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Netzhammer, Yves, *Ohne Titel*, 2000, C-Print, Edition 1/3, 110 x 160 cm, Helvetia Kunst, Basel

Documentation level

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Name

Netzhammer, Yves

Dates of birth and death

* 1.8.1970 Affoltern am Albis

Municipality of origin (CH)

Hallau (SH)

Nationality

CH

Brief biography

Video-, Zeichnungs- und Installationskünstler. Kunst und Bau

Fields of activity

Zeichnung, Kunst am Bau, Animationsfilm, Installation, Installation, Objektkunst, Neue Medien

Lexicon article

Yves Netzhammer grew up in Trüllikon, Diessenhofen and Schaffhausen in a family of engineers. 1987–1990 training as an architectural draughtsman, higher vocational diploma in design. 1990–1991 attended Foundation Course and 1991–1995 undertook further education in the visual design department of the Höheren Schule für Gestaltung (Higher School of Design) Zurich; he was awarded the school's grant in 1996. Additional awards include: 1999 Manor Art Prize Schaffhausen; 2000 fine art grant of the City of Zurich, New York studio residency; and the Swiss federal prize for fine art, which Netzhammer won in 2000, 2002 and 2006. Resident in Zurich since 1999. Frequent activity in the field of visual design, particularly at the start of his career, also brought him renown beyond the art world: between 1999 and 2005 Netzhammer's drawings were regularly published in the Tages-Anzeiger newspaper and its supplement, Das Magazin. 1999 silver medal from the German Art Directors Club for his collaboration on the first issue of brand eins. In

2003 the Art Directors Club New York commended Netzhammer's poster for the 2001 Frankfurt Book Fair. In 2001 he also designed a special edition stamp in tandem with graphic designer Ralph Schraivogel, which looked and smelt like chocolate. Since 1998 he has shown in countless exhibitions nationally and internationally. He has realised various site-specific art commissions since 2014, winning the Prix Visarte in 2015. From the beginning, Netzhammer has also worked on interdisciplinary cooperations, repeatedly with fashion designer Zuzana Ponicanova since 1999 and with theatre producer and author [Tim Zulauf](#) since 2000; in 2011 he realised a project with dancer and choreographer Anna Huber. Selected solo exhibitions: 2003 Helmhaus, Zurich; Lehmbruck Museum, Duisburg; 2005 Kunsthalle Bremen; 2008 San Francisco Museum of Modern Art; 2010 Kunstmuseum Bern; 2017 FOSUN Foundation, Shanghai; 2018 Museum zu Allerheiligen, Schaffhausen. In 2007 Netzhammer occupied the Swiss pavilion (together with [Christine Streuli](#)) at the *52. Biennale di Venezia*, taking part in the accompanying programme of *documenta 12* that same year.

Yves Netzhammer's works originate in digital space, which, for him, is closely linked to the space of our imagination. In the computer drawings and animation films that form the cornerstone of his practice he explores the limits, points of contact and of transition between subject and world. The formally reduced drawings which constitute Netzhammer's visual repertoire revolve around mixed entities and fusions of disparate elements. They seem to burst forth from a surreally puzzling, yet intuitively accessible matrix in which an ongoing transformation of forms and contexts is also inherent.

The aesthetic and the cast of Netzhammer's videos were already largely defined around 1998, as was the linear style of the drawings: marionette-like, gender-neutral figures without faces or clothing move through coolly-coloured scenery that can be identified as interior or exterior space through a modicum of props. The anonymous figures, whose delicate pink glossy surfaces suggest sterile forms, are joined by animals and things that appear in the works in different combinations: a deer, monkey or beetle, or equally reference-laden objects from our living environments like a chair, a world map or a mirror.

With these fundamental elements Netzhammer conjures emblematic tales which follow an associative much more than a narrative logic. In these, things can become living beings or individuals split into crowds. The abstract is mixed with the representational, with themes from art and literary history also flowing in. The artist develops individual episodes starting with the pictorial elements that then define the specific tempo of his computer animations. The gestures

of the identity-free figures and animals, with their slowed cadence, seem awkward and hesitant. The tenderness that they sometimes exchange seems to be tried on like an outfit, as if first clumsily sounding out their capacity for it. Works with figures contain violence too, however violence that is carried out with mechanical self-evidence.

Netzhammer's videos and drawings occasionally refer to contemporary happenings, yet these do not illustrate particular events. Through the sober presentation of nagging, horrible and sometimes equally comic moments he arouses an unusual kind of empathy. As proxy figures the anonymous figures parse various relationships, ways of thinking, paradoxes, vulnerabilities and states of being, states which mark humanity and, ultimately, constitute it. Questions of identity, identification and the responsibilities that arise from sensitive perception are thus delegated to the observing counterpart. With his images Netzhammer raises philosophical and socio-political subjects, as he indicates on a linguistic level in often poetic titles.

