

Annette Barcelo
Bestie, Bellezze e altre Compagne

Aio Frei
*Es Ring Wolf Stein –
Dedicated to Katharina
Simmen von Steinbergen*

15.03–10.05.2026

The spring exhibition at Haus für Kunst Uri is dedicated to Annette Barcelo and Aio Frei. Working across diverse media and guided by distinct interests and research, the two artists engage with figures, stories, myths, and sounds that accompany us in this and other worlds, in this and other times.

The ground and first floors open up Annette Barcelo's universe to us. Over recent decades, Annette has created a unique body of artistic work. The exhibition *Bestie, Bellezze e altre Compagne* brings together pieces from roughly the last 30 years. The focus clearly lies on works created in recent years, populated by animals (*bestie*), beauties (*bellezze*), and other companions (*compagne*) and creatures.

Annette is a co-founder of the Atelierhaus Bollag in Basel's Klybeck district, where she has been working for several years. The building was specifically designed to house studios, with its architecture and light adapted to the needs of the artists. Working regularly in her studio provides structure to Annette's time. The ideas for her drawings and paintings emerge in this space and through her near-daily studio practice. "The ideas," she told me a few days ago, "I have to let them flow from my hand." Without thinking about it for too long. If ideas refuse to emerge, if they won't translate onto paper or canvas, Annette distracts herself by reading (Gabriel García Márquez or Antonio Tabucchi, for instance), or sometimes by tidying up. I first visit her in her studio in autumn last year. We speak about her artistic work, but also, extensively and time and again, about life and sleep. The big themes. In conversation with her, the focus often turns to how we are able to work and think, the structures and living situations we (would) need to do so, and the contexts in which we find ourselves.

And how both of us manage to sleep – or not. Perhaps it is this shared experience of long, nocturnal hours – when the world and our thoughts are transformed – that makes her and her work resonate so deeply with me. I am also writing these lines during a wakeful night, during the so-called 'hour of the wolf', or, let's say, the hour of the she-wolf.

Many animal figures and other beings unfamiliar to me line the long window ledges in Annette's studio. They are carved from wood, formed from ceramic, stone, and various other materials. To me, they seem to form a motley pack that keeps Annette company during her days in the studio. Annette found the figures and animals at flea markets, or received them as gifts from friends. I am tempted to write that they came to her. Much like the ideas and motifs in her works. They accompany her for a while, perhaps fading slightly into the background, but they are always present and continually resurface. Annette speaks of 'soul animals'. The animals on the window ledge and the animals that populate her artistic work. The animals with which she shares her life. She had cats for many years, she tells me; today, it is mainly spiders and ants that make their home with her. She also mentions her fascination with animal depictions (such as gargoyles) on the facades of Gothic churches, and how these, alongside her own animals (and countless other animal representations across cultures), form a kind of great, universal theme of humanity for her. In Annette's works, they are sometimes clearly recognisable animals (elephants, monkeys, birds, or snakes), and often fabled, fantastic hybrid creatures.

The *Bellezze* welcome visitors in the foyer of Haus für Kunst Uri. Annette refers to the works, painted in acrylic, as portraits. Countless figures gaze at me frontally. Sometimes their faces seem grotesque or resemble skulls, and yet there is a tenderness and beauty in them. They have feathery, sometimes red hairstyles or striped breasts, and they carry monkeys on their heads, skeletons in their bellies, or a dark being with long ears in their arms. The art-historical tradition of portrait painting resonates, and I also think of the practice – common by the Baroque era at the latest – of painting animals into the picture to represent social status or a relationship of fidelity. Similarly, the *Bellezze* tell of an intimate relationship between humans (women) and animals or other beings. For Annette, they are simultaneously a tongue-in-cheek nod to the equally endless art-historical depictions of female beauty. For, as the artist says, "they are not really beautiful." And I add in writing: Perhaps they are also a rebellious way to represent a different kind of beauty and femininity, beyond all the

