

steffenschöni

PORTFOLIO 2024

steffenschöni
Heidi Schöni, Karl Steffen
Schmidshof 1
CH 9565 Bussnang

+41 77 400 46 47 / +41 79 416 48 76
steffenschoeni@bluewin.ch
steffenschoeni@hallek.org

www.kuenstlerarchiv.ch/steffenschoeni
www.hallek.org/steffenschoeni



GARGOYLES 2023
collaboration steffenschöni
plaster negative casts of a petroleum container,
laboratory hoses, water pumps, plastic buckets
variable dimensions
2023 Himmel Helvetia, St. Gallen



GARGOYLES 2023
collaboration steffenschöni
plaster negative casts of a petroleum container
laboratory hoses, water pumps, plastic buckets
variable dimensions
2023 Himmel Helvetia, St. Gallen

Gargoyles function as waterspouts and as emergency overflows for rainwater. Gargoyles are classically found on the eaves of Gothic cathedrals, representative buildings and fountains, where on the one hand they take on an architectural function, but with their grimaces they are also supposed to keep evil out of the buildings. Gargoyles also appear as hybrid creatures in numerous works of fantastic literature and popular culture.



FEHLSTELLEN 2023
collaboration steffenschöni
pigmented plaster on polystyrene
variable dimensions
2023 OTTTO widmertheodoridis Athens, Athens



FEHLSTELLEN 2023
collaboration steffenschöni
pigmented plaster on polystyrene
variable dimensions
2023 OTTTO widmertheodoridis Athens, Athens

"Fehlstellen" (faults) are inspired by found objects in the Mosaic Museum in Istanbul. A fault defines a spot, where a piece of the original mosaic is missing. Replacements - original look alike or apparently different- are inserted by experts when the mosaic is undergoing restoration. These replacements are the focal point of the series. Discarded pieces of styrofoam serve as the basic material. The new faults are absolutely fictional. The respective, original mosaic doesn't exist and hence remains invisible. These faults build a quasi-negative form - a secured background noise.



SHE LEFT 2023
collaboration steffenschöni
unglazed ming porcelain
variable dimensions
2023 TOO HOT TO SELL, Hotel Tiger, Zürich



SHE LEFT 2023
collaboration steffenschöni
unglazed ming porcelain
variable dimensions
2023 TOO HOT TO SELL, Hotel Tiger, Zürich

White on white, the objects almost merge with the background. Unpretentious, like the relict of a technical installation, they hang on the wall on silver hooks. The ones lined up on the kitchen wall, they are reminiscent of domestic material. The unglazed Ming porcelain hangs effortlessly on the wall. *she left* is the still life of a damaged present. What seems easy is in fact a test of endurance: How far can one go before the material reaches its limits?

Samantha Zaugg 2023



RARE OBJECTS 2022
collaboration steffenschöni
metal ladder, raw fired brick clay, variable dimensions
woodblock prints on tracing paper, 110 x 240 cm
2022 Kulturpavillon Wil



