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SInce 1986

Edited by Simon Castets and Karen Marta

SI

Koenig Books, London

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Foreword

Maja Hoffmann

Swiss Institute entered my life not long after I moved to SoHo and the East Village on and off in the 1980s. Contemporary art in New York at that time often operated through flamboyance and excess, bold and dramatic gestures that generated an irrepressible, almost nervous, excitement. So, from the outset, SI always felt like a refreshing anomaly: tucked away in a townhouse ornamented in the style of an Alpine chalet were subtle, intelligent, and powerful exhibitions that showcased the leading artists, writers, architects, and designers of my home country and beyond. As a Swiss expat myself, I felt inherently acquainted with SI's mission to promote Swiss culture in New York. Yet in the context of the new, vibrant city that fascinated me so much, this familiarity was instilled with unexpected novelty. Living abroad, Swiss art read differently.

Throughout this book, the reader will encounter countless examples of Swiss Institute's adventurous, imaginative history. I have fond memories of visiting the exhibition *Chocolate!*, organized by Carin Kuoni and Ingrid Schaffner in 1995 at SI's space at 495 Broadway. Almost a decade into its history, SI was beginning to observe itself and its mother country with a sharp, witty irreverence that would foreground much of its programming for years to come.

As this book demonstrates, SI's Swissness soon became entangled with the city in which it took shape.

The organization's responsibilities became twofold: a dedication not only to the promotion of Swiss culture abroad but also to the promotion of artists living and working in New York City. This duality yielded an enduring collection of forward-thinking exhibitions and inventively interdisciplinary programs. Perhaps most consequentially, it allowed Swiss Institute to evade easy classification. This book endeavors to draw out the threads that unify its diverse and nomadic history. It is humbling to observe the outstanding achievements of the brilliant minds who made Swiss Institute what it is today.

After serving on SI's board of trustees, I was appointed to the role of chair in fall 2016, a period of great change for the institution. One of my first tasks upon arriving at SI was finding a new, long-term home. We searched high and low throughout New York City, and found a former bank on the corner of St Marks Pl, which we quickly turned into a welcoming home in service of our mission and public. When hunting for a new space, we did not immediately set out to look in the East Village. But when we encountered this unique building nestled into this bustling corner, I was reminded of the energy that greeted me decades ago when I first arrived in New York. Both the city and Swiss Institute have undergone immense transformations in the last thirty years, but I believe some things remain constant; the East Village and Swiss Institute remain vital centers for artists and their ideas. As we settle into this new space, we seek to honor

the legacy of our storied neighborhood, which means so much to so many.

Since the move, the size of our audience has exponentially increased, our exhibition calendar has expanded, and we have initiated free workshops for children, teens, and seniors. *SInce 1986* is a testament to the last three decades of growth and the remarkable work done by those who have been a part of the SI family. I am deeply grateful to all who have contributed to this outstanding publication. To the supporters including my brilliant fellow Trustees who have generously rallied behind our mission, to the visitors who have engaged with our programs, and to the artists who continue to expand the ways in which we encounter the world, this book is for you.

Introduction

Simon Castets

Why Swiss Institute? SI has always been all over the map, so when individuals are first introduced to the organization, questions arise. Do we only exhibit the work of Swiss artists? Are we a foreign outpost of the Swiss government? Could we be of assistance in the acquisition of a Swiss passport? Much of this uncertainty can be attributed to our name: an enigmatic blend of bureaucracy, hospitality, and placidity. Devoid of context, the name evokes an image of a well-run, state-of-the-art clinic tucked away in a remote Alpine village. It is both specific and opaque. This status of being an "SI" is not exclusive to our organization. There are many SIs: of bioinformatics, of allergy and asthma research, of bee research, of snow and avalanche research; the list continues to grow. Moreover, we are also not the only SI devoted to art: SIs (with slight titular variations) are vital cultural centers in Rome and Paris. So where does that leave us? What does an institution that bears the name of a country recognized for its mountains and yodeling contribute to a city with an equivalent population, already brimming with artists and places in which to exhibit their work?

Our decision to make this book came thirty years after SI's founding in 1986, in a brownstone on Manhattan's Upper West Side that catered to young Swiss women looking for work in New York. It was called, sweetly, Swiss Home. In the years since,

under the inventive auspices of a few dozen trustees and seven directors, SI has inhabited various locations throughout Manhattan: a SoHo loft that loomed over Broadway, an airy lumberyard near Canal Street, a narrow shopfront on a Tribeca side street, and, as of 2018, a former bank on St. Mark's Place, the East Village's notorious cultural epicenter. Our move to this new, long-term location prompted a retrospective, archival impulse. For decades, with an unmistakable quirkiness, SI had demonstrated a commitment to experimental practices, provided opportunities for emerging and under-recognized positions, championed the work of female artists, and challenged traditional exhibition formats. This book seeks to compile the conversations, exhibitions, and cultural phenomena that comprise SI's unorthodox history, in an attempt to articulate how the institution has functioned in its immediate surroundings of New York City, first and foremost as a hub for international art with a Swiss bent. In describing Switzerland's own Thomas Hirschhorn's archival tendencies, Hal Foster writes, "this is not an imperative to totalize; rather, it is simply a wish to relate . . . to collate some of its traces."[1] In mining our own archives, and presenting them to you, we sought the same approach. Personal recollections are presented alongside official press releases; snapshots meld with exhibition documentation. SI's ambition has always been twofold: to present Swiss art to those living outside Switzerland and to contribute to the New York

cultural landscape as a generative nexus for the most pertinent discourses in contemporary art. As you will see, often the two are not mutually exclusive.

The structure of *SInce 1986* is simple. It begins with a long-overdue oral history conducted by SI curator Laura McLean-Ferris that weaves together histories and anecdotes from each SI director, along with artists and curators who count among the greater, ever-expanding SI family. Through these conversations, one can trace the evolution of SI from a small but inventive outlet for Swiss expats, to a driving force behind New York's independent scene (McLean-Ferris describes SI during this period as an "open secret"), to a new landmark on one of Manhattan's busiest street corners.

In this oral history, we hear from luminaries like Roman Signer, who climbed a rope to the gallery's ceiling to leave an imprint of his boots; Mai-Thu Perret, who, in homage to Krazy Kat comics, staged a balletic love triangle involving a dog, cat, and mouse; Lawrence Weiner, who filmed a porn movie at 495 Broadway; and Jordan Wolfson, who had his US institutional debut at SI. Along the way, the reader will encounter tales of scandal and intrigue, including an FBI investigation, skinny dipping, and a vengeful sex doll.

This is followed by a comprehensive contextualization of SI within the broader cultural landscape of 1980s New York City by art historian Mary Anne Staniszewski. Set against the backdrop of the Reagan administration, an aggressive real estate

context, and a New York art world that was recognized largely for its bravado, the founding of SI in the Swiss Home townhouse reads as a quietly radical gesture. Staniszewski notes that, due to its noncommercial status, SI was quickly able to incorporate strokes of both Swiss and international avant-gardes into its program, a sentiment also evident in Boris Groys's *On the New*, first published in German in 1992. Six years after SI's founding, Groys wrote, "a unified system—encompassing museums, libraries, and other institutions for the preservation of cultural information—is detaching itself from concrete national cultures."[2] What becomes apparent under the tenure of Ziba de Weck Ardalan, Ariane Braillard, Carin Kuoni, and Annette Schindler is that the loosening of SI's "Swissness" is not merely rooted in the inclusion of artists from the United States or other countries, such as Martin Puryear or a Japanese dance troupe, but also in a redefinition of "Swissness" itself. Discourse surrounding the rights of women, still a relatively unexplored topic a mere eighteen years after Swiss women received the right to vote, soon entered SI's programming. An entire exhibition on chocolate—a personal favorite—both celebrated and skewered Switzerland's greatest export. Herzog & de Meuron, then a young architecture firm, debuted several architectural models in its first institutional exhibition in the United States.

The majority of *SInce 1986* is comprised of images and texts detailing major exhibitions at SI. Placed for the first time in such close proximity,

the photographs and documents cogently present SI's multifaceted position. The images alone say more than I ever could. Meret Oppenheim drawings precede a hovering Takashi Murakami balloon. Swiss Guards, dressed in full regalia, stand dutifully outside the building's doors in a work by Gianni Motti. Glossy and gnarled black canvases by Jutta Koether and Steven Parrino provide the set for a noise concert. A reworking of Swiss flags alerts pedestrians to the fact that the Swiss on the fourth floor are up to something. Collectively, this archive demonstrates SI's relentless adventurousness and willingness to get weird. Harald Szeemann, our Helvetic forefather, once said, "Perhaps my chaos will also become classic."[3]

In a performance at our 102 Franklin Street location that centered on themes of rumors and origin stories, artist Ramaya Tegegne posed a question: "How do you build a scene in a city?"[4] For so many New York institutions, the scene and the city were one and the same. But SI yielded something different, something that felt insulated from the hyper-networked social scene of contemporary art in New York. It could be attributed to the fact that SI was founded by expats, its disposition informed by the status of the outsider. Or the freedom that comes with a fresh start, the bemusement of making things in a city where so much is so new. Upon arriving in New York, I was lucky enough to immerse myself in this environment that directors before me had cultivated, and I fondly remember visiting SI at 495 Broadway.

Like many, I was deeply impressed by the rigor, risk, and sense of community that characterized its programs.

Upon assuming the role of director in 2013, I sought to draw out several of the themes that I observed throughout SI's history, the first being its forward-looking support of female artists. Since its founding, SI has staged major institutional exhibitions by Sonja Sekula, Latifa Echakhch, and Pamela Rosenkranz, and, since starting at SI, I have had the privilege of working on the first institutional solo exhibitions in the United States for Olga Balema, Dora Budor, Christina Forrer, Nancy Lupo, Jill Mulleady, Marta Riniker-Radich, Aviva Silverman, and Allyson Vieira. In addition to championing conceptual artists, SI has remained an organization committed to showing the work of under-recognized artists such as Heidi Bucher, Hans Schärer, Niele Toroni (his first US exhibition in twenty-five years), and (though famous in the music world) Lee "Scratch" Perry. A third tenet of our mission is to reinvigorate group exhibitions into challenging theoretical propositions. Exhibitions have investigated the risks and rewards of gambling, the idiosyncrasies of Swissness, the treatment of artworks as cinematic and televisual props, the complexities of "community," and the culture of New Glarus, Wisconsin, also known as "America's Little Switzerland." A new initiative that I was proud to introduce to SI's programming is our Annual Architecture and Design Series. Dedicated to innovative methods of exhibiting architecture and

design, the initiative has generated some of SI's most well-attended exhibitions. Andreas Angelidakis, Anna-Sophie Berger, Felix Burrichter, and Niels Olsen and Fredi Fischli have curated exhibitions on topics such as domestic surveillance, readymades, absurdist dramas, and exoskeletal fashion. In recent years, SI's public programming has assumed an interdisciplinary approach, incorporating thought leaders in fields including, but not limited to, galactic space travel, cryptocurrency, plastic surgery, and artificial intelligence. In broadening our programs' scope, SI engages a more diverse audience.

SInce 1986, as ever with SI, gives artists the last word. The book closes with a series of commissioned projects. Some offer well wishes on the occasion of our thirtieth anniversary, others present images that recall artists' previous exhibitions at SI, and others have nothing to do with SI at all. The vast spectrum of responses provides a snapshot of the institution as it approaches middle age.

With each move, SI has added another dimension to the nuances of its institutional identity, and moving to the East Village has proved no different. In some ways, SI has grown up, become a larger institution. More people visit us than ever before. We have started to offer free education programs to groups of all ages. We have a permanent home. Yet in spite of all these developments, SI is largely unchanged. Artists come first. Our team is still small. It is still free to visit SI and attend all of its programs.

Since 1986, SI has challenged the notion that it is an organization for the Swiss, by the Swiss.

That vital contradiction and the generative tension it causes is the driving force behind the hundreds of exhibitions we have staged since our founding. SI is an institution that works against trends. At a time when museums are seeking larger, more grandiose, or entirely new premises, SI opted to transition to a space of equivalent size. This move echoes our early days, in which small gestures yielded significant results. Unburdened by a collection, SI's human scale remains its strongest asset. And while this book seeks to illuminate commonalities that have strengthened SI throughout its many directors and locations, the overriding characteristic that has coursed through our history is the institution's ambivalence toward classification. SI is never just one thing. Each program and exhibition is an opportunity to challenge the expectations of those who visit us. If there are no questions, we are not doing our job. Keep asking.

1
Hal Foster, *Bad New Days* (London: Verso, 2015), 59.

2
Boris Groys, *On the New*, trans. G. M. Goshgarian (London: Verso, 2014), 63.

3
"Interview with Karin Prätorious and Harald Szeemann," in *Harald Szeemann: Individual Methodology*, ed. Florence Derieux (Zurich: JRP|Ringier, 2007), 45.

4
Ramaya Tegegne, *Bzzz Bzzz Bzzz (New Jerseyy)*, audio recording of a performance held at SI, October 5, 2016.



Swiss Institute banner
at 495 Broadway, 2001

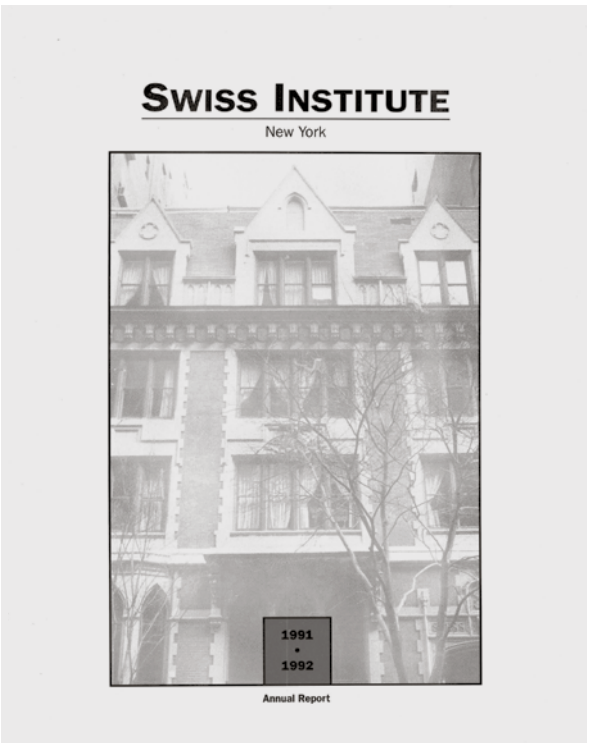
Voices of Swiss Institute

Laura McLean-Ferris

Swiss Institute is an independent arts institution that has been based in New York City for over thirty years. It was started by a group of Swiss patrons living in the city who were interested in the arts, although it has never been a national cultural organization, but something more hybrid and flexible.

