

marce norbert hörler

portfolio



READING A ROOM AS A BODY

Performance

in *slant*, Kunstmuseum St. Gallen, 2025
env. 45 min

Performance

Kameron Locke, Hannah Mehler, martin m. wollmann

Costumes

Laurent Hermann Progin

Outside Eye Choreography

Nora Wyss

Photography

Sebastian Stadler, Andri Vöhringer, Stefan Rohner,
Daniel Ammann

Supported by

Manor
Kunstmuseum St. Gallen
Innerrhoder Kunststiftung
Dr. Fred Styger Stiftung
Susanne und Martin Knechtli-Kradolfer Stiftung
Stiftung Erna und Curt Burgauer
Arnold Billwiller Stiftung
Kunstkredit Basel-Stadt
Lienhard-Stiftung
Tisca Tischhauser AG



ing across notation in temporary form in campy glissando







rd in time to a personalantage

scaffolding













SLANT

Manor Art Award

Kunstmuseum St. Gallen, 2025

curated by Nadia Veronese
and Paula Knill

Scoring

Jonathan Lauwers

Aluminium Casting

Kunstgiesserei St. Gallen

Manufacturing Textile Screens

Katja Schwyter

Fragrance

technical support Wilhelm Perfume GmbH, Zurich

Supported by

Manor

Kunstmuseum St. Gallen

Innerrhoder Kunststiftung

Dr. Fred Styger Stiftung

Susanne und Martin Knechtli-Kradolfer Stiftung

Stiftung Erna und Curt Burgauer

Arnold Billwiller Stiftung

Kunstkredit Basel-Stadt

Lienhard-Stiftung

Tisca Tischhauser AG

What criteria influence our perception in a space? What traces do bodies leave behind in the spaces they pass through? How does our orientation change when a space is not linear? For marce norbert hörler, these are central questions that are addressed in the exhibition slant. A corridor connecting two rooms is slightly shifted in perspective, creating a feeling of imbalance or irritation when walking through it. Cast aluminium panels bear poetic sentences; the motifs on the cards are only present as a distant resonance. The slightly floral scent of the molecule hedione pervades the room, expanding it with a sensual impulse and the potential to influence our emotions. The exhibition space also serves as a stage for a newly developed performance by marce norbert hörler together with performance artists Hannah Mehler, Kameron Locke and martin m. wollmann. In this scenic exploration, finding one's way, orientation and the intertwining of these three spaces can be experienced vocally and physically.

—Nadia Veronese





tracing the contours of an architecture becoming

an act an echo a dance a memory re.



ation into a v



and respond contact sliding across notation into a temporary form in campy glissandi ass









I think about
the fabric of
creation
of layers
moving
along rivers



CHARIVARI

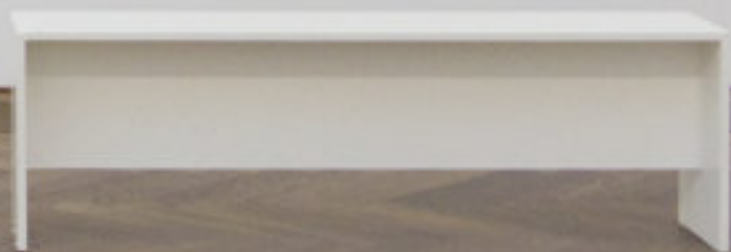
Come As You Are
Kunsthalle Basel (CH), 2024
curated by Séverine Fromaigeat



