

PORTFOLIO
JAN STOLZE
2021

JAN STOLZE
KANZLEISTRASSE 160
8004 ZÜRICH
JSTOLZE@GMAIL.COM
+41 79 962 66 71

EDUCATION

BACHELOR IN FINE ARTS ZHdK ZÜRICH

EXHIBITIONS

2021 TOUJOURS, ISTITUTO SVIZZERO, MILANO
2019 COLLAPSE SINK, NEST, ZHDK
2019 SEKTOR, PARK PLATZ, WASSERWERKSTRASSE 101
2019 KUNST VON FREUNDEN, FLÜELASTRASSE 30

PUBLISHED IN

2021 FRAICHE MAGAZIN, ZÜRICH
2020 CONFINEMENT ZINE, MARSEILLE

ARTIST STATEMENT

Pick up small things, the ones that hide in the cracks, that lurk in the tiny recesses of what is experienced. Make them the main characters. Material goods, objects that are manufactured, perfected, usable and evolved to be part of us. What grabs me is when machined goods are so good. So good they disappear. When a game is so good. So good that it's not a game anymore. When a story is so good. So good you don't understand a word. The exploration of objects-as-stories is my current interest, as in my "10 reasons everyone should golf" series: A game that my grandfather played and loved is the same sport that is forever entangled in geopolitics. It appears in the perfect places at the right time, the money shots. Like a triangle at the end of a crescendo; There it is: in a tumult of symphonies, in the midst of relations so complex, we find the same objects, the same games, again and again.

DIPLOMA 2021

"10 REASONS EVERYONE SHOULD GOLF"

TITLES FROM LEFT TO RIGHT

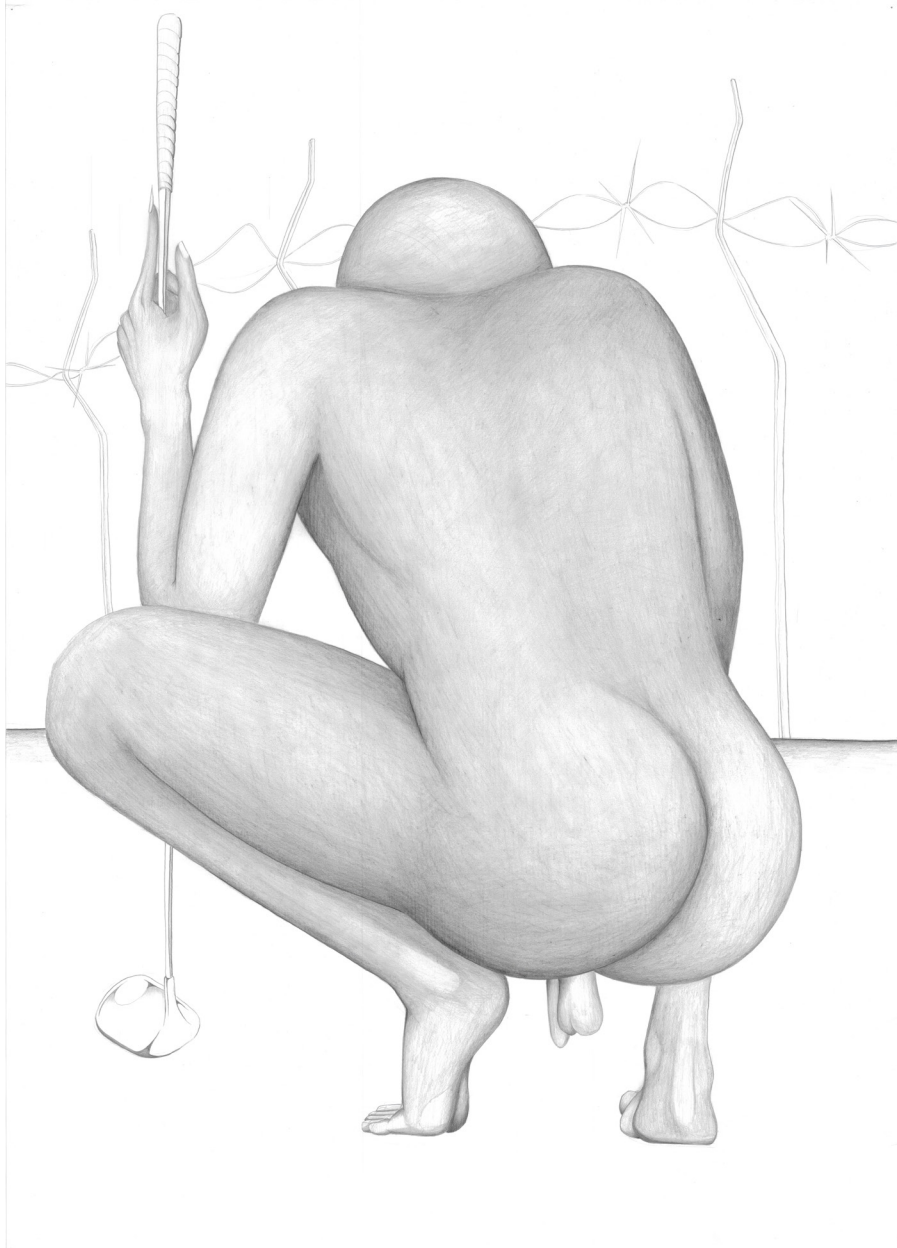
- "ROYAL CALCUTTA GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "ROYAL CAPE GOLF CLUB", GRAPHITE AND COLORED PENCIL ON BRISTOL PAPER, 70X100, 2021
- "ROYAL HONG KONG GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "ROYAL MALTA GOLF CLUB", GRAPHITE AND BALLPOINT PEN ON BRISTOL PAPER, 70X100, 2021
- "ROYAL MONTREAL GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "ROYAL HARARE GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "ROYAL JOHANNESBURG & KENSINGTON GOLF CLUB", GRAPHITE AND COLORED PENCIL ON BRISTOL PAPER, 70X100, 2021
- "ROYAL NAIROBI GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "ROYAL SINGAPORE GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "ROYAL COLOMBO GOLF CLUB", GRAPHITE ON BRISTOL PAPER, 70X100, 2021
- "SEE Y'ALL IN CHURCH", FOUND FOOTAGE, LOOPED, 6'16", 2021