Beginning in 1986 on the Upper West Side in the Swiss Home, the project initially showcased the Swiss arts in a broad sense, including dance, literature, cinema, art, craft, and elements of the national culture. After a short time, Swiss Institute began to focus on contemporary art projects, and included the work of artists outside Switzerland, often pairing practitioners from New York and Switzerland. Under the guidance of seven directors, it has developed, nurtured, and maintained an unorthodox position in New York. Here we trace the history of its idiosyncratic approaches.

At the time of writing, Swiss Institute has just moved into the most permanent location in the organization's history at 38 St Marks Pl, and so we have decided to collect the live voices of those who have shaped the institution, while its current staff engages in projects related to archiving and reflection in preparation for this change. While the official record is important, it's also true that the nuances of individual approaches can become lost in the writing of institutional history as a celebratory document. Swiss Institute has always been independent, and though it has maintained its mission to promote the national culture of a country less than twice the size of the state of New Jersey, it has simultaneously become an international institution for which cross-cultural dialogue is paramount. This document captures some of the unofficial messages, mistakes, happy accidents, relationships, and everyday textures in the life of the institution.



Swiss Institute Annual Report, 1991–92

1986–94: Swiss Home, 35 West 67th Street

As the organization first began to take shape, Ziba de Weck (now Ziba de Weck Ardalan) was approached by Charles Ziegler, a prominent member of the Swiss art community in New York, to become Swiss Institute's inaugural director. The first space, the Swiss Home, was a townhouse on the Upper West Side, near Central Park.

Ziba de Weck Ardalan, Director (1988–89):

New York was quite ebullient in the 1980s. There was no competition to New York back then: it was an incredibly vibrant place. Many ambitious artists wanted to spend time in the city because there was an idea that this is the place you had to go to make it. It was vital to have an open place at the forefront of contemporary art, so I made the decision to do a number of things: one of them was to kind of pair, wherever possible, a Swiss artist with an American artist, in order to get more visibility for the exhibitions. I knew many Swiss dancers and choreographers who were working in New York. There were quite a number of them, and I thought we should harness their energy, so I started weekly dance and performance events. I also ensured that there would be a publication for each exhibition and a banner outside so that people would know to come in. It was particularly funny when we did a show with Not Vital (*Walls and Spaces: Three Swiss Artists*, 1987) because, when people on the street saw the banner with the dates, they would say, "What does it mean, *not vital*?"

Ariane Braillard, Director (1990–92):

I had been working in Switzerland for Swiss Institute, sending information, going to see museums, and visiting artists. When Ziba decided to leave, an interim director took over for a very short time, and then I was asked if I wanted to take the reins. I didn't feel ready but I decided to go for it. I think my greatest achievement was to approach the job like an octopus: to go in all directions, to attract very different kinds of people that could put me in touch with as many organizations as possible that were not necessarily Swiss but based in the United States. I'm happy with the way I pushed dance festivals—they were so successful and gathered a lot of attention. We would often stage events at St. Mark's Church in-the-Bowery. There was a great ready-made audience for dance around the Lower East Side at that time. The problem of being director during my years was a philosophical one. It was no longer fashionable to present artists based on nationality, but, interestingly, many Swiss artists live outside their home country.

Carin Kuoni, Director (1992–97):

The Swiss Home was built in 1905 by Swiss immigrants for Swiss immigrants and, in particular, at that time, young Swiss women who would come to New York to seek employment. It was an amazing, beautiful brownstone with a lovely lounge area, a living room, a big kitchen, and a dining room downstairs, and upstairs there were around twenty little rooms for these young girls to live safely in the big metropolitan city. It had the heraldic signs of all the Swiss cantons above the entrance. The door stoop leading up to the entrance had a low, little grate with the initials SH for Swiss Home, where you could scrape any dirt from your boots before entering the building. Because of the building's design as a large house, artists would sometimes stay upstairs while exhibitions were held in the "living room." When Jacques Herzog lived upstairs for a while before the exhibition *Herzog & de Meuron: Five Competition Entries* (1994), he would descend down this flight of quite beautiful



Swiss Institute Inaugurated in New York

Inaugurating the Swiss Institute, from left to right: Ambassador B. de Riedmatten, Antonio Vitali, Armin Hofmann, Dorothea Hofmann and Dr. Charles Ziegler, President of the Swiss Center Foundation. (Photo by Kathy Mahaffey)

A new cultural gathering place for the New York Swiss community recently opened on May 7 in the Swiss Town House at West 67th Street in Manhattan. Inaugurated as the Swiss Institute by the Consul General, Ambassador Bernard de Riedmatten, the Institute plans to feature exhibitions of contemporary Swiss art, as well as lectures and concerts.

Thirty pieces from noted graphic designer and educator, Armin Hofmann were recently on display. The next exhibition will present the works of eight artists from Ticino, Switzerland.

The Swiss Institute is a joint venture by the Swiss Center Foundation and the Swiss Benevolent Society, who owns the Swiss Town House. The Institute is also supported by a number of Swiss companies.

Press clipping from the *Swiss American Review*, 1986

and elaborate stairs every morning in a very tight, red running outfit and then kind of sail over to Central Park and jog. That same year, I organized an exhibition (*Fragments of Imaginary Landscapes: Joan Nelson and Robert Walser*) and a conference, "Robert Walser and the Visual Arts." I invited Hans Ulrich Obrist to give a lecture at the conference and install his *Robert Walser Museum* (1993). Hans Ulrich was still wearing these incredibly big hats, and he somehow got down the staircase with his hat still on his head. Something that I found really influential for this project was the magazine Walter Keller was editing at the time. He was one of the original publishers of *Parkett* (1984–2017) but he also had his own magazine that he had started in 1978. It was called *Der Alltag* (The Everyday) and it was dedicated to everyday nothingness. It was fantastic and really stimulating and important to my own thinking.

Hans Ulrich Obrist, Artistic Director, Serpentine Galleries, London:

One of my earliest projects, *Robert Walser Museum*, began in 1993. It was a museum on the move held in a vitrine. Carin had heard rumors about this museum and invited me to give a lecture. She was organizing a very scholarly conference, with all of the world's experts on Robert Walser, which, of course, I wasn't. I was just a student who had never really done a public lecture in his life! There was a little bit of a panic but I wrote about Walser's obsession with vagary and the in-between space: Walser called it "limbo space," a periphery between loss and salvation. A space beyond any redemption, a space of nothingness. I had become interested in making the museum-in-a-vitrine a kind of a limbo museum, something that could possibly define *limbo space* for a museum. I thought it could be a museum space beyond redemption, a space of nothingness.

Carin Kuoni:

No one in New York really knew very much about Walser then, except for Susan Sontag, who was the first and, at the time, only American writer to endorse his work. My challenge was to persuade the Robert Walser Archive that Swiss Institute was indeed an appropriate venue in America, and that it should lend its works to us. And so I got Susan Sontag to write a letter to the archive, saying that the exhibition was a very important undertaking, and to please, please, please facilitate the loan of these pieces. We did end up getting the loan, and I did something which now might be inconceivable: I dropped by the archive and picked up the drawings. I put them in my suitcase and got on the plane. We juxtaposed Walser's micrograms with miniature paintings by an American artist named

Joan Nelson. This was a continuation of Ziba's original idea of introducing a Swiss artist by pairing them with a much better-known American counterpart. Nelson was very prominent at the time; she was showing with the Robert Miller Gallery and had just finished an advertising campaign with Gap. Images of her and the interior of her studio were displayed on posters at the bus stops on 57th Street. Her works at the time were very small, and Robert Walser's microscripts were also very tiny. It was an incredibly beautiful, jewel-like, precious, tiny little drawing show in a setting that conveyed that sense of intimacy and poetry.

Performance view of Gianni Motti, *Talk Is Cheap*, 2001, at 495 Broadway



1994–2011: New Era Building, 495 Broadway

In 1994, Swiss Institute moved to the third floor of a building on Broadway, in the kind of classic SoHo loft associated with the downtown New York of the 1960s and '70s: the multistory Art Deco New Era Building. There were restrictions about how visible Swiss Institute could be from the street, and so, within the art world, our institution began to have the atmosphere of an open secret.

Carin Kuoni:

The new building was lovely. For the first show, Not Vital and Olivier Mosset curated an exhibition (*Double Vision*, 1994). They suggested that the title of the show should be *Hot and Crusty* because that was the name of the bakery on the ground floor. I didn't think I could sell a show called *Hot and Crusty* to the board, so we didn't give the show that title, though I always regretted it. As far as the architecture of the building itself, we did have some artists respond to the details of the space. During the exhibition *Time Wise* in 1996, Keiko Prince, a Japanese artist and fellow at the MIT Center for Advanced Visual Studies, measured the changing inclination of the sunbeams every day and recorded the effect on the library floor. She noted that at noon, more or less, the surface of certain parts of the floor began to glisten and shine a little bit. It was oil from the old machinery that had seeped into the wooden floor and became warmed up by the sun that hit the floor at that moment and liquefied the oil, so, for a couple of hours each day, you could see it. And then it solidified again because the sun had moved and it got cold and the floor became dirt and brown and wood again. She demarcated the sun's effect and traced time that way.

Olivier Mosset, artist:[1]

When Swiss Institute was moving to Broadway, Carin asked Not and I to curate the first show at the new space. Of course, I agreed partly because I have a lot of respect for Not. I remember a party at his place where everybody was speaking Romansch, which was impressive. I realized just now that there were two Christians in *Double Vision* because we asked both Christian Philipp Müller and Christian Marclay to perform. Christian Marclay is actually an American, though he was raised in Switzerland.

Carin Kuoni:

I can still trace some of my current interests back to the root of the exhibition *Red River Crossings – Contemporary Native American Artists Respond to Peter Rindisbacher (1806–1834)*, 1996. I had come across a body of work by a nineteenth-century Swiss artist, Peter Rindisbacher, who painted America's indigenous people at West Point. The main emphasis of the show was on contemporary Native American art practices, and it tried to approach an incredibly contested and difficult position: a European artist who accompanies an excursion of westward expansion, where Native Americans undoubtedly suffered greatly. The question was how to bring that work into the present in a way that was as legitimate as one could hope for and be respectful to a mission that a nineteenth-century artist was part of. I created an advisory committee to assist me in how to approach this exhibition. And it so happened that Alan Michelson was in the show and made watches called *Chippewatches*. Since 2016 I've been working with him at the Vera List Center on a project that includes some very important initiatives related to contemporary art made in some contexts that I consider a continuation of the *Rindisbacher* show a decade earlier at Swiss Institute.

REPORT ON THE NEW ERA BUILDING ("495 BROADWAY")

The New Era Building on the site of 495 Broadway commenced construction on May 2, 1892, and was completed on March 30, 1893.[1] The original owner of the building was Augustus D. Julliard, who intended to use the space as a "1st class store."[2] The original cost of construction was $225,000. Alfred Zucker had been the architect for the New Era Building, which now could be added to his list of architectural credits in New York City. His other works include The Progress club-house on 5th Avenue and 63rd Street (1890)[3]; The Hotel Majestic on Central Park West and 72nd Street (1891)[4]; the NYU Law School building (1895)[5]; and the home of Jacob Rothschild at 31 West 57th Street.[6]

The New Era Building stands at 115 feet (8 stories), and is 50 x 200'4." Its partial cast-iron facade is divided into three double bays, and is comprised of brick, stone, terra cotta, iron spandrel panels, and a copper mansard roof."[7] The two ground level Doric columns are "squat" in proportion.[8] Above each double bay is a row of three alternating double columns, and medallions.The spandrels of the three arches below the mansard roof are decorated with volute and tendril-like ornaments.

In the rear of the building, facing Mercer Street, the pier capitals of the ground floor are stylized after those of either the Greek Anthemions, Macedonia, pilasters from Venice, or pilasters from Florence.[9]

The New Era Building lies within the 26 block SoHo Cast-Iron Historic District, " '[the] largest concentration of full and partial cast-iron facades anywhere in the world'."[10] The area is protected under a 1973 law after being saved in the late 1960's from plans to build a Lower Manhattan Expressway through SoHo.[11]

Cast-iron became a popular building material in the rapid economic expansion of the 1850's.[12] Its use as an " 'exterior of buildings is believed to be of purely

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1 "SoHo Cast-Iron Historic District Report." 1973:41.

2 "Project SoHo New Building Application Information Form." Feb 19, 1892.

3 in *American Architect and Building News.* Vol.30:154.

4 Tauranac. 1985:227.

5 White. 1988:112.

6 Tauranac. 1985:227.

7 "SoHo Cast-Iron Historic District Report." 1973:41.

8 White. 1988:94.

9 vertical files on Broadway. New York Historical Society.

10 White. 1983:93.

11 Ibid.

12 "SoHo Cast-Iron Historic district Report." 1973:12.

Report on the
New Era Building, 1994

→
495 Broadway, 1994


SOHO
FUTON SHOP
212 219-0055
NEW ERA BUILDING
Home Fashion Outlet
GIFTS-BED-BATH

Roman Signer, artist:

When I had my first exhibition in 1997 at Swiss Institute, it was an exhibition of photographs. I also made an action, which I called *I was here*, which is referenced in the title *Ich War Hier—I Was Here* (1997). I attached a rope to the ceiling and climbed up, wearing rubber boots with soles that were painted black. When I reached the top, I turned around and put my footprints on the ceiling. It's a pity that later the footprints were painted over. During the installation, the Swiss photographer Robert Frank dropped by and I talked to him. He said that he liked the humor in my work.

