



LOOK, HERE'S NOTHING

NO SHOW MUSEUM

Mixture of curatorial project and conceptual art work. Various media.

Work in progress, since January 2013

THE CURATORIAL APPROACH

Museum of nothing

The world's first museum of nothing presents a wealth of works that "cannot be seen or touched and, for that very reason, sends our imagination on a breath-taking journey to the most remote regions of thinking „(Annabelle no. 06/15). The museum's collection includes around 400 works and documents from over 120 renowned international artists of the 20th and 21st centuries, among them, Marina Abramovic, Joseph Beuys, Daniel Buren, Maurizio Cat- telan, Marcel Duchamp, Ceal Floyer, Hans Haacke, Yves Klein, Piero Manzoni, Gianni Motti, Robert Rauschenberg, Man Ray, Robert Ryman, Richard Serra, Santiago Sierra, Andy Warhol and Rémy Zaugg.

Nothing as an Aesthetic Category

In the course of the 20th century, nothing has become as distinctive an aesthetic category as "the beautiful", "the ugly" or „the absurd". And the artistic examination of the (non) phenomenon nothing has led artists and critics to question the traditional practices of art production and open up new possibilities of spatial, temporal and material interpretation.

Nothing is usually understood as the negation of being and figuration, but strictly speaking, it is impossible to define nothing. Every attempt to describe, represent or materialize nothing is doomed to fail, and it is this very fact that has inspired many artists of the 20th century to work intensively with nothing and the paradoxes of its (re)presentation.

The result is a stunning number of artistic perspectives, avenues of approach, strategies, positions and works—works which the NO SHOW MUSEUM collects, catalogues, explicates and exhibits. In doing so, the museum makes this highly diverse and productive category of thinking and aesthetics available for the general public to experience and appreciate.



Agnasi Aballi | Marina Abramovic | Akademia Ruchu | Alphonse Allais
 Francis Alÿs | Paweł Althamer | Keith Arnatt | Art + Language
 Michael Asher | David Batchelor | John Baldessari | Joseph Beuys | Irma Blank
 Robert Barry | Mel Bochner | Marinus Boezem | Maurizio Bolognini
 Georg Brecht | Marcel Broodthaers | Stanley Brouwn | Stefan Brüggemann
 Chris Burden | Daniel Buren | James Lee Byars | John Cage
 Lewis Carroll | Graciela Carnevale | Maurizio Cattelan | Lai Chih-Sheng
 Christo | Jay Chung | Sebastian Cichocki | Nathan Coley | Martin Creed
 Song Dong | Marcel Duchamp | Eric Doeringer | Maria Eichhorn
 Elmgreen + Dragset | Cerith Wyn Evans | Robert Filliou | Spencer Finch
 Urs Fischer | Henry Flynt | Ceal Floyer | Paweł Freisler | Tom Friedman
 Ryan Gander | Dora Garcia | Eugen Gomringer | Alexandre Gurita
 Simon Gush | Hans Haacke | Noriyuki Haraguchi | Jeppe Hein
 Michael Heizer | Knut Henrik Henriksen | Roger Hiorns | Carsten Höller
 Stewart Home | Vlatka Horvat | Tehching Hsieh | Douglas Huebler
 Bethan Huws | Robert Irwin | Bruno Jakob | Ray Johnson | Raphaël Juliard
 Roxy Kavitzky | Martin Kippenberger | Yves Klein | Imi Knoebel
 Daniel Knorr | Christine Kozlov | Agnieszka Kurant | Sol LeWitt
 Thomas Locher | Kazimir Malevich | Theresa Margolles | Walter de Maria
 Agnes Martin | Gordon Matta-Clark | Francesco Matarrese
 Piero Manzoni | Gustav Metzger | Ghislain Mollet-Viéville
 Andrei Monastyrski | Sarah Morris | Gianni Motti | Anthea Moys
 Mark Mumford | Peter Nadin | Carsten Nicolai | Claes Oldenburg
 Roman Ondak | Yoko Ono | Jean-Michel Othoniel | Nam June Paik
 Laurie Parsons | Vincenzo Peruggia | Jack Pierson | Simon Pope
 Robert Rauschenberg | Man Ray | Ad Reinhardt | Gerhard Richter
 Alexandr Rodchenko | Gerwald Rockenschaub | Ronald Roos
 Mark Rothko | Robert Ryman | Karin Sander | Gregor Schneider
 Tino Seghal | Richard Serra | Santiago Sierra | Mieko Shiomi
 Herbert Schuldert | Matt Sheridan Smith | Robert Smithson
 Lawrence Sterne | Hiroshi Sugimoto | Superflex | Rirkrit Tiravanija
 Endre Tot | James Turrell | Lee Ufan | Günter Umberg
 Ben Vautier | Herman de vries | Andy Warhol | James Webb
 Ai Weiwei | Neil Wenman | Doug Wheeler | Ed Young | Rémy Zaugg

THE CONCEPTUAL BACKGROUND

Nothing as a Ready-made

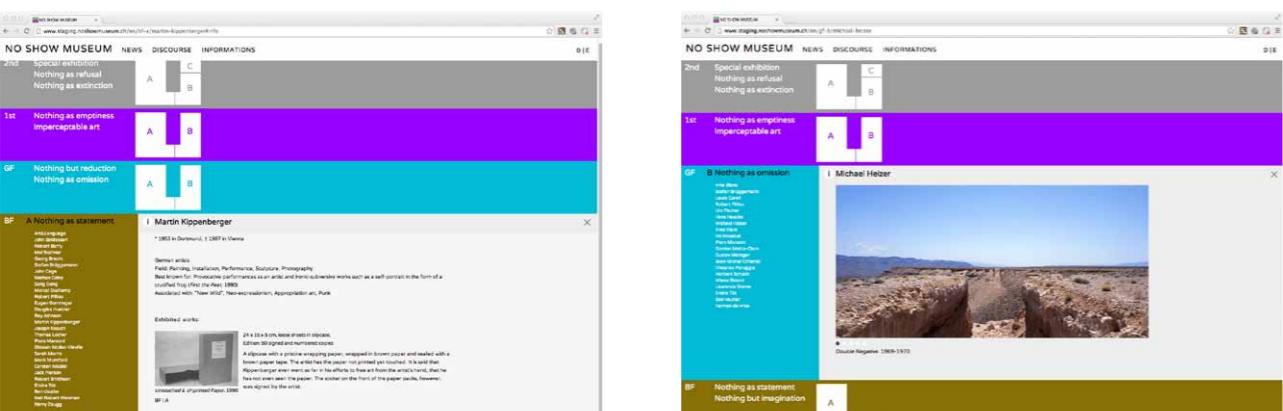
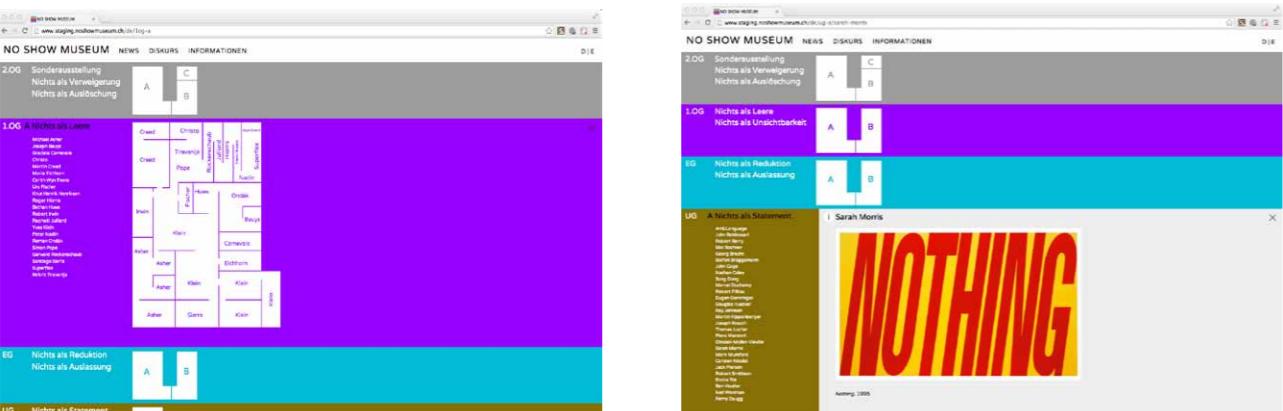
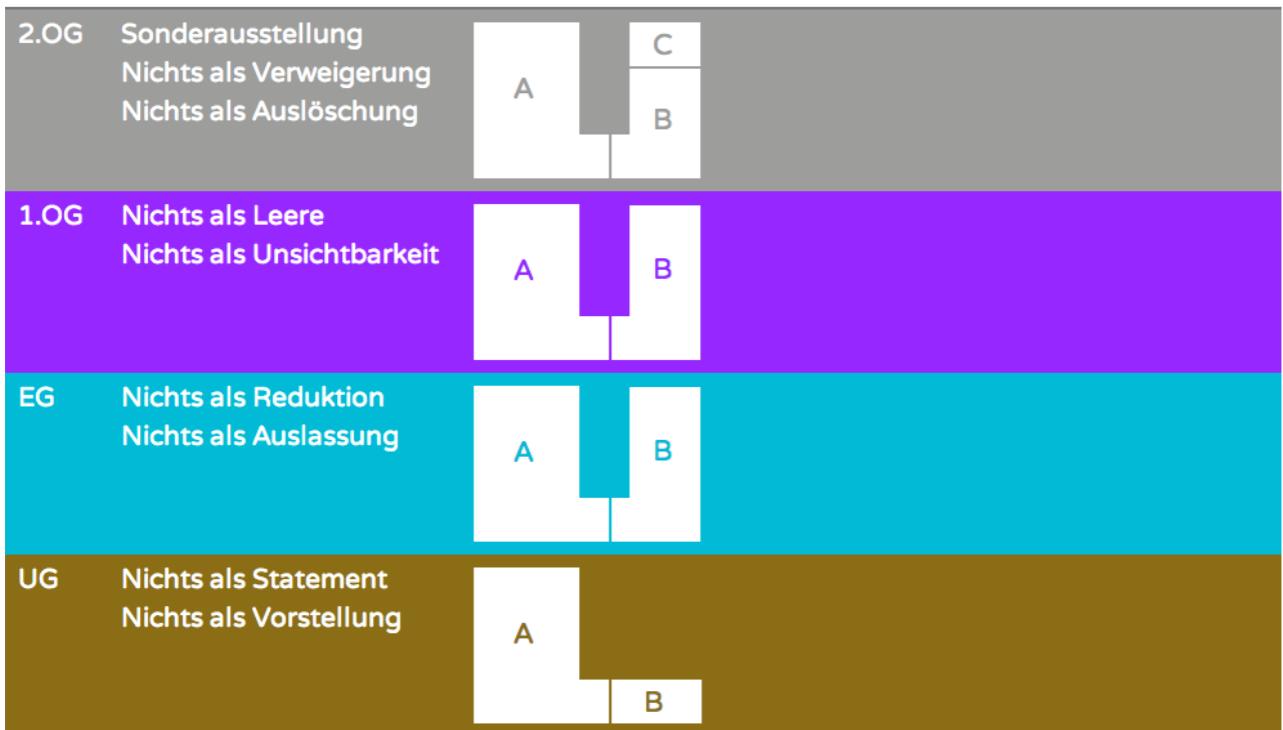
Already in 1913, Marcel Duchamp demonstrated with his first ready-mades how any object can be converted into art by removing it from the sphere of ordinary life and placing it in a gallery or museum. This move from one context to another changes the way spectators view an object: in the context of art, it is no longer perceived as a mere object, but instead as placeholder of an idea or of an artistic intention. The result of such attributions is that the formerly ordinary object is transformed into a work of art.

