

ANDREAS HOCHULI  
*réformes*

Heinzer Reszler is pleased to announce the third exhibition of Andreas Hochuli at the gallery titled *réformes*.

From the middle of the 19th Century until the 1930s, the *Lebensreform* (Reform of Life) movement aimed to establish new styles of living. In various fields, it sought freedom from the narrow constraints of moral values, to enrich the ways of living, promote vegetarianism, liberate body and mind, radically reform the notion of work and reconnect with nature. Communities were thus formed around ideas about food, natural medicine, nudism, architecture, dance or pedagogy, producing alternatives and avant-gardes. Sometimes, as at the famous Monte Verità, several of these aspects are found, complementing each other or with simple co-presence. Differing opinions nevertheless coexist there. Others were more ideologically severe, or organised as a religion, such as Theosophy, Anthroposophy or Mazdaznan. Still others, such as the *völkisch* movement or some trends of FKK, *Freie Körperkultur* (nudism), were not unrelated to the development and success of the Hitler regime, which was covered in the guise of *Lebensreform* and drowned its criminal acts in a mythologising sauce, with the backing of sanctifying architecture, fraternal and sacrificial rites, in a mixture of ultraconservatism and theatrical social esoterica.

These ideas resurfaced in the West after the Second World War. A new concept of community is emerging, which seems very individualistic. Meditation, yoga, food, love – the domains and the means are the same, but seem centred on individual fulfilment. After the failure or relative success of the youth movements of the 1960s, this cultural background persists and mingles quite smoothly with triumphant and acknowledged capitalism. With the arrival of Silicon Valley's ideas at the forefront of human evolution, the merger is complete. Spiritual purity, libertarianism, health, moralisation of the body, well-being, bliss.

The exhibition *réformes* takes as its starting point the circular movement between social control, spirituality, moral imperatives and utopias. The themes addressed are the tension between individual or group spiritual quest, the possibility of transmitting these questions and imposing them on others, their development and their closure.

The painting *Lichtgebet* uses part of the composition of the painting of the same name by the painter Fidus (1868-1948), who was deeply involved in the *Lebensreform* movement. In the original painting, a naked young man makes a prayer to the light on top of a mountain. In this reworking, only one arm and the sky are preserved, in a sort of abstraction of spirituality, or emptiness, of the human hold on the sky/Heaven.

*Intimate energies, 2012* and *For Your Information* are taken from the internet, from blogs of contemporary people describing their spiritual and physical practices, and blending in autobiographical elements and moral reflections. As found objects, these texts exist like samples of realities, like a partial cut into all human possibilities that form a portrait. Their peremptory tone, their somewhat vain desire for universalism and their prescriptive tone make them moral portraits that are somewhat ridiculous yet nevertheless touching.

*Corps, morale* is a compilation of categories taken from the artist's notebook. *E-flux Reader/Sternberg Press* is a motif found on the website of the Berlin Biennale 2016, announcing a publication and events linked to the notions of sociability, love, desire and politics. As for *Reiki*, it uses a Reiki logo, an "unconventional therapeutic method of Japanese origin, based on so-called "energy" healing by the laying-on of hands." (Wikipedia)

Andreas Hochuli (1982, born in Zurich, lives in Geneva) studied History of Art, Philosophy and Literature at the University of Lausanne (2007). He holds a bachelor's degree in Visual Arts from ECAL, Lausanne (2011). His exhibitions include *Talk with higher Education, Walriss*, Freiburg, 2013, *Il frutto dentro di me* with Charlotte Herzig at Kunsthhaus Langenthal, 2015, John Armleder's Ecart booth at Art Basel 2017, *Chaleur et sommeil* at the Centre d'Art Contemporain de Genève, 2017, *Et ma maman m'a dit*, with Tristan Lavoyer, Circuit, Lausanne 2017. He won a federal prize at the Swiss Art Awards in Basel in June 2014. Publications: *Il Frutto dentro di me*, Andreas Hochuli and Charlotte Herzig, Kunsthhaus Langenthal, 2015, *Régulation des temps et des émotions*, Tristan Lavoyer and Andreas Hochuli, published by Circuit, 2017. His work is included in the collections of the Swiss Confederation, Roche and Ricola.