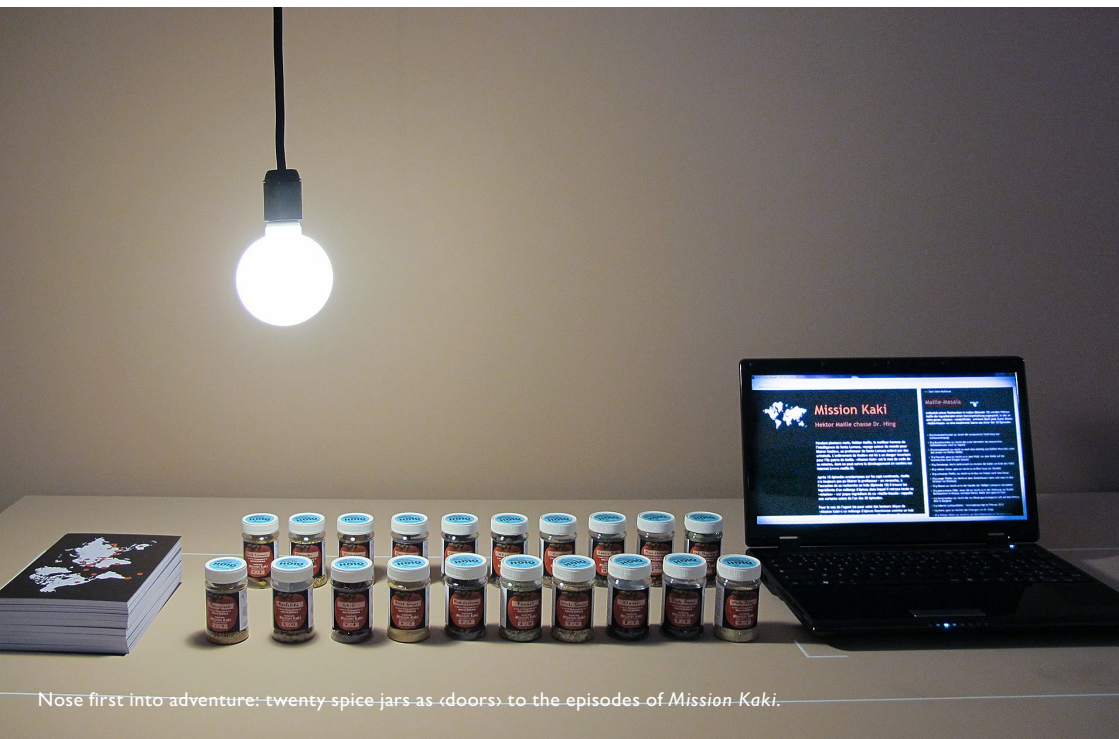


Tete Ebouma advertises in her kitchen for World N°1 – Still from the clip *C'est si bon*.

ture that contains ingredients from all seven continents of the planet: *World N° 1*.

On 18 June 2010, I travel to Kinshasa with Jean-Damien Fleury from the Association Charlatan to prepare the launch of this global spice. As part of the exhibition *Alienator – Le Retour* (16 September to 18 December 2010) at the Centre Culture Français in Kinshasa, I present the individual ingredients of *World N° 1*, describe their characteristics, explain their origins and show how they are processed into a spice blend.

As part of the project, I am also realising a series of 12 short advertising clips in Kinshasa, Zurich and Tbilisi. The short messages, filmed in Lingála, Swiss German, French, German and Georgian, are then combined into a ten-minute commercial: *C'est si bon* [vimeo.com/912177473](https://vimeo.com/912177473).



Nose first into adventure: twenty spice jars as «doors» to the episodes of *Mission Kaki*.

## Spicy readings

**Mulhouse (France), February to April 2011**

La Kunsthalle in Mulhouse is presenting an exhibition entitled *Salons de lecture* (3 February to 3 April 2011), which focuses on particularly text-heavy works of art. The show, curated by Sandrine Wymann, consists of a series of different salons with changing focal points. There are tables in each room where you can make yourself comfortable and indulge in reading at your leisure.

I invite visitors to plunge nose first into the *Mission Kaki* travel adventure. On a table are twenty small tins containing the individual ingredients of Maille-Masala – the hot spice mix for *Mission Kaki*. *Mission*



At the vernissage of the exhibition on 2 February 2011, I will be preparing Maille-Masala in front of an audience. When frying the spices, fragrances are created that then permeate all the rooms of the Kunsthalle.

*Kaki* is at that time a comprehensive story on the internet consisting of twenty episodes, some with more than twenty scenes, various escapades, trailers and recipes. Since 2019, this narrative is also as a six-hundred-page book with numerous links to the associated films.

Each ingredient on the table in Mulhouse leads to a specific scene from one of the 20 episodes. A computer next to the spices is set up so that you can immediately find the scene that corresponds to the spice in question. This gives you the opportunity to be introduced to the story by the odour of your choice – or you can jump from one spice to the next, skipping through the story to the beat of your nose.

During the vernissage of the exhibition on 2 February 2011, I prepare the spice mixture in the Kunsthalle and serve it to visitors.





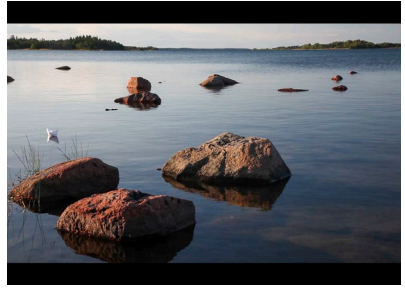
Day 1 of the great journey to Lemusa: Papership Narina in the pond at the Wenkenhof in Riehen.



# Journey to Lemusa

**Internet project, June 2012 to May 2013**

In June 2012, a small paper boat sets off on a long journey from the Wenkenhof in Riehen. The route is open – but the destination is certain: the island of Lemusa, which lies at 44 degrees west / 33 degrees north in the middle of the Atlantic Ocean. For 44 days, the Papership Narina will be travelling between continents and climate zones, realities and dimensions on its very own timeline. In May 2013, the ship finally enters the territorial waters of the longed-for country. This becomes clear when the smut of the PS Narina catches a lemus mackerel (*Scomber lemusanus*) – because the 44 days are also a journey in 44 fish. The logbook of the PS Narina



is an internet narrative. It consists of 44 short video clips in which the paper boat is seen drifting through changing waterscapes. This includes 44 observations and just as many fish recipes. The website is available in German, French and English: <http://www.hoio.ch/index-id=2302.html>.

In August 2014, the Fonds régional d'art contemporain (FRAC) Alsace adds Papership Narina's anchor to its art collection. The Voyage to Lemusa is the first purely net based work to enter the FRAC collection (in French translation).



Next to the entrance to the cafeteria of Zurich's Triemli Hospital stands a blue box. This mobile boutique sells spices from the places on Lemusa that are also presented in the hospital. The small containers briefly tell of their origins.

## Lemusa emerges in the Triemli

Zurich (Switzerland), June 2012 to January 2013

Lemusa, which lies at 44° West / 33° North in the middle of the Atlantic Ocean, will appear from June 2012 at a scale of around 1:1000 in the corridors, halls, gardens, cloakrooms, kitchens and restaurants of Zurich's Triemli City Hospital. In three stages between June 2012 and January 2013, a total of 15 locations in the north, south and centre of the island will be made visible through pictures, videos and small exhibitions at the appropriate places in the hospital. Additional information can be found in the so-called art station, a pavilion in the entrance hall of the hospital, the centre of the 44/33 project. This art station also functions as a small mu-



**44 / 33**  
**Santa Lemusa im Triemli**  
44° W / 33° N

Die fiktive Insel Santa Lemusa, die heute auf 44° West / 33° Nord mitten im Atlantischen Ozean liegt, taucht ab Juni 2012 in einem Massstab von etwa 1:1000 in den Korridoren, Sälen und Gartenanlagen des Zürcher Stadtspitals Triemli auf. In drei Etappen werden 15 Orte der Insel an den entsprechenden Stellen im Spital sichtbar gemacht. Passend zu diesen Orten gibt es 15 lemussische Gewürze zu entdecken.

Alles über Santa Lemusa in der Kunst Station **K** neben der Cafeteria oder auf: [www.holo.ch](http://www.holo.ch)

**STADTSPITAL TRIEMLI**  
8° O / 47° N

A map shows how the outline of Lemusa has been laid over the buildings and the garden of the Triemli City Hospital and where the island is visible on the site. The map is published as a table set and distributed everywhere during the project.

seum thanks to a display case with archaeological and other treasures from Lemusa. A special spice grows in each of the 15 places on Lemusa that are represented in the hospital – they are all presented and sold in a mobile boutique in the cafeteria. These permanent installations are accompanied by various events, namely three special weeks during which the staff restaurant and the cafeteria offer dishes and snacks from Lemusa.

With this project, I want to tell stories in the hospital that are meant to be perceived in passing - the stories of the wondrous residents of Lemusa. For the patients and their relatives, who only spend hours or days in hospital, the project is intended to be something like a small breath of fresh air, a little side track for their often circling thoughts - and for the staff rather an unfamiliar squeak in the daily routine.



A misty start in the entrance area of the hospital: a video shows the mighty waters of the Chutes de Sugiau rushing into the depths - No. 3 on the map.



In the corridor outside the staff restaurant hangs a large photograph of the mysterious Forêt des Jeyans, inhabited by hermits – No. 2 on the map.



At the opening on 19 June 2012, the Guignolo from Lac du Boto unfortunately refused to show itself to the public – No. 6 on the map. (Picture Juliet Haller)



One morning in August 1832, a sailing boat is found in the royal harbour off Château Kannèl. A copy of it stands in the Triemli fountain – No. C on the map.





There are various signs in the hospital garden informing people passing by that a hunt is underway in St-Anne en Pyès – no.  $\beta$  on the map.



A hot sauce for cold days: Next to the southern entrance to the hospital, a banner advertises what is probably the oldest ketchup in the world – No.  $\delta$  on the menu.



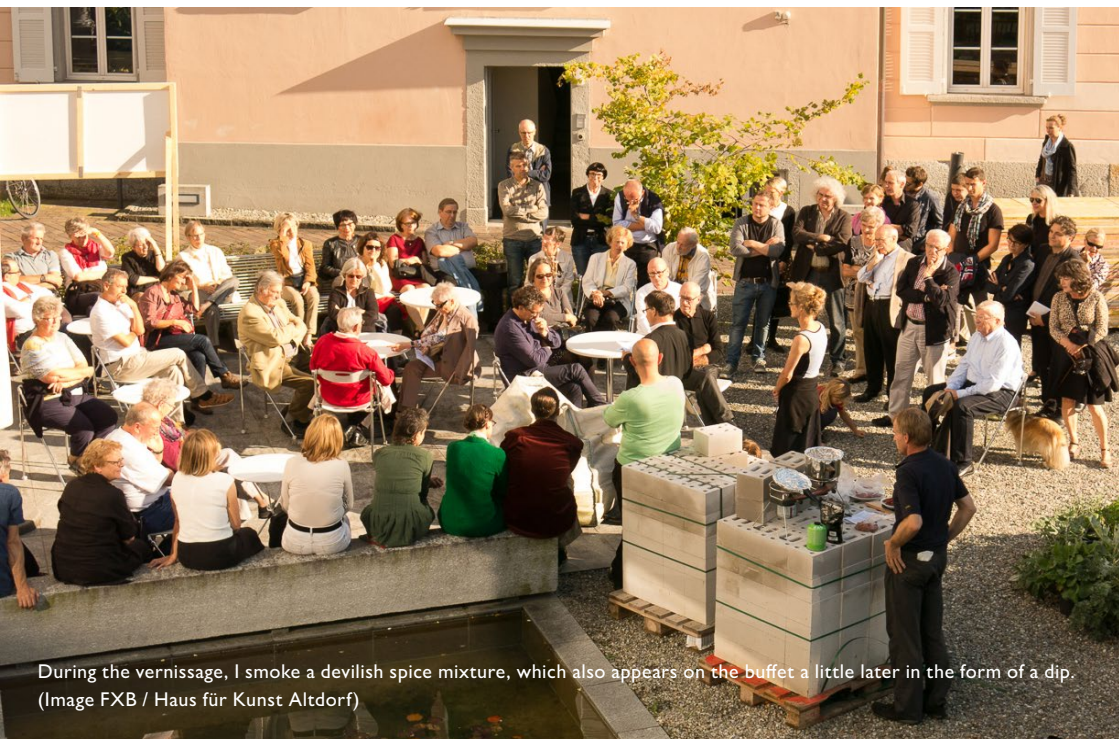
**SANTA**  
**LEMUSA**

33° Nord  
44° West

**Kunst Station Triemli**  
**2010 — 20**

ein Projekt von  
**HOIO**  
Erster Importeur für Gewürze  
der fiktiven Insel Santa Lemusa





During the vernissage, I smoke a devilish spice mixture, which also appears on the buffet a little later in the form of a dip. (Image FXB / Haus für Kunst Altdorf)

## Devil's thieves

**Altdorf (Switzerland), September to November 2014**

Esther Maria Jungo is curating the exhibition *Aus der Tiefe rufe ich zu Dir – Gotteserfahrung & Teufelsküche* (13 September to 23 November 2014) at the Haus für Kunst Uri in Altdorf. In this context, I present the history, culture and rituals of the devil thieves of Babat – a Lemusi-an sect that today has followers in various countries around the world. At the centre of the presentation is a film by Takana Imagashun, who accompanies a Swiss devil thief to the Valais Alps: *Twasis 8 Switzerland* ([vimeo.com/272237579](https://vimeo.com/272237579)). Since 2011, the Japanese astronomer has been investigating the activities of the so-called devil thieves of Ba-



The installation in the entrance area of the museum. (Picture FXB / Haus für Kunst Altdorf)

bat on behalf of the University of Port-Louis. Following encounters in Mexico, Russia, Argentina, South Africa, Iceland, Tasmania and Turkey, Takana also travels to Switzerland in 2014, where he climbs the Valais mountains with a devil thief in the summer. In the film, the protagonist, who goes by the pseudonym Heinrich Lee, talks about his experience of the Liturgia diabolica and how it changed him. The fifteen-minute documentary is the eighth episode in the Twasis series, with which Takana has been investigating the phenomenon of devil thieves internationally since 2011.

