

RECENT WORKS

Karin Karinna Bühler

Critical curiosity characterizes my work. I analyze our society and question the way we deal with language, power and gender. The exploration of life contexts and cultural-historical research leads to installations and conceptual works that are tailor-made for the exhibition situation. I am always on the lookout for hidden contexts that are highly effective beneath the surface of the apparent.



Darum in die Ferne schweifen [So wander into the distance]

The study of spatial and linguistic typologies of the alpine scenery led to «Darum in die Ferne schweifen» and the adaption of graphic properties of the Arabic script into the Latin alphabet.

The seemingly foreign becomes abruptly familiar through reading and recognizing the German-readable characters.



Production, Metallbau Pfister, Samedan

Installation view, Bernina Diavolezza; Rethink Destinations



THE WORD IS MIGHTIER THAN THE SWORD

„The pen is mightier than the sword“ is a metonymic proverb that says that the written word is more effective than violence as a means of social or political change.

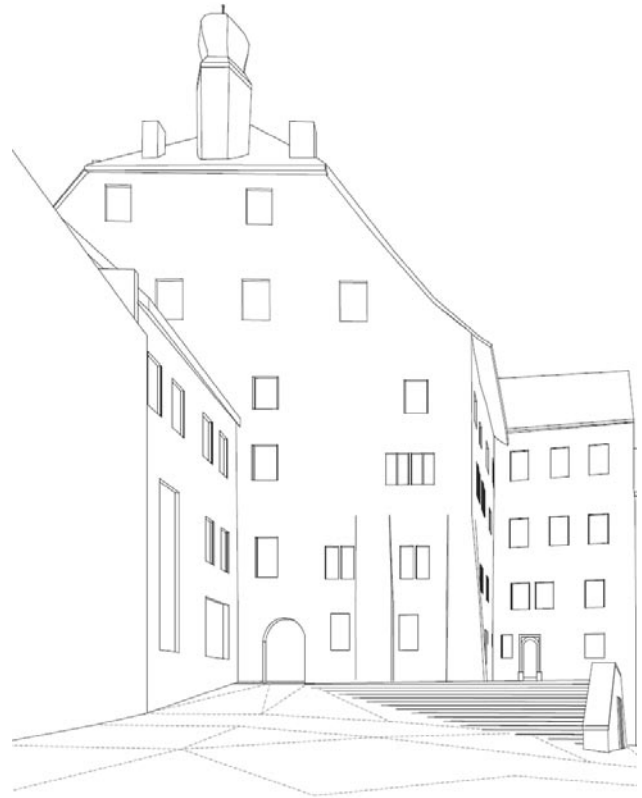
This proverb has existed for thousands of years and is expressed here, slightly modified, with an LED display - on the façade of a library and county courthouse.

2024

LED panels, technology, all languages available in the municipality of Flawil

1100 cm x 50 cm x 10 cm

Sketch for Flawil library, 2023



Respectfully yours

The sundial addresses the turning point from the territorial state of the Principality of St.Gallen to democracy in the Canton of St.Gallen (1790-1810) and uses solar and LED technology to create a link to the present day.

ICH BIN MIT ACHTUNG is a greeting that Marie Künzle wrote to a friend in 1803 during the stormy years of the St.Gallen revolution and is used here as an electricity generator. Künzle is an unknown revolutionary. The words express her own sincerity as well as recognition and attentiveness towards her fellow human beings.

2024

Solar cells, glass, metal, LED panel, internet connection for time display
Dimension adapted to location



DIE LETZTEN TAGE DES PATRIARCHATS

THE LAST DAYS OF THE PATRIARCHY is an intervention on the facade of the museum building, which opened in 1877. In this context, the text work triggers reflections on the institution of the art museum: In which manifestations can patriarchy be found in the exhibition and collection activities of an art museum?