paintings of naked female bodies that still fill our museums. The figures that appear on the leporillos, some over two metres long, or in the series *Le bon ton*, are companions of the *Bellezza*. They ride on wolves or wear hats with long necks. These figures, too, are somehow hybrid beings, neither animal nor human. Perhaps something completely different. Annette also calls them “dear monsters” and tells me that she finds painting people boring. It makes perfect sense, then, that she has also painted an entire portraits series of *Affen* (monkeys) and *Bestien* (beasts). While many of her works are highly colourful, others restrict themselves to a palette of black, grey, and white. Black is actually her favourite colour, she says. The large series *Ein Engel kommt selten allein* (an angel seldom arrives alone) and *Auf der Suche nach dem Glück* (in search of happiness) are painted with oil and pastel crayons on paper, expanding the universe of Annette’s figures. *Auf der Suche nach dem Glück* is a kind of vast narrative about life and death. Themes that run through the artist’s entire oeuvre. Two-headed chimeras, beings with wing-like cloaks, and long-tongued snakes catch my eye. The world that opens up here is a sort of liminal space. It is dark, powerful, and frightening, but perhaps happiness also hides within it. In *Ein Engel kommt selten allein*, Annette tracks the angels, which she likewise calls companions or allies. In this 17-part piece, the angels do not arrive alone because they refused to let the artist go. One drawing turned into many. Her series, she notes, are sometimes simply finished when she has ‘had enough’, or when she runs out of paper. The large series are also highly narrative. Stories unfold within a single drawing and spill over across multiple pieces. Through the arrangement of the drawings, Annette suggests a reading direction, but I can also jump back and forth between the individual motifs. Something similar happens in the books she finds at flea markets and draws inside. There is a beginning and an end, but I can also open the book at any point, leaf from drawing to drawing, and imagine my own story.

The large-format paintings *Con bestie* (With Beasts) remind us that between birth and death lies a journey we undertake alongside very different beings – animals, monsters, or chimeras – and one that consists of countless transitions. Transitions between different phases of life, which we might navigate via very different modes of transport. In Annette’s work, they are boats or bathtubs. Transitions that might even carry us into other worlds. And that, in this sense, there is perhaps no beginning and no end, no earthly

realm and no hereafter. Rather, multiple worlds exist in parallel, and temporalities overlap. That the elephant, the she-wolf, and the bat are my companions, and that together with them, I can be fearless.

For the attic floor, Aio Frei has developed the new sound installation *Es Ring Wolf Stein – Dedicated to Katharina Simmen von Steinbergen*. The work was created collaboratively and draws on intensive research with site-specific ties. The composition comprises field recordings Aio made at various locations in the Canton of Uri, alongside songs, spoken texts, and instrumental sounds. Through this work, Aio negotiates and memorialises forms of life and knowledge that deviate from supposed norms, creating a space where figures from different eras encounter one another. The allusions to *Goldener Ring über Uri* are deliberate. *Es Ring Wolf Stein* is a queer appropriation of the worldview described by Eduard Renner, in which the golden Ring is imagined as a protective circle meant to stabilise a deeply unstable world, and in which transgressive behaviour challenges the Es. With this work, Aio turns in particular to the figure of the Es. The Es, representing the uncontrollable, the incomprehensible, the unknown, and the ever-present possibility of change. An immaterial Es that has no fixed form or identity. How can Es or Wolf, in their otherness, become rebellious figures that accompany us through time together with all the witches and monsters?

Ring, Es, and Wolf also serve Aio as poetic notations, flowing sonically into the composition. The four audio tracks on the four loudspeakers, or the use of an ambisonic microphone for 360-degree recordings, create a literal Ring that I can step into as a visitor. With high sine tones (tones with a single frequency without overtones) or so-called ‘wolf tones’, Aio creates a soundscape that alludes to the immateriality of the Es, to the flickering and shimmering of an unstable world. The experimental musician Lucy Railton plays a queer version of the *Schächentaler Betruf* on the cello, which is haunted by wolf tones. Wolf tones are howling, flickering, or floating sounds that arise when string instruments vibrate uncontrollably. As a sound phenomenon, they are generally considered faulty and impure. In Aio’s composition, they recall dissident forms of life that cannot be controlled or erased.

