

S K O P I A

Pierre-Henri Jaccaud
Art contemporain

BIOGRAPHY

Hinrich Sachs

Born 1962 in Osnabrück in Germany. Lives and works in Basel.

Selected solo exhibitions and projects

2023	<i>No hay puntada sin hilo</i> , San Telmo Museoa, Donostia / San Sebastian
2019	<i>Fog Friend Font: Ways of Doing Multilingual Sense</i> , publication project, with Fredrik Ehlin, Humboldt Books, Milan; presentations so far at Kunsthalle Basel, PUCP, Lima, Index, Stockholm
	<i>Catherine, Masahiko, Rex et les autres</i> , upon invitation by Simon Starling, FRAC Île-de-France
2018	<i>Wat men weet/That We Know</i> , San Seriffe, Amsterdam
2012	<i>Kami, Khokha, Bert and Ernie (World Heritage)</i> , Tensta konsthall, Stockholm
	<i>Mit� tied�mme/That We Know</i> , Kuvataideakatemia, Helsinki
2010	<i>On doit exposer sa vie pour la libert� (Don Quichotte)</i> , Skopia gallery, Geneva
2007	<i>Maskottchengruppe f�r Pulheim (unbefragt)</i> , public art project, Pulheim
2006–16	<i>Five World Heritage Landscapes</i> , public art project, Ceciliengymnasium D�sseldorf
2006	<i>Gala Night of the Cannibals</i> , with Ethidium Gould and Jochen Schmith, online-event
2005	<i>Designing Truth. At the invitation of Hinrich Sachs: Ansgar Philippsen, structural biologist</i> , documentary film, Casco Projects, Utrecht; screenings in Maastricht, Basel, London, Rotterdam, Frankfurt/Main, Innsbruck, Duisburg, Den Haag, Bremen, Hamburg, Stockholm
2004	<i>Kami, Cookiemonster, Bert and Ernie (all together now)</i> , Marres, Maastricht
	<i>A l'Ancienne</i> , c/o planet 22, Geneva
2002	<i>At the invitation of Hinrich Sachs: Leonore Mau, photographer</i> , Kunsthalle Basel
	Skopia gallery, Geneva
2001	<i>International Auction of the Basque Typefaces</i> , Consonni, Bilbao
1999	<i>At the invitation of Hinrich Sachs: Anna Gili, designer</i> , Moderna Museet Projekt, Stockholm
1998	<i>At the invitation of Hinrich Sachs: Dr. Mikaela M�ller-Trutwin, virologist</i> , Bonner Kunstverein
	<i>Yellow Jersey</i> , with Asier P�rez Gonzalez, Schule f�r Gestaltung Basel, Universidad del Pais Vasco, Bilbao
	<i>Dix-sept expositions</i> , Skopia gallery, Geneva
1997	<i>In Abidjan</i> , Abidjan, C�te d'Ivoire
	Centre de gravure contemporaine, Geneva
	<i>Yeke Yeke (Dub Version)</i> , Projektraum Voltmerstrasse, Hannover
1995	<i>Was man weiss</i> , K�nstlerhaus Bremen
	<i>Ce qu'on sait</i> , Frac Languedoc-Roussillon, Montpellier
1994	<i>That we know</i> , Gallery Transmission, Glasgow
	<i>Muttersprache</i> , Hamburgisches Museum f�r V�lkerkunde, Hamburg
	<i>Hinrich Sachs</i> , Skopia gallery, Geneva
1993	<i>Courierspeak</i> , the daily museum, Frank Perrin, Paris
	<i>Ern�hrungsfragen</i> , K�nstlerhaus Bremen
1992	<i>Muttersprache</i> , Ausstellungsb�ro Michael Schill, Stuttgart
	<i>Litania</i> , public art project, Venice