Sound Design
Pablo Giménez Arteaga

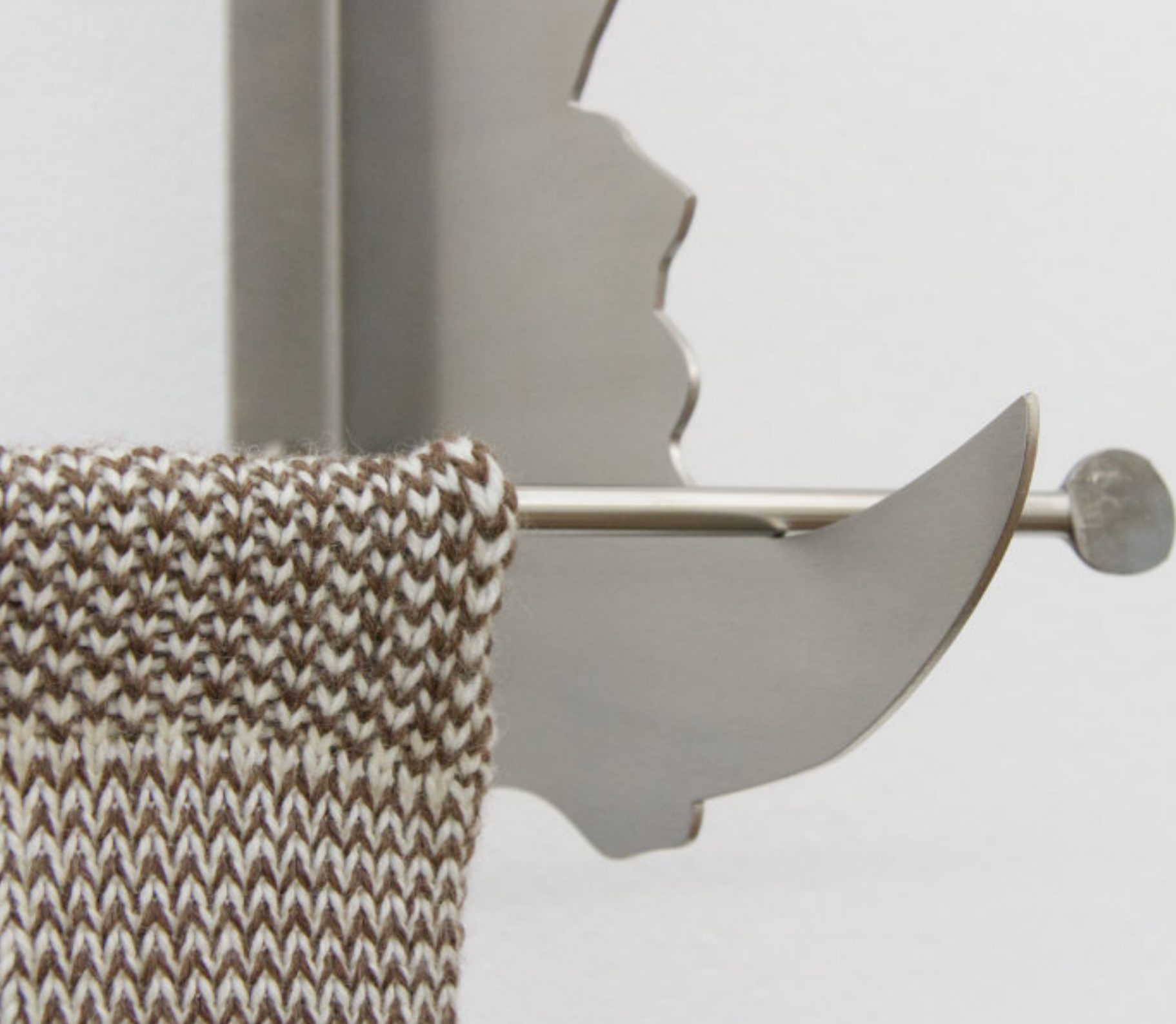
Photography
Serge Hasenböhler, marce norbert hörler

With its knitted parts and sound system, and the perfume composed by the artist sprayed onto it, this work by marce norbert hörler sets out to probe the concept of *charivari* and all its many connotations by appealing to all the senses. In the eastern Alps, *charivari* was used to describe a protective amulet. These days, the term is more commonly used to describe a cacophonous serenade or raucous “music.” For hörler, the term carries overtones of the occult, which is what the works presented here are steeped in. The senses of touch, smell, hearing and sight are all stimulated, affording sensory admission to tales of the distant past that are at once full of magic and redolent of witch-hunts. Visitors are invited to explore this world on the edge of the hidden and the visible. The coded messages were inscribed into the knitted pieces with the aid of binary code and reference witchcraft reports from Appenzell-Innerrhoden. By translating these excerpts into geometric forms, the artist is giving them an occult existence while at the same time defusing the impact of these texts. By providing conceptual and sensory connections between witches’ stories and queer marginality, the artist honours these invisible beings and brings them back to life.