Annette Schindler, Director (1997–2000):

If I had to sum up Swiss Institute, I would say that it is consistently effervescent. Thematic exhibitions, rather than solo shows, allowed us to connect to new ideas in art, technology, and music, so they became my preferred format at that time. The major institutions in New York in the late 1990s were barely covering all of the exciting activities that were happening on the fringes—in electronic music, fashion, youth culture, gender theory, and digital technologies, which provided a wide and lively field for Swiss Institute. It was also important to me to work with artists who had an ability to find a visual language for some of the urgent and burning matters of the time, of our generation, of our world. They made the space part of the New York art scene rather than merely a place to showcase Swiss artists. I was able to keep Swiss Institute's doors open to informal meetings of numerous groups of artists and scholars. One unforgettable collaboration was with Parasite, a group of artists including Julie Ault, Martin Beck, Mark Dion, Andrea Fraser, Ben Kinmont, Christian Marclay, Christian Phillipe Müller, Nils Norman, and Jason Simon. They organized discussions and panels which rarely resulted in objects, though Swiss Institute displayed the Parasite archive in 2000.

Marc-Olivier Wahler, Director (2001–6):[2]

I initially planned to do a show that was titled *MAYDAY MAYDAY* with the subtitle *The Story of the Pilot Who Realizes His Plane Is Going to Crash*. And I thought, oh, a good opening date could be September 11, 2001. Unfortunately, that wasn't a good date, especially with such a title. In the end, there were ten artists stuck in New York City for around ten days. There were no hotels. Everyone was staying at my place; it was like a dormitory. Then, a month later, the receptionist told me, "Marc-Olivier, there are two guys from the FBI looking for you." And so they came to me, and FBI agent Smith, you know, a guy with dark sunglasses but no identity, started to ask me questions about the exhibition. We opened the exhibition a month later under another title, *UNTITLED*: *The Story of the Biker Who Realizes His Throttle Is Stuck*. However, the ad for *MAYDAY MAYDAY* was still in *Artforum*, with the original opening date of September 11, 2001.

When I was hired by Swiss Institute, I told the administration, you know, the best advertising you could do for Switzerland is to appear international. So I started to make an international program. There was a change in the board, and a year later they were really wondering if they should keep me. There was a board meeting where they were asking all the board members, "Should we keep Marc-Olivier Wahler or not?" And then they asked the longest-serving board member, who had been there from the beginning, and he said, "You know, as far as I can remember, we always did it like this." Which was not the case, but he was kind enough to say that Swiss Institute always had an international program, and we should continue doing this. And then everyone was on board, and from that point, from that moment on, everyone was convinced Swiss Institute should be international, that it has to be international, and I think that's the thing about it. I'm convinced

that an art institution has to be a kind of lab to test things, which means that when you test things, when you stage exhibitions, things can fail. Failure has to be integrated into the system. The market cannot afford failure, but if you want to move forward, the way is through experimental institutions.

Gabrielle Giattino,
Associate Curator (2002–6):

Not long after I started, I remember Olaf Breuning coming in, probably during Ugo Rondinone's show (*Lowland Lullaby*, 2002), to have a meeting with Marc-Olivier about his upcoming show. Olaf said, "So what I want to do is close off the library and tear down all the bookshelves, and punch a hole through the wall." And I was thinking, "Yeah, right. Get over yourself, man. Good luck." But Marc-Olivier was like, "Sure, that sounds great." That was initially kind of shocking but a really important lesson for me. If you work with an artist you believe in, you kind of have to say yes, if you can. So we just ripped it down. It was nuts. The library was just completely destroyed. It was total debris and you'd have to climb through a hole in the wall to get into another room, which was totally sealed off otherwise. And then there was a coffin, this new kind of coffin that you could get tricked out like a van: painted and airbrushed. And so we had to order this coffin and a sex doll, like a RealDoll. I did draw the line there. "You know what?" I said to Marc-Olivier, "I don't really feel comfortable buying this sex doll. Why don't you take care of this." And so he did.

Steven Parrino (1958–2005), artist:

During the making of the exhibition *Black Bonds* (2002–3), Jutta [Koether] and I had a discussion about failed paintings. Maybe the color wasn't right or they were fucked up in some way (physically, ideologically, or by situation). Our solution was to save them by blacking them out, canceling the image / object. A positive / negative, deconstruct to reconstruct, chaos to order to chaos . . . We decided to show these reclaimed paintings and dedicate the show to George Grosz's *Dada Death*, a character caught in the flux between dissonance and consonance.[3]

Gabrielle Giattino:

Black Bonds was a very important show for me. Marc-Olivier had worked with Steven Parrino on a show at CAN (Centre d'art Neuchâtel), which he kind of founded in the town that he grew up in. Steven's piece was called *The Self Mutilation Bootleg* (1998). He showed it in Neuchâtel on the condition that it would be destroyed afterward, but Marc-Olivier saved it. And I think Steven was kind of pissed. He was like, "Well, okay. Fine. If you can get it back, you can bring it to New York, and we'll show it and then we'll destroy it." He and Jutta were really close—they played in the band Electrophilia together—and they came to Marc-Olivier and said, "We want to do this two-person show, and we want it to be basically a destroyed set for a series of noise performances and kind of model it after Cabaret Voltaire." Merzbow played, Electrophilia played twice, Thurston Moore played. Christian Marclay. And it was wild. The Merzbow concert was honestly the loudest show I've ever been to in my life.

I mean, Marc-Olivier really liked to throw parties and Swiss Institute was pretty famous for throwing good parties. The Halloween party was a big one. I guess a lot of mountain scenes in Bollywood movies are shot in the Alps because the mountains in Kashmir are contested, and that fed into the idea of having a Bollywood party. There were sword swallowers and belly dancers. And, of course, we invited members of the Indian embassy, but it was just debauchery. Gogol Bordello played. I think we benefited from being on the third floor. We could never have had the parties that we had if we'd been on the ground floor.

Olivier Mosset:
Thanks to Marc-Olivier, I was very happy to be able to bring *Before the End (The Last Painting Show)* (2004) from Le Consortium in Dijon to New York. The idea of the exhibition, which became at Swiss Institute a more historical affair, was to show the paintings or formal works (mostly monochrome or minimal) of conceptual artists before they became strictly conceptual. *Before the End* was a reference to something Robert Barry, who was in the show, said: "Conceptual art was the end of modern art."[4] Of course, these paintings were the last paintings of these artists, but I have the feeling that modern art has not ended, that the so-called avant-garde does not really exist anymore, at least not in art, which is not necessarily a bad thing because it allows a lot of different things to happen.

Gabrielle Giattino:
I remember two projects. One was in 2004, called *Until the Last Dance*, by San Keller of San Dance Company, which was presented on behalf of Swiss Institute at the 2005 LISTE Art Fair Basel. Basically, you'd sign up and choose a song and sign a kind of contract with him that anytime the song was played anywhere for the rest of your life you had to dance to it. I didn't sign because I think I had the foresight to know that I wasn't going to want to dance every time. But I remember Erin McMonagle's song was "I Wanna Dance with Somebody" by Whitney Houston. Marc-Olivier's song was Plastic Bertrand's "Ça plane pour moi," and anytime I hear that song, I think about him.

The other was a project in the exhibition called *Do You Like Stuff?* (2005) by David Adamo, who worked for Swiss Institute at the time. David set up a kind of archive about stalking a man named McGregor Card, who we all knew because he was dating someone who also worked at Swiss Institute. Anytime we would go out with him, David would surreptitiously take his napkin and then catalog it. He had this whole catalog in a flat file. McGregor had no idea that David was doing this, and when he came to the opening, we were all thinking, "What is McGregor going to think?" David was even making cultures of his saliva, which he displayed on a microscope and slides. Luckily, McGregor said, "This is the best artwork I have ever seen."

Mai-Thu Perret, artist:
Obviously, for Swiss artists it's really been a place to present their work, but I also think Swiss Institute has been a consistent point of return for a broader community in the way that it's really more about New York. I have great yet sad memories of hanging out with the now deceased Steven Parrino there when we were in a show together called *None of the Above* (2004–5), around Thanksgiving. Thus there is definitely a sense of continuity that develops over the years in the relationships between curators and artists.

Gianni Jetzer, Director (2006–13):
When I came in as director, I saw that the space contained a relationship with the past; the SoHo loft was an important site for New York art history. It also had this speakeasy quality. The craziest event down on Broadway was probably *Dark Fair* (2008) with Milwaukee International because there were something like 3,000 visitors in twenty-four hours. It was craziness day and night. But I think, back in the day, we were just seen as an alternative culture or subculture. For quite some time, there was still a separation between what the art market would offer and the position of a not-for-profit institution. I think, at a certain point, those two realities merged more and more.

The Fischli / Weiss show *Books, Editions and the Like* (2007) is a show I remember very fondly. There were so many specifically Swiss elements in the duo's work. For example, there is this Swiss sausage called *cervelat*. People go

hiking in the summertime and just barbecue *cervelat* in the forest. So I thought, why shouldn't we bring sausages and just hike with both artists? The hike was very popular. I think about sixty people attended. Some people expected Peter and David to turn up in disguise, in bear and rat costumes or something, like a performance. But when people realized that it was just a hike, a lunch, and a swim in the lake with the two of them, I think it became even more special. They loved the idea. There was sunshine, it was a beautiful day, and it was a great time.

Jordan Wolfson, artist:
I remember the hike with Fischli / Weiss very clearly. I had just gotten back from Art Basel. We all got on this bus. Gianni had organized for us to go to a park where he liked to hike with his dog. I remember walking and talking to Peter. I asked him about the project that he and David had done for the Swiss pavilion at the Venice Biennale in 1995, the piece where they recorded conventional elements of Swiss life. They went everywhere and videotaped people making cheese, people making wheels. They had a cat drinking milk. Peter told me that they had split up to film in Zurich. He also told me that they never worked at the studio at the same time. They worked at different times, almost like an exquisite corpse. One person would work on something and then the other person would come in and change it so it was super free and super egoless. I was so thrilled by the novelty of getting a chance to speak to these guys who I was so enamored with. Later I remember seeing David swimming naked and thinking, this is super Euro.

Piper Marshall,
Assistant Curator (2008–13):
During my time at 495 Broadway, our downstairs neighbor was a gym called 495 Broadway. The gym had a component that was like virtual reality golfing. Whenever we needed to bring in art, we had to use the freight elevator, which was in the back of the building. So we would put down boards and cart art through the virtual reality mini-golf station, down this long hallway, and into Swiss Institute. Once I met Ryan Gosling there. I invited him to come to our show. He said, "Yeah, sounds great. Maybe when I've done my workout." Though lo and behold, he never arrived.

Gianni Jetzer:
Dark Fair (2008) had a great mix of galleries. It was very idealistic and wide open. Gavin Brown was next to the Green Gallery from Milwaukee, which was next to some kind of obscure collective. I think the landlord wanted to have us out—the people queuing around the block made him furious. Eventually the fire marshall came and said that it was okay. Just keep up the good work. Very friendly. I would say while I was at Swiss Institute the police came three times and then the fire department. Admittedly it damaged my risk-taking abilities: coming from Switzerland, you can really push things, close to the legal limit. It really shocked me in the mid-2000s when I saw that people were being arrested and fined for drinking in front of galleries in New York. I remember the exhibition *Under Destruction III* (2011) had a machine that made little bubbles filled with gas, which would then hit a grill and turn into little fireballs. I'm not sure we could have gotten away with showing that kind of work after we moved to Wooster Street.

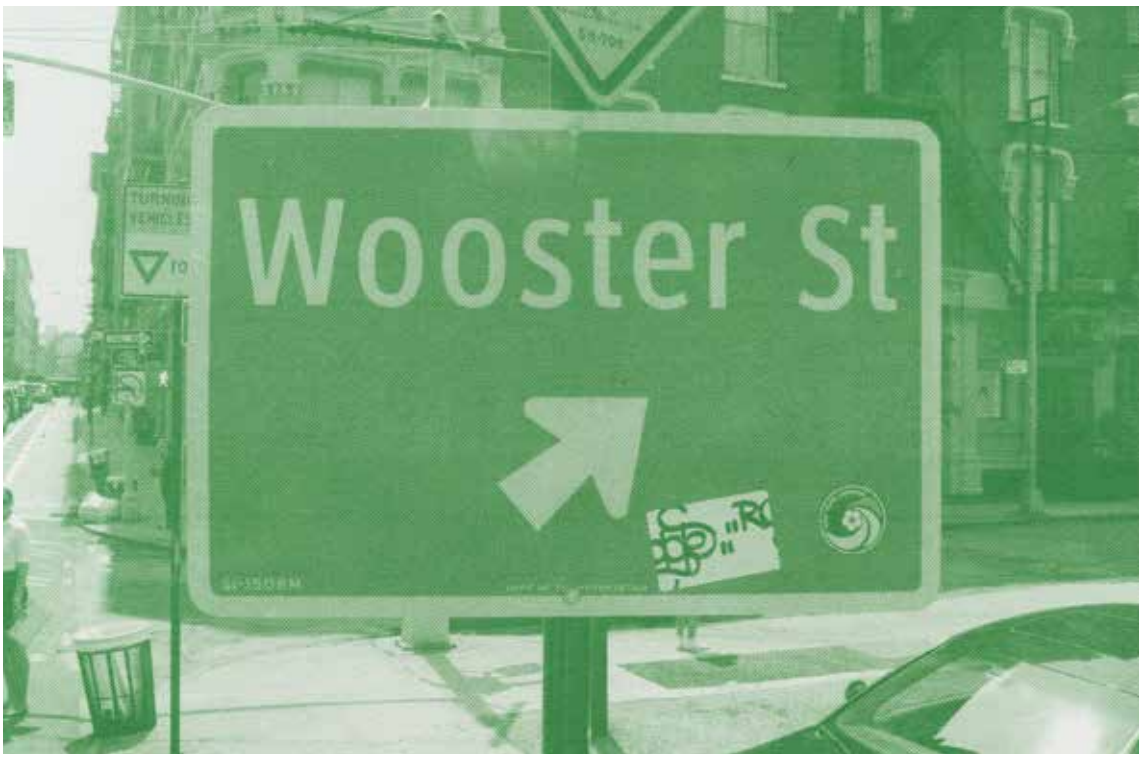
Piper Marshall:
Dark Fair was really intimate and special and it harkened back to a past era of SoHo loft performances. It was kind of a risk, almost like a joke on the idea of what an art fair booth could be. Instead of having fair booths, we had dining booths. We just had this very small infrastructure. We knew we were doing something, but we didn't know that it would have such an impact or that so many people had a desire to be a part of it. It was kind of a great time.