VIDEO LINK: <https://youtu.be/YMhJwD6oqfc>



INSTALLATION VIEWS
PHOTOS: CONRADIN FREI

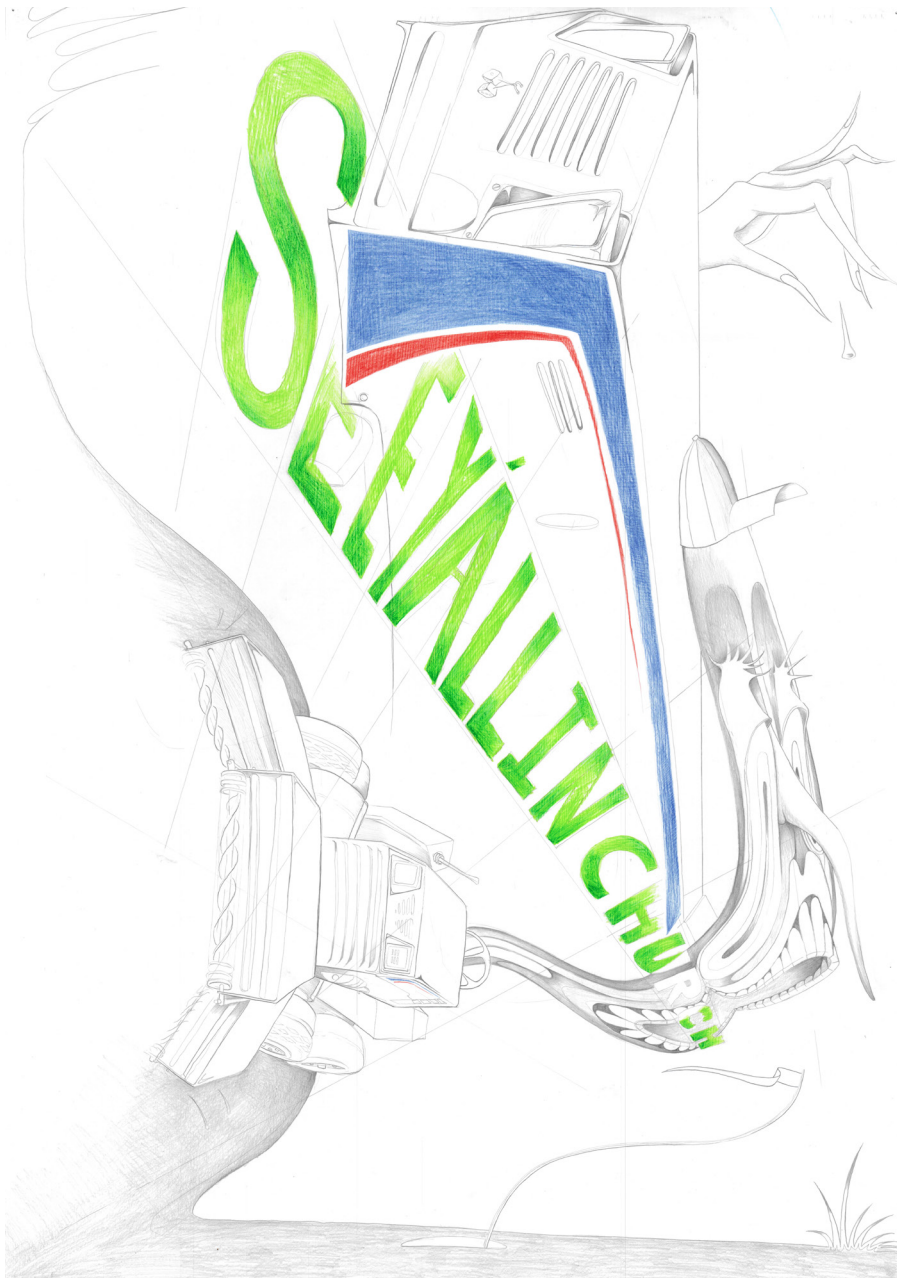




"ROYAL COLOMBO GOLF CLUB"
2021, GRAPHITE ON BRISTOL PAPER, 70X100, 2021



"ROYAL SINGAPORE GOLF CLUB"
2021, GRAPHITE ON BRISTOL PAPER, 70X100, 2021



"ROYAL CAPE GOLF CLUB"
2021, GRAPHITE AND COLORED PENCIL ON BRISTOL PAPER, 70X100



"ROYAL MONTREAL GOLF CLUB"
2021, GRAPHITE ON BRISTOL PAPER, 70X100, 2021

Z

hdk

Zürcher Hochschule der Künste
Zürich University of the Arts

COLLAPSE SINK

ALINA KOPYTSIA

ELIO LÜTHI

ILONA STUTZ

JAN STOLZE

STEFAN SCHELLINGER

JIAJIA ZHANG

NEST

ROOM 6.K03

OPENING 12 DEC 6:00 PM

DEPARTMENT OF ART & MEDIA ZHDK

COLLAPSE SINK

NEST, 2019

Alina Kopytsia, Elio Lüthi, Ilona Stutz, Jan Stolze, Stefan Schnellinger, Jiajia Zhang

An open call exhibition with contributions by MFA & BFA students from the Department of Art & Media, ZHdK. Geologically a "collapse sink" is defined as a sink hole resulting from local collapse of a cavern that has been enlarged by solution and erosion. Both natural or artificial processes can be the cause. A collapse however points to a parallel reality sensitive to, or depending on, our actions. The physical dynamics and spatial constellation of a collapse sink can acquire multiple meanings: dumpsite, dark side, gate to another sphere, virtuality, source of criticism, etc.

Opening: December 12, 2019, 6-8pm

Exhibition: December 12, 2019 through January 17, 2020

Curated by: Gabriele Garavaglia and Gabrielle Schaad



"LUCKY ESCAPE"
2019, 500 SCRATCH CARDS, TABLE, TRASH CAN, SWISS LOTTO SCRATCH INSTRUMENT, CHAIN, REFLECTIVE FOIL

PHOTOS: HAYAHISA TOMIYASU



OH BOY NOT AGAIN

2021

ATELIER 7A01, ZHDK

Atelier exhibition organized by Thomas Julier and Nadja Graf, self curated. Exhibiting several cut-out pieces that I had started in the spring of 2020, along with one video work that comes out of the winter of the same year. The cut outs were a reworking of older drawings that span until 2019. Giving the drawings a new dimension, a space to live in autonomously by cutting away the excess paper. Stripping them of their context. Boxing them in simultaneously. The video shows the space in which the show took place, occupied by a looping handstand. It's shown upside down on a shattered iPhone

VIDEO LINK: <https://youtu.be/zQzzE-nS7hs>



"HANG IN THERE BUDDY"
2020, LOOPED VIDEO, 30', IPHONE, CHARGER



"FENDY BLECH"
2020, GRAPHITE AND COLOURED PENCIL ON BRISTOL PAPER, 40CM X 70CM



TOUJOURS
ISTITUTO SVIZZERO, MILANO

24/7 – public space
Piazza Cavour LED screen: 18-22 December 2020 & 14-25 January 2021

The French expression 'toujours' refers to a temporality—always, all the time. At the same time, it also contains the phrase 'Tous les jours'. All the days. TOUJOURS is a collaboration between Istituto Svizzero and the students of the Bachelor of Fine Arts program at the Zurich University of the Arts (ZHdK) and were created in the class of Nadia Graf and Thomas Julier.

The large LED screen placed on the roof of the corner building in Piazza Cavour, Milan—where not only the exhibition spaces of Istituto Svizzero, but also the Consulate of Switzerland and the restaurant 'Swiss Corner' are located—serves before and after Christmas on selected dates: 'toujours' as a display for a series of artistic works and interventions. The Piazza is a place where people pass by every day on their way to work, a place that is very familiar to them. The display: a place of public announcements—anonymous and distant. But currently also a place that remains open to the public during museum closures due to the pandemic. A platform for culture-creating impulses, a shared screen.

From 18 to 22 of December, four students presented their works, and from 14 to 23 of January will be presented ten more works, while the 25 of January the LED screen will host all the projects in loop.

What commons the artistic works is their playful approach to the site, which is as everyday as it is exposed, and their examination of the peculiarities of the curved LED screen and its almost gigantic size. Furthermore, the students' works are also a reflection on the presence of screens in public and private life and the questions of how they change our perception of the world, or how digital media generate new forms of publicity.

In this case, it is not only the people of Milan who are confronted with a screen while viewing the artworks in Piazza Cavour, but all of us. As a stage for joint discussions about the artistic works via videoconference, screens were in fact omnipresent in the process of creation as well. Accordingly, screen culture was a theme that accompanied the development of the works: at home, in class, in dialogue between members of the Istituto and ZHdK, and finally in Piazza Cavour.

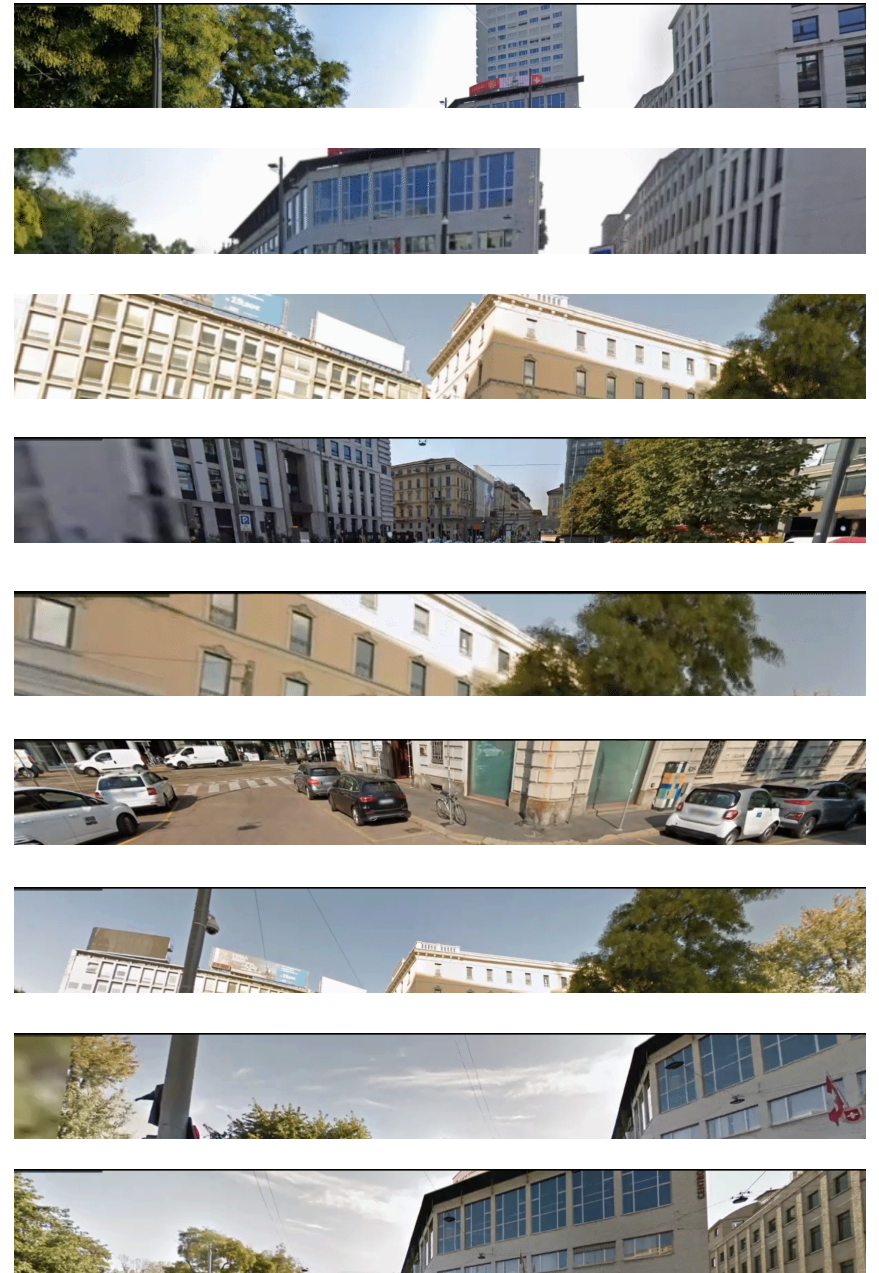
The work *The Local Video* (2020) by Jan Stolze is an approach to a place, to an urban context. The camera seems to slowly move along facades and window fronts, sometimes a piece of sky appears. Presented on the large screen in Piazza Cavour, *The Local Video* generates a doubling. We see the facade of the 'Swiss Center' built between 1947 and 1952 by Swiss architect Armin Meili – on whose front building the LED screen is mounted. And we see the remains of a medieval city gate – in front of us on the screen and to the right of it, in 'real'. Jan Stolze has never been to Piazza Cavour in Milan. He explores the place with Google Streetview. A tool that we are all familiar with for a long time, that brings the world out there to us, onto our phone and computer screens.