FOR HEAT AND FERVOR

Swiss Performance Art Award
Kunsthaus Baselland (CH), 2023
coordinated by Eva-Maria Knüsel

**Performers**

Steffi Dietz, Ribka Neway, Sara Vidal Cabré, marce
norbert hörler

Dramaturgy

Joannie Baumgärtner

Music Production & Sound Design

Pablo Giménez Arteaga

Costumes

Laurent Hermann Progin

Makeup

Seraina Kraushaar

Photography

Karin Salathé, Laurent Hermann Progin

Videography

Christoph Oertli

for heat and fervor invokes an alpine form of spellcraft and centers the voice and olfactory perception as tools for queer world-making. The performance is rooted in a continuous research into the occult and its contemporary reclamation from a deviant perspective. In activating noses and mouths, the performance employs the sensuous tools marginalised by a culture dominated by the visual and imagines an affective realm in which those entities form a generative poetic weave. Voices conjure a choir in polyphony and dissonance, in magical enunciation and linguistic excess. Diffusing scent and wearing playful garments made from old, the performers' bodies become affective and sensorial sites of potentiality.













NOTES ON CEDAR

Kulturlandsgemeinde
Zeughaus Teufen (CH), 2023
curated by Ulrich Vogt

Photography
Andri Vöhringer
El Gato Muerto
Barbara Signer, Michael Bodenmann

Gerüche tragen Bilder in sich. Sie haben die Kraft, Jahrzehnte zu überbrücken und längst beiseite geschobene Erinnerungen wieder hervorzurufen. Gerüche können mühelos Gedanken, Gefühle und einst Gesehenes transportieren. Ist dieses Potential der Gerüche sogar noch grösser? Sind Gerüche auch mit Identitäten, historischen Ereignissen und gesellschaftlichen Realitäten verbunden? Wann wird ein Geruch als Duft wahrgenommen? marce norbert hörler erforscht Gerüche. Für die Kulturlandsgemeinde 2023 hat marc eigens zwei Düfte komponiert und inszeniert damit unterschiedliche olfaktorische Atmosphären. *the smoke in our nostrils* spannt eine Klammer vom Dachgeschoss des Zeughauses bis ins Untergeschoss. Während zuoberst ein Duft verströmt wird, der seine Noten über alle Etagen hin entfaltet, erklingt im Kellergeschoss eine Soundspur. Für diese hat marce norbert hörler eigene Gedichte vertont, spielt sphärische Klänge ein und singt Rugguseli. Die Gedichte spiegeln eine hybride Realität: sie speisen sich aus alten Liedern und Zaubersprüchen und verschmelzen sie mit zeitgenössischer Lyrik. Für die olfaktorische Atmosphäre kreierte marce norbert hörler einen heuartigen Duft mit Kräuternoten und einer rauchigen, verbrannten Komponente. Der Titel dieser Sound- und Duftinstallation bezieht sich auf eine Aussage der Neopaganistin Starhawk über den Geruch der Hexenverbrennungen, der noch immer in unseren Nüstern hänge. marce norbert hörler setzt sich in der aktuellen Arbeit insbesondere mit den Hexenverbrennungen in Appenzell Innerrhoden auseinander. Im Zeughaus Teufen verweist marce beispielsweise mit violettfarbigen Fensterfolien und dem dadurch violett erscheinenden Licht im Treppenhaus auf okkulte Themen, zugleich ist diese Farbe queer aufgeladen.

