



Simon Berz

Drummer, sound artist, director of the Badabum music school
born on 26 January 1967, Baden (CH)

“How can you give hope in art and amaze people?”

Nickelsdorf. A town on the Hungarian border where a lorry with 70 bodies was stranded. And where they hold a free improvisation festival. The festival organizer hosted many refugees from the transit camp before they moved on. “Nickelsdorf” shows the other things a free jazz festival can do: such as including people in the community, showing humanity, reducing fear, and taking down barriers. Does a culture of hope really exist? That is what I am trying to find out.

It is actually rather easy to frighten people with art. But can you give hope in art and amaze people?

My creative process is energy. In nature, in dialogues with people. I am concerned with developing instruments, sound art installations, performances, languages and methods. My activities are based on listening and watching, on sound and materials research, on implementing experimental formats and their aesthetic mediation. In artist-run spaces as well as in public places, clubs, galleries or concert halls. My transdisciplinary work in experimental and improvised music, in sound art and new forms of performance aims at bringing about innovation, interaction and participation.

I am a drummer, sound artist and run a music school in Zug. I tour in Switzerland and all over the world as a solo artist, together with other musicians, groups, artists and with the drum students from my school.”



Simon Berz with a lithophone made from volcanic rock on Snæfellsjökull Iceland in 2015

About Simon Berz

Simon Berz composes soundscapes and music for the theatre and films. Under his direction the IOIC Improvisationsorchester took part in the debut performances of the live scoring of three silent films at the Filmpodium Zürich and at the spin-off Filmfestival Locarno. Further performances followed in Beijing, Shanghai, and at ART Basel Hong Kong.

As Drummer and electronic artist he toured through Japan, China, Russia, the US, Cuba, Iceland, Turkey and Europe, both as a solo artist and together with other musicians and groups. He works together with Toshinori Kondo, Kidd Jordan, Skúli Sverrisson, Kirk Joseph, Rob Mazurek, Mars Williams, James Singelton, Jeff Albert, Dan Oestreicher, Aurora Nealand, Paul Lowens, Rob Cambre, Helen Gillet, James Singelton, Xu Fengxia, Willem Schulz, Niki Glaspie, Franz Hautzinger, Isabelle Duthoit, Dave Rempis, Jojo Mayer and many other artists. He makes regular guest appearances with the Zürich group Superterz. In 2017 Superterz performed every night for a whole month with Baby Sommer, Toshinori Kondo, Al Comet (The Young Gods), Burnt Friedman, Niels Petter Molvear, and Mauro Pawlowski (DEUS).

in 2000 Simon Berz founded the BADABUM Atelier music school in Zug, running it with great enthusiasm and minimal resources. His public drum performances with his drum students, the Schepperkids, have been causing a sensation. The Schepperkids are from Switzerland, from abroad, they are disabled children, teenagers and refugees. A school, a network, the contribution of world stars: every year this leads to MONSTER GROOVE, a "social medley", a concert with over 60 drummers, dancers, and famous guest musicians. Thanks to the annual organization, management and performance of this happening in the Chollerhalle, Zug, the participants, who come from all generations, cultures and lifestyles, including children and young people from varying walks of life, can celebrate the binding power of making music... through encounters, dances and food.

His work in experimental and improvised music, in sound art and new forms of performance aims at innovation, interaction and participation. Simon Berz is a drummer and sound artist. He uses improvised music to create bridges between his compositions and performances to visual arts, dance and film. His work takes place in artist-run spaces as well as in clubs, galleries and concert halls.

Since his youth he has been involved in developing instruments, sound/art installations and performances based on listening and observing, sound and materials research, on the implementation of experimental formats and their aesthetic mediation. As well as developing his own rhythmic and sound language through an electro-acoustic drumset called the Rocking Desk, he has also developed a "lithophone" consisting of stones producing a sound made by liquid dripping from drip bags that he amplifies and distorts electronically. In 2011, this sound installation was awarded the "Werkjahr des Kantons Zug" prize.

Simon Berz works together with instrument builders, technicians and scientists to design sound installations focussing on phenomena like resonance and feedback. How do you interact with ice, water, stone, air, wind and fire? What happens in the space between people? What is resonance in technical as well as in psychological and energy terms? The sound artist explores ways of making it possible to experience human energy fields or to allow the resonance produced by a self-playing stone to sound.