To accompany this documentary, I am presenting the Twasis seasoning mix, which is so important for the liturgia diabolica, and the ingredients required for it.



Sourire in the shadow of the old Riehen pavilion. (Image Fondation Beyeler / Mathias Mangold)

# Le Sourire

**Riehen (Switzerland), June 2015**

According to art historian Sophie Labanne, Paul Gauguin faked his death in 1903 and opened a restaurant called Le Sourire in La Puignignau at the foot of Mont Mik in the same year. However, the artist was not happy in his new home either and finally died under mysterious circumstances in 1908. He probably did not create any more paintings at that time – but he may have tried his hand at commercial art. The restaurant existed until the 1960s – and you can still taste a spice blend named after him today: *Sourire*. I prepare this blend in the garden of the Fondation Beyeler on Sunday, 7 June 2015 – as a birthday present for Paul Gauguin, who





In January 2015, art historian Sophie Labanne found an old menu in the Archives Nationales – written by hand and decorated with colourful drawings. It comes from the restaurant Le Sourire in La Puigninau (above in a photograph from 1903) and was, in her opinion, designed between 1903 and 1908 by a Monsieur Paul, whom Labanne identifies as Paul Gauguin. Above all, she wants to recognise the artist's signature on the sheet. (Images Archives nationales de Lemusa)



Guests can see for themselves how the aroma of the individual ingredients changes during the roasting process. (Image Fondation Beyeler / Mathias Mangold)

would have been 167 years old on that day and is being honoured with a major exhibition at the Fondation. The mixture can be tasted on site in a vegetarian and a non-vegetarian dip recipe – and will be on sale in the museum shop from 8 June.

The historic menu from *Le Sourire* will be on display in the Fondation's restaurant, where some of the specialities from the bistrot in La Puigui gnau can also be sampled during the week of 8 June: *Pâtia*, for example, or *Pua'a pua'a*. *Pâtia* is a dip made from curd cheese, with tuna, onion and the spice mixture *sourire*. *Pua'a pua'a* is a pork ragout flavoured with liver and *sourire*, usually served with fresh pineapple. Also from La Puigui gnau the restaurant serves a green tea flavoured with lotus blossom and a dark amber-coloured iced tea made from belfruit, which enjoys cult status in the Lemusian capital of Port-Louis.

The event is supported by Lapure, the largest company in La Puigui gnau. Lapure specialises in the cultivation and processing of lotus. At the Fondation Beyeler, curator Angelika Bühler provides the atmospheric



After a day in the garden pavilion in front of the Fondation Beyeler, the slightly elevated pergola itself feels like an island. The only question is: Martinique, Tahiti, Hiva Oa or ultimately Lemusa? (Image Fondation Beyeler / Mathias Mangold)

setting – and Pascal Steiner looks after the guests' physical well-being in culinary regards. The old menu from *Le Sourire* is added to the Fondation Beyeler's collection after the exhibition.





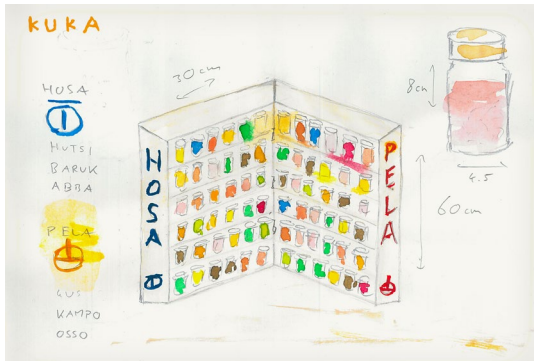
A display for flavoured inventions: the Hosa-Pela boxes in Weimar in June 2016.

## Zirkul kukal

**Weimar (Germany), June to July 2016**

A cultural symposium on sharing and exchange organised by the Goethe-Institut in Weimar is also the occasion for an exhibition curated by Alfons Hug at Galerie Eigenheim, which is dedicated to the Kula Ring – a ritual gift exchange system of the inhabitants of the Trobriand Islands in Papua New Guinea (1 June to 10 July 2016). For the show, I am recreating the famous Hosa-Pela boxes, which the Kukaldaria, the guild of cooks of Lemusa, circulates from kitchen to kitchen across the island to promote solidarity among its members. As part of this *Zirkul kukal* or *Cercle kukal*, 63 concave and just as many convex spices travel clockwise and





As the original Zirkul kupal crates are of course not allowed to leave the island of Lemusa, I am trying to reconstruct them. The first draft will later make way for a model that is easier to pack and transport.

anti-clockwise year after year. The basis of this ritual is the guild's culinary world view, the details of which are constantly renegotiated at its headquarters in Bitasyon Francelle. The chefs who are hosting these boxes invent a recipe with the spices they contain, which is then written into the *Kukora*, the guild's cookery book. The *Kukal Ring* is not about exchanging material things (the spices are more like symbols), but rather about developing and passing on ideas – and also about encouraging inspiring competition between the chefs.

For the exhibition, six wooden boxes are being made, each of which can hold 21 spices. The crates can be positioned so that they present themselves as two small cabinets. They contain a total of 63 spices with blue labels, which follow the Hosa temperament – and the same number of tins with red labels, which are assigned to the Pela principle. These boxes fit into a suitcase that can be sent by plane. Matching postcards, T-shirts and an apron present the eye-catching logo of the Cooking Guild.

Following the exhibition in Weimar, the boxes are presented at the Singapore International Festival of Arts from 17 August to 4 September 2016. A catalogue is published to accompany the exhibition. Alfons Hug: *Der Kula-Ring / The Kula Ring. Ästhetische Betrachtungen zu Teilen und Tauschen / Aesthetic Considerations of Sharing and Exchange*. Catalogue. Singapur: Goethe-Institut Singapur, 2016.



Rio at its best: Marathon runner no. 43 (Robin Mallick) in Ipanema.



# Rio Aesthetic Marathon

**Rio de Janeiro (Brazil), August to October 2016**

The Rio Aesthetic Marathon is a project that combines sport, urban development issues and culture. 46 selected artists walk a short route in Rio that they consider to be particularly beautiful, exciting or significant for other reasons. I follow them with a video camera and ask them at the end of the route why they have chosen this particular part of Rio. The 46 sections add up to 42.195 kilometres – the distance of a marathon. The videos will be published on the Internet ([aesthetic-marathon.ch](http://aesthetic-marathon.ch)) and linked on an interactive map so that the individual sections can be navigated with pinpoint accuracy. The artists' statements are also available as written



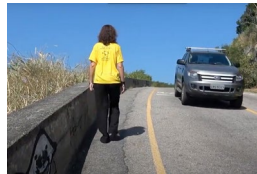
All 46 sections of the Rio Aesthetic Marathon can be navigated via an online map.



01 Jonas Aisengart  
(Flamengo)



04 Guilherme Telles  
(Ipanema & Copacabana)



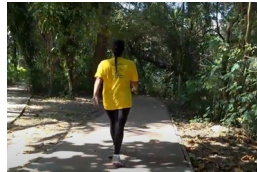
07 Carina Bokel Becker  
(Pedra Branca)



02 ACME  
(Pavão-Pavãozinho)



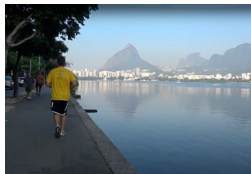
05 Jean Charnaux  
(Leblon)



08 Georgia Lobo  
(Barra da Tijuca)



03 Frederico Mendes  
(Arpoador)



06 Pedro Pontes  
(Lagoa)



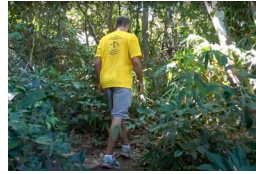
09 Bianca Bernardo  
(Taquara)



10 Antonio Bokel  
(Barra de Tijuca)



15 Gabriela Noujain  
(Lapa)



20 Leo Ayres  
(Urca)



11 Rosana Lanzelotte  
(Jardim Botânico)



16 Ana Lu Redher  
(Lapa)



21 Pedro Paulo Domingues  
(Flamengo)



12 Marcia Pitanga  
(Jardim Botânico)



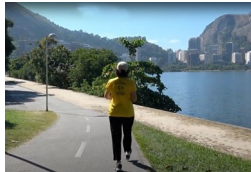
17 Daniela Rodrigues  
(Santa Teresa)



22 Daniel Beerstecher  
(Vidigal)



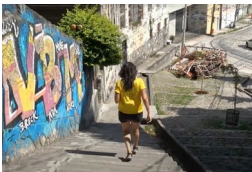
13 J. Batista  
(Santa Teresa)



18 Malu De Martino  
(Lagoa)



23 Alê Souto  
(Realengo)



14 Marina Marchesan  
(Lapa)



19 Stella Miranda  
(Lagoa)



24 Sou DaniMei  
(Realengo)





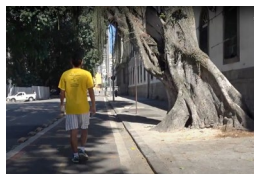
25 Alexandre Dacosta & Lucília De Assis (Centro)



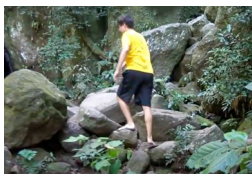
30 José Maria (Lagoa)



35 Kristin Bethge (Maré)



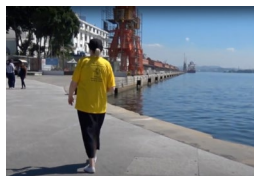
26 Nadam Guerra (Centro)



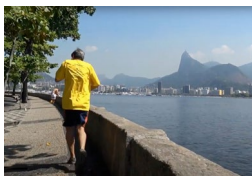
31 Antonio Guerra (Alto da Boa Vista)



36 Vinicius Terra (Glória)



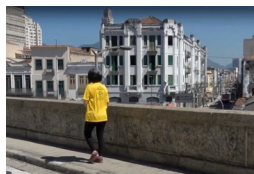
27 Katie van Scherpenberg (Centro)



32 Luiz Garrido (Urca)



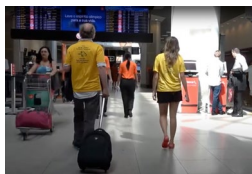
37 Ana Azevedo (Centro)



28 Fumi Hashimoto (Centro)



33 Patrizia D'Angello (Leme)



38 Alfons Hug & Paula Borghi (Centro)



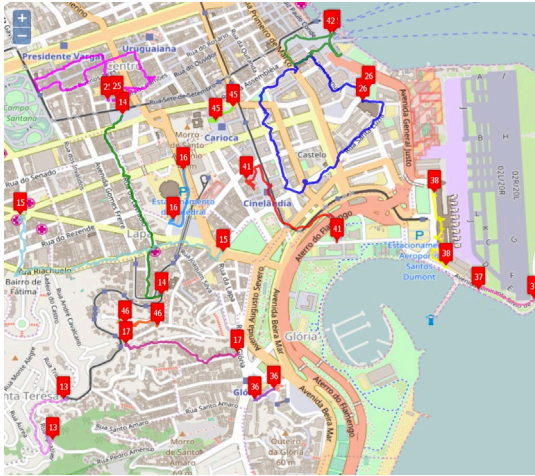
29 Julio Ludemir (Babilônia & Leme)



34 Maria Gal (Leblon)



39 Marcelo Moura (São Cristóvão)



Excerpt from the interactive map of the Rio de Janeiro marathon: The markers indicate the start and end of the coloured route. The numbers correspond to the numbers of the runners.