VIDEO LINK: <https://youtu.be/7IA17xIAb0>



"THE LOCAL VIDEO" INSTALLATION VIEW
2020, LOOPED VIDEO 30"

PHOTOS: GIULIO BOEM

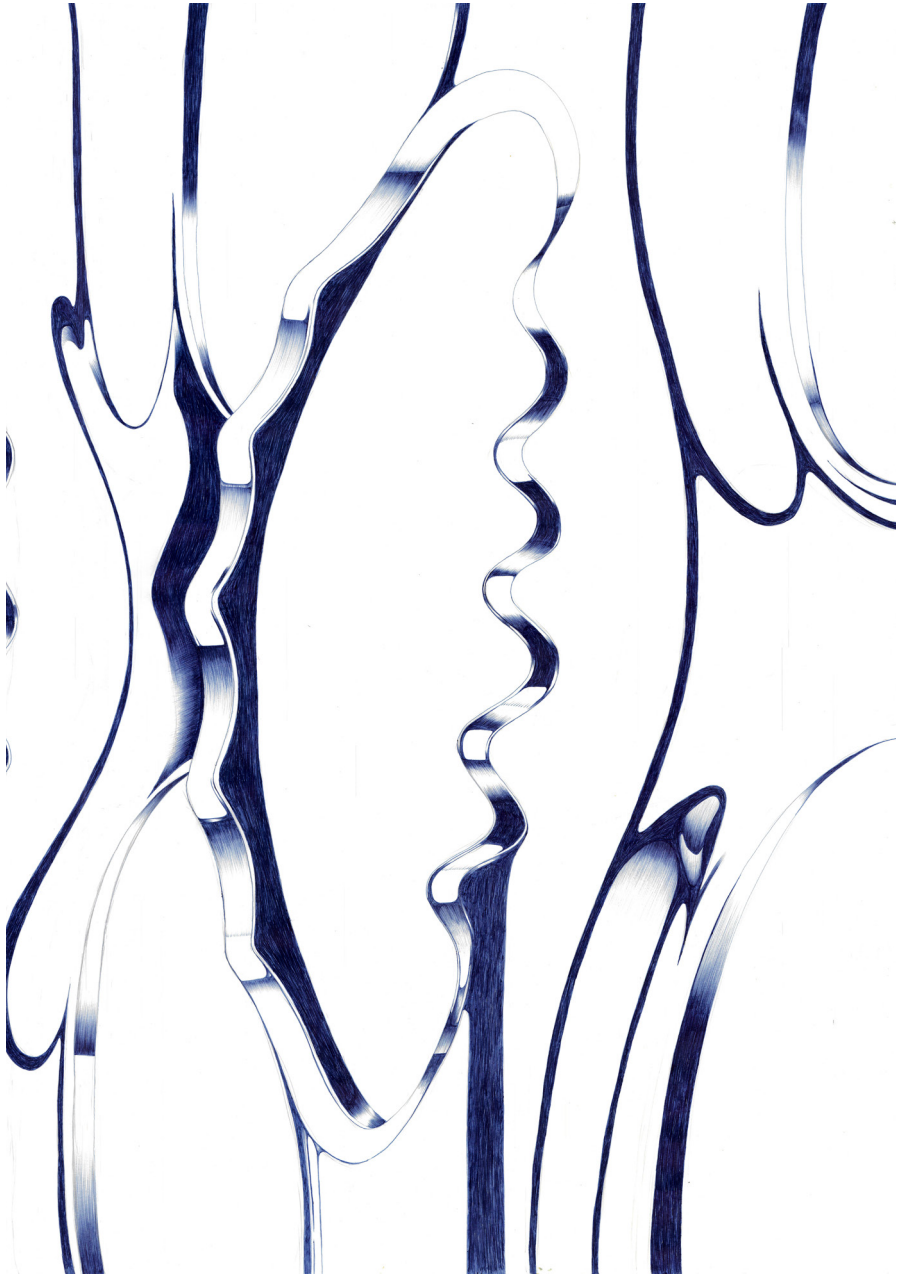


FILM STILLS

SELECTED WORKS

2018 - ONGOING

Some objects, some drawings, arranged, scanned and printed, reworked digitally, built into stories.
enjoy



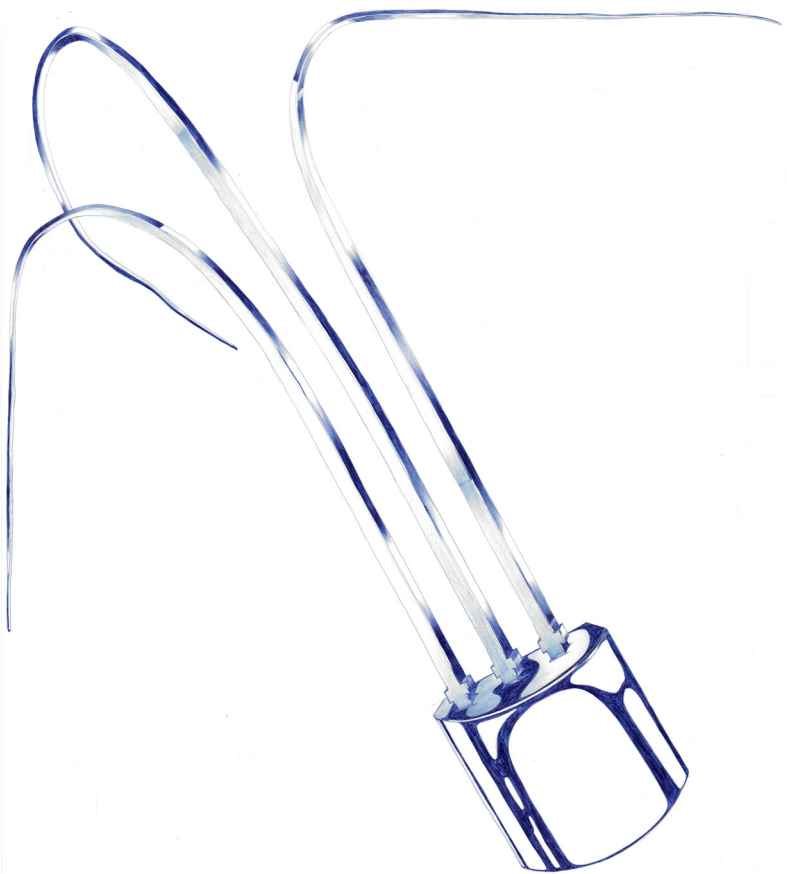
"1SEXTILLION"