What drives Simon, and what he seeks to transform and convey aesthetically, is a "mingling" of acoustic curiosity and its technical implementation in combination with the surrounding context – in nature, in society. The sound material is crucial as is the space in which art and sound take place – whether a former Jewish fabric store in Langstrasse, Zürich, a volcanic landscape in Iceland, or Peiden, a tiny hamlet in the Grisons. Simon considers improvised music to be an unstable condition in which you can find yourself. It represents uncertainty, tension.

Once you accept that nothing is stable, you can react by means of creativity. In a situation of uncertainty, energy is the solution. Simon amplifies his material, develops flaws and "instability" and invites the audience, those attending and those performing to participate in an experience of a natural phenomenon, in an encounter with social developments. The performance by the Kofferorchester ('Suitcase Orchestra') and 30 refugees in Zug, in August 2017, shows how art requires creativity in the moment, in the present. The acceptance of uncertainty by listening, watching and intervening involves artists, those present, those participating and the public.

It also raises awareness. With his interactions and interventions Simon Berz creates new forms that reveal creative options. While refugees indicate instability in society, the mountain hamlet of Peiden indicates the instability of nature. Peiden is slipping. The geological situation has been causing the church as well as the entire village to gradually slide towards the valley. This "stable cant" is an inspiring thought for Simon Berz and Dutch electronic artist toktek. This situation of instability, cracks and of the unknown led them to the idea of consolidating the entire house and village acoustically. The slippery condition became the manifesto of the Peiden album.

Since 2009 Simon Berz has had a special relationship to New Orleans, the city where his Liquid Land project came into being, a continuation of the 10x10=>11 sound art project. He began to build instruments out of Objets Trouvés and to improvise on them together with musicians from New Orleans' experimental jazz scene. The project led to a

documentary and the Liquid Land CD, which were presented on a tour through the USA and in Switzerland. Currently Liquid Land is being continued with a new record in collaboration with Rob Cambre and Moose Jackson, who improvises lyrical moments with spoken words stemming from current situations.



Performance: STROM

Tramper, body sound microphone, drumsticks, Schlagzeugschläger, Tapedeck
Stromereinefestival 2009 Zürich, Switzerland

Auszeichnungen

- 2014 Freiraum Stipendium Kuratorium Aargau, Artist in Residence, New Orleans, USA
- 2014 Freiraum Stipendium Fachstelle Kultur Kanton Zürich, Artist in Residence, Island
- 2012 Werkjahr mit der Band Superterz, Stadt Zürich
- 2012 Anerkennungspreis: Ernst Göhner Stiftung, Landis & Gyr Stiftung, Stadt und Kanton Zug
- 2011 Werkjahr des Kantons Zug: Auszeichnung der Klanginstallation «Lithophon», Kanton Zug
- 2010 10 Jahre BADABUM Anerkennungspreis Kanton Zug, Schweiz
- 2008 DIY Festival: Auszeichnung der Klanginstallation «Stein auf Stein», Zürich, Schweiz
- 2004 Weiterbildungsbeitrag des Kantons Zug, Universität der Künste Berlin, Deutschland
- 2003 Kunstatelier des Kantons Zug, Artist in Residence, Berlin, Deutschland
- 1998 Weiterbildungsbeitrag des Kantons Zug, Collective School of Music, Drummers Collective New York
- 1996 Kulturförderbeitrag des Kantons Zug, Schweiz

Ausbildungen

- 2015 MAS FINE ARTS in Transdisziplinarität, Zürcher Hochschule der Künste ZHdK, Zürich
- 2007 KlangKunstBühne, Penelope Wehrli, Universität der Künste, Berlin
- 2006 Hardware hacking & circuit bending, Nic Collins SGMK, Zürich
- 2003 KlangKunstBühne, Universität der Künste, Berlin
- 2002 Studienaufenthalt, Steve Coleman, New York
- 1999 Studienaufenthalt, Jojo Mayer, New York
- 1998 Drummers Collective, Schlagzeugstudium mit Zertifikation, New York
- 1981-1998 Unterricht bei Chris von Hoffman, Baden; Fredi Lüscher, Zug; Jazzschule Luzern
- 1996-1997 Heilpädagogisches Seminar, Grundstudium Heilpädagogik mit Abschlussdiplom, Zürich
- 1986-1991 Lehrerseminar St. Michael, Primarlehrerstudium mit Abschlussdiplom, Zug

