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**KRITIK,
EDITION,
AUSSTELLUNG**

Concours suisse d'art, d'architecture et

**CRITIQUE,
ÉDITION,
EXPOSITION**

Concorso svizzero d'arte, di architettura e

**CRITICA,
EDIZIONE,
MOSTRE**

Swiss Art Competition, Art, Architecture,

**CRITIQUE,
PUBLISHING,
EXHIBITION**

Swiss Art Awards 2023
June 12–18
Hall 1.1, Messe Basel

swissartawards.ch
#swissartawards
#prixmeretoppenheim

Entrance
Isteinerstrasse Gate 107

More information:
swissartawards.ch

Tuesday–Saturday
Thursday
Sunday

10:00–20:00
10:00–22:00
10:00–16:00

Eine Ausstellung des Bundesamtes für Kultur
Une exposition de l'Office fédéral de la culture
Una mostra dell'Ufficio federale della cultura
An exhibition by the Federal Office of Culture

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Département fédéral de l'intérieur DFI
Dipartimento federale dell'interno DFI
Departament federal da l'intern DFI

Bundesamt für Kultur BAK
Office fédéral de la culture OFC
Ufficio federale della cultura UFC
Uffizi federal da cultura UFC

Preisträgerinnen und Preisträger 2022/Lauréates et lauréats 2022/Vincitrici e vincitori 2022/Laureates 2022

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Wages For Wages Against

Laureate Critique, Publishing, Exhibition 2022

Fondé en 2017 à Genève

How Are Artists Chosen?, 2023

HOW ARE ARTISTS CHOSEN? A survey on the Swiss Art Awards by Wages For Wages Against

Wages For Wages Against collective won a Swiss Art Award in 2022 in the *Critique, Publishing, Exhibition* category. Within this framework, but independently of the Federal Office of Culture (FOC), we conducted a survey among the artists who participated, are considering participating, or are not participating in the Swiss Art Awards competition. At the same time, interviews were conducted with the Chair of the jury as well as the Official of the FOC in charge of the Swiss Art Awards.

While some selection criteria are explicitly stated in the conditions of participation, others, either objective or subjective, remain implicit or even unconscious and unformulated. These tacit criteria can act as psychological and systemic limitations. They unintentionally reproduce many behaviors and habits while dismissing certain artists or less conventional practices. The goal of this survey is to make transparent the selection processes of the competition. We also want to understand why some artists do not apply. In a broader sense, we want to rethink the founding principles of artists' support policies. Indeed, the Swiss Art Awards function in a similar way to numerous competitions, grants or subsidies within the Swiss cultural sector, which punctuate the professional life of artists and art workers.

In the following pages, you will find excerpts of the data collected from the public survey intended for all artists eligible for the Swiss Art Awards, whether they applied or not. Available in 4 languages (German, French, Italian and English) and conducted anonymously, the survey was released in March 2023. Through 75 questions, it tries to understand the selection processes at all stages of the competition, as well as its impact on the artist's career and on a psychological level.

We are also organizing a workshop open to everyone entitled *Let's Shape the Future of the Swiss Art Awards!* in the exhibition space. The conclusions drawn from this working group will be shared with the FOC, in the hope of inspiring reforms aimed at reshaping the Swiss Art Awards in a fairer way and offering a less competitive structure.

Wages For Wages Against (wfw.ch) is a collective and campaign for the fair remuneration of artists in Switzerland, better work conditions, and an alternative economy of the arts, actively fighting all forms of discrimination through public debate and collective action. We require art organizations to be accountable and transparent to guarantee fair practices and equal opportunities in a too often discriminatory context. We want to pool our knowledge, recreate common spaces, unveil systemic mechanisms, talk about money and competition, regain power and governance over issues concerning artists, fairly redistribute public money, and counter rather than replicate patterns of domination.

Conception & coordination: Tiphonie Blanc & Ramaya Tegegne

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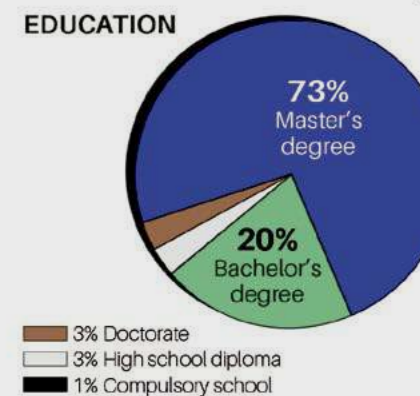
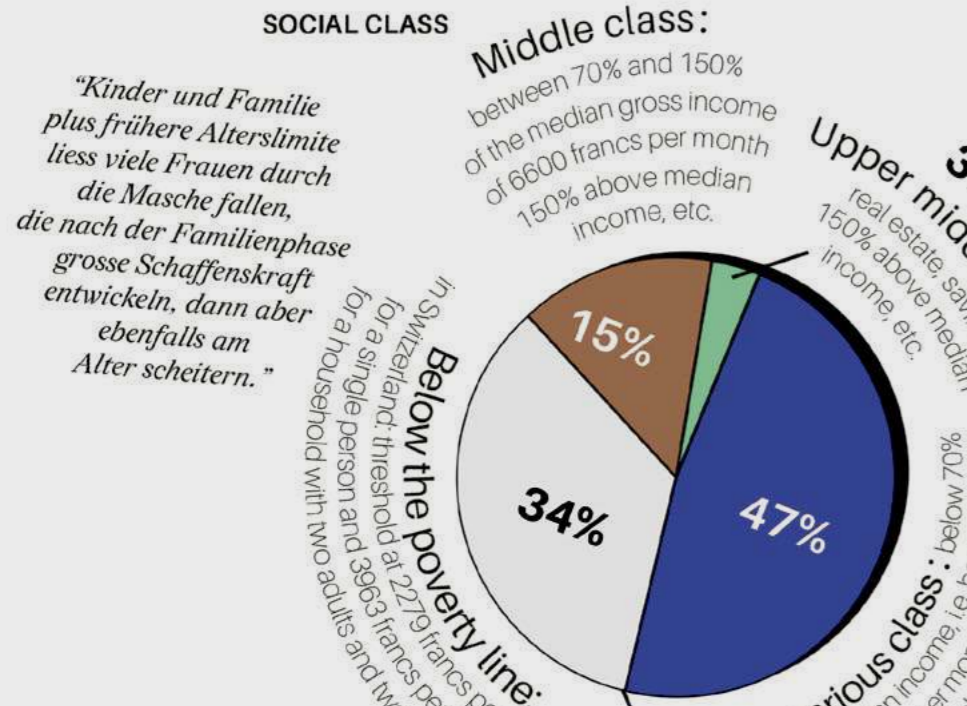
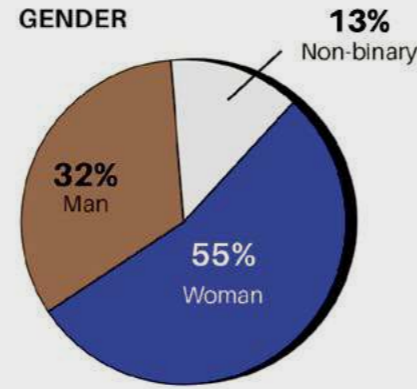
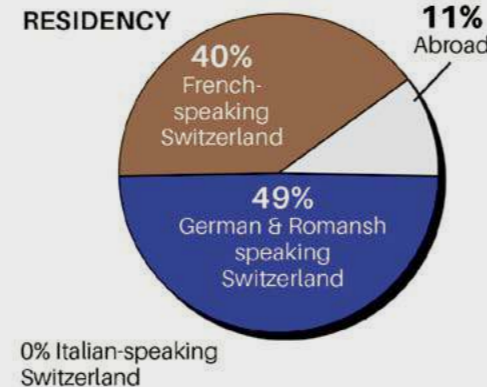
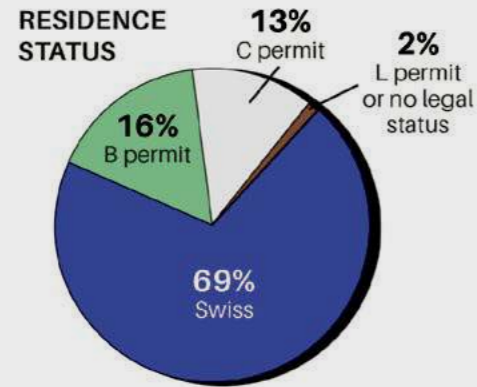
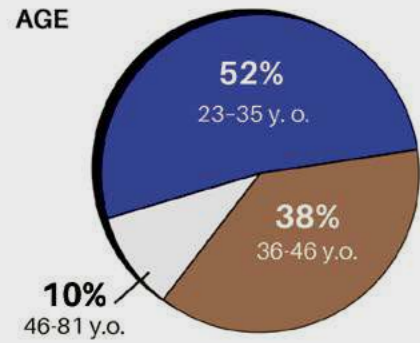
Acknowledgements: Léa Fluck & the Swiss Art Awards team, Ghalas Charara, Tatiana Rihs, Guillaume Pilet, Raffael Dörig & the members of the Federal Art Commission and the Federal Office of Culture. With the support of the Republic and canton of Geneva.

HOW ARE ARTISTS CHOSEN?

A survey on the Swiss Art Awards by Wages For Wages Against

RESPONDENTS' PROFILE

RESPONDENTS
229 artists eligible to apply to the Swiss Art Awards.



"Je pense qu'être une femme blanche de 30 ans, célibataire, tout en restant dans une certaine précarité, est exactement le profil type recherché par les Swiss Art Awards."

"La mia situazione precaria a livello di permesso di soggiorno e economica non mi permettono di dedicare tutte le energie e risorse alla produzione artistica."

IS THERE A WAY OF DEFINING YOURSELF THAT HAS NOT APPEARED HERE THAT IS IMPORTANT TO SPECIFY? :

- 32 POC (people of colour)
- 22 disabled / neurodivergent / chronically ill people
- 17 mothers including 5 single parents
- 4 dads including 3 single parents
- 4 trans people

OTHER: Homosexual/queer, mixed race, poor background, raising a disabled child, immigrant, real estate owner or upper middle class background but precarious, not a child of academics

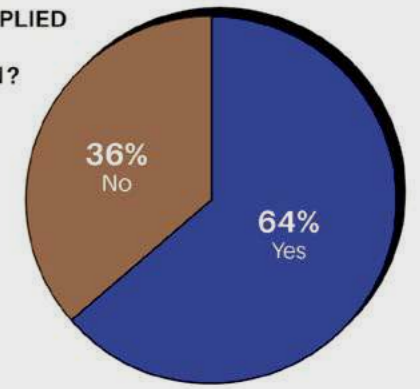
"Ma catégorie étant régulièrement surreprésentée (homme blanc Cis et aisé), je pense qu'il est plus approprié de céder sa place."

HOW ARE ARTISTS CHOSEN?

