NEUER NORDEN
ZÜRICH
Ein Kunstprojekt im öffentlichen Raum 2018
CHRISTINE & IRENE HOHENBÜCHLER

... FLIEG VOGEL FLIEG ...

2014 / 2018

7 Holzhütten, diverse Formate
7 wooden huts, various formats

Courtesy of the artist and
Galerie Martin Janda, Wien

In Zusammenarbeit mit / In collaboration with:
Junges Literaturlabor JLL, Zürich

-- SCHULE BUHNRAIN
BUHNRAIN 40
8052 ZÜRICH

184
Da war der Rest – die saßen da und weinten.

Und weinten... „Ja“, frag ich, „Wo ist denn mein Bruder?“

„Wo sind die anderen?“ „Weggekommen, alle!“
CHRISTINE UND IRENE HOHENBÜCHLER

"multiple authorship" takes the place of aesthetic production carried out by an artist with heroic, ingenious, isolated organisation. In these sisters' art, the (communicative) process that leads to the subsequently exhibited work is at least as important as the presentation that ultimately emerges from this process.

For the exhibition New North Zurich, these two artists have undertaken a dialogue-based project that revolves around "migration stories" - currently a most virulent theme. For this purpose, Christine and Irene Hohenbüchler, in collaboration with the Buhrnain School in Seebach, Zurich, and the young literature laboratory JULL Zurich, asked first-year secondary school pupils at Buhrnain School to write texts about their migration experiences. Assisted by JULL Zurich, the students reflected on their own stories and gave them a literary form.

Christine and Irene Hohenbüchler then attached these reports on contemporary migration history to wooden huts erected by the Buhrnain School grounds, so that everyone can read them. The artists had already designed these simple wooden huts for the 2012 exhibition project B/A40 The Beauty of the Grand Road in the Ruhr region. At that time, they were used as a communicative place where a Roma theatre and local carrier pigeon breeders, among others, entered into a dialogue with each other. These huts have now been recycled, so to speak, in an environmentally friendly way (no additional wood was required for the project in Zurich) and productively integrated into a new social context.

-Raimar Stange

Since their participation documenta X (1997) at the very latest, Christine and Irene Hohenbüchler have been internationally famous for their often temporary art projects, which are mostly conceived in collaboration with selected social groups (e.g. prisoners or the mentally ill). Here, what the pair themselves call