The same principle can be applied to nothing, and nothing can equally acquire "the dignity of a piece of art by the choice of the artist" (André Breton). Whether it will also be recognized as a work of art and become part of the art discourse, however, primarily depends on the kind of institutional or contextual environment in which it is shown. The NO SHOW MUSEUM is an attempt to create such an institutional framework that will, in the long run, ensure that nothing is art.

The Museum as a parable

There is hardly a phenomenon that challenges our imagination and intellect so much as the concept of nothing. Nothing is the beginning and horizon of everything – of the whole universe as well as our individual existence. We cannot see or experience it. And yet - or for that very reason - nothing is often met with defense, rejection or avoidance. It is the aim of the NO SHOW MUSEUM to reduce the prejudices, misunderstandings and fears towards nothing and to motivate people to get involved into this dazzling and fascinating issue.

The NO SHOW MUSEUM reproduces the typical structures, mechanisms, rituals and strategies of established art institutions. And as a result, the project becomes a model in which we can observe the contextual conditions that are required for the recognition of something (or nothing) as art. Implicit in the project, then, is the question: What is needed for the successful promotion and marketing of art?



THE VIRTUAL MUSEUM

Since the official opening in May 2015, the museum collection is freely accessible online at www.noshomuseum.com. The collection displays works, documents, and artifacts from conceptual art, minimalist art, performance art, and painting, as well as from photography, literature, theatre, film, and music. In all, the collection extends over four floors, each with two wings, and with various tracts that are thematically dedicated to different ways of approaching nothing:

Nothing as Refusal: The Art of Doing Nothing

Nothing as Annihilation: The Art of Destruction

Nothing as Emptiness: The Art of Absence

Nothing as Invisibility: The Art of The Imperceptible, The Unseen, and The Hidden

Nothing as Reduction: The Art of Minimalism

Nothing as Lacuna: The Art of Omission

Nothing as Statement: The Art of Saying Nothing

Nothing as Notion: The Art of Pure Imagination

The museum also provides compact and easy-to-understand background information in German and in English about all the works and artists. In addition, there is a library that provides texts, publications, and exhibition catalogues for further research on nothing in art and other disciplines (philosophy, science, literature, music, etc.)

Website: www.noshomuseum.com

Trailer: www.youtube.com/watch?v=Nbk3CdZMO3w



NO SHOW MUSEUM
Conversion of a former postbus into the mobile museum – October 2014 to February 2015

THE MOBILE MUSEUM

Mobile Art Context

Although the museum's collection is virtual, the museum does have a physical space for presentations setup in a restored and customized post bus. Thus the museum provides a moving art context that can either be attached to established institutions or function autonomously. Moreover, the mobile museum offers the opportunity to discover new regions and spaces for the contexts of nothing, and it serves as a marker to indicate any place as an exhibition area.

Equipment

Using iPad stations, the mobile museum provides viewers with access to the virtual museum and special exhibitions. It also serves as a museum shop with a limited number of invisible artworks and a selection of immaterial souvenirs. The matte-black exterior of the mobile museum can be used as a chalkboard onto which announcements and information about current and upcoming exhibitions can be written. Inside, the mobile museum looks like an entirely white cube, 3.6m long, 1.7m wide, and 2.10 m high.

Special Exhibition:

The special exhibition entitled „Invisible Artworks“ presented a collection of 24 invisible, immaterial and intangible works of pure conceptual art. The works are gifts from the artists of the NO SHOW MUSEUM.

e.g.

100 000 ASSORTED UNNECESSARY EMOTIONS

Ed. 5 / 10

Medium: Mind Installation with unnecessary emotions.

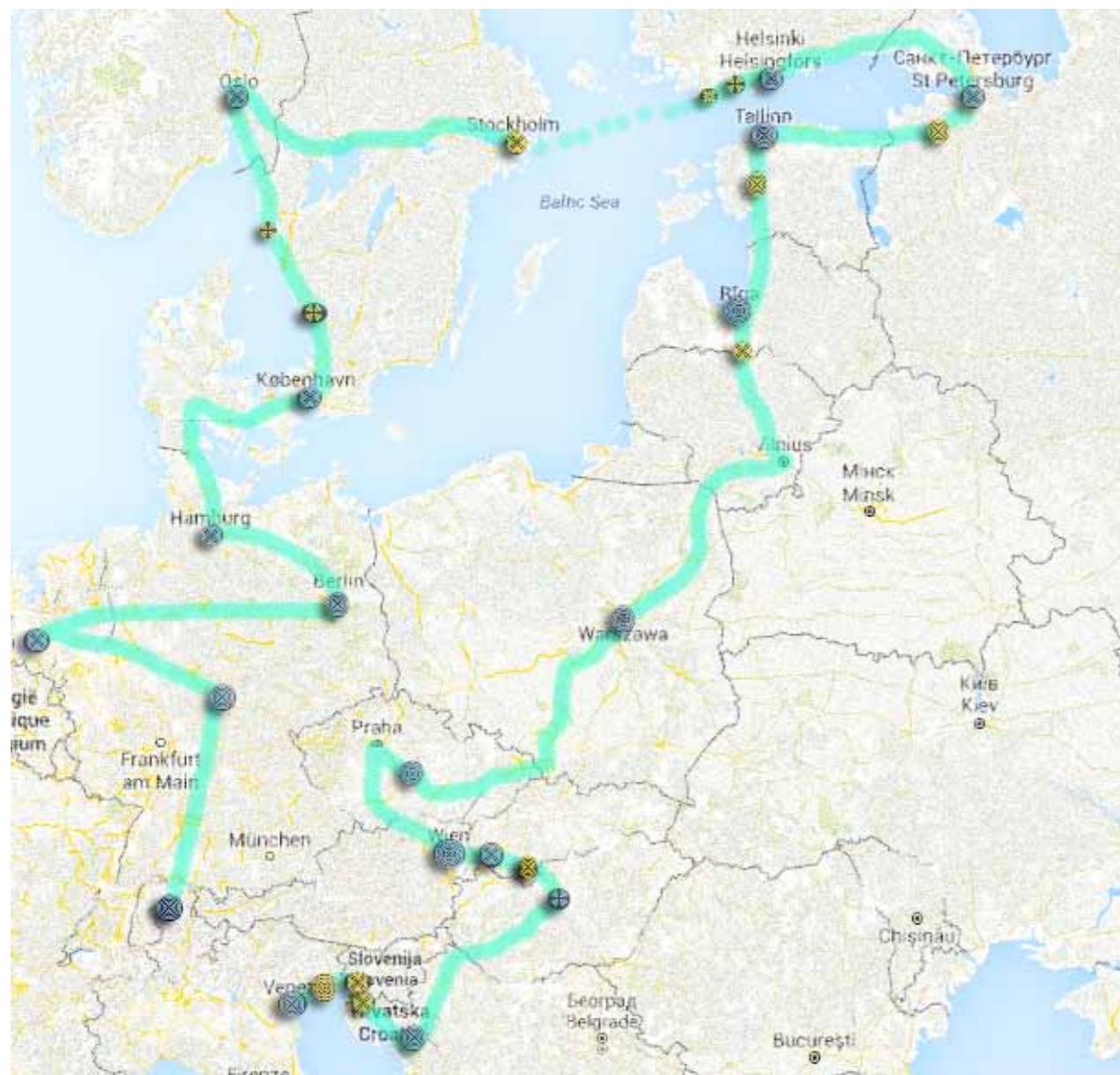
Description: 100 000 selected unnecessary emotions and feelings, implanted into the mind of the viewer with hypnotic techniques, emerging randomly over period of 38 months

The invisible artworks are exhibited in a display cabinet and identified with descriptive labels. They can be purchased. The buyer receives a certificate of authentication which contains all relevant information about the work (title, year, place, media, description, access no., etc.). However, since the name of the artist of the original work is kept a closely guarded secret, the museum is able to offer these exclusive works by famous artists at a fraction of the normal market price.

PROJECTS ACCOMPLISHED 2015

On July 29, 2015, the NO SHOW MUSEUM started from Zurich its first European tour, which led through 20 countries of Central and Northern Europe, and included around 30 exhibitions in galleries and museums, in public spaces and at remote areas. In the course of this tour, various forms and formats have been tried out about how nothing can be shown – either in empty rooms or in the context of existing exhibitions, on invitation or as a guerrilla action, announced / unannounced, with or without audience, with or without documentation, etc.

