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Lange stand das gesellschaftliche und kulturelle Leben in Europa während des Corona-Shutdowns still. Kulturinstitutionen schlossen auf unbestimmte Zeit ihre Türen, Veranstaltungen wurden abgesagt und plötzlich gewann der Begriff der *Grenze* wieder an Aktualität. In dem gemeinsamen Vorgehen gegen die Pandemie haben Kontaktverbote und Grenzsicherungen das Zusammenleben der europäischen Nachbarländer geprägt. Dies hat uns auch gezeigt, welchen Wert Kunst, Kultur und Unterhaltung für unser Miteinander und für unsere Gesellschaft haben.

Kunst lebt von Begegnungen und vom Austausch. Sie will gesehen und erfahren werden. Umso wichtiger ist es, nach der schrittweisen Öffnung des öffentlichen Lebens den internationalen Dialog wieder zu stärken und in dieser noch andauernden Krisenzeit mit Abstand zusammenzurücken.

Dieses Anliegen verfolgt auch der im zweijährigen Turnus stattfindende und seit 2014 international ausgerichtete Dorothea von Stetten-Kunstpreis. 1984 ins Leben gerufen, um zunächst in Deutschland lebende Nachwuchskünstler*innen zu fördern, bietet der neu konzipierte Preis Einblicke in die jungen Kunstszene unserer europäischen Nachbarn. Nach Tschechien (2014), den Niederlanden (2016) und Dänemark (2018) richtet sich der Preis in diesem Jahr an aufstrebende Kunstschaffende aus der Schweiz.

For a long time during the corona lockdown, social and cultural life came to a standstill in Europe. Cultural institutions closed their doors for an indefinite period of time. Events were canceled, and suddenly the term *border* acquired a renewed relevance. In a communal approach to the pandemic, contact prohibitions and border closings had a strong impact on the coexistence of neighboring European countries. This also reminded us of the great value which art, culture and entertainment have for our cooperative undertakings and for our society in general.

Art lives from encounters and from exchange. It seeks to be seen and experienced. So it is all the more important, after the gradual opening up of public life, to once again promote international dialog and, in this still ongoing time

Im Herzen Europas gelegen, verfügt die Schweiz mit rund 1000 Museen und einer Vielzahl an Galerien sowie Kunsträumen über eine reiche Kulturlandschaft und aktive Kunstszene. Sie pflegt enge kulturelle Beziehungen mit Deutschland und ist ein wichtiger wirtschaftlicher Partner. Nicht nur wegen ihrer Mehrsprachigkeit zeichnet sich die Schweiz zudem durch ihre Internationalität aus. Diese charakterisiert auch die junge Kunstszene dort, denn jährlich streben Nachwuchstalente aus aller Welt eine Ausbildung an einer der renommierten Kunsthochschulen in Basel, Zürich, Bern oder Genf an.

Das Preisgeld von 10.000 Euro für den Dorothea von Stetten-Kunstpreis wird aus den Mitteln der Dorothea von Stetten-Stiftung gestellt. Seit dem Tod der Stifterin im Jahr 2011 gehören dem Kuratorium als Repräsentant*innen der Stadt Bonn, traditionell der*die Oberbürgermeister*in als Vorsitzende*r, sowie der*die Kulturdezernent*in an. Im Namen des gesamten Kuratoriums widme ich nun meinen herzlichsten Dank zunächst den drei teilnehmenden Künstler*innen und wünsche ihnen alles Gute für ihren weiteren künstlerischen Lebensweg. Mein großer Dank gilt außerdem den Nominator*innen, den Jurymitgliedern und dem Intendanten des Kunstmuseum Bonn, Prof. Dr. Stephan Berg und seinem Team.

