Zurich

#2 2021

<u>WU</u> <u>TSANG</u> Artist goes Drama





Photography Jean-Vincent Simonet









It is always interesting to discover what people from other countries and cultures find fascinating about our city. Take, for example, Wu Tsang and her partner, Tosh Basco, who have been working as artists in residence at the Zurich Schauspielhaus theatre for the past three years. Their production of *Orpheus* will be celebrating its premiere shortly. Next spring, they will be following this up with a monumental deconstruction of *Moby Dick*.

For a star of the art world, and from Los Angeles to boot, you might think that living in Zurich would be a palpable change of scenery. And yet, there seems to be something appealing, nearly magical, at the very least magnetic, about our way of living here.

That is why we have dedicated an extensive portfolio in this issue to precisely these pioneers who have recognised an opportunity for a sweeter life, far from their home, here in Zurich: The Italians. It is thanks to them that Zurich has become the most elegant and, above all, the most delicious city north of the Alps.

And perhaps it also works for Zurich's lifestyle: our city, the crew of which is international to a high degree. Plus, something many people don't discover for themselves until they first come here: we have an abundance of water. Zurich lives from and with its water, everywhere. In summer, people cover the few metres from the city centre to the lakeside before and after work to go for a swim or cool off there. In addition, there are more than a thousand fountains scattered throughout the city, and crystal-clear water gushes out of all of them, all the time. Early in the morning, many can be seen filling their water bottles with the day's supply.

And even though we may be accused of having a very dry sense of humour, you can be sure that Zurich is very close to water.

Welcome, please dive right in!

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Intro. Outro and Back Cover: JEAN-VINCENT SIMONET Photo Assistants Lea Besanceney, Serafin Gerber Styling & Casting Oriana Tundo Hair & Make-up Rachel Bredy

FRANCOIS BERTHOUD, The

illustrator is famous worldwide for his inimitable style. Elegant and sensual, modern, but only to the highest artistic standards. With the same sensitivity Monsieur Berthoud might otherwise devote to a piece of jewellery or a luxury object, he has portrayed for us the precious trees in Enzo Enea's Tree Museum.

SABINA SCHREDER, The stylist is

one of the most sought-after in the elite world of fashion. Raised in Austria, she's long lived in New York City and worked for all the major brands, agencies, and magazines. For us, she styled art star Wu Tsang and her partner, Tosh Basco. And, so you know, she's exclusively worn overalls since her childhood.

WALTER PFEIFFER, Switzerland has produced many photographers of world renown, and Walter Pfeiffer is undoubtedly one of them. But he will always remain the most unusual of them all. He's downright dazzling whether we're talking about the ath of his career or especially his ncomparable chic style. For us, he gave Wu Tsang and Tosh Basco the full Pfeiffer treatment in this issue.

CAMILLE VIVIER, The Parisian is a master of erotic fashion photography. Her nudes are taken with the highest degree of sensitivity and are never voyeuristic. She says, "As a woman, my vision is very different, more gentle, and less aggressive. My way of photographing nudes is quite neutral; it talks about femininity but in a more abstract way. The women I photograph

are smart and aware of their bodies and power, they're not shown as objects of desire." For us, Camille Vivier photographed in and around the house of H.R. Giger.

PEDRO LENZ, The Swiss poet reached an unexpectedly wide audience with his novel Der Goalie bin ig. The text, written in the Swiss German vernacular, was made into a film and translated into 10 languages. For us, he penned a heartfelt ode to cervelat, the Swiss national sausage.

KIRA BUNSE, is a Paris-based German photographer who shoots for every important magazine in the fashion world. Her style possesses instantaneousness, as if the photos were shot casually and juxtaposed with meticulously planned lights and colours. For us, she captured Zurich's lively Italian scene.

TONK, The ingenious artistic duo of Taiyo Onorato and Nico Krebs have been working together since their student days at Zurich University of the Arts. Mere light painting isn't enough to satisfy them. For their images, they transform reality, build models, and utilise illusionistic tricks. For us, they risked an enchanting look into the souls of trees.

THOMAS GABRIEL FISCHER, The singer and guitarist of death metal legend Celtic Frost adored the exceptional Swiss artist H.R. Giger and, what few know, actually became his personal assistant. Together with Giger's widow, he recalls a colourful life tout en noir - all in black.



WU TSANG & TOSH BASCO Protography Walter Pfeiffer MOVED BY THE MOTION: ORPHEUS & MOBY DICK Styling Sabina Schreder

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...and bagged it again in his grego pocket
as carelessly as if
he were a sportsman bagging —
a dead woodcock





A scene from the rehearsal of *Moby Dick*. Wu Tsang uses a mixed crew of local actors and dancers with the members of her own crew from LA — just like in life onboard the Pequod, the ship of Captain Ahab in Melville's classic novel













And giving a sudden grunt of astonishment — he began feeling me

- Again growled the cannibal, while his horrid flourishings of the tomahawk scattered the hot tobacco ASHES

about me

'Landlord' for God's sake, Peter Coffin! — shouted I

But thank heaven Thank heaven The next moment the — light was — EXTINGUISHED I sang out, I could not help it now

All clothes by Andreas Kronthaler for Vivienne Westwood All Quotes from Moby Dick by Herman Melville Photo Assistant Torvioll Jashari Stage Photography Diana Pfammatter Styling Assistant Anna-Thea Jaeger Special thanks to: Schauspielhaus Zürich, Barbara Higgs

It's a warm day in mid-August in Zurich. Wu Tsang, artist, film-maker, and for three years now guest director at the city's renowned Schauspielhaus theatre, is lying stretched out on the grass in the courtyard of the city's former military barracks. Children play, an outdoor bar serves drinks. It's an idyllic scene. Tsang stands out: clad in wide rust-brown trousers, a white crop top, her Telfar Clemens loafers casually kicked off, hair in a loose ponytail, she cuts a stylish, urban figure among the bright summer pastels.

By Jeni Fulton

Next to us, in a building called Zeughaus, lies her studio and workshop, where she has spent most of the pandemic working on plays and films with her collective, Moved by the Motion. Hailing mainly from LA's nightlife scene, they have shaken up Zurich's theatrical scene, introducing new, experimental productions that lie somewhere between performance, dance, and ensemble theatre. The group is currently embarking on two ambitious new projects: a contemporary retelling of the Orpheus myth, premiering in September, and a silent film based on Herman Melville's novel *Moby Dick*.

Tsang and Moved by the Motion are, to the wider world, perhaps best known as a film-making collective: recent works were shown at the Guggenheim, New York (*Anthem*, 2021) and Lafayette Anticipations, Paris (*The show is over*, 2021). Tsang and part of Moved by the Motion have their origins in the queer nightlife scene in LA.

So, what brought this peripatetic band of musicians, choreographers, film-makers, and performers to the shores of Lake Zurich, and more specifically to a three-year residency at Zurich's Schauspielhaus theatre? For them, as well as for the theatre that engaged them, it is still a journey of discovery.

"Theatre is both close and far from what I do", Tsang says. "Coming from visual arts and film-making, I think it's interesting to try to find a vocabulary within the theatrical frame and I'm realising it wasn't that far from what I was doing already. Engaging with liveness in relation to representation or story is something I've always been interested in. And the closer I work in proximity to theatre, the more I understand that everyone is engaging with this question of liveness: 'What is this thing that is live?' In the theatre, the resonances of gestures mean something different, as they're attached to different vocabularies, forms, and histories. It's still a process of discovery for us."

In an interview with Tsang and collaborator Tosh Basco, curator Hans Ulrich Obrist noted, "you don't really come from a theatrical background. You come from a performative background, a film background, but theatre was a new medium to you." Upon closer examination, however, this turns out to be not entirely accurate, as both Tsang and Schauspielhaus co-artistic director Benjamin von Blomberg attest. "I first saw Wu's work in 2016, when she was showing Duilian at the Berlin Biennial", he recalls, in answer to my question as to what prompted the historic institution to invite Tsang to her residency. "I was fascinated by the intimacy she and Tosh Basco created, and how they performed and transformed the love story between a 19th century Chinese revolutionary poet and a calligrapher for a contemporary audience. The more I saw of their practice, the more I was captivated by the sensual appeal of their work, its theatricality, and how they create a language and form for queer encounters that elide fixed identities and narrative storytelling. Through Wildness, I realised that Tsang's work originates via the talents of many, Tosh Basco,

Asma Maroof, Josh Johnson, Patrick Belaga, Fred Moten – to name a few. Her works often originate in performance, dance, or a night spent at a club, all of which are live moments. It's not far from a theatrical stage", he says via email. "The Schauspielhaus offered Moved by the Motion the opportunity to connect physically and over a longer period. I was also interested in how the collective would affect and transform both the city and this theatre", he adds.

The Schauspielhaus initiated the dialogue, part of their strategy to contract guest directors who typically hold a three-year tenure. For Tsang, it was a "unique experiment!" It removed the constantly travelling artists and performers, beholden to the steady art world rhythm of biennials, exhibitions, and events, and placed them in an environment where they "had to show up for work at a rehearsal space every day", Wu notes with a smile.

The concept of staging a piece is inherent to Wu's earlier works, such as Green Room (2012), shown at the Whitney Biennale, which incorporate different aspects of stage-setting, of controlling the environment in which the films are shown, to create immersive audience experiences. Indeed, the theatrical seems to be a central theme in Tsang's work, which is then augmented by layers that ultimately result in films or installations as finished pieces, be it their transformation into a film as with Compositions I - (vor) IV, which were reimagined as The show is over. In August 2021, Tsang transformed the Guggenheim museum's rotunda in New York into a "sonic sculptural space" with Anthem (2021). Conceived in collaboration with the legendary singer, composer, and transgender activist Beverly Glenn-Copeland, the installation revolves around an immense, 84 foot curtain sculpture. Projected onto this is a "film-portrait" Tsang created of Glenn-Copeland improvising and singing passages of his music. Tsang notes, "The installation in

New York at the Guggenheim really made me think about staging, and how I have a different understanding of it because of my experience of working at the theatre. Yet it's like getting back to something that feels very elemental to my interests. And it has been completely transformed by what I've learned."



Rehearsal under COVID-19 conditions

When Wu came to Zurich in 2017, she brought long-time collaborators and associates Josh Johnson, a choreographer, Asma Maroof, a musician and DJ, and Tosh Basco, a performance artist, with her. Together, they form the interdisciplinary collective Moved by the Motion, spanning choreography, performance, electronic music, and spoken word to realise multi-layered live productions.

The collective was founded eight years ago. Initially an experiment to help Tsang and Basco in their collaborative investigation into the relationship between performance and the camera, and how movement and words impact each other, it has since evolved to encompass poetry, dance, and music. "I think the way that our band, as we call it, is evolving, we riff off each other, something that we've been doing for many years. Since moving to Zurich, it's gotten a lot deeper, because we have all this time and space now to work. Last year, we did three performances and a film."

Improvisation is at the root of Moved by the Motion's work, using language, and music, and sound in response to each other, like a

jazz quartet building on each musician's themes. The improvisations are driven by the heightening of each collaborator's individual experience and response to the situation. A dialogue is reread through a cello solo, the lighting design responds, a dancer picks up the motif. 'The best way to communicate is through multiple perspectives", Tsang explains. Mastery in art is usually connotated with the artist excelling in a single medium, the myth of the artistic genius - one that is still remarkably prevalent in 2021. To escape this, Moved by the Motion relies on many different people, united by speaking a coherent artistic language. "What does it take to turn a ship?" Tsang asks, hypothetically. "It requires a crew."

I connect with Tosh Basco over the phone a few days later. If Tsang's practice originates in words, Basco is the yang to that ying, Tsang told me. "When we started, I remember Tosh told me, 'If you tell me a story, I feel like I can tell it back to you through movement."

"I would say that's something that is like pretty constant in our collaborative practice: the use of text as a starting point", Basco says.



Production film still, Moby Dick (2021)

"When it comes to different mediums and different forms of collaboration, it's a puzzle of translation and being able to work with many people, who speak many different languages through different forms. So, there's always a starting point, but usually it's connected to other things. The way that we collaborate feels like the game *Exquisite Corpse*", she explains. Invented by Andre Breton, *Exquisite Corpse* was a parlour game beloved of the Surrealists and now often played by children in which each participant either draws an element or adds a word to a piece of paper, folds their contribution, and passes it to the next player. *"Exquisite Corpse* underpins how everything's connected", she adds.

The method allows a further negation of each piece being attributable to a unique author. "Notions of discrete identities go alongside ideas of individualism or sovereignty that I think are quite dangerous", Basco says. "The one word that I really identify with when it comes to like identitarian words is 'drag'. I also identify as like a person of colour, I identify as trans, but within all of those words, there's a lot of movement, it's hard to locate anything." And this extends to the works.

"I think our work is very trans, and in that sense it's performance art first. Sometimes it's very theatrical! But what is performance? Everything that we do when we leave the house feels like performance, I think because of social media, our avatars, our performance is like in our brains, even", Basco says, thereby linking the group's artistic practice to wider social realities.

In this reading, Tsang is more of a master producer, rather than an artist focused on imprinting her creative uniqueness above all other considerations. To parse Moved by the Motion's practice is to see the artist as producer, uniting many voices and methods, as was first written about by Nicholas Bouriaud in *Postproduction: Culture as Screenplay: How Art Reprograms the World.* But Tsang's work goes beyond this. Bouriaud's method of production focuses on the use of existing materials that are recombined and elevated to form a new cultural language. Curator Obrist referenced Diaghilev and his collaboration in Les Ballets Russes with Picasso, Debussy, Coco Chanel, and Cocteau, among many others. But Moved by the Motion differs in that the members have worked together for a long period of time, and their output is not a singular piece, but a series of works that morph and build on each other.

Given the breadth of material Moved by the Motion works on, from films about the origins of house music – Into a space of love (2018) - to Anthem, and now Orpheus, what is the glue that binds these pieces together? "I think of the films as ways to create platforms for performers and musicians", Tsang says. To tell unheard narratives and give a voice to those whose stories might be forgotten otherwise. "My work enables people to experience someone, like (legendary singer, composer, and transgender activist) Beverly Glenn, for example, who is 77 and may not be able to travel or perform much more because of COVID-19. So, Anthem is a way that many people can share an experience inspired by Glenn's music. It's great that a film exists now, Anthem, that many people can go to the Guggenheim and experience."

The focus on subcultures and the glamour associated with nightlife make the works irresistible to fashion brands: Tsang's films have been underwritten by everyone from Gucci to Louis Vuitton, pointing towards the complexities of film financing and how fashion is aiming to extend its own narrative closer to the world of fine art. The costumes are the result of a collaboration with renowned stylist Kyle Luu, who has also worked with Solange Knowles among many luminaries. "She gets our aesthetic, and our language, and helps us implement the ideas into the garments. But you never want to think too much about the language of clothes. I think costumes should be a part of the character of the piece, but never the focus, and it's really hard!" Basco reflects.

At the moment, Moved by the Motion is working on an adaptation of the Greek myth of Orpheus, a popular subject for everyone from Renaissance artists to Baroque composers and contemporary film-makers. The young protagonist Orpheus enters a barter deal with the god of the Underworld to save his beloved Euridice, who is nevertheless snatched away from him in a reflection either of the cruelty of the gods or man's fickle nature.