The web of references that Aio spins is dense and branching. Aio’s research began with an interest in the Jützsteine and other rock formations encountered in Josef Müller’s legend collection. Jützsteine are glacial erratics used to broadcast signals down into the valley or from alp to alp via Jüützen (or Juuzen, a local form of yodelling).

This sonic moment of a bodiless voice fascinates Aio. The stones led Aio to Erstfeld, where such a Jützstein can be found. And the stones have become companions and witnesses for Aio. For a long time, the origins of these often massive erratics remained a mystery to locals; it was said that witches had ridden them down into the valley. Research into the Uri witch trials forms another strand of Aio's work. In Europe, the witch hunts correlate with the emergence of capitalism as the dominant economic system, with colonial expansion, and with the consolidation of patriarchal and Christian power structures. People who did not conform to the norms (for instance, because they lived outside dominant family structures or possessed special knowledge) ran the risk of being persecuted as witches. The first person known by name to have been convicted of witchcraft in the present-day Canton of Uri, around 1450, was Katharina Simmen von Steinbergen. Like many other women, she was accused of making a pact with the devil, transforming into a wolf, causing storms or avalanches, killing or poisoning animals or children, and riding on foxes and cats.

Aio has dedicated the sound work to her. In Steinbergen (a small hamlet near Realp), Aio made recordings and collected the stones that form part of the installation in the attic. They are witnesses to Katharina's story and to the fate of others accused of witchcraft.

Other stones that gained significance for Aio include the Chindlistein on the Myttenmätteli and the Vierschröt (both in the Riedertal). The Chindlistein was visited by women hoping to conceive (children were even said to have been born from the stone) and served as a place of pilgrimage for others as well. Legend has it that witches tried to throw the Vierschröt onto the church in Bürglen. Aio is interested in this knowledge and the stories that live on in this side valley, as well as the fact that the valley has for centuries attracted people hoping for change or healing. Magical or pre-Christian practices and rituals overlap with Catholic traditions. Together with young people from Queerpoint Uri and artists connected to Central Switzerland, Aio made recordings in the Riedertal: an interpretation of the *Schächentaler Betruf* on the Myttenmätteli, and self-written curses in the Riedertal Chapel, built in 1535. Here, the *Betruf* is deconstructed and reduced entirely to its vowels. The golden Ring invoked within it thus fragments into many intersecting, mutually dependent ring formations. The curses, in turn, are coded and read

using only their consonants. While curses are forbidden within the Christian order – and many accused witches were specifically charged with uttering them – protective blessings (such as the alpine blessing) are sanctioned. At the same time, curses are also a means of self-empowerment – in societies that deny certain people (such as women or queer individuals) any other avenue for it. In this moment of communal singing and the speaking of curses and protective blessings, so much of what resonates in *Es Ring Wolf Stein* is distilled. The collective appropriation of rituals that can be both healing and rebellious. The memory of practices that were suppressed or eradicated. The memory of people who live, think, and know differently. The creation of many fragile and permeable Rings, in which there is also room for wolves.

Gioia Dal Molin, March 2026

In the anteroom leading to the skylight hall, works by Heinrich Danioth and his contemporaries Erna Schillig, August Babberger, and Eugen Püntener provide a kind of historical extension and local context for the works of Annette Barcelo and Aio Frei.

The four artists formed the so-called 'Uri Circle' in the 1920s, to which the doctor, folklorist, and writer Eduard Renner also belonged. Engaging with the local alpine world and its inherent myths, legends, figures, and customs was a crucial component of their practice. In their art, too, visible and invisible things overlap, and the boundaries between worlds are sometimes shifted.