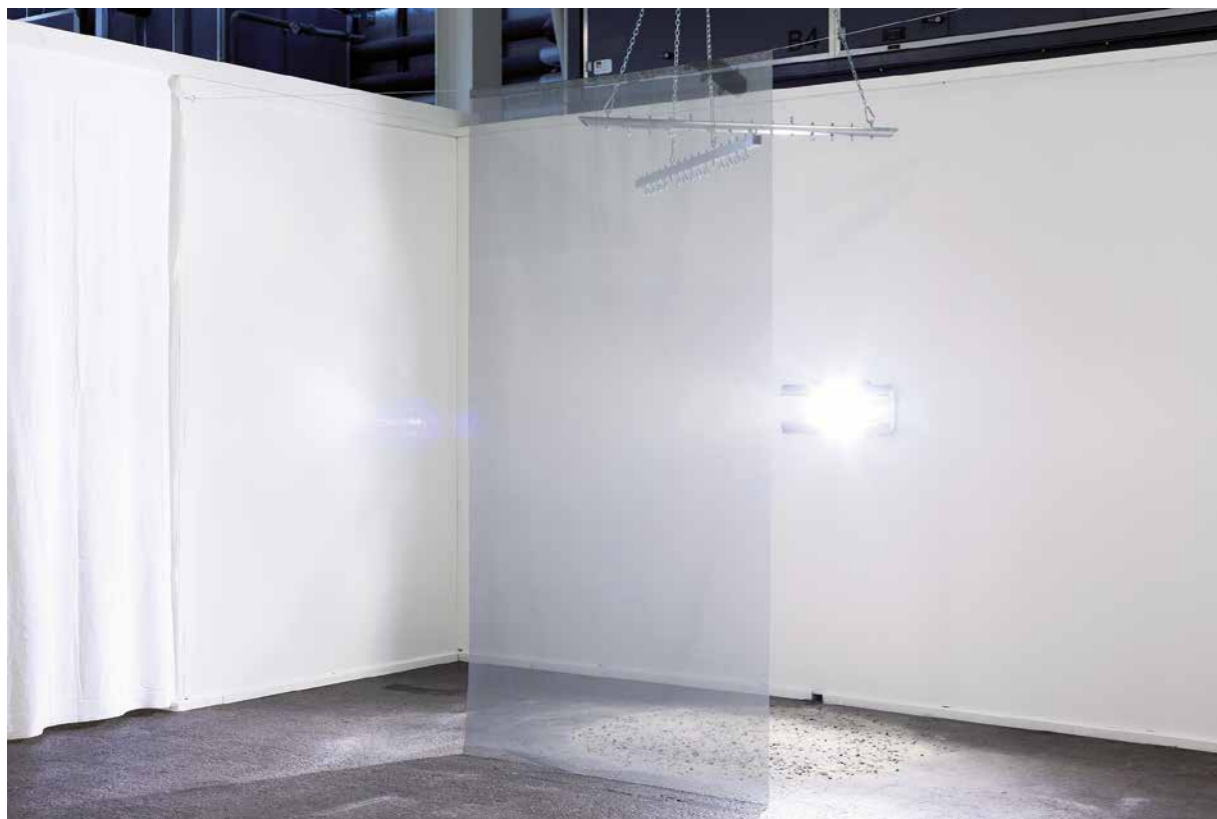
of crisis, to come together at an appropriate distance. This approach is also being pursued in the Dorothea von Stetten Art Award, which is awarded every two years and, since 2014, has had an international orientation. Brought to being in 1984, initially to support young artists living in Germany, the newly conceived award offers insights into the young art scene of our European neighbors. After the Czech Republic (2014), the Netherlands (2016) and Denmark (2018), this year the prize is focusing on young artists from Switzerland.

Located in the heart of Europe and having around 1000 museums and a large number of galleries as well as art spaces, Switzerland enjoys a richly abundant cultural landscape and an active art scene. It cultivates close cultural contacts with Germany and is an important

economic partner. Moreover, it is not only because of its multilingualism that Switzerland is characterized by internationalism. This global resonance is also an important feature of the young art scene, because year after year talented young people from around the world seek an opportunity for instruction at one of the famous art academies in Basel, Zurich, Bern or Geneva.

The stipend of 10,000 euros for the Dorothea von Stetten Art Award is made available by the Dorothea von Stetten Foundation. Since the death of the founder in 2011, the