2019, CARAN D'ACHE BALLPOINT PEN ON BRISTOL PAPER, 59.4CM X 84.1CM

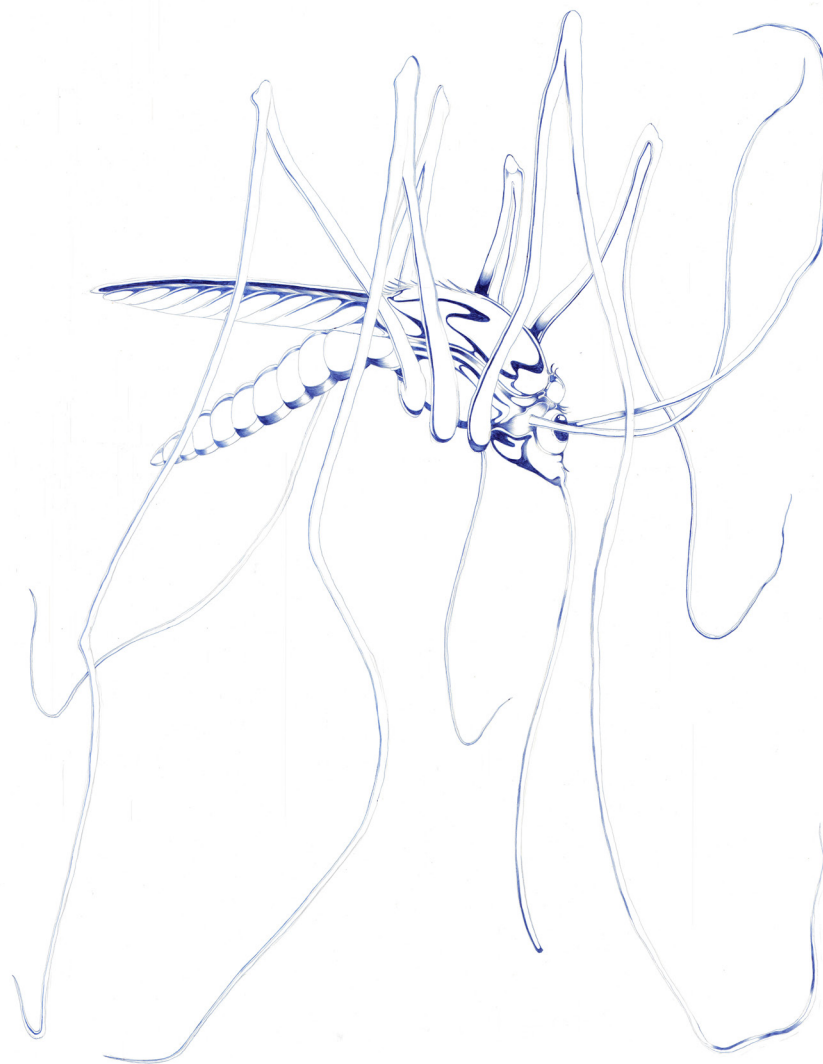


"2 SEXTILLION"

2019, CARAN D'ACHE BALLPOINT PEN ON BRISTOL PAPER, 59.4CM X 84.1CM



"3 SEXTILLION"
2019, CARAN D'ACHE BALLPOINT PEN ON BRISTOL PAPER, 59.4CM X 84.1CM



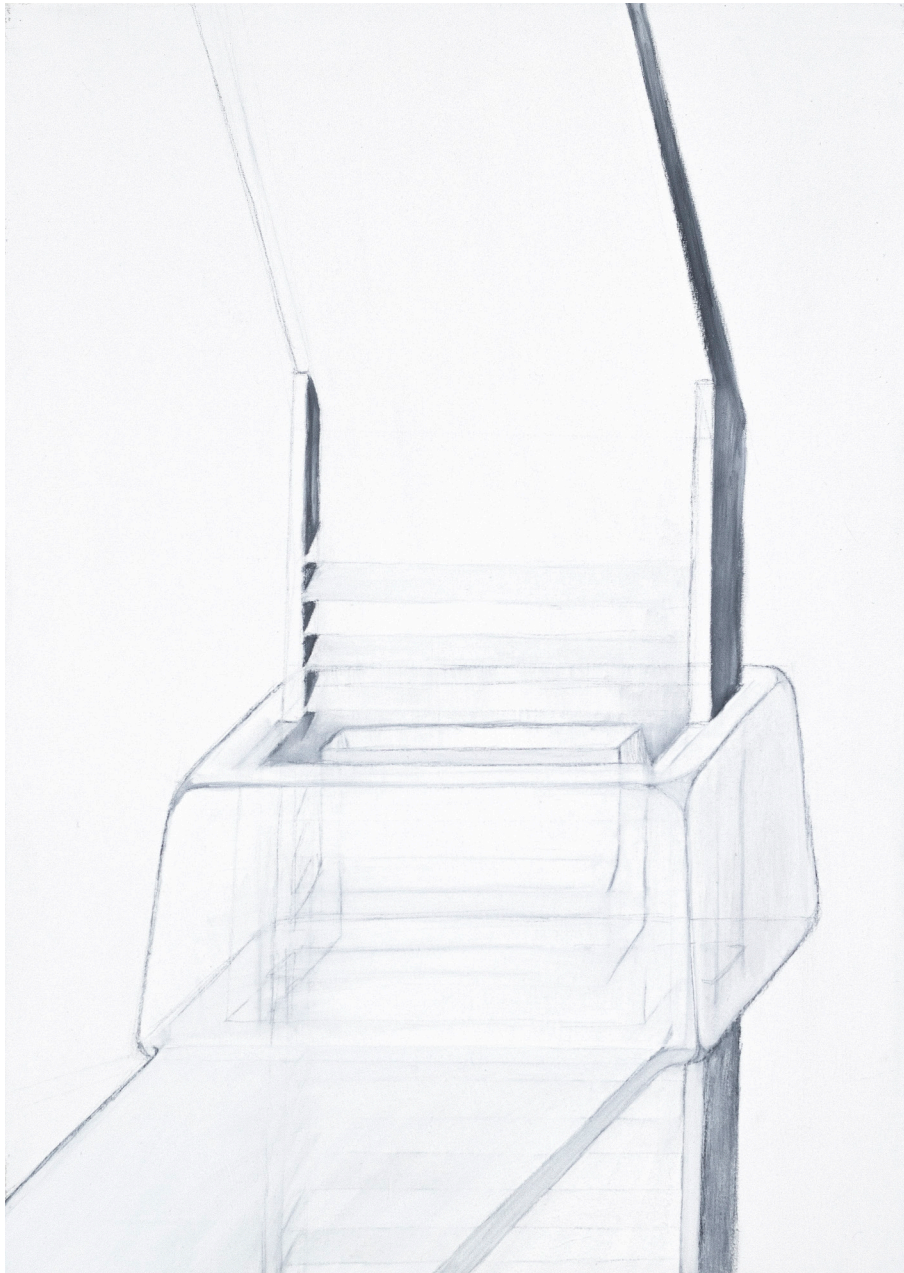
"4 SEXTILLION"
2019, CARAN D'ACHE BALLPOINT PEN ON BRISTOL PAPER, 59.4CM X 84.1CM