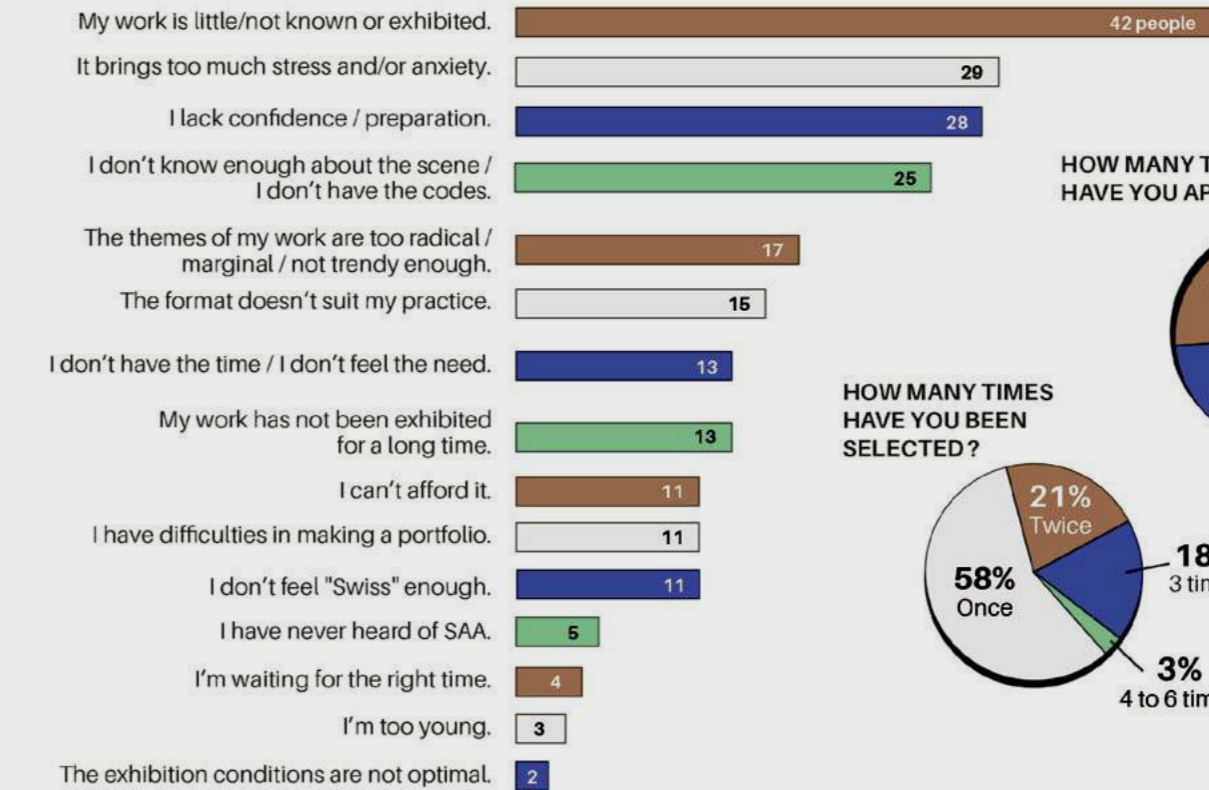
A survey on the Swiss Art Awards by Wages For Wages Against

APPLYING (OR NOT)

HAVE YOU ALREADY APPLIED FOR THE SWISS ART AWARDS COMPETITION?



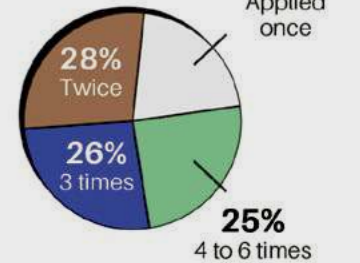
YOU ARE ELIGIBLE FOR THE COMPETITION, HOWEVER YOU DID NOT APPLY. WHAT ARE THE 3 MAIN REASONS?



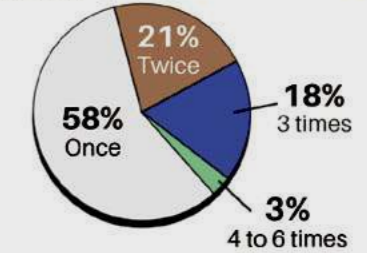
OTHER: "Ich kenne die Jury nicht persönlich."

"Nur 6 Bewerbung möglich. On m'a, par le passé, fait comprendre Wills mir nicht vermasseln. que je n'avais pas de légitimité."

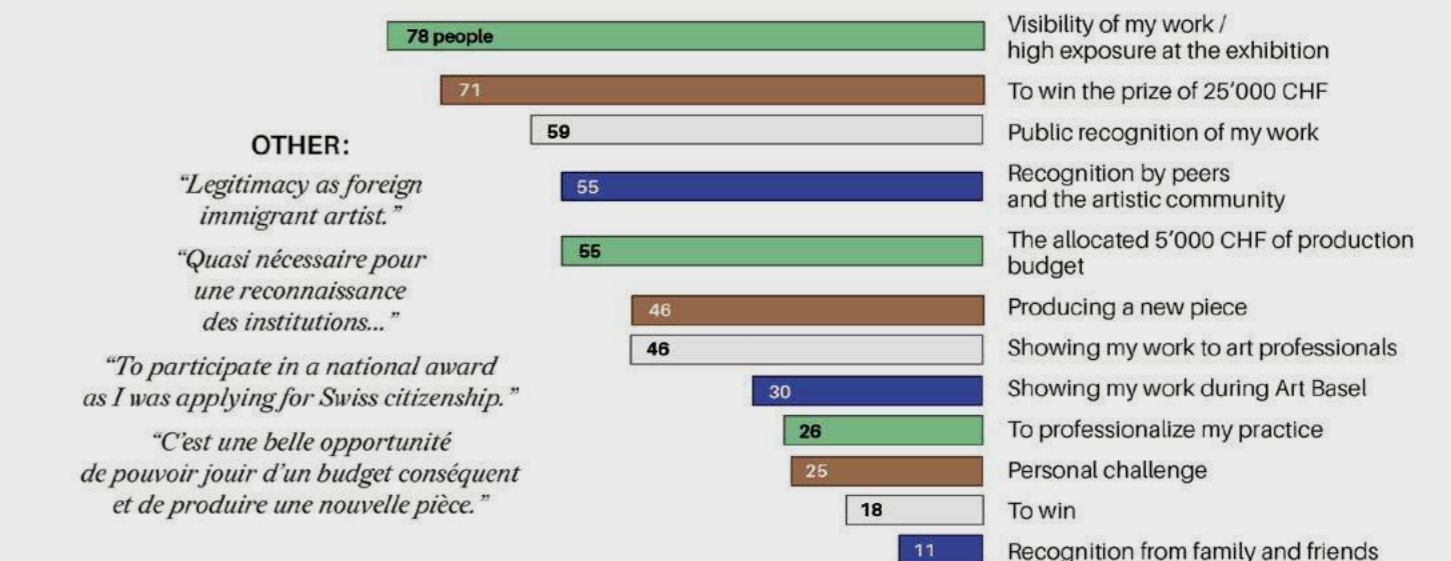
HOW MANY TIMES HAVE YOU APPLIED?



HOW MANY TIMES HAVE YOU BEEN SELECTED?



WHAT ARE THE 3 MAIN REASONS THAT HAVE MOTIVATED YOU TO APPLY?



OTHER:

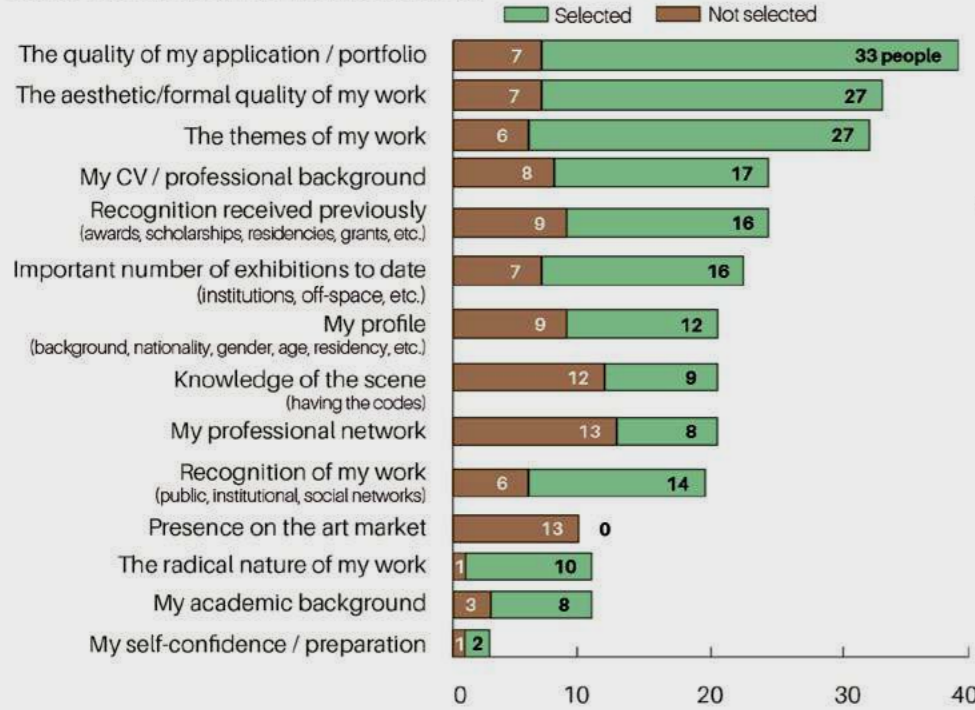
- "Legitimacy as foreign immigrant artist."
- "Quasi nécessaire pour une reconnaissance des institutions..."
- "To participate in a national award as I was applying for Swiss citizenship."
- "C'est une belle opportunité de pouvoir jouer d'un budget conséquent et de produire une nouvelle pièce."

HOW ARE ARTISTS CHOSEN?

A survey on the Swiss Art Awards by Wages For Wages Against

CRITERIA

WHAT WOULD YOU SAY ARE THE 3 MAIN REASONS YOU WERE SELECTED, OR NOT SELECTED, FOR THE EXHIBITION?



28% OF RESPONDENTS FIND THE EVALUATION CRITERIA OF THEIR WORK NOT CLEAR AS THEY APPEAR IN THE TERMS AND CONDITIONS OF PARTICIPATION WHICH STIPULATE:

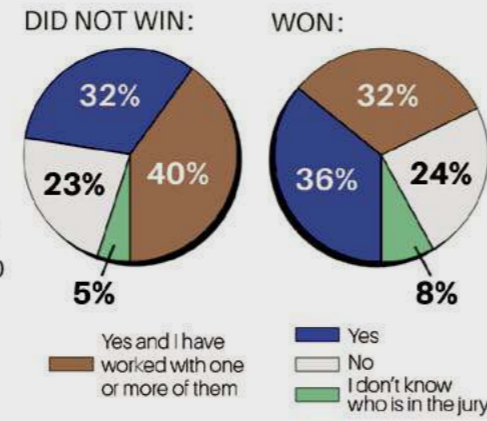
"THE FCA (...) JUDGES THE QUALITY, OUTREACH, TOPICALITY AND INNOVATION OF THE PRESENTED WORK."

"Ces critères me semblent représentatifs des critères sélectifs en art contemporain, ils ne me semblent ni plus ni moins floues que les autres."

"Meiner Meinung gibt es auch andere Kriterien die ausschlaggebend für den Entscheid sind."