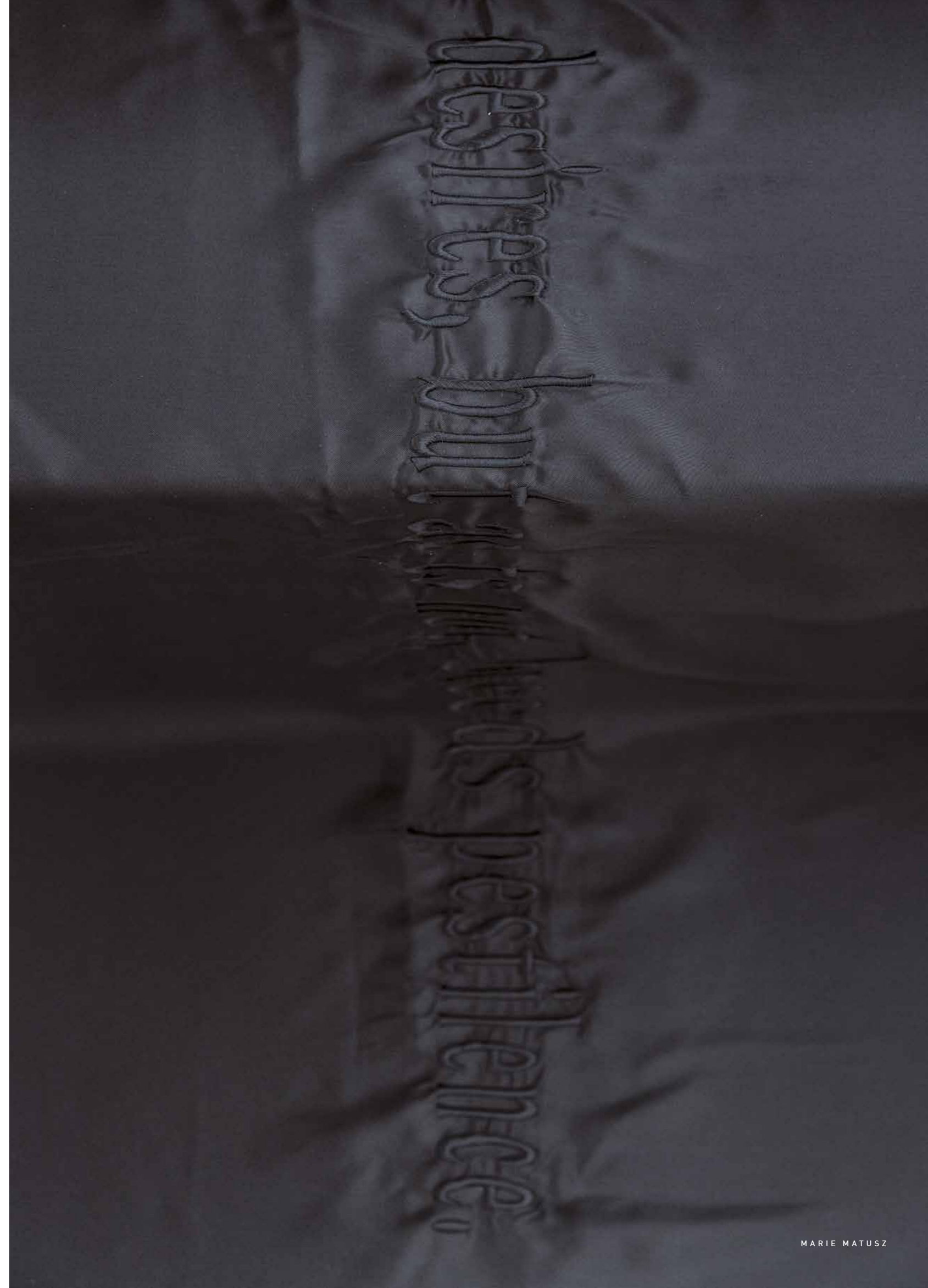
current mayor of Bonn in their position as chairperson as well as the current Head of Department for Sport and Culture have been members of the board of trustees as representatives of the City of Bonn. In the name of the entire board of trustees, I would like to express my heartfelt gratitude first of all to the three participating artists, with my best wishes for their further artistic careers. In addition, my thanks go to the nominators, to the members of the jury and to the Director of the Kunstmuseum Bonn, Prof. Dr. Stephan Berg, along with his team.



THE "I" WITHIN THE INFOSPHERIC STIMULI, 2018,
body suspension structures, chains and carabiners,
aluminium and steel, polyester curtain, halogen lamp,
ashes, installation view Kiefer Hablitzel, Basel;
Photo: Guadalupe Ruiz

NO TITLE, 2018,
500 kg graphic powder,
installation view SALTS, Basel;
Photo: Gunnar Meier





Kurt Vonnegut's novel *The Sirens of Titan* (1959), written in a cloak-and-dagger operation, takes place over 43 years between the Second World War and the Third Great Depression; in it, the New England aristocrat Winston Niles Rumfoord plays God's double.

After its publication, *The Sirens of Titan* was often denounced as a "senseless" book that was said to conform to no genre and to mock science fiction. None of its supposed explanations can be taken at face value. Because in fact, *The Sirens of Titan* demystifies the mythical aura expected of most science-fiction books, which meanwhile have come to long to be anointed as the purveyors of the scientific facts of a future version of the optimized present. There where rocket scientists send letters to HG Wells to express thanks for the next inspiration, where computer scientists feel the urge to pursue mental *what if* scenarios that are even more radical than science fiction and coincidentally come up with deep-learning networks for recognizing patterns, the dystopia of the place which we call *our Earth* seems long ago to have been carved in stone. Simmering there are moist fantasies of colonization and astro-futurism in which the world would finally be relieved of the pressure of humanity, because "limitless growth that made him the world's richest man is incompatible with a habitable Earth."⁶