In 1941, Renner published his book *Goldener Ring über Uri* (Golden Ring Over Uri), exploring the lives and beliefs of Uri's mountain farmers. He based this on conversations with locals and on Uri legends, particularly the legend collection of the Altdorf hospital chaplain Josef Müller. According to Renner, this worldview is defined by three elements: the 'Es' (It), representing the power inherent in nature, which can also be threatening (manifesting, for example, as an avalanche or rockfall); the 'Ring', as a symbol of protective security; and the 'Frevel' (transgression), which can break the Ring and challenge the Es in its destructive power. Through incantations and rituals (such as the alp blessing), the Ring can be upheld and dangers averted. Danioth illustrated the first edition of *Goldener Ring über Uri*: for example, he drew the so-called 'Glasscheibenhund' – a dog with an eye on its forehead that appears in Müller's collection of legends and is sometimes described as a devil – as well as pieces of jewellery like the 'Händli-Ring', which heavily feature the circle symbol. Another motif that appears in Danioth's work, as well as in that of August Babberger and Erna Schillig (such as in her 235 × 300 cm tapestry from 1935), is the *Alpsegen* or *Betruf* (alpine blessing or prayer call). As a ritual evening chant, this has its roots in pre-Christian incantations. It invokes the Holy Trinity, the Virgin Mary and Child, and local saints (mostly Saints Anthony, Wendelin, and James). The 'golden Ring' invoked in this manner is meant to protect the inhabitants of

the alp and their livestock from spirits, wolves, or robbers as night falls. The alp blessing is sung through a wooden milk funnel. Its protection extends as far as the sound of the call carries.

The devil also plays a central role in this framework of 'good' and 'evil'. As a legendary figure, he is particularly associated with the Devil's Bridge in the Schöllenen Gorge above Göschenen in the Canton of Uri. According to local lore, attempts to build a bridge over the Reuss River there date back as early as the 13th century. The local population entered into a pact with the devil for this purpose, but managed to outwit him with a billy goat. In 1950, Danioth received a commission to replace the depiction of the devil already present on the granite cliff above the bridge. His depiction of the devil was too modern for many locals, and signatures were collected to have it removed. The devil also appears in Danioth's *Urner Krippenspiel* (Uri Nativity Play) from 1945, which he wrote for the Altdorf puppet theatre. Referencing the real political context of the time (Mary and Joseph are fleeing from Hitler and Mussolini), the devil makes a bet with God over the soul of the Uri farmhand Joder. Joder (narrowly) manages to prove himself by offering the fleeing couple shelter in a hayloft (where, however, they are frightened by the *Glasscheibenhund*). The wooden puppets for the nativity play were created by Eugen Püntener, and the costumes were designed by Erna Schillig.

Through their works, the members of the Uri Circle made a crucial contribution to constructing and imagining a specific image of the Uri mountain world, closely tied to the political and cultural context of the time (interwar period, war, and postwar period). At the same time, looking at the horned red devil, the golden circle of the alp blessing, or the dancing farmers, it becomes clear how deeply their works are permeated by customs, figures, and stories. They are permeated by a world in which pagan or polytheistic belief systems and rituals intertwine with Christian narratives, and where concepts of 'good' and 'evil' shape everyday life while serving as explanations for the forces of nature.

Annette Barcelo

- ① *Bellezze*, 2022/2023
Acrylic on canvas
70 × 50 cm / 65 × 50 cm / 61 × 50 cm
15 pieces
- ② *Hinterglas* ('Behind glass'),
2017–2023
Oil on glass, 75 × 26 cm
- ③ *Bestie I*, 2008
Acrylic on canvas, 155 × 120 cm
- ④ *Affe I*, 2008
Acrylic on canvas, 155 × 120 cm
- ⑤ *Bestie II*, 2008
Acrylic on canvas, 155 × 120 cm
- ⑥ *Affe II*, 2008
Acrylic on canvas, 105 × 160 cm
- ⑦ *Bestie III*, 2008
Acrylic on canvas, 100 × 80 cm
- ⑧ *Auf der Suche nach dem Glück*, 2020
Mixed media on canvas, 8 pieces
44 × 145 cm
- ⑨ *Ein Engel kommt selten allein*, 2025
Mixed media on paper, 17 pieces
65.5 × 38.5 cm