While the choice of an ancient Greek myth as a basis for a project may seem, at first glance, odd for a director whose modus operandi usually involves the telling and celebrating of marginalised tales, on further investigation this was not so. "It's a story that everybody knows, you can stretch the possibilities of how you tell it, because it's not necessarily about being unique in the telling", Tsang says. "We also were very influenced by a book that Samuel Delaney's adaptation of Orpheus, which is a 1967 sci-fi novel called Einstein Intersection." The novel is a New Wave sci-fi adaption of the Orpheus myth, set in the far future, where human civilisation has been destroyed and aliens inhabit the posthuman earth. The beings emulate early human civilisation and retell stories from "our ghosts called Man". Delaney's critically lauded novel is also set apart from its cohort of 1960s' New Wave sci-fi by virtue of having been written by a gay black poet from Harlem, and much of the book's meta-narrative is dedicated to a reflection on minority voices and their relationship to a dominant cultural ideology.

A common theme for Tsang's productions is her resistance to a narrative. Her elliptical narratives elide easy pigeonholing. There is never an easy three act reading: Set-up, Confrontation, and Resolution are discarded in favour of iterative story-telling, of themes that are amplified, then discarded only to be repeated later in the play. The restrictions

of stage and proscenium arch are used as elements to be recombined and used to direct the audience's gaze. In one piece, Composition *I*, the audience surrounds the elongated stage in the Zeughaus. In another, *Composition (vor)* IV, staged under COVID-19 health protocols, with a severely restricted audience, they created a two-part narrative, first as a performance, and then as a film. The curtain is a recurring element. Rather than separating audience and performers, viewers and viewed, she uses translucent curtains to create montages of images. Sets exist to enable movement, ladders are climbed, furniture treated as implements to be climbed and surrendered. Basco notes, "we're pushing the boundaries just by the fact that we don't really know the rules of traditional plays." As dramaturg Joshua Wicke notes, "most parts of Orpheus are choreographed, there are some spoken textpassages drawing from the Goldin translation of Orpheus by the actors Thelma Buabeng, Steven Sowah, and an almost cinematic score by Asma Maroof, Patrick Belaga, and Tapiwah Svovse. I'd say it's quite transdisciplinary."

"The connective tissue for *Orpheus* is the act of looking", Basco explains further. "And I think of looking as a huge thing. The film *The show is over* was about notions of visibility, looking, and perspective." *Orpheus* then felt like it made a lot of sense as a subsequent piece with its emphasis on looking. "But also, the underworld being connected with, for us, the underground, and that's like all of us who are coming from a nightlife background and certain subcultures."

Rehearsals for the piece are ongoing and it is set to premiere in September.

In parallel, another major production Moved by the Motion has embarked upon under the aegis of their Schauspielhaus tenure is a silent film interpretation of Herman Melville's 1851

novel Moby Dick. Tsang was first attracted to the complex marine tale of conquest and revenge via C.L.R. James' postcolonial reading Mariners, Renegades and Castaways. Tsang's attraction to the subject was instantaneous. "The book is so layered, a very rich thing to dig into. It's just such a juicy, saturated story that's full of problems and reflections of its time, but also of the present." They collaborated with renowned artist and sci-fi author Sophia Al Maria on the script. Melville's themes of the interrelations of scientific discovery and exploration with the colonial project resonate today. "Identifying species, and classifying plants and animals and people, and mapping the world", Tsang continues. "Essentially, because Ahab is the master mapper, obsessed with charting the courses of the whales for the purpose of finding the whale that he wants to kill, there are many metaphors you can just simply throw up in the air. And they relate to circumstances that are tied to the present, particularly to European and American colonial history. So, it's a lot of fun to play."

"And I feel like Melville was a wonderful conduit for a massive rush of desire and gaze, and the critique of industrialisation. I don't know that he could possibly have articulated this expansively, but he probably just had a sensitivity to it. Which I think is all any artist could hope to do with their work. You couldn't possibly know or be able to speak about what you're doing."

The film was shot on a sound stage in a theatre – the Schiffbau in Zurich, a historic ship-building facility, an aspect that played a role in conceptualising how it was going to be staged and shot. "And so, there are aspects of the film that feel very staged, but also build a fantasy world that you can get lost in", Wu says. The movie was filmed using a silent film era technique called "poor man's process", in which the actors act in front of a backdrop

with an image projected onto it. Due to the fixity of the camera relationship to the screen and the actors, it is a complex, technically challenging set-up, allowing for no camera panning. "If you turn the camera left or right, or up or down, you immediately see off the screen, and then you lose the seamlessness of the world. We used this game engine called 'Unreal' to create our virtual ocean and weather systems. So, the whole movie is like set on the sea, with a ship on the soundstage. And we're just projecting the environment." Moved by the Motion conceived of the piece as a performance with a live orchestra, in this case, the Zürcher Kammerorchester in Zurich.

The scale of the undertaking took Tsang by surprise. "Sometimes I hit myself on the head, because my initial idea was, 'I'm going to do *Moby Dick* as a silent film with a live orchestra'", Tsang says wryly. "And I didn't grasp what the hell I was talking about. It feels like the whale, such a massive undertaking. I've never worked on this scale, which is a total credit to the theatre, because we have the ability to realise things on this scale." As artistic director von Blomberg notes, "Tsang's work began on a smaller scale, with the *Composition* series evolving into larger scale works, culminating in Moby Dick with its 35 actors shooting a film on a huge film set."

Looking back over the past three years, how has the partnership evolved? What challenges have the parties encountered? "Working on a film is different to working in a theatrical environment, which unifies 70 professions, workshops, labour restrictions, and other financial models. It isn't always as flexible as artists could want. Also, we are a predominantly white institution that is just commencing the process of self-reflection, of questioning privilege and structural racism. There is a lot of space for tension, but also for a growing sense of common understanding", von Blomberg explains the Schauspielhaus's perspective.

Basco acknowledges this. "There are these challenges that the institution is presenting, through things like scheduling and the limits of what we can do, but we're trying our best to learn from it, and learn how to change and exploit it. What does it have to offer that can support the work?"



Wu Tsang and Tosh Basco at work

Perhaps the best way to see this is through von Blomberg's view that "what connects us is the production of art, and the development of artistic practices that examine questions of life and how to collaborate, rather than continuing as parallel spheres." And indeed, in his opinion, Moved by the Motion's work collaboration with the theatre has only just begun, in terms of the development of an artistic language. Tsang agrees, "It would be good to continue. I love Zurich, I really enjoy it here." The two sides are currently in discussions. Moved by the Motion's continued presence would certainly continue to enliven Zurich's cultural scene.//



Many people work in their garden for recreation. ENZO ENEA, who originally studied industrial design, felt inspired to putting his entire life at the service of nature while gardening with his grandfather



owner of a TREE MUSEUM talks about the roots of the world Swiss landscape architect ENZO ENEA has built up an international company with

200 employees, and branch offices in Miami and New York. His clients include private parties as well as public institutions and corporations. His aesthetic and design principles strive to dissolve the boundaries between interior and exterior spaces by integrating interiors into their surrounding landscapes. He has taken this principle to its extreme in a very beautiful fashion with his expansive TREE MUSEUM, not far from Lake Zurich. The outdoor museum contains more than 50 TREE GIANTS taken from all over Switzerland, some of which are more than a century old, and sculptures that are compellingly integrated into this designed landscape, where botany, architecture, art, and

design come together in perfect harmony.

We naturally wanted to know why someone does something like this. Why would a landscape architect transport old trees across a country to transplant them in another spot? And how does that jibe with the German saying that an old tree shouldn't be transplanted?

A conversation about trees, something we literally couldn't live without, and a talk about the ROOTS OF THE WORLD.

JOACHIM BESSING: Trees are the talk of the town at the moment, although from the talk you might get the impression that they should primarily serve as disposal machines for carbon dioxide to help an environment under threat. What else do you see in trees?

Enzo Enea: Trees have many different aspects. First and foremost, they provide us with oxygen. They help us to live in the first place. One of the exciting and fascinating things about trees is the mycorrhizal fungi – the symbiotic fungal network on the roots of the tree, the part of it that remains underground. Trees communicate with one another by way of this fungal network. How exactly they do this hasn't yet been discovered. And, on top of this, I don't know whether you've ever been in Chongqing or any other Chinese city where there are no longer any trees, and what that will mean for humans.

JB: I've been to both Beijing as well as Hong Kong back when you could hardly move around outside at all. People always wanted to stay in closed spaces because you couldn't breathe freely outdoors. Your eyes watered. And, by the by, there were also no birds there.

EE: Exactly. There isn't any life at all without the trees. In summer, you notice what reflection off of buildings means. When you pass by those glass façades, it immediately gets unpleasantly warmer. A city without trees is incredibly inhumane! And, despite this, we're still ruining everything. For decades, we've been allowing the oceans to be overfished with machines; our equilibrium with nature's need for regeneration has gotten out of balance due to industrialisation: humans and nature have become estranged from one another. Technology must now work together with nature as a unit in order to restore the balance to some extent. That must now be our main goal.

JB: Is your Tree Museum a teaching enterprise?

EE: For the Tree Museum, I took a step back in natural history: I tried to plant a primeval forest that will thrive within an oval of 400 metres in circumference. That was the idea of Olympia. I've been there myself and seen ancient Olympia. I think it was the best idea humans ever had -2,000 years ago. That you invite nations to compete against one another, for a medal. My primeval forest is framed by an oval of yew trees. The yew was a tree revered by the Celts. When a chieftain died, a yew tree was planted. The chieftain's corpse was wrapped in yew boughs and burnt. The Romans did the same. The ritual in each of the hostile tribes involved seeing the yew as a plant of transition, as a ferry to the next life. Interestingly, the yew

is used today in chemotherapy. The poison from the arillus – the yew seed's red, outer casing – can have life-sustaining effects on us. I'd hope the Tree Museum would sensitise people to such connections. Many of the trees you can visit there were to be thrown away: wild apple, wild pear, wild cherry, I collected centuries-



old bushes. Because what could give us vitamins and oxygen is just thrown away today, unfortunately. That's why I needed a museum for all of these trees that seem to be in the way of human projects.

JB: You're also continuing your father's work through your work as a landscape architect.

EE: The partitioning on the premises with sandstone walls refers to the work of my father, who carved stone pots from blocks of shell limestone. The walls today

are made from the remains of his production. And near them are trees that had to make way for the expansion of a children's hospital.

JB: How do you transplant an old tree?

EE: The German-language saying about the old tree that you shouldn't transplant is an old one. Back then, they didn't have the logistics that are available to us now. Today, I can move a tree. And it grows again in

the new location. And so on. You just have to know how to cut the roots, so that they can quickly draw water back into the cambium after transplanting. I spent decades developing a technique for this that works.

JB: Could a tree be transported

internationally? Do

you have clients who have had their dream trees transported from abroad?

EE: No. No, no, no, no. We always work with the plants on location. Let's take Beijing as an example: I worked with Tadao Ando there on the "Genesis" project. He built an art museum, there was also a Bulgari hotel on the site built to designs by Antonio Citterio, and a "Library of the Future" open to the general public. I found the trees that surrounded all of the park outside of Beijing with the help of a tree scout.

ENZO

I described the type of trees I needed, and then he went out and found them for me - they had all already been marked for chopping down, of course. So, I had these 300-year-old pine trees dug up and transplanted them in Beijing. The transport took about four hours by lorry. It worked perfectly. The idea originally came to me because I was observing how the Chinese would take pictures of each other in front of the Imperial Palace with the old trees there. With the help of a translator, I asked them why they did that. The answer was: "You can't buy time". You can't buy time - that's a simple truth straight away. You should bring it to bear. When you cut down rainforests full of centuries-old trees and replace them with monocultures, it will become quite difficult. And, unfortunately, this madness isn't stopping.

JB: It won't stop. I've also been wondering whether trees could soon become status symbols exactly because of this exclusive, non-fungible characteristic of the time stored in their growth.

EE: Maybe. For me, it's more about the microclimate. I try to design architecture and the surrounding exterior space outdoors as a unit. The large, floor-to-ceiling windows that can be installed now create spaces that are impossible to live in when they are south-facing. When the sun is shining, you imme-diately need blinds. If you don't have a tree to provide shade and break up the sunlight, you cannot stand spending time in that space. Or you darken the floor-toceiling windows and live inside with artificial light. The fact that there are now architects who plan such buildings without trees gives rise to an architecture that is no longer made for human beings. As landscape architects, we must assert ourselves and make it clear to clients that the design of the outdoor space is just as important as the building itself.

JB: Your colleague, landscape architect Günther Vogt, says that the most beautiful landscapes these days are coming into existence in Chernobyl and in Poland's primeval Białowieża Forest. Both are landscapes where humans aren't allowed to interfere.

EE: Of course! That is the case. Then nature takes over again, and it becomes balanced and beautiful. Everything we see around us is human-made nature. And if you travel through an area by train, and see all the pastures and the forests that foresters have developed into monocultures, where no bird nests any longer – all these stupid hiking trails everywhere ...

JB: On the other hand, when I look at your website and see what sort of landscape your clients have put in as gardens: always Arcadian. What they want, it seems, is a view of an almost untouched, undeveloped piece of the world. Infinity pool with an infinite view. The trend is heading towards the last man on Earth.

EE: That's how it is. We try as best we can to create space that works for families, for animals and insects, too. We try to select the right plants for the place. But, of course, this ideal space is made by human hands, right down to the last detail. It's not like we give nature free rein – Günther Vogt is right about that. When you do that, then everything that can grow does grow. Then the ash trees come and destroy the concrete. Nature is very strong, not just when there's disastrous floods.

JB: The oldest and simultaneously heaviest living thing in the world is not a whale, but "Pando", a colony of quaking aspen trees in the United States of America, which is regarded to be one single organism. And then there's a mysterious state of mushrooms, working in secret underground. Is there perhaps some sort of organic relationship between humans and trees after all?

EE: I believe the energy of a tree, the power that it holds is decisive. The tree remains in the same place and everything washes over it. As long as it lives, it endures everything. The respect for a tree matures, especially when they grow older and larger. There are yew trees that are 5,000 years old.

There were complete yew forests. The yew is a great plant: when the deer eats from it, its meat gets better; when a horse eats its berries, it dies immediately. How interesting is that!

JB: The characteristic green of the yew appeals to me. Green is supposed to be so balancing for your state of mind.

EE: It is, I work a lot with yews.

 $_{JB:}$ Is the yew your favourite tree then? Or is there another in your museum that you hold especially near and dear, like a son?

EE: I must honestly say that I have almost a love affair with all of my trees. I like them very much. Unfortunately, I cannot plant so many *en masse*. It simply takes 100 years for a tree to develop its radiance. From then on, it's



a machine that produces oxygen. You have to think of it like this: If you cut down a 100-year-old linden tree, you need 2,000 linden saplings to replace the work of its foliage.

JB: One linden cools with the power of 80 refrigerators. But drivers hate linden trees because the sap from the linden blossoms sticks to the windscreen and paintwork of their cars.

EE: Yes, but it's exactly this hate that galls me!

JB: For most

uncomfortable. The

in the evening,

mosquitoes come out

birds wake you up in

the morning, wasps

get on your nerves in the beer garden ...