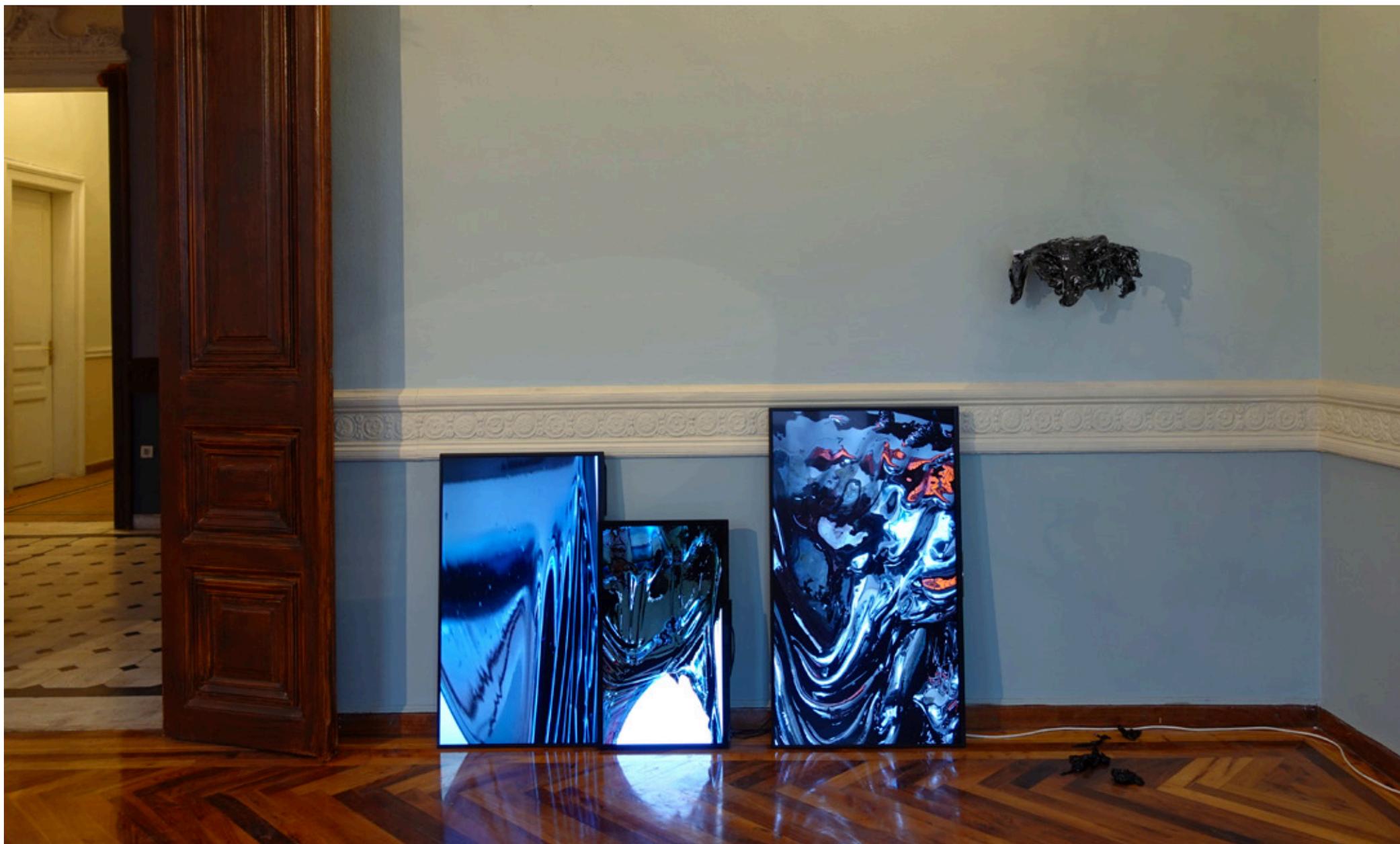
A compilation of objects with formal and contextual connections fits into the very specific situation of a former ossuary. The architectural imitation of a Greek temple is used for the museum-like storage of artefacts, prints, photographs, a video work and the installation of a water garden in 108 buckets in the park of the site. The crushed metal ladder in the portico casts its shadow like a sun dial and changed its presence as the exhibition progressed.



ORINOCO 2022
collaboration steffenschöni
iron gall ink on drawing paper, 150 x 350 cm
2022 Geiler Block, St. Gallen



In a performative action iron gall ink flows from a bucket, attached to the ceiling, through a perforated tube and find its way river-like over a paper web. The colour of the iron gall ink appears first very pale on the paper, gradually darkening to an intense purplish black, due to oxidation. The appearance of this deep blackness was an important aspect of the work. Through centuries, a significant part of our cultural heritage was recorded with iron gall ink. Laws were enacted in many countries specifying the content of iron gall ink for all royal and legal records to ensure permanence and forgery-proof. Some of these documents can be found in the St. Gallen Abbey Library.



PITCH DROP 1-3 / PIX 2018
collaboration steffenschöni
3 channel video, 3:30 min, 4K 3840 x 2160
melting bitumen
2021 Back to Athens 8, Athens

In the pitch drop series viscous bitumen moves across the screen seemingly in slow motion. Its black, highly aesthetic glossy surface is reminiscent of lacquer or latex and builds a sensual bridge to this environmentally incompatible substance that was originally ‚life‘. Jordanis Theodoridis 2021

A 2-kilo bitumen block, installed on shelf on the wall, caused to sweat and melt in the Athenian summer heat. (pix tumens, means bitumen in Latin).



FLATLAND 2020
collaboration steffenschöni
linoleum print on tracing paper, 110 x 390 cm
linocut on floor, 700 x 400 cm
2020 Geiler Block, Arbon

The abstract and linearly reduced field of grass appears on the one hand rolled flat on the ground and at the same time monumentally ‚placed‘ and hung on the walls. It is a small hidden homage to Dürer’s large piece of lawn and inspired by Flatland, A Romance of Many Dimensions by Edwin A. Abbott, 1884.