Gianni Jetzer:

In 2008 we produced the porn movie *Water in Milk Exists* with Lawrence Weiner, which was complete insanity. In fact, we didn't actually show the movie at Swiss Institute—we just had the shoot there. This project actually emerged from my friendship with artist and filmmaker Noritoshi Hirakawa. I met him when I was an art student in the early nineties. He often spoke about sexual themes, like obsessions and stuff, and I asked him, "Why don't you do a real porn movie? These porn movies seem to be so boring, so why don't you do something artistic?" There's such a long tradition of pornography and art, so he said, "Okay, I'll do it if Lawrence Weiner does it with me." He approached Lawrence, who had done a porn movie in the seventies. Lawrence was enthusiastic, so we went ahead with it, and in fact Tom Burr and Walter Pfeiffer, who had a two-person exhibition on in the gallery at the time (*Tom Burr / Walter Pfeiffer*, 2007–8), agreed that we could shoot the movie while the show was installed.

Lawrence Weiner, artist:

If there's really one thing I can say about Swiss Institute, it's that I never cringed when I got a phone call from them. If they wanted me to participate in a show or something, they would ask, we would talk, and usually it turned out to be quite nice. In 1976, they were arresting people for pornography and The Kitchen in New York asked me to make a porn tape to rally against the system. And then the censorship started again in Europe and the United States. Gianni said, "If you want to do another porn tape, I'll be the producer: we'll do the whole thing." And Noritoshi Hirakawa and I did it, we made *Water in Milk Exists*, and it served to combat the resurgence of censorship. It was interesting. We made the film and then there was a seminar about pornography hosted by a real pornographer. This really reinforced the sense of purpose behind our project.



Front image from "We've Moved" mailing, 2011

2011–16: 18 Wooster Street

Swiss Institute moved to 18 Wooster Street, the former location of Deitch Projects, a prominent gallery and the locus of a particular scene known for its parties, fashion shows, and headline-grabbing exhibitions. Swiss Institute would remain there for five years.

Gianni Jetzer:
The move, of course, changed things a lot because the location on Broadway felt very private. You had to ring the bell; you had to wait. We weren't allowed to put our name on the outside door. Swiss Institute was not a baby anymore, and we had to make the next step. I think it was the right decision to jump into the void. Financially, it was quite a step to take. But it helped a lot to make the space more visible for people who may not have that sort of inside knowledge but still enjoy seeing shows. I mean, the storefront changed its life altogether. It was a big improvement.

Simon Castets, Director (2013–):
I got to know Gianni, and I remember being very impressed with what he was doing. This was around the time when I really got to know Swiss Institute on Broadway. I very much enjoyed the hidden-gem quality where you could tell that the artists were free to present their work in a very open way, almost as though it was shielded from public view. There was an air of secrecy around it that always made it feel as though something special was going on. That had to do with not only the physical aspects of the space but also a kind of magic trick that gets played on the audience. I remember hearing about the move to 18 Wooster Street and being really excited about it because it was a really huge jump for the institution at the time—going from that sort of secret place to an incredibly visible and beloved space.

Piper Marshall:
I just remember there was almost this kind of new fear. No, *fear* is the wrong word. More like a vulnerability, because we were on the street level now. And so there were different stakes when the transition happened. The shows got so polished. They were really well thought-out in that space.

Mai-Thu Perret:
I worked with Swiss Institute during Performa to show my first live performance work at the Joyce Theater. *Love Letters in Ancient Brick* (2011) was originally a collaboration between myself and a choreographer named Laurence Yadi, part of an initiative by the Théâtre de l'Usine, Geneva, to pair artists and choreographers. At some point I spoke to Gianni about it and he was interested in trying to bring the performance to New York. The characters were based on the comic strip *Krazy Kat* and the love triangle between a dog, cat, and mouse. I remember a lot of people that I loved were there, which was amazing. I remember there was a really horrible review by Gia Kourlas, the dance critic from the *New York Times*, which was so bad that it was actually quite good! She just hated everything. It was one of these reviews where it was like, everything sucked: the costumes sucked, the music sucked. It was great. And so when a review is so bad like that, you think maybe you did something correctly. Because it insulted every notion this person had about dance and it had a lot to do with it not being proper ballet. But it was really, really fun and quite ridiculous, and I was happy with how everything turned out. For me, Swiss Institute has been a really nice place to return to.

Clément Delépine,
Assistant Curator (2010–15):
I worked with Gianni on the John Armleder exhibition *Selected Furniture Sculptures 1979–2012* (2012). There was a retrospective dimension to this exhibition because



Entrance of Swiss Institute at 18 Wooster Street, with Nic Hess installation *The Birds*, 2012

there had been some work lost over the years, so much of our work together became a process of going back over his work with him. Working with John was such a beautiful experience. He is such a generous artist. He is definitely a mentor and someone I am really proud to call a friend. What is so important about the way John works is that I feel like he can turn anything into an artwork, so his own artworks are not more sacred or important to him than other things; it's a philosophical lesson. In fact, just after we closed John's exhibition, Hurricane Sandy hit New York. John's work was supposed to be picked up to go to the airport the day of the hurricane, but of course that didn't happen. Water started coming into the basement and I became very focused on finding a pump and a generator and gasoline to stop it from flooding. We managed to barter a deal where we could borrow a generator if we delivered some meat that was in danger of going bad. It was a ridiculous mission, but we managed it. We ran the generator for forty-eight hours. Gianni was stranded and unable to get into the city, and as soon as he saw us with the pump and the generator, he said, "You're not going to manage anything with that."

John Armleder, artist:

I never really think that an institution or a gallery or whatever platform has a single meaning and is made for one purpose rather than another. And artworks also don't come with a fixed label. The whole idea is that it's open to the user, to the people who read it or enjoy it, that it has a relationship to the guests. What's nice about Swiss Institute is that it's not geared only to represent Switzerland. It's about the exchange. And that happened very

early. The curators have long understood it as a platform of exchange. So there were as many local artists and international artists as Swiss artists who were there. And that's very important. That's what made it so vivid. It's not a label of a country or a style; anything can happen.

Alison Coplan,
Associate Curator (2014–):
The first show I saw at Swiss Institute was John Kessler's *The Web* (2013). It completely tapped into things that I was thinking about: the conversations that were going on around technological advances and information sciences. The public program for the show organized in collaboration with Triple Canopy and writer Alexander Provan was a performance staged as a launch event for the app GlblVlgIdiot (2013). They hired a motivational speaker who utilized the jargon of "tech drops." It sounded like a new iPhone release or a cheesy presentation at Apple. The event approached the subject of technological distribution in a slightly subversive way, abstracting topics of the contemporary. It was a kind of moment of reckoning. Inventive approaches to events such as this, which are able to respond directly to the way ideas are distributed in the public sphere, remained important to my thinking when I later started working at Swiss Institute on public programming.

Gianni Jetzer:
I think something that's interesting about Switzerland is that, culturally, there's a sympathy for refinement. In Switzerland, you have the Alps in the middle of the country. Agriculture is limited. If you think of all the industries where the Swiss are consistently good, they are based on research and how to do things better and how to refine these things. And artists are refiners by nature—they refine reality. My very last group show, *A Sunday in the Mountains* (2013), was a declaration of what I love about Swiss culture. For me, Switzerland has much more to offer beyond the clichés everyone returns to. It has a strange, schizophrenic identity. On the one hand, it's a place obsessed with order, but simultaneously there is this fascination with disorder, basically by anarchists and arsonists, of people burning down the place. It's just like this kind of double psychology of a fireman who's also an arsonist. Because if you want to extinguish a fire, you need to start a fire, otherwise you will never be great, you know? You will never be brilliant. And so Switzerland is obsessed with this instability and insecurity and at the same time has a great countercultural sympathy for anarchy, with a long history of anarchists.

Simon Castets:
When I came to Swiss Institute, one of the projects I initiated was an Architecture and Design Series. I was curious about creating an intersection with design and architecture, as I had the feeling that, traditionally, exhibitions which explore these disciplines are often very didactic. I think that, so far, the exhibitions in this series have combined two aspects of Swiss Institute's strengths: an unconventional comedic approach that is largely a part of the Swiss sense of humor, and a thorough interest in design, another Swiss sensibility. I was very intrigued by exhibitions that Andreas Angelidakis had made and by his vision, so I invited him to curate the inaugural edition of the Annual Architecture and Design Series in 2014, and subsequently invited Felix Burrichter for 2015 and Niels Olsen and Fredi Fischli in 2018.

Andreas Angelidakis,
artist and curator:
When Simon approached me about this exhibition, I spoke to my analyst—I always talk with my shrink about work. He asked me, "What are you going to do in this design exhibition?" I told him that I wanted to make the chairs not objects on display, but characters in a conversation, so it would seem like theatrical scenes with

furniture. He told me about the Ionesco play called *Les Chaises* (1952). I hadn't heard of it, as I am not a big fan of theater, mostly because all I ever notice in a play is the theatricality of it. But a theatrical approach works for exhibitions because what they usually suffer from is an attempt to exhibit things, rather than letting the objects speak up for themselves. When I started looking into the play, I found that *Les Chaises* was a perfect conceptual background for what I wanted to do, so I appropriated it and thanked my shrink.[5] [. . .] When I went back to Athens and talked to my shrink about the exhibition, a whole new interpretation arose. Was the show about modernism and postmodernism, or was I talking about life and death? Could it be that the whole show was just a series of memories from my mother's life?[6]

Felix Burrichter, curator:

Swiss Institute is a small enough place for projects to remain uncompromised by institutional bureaucracy. Yet it is big enough for ideas to reverberate with a considerable audience, both locally and internationally. The inaugural Annual Architecture and Design exhibition, *Fin de Siècle* (2014)—curated by Andreas and based on Ionesco's absurdist play *Les Chaises*—was not only a theatrical exercise of curatorial *détournement*, it was also a Pandora's box of exceptional twentieth-century design, filled with beautiful chairs by the likes of Mario Botta, H. R. Giger, Reto Kaufmann, Alessandro Mendini, Paolo Pallucco, Charlotte Perriand, Robert Venturi, and many others. As a seasoned visitor to design exhibitions, it is hardly an understatement to say that *Fin de Siècle* comprehensively shifted, if not redefined, the didactic of how design can be exhibited, especially in New York.

Jason Farago, art critic:

I think of Swiss Institute as experimental, cosmopolitan, and rigorous. Really a rigorous institution. The group show curated by Valentin Carron, *Work Hard* (2015), was just one of the most extraordinary bits of curating I had seen in a very long time. The show really brought together not just some excellent contemporary work, but really, really strong and underpublicized, underexposed historical work. The painter Marguerite Burnat-Provins created these wonderful surrealist drawings that took on these bizarre forms of figuration. It's so important for these subversive styles to find an audience in the United States and in New York. And Swiss Institute really houses that better than any institution of its size.

Valentin Carron, artist:

I had no desire to do anything with a neat chronological order. I wasn't there to do a historical exhibition. I built the show in a pretty closed way. I created the layout, with the walls, in order to forge links between the works. There was a concern for staging and in terms of common points among the artists you could talk about a "Swissitude," but that isn't very interesting to me. I wanted to destroy classifications. Not staging of the individual pieces that I had selected, but rather of the mise en abîme that they would create together. I was concerned about how the audience would move through the space. Simon and I both wondered how we would make a link between everything. I thought, well, we can't, but what we can do is have a unified paint color. The choice of color was arbitrary. I went to smoke a cigarette and Simon joined me. We were standing outside Swiss Institute, which is painted in aluminum. I said, "That's the color I need. We'll just paint the same thing inside!"

Alison Coplan:

Thinking back to the shows at Wooster Street, something that we always had to consider was the split-level platform. I really liked what we did with the Hans Schärer show (*Hans Schärer: Madonnas and Erotic Watercolors*, 2015). I found something saying that Hans Schärer

made his first Madonna when he was in a specific basilica in Rome. It was hanging higher above him and staring down at him. And I thought, since we have this weirdly high ceiling, wouldn't it be interesting if some of the Madonnas were hung at this greater height, so that they were eye level from the platform. But then when you were on the lower level, they would be coming down at you just the way that Schärer experienced his first religious icon. I think that was really beautiful.

Clément Delépine:

The final exhibition that I curated, which was particularly meaningful, was *Niele Toroni* (2015). Toroni is very in touch, in tune—he paints with the same paint brush; he brings his instruments with him everywhere because he has to measure the distance between the paint marks. But when he landed in New York, the airline had lost his luggage, and he was devastated. He really freaked out, partly because he had lost his wife the year before to cancer. And the first thing he said to me was, "You know, I lost my wife, now I lose my tools. I think I should just stop there and just go back to Paris." I was very nervous, I'm not going to lie. But in the end, he decided to go ahead with the show, because by chance he had luckily brought one brush with him in his hand luggage, which is something he would never normally do. We had borrowed a 1968 work[7] from MoMA (*Imprints of a no. 50 brush repeated at regular intervals of 30 cm*) and Toroni was happy to see it, but MoMA sent a couple of conservators to supervise the installation and Toroni started fighting with them. And the conservators said, "Well, sir, it's not your work anymore." Toroni got very angry about this, but in the end we arrived at something we could all agree on and it was a very beautiful show.