EE: Yes. the

including a variety

relationship to nature,

dysfunctional

of attitudes of

something

people, nature is just

We need the foliage of trees to filter the light of the sun

filter the light of the sun entitlement, is very problematic. I think that we must simply teach people now. It is the task of our generation. But in a nice way, not with a wagging index finger, as intelligently as possible. When I started the Tree Museum, I visited churches and looked at what people were moved to faith by: Was it the ornamentation? Today, I think it's a combination of an appealing form of beauty and the contents. I also wanted to make the Tree Museum appealing, not just educational. That's why I transport my meaning through works of art that I have planted into the designed landscape.//

ENZO

ENEA





Larch tree • Larix lyallii [Lar•ix lyal•li•i] The English name larch ultimately derives from the Latin larigna, named after the ancient settlement of Larignum. The tallest species, Larix occidentalis, can reach 50 to 60 m (165 to 195 ft).





Larch tree • Larix lyallii [Lar•ix lyal•li•i] The leaves (light green) are needle-like, 2 to 5 cm (³/₄ to 2 in) long, slender (under 1 cm or ¹/₂ in wide). Larches are among the few deciduous conifers that are usually evergreen.





Redwood [/.ɛdwʊd/] • Sequioiadendron giganteum Most modern <u>phylogenies</u> place Sequoia as sister to Sequoiadendron, and Metasequoia as the out-group. Sequoia sempervirens is <u>hexaploid</u> (2n = 6x = 66). To investigate the origins of this polyploidy, Yang and colleagues used two single-copy <u>nuclear genes</u>, <u>LFY</u> and NLY, to generate phylogenetic trees. Japanese Maple • Acer palmatum 'disectum' [/ejs-Jpælmejtəm/] Commonly known as Japanese maple, palmate maple, or smooth Japanese maple (Japanese: *irohamomiji*, イロハモミジ, or *momiji*, 物), is a species of woody plant native to Japan, Korea, China, eastern Mongolia, and southeast <u>Russia</u>. Acer palmatum has been cultivated in Japan for centuries and in <u>temperate</u> areas around the world since the 1800s.



Crabapple [/kJæbQpəl/] • Malus toringo This wild apple tree was planted in 1944. Native to China, Korea, and Japan. Fruits are edible but very small. Birds, bears and horses alike are attracted to red-coloured fruit. All of these animals helped to spread the exotic apple trees from Asia to Europe via a trail that later would be called the Silk Road.



Yew [/ju/] • Taxus One of the <u>oldest species on Earth</u>. All parts of the plant are poisonous. In the Celtic culture, the yew tree was believed to be a **sacred** plant. The meat of deer tastes much better if they had a share of taxes in their diet (see Foster and colleagues). Horses die.





Plane Platanus [/plejtənəs/] • A genus consisting of a small number of tree species native to the Northern Hemisphere. Recent studies in Mexico have increased the number of accepted species in this subgenus.



Pine tree • [/pajn tii/] Pinus parviflora Pinus parviflora, also known as five-needle pine,^[1] Ulleungdo white pine,^[2] or Japanese white pine,^[1] is a pine in the white pine group, Pinus subgenus Strobus, native to <u>Korea</u> and Japan. This is a popular tree for bonsai.



Japanese Maple • Acer palmatum 'disectum' [/ejs.pælmejtəm/] Preparations from the branches and leaves are used as a treatment in traditional Chinese medicine. When Swedish doctor-botanist <u>Carl Peter Thunberg</u>^[11] traveled in Japan late in the eighteenth century, he produced drawings of a small tree.



Pine • [paIn] Pinus The smallest are <u>Siberian dwarf pine</u> and <u>Potosi pinyon</u>, the tallest is an 81.79 m tall ponderosa pine. One, dubbed "Methuselah", is one of the world's oldest living organisms (4,600 years old).



Messengertree [/mɛsəndʒJ·tJi/] • Aesculus hippocastanum Growing since 1902. Native to Mediterranean Europe. Peeled fruits are edible when roasted or poached – a classic treat around Christmas time all over Europe. Honey from this tree is of a dark colour and tastes a bit damp like hay.





Larch tree • Larix lyallii [Lar•ix lyal•li•i] Larch wood is valued for its tough, <u>waterproof</u>, and durable qualities. Top-quality, knot-free timber is in great demand for building yachts and other small boats, exterior cladding on buildings, and **interior panelling**.

Gingko [/d] (d] (d] Singkow/] • Gingko biloba • 银杏 The holy gingko in front of the temple of Hiroshima was severely burnt in the nuclear fire only to grow again in the 11th year after the blast. It is still growing today.



HOME AWAY FROM HOME Photography Kira Bunse Illustration Andrea Ferolla THE ITALIAN CONNECTION


When you're in ZURICH'S CITY centre and head into some of the side streets and alleyways, where the city seems to transform into something almost VILLAGE-LIKE once more, where the people appear to live as they please, you can barely grasp time, and again how miraculous it is that everyone seems to be striving for such high quality, for such elegance, for such thorough perfection in the shops and cafés and restaurants and bars you can find here. The ITALIANS, who have been a firm part of <u>civil society</u> here since the twentieth century, are responsible for a good portion of this <u>miracle of cultural lifestyle</u>



Nobody really wants to remember what it was like here in Zurich before the ITALIANS arrived, really, no one. Across the following pages, you will be introduced to some of the most interesting characters and protagonists of this wonderful scene



Ms Nuria Fenuta

The baker's daughter

Zurich Magazine: Ms Fenuta, how was it that your father got into this – where did he learn his trade?

Ms Nuria Fenuta: My father comes from a family of farmers and bakers in Apulia. His older brother, who unfortunately passed away in the meantime, had opened a bakery for Italian bread in Stuttgart - he was making it there following Apulian recipes, too - and he was so successful with it that my father said he wanted to give it try in Zurich. At that time, in the middle of the Nineties, my father was still working as a glazier. But his secret passion was obviously bread!

z: And he gave up his window and glass business to get up early to work in a bakery?

NF: Exactly. And he never regretted it for a second. Today, it's gotten difficult to find good people who want to become bakers. Our employees start at four in the afternoon and bake through the night. At four in the morning, we deliver the fresh bread. In two trucks.

z: It smells so wonderful in them! There's almost nothing that smells better than freshly baked bread! When your father opened his bakery in the mid-Nineties, there weren't any Italian bakeries in Zurich?

NF: No, not that we knew of. It's possible that a few of the restaurants might have done a little baking themselves, but there wasn't a stand-alone bakery.

z: And how did the citizens of Zurich respond to this "foreign" bread?

NF: Back then, we went to sell at the markets and the people there were interested, but initially it was the Italians who snapped up the bread. My father then just started going door to door and presented his bread to the people. Meanwhile, everything is going without a hitch, fortunately, but people's eating habits have also changed. And we sell a lot to restaurants.

z: Your famous large and crusty bread, is that also baked according to an Apulian recipe?

NF: Absolutely. All our bread is made with sourdough. The yeast content is barely just one per cent – and most of it evaporates during baking. The secret is time. Our dough ferments a whole two days.

z: How wonderful. Do you get the impression that the gluten intolerances these days mainly come from poorly fermented bread?

NF: That could very well be the case. All kinds of additives are used these days to shorten the process, maybe that's the issue. For my part, there are no shortcuts when making genuine bread./

> Stuffed Foccacia with Prosciutto Stuffed Focaccia with Roastbeef Stuffed Foccacia Ortolano (dark) Cornetto naturale Farmer's Bread Maggia Bread Pugliese Scurro Panettone Chia Bread Baguette with black olives

> > MARKETS

BÜRKLIPLATZ every Friday from 6.00-11.00 OERLIKON

every Saturday From 6.30-12:00

Direct Sale Every Saturday from 17.30–22.30 Giessenstrasse 15, Dietikon Phone: +41 44 774 18 20

Renata Stehli Bocce Oueen

zurich Magazine: Renata, people here call you the Bocce Queen – how did you get into playing?

Renata Stehli: My father played bocce ball. He also built the first bocce courts here. It wasn't the playing that was so important to him, he was more interested in the courts being level and well taken care of. I probably started with bocce when I was around 23 years old. I was already married and had children. By the way, I'm a great-grandmother five times over.

z: May I ask how old you are?

RS: I was born in 1937. On 21 October. The same birthday as General Guisan, zodiac sign Libra.

z: And your father was Italian?

RS: Yes, Italian. They made him a Swiss citizen in Zurich without him wanting to become one.

z: And your mother?

Rs: She was from Ticino. From Castel San Pietro.

z: When did you become champion for the first time?

Rs: I don't remember. I played in competitions until I reached 50. Then I started taking it easier. Now it's up to other people.

z: You were a member of the Swiss National Team? That was a women's team?

RS: Yes, exactly. In the early days it was called the Bocce Club Wiedikon.

z: But it was a professional woman's league, not amateur?

Rs: They were older women who said they were coming to Zurich and were putting together a tournament. I said: "sure, you just have to say when." We set up a buffet, one of them cooked risotto. Then we all sat down in the park and ate, and then I suddenly noticed that someone was trying to steal a few plates. Didn't these people have any money? Oh well, there are always stories like that..../

BOCCE	
173 The precision ball sport known as BOCCE or BOCCE BALL nowadays is actually one of humanity's oldest games.	
62 BOCCE players were depicted in some tomb-paintings in ancient Egypt.In the Roman Empire, Emperor Augustus in particular was described as a passionate bocce player.In his era, the balls were made of wood from the olive treat today they are made of a special type of artificial stone.	. ,
105 TURIN is considered the EPICENTRE OF MODERN BOCCE as we know it today. It was here that the first bocce club was founded, and where the first book about the game was published. ANGELO RIZZI wrote an ode to the game titled "IL GIOCO DELLE BOCCE" back in 1893.	
 54 This working man's game was played mainly outdoors as industrialisation began to take off. The first rule book was published in 1904, and it also defined the dimensions of a bocce court: 24 metres long, 3 metres and 60 centimetres wide. The weight of the balls nowadays is usually a little bit heavier than a pound, and the diameter has settled at about 10 centimetres. 	
256 In contrast to the otherwise quite similar game of boules/pétanque played by the French, the bocce balls are painted in primary colours so that they can more easily be distinguished from one another.	
 37 The goal of the game is to get these ball the BOCCE, as close as possible to a much smaller ball, the PALLINO. Any sort of underarm throwing method is permitted: so the ball rolls, bounces, etc. The opposing team's balls can be knocked out of the game via collisions. Usually there are two teams competing against each other with four balls each. Bocce is basically a predecessor to BILLIARDS, just without the table, pockets, and queues. Skittles and possibly even Homussen – a sport indigenous to Switzerland – may also have developed from this evergreen sport. 	



Every Saturday the players meet at RESTAURANT DA CONO on Badenerstrasse. The BOCCE LANES are on the top floor of the restaurant, which is actually good





... once they get started they play all day long. The GAME OF BOCCE, which is believed to be one of the first sports of mankind used to be a thing of the working class



Gianni De Cesari





At CAREDDA'S pastry shop our models present the wild variety of classic Italian sweets

MR CAREDDA can be very strict when it comes to the traditional recipes. You won't find any sugar-free products there. But he actually uses some rice starch to make his cream fillings less heavy



Caredda Pastry Shop

On any given Saturday morning, a bit later, so around 10 am, an easy, chatty crowd begins to gather on part of the otherwise quiet Josef Street, to indulge in the delicious pleasures of Neapolitan tartlets and heavenly slices of crème creations. The cappuccino, by the way, is also very good.

Mr Paolo Caredda, who opened his pastry shop here 23 years ago and who has lived in Switzerland for 40, can still vividly recall the coffee culture in old Zurich: "A cappuccino was just a drip coffee with a dollop of whipped cream on top. Comparable to spaghetti with strips of ham in a cream sauce and sold as carbonara. But, oh well, that's actually how it was almost everywhere outside of Italy at the time."

Paolo Caredda describes himself as a traditionalist. When you speak with him for a while, one might be inclined to call him ultra-conservative, a veritable "Lord Keeper of the Great Seal" of Neapolitan baking traditions. Although not only – in principle he is concerned about preserving and also defending Italian culture against all interlopers and thus especially against artisanal barbarism.

But he's not all talk and no action. The Caredda family was well established in Sicily as bakers and confectioners in the seventh generation. Caredda even claims, probably with only slight exaggeration, to have been born in his parents' bakery. What is certain, however, is that he wanted to soak up the sweet stuff ever since he was a child, like a rum baba in human form. His interest in the secrets of

the trade amazed even his parents. At 16, they initially sent him to Berlin, where his brother was building up a restaurant empire. But he then was drawn to Switzerland, where he received the finishing touches from the Swiss confectionary elite at Sprüngli on Parade Square and the Dolder Hotel on Adilsberg hill.

But not just that. In Zurich, he met the architect Alfred Roth, who took him under his wing, which is why Mr Caredda calls him his "step grandfather". Sadly, Roth died just a few weeks after Caredda opened his own pastry shop in Josef Street.

After a slow first year, the Neapolitan delicacies soon became an insider tip. Today, Caredda has risen to become an indispensable part of the culinary culture of this fastidious city. Caredda, the ultra-conservative for all things sweet, claims that his assortment of baked goods is and will remain without equal: "The airy, crispy sgfogliatelle, the little hand-painted marzipan fruits, the *zupetta*, and, not least, our incomparably fluffy rum baba, everything you can only get here, from us."

Furthermore, his traditional weekend plaited bread has been voted the favourite in Zurich for several years in a row now. Mr Caredda's ultra-traditional quality awareness is no longer limited to Neapolitan baked goods./

> Colomba di Pasqua Bombolone Granita Gelato Mustaccioli All kinds of special cakes to order Frutti marturana Gianduja Nocciolini di Canzo Tartufo Gianduiotto Aragoste Crocetta di Caltanissetta Gianduiotto Mustacciuoli

CAREDDA is on Josefstrasse 119 +41 44 440 23 41 Monday-Friday 7-19.00 Saturday 7.30-17.00 Open Sunday from 8-16.00



Going to the MARKETS on HELVETIAPLATZ and BÜRKLIPLATZ or even OERLIKON is very rewarding. The flowers offered there are fresh and relatively cheap (for Zurich standards...)



His slogan is in Swiss German, and he sources most of his goods from MILAN

Toni Rosetti Fruits and Vegetables

zurich Magazine: Dear Mr Rossetti, people know you mainly from the markets on Helvetia Square and in Oerlikon. It's said you have the best produce in town.

Toni Rosetti: It's my life. Yesterday I was with my kids in the mountains, but there were hardly any mushrooms, unfortunately. We found a few chanterelles, about half a kilo, but almost no porcini. Aside from which, it was also wet.

z: How did you get to be a produce expert?

TR: I inherited it from my father. He founded our business in 1978 and built it up. Even as a small boy of seven I was at the market.

z: What did the people of Zurich cook and eat before your father introduced them to Italian produce?

TR: Well, everything from the region, mainly cauliflower, broccoli, mangold, all the vegetables that are still around today. Then my father was the first person to start importing produce, especially many varieties of artichokes. But also other types of produce that were previously unknown here. Citrons, for example. Chicory, broccoli rabe, broccolini – really very, very special vegetables and fruits that were downright unusual for the time. That really helped us a lot and justified our rise, so to speak. There were others here who could offer specialities, of course, but not in the quantities that we Rossettis could and not from a single source.

z: Our editor-in-chief Mr Achermann absolutely raves about the citrons he gets from you.

