

The Sigh of the Mountain

*On Echoes and Traces
in Our Landscapes*

31.5. – 30.8.2026

Noor Abed, Talar Aghbashian, Kateryna Aliinyk,
Nathalie Bissig, Yann Stéphane Bisso,
Binta Diaw, Andro Eradze, Sky Hopinka,
Dominique Koch, Angelika Loderer,
Zahra Malkani, Lou Masduraud, Leila Peacock,
Noemi Pfister, Stas Shärifulla, Tiffany Sia,
Rebecca Solari and Anouk Tschanz.
Complemented by works from the collection of
the Glarner Kunstverein and from the archive
of the Dätwyler Foundation.

The summer exhibition at Haus für Kunst Uri is a collaboration with Kunsthaus Glarus, bringing together 18 artists from Switzerland and abroad. *The Sigh of the Mountain* takes as its starting point the specific topography of the two museums: both are rooted in the landscape of the Alpine foothills and the Alps – geographically, historically, and culturally – and are connected by the Klausen Pass, which rises to 1,948 metres. In thinking about the particular character of the landscape around us and about mounting a joint exhibition across two institutions, the echo became our companion. A call and its reverberation require a specific landscape: steep, jagged rock faces or deep valleys. An echo occurs when the reflections of a sound wave are delayed long enough to be perceived as a separate auditory event. Before the scientific study of sound waves was possible, the echo was also imagined as the sighing of mountains or the whispering of mountain spirits. Surrounded by those very mountains, we ask about the echoes of today – echoes that interpret and help shape our landscapes socially, culturally, and politically. The echo that arises within a specific landscape and carries within it that landscape's stories, traditions, customs, or myths. The echo that we find as traces of colonial, ecological, or imperial exploitation inscribed in landscapes. The echo as a memory of landscapes that, through destruction, displacement, or migration, are no longer accessible, and that are kept alive and carried forward through stories and sounds. The act of visiting the exhibition is itself an invitation to reflect on how works resonate within us, and how spaces shape our experiences.

The works are distributed between Haus für Kunst Uri and Kunsthaus Glarus; some artists are represented at both venues, others only in Uri or only in Glarus.

We enter Haus für Kunst Uri through the drawn gateway *Hain* by Leila Peacock (*1981 in London; lives and works in Basel and Zurich). The artist is drawn to the geological strata of the earth that give landscapes their form. She traces the folk tales and myths concealed within these layers – stories that have always offered people guidance and orientation. In the new window drawing developed especially for the exhibition, Leila Peacock brings together images and texts in a rich narrative about trees, and in particular about the yew. She has discovered that this species predates the Alps and has been growing in Uri and Glarus for thousands of years. Until around 4,000 years ago, much of Europe was covered by an impenetrable ancient forest. In the Bronze Age, human settlers began felling these trees. The trees formed a dense web of roots, branches, and trunks – of growth and decay, of life and death. The yew has long been invested with particular significance: it is the tree of death, and it wards off evil spirits. Among the Celts – who also inhabited Uri and Glarus during the Iron Age – the yew was the tree of the Druids, the priestly figures of Celtic religion, while the Christian mystic Hildegard von Bingen (1098–1179) saw in it a symbol of the connection between light and shadow. The window drawing becomes a portal pointing to the immense expanse of geological and cosmic time – known as 'deep time' – and to the constant transformation of the Earth's surface. It speaks of lifespans and forms of endurance that extend far beyond the human timescale.

Works by Leila Peacock are also
on view at Kunsthaus Glarus.

Displayed in the foyer, the photographic works with incised text passages by Sky Hopinka (*1984 in Ferndale; lives and works in New York) open onto the landscapes of the artist's homeland and that of his ancestors, the Ho-Chunk Nation and the Pechanga Band of Luiseño Indians, who have lived for many centuries in the region of the Great Lakes (in present-day Wisconsin, Minnesota, Iowa, and Illinois). For the artist, these landscapes carry within them the languages, struggles for resistance, oral traditions, myths, and memories of his Indigenous culture. In his experimental photographs and films, he adopts a consciously poetic perspective, weaving together his subjective experiences – he was only able to learn the Ho-Chunk and Chinuk Wawa languages as an adult – with the collective, identity-shaping memory of his people and of those landscapes. Sky Hopinka also calls to mind other forms of knowledge: knowledge that spreads

through the spaces between language and image, between landscapes and the memories of landscapes, and reverberates in the sighing of the lakes (and mountains).

In the context of the exhibition, Sky Hopinka's photographic works also refer to the historical waves of emigration from the cantons of Glarus and Uri: from the mid-19th century onwards, many people from Glarus and Uri emigrated in hope of a better, different life, and settled in precisely those territories. New Glarus lies in Wisconsin; Tell City lies in Indiana. They left behind the landscapes of their homeland and settled a land where people had already been living for centuries, struggling under ever harder circumstances to hold on to their own. The Indian Removal Act of 1830 led to the systematic displacement of Indigenous peoples. The Ho-Chunk were expelled from Wisconsin between 1828 and 1875 and relocated to reservations in Iowa, Minnesota, South Dakota, and Nebraska. Today there are eleven federally recognised Indigenous nations in Wisconsin. These nations, including the Ho-Chunk, have in recent years successfully defended their sovereignty, culture, and rights.