Just as Vonnegut dissects every genre, Vorisek's (de-)materialized brainchildren, in their existence oscillating between resilience and vulnerability, defy the stereotyped tumbler-toy fantasies of a quasi-religious Turing machine with which the universe is deemed to be completely describable. Instead of offering to observed and observe the customary consolable/inconsolable imaginings of a prophetic engineer who may very well harbor doubts about the technical *complexity* of the next step, they derive aesthetic productivity from the trend to major accident without consequence which is no longer familiar with a specific place, moment or culpable individual. In so doing, they prefer to leave us in the dark too often rather than too seldom – with the slender ray of hope that, casually exploring the *terra incognita* of ourselves in order to maybe recognize it, not only with no control but ultimately also completely without significance in a higher order of things, we are like bugs in amber – according to the motto: "The only catastrophe that everyone understands is the catastrophe that no one survives" (Peter Sloterdijk). Because that's how things are:

"Hello babies. Welcome to Earth. It's hot in the summer and cold in the winter. It's round and wet and crowded. On the outside, babies, you've got a hundred years here. There's only one rule that I know of, babies – 'God damn it, you've got to be kind'."⁷

⁶ Caroline Haskins, "Jeff Bezos Is a Post-Earth Capitalist," in *Vice* (10 May 2019), https://www.vice.com/en_us/article/3k3kwb/jeff-bezos-is-a-post-earth-capitalist (viewed on 21 July 2020).

⁷ Kurt Vonnegut, *God Bless You Mr. Rosewater or Pearls Before Swine*, London: Vintage Publishing (1992), p. 79.



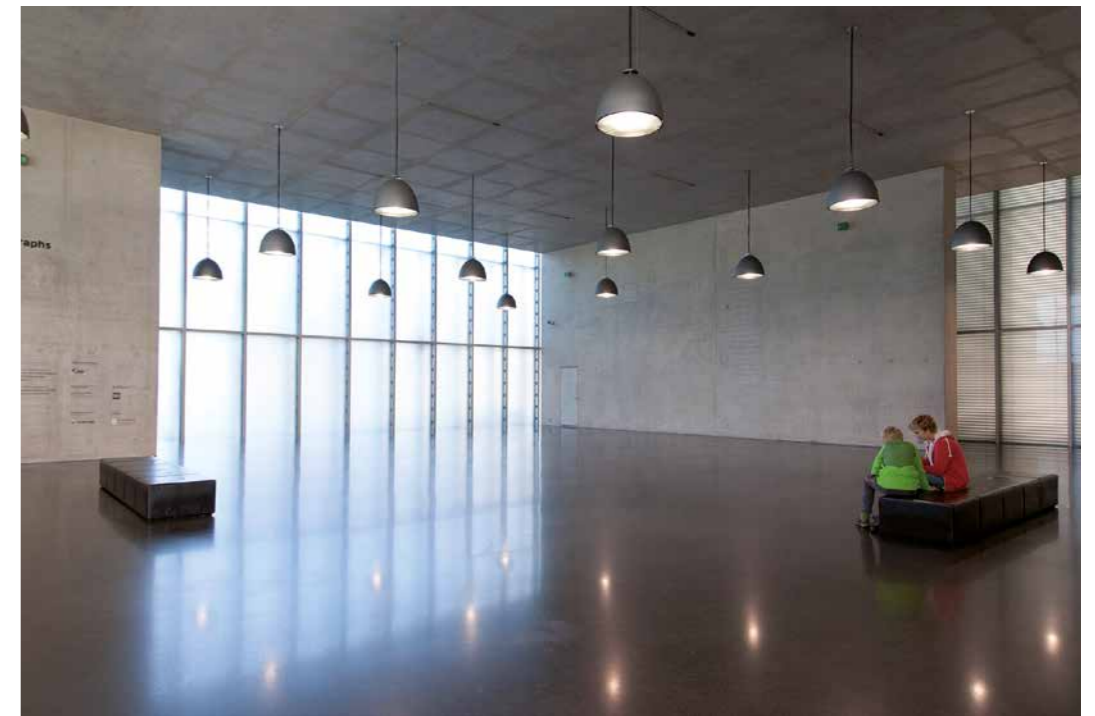
IN TERRACE, 2016,
performance at
Kunsthaus Glarus



UNTITLED, 2014,
multi-channel, audio-video
installation, installation view
Fri Art - Kunsthalle Fribourg



Installation view KUB Arena,
2014, Kunsthau Bregenz;
Photo: Christian Hinz



NOT WITHOUT YOU, 2014, ready-made
image with exciter, motion detector,
audio loop, installation view Open Tunings,
MIT List Visual Arts Center, Cambridge MA