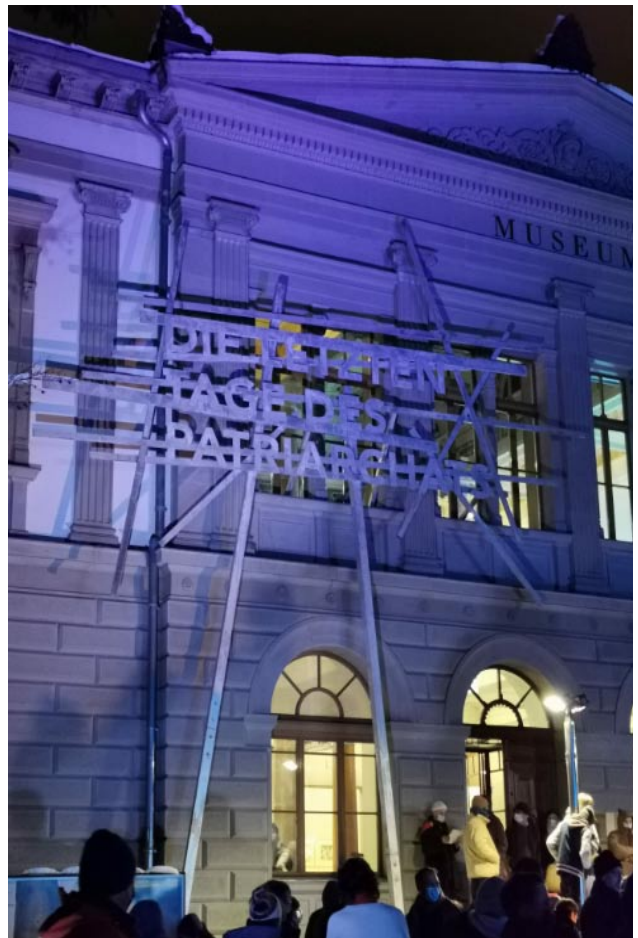
With a critical eye on our society, this precise intervention questions the way we deal with power and gender.

2021

Aluminium, patina

approx. 7m x 10 m

produced by Kunstgiesserei Sitterwerk



Production, Kunstgiesserei Sitterwerk

Installation view, Kunstmuseum St.Gallen



THE MANIFESTO

For the dismantling of the sculpture DIE LETZTEN TAGE DES PATRIARCHATS, five decision makers of the Kunstmuseum St.Gallen signed a manifesto. They are willing to lead the art museum into a future in which the patriarchal structures of our society are consciously opposed.



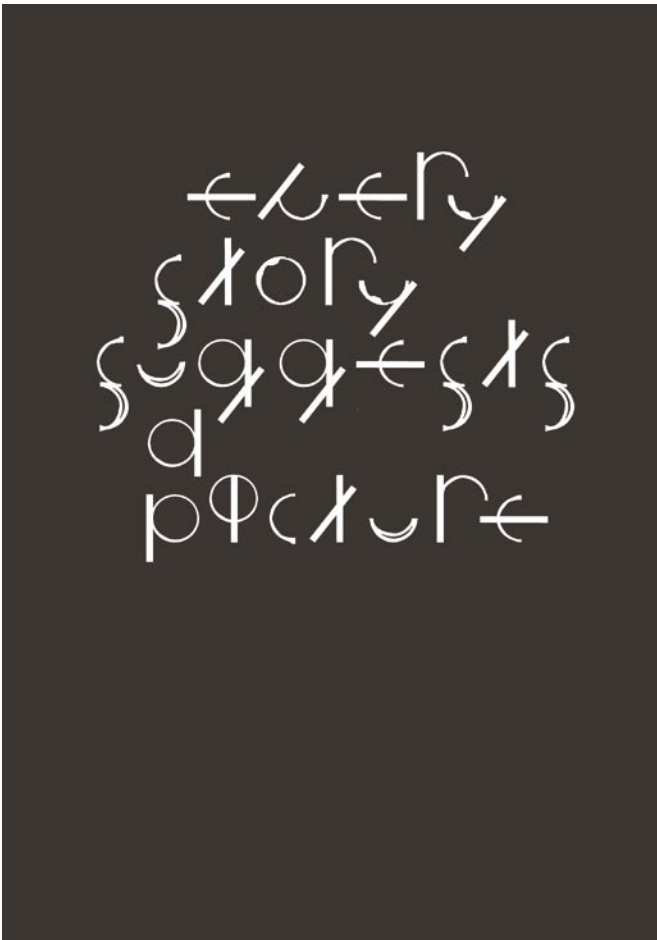
History Herstory

There are hardly any sources of women in historical archives. Accordingly, our history - and thus also the present - is strongly shaped by the views and experiences of men.

Here, HISTORY will slowly disappear over time in order to make HERSTORY visible.



Details History Herstory, Hiltibold St.Gallen



Every Story Suggests a Picture

The ring marks of spilt coffee are the basis of the structure of this script which I developed in Istanbul

2015

Print on coated paper, 100 cm x 70 cm.



Hello World

For research into Swiss archives one has to know the old German handwriting, otherwise the meaning of the written text (16th to 20th century) will remain incomprehensible.

«Hello World» were the first words published through the internet.