Works by Sky Hopinka are also on view at Kunsthhaus Glarus.

Water spouts from the marble mouth of the fountain sculpture *Spit Kiss from earth* (2022) by Lou Masduraud (*1990 in Montpellier; lives and works in Geneva and Sète), also in the foyer – and it probably tastes damp and earthy. The artist developed the work in Rome, and Roman mosses have already taken hold on the tufa stone; with any luck, plants from Uri are now beginning to sprout on it too. As the water flows, calcium deposits are forming. The artist has placed small beads of agate, amethyst, and glass, along with bones and other materials, on the tufa stone. She describes having created “a kind of biotope,” a “living nymph.” This small biotope carries the traces of different geological eras and geographical landscapes within and upon it, reminding us that the Earth is made up of many different, interwoven ecosystems – and that we are part of them. *Spit Kiss from earth* also contains a reference to Echo: the nymph from Greek mythology who dwells in the mountains. While in the traditional accounts Echo is robbed of her voice or turned to stone, here – in Lou Masduraud's hands (and in the exhibition) – she becomes a spitting, earthy, damp kiss that accompanies us throughout.

In the photographic works by Andro Eradze (*1993 in Tbilisi; lives and works in Tbilisi) we encounter animals with claws, bared teeth, or glowing eyes. The green light recalls the night-vision devices used to observe wildlife. On closer inspection, however, an uncanny feeling sets in. The animals are not ‘real’. Andro Eradze has spent recent years photographing taxidermied animals in various natural history museums. In his photographic and film works, the artist returns repeatedly to ideas of ‘nature’ or ‘wilderness’ – ideas that in our Western world are socially constructed and that, through their emphatic otherness, contribute to reinforcing the concepts of ‘culture’ and ‘civilisation.’ At the same time, the series is a reflection on imperial and colonial practices: the building of museum collections – of artworks and of living creatures alike – and the founding of zoos (the metal frames in the photographs reference animal enclosures) have for centuries been significant instruments of national expansion. Categorising and classifying the supposedly ‘other’, and producing scientific knowledge from the process, exoticises and entrenches colonial hierarchies. The animals in the photographs are, the artist says, a kind of echo of living animals – an echo of their perhaps still resounding, untamed wildness.

Works by Andro Eradze are also on view at Kunsthhaus Glarus.

In the same room stands a large foot – as though a giant has left it behind. Rebecca Solari (*1996 in Blenio; lives and works in Biel/Bienne) will wear *Il piede della gigantessa* (The Foot of the Giantess) for her performance at the Klausen Pass on 4 July; the second foot stands at Kunsthhaus Glarus. Rebecca Solari grew up in the Blenio Valley in Ticino, on the other side of the Gotthard, and her performances engage with the legends, traditions – including the Carnevale, the carnival – and sounds of that landscape, which she deconstructs and recontextualises with great, even explosive energy. She weaves her Ticinese dialect into songs that mix French and English, drawing sonically on punk, yodelling, opera, and techno. Her performances are populated by loud antiheroes, by lightning (she names one of her personas Fulmine, Italian for lightning), and by volcanoes – stories springing from what she calls “a bubbling primordial minestrone”. At the Klausen Pass, Solari rises from the smoke as a giantess, wearing seven-metre-long fluttering trousers and feet to match. The giantess wants, the artist says, to connect people with the surrounding landscape in a new way. She speaks of the realities of Switzerland's four linguistic regions, of political ambivalences such as the mythologised mountain idyll set against Switzerland's reputation as a destination for dubious money, and of her own fluid, slightly uncanny, and

slightly tender existence as a mountain creature with oversized feet.

The second foot by Rebecca Solari is on view at Kunsthaus Glarus.

The two vitrines establish a historical connection to the exhibition. The material comes from the State Archives of Uri and the Image Archive of ETH Zürich. The links between them are associative and open-ended, revolving around the theme of (migrant) movements and their relation to land and landscape. The oldest document is a letter dated 28 April 1846, written by David Baumann in Little Rock, Arkansas, to the parish priest Fidel Imhof in Silenen. Already “separated from my homeland for many long years”, Baumann describes his life in “North America” to the priest. Despite “magnificent” cotton plantations and “the most varied and beautiful tropical gardens”, it is no “land of plenty”, he insists. He also writes of “acquaintances and fellow citizens from Uri” seeking their fortune along the Mississippi River – which he calls “the Father of the Waters, translated from the Native tongue into German”. The first great wave of emigration from the canton of Uri to North America came in the 1850s, driven in part by floodings that caused crop failures. The letter from Little Rock shows that people from Uri had been emigrating well before then. The cotton plantations Baumann mentions were built substantially on the labour of enslaved African Americans. His reference to the Mississippi River’s Native American name is a reminder that emigrants from Uri arrived in landscapes that were anything but ‘untouched’ – landscapes that carried as many stories and traditions as the mountains and valleys they had left behind.