Toiletten







HECATEAN LINES

*Vordemberge-Gildewart
Award*

Kunstmuseum Appenzell (CH), 2023

curated by Stefanie Gschwend



Performers

Lean Rüegg, marce norbert hörler

Music Production & Sound Design

Pablo Giménez Arteaga

Costumes

with Laurent Hermann Progin

Makeup, Fragrance

marce norbert hörler

Photography

Urs Baumann, Sandro Lussmann, marce norbert hörler

Videography

Alice Speller

hecatean lines is a composition of works that interact with and reclaim folkloristic forms and aesthetics of Appenzell (CH) from a queer perspective and is inspired by a situated research into witchcraft and witch trials in Appenzell. In allusion to traditional forms such as the *Charivari* (a protective charm) or the *Rugguseli* (polyphonic singing), *hecatean lines* retraces the sensuous connections between contemporary queerness and historical witchcraft in employing song, fragrance and language as their ephemeral modes of existence and by focusing on magical practices as tools for world-making.













and narratives that host emotions and lavish potentialities of care

SPELL FOR *BLUESCHT

Performance

Kunstmuseum Appenzell (CH), 2021



Performers

Marzella Ruegge, Raphael Vuilleumier,
marce norbert hörler

Videography

Michèle Flury

Editing, Costumes, Fragrance

marce norbert hörler

Situated within a research praxis on the magical and alchemical symbioses of linguistic and somatic articulation, *spell for *bluescht* investigates world-making and poetic potentials. By bringing together language, sound/voice and smell, new registers of meaning and knowledge production are explored. *spell for *bluescht* opens a space to reclaim and think about dominant cultural narratives that parallel sexual deviancy with botanical metaphors from the viewpoint of queer affect and sociality. Lavender, violet and carnation are all prominent flowers that carry meaning in queer chronicling. Each flower is represented by a voice and opens a space of meaning with its unique scent profile. The weave of both sonic and olfactory accords creates a multisensory polyphony that carries meaning and stories. *bluescht* is the Swiss German (Appenzell) expression for “blossom” (n.), while the asterisk indicates a diachronic retracing and rewriting of this notion through *doing*.



*als bluescht chont d'liebi deheer, liebhaberinne ond blueme
[as blossoms, love approaches, lovers and flowers]*



and with this mode of love, that the saints knelt down to wash the feet of the queer

je je sens,
siento, it is my
at *mi dispiace*.
pleasure? The
smoke?

our nos-
trils. In
ren

baernan to burn porphýrein járbhuriti

GONTEN IS
PONDING

*Remixing: Öffentlichkeit, Brunnen
und andere Geschichten*

AUTO ex Nextex (CH), 2020

curated by
Anna Beck-Wörner & Angela Kuratli

Graphic Design
Lucas Kramer

Scent
marce norbert hörler

Art Handling
Sandro Lussmann

gonte am vegonte | *gonten is ponding* consists of a publication and a room scent. The publication is a speculative and poetic meditation on water and the different containers it flows through. It retraces the linguistic alchemy linking words like *brewing* and *burning*, thereby also referencing a local healing method in Appenzell (CH) called *Fö Hitz ond Brand* (en. “for heat and fervor”) that echoes the somatic chemistry and transmutational world-making in performances of enchantment. In a scenic description of a future narrative set in the alpine landscapes of Appenzell, time and space become malleable entities, the water flowing through those worlds as a carrier bag for stories and knowledges. The text itself is performing the confluence of different streams of thought, stories, languages ultimately that flow together and create different densities and intensities. The scent is a proto-archaeological relic conjuring the title in its evocation of a speculation on the olfactory perception of *Gonten* having become more and more humid. The name of the village *Gonten* resonates with the local Swiss German idiom, meaning “pond” or “puddle” and thereby grounding the narrative in the ecological environment of a community that has been living alongside and working with the marshes at its periphery for a long time.

