

# Angela Wittwer

## Selected works and collabo- rations from 2010 to 2020

- 3 bio & contact
- 4 overview exhibitions  
and works
- 5 Dan Dia Bilang Gitu
- 10 a heavy heavy duty
- 16 Slow Spicy Curatorial  
Practices
- 20 track to matter to noise
- 23 a drawing research on  
sex work in Zurich
- 27 Über die Widerständigkeit  
der Moose
- 30 Untitled (from a to b and  
back again)



Angela Wittwer (\*1987 in Berne, Switzerland) is an artist, cultural coordinator, co-editor, author and graphic designer. 2007–2010 Bachelor Studies in Cultural Theory at Zurich University of the Arts (CH), 2009 / 2010 in Cultural Studies, Experimental Design and Media Theory at Kunstuniversität Linz (AUT), 2010–2013 Master Studies in Fine Arts at Zurich University of the Arts. 2010–2011 Curatorial Assistance at Shedhalle Zurich, 2013–2016 Scientific Researcher at Zurich University of the Arts. Editorial Work and cultural journalism for various publications; artistic assistance for Maria Eichhorn (DEU), among others. In her text- and research-based artistic practice she collaborates with other artists and works in different media, such as audio, drawing and installation. Currently she focuses on (post-)colonial entanglements and fluid subjectivities. She is based in Zurich, Switzerland and Jakarta, Indonesia.

angelawittwer[at]gmail.com

angelawittwer.com

+41 79 572 64 70

## Solo exhibitions

2016  
a heavy, heavy duty  
Les Complices\*, Zurich

2014  
A drawing research on  
sex work in Zurich  
Les Complices\*, Zurich

## Group exhibitions (selection)

2020  
Voices from an Archived  
Silence  
Theater Basel

2017  
What's Cooking –  
A re-arrangement  
Haus zur Glocke,  
Steckborn

2015/2016  
They Printed It! Invitation  
cards, press releases, inserts  
and other forms of artistic  
(self-)marketing  
Kunsthalle Zürich

2015  
The Triangle of Love.  
Physicality and  
Abstraction in Zurich Art  
Helmhaus Zurich

2015  
The THERE-THERE  
School of English DADA  
presents: DADA PUNKT  
Studio One Gallery,  
London

2011  
One plus One. Artists' Books  
Neuer Berliner Kunstverein  
n.b.k.

2010/2011  
Hofstettenstrasse  
Kunstmuseum Thun

## Performances and interventions (selection)

2016  
textile-disco  
(a heavy, heavy duty)  
Les Complices\*, Zurich

2015  
track to matter to noise  
Shedhalle Zurich

2013  
Über die Widerständigkeit  
der Moose  
Rooftop Readings, Basel

2011  
Zoom 14  
Förderverein Kunstmuseum  
Thun

## Project Lead

since 2020  
Das Wandbild muss weg!  
with Vera Ryser (joint project lead), Fatima Moumouni,  
Bernhard C. Schär

2018  
Read! make it happen  
Universitas Negeri  
Yogyakarta

2014 – 2016  
Gender ver/handeln Z+  
Zurich University of the Arts

2013–2016  
Playground Z+  
Zurich University of the Arts

2015  
Showroom International Z+,  
Zurich University of the Arts

## Lectures and Workshops (selection)

2019  
Kerja-kerja Riset Seniman  
(Artistic Research  
Siku Ruang Terpadu,  
Makassar, Indonesia

2018  
Becoming A Vampiric  
Time Traveler  
Kaleido Retreat, Germany

2016  
Work, Migration,  
Memes, Personal  
Geopolitics  
On Curating, Zurich  
University of the Arts

2015  
Gender ver/handeln 1:  
Stimme  
Zurich University  
of the Arts

## Publications

2019  
Za'atari. Access Granted

2016  
a heavy, heavy duty  
Les Complices\* Zurich,  
with Stefanie Knobel

2014  
Eine zeichnerische Recherche  
zu Sexarbeit in Zürich  
Les Complices\* Zurich,  
with Alessia Conidi, Martina  
Baldinger, La Sposa

## Contributions for publications (selection)

2021  
(Without title)  
In: SCROLL (part 4) /  
Colomboscope, Colombo,  
Sri Lanka

2018  
Skript. Zwei Personen ver-  
suchen, einen Artikel zu  
Exotismus in der Neuen  
Musik zu schreiben...  
In: Dissonance (Issue 142)

2017  
Wir ist ein Pronomen,  
in: Zine – to March,  
Clandestine Life of  
the BoycottGiiiiirls!,  
Corner College Press (ed.)