40 Mana Pontez  
(São Cristóvão)



43 Robin Mallick  
(Ipanema)



46 Sara Zeiter  
(Santa Teresinha)



41 Monika Füger  
(Centro)



44 Mariane Monteiro  
(Niterói)



42 Izabela Pucu  
(Centro)



45 Jack Roversi & Margarida  
Rebello Pinto (Centro)

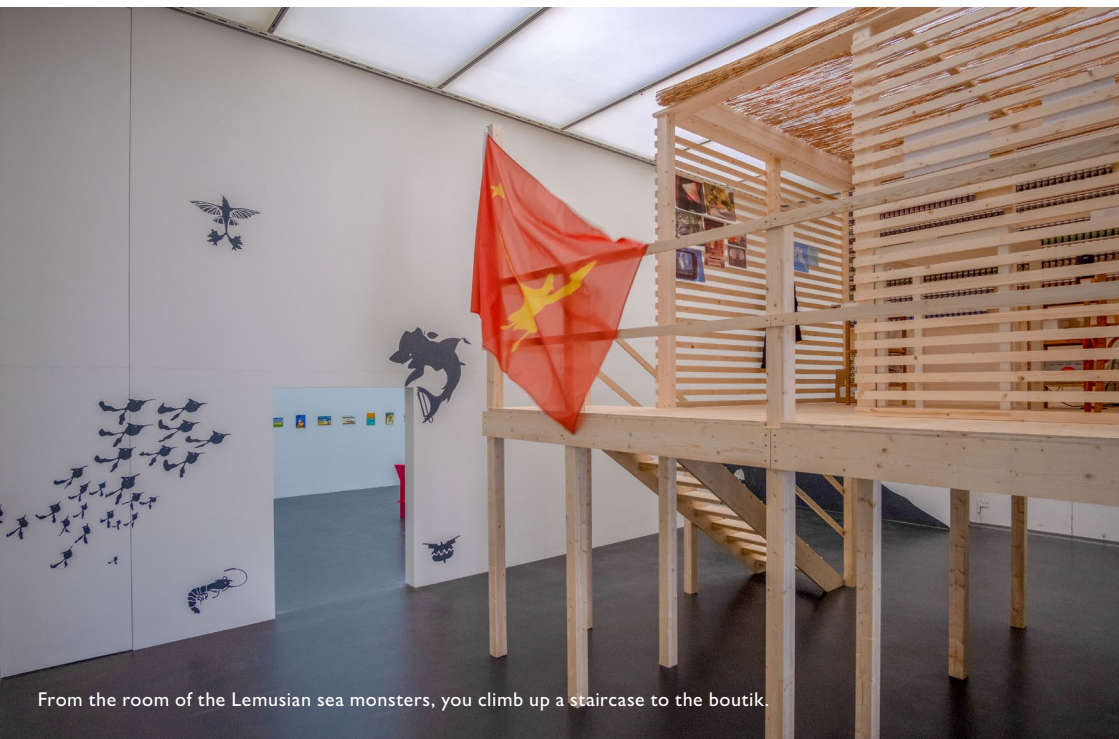


Pianist and composer Antonio Guerra writes a piece entitled *Maratona Artística* in 2016. It forms the basis of the clip of the same name ([vimeo.com/351165687](https://vimeo.com/351165687)). Musicians: Bernardo Aguiar (percussions), Pedro Mann (double bass), Aquiles Moraes (trumpet), Antonio Guerra (keyboards and synthesisers). The composer is also taking part in the Aesthetic Marathon as runner number 31.

summaries (in Portuguese, English and German). In addition, all runners are also presented as artists on separate pages. The local realisation of the project is being coordinated by Mana Pontez and Ana Teasca.

The *Rio Aesthetic Marathon* is a virtual city tour with art – and also something of an alternative city guide. The individual routes lead through some of Rio's most beautiful, but also problematic neighbourhoods. The artists' statements touch on memories of their youth as well as current difficulties in the city, hopes, wishes, political and social issues. ang mit Kunst – und auch so etwas wie ein alternativer Stadtführer. In this way, I also see the *Rio Aesthetic Marathon* as a kind of commentary on the 2016 Olympic Games, in the context of which only very specific aspects of Rio are being promoted by the city's marketing department.

The project was commissioned by the Goethe-Institut Rio de Janeiro as a contribution to the exhibition *Jogos do Sul: artes visuais, esporte e cultura indígena* at the Centro Municipal de Arte Hélio Oiticica (2 August to 22 October 2016). According to Paula Borghi and Alfons Hug, who curated the exhibition in Rio, the project represents a «reflection on the social impact» of the Olympic Games and attempts to use artistic expression to «demythologise events of this kind, which are often linked more to the rhetoric of politics, urban marketing and property speculation than to a healthy interaction between the individual and society.»



From the room of the Lemusian sea monsters, you climb up a staircase to the boutique.

## Boutik Masaale

Lucerne (Switzerland), July to October 2018

In summer 2018, as managing director of HOIO, at the Kunstmuseum Luzern I am running a branch of Boutik Masaale, whose main business is in Port-Louis, the capital of the fictitious island of Lemusa. The installation occupies one of the rear halls of the exhibition *Ab auf die Insel!* (8 July to 28 October 2018), curated by Fanni Fetzer, which focuses on the visual world of Lucerne painter Claude Sandoz. Visitors enter the room, which I have transformed, virtually under water. All kinds of Lemusian sea monsters cavort on the walls. They are called Mouchbite, Grevelin, Plèrnichan, Hypocris or Crichi and periodically emit soft sounds. A



staircase leads curious visitors to a two-metre-high platform consisting of a balcony (with a view of Lake Lucerne) and a ten-square-metre room. A good forty spices and blends from Lemusa are presented in this sales room. Numerous documents illustrate the wider context of their production and provide an insight into life on the island and the culinary habits of its inhabitants, with the focus on a different spice and therefore a different region on Lemusa every week for four months. The background to the respective speciality is explained in so-called Tea Time Talks.

From La Puigigneau via Maizyé, Valeria, Castebar, Gwosgout, Sentores, St-Pierre, Senpuav and half a dozen other stations, the journey finally leads to St-Sous. In the course of the exhibition, counterfeit money from Lemusa also come into circulation, which is accepted as currency in the museum area. The country's new stamps are equally on display and, finally, visitors can even apply for visas to visit the island. On 22 October 2018, the museum's café will host a large dinner with a guided culinary tour of the island of Lemusa (*Fannis Choice*).

During the summer, the collaboration between spice producers will result in a flag of resistance that flutters against the dictatorship and its symbols in the seven colours of the country: green, yellow, blue-grey, orange, brown, red and blue. At the end of the exhibition, the spice jars will also be swept to display this flag.

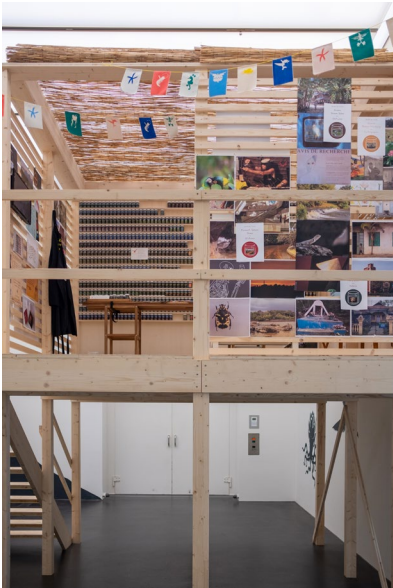
The information about Lemusa that will be published during these 16 weeks is integrally available on [lemusa.net](http://lemusa.net) and can be viewed or downloaded by booklet per department or book per region – as well as all the recipes that play a role during the Lucerne exhibition.

This video, without any claim to craftsmanship, gives an idea of the space: [vimeo.com/299296767](https://vimeo.com/299296767).





The Cobal géant (*Fazus caesius*) appears in one corner of the room. Lemusan sea monsters can also be seen under the boutique and on all the walls.



View of the balcony and entrance from below.



At the top of the stairs, view over the balcony.





The lemus spices are lined up on the back wall of the Boutik Masaale. Samples are displayed on a narrow counter in front of it, with numerous information booklets next to it.



Towards the end of the exhibition, some tins are turned so that the seven colours of the island are visible as the «flag of resistance» of the spice producers.





Map of the island, panneau with the spice of the week and the rack with the jars of the spice puzzle – whoever solves it wins a small speciality of the island.



All seven regions of the island, all the larger communities and all the spices are documented in a series of booklets. These also contain numerous legends and stories from Lemusa, reports, cookery recipes, historical and anecdotal information. All the information can likewise be accessed online via an interactive map at [lemusa.net](http://lemusa.net).



New Lemusan banknotes and stamps are displayed on the wall next to the entrance, as well as one of the oldest cookery books on the island.



A display case contains items on loan from various museums on the island, such as ceramics from Valeria, artefacts from the Majorin culture and a beetle from St-Pierre.



Tea Time Talk from 12 September 2018: The spice of the week is doma – these fermented beans also have something to do with the new banknote. (Image Eveline Suter)



A journey across the island of Lemusa for nose and palate, eye and ear: Fannis Choice in the café of the Kunstmuseum on 22 October 2018 (Image Marc Latzel)





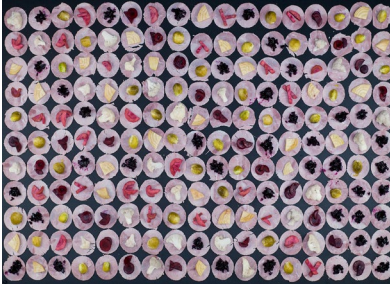
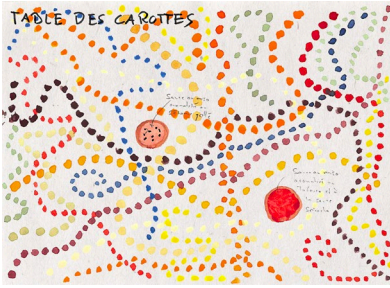
Vernissage on 5 June 2019: Emilie George recites a strawberry text by Jana Godet over the strawberry table.

# Tischbilder

**Mulhouse (France), February to September 2019**

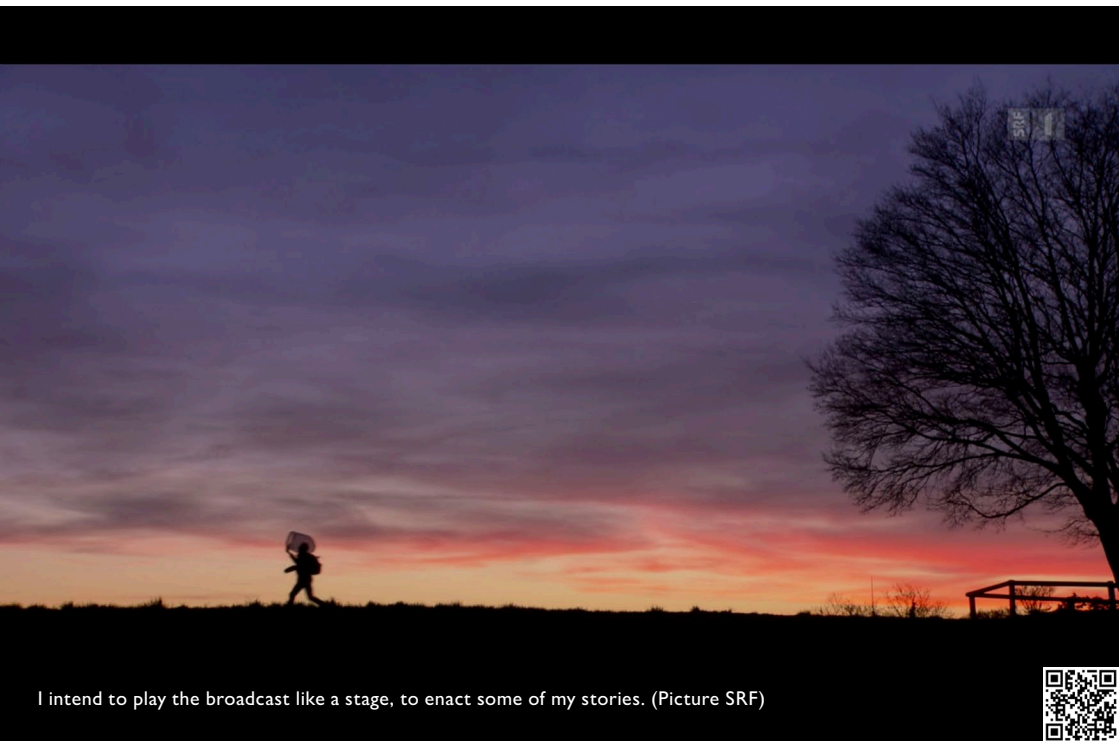
Since May 2016, I have regularly laid out so-called Tischbilder (table pictures) for my guests. These are arrangements of various foods on black tabletops. In 2019, I take this private format out into the public domain, foremost on behalf of La Kunsthalle in Mulhouse. In collaboration with the Association Épices, founded by Isabelle Haerberlin, I can create three to eight such Tischbilder for each of the four openings at La Kunsthalle on 4 February, 5 June, 14 June and 11 September. The openings are usually attended by more than 200 people. As ornamental dispositives, the table paintings offer little nourishment. They are therefore symbolically





enriched with suitable texts by the Lemusian author Jana Godet, which are spoken over the tables during the openings.

