

Gianni Jetzer

Independent curator, New York

Curator-at-Large, Hirshhorn Museum, Washington DC

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Date of Birth

November 4, 1969

Nationality

Swiss

Relevant Professional Experience

Curator-at-Large

Hirshhorn Museum and Sculpture Garden, Washington DC, 2014–present
<https://hirshhorn.si.edu/>

Conceptualization and implementation of three major exhibitions (2015–2018) with a catalog. Acquiring artworks for the collection and consulting on the museum's proposed exhibition schedule. Support the board and senior staff to promote the prominence of the museum globally and raise the level of scholarly achievement at the museum. Talks and participation in events at the museum and with select membership and art groups internationally such as the Hirshhorn Council.

Exhibitions: *Suspended Animation*, group show (2016), *What Absence Is Made of*, group show (2017), *Brand New: Art and Commodity in the 1980s*, group show (2018).

Curator

Art Basel Unlimited, Switzerland
2012–2019
<https://www.artbasel.com/basel/the-show>

Conceptualization, planning, and implementation of the large-scale show Unlimited, Art Basel's unique pioneering exhibition platform on 20,000 square meters / 215,000 square feet with the participation of over a hundred galleries. Curatorial concept organizing the innovative work by up to 88 artists (2016) including out-sized sculpture and paintings, video projections, large-scale installations, and live performances.

Director / Chief Curator

Swiss Institute Contemporary Art, New York
2006–2013
www.swissinstitute.net

Conceived and implemented the artistic program with annually up to seven exhibitions and over 25 exhibition-related events. Managed a robust program of activities that increased community engagement, nearly tripling the number of annual visitors. Supervised the development and publication of several exhibition catalogs per year.

Doubled income over five years through streamlined budget planning and diversification of revenue streams. Responsible for all aspects of institutional finances (including fundraising), and provided semi-annual status reports to the Board of Trustees. Coordinated corporate and foundation funding, new sponsorship opportunities, and an annual benefit and auction (which accounted for nearly one-quarter of the Institute's yearly income). Successfully led a special campaign to facilitate Swiss Institute's relocation from a third-floor loft space on Broadway to a ground floor, street-front space at 18 Wooster Street (formerly occupied by Deitch Projects gallery).

Selected solo shows: Jon Kessler (2013), John M Armleder (2012), Nicolas Party (2012), Jimmie Durham (2012), Jean-Frédéric Schnyder (2011), Pamela Rosenkranz (2011), Rita Ackermann/Harmony Korine (2011), Tobias Madison (2010), Richard Phillips (2010), Latifa Echakhch (2009), Tom Burr (2008), Jordan Wolfson (2008),

Wilhelm Sasnal (2007), Fischli/Weiss (2007).

Director / Chief Curator

Kunsthalle St. Gallen, Switzerland
2001–2006
www.k9000.ch

Formulated the artistic program, comprised of up to five annual exhibitions and over 15 related events. Spearheaded fundraising campaigns and the cultivation of sponsor relations leading to an increase of 150 percent in income over three years. Responsible for all budgetary and financial matters. Oversaw relocation to a storefront space at Davidstrasse 40 in March 2004. The project included oversight of the renovation project and production of a re-opening benefit auction in cooperation with Christie's, Switzerland.

Selected solo exhibitions:

Phil Collins (2006), Saskia Olde Wolbers (2004), Sean Snyder (2004), Andro Wekua (2004), Jeremy Deller (2004), Aleksandra Mir (2003), etoy (2002), Gelitin (2002), Jonathan Horowitz (2001).

Curator

Migros Museum für Gegenwartskunst, Zurich
1998–2001
www.migrosmuseum.ch

Organized group and solo shows and composed acquisition proposals for the collection. Charged with exhibition research, coordination of public programming, and editing exhibition catalog content.

Selected group shows:

Make Your Home a Pleasure Zone, collection presentation, 1999; *SAT 1–4*, different locations in and outside the museum, 1999–2000; *Personal Brandscape*, group show, 2000; *PEACE*, *The Migros Museum's Millenium's Engagement*, group show, 1999; *Let's Be Friends*, group show, 2000.

Writings (Selection)

Olivier Mosset—WHEELS, Patrick Frey Edition, Zurich, 2018.

Brand New – Art and Commodity in the 1980s, in: *Brand New – Art and Commodity in the 1980s*, Gianni Jetzer (ed.), Hirshhorn Museum, Rizzoli, New York, 2018.

Interview with Jack Pierson, Kaleidoscope, Issue #31, 2017.

Interview with Ian Cheng, Spike Art Quarterly N° 47, Spring 2016.

What Absence is Made Of, in: Rita Ackermann, *Meditation on Violence*, Friedrichshof exhibition catalog (ed. by Hubert Klocker). 2016.

Provocateur Rob Pruitt in conversation with curator Gianni Jetzer, Spike Art Quarterly, Spring 2011

Lost Negative, On Marlo Pascual, KALEIDOSCOPE, A contemporary magazine, Feb March 2010.

Under Destruction – An Exchange of Ideas, in: *Under Destruction*, Chris Sharp and Gianni Jetzer (ed.), Tinguely Museum, Basel; Distanz Verlag, Berlin, 2010.

The Gothic, Documents of Contemporary Art, edited by Gilda Williams, Whitechapel Gallery, London, 2007.

Andro Wekua, That Would Have Been Wonderful, Patrick Frey Edition, Zurich, 2004.

Piotr Uklanski, da Hotel Montana, in catalogue Moderni / The Moderns, Castello di Rivoli, Torino, 2003.

Grants/Awards

Swiss Art Awards, Curatorial Achievements, 2007

Education

1994–2000, MA in Art History,
University of Zurich, Switzerland
Major: Art History, minors:
Contemporary History, Journalism.

Master's Thesis: *James Turrell and the Art&Technology Program Los Angeles*, 1968/69.

Languages

French (Native speaker)
German (Fluent)
English (Fluent)
Italian (Good)