Selected group exhibitions

2023	<i>m-ad littera</i> , Skopia gallery, Geneva
	<i>Une sensation contemporaine</i> , Villa Bernasconi, Grand-Lancy
	<i>Charles, Charles, Charles (Sors de ta r�s�ve #4)</i> , Frac Ile-de-France, Paris (FR)
2021	<i>A Close Prediction Prelude and Aftermath of the Doubt</i> , virtual exhibition, Proyecto Amil
2020	<i>Piktogramme, Lebenszeichen, Emojis</i> , Leopold-Hoesch Museum, D�ren (DE)
2019	<i>Dig Drill Dump Fill Push Pull Empty Full. Bilderb�cher und Kindermusik der 1970er</i> , Kunsthaus Langenthal

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	<i>Pickpocket</i> , Kunst Raum Riehen
	<i>Secret show (hablar con las manos)</i> , private apartment, Barranco, Lima, Peru
	<i>The Estate/Summer</i> , private estate in the region of Salacgrīvas, Latvia
	<i>The Estate/Autumn</i> , Kim? Centre for Contemporary Art, Riga, Latvia
	<i>Blind Date</i> , Kunstkredit, Kunsthalle Basel
	<i>The Fountain Mémoire</i> , Deutscher Künstlerbund, Berlin
2018	<i>Elaeudanla teitēia</i> , Skopia gallery, Geneva
	<i>Studio Eine Phantastik</i> , Shedhalle, Zurich
	<i>OEI #79: edit/publish/distribute!</i> , Moderna Museet Stockholm
2016	<i>Items—Unfolding a Place Without a Historical Centre, Created Continuously Anew in Meetings and Events that Occur in Empowered Spaces, Simultaneously</i> , Moderna Museet Stockholm <i>OEI Strata</i> , INCA Institute, Seattle
2015	<i>Passagen. Kunst im öffentlichen Raum in Hamburg seit 1981</i> , Kunsthaus Hamburg
2014	<i>Des histoires sans fin</i> , MAMCO, Geneva
	<i>Suturak/Cerca a lo proximo</i> , Museo de San Telmo, Donostia/San Sebastián
	<i>Was Modelle können, Eine kleine Geschichte des Architekturmodells in der zeitgenössischen Kunst</i> , Museum für Gegenwartskunst, Siegen
	<i>Won't Back Down</i> , Skopia gallery, Geneva
	<i>The Liberated Page</i> , Bâtiment d'Art, Geneva
2013	<i>Rival Brain</i> , Silberkuppe, Berlin, DE
	<i>Secret Show (a real allegory of a seven year phase of my artistic (and moral) life)</i> , private apartment, Stockholm
2012	<i>Grapefruit</i> , Moderna Museet, Stockholm
	<i>Latent Stare</i> , Casco Office for Art, Utrecht
2011	<i>Specters of the Nineties</i> , Marres, Centre for Contemporary Culture, Maastricht
	<i>Disclosure – exhibition as discourse as disco</i> , Dogzstar, Istanbul
2010	<i>The artist as collector: Olivier Mosset</i> , MOCA Tucson
	<i>Irukandji</i> , Collegio Armeno Moorat Raphael, Venice
	<i>Radikal subjektiv</i> , Kunsthaus Baselland
	<i>Ce qui vient</i> , Biennale de Rennes
2009	<i>Underline</i> , Skopia gallery, Geneva
	<i>is a book, is a shop, is a show</i> , Contemporary Art Center Riga
	<i>A Fantasy to Allan Kaprow</i> , Contemporary Image Collective, Cairo
	<i>Days & Decades</i> , 20th Anniversary, Skopia gallery, Geneva
2008	<i>Eternal Tour Festival Tour 2008</i> , Istituto Svizzero di Roma
2007	<i>Who makes and owns your work</i> , Arsta Folkets Hus/laspis, Stockholm <i>L'Europe en devenir</i> , Centre Culturel Suisse, Paris
	<i>Mutamenti visioni</i> , Castello Montebello, Museo Civico Bellinzona
	<i>Art en plein air</i> , Môtiers
	<i>Texere II</i> , Skopia gallery, Geneva
	<i>Retracing territories</i> , Centre d'Art Contemporain Fri-Art, Fribourg
	<i>Say it isn't so</i> , Neues Museum Weserburg, Bremen
2006	<i>The Vos Case. Mastering printed matter</i> , Jan van Eyck Academie, Maastricht <i>The Contemporary Library</i> , National and University Library, Kosova
	<i>Sprung ins kalte Wasser</i> , Shedhalle Zürich
	<i>Designing Truth</i> , Wilhelm Lehmbrock Museum, Duisburg
2005	<i>Black Market Worlds</i> , IX Baltic Triennial, Contemporary Art Centre Vilnius and ICA London
	<i>Very Early Pictures</i> , Luckman Gallery, California State University, Los Angeles
	<i>Wer Visionen hat soll zum Arzt gehen</i> , Gesellschaft für Aktuelle Kunst, Bremen
	<i>Relocating Products and People</i> , Public Space with a Roof, Amsterdam
	<i>The need to document</i> , Kunsthaus Baselland
2004	<i>SIMulation City Version 2004</i> , Centre pour l'image contemporaine, Geneva <i>Kunst und Bau für das Universitätsspital Bern</i> , Kunsthalle Bern
	<i>14 + 1 = 20 – 5</i> , Skopia gallery, Geneva
2003	<i>Lösen sie ihren Bonus ein</i> , with Gardar Eide Einarsson, Ausstellungsraum Revolver, Frankfurt <i>re:public</i> , project in public space, Contemporary Art Center Riga
	<i>Harakiri Bonbon</i> , Kunsthaus Hamburg