"UNIDENTIFIED OBJECT 3"
2019, SILICONE, POLYURETHANE, SPRAY PAINT
JAN STOLZE IN COLLABORATION WITH ANNA VYSHNYAKOVA



"EXPAT FLAG FOR THE STREETS"
2020, OIL ON CANVAS ON BARRIER, 25CM X 300CM



"THE BEST OBJECT 1"
2019, OIL AND GRAPHITE ON CANVAS, 70CM X 100CM



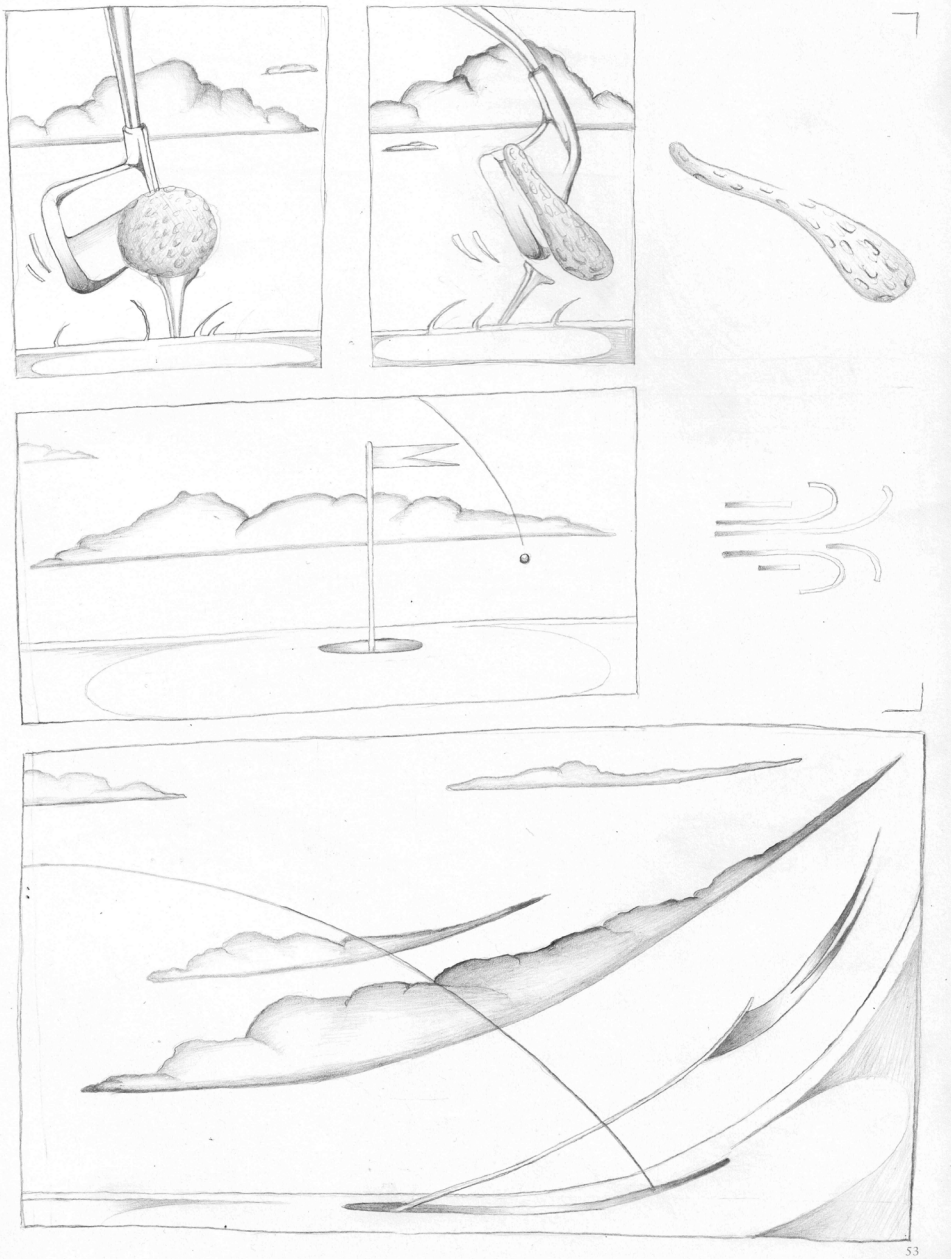
"THE BEST OBJECT 2"
2019, OIL AND GRAPHITE ON CANVAS, 140CM X 170CM



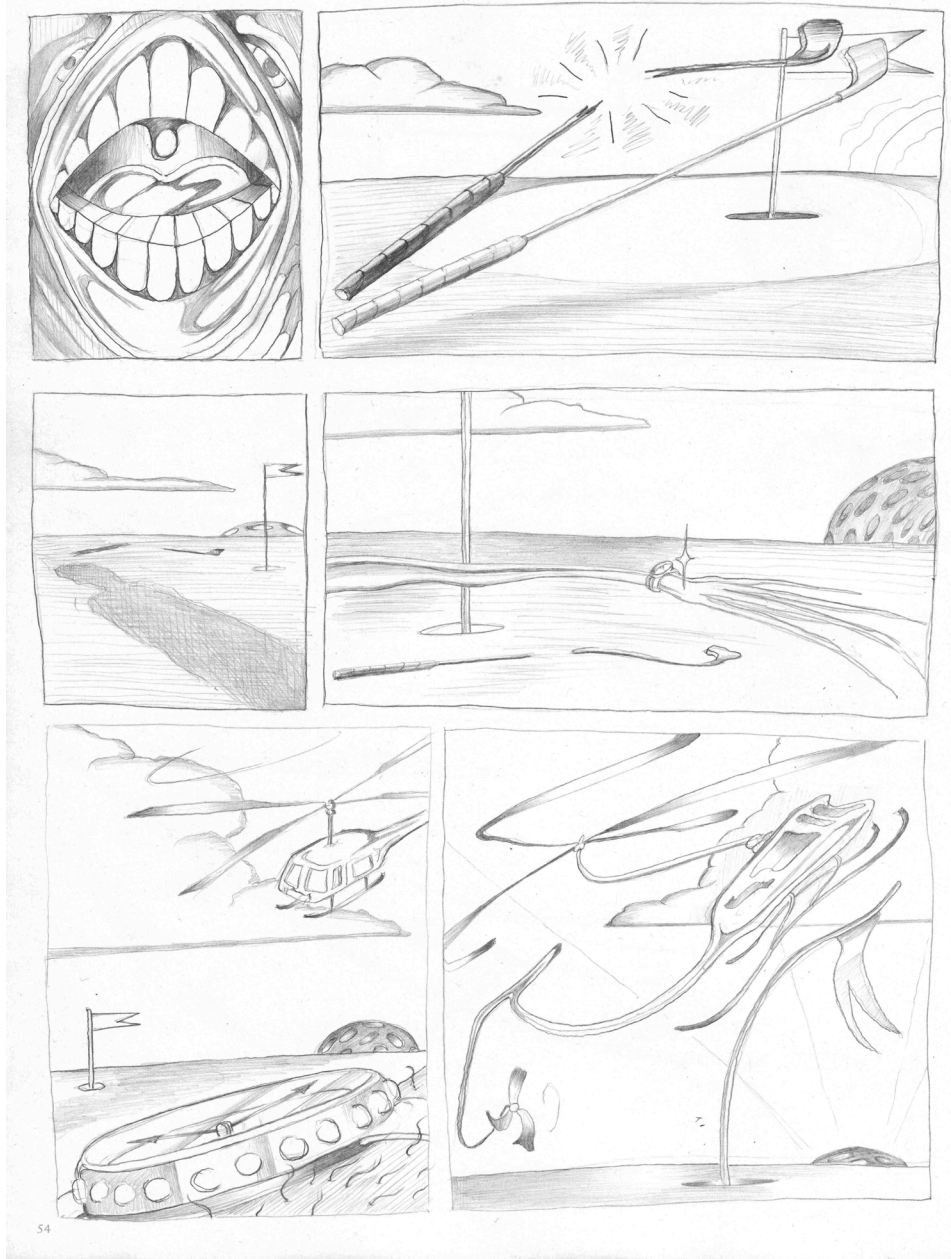
"THE BEST OBJECT 3"
2019, POLYURETHANE, SPRAY PAINT, 30CM X 2000CM
JAN STOLZE IN COLLABORATION WITH ANNA VYSHNYAKOVA