2018

Text work with Sütterlin typeface

Print on aluminium, 600 mm x 420 mm x 3 mm, 1/5-5/5 + EA

Print on special paper, 29,7 cm x 21 cm, 1/5-5/5 + EA

I HA
VE A
DRE
AM

EAU D
'HE Ü
N SÖ
MMI

TEN
HO U
M SO
NHO

Dreams, Forms and Other Figures

I have a dream. Ho un sogno. Ich habe einen Traum. Tenho um sonho. Eau d'he ün sömme. The list goes on as long as one has a reason to dream.

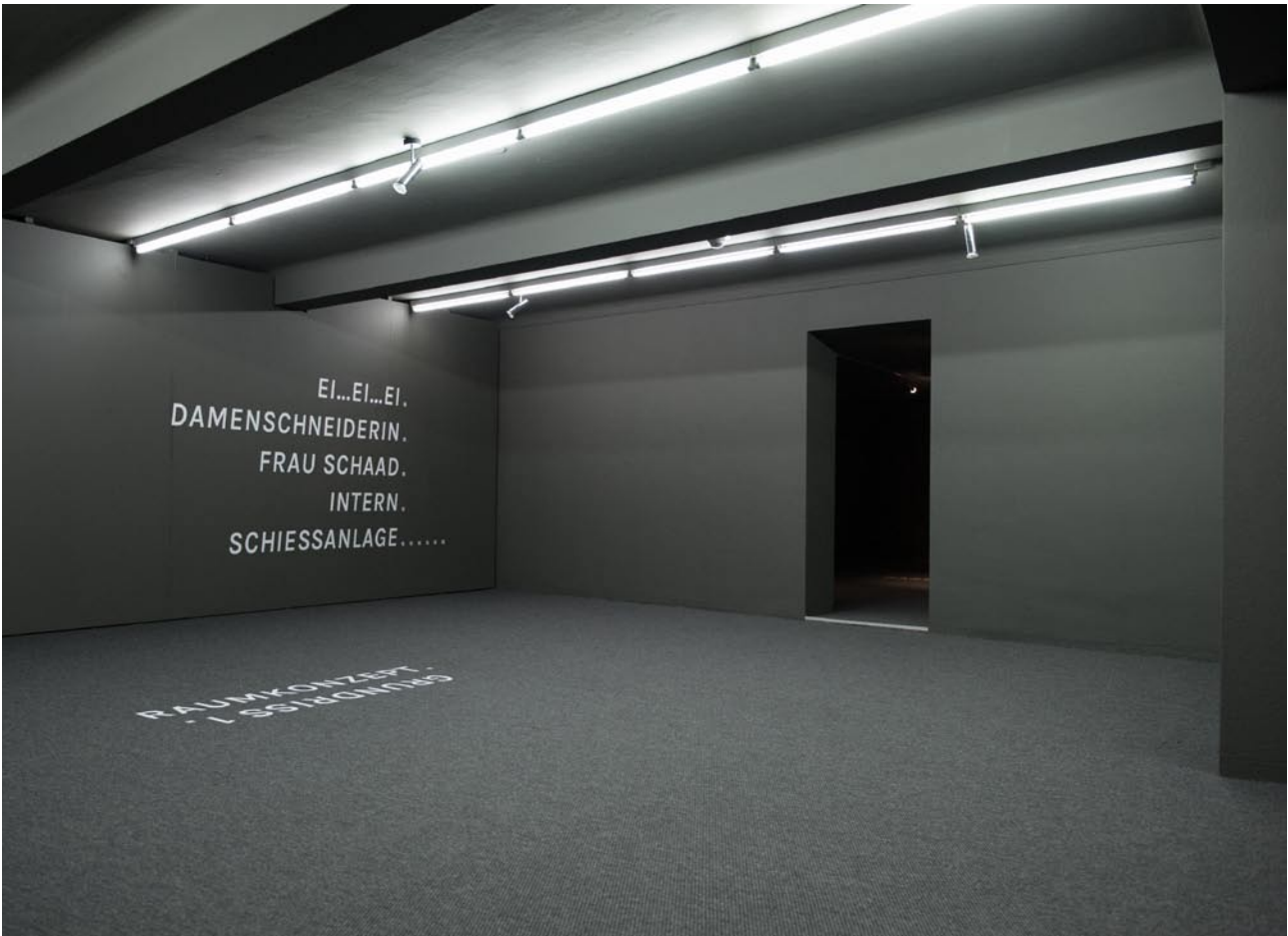
It's not about dreaming in the night. It's about the desire to see a better future.