Emigration from Switzerland was organised, and shaped by particular ideas and assumptions. The so-called ‘New World’ was to be settled and colonised, and the customs of the homeland were to be kept alive. Private organisations such as the Geneva-based *Allgemeine Gesellschaft gegenseitiger Unterstützung für Auswanderung und Kolonisation* (General Society of Mutual Support for Emigration and Colonisation) helped Swiss citizens settle overseas. That the society’s brochure is held in the State Archives of Uri is telling. The travel passes, passbooks, and emigration agency advertisements in the vitrine are a reminder that movement – emigration, immigration, internal migration – has always been bound up with administrative structures and official permits. They also show that some

people from the canton of Uri chose to migrate internally, moving to the canton of Glarus to find work.

Emigration to America also preoccupied Heinrich Danioth, an artist who not only painted and drew but also wrote literary and satirical texts. In 1928, he wrote his only play: *D’r Amerika-Schwizer*. (The American-Swiss). In twelve scenes, it traces the experiences of a Swiss emigrant who returns to Uri after years in America and rediscovers his homeland. After an initial version apparently failed with local audiences, the play premiered in June 1928 at the Tellspielhaus in Altdorf. In the opening scene, Danioth writes: “Baumann, contemplating the long-familiar landscape. He recalls the names of the mountains.”

The archival documents on emigration are complemented by photographs of the construction of the Gotthard Tunnel. While many people from Uri were emigrating to America, Italian workers were arriving to bore through the mountain. The connections are layered: construction brought new sources of income for some. Farmers from the Meiental valley near Göschenen, for example, sold hay to feed the horses that transported the broken rock out of the tunnel. Many of these income streams dried up once construction was complete, and a new wave of emigration followed in the 1880s.

In the mid-19th century, Switzerland’s transport infrastructure lagged behind that of its neighbours. The north–south route crossed the Gotthard by horse-drawn coach – and from 1835 by horse-drawn postal coaches and postal sleighs. In 1871, Switzerland, Germany, and Italy committed by treaty to financing the construction of the Gotthard railway line. The project was a flagship undertaking for the young federal state and contributed significantly to the development of a modern banking system. The private Gotthard Railway Company (Gotthardbahn-Gesellschaft) financed it with a combination of public and private funds. Between 1872 and 1880, the railway tunnel was bored and blasted through the mountain under the direction of the Genevan engineer Louis Favre. Ninety per cent of the workers came from Italy, primarily from rural areas of the Po Plain and Piedmont. They lived in precarious conditions, suffering from dust and vermin. Disease spread rapidly in cramped quarters where beds were sometimes shared across three shifts. Blasting was carried out first with black powder, and later with dynamite. Favre was determined to bore through the mountain as quickly as possible, and nearly 200 workers died during construction. At its peak, Göschenen housed up to 2,500 workers, with traders, innkeepers, domestic servants, and

waitresses also crossing the border. Among the local population, fears of ‘*Überfremdung*’ were rife. Roughly translatable as ‘foreign infiltration’, the term made its first documented appearance at this time. A strike by the Gotthard workers was violently suppressed in July 1875, in part by a volunteer armed guard summoned from Altdorf. The workers who built the Gotthard Road Tunnel (1970–1980), the Gotthard Base Tunnel (1999–2016), and the second bore of the road tunnel (from 2025) have likewise come predominantly from abroad. Working conditions have improved, and so has the nature of the work itself: the unskilled labourer has given way to the highly trained tunneller. The canton of Uri remains, to this day, a place shaped by movement. The tunnellers come from Austria; camper vans from the Netherlands queue at the Gotthard Tunnel. In Altdorf, people carry surnames such as Gamma, Baldini or Prandi, and FC Azzurri has been here since 1968. Many have been here a long time. Others have not. And many carry memories of other landscapes with them.

Sincere thanks to Carla Arnold of the State Archives of Uri for her support with the research, to f.x. brun for printing the photographs from the ETH Image Archive, and to Livio Beyeler for drawing our attention to Heinrich Danioth’s 1928 play.