ZONE 2021
collaboration steffenschöni
marble powder on water reservoir
2021, Orbit, Eschlikon

ZONE is a site-specific work that only minimally intervenes in the existing situation, basically leaving the site as it is, but at the same time distinguishing, accentuating and emphasizing it through the application of the white marble powder. The impermanence of the material, its disappearance over time was important, as well as the aspect that white colour was used in ritual activities in many cultures. In this tradition, the platform offered also space for two performances.

The lettering ZONE refers to the special location on the edge of the village, in the transition zone between the forest and a overbuilt neighbourhood, which is characterized by heterogeneous architecture created over the last 50 years.



OPAION 2020
collaboration steffenschöni
dibond mirror, integrated in hilltop, Ø 6m
2020 Ottenegg, Fischenen

OPAION takes up the shape of the roundel around the column of a nearby statue of Mary and adds a new element of the same size with the mirror surface. The title „Opaion“ creates a reference from the hilltop to the architectural dome in Renaissance and Baroque church buildings. Opaion refers also to an opening in a dome through which the smoke of a burnt offering could reach God. This thematic connection to the historical Opaion suggests a permeability both upwards into the sky and downwards into the underworld.

Reto Friedmann 2020



RAW MATERIAL 2007 - 2012
collaboration steffenschöni
concrete and plaster objects, video film and surveillance system
variable dimensions
2018 Kunstmuseum Thurgau, Kartause Ittingen

The layout opens a multitude of interpretive possibilities. The archeological measuring tools refer to the fact that art is always also a place for collecting relics to which meaning is attributed. Monitors and cameras address the significance of the simultaneous act of humans interpreting and placing their own value and understanding of images at a given moment. Shovels and hammers symbolize the tangible work, while books can stand for storytelling, but also for science. The production of objects, the shaping of form and the creation of substantive content are basically the subject of this collection of sculptures. The close-circuit system in which we can suddenly see our own image makes it clear that we, as viewers, are part of this system that forms and creates meaning.

Markus Landert 2018



A4 AGGREGAT 4 2007
collaboration steffenschöni
concrete, plaster, variable dimensions
2018 Kunstmuseum Thurgau, Kartause Ittingen

The work A4 AGGREGAT 4 is the result of a dialog with the collection of the Zeppelin Museum in Friedrichshafen. One of the damaged cameras from the Hindenburg crash, a Kodak Retina, can be seen on display in the museum.

The cameras in the collection A4 have captured history, but these testimonies are irretrievably hidden and removed from our view; the fire has extinguished them. The casts of these cameras now seem like miniature monuments of silence of which one thinks that it should start speaking at any moment.
Ruppert Moos 2007



NIX 2015
collaboration steffenschöni
108 buckets
2015 Kunstmuseum Thurgau, Kartause Ittingen

Experimental sculptures in the north courtyard of the Kunstmuseum Thurgau. Directly next to an underground water pipe, which in monastic times led from the forest to the wine cellar, a water garden was created. Based on the theme of the enclosed garden, one hundred and eight miniature biotopes are created in various buckets.
Stefanie Hoch 2015

CV

steffenschöni

Heidi Schöni (* 1953) Ausbildung zur Primarlehrerin, Kunstgewerbeschule Zürich / ZHdK. Seit 1981 freischaffende Künstlerin, bis 2017 Dozentin PHTG.

Karl Steffen (* 1953) Chemielaborant ETH Zürich. Weiterbildung in Biochemie und Fotografie University of Florida und Salzburg College. Seit 1980 freischaffender Künstler, bis 2018 Instruktor.

Heidi Schöni und Karl Steffen arbeiten seit 1989 unter dem Label steffenschöni. Den Kern ihres Schaffens bilden Installationen mit Video, Fotografie und Materialien wie Styropor, Fundstücken, Pflanzenteilen und ortsspezifischen Artefakten.

Die Projekte von steffenschöni entwickeln sich als eine Art Sampling, das ein Konglomerat von thematischen Feldern erzeugt, aktuelle und historische Bezüge herstellt und die aktuelle Position, Ressourcen und Arbeitsinstrumentarium mit einbezieht.