The images, some sketches and the texts (in French and German) are brought together in a small publication. Samuel Herzog: *Table pictures*. With 16 lemusan short stories by Jana Godet. Mulhouse: La Kunststhal, 2019. The booklet can also be downloaded as a PDF from my website: [files.hoio.org/files/BUECHER/Herzog\\_Tischbilder.pdf](https://files.hoio.org/files/BUECHER/Herzog_Tischbilder.pdf).



I intend to play the broadcast like a stage, to enact some of my stories. (Picture SRF)

# Hunting moths

**TV programme Männerküche, April 2019**

In spring 2019, I have the opportunity to take part in a cookery programme on Swiss television channel SRF. The format is called *Männerküche* (Men's Kitchen) and involves five amateur chefs in a friendly competition. For one evening, each chef has the opportunity to cook a three-course menu for their four competitors, which is then criticised and graded by them. The programme provides space for a short portrait of each chef.

In preparation, I take a look at the previous seasons of this men's kitchen and come to the conclusion that the programme – despite some, shall we say, family programme peculiarities – can certainly be seen as a format



On the move in the Lemurian rainforest? (All pictures SRF)

that can be played with, similar to an exhibition space. The format is subject to certain conditions, but that is also the case with an art venue. But the game can only succeed if the people from television also get involved. I talk to Mario Knöpfler, the producer of the whole season and director of «my» programme. He responds to my suggestions with obvious pleasure and together we start to weave the threads for a story that gives an insight into some of my projects. I provide the material and invent what is missing. He selects, shapes and weaves the various strands with great sensitivity into a plot that may slightly irritate the audience, but should not be distracting under any circumstances – after all, another channel is quickly selected on the remote control.

The portrait-like part of the programme focuses on the fictional island of Lemusa, which I have been working on since 2001. Specifically, the programme is about the Lemusian migratory butterfly or moth Chantion. We celebrate its flight across the Atlantic with a meal with friends and I try to catch a specimen on the hills above Lake Zurich – with the help of a light trap and a bottle of Bordeaux. Of course, it's also about



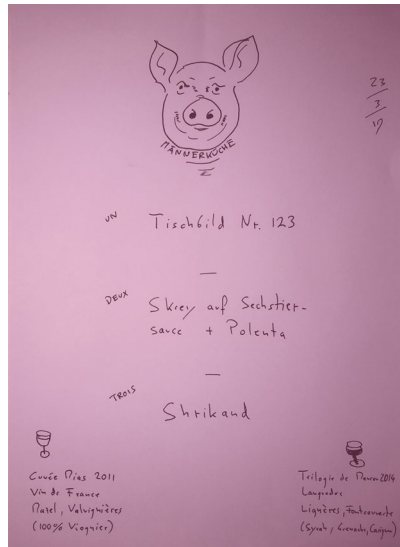
Short guided tour of the island of Lemusa.



The chefs clear their Tischbild.



Waiting for the migratory moth from Lemusa.



The menu for the Männerküche hangs on the wall during the meal.





Migratory moth dinner at Cookuk in Aarau.

spices and Lemusa libre, the fight to free the island from the clutches of the dictatorship.

The menu I prepare for the four men in my Zurich flat is about other projects. As a starter, I lay out a table painting, as I have been doing for all my guests since May 2016. In addition to lots of vegetables, the components also include a pork head aspic and a beef heart tartare, which reveal something about my culinary approach and create a link to the *Mundstücke* (mouthpieces) I've been working on since 2013. For the main course, I serve a piece of skrey on a six-animal sauce. The sauce is the result of a dream I had on an island in Papua New Guinea and creates a link to my travel stories, the so-called *Episoda*. For dessert, there is shrikand, a yoghurt-honey-saffron dessert from Gujarat, which comes from the context of my India book that is published in summer 2019.

[vimeo.com/350941454](https://vimeo.com/350941454)



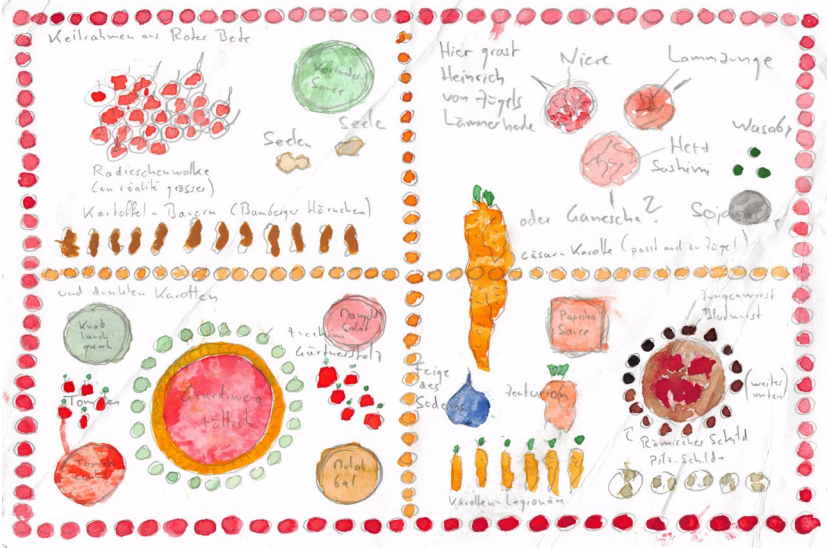
# The back of the canvas

**Murrhardt (Germany), September to December 2019**

On 29 September 2019, I lay out a Tischbild (table painting) for guests at the Wolkenhof with Birgit Krueger and Eric Schmutz (aka Copa & Sordes). I structure it like the back of a canvas and create various connections to the place where Heinrich Zügel once painted. For the «window in the middle of the world», as Copa & Sordes call their «exhibition space», I am isolating twelve elements from this table painting, which will sparkle through the panes from 1 October to 1 December 2019. Interested parties can read matching texts on site in analogue form or download them digitally.



The table picture for the Wolkenhof provides a view of the back of a canvas.



The plan for the table picture of the Wolkenhof.





Lemusa in Bioskop Balkan: map, spices, sesoullist house altar, flag and visa applications.

# Konzulat

**Belgrade (Serbia) October to November 2019**

In autumn 2019, I run a *Konzulat*, a consular office in the Serbian capital Belgrade for thirty days, issuing visas for the fictitious island of Lemusa. The visa is free, but applicants have to fill out a two-page form containing a few tricky questions about their culinary habits. In return, they receive a hundred chnu note, postcards and lemusan five chnu stamps with their visa. This allows them to tell those back home about their trip to Lemusa and the beauty of the island. The *Konzulat* is my main contribution to the exhibition *Staying Here With You – moving*, curated by Esther Maria Jungo and Ksenija Samardžija, which brings together artists from Serbia

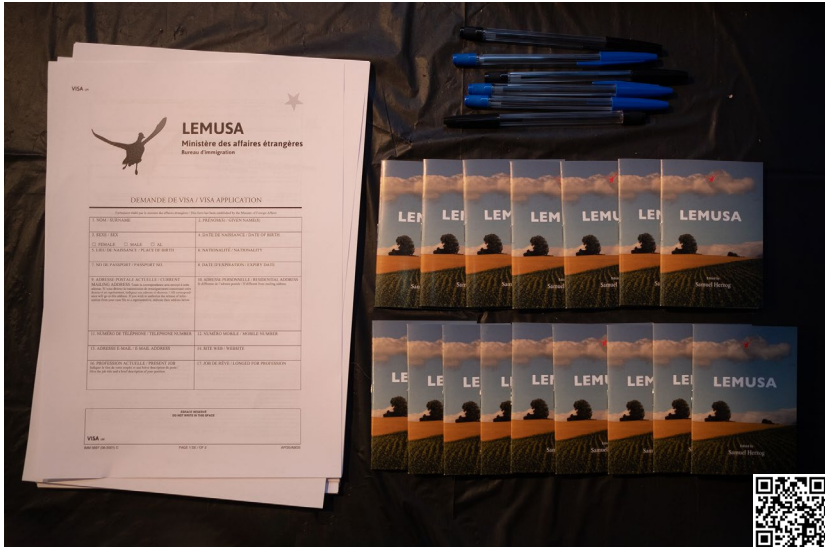




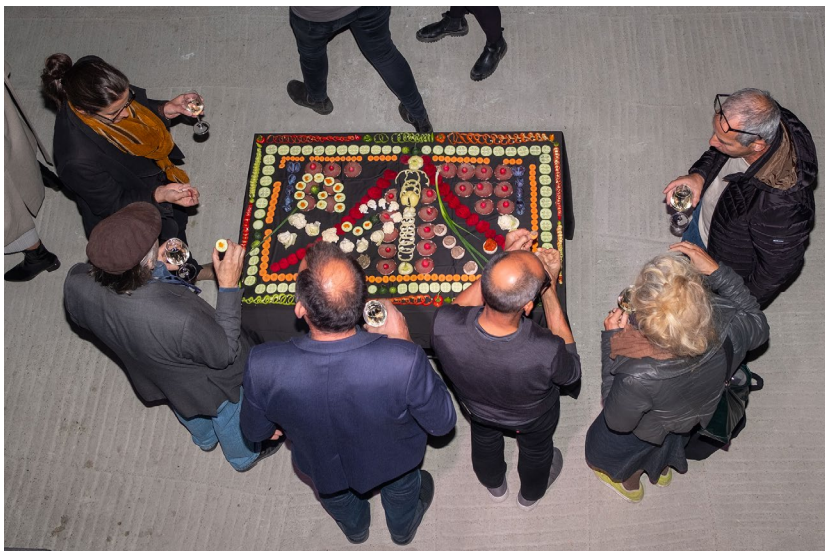
The sesoulist house altar with an image of *Raradul*, the god of accurate sounds.

and Switzerland (10 October to 10 November 2019). The exhibition focuses on «art in action as experience (John Dewey)» and, as Esther Maria Jungo continues, «is based on the longing but also the provocation to stay here with you, for a night, a few days, a week, perhaps for a lifetime, in the hope of experiencing new or at least different life.»

The exhibition takes place in the *Bioskop Balkan*, a classicist building from the 19th century that has served as a hotel, *kafana* (coffee house) and cinema over the years and is now being renovated by a private foundation and run as a project space. The architecture of the *Bioskop Balkan* bears a striking resemblance to a building a few years older on *Place Dukia* in *Port-Louis*, the capital of *Lemusa*. Until a fire in 1946, the façade of the *Lemusan* building, which long served as a restaurant, was decorated with grotesque depictions of sesoulist deities, which fortunately have survived at least in the form of a watercolour drawing. I will show what pictures of the Lemusian institution have survived and compare them with the Belgrade house. I also take the similarity between the two buildings as an opportunity to briefly introduce the concept of sesoulism. For this



There is a booklet next to the visa application form. It presents the history of the island and its spices, and describes the landscape and culture of the seven regions. It also contains three stories by Jana Godet as well as the lyrics and sheet music of the national anthem – which invites to sing along, as this video (camera Kees Visser) shows: [vimeo.com/366721194](https://vimeo.com/366721194).