Dià s p o r a (2021/26) by Binta Diaw (*1995 in Milan; lives and works in Milan and Dakar), consists of long plaits of synthetic hair, braided on site, and rice plants. The word ‘diaspora’ comes from the Ancient Greek for ‘scattering’, and contains the root *speírein* – ‘to sow’ – an echo of the word ‘spore’. Today, diaspora describes communities living far from their homeland, through flight, displacement, or migration, yet still feeling culturally connected to it. Binta Diaw’s installation weaves together reflections on landscape as earth, homeland, and ‘motherland’, an engagement with the history of the slave trade, and her own experiences as a young Black woman in the African diaspora in Europe. The brutal enslavement and transportation of African people to the Americas reverberates through *Dià s p o r a* as an echo. It was common among women working on plantations to hide rice seeds in their hair, so that, if they managed to escape, they could plant new life somewhere new. At the same time, the work speaks of collective resistance and shared rituals of remembrance. The braided plaits refer to the transmission of knowledge and traditions through women and mothers. With *Dià s p o r a*, the artist reminds us that identity, migration, and landscape are intertwined, and that new life can germinate in the damp earth.

Dià s p o r a was created in collaboration with Alimata Cisse, Marianne Nana Nkuitcheu, Aicha Khonde Paolo, and Alice Jaqueline Simba.

Angelika Loderer (*1984 in Feldbach; lives and works in Feldbach and Vienna) is interested in the ground, the subsoil, and the stories hidden within it – stories told, among other things, by the animals and plants that have left traces in the earth: burrows and tunnels, decomposed bodies, organic material. As a sculptor, she engages with the very nature of sculpture, and is fascinated by the tension between transience and permanence, between the formless and the solid. The artist uses the earth as a negative mould and places the traditional processes of casting forms – in plaster, wax, bronze, and aluminium – on an equal footing: branching cast mole tunnels in bronze and aluminium, ‘pouring holes’ in plaster, woodpecker cavities in wax. Fungal mycelium is also used as a formal element. The video works show a further habitat: our own – as we too move through underground infrastructures in urban space. Angelika Loderer designs an alternative cartography of the ground – a landscape with different temporalities that we humans share with other beings. For the artist, co-authorship with non-human beings is an important starting point for thinking critically about our connectedness with our surroundings.

Works by Angelika Loderer are also on view at Kunsthaus Glarus.

Dominique Koch (*1983 in Lucerne; lives and works in Basel) calls her sculptures *Sound Fossils* – objects made using an experimental glass-blowing technique of her own devising. Fossils are traces of past life more than 10,000 years old. Science distinguishes between body fossils (the bodies or body parts of living creatures) and trace fossils (remains left by living creatures, such as excrement or borehole marks). Dominique Koch’s *Sound Fossils* form a third category: they are the materialisation – the ‘petrification’ – of sound waves. The final form of each glass object is determined by air pressure generated by a loudspeaker, translating the immaterial force of sound into matter. The sounds consist of deep frequencies that produce powerful vibrations, recorded by Koch and her brother Tobias Koch – an artist and composer – using geophones, instruments that capture ground vibrations as sound. Displayed as if freshly excavated, the *Sound Fossils* evoke an archive just unearthed from the landscape outside. They also connect to Dominique Koch’s broader interest in an acoustic understanding of the world. She is drawn to the cosmological concept of the ‘sound horizon’ – the maximum distance that acoustic waves, triggered by the Big Bang 13.8 billion years ago, could travel through the early universe’s hot plasma, and which are observable today as ‘frozen sound waves’. Cosmic sound fossils, in other words. The large-scale distribution of galaxies in the cosmos still bears the characteristic signature

of that original sound horizon. The *Sound Fossils* carry this temporal dimension and this echo within them.

The skylight hall (Danioth Pavilion) is dedicated to contemporary and historical landscape painting – displayed not on the walls, as is customary, but on a wooden structure designed by the collective informale for the space. The structure guides the viewer's gaze and movement while offering unexpected perspectives, opening up the function for which the room was originally conceived. Its design recalls both shelving and the metal racks on which paintings are stored in museum depots, evoking the archiving of images and knowledge. Visitors can walk around it to the left or the right, encountering the historical or contemporary paintings first depending on the direction they choose. Because neither group can be seen in its entirety at once, the works echo one another. The historical paintings come from the collection of the Glarner Kunstverein (Heinrich Maurer, Johann Gottfried Steffan, Rudolf Tschudi, Ambrogio Preda, Louis Auguste Veillon, Gustave Castan, and Jakob Ruch) and from the archive of the Dätwyler Foundation (Heinrich Danioth) at Haus für Kunst Uri. Made between 1870 and 1937, the works belong to a period in which the representation of landscape played a decisive role in constructing a 'Swiss identity': the years of nationalism following the founding of the federal state in 1848, the rise of tourism, and the era of the World Wars and the interwar period. Stylistically shaped by Romanticism and Realism, the paintings depict rural Switzerland – idyllic natural settings and, occasionally, dramatic Alpine panoramas – with no trace of the industrialisation already well underway by that point (construction of the first Gotthard Tunnel began in 1872), nor of global upheaval. For these painters – women are almost entirely absent from the collections – landscape was also a surface for projecting emotion ("soul landscapes"), mystery, and spiritual feeling. The Uri painter Heinrich Danioth expressed his wish to explore "the essence of life" through his landscapes.