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2002	<i>Ökonomien der Zeit</i> , Museum Ludwig, Cologne, Akademie der Künste Berlin, Migros Museum Zurich
2001	<i>Flash24</i> , Kunstverein Freiburg <i>Regionale 2001</i> , Kunsthalle Basel
2000	<i>Democracy</i> , Royal College of Art, London <i>Neues Leben</i> , with Asier Pérez Gonzalez, Galerie für Zeitgenössische Kunst, Leipzig <i>Ne travaillez pas</i> , artist's studios, Munich <i>Shout&Scream</i> , Städtische Ausstellungshalle, Münster <i>Texere</i> , Skopia gallery, Geneva
1999	<i>TALK.show. Die Kunst der Kommunikation in den neunziger Jahren</i> , Von der Heydt-Museum Wuppertal, Haus der Kunst, Munich <i>failure</i> , W 139, Amsterdam
1998	<i>Tu parles / j'écoute</i> , La Ferme de Buisson, Paris <i>You talk / I listen</i> , Taipei Fine Arts Museum, Taipei, Taiwan <i>In Vitro e Altro, affiches d'artistes</i> , Cabinet des Estampes, Musée d'Art et Histoire, Geneva <i>Do all oceans have walls?</i> , 20 art projects in Bremen
1997	<i>InformationSuperDetour</i> , Alexandra Mansions, Norwich <i>Transit</i> , Casco project space, Utrecht <i>Favoriten</i> , Kunstverein Hamburg
1996	<i>Private Investigations</i> , Filiale, Basel <i>Kunst im Anschlag</i> , Museum für Angewandte Kunst, Cologne
1995	<i>infrasound</i> , audio works in public space, Hamburg <i>Tu parles / j'écoute</i> , Galerie Anne de Villepoix, Paris, Jet Lag, Malakoff
1994	<i>die zweite wirklichkeit</i> , Wilhelmspalais, Stuttgart <i>Modern Art</i> , Transmission Gallery, Glasgow <i>I is Another</i> , Kunstwerke Berlin
1992	<i>Nos sciences naturelles</i> , Centre d'art contemporain, Musée d'Histoire Naturelle et Jardin Botanique, Fribourg
1989	<i>Ressource Kunst</i> , Akademie der Künste, Berlin, Stadtgalerie Saarbrücken, Lothringerstrasse, Munich, DE, Kunsthalle Mücsarnok, Budapest
1985	<i>Zugehend auf eine Biennale des Friedens (nach einer Idee von Robert Filliou)</i> , Kunstverein/Kunsthaus Hamburg