The tour ended in October 2015 in Venice, where the NO SHOW MUSEUM exhibited at the Lido and in the Palazzo Trevisan, invited by the Salon Suisse as an official participant of the 56th Biennale Suisse.



Blue dots: Exhibitions in galleries and museums (see overview on the right)

Yellow dots: Exhibitions in public spaces or in the middle of nowhere

IN 80 DAYS ACROSS EUROPE – EUROPEAN TOUR 2015

- 13/10/2015 - 18/10/2015
NOTHING AT THE VENICE ART BIENNALE
Official participation at the 56. Art Biennale of Venice on invitation of the Salon Suisse: Lecture Performance and Talk at the Palazzo Trevisan degli Ulivi, Exhibition at the Lido, Venice.
- 06/10/2015
NOTHING IN ZAGREB
Exhibition, Lecture Performance and Talk, on invitation of Lauba Gallery, Zagreb, including the appropriation of the current exhibition 'Superheroes 2.0.'
- 03/10/2015
NOTHING IN BUDAPEST
Exhibition on invitation of the gallery Chimera Project, Budapest.
- 29/09/2015
NOTHING IN BRATISLAVA
Exhibition, Lecture Performance und talk on invitation of Galéria Umelka, Gallery of Slovak Union of Visual Arts, Bratislava.
- 25/09/2015
NOTHING IN VIENNA
Unannounced special exhibition at the Vienna Contemporary, including the temporary closure of the art fair with over 100 exhibitors, Vienna.
- 19/09/2015
NOTHING IN KOLIN
Exhibition on invitation of the 9th DADA Festwochen, d.i.v.o. Institute, Kolin, Czech republic
- 16/09/2015
NOTHING IN WARSAW
Exhibition and guided tour with the curator on invitation auf of #Poligon Art Space, Warsaw.
- 09/09/2015
NOTHING IN RIGA
Exhibition, Lecture Performance und talk on invitation of Survival K(n)it Festival 7, Latvian Centre for Contemporary Art, Riga.
- 05/09/2015
SHOW IN ABSENCE OF ITS EXISTENCE
Unannounced special exhibition at Tallinn Art Hall, Estland, on invitation of the director of the art hall.
- 03/09/2015
NOTHING IN ST PETERSBURG
Exhibition, Lecture Performance und talk on invitation of Galerie Luda, St. Petersburg
- 29/08/2015
NOTHING IN HELSINKI
Unannounced special exhibition, including the appropriation of the current Tino Seghal exhibition, Kiasma Museum for Contemporary Art, Helsinki
- 20/08/2015
NOTHING IN OSLO
Exhibition and guided tour with the curator, on invitation of Tenthaus Project Space, Oslo
- 15/08/2015
NOTHING IN COPENHAGEN
Exhibition and Lecture Performance on invitation of Galerie Sixtyeight, Copenhagen
- 13/08/2015
NOTHING IN HAMBURG
Exhibition and Lecture Performance on invitation of Island Project Space, Hamburg.
- 08/08/2015
NOTHING IN BERLIN
Exhibition and guided tour with the curator, on invitation of Grimmuseum, Berlin.
- 08/08/2015
NOTHING IN ROTTERDAM
Exhibition, Lecture Performance and talk on invitation of Wolfart Project Space, Rotterdam
- 01/08/2015
NOTHING IN MANSBACH
Exhibition on invitation of Kling-Festivals, Festival for music and art, Geysos castle, Mansbach, Germany
- 29/07/2015
NOTHING IN ZURICH
Exhibition and guided tour with the curator, mit on invitation of Museum Strauhof, Zürich

INVISIBLE ARTWORKS. SPECIAL EXHIBITION 2015

ZEN PIECE I: Beginner

1 Think of something you don't want to remember

2 Forget it

Repeat 1 and 2 until no unwanted memories are left.

ZEN PIECE II: Intermediate

1 Think of anything you can remember.

2 Forget it.

3 Think of anything you cannot remember.

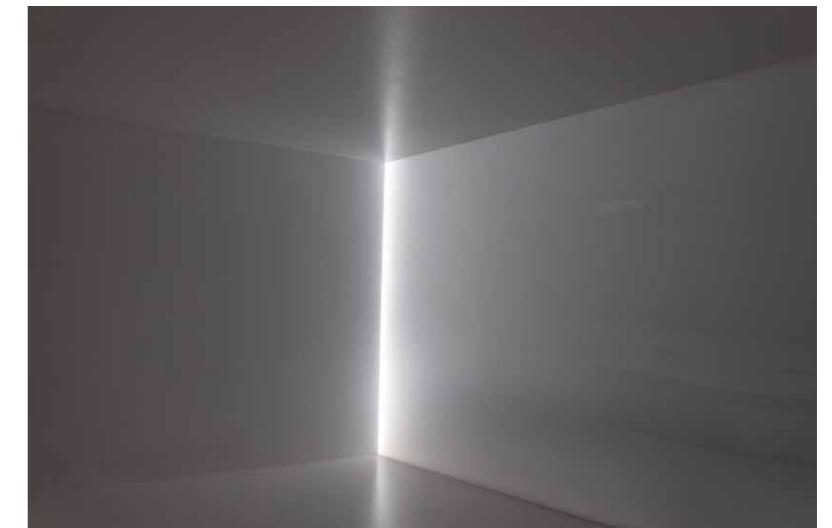
4 Just before it comes to mind, forget it.

Repeat 1 through 4 until no memories are left.

ZEN PIECE III: Advanced

1 Think of anything.
2 Forget it.

Repeat 1 and 2 until no thoughts are left.



ENDLESS MOVIE

Buy the best affordable camera for filmmaking.

Immediately start recording everything.

Do not stop or interrupt filming under any circumstances.

The final movie should have a total duration of at least 16 million years and is always to be screened in its original uncut form.

THIS WORK HAS CEASED BEFORE ITS CREATION

GOD

Assemblage of found beliefs, appropriated notions, infantile imaginations, unfulfilled hopes and irrational fears, planted into the unconsciousness by means of mind control and conditioning techniques.

Description:

The ever-popular idea of a truly infinite being. For the first time ever on sale.



THE LONGLIST: Vol. 2. – UNTHINKABLE THOUGHTS

Medium:

Unthinkable thoughts in empty space, pure and unaltered.

Description:

This work contains a complete and conclusive list of all thoughts which can never be thought.

ETERNAL LOVE

- 1 Choose anybody to love.
- 2 Love this person unconditionally.
- 3 Maintain this state for a long time.
- 4 If love fades away, choose someone else to love.
- 5 Love this person unconditionally.
- 6 Maintain this state for a very long time.

Repeat 1 through 6 until the end of time.

SYMPHONY NR. 3 FOR SILENT CHAMBER ORCHESTRA AND 14 CHICKEN SANDWICHES

38 hours and 20 minutes of unaltered and unrecorded sounds of absolute silence, to be played loud by a silent chamber orchestra and 14 chicken sandwiches.



NO SHOW MUSEUM

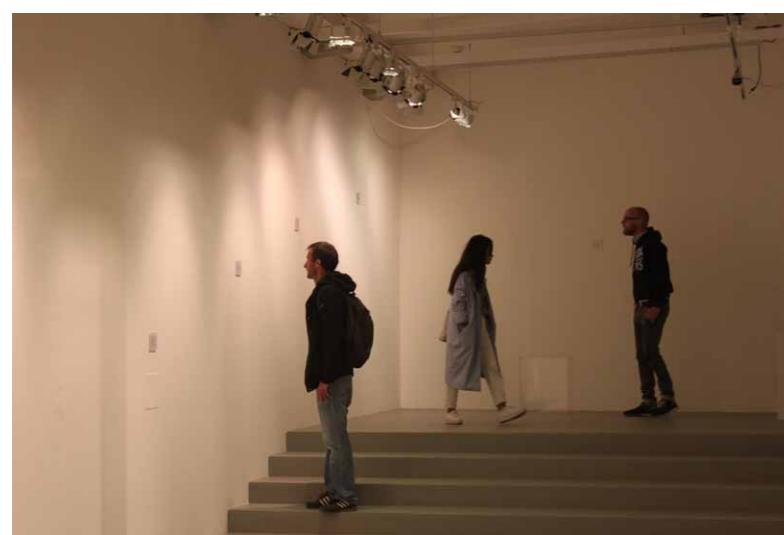
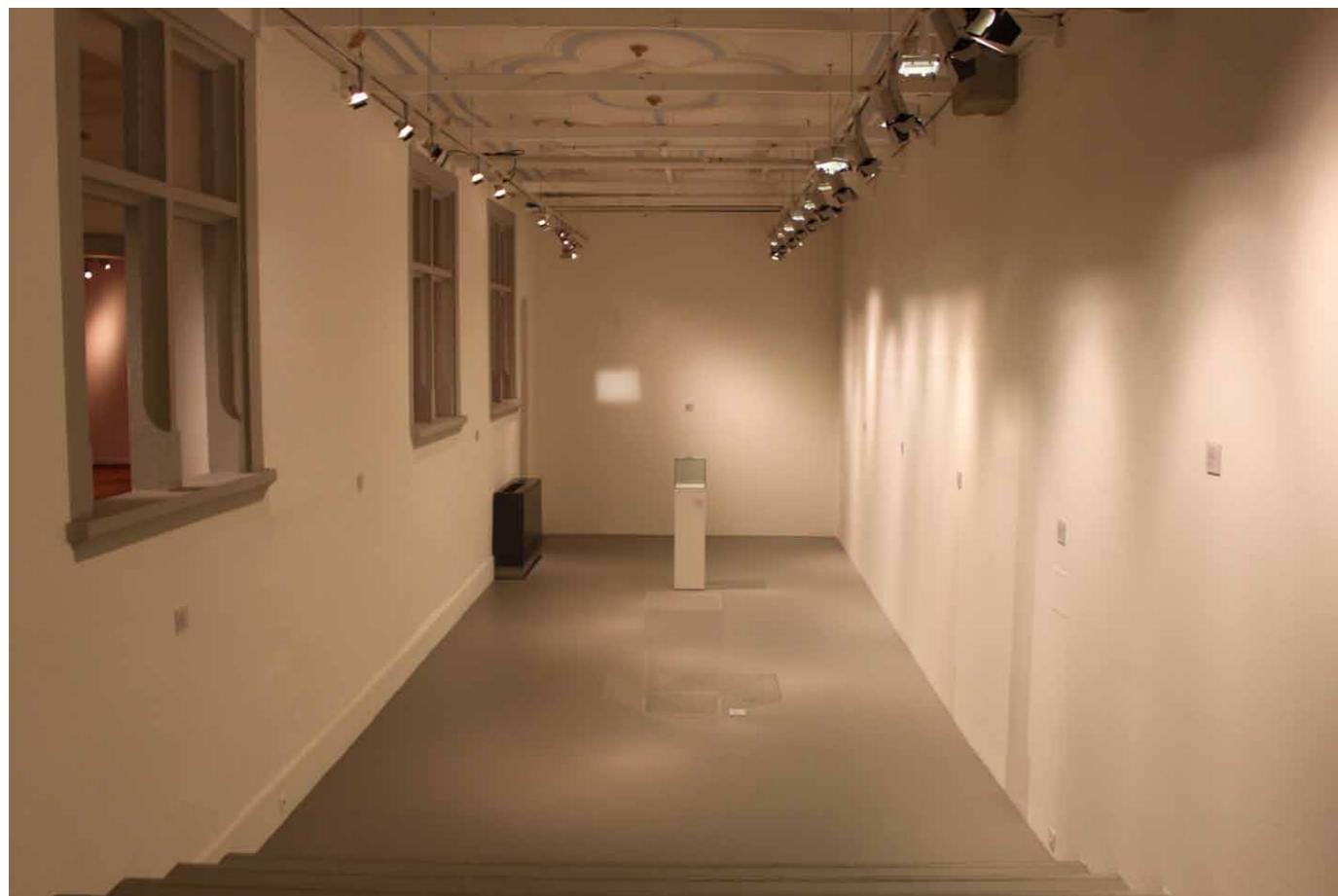
24 immaterial and invisible works of conceptual art.