The contemporary paintings are by Kateryna Aliinyk, Yann Stéphane Bisso, and Noemi Pfister – artists from different geographical and cultural backgrounds from the same generation and are renegotiating the genre of landscape painting. For Kateryna Aliinyk (*1998 in Luhansk; lives and works in Kyiv), landscape is not a passive backdrop – it is action. "Everything I make can be understood as a love letter to the Ukrainian

Donbas" – her homeland, which she was forced to leave following the Russian occupation of 2014, and over which fierce fighting continues today. Shaped by the inaccessibility of that landscape, its destruction, and the suffering that comes with it, Kateryna Aliinyk decided, in her own words, "to meet the horror with tenderness." Her paintings show no people and no acts of war, but engage with the terrain in which cruelties accumulate layer by layer – a kind of co-existence with what endures. The perspectives shift: downwards towards insects in the undergrowth, upwards to majestic trees and into the sky, towards the moon, towards the light.

In the paintings by Yann Stéphane Bisso (*1998 in Sangmélina; lives and works in Geneva), landscape is a stance shaped by the history of painting, by (pop) cultural symbols and signs, and by personal experiences and inherited stories. His canvases become dreamlike spaces in which shadowy figures merge into branching forms of trees – or are they roads? – and the shape of clouds suggests the outline of a country (*Time Keeps on Slipping*, 2026 [on view at Kunsthaus Glarus]). Yann Stéphane Bisso's work is shaped by the concept of *créolisation* developed by the Caribbean philosopher and writer Édouard Glissant: in the dynamic mixing of different cultures, new things emerge without the loss of each culture's distinct identity. His hybrid landscapes are rooted not only in memory but also produce new narratives and perspectives – productive disturbances that challenge our usual ways of seeing.

Noemi Pfister (*1991 in Locarno; lives and works in Basel) is also concerned with the worlds we inhabit now and may inhabit in the future. On her often large-format canvases, she weaves together the carelessness and disorientation of youth with dystopian landscapes. How do the young woman on her moped (a symbol of freedom), the skater, and the dog relate to the immense volcanic eruption in *Crashing Sky* (2023)? It is unclear whether they are struck by it, whether they are already familiar with the situation, or whether the landscape here truly is 'just' a backdrop. Drawing on references from art history and popular culture, Noemi Pfister brings an almost ominous lightness to urgent questions about our relationship to landscape and its destruction.

Works by Kateryna Aliinyk, Yann Stéphane Bisso, and Noemi Pfister, as well as a selection of historical paintings are also on view at Kunsthaus Glarus.

On the upper floor, we encounter the photographs by Nathalie Bissig (*1981 in Schwyz; lives and works in Altdorf). She calls the series *The Wolves Were So Bold That They Carried Away a Fresh Bearskin That Was Lying by the Fire* – a title

that reads like the opening of a story. With it, Nathalie Bissig opens up the mythic, fantastical, and uncanny world of the tales concealed within the Alpine landscapes of central Switzerland – and it is precisely there that the photographs were made. Working in Uri and in Ticino, she photographed children wearing masks and costumes of her own making. Her interest in legends, rituals, and customs stems from questions about how they shape people, how they build community, and how they help us navigate the uncanny. Printed as negatives, the photographs capture something ‘more’ in landscapes that are sometimes sparse and remote.

Sada Sada (2025) by Zahra Malkani (*1986 in Karachi; lives and works in Amsterdam and Karachi), installed in the attic space, opens onto the coast of Pakistan’s Sindh province and the Indus Delta – topographies shaped by military infrastructure and environmental destruction. Stacked speakers fitted with diyas (votive oil lamps common across South Asia) give the piece the appearance of a shrine. The soundtrack begins with an excerpt from a language lesson in Balochi, the Indo-Iranian language spoken in the region, listing the names of fish and the sea. Later, we hear field recordings made by Malkani: rushing water, chants, and speeches by activists at the 2023 climate march in Karachi. The two screens on the back of the speakers show hands drawing maps. Hafeez Baloch, an activist with the Karachi Indigenous Rights Alliance, illustrates how a river was redirected for the construction of a motorway. The fisherman and activist Ghulam Mohd Mallah maps the system of shrines around Manchar Lake, Pakistan’s largest lake, which play an important role in the ritual practices of local communities. The motif of the lament is central to *Sada Sada*: grief for a destroyed landscape, and within that grief, a resonant love for it. In Urdu, *sada* means sound, call, or cry; it is also derived from the Arabic *ادس* (*sadain*), meaning echo. Malkani brings these layers of meaning together, showing how sound – in the ritual tradition of mourning chants – becomes a collective practice.

A work by Zahra Malkani that complements the sound and video installation is on view at Kunsthaus Glarus.