These text works are a playground for signs and meaning. The famous words in different languages are questioning collective dreams in our society in the tradition of Martin Luther King.

2017

Print on aluminium, 1050 mm x 740 mm x 3 mm, 1/5-5/5 + 2 EA

Print on special paper, 29,7 cm x 21 cm, 1/5-5/5 + 2 EA



Kabinettstück

In the style of cabinets of curiosities that preceded today's cultural institutions, «Kabinettstück» is a virtual room with mementos of the building's former use.

QR-codes are installed at various places throughout the exhibition space. When scanned by a smartphone, one obtains background information concerning the site.

With each new piece of information the visitor alters his/her perception of the space. The QR-code functions as navigation points for mental imaging.

Kabinettstück Vol. Kirchgasse 8
Kunstmuseum Olten, 5.2. - 20.2.2022

Kabinettstück Vol. Nideren 117a:
Le-Lieu Fête-de-Fin, Palais Bleu, Trogen, 28./29.05.2016

Kabinettstück Vol. Blumenbergplatz
Anthroposphere, Nextex, St.Gallen, 12.12.2014 - 13.01.2015

2014 -

QR-code linked to Webpage, labels, variable dimensions

Image sources: Oral history, archives, private photo collections



Exhibition views Kabinetttstück, Kunstmuseum Olten



Ho un sogno

HO UN SOGNO (Italian for «I have a dream») is fixed onto the wall in the shabby courtyard of a building containing simple accomodation for servants. These people mostly came from Italy, Portugal and Sri Lanka to Pontresina to work for the legendary Castle Hotel. They migrated in order to find a better life, and despite the hardship of the working conditions some have been assimilated into society here and will perhaps stay for ever.



Räuchle

«Räuchle» is a common custom in Appenzell Innerrhoden to drive evil spirits out of the house and stable.

On November 27, 2020 at 2:00 p.m., I made a mark at the chimney of the Kunsthalle Appenzell on the occasion of the 30th anniversary of Appenzell women's suffrage.

> Video

27.11.2020

6 smoke petards pink

90 seconds

I HA EN TROMM

I HA EN TROMM (Appenzell dialect for „I have a dream“) references the famous speech by Martin Luther King, in which he called attention to the unjust conditions in American society. Theresia Rohner Mattmüller campaigned for cantonal women's suffrage in Appenzell Innerrhoden, which was finally introduced by order of the federal government on Nov. 27, 1990. Rohner had to be placed under police protection because of threats. She later left the canton.

The intervention commemorates the courageous woman and what of this dream has already been fulfilled - and what still remains to be done.

2020

Adhesive letters pink, each 60 cm x 60 cm



Fürcht nicht die Welt / Greif tapfer an!

**Fear not the world /
Attack bravely!**

In the area there is a tradition of house spells. The saying, discovered during the reconstruction and covered again, is applied to the painted ceiling of the bedroom in the form of luminescent adhesive film.

The words appear white in daylight and glow for a short time after the lights go out. Associations with the dream world open up.



Lass dich hinters Licht führen

“Let yourself be fooled?” No, on the contrary. The background of the play on words is Plato’s allegory of the cave. Reality is reinterpreted and critically questioned.

LASS DICH HINTERS LICHT FUEHREN accordingly features a „glamour side“ with glowing light bulbs and an „in-sight side“ that reveals the construction of the wiring.

2019

Black MDF, electric cable, 220 light bulbs.

Dimensions variable

LASS (209 cm x 50 cm x 20 cm), DICH (196 cm x 50 cm x 20 cm),

HINTERS (337 cm x 50 cm x 20 cm), LICHT (236 cm x 50 cm x 20 cm),

FUEHREN (366cm x 50 cm x 20 cm)

TEXTUR

Kunsthalle Vebikus Schaffhausen, 10.8.–29.9.2019



Cambio

«Cambio» is the Italian word for change which has many meanings. You can read it in the context of the environment, time or money. All of these aspects play a part in this former shop in Castasegna on the border of Switzerland and Italy.

Arte Castasegna
Castasegna, 18.6.–21.10.2018

2018
High-gloss chrome, matt chrome
460 cm x 65 cm x 75 cm



Cornelia

CORNELIA is not only a girl's name (popular from the 1950s until the 1980s), but also the name of the first mail order company in eastern Switzerland that once had its headquarters in the exhibition building.

REAL ICON is an anagram. The rearrangement of the letters is congenial to the history of the building and transforms an ordinary girl's name into an icon.