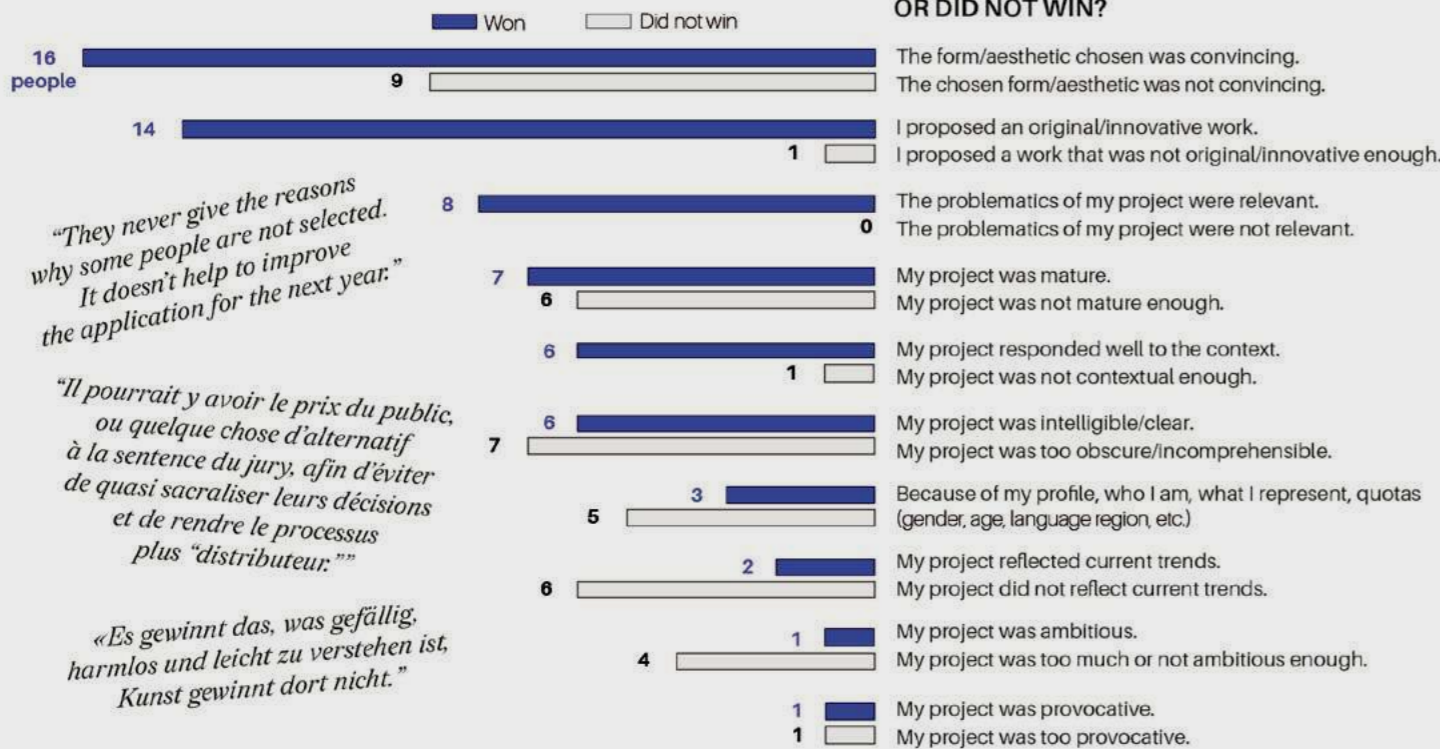
"Verständlich sind sie aber was damit gemeint ist, wird zuwe"

DO YOU PERSONALLY KNOW ONE OR MORE PEOPLE ON THE JURY PANEL?



WHY NOT SELECTED:
"Je n'ai pas de contact dans le jury."
"Je suis trop vieille." (personne de 46 ans)
"Zufall, wer aus der jury das dossier anschaut."

WHY SELECTED:
"J'espère que c'était le portfolio qui a été le critère de leurs choix."
"Je connaissais une personne dans le jury."



"They never give the reasons why some people are not selected. It doesn't help to improve the application for the next year."

"Il pourrait y avoir le prix du public, ou quelque chose d'alternatif à la sentence du jury, afin d'éviter de quasi sacraliser leurs décisions et de rendre le processus plus "distributeur."

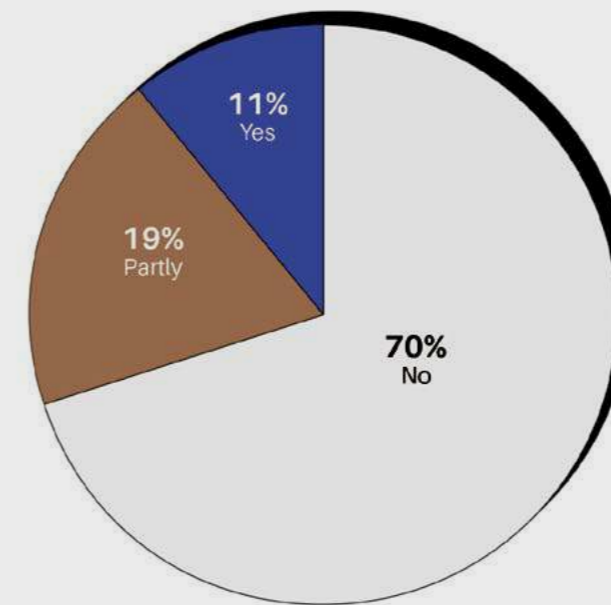
"Es gewinnt das, was gefällt, harmlos und leicht zu verstehen ist, Kunst gewinnt dort nicht."

HOW ARE ARTISTS CHOSEN?

A survey on the Swiss Art Awards by Wages For Wages Against

MONEY

HAS THE 5'000 CHF PROVIDED BY THE SWISS ART AWARDS COVERED YOUR REMUNERATION?

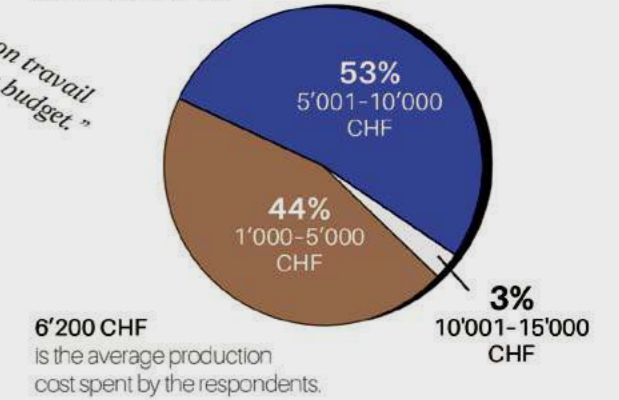


"Il m'a manqué de quoi couvrir 2,5 mois de travail à 100 %."

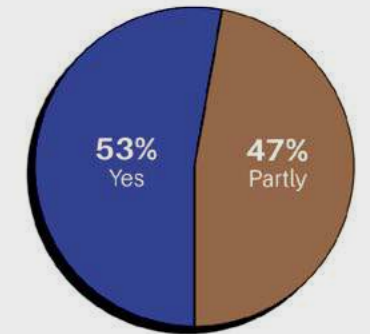
Only 7 respondents sold their exhibited work at the Swiss Art Awards.

"J'ai adapté mon travail et les dépenses au budget."

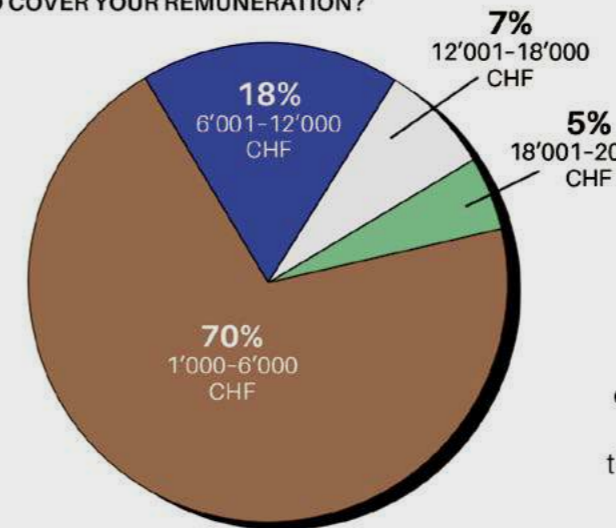
WHAT APPROXIMATE AMOUNT HAS BEEN NECESSARY TO COVER ALL OF YOUR PRODUCTION COSTS AND EXPENSES?



HAS THE 5'000 CHF PROVIDED BY THE SWISS ART AWARDS COVERED THE PRODUCTION COSTS AND EXPENSES (transport, accommodation, collaborators' fees, etc.)?



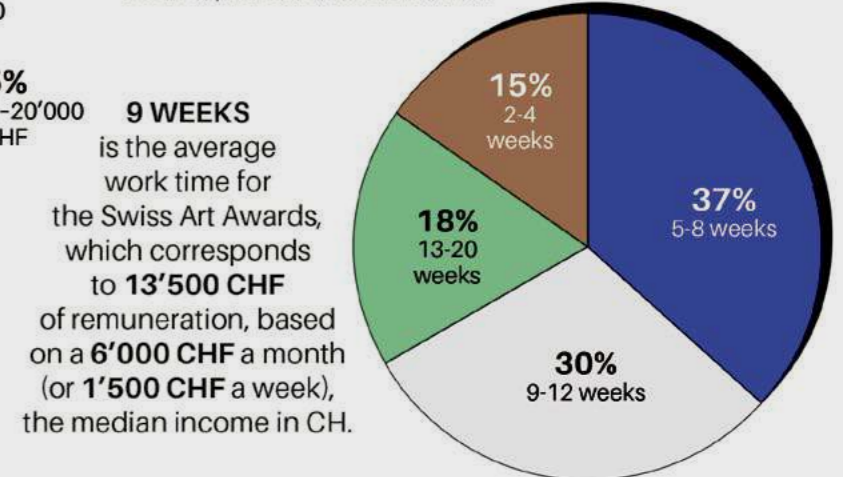
WHAT APPROXIMATE AMOUNT WOULD HAVE BEEN NECESSARY TO COVER YOUR REMUNERATION?



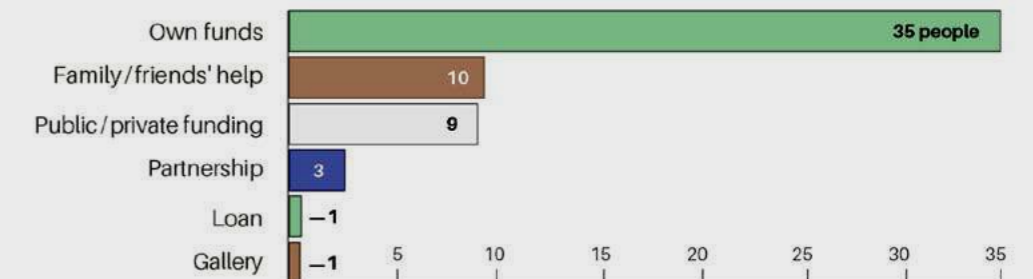
"If it is still considered important to give recognition to artists then that should happen differently, without involving money prizes."

"Les conditions de montage ne sont pas équitables suivant le lieu d'habitation. Une personne qui vient de Lausanne est désavantagée (arrive plus tard ou alors doit utiliser un bout de son budget pour le logement, etc.)."

HOW MANY WEEKS DID YOU WORK APPROXIMATELY FOR THE ENTIRE PROJECT (application, administration, research, production, installation, etc.)?



IF THE BUDGET DID NOT COVER ALL YOUR EXPENSES, WHAT WERE THE OTHER SOURCES OF FUNDING?

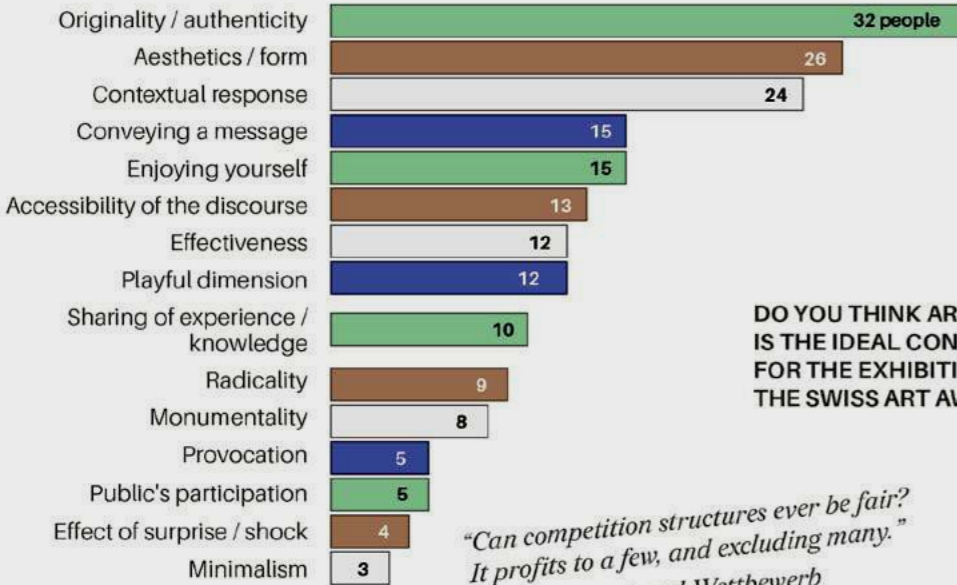


HOW ARE ARTISTS CHOSEN?