partielle
Handbuch zu
Kochrezepte von
15. April
1871
Ich habe das Buch von dem Kaiserlichen und
Königlichen Hof- und Kuchenschreiber
Herrn v. Kucharsky erhalten. Es enthält
eine große Anzahl von Rezepten, die
ich sehr dankbar annehme. Ich werde
sie mir sehr genau ansehen und
dann die besten auswählen. Ich
hoffe, dass Sie auch einige
Rezepte finden werden, die Sie
für Ihre Küche verwenden können.
Mit freundlichen Grüßen
Ihre ergebene Dienerin
Maria Theresia

ERLEBEN SIE DAS
SCHNITTSTÜCK DER
KUNST UND DER
KULTUR

by a de gustato (1)
 drei blühende, ein weisse chondrogonale,
 epitheloides lock und gerat
 druckhaft vom biologischen material mit name finge.
 ECUWISA 1808 8005

Figure 1. The effect of the different treatments on the number of weeds per m² in the experimental plots. The treatments were: (a) control (b) 10% (c) 20% (d) 30% (e) 40% (f) 50% (g) 60% (h) 70% (i) 80% (j) 90% (k) 100% (l) 110% (m) 120% (n) 130% (o) 140% (p) 150% (q) 160% (r) 170% (s) 180% (t) 190% (u) 200% (v) 210% (w) 220% (x) 230% (y) 240% (z) 250% (aa) 260% (ab) 270% (ac) 280% (ad) 290% (ae) 300% (af) 310% (ag) 320% (ah) 330% (ai) 340% (aj) 350% (ak) 360% (al) 370% (am) 380% (an) 390% (ao) 400% (ap) 410% (aq) 420% (ar) 430% (as) 440% (at) 450% (au) 460% (av) 470% (aw) 480% (ax) 490% (ay) 500% (az) 510% (ba) 520% (bb) 530% (bc) 540% (bd) 550% (be) 560% (bf) 570% (bg) 580% (bh) 590% (bi) 600% (bj) 610% (bk) 620% (bl) 630% (bm) 640% (bn) 650% (bo) 660% (bp) 670% (bq) 680% (br) 690% (bs) 700% (bt) 710% (bu) 720% (bv) 730% (bw) 740% (bx) 750% (by) 760% (bz) 770% (ca) 780% (cb) 790% (cc) 800% (cd) 810% (ce) 820% (cf) 830% (cg) 840% (ch) 850% (ci) 860% (cj) 870% (ck) 880% (cl) 890% (cm) 900% (cn) 910% (co) 920% (cp) 930% (cq) 940% (cr) 950% (cs) 960% (ct) 970% (cu) 980% (cv) 990% (cw) 1000% (cx) 1010% (cy) 1020% (cz) 1030% (da) 1040% (db) 1050% (dc) 1060% (dd) 1070% (de) 1080% (df) 1090% (dg) 1100% (dh) 1110% (di) 1120% (dj) 1130% (dk) 1140% (dl) 1150% (dm) 1160% (dn) 1170% (do) 1180% (dp) 1190% (dq) 1200% (dr) 1210% (ds) 1220% (dt) 1230% (du) 1240% (dv) 1250% (dw) 1260% (dx) 1270% (dy) 1280% (dz) 1290% (ea) 1300% (eb) 1310% (ec) 1320% (ed) 1330% (ee) 1340% (ef) 1350% (eg) 1360% (eh) 1370% (ei) 1380% (ej) 1390% (ek) 1400% (el) 1410% (em) 1420% (en) 1430% (eo) 1440% (ep) 1450% (eq) 1460% (er) 1470% (es) 1480% (et) 1490% (eu) 1500% (ev) 1510% (ew) 1520% (ex) 1530% (ey) 1540% (ez) 1550% (fa) 1560% (fb) 1570% (fc) 1580% (fd) 1590% (fe) 1600% (ff) 1610% (fg) 1620% (fh) 1630% (fi) 1640% (fj) 1650% (fk) 1660% (fl) 1670% (fm) 1680% (fn) 1690% (fo) 1700% (fp) 1710% (fq) 1720% (fr) 1730% (fs) 1740% (ft) 1750% (fu) 1760% (fv) 1770% (fw) 1780% (fx) 1790% (fy) 1800% (gz) 1810% (ga) 1820% (gb) 1830% (gc) 1840% (gd) 1850% (ge) 1860% (gf) 1870% (gg) 1880% (gh) 1890% (gi) 1900% (gj) 1910% (gk) 1920% (gl) 1930% (gm) 1940% (gn) 1950% (go) 1960% (gp) 1970% (gq) 1980% (gr) 1990% (gs) 