Special exhibition in the mobile museum, May-October 2015. Left: Text **tafeln**, Right: Installation View



INVISIBLE ARTWORKS, Special exhibition in the mobile museum, May until October 2015





NOTHING IN ZURICH

Exhibition at Museum Strauhof, Zürich: Nothing by Robert Barry, Irma Blank, Ceal Floyer, Yves Klein und Robert Rauschenberg.
Guided Tour with the curator through the empty exhibition rooms, July 2015

NOTHING IN BERLIN

Exhibition at Grimmuseum, Berlin:
Nothing by Joseph Beuys, Gordon Matta-Clark, Agnieszka Kurant, Santiago Sierra, Robert Rauschenberg und Ben Vautier.
August 2015



NOTHING IN WARSAW

Exhibition at #Poligon Art Space, Warsaw:
Nothing by Ad Reinhardt, Agnieszka Kurant, Andy
Warhol, Marcel Duchamp und Robert Smithson.
September 2015

NOTHING AT VENICE ART BIENNALE

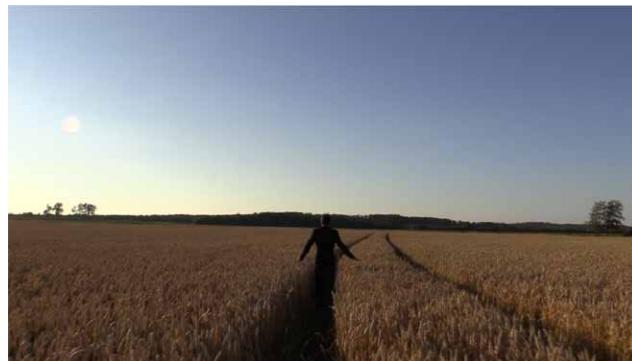
Official participation at the 56. Art Biennale of Venice:
Exhibition on the Lido, Lecture Performance and Talk
at the Salon Suisse, Palazzo Trevisan.
October 2015



HERE IS NOTHING BY ... EVENTS

Series of sitespecific exhibitions of nothing by selected artists.
Work in progress since 2015.

The search for and the selection of the exhibition venues is performed in regard to key strategies and characteristic works regarding nothing by the respective artists. The implementation of the exhibition is connected with the compliance of specific tasks and instructions which are determined in an event score.



HERE IS NOTHING BY MICHAEL HEIZER
Instant Exhibition, Lecture Performance without audience
Sweden, 56.795 N / 12.631 E
August 2015

„There is nothing there, yet it's still a sculpture“ (Michael Heizer)

„Double Negative“ is a piece of land art by Michael Heizer located in the Moapa Valley on Mormon Mesa (or Virgin River Mesa) near Overton, Nevada. The work was started in 1969 and completed in 1970. It consists of a long trench in the earth, 9m wide, 15m deep, and 457 m long, created by the displacement of 244,000 tons of rock, mostly rhyolite and sandstone. It was only an act of construction, in so far as something was removed. Heizer's work constitutes a challenge to sculpture's long history. Although the „sculpture volume“ of Double Negative was created by a massive movement of earth, performed with the help of heavy machinery, it isn't physical at all. Instead it is made literally of nothing, of negative space: the volume that traditionally defines a sculpture is described in these works by a void, by absence rather than presence.

MICHAEL HEIZER
24/08/2015
Instant Exhibition
56.795 N / 12.631 E (SWE)

MARINUS BOEZEM
23/08/2015
Instant Exhibition
57.990 N / 11,540 E (SWE)

SOL LEWITT
Permanent Exhibition
59.392775 N / 18.12204 E (SWE)

MARCEL DUCHAMP
30/08/2015
Instant Exhibition
59.90099 N / 23.40806 E (FIN)

JOHN CAGE
Permanent Exhibition
59.94760 N / 23.89034 E (FIN)

PIERO MANZONI
Permanent Exhibition
59.48610 N / 28.92735 E (RUS)

GUSTAV METZGER
Permanent Exhibition
58.85150 N / 24.43323 E (EST)

SANTIAGO SIERRA
Permanent Exhibition
56.28408 N / 24.35913 E (LIT)

MAURIZIO CATTELAN
Permanent Exhibition
45.50054 N / 13.51226 E (CRO)

YVES KLEIN
Permanent Exhibition
45.53348 N / 13.60109 E (SVN)

GREGOR SCHNEIDER
Permanent Exhibition –
Access prohibited
47.729394 N / 18.251039 E (HUN)

YOKO ONO
Permanent Exhibition
45.75611 N / 12.62037 E (ITA)



HERE IS NOTHING BY MAURIZIO CATTELAN
Permanent Exhibition:
Boat in scrub, acrylic glass plate 30 x 10 cm
Croatia, 45.50054 N / 13.51226 E
2015

Maurizio Cattelan invited 10 international artists from 10 November to 17th November 1999 to attend the „6th Caribbean Biennial“ on the West Indian island of St. Kitts. There, the artists spent a holiday week together. They did not create or show any art work, and they did not even discuss about art. They just made holiday - as announced by Cattelan and documented on various vacation photos.



HERE IS NOTHING BY PIERO MANZONI
Permanent Exhibition: Abandoned and decayed tower, acrylic glass plate 30 x 10 cm, Russia, 59.48610 N / 28.92735 E, 2015

1962 created Piero Manzoni an iron base which he labelled ,Foundation of the world': The inscription is written upside down, so that it seem as if the base would wear the globe. Through this gesture the whole world is declared as a work of art. The boundary between art and life is offset, art becomes a all-embracing appearance.



HERE IS NOTHING BY
DAVID BATCHELOR
Monochroms yet to be found by David Batchelor. Ongoing series of ready-made-exhibitions at various unlocated places.