2015  
"Eine langsame, kreisende  
Annäherung". Zum Ver-  
hältnis von Sexarbeit, Stadt  
und (medialer) Sichtbarkeit  
In: The Triangle of Love.  
Physicality and Abstraction  
in Zurich Art, Helmhaus  
Zurich (ed.)

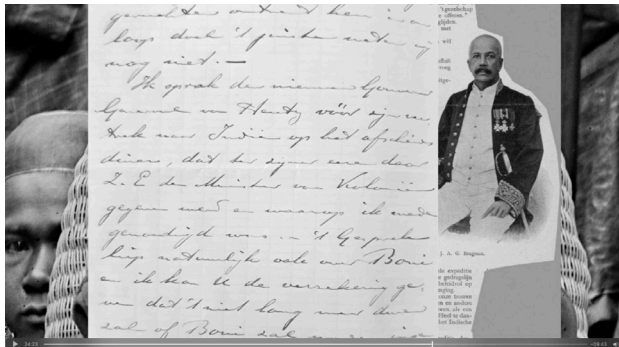
2015  
Eine zeichnerische  
Recherche zu Sexarbeit in  
Zürich  
In: Kamion 01 (2015):  
Aus den Kreisläufen  
des Rassismus

## Awards and nominations (selection)

2012  
Kulturförderpreis der  
Stadt Thun (cultural pro-  
motion award of the city of  
Thun)

2010  
Nomination for the  
advancement award at Zurich  
University of the Arts

# Dan Dia Bilang Gitu



Dan Dia Bilang Gitu follows in the footsteps of Colliq Pujié (1812–1876), writer and anti-colonial intellectual in today's Sulawesi, Indonesia. Colliq Pujié was the mother of We Tenri Ollé (?–1919), Queen of the Kingdom of Tanette at the time when two Swiss naturalists, Fritz and Paul Sarasin, scientifically explored Celebes (Sulawesi).

The audio piece entangles the listener into six parts or 'landscapes' of an anachronistic story which includes a near future. The story connects family intrigues, interdependencies of power and different strategies in dealing with colonization and challenges in today's Sulawesi: the industrial exploitation of karst mountains for the production of cement for example, or the touristic appropriation and use of landscapes worthy of protection, or the limited access to the cultural heritage stored in local archives.

Audio play with video, 2020

34 minutes, loop

In collaboration with  
Rahmat Arham

Shown in the framework of  
the group exhibition 'Voices  
from an Archived Silence',  
Theater Basel, January 12 –  
May 30, 2020

(the exhibition was partly  
closed due to the outbreak of  
COVID-19)

Listening version:  
[https://soundcloud.com/  
neve-10/dan-dia-bilang-  
gitu-listening-version](https://soundcloud.com/neve-10/dan-dia-bilang-gitu-listening-version)



Dan Dia Bilang Gitu interweaves historical research and quotes from various source material (historical documents and photographs, poems by Colliq Puijé, and the travel journals by Fritz and Paul Sarasin, among others) with insights gained from conversations with Indonesian ‘informants’: A landscape conservator, two professors of archaeology, an archivist for regional literature, a journalist, and a rice farmer and activist.

With the fictionalized persona Colliq Puijé, Dan Dia Bilang Gitu – Indonesian for “and (s)he said so” – models a feminist, intellectual and anticolonial counter-figure to the ‘gentlemen scientists Fritz and Paul Sarasin and tries to counteract the hegemonic (western) historiography. Along with the changing of ‘landscapes’, the story’s protagonist undergoes transformations, so that a simple division into a ‘we’ and ‘them’ (the colonized vs. the colonizer) dissolves and the hearer is confronted with the question of his/her own involvement.

Due to the outbreak of COVID-19, the exhibition at Theater Basel had to be closed and the work could not be entirely documented. Following a shot of the general exhibition view. The work was shown in a black box behind curtains visible in the background of the image.