Show cases Annette Barcelo:

1. *Ausflug ins Paradies*
(‘Trip to paradise’), 2026
2. *Ich tanze mit meiner Schildkröte*
(‘I dance with my turtle’), 2009
3. *Ein Bilderbuch* (‘A picture book’), 2025
4. *Akrobatik am Morgen*
(‘Acrobatics in the morning’), 2020
5. *Rut*, 2024
6. *Den Elefanten geht es gut*
(‘The elephants are doing well’), 2025
7. *Michelin Burgund*
(‘Michelin Burgundy’), 2025
8. *Als die Tiere schon nicht mehr sprachen*
(‘When the animals stopped talking’),
2023
9. *Wir machen weiter*
(‘We’ll keep going’), 2020
10. *Es war einmal ein Orgelbuch* (‘Once upon
a time there was an organ book’), 2019
11. *Zum fressen gern* (‘Good enough to eat’),
2017
12. *Heft...* (‘Notebook...’), 2024
13. *Heft Junio* (‘Notebook Junio’), 1973/2023

- ⑩ Leporellos *Immer weiter*
(‘on an on’), 2020
Mixed media on paper
je 21.5 × 324 cm
- ⑪ *Le bon ton*, 2021
Mixed media on paper, 16 pieces
21 × 27.9 cm
- ⑫ *Con Bestie I* (‘with beasts’), 1991
Acrylic on canvas, 155 × 120 cm
- ⑬ *Con Bestie II*, 1991
Acrylic on canvas, 155 × 120 cm
- ⑭ *Con Bestie III*, 1991
Acrylic on canvas, 155 × 120 cm
- ⑮ *Con Bestie IV*, 1991
Acrylic on canvas, 155 × 120 cm
- ⑯ *Con Bestie V*, 1991
Acrylic on canvas, 155 × 120 cm
- ⑰ *Die haben’s gut*
(‘they’ve got it good’), 1991
Acrylic on canvas, 150 × 200 cm

All works by Annette Barcelo:
Courtesy the artist and gallery
Consonni Radziszewski