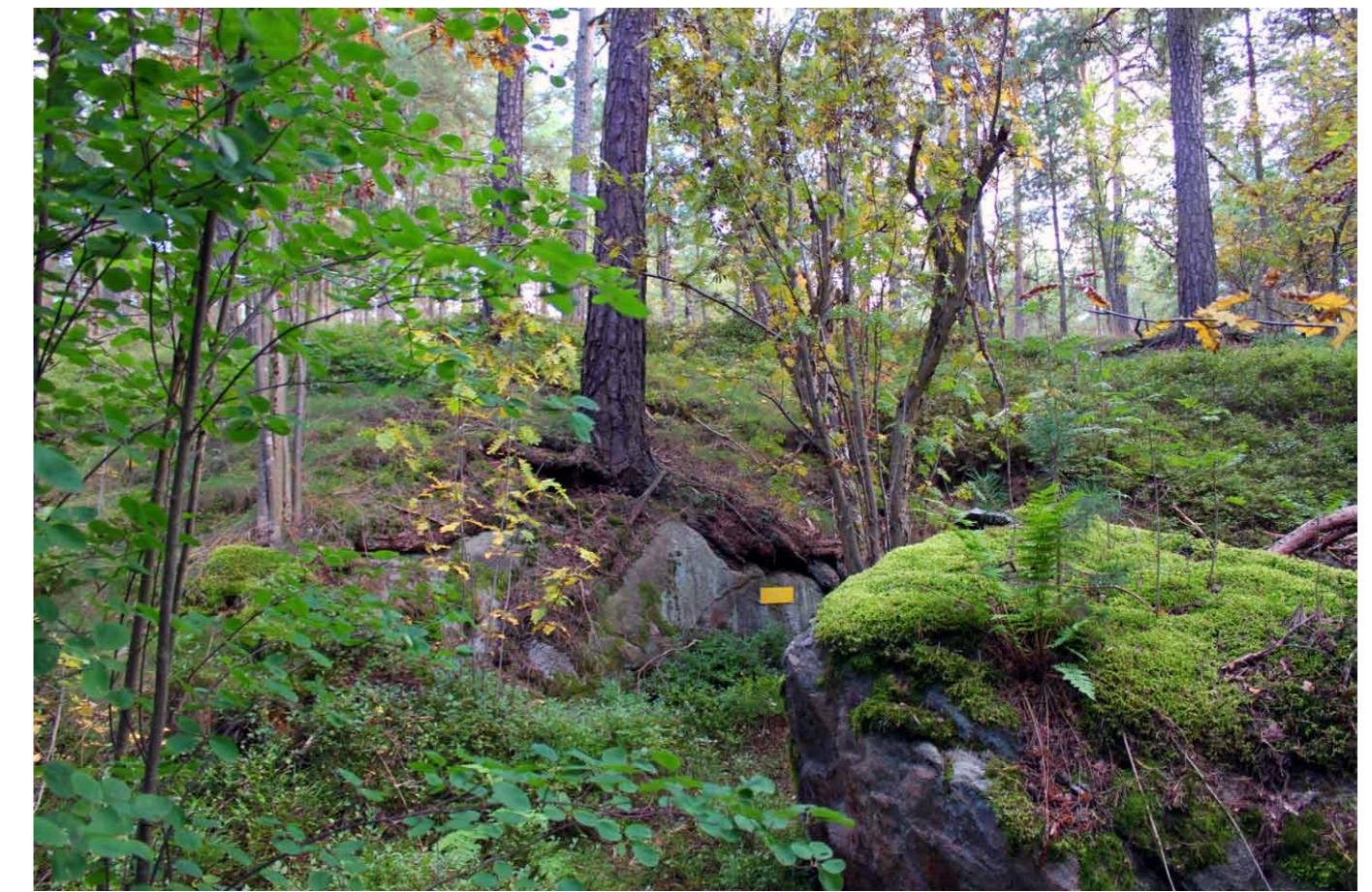
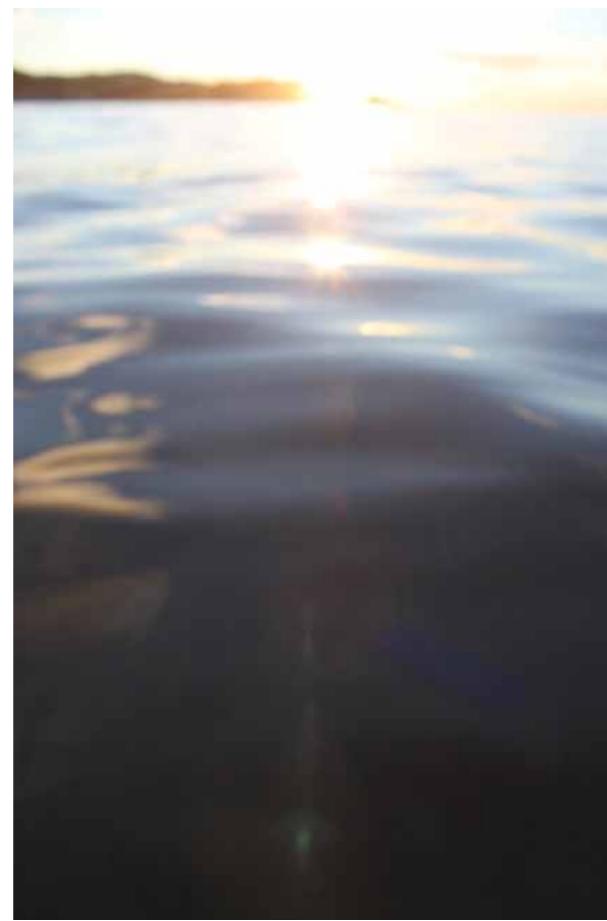
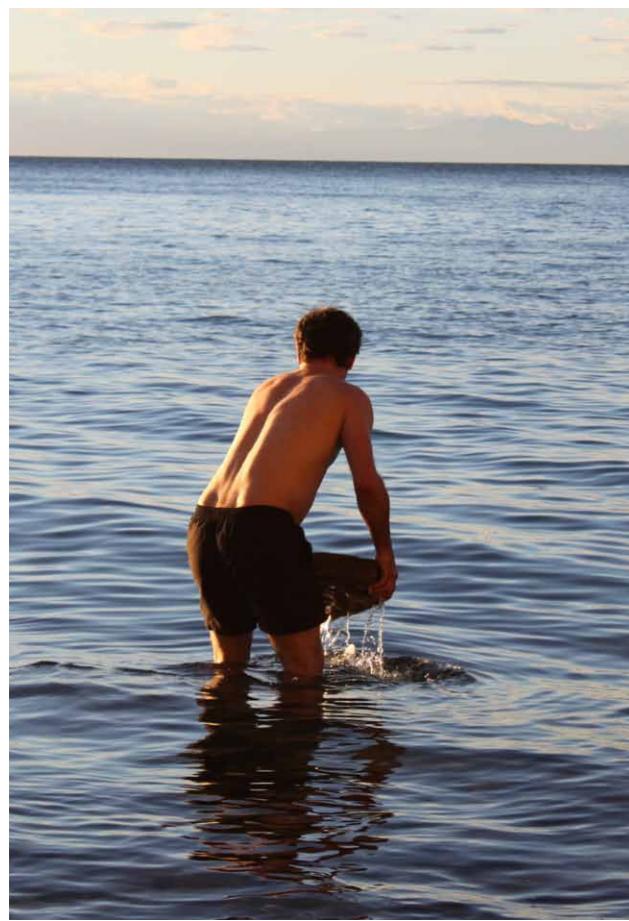
'Found Monochrome' is a series started in 1997: David Batchelor photographs white squares and rectangular areas, which he accidentally discovered in London or other places and which remind him of monochrome paintings.



HERE IS NOTHING BY SANTIAGO SIERRA
Permanent Exhibition: Underground shaft, acrylic glass plate 30 x10 cm Border Station Latvia–Lithuania, 56.28408 N / 24.35913 E, 2015

In 2003. Santiago Sierra represented Spain at the Venice Biennale with his solo show in the Spanish Pavilion. He covered the word Spain, which appeared as a relief on the pavilion, with black plastic and black tape. The entrance was walled up to create a small passage, which was guarded. Only Spanish nationals were allowed to enter the empty pavilion. All other visitors had to stay outside – they were made to feel like the refugees who are detained at Europe's borders.





HERE IS NOTHING BY YVES KLEIN

Permanent Exhibition: Sea, acrylic glass plate 30x10 cm, mounting on rock, underwater installation, Slovenia, 45.53348 N / 13.60109 E, 2015

Yves Klein is not only famous for his monochrome paintings in ultramarine blue or his performances where he used naked women as „human paintbrushes”. But he is also considered as a great prophet of the void and the godfather of immateriality in art. With his ‚Architecture de l’air‘ (Air architecture, 1957-1962), Klein developed in collaboration with the architect Werner Ruhnau the utopian project of an immaterial architecture with building materials from elemental forces such as air, fire and water. An air roof should span the city of the future and should provide protection from sun and rain. Transparent walls, roofs and even furniture should be made by compressed air, while facilities such as kitchens, bathrooms and storage rooms should be located in basements. With this vision, Yves Klein wanted to free the world from material things. In many essays and experiments Yves Klein conducted ambitious studies on how air and other natural forces can be used as revolutionary new building materials.

HERE IS NOTHING BY SOL LEWITT

Permanent Exhibition: Forrest, acrylic glass plate 30 x 10 cm, Mounting on rock, Sweden, 59.392775 N / 18.12204 E, 2015

Eventscore

Look for a forest, big enough to get lost.
Walk off-road for at least two hours.
Often change directions.
You’ve reached the destination when you’re completely lost.
Dig a hole and bury an object of importance but little value.



HERE IS NOTHING BY GREGOR SCHNEIDER
Permanent Exhibition (Access prohibited),
Abandoned and decayed fabric halls, Hungary, 47.729394 N / 18.251039 E, 2015

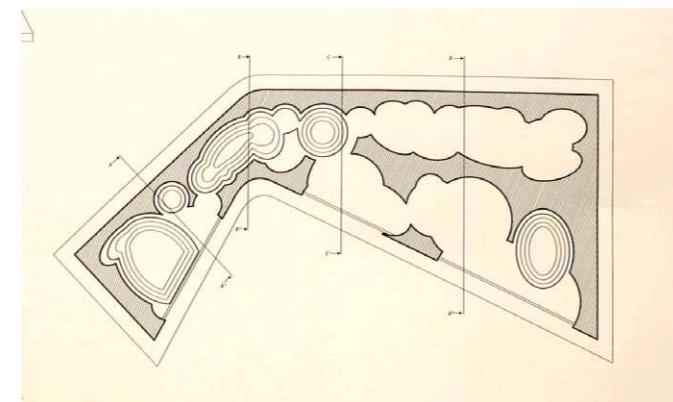
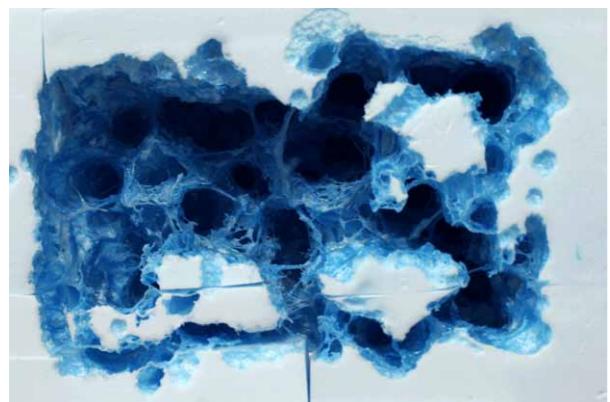
Gregor Schneider bought the birthplace of Goebbels in Rheydt, now a district of Mönchengladbach, in 2013 and had considered completely demolishing the property. However, for structural reasons, this wasn't possible. Instead, the building was completely gutted and the debris was transported to Warsaw. With his art project, Schneider wanted to remember the millions of victims of the Nazi dictatorship. However, at the same time, the project also aimed to prevent the house to become a „shrine“ for neo-Nazis and right-wing extremists.