Noor Abed (*1988 in Jerusalem; lives and works in Amsterdam and Ramallah) filmed *A Night We Held Between* (2024) at ancient sites in Palestine – in caves, underground passages, and wild, craggy valleys. The landscape is a central protagonist. In her research, Abed examines how landscape is bound up with ritual, resistance, collective

memory, sound, and story. The film’s starting point is “Song for the Fighters”, an original audio document she found in the archive of the Popular Art Centre in Ramallah. This historical recording forms the film’s soundtrack, alongside recordings from the caves and valleys – whispering sounds, voices. The grainy 16mm images recall archival documents and resist any clear temporal placing. The figures’ gestures and movements draw on ritual and everyday action. Through choreographed, sometimes rhythmic and collective repetitions, Abed creates a compelling image of a community carrying centuries-old traditions into the present and future, affirming its connection to the land and its right to resistance. She also creates a landscape of memory, reminding us that beneath the rocky surface of hills and mountains lie ancient stories – an entire world.

Works by Noor Abed are also on view at Kunsthaus Glarus.

Stas Shärifulla (*1984 in Siberia; lives and works in Basel) is an artist and researcher working with sound and listening. Born and raised in eastern Siberia and of Yılan Bashkir heritage (the Bashkirs of the Yılan clan), he explores the auditory cultures of Indigenous peoples in northern and central Asia, in which hearing and sound were historically of greater significance than writing. He is interested in how Indigenous knowledge in the former Soviet Union and beyond was historically subjugated and distorted, and how this process might be undone. The reduction of Indigenous knowledge to exotic museum artefacts – including musical instruments such as flutes – is one such example. For the festival at the Klausen Pass on 4 July, Stas Shärifulla invites the mountain to reveal its *тауыш/tawish* – a word meaning both ‘voice’ and ‘sound,’ regardless of context. Using various flutes, including the *quray* and the *tashtawıq* (‘rock partridge’), he calls to the mountain, setting stones and rocks vibrating, and waits for its response – its echo. Whether the Klausen Pass understands Bashkir, the artist notes, will reveal itself in the course of the performance.

The artist will present a new performance on 4 July on the Klausen Pass.

The exhibition project in Uri and Glarus is supported by:

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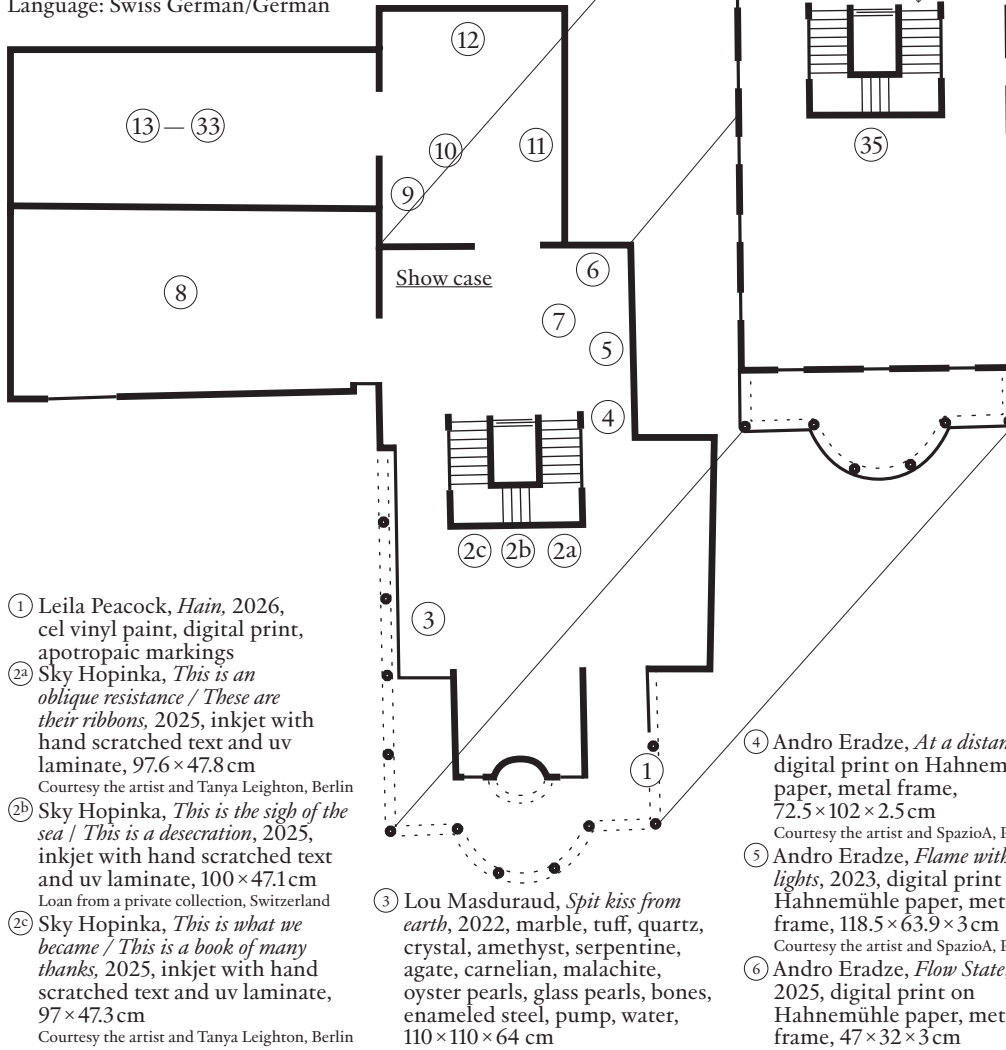
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Exhibition display: informale