Laura McLean-Ferris,
Curator (2015–):[8]

Just before I came to work at Swiss Institute, there had been the inauguration of a series called *ONE FOR ALL* (2015–16), which featured first institutional solo shows in New York by emerging artists in the basement gallery at 18 Wooster Street. Many of the artists making sculptural work—such as Dora Budor, Nancy Lupo, Olga Balema, and Mathis Altmann—responded to the subterranean qualities of the space, and many of the exhibitions had a surreal quality, as though you were discovering something hidden belowstairs, such as a storeroom or hobby room. It was an energetic strand to the programming that was really compelling, so we decided to carry it into our temporary project space in Tribeca.



Niele Toroni, *Imprints of a no. 50 brush repeated at regular intervals of 30 cm, Intervention*, 2015, on the garage door at 18 Wooster Street



Entrance of Swiss Institute at 102 Franklin Street, 2016

2016–17: Swiss In situ, 102 Franklin Street

During our search for a permanent home, in the summer of 2016, Swiss Institute moved out of 18 Wooster Street and into a temporary project space at 102 Franklin Street in Tribeca, named Swiss In situ, for one year.

Alison Coplan:

I think we were all very excited but also constantly challenged to think in new ways. Although the Tribeca space was nowhere near as grand as 18 Wooster, and, ultimately, we didn't find it to be our home, it was kind of a different way of thinking for a year. It's interesting that we've never exactly known what our next step will be over these past couple of years, and that keeps us nimble.



Invitation for *Swiss In situ | Nieves and Innen Zine Library*, design by Susan Cianciolo, 2016

Laura McLean-Ferris:[9]

I remember this as a time when we had to act quickly alongside the artists we were working with. The shows and public programs that we arranged after the 2016 election were responsive to the political climate. There was a discussion with the author Evan Calder-Williams and the artist Hannah Black about "apocalyptic thinking," and then as part of the exhibition & *faintly heard (as it sinks, slowly): with The Tenderness of Maggots* (2017), which we made with Studio for Propositional Cinema, we had a discussion circling around topics of evil and civility on the night before the inauguration, with John Miller and Nicolás Guagnini. I think we all began to feel lucky that we actually had a space for people to come together as a community, especially with the following day's event.



Installation view of Studio for Propositional Cinema, *Swiss In situ | & faintly heard (as it sinks, slowly): with The Tenderness of Maggots*, 2016–17

Alison Coplan:

During Frank Heath's exhibition *Blue Room* (2017), it was revealed that the NSA had been using a neighboring building as a listening post. There was a special kind of magical confluence of unfortunate events wherein we had decided to show Frank's film about the building, which focused on 33 Thomas Street. This weird adjacency to a surveillance operation ended up bringing out one of my artistic heroes, Laura Poitras, who showed up and participated in the conversation after the film screening.



Both photographs:
Swiss Institute,
38 St Marks Pl, 2018

2018– :
38 St Marks Pl

In June 2018, Swiss Institute moved to 38 St Marks Pl in the East Village, where the space was refurbished and redesigned by Selldorf Architects, with embedded artworks and building interventions such as curtains, scents, plants, and fountains designed by artists.

Simon Castets:

I think our job as curators, as silly as it may sound, is to create moments. Moments where unique situations can happen. And the beauty of art and of working with living artists is that you can create moments that would not be possible in any other context. It was very valuable to invite someone like Vitalik Buterin, who founded the cryptocurrency Ethereum, to give a talk, before he became a force for redefining the very notion of currency. He spoke to a limited audience a couple years ago, but today he would probably fill Yankee Stadium. On a more micro level, Swiss Institute has given opportunities to artists that really made a radical shift in their careers just because we believed in them. It doesn't matter if they're in their twenties or eighties—Swiss Institute can give the work an occasion to speak in a very colorful way, and that is something that really stands out for me. Having the unique ability as a small institution to look beyond its size and to initiate things very quickly and with minimal pushback.

Laura McLean-Ferris:[10]

Since I started working at Swiss Institute in 2015, the home of the institution had always been a little uncertain, and I think that moving into a more permanent space for a while will give us a chance to work on the things which are really special for an organization of our size, which is creating situations, for artists, that wouldn't otherwise exist. It's been inspiring to research the history of the East Village simultaneously with our work, and consider art made in Switzerland in order to augment our understandings of what we are as an institution, at least as somewhere to move from in this moment. Putting down longer roots within a community, and committing to a space long-term, will allow us to create a continuous program and audience in a completely different way.



Simon Castets:

Moving to the East Village prompted us to rethink Swiss Institute's mission and expand upon it in a deep way. It's one thing to present exhibitions and public programs that are free and open to the public in SoHo. It's an entirely different thing to do it in this neighborhood, which is way more textured, diverse, and vibrant than other places we've been in for the past three decades. Being free and open to the public is one thing, but it's estimated that 27% of people in the community, as well as approximately 41% of children and 33% of seniors, live below the poverty line—in an area that is gentrifying very rapidly. To carry on the mission in a thoughtful way, you really need to think about what that means. And it's not enough to be free, you also need to be welcoming. So one thing that we're working on is creating a dialogue with a great number of community organizations in the neighborhood. And seeing what we can contribute to the needs of this community. So, being an artist-centric institution, one of the main aspects is education. We're working on creating a program addressed to

children, teenagers, and seniors. We're going to offer artist-led workshops. We're also going to give space for events in correspondence with the larger community in the neighborhood. That being said, we will remain an artist-centric institution, which is what every art institution should be. But there's so much noise, it's always good to put the artists at the center of what we do.

With our new building at 38 St. Mark's Place, it's a chance to engage in dialogue with some of the most brilliant minds of our time. It's a privilege that we have over other institutions that are collecting institutions—Swiss Institute is a non-collecting contemporary art organization. I believe that we should fully embrace that and make sure we involve artists, who are the people we see every day, in every aspect of our presence and all surrounding decision-making processes, and everything that we do.





Aerial views of Swiss Institute, 38 St Marks Pl, 2018





1
Interview conducted by Mary Anne Staniszewski.

2
Interview conducted by Alison Coplan.

3
"Jutta Koether and Steven Parrino at the Swiss Institute," *e-flux*, November 8, 2002, https://www.e-flux.com/announcements/43338/jutta-koether-and-steven-parrino-at-the-swiss-institute/.

4
Robert Barry, *Flash Art*, no. 143 (November–December 1988), 115.

5
"Modernism at the End of the Century: Andreas Angelidakis and Beatrice Galilee in Conversation," *Fin de Siecle* (New York: Swiss Institute, 2018), 11–12.

6
"Me as a Chair," *Fin de Siecle* (New York: Swiss Institute, 2018), 82.

7
Imprints of a no. 50 brush repeated at regular intervals of 30 cm, roll of waxed canvas, 1968.

8
Interview conducted by Alison Coplan.

9
Interview conducted by Alison Coplan.

10
Interview conducted by Alison Coplan.

Frames of Reference: Notes on the Founding and Early History of Swiss Institute

Mary Anne Staniszewski

Frame I: New York in the 1980s and the Founding of Swiss Institute

The mid-1980s was the height of the Reagan Era and the so-called "greed is good" decade, when corporate culture was thriving, finance was king, and in New York City, the mainstream art world had its sights trained on profitable goods. Dominating much of this scene were galleries trading in high-priced collectibles and auction houses breaking records, not only for modern art, such as the Van Gogh that went for 39.9 million dollars in 1987, but for contemporary work as well, which entered the secondary market for the first time with the sale of a painting by the then thirty-one-year-old Julian Schnabel for $93,500 in 1983.[1] But, characteristic of this complex and magnificently heterogeneous mega-tropolis, this was only part of the story. Contrasting with these commercial ventures was a proliferation of nonprofit and alternative art and performance spaces, publications, and projects that offered diverse counterpoints to these more conventional enterprises, which too often promoted a vision of art where the market was the meaning.

Among the more noted examples of these predominately community-based and frequently artist-run spaces were ABC No Rio, Art in General, Dixon Place, Exit Art, La Mama La Galleria, Lower East Side Printshop, Longwood Arts Project, Momenta Art, Minor Injury, P.S.122, and Storefront for Art and Architecture. These 1980s initiatives were representative of the international second wave of "alternative spaces" that were somewhat different from the ad hoc, often temporary experiments of the 1960s and early 1970s.[2] A number of these earlier enterprises, however, such as Artists Space, The Kitchen, and White Columns, bear resemblance to Swiss Institute in terms of the scope of their presentations and exhibitions, and their longevity. By the mid-seventies, many organizations were becoming dependent on government grants, integrating more traditional staffing and administrative structures, and offering more regularized programming. By the late 1980s and early 1990s, however, due to the conservative backlash in the United States against the visibility of "identity politics" and other controversies of the "culture wars," federal patronage was reduced, which was compounded by the October 1987 Wall Street crash.[3] The mid-1980s was therefore a peak of both the mainstream art market and this innovative, alternative aesthetic activity.

On May 7, 1986—the day after a David Smith was sold at Christie's for the highest price ever paid at auction for a contemporary sculpture, 5.5 million dollars—Swiss Institute joined the ranks of these nonprofit endeavors by presenting its first exhibition of renowned graphic designer Armin Hofmann in the Swiss Home, a 1905 brick and limestone neo-Gothic structure on West 67th Street owned by the Swiss Benevolent Society.[4] The Swiss Center Foundation, led by its president, Charles Ziegler, and the Benevolent Society—which provided two ground-floor rooms of the

townhouse rent-free as an exhibition space—established the institute as a cultural center for the Swiss community in New York.[5] By September of that year, SI was officially incorporated as a not-for-profit whose mission was to "sponsor, educate, promote, disseminate and exhibit . . . including but not limited to artistic, literary, musical, or scientific achievements of Switzerland or the Swiss abroad."[6]

Frame II: Distinctive Character of SI

The inaugural show of famous Swiss Style design hosted by philanthropists and joined by Ambassador Bernard De Riedmatten in a neo-Gothic townhouse near Lincoln Center may seem like a world away from what is conventionally considered to be an alternative or not-for-profit space—such as the Clayton Gallery & Outlaw Art Museum that opened that same year on the Lower East Side.[7] But Swiss Institute shares a fundamental and vital kinship with the avant-garde sector in that SI was soon quite distinctive in its cultural offerings: promoting an internationalist approach to its nationalist focus in the arts, taking aesthetic risks that might not otherwise be possible due to its noncommercial status, introducing the work of young artists, emphasizing cultural exchange, and presenting diverse mediums and communities. By the early 1990s, Swiss Institute had established itself as a site for some of the most experimental and innovative exhibitions and programming in New York.

Given its attributes and development as an organization, Swiss Institute has an unusual profile in that it not only bears resemblance to cutting-edge alternative nonprofits, but it also shares affinities with what might be called national-internationalist spaces, such as New York's Goethe-Institut and Asia Society, in its support for the culture of a specific country or continent. Similar to the Goethe-Institut, there is a financial relationship to a federal government: in 1991, SI's fiscal and administrative security was enhanced when the Swiss Federal Office of Culture (FOC) began to provide annual grants, which covered a percentage of the budget. This was complemented by additional monies from the Swiss Arts Council, Pro Helvetia, in 1992, which became the primary distributor of these resources in 2006.[8] But Swiss Institute is quite different from these other entities in that they were created after the conflicts of WWII as mid-twentieth-century enterprises of internationalist "healing" and exchange (in 1951 and 1956 respectively). Manhattan's Goethe-Institut, one of a number of global outposts, has featured the German language in its offerings; Asia Society, founded as a Rockefeller-funded initiative, was conceived as an educational endeavor that eventually acquired a museum-scale art collection.[9] Although there are some similarities to these national-continental nonprofits, the character and evolution of Swiss Institute has had a much stronger relationship to New York's edgy-experimental-contemporary art scene, which is evident when surveying its exhibitions, performances, programs, publications, exhibited artists (who often curated the shows), and locations (since 1994 these have been in the SoHo district and in June 2018 SI moved to the East Village). Taking into account the fact that all such organizations have an individuality and specificity, it could, however, be said that SI—like the Swiss nation itself—has had a unique character and role in terms of its cultural contributions and history.[10]

Frame III: The Early Years and the First Directors

The early years were overseen by SI's first director, Ziba de Weck Ardalan (formerly Ziba de Weck),[11] from 1986 to 1989. A scientist-turned-art-historian, Ardalan had produced the Winslow Homer show at the Stamford branch of the Whitney Museum (1984–85), and she was assisted by Ariane Braillard, who had a degree in fine arts, was ABD (all but dissertation) in modern literature, and became director in 1990.[12] During Ardalan's tenure, SI was supported by an annual grant from the Swiss Center and donations, and she relates foregoing a salary to "allow for better-quality exhibitions and publications."[13] The institute's mission to be a cultural center and showcase for the Swiss community in the United States was seen in a series of early exhibitions that featured Swiss-born artists living in New York. These shows were based, for the most part, on generalist or formalist subjects: the second exhibition, *Form and Color: Eight Artists from Southern Switzerland* (1986), consisted of paintings, drawings, sculptures, photographs, and architectural renderings by artists from the Ticino region (who were also the organizers of the show); the third, *Structure & Shadow* (1986), was composed of paintings, sculptures, and assemblages by six artists and was curated by Richard H. Pichler; and the 1987 *Walls and Spaces: Three Swiss Artists*, also curated by Pichler, included the work of Rosemarie Koczy, Olivier Mosset, and Not Vital.