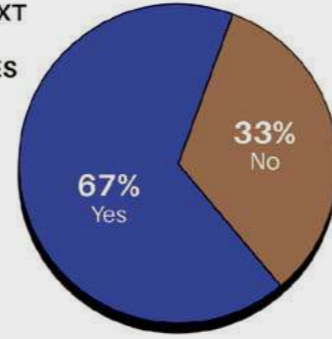
A survey on the Swiss Art Awards by Wages For Wages Against

CONTEXT

WHAT ARE THE 3 ELEMENTS YOU PRIORITIZED FOR THE PROJECT YOU PRESENTED IN THE EXHIBITION?



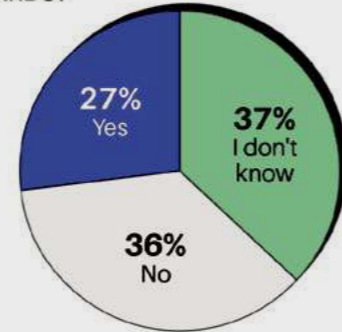
DO YOU THINK THAT THE CONTEXT OF THE SWISS ART AWARDS HAS INFLUENCED YOUR CHOICES REGARDING THE FORM AND/OR CONTENT OF YOUR PROJECT?



IN WHAT WAY?

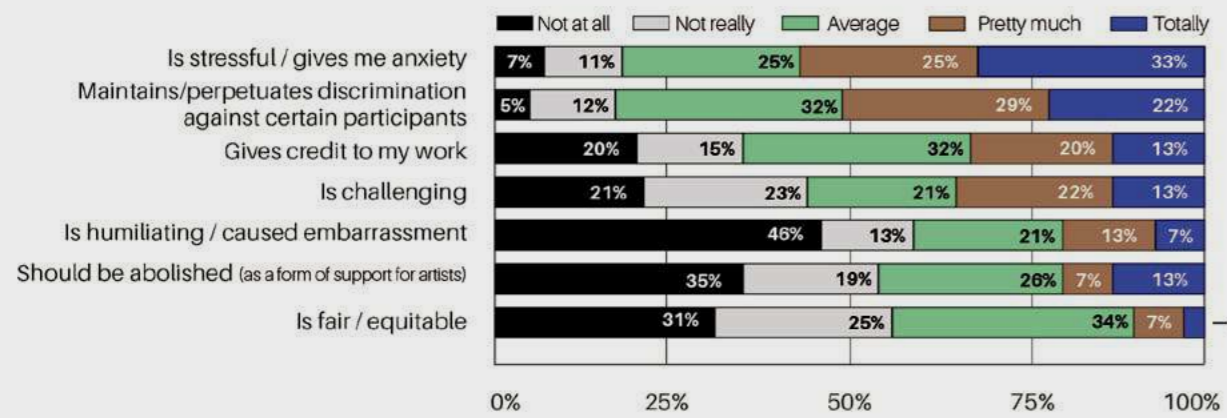
"En fonction des rumeurs sur ce que pourrait potentiellement attendre le jury, c'est-à-dire: cohérence et ne pas 'trop en mettre'."
"I wouldn't necessarily experiment."
"Le peu de temps pour l'installation."
"More emphasis on critique of the art market."

DO YOU THINK ART BASEL IS THE IDEAL CONTEXT FOR THE EXHIBITION OF THE SWISS ART AWARDS?



"Can competition structures ever be fair? It profits to a few, and excluding many."
"Kunst und Wettbewerb sind für mich ein Widerspruch."
"I think a more collective, solidary form of support for the art scene is needed."

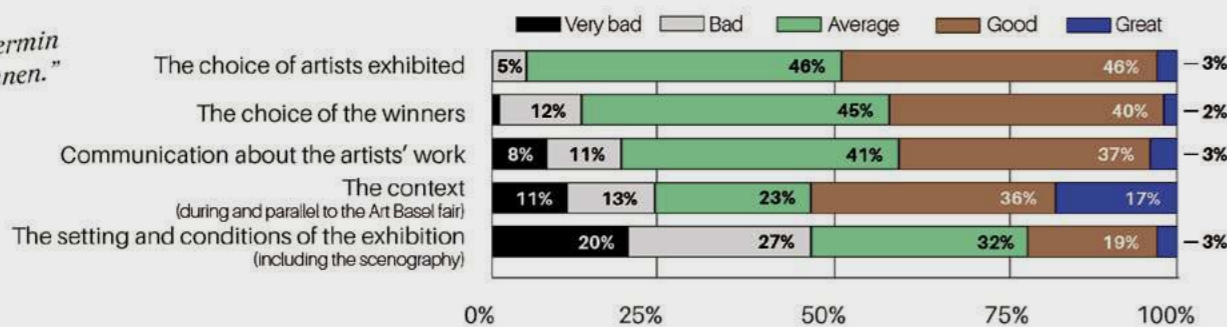
DO YOU THINK THE COMPETITION IN THE SWISS ART AWARDS:



WHAT DID YOU THINK OF THE SWISS ART AWARDS EXHIBITION?

*"Jährlicher Pflichttermin für alle Künstler*innen."*

"Dovrebbero migliorare l'aspetto architettonico degli spazi espositivi."



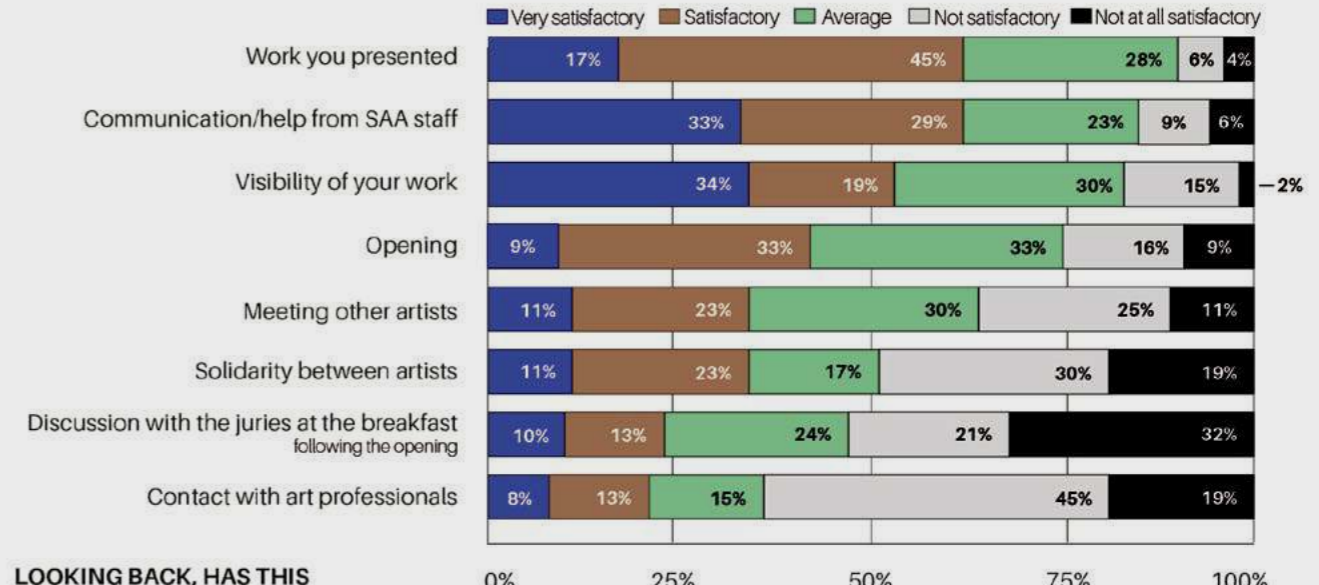
HOW ARE ARTISTS CHOSEN?

A survey on the Swiss Art Awards by Wages For Wages Against

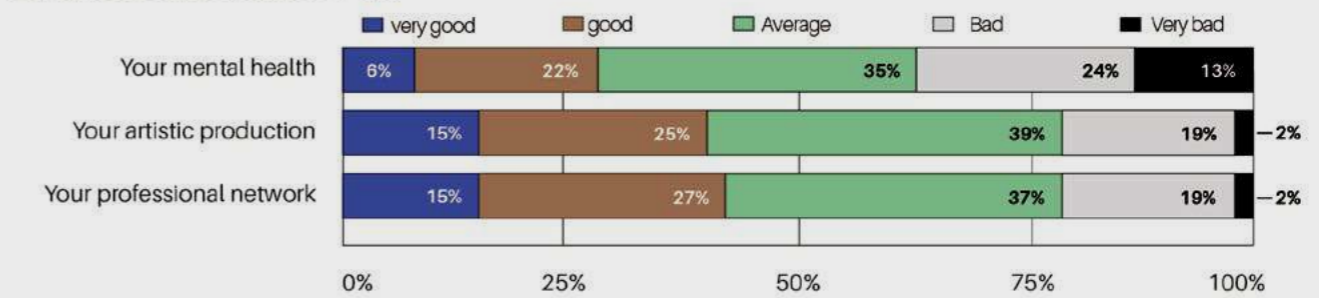
AFTERWARDS

"Les jours de montage sont motivants et agréables à vivre. Il y a une jolie entraide entre artistes."

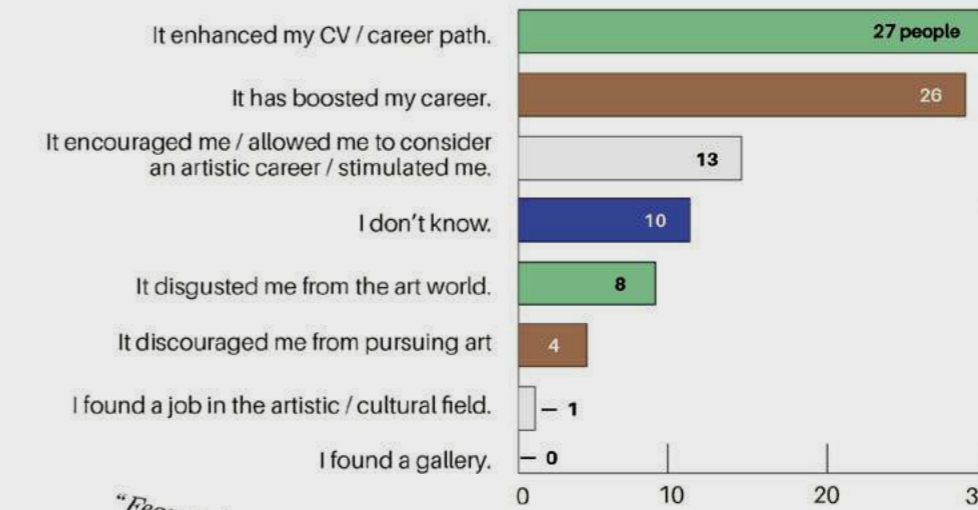
WHAT DO YOU RETAIN FROM THIS EXPERIENCE?



