

**EXHIBITION
Chris Bünter****2 Anrufe****January 31 – March 14, 2015****Opening: Friday January 30, 2015 – 6pm
Press preview: Friday, January 30, 2015, 2pm**

In its first exhibit at the new location close to Escher-Wyss-Platz, Counter Space presents the acoustic installation *2 Anrufe* [Two Calls] by Chris Bünter.

Since the late 80s, Bünter's artistic practice commits itself to an examination of writing: handwriting, transcription, ruling. In a parallel course, an archive grows, as part of his practice. Embedded within are correspondences, initial devisings, parts of the work itself and printed materials on various topics, which based on their content are relevant to Bünter due to their substantive or formal aesthetic nature.

For the acoustic work, developed for Counter Space, the artist used a manuscript that he commenced in 2010. Found within it are all the tags from the Studienbibliothek zur Geschichte der Arbeiterbewegung (SGA) [the study library on the history of the labour movement], merged together with comprehensive lists, in part deriving from the title search in the NEBIS catalog, with terms such as "fear" or "door." The more than 900 tags of the SGA, built up over decades in Zürich by Amalie and Theo Pinkus, originally come from wooden partitions, and comprise the wide-ranging categories that the private library once was structured by.

As in previous work, the sound collage *2 Anrufe*, is characterized by its use of sources, some borrowed from external sources, and others from the artist's own. The matrix of the SGA, as well as other materials, undergo a translation into book form.

These sources were first selected, transcribed and transferred as a compilation, and in this sense the exhibition in Counter Space represents a further translation: from writtenness to acoustics. The manuscript for this transformation was read as a score, and thus itself becomes a source.

Five lists and a literary text were recorded in the studio by actors and amateurs. In the exhibition, they can be heard through speakers. In effect the space is not saturated by sound, but rather visitors move towards various sound sources to get a better grasp, or to tune in to particular voices.

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Chris Bünter (b. 1961)

Solo and group exhibitions (selection):

Posteriority is a form of the spectator, Sobering Galerie, Paris (2014); *André Thomkins, Sammlung Pfäfflin*, Ortsmuseum Bischofszell (2007); *La Luna. La Diva*, Likeyou.projects, Zürich (2006); *Behind the Wall*, Roentgenraum, Zürich (2003); *zeichnungen – dessins – drawings*, Galerie Bernhard Bischoff, Thun (2003); *Streit um Bonusmeilen*, Roentgenraum, Zürich (2002); *Frenetic Interferences*, New Museum of Contemporary Art, New York (2002); *Siehe Bleistifte*, Galerie Art Magazin, Zürich (2001); *Private Investigations*, Kunsthalle Basel (1997); *Ital-Reding-Haus*, Schwyz (1994); *Summer Collection*, Open Air, Warsaw (1991); *Eidgenössischer Stipendienwettbewerb für Bildende Kunst*, Basel (1989).

Bibliography (selection):

Luftverborgen in: Bruno Jakob. *The Touch (Forbidden Pictures)*, Zürich 2013; *Blättern* in: Lisa Schiess. *Odradek*, Lucern 2011; *Es bringt nichts, wenn Du den Raum verlässt* in: André Thomkins, *Sammlung Pfäfflin*, Zürich 2007; *Wer? Zehn Prosatexte, eine Auswahl*, Zürich 2005; *Entwürfe. Zeitschrift für Literatur* [Insert], Nr. 40, Zürich 2004; Peter Stohler (Editor), *Kunst im Un-Privaten*, Zürich 2004; *Memento* [Artist booklet], Zürich 2002; *Some Digitals* [Artist book], Zürich 2001; *Tür & Tor*, Lucerne 1996; 5th International Drawing Triennale [Exh.cat.], Wrocław 1992; *Gedanken zu Bruno Jakobs Invisible Paintings* in: Bruno Jakob. *Invisible* [Exh.cat.], Aarau 1990; *Residuen & Marginalien* [Artist book], Lucerne 1989.

Specially created in line with the exhibition is an edition of 70, of which 12 editions are numbered and signed and include inserts.

Counter Space

Curated by Angelo Romano, Tashi Brauen, Linda Jensen

Team: Yasmin Kiss, Vicenta Rodrigo Jimenez

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