

T +41 44 272 15 15
F +41 44 272 18 88
info@kunsthallezurich.ch
www.kunsthallezurich.ch

100 WaYs of Thinkin9

Universität Zürich in der Kunsthalle

August 25 to November 4, 2018
Media Conference: Friday, August 24, 2018, 10AM
Opening: Friday, August 24, 2018, 6PM

Press Release

Is making music a form of thinking? How many people does it take to think? Why are computers unable to come up with jokes? How does thinking work and what happens when it stops working? Can the universe be represented by a picture, and what is science's relationship to that picture? Is art more than an imaging process?

These are some of the questions posed by *100 Ways of Thinking*, taking place from August 25 to November 4, 2018, during which time Kunsthalle Zürich is hosting the University of Zurich. *100 Ways of Thinking* is an exhibition and lecture hall in one, because here more than 100 lectures and conferences, seminars and inaugural lectures, podium discussions and performances will take place. In temporarily turning into a university, the Kunsthalle once more changes its role, just as it had previously become a church (*The Church*), a playground (*The Playground Project*), or a theater (*Theater der Überforderung*).

All events taking place during *100 Ways of Thinking* are open to the public and free of charge. Please visit kunsthallezurich.ch/en/calendar for the program's details.

Welcome to the Kunsthalle University!

100 Ways of Thinking, that is, 100 ways and forms of engaging in this mental activity, is a festival of knowledge, a meeting place, and a laboratory for research, art, and teaching. Its focus is on the diversity of knowledge areas, what they convey and how thinking cannot do without language and images—and is unthinkable without them—be it in the realms of law, music, medicine, literature, economics, psychology, theology, or art.

What images does science produce and how do we picture science? Imaging techniques, diagrams, calculations, and illustrations are research tools. What role do technology and aesthetics play in the production of scientific images? How does representation affect understanding? Where does it clarify, where manipulate? Questions such as these cut a direct path to art.

Time and again, art has tried to emancipate itself from acting as a convenient decoration of knowledge, and to instead establish itself as a separate (and at times peculiar) field of knowledge. Currents such as minimal art, conceptual art, or land art testify to this, and so do impressionism, surrealism, and even Dadaism in its attempt to void itself of all meaning. In doing so, art has borrowed from other disciplines: psychology, geography, literature, philosophy, phenomenology, etc. Meaning that art wanted and needed to adopt a trans- and interdisciplinary approach—fully recognizing all the issues and pitfalls that can arise from such a methodology. As such, the connection between science and art seems a given—even if the actualization of such a linkage is more complex than we might want to acknowledge. Which is exactly one of the reasons why *100 Ways of Thinking* is taking place.

New technologies allow science to look deeper into the cellular structures of life—as, for example, in the labs of brain researchers Sebastian Jessberger and Fritjof Helmchen—or they permit a view into outer space—such as undertaken by the astrophysicists Ben Moore, Joachim Stadel, and Prasenjit Saha. The immunologist Nicole Joller processes the data of several million cells presenting it as a large dot diagram that allows us to see at a glance which cells have changed as the result of an infection. These technical methods of imaging and visualization do not only serve to support scientific discovery, they also develop, as *100 Ways of Thinking* shows, an aesthetic life of their own. Conversely, in her work *Hearing the Shape of a Drum*, the artist Marie Voignier rejects aestheticization in order to expose the blind spots of our image-addicted society. Slavacist Sylvia Sasse, in turn, explores the subtle strategies artists use to resist permanent surveillance in totalitarian

Kunsthalle
Zürich

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CH-8005 Zürich

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regimes. Eye movements recorded by neurologist Konrad Weber's specially developed camera become a Dadaist performance in a collaborative project with the artist Elisabeth Eberle. Artur Zmijewski spent the past six months in his "How to Teach Art" seminar with doctoral students from the University of Zurich and the Zurich University of the Arts testing various procedures to "make art out of nothing." The results are now on view for the first time in *100 Ways of Thinking*.

100 Ways of Thinking thus opens up a space for exploration and experimentation. The exhibition is not about finding answers or to define ways of thinking, but instead invites visitors into a joint discussion. 250 experts will appear at the Kunsthalle to share their knowledge with you. *100 Ways of Thinking* invites you to participate, to become involved, to engage, and to follow newly emerging paths of which we don't know where they might lead. One thing is for sure: to think it takes at least two.

Curated by Daniel Baumann (Kunsthalle Zürich) and Katharina Weigl (Universität Zürich).

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Press Contact:

Melanie Nyfeler
Media Relations
Universität Zürich
+41 44 634 44 67
mediarelations@kommunikation.uzh.ch

Michelle Akanji
Presse & Kommunikation
Kunsthalle Zürich
+41 44 272 15 15
presse@kunsthallezurich.ch

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**Limmatstrasse 270
CH-8005 Zürich**