LOOKING BACK, HAS THIS EXPERIENCE HAD AN IMPACT ON:



HAS PARTICIPATING IN THE SWISS ART AWARDS IMPACTED YOUR ARTISTIC CAREER?



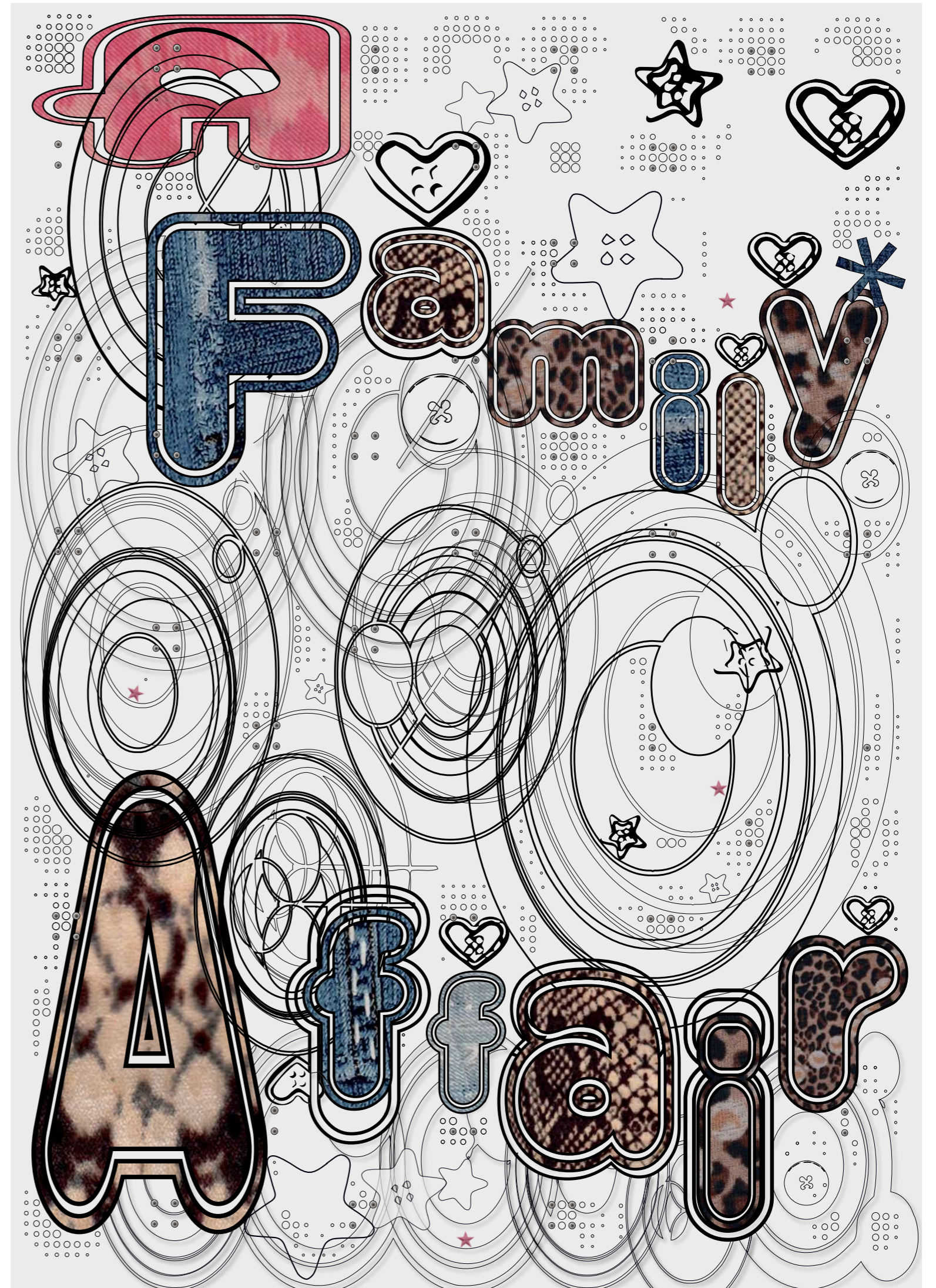
"Fear and anxiety probably arises from too much unknown, lack of transparency (concentrated power) bound around this event."

"Despite the challenges posed by such a platform and my general aversion to competition, the Swiss Art Awards, for me personally, was an overall positive experience. I remain very grateful for the opportunity."

"People around me are like zombies spelling the words Swiss Art Awards way too many times. I understand why, it is comprehensible, but simultaneously it has something weird As they were Gollum's words."

Mohamed Almusibli

*1990 Sana'a (YE), travaille à Genève
A Family Affair*
Poster réalisé avec Philippa Schmitt



A Family* Affair

For the upcoming Swiss Art Awards 2024, I plan to establish a club dedicated to family members of the SAA finalists, acknowledging their often overlooked impact on artists and art professionals, while integrating the individual booths of SAA into one continuous narrative. In collaboration with an Education Team on site, I will curate a program exclusively for up to four family members of each finalist. The club aims to provide a friendly environment that will accompany them on their journey into the art world.

The finalists have the freedom to nominate family members for the club, blood related or not, allowing a broader definition and understanding of what it means to be family. At a time of radical changes, the term itself is now up to reinterpretation. By reflecting on the definition of family, there's a chance to challenge the dominating systems in place and offer an alternative solution to the archetype of nuclear family.

The goal is to enhance family members' viewing experience to all the exhibited works at the award, offering them an accessible entry point into the art world at large. Not just diving into their own family member's practice but also the work of other finalists, joining the program ultimately helps family members understand art on a bigger scale. Connecting with family members of the other finalists, these shared moments lessen the sense of being overwhelmed one might experience on their own regarding the artistic career their loved ones are pursuing.

Through the club, each family member will gain access to a series of curated activities designed to facilitate their engagement with the final exhibition. This program represents an unprecedented opportunity to test a more inclusive strategy, taking advantage of the Swiss Art Awards' visibility while maintaining an intimate setting. The program is modeled on an existing format that is so far only accessible for art professionals, press and VIPs.

1. The first step will be to invite all club members to a collective guided tour of the SAA exhibition. By introducing family members to the work of other finalists, the club aims to create a sense of connection and reassurance through shared experiences and similar uncertainties among families. Ultimately, the collective guided tour serves as a powerful tool for building connections and providing a foundation of understanding for family members to engage with the works of the finalists. By creating an environment that encourages dialogue, empathy, and shared experiences, it helps to bridge the gap between the art world and artist relatives, fostering a sense of belonging and empowerment. Through this collective journey, family members gain a deeper appreciation for the artistic process and develop a greater sense of connection with their own artist relative, building a supportive and inclusive community within the club.

2. A series of workshops will encourage family members to express and narrate their beloved's work within the context of the SAA. This could involve conversations or, if preferred, the finalists may invite a family member to write a short comment about their piece. Children, if part of the group, could even be invited to create their own artistic responses. The objective of the workshop is to provide an alternative reading of each work and of the exhibition. Creating a more intimate and sensible floor plan.

3. Two panel discussions are set to take place during the exhibition, titled *How Not To Exclude Artists Parents and Help, My Kid Is An Artist!* These panels aim to provide dedicated spaces where family members of artists can gather and engage in meaningful conversations. In the *How Not To Exclude Artists Parents* panel, participants will explore the challenges that artists face while balancing their careers and parenthood within an industry that has yet to fully adapt to accommodate both. This discussion offers an opportunity to delve into potential solutions and strategies to foster a more inclusive environment for artist parents. On the other hand, the *Help, My Kid Is An Artist!* panel creates a supportive platform where family members can openly share their experiences, discuss challenges they may have encountered, and seek advice and guidance from one another. This panel aims to cultivate a sense of empathy, foster connections, and promote solidarity among artist relatives. Both panels serve as spaces for dialogue, encouraging mutual understanding, and highlighting the invaluable role that family plays in the life and artistic journey of an artist..

4. Furthermore, recognizing that artists do not exist in isolated bubbles and may have caregiving responsibilities, we believe they should receive support. As part of our tasks, I will negotiate with Art Basel to provide access to the art fair daycare for the children of any Swiss Art Awards' finalist who requests it. This additional support will ensure that artists can fully participate in the event while their families are well taken care of.

This program strives to offer the emotional support that we often ignore, providing an opportunity understand the role of art within its primary environment. By adopting this more inclusive approach, not only will families gain a deeper understanding of art, hopefully it will also extend to a broader audience who would otherwise have limited access to art and the art world at large.

* The beauty of family extends far beyond legal or blood ties, encompassing both chosen and unchosen connections. It is a tapestry of love and affection that intricately weaves individuals together in remarkable ways. These families form a nurturing fabric, tightly woven with care and understanding, where there is no room for embarrassment and endless opportunities for personal growth.

When the family members of an artist hesitate to participate in events related to their loved one's work, both the art world and the families miss out on incredible opportunities for connection and collaboration. It is important to recognize that artists often invite their relatives to openings or panels because they believe in their ability to navigate the art world's perceived exclusivity, drawing from their cultural engagement or privileged backgrounds. However, despite their proximity, artist relatives often remain unseen and undervalued, as the emotional investment of families can be overwhelming for the art world's notion of professionalism, leading to their exclusion.

To foster a more inclusive and authentic art community, it is imperative that we embrace a relational system that respects and welcomes the multi-dimensional nature of families, celebrating their vulnerability, authenticity, and capacity for personal growth. By widening the doors and inviting family members into the artistic sphere, we create a transformative space where their presence is not only acknowledged but deeply valued. Many relatives of artists may initially feel uncertainty or unease when entering the realm of exhibitions, particularly during opening nights. They may question their place within this world or whether they can fully comprehend its intricacies. However, what they may not realize is that their presence within the exhibition is a testament to their unique bond with the artist, granting them a privileged and equally valuable perspective. Their love and support contribute to the tapestry of inspiration and creativity that fuels the artist's work, making them an integral part of the artistic process.

Whether they are proud parents, envious siblings, or supportive family members from different generations, joining an artist's family in these circumstances is an opportunity for shared joy and discovery. It is a chance for family members to witness firsthand the transformative power of art and gain a deeper understanding of their loved one's creative journey. Together, they can embark on a beautiful exploration of artistic expression, forging even stronger bonds and creating lasting memories.

While artists are not solely responsible for ensuring their relatives' comfort during shows, it is a collective challenge to address systemic exclusion and foster a more inclusive environment. The upcoming Swiss Art Awards holds immense potential to be a catalyst for change, serving as a platform where the art world can radiate with inclusivity and warmth. By embracing this challenge wholeheartedly, we can dismantle the barriers of exclusivity and snobbery, paving the way for a more diverse, vibrant, and enriching art world that celebrates and embraces the power of family.

Bureaucracy Studies

Fondé en 2019 à Lausanne
Project for Issue 3 of the Journal of Bureaucracy Studies

Ceci est la Revue de

FRANÇAIS

Bureaucracy Studies

Bureaucracy Studies est de l'anglais.
Cela veut dire Études en bureaucratie.
La revue parle d'art
et d'autres choses de la vie.

Josiah Heyman étudie
le pouvoir des garde-frontières.
Les garde-frontières travaillent à la frontière
entre les États-Unis et le Mexique.
Beaucoup de personnes souhaitent entrer
aux États-Unis.
Pour ces personnes, les garde-frontières
ont le pouvoir de décider :
→ Qui a le droit de franchir la frontière ?
→ Combien de temps la personne
peut-elle rester aux États-Unis ?
→ Qui n'a pas le droit de franchir la frontière ?
Josiah Heyman étudie ce grand pouvoir
des garde-frontières sur les gens.