TR: We were the pioneers of citrons in Zurich, and now even food wholesalers such as Marinello sell such specialities, but you can only get the best quality from us. We get a part of our stock directly from a producer in Sicily. You need well-established contacts for that. I go to Milan every two weeks to shop there. There I get the best, really fresh goods, that's the name of the game for us.

z: Where do you buy in Milan – at markets?

TR: Milan's wholesale produce market is similar to the one in Zurich, but many times larger. I have a person there, a sort of produce agent, who goes shopping with me. He more or less grew up there at the market and that is worth its weight in gold. He gets 10 per cent of every sale from me.

z: So it's a business that doesn't work without personal contacts.

TR: I've adopted my father's methods. It's difficult if not impossible to digitalise. I always fly down to Sicily myself to personally meet with producers. But that's the only way I can get my special melons. It's all really easy if you're there on the ground.

z: And what, for example, makes your citrons outstanding?

TR: When our citrons comes to market, it was harvested no more than five days beforehand. The leaves on the stems are still fresh and shiny. They look good. In other places, they've been in transit longer and the leaves are dried out. Our artichokes are also famous. In autumn, we always have seven or eight different varieties. This includes one with spines from Genoa, they're really very, very good. We also recommend our wild vegetables. We have *broccolini leccesi*, arugula from Lecce in Apulia – all sourced directly from small farmers.

z: Who are your customers? Are they more likely to be Italians or Swiss citizens with Italian roots?

TR: The traditional Swiss person would rather just look at a wild vegetable. They're also willing to try it, but we have to do some convincing first. Correctly inform people. Encourage them: "Come, try it, cook it like this and this." It's the same for the citron - it is truly a gorgeous citrus fruit, but many just gape at it. Then I have to cut them off a piece and give it to them to try. Explain that you can make a salad with it. That you can cook it, pickle it, even use it for pastries...

z: You're passionate about your produce!

TR: Maybe I'm a bit too passionate, but that's just my nature. For me, work is a positive drug. I love it! Nowadays we sell about 200 kilos of citrons a week in the winter. I also have beautiful lemons from the Amalfi coast – they're magnificent, of course! Then bitter oranges you can use to make a wonderful marmalade. Bergamot oranges, which smell wonderful and are just pretty to look at as decorations.



from Apulia

z: You also eat with your eyes, as Mr Achermann likes to say.

TR: Mr Achermann always buys the best figs from me, from Lecce in Apulia. They're quite rare, so he really enjoys them.

z: These days it's become a political thing to eat more vegetables, for animal welfare, and

to slow down climate change. Have you noticed this in your sales at all?

> TR: I haven't consciously noticed it, but since corona our sales have almost doubled. I don't know if it's only due to that, but corona has given us a real boost. People want to live more mindfully, they want to buy less and instead buy better quality, good products. It's extremely noticeable to us, it's fantastic for us Rossettis. There always used to be 10 of us, but now we're 13 or 14. Including temporary staff, of course, and it's just a joy!

z: During times of corona, people have rediscovered their regionality. Of course this means that the competition

with the mushroom safaris will be stiff this season.

TR: I think so too, because the people are more likely to stay here in Switzerland./

Broccoli rabe Artichokes Tomatoes Aubergines Parsley Basil Lemons Blood Oranges Bitter Oranges Onions Lettuce Arugula Fennel, Garlic, Sage Rosmary Broccolini Chicory Snow peas TONI ROSETTI +41 79 702 81 03 MARKETS

HELVETIAPLATZ Tuesdays and Fridays 6–11.00 OERLIKON Wednesdays and Saturdays 6–12.00





TMotorcycles

In his workshop, PIERANGELO TAMBASCO specialises mainly in Italian models, including DUCATI, APRILIA, MOTO GUZZI, and BENELLI. You may bring your Yamaha, too





Originally, the restaurant was known by the alias CHIANTI SPRING. In the meantime, however, it also serves other wines



"Every now and then I think of something that I miss about ITALY here. But on the human side of things, not so much. I've rooted to the spot here, like a tree" STEFANO PISCOPO

4.10 92

wine wants to dance on the chords of time" DARIO BISCHOFBERGER

"No, we don't do delivery. I mean we still flambé our veal kidneys right at the table – how would that work?" FRANZ FERLIN

"When I opened my first shop for ravioli in 1989, olive oil was nearly impossible to find in Zurich" PATRIZIA FONTANA

A perfect Match

The story of the very first Italian restaurant in Zurich as told by some comrades and friends When do we speak of an institution? When we're talking about restaurants, it's simple: a restaurant becomes an institution by way of the time it's been at its location. With continued success over several generations of diners. An institution is not kept alive by walk-in customers, it has regulars who remain loval. It requires a shared memory in which moments from the guests' lives are intertwined with the institution's history.

GIANNI VERGANI FRANZ FERLIN **DARIO BISCHOFBERGER** PATRIZIA FONTANA **STEFANO PISCOPO**

Words by Joachim Bessing

Casa Ferlin on Stampfenbach Street, potentially also known by long-time Zurich residents and the older amongst us under the name of Chiantiquelle – the Chianti spring – is such an institution, at this location for over a century. Always owned by the one and same family, and now being run in the fifth generation. Marco Ferlin, the youngest, already works in the kitchen. What is also crucial for the reputation of an institution, at least one of the specialities, in this case the ravioli in butter, must still be brought to the table exactly as it was over a hundred years ago, at the start of the story of the first Italian restaurant in Zurich: made to the recipe of Notburga Ferlin, cook and wife of the restaurant's founder, Gaspare Ferlin.

Mr Ferlin was one of the first Italian emigrants to seek their fortune beyond the Alps in Switzerland, after the completion of the Gotthard Tunnel in the 1880s. For the cost of 44 Swiss francs, he purchased a "Patent for operating a tavern" in Zurich and rented the Gasthaus zum Löwen – the Lion Tavern. His logic: the Italian guest workers would be longing for a pub where they could meet fellow countrymen and get food and drink from their native land. Henceforth he began importing Chianti wine, which at the time still came in bottles wrapped in straw. Soon the Lion became known as the Chiantiquelle. Success came with the ravioli of his wife, Notburga, a Tyrolean, who first stopped in the Chiantiquelle while travelling from Rome to Paris, but was persuaded by him to stay, forever. Their son Menotti took over the restaurant after his father's death in the early Fifties.

Along with regular customers, institutions also need an ambition, a vision of where their journey should be going to. Absolutely. The Fifties were still very far off from the job interview question of "Where do you see yourself in ten years?" But Menotti Ferlin's answer would certainly have been: "In my restaurant."

There, on the Hammond organ. Before entering the business of his parents' Chiantiquelle, he had completed training as a pianist. He appeared on a popular TV quiz show as the musical accompanist. To provide an adequate structure for his many different interests, he had the Lion Inn, which the family now owned, demolished and a five-storey building constructed on the site in the style typical to Zurich in the Fifties. The upper floors were cleverly rented out as office space. On the ground level, the astonished regular

guests entered the resurrected Chiantiquelle as the newly built Casa Ferlin.

Today, the unchanged interior can be enjoyed like the contents of a time capsule by Andy Warhol. Entering Casa Ferlin in the late summer of the year 2021 is like urban archaeology. Everything here seems so out of time that it has become extraordinary again. Everything surrounding it has changed in moderation, occasionally even considerably, while inside, at most the Hammond organ has been banished to the cellar although the edges of the menus have a keyboard trim. Velvet curtains have picturesque passements: in Titian red, of course. Oil lamps smoulder on the tables. Ceramic shells and crustaceans decorate the shimmering turquoise ceiling panels. Renaissance paintings show Arcadian scenes. On matchbooks in (Italian) national colours, a little boy and girl peek down each other's underpants: "There is a difference."

However, there's still the ravioli made according to his great-grandmother Notburga's recipe, in butter, to soak up with bread – even if more contemporary eating habits meanwhile have a notion of lactose intolerance and low-carb diets. Although they did set up a service for patrons to take home ravioli during corona, even though the restaurant was otherwise forced to close for several months. But that a food courier with a bulky backpack would ever step

foot in the Casa to bicycle a freshly prepared meal to a customer remains inconceivable to Franz Ferlin, who took over the restaurant from his father Angelo, Minotti's nephew: "No, I mean we still flambé our veal kidneys right at the table – how would that work?"

If you think about it that way, Italian cuisine and the conservatism in Zurich were probably

a perfect match. The Italians'

traditional preparation may have

After all, the wistful line in the

"Addio paese della fame" hasn't

admittedly took time before this

foreign food was appreciated

been heard in this country for

song of the first emigrants



Italian restaurateurs from the generation of Franz Ferlin's son Marco, who's currently getting warmed up in the kitchen of the Casa, haven't just stayed here in the city. Zurich today has become an attractive place for restaurateurs of all persuasions, where a knowledgeable clientele rewards most notably an uncompromising approach to quality. What is being sought here is the special, the

CIAO

ZURIGO

incomparable. Italians additionally offer a special atmosphere. And, as strange as it may sound, a homey and cosy feeling. Italian cuisine is, to use another modern term, comfort food.

Stefano Piscopo, who is sitting at Franz Ferlin's table this evening, started out in his mid-20s as a cook's assistant in the venerable restaurant Piccolo Accademia on Rotwand Street. Later, he was able to take over the establishment and considerably expand it. His restaurant, which has been spruced up to now be the Accademia Del Gusto, is also aiming to become an institution. It will, if the residents of Zurich so will, and represents a contemporary take on Italian cuisine. He uses oil instead of butter. Meat and fish come off the charcoal grill. At the time of its opening in 2004, that was a novelty in Zurich. To this day, Piscopo says there are only a handful of restaurants in all of Zurich with this archaic device. Antonio Piccoli imported this preparation method from northern Italy, where his family is from, from Verona,

His successor, Piscopo, comes from Lecce in Apulia. After his years of training and apprenticeship, it was a coincidence that initially brought him to Switzerland: "I knew a chef who had worked at the Robinson Club in Apulia. During the winter season, he managed a hotel kitchen in Switzerland. In 1996, there was an accident and one of his cooks was going to be out for three months straight. So he called me and asked if I might not be able to come."

Piscopo was hesitant. He'd heard from his parents about life in Switzerland, and it wasn't all good. His image of the country was shaped by this, but he still was able to make the decision to rush to help his distant friend. The "maximum of three months" he had firmly resolved to stay have now turned into 26 years. "Life in Switzerland is different", he admits. "The people are different. But not as cold as is often claimed. Every now and then I think of something that I miss about Italy here. But on the human side of things, not so much. I've rooted to the spot here, like a tree." Over the past 26 years, he's also seen exactly how Switzerland's landscape of restaurants has changed, especially in Zurich. Fewer and fewer organic", Piscopo says emphatically. The organic label is also essential when purchasing meat and vegetables. A term, in turn, that an institution like Casa Ferlin admittedly doesn't have to consider worth mentioning. Or not yet?

Piscopo, who's chef jacket is decorated with the logo of the luxury vehicle manufacturer Maserati, is proud that some of his regular customers today come from the old Accademia clientele, which Piccoli founded back in the



Patrizia Fontana: When I opened my first shop for ravioli in 1989, olive oil was nearly impossible to find in Zurich. But then my business soon took off. It went so well, that I got tendinitis from making so many raviolis

lay. Here, too, the generational

products must be ordered directly and imported from Italy. The markets have become more open. Nearly everything is available and on hand. In contrast to Casa Ferlin, where pounds of fresh pasta are still made by hand every day, Piscopo relies on dried pasta from Benedetto Cavalieri – made in Apulia, of course, in bronze moulds and gently dried for 48 hours. Cooking it al dente takes about twice as long as ordinary supermarket pastas. "It's day. Here, too, the generational changeover has succeeded – even if the two restaurateurs weren't actually relatives.

Something old, something borrowed... Like for the bride, something new is still missing. That's what the young Dario Bischofberger represents in this round at Casa Ferlin. And not something blue (which ironically can mean being drunk in German) but something orange,

of Italian cuisine

as he deals in natural wines. At the moment this seems to be a trend amongst so-called foodies (who want to distinguish themselves from traditional gourmets, about as much as travellers to the jet set), who are always on the prowl for new things. But Bischofberger isn't a trendsetter, and certainly no winefluencer. When talking to him about his love for natural wines, he quickly becomes philosophical. Oenosophy is his profession: "First off, natural wine doesn't mean anything. It's just a term, and it isn't even protected. A more dynamic term would certainly be more appropriate. Living wine, for instance. At the end of the day, this is really all about getting back to the roots, back to how wine used to be. How it was created, how it was made. And this getting back has nearly become a global movement. Natural wines are definitely in vogue. But looking at the original meaning of the term, it's a humble affair. It's going back to a winemaking that recognises biodiversity and that views the grape vines as one plant amongst many in nature or the landscape." Mr Bischofberger started his own business as a wine merchant 20 years ago. Back then, he had the opportunity to put together his first assortment from the so-called classic wines of several producers. Nowadays, with a growing interest in living wines, there is also competition.

"At the same time, I was in love with wine", he says. "I drink wine. Wine is my food. And wine carries a certain mystique within it. Apparently, it's drinking quality is changing, continually getting better. It needs its time, while other foods must be consumed quickly. Wine wants to dance on the cords of time – that was the romanticism that fascinated me about wine. And that's why I wanted to import wines that carry such a mystique."

CIAO

ZURIGO



By the by – and also according to his own words - he had no idea about wine 20 years ago. But there are cultural reasons for that: "I'm half-Swiss, half-Italian." Furthermore, he sees himself somewhere in between a DJ and a merchant. Mr Bischofberger has his roots in that brief period of cultural anarchy in Zurich in the early Nineties, when - beneath the domination of the so-called beer cartel of the

four big breweries – a scene of illegal bars and restaurants sprung up. This is the scene he used to go out in, and where he sprung to action. "It was a wonderful Zurich back during that time."

With this he means the liveliness, but also perhaps the fragility of it, the momentum, because with all of these ventures you never knew what tomorrow would bring.

Tempi passati. After the demise of the beer cartel, the subculture began to establish itself and become commercialised in Zurich, like happened and happens everywhere else in cities around the world. There is no doubt that you can find a wide variety of restaurant

concepts in Zurich today. But they're similar in one respect: they are all operating on an equally high level. There are virtually no outliers or extremes. If there are, then they are mediocre, which nobody here likes.

In the meantime, Bischofberger finds his adventures in wine. He chooses them not according to whether or not it gets better and better over the years, or even if it could yield a dazzling return, but whether the spirit in the bottle has its own life. Whether it remains alive as, nota bene, it should for a natural product.

The Ferlin family sold their vineyard in Tuscany a few years ago. When the relatives who had been managing its cultivation died, it was no longer worth the effort to keep it. Now,

of course, there are many other wines on the Casa Ferlin menu and, consequently, in the Ferlin cellar than just Chianti. It will be exciting to see if this institution will again begin including completely different wines on its menu after Marco Ferlin takes over. Zurich has long had the necessary structure for this. In any case, the Casa is definitely fit for eternity.