Workshops, Lehrtätigkeit & Leitung Musikschule

- 2017 Zürcher Hochschule der Künste ZHdK Zürich, Schweiz
- 2016 Powerstation of Art Shanghai, China
- 2016 LungA School Seydisfjörður, Island
- 2012 FELL D.I.Y. Workshop & CD Produktion Incubate Festival Tilburg, Holland
- 2012 Workshop für DIY-Elektronik, XP Beijing, China
- 2010 Workshop für DIY-Elektronik an der Tulane University New Orleans, USA
- 2009 Workshop für DIY-Elektronik in der School of the Art Institute of Chicago, USA
- 2009 Workshop für DIY-Elektronik an der Louisiana State University Baton Rouge, USA
- seit 2000 BADABUM Atelier Zug: Leitung und Organisation der Musikschule, Schlagzeugunterricht, Durchführung diverser Konzerte, Workshops und Kurse für Kinder, Jugendliche und Künstler seit
- 2010 MONSTER GROOVE transdisziplinäre Plastik zwischen Musik, Tanz und integrativen Aspekten

Auftragsarbeiten

- >„Swiss made in Russia“ Pro Helvetia Russia, Moskau, Russland 2017
- >Suitcase Orchestra, Stadtperformance mit Refugees, Citykirche Zug, Schweiz 2017
- >Kinder Kultur Woche mit Bettina Boller Küssnacht, Schweiz 2016
- >Leitung und Komposition IOIC Impro Orchestra, Kino Uto und Filmpodium, Zürich, Schweiz 2014
- >“Schraffur“ von Fritz Hauser mit den Schepperkids, Casino Zug, Schweiz 2012
- >Museum für Gestaltung, Performance und Klanginstallation Max Huber, Zürich, Schweiz 2009
- >Shopping – Beats mit Schepperkids, Sechseläuten Zürich, Schweiz 2007
- >Kunsthau Bonnefanten, Ausstellung Xiloseum, Maastricht, Holland 2006
- >Lange Nacht der Museen, Kunsthau Zürich, Schweiz 2006
- >Schepperkids at Zirkus Knie, Schweiz 2005
- >SCHREIBEN - MACHT - LÄRM! 225 Jahre NZZ, Zürich, Schweiz 2005
- >Eröffnung Zuger Bahnhof mit Lichtchoreografie von James Turrell, Schweiz 2004
- >650 Jahre Zug, Zuger Symphonie mit Hans Kennel, Zug, Schweiz 2002
- >BADABUM at EXPO 2002, Yverdon, Schweiz 2002

Kollaborationen

Angela Rabaglio, Angela Stöcklin, Apparat, Aurora Nealand | Baby Sommer, Bettina Boller, Bit-Tuner, Brent Bagwell, Brian Haas, Bruno Amstad, Bryan Eubanks, Burnt Friedman | Carlos Zingaro, Christian Weber, Cyril Bondi | Damo Suzuki (CAN), Dan Oestreicher, Dave Rempis | Eric Bloom | Flo Stoffner, Francois Chalet, Franz Hautzinger, Fredy Lüscher | Galoppierende Zuversicht | Hans Hassler, Hans Kennel, Hans Koch, Hanspeter Pfammatter, Harald Hearter, Helen Gillet, Humberto Quijano Ramos | Isabelle Duthoit | James Singelton, James Turrell, Jeff Albert, Jeroen Visser, Jessica Huber, Jessica Lurie, Jimi Tenor, Johanna Borchert, John Singlair, Jojo Mayer, Joke Lanz, Justin Peack | Karin Arnold, Kaspar König, Kidd Jordan, Kirk Joseph, Klaus Janek | Lauren Newton, Lee "Scratch" Perry, Lionel Friedli, Louis Schild, Ludger Hennig | Marcel Vaid, Mars Williams, Martin Krusche, Mauro Pawlowski (dEUS), Michael Günzburger, Michelle Ettl, Mike Dillon | Niels Petter Molvear, Niki Glaspie, Norbert Möslang | Paul Lowens, Pfadfinderei | Raphael Ortis, Ravi Vaid, Rob Mazurek, Roger Rotor, Roland Dahinden | Shan Kenner, Simon Lott, Skúli Sverrisson | Thomas Maos, Thomas Peter, Thomas Sarbach, toktek, Toshinori Kondo | Urs Leimgruber, Ursula Scherrer | Will Thompson, Will-y Strehler, Willem Schulz | Xu Fengxia | Yan Jun, Yann Leguay | Zule Guerra