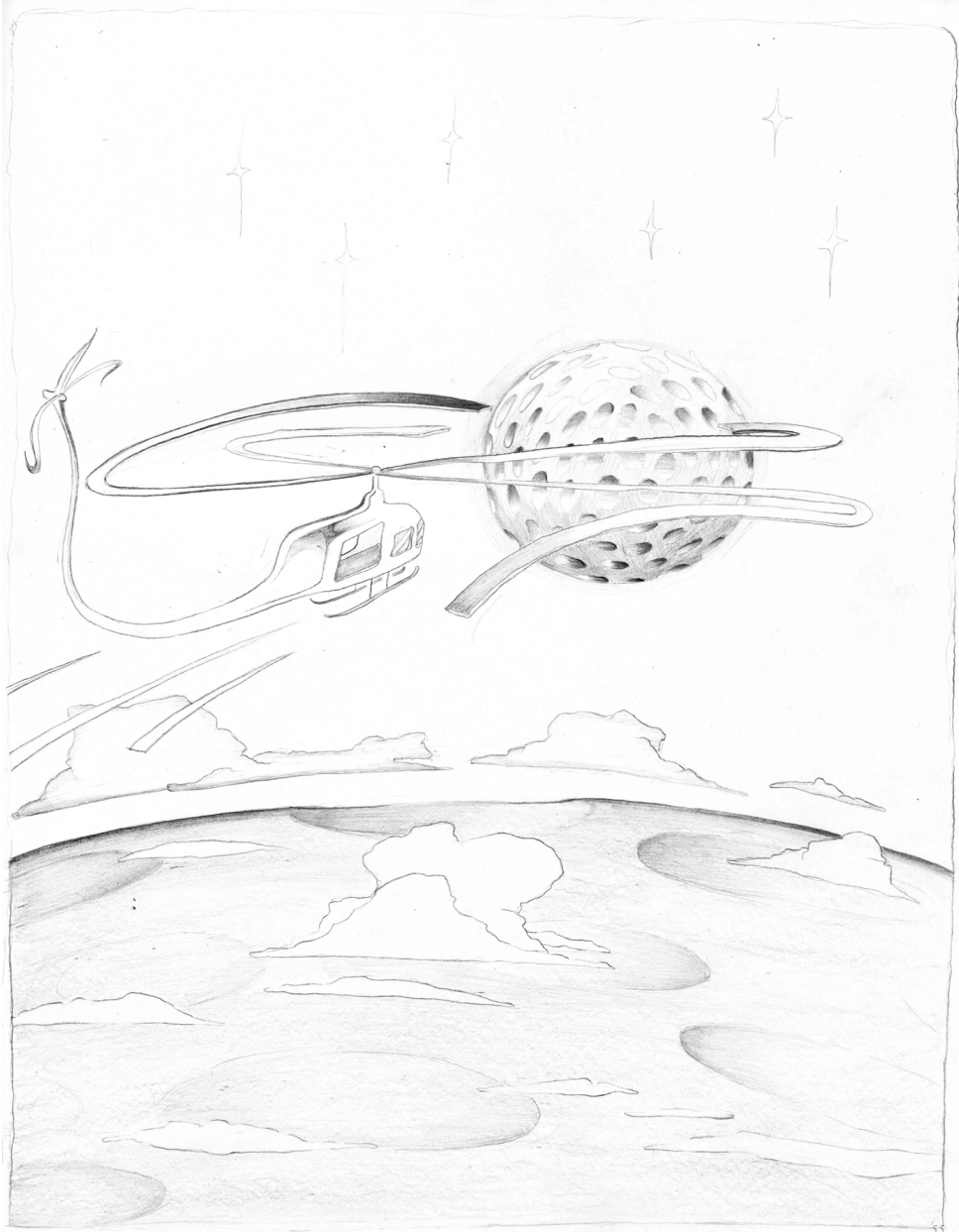
"CERTIFIED OBJECT"
2018, OIL AND GRAPHITE ON CANVAS, 140CM X 170CM



"GOLF STORY 1"
2020, GRAPHITE ON BRISTOL PAPER, 21CM X 29.7CM



"GOLF STORY 2"
2020, GRAPHITE ON BRISTOL PAPER, 21CM X 29.7CM



"GOLF STORY 3"
2020, GRAPHITE ON BRISTOL PAPER, 21CM X 29.7CM



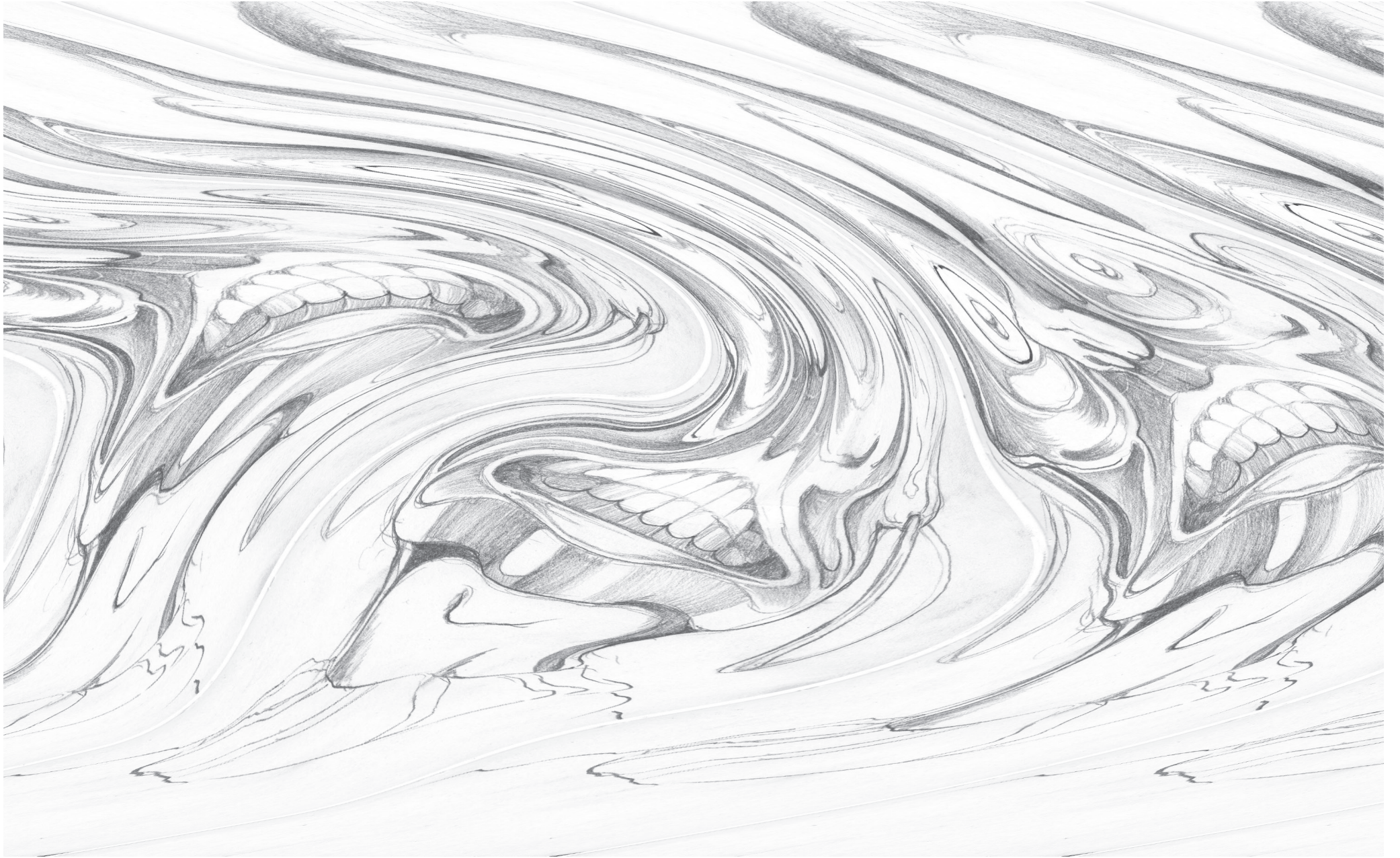
"GOLF STORY 4"
2020, GRAPHITE ON BRISTOL PAPER, EDITED DIGITALLY, 21CM X 29.7CM



"PROTAGONIST 1"
2020, GRAPHITE ON BRISTOL PAPER, 20CM X 50CM



"PROTAGONIST 2"
2020, GRAPHITE ON BRISTOL PAPER, 20CM X 50CM



"PROTAGONIST 3"
2020, GRAPHITE ON BRISTOL PAPER, 20CM X 50CM



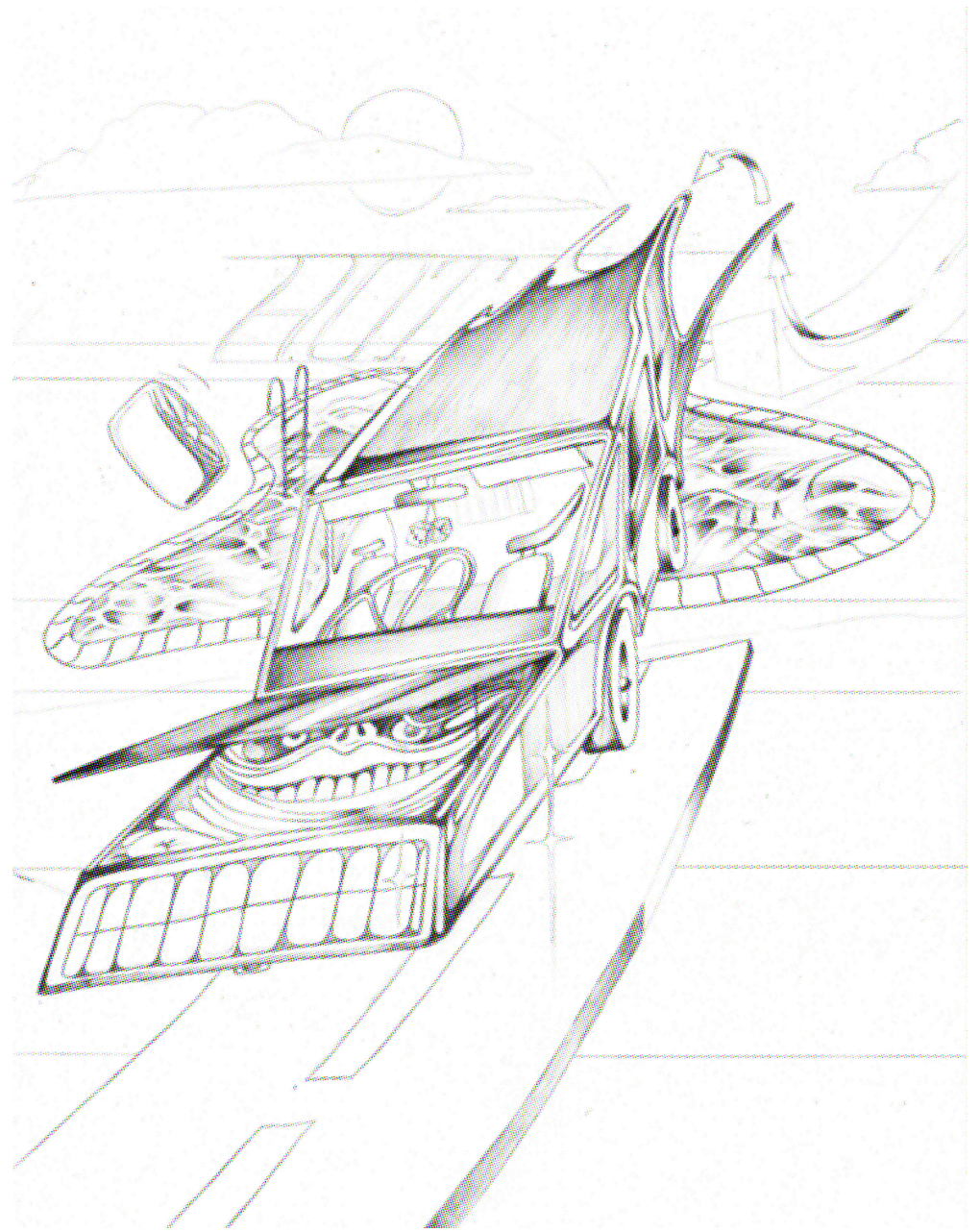
"ANTI SLIP METAL"
2021, BITMAP SCREEN PRINT, 21CM X 29.7CM