But within the first three years of its founding, SI's programming diversified, and many of the elements that would distinguish the institute were drafted: there was an enhancement of SI's original nationalist focus with the incorporation of work by non-Swiss artists and projects that had an internationalist view of cultural creativity and exchange, as seen in the group exhibition *Sculpture: Material + Abstraction, 2×5 Points of View* (1989), which included artists from the United States, such as Robin Hill and Martin Puryear. Occasional idiosyncratic shows were mounted, exemplified by *Landscapes in Miniature* (1987), an exhibition of traditional Swiss art that included *Scherenschnitte*, paper cutout silhouettes, and what a reviewer called colorful "farmers'" paintings—one of which was rendered on a board and depicted cows being herded in high mountain pastures.[14] A variety of events and lectures was presented, such as the informal talk on the status of women in Switzerland (contrasting with the nation's direct-democracy heritage, citizens who self-identified as female did not get the federal vote in Switzerland until 1971). Appropriate for the spectrum of possibilities for contemporary art, there was the staging of a diverse range of mediums, including concerts, screenings, installations, and a dance festival. The latter became a key element of SI's programming and received prominent coverage in the press.[15] The inaugural performances were reviewed in the *New York Times* and the critic lauded praise on Swiss Institute, but lamented that the event was held in its "cramped confines," one of the two rooms that were the exhibition spaces in the townhouse.[16] By the third festival, the organization was staging it at venues like St. Mark's Church in-the-Bowery and the BMCC Tribeca Performing Arts Center, and then, after moving to larger quarters, returned it to being held at SI.

Ariane Braillard was director from 1990 to 1992 (this was now a salaried position) and in hindsight she has described her vision for SI as one of "pluriculturalism," an inclusive and wide-ranging approach representative of the "Swiss micro-cosmos with its four languages . . . and geopolitical

location," which she believes can mirror issues of internationalism and "coexistence and globalization."[17] Switzerland has had an unusual role and socio-aesthetic-cultural history due to its physical centrality within the European continent and its political neutrality. In terms of the arts, this is perhaps most famously manifest in the haven Zurich provided for so many artists during WWI, which provided a fertile context for the birth of Dada at the city's Cabaret Voltaire. (SI staged a group show holiday "boutique," *Cabaret Voltaire Boutique*, named after the famous venue, in December 2008, and *Dada Sound Archive*, an exhibition comprised of recordings of Dada poetry, music, and performance, as well as documentary materials, in 2006.) During Braillard's term as director, Swiss Institute was supported in part by the Federal Office of Culture and Pro Helvetia, and she recounted that SI was required to include curators external to the organization as part of the programming, no doubt to foster cultural interchange.[18] Among the productions presented while Braillard was director was a show she curated of furniture sculptures, carpets, theater sets, costumes, and posters by Gérald Poussin: *The Home Revisited: Furniture Sculptures – Paintings*, 1991–92; a lecture series including "The Challenge to Swiss Woman in Changing Europe" in 1991; *Suspended, Light*, a two-person show produced in 1991 by Martin Kunz, former director of Kunstmuseum Luzern, of "fragile wood sculptures" hung on the ceiling by Alexander Fischer (Swiss) and paintings by Juan Uslé (Spanish); and Swiss Dance Festival (1990), Swiss Dance Festival IV (1991), and Swiss Dance '92: *Don Quixote* (1992).

With the appointment of Carin Kuoni as director of Swiss Institute in 1992 and her starting in the position in 1993, the organization underwent a transformation. Building on the strengths of its earlier years, SI was galvanized by an enhanced internationalist focus and a dynamic engagement with the issues of the day. Kuoni had been a correspondent for the German-language daily newspaper *Neue Zürcher Zeitung* (New Journal of Zurich), and was a founding member of REPOhistory, a collective active from 1989 to 2000 that produced projects making visible what could be described as a people's history, with the intent to "repossess" narratives of traditionally overlooked communities and concerns in New York and other cities in the United States.[19] Consonant with Kuoni's previous professional experience, she saw her approach as site-specific interventions, "inserting very precise vectors into a given context [so that] the context could be activated in new ways."[20] The first show during her tenure, *Switzerland + Medicine* (1993), featured the Moscow-based collective Inspection Medical Hermeneutics, which she selected due to the political situation at the time, "at the moment when everything was focusing on the collapse of the Soviet Union and its repercussions."[21] Inspection Medical Hermeneutics was a conceptualist group formed as a creative response to the sociopolitical-aesthetic changes associated with Glasnost. In the *New York Times*, Roberta Smith described the group as "three twenty-something Russian artists obsessed with Switzerland . . . [which] they see as the center not only of Europe, but also of . . . health."[22] The unusual installation partitioned the gallery into six corridors, each "decorated" with mixed-media paintings, drawings, and photos depicting an imaginative Swiss-related theme, such as Thomas Mann's *Magic Mountain* (1924) and "Lenin vacationing . . . while preparing the February revolution."[23]

The show's focal point was a relief-like diptych, with one section being a white cross cut out of a red background labeled *SCHWEIZ*, like the Swiss flag, and the other a transparent pane hinged to the side of this panel and demarked with a red cross of the exact dimension of the former, like the Red Cross icon, with the word *MEDIZIN*.[24] If closed, this "altarpiece" visually fused the images to produce a modernist monochrome. The second project, an internationalist group show, *A Grand Tour* (1993), was modeled after a surrealist exquisite corpse, where Swiss artists living in New York invited friends and colleagues to contribute to what became a collective drawing that visually mapped a landscape of cultural and social networks.

Kuoni was very aware of the limits of the Swiss Home's space, so she presented architectural counterpoints: an installation by Carmen Perrin where Perrin draped rubber weaving across the walls in 1993 and a show of models for unrealized projects by Herzog & de Meuron titled *Five Competition Entries* the following year. In 1994, Swiss Institute opened in a new space at 495 Broadway in SoHo, giving a more capacious context for its programming and situating SI in the artistically "happening" downtown. The first exhibition was a group show, *Double Vision,* selected by Olivier Mosset and Not Vital. Similar to a number of artists, such as John Armleder and Valentin Carron, Mosset and Vital have had active engagement with SI throughout its history, in terms of the presentation of their work and curating.[25] Among the many innovative ventures presented at the SoHo address during the mid-1990s was a series of projects Kuoni described as dealing with cultural stereotypes. A notable example is the creative curatorial project *Red River Crossings: Contemporary Native American Artists Respond to Peter Rindisbacher (1806–1834)* (1996). As the title states, the show was composed of a selection of Swiss-born Rindisbacher's nineteenth-century paintings and watercolors of native peoples paired with works by contemporary artists of aboriginal descent who had been invited to produce work in response to his oeuvre. Another was the popular group show *Chocolate!* (1995), co-curated by Kuoni and Ingrid Schaffner, which dealt with the Swiss cliché of chocolate-making and artists' use of this dark, sweet substance as a medium or inspiration, ranging chronologically from Marcel Duchamp's *Chocolate Grinder* of 1914 to more recent works, such as Janine Antoni's chocolate and soap portrait busts of 1993.[26]

Frame IV: Continuity and Flexibility of Alternatives and Nonprofits

Swiss Institute's nationalism intertwined with an internationalism, its support of newly exhibiting artists as well as those with well-established careers, its staging of experimental practices and historical subjects, its interbreeding of socially engaged and aesthetically driven themes, and its not-for-profit status funded by annual federal grants mixed with private and corporate donations and memberships are among characteristics that came to distinguish SI not only in its first decade, but during all three since its opening. These distinctive traits have continued under the directors who followed Ardalan, Braillard, and Kuoni: Annette Schindler (1997 to 2000), Marc-Olivier Wahler (2001 to 2006), Gianni Jetzer (2006 to 2013), and currently, Simon Castets, who began his tenure in 2013. The range of programming has remained diverse, with variations and innovations representative of the directors'—as well as curators' and contributors'—interests and responses to cultural currents of the times.

Major changes for Swiss Institute in the late 1990s and 2000s included another move in 2011 within the SoHo district, from Broadway to 18 Wooster Street. The very successful Dance Festival was sustained until 1999, and then there were offerings of more varied programming, such as *Ear and Now: Swiss American New Music Festival 2000*; *Performa 07: A Spoken Word Exhibition and A Series of Spoken Word Retrospectives* (2007), curated by Mathieu Copeland; and shows such as *Dada Sound Archive* (2006), comprised of documentation and recordings of music, poetry, and performance by Jean Arp, Hugo Ball, Raoul Hausmann, and Tristan Tzara, among others. Among the most noted projects was the 2008 *Dark Fair*, created in collaboration with the curatorial think tank Milwaukee International. Promoted as a "subversive and experimental miniature art fair," lit only with "candlelight, flashlights, oil lamps," the show included a global mix of gallery and art space entries from such cities as Oslo, Berlin, Tokyo, and New York, and drew memorably enormous crowds, with Gianni Jetzer estimating some 3,000 visitors in twenty-four hours.[27]

Under Castets's oversight, SI has expanded on a number of interrelated levels, including projects, attendance, and budgets; the latter has allowed for an increase in programming.[28] Among the new initiatives are SI: Visions, an online series of creatively montaged videos recording an artist's discussion of topics linked to their work, and the Swiss Institute Annual Architecture and Design Series. Castets described the latter as an enterprise "reconnecting to a strand" that had been a part of Swiss Institute since the very beginning, given that the first show was a selection of Armin Hofmann's graphic design, and "in the 1990s we held an exhibition of Herzog & de Meuron, which was their first institutional presentation in the United States."[29] The inaugural edition of the Architecture and Design Series, titled *Fin de Siècle,* was produced in 2014 by Andreas Angelidakis as a homage to Eugène Ionesco's 1952 absurdist play *The Chairs.* Angelidakis arranged classics of twentieth- and twenty-first-century avant-garde furniture in theatrically staged and lit installations and envisioned this "not as objects on display, but as characters in a conversation."[30] The selection of the chairs could be said to be similar to casting actors. *Fin de Siècle* exemplifies the type of programming often supported at Swiss Institute throughout is history: intellectually creative, but not didactic in a traditional way.

Reaching the thirty-year mark has prompted an evaluation of the accomplishments, goals, role, and vision of Swiss Institute (as seen in the production of this book). These assessments can be contextualized within the vicissitudes of the artistic community of New York City: since the mid to late 1970s, artists, critics, and commentators have repeatedly declared the demise, or the compromise, of New York's alternative spaces and not-for-profit art centers.[31] But since many of these organizations have lasted for decades, and have been complemented by an unceasing flux of new ones, a more accurate—and optimistic—assessment is that as social, financial, urban, and aesthetic conditions transform, so do these vital and diverse places for communities and cultures.[32] Certainly many of these enterprises are temporary: some have become more mainstream, and others are frequently closed due to fiscal challenges, such as a loss of resources or the perpetual escalation of the city's rents. But the entities that have endured possess what might seem to be a contradictory combination

of traits: continuity and changeability; they have interbred a foundation of security and stability with an energizing flexibility and inventiveness. Continuity is most often achieved due to procuring a funding stream and, most significantly, Swiss Institute has had a certain measure of support from the beginning and attained a more substantial and sustainable base in 1991 with annual grants from the Swiss Federation. Ironically, the early 1990s was the moment when many other nonprofits in New York were suffering from a diminishment of government backing due to a conservative retaliation in the United States against the arts.[33] Those organizations that prevailed have had to reinvent themselves and their funding models: many, for example, relied more heavily on private sources and money-generating events like benefits and boutiques. Although SI must also generate such additional monies, it has remained relatively exceptional, given its annual income from the Swiss government. This has been described by SI's third director, Carin Kuoni, as a "structural independence [that] allows us to enjoy complete freedom regarding content," which similar US organizations, in too many cases, did not have.[34] But to do more than merely endure, Swiss Institute has had to conjure those other innovative qualities and has done so by fostering invigorating interactions with the unrelenting expansion and creative variety of the contemporary art scene.

Frame V: The Mid-1980s and the Mid-2010s

The 2010s, however, bear some striking resemblances to the conditions of the mid-1980s, when Swiss Institute was established. These recent years have shown astronomical gains for Wall Street and, likewise, the mainstream art market has seen unprecedented profits as well. Simultaneously, since 2011 in particular, there has been a broad range of opposition to the effects of über-capitalism, and there have been recalibrations of—and alternative models to—the excesses of what has come to be known as the 1%. The "correction" of the market in January 2018 was preceded in recent years by predictions of a downturn in these hyperbolic financial metabolisms;[35] nonetheless, prices for art, and things like New York City real estate, remain at overall record highs.[36] It is in this context that Swiss Institute responded to escalating rents and relocated to a new space at 38 St Marks Pl in June 2018.

Castets has stated that moving to the East Village—what he has described as a more "textured" and "diverse" neighborhood than SoHo[37]—is an opportunity to expand "on our mission . . . in a more thoughtful and complete manner."[38] The new address at St Marks Pl is in Community Board 3, whose population is in contrast to that of the SoHo district of designer boutiques and what is now a relatively small number of galleries. As Castets assessed this relocation: "This will be a significant evolution for the institution: a large portion of our efforts has been dedicated to education and community engagement."[39] As part of this augmentation of the institute's mission, SI has been in contact with East Village community organizations to see what their interests are in terms of programming. To realize these endeavors, a new staff position has been added, community engagement associate; an education consultant has been hired; the artists involved in creating SI projects and exhibitions are integrating these outreach activities into their processes; and all of this will be "closely linked" with the curatorial program with the intent to produce a "holistic ensemble."[40]

Swiss Institute's new neighborhood is uncannily appropriate for an organization linked to a nation with four official languages: German, French, Italian, and Romansh. Castets has noted that a majority of New Yorkers living in this area "primarily speak a language other than English, mostly Spanish or Chinese, and many others. Multilingualism and essentially translation, in a broad understanding of the word, is at the very core of what we do at SI."[41] The move to St Marks Pl and the more expansive community initiative that will augment Swiss Institute's programming is representative of the dynamic nature of SI, which, for more than thirty years, has not only survived the often challenging real estate and sociopolitical environment of Manhattan, but, as Castets sees it, has thrived "as a center for the creative community in New York, should they call the city home for a day, a week, or a lifetime."[42]

1
I wrote a number of articles on the Reagan Era, corporate culture, and the strength of the art market in the 1980s and 1990s; one that surveys the situation is "Fixing Prices," *Manhattan, inc.* 2, no. 12 (December 1985): 145–49, which includes mention of the Schnabel figure. For information regarding the Van Gogh, see Francis X. Clines's article "Van Gogh Sets Auction Record, $39.9 million," *New York Times,* March 31, 1987, http://www.nytimes.com/1987/03/31/arts/van-gogh-sets-auction-record-39.9-million.html.