After 30 years in the restaurant. Franz Ferlin has some dear memories of his cherished guests. Not really reluctant to share one or two with us, he chose to tell the following anecdote: a regular guest recently said to him, almost in passing, that he would be retiring soon. After

that, he never showed up again. One day, when he coincidentally ran into the former regular on the street, Ferlin asked the man why he was no longer coming to the restaurant. He looked at Ferlin in amazement and said, "But I told you, I'm retired now." In the end, all that remains from the life of an institution and the life of its guests are memories once their connection is severed./

Italians do it better — or was it butter?

Did somebody just order a capuccino to go?







The lighting is crucial. Like ANDY WARHOL said: "I believe in low lights and trick mirrors"







TRATTORIA SEMPRE is the name of the latest addition to the family-owned and operated company BINDELLA, which runs several restaurants and bars in most of Switzerland's major cities. The family also owns a large vineyard estate in Italy. Trattoria Sempre, in Zurich's historic Old Town not far from the Grossmünster Church, focuses on rustic dishes served family style, known as TAVOLATA



Mariano Laundry

Since 1977, the MARIANO LAUNDRY has been cleaning mountains of tablecloths, napkins, aprons and kitchen towels from the traces of convivial evenings and nights. Today the company employs 45 people and cleans 8 tonnes of laundry every day. Two questions for General Manager ROBERTO DE FILIPPO

z: There's the phenomenon in private households of single socks disappearing without a trace in the washing machine. Does that also happen in professional laundries? Is there perhaps something like a laundry ghost?

RF: Yes, this phenomenon also exists in industrial laundries. Whether or not there's such a ghost is difficult to say. I've never seen one, and I've spent many a late night in the laundry.

Antonella Nigro

z: What is your recipe to deal with red wine and tomato stains? Are there substances that leave stains that cannot be gotten out?

RF: To my knowledge, tomato and red-wine stains are the faundry's biggest enemies. I haven't found a suitable remedy to fight these stains so far. But since we wash much differently than the regular housewife/househusband, we of course have chemicals that can almost completely eliminate such stains.







Raffaele Tromiro World Champion Pizzaiolo

You can make it far with pizza. For a change, we're not talking about the rapper Capital Bra, who is meanwhile earning more money with a series of frozen pizzas than with his music. But also alluding to music, and with apologies to Billy Bragg: got pizza, must travel.

Let's take Raffaele Tromiro from Naples, for instance. According to the legend he tells in a most amusing manner, his great-grandfather and his grandfather were pizza bakers. His father, in contrast, had already moved up in the world a bit, and employed in his restaurant a pizza specialist, what is known as a pizzaiolo.

When the pizzaiolo was planning to retire, Tromiro's father asked for the man's advice as to which of his two sons had what it takes to learn this trade, the art of pizza making. The old pizza pro then asked each of the boys to place their right hand on his forearm. That was apparently the entire aptitude test. Raffaele passed,

and no sooner was it said than done. From Naples, the newly minted pizzaiolo travelled far and wide throughout the world. And wherever he pulled his airy, perfectly risen, crispy, and leopard-spotted discs of dough

out of a wood-fired oven, he was showered with prizes, trophies, and awards. Apparently,

it's now more than 300. Anyone visiting him in his main workplace, his restaurant Napulé, on the lake in Meilen, can even see pizza certificates from Japan and written in Arabic.

That he would end up in Switzerland, of all places, after his world-spanning career, comes as no surprise to the baking star: "Like the Swiss, I love precision." That's why the taste of his pizza is unmatched. Especially his simple

> and pure pizza margherita and the version with mortadella and chopped pistachios, both are something you can eat time and time again – and at any time you want.

> Thanks to the 48 hours and more it takes for his dough to ripen, you can really eat his pizza at almost any time, even late at night, because a crust from Master Tromiro isn't heavy like a lead weight in your stomach once eaten. Fortunately it takes just a maximum of 90 seconds for the pizza to be ready to serve from his wood-fired oven heated to 480 degrees Celsius.

His "colleagues" from the

He grew up in the kitchen of his fathers restaurant frozen-food faction are limping across the field in defeat.

Meanwhile, Raffaele Tromiro also even has a signature flour, brought out in cooperation with the Swiss Meierhans Mühlen - so eat that!./

> Margharita Calzone Prosciutto e funghi Salsiccia e friarielli Vera Napoli Marinara Tonne e cipolla Mortadella e pistacchio Pizza Nutella

NAPULÉ has a small shop in the city for take away and delivery only in Stadelhoferstrasse 42 (next to Kronenhalle Garage) +41 44 260 86 68. stadelhofen@napule.ch

The restaurant is in Meilen, Kirchgasse 59 +41 44 923 02 02 meilen@napule.ch

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Boy, if I could only have a pizza for every trophy this pizzaiolo has won! Prizes and cups in RAFFAELE'S collection come from all over the world including the Middle East and Japan



All of them - he is CONSTANTLY observing what is going on. Curiosity doesn't kill. Not this cat



If you have seen a bit of the world outside of Switzerland, it may be a bit easier to make peace with the ghosts of your past. After many years abroad Mr Vece has returned to Zurich. He just doesn't know yet if it's back for good.

The other day, as the sun was just readying to set, Costa Vece was sitting on Helvetia Square in front of Bar Campo, which nests there like a wood-panelled cave in a concrete druse. Mr Vece, who is wearing a t-shirt from the neighbouring ACID bar on this early summer evening, which has the graceful signet of what appears to be a woman's hand making the "okay" symbol with a smiley face peeking out from behind the thumb and index finger, doesn't quite know what to order just now. Could it be that he saw a pink-coloured drink a few days ago that had fruit floating in it? The server patiently lists the drinks while Vece listens. He is a good listener, curious, considerate, and at least as captivating as a narrator. You glide from one point to another in conversation with him in a dreamy, easy manner.

"Have you ever noticed the tiny stick figures and sayings on the toilet walls here", he asks, explaining they are the work of his Bulgarian artist colleague Nedko Solakov, who lives and works in Sofia, the capital of the country of his birth. Costa Vece, son of a Greek father and Italian mother, born and raised in Appenzell, Switzerland, isn't sure if he feels at home here. Even though he returned here to Zurich after years in Italy and London, and especially Berlin. First and foremost for family reasons. Whereby, as an artist, he also appreciates the fact that

all the tradespeople he needs to produce his ideas are available here in a very small area. It was much different in the huge, particularly broad expanse of Berlin: "You lose a lot of time there." And then we're talking about the influences from the history of religion on the materiality, on the social fabric of a city – a topic that he's been dealing with a lot lately. But he doesn't want to reveal more about his work. "I'm the type of artist who requires a very long time to think and clarify before that can be reflected in a group of works. If I talk the ideas to death beforehand. I become barren."

His perspective on everything and himself, which at any moment can elegantly switch sides from introspection to an exterior view, draws comparisons to everything: first he talks about the special Swiss tax on potato products that prevents him from buying foreign potato crisps, then to, with a similar melancholy and a wide-awake face, speaking about his fate as a child, when he was sent to a children's home for many years after his parents' divorce because that was still the common practice in Switzerland in the Seventies until 1982.

"My brother and I received financial compensation later for our years with the nuns", Costa Vece says. At the Fischbrunnen public fountain, honey-coloured sunlight refracts in the inexhaustible spring water jets that splash from polished brass taps into the stone trough, a splash that's almost inaudible, but it's quiet now.

We order another happy-hour drink. He says, "I like the Balkans." With a Greek and an Italian passport, he still doesn't consider himself to be Swiss but "in between".

For an artist, nowhere is probably the only place he can stand to be./

> CIAO ZURIGO







GIANNI TOMASULO: I'm known as the FLYING FIGARO because I flew around with the Swiss

national soccer team as their team hairdresser. Since then, I go to the homes of my clients. I have a portable sink for washing hair. I also colour, straighten, do highlights... everything easy, conveniently, and discreetly in people's homes. Because of this, I end up seeing a lot of the private lives of the rich and famous. But I'll just say, I don't want to get married...



The majority of the women in Zurich are conservative. Not as conservative as they were 26 years ago, but still fairly conservative. For many of them, their lives just seem run by a rule book, according to plan. Sometimes when I go to NAPLES, I experience more spontaneity and joie de vivre there in just four days than I do here in a whole year



tzerland in general, but in Zurich in particular, perfectly maintained classic cars ar atus symbols on the one hand, but on the other as reminiscences from an era of itious designs. Unsurprisingly, there is also an independent subsection of the club the FIAT CINQUECENTO in Zurich. opul more The curiously tiny, candy-shaped vehicle was also belittled as the diminutive I but has meanwhile become an Italian national treasure. Enveloped in ca ouse.

s less hitting the accelerator and more daintily stepping on the gas.



.nna-Thea Guya Marini Stylin Stephanie Kunz oto and Light Assistant Thomas Fuerer Styling ting Bettina Sorg Hair Rachel Bredy Make-up 1st Photo Assistant Eleonora Gustapane 2nd Ph Production & Ca

ewellery vn. Bus Stop 87 Jumpsuit Pucci at Jumpsuit at Valentino 8 Pants Wardrobe, iscal Suter Pa age at Pa Wardrob Jul 126/127 ace vint Suter Dr Ra Ъ se Pas Stylish Trois Polum Trois Pommes Drigina at the Bus Stop Parties (Jen. Vintage 50ies (age YSL Fendi at Mc at Love Mer Fendi Tschüss, Ъ Page 73 Scarf at Ikou T Ananas Unlimite Page 82 Dress at After W vintage at Maroni, chain/bel Haute couture skirt vi After Work Studio I

family has multibrand stores in 1973. The Trois Pommes supported by Trois Pommes, Switzerlands first concept store, founded by Trudi Götz in Basel, Zurich, St Moritz and Gstaad. vlsuo was gener Zurich magazine



"ODE TO THE CERVELAT" Photography Reto Schmid HOMMAGE À FISCHLI & WEISS

> Maurerfrühstück in Rot mit mildem Senf









Zwerg auf Fleisch und Brot Hängendes Dutzend im Abendschatten





Kugeln und Fleischeslust

Nackt in Murano





Fallen Rainbow Salutierende Guerillakämpferin mit Patronengurt und Chili





Optische Verdauung Astrophysisches Stillleben

Ode
1 /

to the cervelat

Cervelat, o cervelat you're the sausage where it's at, you're never just the same to me, you're so much more than even that.	Yc sn the Yc
Cervelat, you working-class cutlet, you proletarian fillet, you queen of the poor, power for hikers, you salad improver, you bread refiner,	sn the Yc
you luxury for those who have little use for luxury. Cervelat,	Yc sn fry the
you smell of much more, you're always glorious, always take the biscuit, the culinary outlook — a wonderful expanse.	Yo sn sei the
Cervelat, your baby-soft skin — immaculate, you opt for understatement, you shine in the flames, you thrive in the oven, you excel in the pan and surprise when cold.	Yo
Cervelat, your name derives from cerebrum, the brain was your first ingredient, was your first and your cleverest of offal.	
Cervelat, you lie in my fridge, are always at the ready, you're always there for me, even when every other promise has been broken.	W the an – 1

What to do with the cervelat

You can, without hesitation, niff, grasp, and chomp on he cervelat.

You can look at, niff, grasp, and chomp on he cervelat.

You can look at, sniff, score, skewer, roast o'er an open flame, and chomp on the cervelat.

You can look at, niff, slice into rounds, ity up in a pan, and chomp on he cervelat.

You can look at, niff, slice paper thin, erve as carpaccio, and chomp on he cervelat.

> You can look at, sniff, serve with mustard, salad dressing, or ketchup, or have nothing at all on the cervelat.

You can look at, sniff, slice into cubes, toss with sour pickles, and chomp on the cervelat.

> It is unimportant if you serve with or without bread, or if you prefer to eat cold or warm the cervelat.

What is most important is just he sniffing nd chomping.

Pedro Lenz
BARBECUING

The cervelat tastes best eaten out of doors and grilled over hot coals. For this you will need a freshly cut stick, traditionally from a hazelnut tree. Use a sharp knife to score the cervelat along its length, then slice the ends open with two lengthwise cuts so that the ends can spread out and crisp up. Use the stick, twig, or other holder to keep the sausage just above the hot coals and grill it until it's reached the degree of browning

> FOREST FEAST One way to prepare and eat the cervelat cold is known as the forest feast - or Waldfest - in which the sausage's casing is peeled off of it and the rest is eaten with mustard. You can optionally chase it down with a beer.

NALPTIK

SAUSAGE SALAD $\overrightarrow{F_{E}}$ \overrightarrow{THE} $(\overrightarrow{A}, \overrightarrow{A}, \overrightarrow{A},$ cheese with a strong character, such as a Gruyère

Slice a number of gherkins into thin slices 3

Whisk up a flavourful vinaigrette using white balsamic vinegar, a pinch of sugar, 4 plenty of mustard, salt, pepper, and oil

Pour the vinaigrette over the ingredients, gently toss them together, and enjoy with a crusty bread







TIGER GIRL, RAW, SOUL OF A BEAST: at 26, Ella Rumpf has been brilliant in a number of films with combative titles. Is she like that as a person, too? Or more of a diva? Or something completely different? How exactly?



She has been listening to a lot to songs by Bettina Wegener lately. *Coolsein* is her favourite song these days: "People sometimes tell me you mustn't show your feelings..."

"...Cause the others nowadays want smiling chatter and silence..."





"...And who don't play the game will perish by its sword..."

"...With weaknesses as targets, others must not see them ..."





"... 'Cool' is one of the popular words. Well camouflaged is half the battle. Icy expression from a test tube production already started..."

"...If a man cries, he's no man. Only those who cry can truly laugh..."





The other day, when summer was in full bloom and people gathered outside of the bars by sunset, we sat down with the young actress to talk life. As usual she was somehow in transit. Having returned from a long time abroad, in Japan. Already on the move to Paris the very next day. Ella Rumpf is a very busy person. But once she has sat down, she appears calm. Eves open wide. All set to receive.

Joachim Bessing: Karl Lagerfeld liked to say that he worked like a cassette recorder: he stored topics, people, and everything he needed to be creative into himself and then, when the tapes were done playing, he pressed the eject button and everything disappeared again without a trace.

Ella Rumpf: I've trained that. I'm actually doing it like that more and more, and better and better: cassette in, cassette out. I often got too carried away by a role in the past, but that didn't make my work better - or at least I didn't have the feeling that it did. I enter into a profound physical experience with my voice and my body when I'm acting...

Beda Achermann: But if you have the feeling that you're deeply involved in the life of these roles with everything that makes you you that you're living the role – you can't simply just eject the cassette in the evening. I once read about an actor who, after filming, was still acting like a policeman, even though he'd long since taken off his costume. He was screaming at people because they'd parked incorrectly.

JB: In Germany, actors are considered to have limited culpability for about three hours after a performance. Because they aren't yet "themselves".

ER: I acted in Italy with a great actor. She is 70 years old and I had many conversations with her because she had lived so many

roles. She said, "A journalist said to me once, 'Who are you?' And I said, 'Does it even matter?""

JB: But is that true? Everyone else who aren't actors spend the greatest part of their life trying to find out who they are in real life.

ER: Yes, but that's exactly it. As an actor, perhaps you notice more clearly than others that there's no such thing as this one essence of a personality. Everyone takes on different roles according to the web of relationships they currently find themselves in.

BA: Is acting an eternal search for you?

ER: No. Well, I mean I am searching for my essence. But I'm noticing that my essence is more of a bouquet, or like Walt Whitman wrote, "I am large, I contain multitudes". And this bouquet has gotten very extensive meanwhile. And that I am all of it.