Festivals & Konzerte

- >NOIZEFest New Orleans, USA 2017
- >SuitcaseOrchestra, Zug, Schweiz 2017
- >The Music Box, New Orleans, 2017
- >Insomniasessions, Photobastei Zürich, Schweiz 2017
- >DNK Contemporary Theatre Festival, Krasnojarsk, Russland 2016
- >Powerstation of Art Shanghai, China 2016
- >multiRAID Festival Istanbul, Türkei 2016
- >Stummfilmmarathon, Zürich, Schweiz 2016
- >Festival antigel, Genf, Schweiz 2016
- >Theater brut Wien, Österreich 2015
- >Festival Belluard Bollwerk International, Freiburg, Schweiz 2015
- >Fabriktheater Rote Fabrik Zürich, Schweiz 2015
- >yeah yeah yeah Festival Zürich, Schweiz 2014
- >SKIF, St. Petersburg, Russland 2014
- >AiR; Artist in Residence Moods, Zürich, Schweiz 2014
- >Frameworks, München, Deutschland 2014
- >KILBI Bad, Bonn Düringen, Schweiz 2014
- >VIDEO SOUNDART, Mailand, Italien 2014
- >TAZ Festival, Ostende, Belgien 2014
- >les digitales, Luzern, Schweiz 2014
- >yeah yeah yeah Dance Festival, Zürich, Schweiz 2014
- >youtopia-Festival, Ascona, Schweiz 2014
- >Incubate, Thilburg, Holland 2013
- >Worldtronics, Haus der Kulturen der Welt, Berlin, Deutschland 2013
- >Solothurner Filmtage Solothurn, Schweiz 2013
- >ArT Sengawa, Tokyo, Japan 2013
- >Filmfestival, New Orleans, USA 2012
- >Airlift Project, The Music Box, New Orleans, USA 2011
- >Patterns+Pleasure, Amsterdam, Holland 2011
- >WORM. Rotterdam, Holland, 2011
- >High mayhem Festival, Santa Fé, USA 2009
- >Sonic Cirquits, Washington, USA 2009
- >Stromereien, Zürich, Schweiz 2009
- >Unsound Festival FAIT gallery, Krakow Polen, 2008
- >Lange Nacht der Museen, Kunsthaus Zürich, Schweiz 2007
- >Transmediale, Berlin, Deutschland 2005
- >EXPO 2002, Yverdon, Schweiz 2002
- >NUJAZZ Festival, Schweiz 1996

Discographie

CUT OUT Solo Simon Berz

(2 x 7" inch vinyl, 2015, Hula Honeys)

Cut Out was recorded on the Rocking Desk, Simon Berz' extended drum set that includes piezo microphones, loudspeakers and effects. Berz plays his instrument with an array of modified drumsticks to evoke electroacoustic sounds, effect patterns and a broad variety of feedbacks. The amplification allows close-up views of the sounding surfaces and structures, while the microphones do not only pick up the sounds played, but also the environment. The Rocking Desk embraces several sound spheres: traditional drum sounds, microscopic details and tonal feedbacks. The 50 loops included reveal a small fragment of the Rocking Desk's sonic dimensions. Simon Berz created the cover images by drumming paint on to the paper while his loops were performed on three turntables.

FELL Peiden

(CD, Vinyl, 2017, unit records)

Peiden rutscht. Die geologische Situation bringt die Kirche und das ganze Dorf jedes Jahr ein gutes Stück talwärts. Die «stabile Schräglage» ist für FELL ein inspirierender Gedanke. FELL liebt das Instabile, Rissige und Ungewisse. Der instabile Zustand brachte die Künstler auf die Idee, das ganze Haus und das Dorf akustisch festzuhalten und den rutschenden Zustand zum Konzept des Albums zu machen.