Ceci est le numéro 3
de la Revue de Bureaucracy Studies.

This is the Journal of

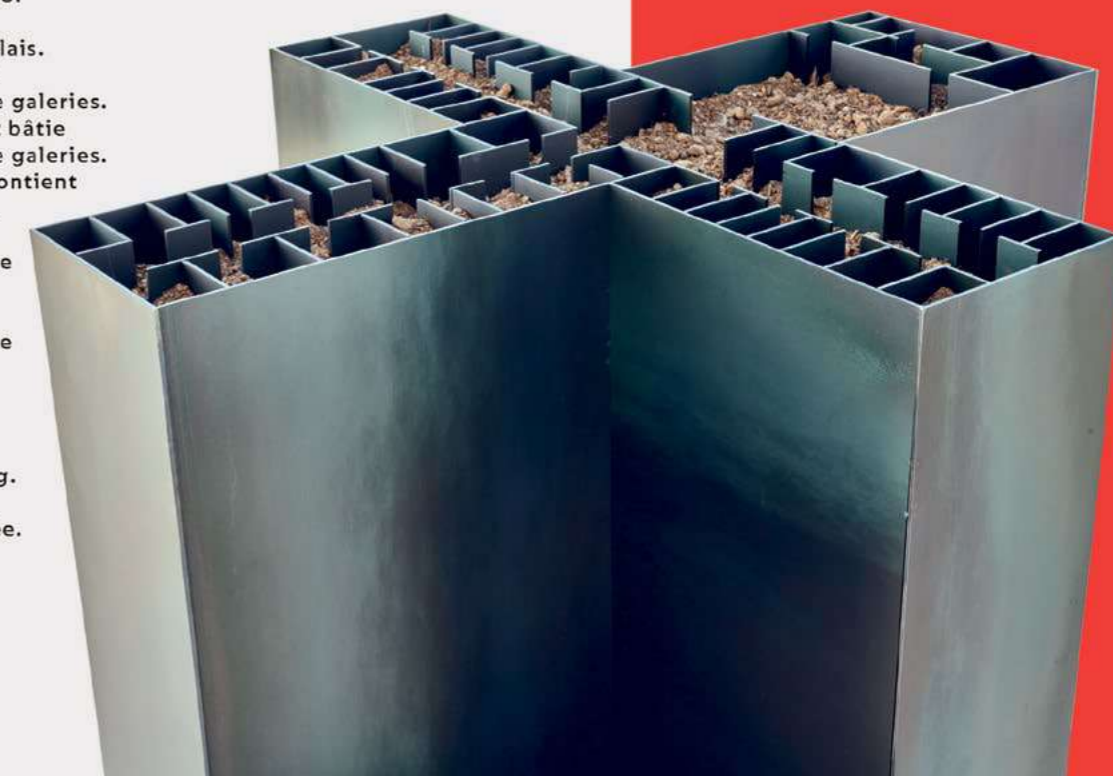
ENGLISH

The journal is about art
and other things in life.

Josiah Heyman studies the power
that border guards have.
Border guards work on the border
of the USA and Mexico.
Many people want to go to the USA.
The border guards have the power
to decide about these people:
→ Who is permitted to cross the border?
→ How long is a person permitted
to stay in the USA?
→ Who is not permitted to cross
the border?
Josiah Heyman studies the great power
of the border guards
over these people.

This is issue 3
of the Journal of Bureaucracy Studies.

Galleried
est une sculpture
de Sung Tieu.
Galleried
est de l'anglais.
Cela veut dire
en forme de galeries.
Une prison est bâtie
en forme de galeries.
La sculpture contient
de la terre.
La terre
est d'origine
locale.
La terre
est d'origine
nationale.
La photo
a été prise
au MUDAM
Luxembourg.
Le MUDAM
est un musée.



Galleried
is a sculpture
by Sung Tieu.
Galleried
is a prison
architecture.
The sculpture
holds earth.
Earth
is locally
sourced.
Earth
is nationally
sourced.
The photo
was taken
at MUDAM
Luxembourg.
MUDAM
is a museum.

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Questa è la Rivista di

ITALIANO

Bureaucracy Studies

Bureaucracy Studies è inglese.
Questo significa studi di burocrazia.
La rivista parla di arte
e di altre cose della vita.

Josiah Heyman studia
il potere delle guardie di frontiera.
Le guardie di frontiera lavorano
al confine tra Stati Uniti e Messico.
Molte persone vogliono entrare negli Stati Uniti.
Per queste persone le guardie di frontiera
hanno il potere di decidere:
→ Chi può attraversare il confine?
→ Per quanto tempo una persona
può rimanere negli Stati Uniti?
→ Chi non può attraversare il confine?
Josiah Heyman studia questo grande potere
che hanno le guardie di frontiera
sulle persone.

Questo è il numero 3
della Rivista di Bureaucracy Studies.

Dies ist die Zeitschrift für

DEUTSCH

Bureaucracy Studies ist Englisch.
Das heisst Bürokratie-Studien.
In der Zeitschrift geht es um Kunst
und andere Dinge im Leben.

Josiah Heyman studiert
die Macht der Grenz-Wächter*innen.
Grenz-Wächter*innen arbeiten
an der Grenze der USA zu Mexiko.
Viele Menschen möchten in die USA gehen.
Die Grenz-Wächter*innen haben die Macht
über diese Menschen zu entscheiden:
→ Wer darf über die Grenze gehen?
→ Wie lange darf ein Mensch
in den USA bleiben?
→ Wer darf nicht über die Grenze gehen?
Josiah Heyman studiert die grosse Macht
der Grenz-Wächter*innen
über diese Menschen.

Dies ist die Ausgabe 3
der Zeitschrift für Bureaucracy Studies.

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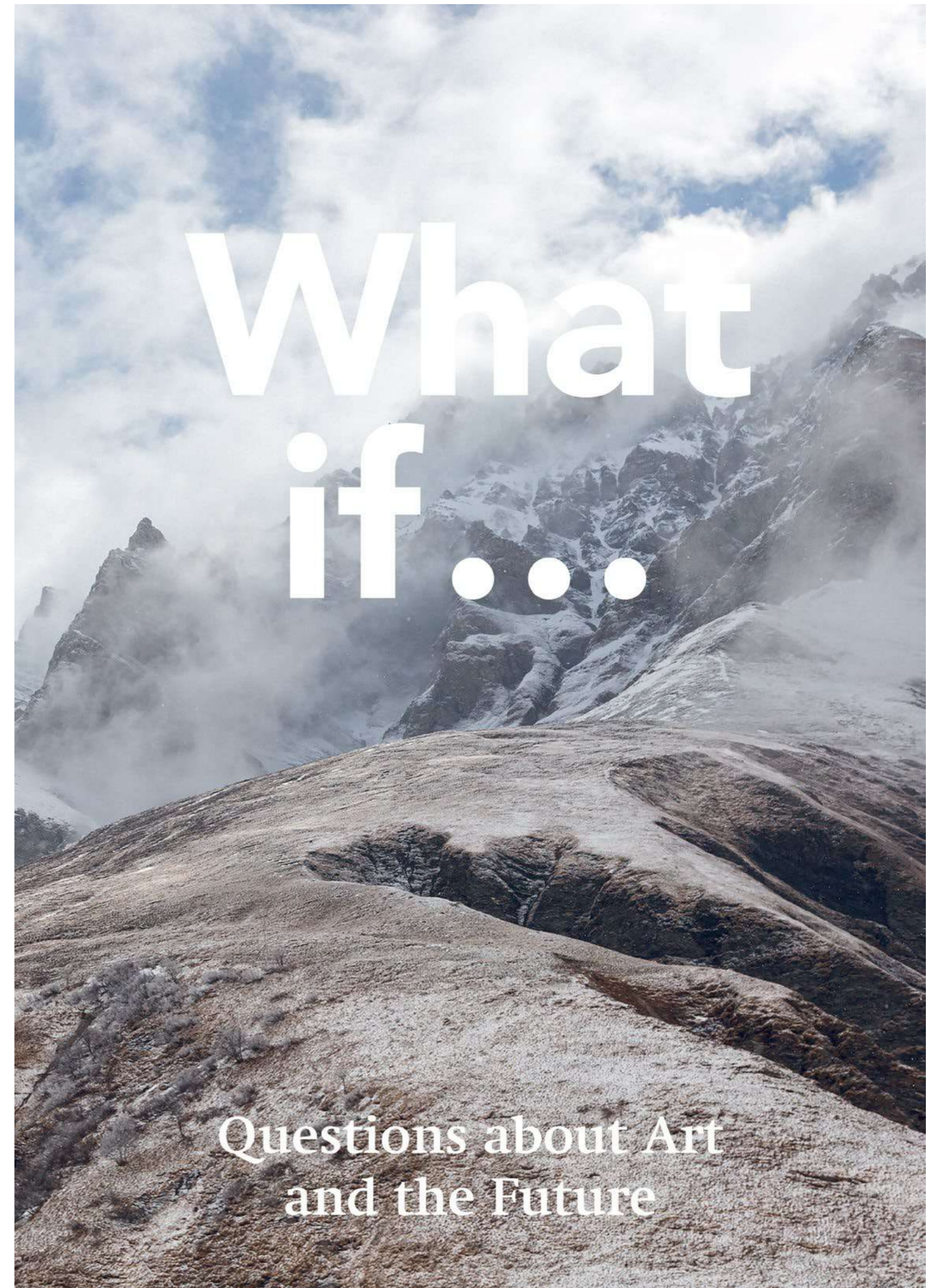


Il Collettivo Faire-part
scatta una foto
dal finestrino di un aereo.
L'immagine mostra
delle belle nuvole.
Ma il loro film L'Escale
parla di problemi
con i visti e i passaporti.
L'escale è francese.
Significa lo scalo.

Das Kollektiv Faire-part
macht ein Bild
aus dem Fenster
eines Flugzeuges.
Das Bild zeigt schöne Wolken.
Aber ihr Film L'Escale spricht
von Visa- und Pass-Probleme.
L'Escale ist Französisch.
Das heisst Zwischen-Stopp.

Johannes M. Hedinger

*1971 St. Gallen, arbeitet in Zürich,
Tenna und an den Orten seiner Projekte
What if...



WHAT IF...?

Fragen zur Kunst und Zukunft

Überall auf der Welt brennt es: Klimanotstand, Kriege, Wirtschaftskrisen, Flüchtlingsströme. Die systemische Diskriminierung hält an, die Prekarität nimmt zu und das moderne demokratische Projekt wird von allen Seiten herausgefordert. Wir stehen nicht nur an einem ökologischen *Tipping Point*, sondern auch an einem sozialen und kulturellen Wendepunkt.

Wie soll es in diesen unsicheren Zeiten mit der Kunst weitergehen, wohin kann und soll sie sich entwickeln? Welche Funktion soll sie künftig haben und wer bringt sie dorthin? Kunst soll nicht nur ein unterhaltendes Luxusgut für einen exklusiven Teil der Gesellschaft sein, sie soll die Welt umfassend reflektieren und darüber hinaus mithelfen, diese aktiv zu verändern und Teil des Wandels sein.

WHAT IF...? ist eine Art Zukunftslabor: In verschiedenen Formaten wollen wir gemeinsam mit Expert:innen und Publikum zentrale Fragen und Forderungen an und für die Kunst von morgen zusammentragen, besprechen und mögliche Szenarien entwickeln.

Zu Beginn stehen einige öffnende Fragen über mögliche und scheinbar unmögliche Zukünfte. Um ein paar Beispiele zu nennen:

Was wäre, wenn ...