HERE IS NOTHING BY YOKO ONO
Permanent Exhibition. Abandoned and decayed farm house,
acrylic glass plate, 10x30 cm, Italy, 45.75611 N / 12.62037 E

Painting for the Skies

Drill a hole in the sky / Cut out a paper the same size
as the hole / Burn the paper / The sky should be pure blue

Yoko Ono (1962)



1

2



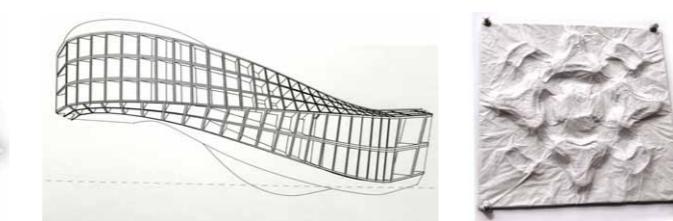
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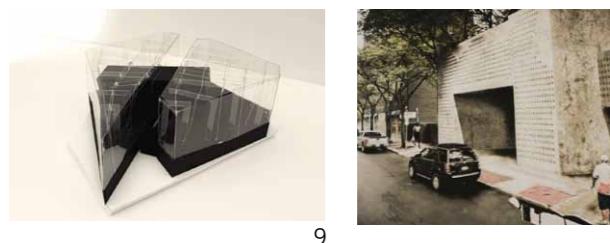


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10

11

12

„The piece need not be built (Lawrence Weiner)“. Workshop 2013

WORKSHOPS ABOUT NOTHING

The NO SHOW MUSEUM is also suitable for applied research and education projects. The fascinating thought experiment to develop an architecture for nothing, was the starting point for a 4-weeks study project called „The piece need not be built ,(Lawrence Weiner)“, carried out in October / November 2013 at the School of architecture of Syracuse University (USA). 120 students participated in this project, which was led and coordinated by professor Roger Hubeli, and run in collaboration with five assistant professors and six teaching assistants.

Task

The students developed projects based on the work of an individually selected artist from the NO SHOW MUSEUM. The task was to translate the strategies and methods employed by the artists into an „architectural tool“ for space creation. With these tools the students designed projects that should include a practical usage, for example, a laundry room and a gallery for nothing. The resulting architectural experiments allowed the students, to deal accurately with the individual artists and to critically think about the conditions and possibilities of an everyday, specialized and utopian usage of urban space. The projects demonstrate that (the concept of) nothing can be made productive for architectural design.

Implementation

The projects were developed both with digital and analog drawings and models. At the end of the 4 weeks, the projects were presented and discussed on November 22nd in a public colloquium. A special focus in the debate was the relationship between the working method of the selected artist and the architectural design strategy of the students.

Caption

1-4 Melted out. Project of the student Nguyen Khanh:

The blue foam model (1) is an interpretation of the Acid-action paintings of Gustav Metzger, which were translated into a method of excavating and further processed into an architectural project (2 floor plan, 3 working model 4 outdoor perspective),

5 Liu Yuxuan, based on Urs Fischer.

6-8 Jessica Kim, based on Lai Chih-Sheng.

9 Kamila Varela, based on Nathan Coley.

10-11 Sarah Tsang, based on Martin Creed.

12 Joshua Kayden, based on Richard Serra.

CV ANDREAS HEUSSER

Andreas Heusser is a conceptual artist and curator, born 1976 in Zurich.

He currently lives and works in Zurich and Johannesburg.

EDUCATION

2011-2013	Master of Arts BFH in Contemporary Arts Practice (CAP), Fine Arts, Bern University of Arts
2011-2012	CAP Master Programme in Literary Writing, Literary Institute Biel / HKB
2010	Degree HLM Philosophy and German, University of Zurich
1998-2003	Master of Arts UZH in Philosophy and German Literature, University of Zurich
1996-1998	Studies of Psychology, Intermediate diploma, University of Zurich

SOLO EXHIBITIONS

Italy	56. Biennale di Venezia, Salon Suisse / Palazzo Trevisan and Lido, Venice, 10/2015
Croatia	Lauba Gallery, Zagreb, 10/2015
Hungary	Chimera-Project Gallery, Budapest, 10/2015
Slovakia	Umelka Gallery, Bratislava, 09/2015
Austria	Vienna Contemporary, International Art Fair, Vienna, 09/2015
Poland	Poligon Art Space, Warsaw, 09/2015
Russia	Luda Gallery, St. Petersburg, 09/2015
Finland	Kiasma, Museum of Contemporary Art, Helsinki, 08/2015
Norway	Tenthaus, Project Space, Oslo, 08/2015
Danmark	Sixtyeight, Project Space, Copenhagen, 08/2015
Netherlands	Wolfart Project Space, Rotterdam, 08/2015
Germany	Grimmuseum, Berlin, 08/2015
Switzerland	Island, Project Space, Hamburg, 08/2015
	Museum Strauhof, Zurich, 07/2015
	The Institute, Zurich, 05/2015

AWARDS

2012	Award for Communication of Arts by Popkredit, City of Zurich
2011	Swiss Art Award, National prize competition for Art, Nomination
2011	Werkpreis Kanton Zürich, Award by the State of Zurich, Nomination

STAYS ABROAD (1-6 months)

Warsaw, Poland (2014, 2015)	Bogotá, Columbia (2007)
Cape Town, South Africa (2014)	Calcutta, India (2005),
New York, USA (2013, 2014)	Phnom Penh, Cambodia (2003)
Yangon, Myanmar (2012)	Mumbai, India (2002)
Beirut, Lebanon (2011)	Jakarta, Indonesia (2001)
Ammann, Jordan (2011)	Delhi, India (2000)
Asmara, Eritrea (2009)	Buenos Aires, Argentia (1999)
Sanaa, Yemen (2009),	La Paz, Bolivia (1999)
Addis Abeba, Ethiopia (2009)	Kuala Lumpur, Malaysia (1996)
Havanna, Cuba (2009)	Melbourne, Australia (1996)

GROUP EXHIBITIONS

Latvia	Survival K(n)it Festival 7, Latvian Centre for Contemporary Art, Riga, 09/2015
Czech Republic	d.i.v.o. Institute, Kolin, 09/2015
Germany	Kling-Festival, Manbach, 08/2015
Switzerland	Kabinett der Visionäre, Chur, 06/2015
	Die Diele, Zürich, 12/2013, 12/2014, 12/2015
	CentrePasqArt, Biel, 06/2013
	Swiss Art Awards, Art Basel, 06/2011
	Werkschau Kanton Zürich, F+F Schule, 10/2011

SELECTION OF WORKS (I)

NO SHOW MUSEUM (2015)	Mixture between curatorial project and conceptual art work. Ongoing project since 01/2013. The No Show Museum is the world's first museum of nothing. It presents a wealth of works that „cannot be seen or touched and, for that very reason, sends our imagination on a breath-taking journey to the most remote regions of thinking“ (Annabelle no. 06/15). The museum's collection includes around 400 works and documents from over 120 renowned international artists of the 20th and 21st centuries, among them, Marina Abramovic, Joseph Beuys, Daniel Buren, Maurizio Cattelan, Marcel Duchamp, Ceal Floyer, Hans Haacke, Yves Klein, Piero Manzoni, Gianni Motti, Robert Rauschenberg, Man Ray, Robert Ryman, Richard Serra, Santiago Sierra, Andy Warhol and Rémy Zaugg. Link: www.noshownmuseum.com	THE PURSUIT OF HAPPINESS (2012)	A Drip Painting Symphony for buckets, typewriters & piano. Performance on 28.9.2012, 60 min., The Institute, Zurich. Concept, Direction: Andreas Heusser, Piano: Nik Bärtsch, Buckets / Percussion: Alex Huber, Ali Salvioni, Ernst Scholl, Martin Meyer, Lukas Mantel, Typewriters: Gaël Roth, Miriam Erni.
BLACK MAGIC (2015)	Voodoo on wood. Branch, brought to Africa and treated with magic by a professional witch. Exhibited at Vitrine 05, Die Diele, Zürich, 12/2015.	CHASOS (2011)	Satirical and subversive actions and interventions with numerous participants, 3.5. to 19.6.2011. Launch of the fictional organization „Christian humanitarian asylum-self-help organization“ (CHASOS); national campaign (posters, brochure, website, videos, TV, blogs and newspapers), national petition for ‚art displacement‘, performances with the fictional character pastor Wilfried Stocher (embodied by Andreas Heusser), implementation of the installation „refugee camp Halle32“ at the SWISS ART AWARDS-exhibition, ART BASEL.
INSTRUCTIONS TO IMPROVE THE WORLD (2014)	Performance on 14.10.14, based on texts by Yoko Ono and Walter Serner. With Daniell Ficola, Marie Alexis, Linda Nussbaumer, Carlos Enriques (Dance), Blas Ulibarri (Spoken Word), Paula Lansley (Choreography), Andreas Heusser (Concept, Direction), 60 min., The Institute, Zurich.	THE ART OF MAKING MONEY (2011)	Performance on 2.11.2011t Cabaret Voltaire in Zurich with San Keller, 90 min. A slick Economist (embodied by Andreas Heusser) lectures on the principles and mechanisms of „Art investment banking“ (AIB), including the concept of value creation through destruction. Then, with the participation of the audience, he sells shares of future artworks by San Keller: the income from the sales is the base for the artworks yet to be produced by the artist. Keller signs the bank notes, shredders them, puts the shreds into empty jars. The labeled and numbered jars are now auctioned as original art works of San Keller. All works are sold for prices which are double until four times higher than the original value of money.
GLOBAL FAMILY PROJECT (2013)	Ongoing Project since 2013. In order to reduce tensions between different nations, populations and religions, Andreas Heusser is creating a global, intercultural and interfaith dynasty as a role model for peace and tolerance: The aim is to raise at least one family on every continent and unite the numerous wives and children to one big global family. Fund raiser event, The Institute, 1.11.2013	MULTI-KULTI-TOURS (2011)	A guided tour through the old town of Bern with a large group of apparent „tourists“ (consisting of around 30 asylum seekers and sans-papiers). The guide (embodied by Andreas Heusser) is showing them typical Swiss places like the Grocery Store ‚Migros‘, a bakery, a restaurant, a bank, an administration building etc., while explaining the customs and peculiarities of the Swiss population, providing a wealth of statistic datas and rather astonishing facts. Performance on invitation of the Bone Festival (Schlachthaus Bern), 1.12.2011, developed and directed by Marina Belobrovaja.
DISPLAY:NONE (2013)	Exhibition of nothing at the CentrePasquArt and in designated streets in Biel, as part of the group exhibition ‚Show me Show me Show me‘ from 20 June to 23 June, 2013. On the exhibition sites, there were no signs indicating the work, neither texts nor any other form of explanation, and the artist was not showing up for the exhibition.		