«Die Klangalchimisten

Mit Peiden legen die beiden Soundtüftler Simon Berz und Tom Verbruggen aka Toktek ihre zweite Scheibe vor. Das Duo zündet mit der Wucht eines elektrifizierten Orchesters ein klanglich vielschichtiges Feuerwerk, das groove-orientiert mit einer durchschlagskräftigen Soundästhetik den Zauber emotionsgeladener Musik atmet. Hungrig nach neuen Klängen, ohne Scheu vor treibenden Beats und wummernden Bässen, kreieren Simon Berz mit seinem DIY-Instrument, dem sogenannten rocking desk, einem elektrifizierten Drum Kit, und Toktek, der mit seiner ausgefuchsten Kunst des Samplings die Welt der Alltagsobjekte in ein klingendes Universum transformiert, eine energiegeladene Tonkunst, die eindeutigen Kategorisierungsversuchen in musikalische Genreschubladen spottet. Der punkigen Energie und der treibenden Wucht des Drum & Bass werden feinziselierte, verspielte Klangmodulationen an die Seite gestellt und in die Geradlinigkeit des Rock rhythmische Stolpersteine gestreut, um einer stromlinienförmigen Musik ein Schnippchen zu schlagen. Unterstützt von einem feinstofflichen Sounddesign – die Produzenten-Legende Roli Mosimann ist für die Arbeit am Sound zuständig – entwickeln die von peitschenden Grooves durchsetzten Soundlandschaften einen hypnotischen Sog. Gleich ob fließend oder eruptiv: der feingetunte Sound von Fell besticht durch Direktheit und feiert mit ihren verdichteten Klangballungen die physischen Aspekte der Musik – die Körperlichkeit Fells Tonkunst springt an. Hinzu kommt Fells durchdachter und konzeptionell klarer Umgang mit Elektronik. Dieser steht mehr als nur im Dienste oberflächlicher Effekthascherei und wird nicht im Sinne eines simplen Supplements der Musik aufgepfropft. Fells elektroakustische Musik ist ein erquickendes Beispiel für eine experimentierfreudige Musik, in der die Elektronik rigoros und konsequent als eigenen Gesetzen gehorchendes Ausdrucksmittel verstanden und als integraler Bestandteil der eigenen musikalischen Sprache behandelt wird. Das gelingt den beiden virtuosen Tüftlern. (...) Der Mensch als Maschine ist Geschichte - Fells Tonkunst intoniert die Legende von den vermenschlichten Maschinen.» Florian Schneider, intakt records / NZZ

FELL Kidsorchestra

(CD, 2014, Hula Honeys)

The Kidsorchestra was a temporary band. This EP documents a creative journey FELL undertook at Incubate Festival in late 2013 together with the Kidsorchestra. FELL collaborated with the kids in several workshops. Starting out from scratch, they used any sounding material they could find, such as personal belongings, found objects and trash to build simple instruments. Using these, the Kidsorchestra produced rhythmic patterns and sounds, developed a tonal dramaturgy, and a performance, found a rhythm, listened (to each other), danced, spoke rhythmically and used technology to discover their unique worlds of sound. The elements found on this EP were designed, tried out, and collaboratively modified.

FELL recorded the sound figures and created four pieces of music out of the material by adding beats and melodies to the recordings of the Kidsorchestra and winding the recorded patterns, frazzled voices and atmospheric glimpses through a digital microcosm and the guts of self-made electronics. A co-production by Incubate, Badabum and Hula Honeys.

FELL EP

(Vinyl, 2012, Hula Honeys)

toktek (Holland) and Simon Berz (Switzerland) battle it out in supercharged music sessions. Playing their self-made electronic instruments/interfaces, they turn pure human emotion and body language into sound that results in a spasmodic, sweaty conversation between toktek, Simon and their machines.

The self-titled debut EP FELL is the result of excessive studio sessions in New Orleans. Their debut EP opens up a universe of living sounds. Both, Simon Berz and toktek, are masters of their instruments. The permuting songs are full of dynamic changes, fragile sound constructions mutate into a groove or a wide spread layer from one moment to another. FELL brings back organic textures to electronic music. The four tracks are full of dodgy, grooving beats, bulky micro sounds and wide spread sound layers.