Excerpt spoken text  
(translated from German)

A laser beam hits me, I blink. In front of me there's a rock – raw, angular, with indentations, small holes. The laser clings to the rock and forms a movable network of coordinates. It removes tiny particles of a yet unidentified substance and leaves behind other, older particles. Those are of greatest interest to science, worthy of protection for future generations. Restoration work. The attempt to restore old conditions, to reconstruct pasts. I look around and spot a man in a blue shirt explaining a chemical-related issue to a group of students, I see him lecturing about prehistoric ages, the presumed level of the sea. I see him becoming one with the rock. I see the time in fine, overlapping layers – a gradation of time – overlaying all surfaces.

On my trip to Leang-Leang, I had seen the two Sarasins walking in the plains, their heads protected by wide-brimmed hats from the sun. I had seen them conducting their measurements and taking notes. On their heels there is a myriad of other, future explorers and archaeologists, eager to find other caves than those already known. Eager to give them names at will.

In the distance I hear the bright sound of precise equipment in use, of a careful scratching on stone. I stand in front of a field delineated with markings and plastic flags. Excavations are underway. Fingers follow the lines of the hat-wearers – lines which have been automatically translated out of sheer necessity. The traces of the Sarasins are followed in order to advance local research. The tracks are picked up – until one can be absolutely sure that they are misleading, until one can be sure that the assumptions were wrong about the forest people, the course of the tides and so on. Until then, the sources will be checked, the data compared, the reference maintained.

# a heavy, heavy duty



a heavy, heavy duty is a textile-fiction that merges strands of global cotton production with the omnipresence of synthetic and chemical substances. The work creates a science-fictional landscape in which fertilizer, dry ice and hormone preparations produce, optimize, devitalize, and cure bodies – or are getting incorporated as means of resistance.

Among 8 text figures developed in Northern Iran, the installation assembles sound recordings of and with textiles interconnecting them with a selection of lists, historical references, interviews and myths: of the cotton producing Vegetable Lamb of Tartary, of farmers and cotton activist from Nagpur, India, of disused textile factories in Zurich Oberland, Switzerland and of the first industrial spinning frame named ‘Spinning Jenny’. A future timeline of a heavy, heavy duty lets resonate past with the present and opens a remembering actualisation of the

Sound installation, 2016

Audio-Loop 49', booklet,  
various material

In collaboration with  
Stefanie Knobel

Shown as solo-exhibition at  
Les Complices\*, Zurich  
10 November – 3 December  
2016

Audio excerpt:  
[http://sk-ein.ch/  
heavy\\_audioloop  
%2849min%  
29\\_excerpt.wav](http://sk-ein.ch/heavy_audioloop%2849min%29_excerpt.wav)

Video textile-disco:  
[http://vimeo.com/  
198209211/219485f872](http://vimeo.com/198209211/219485f872)

colonial entanglements of Switzerland in the frame of an expanded textile history.

Part of the exhibition are a textile-disco and a textile walk. In the rhythms of textile-sounds and looms of Lodikeda, Santipur and Neuthal we invited participants to dance and to create our own version of the 'Spinning Jenny'. At night and in the glow of torches we walked to the Trümplerareal in Uster, Switzerland. On this day 186 years ago, the Trümplerareal in Uster became the showplace of the Usterbrand, where homeworkers and manufacturers revolted against the mechanisation of spinning and weaving during the Industrial revolution. Today the Trümplerareal hosts offices and studios.



Excerpt spoken text  
(translated from German)

der feste karpas werde mich am oberarm zu sich herwinken, ich werd zu ihm hin gehn wollen und mich neben die polsteruntersetzen backen hin setzen wollen und er werde meinen arm über randgespannte mondgesichter gleiten lassen und hineintasten werde der karpas mich lassen wollen. im anschluss werde er wieder zugemacht und zu einem ganzen, idealen stück zugenäht werden können. das idealstück werde weitere teilstücke aufspüren, die da schon längst an mir, schon längst in der zeit liegen. in diese festgezurrtten karpasteilstücke, die der backe aufgenäht und zugenäht eine glatte fläche ergeben, werden die gerätschaften abermals eindringen.

the firm karpas will wave me over to him, I will want to go to it, will want to sit down beside the upholstered cheeks, and it will be gliding my arm over edge-streched lunar faces and it will want me to fumble into it. in the end, it will be closed again and will be sewn into a whole, ideal piece. the ideal piece will detect more parts that are long since on me, that are long since laying in time. in these tied down karpas parts – that are sewed on the cheek and that will, when sewed up, form a smooth surface – a set of equipment will again intrude.





innerei Trümple

HERC

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40



# Slow Spicy Curatorial Practices



Slow Spicy Curatorial Practices reflects, as an open collaboration based in Zurich and Hong Kong, on contemporary curatorial practices and wants to share questions, urgencies and working practices: What is curating in times of globalization and crisis? What are the intangible values of our work? How do people incorporate and contrast mobility as a central demand of a globalized world with our own, personal engagement? And how could curating (lat. Curare: to take care of) be understood as a way of caring through gestures of hospitality, sharing and of care?