BA: But are you all of it? For instance, I can put myself in the shoes of almost every photographer. William Eggleston or Helmut Newton are or were personalities that exactly matched the photos they took. I could take similar photos, but I'm not like that.

ER: For me, it also primarily depends on the story. As an actor, you approach it. You try to make the part of the character in which you can find yourself bigger.

JB: Do you need to be more restricted in order to find complete expression or do you need a lot of space, like when you worked with Jakob Lass on Tiger Girl, where there was a lot of improvisation?

ER: I need very open lines of communication with the director. I have to have the feeling that we're working on something together.

JB: In Soul of a Beast you don't have a lot of text. You play a femme fatale, and you say it fairly near the end of the film: "I ruin everything".

ER: Am I really the bad girl? My perspective of it is naturally a bit more nuanced. People are quick to ascribe to me that I'm always playing the rebel.

BA: The fragile rebel.

JB: That of course makes me think of Béatrice Dalle, of Betty Blue in the Eighties. There was a similar image and then, as a result, the Eighties were really dominated by this female character. Béatrice Dalle and Isabelle Adjani, they were "the other women".

BA: Was your youth, the upbringing by your parents formative for your desire for intensity?

ER: The character in Soul of a Beast is closest to me. A thoughtful and vulnerable person. For me, Corey is a person who feels quite a lot. And who is very open. She wants to travel to South America. And she falls in love easily. Because she doesn't know what she wants from life, she's made out to be a bad girl. But she really isn't doing anything but feeling. And loving. As Ella, I take it for granted that I can dive into any possible situation without fear. To face situations. But apparently this isn't seen as a feminine quality, it's seen as being rebellious. Because I'm a woman who does something like that. I grew up not being all that concerned about my gender. My parents never asked me about it or told me to do so.

BA: There were also more important things for you because you're creative. There are other things to see, to experience, and to want. Ella knows a lot about light, about shadows. A person can talk to you about that. Your bouquet is a broad, growing interest.

ER: I am definitely incredibly interested in life. But in society, they also love to pigeonhole vou. That's one of the main reasons that I've



always had to live in other countries.

BA: You're just open, which is something special here. When you showed me the postcards of everything you're interested in...

ER: Beda said I should take self-portraits in Japan. I didn't do it. I took a lot of photos in Tokyo, but I've only ever taken a photo of myself at the start of a new film.

BA: Many photographers do that. The first exposure is a self-portrait.

ER: I love postcards. I put up some where I am, then it soon becomes far too many. Particularly in hotels, where the

rooms are impersonal. Some hotels have the worst pictures on the walls – a nude woman's back with water droplets...

BA: The postcards, on the other hand, show your own desires.

ER: Right! I found these in a part of Tokyo that is called Jinbocho – 神田神保町. It's the centre for used-book stores. For instance, on this one, you can see the moon. With the

ELLA

RUMPF



earth, small in the background. I really love the moon. No matter where I am, the moon is my anchor. I just went through a three-month phase where I was so busy that there was no time to pay attention to the moon. And I felt how much I miss the moon in my life. But in Japan, it was amazing: the moon is like a croissant here and a smile there!

JB: But what is that postcard with the BMW 8 series?

ER: I think it just looks cool. And I'd love to sit in one. I also like the composition; I could fly to the moon with that car. And the third one goes with it, too, it reminds me of Michael Mann. I love skylines. Whenever I go to another place, the first thing I do is go to the highest spot and try to see the city from above. If that isn't possible, then I at least look for a bridge.

JB: Do you have a drone?

ER: No, I hate drones!

BA: But do you like to fly?

ER: I like to fly. I sit at the window and can even enjoy turbulence now. This photo here shows my homeland: the Matterhorn. I found the postcard in Tokyo. When I was homesick. But then I realised. I've never been to the Matterhorn.

JB: I thought it was obligatory! And you take a field trip there in school.

ER: Somehow I always thought that I still had time for it. Now I'm ashamed to say it.

BA: What's crazy, when you're there, is that it's actually there. It's just there. There are a few things that you know about. The Eiffel Tower is okay. But the Matterhorn is wow! It's alive.

upcoming HBO series TOKYO VICE. Then there are her beloved postcards she found in the Matterhorn and BMW. Plus there's one of her paintings, too

JB: Did you go to Mount Fuji?

ER: No, I just saw it from afar.

JB: Foreign mountains can't stave off homesickness for Switzerland?

BA: No. not at all.

ER: They have to be your own mountains. But it was wonderful always being able to see Mount Fuji. I lived next to a small park that was on a hilltop. And there was a tree in the middle of it. Early in the morning, all the Japanese came with their little dogs. Everyone has dogs there. Small dogs. All kinds of breeds, just small.

JB: Like bonsai, so that they fit in the small flats.

ER: Dog culture in Japan was a new world for me. They had prams for the dogs. And small sacks of nappies for the dogs. There were also clothes shops for dogs. And hairdressers.

JB: How do you say dog in Japanese?

ER: 犬

JB: Do you have pets?

ER: No. Too much responsibility. So, this postcard belongs to the Matterhorn: a still life with crabs. My mother always had postcards with nature morte. And she always arranged the ingredients and the fruit bowls like they did on those postcards of still lifes. And right now I ask myself whether Botticelli's Spring doesn't fit well with the Matterhorn and the crabs. This is also one of the postcards that was in my mother's kitchen. To me, it's one of the most beautiful paintings ever. When I look at these three pictures, I get a feeling of home.

ELLA

RUMPF

I once had to look at that Botticelli for an hour in art class. We were in Florence for a week, and everyone had to pick a painting. It was a very educational experience for me.

BA: If these six postcards are like a home for you, then they're also guidelines for your life now. For your interests.

ER: What I mainly see in these pictures is liveliness. Fertility. *Joie de vivre*. A potent life. I like simplicity, but I also like opulence. A lot of information.

JB: And what is it like for you when you return to Zurich from lively Tokyo?

ER: Have you been to Tokyo?

JB: No. But that's how I imagine it is with 38 million residents.

ER: You must go to Tokyo! It is an incredibly quiet city.

BA: But what's it like for you when you return to Switzerland? How do you get back to normal life?

ER: I also love a very introverted life as well. But it often means a shock for me at first. With anxiety. Then I'm not doing enough, I'm afraid of not getting enough input. I'm afraid of stagnating. Dread boredom.

BA: But that's about you and has nothing to do with Switzerland. I feel the same way about it, of course. A friend of mine, Martin Hess, who usually travels a lot to organise cultural projects all over the world, was hardly able to travel during the year of COVID, much to his dismay. So, he spoke to his gurus in Burma who said to him, "Martin, now your real journey is starting".

ER: I'm looking forward to my real journey! Sometimes I have the feeling that it could

be too much. That I might need to focus. People always used to say to me that I was an ADHD person. When I get too much input, it overwhelms me. And then I can't get anything done.

JB: But might it not be the case that ADHD is just a pigeonhole? At the end of the Nineties, every other person was suddenly diagnosed with ADHD and prescribed Ritalin. You can only enjoy the alleged cult film *Donnie Darko* if you took Ritalin to watch it. I tried to watch it sober and was extremely bored. Later, the phenomenon just furtively left society. Maybe it was just a very

^{1eur} normal reaction from sensitive people to too much useless information from more and more channels?

ER: True.

BA: When I look at your drawings, they're very concentrated. For me, they are especially the concentration of everything you feed yourself with. They are composed and clear.

ER: Those are moments that I put to paper with brush and ink in Japan.

BA: They are to the point.

ER: I was inspired because – Chanel had sent lipsticks to Tokyo for me. They wanted me to take selfies for their Instagram. But I never do that for brands as a matter of principle. But I used the lipstick to paint red dots on my cheeks. Like a Pierrot. The photo wasn't good, but I like the dots. Then I painted them. They are simply faces.

BA: In these faces, I see the concentration of many different characters. You can say that it's different, but for me there's a similarity to your focus on a character when you act.

ER: I think that I'm searching for means to create. I've been thinking a lot about perfection lately. I'm absolutely no perfectionist, but I have the feeling that I live in a perfectionist world.

BA: Where do you want to achieve perfection? In your work? In your life?

ER: Also in my work. If I had to judge my work, I would see a mountain of things that don't fit together at all. My volatility – meaning the various worlds that you see in me – can also be recognised in my work. I want to be less erratic in the future. Not always flitting from here to there, and on and on. Social media has made me even more flighty, and I think that's a real shame.

BA: I stay far away from social media. But as a person of pictures and images, I can only say that it takes a great deal of practice and experience to be able to deal with such masses of images. So that you can do something with them. I have friends who can't at all handle the amount of information that I consider normal. When they're with me for a day, they have to shut themselves away for two days afterwards.



Salomé Fleur

Because they've seen too much. While it was like nothing for me.

JB: You have to till your field, know a lot, and see a lot, so that the new information can fall on fertile ground. The history of your medium, film, is extremely well recorded and catalogued. Streaming services mean that you can now really see just about any film you want at any time and everywhere. How much time do you spend studying the classics?

 $_{\text{ER:}}$ If there's a category that I'm interested in, then it's the classics. But I can only watch in very measured doses. Preferably in a cinema. I don't like looking at small screens.

BA: Do you do that often?

ER: When I have time, yes.

BA: But you didn't even have time for the moon last quarter!

ER: I manage it weekly. One or two films. That's not much.

JB: For writing, it's said you have to have read a hundred pages to be able to write one.

ER: During a running project, when I'm filming, I can hardly watch films. Otherwise I start comparing, I start to falter, tense up, and can't be creative anymore. Because I feel that I'm falling under some sort of influence. Or I'm afraid that I'm just imitating something.

JB: That's probably what's most deadening about social media: everything there is 1:1. Too little reflection. Too little fermentation.

ER: Fermentation, yes. I was just recently talking to someone about how important time is to everyone of us from all walks of life.//

ELLA

RUMPF



· · · dead. **B**. cannot suffer Who get back. you give you what And essential. are "... Disappointments

"...Only who knows sorrow knows happiness"

Styling Erik Raynal Styling Assistant Beatrice Ceci Photo Assistant Jules Martin Hair Pawel Solis Make-up Marie Dufresne Page 144/146 Shirt by Haider Ackermann Necklace by Ellery Earnings by Vibe Harsloef Page 147 Dress by Kenzo Fall20, earnings by D'heygère Page 148 Body jumper by Y/Project Fall 20 Page 149 Dress by Ellery Page 150 Prada Fall20 Page 151 Dress by Kenzo Fall20, earrings by D'heygère Page 158 Prada Fall20 Page 159 Dress by Ellery
Page 154 Images and artwork collage by Ella Rumpf Page 156 Image from the Series Freud, ORF/Satel Film/Bavaria/Studio Superplus Page 152 Image from the TV Series Tokyo Vice WarnerMedia HBO max Page 153 Image from the movie Soul of a Beast directed by Lorenz Merz Film Production Hesse Film GmbH



Gianni Jetzer



Francesco Cagnin

From the early days with the Cabaret Voltaire theatre, the Kronenhalle, and Café Odeon, Zurich has been home to certain bohemian circles – a bohemia *de luxe*, of course. The other day, curator GIANNI JETZER, who was the long-time director of the Swiss Institute in New York, brought together some of the young artists who live and work in the city now. Upstairs in the new restaurant KLE, by chef ZIZI HATTAB, they enjoyed a five-course meal. The illustrious group included LORENZA LONGHI and FRANCESCO CAGNIN from Italy, Swiss-born GLORIA GALOVIC, and MITCHELL ANDERSON from the United States.

FIRST COURSE: Soft, pillow bread with dips, KFM (Kle fried mushroom) with hot sauce, tostada with mushrooms, cashew nut cheese, and salsa verde

GIANNI JETZER: It's nice to have time on a Friday night to do what you never do: Call up some strangers and ask them to have dinner. It's a bit like when you're travelling. I think we are a colourful troop. I am probably the only one who has kind of a Swiss name. Probably GLORIA has a Swiss passport, too.

GLORIA GALOVIC: Yes! One of many.

^{GJ:} I stepped away from this thinking in nations and passports. Fifteen years ago, when I moved to New York, I sat next to a lady on the plane and she said "Are you excited? You're gonna step out of the plane and you will be a New Yorker". That was something I enjoyed very much in New York. But also Zurich changed so much in the 14 years that I was away. At some point, people complained to me about too many expats. And I wasn't aware that there were expats in Zurich. Maybe I should ask you first, MITCHELL: Was it your plan right from the beginning to stay here? For how many years now?

MITCHELL ANDERSON: Thirteen. When I moved to Zurich, *George Bush* was president. I was waiting tables in Marfa, Texas. Saving up money to move to New York. Making art. That was such a naïve idea of a 20 year old.

And then a friend from university called and asked me if I could come to Zurich — "tomo For two weeks, as he needed someone at the gallery he was working for. I just got on a plane. had never been to Europe before. I came for two weeks. Then stayed for two more. And then stayed for like two more weeks.

And then for another month. Then my youth was behind me.

GJ: That was a perfect match.

MA: Yeah, I mean a stick of dynamite can affect your life in a big way. So, now I live in Switzerland.

_{GJ:} Although being an artist, you grew into this gallery world. I guess you came really close to the owners of Gmurzynska Gallery. You even curated shows there.

MA: I gave some suggestions. I was young and they paid a Swiss salary. I never had any money before. I came to Zurich six weeks before Lehmann Brothers fell. So, I found myself in a position of having a crazy salary for America when at the same time the world was falling to shit.

GJ: LORENZA, tell me: You come from Milan. And Milan has become an exciting city regarding contemporary art. With big institutions like the Prada Foundation and amazing galleries like ICA. What gave you the opportunity to decide to live in Zurich?

LORENZA LONGHI: I studied in Milan. The academy there is really a bit old fashioned. You still have to copy a naked model. Old school art school. Then some friends moved to Lausanne to study there. So, I moved there as well. I did a master's at ECAL. The first time I came to Zurich, I felt like this was a real city. A place where I would like to live. And here I met FRANCESCO... met MITCHELL...

GJ: What is it that makes Zurich a city for you?

LL: I like that there are so many art spaces, museums. And the people are super friendly.

GJ: You just had a solo show at Kunsthalle Zurich. Congratulations on that show! Because it is a space you almost cannot tame. But you made it. I really liked it a lot.

LL: I spent many days and months in the building. Because I could work from the basement. Because of COVID they didn't use the space for parties and events. It became my studio.

MA: When she was in that studio almost every Thursday we would have this kind of salon.

LL: It became a meeting point. Having some drinks...

GJ: How do you see your future as an artist? In Switzerland, you've already checked a lot of boxes.

LL: I don't know. I want to keep working. I am not a big planner. In September, I will go to New York for a residency. Let's see...

GJ: Do you have any expectations?

LL: I've never been there. Basically, I just want to see museums. And discover the city.

GJ: It's an exciting perspective that ANN DEMEESTER will be the new director of Kunsthaus Zurich. I really have big hopes that Zurich will again become part of the international art circuit. That there will be collaborations with Tate Modern and MoMA. Because that is something that I found is missing here: That you could go and see top international shows. You always had to





YOUNG ARTISTS



travel to another city. The Francis Picabia show a couple of years ago was an example of such a great show.