- ... wir ausserirdisches Leben entdeckten und mit ihm interagieren könnten?
- ... menschliche und nicht-menschliche Wesen miteinander kommunizieren könnten?
- ... wir den Alterungsprozess stoppen oder gar umkehren könnten?
- ... das kapitalistische durch ein anderes Wirtschaftssystem abgelöst würde?
- ... alle Künstler:innen ein Grundeinkommen vom Staat bekämen?
- ... wir alle nur noch 15 Stunden in der Woche arbeiten müssten?
- ... Geschlechter abgeschafft würden oder alle Menschen geschlechtsneutral wären?
- ... das kreative Potenzial jedes Menschen entfaltet und Kunst als Bestandteil des Lebens aller etabliert werden könnte?
- ... es bald keine Menschen mehr gäbe?

Viele dieser philosophisch-spielerischen Denkfiguren, die auch spekulative bis utopische Szenarien zulassen, beziehen sich anfänglich nicht dezidiert auf die Kunst. Sie widmen sich zentralen Herausforderungen der näheren Zukunft, wie die Klimakrise, Ressourcenknappheit, soziale Gerechtigkeit, Geopolitik, aber auch Ancestor-Wissen und alternative Realitäten ausserhalb der klassischen Wissenschaften. Durch einen transdisziplinären Dialog-Ansatz werden diese Themen in einem zweiten Schritt auch für und im Kunstkontext diskutiert.

Das diskursive Zukunftsprojekt *WHAT IF...?* besteht aus drei aufeinander aufbauenden Teilen:

- A – eine partizipative **INSTALLATION**
- B – eine transdisziplinäre **GESPRÄCHSREIHE**
- C – ein digitales **ARCHIV**

Während sich die ersten beiden Teile temporär und lokal im Rahmen der nächsten «Swiss Art Awards»(SAA)-Ausstellung und im Zusammenspiel mit deren Publikum und geladenen Gästen manifestieren, startet der dritte Teil parallel online und ist langfristig angelegt.

A – **INSTALLATION** – Fragewand

Partizipative Wandinstallation in der SAA-Ausstellung, die während der Ausstellung wächst und reichhaltiger wird. Im Vorfeld der SAA werden erste «Was wäre, wenn»-Fragen (ähnlich wie die oben) zusammengetragen und thematisch gegliedert auf der Wand installiert. Die Besucher:innen können nicht nur die Fragen lesen, sondern auch selber weitere hinzufügen. Entsprechendes Schreibmaterial wird bereit gestellt. Alle gesammelten Fragen finden laufend Eingang ins Archiv (C).

B – **CONVERSATIONS** – Gesprächsreihe

Während der SAA-Ausstellung findet ein kuratiertes, 8–10-teiliges öffentliches Gesprächsprogramm vor der Fragewand (A) mit Live-Publikum und Videostreaming statt. Bei den täglichen Gesprächen zu wechselnden Spezialthemen sprechen jeweils zwei Personen dialogisch: ein:e Expert:in aus dem jeweiligen Fachgebiet tauscht sich mit einer Person aus dem Kunstfeld aus. Durch diesen transdisziplinären Ansatz versprechen wir uns Einsicht und Mehrwert in das Denken, das Ver-

ständnis und den Output der jeweils anderen Disziplin – insbesondere auch für den künftigen Kunstbetrieb gilt es herauszufinden: Welche Themen, Fragen, Methoden und Formate werden künftig wichtig und wovon soll man sich verabschieden? Dabei soll auch immer der Ist-Zustand des Kunstbetriebes hinterfragt, sollen Alternativen aufgezeigt und Verbesserungsvorschläge gemacht werden. Die rund einstündigen Gespräche werden von einer/m Moderator:in geführt. Die Aufzeichnungen gehen ins Archiv (C) ein und sind dort für ein weiteres Publikum, über den Event hinaus verfügbar.

C – **ARCHIV** – Website

Teils parallel, teils im Anschluss an die SAA-Ausstellung werden die Fragen (A) und Videoaufzeichnungen der Gespräche (B) über eine eigene Webseite mit der interessierten Öffentlichkeit geteilt. Neben der Dokumentation nimmt die Archivplattform eine Kategorisierung der besprochenen Themen und Ideen sowie eine erste Analyse vor.

Ausblick, Kontext

Ein mögliches Follow-Up könnte eine kleine Publikation sein, wofür es allerdings eines zusätzlichen Produktions- und Zeitbudgets bedarf. Einen kontextualisierenden Rahmen bildet das *FUTURE*-Programm des ILEA (Institute for Land and Environmental Art), das 2024 sowohl seine Biennale wie auch seine Summer School und Teile seiner Forschung ähnlichen Fragen und Themen (zu möglichen Zukünften) widmet.

Schwerpunktthemen

Für die Gesprächsreihe sind Schwerpunkte in folgenden Feldern angedacht: Natur + Kultur, Produktion + Präsentation, Autorschaft + Kollektivität, Vermittlung + Publikum, Kritik + Diskurs, Bildung + Forschung, Markt + Handel, Betriebssystem Kunst.

Gesprächspartner:innen

Die Gespräche sollen als Tandem zwischen der Kunst und einer weiteren Disziplin erfolgen. Neben Repräsentationen aus dem Kunstfeld – etwa durch Künstler:innen, Kurator:innen, Kunstpädagog:innen, Kunstthistoriker:innen, Kritiker:innen, Galerist:innen, Samm-

ler:innen, Museumsdirektor:innen – werden Expert:innen aus Feldern wie Futurologie, Schamanismus, Trendforschung, Kreativitätsforschung, Kommunikation, Wirtschaft, Organisationswissenschaft, Philosophie, Soziologie, Psychologie, Geschichte, Landwirtschaft und Technologie eingeladen.

Team und Partner

Neben den Gesprächspartner:innen bedarf das Projekt eines Kurators/einer Kuratorin und der Gesamtkoordination (Auswahl erster Fragen, Setzung der Themen, Einladung der Gesprächspartner:innen u. a.). Evtl. übernimmt diese Person auch die Moderation für die Gespräche (Teil B). Für die Umsetzung der Wandinstallation (A) sowie der Bühne (B) bedarf es zudem einer Bautechnik, für die Aufnahmen der Gespräche (B) einer der Medientechnik und für das Archiv (C) einer der Webprogrammierung kundigen Person. Projektpartner wären neben den SAA (BAK) auch das ILEA und die Art Saffiental Biennale.

Bedingungen CPE-Kategorie

WHAT IF...? steht in keiner räumlichen Konkurrenz zu den bei den SAA gezeigten künstlerischen Interventionen. Das Projekt reagiert nicht direkt auf die in der Halle ausgestellten Objekte, überprüft aber durch seine Fragen (A) und die Schwerpunkte der Gespräche (B), den kontextuellen Rahmen der SAA wie auch der benachbarten Kunstmessen.

Nach Möglichkeit werden für die Teile A (Fragen) und B (Gespräche) auch die im Jahre 2024 am SAA Teilnehmenden und Vertreter:innen der Art Basel eingeladen. Das Live-Publikum (der SAA) wird durch partizipative Komponenten (Fragewand, Teil A) und das Angebotsprogramm (Gesprächsreihe, Teil B) gezielt miteinbezogen.

Finanzierung

Mit dem von den SAA bereitgestellten Ausstellungsbudget lassen sich vermutlich nicht alle drei Teile vollumfänglich finanzieren. Um alle drei Teile umzusetzen, bedürfte es eines doppelten Budgets, das entweder aus dem potentiellen Preisgeld oder aus zusätzlich eingeworbenen Drittmitteln kommt.

Elise Lammer

*1982 Lausanne, travaille à Bâle et Genève
EXEMPLARY AND INNOVATIVE



EXEMPLARY AND INNOVATIVE

EXEMPLAIRE ET INNOVANT
VORBILDICH UND INNOVATIV
ESEMPLARE E INNOVATIVO

EXEMPLARY AND INNOVATIVE is a new work developed out of the spatial, social and political framework offered by the Swiss Art Awards competition: it aims to turn a unique formula that includes a timeline (9 days), a location (the temporary exhibition hall) and a context (the national art competition), into an artwork.

With *EXEMPLARY AND INNOVATIVE*, I'm proposing a durational, site-responsive performance devised by one performer who will accompany the 2024 iteration of the Swiss Art Awards from the first day of install until the last hour of de-install, as well as during the exhibition opening hours, including the awards ceremony. This work proposes to spark a set of interactions with the shortlisted candidates, the staff, as well as the visitors of the SAA 2024.

***EXEMPLARY AND INNOVATIVE* brings to light what usually escapes the canon of art documentation and archiving: the poetry of partiality, the abruptness of a victory or a defeat, multitasking alienation, temporary alliances or lasting solidarity...**

This project further aims to question what triggers empathy in an expert viewer and what, on the other end, prompts confusion for a dilettante visitor? Further areas of inquiry may include reflections on aesthetics, market value, sustainability, and inclusivity while investigating when and how art may be considered exemplary and innovative in a given context?

To develop *EXEMPLARY AND INNOVATIVE*, throughout the Spring of 2023, I held a series of informal conversations with cultural producers, including curators, artists, actors, performers, and art enthusiasts and invited them to share their expertise, vision and perception of the Swiss Art Awards. Based on this intuitive research, I developed a performance that aims to reveal a subjective account of the Swiss Art Awards.

*NOTE TO THE READER | ACKNOWLEDGEMENTS

EXEMPLARY AND INNOVATIVE exists somewhere between a performance, a programme of mediation, and a self-portrait. It was conceived during the spring of 2023 with the help of a group of thinkers whose expertise I dearly value. Through the platform Alpina Huus, I'm committed to collective intelligence as means to incarnate contemporary thinking. My proposal for the Swiss Art Awards grew out of the precious feedback I gathered from Federica Martini, Nils Amadeus Lange, Julie Monot and Alan Sierra.

STAGE

The Swiss Art Awards provides a context whose institutional framework is known and documented, but whose outcome varies yearly. It is particularly interesting to envision the SAA as a partially sheltered and controlled microcosm that emulates the art system. Usually, the artworks created for this occasion are displayed within a streamlined version of an archetypal gallery booth, whose real-life counterparts are on display at the art fairs nearby. *EXEMPLARY AND INNOVATIVE* is conceived for and exists only within these parameters.

PLOT

The SAA provides a set of rules to which a precise selection of cultural producers are invited to respond to. To be deemed legitimate, successful candidates have to demonstrate that they can operate within such a scripted environment while creatively challenging it in order to stand out from the crowd. *EXEMPLARY AND INNOVATIVE* aims to document, subjectively, this extraordinary set-up.

CHARACTERS (MAJOR AND MINOR)

Every year, the SAA claims to showcase the best art, architecture and criticism Switzerland has to offer. The project *EXEMPLARY AND INNOVATIVE* is interested in investigating the cohort of labourers who contribute to the realization and success of this yearly event, including those with little visibility. It proposes not only to perform alongside the artists, critics, writers, curators, mediators, architects, viewers, but also to endorse the rest of the art workforce, including the assistants, art handlers, invigilators, silent patrons, cleaners, hustlers, lovers, parents, etc.

CAST

The cast is composed by one single performer. A talented writer, and well-informed about the habits and customs of the Swiss art scene, she is trained throughout 2023-2024 in order to develop agility and know-how to adequately perform some simple prompts neutrally.

SCRIPT

The script aims to spark meaningful conversations out of mundane moments, some prompts may include:

Assist one or more artists during the install

Celebrate with/comfort one or more artists their victory/defeat

Speak with one or more visitors about beauty/ecology/diversity

Speak with one or more staff members about beauty/ecology/diversity

Assist one or more artists during de-install

CLIMAX

At the end of each day, the performer writes a journal entry summarizing her impressions about the day. The text is shared by means of a newsletter that is sent at the end of each day, over the course of the 9-day performance. To protect privacy and for the sake of poetry, individuals are anonymized and/or fictionalized.