By taking a metaphor – the process of a sourdough (a dough which can be made with the ingredients flour, water, time and care and which is duplicatable and mobile by sharing it with others), we understand curating as a way of letting ideas grow collectively, across disciplines and distances. In the past, sharing your sourdough literally means “sharing a culture”, from person to person, node to network; from individual to collaborative connectivities.

Transdisciplinary project,  
2013–2016

Framed and funded by  
Connecting Spaces Hong  
Kong–Zurich, Zurich  
University of the Arts

In collaboration with  
Wiktoria Furrer, Chow  
Yik, Katja Gläss, Hannah  
Horst, Kaspar König,  
Pei-Wen Liu, Lucie Tuma,  
Stefan Wagner, Yip  
Kai Chun

Shown at Showroom Inter-  
national Z+, 26/27 November  
2015, Zurich and as a series  
of events “Donate to Curate”  
at Manifesta 11, 11 June – 8  
September 2016, Zurich

5075

土作坊

置樂

堅彌地街

Chi Lok Terrace 3

出入平安

堅尼地街  
二樓三

請愛惜門  
勿掛垃圾

土作坊

坊

土作坊  
土作坊



Excerpt from a text written for a guided walk through Containersiedlung, a site in the periphery of Zurich consisting of a residence for asylum seekers, studios for artists and the Sexboxen, a working area for sex workers.

The text was written during the preparation phase of the project and is a spatial research on the area Zurich West in which also the campus of Zurich University of the Arts is located.

This site here – which seems to be far away from the glamorous re-invention of the city, Zurich West – is connected to the neoliberal flows of economy, communication, and migration, it is part of these flows, and so are we part of them. We cannot hide here. Particularly, this site raises the question of how regimes of mobility are put in place. And which interests are “verräumlicht” (spatialized), how and by whom. What are our own interests, our own desires in this intertwined situation? How do these desires come together and in which gradations of visibility? Like moss which can survive in the most extreme places on earth, this specific place acts as a pioneer in urban planning. The place here is outskirts and centre at the same time. It rejects the notions of the periphery and the centre, it is a whirl which transforms the notion and material face of our city. But not only this, it also transforms the ways of living, working and loving in an urban context.

This site produces realities of precarious life, which could serve as a model. Its temporality is connected to the temporal living and working conditions of our neoliberal and globalized world. The Containersiedlung is not only a

symptom of precarity, it produces precarity where other options of social cohabitation “are not put in place”. In this framework the container serves as a – hypocritical? – agent which states: But this is only a sketch! This is only a temporary solution!

This site is also a knot, where presumably contradictory threads are coming together to form a highly complex pre-urban system. The containers suggest that social fields are distinguishable. As modules the containers are potentially movable and temporary. They might look like an antithesis to ostentatious buildings like the Prime Tower, but the mobilization of life happens everywhere, sometimes mobilization is object of desire (traveling, business), sometimes it is effect of rejection and exclusion (migration). So, while wandering through this site, we have to ask ourselves which kind of mobilization we are part of, how the differentiation of migration, tourism or business is structuring our own bodies, and how it is structuring our own possibilities to move our bodies and to move it in specific places.



## track to matter to noise

track to matter to noise negotiates speaking position(s), affiliation(s) and spatial arrangement(s) associated with migration. It took place at the 11th Kritnet conference at Shedhalle Zurich. Kritnet is a network of more than three hundred political, artistic and critical research activists in Germany, Switzerland, Austria, Great Britain and Italy, who since 2008 collectively deal with the current developments of the European migration and border regime.

At regular intervals during the session, a computer-generated random sequence of sounds, computer voices, or online radio was played by one of five speakers placed in the room. The aim was to interrupt the conference discussions in brief moments of irritation and to create moments of opening as well as a reference to a spatial exterior of the conference.