FRANCESCO CAGNIN: I've seen this show six times, I guess. It's amazing.

GJ: GLORIA, you take a lot of pictures — I had the pleasure to curate your diploma show...

MA: Who was your best teacher?

GJ: Oh MITCHELL, for sure, it was you!

GJ: What was the best thing about him?

cc: He was straight forward.

GJ: If somebody can teach art, then it's artists. Because I think art is more about an attitude; it's about going forward. And I think that GLORIA is right about you, MITCHELL: You're outgoing. That is why you run an art space. That is why you write about other people's work. Which is about running risks sometimes, because it has happened in the past that you did not like certain art. It was kind of easy to read through your text. And I think that is so important that there is a certain dialogue about what contemporary art can be. Should be. That people invest themselves.

MA: I think we should just take art seriously. Otherwise, there is no reason to be part of it. It's always easy to trick a system. Make mediocre work and push it through but then somebody should stand up and say: At this point in time, I don't agree with that. It is just one opinion, you know. But it's nice that it sits there in case somebody will look back to see how it could have happened.

GG: I think that is not considered normal here. I think it's kind of sad that we must fight for it so much, as art is not considered a natural part of life.

GJ: I was delighted to see your work, because it reminded me so much of photography in the mid-Nineties. Back then, when photography was so big. Photography lost so much ground. Mostly to painting. Painting has become the lead medium within contemporary art. But for you there was no choice, no?

GG: NO.

GJ: From scratch you felt drawn to photography?

GG: I don't believe that I can find something more beautiful than the real. I think that is an illusion in itself. A photograph is an extract of this illusion. I can try to claim that it is art.



Or that it is a document. But that's where I am lost. Photography has always needed to fight to be regarded as an artform instead of a craft. I feel the necessity to get some attention because then you can discuss that. The size and the motifs are another question.

GJ: You were born in Zurich?

GG: I was born in Koblenz in Aargau, Switzerland.

GJ: So how do you relate to Zurich as your hometown?

GG: I love Zurich! I love this city. I have friends here. I enjoy the liveliness of it. But I also like the countryside. The tranquillity of it. I need them both.

GJ: FRANCESCO, I know that there is another story in this magazine on Italians in Zurich. It seems as if they form an important community for the city. How do you experience Zurich?

FC: I came to Zurich in 2016 after my studies in Lausanne. I started working for RAPHAEL HEFTI. Somehow Raphael was an entry point to the city for me. After two weeks, I knew most of the people. Really. From the institutions to the hangouts.

GJ: Lausanne is a French-speaking city, and 20 years ago I guess people there would have said that they would rather not go to Zurich because they speak this strange dialect that nobody else can understand. Were you ever forced into a situation where people expected you to speak Swiss German?

LC: The first time I came here, I was invited by FABIAN MARTI to cook at Hacienda, an off-space that doesn't exist anymore. There I sat on a table and everybody was pretty drunk. Nobody seemed to realise that I was not speaking Swiss German. So, for probably two hours, I just listened to the people talking without understanding a single word. Even now that I live here, I haven't learnt this language.

MA: That's the privilege of the Italian passport.

GJ: MITCHELL, for you it's the same.

MA: I do speak Swiss German on a day-to-day basis! I can get through. I can't hold a conversation like this. I cannot show any emotion. I couldn't show any kind of deepness. But on the phone, I can talk to Swisscom. If they are süper langsam and deutlick. When I was on unemployment once, they put me in to do that. And to get my C-permit, I had to take a test.

LL: It was my goal for this summer to learn German.

YOUNG ARTISTS



And then Swiss German in winter. But then I didn't...

MA: But you know what FRANCESCO was saying about being at a table when someone speaks: I can follow contexts but if I do not pay attention it is just like white noise. There is a certain quietness to that. When I go to New York, and I'm on the sidewalk, and there is a bunch of girls behind me talking, I understand every single word. I pick up so much English that it becomes too noisy.

FC: It's very quiet when you are in bars.

MA: Yes, it's just white noise. It's perfect!

LL: I miss understanding what's going on.

SECOND COURSE: Mexican chilli-cured cucumbers, pine nuts, dates, and cocoa nibs in sea buckthorn

FC: This tastes so refreshing. For me, it was a revelation when I went to Mexico for the first time. There I tasted a whole palette of aromas that I had never tasted before.

 $_{\mbox{\scriptsize GJ}:}$ We should ask for some Mezcal. By the way: When was the last time you were at MCDONALD'S?

GG: Never!

 $_{MA:}$ Well, it's the only thing open until late here. Everything closes at 10pm. So, you're left with no other choice.

LL: Exactly, it's the only one that always serves you.

MA: I haven't been to a McDonald's in America since the mid-Nineties. I would never eat there. Because it's not good there, it's gross. But here it's okay. Made out of food. Also 10 times the price, of course... When I first moved to Switzerland, they had advertisements for "The sesame seeds are made in Switzerland". It does make a difference that everything is Swiss. But when I moved here, the food was not good. Now there are so many restaurants — I can go to a new restaurant very often. That is something that has really changed in the last — five years? Maybe seven.

GJ: The United States with some 328 million inhabitants has a massive food industry. Even if you eat food there that is called organic, it will be a lie.

MA: Have you ever seen a chicken breast in America? Only recently, I saw one at my parent's



house. It was as big as of a dinosaur. It was much bigger than it should be. Also the fruit, an apple is two times bigger than normal. And buffer.

cc: Is it true that they hav off before you can eat them?

MA: You definitely should wash all fruit, oh my God! But near my parent's house is a chicken farm. If the wind blows the wrong way, it's really gross.

GJ: One thing that I understood when I was living in the States was that Switzerland is so small that as a system its mistakes don't become really relevant. They never grow into system failures. Its tiny system can tolerate a lot of not-so-perfect solutions. For example, its healthcare system. The lack of precision doesn't really matter on a small scale. But it would be impossible to blow up this system that works for some 8.5 million Swiss to work for 328 million US citizens. Or even for 83 million in Germany. It would fail everywhere. But what I like about it is that you actually can live under the radar here. For completely different reasons Zurich is like New York in that point. You do not have to do anything that you don't want to do in your life. You can use Zurich just as a base and travel from there. You have amazing resources of knowledge. And it's relatively simple. You don't use up a lot of your energy organising your life.

LL: Especially coming from Italy where bureaucracy is one of the worst things ever. It was only in Switzerland where I realised how your daily life could go so peacefully. Public transportation is somehow so nightmarish in Italy...

GG: Same situation in Croatia.

MA: Everything works here. That's why it gets scary, too. I sometimes get worried that I'm in the land of the lotos eaters. You can exist and you can work here. The trains are on time, the buses are on time. You can do most paperwork online. But there's always the worry that there might be a catch somewhere.

GJ: If you have a strong vision, you can use all the energy that you save up here. But what I want to talk about is this Swiss obsession with refinement. When I saw your show, LORENZA, it was about refinement. About the treatment of surfaces. And creating a texture that is meaningful.

LL: It comes from the opposite of refinement. It comes from my question of how do I do something that I do not know how to do or cannot afford to do properly. How can I navigate to get what I need?

GJ: A DIY attitude.

GG: Is it true that they have their fruit covered with a layer of wax that you have to wash

YOUNG ARTISTS LL: Exactly. The refinement comes with the process itself.

GJ: How much waste do you produce in this process?

LL: I can keep almost everything.

MA: Have you ever edited a painting out?

LL: No. Some in the Kunsthalle were edited. But I keep everything. If I decide to not show a piece, I will show it later. It is a circular economy.

GJ: But can you say a bit more about the many layers in your works. And the technique. It's not proper painting in a sense of applying paint to canvas.

LL: No. I use a silkscreen process. But this silkscreen process is not *lege artis*. Because usually you press the frame on the medium and then you can print as many versions as you want. Instead, I cut out some stickers. And then I use an empty frame and basically I do a monochrome print. It's always about how to make a process faster and cheaper.

THIRD COURSE: Grilled and raw salad hearts with almonds on a bed of caper and aubergine cream

_{6J}: MITCHELL, you exhibited her work in 2017 in your art space Plymouth Rock — which is the name of an American chicken breed by the way...

MA: I had seen her portfolio and then I made the invitation for the show. Normally, I give a *carte blanche* to the artist but with LORENZA I remember very clearly saying that she can't show paintings. I said that really aggressively.

GJ: Why so?

MA: I didn't get it. They were very similar to those shown at Kunsthaus. The work didn't change. I have changed. But back then, the space was new and I thought I knew what I wanted.

LL: MITCHELL was very precise. He wanted sculptures from me.

MA: The space has no windows. I had half as much light. There are awful cinderblock walls. I thought there was no way to show paintings in there. I broke that a year and a half ago. Because as a society we have changed. We can accept different colours now. Different images. Well, timing is everything, I guess. Something I just coined — could you please write that down?

GJ: That's good!.//







Francesco Cagnin Rest in pieces, 2019, Still from video





Lorenza Longhi **Untitled**, 2020, Cardboard, adhesive tape, found image, wood panel, 120 × 150 × 2.5 cm

Lorenza Longhi **Untitled (Tradition Pattern)**, 2020, Screen printing on deadstock embroidered fabric, mounted on wood panel, aluminium, screws, adhesive tape, 140 × 120 × 2.5 cm

Untitled, 2019, Structure made of fireproof frost PVC, steel cables, cable stoppers, adhesive tape, which reduces the height of the exhibition space to 240 cm, environmental dimensions







Mitchell Anderson Join (Man the guns (McClelland Barclay, 1942)), 2020 Neon, glass, 121 × 130 cm



Mitchell Anderson Cool Girl, 2020 Playing cards, dispersion on panel 70 × 50 cm









One-of-a-kind artist, H.R. GIGER, dealt with all aspects of life in his art, all the aspects that the rest of us have an inkling about but never really wanted to know much of the details: larval stages, pupations, symbioses, mutations, right up to the simple, suppressed truth that it will be humankind itself that will kill off humankind.



H.R. GIGER loved the GARDEN, his wife remembers. First thing every day he rode a TOY TRAIN that would transport him straight from his bed and then outside around the GARDEN and back into the house to his studio for work. Imagine him a HAPPY MAN







The HARKONNEN shrine Giger made for ALEJANDRO JODOROWSKY's Dune



A dreamy airbrush painting adorns the entrance door to the studio





Strange encounters of the Swiss kind – or how I finally found what I was looking for since my early teenage days: the inner sanctum of Swiss counter culture at H.R. Giger's haunted house in Zurich.

Words by Christoph Doswald

The search for clues starts in a child's room. In my room. In the Seventies, in boring Switzerland, where the sidewalks were rolled up at eight in the evening and a deathly silence prevailed at the weekend. The most exciting thing back then were my friends' record collections: the music from New York and London, and the artwork that covered the record sleeves. Michael, my neighbour, who later became a percussionist for a philharmonic orchestra, had a passion for progressive rock. And he owned an LP I found especially fascinating: Brain Salad Surgery by Emerson, Lake & Palmer.

But it wasn't the music that attracted me - I found it too intellectual for my tastes instead it was the striking cover. It showed an eerie entity, half person, half machine, in a disturbingly artificial world. I'd never seen anything like it and wasn't familiar with the dystopian feelings it evoked in me. This album cover from 1973 possessed a tantalising mixture of revulsion and fascination that led me to investigate the story of the cover back then, identify its

him world famous. His wife thinks that it is "very BEAUTIFUL"

artist, and finally, today, more than 40 years later, to enter his place of residence and work, which is just a few kilometres from my childhood home on a sleepy street in the Seebach neighbourhood of Zurich. Not far from the Hallenstadion stadium – where, incidentally, Emerson, Lake & Palmer played two shows, on 11 and 15 April 1973 – Helvetic conventionality continues its reign here: the zone where dogs are allowed to "do their business", family-suitable gardens, and recycling bins.

> It's somehow comforting that everything is still the way it was then when H.R. Giger built his refugium here. On the slightly decrepit garden gate hangs a sign: "Caution, kittens, shut the gate quickly and securely."

Five steps from the fence, the door opens onto the Holy Grail of Giger, the home of the versatile, world-class artist, which he was able to purchase in 1970 thanks to an inheritance left to him by an uncle. The inconspicuous entrance to this terraced house reveals the artist's cosmos as he left it on the day of his death on 12 May 2014. Almost untouched, the rooms

here are mainly decorated in black or dark tones, extend over several storeys, and are nested in one another: atelier, sculpture garden, library, and living room extend across three levels and form a unique ensemble - a time capsule, a time machine that leads far back into the biography of the artist from Chur, Switzerland.

> H.R. GIGER



The house is "like an autobiography, almost a diary", says Carmen Giger, who was married to the artist, who still lives at this address in Seebach, and who manages his estate with Giger's former assistant Tom Fischer. To dyed-in-the-wool trash-metal fans, Fischer is better known as Tom G. Warrior, the charismatic singer and frontman of Celtic Frost. This legendary Swiss band,

with roots in Dübendorf, is considered one of the coinventors of black and death metal, the most extreme offshoots of heavy metal. Celtic Frost apologists include the likes of Nirvana, Marilyn Manson, and Sepultura to name just a few of the band's most famous fans. Fischer and Giger formed a congenial alliance that started in 2007, paying homage to the calculated use of shock and provocation, although in private they cultivated much more nuanced tones.

His widow explains it was thanks to an "act of selfemancipation that Giger put together this ensemble, which might look a bit gloomy to outsiders. Hans Ruedi was a

cheerful, happy person with a great sense of humour." This is still evidenced by the narrowgauge railway cunningly installed at his home, which he fired up every day so he could ride the locomotive, chugging through the house and garden. Older visitors to the ski slopes around Flims may also be familiar with his provocative whimsicality: as a passionate skier, H.R. Giger enjoyed swooshing down the slopes wearing a gothic look – like a vampire, with an open black leather trench coat flattering behind him.

His home region of Grisons seems to never really have released him from its grasp. At the top of the stairs hangs a portrait of his father in front of a darkened window: stately, authoritarian, bourgeois. He also called himself

H.R., the initials standing for Hans Richard, but worked as a pharmacist in Chur. The son was supposed to take over the business, was trained as a child to handle pills and powders. But his son left for Zurich, was apprenticed as a draughtsman, and then went to college to learn product design and interior design. But he previously had caused quite a stir in Chur, dragging a skull behind him on a leash through the streets of the old town, or built a "spook house" in his parents' home that the Neue Zürcher Zeitung newspaper reported was "well-known in town". Describing to what extent this early creative and playful activity informed the later oeuvre of the Academy Award

winner would be speculative. What's certain is that, according to statements he made, he somehow wanted to process his traumatic birth. He remembered his own confinement, as Carmen Giger says: "Unable to breathe and taken out with forceps", in the short version, "no exit". This spirit hovers over the darkened rooms in Seebach, where visitors would get lost without a knowledgeable guide. Like an ancient Egyptian necropolis, corridors, stairways, and wallpapered doors penetrate this labyrinthine, completely windowless cosmos. In the dining room stands the Harkonnen throne, a polished, cast aluminium sculpture chair that Giger designed for cult director Alejandro Jodorowsky for his planned film version of *Dune*. The film was never finished because Jodorowsky ran out of money, and when David Lynch began filming the script a few years later, he hired another set designer.