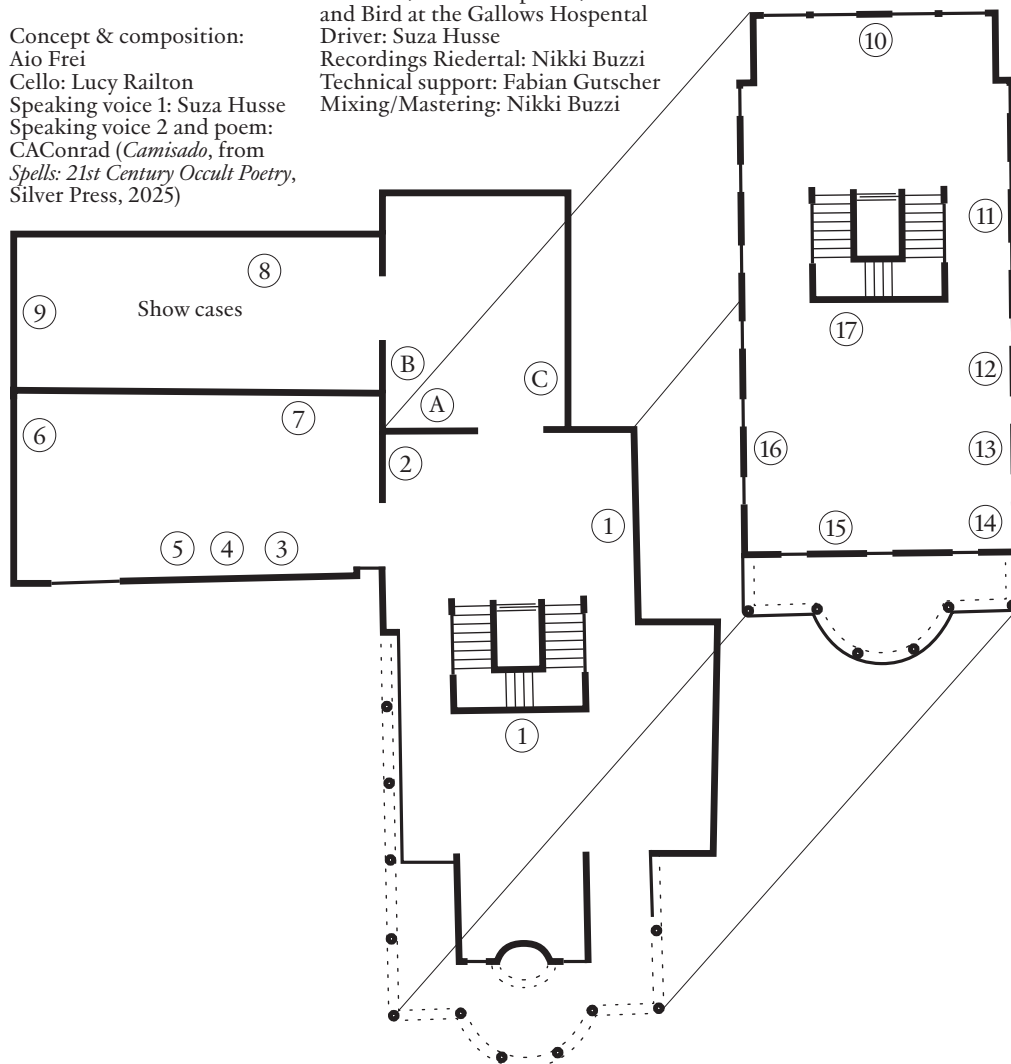
Dachstock

*Es Ring Wolf Stein –
Dedicated to Katharina Simmen
von Steinbergen*, 2026
4-channel sound installation
40 minutes
Stones from Steinbergen,
pocket bands, rings,
carabiners
2-part poster A3, Riosgraphy

Concept & composition:
Aio Frei
Cello: Lucy Railton
Speaking voice 1: Suza Husse
Speaking voice 2 and poem:
CAConrad (*Camisado*, from
Spells: 21st Century Occult Poetry,
Silver Press, 2025)

Curse spell: Suza Husse
Curse spell Kapelle Riedertal &
songs Myttenmätteli: Yara Dulac
Gisler, Martian M. Maechler,
Tristan Amor Rabit, Corsin Danioth,
Suza Husse, Alexandra Holenstein,
Aio Frei
Recordings Stones, Places & Beings:
Jützsteine Erstfeld, Nidelgretstein
Steinbergen, Vierschröt Riedertal,
Myttenmätteli/Chindlistein
Riedertal, Fuchs Hospental, Crows
and Bird at the Gallows Hospental
Driver: Suza Husse
Recordings Riedertal: Nikki Buzzi
Technical support: Fabian Gutscher
Mixing/Mastering: Nikki Buzzi

Special thanks to: Gioia Dal Molin,
Haus für Kunst Uri, Corsin
Danioth & Queerpoint Uri, Christina
Caprez, Suza Husse, Carla Arnold
from the Uri State Archives, Paul
Jans, Walter Sigi Arnold, Franziska
Koch, and all the stones



Heinrich Danioth,
① *Bauern Tanz* (‘Peasant Dance’),
1925
Woodcut on paper
34 × 39 cm
Loan from Dätwyler Stiftung

② Eugen Püntener & Erna Schillig,
Figure from the Urner Nativity
Play, Devil, undated
Wood carving and fabric
50 × 20 × 20 cm
Uri State Archives

③ Heinrich Danioth, *Mädchenkopf
mit roter Kapuze* (‘Girl’s head
with red hood’), 1947
Oil on Pavatex
50.5 × 43 cm
Loan from Dätwyler Stiftung

Show case:

1. Heinrich Danioth,
Devil yellow/black, 1940
Watercolor and pencil, 21 × 20 cm
Loan from Dätwyler Stiftung
2. Heinrich Danioth, illustration
for the book *Goldener Ring über
Uri* (Golden Ring over Uri),
Händli-Ring, 1941
Ink on paper, 9.1 × 9.5 cm
Loan from a private collection

3. Heinrich Danioth illustration
for the book *Goldener Ring
über Uri*, Creole, 1941
Ink on paper, 10.2 × 12.2 cm
Loan from a private collection
4. Heinrich Danioth illustration
for the book *Goldener Ring
über Uri*, Glasscheibenhund
(‘Glass pane dog’), 1941
Ink on paper, 11.1 × 17.3 cm
Loan from a private collection
5. Postcard *Heinrich Danioths
Wandgemälde bei der Teufelsbrücke*,
schwarz/weiß (‘Heinrich
Danioth’s mural at the Devil’s
Bridge, black and white’), undated
Collection of postcards and
picture postcards
Uri State Archives
6. Postcard *Ansicht neue Teufels-
brücke in der Schöllenen Schlucht
bei Andermatt* (‘View of the new
Devil’s Bridge in the Schöllenen
Gorge near Andermatt’), undated
Collection of postcards and
picture postcards
Uri State Archives

7. Postkarte *Heinrich Danioths
Wandgemälde bei der Teufelsbrücke*
(‘Heinrich Danioth’s mural
near the Devil’s Bridge’), ca. 1977
Collection of postcards and
picture postcards
Uri State Archives
8. Postcard *Ansicht alte und neue
Teufelsbrücke, Schöllenen* (‘View of
the old and new Devil’s Bridge,
Schöllenen’), ca. 1970
Collection of postcards and
picture postcards
Uri State Archives
9. Erna Schillig, Entwurf Wand-
teppich *Alpsegen*, Hl. Antonius
(‘Alpine blessing, St. Anthony’),
ca. 1929
Painting and drawing on paper
42 × 20 cm
Uri State Archives
10. August Babberger, *Alpsegen*
(Alpine blessing), 1925
Woodcut, paper, colored
56.8 × 44.4 cm
Uri State Archives

Annette Barcelo was born in 1943 in Basel, where she lives and works. She attended the Schule für Gestaltung Basel. For over five decades, she has worked continuously, often in series and in different techniques such as painting, drawing, and printmaking. Her works have been shown, among other places, at Manifesta 15 (Barcelona, 2024); *see you next Tuesday* (Basel, 2024); Space 25 (Basel, 2024); Madragoa (Lisbon, 2023); TANK (Basel, 2023); Galerie Anne de Villepoix (Paris, 2023); Aargauer Kunsthaus (Aarau, 2023), and Galerie Mäder (Basel, 2016).

Aio Frei (*1982) works at the intersection of sound art, composition, performance, curation, and graphic design. Through collaborative working methods, Aio's transdisciplinary practice weaves the development of relational scores into compositions, audio installations, live performances, and various forms of publication. For many years, Aio has been interested in methodologies and discourses surrounding the 'ethics of listening': sociopolitical, ecological, embodied, and queer listening practices in their respective situated contexts.

Aio's sound works are usually preceded by research processes that are reflected in the final pieces sonically, linguistically and poetically, as well as graphically. Aio experiments with collaborative audio recordings, semi-modular and granular sound synthesis, and various forms of microphony. Aio is also co-founder and co-manager of the collectively run record and art bookshop OOR Records (2014–2022), and co-curates events for the queer-feminist OOR Saloon (2014–2026), where experimental audio formats, collective listening settings, performances, and listening workshops are developed and organised.

