PRESS RELEASE

1977–2027–2077 Consortium Museum – Friends & Family
Quiet Days around the Lake

Curated by Seungduk Kim and Franck Gautherot

Jean-Marie Appriou, Martin Boyce, Joe Bradley, Angela Bulloch, Valentin Carron, Verne Dawson, Trisha Donnelly, Carroll Dunham, Austin Eddy, Matias Faldbakken, Sam Falls, Peter Fischli / David Weiss, Liam Gillick, John Giorno, Douglas Gordon, Mark Handforth, Alex Hubbard, Shara Hughes, Wyatt Kahn, Karen Kilimnik, Adam Pendleton, Tobias Pils, Gerwald Rockenschaub, Torbjørn Rødland, Ugo Rondinone, Tschabalala Self, Josh Smith, Oscar Tuazon, Franz West, Michael Williams

January 21 - February 26, 2027
Opening, Wednesday, January 20, 6 – 8 pm
In Conversation: Seungduk Kim & Franck Gautherot, 6.30 pm

The Consortium Museum's temporary closure for renovations marks an exceptional interlude. To mark the art center's fiftieth anniversary (1977–2027), this interlude offers an opportunity to celebrate fifty years of history, artistic collaborations, and exhibitions through an unprecedented, continent-spanning project.

Since its founding, the Consortium Museum has established itself as a place of shared affinities. Connections with artists, galleries, cultural institutions, and collectors have shaped its history as much as its collection, built largely on their trust and generosity. This history is one of loyalty: that of relationships that endure and reinvent themselves over time.

1977-2027-2077 Consortium Museum Friends & Family now gives new form to these connections. Spanning Dijon and Berlin, Zurich and Paris, Cologne and Brussels, Shanghai, Seoul and Hong Kong, a network of galleries and cultural institutions is hosting a series of exhibitions that extends fifty years of dialogue and revitalizes a circle of thought and engagement built up over the decades. Drawing on the institution's curatorial history, these exhibitions highlight previously unexplored connections and bring together artists featured at different points in its long history: a juxtaposition that sparks new connections, revealing both unexpected parallels and a dialogue between different generations of artists.

Because its identity has never rested solely on a physical location, the Consortium Museum affirms through this program the model of permanence that has defined it for fifty years: a place of creation, production, experimentation, and discovery. By expanding beyond its walls, it reaffirms that an institution exists through the artists it supports, the connections it builds, and the geographies it invents.

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In Zurich, at Eva Presenhuber gallery, it is decades of shared thoughts, visits, meetings, and introductions of artists that led to the date project.

Our Swiss connections are deeply rooted in the XXth-century modernity, and it brought us back to the early eighties when visiting glorious widows enjoying a protected life near the Zurich lake. Lucia Moholy (1894-1989) and Ilse Engelina Vordemberge (1904-1981), the rare modern books dealer Hans Bolliger (1915-2002) in his basement, the Concrete artists Richard Paul Lohse (1902-1988), Verena Loewensberg (1912-1986), the graphic designer and writer Josef Müller-Brockmann (1914-1996) and so many other historical figures of the Swiss avant-garde, so unknown at the time in France.

We met Eva in the late eighties and shared immediately these modern references mixed with an appetite for punk music! Her career as a prominent Swiss but international gallerist, and her list of artists crossing our exhibited artists developed through 5 decades, allows us to draw, with such an exhibition, a great panorama of international artists.

29 artists are a common share between Consortium Museum and Presenhuber Gallery: Mapping decade after decade mainstream and experimental art, but male (84%) and Caucasian (96%) dominant –the Asian and non-white excluded!–

Layering the history of both entities –the commercial one and the institution one– directly on the walls will create an interwoven narrative distributing artists of the 1980s (Rockenschaub, Fischli/Weiss, West), the 1990s (Gillick, Gordon, Kilimnik, Rondinone), the 2000s (Boyce, Bradley, Dawson, Carron, Donnelly, Handforth, Pils, Rødland, Smith, Tuazon), the 2010 (Appriou, Eddy, Faldbkken, Falls, Hubbard, Hughes, Kahn, Self, Williams)...

Are figurative paintings at work in majesty? Is abstraction a key point? Sculpture and object-driven work will be a significant counterpoint? Are the animated images on purpose playing their part? The good thing with such a show is the surprise everyone will face while doing it! No matter, SketchUp models will come first to clarify and cast a possible spatial arrangement!

Near the lake, the air is fresh!
Did Lohse ever meet Theo Van Doesburg? Vaguely remembering that he told us he did!

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