From the digital space within which Netzhammer operates to this day with CAD programmes, keyboard and mouse, the artist has taken ever more possession of his exhibition space with dreamlike scenarios. His first installations with films and objects came about in 1999, at approximately the same time as the first interdisciplinary cooperation. In the exhibition *Die überraschende Verschiebung der Sollbruchstelle eines in optimalen Verhältnissen aufgewachsenen Astes* shown in 2003 at both the Helmhaus in Zurich and the Württembergischer Kunstverein in Stuttgart, Netzhammer presented multiple wall-sized, synchronised projections for the first time. A further particularity of this exhibition was the inclusion of text in the films, as spoken by an eyeless parrot. Usually Netzhammer's animations are accompanied by sound, yet free of language.

The installative approach subsequently became ever more important and complex. In the mid 2000s Netzhammer began to use objects and wall drawings as projection screens. Drawings manifest themselves in many different forms: on paper, textile surfaces, in metal and, as mentioned, as murals. For many years, thus, multifaceted environments have emerged from a combination of animation, wall drawing, sculpture and everyday objects rendered alien, developed site-specifically by the artist. Model-like animation sets enter real physical space in order to generate an immersive experience of the Netzhammer cosmos. He further extended his customary repertoire of forms and stylistic tools using kinetic objects for the first time in 2018 for his Schaffhausen exhibition. A feature-length film is equally in development, with a provisional release date of 2020.

Works: Basel, Roche Bau 1, *Alles gespiegelt berühren zu müssen*, 2016; Bern, Swiss Federation, Federal Office of Culture; Kunstmuseum Bern; Kunsthalle Bremen; Busca (I), Collezione La Gaia; Duisburg, Stiftung Wilhelm Lehmbruck Museum; Frankfurt am Main, Museum für Kommunikation; Marseille, Fonds Régional d'Art Contemporain Provence Alpes Côte d'Azur; Rapperswil-Jona, Kunst(Zeug)Haus; Schaffhausen, Museum zu Allerheiligen; Vienna, underground station Altes Landgut, *Gesichtsüberwachungsschnecken*, 2017; Zürich-Oerlikon, ewz-Unterwerk, *Der gefangene Floh*, 2014; Zürich, Haus Konstruktiv; Kunsthaus Zürich; Art Collection of the City of

Zürich; Zürich, Swiss National Bank.

Deborah Keller, 2018

Translation: Aoife Rosenmeyer

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Schaffhausen, Museum zu Allerheiligen, 2018-19. [Texte:] Katharina Epprecht [et. al.]. Berlin: Hatje Cantz Verlag, 2018

- *Yves Netzhammer. Concave Thoughts.* Berlin: Diaphanes, 2017 [[Künstlerbuch mit 357 digitalen Zeichnungen, 32 verschiedenen Covers, 3200 unterschiedliche Zusammenstellungen von 32 Druckbögen mit jeweils 16 Seiten]]

- *Yves Netzhammer. Selbstgespräche nähern sich wie scheue Rehe.* Münster, LWL-Museum für Kunst und Kultur (Westfälisches Landesmuseum), 2016-17. [Texte:] Marijke Lukowicz, Marianne Wagner und Elke Kania. Münster, 2016

- *Yves Netzhammer. Das Reservat der Nachteile.* Kunstmuseum Bern, 2010-11. [Texte:] Kathleen Bühler und Matthias Frehner; Redaktion: Kathleen Bühler und Isabel Fluri. Nürnberg: Verlag für moderne Kunst, 2010

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- *Yves Netzhammer. Filmarbeiten, 1999-2004.* Zürich: Yves Netzhammer, 2004, [DVD]

- *Die überraschende Verschiebung der Sollbruchstelle eines in optimalen Verhältnissen aufgewachsenen Astes.* Helmhaus Zürich, 2003; Stuttgart, Württembergischer Kunstverein, 2003. Redaktion: Simon Maurer und Manfred Rothenberger. Nürnberg: Verlag für moderne Kunst [Beilage: 1 DVD]

- *Yves Netzhammer. Das Gefühl präziser Haltlosigkeit beim Festhalten der Dinge.* Krefeld, Kaiser Wilhelm Museum; Duisburg, Stiftung Wilhelm-Lehmbruck-Museum - Zentrum Internationaler Skulptur, 2003. [Texte:] Beate Ermacora und Sabine Maria Schmidt. Bielefeld: Kerber, 2003

- *Statements IV. Yves Netzhammer, Opiate, Mouse on Mars, To coccoco rot.* [Texte:] Mike Meiré [et al.]. Iserlohn: Andreas Dornbracht, [2003] [Beilage: 1 CD ROM Yves Netzhammer und 1 Audio CD Opiate, Mouse on Mars, To roccoco rot]

- *Yves Netzhammer. Wenn man etwas gegen seine Eigenschaften benützt, muss man dafür einen anderen Namen finden.* Schaffhausen, Museum zu Allerheiligen, 1999. Hrsg.: Markus Stegmann. Zweite, aktualisierte Auflage. Nürnberg: Verlag für moderne Kunst, 2003

- *Yves Netzhammer. Was sich erzählen lässt wird verbessert werden.* Zürich: Rico Bilger, 1997

Website

<http://www.netzhammer.com>

Direct link

<http://www.sikart.ch/kuenstlerinnen.aspx?id=9733635&lng=en>

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