PROVENCE

Gegründet in 2009 in Nizza (FR)
The Award



PROVENCE

Dear _____,

PROVENCE is pleased to announce „*The Award*,“ a compelling tale to be published in book form, written in a group effort by an extended collective around PROVENCE, about an artist who has never achieved commercial or institutional success but has managed to survive financially despite not little gallery representation, by winning stipends, participating in various awards, and getting all kinds of public funding throughout their career. The story follows our protagonist as they prepare for the Awards 2024. They are determined to win the competition, not just for the recognition but because they desperately need the prize money. As the day of the competition draws near, our artist becomes consumed with the pressure of winning and alienates themselves from their peers, even getting into a fight with their studio neighbor, who is also a nominee. But as they work on their booth and prepare their artwork, our artist realizes that winning isn't everything. They begin to reflect on their journey as an artist, _____, and _____, discovering who they truly are and who and what really matters to them. Or perhaps everything is different and the artist isn't who they're supposed to be?

„*The Award*“ is a love story written collectively in a post-pandemic, +1.5 °C era. Is love the only thing left, or is it not even worth it anymore?

The artist, mixing fiction with reality, will have a booth at the *Swiss Art Awards 2024*, alongside the other nominees. The collectively created works will be expressed through an individual signature, conveying the narratives of the story: fame and self-care, ambition and luck, taste and social background. What drives the artist most is the urge to share their discomfort in today's society, while simultaneously expressing the deep human desire to be part of a community. New city, new life - will they ever fit in? Why does one have to fit in?

And why is fitting in an expectation to begin with?

Yours,
PROVENCE



PROVENCE

About the collective:

Founded in 2009, PROVENCE is a Zurich-based trans-European lifestyle brand, publishing house and agency for contemporary art. PROVENCE is run collectively with satellites in Amsterdam, Berlin, Copenhagen, Lausanne, Milan, Mecklenburg-Vorpommern, Riga and Zurich.

Their projects span art and fashion and are centered around their eponymous magazine on contemporary art and lifestyle as well as their weekly newsletter and other online activities.

The publications of PROVENCE form a continuous reflection on publishing, challenging conventions and formats of art and cultural critique. Each publication probes a specific area of contemporary art and culture through contributions from a diverse and ever changing pool of artists, writers, curators, and designers, as well as people with backgrounds spanning from art dealers to night club-owners, sex workers, urban planners and attorneys.

PROVENCE's founding event in 2009 was an exhibition featuring work by John Knight and archival material on the collector and art agent Ghislain Mollet Vieville. This exhibition later traveled to the Artists Institute in New York. PROVENCE's fictional office in Nice, located in the south of France, became a reality with an exhibition of paintings by Merlin Carpenter. It further solidified its presence with the publishing of the *PROVENCE City Guide Nice*, which was inspired by the Wallpaper City Guide series. In 2011, PROVENCE's city guide was recognized by Vogue US as the best travel guide. Undermining, hijacking, or hacking a mainstream format like the Wallpaper City Guide series with subversive content and targeting a specific group while at the same time catapulting it back into mainstream culture best describes PROVENCE's approach. Since then, PROVENCE has curated exhibitions, performances, and events, while also producing works and participating in exhibitions under their collective name. PROVENCE's artworks have been exhibited at various institutions, including Kunsthalle Zurich, Artists Space in New York, and Kunstverein für die Rheinlande und Westfalen in Düsseldorf.

They have also curated exhibitions at Halle für Kunst Lüneburg and Künstlerhaus Stuttgart, among others. In recent years, PROVENCE organized a Hannah Villiger exhibition in Basel in 2019, a solo booth at an art fair in Marseille with Sissi Zoebeli from the Zurich-based garment brand and store Thema Selection, and a series of exhibitions at PROVENCE's new headquarters in Zurich Oerlikon.

From the beginning, PROVENCE has aimed to publish and showcase the unedited voices and writings of artists, which is most evident in the publication *After Dark*—a compilation of artists' writings. The newly announced endeavor to collectively write a novel, titled *The Award*, takes this ambition to the next level.

PROVENCE—reclaim the artist.

Der Schweizer Kunstwettbewerb umfasst drei Kategorien: Kunst, Architektur und die jüngste, 1991 ins Leben gerufene Kategorie Kunst – und Architekturvermittlung. Diese ermöglicht es auch Kurator/innen, Herausgeber/innen, Forschern, Forscher/innen, Kritiker/innen, ihr Können im Rahmen des Schweizer Kunstwettbewerbs zu präsentieren. Die fünf Finalist/innen der Kategorie Kunst – und Architekturvermittlung 2023 haben für die Ausstellung Swiss Art Awards erste Konzepte entwickelt. Die Ausarbeitung dieser Konzepte wird mit je CHF 1'500.– entschädigt. Das Siegerprojekt erhält – zusätzlich zum Preisgeld von CHF 25'000 – für die Realisation ihres Konzeptes in der Ausstellung des Folgejahres weitere CHF 5'000 zugesprochen. Um die reiche und vielfältige Praxis des Kuratierens, der Vermittlung und der kritischen Betrachtung aufzuzeigen und dem Publikum näherzubringen, wurde speziell für diese Kategorie eine Publikation, *Cahiers du SAA*, geschaffen. Die diesjährige Zeitung, die Sie gerade in Händen halten, präsentiert die Studie *How Are Artists Chosen?* von Wages For Wages Against, den Preisträger/innen des letzten Jahres. Das Kollektiv arbeitete in den letzten 12 Monaten an der Realisierung ihres Projekts, einer Umfrage zu den Bedingungen, unter denen Künstlerinnen und Künstler für den Wettbewerb ausgewählt werden. Die Resultate spiegeln die aktuellen Anliegen und Erwartungen der 229 Künstler/innen, die den Wettbewerb bereits, oder (noch) nicht, von innen heraus erlebt haben. Unter den diesjährigen Finalist/innen Mohamed Almusibli, Bureaucracy Studies, Elise Lammer, Johannes M. Hedinger und PROVENCE entschied sich die Jury, bestehend aus der Eidgenössischen Kunstkommission und ihren Expert/innen, für Bureaucracy Studies. Dieses Projekt wird in der nächsten Ausgabe des *Cahiers* zusammen mit dem nächsten Jahrgang der Vermittlerinnen und Vermittler der Swiss Art Awards vorgestellt. Bis dahin, viel Spass beim Lesen!

Le concours suisse d'art couvre trois domaines: l'art, l'architecture et le plus récent – la médiation artistique et architecturale – initié en 1991. Ce dernier permet également aux commissaires d'exposition, aux éditeurs, aux chercheurs, et aux critiques de présenter leur savoir-faire dans le cadre du Concours suisse d'art. Les cinq finalistes de la catégorie médiation d'art et d'architecture 2023 ont développé des notes d'intention pour l'exposition Swiss Art Awards. L'élaboration de ces concepts est indemnisée à hauteur de 1'500 CHF chacun. Le projet gagnant se verra attribuer – en plus du prix de 25'000 CHF – 5'000 CHF supplémentaires pour la réalisation de son concept dans le cadre de l'exposition de l'année suivante. Une publication, les *Cahiers du SAA*, a été créée spécialement pour cette catégorie afin de montrer et de faire connaître au public la pratique riche et variée du commissariat d'exposition, de la médiation et de la critique. Le journal de cette année, que vous tenez entre vos mains, présente l'étude *How Are Artists Chosen?* de Wages For Wages Against, lauréat de l'année dernière. Le collectif a travaillé au cours des 12 derniers mois à la réalisation de leur projet, une enquête sur les conditions dans lesquelles les artistes sont sélectionnés pour le concours. Les résultats reflètent les préoccupations et les attentes actuelles d'un panel de 229 artistes qui ont déjà, ou pas (encore), vécu le concours de l'intérieur. Parmi les finalistes de cette année, Mohamed Almusibli, Bureaucracy Studies, Elise Lammer, Johannes M. Hedinger et PROVENCE, le jury, composé de la Commission fédérale d'art et de ses experts, a choisi Bureaucracy Studies. Ce projet sera présenté dans le numéro suivant des *Cahiers*, en même temps que la prochaine volée de passeuses et passeurs d'art des Swiss Art Awards. D'ici là, bonne lecture!

Il concorso svizzero d'arte comprende tre categorie: arte, architettura e la categoria più recente, mediazione d'arte e d'architettura – istituita nel 1991. Quest'ultima permette a curatrici e curatori, editrici ed editori, ricercatrici e ricercatori, critiche e critici di presentare le loro competenze nell'ambito del concorso svizzero d'arte. Le cinque finaliste e finalisti della categoria mediazione d'arte e d'architettura 2023 hanno elaborato le loro proposte per la mostra Swiss Art Awards. Ciascuno di loro ha ricevuto 1'500.00 CHF come contributo di produzione. Oltre al premio di 25'000.00 CHF, il premio vincitore riceve 5'000.00 CHF supplementari per la realizzazione del suo concetto nell'ambito della mostra dell'anno successivo. La pubblicazione *Cahiers du SAA* è stata creata appositamente per questa categoria con lo scopo di presentare e mettere in luce la ricca e variegata pratica curatoriale, di mediazione e di critica d'esposizione. L'edizione di quest'anno, che tenete fra le mani, presenta lo studio *How Are Artists Chosen?* del collettivo vincitore dello scorso anno, Wages for Wages Against. Negli ultimi 12 mesi, WFWA ha lavorato ad un progetto di indagine sulle condizioni di selezione al concorso di artiste ed artisti. I risultati riflettono le attuali preoccupazioni ed aspettative di un gruppo di 229 artiste ed artisti che hanno già – o non ancora – vissuto le dinamiche interne del concorso. Tra le finaliste ed i finalisti di quest'anno figurano Mohamed Almusibli, Bureaucracy Studies, Elise Lammer, Johannes M. Hedinger e PROVENCE. La giuria, composta dalla Commissione Federale d'Arte e da esperti ed esperti, ha selezionato Bureaucracy Studies. Il progetto sarà presentato nella prossima edizione dei *Cahiers* in concomitanza con il prossimo gruppo di candidate e candidati agli Swiss Art Awards. Fino ad allora, buona lettura!

The Swiss Art Competition covers three areas: art, architecture, and most recently since 1991, artistic and architectural mediation. The latter allows exhibition curators, editors, researchers and art critics to present their know-how in the context of the Swiss Art Competition. The five nominees for the 2023 Critique, Edition, Exhibition category each developed a presentation of their project for the Swiss Art Awards exhibition. Each finalist receives CHF 1,500.– compensation for the development of their concept. The winning project will receive, in addition to the CHF 25,000.– prize, CHF 5,000.– for the realisation of their concept in the framework of the following year's exhibition. The *Cahiers du SAA* is a publication especially created for this category in order to show and introduce the rich and multifaceted practices of exhibition curating, mediation and art criticism. This year's edition that you are currently perusing presents the study entitled *How Are Artists Chosen?* by last year's winner, Wages For Wages Against. The artistic group has spent the last 12 months working on the realisation of their project, a study of the conditions surrounding the nomination of artists for this competition. The results of the study reflect the current concerns and expectations of a panel of 229 artists who have already – or haven't (yet) – lived the competition from the inside. From the finalists of this year's competition that are Mohamed Almusibli, Bureaucracy Studies, Elise Lammer, Johannes M. Hedinger, and PROVENCE, the jury, consisting of the Federal Art Commission and its experts, has chosen Bureaucracy Studies. The winning project will be presented in our upcoming publication of the *Cahiers*, alongside the next shortlisted group of art mediators for the Swiss Art Awards. Until then, happy reading!