SELECTION OF WORKS (II)

OLAF
(2010) Satirical and subversive actions and interventions in cooperation with Nüssli / Oeschger, 4.8. - 28.11.10. Launch of the fictional „Organisation zur Lösung der Ausländerfrage“ (OLAF / Organization for the solution of the foreigner question) with a national campaign (posters, website, brochures, propaganda videos, press announcements and reports in newspapers, blogs, radio, TV), public appearances with the fictional characters Dr. Alois Stocher (embodied by Andreas Heusser) and George Klein (Christof Nüssli), national call for a „Volksbefreiung“ (people's liberation) with interactive deportation charts, interventions at press conferences, and implementation of the happening „Nationaler Sammeltag für Ausländer“ (collection day for foreigners) at the parliament square in Bern.

TABLEAUX
VIVANTS
(2010 / 2011) Happenings in public space, Zürich, 27.8.10 und 21.5.11. Voluntary by-passers obey to seemingly harmless instructions while they reenact unknowingly the famous torture scenes of the Abu Ghraib scandal. The Swiss photographer Désirée Good takes pictures of the „living pictures“ performed by the by-passers, afterwards the images are sold as postcards at a nearby souvenir corner.

DO YOU WANNA
HAVE A FRANC?
(2010) Intervention by Andreas Heusser, Angela Hausheer, Brigitte Müller, Klakla Wojtek, Bern Bundesplatz, 6.10.2010. Each of us had 10 x 1 CHF coins which we tried to give away to someone who might need or want it. Despite our tireless efforts, we only managed 11 times in 3 hours to get rid of a coin.

KEH
(2009) Satirical political actions, 10. - 29.11.2009, in cooperation with Nüssli / Oeschger, Zürich 2010. Launch of the fictional organization „Kriegsentwicklungshilfe“ (KEH / War development aid) with national campaign (website, brochures, propaganda videos, press announcements and reports in newspapers), public appearances with the fictional characters Dr. Alois Stocher (Andreas Heusser) and George Klein (Christof Nüssli), and implementation of the happening „Nationaler Waffensammeltag“ (national collection day for weapons) at Helvetia Square, Zurich.

CURATORIAL WORKS

Since 2014 THE INSTITUTE, Art Space for transdisciplinary and performative projects, Function: Co-Direction. Link: www.theinstitute.ch

Since 2013 OPENAIR LITERATUR FESTIVAL ZÜRICH, International Literary Festival (annually, 7 days) at the Old Botanical Garden Zurich, in cooperation with Literaturhaus Zürich, Kaufleuten and Völkerkundemuseum. Function: Direction, Curator & Chief executive. Link: www.literaturopenair.ch

Since 2010 FREIRAUM-Stipendium, International Artist-in-Residence Program. Function: Co-Direction & Juror. Link: www.wortundwirkung.ch/freiraum

1/2011-1/2014 KAUFLEUTEN, renowned venue and club in Zurich, Function: Program Director, responsible for the curation and implementation of annually around 100 concerts of international artists and bands, 50-60 readings, 20-30 cabaret evenings, 15 podiums und other cultural events. Link: www.kaufleuten.ch

2012-2013 ZÜRI LITTÉRAIRE, monthly literary talk, Function: Art Director 2012/13.

2011-2014 SUMMER SOUNDS, Indie Music Festival, annually in Zurich (8 to 10 days), Function: Curation & Direction.

2011-2012 KIND OF JAZZ, monthly concert series in Zurich: Curation & Direction.

2006-2011 MIKRO, monthly series with concerts & performances in Zurich: Curation & Direction

2008 MAKRO, Concert series in Zurich: Curation & Co-Direction

2005-2010 KINO IM ATELIER, Arthouse-Cinema in Zurich (twice monthly): Co-Direction.

2002 LYRIK AM FLUSS, international Literary Festival (annually, 3 days) at Badi Unterer Letten, Zürich: Direction und Co-Curation

2002 FESTIVAL DER KÜNSTE: transdisciplinary arts festival (2 days) with around 80 artists of all disciplines, Kanzlei and Xenix Zurich: Direction & Co-Curation.

2001 Formation of the artist collective INDEX
Link: www.wortundwirkung.ch

REFERENCES

RECOMMENDATIONS

„Im Rahmen des Salon Suisse der Pro Helvetia anlässlich der Biennale di Venezia 2015 haben Stefan Zweifel und ich Andreas Heusser und sein Projekt einladen können. Der Salon Suisse hat den Anspruch, Menschen unterschiedlichster Kompetenzfelder zusammenzubringen, Vergangenheit und Gegenwart für die Zukunft zu erschliessen. Dabei ist uns Andreas Heussers profundes kunsthistorisches Wissen, seine reflexive Kapazität und hohe Vermittlungskompetenz aufgefallen.“

Das No Show Museum ist eine genuine und starke kreative Idee, die Andreas Heusser mit langem Atem und authentischer intellektueller wie menschlicher Neugierde betreibt.“

(Dr. Juri Steiner
 (Kurator und Kunsthistoriker,
 Direktor des Zentrums Paul Klee in Bern 2007-2011)

„Das No Show Museum ist eine sehr überzeugende Idee, die Andreas Heusser als Langzeitprojekt konsequent und auf inhaltlich stringente Weise verfolgt.“

Im Rahmen der ersten «Wild Card», die im Sommer 2015 im Literaturmuseum Strauhof in Zürich stattfand, hat Andreas Heusser sein Projekt präsentiert. Der Strauhof macht es sich zum Ziel, innovative Formen der Vermittlung in den Bereichen Literatur und Kultur zu erproben. Andreas Heusser hat die Räume mit seiner zugleich materiellen und immateriellen Installation zum Nichts für einen Tag eingenommen und belebt. In einem performativen Vortrag hat er den zahlreichen Besucherinnen und Besuchern das «Thema» inhaltlich und formal erläutert. Ich kann das Projekt und seine Weiterführung nur empfehlen. Gerade in Kombination mit einem Bus, der als Reisender Speicher funktioniert, ist das Projekt besonders reizvoll.“

(Dr. Gesa Schneider
 (Direktorin Museum Strauhof und Leiterin Literaturhaus Zürich)

WEB PRESENCE

ARTIST WEBSITE

- www.andreasheusser.com

TV DOCUMENTARIES

- www.srf.ch/play/tv/kulturplatz/video/beissende-ironie?id=2af61856-f504-4691-b77d-9e8bc3bf9430 (SF1 Kulturplatz)
- www.youtube.com/watch?v=Au8ZznxNU-A (ARD Tagesthemen)
- www.youtube.com/watch?v=W5uhniHKbRc (SWR)
- www.youtube.com/watch?v=RXqERgOINk8 (ARD Tagesthemen)

NO SHOW MUSEUM

- www.noshowmuseum.com
- <https://www.youtube.com/watch?v=Nbk3CdZMO3w> (Trailer)

THE INSTITUTE

- www.theinstitute.ch

OPENAIR LITERATUR FESTIVAL ZÜRICH

- www.literaturopenair.ch,
- www.kaufleutenliteratur.ch
- www.literaturhaus.ch

FREIRAUM Stipendium

- www.wortundwirkung.ch/freiraum

KAUFLEUTEN

- www.kaufleuten.ch

NO SHOW MUSEUM

Das Nichts ist unser aller Horizont.

Tages-Anzeiger, 27.5.2015

Dem Nichts Raum geben,

Art in Berlin, 14.8.2015

Ничто от Ива Кляйна.

Aroundart, 3.9.2015

Gib mir fünf! Nr. 1 Ausstellungstipp der Woche.

Art. Das Kunstmagazin 6.8.2015

Nicht nichts.

Annabelle 06/15

Le musée qui n'a rien à montrer.

RTS 26.12.2014

Nichts als ein Museum.

Surprise Strassenmagazin Nr. 351/15

No Show Museum predstaví umenie ničoho.

DenníkN 28.9.2015

Viel von nix.

Züri-Tipp, 28.5.2015

Brenn, Geld, brenn!

BAZ, 17.12.2014

Nichts tun ist die wahre Kunst.

Bündner Tagblatt 29.6.2015

A Month Inside Russia.

Artfcity, 21.9.2015

Die Renitenten und das Rudel.

Bieler Tagblatt, 19.6.2013

Christlich Humanitäre Asyl-Selbsthilfe

Organisation Schweiz (CHASOS)

Provokation oder Offenheit der Kunst.

ARD Tagesthemen, 16.6.2011

Zuwanderung.

SWR-Fernsehen, 19.6.2011

Künstler greift in die Asyldebatte ein.

Blick am Abend, 10.5.2011

CHASOS

Jeder Schuppen zählt.

Tages-Anzeiger, 30.5.2011

Splitter & Späne.

Der Landbote, 4.12.2011

Nun treibt Alois Stochers Bruder sein Unwesen.

Blick.ch, 10.5.2011

Seid fruchtbar und mehrt euch.

Radio RaBe, 23.6.2011

Massenheirat von Sans-Papiers.

2omin.ch, 21.6.2011

Organisation zur Lösung der Ausländerfrage (OLAF)

Beissende Ironie: Wie Satiriker auf populistische Kampagnen reagieren.

SF-Kulturplatz, 1.12.10

Beitrag zur Ausschaffungsinitiative

ARD Tagesthemen, 21.11.2010

Ausschaffung konkret: Alois Stocher verfrachtet Ausländer in Abschiebe-Container. Radio RaBe, 8.11.10

Sammeltag für Ausländer – Protest gegen die Ausschaffungsinitiative.