The German painter August Babberger (1885–1936) came to Basel with his family in 1898, where he attended the Kunstgewerbeschule from 1901 to 1906. From 1908 to 1909 he studied at the Academy of Fine Arts Karlsruhe, later followed by stays in Florence, where he studied at the Accademia di Belle Arti under Augusto Giacometti. Through his partner, the Lucerne painter and poet Anna Maria Tobler, he was introduced to the landscapes around Lake Lucerne and the Uri Alps in 1915. From 1916, he spent his summers regularly on the Balmalp (Klausen Pass). In 1925, the so-called Uri Circle formed there as a loose group. From 1920, August Babberger was Professor of Mural Painting at the Academy of Arts in Karlsruhe, serving as its Director from 1923 to 1929. In 1933 he was removed from his posts by the National Socialists, followed by extended stays in Central Switzerland. He died in 1936 from complications following an operation in the cantonal hospital in Altdorf.

Heinrich Danioth (1896–1953) was a painter and poet from Uri. Following artistic training from 1912 in the studio of Rudolf Löw in Basel and evening classes at the local trade school, he began working as a freelance artist in his own studio in Altdorf in 1916. Stays in Rome followed in 1920 and 1921. In 1925 he attended the master class of the German Expressionist August Babberger in Karlsruhe. He returned to Switzerland in 1927, and from 1929 lived in Flüelen. In 1932, together with his partner Hedi Weber, he built a house and studio on Lake Uri in the spirit of modernist architecture. Among his best-known works are the mural *Fundamentum* (1936) on the facade of the Bundesbriefmuseum in Schwyz, the legend image of the devil on the cliff above the Devil's Bridge in the Schöllenen Gorge near Andermatt (1950), and the murals at Theater Uri in Altdorf. Heinrich Danioth was also active as a draughtsman and illustrator, working for publications such as the *Nebelspalter*. He created posters, stained glass, and panel paintings, and also worked as a theatre painter. As a writer, he wrote *Schnitzelbänke* (satirical verses) for the Fasnacht carnival. Towards the end of his life, he produced purely literary texts, the best-known of which is the *Urner Krippenspiel* (Uri Nativity Play) from 1945.

Eugen Püntener (1904–1952) was a sculptor and wood engraver. He studied at the Dresden Academy of Fine Arts. After his father, a textile merchant from Schattdorf, forced him to abandon his studies, he lived in Basel, and in 1925 in St. Gallen, where he studied stone carving for half a year. From 1931 he lived in Altdorf, together with the painter Yvonne Brandt. A congenital hearing impairment weighed heavily on his life, and he frequently worked under severe conditions marked by financial hardship and depression. Artistically, he was in dialogue with Heinrich Danioth – with whom he exhibited jointly at the Kunstmuseum Luzern in 1937 – as well as with Erna Schillig.

Erna Schillig (1900–1993) was an artist from Uri who worked in painting, drawing, and textiles. After her school years in Altdorf, she trained as a nurse at the Cantonal Hospital Uri. Following positions in French-speaking Switzerland and abroad, she returned to Altdorf in 1925 and spent the summer months at the hotel on the Klausen Pass summit, which her parents had run since 1903. There she later met Heinrich Danioth and August Babberger, with whom she formed the Uri Circle. From 1927 to 1931 she studied with August Babberger in Karlsruhe, and later continued her education with the Swiss painter Ernst Morgenthaler and the Swiss painter and graphic artist Albert Schnyder. From 1948 she was head of the department for Christian textiles at the Kunstgewerbeschule Luzern, where she became a professor in 1960.

In the basement (accessed via the stairs in the anteroom leading to the skylight hall), the documentary film *Danioth – Der Teufelsmaler* (Danioth – The Devil's Painter) is also being screened. Interested visitors should enquire at the reception desk.

Danioth – Der Teufelsmaler
Director: Felice Zanoni, 2015, 90 min.
Language: Swiss German/German

For the spring exhibition, the artists also collaborated with the graphic design studio A Language to develop a poster for the outdoor space (to the right of the entrance). The two posters by Annette Barcelo and Aio Frei carry the artworks, alongside their research and ideas, beyond the walls of Haus für Kunst Uri.

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KUNST**
DANIOTH PAVILLON
URI

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