2000% (gt) 2010% (gu) 2020% (gv) 2030% (gw) 2040% (gx) 2050% (gy) 2060% (gz) 2070% (ha) 2080% (hb) 2090% (hc) 2100% (hd) 2110% (he) 2120% (hf) 2130% (hg) 2140% (hh) 2150% (hi) 2160% (hj) 2170% (hk) 2180% (hl) 2190% (hm) 2200% (hn) 2210% (ho) 2220% (hp) 2230% (hq) 2240% (hr) 2250% (hs) 2260% (ht) 2270% (hu) 2280% (hv) 2290% (hw) 2300% (hx) 2310% (hy) 2320% (hz) 2330% (ia) 2340% (ib) 2350% (ic) 2360% (id) 2370% (ie) 2380% (if) 2390% (ig) 2400% (ih) 2410% (ii) 2420% (ij) 2430% (ik) 2440% (il) 2450% (im) 2460% (in) 2470% (io) 2480% (ip) 2490% (iq) 2500% (ir) 2510% (is) 2520% (it) 2530% (iu) 2540% (iv) 2550% (iw) 2560% (ix) 2570% (iy) 2580% (iz) 2590% (ja) 2600% (jb) 2610% (jc) 2620% (jd) 2630% (je) 2640% (jf) 2650% (jg) 2660% (jh) 2670% (ji) 2680% (jj) 2690% (jk) 2700% (jl) 2710% (jm) 2720% (jn) 2730% (jo) 2740% (jp) 2750% (jq) 2760% (jr) 2770% (js) 2780% (jt) 2790% (ju) 2800% (jv) 2810% (jw) 2820% (jx) 2830% (jy) 2840% (jz) 2850% (ka) 2860% (kb) 2870% (kc) 2880% (kd) 2890% (ke) 2900% (kf) 2910% (kg) 2920% (kh) 2930% (ki) 2940% (kj) 2950% (kk) 2960% (kl) 2970% (km) 2980% (kn) 2990% (ko) 3000% (kp) 3010% (kq) 3020% (kr) 3030% (ks) 3040% (kt) 3050% (ku) 3060% (kv) 3070% (kw) 3080% (kx) 3090% (ky) 3100% (kz) 3110% (la) 3120% (lb) 3130% (lc) 3140% (ld) 3150% (le) 3160% (lf) 3170% (lg) 3180% (lh) 3190% (li) 3200% (lj) 3210% (lk) 3220% (ll) 3230% (lm) 3240% (ln) 3250% (lo) 3260% (lp) 3270% (lq) 3280% (lr) 3290% (ls) 3300% (lt) 3310% (lu) 3320% (lv) 3330% (lw) 3340% (lx) 3350% (ly) 3360% (lz) 3370% (ma) 3380% (mb) 3390% (mc) 3400% (md) 3410% (me) 3420% (mf) 3430% (mg) 3440% (mh) 3450% (mi) 3460% (mj) 3470% (mk) 3480% (ml) 3490% (mn) 3500% (mo) 3510% (mp) 3520% (mq) 3530% (mr) 3540% (ms) 3550% (mt) 3560% (mu) 3570% (mv) 3580% (mw) 3590% (mx) 3600% (my) 3610% (mz) 3620% (na) 3630% (nb) 3640% (nc) 3650% (nd) 3660% (ne) 3670% (nf) 3680% (ng) 3690% (nh) 3700% (ni) 3710% (nj) 3720% (nk) 3730% (nl) 3740% (nm) 3750% (no) 3760% (np) 3770% (nq) 3780% (nr) 3790% (ns) 3800% (nt) 3810% (nu) 3820% (nv) 3830% (nw) 3840% (nx) 3850% (ny) 3860% (nz) 3870% (oa) 3880% (ob) 3890% (oc) 3900% (od) 3910% (oe) 3920% (of) 3930% (og) 3940% (oh) 3950% (oi) 3960% (oj) 3970% (ok) 3980% (ol) 3990% (om) 4000% (on) 4010% (oo) 4020% (op) 4030% (oq) 4040% (or) 4050% (os) 4060% (ot) 4070% (ou) 4080% (ov) 4090% (ow) 4100% (ox) 4110% (oy) 4120% (oz) 4130% (pa) 4140% (pb) 4150% (pc) 4160% (pd) 4170% (pe) 4180% (pf) 4190% (pg) 4200% (ph) 4210% (pi) 4220% (pj) 4230% (pk) 4240% (pl) 4250% (pm) 4260% (pn) 4270% (po) 4280% (pp) 4290% (pq) 4300% (pr) 4310% (ps) 4320% (pt) 4330% (pu) 4340% (pv) 4350% (pw) 4360% (px) 4370% (py) 4380% (pz) 4390% (qa) 4400% (qb) 4410% (qc) 4420% (qd) 4430% (qe) 4440% (qf) 4450% (qg) 4460% (qh) 4470% (qi) 4480% (qj) 4490% (qk) 4500% (ql) 4510% (qm) 4520% (qn) 4530% (qo) 4540% (qp) 4550% (qq) 4560% (qr) 4570% (qs) 4580% (qt) 4590% (qu) 4600% (qv)