Radio Dreyeckland, 10.11.10

Black Sheep satire follows posters to limit.

Worldradio.ch, 20.11.2010

In den Container – und weg.

Der Bund, 8.11.2010

Initiative discutée.

Le Nouvelliste, 8.11.2010

Das Theater um die Politik.

NZZ am Sonntag, 7.11.2010

Son humour menace-t-il vraiment l'UDC.

Le Matin, 10.11.2010

Jeu de rue pour fustiger l'initiative UDC.

Le Matin, 7.11.2010

Anonyme Kampagne Volksbefreiung kämpft gegen die SVP.

Blick.ch, 24.9.2010

OLAF

Gruppe Olaf inszeniert Mörgeli-Klage.

Blick am Abend, 15.11.2010

Ausländer sammeln auf Bundesplatz.

Tages-Anzeiger, 4.11.2010

Dr. Alois Stocher.

NZZ am Sonntag, 26.9.2010

Ohne Ausländer gibt es keine Ausländerkriminalität.

WOZ, 30.9.2010

Olaf fait tourner la tête de l'UDC.

Le Temps, 17.11.2010

So sorgt Alois Stocher für rote Köpfe.

Blick.ch, 10.5.2011

Satire-Figur narrt Medien und Politiker.

20min, 16.11.2010

Satiriker schockt Schweiz mit OLAF.

Vorarlberg Online, 16.11.2010

Attaques du site Olaf contre l'UDC: Christoph Mörgeli manque d'humour.

lematin.ch, 15.11.2010

L'UDC est en froid avec un site humoristique.

24heures.ch, 15.11.2010

Christoph Mörgeli n'aime pas l'humour d'Olaf.

20min.ch, 15.11.2010

Politmarketing und Satire.

nzz.ch, 10.11.2010

SVP weiss jetzt, wo der Schuh drückt.

Blick.ch, 9.11.2010

Weshalb Satire bei Abstimmungs-Kampagnen nicht wirkt.

Berner Zeitung, 9.11.2010

Wahlsatire beeindruckt Schweizer nicht.

20min.ch, 9.11.2010

Markieren, sammeln, ausschaffen.

20min.ch, 6.10.2010

Provokation verbreitet sich im Internet.

Kampagnenpraxis.de, Report Nr. 31

Wie wird Satire verstanden?

Seminararbeit von Maxi Fetsch, ZHAW, 8.7.2011



«Das Nichts ist unser aller Horizont»

Andreas Heusser eröffnet am Freitag das weltweit erste Museum des Nichts.
Ein absurder Witz? «Im Gegenteil», sagt der Künstler, «es hilft, bewährte Denkmuster aufzubrechen».

Mit Andreas Heusser sprach Thomas Wyss

Vor dem äußerlich unscheinbaren Haus im Kreis 4 steht ein mattschwarzer Minibus, und auf dem Tisch im Atelier, das sich im dritten Stock des Hauses befindet, steht ein silberner Laptop. Beides ist in Zusammenhang mit dem nachher folgenden Interview ziemlich wichtig - beides zusammen bildet nämlich das weltweit erste No Show Museum, auf Deutsch: Das Museum des Nichts.

Dessen Erfinder ist auch dessen Kurator: Er heißt Andreas Heusser, kam 1976 in Düsseldorf zur Welt, studierte Philosophie und Deutsch in Zürich sowie Kunst in Bern, war von 2010 bis 2013 kultureller Leiter im Kaufleuten-Club und organisiert das Open-Air-Literaturfestival Zürich. In erster Linie ist Heusser jedoch als selbstständiger Künstler und Kurator aktiv, der es immer wieder versteht, mit vermeintlichem Nonsense viel Tiefsinn zu stiften.

Museum des Nichts, das klingt stark nach Monty-Python-Humor.

Kann sein, dass es danach klingt. Ist es aber nicht. Das merkt man rasch, wenn man beginnt, sich mit den Werken im Museum auseinanderzusetzen.

Ein Werk ist doch kein Nichts!

Das Nichts ist eben nicht nichts, es ist erstaunlich viel: Man kann die gesamte jüngere Kunstgeschichte anhand des Nichts betrachten. Man findet das Nichts aber auch in der Musik, wo es als hörbare Pause oder Stille interpretiert wird, ganz zu schweigen von der Philosophie oder der Wissenschaft.

Wer Ihr Museum also mit der Absicht besucht, nichts zu sehen, wird enttäuscht werden.

Im Gegenteil, er wird inspiriert werden. Klar wirkt es auf den ersten Blick paradox, das Nichts beziehungsweise die Annäherung ans Nichts zu zeigen. Doch gerade dieser Ansatz hilft, bewährte Denkmuster aufzubrechen. Vor allem wenn er nicht als Jux, sondern ernsthaft und konsequent betrieben wird.

Wie muss man sich eine solche Konsequenz vorstellen?

Nehmen wir an, jemand interpretiert das Nichts als leeren Kunstraum. In der konsequenteren Umsetzung ist der Raum nicht angeschrieben, der Künstler lässt sich aus dem Ausstellungskatalog entfernen und ist bei der Vernissage nicht anwesend. Wobei ich mir gar nicht sicher bin, ob die Leere wirklich die treffendste Darstellung des Nichts ist.

Mit dem schwarzen Bus, der vor dem Haus parkiert ist?

Genau. Ich habe bereits mit Betreibern von Off-Spaces Kontakt aufgenommen. Sie werden ihre Klientel zu bestimmten Events einladen, sei es in ihrem Kunstraum oder in einem öffentlichen Raum. Und an diesen Events werde ich mit dem Bus präsent sein und nichts präsentieren. Dazu kommen poetische Anlässe, bei denen ich den Bus an abgelegenen Orten parkiere und dort Events à la «No Show Museum» präsentiert nichts von Yves Klein und anderer Künstler» durchführen.

Welche ist treffender?

Mir gefällt der Denkanlass besser, der besagt, dass das Nichts im Alltag immer und überall präsent ist. Dass das Nichts unser aller Horizont ist, den wir laufend benötigen, beispielsweise wenn wir eine Negation zum Ausdruck bringen.

Gesellschaftlich interpretiert, wäre das Nichts also das Gegengift zur stetig wachsenden Reizüberflutung.

Diese Interpretation ist absolut denkbar. Man kann es aber auch vom Kunstmuseum her betrachten, und dann ist das Nichts natürlich die pure Provokation, weil man ein inexistentes, nicht vorhandenes Kunstwerk schwerlich handeln und verkaufen kann. Es ist aber nicht meine Absicht, mit dem Museum gezielte Ge-



Andreas Heusser tourt demnächst durch Europa, um den Menschen in seinem musealen Bus das Nichts zu präsentieren. Foto: PD

danken und Reaktionen auszulösen, die Besucher sollen individuell auf die Werke und Denkanstöße reagieren.

Das klingt alles herrlich absurd. Was war überhaupt der Urknall des ganzen Museumsprojekts?

Als ich die Kunsthochschule absolvierte, bestand die Schlussarbeit aus einem theoretischen Teil und der Teilnahme an einer Gruppenausstellung. Ich habe im Theorieteil klargemacht, dass ich meine Arbeiten nie auf fixe Ausstellungsorte hin entwickle, sondern den Ort der Präsentation hinsichtlich der Wirkung auswähle, die ich erzielen will. Dieses Prinzip gehorchend, war klar, dass ich an der Gruppenausstellung nicht teilnehmen konnte. Daraus entstand die Idee, gerade diese Nicht-Teilnahme - das Nichts - als Kunst zu präsentieren. Ich kündigte also per Mail an, dass ich konkret von dann bis dann nichts zeigen werde. Mein Werk gab viel zu reden, es stieß Mitstudenten vor den Kopf, es forderte Experten und die Schulleitung heraus. Da das Nichts aber kunsthistorisch schlüssig als Weiterentwicklung der Readymades von Marcel Duchamp und der Ideen der Konzeptkunst der 60er-Jahre interpretiert werden kann, gab es nicht nur lange Diskussionen darüber, ich bekam sogar ein Diplom (lacht).

Wie wird das No Show Museum überhaupt finanziert?

Wie bei jeder anständigen Galerie vornehmlich durch Geldwäscherei und Spekulation (lacht). Nein, für den Start lancierte ich eine Crowdfunding-Kampagne, da kam ein wenig Geld zusammen. In erster Linie werde ich aber versuchen, das Projekt durch meine anderen Kunstaktivitäten querzufinanzieren. Damit Geld zu verdienen, ist aber sowieso nicht das Ziel, im Vordergrund steht die persönliche Neugier, mehr über das Nichts zu erfahren. Solange diese Neugier da ist, werde ich das Museum voller Elan weiterentwickeln.

Eine oft gehörte Weisheit lautet: «Von nichts kommt nichts.» Was ist Ihr liebstes Nichts-Bonmot?

Mir gefällt Marina Abramovic's Statement, das sie 2010 anlässlich ihrer Ausstellung «The Artist Is Present» im New Yorker MoMa äußerte: «The hardest thing to do is something close to nothing.»

Die Eröffnungs-(No-)Show

Sounds und Science zum Nichts

Das Museum des Nichts wird künftig hauptsächlich in der virtuellen Welt des Internets präsent sein (siehe Interview) – an der Museumsöffnung vom Freitag (29. Mai, ab 18 Uhr) aber kommen die Besucher in den Genuss einer in der Realität zu erlebenden Eröffnungs-(No-)Show: Gründer und Kurator Andreas Heusser bittet nämlich in den Räumen (Untergeschoss und 3. Stock) des «Instituts» an der Elisabethenstrasse 14a im Kreis 4 den Musiker Nik Bärtsch, die Tanzgruppe Company of Dancers, den Astrophysiker Ben Moore sowie den Doing-Nothing-Festival-Direktor Denis Handschin, das Nichts in Form von Klängen, Bewegungen, Filmausschnitten und eines Referats hör-, fühl- und sehbar zu machen. (thw)

www.noshowmuseum.com