LIQUID LAND

(DVD / CD, 2012, badabum)

In the fall of 2010, filmmaker Michelle Ettlin joined Swiss musician Simon Berz and Dutch artist Kaspar Koenig came to New Orleans for an art project: building instruments from trash and inviting local musicians to improvise with them. The film Liquid Land uses these concerts, interviews with the musicians and scenes of New Orleans street life, rituals and celebrations to explore the confluence of creative music, the creative process and the creative energy that draws these musicians and keeps them in New Orleans in the wake of disaster. After the experience of the 10x10=>11-project in New Orleans, documented in the film Liquid Land, Simon Berz wanted to continue the collaboration with the musicians that had been involved, wanting to capture some of the energy, joy, passion, integrity and madness, but also the social role of the music in New Orleans. Berz invited the musicians to the local Wunder studios to improvise and explore different sounds. He then went on to combine these improvisations with field recordings and spoken words to create a cinematic audio experience, which is released on CD with the DVD of the documentary.

Reanimation

(CD, 2012, unit records)

In Kooperation mit dem US-amerikanischen Lichtkünstler James Turrell und den VJs Pfadfinderei aus Berlin hat Simon Berz den neuen Bahnhof Zug eröffnet. James Turrell hat die computergesteuerte Lichtchoreografie für die Performance im Bahnhof Zug geschaffen. Simon Berz initiierte in den Räumlichkeiten des neu eröffneten Bahnhofs eine Interaktion zwischen den VJs Pfadfinderei, dem Sounddesigner Andrew Phillips und den Musikern Bruno Amstad (voc/electronics), Hanspeter Pfammatter (keys/electronics), Real Jesus (bass/electronics), Tsukiko Amakawa (keys), Markus Breuss (trumpet/electronics), Simon Berz (drums/electronics/concept). Die Einrichtungen sollten künstlerisch bespielt werden, bevor der Bahnhof seiner eigentlichen Aufgabe übergeben wurde. Die VJs bedienten sich des bekannten Bildmaterials der SBB. Die Musiker spielten nach einem musikalischen Taktfahrplan, der immer neue Zusammensetzungen generierte. Bahnhofsansagen dirigierte deren Auftritte. Alle 12 Minuten kündigten Zugansagen den Auftritt oder das Ende eines Auftritts der Musiker an. Nach jeder Stunde benutzten die Musiker einen anderen "Zug". So entstehen immer wieder neue Musikformationen. In dieser Nacht fuhr im Bahnhof Zug ausnahmsweise Züge aus der ganzen Welt ein. Bis um 6.00 Uhr, als der Bahnhof seiner eigentlichen Aufgabe überlassen wurde.

ige*timer

(Vinyl, 2010, everest records)

The moment – hard to be in it, even harder to catch it. The Duo ige*timer has dedicated itself absolutely to that search of the moment. Klaus Janek and Simon Berz let their music grow out of the situation surrounding them. They have been on a tour through the States and at the concerts in Baltimore, Philadelphia and New Orleans they switched their recorder on. The three pieces on Ice Cold Pop are a documentation of their perception of these cities. Nothing is preset, nothing reused. Klaus Janek plays double bass and laptop, Simon Berz his handmade analog sound generators,

electroacoustic drumsticks and whatever material he found on the journey and decided to use as an instrument. The pictures of the filmmaker Michelle Ettlin are inspired by these cities, the people and the music, and make this journey not only audible but also visible to us. The project Ice Cold Pop is probably the most artful way to set up a travel documentation.

Walls by APPARAT

(Vinyl, CD 2007, shitkatapult records)

Walls is the third studio album by electronic musician Apparat, released in 2007. The album received positive reviews from critics, with Allmusic calling the album "remarkable" and saying that it "ranks as his best yet.". Pitchfork compared the album to the work of M83 and Slowdive, calling it "one of the best electronic dream-pop records in a while". Most reviews highlighted "Arcadia" as one of the finest tracks on the album. Simon Berz played drums on this tune.

Website, Musik, Videos & Medien

>www.simonberz.ch

><http://www.monstergroove.ch>

><http://www.badabum.ch>

><http://www.fellband.org>

><http://www.lqdlnd.com>

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