2023

Gargoyles, Himmel Helvetia, St. Gallen
Fehlstellen, widmertheodoridis Athens, OTTTO, Athens, Greece
she left, Galerie Hotel Tiger, Zürich

2022

rare objects, Kulturpavillon Wil
Bang Bang, Halle K, Performance Histoires Museum Tinguely, Basel
Orinoco, Geiler Block, St.Gallen

2021

zone, Orbit Skulpturenweg Eschlikon
pitch drop, widmertheodoridis at Back to Athens, Athens, Greece

2020

Flatland, Geiler Block, Arbon
Opaion, Ottenegg, Fischingen

2019

niello, Kunsthallen Toggenburg, Lichtensteig
back to black, Galerie widmertheodoridis, Eschlikon
abstauben, ohm 41, art wil, Wil

RAW Material, Neue Kollektion, Kunstmuseum Thurgau,
Kartaue Ittingen

2016

Fehlstellen / Blub, Werkschau Thurgau, KVA Weinfelden
weiss und weiter, Galerie widmertheodoridis, Eschlikon
meer teilen / share more, Shed Frauenfeld, Switzerland, MSU Zagreb,
Croatia

white on wood, Skulpturenausstellung Weiertal, Winterthur

2015

kai awase, Singenkunst, Kunstmuseum Singen, Germany

2014

nix, Gartenträume-Traumgärten, Kunstmuseum Thurgau,
Kartaue Ittingen

kai awase, Aktuelle Positionen, Museum Bickel, Walenstadt

2013

core, Werkschau Thurgau, Kunstmuseum Thurgau, Kartaue Ittingen 2012
Konglomerate, Spiel, Ekkehard, St. Gallen

Konglomerate, kunsthalle neuwerk, Konstanz, Germany

Konglomerate, Projektraum, Galerie Adrian Bleisch, Arbon

2011

Istanbul Aufenthalt, Projekt an der Kadir Has University Istanbul, Turkey
2010

Hatake, Fotoprojekt Japanische Gemüsegärten, Tokio, Shikoku, Kiushu,
Japan

Shqipëria/sehen wie das ist, Salon Précaire forumanderemusik, Frauenfeld
2009

Shqipëria/sehen wie das ist, Weg einfach, Wängi

Small Dig, Lichtinseln II, Insel Siebenbergen, Kassel, Germany

Thurgauer Förderbeitrag an Kulturschaffende

Torso 2, Neuwerk, Konstanz, Germany

2008

A4 / Aggregat 4, Nothing to declare, 4.Triennale Zeitgenössischer Kunst,
Friedrichshafen, Germany

Torso 1 - X, eingleisig, Frauenfeld-Wil

form follows function, deconstructing eden, Projektraum exex, St. Gallen
2007

paradise puzzle, Seh(n)sucht; Paradies, neuer shed, Frauenfeld

form follows function, Arthur # 2, Kunsthalle(n) Toggenburg, Wattwil

zone Ø, Kunstweg Seeufer, Horn

2006

videOst DVD Sampler, Galerie oxyd Winterthur, Kunstraum exex St. Gallen

2005

Zero Position III, Alte Badi Ohm41, Wil

2004

seestück; basic(s)II, Hafenareal Romanshorn

2003

sprout lab, meet.einander, Vaduz und Frauenfeld

BASIC(S), Kunsthalle Arbon

2002

Ost Zone West, Ohm02, Wildwechsel, Wil

2001

Hermes geht vorbei, Ohmart, Wil

2000

ZONE, Hausbesetzung, Villa Ulmberg Ermatingen

HALLE K, CD-ROM, VIPER, Basel

1980 - 2000 verschiedene Gruppen und Einzelausstellungen

PUBLIKATIONEN

2012

Hatake. Neidhart, C., Preisser, M. Sulgen: Verlag Benteli

2009

Lichtinseln. Hutter, M., Thol, H., Hannover/Kassel: Katalog.

2008

zeroposition. 0 to 18. steffenschöni, Projekte 1987 bis 2007.

Kramer, T., Messmer, D. Sulgen: Verlag Niggli.

2008

Nothing to declare. 4. Triennale zeitgenössischer Kunst. Drabble, B.,

Messmer, D., Omlin, S. Nürnberg: Verlag für moderne Kunst.

2007

Strandgut. Bienz, F., Tekenbroek, I., Fritz, U., Schatz, C. Horn: Katalog.

1997

Lesarten. Schwarzbauer, F., Kaltenmark, H. Städtische Galerie Meersburg:

Katalog.

KONTAKT

steffenschöni

Heidi Schöni, Karl Steffen

Schmidshof 1

CH 9565 Bussnang

+41 77 400 46 47 / +41 79 416 48 76

steffenschoeni@bluewin.ch

steffenschoeni@hallek.org

www.kuenstlerarchiv.ch/steffenschoeni

www.hallek.org/steffenschoeni