2
For background on the history of alternative and not-for-profits with a focus on New York City, see, for example, Jacki Apple and Mary Delahoyd, *Alternatives in Retrospect* (New York: New Museum, 1981); *Alternative Art New York, 1965–1985,* ed. Julie Ault (Minneapolis, MN: University of Minnesota Press, 2002); and *Alternative Histories: New York Art Spaces 1960 to 2010*, ed. Lauren Rosati and Mary Anne Staniszewski (New York: Exit Art and MIT Press, 2012). From an international perspective, it should be noted that one of the earliest "alternative spaces" was Ecart, founded in 1969 by the Geneva-based collective of the same name (John Armleder, Patrick Lucchini, and Claude Rychner) as a "Happening Festival" in 1969 and then as a gallery and bookstore in 1972; see John M. Armleder and Mai-Thu Perret, "Dressing: No Salad," *Frieze,* no. 10 (June–August 2013), https://frieze.com/article/dressing-no-salad. Armleder's work has been shown several times at SI, and he curated the group show *None of the Above* in 2005.

3
There have been a variety of interpretations of this historical trajectory. See the various essays included in Ault, *Alternative Art New York*, and Rosati and Staniszewski, *Alternative Histories*.

4
See Rita Rief, "Auction: David Smith Sculpture Sets Record," *New York Times*, May 7, 1986, http://www.nytimes.com/1986/05/07/arts/auction-david-smith-sculpture-sets-record.html. There are several newspaper clippings in Swiss Institute's archive documenting the Armin Hofmann opening, but the publication information is not included in the clippings, which are just of the article's texts. The townhouse was designed by Swiss-born architect John E. Scharsmith. Building began in the summer of 1904 and the Swiss Home was opened in the following year, with the dedication on December 16, 1905. See *Souvenir of the Dedication of the New Swiss Home: 35 & 37 West 67th Street* (New York: Swiss Benevolent Society of New York, 1905), n. p. The building is described as "Neo-Gothic" in the National Register of Historic Places; see Andrew Scott Dolkart, and Christopher Gray, "West 67th Street Artists' Colony Historic District," *National Register of Historic Places* (United States Department of the Interior National Park Service, 1985), 1, https://web.archive.org/web/20120415050048/http://www.landmarkwest.org/events/Spring%20House%20Tour%2009/HD%20designation%20report.pdf. See also Tom Miller, "The 1904 Swiss House—No. 35 West 67th Street," *Daytonian in Manhattan*, September 8, 2015, http://daytoninmanhattan.blogspot.com/2015/09/the-1904-swiss-house-no-35-west-67th.html.

5
In September 1986, SI was incorporated as a not-for-profit corporation. Three individuals were listed as trustees: Charles E. Ziegler, who seems to have been the driving force in establishing the center and its key patron; Margrit Kaeser, who is mentioned in an article in the SI archives as a "liaison between the Benevolent Society"; and attorney Robert Perret, Jr. See "Certificate of Incorporation of Swiss Institute," September 12, 1986, 2. For the description of Kaeser as "liaison," see "Structure and Shadow at the Swiss Institute," *Swiss American Review* (November 26, 1986), n. p. Carin Kuoni, the third director of the institute, related that the Swiss Benevolent Society also shared its receptionist with SI (the upper floors of the building were a residence for Swiss women). Carin Kuoni, email to author, February 16, 2014.
The Certificate of Incorporation stated that funding was provided by the Swiss Center Foundation ($10,000 a year), and individual and corporate memberships. The Swiss Benevolent Society provided rent-free space for the two ground-floor rooms, and "the use of its office equipment and infrastructure free of charge." See Certificate of Incorporation, 3.

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The entire statement was: "sponsor, educate, promote, disseminate and exhibit in the United States of America cultural events of every kind and description including but not limited to artistic, literary, musical, or scientific achievements of Switzerland or the Swiss abroad." See Certificate of Incorporation, 1.

7
See Rosati and Staniszewski, *Alternative Histories*, 228–29.

8
There are budget documents in the Swiss Institute archive recording the annual support from the Swiss Federal Office of Culture and Pro Helvetia. The former's grants were more substantial until 2005; after 2006, all support came from Pro Helvetia. In 1998 there was a reduction in the funds, and in 1999 and 2004 there were no monies at all. Currently, additional funds are available and the situation has been described by former associate director Elizabeth Baribeau as follows: "When SI exhibits Swiss artists we are eligible to apply for support from their Canton (i. e. their State). Each Canton has their own discretionary budget for arts funding." Elizabeth Baribeau, email to author, February 29, 2016.
The initial federal support occurred during Ariane Braillard's tenure: "Each show or project had to be approved punctually by Pro Helvetia, the Swiss Council, for the arts to receive its funding." Ariane Braillard, email to author, February 5, 2016.

9
The Goethe-Institut was founded in 1951, and the first Goethe-Institut abroad was launched in Greece in 1952. The institute is not "state-owned," but two-thirds of its funding comes from the German parliament. See "History of the Goethe-Institut," Goethe-Institut, accessed February 27, 2016, https://www.goethe.de/en/uun/org/ges.html. For the reference to budget and for the first Goethe-Institut abroad being in Greece, see Aya Bach, "Goethe-Institut looks back on 60 years of cultural exchange," *DW News,* July 27, 2011, http://www.dw.com/en/goethe-institut-looks-back-on-60-years-of-cultural-exchange/a-15277312. For Asia Society, see "Mission and History," and "Mr. and Mrs. John D. Rockefeller 3rd Collection," Asia Society, accessed February 27, 2106, http://asiasociety.org/about/mission-history and http://sites.asiasociety.org/education/AsianArt/rockefeller.html, respectively.

10
Although it may sound like a cliché that all nations and cultural organizations have a uniqueness or individuality, Switzerland has been distinctive in its long history of political neutrality.

11
During Ziba de Weck Ardalan's tenure as director of SI, her name was Ziba de Weck.

12
Ariane Braillard also did not have a salary when she worked part-time during Ardalan's tenure as director. Ziba de Weck Ardalan, email to author, February 16, 2016.

13
Ibid.

14
The exact wording was "farmers' art" and "country paintings." See K. H., "Landscape in Miniature at the Swiss institute," October 28, 1987, clipping without publication source or page number, in Swiss Institute's archive.

15
Most notably, reviews in the *New York Times*. See, for example, Jack Anderson, "Review / Dance: Swiss Modern Sampler," April 7, 1988, http://www.nytimes.com/1988/04/07/arts/review-dance-swiss-modern-sampler.html. According to Ariane Braillard, "it was easier to receive funding for dance or musical events than for visual shows." Ariane Braillard, email to author, February 5, 2016.

16
"Swiss Modern Sampler," *New York Times.*

17
Ariane Braillard, email to author, February 11, 2016.

18
Ibid.

19
For a chronology of REPOhistory, see "REPOhistory," available on the website of a founding member, Gregory Sholette, accessed February 16, 2018, http://www.gregorysholette.com/?page_id=71, and the REPOhistory Archive at the Fales Library and Special Collections, New York University, accessed February 16, 2018, http://dlib.nyu.edu/findingaids/html/fales/repo/index.html.

20
Carin Kuoni, email to author, February 16, 2016.

21
Carin Kuoni, email to author, February 16, 2016. The show, titled *Switzerland + Medicine*, was held from January 21 to February 27, 1993. A version of the exhibition had been held in Zurich in 1992 at the Shedhalle, titled *Die Schweiz + die Medizin* and curated by Claudia Jolles. The artists featured as creators of the exhibition in the show's pamphlet were Sergei Anufriev, Vladimir Fjodorov, and Pavel Pepperstein. However, this was an unusual collective, as Masha Chuikova has described it: "The structure of the art group 'Inspection Medical Hermeneutics' was not an ordinary artistic association. It was more like a Kafka story or a monastery. There were three Chief Inspectors: Pavel Pepperstein, Sergei Anufriev and Vladimir Fjodorov (they came up with installations and accompanying discourse) and there were also many Junior Inspectors (a creative reference group of artists). Victoria Samoilova and I, as Junior Inspectors, helped to implement the installation of the Inspection Medical Hermeneutics—*Switzerland + Medicine* in Zurich and then at the Swiss Institute in New York, 1992–93. Yuri Leiderman was one of the founders of the 'Inspection Medical Hermeneutics' Group, formed in 1987. But, in 1990 he left his high position of Chief Inspector to engage in individual creativity. Fjodorov, a Younger Inspector, was transferred to be a Chief." Masha Chuikova, emails to author, March 25 and 27, 2018.

22
Roberta Smith, "Art in Review: Inspection Medical Hermeneutics The Swiss Institute New York," *New York Times,* February 12, 1993, http://www.nytimes.com/1993/02/12/arts/art-in-review-955693.html.

23
Quotations are from Claudia Jolles, *Switzerland + Medicine*: Inspection Medical Hermeneutics: Sergei Anufriev, Vladimir Fjordorov, Pavel Pepperstein, exhibition pamphlet, Swiss Institute, 1993. The number of corridors has varied in different sources. For example, Roberta Smith in the *New York Times* article describes seven. Pavel Pepperstein confirmed that there were six corridors in an email to the author from Yelena Walker, who transmitted information from Pepperstein, March 5, 2018. General information about the show was confirmed in emails to the author from Yelena Walker, who transmitted information from Pepperstein and Sergei Anufriev, February 16 and March 5 and 8, 2018, and March 25 and April 3 and 26, 2016.

24
Throughout the gallery, thin black lines with arrows were drawn on the walls and floor that ran from the paintings, drawings, and photographs and walls of the corridors to the red and white Swiss flag / Red Cross / monochrome.

25
The work of both Mosset and Not Vital has been a staple throughout SI exhibition history, with Mosset curating three shows, including the 2004 *Before the End (The Last Painting Show)* and Vital and Mosset co-curating *Double Vision*. John Armleder is an example of another artist whose work was shown at SI and who also curated an exhibition, the 2005 *None of the Above*; this was also the case for Valentin Carron, who curated the 2015 exhibition *Work Hard: Selections by Valentin Carron*.

26
In an interview published in 1997, Carin Kuoni referenced this show: "the biggest success was the exhibition called *Chocolate!* The starting point was the Swiss cliché of chocolate-making and we asked the serious question of what artists use or have used chocolate as an aesthetic motif or symbol." Lutz Windhöfel in conversation with Carin Kuoni, document in SI archives labeled "Interview with Carin Kuoni for the *Südostschweiz* newspaper, 1997," n. p. The *Südostschweiz* is a Swiss German-language daily newspaper.

27
See "Voices of Swiss Institute."

28
An additional interesting initiative is the plan to post the SI archives online. This brief overview of Swiss Institute in recent years was informed by conversations with Simon Castets, and emails Castets sent to the author, February 1, 2016, and March 13, 14, and 15, 2018, as well as interviews with the author on February 23 and March 14, 2018.

29
See Exhibitions, Herzog & de Meuron, accessed March 10, 2018, https://www.herzogdemeuron.com/index/projects/exhibitions.html.

30
See press release: Swiss Institute, "Swiss Institute Annual Design Series: Inaugural Edition, curated by Andreas Angelidakis, *Fin de Siècle* – September 17 – November 23, 2014," and for quote, see "Curator Talk: Andreas Angelidakis and Beatrice Galilee, Associate Curator of Architecture and Design at the Metropolitan Museum of Art," Swiss Institute, September 19, 2014, https://www.swissinstitute.net/event/curator-talk-andreas-angelidakis-and-beatrice-galilee/.

31
See, for example, Jacki Apple, "Introduction," in *Alternatives in Retrospect*, 6–8, and Julie Ault's introductory essay, "For the Record," in *Alternative Art New York,* particularly 9, in which she questions the survival of alternatives in 2002; for various related analyses of these issues, see the other contributions to this collection. There were myriad such assessments in the press; see, for example, Allan Schwartzman, "ART; Alternative Art Spaces: Survival of the Nimblest," *New York Times,* February 20, 1994, section 2, 1.

32
This notion of ongoing "cycles of creating, ending, and inventing anew" is the perspective I articulated in my introductory essay, "On Creating Alternatives and 'Alternative Histories,'" in the exhibition catalogue I coedited, *Alternative Histories*, ed. Rosati and Staniszewski. Variations of this perspective were presented by the other contributors to this book.

33
This history is reviewed in Ault, *Alternative Art New York*; Rosati and Staniszewski, *Alternative Histories*; and Schwartzman, "ART; Alternative Art Spaces."

34
See "Lutz Windhöfel in conversation with Carin Kuoni," n. p.

35
For a reference to the "correction," see Matt Phillips and Tiffany Hsu, "Stocks Plunge as Market Enters 'Correction' Territory," *New York Times*, February 8, 2018, https://www.nytimes.com/2018/02/08/business/stock-market-activity.html. See also "What Is a Stock Market Correction?," *New York Times*, February 8, 2018, https://www.nytimes.com/2018/02/08/business/stock-market-correction.html.