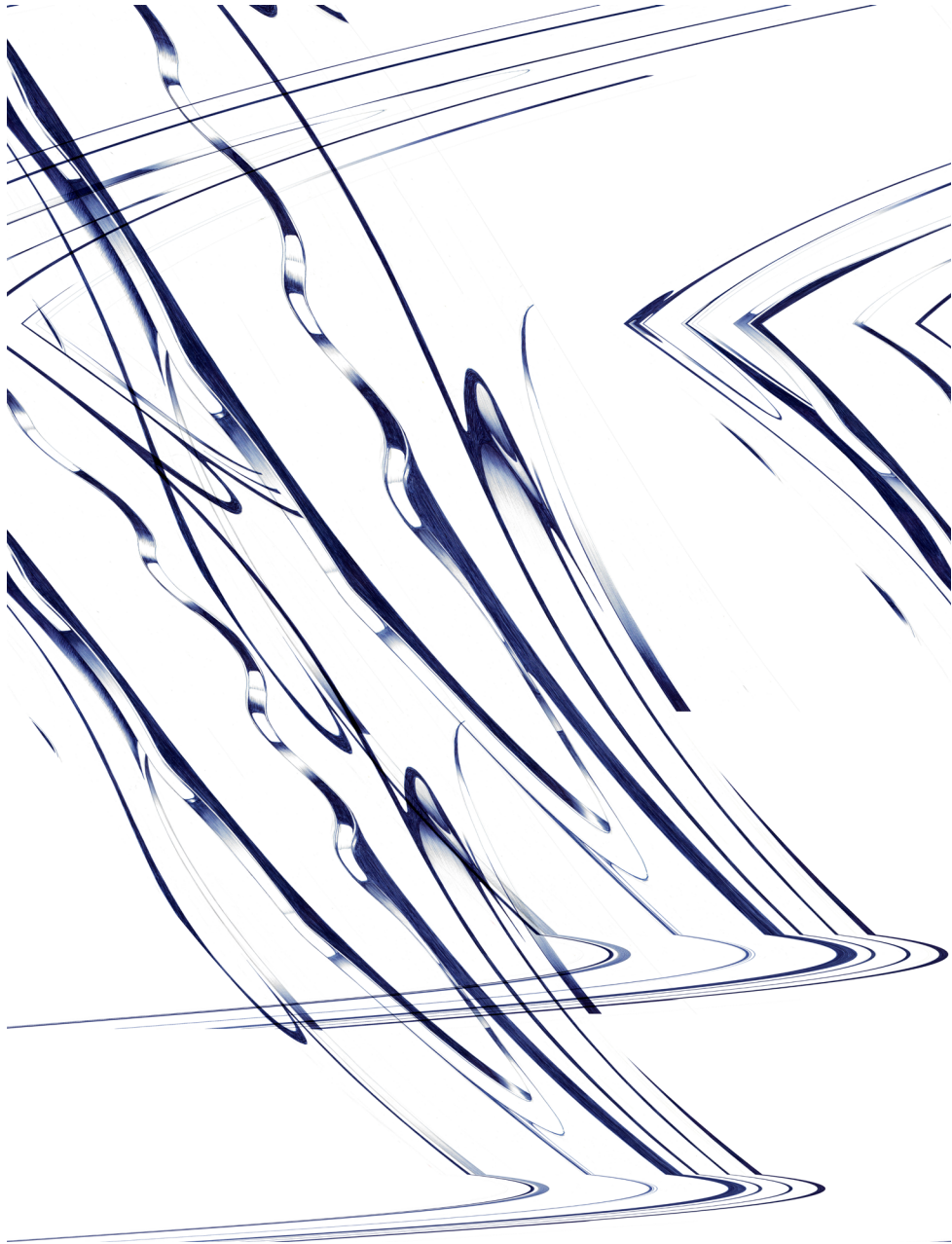
"SURPRISE SLIP"
2021, BITMAP SCREEN PRINT, 21CM X 29.7CM