It was based on the conscious use of language. The magicians the practitioners of

[illegible]

FOR LUMB WATER -
THREE FLOWERS WHOSE NAMES CAN CURE,
PURPURE ORCHID IS THE INSIDE,
EDELWEISS IS THE OUTSIDE,
STAR GENTIAN IS THE PATH IN BETWEEN,
TOGETHER THEY KEEP AWAY THE ILL,
LUMB WATER STAND STILL.

I have come here not only to
discover and learn about spells and magic
but also to understand how my kind are

But also to understand how my kind are connected to the human beings that once inhabited this place, the local terrain, but it also speaks of the healing properties of each plant, this spell cures first water fountains and the spells function as loopholes between species, creatures, words, in short: time and space, they connect and reveal, make it possible to travel, cure, meant something more than, to cure, one had to understand both the body of the chemistry connecting these different times and spaces together is the ephemeral, contingency of objects like water, spirit is a carrier bag for even the smallest details stories told by the degrees to which a society is connected with what surrounds it.

a thousand different ways, knowledge passed on and descriptions of a world not-yet-here visited, the perfume that encapsulates this research is composed of olfactory stimuli that come

From those spaces and times, those words, the water becomes a time traveler, an alchemist, a sensorial archivist: water carries the earthy and marshy ecology of the ponding area, holds the distant memories of a flora long gone and on the verge of re-birthing.

e gress to different levels.
 onditions for the and
 water, chos 20 000
 sufficient power, we used

other more worked on materials used for construction in the society, the ill and enduring members of the human species. Somewhere in the course of the 2000 work and effort to keep the commune, culminating in short years of desperate survival came for the fountain, something about it seemed to catch my attention during the research. It is in the few books that survived and were carefully made to last by my fellows, the fountain is made of metal and stone, handsomely decorated and inscribed with the year of its installation, 1908. It is a relic from another millennium, its construction allows the water to flow into the bed of the fountain, whose outside is

[illegible][illegible][illegible]

© 2006 Blackwell Publishing Ltd, *Journal of Internal Medicine* 260: 459–466

[illegible]

person to be healed
g is a cultural practice,
its it entertains, the
ates it projects.

Downloaded from <http://ajphaphysiol.org/>