The Tischbild for Belgrade is cleared.

purpose, I set up a small house altar in which one of the numerous deities of what is probably the most important religion on the island is worshipped every day and, as part of the opening days, I also lay out a Tischbild (table painting) for Belgrade, which, with its numerous peppers and the implied confluence of the Danube and Sava rivers, can also be seen as a kind of flag for the country. Among the various ingredients is a paste made from chicken liver and anchovies (*Foies Huola*), cooked according to a recipe from the aforementioned restaurant on Place Dukia.



Finissage at Kunstraum Eck on 18 January 2020, seen from the street. (Picture: Sadayo Niederberger)

## Journey through the pig

**Aarau (Switzerland) – November 2019 to January 2020**

Most people share the view that if animals are slaughtered, as many parts as possible should be eaten. However, many parts, particularly offal, are not only no longer of culinary importance, they are virtually non-existent, both in our butchers' shops and in our minds.

In Port-Louis, the capital of the fictitious island of Lemusa, more precisely in the Quartier du Port, even more precisely on Rue Thasard, a butcher runs a shop that specialises in procuring those cuts of meat that, as so-called 'lesser' cuts, rarely achieve culinary honours. From 30 November 2019 to 18 January 2020, the Boucher from Lemusa will be a





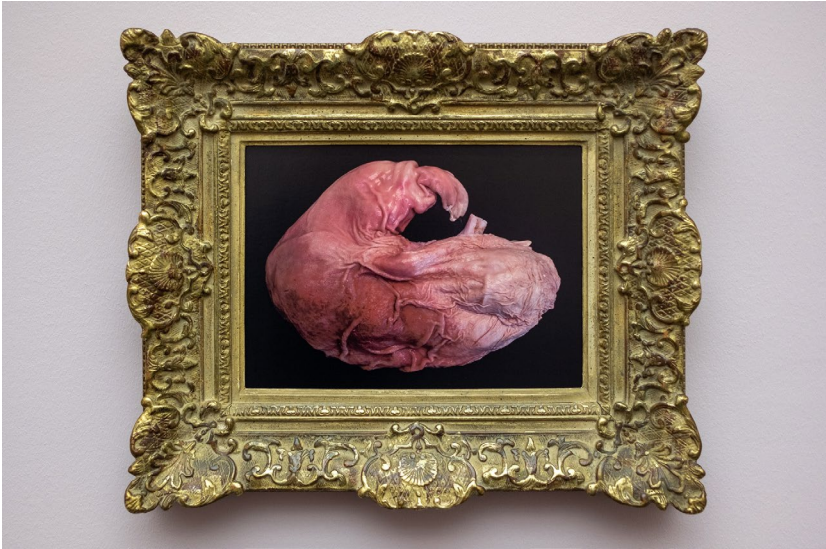
In front of the art space, a customer stopper from the Seugrem butcher's shop informs passers-by which piece of pork is currently being presented.

guest at Kunstraum Eck, which is located in a former butcher's shop in the centre of Aarau. Each week, the focus will be on a part of the pig that is otherwise never in the spotlight. Pictures by Lemusian photographer Anne Bigord show the pieces in all their beauty, while butchers give tips on preparation and cooking. In a workshop in Room Eight, curious visitors can familiarise themselves with the respective piece and how to handle it and taste what can be prepared from it in a relaxed atmosphere.

On Lemusa, there are an astonishing number of proverbs in which offal (especially pork) plays a central role. For example, people swear «by their pig's liver» and if someone sulks, they like to say: «Leave him alone, he's got his stomach on.» These proverbs and their explanations also play an important role in the project.

The journey through the pig is being organised in close collaboration with the artist Sadhyo Niederberger (Eck), Susanne Vögeli (Raum Acht) and master butcher Hansruedi Meier (Windisch).





The pig's innards photographed by Anne Bigord appear in a golden frame in the Lucerne Art Museum.

three weeks: Stomach, lung, kidney, brain, spleen, tongue, blood, fat, heart and so on.

The pictures in the museum are the only part of a project I developed in winter 2019/20 that can take place in physical space. In June 2020, the final exhibition of the Master of Art programme at Lucerne University of Applied Sciences and Arts was to take place in Lucerne's urban space around the railway station. The show, entitled *Kunst macht Schule*, was to be visible in various shops, schools, libraries, churches and other institutions. Due to the COVID-19 pandemic, most of these projects have had to be transferred to virtual space, including my contribution entitled *A Journey Through the Inner World of the Pig*, or *Journey Through the Pig* for short.

The story behind the project. In early summer 2020, Boucher Oskar Seugrem from Lemusa wanted to share his enthusiasm for the Cinquième quartier with a butcher in Lucerne and his customers. Every week, the Lucerne butcher's shop should focus (in form of a special offer) on a



The model for the virtual butcher's shop is Oskar Seugrem's boucherie on Rue Thasard in the harbour district of the Lemusian capital Port-Louis. The well-known shop, which has been run by the same family for generations, specialises in less popular cuts of meat and Seugrem skilfully guides customers on the best way to prepare them.

part of the pig that is otherwise never in the spotlight. To this end, Boucherie Seugrem wants to lend the Lucerne partner butchery a customer stopper to advertise the respective offer. Customers will receive small brochures for free, which will contain all kinds of information about the individual items, describe their significance on Lemusa, explain how to cook them and reveal tips from master chefs.

As a result of the pandemic, the Lucerne butcher got into difficulties and had to withdraw as a partner from the project at the last minute. The workshops that I had planned to offer in collaboration with the Aarau chef and researcher Susanne Vögeli also had to be cancelled.

So, instead of a real butcher's shop, I set up an online Boucheriew- here you can't order pork cuts, but you can at least get information about the individual cuts and tips on how to process them. Instead of the workshops, I am producing video podcasts together with Susanne

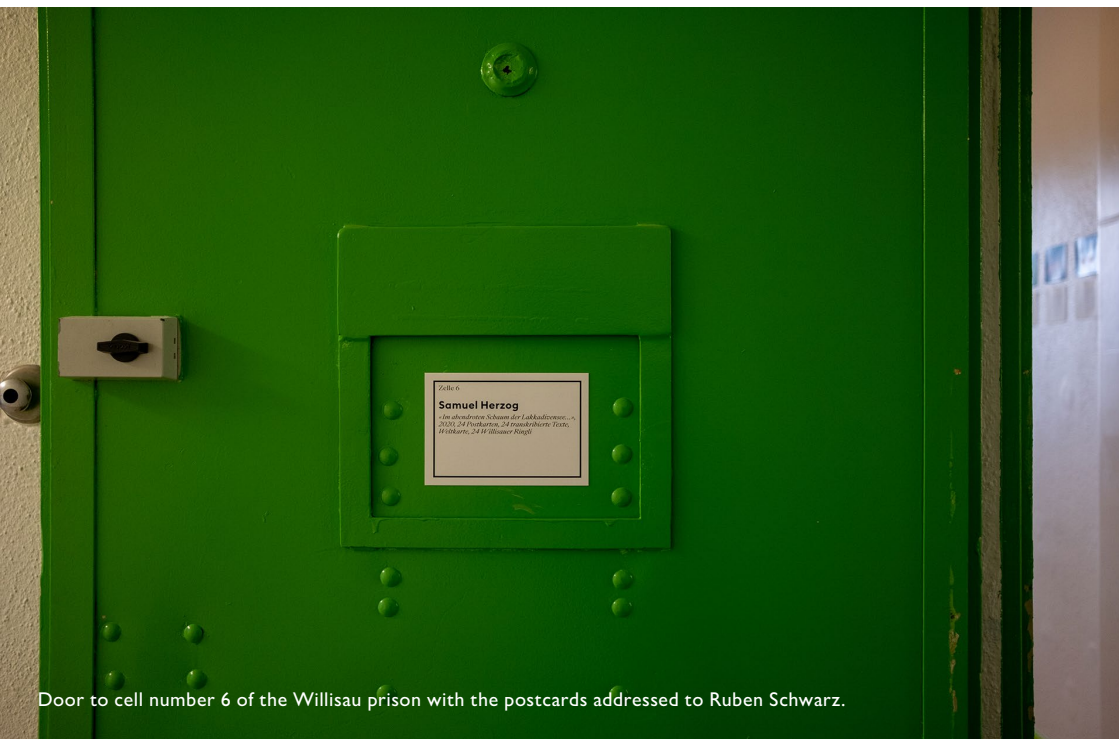




In the virtual butcher's shop, you can tap on the individual pork offal in the counter to get information and recipes.

Vögeli that demonstrate the handling of some of the pig's cuts – and give an idea of the significance that the respective piece has on Lemusa, for example the heart: [vimeo.com/427408472](https://vimeo.com/427408472).

Instead of the originally planned brochures that the butcher was supposed to distribute to his customers, I am producing three publications on the subject. The most comprehensive edition is 316 pages long and focuses primarily on the Lemusian capital of Port-Louis and presents pork offal in this context. With only 76 pages, a booklet is much narrower, presenting only the 16 pork offal types and providing a recipe for each. The third publication is a poster that presents the 16 offal in pictures – with legends in Lemusian and French.



Door to cell number 6 of the Willisau prison with the postcards addressed to Ruben Schwarz.

## In the evening red foam ...

**Willisau (Switzerland), October to November 2020**

On the wall of cell number 6 on the first floor of Willisau prison, photo-mechanical reproductions of the front and back of 24 postcards hang at eye level. On the picture pages, a slightly childish hand has drawn scenes from all over the world, ranging from a campsite in Italy to a petrol station in the south of the USA and a temple in Bali. On the typewritten text pages, various men and women address a chef called Ruben and describe the surroundings and circumstances in which they have savoured a Willisauer Ringli. This ring-shaped, brownish pastry made from sugar, honey, flour, candied lemon peel, candied orange peel



View of cell number 6 in Willisau prison during the exhibition *Captured and Exhibited* with some of the postcards addressed to Ruben Schwarz.

and spices is the culinary speciality of the small town of Willisau, as the introductory text explains: «When the assistant cook Ruben Schwarz learned that he would be sent to prison in Willisau for stealing a recipe, he immediately sent a Willisauer Ringli to all his acquaintances around the world, asking them to tell him by postcard where and how they had enjoyed the sweet treat. Ruben was not incarcerated after all, but Willisau Prison kept receiving mail from all over the world for months.» You also learn that I discovered these postcards at a flea market and took them into my possession.

At the beginning of a winter without opportunities to escape the cold to warmer climes, I want to take visitors of the exhibition *Captured and Exhibited* (15 October to 8 November 2020) on a few short journeys in their imagination. So I also chose a title for my work that plays on the longing for warmth and exotic countries: *In the evening-red foam of the Lakkadive Sea...* The title is a quote from the text of a postcard written by a certain Lorraine in Iru Fushi (Maldives).



Salve Ruben!

Danke für das Ringli. Da kommen bei mir gleich Erinnerungen hoch, an die Reisen von Basel nach Lungern, ins Ferienhaus meiner Grosseltern, vor langer Zeit. Ich war noch ein Kind und es gab noch keine Autobahn. Wenn wir durch Willisau fahren, dann legten wir immer einen Stopp ein, um in einem Fabrikladen Ringli zu kaufen, Ausschussware, einen ganzen Sack voll. Meine zwei Brüder und ich zählten die Stücke immer ab, damit jeder gleichviel bekam. Gestern just habe ich mich mit meinen Brüdern in Lungern getroffen und einen ganzen Sack voll Willisauerli mitgebracht. Wir sassen bis spät vor dem Haus. Nach dem Essen habe ich die Ringli aufgetischt. Still tranken wir Wein, liessen uns die Stücke auf der Zunge zergehen, dann und wann krachte es leise. Es war mir fast, als sässen wir wieder nebeneinander im Renault 16 unserer Eltern. Wir haben die Ringli aber nicht mehr abgezählt. Süsses Grösse, Oskar.

Lungern (Schweiz) Studienstrasse

33 km

Front and back of the postcard from Lungern, which is 33 kilometres aerial line from Willisau.





The front of the postcard from Puerto Williams at the southern tip of the American continent, which is 13'373 kilometres from Willisau as the crow flies.

The famous Ringli from Willisau represents a connection between the most diverse parts of the world and the small town in the Lucerne hinterland. At the same time, the Ringli is also the protagonist of all the postcard texts and thus creates a link between these 24 short stories.