Sound installation, 2015

Online-radio, computer voices, length variable

In collaboration with  
Nina Bandi, Sofia Bempeza,  
Stefanie Knobel, Vera Ryser,  
Emre Sarigöl, Sophie Vögele

Shown as part of the conference 'Ökonomie und Rassismus', 26 – 29 March 2015, Shedhalle Zurich

Excerpt from the  
glossary (translations in  
square brackets)

Verfahrenszentrum [process center]  
Vergessen [to forget]  
Verhältnis [relation]  
verhandeln [to negotiate]  
verhindern [to prevent]  
Vermittlung [mediation]  
Verpflegung [food]  
Verrichtungsboxen [lit: carry out boxes)  
Verschiebung [shift]  
Versuch [attempt]  
Verteilung [distribution]  
Vertreter\_in [representative]  
vervielfältigen [to duplicate]  
Verweigerung [refusal]  
Verwertung [exploitation]  
Vielfalt [diversity]  
Visa [visa]  
Visumspflicht [visa obligation]  
vorläufiger Ablaufplan [temporary schedule  
of procedure]  
Vorstellung [idea / imagination / expectation]  
Vortragsreihe [lecture series]



# A drawing research on sex work in Zurich



Installation, 2014.  
Mixed media, publication

In collaboration with  
Martina Baldinger, Alessia  
Conidi, La Sposa

Shown as solo-exhibition  
of the same name at  
Les Complices\*,  
27 August – 20 September  
2014, Zurich

Curator's statement by And-  
rea Thal here:  
<http://artist-working-title.net/en/home/andrea-thal>  
(see entry A drawing re-  
search on sex work)

A drawing research on sex work in Zurich investigates the possibilities and limits of the representation of sex work in the context of Zurich. The work continues an earlier collaboration by Alessia Conidi and Martina Baldinger with the association Lysistrada in Canton Solothurn. Part of the work is an examination of the visibility of sex work in the urban fabric of Zurich and the associated gentrification processes. Various actors in the field of sex work (sex workers, organizations such as the advisory and contact office Isla Victoria) were involved in the process.

An artist publication of the same title was published in the framework of the exhibition, ed. Les Complices\*, 2014.

Excerpts from the publication were published in the issue 01/2015 "Aus den Kreisläufen des Rassismus" (from the circuits of racism) of kamion, a "journal for political theories and useful news from the everyday life of precarity and crisis".

An actualisation and re-contextualisation of the work entitled 'Eine Recherche zu Sexarbeit in Zürich: Und dann gibt es da noch die Fragen, die weniger häufig gestellt werden' was shown as part of the exhibition 'Das Dreieck der Liebe – Körperlichkeit und Abstraktion in der Zürcher Kunst / Physicality and Abstraction in Zurich Art', Helmhaus Zurich, 25 September – 22 November 2015

Excerpt from the introduction of the publication "Eine zeichnerische Recherche zu Sexarbeit in Zürich" (translated from German)

With the city of Zurich's Prostitution Trade Regulation, which was put into effect on 1 January 2013, the Kreis 4 (district 4) of the city of Zurich, where also Les Complices\* is located, has experienced an increasing regulation, repression and rendering invisible of sex work. The recruitment of sex consumers in public areas is prohibited, the street is almost completely removed and moved to the "Strichplatz" at Depotweg in the urban periphery. Sex work in the district takes place mainly in establishments with an approval for a "sex-commercial use". (...) The tension that arises from officially ordered invisibility, the stereotypical images of sex work in the media, and the (self-)portrayals of sex workers raises fundamental questions about the representability of sex work. If sex work is understood as affective work and affective work in turn as part of any gainful employment, then non-sex workers are also entangled in the modes of representation of commercial sex.







## Die Wider- ständigkeit der Moose

Die Widerständigkeit der Moose (the resistance of mosses) drafts a scenic intervention on mosses, starting from the rooftop of an industrial building in the immediate vicinity of the railway line close to the Zurich main station and the Prime Tower – the highest building in Switzerland and trademark of the city of Zurich. Mosses appropriate space and reinterpret it, but also get expelled – for example through severe cleaning efforts undertaken. With the vocabulary of botany and garden design as well as fragments of political and poststructuralist theory, the work is a proposal to think spatial, urban and migrant realities and to draft forms of criticism, which takes into account the position of the artist in the urban fabric. At the same time as the situation on the roof took place, a slideshow of mosses was played on a television in a exhibition space at Zurich University of the Arts.