Karin Karinna Bühler (CH)
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Education

2017–2021 BA Information Science, FH Graubünden
2001–2003 MA in Scenography, Zurich University of
the Arts, ZHdK
1997–2000 Art School, St. Gallen
1991–1995 Graduate Education

Cultural Activities / Artist-run projects

2008– Member Cooperation Palais Bleu, Trogen
2009–2018 Member Cultural Commission, St.Gallen
2006–2012 Board of Directors **visarteost.ch**
2008–2016 Initiator **lelieu.palaisbleu.ch**
2014–2017 Initiator **talk-talk-talk.ch**
2022 – Blog about Conceptual Art & Feminism
blog.karinna.ch
2023– Initiator of LeGENDERy Bookclub

Residencies

2022 USA
2014 Sitterwerk, St.Gallen
2012 Gleis 70, Zürich
2000 Hangar, Barcelona

Awards

2021 A-I-R, Ausserrhodische Kulturstiftung
2017 Smithsonian Artist Fellowship (Nomination)
2012 Work Grant, Amt für Kultur AR
2007 Promotion Award, City of St. Gallen
2006 Work Grant, Amt für Kultur AR

Collections

Canton of Appenzell Ausserrhoden
Canton of St.Gallen
City of St.Gallen
Collection Art Museum St.Gallen
Private Collections

Exhibitions (selection)

- 2023 **Kalo Mina** Athen
Rethink Destinations Diavolezza
- 2022 **Going Somewhere?** Kunstverein St.Gallen
Florilegium Zeughaus Teufen
Kabinettstück Kunstmuseum Olten
- 2021 **Heimspiel** Kunstmuseum St.Gallen
Memory Kunstmuseum Olten
Kleiner Frühling Grosse Frauen Appenzell
- 2020 **Welt am Draht** Kunstmuseum St.Gallen
APP'N'CELL NOW Kunsthalle Appenzell
Cambio Kunstmuseum St.Gallen
Beaux_Aux Losanges Tschierschen
- 2019 **TEXTUR** Kunsthalle Vebikus Schaffhausen
- 2018 **Arte Castasegna** Negozio, Castasegna
Walk the Line Zeughaus, Teufen
Mental Sculpture No.5 Steckborn
- 2017 **Manon/Karin Karinna Bühler** Hiltibold, St.Gallen
Anders sehen Kunstwege 2017, Pontresina
Geiler Block2 Trogen
- 2016 **À discrétion** Kulturstiftung Appenzell Ausserrh.
- 2015 **Zeitgenöss. Kunst Dialoge** Remise Weinfelden
Re:Public Domain Screening #2 Dock 18, Zürich
Forum im Juni Bärenloch, Chur
Modell Mittelholze Kulturraum St.Gallen
- 2014 **Anthroposphere** Nextex, St.Gallen
Hotel Post Kunsthalle(n) Toggenburg
- 2013 **Die Gewissheit und andere Illusionen** AR/AI 500
Video Arte Palazzo Castelmur Bergell
- 2012 **Ein zartes Schaudern**, Rapperswil
Over the Rainbow Kunstmuseum St.Gallen
Ausgewogen!? Zeughaus Teufen AR
- 2011 **Garderobe** Binz39, Zürich
peer-to-peer sic!, Luzern / V22, London
Kleiner Kunstfrühling Station, Appenzell
A Journey from the Earth to the Edge of the Universe Nextex, St.Gallen
- 2010 **Vast Empire** sic!, Luzern
Meines Erinnerns, dessen ich völlig sicher zu sein glaube Katharinen, St. Gallen
- 2009 **Heimspiel 09** Ostschweizer Kunstschaffen
UND09 Alte Färberei, Oberuzwil
Urban Kiss Galerie Kritikù, Prag
Non-Taking-Place Lokal-int, Biel
Free Trade (Swiss Edition) Nextex St.Gallen /
The International 3, Manchester
- 2008 **A Town (Not a City)** Kunst Halle, St. Gallen
Iwernarrisch Badhaus, St. Gallen
Manual uqbar, Berlin
Ein zartes Schaudern Schaukasten Herisau
- 2007 **Flashback** Transitorisches Museum Pfyn
Manual Kronika, Bytom, Polen
East-Drive Galerie Paul Hafner, St. Gallen
Audiomobil Projektraum exex, St. Gallen
- 2006 **Spurensicherung** Palais Bleu, Trogen
- 2005 **Ich weiss wo dein Haus wohnt** exex, St. Gallen