



International Edition: Zurich

(The Swiss Issue revisited)

International Edition: Zurich What life could be, and the ambivalence of success

This *International Edition: Zurich* revisits and continues *The Swiss Issue: a field study on art and market*, which we made in 2008, the year of the banking crisis. Then, it became clear that eternal growth and the invisible hand were myths and not laws of nature. Even Alan Greenspan admitted he was wrong. Now, ten years later, we are revisiting some people, topics, and places, and pick up a question we asked then: What could life be, and what can art contribute to it?

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Delphine Chapuis Schmitz

19 I primarily write science fiction novels and not by-laws for cooperatives

a talk with Hans Widmer aka P.M.

37 Instead of explaining art to a dead hare for the thousandth time, I'd rather tell little Jacob about the big wide world

a talk with Felix Stephan Huber

Time goes fast—and slow at the same time. In the last ten years, some glaciers have changed more than some people have. The bank secrecy changed (a bit), the banknotes have changed, supermarket opening hours changed, leisure and working hours shifted, art initiatives turned into institutes or closed down, museums turned into event halls, schools into art educational multiplexes, factories into Kunsthallen and cheap studios, cheap

studios into high-end apartments, and office space...well, that's changed into pretty much everything.

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Our perspective has also shifted, and we wonder what a meaningful and sustainable life with art could be? To survive as singular artists, we have to organise collectively—this gets ever-more clear. In the sci-fi novel *bolo'bolo*, blueprint for all co-ops, the writer P.M. asks: How would you really like to live? In what kind of society would you feel most comfortable? What do you really want to do? In Switzerland, we met people with experience and knowledge of experimenting with other ways of doing-it-yourself, together, and on an every-day level. We learnt about the very specific infrastructures that support such proposals.

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We travelled to the furthest corner of Engadine and the Jura; our base was Zurich. We spoke with many people and collected and transcribed hours of recordings. After an initial edit we invited our interlocutors to join the editing process, to adjust their voices.

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(Stoffel by Micha Zweifel may pop up on various pages)

This book is an oral history about place, living as an artist, being contemporaries, and sharing a timeframe with specific problems and enchantments. Next to the conversations, photos, quotes, maps and documents, there are art works and essays especially made for this edition, and—like a circus ringmaster—we talk you from one bit to the next. Most of the time. All together now!