The works of Talar Aghbashian, Tiffany Sia, and Anouk Tschanz are on view at Kunsthaus Glarus.

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. Director: Felice Zanoni, 2015, 90 min. Language: Swiss German/German



- ① Leila Peacock, *Hain*, 2026, cel vinyl paint, digital print, apotropaic markings
- ②a Sky Hopinka, *This is an oblique resistance / These are their ribbons*, 2025, inkjet with hand scratched text and uv laminate, 97.6 × 47.8 cm
Courtesy the artist and Tanya Leighton, Berlin
- ②b Sky Hopinka, *This is the sigh of the sea / This is a desecration*, 2025, inkjet with hand scratched text and uv laminate, 100 × 47.1 cm
Loan from a private collection, Switzerland
- ②c Sky Hopinka, *This is what we became / This is a book of many thanks*, 2025, inkjet with hand scratched text and uv laminate, 97 × 47.3 cm
Courtesy the artist and Tanya Leighton, Berlin
- ③ Lou Masdurau, *Spit kiss from earth*, 2022, marble, tuff, quartz, crystal, amethyst, serpentine, agate, carnelian, malachite, oyster pearls, glass pearls, bones, enameled steel, pump, water, 110 × 110 × 64 cm

Show case

- Ⓐ Heinrich Danioth, *D'r Amerika Schwizer* (the Swiss American), draft, 1928
Loan from the Uri State Archives
- Ⓑ Tellspiel-Haus, *D'r Amerika-Schwizer* (program for the Swiss American), 1928
Loan from the Uri State Archives
- Ⓒ Brochure, *Allgemeine Gesellschaft gegenseitige Unterstützung für Auswanderung und Kolonisation*, (General Society for Mutual Support for Emigration and Colonisation), 1847
Loan from the Uri State Archives
- Ⓓ Letter from David Baumann from Little Rock (Arkansas, USA) to Reverend Fidel Imhof from Silenen, 28 April 1846
Loan from the Uri State Archives
- Ⓔ Brochure, *Denkschrift für den Grossen Rath* (Memorandum for the Grand Council) 1818
Loan from the Uri State Archives
- Ⓕ Travel journal and passport, bound, 1830–1888
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- Ⓖ Travel journal and passport, bound, 1830–1888
Loan from the Uri State Archives
- Ⓗ Passport, 1861–1870
Loan from the Uri State Archives
- Ⓘ Official Gazette, *Anzeige Auswanderungsgesellschaft* (advertisement for the Emigration Society), 1883, No. 32, p. 320
Loan from the Uri State Archives
- Ⓝ Official Gazette, *Anzeige Auswanderung* (advertisement for emigration), 1911, No. 9, p. 144
Loan from the Uri State Archives
- Ⓚ Johann Adam Gabler, Gotthard Tunnel, Airolo, entrance, ca. 1872, photograph
ETH Library Zurich, Image Archive
- Ⓛ Hans-Peter Bärtschi, Construction of the Gotthard Tunnel (1882), 1979–1984, Reproduction photograph
ETH Library Zurich, Image Archive
- Ⓜ Adolphe Braun, Göschenen, Portal of the Gotthard Railway Tunnel, 1880, photograph, 21.5 × 28 cm
Loan from the Uri State Archives
- Ⓝ Hans Krebs, National Road N2, Gotthard and Seelisberg Tunnels, 1975, photograph
ETH-Bibliothek Zürich, Bildarchiv
- Ⓞ Comet Photo AG (Zürich), Göschenen tunnel construction, 1970, photograph
ETH Library Zurich, Image Archive

- ④ Andro Eradze, *At a distance*, 2025, digital print on Hahnemühle paper, metal frame, 72.5 × 102 × 2.5 cm
Courtesy the artist and SpazioA, Pistoia
- ⑤ Andro Eradze, *Flame with no lights*, 2023, digital print on Hahnemühle paper, metal frame, 118.5 × 63.9 × 3 cm
Courtesy the artist and SpazioA, Pistoia
- ⑥ Andro Eradze, *Flow State*, 2025, digital print on Hahnemühle paper, metal frame, 47 × 32 × 3 cm
Courtesy the artist and SpazioA, Pistoia
- ⑦ Rebecca Solari, *Il piede della gigantessa*, 2026, fabric, cotton, digital print, 450 × 82 cm