Giger had been chosen for the work thanks to Salvador Dalí, who was slated for a starring role along with David Bowie. The Spanish surrealist and the fantastic realist from Seebach were soulmates. In the Dalí Museum in Cadaqués, Spain, stands the sculpture "Dog Armour" that Giger completed for a film he completed with his friend Fredi Murer. Although Dune was eventually filmed without Dalí and without Giger's designs, the undertaking proved to be a success for Giger in the end as he published the designs in his legendary book Necronomicon. And when Ridley Scott got his hands on the publication, it was immediately clear to Scott that he would entrust Giger with the creation of the Alien for the eponymous film. The rest is history. Alien became a worldwide success, and Giger received the Oscar for his equal parts apocalyptic and visionary creations and set designs in 1980.

But what very few people know is that the figure of the Alien had an early iteration in Swiss film history. Back in 1968, Giger and director Fredi Murer (*Alpine Fire*) filmed a 45-minute science fiction flick. *Swiss Made 2069* takes a look into the apocalyptic future of Switzerland and depicts a scenario of a totalitarian surveillance state à la George Orwell,



Thomas Fischer, frontman Celtic Frost

where people are kept under control with the help of computers and video cameras. The maladjusted and non-conformists are persecuted, crammed into camps, or are forced to go underground. A humanoid alien records the events and documents the self-created catastrophe that only those living underground escape. Swiss Made 2069 is a lucid parable about the future with a connection to reality in view of current events. Giger was co-director and also created the set designs. The mysterious alien is a hybrid creature that Giger assembled from a film camera, a reel-to-reel tape recorder, and an elongated dog's skull. "The costume was so tight that only a female actor could fit into it", Carmen Giger says. Today this humanoid is one of many props in the Seebach Gesamtkunstwerk; right behind the Harkonnen throne, the lifeless humanoid, a costume shell, crouches in a corner of the dining room as if it were awaiting its impending resurrection.

The Harkonnen table in Giger's dining room spent four decades serving as a meeting place and tableau for many illustrious guests and Giger friends for late-night revelry. There's a plexiglass box in the middle of it with a macabre content: a shrunken head from the Amazon. On such occasions, the maestro loved to serve cheese fondue, which Carmen Giger describes as his favourite meal. Directly next to the table is his étagère, where the artist presented his collection of skulls and, completely in keeping with Giger's devilish humour, his Oscar. "The Giger Museum in Gruyères only has a copy", says Tom Fischer, assistant and close friend of the artist, who looks after this unique ensemble with Carmen Giger.

A walk through the house is a foray into important chapters in the history of Western pop culture. In a sense, Giger built a cabinet

H.R.

GIGER

of curiosities in Seebach, with relics from his 50 years as an artist, illustrator, designer, filmmaker, and graphic artist - an artist's matrix with many active points of contact. Every square centimetre of the place exudes the occult energy that characterises Giger's oeuvre. Every object references the life of this world star. A portrait of Giger's friend Friedrich Kuhn leans against a chair. In the corner of the dining room is a side table practically bending beneath the weight of the objects and small sculptures on top of it: a death mask of his friend Timothy Leary, action figures made of plastic, kitschy creepy horror figurines from a souvenir shop, dusty tissue-paper roses. And the temple paintings on every wall, each ten square metres in size, that the maestro applied directly to the surfaces with an airbrush. "The mastery and skill Hans Ruedi displayed with his use of the airbrush was fantastic", Carmen Giger says. She believes Giger was able to work with such creative immediacy because he had access to his subconscious mind. Thanks to a friend, the artist came into contact with the *Écriture automatique* technique and developed his own airbrush version of it.

The Giger home in Seebach is much more than a collection of artworks from all of the artist's creative phases. It's a retrospective, a work of art unto itself, and a life's work in the best sense of the word. Every object has its place and story, every painting its reference to the fantasies and sometimes harrowing experiences that Giger had in his life. In the dining room, there's a long, airbrush-painted board in the form of a surfboard leaning against one of the walls. It is a relic from the "Second Celebration of the Four", a memorial and farewell ceremony that the artist put on in the Ugly Club in the Richterswil municipality of Zurich in 1976, in the aftermath of the shocking suicide of his muse and partner, the actor Li Tobler.

The connection of art and life, the presentation as non-conformist bohemian brought forth many outcomes and, aside from his glamorous success in Hollywood, left many lasting impressions in Switzerland, too. Working with his first manager, the restaurateur Ueli Steinle, Giger designed trendy venues, such as the Restaurant Nouvelle in Zurich, where the (at the time) novel "nouvelle cuisine" was celebrated - "eat art" as it was known then. The Ugly Club was also legendary, although a bit off the beaten path on the eastern side of Lake Zurich in Richterswil, but the member's only club in the country, where Klaus Kinski and Nina Hagen hung out, and where Debbie Harry filmed videos with Giger for her first solo album, KooKoo. The iconic piercing needles that the artist stuck through the pop star's cheeks for the cover art now hang on the wall of the artist's studio in Seebach, directly next to the retractable easel. The Ugly Club is long since history, and Giger also ended up parting company with Ueli Steinle soon thereafter. The Gigeregg in St. Gallen, a bar to which the artist contributed the furniture and the bar itself, has also closed. In contrast, the Giger Bar in Chur's Kalchbüehl Centre, designed by architect Thomas Domenig is still operating and helped it become a landmark in his hometown.

All of these projects were created on the slightly staid neighbourhood street in Seebach, where a zodiac fountain stands in the garden, and where biomechanoids, Nubian queens, and aliens find refuge beneath the shade of the trees. There, where sheep were still grazing in the early Seventies and where farms were direct neighbours of the Oscar winner, the city continues expanding. Even alien monsters apparently cannot stop gentrification.

Celtic Frost singer Tom Fischer had no reservations with Giger. Fascinated and enthused about the spiritual kinship between his own trash metal music and the visual world the artist had devised, Fischer first contacted him back in 1984. "I asked him for a record cover, and it was on the band's stationary that we had created with the help of a fax machine." Surprisingly, the artist, already world famous by that time, agreed by return mail. "We hadn't expected an answer", Fischer recalls, "and didn't think our music could live up to the level of Giger's art." In 1985, Celtic Frost then released To Mega *Therion*. The album, with cover art by H.R. Giger, became a worldwide success. Despite Giger's passion for jazz, a personal friendship developed between the trash metal musician and the artist, who made Fischer his personal assistant in 2007.

His most significant projects, apart from those from his connection to the film world, probably developed from his creative relationships to the music scene. "Strange encounters of the Swiss kind" was how Debbie Harry and Chris Stein described the time they spent with Giger in Seebach filming videos for Harry's first album. Not unlike many musicians, an outsider status was something Giger was familiar with from his earliest youth. Yes, to a certain extent he did cultivate the role of non-conformist, of being the provocative eccentric. For the opening of an exhibition in St. Gallen in the late Sixties, he arrived with a suitcase upon which he had painted a shiny embryo. He had no reservations about the commercial side of things, something the established art world frowned upon at the time. He worked for Hollywood and

Fun fact: The same guy who helped Giger build the Alien later designed cute E.T.

> Swatch, and even allowed himself to be roped in for a testimonial for the Grand Casino Baden. "Going out differently for a change", was the tongue-in-cheek claim beneath the picture of the artist, who was photographed wearing a white dinner jacket instead of his iconic black wardrobe.

Gallows humour was possibly Giger's only weapon against the disregard, stigmatisation, and contempt he received from the art world.

Back in 1979, Timothy Leary noted: "Artists like Giger are often censored, ignored, imprisoned, burned at the stake, kidnapped to

Hollywood, or, more often, carted off to asylums. Because they are the aliens, the mutants. Higher intelligences, unidentified flying organisms too different, too revealing to be tolerated."

It's good to hear that I had the right gut feeling about the world and myself when I was a teenager./

> H.R. GIGER

Don't come knocking when the van is rocking

.







A GUITAR GIGER designed for IBANEZ. He himself was more into jazz music



Pinhead: CLIVE BARKER who filmed the early Horror classic *HELLRAISER* was one of GIGER'S favourite directors



Walls, doors, and even the tabletops in the house got the GIGER treatment



This creature he called FISH. He spun a saga of the world in which they would exist







Different studies of the female shape

Don't look at the sunbeams, look along them





"GIGER would have LOVED it!" She says. "Oh how he would have loved that"



GIGER didn't care much for his OSCAR. At one point he gave it away to some neighbours



GIGER's interpretations of the ZODIAC signs are radically different from any known symbols of astrology. His formal language was definitely of another kind. He used to read Gustav Meyrink a lot. The Mystics were also very dear to him



LIBRA, next would be SCORPIO. But aren't they all scorpio-like in a way?



Camille Vivier

The photographer on her life long fascination with H.R. Giger's art

KooKoo, Debbie Harry's first solo album was my first and fascinating encounter with Giger's world when I was a child. In his work she appears like a frozen princess from a fantasy film. Her beautiful face pierced by long acupuncture needles - I found this deeply intriguing as a little girl.

Then I had to watch Alien of course, and the mythology that runs all through the work of the artist and his biomechanical aesthetics, his taste for ruins - skeletons of architecture basically - and the way he developed an archeology of the future for the time being has always been a great source of inspiration for me ever since. It fed my interest in the relationship between the body and objects. I kept my eyes peeled for this fine and uncanny line between the animate and the inanimate.

Giger's obsession with the female figure, the organic form mixed with steel, mechanics, the fluidity of it all, loaded with erotism and mystery, his psychedelic world haunted by esoteric goddesses, is the perfect synthesis of all my interests with this specific "pop" and dark twist.

But most of all I knew that somewhere in Zurich was existing a place containing all his greatest fantasies.

I knew the bar and the museum already. They already seemed like perfect locations, but when Beda Achermann proposed to me to shoot in Giger's house/studio and in the garden with his sculptures, I was delighted.

We were not disappointed indeed, being immersed in Giger's most intimate environment was exciting, it was surprisingly friendly, warm and cosy, being surrounded by his artwork, furniture, projects, and objects of inspiration as well as his loved ones (Carmen, Tom, the friends' pictures, the cats ...) was a privilege, as this place is unique.

You could almost feel his presence, I could sense his freed and playful mind (the train, the collectible figures, the VHS collection ...) his sense of humour and a period of time in a fun, weird, and underground Zurich that still fascinates me.

Shooting my models in the house and garden was of course an homage to Giger's work (if you think about his Polaroids for instance) and a way to pay tribute to his place in my own way.

Everything there had the potential of a movie set, taking the light perfectly, giving the opportunity to create narrative through the seasons ... a mix of SF movie, heavy metal album cover, or a precocious child's playground where nature had taken over.

Classical nudes found a new and original background, models became part of the place, imitating the sculptures' poses like in a metatheatre. A film within a film. In the light of the omnipresent female body.

These women melting with the metal of a chair, climbing on the fountain, standing among the sculptures and staring at us like the vengeful creatures in Giger's airbrush paintings, coming out of your craziest dream, limb after limb and reshaping themselves as they wish - they are alive.//

H.R.

GIGER

Transforming his PAINTINGS into SCULPTURES was often challenging for him





DIMINI











The city's tap water reservoir has a volume of 198,500 cubic metres.

The number of fire hydrants in the city went down by 50 from 2019: in 2020, the count was just 7,325 hydrants.

The City of **Zurich's water supply**

network has a total length of 1,517 kilometres. The spring water network for some of the city's wells, which is completely independent of the rest of the network, has a total length of 150 kilometres. The spring water network is fed from <u>160 spring</u> catchments, some of which were built as long ago as the 15th century. Furthermore, the spring water network today functions like an emergency water supply for the city.

Waldgeist vom Lyren Findlingsbrunnen Wassermauer Zierbrunnen «Knabe mit Aal» Pilgerbrunnen Brunnen mit Wiediker Öpfel Fischbrunnen Monumentalbrunnen mit Standbild Trinkbrunnen mit Känguru Fischbrunnen Amazonenbrunnen Viermaskenbrunnen Monumentalbrunnen Steinwiesplatz Wonnebergbrunnen Schmuckbrunnen mit Logosymbol Kugelbrunnen Findlingsbrunnen - Die Nixe, die aus dem Walde kommt Napfbrunnen Samsonbrunnen Klausbrunnen Fontäne Stadelhofen Berlinerbrunnen Platzspitzbrunnen Brunnenwibli Felix und Regulabrunnen Kleiner Brunnen mit Möwe Pariserbrunnen Wandbrunnen Pelikanbrunnen Häflinger Zwillinge Büsibrunnen Siriusbrunnen Lamm mit Kreuzfahne Blondatbrunnen Brunnen bei Aussichtskanzlei Fischlis Brunnenanlage Zierb r u nnen mit Floragöttin Katzenbrünneli

ames of some wells

and fountains

Felix and Regula

The most terrifying well is to be found in Lindenhofstrasse: The Felix and Regula Brunnen has two figures of decapitated men plus one woman, all carrying their own heads in their hands – a reminder of the lives and death of Felix and Regula (and their servant Exuperantius). Felix and Regula are the patron saints of Zurich. They were members of the Theban legion under Saint Maurice, stationed in Agaunum in the Valais. When the legion was to be executed in 286, they fled, reaching Zurich via Glarus before they were caught, tried, and executed. The story was revealed in a dream to a monk called Florentius. It largely contributed to the massive conversion of the inhabitants of these regions to Christianity and

During the typical outdoor bathing season, bathing facilities count around 2.27 million admissions.

> 17 % of the tap water in Zurich comes from Lake Zurich. 15 % is spring water, while the rest is ground water.

Zurich's tap water is soft. with a hardness of 14—19°fH (7—10°dH).

had such an impact on Zurich that these three saints still appear on the seal of Zurich today.

Farmer Josef Häckli frequently takes his cattle by ferry to the small island of **Ufenau** in Lake Zurich to let them graze there. In 2020, there were 366 leaks or damaged sections of pipe in the city's water supply network.

Zurich's waterworks currently employs 284 people.

A drop of water only weighs 0.08g.

Lake Zurich is home to the following fish species: Common roach, brown trout, perch, burbot. tench common rud, bleak, pike, and char.

Water bird species

that live and thrive on and around Lake Zurich include cormorant. swan, eider duck, Eurasian coot, great black-backed gull, greylag goose, white stork, grey heron, great egret, Mediterranean gull, common sandpiper, black-winged stilt, mallard, black-headed gull, common tern, and ibis.

Lake Zurich was formed after the last ice age. With a surface area of 88 square kilometres, it is the fifth largest lake in Switzerland. Its shape is reminiscent of a cervelat.

> Zurich has had running water since the 15th century. Before that. the inhabitants had to rely on public wells.

> > What a ghastly world it would be indeed if water never dried!

There are <u>37 bathing</u> facilities on the banks of Lake Zurich. There are also five riverside venues and six open-air swimming pools.

> The Strandbad Mythenquai public bath, opened in 1929, was badly damaged by a fire in the early **1950s and** had to be rebuilt.

The Seebad Utoquai public bath was built in 1890. It was the first such bath for women and men – although there were separate sections for each. The carved façade was replaced with simple wooden cladding in 1942, the year of the World War, while the Moorish towers were replaced with a tin roof.

The Linth River

rises up in the Glarus Alps and then flows to Lake Walen before emptying into Lake Zurich, which itself flows out into the Limmat and the Schanzengraben moat.



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