Following the exhibition, I am publishing a booklet in postcard format, in which all 24 pages of images and texts are reproduced. It also contains a recipe for pork snout with Willisauer Ringli, which could be the corpus delicti of the whole story. Samuel Herzog: *Im abendroten Schaum der Lakkadivensee*.... Willisau, 2020. Das Büchlein kann auf meiner Webseite auch als PDF heruntergeladen werden: [files.hoio.org/files/BUECHER/Herzog\\_Im\\_abendroten\\_Schaum\\_der\\_Lakkadivensee.pdf](https://files.hoio.org/files/BUECHER/Herzog_Im_abendroten_Schaum_der_Lakkadivensee.pdf).



Six lemnian beetles can be discovered in this terrarium on Socinstrasse. (Picture Serge Hasenböhler)

# Consuls, Beetles, Cellar Gods

**Basel (Switzerland), March to April 2021**

Together with Susan Fankhauser, Esther Hunziker, Edit Oderbolz, Elisabeth Ritschard and Clara Saner, I am realising an exhibition entitled *Misteln* (20 March to 11 April 2021) at Villa Renata in Basel. The word *misteln* evokes a number of things: native root parasites, mingling, vapour and cow dung. Consequently, the show is about mixtures, misty conditions, parasitic strategies and fertilising substances.

In a large terrarium set up in the glazed garage in front of the building, six special beetles that entomologist Ruben Schwarz discovered on Lemusa walk around. Ten other animals are shown in miniature viva-



In the former billiard room of the villa, a sesoulistic shrine accepts wishes to the deities – also in the form of small wish lists. (Picture Serge Serge Hasenböhler)

riums, which I have distributed throughout all the rooms of the house. Labels describe the occurrence, way of life and characteristics of each species. The exhibition is accompanied by a book with the adventures that Schwarz experienced in his search for the insects.

In the basement of Villa Renata hangs a sesoulistic temple, a columned structure a good metre long with a flat roof. Such shrines are erected by the followers of this religion on Lemusa in places where certain bird species are particularly common, for example in forest clearings. The historic cellar of the villa with its patina-green walls is also reminiscent of a forest, so it's no wonder that bird calls can be heard from time to time. If visitors have wishes that they would actually be happy to fulfil, they can choose a suitable deity from the huge pantheon, write their *shivan* (wish) on a piece of paper and tie it to a pillar of the small sanctuary.

A magnificent room on the ground floor is home to an honorary Lemusan consulate. Large maps of the island and its capital Port-Louis hang on the wall, spices are displayed on a shelf and the seven books about the



The honorary consulate is set up in one of the most beautiful rooms in the villa. Maps and books on the seven regions provide a visual impression of Lemusa, while around fifty tins of spices give an idea of what the island smells like - and what goes on in its kitchens. (Pictures Serge Hasenböhler)





Travellers have the opportunity to apply for a visa for Lemusa at the Honorary Consulate. The application is free of charge, but the entry form is demanding.

regions of the island lie on a credenza. There is a large table in the centre of the room, but it remains empty during the week, as the consulate is only staffed on Sundays and public holidays. This is when travellers have the opportunity to fill out an application on the spot and get a visa for Lemusa immediately.

Book accompanying the exhibition: Samuel Herzog: *Karabé. 16 Abenteurer des Käfersammlers Ruben Schwarz auf der Insel Lemusa*. Basel: Existenz und Produkt, 2021.



One wall in the gallery is full of kitchen textiles with the silhouette of Pipopée.

# Pipopée

**Schöftland (Kingdom of Noseland) August to September 2021**

On 15 August 2021, I consecrate a sanctuary in the kingdom of Nose-land where Pipopée, the sesoulist deity of culinary experimentation, will be worshipped (15 August to 5 September 2021). On Lemusa, Pipopée is invoked when you are in trouble in the kitchen, for example when the soup is over-salted, the beans won't soften, the soufflé collapses too quickly or the mayonnaise curdles. The sanctuary consists of three three-legged structures in the open air, marked with yellow, red and green cloths and placed in a triangle. The signs are clearly visible even from a distance. The actual home of Pipopée is Mont Lipain in the south of Lemusa. Howe-



The Nisch (Trisch) of Pipopée in Noseland consists of three three-legged structures marked with the colours of the deity: red, yellow and green.

ver, the culinary misdemeanour of a young cook has driven Pipopée away to Noseland. Rituals are now intended to encourage the deity to return to Lemusa «on, dji, twa», «one, two, three» (as it says in the prekasion). Like all sesoulist deities, Pipopée only appears to people in her bird form, the rikini (*Pica pica dabizenia*). Nevertheless, the Society for Lemusian Beings has invented a silhouette figure to represent Pipopée, which is very popular with its adepts. For the rituals in Noseland, various kitchen textiles and T-shirts are printed with the contours of the deity and worn by the participants.

Bruno Schlatter, King of Noseland and director of the Noseland Gallery, has made two short films in connection with the Pipopée project in his kingdom. The first clip shows the landing of the Lemusian fleet on Noseland: [vimeo.com/598843658](https://vimeo.com/598843658). The second video summarises the events during the vernissage: [vimeo.com/598843696](https://vimeo.com/598843696).



Dishes from the book will also be cooked at the book launch at Galerie Periferia. (Picture Manuela Specker)

## At Full Moon ...

**Lucerne (Switzerland), April 2022 to September 2022**

In the summer of 1884, Tartarieu Seugrem, a butcher from Lemusa, spent several weeks travelling all over central Switzerland. He wants to get to know the country of his mother, who was born in Lucerne. The butcher is travelling in the company of Toni Ming, a young mountaineer from Obwalden, whom he hires as a translator and mountain guide. Seugrem's notes from this journey have survived in part. He describes his adventures, comments on the various dishes served to him, draws flowers and recounts old legends in which animal organs often play a conspicuous role. 140 years later, I spend a summer travelling to the places depicted





**Liberflora (Ceratolus leucophyllus)**  
 Unter dem Titel erklärt Seugrem, dass Ming ihnen  
 sich manche von den fleischigen Blättern an eine  
 Leber erinnern & find in der unteren linken Ecke heißt  
 es «Wenn die Schwärze davon frisst, dann werden  
 sie so fählich und zahm, dass sie sogar in Bästerei  
 für englische Lays verwendet werden können.»

Ich stecke bis zu den Knöcheln im Morast. Fast hätte ich, wie der elektrische  
 Drahli in meinem Rücken zuckt, tickt. Die meisten Kulturpflanzen, denen man in  
 den Bergen begegnet, sehen nicht unter Strom. Der hat schon. Der Bauer  
 hat ihn quer über den Wanderweg gespannt – ohne den üblichen Handgriff  
 aus Plastik, mit dem man sonst den Stromkreis kurz unterbrechen kann.  
 Vielleicht hatte der Bauer genug von den Wandervögeln, die seine Kühe mit  
 ihrem Schreien in Aufregung versetzen. Vielleicht hatte die Blätterin be-  
 schlossen, dass der Sommer jetzt sei, die Wandersaison vorbei.

Als Tartariou Seugrem oberhalb von Stisenberg durchs Gellende wanderte,  
 gab es noch keine elektrischen Zäune. Aber wenn ich seine Beschreibung lese,  
 wie die Kühe vor ihm über die Alpwiese hüpfen, dann kommt es mir vor, als  
 müssten sie unter Strom gestanden sein.

«Die Tiere bewegen sich in ruckartigen Sprüngen über die Weide, wie  
 Leberstiele, die man in der heißen Pfanne brät. Etwas scheint sie so  
 sehr in fröhliche Aufregung zu versetzen, dass sie offenbar einfach hüpfen  
 müssen. Dabei hat die Kuh ja einen schweren, plumpen Körper,  
 dem eine solche Akrobatik eigentlich gar nicht gegeben ist. Ihr Tanz  
 kommt mir darum umso bemerkenswerter vor, als sie dabei durch-  
 aus eine gewisse Eleganz anstrahlt. Wäre da nicht das Geläut ihrer  
 Glocken, das weder im Rhythmus noch im Klang zu den Bewegungen  
 passt, man könnte sich fast eine elegante Polonaise zu ihrer Ausführung  
 vorstellen und hätte dann ein perfektes Vergnügen daran.»

Seugrem fragt seinen Führer Toni Ming, was die Kühe in einen solchen Zu-  
 stand versetzt. Ming behauptet, ein solches Verhalten sei nicht ungewöhnlich,  
 gibt jedoch keine weiteren Erklärungen ab. Viel mehr interessiert ihn offenbar  
 Seugrem. Vergleich mit Leberstücken, die in der Pfanne herumsprielen.

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Leber vom Kanton



A double-page from *Bei Vollmond ist das ganze Dorf auf den Beinen* with a drawing by Tartariou Seugrem, on the subject of a rabbit's liver.

by Seugrem and describe how I experience them myself. I also cook some of the dishes mentioned. I then compile my texts, the legends penned by Seugrem, recipes and sketches into a publication entitled *Bei Vollmond ist das ganze Dorf auf den Beinen* («At Full Moon, the Whole Village is on its Feet»).

I research and develop the publication on behalf of the Alfred Köchlin Foundation, whose 2022 cultural project is dedicated to the topic of offal. I'm making my book available in various butchers' shops in Central Switzerland and presenting it at readings, tastings, walks and workshops in Lucerne, Zug, Sachseln, Altdorf, Stans, Brunnen and the Muota Valley.

Samuel Herzog: *Bei Vollmond ist das ganze Dorf auf den Beinen*. Luzern: Edizioni Periferia, 2022. The book can be ordered from the publisher or be downloaded as a PDF from my website.



Vernissage at the Hotel Beau Séjour in Lucerne on 14 April 2022, reading with Susanne Arnold-Brunner.



Preparation for a feast: Before boiling, the pig's stomach is carefully cleaned in the Periferia Gallery kitchen.



After the book launch at Galerie Periferia on 30 April 2022: Table company in front of the sketches by Tartarieu Seugrem.



The book next to beef liver and sweetbreads in the display at the Matter butcher's shop in Kriens. (Picture Matter)



Book presentation above the display of the butcher's shop Stutzer & Flüeler in Kerns. (Picture Stutzer & Flüeler)



Beef heart tartare based on a recipe from the book at the reading on 18 May 2022 at Kunsthaus Zug. (Picture Leonora Kugler)



Modified poster advertising the reading and workshop on 1 June 2022 at the Museum Bruder Klaus in Sachseln.



Walking tour through the Bödmerenwald with reading and tasting on 12 June 2022 (Image Selma Weber)



Reading on 16 June 2022 at the Haus für Kunst Uri in Altdorf, with Barbara Zürcher. (Picture Nadia Bucheli)



Workshop on lamb testicles in Altdorf. The delicacies are roasted on the grill. (Picture Nadia Bucheli)



Reading and workshop in Brunnen in front of Antonia Röllin's camper on 19 June 2022, on the occasion of the exhibition *Supernova*.



Lecture on 9 September 2022 at Winkelriedhaus Stans, with Rebecka Domig and Christian Hartmann on bass. (Photo Jana Bruggmann)





At the end of the day, the guests' fingers come into action on the stage of the Tischbild.

# Karabé on Lake Constance

Arbon (Switzerland), 7 May 2022

On 7 May 2022, Deborah Keller is curating the first performance day at Kunsthalle Arbon: *Aktion(s)raum – ein Tag(t)raum für Performatives*. In this context, I present two coleoptera from the south of Lemusa that play a role in *Karabé*, the book published in 2021 by Existenz und Produkt about the adventures of beetle collector Ruben Schwarz: Waschkiri and Lischwoz. I read the texts from the book in which these two beetles appear and talk about their shape, their habitats and their habits. Together with the Kunsthalle team, I first serve *Sopros*, a spicy cold dish from Castebar in the south of the island, then a *Tischbild* (table painting) with sauces





The *Tischbild* (table painting) in the Kunsthalle Arbon takes up the motif of the bull, which plays a central role in one of the beetle stories.

based on *Washkiri*, a rich mixture of spices from Askatas. The *Tischbild* takes up the motif of the bull, which makes a prominent appearance in a beetle story (*Erkenntnis ohne Frucht*). The raw beef heart, which is offered for tasting at the centre of the picture, also fits in with this.



# Alpine oysters are not slurped

Chur (Switzerland), 26 November 2022

For the Kunsthausest on 26 November 2022 at the Bündner Kunstmuseum Chur, I am realising a project that consists of several components. It is based on the following story: «In May 2022, I found a stack of 16 postcards written by an Osamine and addressed to Schaki Bùfftü in Port-Louis. At first, I only recognised coloured spots on the front of the cards. But then I noticed whitish lines and suddenly mountains, houses and people appeared. On the back, Osamine names what we see in the pictures and describes her adventures en route. The cards were written between 28 May and 26 June 1966; they were all posted at the Leumasnun post office on 27 June.»