- ⑧ Binta Diaw, *Diäs p o r a*, "Black n'1 Xpression" synthetic hair, fertile soil, rice plant, iron ropes, Courtesy the artist and Galerie Cécile Fakhoury
- ⑨ Angelika Loderer, *Parallel*, 2008, 2 videos, 13:29 mins
- ⑩ Angelika Loderer, *Soil Fiction (3)*, 2024, aluminium, 131 × 139 × 100 cm, Courtesy the artist and Gallery Sophie Tappeiner
- ⑪ Andro Eradze, *The fog lifts*, 2025 digital print on Hahnemühle paper, metal frame, 72.5 × 50 × 2.5 cm
Courtesy the artist and SpazioA, Pistoia
- ⑫ Dominique Koch, *Sound Fossils*, 2022/23, glas, 13 pieces, various sizes

⑬–⑳: clockwise

- ⑬ Kateryna Aliinyk, *Still Lights*, 2025, oil on canvas, 143 × 106 cm, Courtesy the artist and Jednostka Gallery
- ⑭ Kateryna Aliinyk, *Beetles Carved a Flute*, 2024, Acrylic on canvas, 50 × 70 cm
Courtesy the artist and Jednostka Gallery

- ⑮ Yann Stéphane Bisso, *Small time crush away (5–1)*, 2025, Oil on linen, 50 × 70 cm
Loan from a private collection, Switzerland
- ⑯ Yann Stéphane Bisso, *Cbemin de croisement*, 2026, oil on canvas, 56 × 77 cm
- ⑰ Kateryna Aliinyk, *Awe of Vines*, 2025, 170 × 213 cm
Courtesy the artist and Jednostka Gallery
- ⑱ Noemi Pfister, *Crushing Sky*, 2023, oil on canvas, 195 × 306 cm
- ⑲ Yann Stéphane Bisso, *Flacon de parfum vide*, 2025, oil on canvas, 60 × 50 cm
- ⑳ Noemi Pfister, *Great Things End, Small Things Endure*, 2024, oil on canvas, 120 × 160 cm, Loan from Fabienne Levy
- ㉑ Heinrich Danioth, *Blühender Birnbaum*, 1922, oil on canvas, 78 × 61 cm, Loan from the Dätwyler Foundation
- ㉒ Heinrich Maurer, *Blick auf Miltödi*, undated, oil on lime wood, 26 × 32,5 cm
Collection of the Glarner Kunstverein
- ㉓ Jakob Ruch, *Alpabfabrt*, 1910, oil on canvas, 110 × 148 cm
Collection of the Glarner Kunstverein
- ㉔ Heinrich Danioth, *Scharti-Hörnli (Nacht)*, 1931, pastel on paper, 47 × 41 cm
Loan from the Dätwyler Foundation
- ㉕ Heinrich Danioth, *Schächental bei Spiringen*, 1920, oil on canvas, 56 × 71 cm
Loan from the Dätwyler Foundation
- ㉖ Johann Gottfried Steffan, *Tschingelbach bei Elm*, 1883, oil on wooden wall, 43 × 32 cm
Collection of the Glarner Kunstverein
- ㉗ Ambrogio Preda, *Blick auf Lugano*, undated, oil on canvas, 21 × 39 cm
Collection of the Glarner Kunstverein
- ㉘ Heinrich Danioth, *1. August Feuer*, 1912, oil on canvas, 56 × 50 cm
Loan from the Dätwyler Foundation
- ㉙ Heinrich Danioth, *Axenwand*, 1937, oil on canvas, 157 × 122 cm
Loan from the Dätwyler Foundation
- ㉚ Rudolf Tschudi, *Gewitterstimmung*, 1899, oil on canvas, 20 × 26 cm
Collection of the Glarner Kunstverein
- ㉛ Gustave Castan, *Sturm (Gewitter) auf der Alp*, undated, oil on canvas, 40 × 60 cm
Collection of the Glarner Kunstverein
- ㉜ Heinrich Danioth, *Gitschen*, 1923 oil on jute, 68 × 55 cm
Loan from the Dätwyler Collection
- ㉝ Louis Auguste Veillon, *Abend bei Brunnen*, 1870, oil on canvas, 116 × 117 cm
Collection of the Glarner Kunstverein
- ㉞ Nathalie Bissig, *The Wolves Were So Bold That They Carried Away a Fresh Bearskin That Was Lying by the Fire*, 2021–2024, Photography, reverse-glass printing, 20 × 30 cm / 40 × 60 cm
- ㉟ Noor Abed, *A Night We Held Between*, 2024, digital transfer from 16 mm film, sound, 30 mins
- ㊱ Zahra Malkani, *Sada Sada*, 2025, multimedia installation, sound, 14 mins

All works (unless otherwise noted) Courtesy of the artists.