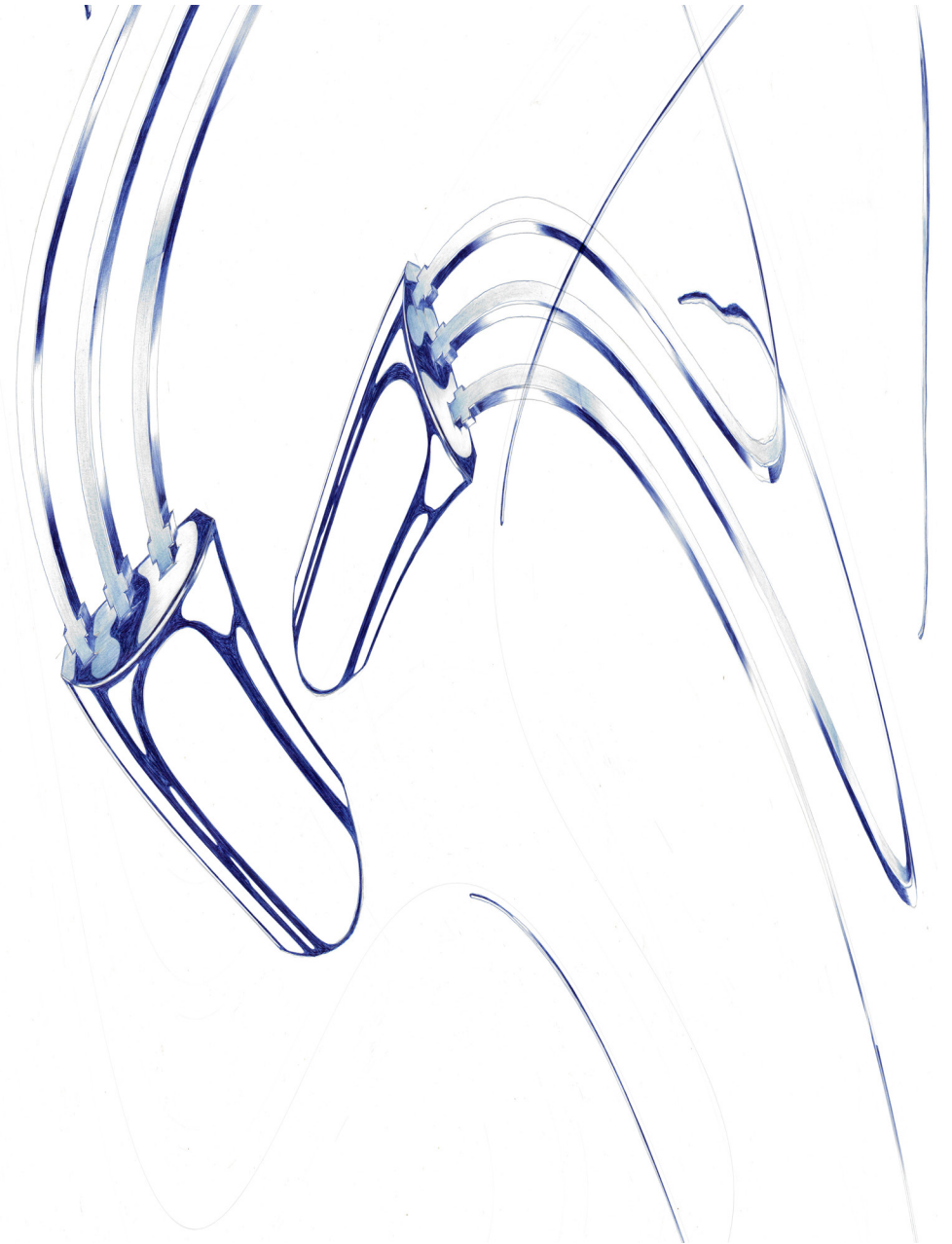
"SURPRISE SLIP ACCIDENT"
2021, BITMAP SCREEN PRINT, 21CM X 29.7CM



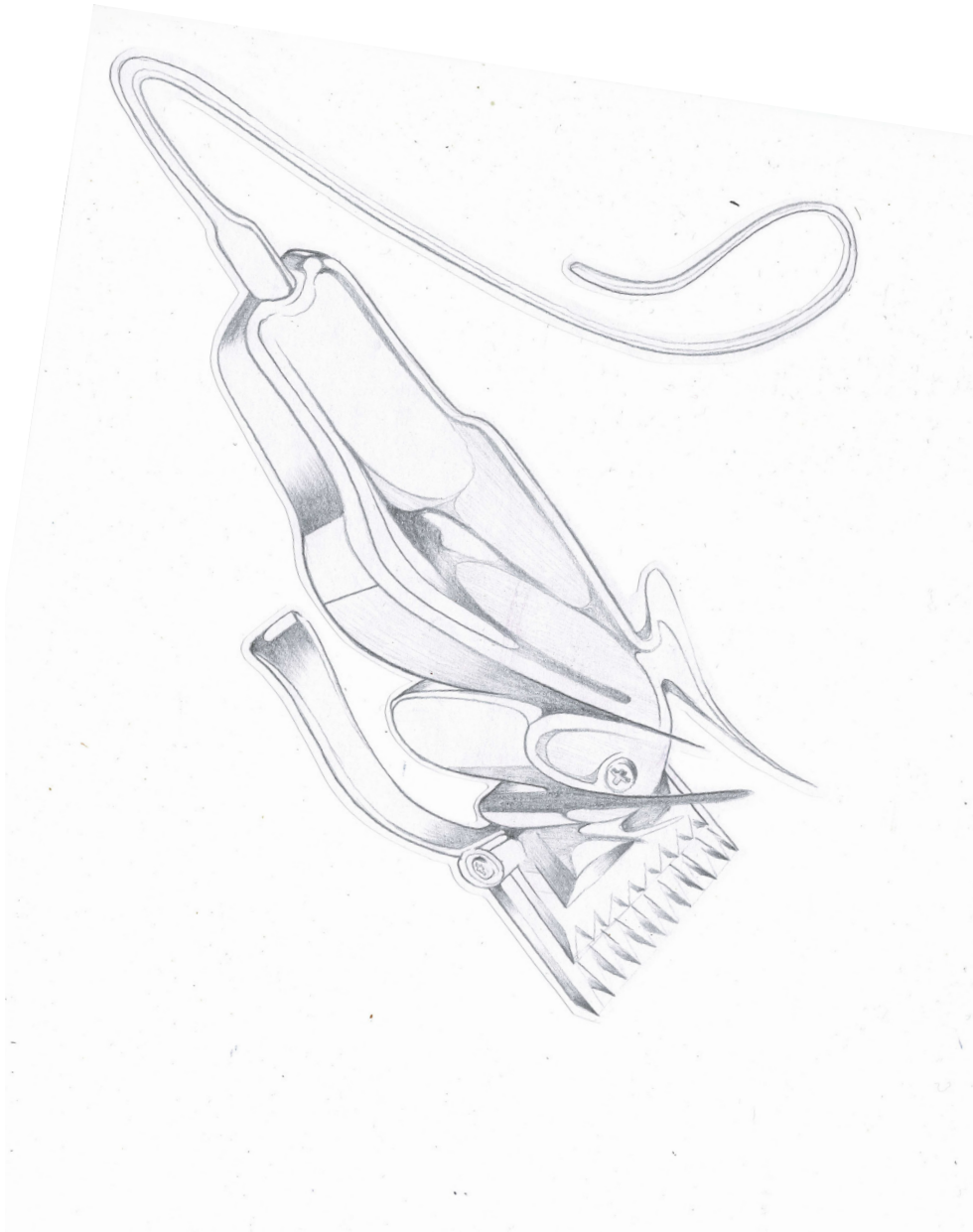
"ESCAPE"
2021, BITMAP SCREEN PRINT, 21CM X 29.7CM



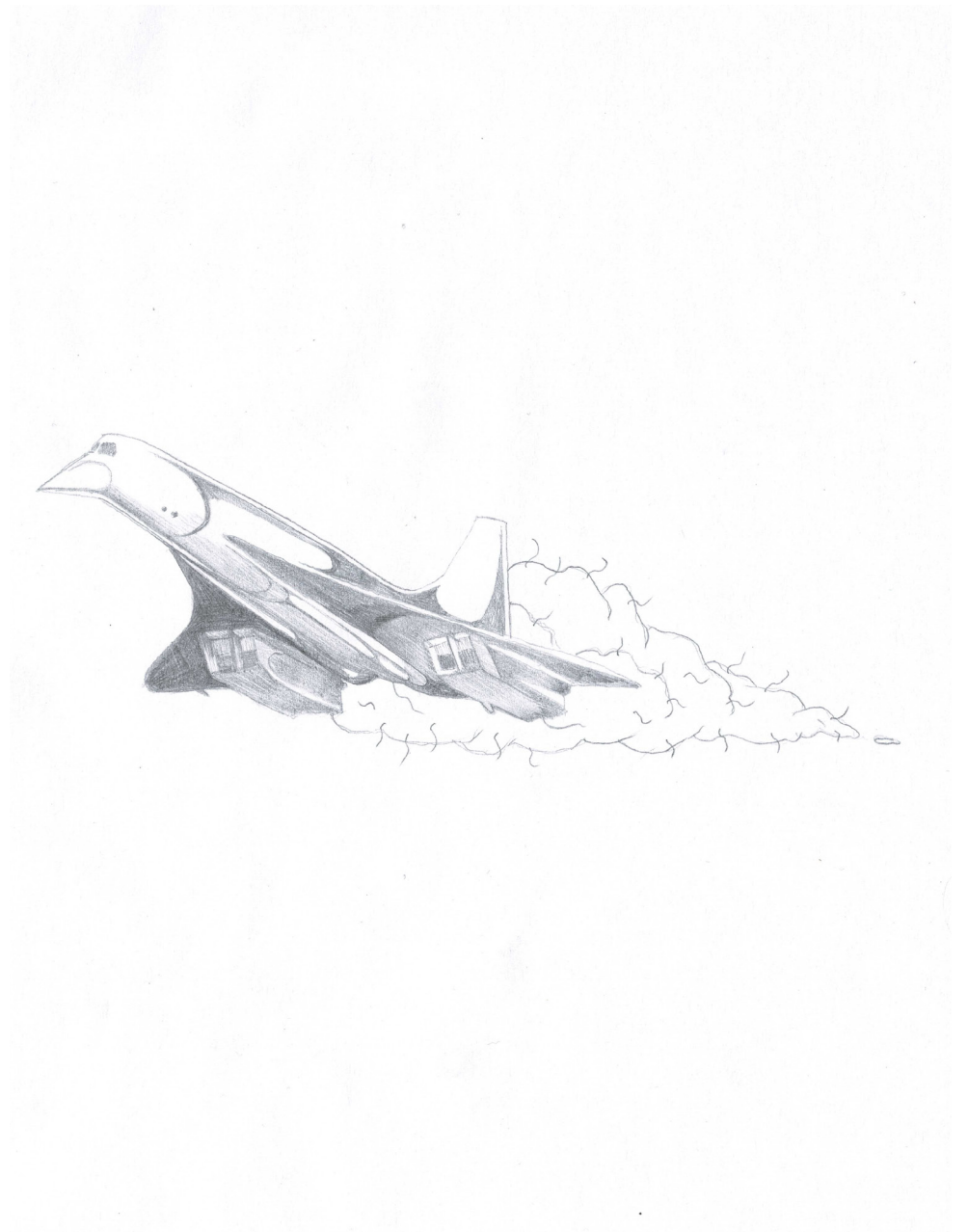
"SEXTILLION WARP 1"
2021, PLOTTED PRINTS, 50CM X 70CM



"SEXTILLION WARP 2"
2021, PLOTTED PRINTS, 50CM X 70CM



"FLIGHT ATTENDANCE 1"
2021, INKJET PRINTS, 50CM X 70CM



"FLIGHT ATTENDANCE 2"
2021, INKJET PRINTS, 50CM X 70CM

THE END =)