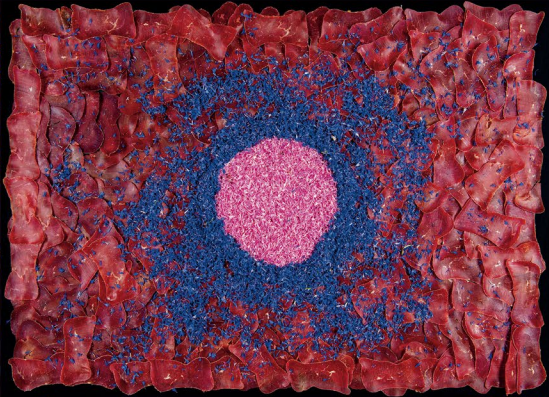


At the service of the sesoulistic festival deity Flao and two hundred hungry guests: the *Tischbilder* team at the Chur Art Museum. (Picture Yanik Bürkli)



Laying out the *Tischbilder* according to the template requires maximum concentration, precision and speed from all collaborators. (Picture Yanik Bürkli)





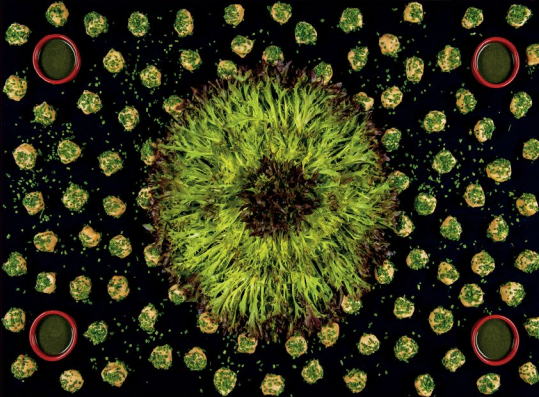
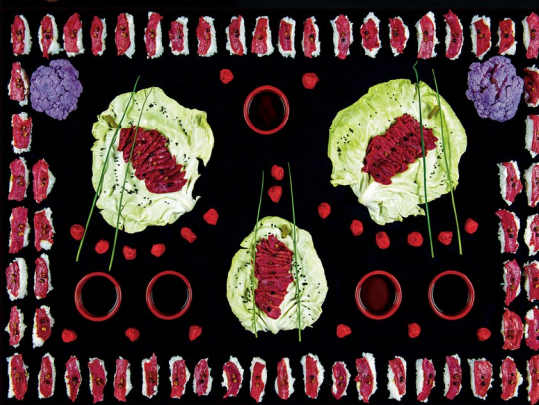




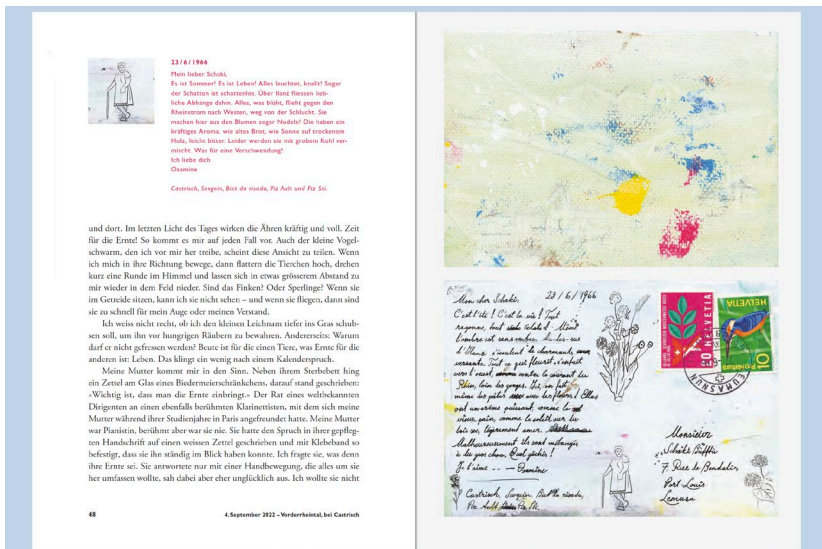
The platter with the pumpkin-themed *Tischbild* is served. Pumpkins play an important role in the reportage from the Chur Rhine Valley. (Picture Yanik Bürkli)



Two visitors in front of one of the sixteen displays illustrating the main ingredients of the *Tischbilder* and their location in Graubünden. (Picture Yanik Bürkli)





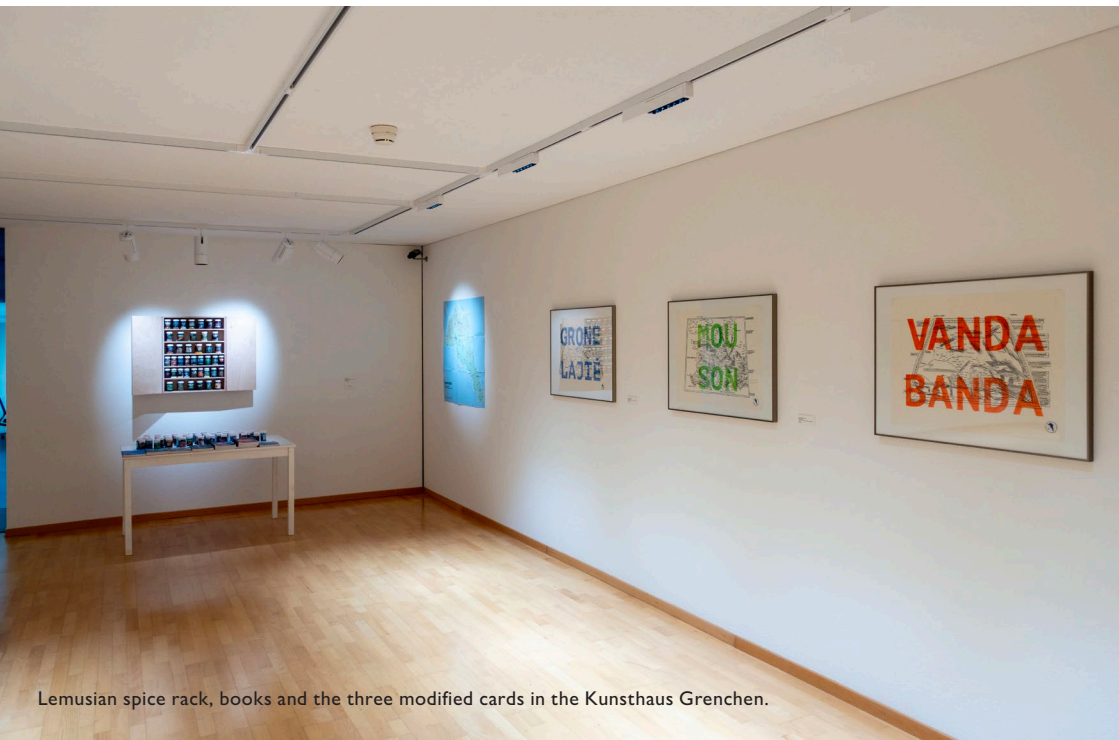


A double-page from *Alpenastern schlürft man nicht* with a postcard from Osamine.

In the summer of 2022, I made a series of trips to the areas depicted on the cards. I take photos and write a short text about what I experience on site. I then compile all the material in a book (Edition Frida).

Specialities of the respective regions also play a role in all of Osamine's postcard texts. I use them to develop designs for 16 *Tischbilder* (table pictures), which I lay out together with a team for the Kunsthausfest and serve to the guests. The context of the various tables is presented in text and pictures on the walls of the Kunsthaus, and all guests also receive the book.

Publication: *Alpenastern schlürft man nicht*. Chur: Edition Frida, 2022 – can be ordered via the [publisher's website](#). Book launch on 17 January 2023 at the Werkstatt Chur, moderated by Mathias Balzer. • Public readings on 28 March 2023 at the Waldhaus in Sils, on 25 May 2023 at Konsum Cazis, on 3 September 2023 at the Sala Viaggiatori in Castasegna, on 14 September 2023 at the Cinema Sil Platz in Ilanz, on 20 September 2023 at the Mühlerama in Zurich, on 23 September 2023 at the Muglin Mall in Santa Maria Val Müstair, on 8 November 2023 at the Café Flore in Basel, on 26 February 2024 at the Aux Losanges in Tschierschen.



Lemusan spice rack, books and the three modified cards in the Kunsthaus Grenchen.

## Gronelajié, Mouson, Vandabanda Grenchen (Switzerland), March to May 2024

In preparation for the exhibition *Ptolemy: Die Welt im Griff?* at the Kunsthaus Grenchen (2 March to 26 May 2024), curator Caroline Kesser and artist Martin Zimmermann have provided me with three maps printed on laid paper. They are facsimiles from an edition of Claudius Ptolemy's *Geography* published in Ulm in 1486, produced by the paper restorer and editor Michael Rothe.

I ask the etymological institute of the University of Port-Louis to search the three maps for terms that could be at the origin of words that are still in use in modern Lemusan. The scientists find three terms. The map of the



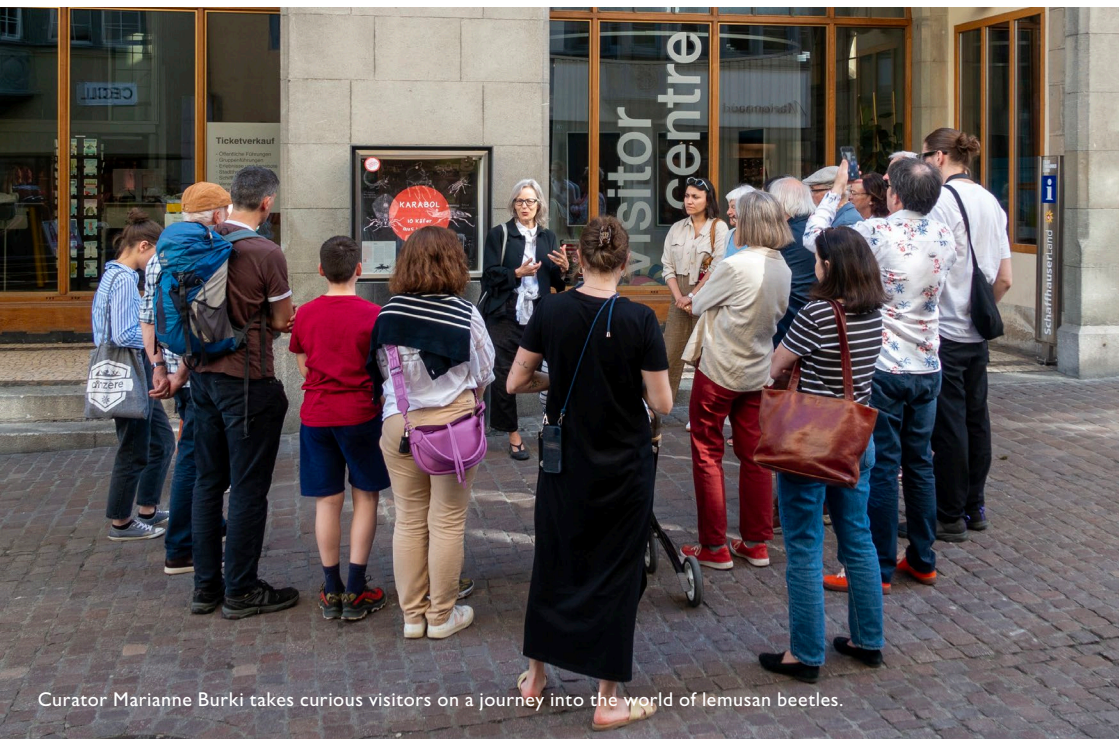


Samuel Herzog explains the origin of the ingredients of *World N° 1* to a visitor.

north shows an «Engronelant», which could be related to the Lemusan verb *gronelajié* («to freeze»). On the map of France there is a place called «Mouson», which is also the name of a pastry popular on Lemusa, a kind of madeleine. And the map of Bactria shows a «Vandabanda regio» – in Lemusa, *vandabanda* describes a state of cheerful confusion, a kind of flush. Using stencils, I print the three Lemusan terms in blue, light green and orange-red on the maps.

In addition to the three pictures, I display around fifty Lemusian spices in a small cupboard and on a table. A map and books on the individual regions of the island provide information on the origins, characteristics and culinary traditions of the flavourings.

For the opening on 2 March, I prepare *World N° 1* in front of an audience, a blend with global appeal that was invented in 2010 by the Musée des épices et aromates in Port-Louis and is since 2022 also produced by a shop called Xantu die Bet in Lindj di Forlyls.



