

RECENT WORKS

Karin Karinna Bühler



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

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.

20.2.2023

Print on paper, 21 cm x 19,7 cm

Signatures of Gianni Jetzer (Director Kunstmuseum St.Gallen), Melanie Bühler and Nadia Veronese (Senior Curators Kunstmuseum St.Gallen), Angela Hensch (President Stiftung Kunstmuseum St.Gallen), Gaby Senn (President Kunstverein St.Gallen)

Lucy R. Lippard about Conceptual Art and Feminism

INTERVIEW WITH LUCY R. LIPPARD

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INTERVIEW WITH CATHERINE MORRIS

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OH, LUCY!

On the occasion of a travel fellowship in 2022, I did a research on conceptual art and feminism of the 1970s. I therefore travelled around the US on the traces of the author, art critic, curator and activist Lucy R. Lippard. Results of the research are recorded in the blog. There are initial ideas to continue the blog into the present discourse.



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.



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.



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.



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

CORNELA is not only a girl's name (popular from the 1950s until the 1980s), but also the name of a company 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.

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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**
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
UNDO9 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