Selected writings

- “#TasteFeelingGlobal”, in *Provence*, Autumn/Winter 2019/20
- “A Line of Development”, in *Anna Winteler. Ligne Linie Line*, eds. Ines Goldbach, Käthe Walser, Verlag für moderne Kunst, Vienna, 2019
- “Why I Believe That Jean Rouch’s Film Characters Remain Masters of Their Lives”, in *Filmögon* n°3, Malmö, Sept. 2018
- Wat gebeurt hier?”, in conversation with Ingo Niermann, in *Metropolis M*, n°6, Dec/Jan 2016/17
- “The Matter of the Image: On Outer Space, Lego and Raw Materials”, in *OEI* n°63–64, Stockholm, 2014
- “Dreaming to Point Out a Situation. An Afterword”, in *The Art Museum of My Dreams, or A Place for the Work and the Human Being*, ed. Sachs/Schmidt, Berlin, 2013
- “Objects as Contemporary Agents”, in conversation with curator Laurel Ptak”, in *exhibitionfolder Kami, Khokha, Bert and Ernie (World Heritage)*, Stockholm, 2012
- “Titre à definir sur le moment”, with Dominique Noah, in *Ce qui vient à nous.*, Volume 1/4, Biennale d’art contemporain, Rennes, 2010
- “Moving. Prospects for a Myth of the Modern”, in *An Invention of Allan Kaprow for the Moment*, eds. Pirotte/Oeghoede, Kunsthalle Bern, Bern, 2009
- “Hydra, the Chicken and the Egg”, in *Goldin+Senneby: Headless*, eds. Burke/ Goldin+Senneby, The Powerplant, Toronto, 2009
- “Holiday from the Self”, in *Looking, Encountering, Staging*, ed. Anke Bangma, Piet Zwart Institute Rotterdam,

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April 2005

- “Codes versus cultures”, with Cindy van den Bremen, in «representin’», *Neid* n°9, Berlin, 2002
- “Playing your cards right”, in *Metropolis M* n°6, Utrecht, Dec-Jan 2001-02
- “El futuro digital de las tipografías vascas “Euskara” se decide hoy”, in *Zehar* n°46, Donostia, 2002
- “Measuring Intangibles, ein Gespräch Chris Meyer”, Boston; in *Casco Issues* n°7, Utrecht, 2001
- “Open letter to Ian Wilson”, in *Zingmagazine* n°4, New York City, 1999
- “Double Narrative, on the work of Simon Starling”, The Modern Institute, Glasgow, 1998
- “In conversation...”, with Asier Perez Gonzalez, in *Casco Issues* n°4, Utrecht, 1998
- “Träume tauschen”, in *Neid Magazin* n°6, Berlin, 1997

Selected publications

Monographic catalogues

- Eva Schmidt (ed.), *Hinrich Sachs : Ferien vom Ich*, Cologne, DuMont Buchverlag GmbH & Co., 2010
- Ruth Buchanan, Burkhard Strassmann, Birgit Kempker, et al., *Hinrich Sachs : Lost Once More, five stories/Sehr verfahren, fünf Geschichten*, Christoph Keller Editions, Zurich, JRP Ringier, 2010
- Hinrich Sachs*, texts by Barnaby Drabble, conversation entre Hinrich Sachs, Jörg Huber, et al., exh. cat., Basel, Kunsthalle Basel ; Basel, Schwabe & Co., no. 55, 2002
- Moderna Museet Projekt – Gast Hos, Hinrich Sachs : Anna Gili, designer*, exh. cat., texts by Hinrich Sachs, Maria Lind, Charles Esche, et al., Stockholm, Moderna Museet, 2000
- Harald Uhr, *Als Guest von Hinrich Sachs: Dr. Mikaela Müller-Trutwin, Virologin*, exh. cat. Bonner Kunstverein, 1999
- Olav Westphalen, Eva Schmidt, Lionel Bovier, *Hinrich Sachs : Don’t tell me the result – I’m videoing it !*, exh. cat., Cologne, Salon Verlag, 1997
- Hinrich Sachs*, exh. cat., conversation between Hinrich Sachs and Hans-Christian Dany, Augsburg, Private Kunsträume Augsburg, 1996