Curator Marianne Burki takes curious visitors on a journey into the world of lemusan beetles.

# Karabol

**Schaffhausen (Switzerland), March to June 2024**

Thanks to its diverse landscapes and different climate zones, the fictional island of Lemusa is harbouring an extraordinary flora and a wealth of unusual inhabitants. In particular, it is home to special beetles, some of which can only be found on this island. At the invitation of curator Marianne Burki, ten of these Karabé will be guests in the art boxes of the city of Schaffhausen from 13 April to 22 June 2024 – all of them insects with a history.

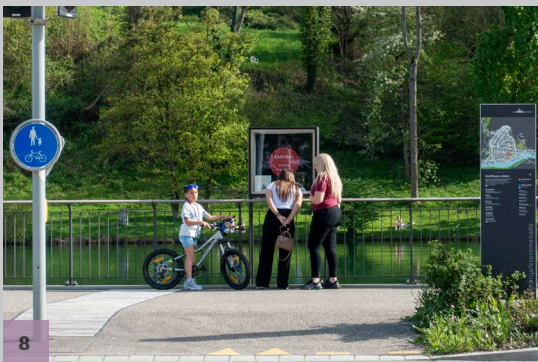
The boxes are equipped with terrariums for this purpose, providing the small animals with a species-appropriate environment. These living



3











All of the beetles on display in the ten art boxes in the center of the city of Schaffhausen are characterised by the fact that people noticed them hundreds or even thousands of years ago. Some are mentioned in historical texts, others are thought to be recognisable from reliefs or paintings. The beetles appear on these pages in the order of their first appearance in the island's history. Below are their lemusan and their scientific names as well as, in brackets, the corresponding tale.

- 1 Gorsa (*Tardisphaera aurata*)  
first recorded in the 15th century BC (Das neue Gewand)
- 2 Gladjol (*Marsosus susurrans*)  
first recorded in the 9th century BC (Ausbruch)
- 3 Holokién (*Craniphorus circuitus*)  
first recorded in the 1st century (Freund mit Helm)
- 4 Baula (*Kuelix sipiens*)  
first recorded in the 3rd century (Reise zum Rand der Welt)



- 5 Grapxak (*Bledus roboticus*)  
first recorded in the 7th century (Falsche Gottheiten)
- 6 Qwittikol (*Translucidus imbrophobus*)  
first recorded in the 7th century (Invasion)
- 7 Eskrox (*Melaniphorus tragoudiphilus*)  
first recorded in the year 1343 (Der Schreiber)
- 8 Dragalol (*Pneumaphorus confectus*)  
first recorded in the year 1614 (Verflixter Schnupfen)
- 9 Ępsakok (*Navimersus mitraferens*)  
first recorded in the year 1777 (Der Prozess)
- 10 Pamsak (*Megalorufus sedentarius*)  
first recorded in the year (Ein besonderer Fund)



Urs Weibel, the director of the Stemmler Museum, on the way to his wolverine.



The wolverine is surprised at the strange heap that someone has placed in front of him – does he realise that it is a hundred million years old?





On this bird display case on the second floor of the Stemmler Museum, the little flags with Lemusan sea monsters indicate that exhibits from the island can also be discovered here – in this case a *Trigonia mausekana*.

worlds are designed by pupils from the Kantonsschule Alpenquai in Lucerne (class U23E) and their teacher Antonia Röllin. Next to each box is a sign describing the characteristics of the animal in question. A QR code takes you to ten short stories (*Karabol*) in which the individual beetles appear in their historical context. These ten beetle stories and the corresponding portraits of the individual animals are also published in book form and presented as part of several readings.

Meanwhile in the display cases of the Stemmler Museum you can find further traces of the island among the stuffed animals that the conservationist Carl Stemmler prepared at Sporenngasse 7 until the 1960s. On the ground floor there is a coprolite of a Prousdjol (*Psitokiliakisaurus*) to discover. This equally bristly and voracious animal lived on the island in the Lower Cretaceous (Hauterivian to Albian), a good hundred million years ago. On the second floor, you can travel back in time a little further between the stuffed ruff birds and a fossilised Toulién from Mont





The island of Lemusa is presented in the display window of the Stemmler Museum.

Majorin. *Trigonia mauselana* was particularly widespread in the Lower Jurassic (Toarcium), one hundred and eighty million years ago. Touliéns, which were found en masse on Lemusa, also had a diplomatic function. In the summer of 1858, the parliamentarian Christian Toul-Blouet came up with the idea of sending a specimen of this shell to the governments of every country in the world to mark the tenth anniversary of the Republic of Lemusa – accompanied by a letter in which the island advertised itself as a trading partner.

Finally, Lemusa itself is presented in the museum's large display window – by means of a map, a flag and small tins of all the spices produced on the island. Books on the seven regions provide background information.

Samuel Herzog: *Karabol. Beetle stories from Lemusa*. Lucerne: Edizioni Periferia, 2024.

# Solo exhibitions

## (Selection)

- 2006: *Reisebüro* (curated by Lena Eriksson), Lodypop, Basel (22.4.–18.6.)
- 2012: *44/33* (curated by Karin Frei-Bernasconi), Kunststation im Triemli Spital, Zürich (18.6.–31.1.2013)
- 2019: *Reise durch das Schwein* (curated by Sadhyo Niederberger), Kunstraum Eck, Aarau (30.11.–18.1.2020)
- 2021: *Pipopée* (curated by Bruno Schlatter), Galerie Noseland, Schöffland (14.8. – 5.9.2021)
- 2019 Die Rückseite der Leinwand (curated by Birgit Krueger, Eric Schmutz), Wolkenhof, Murrhardt (29.9.–1.12.2019)
- 2022 Karabol (curated by Marianne Burki), Kunstkästen Schaffhausen und Stemmler-Museum (13.3.–22.6.2024)





# Group exhibitions

## (Selection)

- 2002: *Le Gentil Garçon* (curated by Jean-Paul Felley, Olivier Kaeser), Attitudes, Genf (12.5.–20.7.)
- 2002: *In between* (curated by Marianne Burki), Kunsthaus Langenthal, Langenthal (3.5.–30.6. Catalogue)
- 2003: *Really Real* (curated by Andreas Fiedler), Ausstellungsraum Klingental, Basel (23.3.–20.4. Catalogue)
- 2003: *Buenos días Buenos Aires* (curated by Jean-Paul Felley, Olivier Kaeser), Museo de Arte Moderno de Buenos Aires, Buenos Aires (27.11.–25.1.2004 Catalogue)
- 2003: *Truffes de Chine* (curated by Jean-Paul Felley, Olivier Kaeser), Attitudes, Genf (9.5.–5.7.)
- 2004: *Jetzt, Skulptur heute* (curated by Marianne Burki), Kunsthaus Langenthal, Langenthal (13.5.–11.7. Catalogue)
- 2004: *Min(e)d fields* (curated by Beate Engel, Stephen Hobbs, Katrien Reist, Sabine Schaschl), Kunsthaus Baselland, MuttENZ (8.8.–19.9.)
- 2005: *Gesehene Worte – Kunst und Literatur* (curated by Marianne Burki), Kunsthaus Langenthal, Langenthal (8.9.–6.11. Catalogue)
- 2005: *On Travel* (curated by: Elona Lubytté), Galerie, Juodkrantė (15.4.–15.5.)
- 2006: *Reisen mit der Kunst* (Curated by Marianne Gerny, Esther Maria Jungo), Kunstmuseum, Bern (12.4.–18.6.) – mit Judith Albert
- 2006: *Unterwegs zur Arbeit* (curated by Lena Eriksson, Chris Regn), Kunstraum, Riehen (20.8.–3.9.)
- 2007: *Les Inattendus* (curated by Sylvie Zavatta), Musée d'art et traditions populaires Château de Champlitte (30.6.–14.10.)
- 2007: *Expériences insulaires* (curated by Jean-Paul Felley, Olivier Kaeser), Centre d'Art Contemporain d'Ivry sur Seine (30.3.–20.5.)
- 2008: *Summertime* (curated by Gisèle Linder), Galerie Gisèle Linder, Basel (24.7.–23.8.)

- 2010: *Beam me up* (curated by Reinhard Storz, Annette Schindler), [plug.in], Basel (15.1.–14.3.)
- 2010: *Alienator – Le Retour* (Curated by Françoise Gardies, Jean-Damien Fleury), Centre Culture Français, Kinshasa (16.9.–18.12)
- 2011: *Salon de lecture* (curated by Sandrine Wymann), La Kunsthalle, Mulhouse (3.2.–3.4.)
- 2014: *Aus der Tiefe rufe ich zu Dir – Gotteserfahrung & Teufelsküche* (curated by: Esther Maria Jungo), Kunsthau Uri, Altdorf (13.9.–23.11.)
- 2016: *Kula-Ring* (curated by Alfons Hug), Galerie Eigenheim, Weimar (1. 6.–10.7. Catalogue)
- 2016: *The Kula Ring – Aesthetic Considerations Of Sharing And Exchange* (curated by Alfons Hug), Singapore International Festival of Arts, Singapur (17.8.–4.9.)
- 2016: *Jogos do Sul* (curated by Alfons Hug, Paula Borghi), Centro Municipal de Arte Hélio Oiticica (3.8.–22.10. Catalogue)
- 2018: *Ab auf die Insel!* (curated by Fanni Fetzer), Kunstmuseum Luzern, Luzern (7.6.–28.10)
- 2019: *Staying Here With You – moving* (curated by Esther Maria Jungo, Ksenija Samardžijac), Bioskop Balkan, Belgrad (11.10–10.11)
- 2020: *Alles echt!* (curated by Alexandra Blättler), Kunstmuseum, Luzern (29.2.–22.11.)
- 2020: *Eingefangen und ausgestellt* (curated by Art Willisau), Gefängnis Willisau (15.10.–8.11. Catalogue)
- 2021: *Misteln* (curated by Elisabeth Ritschard, Susan Fankhauser), Villa Renata, Basel (20.3–11.4)
- 2022: *Ptolemy: Die Welt im Griff?* (curated by Caroline Kesser, Michael Rothe), Kunsthau Grenchen (2.3.–26.5. Catalogue)

# Performative appearances

## (Selection)

- 23.6.2001: *Lokalzeit* (curated by Linda Cassens, Helen Hirsch), Voltahalle, Basel
- 3.–6.9.2002: *Utopiana* (curated by Anna Barseghian, Stefan Kristensen), Caucasus Media Institute, Eriwan (Publikation)
- 27.11.2002: *Rendez-vous* (curated by Jean-Paul Felley, Olivier Kae-ser), Musée d'Art Contemporain, Lyon
- 10.10.2003: *Suburban Fields* (curated by Andrea Loux), Kulturtreppe, Schönbühl
- 14.–16.5.2004: *Grenzenlos erforschen* (curated by Helen Hirsch, Nino Tchogoshvili), Goethe Institut, Tiflis (Publikation)
- 3.12.2004: *The Regionalisation of Art Criticism*, 38. AICA World Congress, Taipei
- 1.–2.7.2005: *Peripherie als Zentrum* (curated by Esther-Maria Jungo, Helen Hirsch), Aelggi Alp – mit Judith Albert
- 15.9.2007: Vu Vula Agenzia Viaggi Clandestini (curated by Christoph Domino), Atelier Jean Brolly, Paris
- 13.–14.12.2007: *Terrae Incognitae: La Villa Maraini e il suo mondo immaginario* (curated by Christoph Riedweg, Daniel Brefin), Istituto Swizzero, Rom
- 20.3.2008: *Kochende Künstlerinnen* (curated by Andreas Vogel), Cabaret Voltaire, Zürich
- 29.7.2011: *Desiderio Ordine* (curated by Cécile Hummel, Francesco Pantaleone, Andrea Roca), Temporary Museum, Palermo
- 19.10.2011: *Art and Criticism in Times of Crisis*, 44. AICA World Congress, Asunción
- 7.6.2015: *Paul Gauguin* (curated by Angelika Bühler), Fondation Beyeler, Riehen
- 18.3.2018: *Sans mesure De la République Géniale* (curated by Michel Collet, Valentine Verhaeghe), Maison Victor Hugo, Besançon
- 4.2./5.6./14.6./11.9.2019: *Tischbilder* (curated by Sandrine Wy-mann, Emilie George), La Kunsthalle, Mulhouse

- 12.9.2021: *Der König des Langen Pfeffers* (curated by Andrea Saemann, Judith Huber), International Performance Art Giswil







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