Spatial intervention and performance, 2012

In collaboration with  
Stephanie Schoell

The performance text was published in the artist's publication 'Papers On Institution) (Critique', ed. study program Media Arts, Zurich University of the Arts, 2013

The text was performed again for 'Rooftop Readings', Basel, 2013

Excerpt (translated from German)

Urban niches are the backstage of the IT-stage-design of global metropolis, abandoned by a petty bourgeoisie on the hunt for dream homes. They are the last living and livable places in many mega-cities; but also, not surprisingly, the deadliest. The simple so-called commensal connection, in which plant organisms enter the competition for living conditions separately, and whose relationship to each other is based solely on the 'struggle' for space, light and food, must, because of the current intertwining, be replaced by another practice of common critical engagement: the carrying out of a conflict in urban gardens, streets, on house walls and wooden shacks, on fences and roofs ... Above all, it is important to form critical groups, that is to say groups of organisms which – despite existing differences – can hardly be divided into taxonomically definable units. Hybrids, which have emerged from diverse composition, may function as models of this elusive practice.

To conclude, probably their most important function: they are the biosphere for countless small and micro-organisms. If one examines larger moss stocks, one finds centimeter-sized larvae of snappers, butterflies and beetles.

Spiders, mites and other small artifacts as well as snails and worms depend on this habitat in a great variety of number and diversity, according to the specific ground condition. Every practice lets a territory exist – a territory for drug trafficking or hunting, a territory of games for children, of lovers or riots, a territory of a peasant, an ornithologist or a flaneur. The rule is simple: the more territories are overlaying a certain zone and the more circulation there is between them, the less surfaces the power finds to attack. Pubs, printing houses, sports halls, brownfields, antique shops, apartment block roofs, unannounced markets, kebab shops and garages can easily escape their official destiny if they find enough complicity. By imposing its own geography on state cartography, blurring it, erasing it, it produces its own local self-organization. The term hybrid means “something bundled, crossed or mixed”. The Latin *Hybrida* is translated as ‘Mischling’ or Bastard. What is common is that a certain order is overcome.



Untitled (from a to b and back again) portrays cardboard boxes of various forms and sizes in front of private entrances of detached houses and apartment buildings in the city of Thun, Switzerland. The boxes are gathered in the evening prior to the published date of public waste collection, and for one night await their pickup. These 'collective sculptures' show a cross-section of contemporary consumer culture, with goods like electronics for entertainment, housing furniture or food. The title is taken from Andy Warhol's book *The Philosophy of Andy Warhol: From A to B and Back Again*, and is a reference to his Time Capsules, a collection of 612 sealed cardboard boxes containing various material Warhol felt worth keeping.

Photography, 2010

16 photographs, print on  
Hahnemühle paper mounted  
on aluminum, 29 x 19 cm

Shown at 'Hofstettenstrasse',  
Kunstmuseum Thun,  
19 December 2010 – 23  
January 2011

Excerpt from a proposal  
(translated from German)

Thun's cardboard collection is – so my conclusion after several comparisons between cities – extraordinary: in terms of variance of the cardboard boxes provided for the waste collection, and in terms of accuracy and care in which those are arranged to strange sculptures parallelly to the curbsides. At night and regardless of their function, the collectively compiled formations display a downright sacrality.

The boxes manifest the private sphere in public space – or more precisely: the cardboard collection is the intersection where private and public sphere overlay and possibly dissolve their opposition. Imprints of smiling people, of joyful children in diapers, or of a rubber boat: The cardboard collection gives insights about the consumption behavior of the city's inhabitants while at the same time tell us about desires and hopes that were put into these now consumed goods. The slogans on the packagings seem grotesque and sentimental after the intended use, and tell us of redeemed or unfulfilled promises for individual happiness.





We want to  
stay with the  
trouble,  
and the only  
way we know  
to do that is in  
generative  
joy, terror and  
collective  
thinking.

© 2021 Angela Wittwer  
All rights reserved

Photos ©Angela Wittwer,  
if not stated otherwise

p. 16 ©Pei-Wen Liu  
p. 26 ©Helmhaus Zürich  
p. 27 ©Annatina Caprez

The Infini typeface used in  
this document was created  
by Sandrine Nugue as part  
of a public commission by  
the Centre national des arts  
plastiques