Collective catalogues

- Palaver, Ein Verhandlungsraum für ein einzelnes Kunstwerk*, texts by Eran Schaerf, Florian Dombois, Bern, Kunsthalle Bern, 2008
- Môtiers 2007 : Art en plein air*, exh. cat., text by Pierre-André Delachaux, Môtiers, 2007
- Inge Hinterwaldner, « Über modellierte und geknetete Tatsachen », in *Designing Truth*, exh. cat., Lehmbruck Museum, Duisburg, 2006
- Eva Schmidt, et al., *Do all oceans have walls?*, exh. cat., Bremen, 1998
- Andreas Schelske, « Warum die Brote des Bäckers nicht die Gefühle des Bäckers ausdrücken », in exh. cat., Künstlerhaus Bremen, 1994

Press

- Hans Rudolf Reust, « Hinrich Sachs — Unikkaalaurit! », in *Kunstbulletin* n°1–2, 2020
- Hannes Nüsseler, « Zahlen, aber richtig bitte: Warum Rechnen so wichtig ist », in *bz_Zeitung für die Region Basel*, 03.10.2019
- J. Emil Sennewald, « Simon Starling, In den Untiefen gestanzter Geschichten », in *Kunstbulletin* n°7–8, 2019
- Michael Franz, « Everything Starts with Imagination. Über „Studio Eine Phantastik in der Shedhalle Zürich“ », in *Texte zur Kunst*, Aug. 2018
- Saskia van den Kroef, « Specters of the Nineties », in *Artforum*, Feb. 2012
- « Hinrich Sachs, On doit exposer sa vie pour la liberté (Don Quichotte) », in *artcollector*, n°1, 2010, pp. 52-53

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- Raimundas Malasauskas, « Gala Night of the Cannibals », in *Frieze, Issue 104*, London, n°1–2, 2007
- Jens Emil Sennewald, « "Das kommende Europa" im Centre Culturel Suisse », in *Kunstbulletin*, n°12, 2007, p. 63
- Martin Seidel, « Designing Truth », in *Kunstforum International*, Vol. 181, Cologne, July-Sep 2006
- Elisabeth Chardon, « Des cultures niées: un regard d'artiste », in *Le Temps*, Geneva, 11.03 2002
- Peio Aguirre, « Basque Report 2.0 », in *Lapiz*, n°178, Madrid 2001
- Barny Drabble, « Trading Places, art and global economics », in *Flash Art International*, Oct. 2001
- Emily King, « Digital Type Decade », in *Eye, The International Review of Graphic Design*, London, Vol. 10, 2001
- Peio Aguirre, « Globalisation and folklore », in *El Correo*, Bilbao, 3.06 2001
- Christina Angulo, « Los derechos del alfabeto », in *El País*, Madrid, 17.02 2001
- Birgit Sonna, « Ein Hoch auf das Kuckucksei », in *Süddeutsche Zeitung*, Munich, 20.03.2000
- Alexis Vaillant, « Seeking answers to the documentary tendency », in *Zingmagazine*, NYC, 1999
- Pascale Cassagnau, « You Talk, I Listen », in *Art Press*, n°242, Paris, 1999
- Hajo Schiff, « do all oceans have walls? », in *Neue Bildende Kunst*, n°4, Berlin, 1998
- Lionel Bovier, « Hinrich Sachs, Skopia », in *Flash Art International*, n°1–2, 1995

Other

- Eran Schaerf, Eva Meyer, Hinrich Sachs, et al., *It's Her (Scenes for a Play)*, Stockholm, OEI editör, 2012
- Maria Lind, « Learning from Art and Artists », in *Selected Maria Lind Writing*, ed. Brian Kuan Wood, Berlin/New York, 2010
- Anna Margrit Annen, Robert Ireland, Christophe Rey, et al., *Déliés : de la littérature considérée comme un des beaux-arts*, Zurich, Société des artistes visuels, 2003
- Hinrich Sachs, Eva Schmidt, *Muttersprache*, leaflet published for the public art project *Muttersprache* in Hambourg, 1994