36
During most periods of extreme economic heights for finance, real estate, and commodities like art, there are usually some critics warning or predicting there will be a downturn or corrections. See, for example, relatively recent assessments of the art market: Scott Reyburn, "A Year of Highs and Corrections in the Art Market," *New York Times*, January 1, 2016, http://www.nytimes.com/2016/01/04/arts/international/a-year-of-highs-and-corrections-in-the-art-market.html and the following article with a title that summarizes the author, Eileen Kinsella's, main point: "Riding High on Leonardo, Christies's Revenue Climbed to $6.6 Billion in 2017—But Private Sales Plummeted." Christie's sale of the work believed to be painted by Leonardo da Vinci, *Salvator Mundi*, "accounted for about 37 percent" of Christie's total global revenue in 2017, but their private sales declined by 35 percent. Sotheby's, however, released a report stating that their overall sales had increased 13.1 percent in 2017 when compared with 2016. See Eileen Kinsella, "Riding High on Leonardo, Christie's Revenue Climbed to $6.6 Billion in 2017—But Private Sales Plummeted," *Artnet*, February 2, 2018, https://news.artnet.com/market/sothebys-fourth-quarter-2017-results-1234184. For a more nuanced analysis of sales and finances of the two leading global art auction houses, see "A 28% Uptick in Private Sales Boosts Sotheby's Robust Fourth-Quarter Results," *Artnet*, March 1, 2018, https://news.artnet.com/market/sothebys-fourth-quarter-2017-results-1234184.
For an analysis of the real estate situation, see Michelle Higgins, "Prices Drop for Luxury New York Real Estate," *New York Times*, January 15, 2016, http://www.nytimes.com/2016/01/17/realestate/prices-drop-for-luxury-new-york-real-estate.html.

37
See "Voices of Swiss Institute."

38
Interview with author, February 23, 2018.

39
Simon Castets, email to author, March 13, 2018.

40
Interview with author, February 23, 2018.

41
Ibid. For statistics on languages spoken in Manhattan's Community Board 3, see U. S. Census Bureau, "DP02: SELECTED SOCIAL CHARACTERISTICS New York City Community Districts 2010–2012, 3 Year Estimates Population Division—New York City Department of City Planning," *2010–2014 American Community Survey*, 90, accessed March 15, 2018, https://factfinder.census.gov/faces/nav/jsf/pages/index.xhtml.

42
Simon Castets, email to author, March 14, 2018.

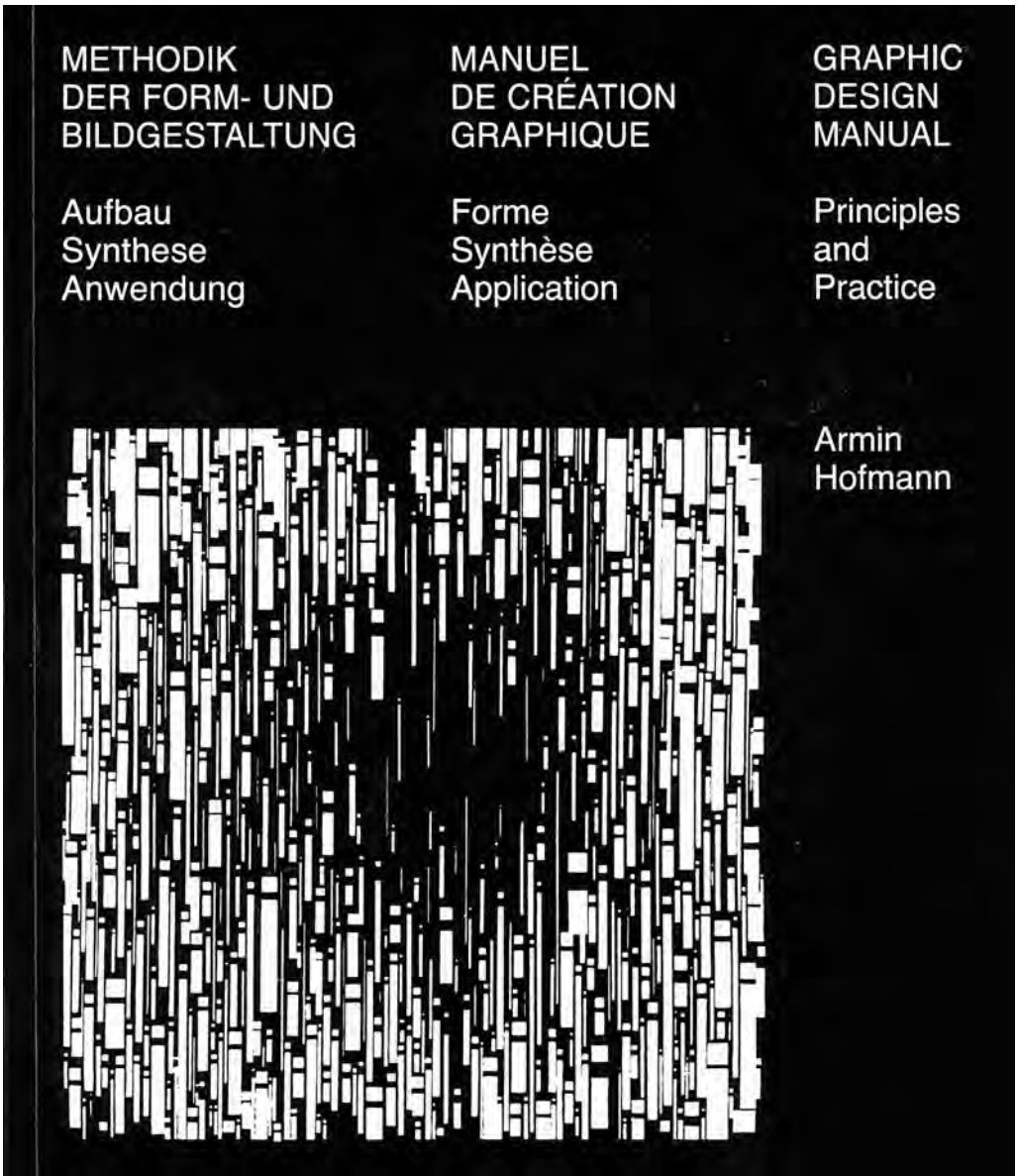
Timeline 1986–2019

Editor's note: Unless otherwise noted, all exhibitions in the following section were curated by the director at the time, with their respective curatorial team.

Armin Hofmann

May 7–31, 1986

Swiss Institute's inaugural exhibition featured nearly forty years of posters produced by Swiss graphic designer and educator Armin Hofmann. Hofmann began his career in 1947, at the age of twenty-six, at the Allgemeine Gewerbeschule (Basel School of Design), whose graphic design department he later headed. Instrumental in the development of the Swiss Style, which prioritized efficient communication and universalism, the designer focused on new techniques of phototypesetting, photomontage, and experimental composition. In 1965 he published *Graphic Design Manual: Principles and Practice*, a textbook that has brought his unorthodox pedagogical methods to design institutions worldwide. As part of a lecture titled "Thoughts on the Poster," delivered at Swiss Institute the day after the exhibition's opening, Hofmann said, "I believe that one is more likely to develop a better perception of color by looking at the subtle harmonies of black-and-white images than by looking at the multi- and over-colored illusions color photography often creates."



Cover of Armin Hofmann, *Graphic Design Manual: Principles and Practice*, 2001 [1965]

Press clipping from the *Swiss American Review*, 1986

1

"Form and Color" at The Swiss Institute



Ambassador Bernard de Riedmatten, Consul General of Switzerland (center) was among the large turnout present at the inauguration of the art exhibit at the Swiss Town House in Manhattan, featuring the works of eight artists from Southern Switzerland.

On Wednesday, September 16th, the show "FORM AND COLOR" opened at the Swiss Institute in New York City with a gala reception in the Swiss Town House on East 67th Street. Several hundred guests joined Ambassador Bernard de Riedmatten and his daughter Roselyne in the spacious all-white gallery rooms to view the work of eight artists from the Ticino.

On hand to celebrate the Swiss entry into the city's new art season were Deputy Consul General Charles Gillieron, Dr. Charles Ziegler, President of the Swiss Center Foundation, President Robert Perret, Jr., Ms. Annemarie Gilman of the Swiss Benevolent Society, and Ms. Margrit Kaeser who serves as liaison from the Society to the Swiss Institute.

Ms. Kaeser has been a driving force in coordinating all aspects of the Institute, from fund raising to organizing meetings to planning for shows.

Highlighting the exhibit were Domenico Paulon's forceful paintings of geometric forms. Mr. Poulon, whose energy belies his 89 years, spoke with enthusiasm of his life in New York — "This infernal city! I need it for inspiration."

In the same room, Delio Monti's amusing symbolic line drawings, Edo Betroglio's photographic portraits, colorful and stark, and Anna Torriani's architectural renderings offered a contrast of themes, as did the sculptures of Gianmarco Torriani, terracotta and plaster human figures, Lorenzo Pagnamenta's images of mechanical objects, Luca Bonetti's glowing paintings of "visual sensations" and Maurizio Trabattoni's large oils on canvas.

For the principal link in the exhibit was the origin of the art-

the crowd had grown until it spilled over into the vestibule and hallway as more and more guests arrived.

The enthusiasm of the Swiss and American community for this first show of the Swiss Institute in the 1986-87 season speaks well for the future of this new enterprise.

In his foreword to the catalogue, Ambassador Bernard de Riedmatten praises the close cooperation and dedication of both individuals and institutions in bringing about such remarkable results. The exhibition was conceived and organized by the participants, and the Ambassador adds his praise of them. "With the typically warm enthusiasm of our Italian-speaking compatriots, they came together to show their work for our appreciation. Ticino and its artists have long been famed for their cultural accomplishments both within and outside Switzerland. This exhibi-

lent Society and the Swiss Center Foundation, has at last turned the dream of those dedicated Swiss into reality.

The enthusiastic crowds attending the festive opening on September 16th were a testament to all those who, for so many years, pursued their vision of a Swiss cultural center in New York.

K.H.

•

The Swiss Institute's program for the month of October is:

Wednesday, October 15th, the critically acclaimed tenor Silvan Mueller, accompanied by pianist Rosetta Bacon, will perform a recital of Lieder as part of their first concert tour of the U.S.

Tuesday, October 21st, National Councillor Verena Grendelmeier will give an informal talk on **Women in the Switzerland of Today and Tomorrow.**

Schillerpreis an

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Form and Color: Eight Artists from Southern Switzerland
Edo Bertoglio, Luca Bonetti, Delio Monti, Lorenzo Pagnamenta, Domenico Paulon, Anna Torriani, Gianmarco Torriani, Maurizio Trabattoni
September 16–October 26, 1986

Structure & Shadow
Nolde Bänziger, Astrid Fitzgerald, Lisa Roggli, Andreas Senser, Elisabeth Strässle, Edwin Wenger
November 13–December 14, 1986

Back of mailing, 1987



6

Felix Brenner, Gérard Charrière: *Sequences*
January 28–February 28, 1987

1

Walls and Spaces: Three Swiss Artists
Rosemarie Koczy, Olivier Mosset, Not Vital
March 25–April 25, 1987
Curated by Richard H. Pichler

One of six group shows presented in 1987, *Walls and Spaces* was curated by Richard H. Pichler, who, in 1985, edited *Swiss Artists in New York*, a volume profiling twenty-six artists. Three of them—Rosemarie Koczy, Olivier Mosset, and Not Vital—were included here. Koczy, a German Holocaust survivor who lived in Geneva in her twenties and attended the École nationale supérieure des Arts Décoratifs before moving to New York, was the first female recipient of the Francis J. Greenburger Award the year before this exhibition. Her tapestries, paintings, sculptures, and mixed-media works memorialize what she witnessed as a prisoner. Mosset, whose collaborations include the BMPT group of conceptual painters formed in Paris in the 1960s and New York's Radical Painting Group of the late 1970s, is known for his minimalist monochrome paintings on shaped canvases that comment on modes of production and exchange. The sculptor, painter, and designer Vital weds archaeology and the tropes of minimalism. Informed by his travels, the artist filters cultural impressions into objects, favoring bronze, gold, aluminum, silver, stainless steel, and marble.

9

Dreams and Realities: Two Swiss Photographers
Beatrice Stocklin, Bruno J. Zehnder
May 20–June 20, 1987

Invitation for *Dreams and Realities: Two Swiss Photographers*, 1987



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Wednesday, May 20, 1987
6:00 pm–9:00 pm

Exhibition:
May 20–June 20, 1987
Monday to Friday, 2–8 pm
Saturday and Sunday, 2–6 pm

The Swiss Institute
35 West 67 Street
New York, New York

9

Cibachrome photographic materials provided by the Ilford Photo Corporation, a part of Ciba-Geigy.

Cibachrome printing and mounting provided by K&L Custom Labs.

Program announcement for *Helen Spoerri and Bruno Gasser: Eternal Writing*, 1987

Helen Spoerri and Bruno Gasser: Eternal Writing

September 9–October 5, 1987

8



MEET THE ARTISTS

HELEN SPOERRI's work deals with many of the questions and issues affecting mankind. Working on canvas and paper with acrylic paint, Spoerri uses rich colors, often superimposing subjects, shapes and forms to express the reality from which she draws her conclusions. Spoerri's work has received exposure throughout Europe and in the U.S.A.

7

PROGRAM

Swiss Institute 35 West 67th Street New York NY 10023 212/496-1759

SEPTEMBER/OCTOBER 1987

Exhibit

ETERNAL WRITING

Artists:
Bruno Gasser, Paintings
Helen Spoerri, Paintings

9

Opening:
Wednesday, September 9, 1987 6:00 - 9:00 pm

Exhibition:
September 9 - October 5, 1987
Monday through Friday, 2:00 - 8:00 pm
Saturday and Sunday, 2:00 - 6:00 pm

Informal Talk

HEINER GAUTSCHY, SWISS RADIO AND TV PERSONALITY, ABOUT HIMSELF AND HIS WORLD

Speaker:
Dr. Heiner Gautschy

Wednesday, September 16, 1987 6:30 pm

Concert

8

THE ANNEMARIE WIESNER FLEXTET:

Annemarie Wiesner, voice and violin
Scott Van Duyne, piano and synthesizer
John Henry Robinson, bass and cello
Graham Gulian, percussion

Jazz and Experimental Music

Wednesday, September 30, 1987 8:00 pm

Finissage

"SPACE-WORK"

Live Art Performance with Helen Spoerri and Bruno Gasser

Monday, October 5, 1987 6:30 pm

7

Swiss Institute
35 West 67th Street
New York, NY 10023
212/496-1759

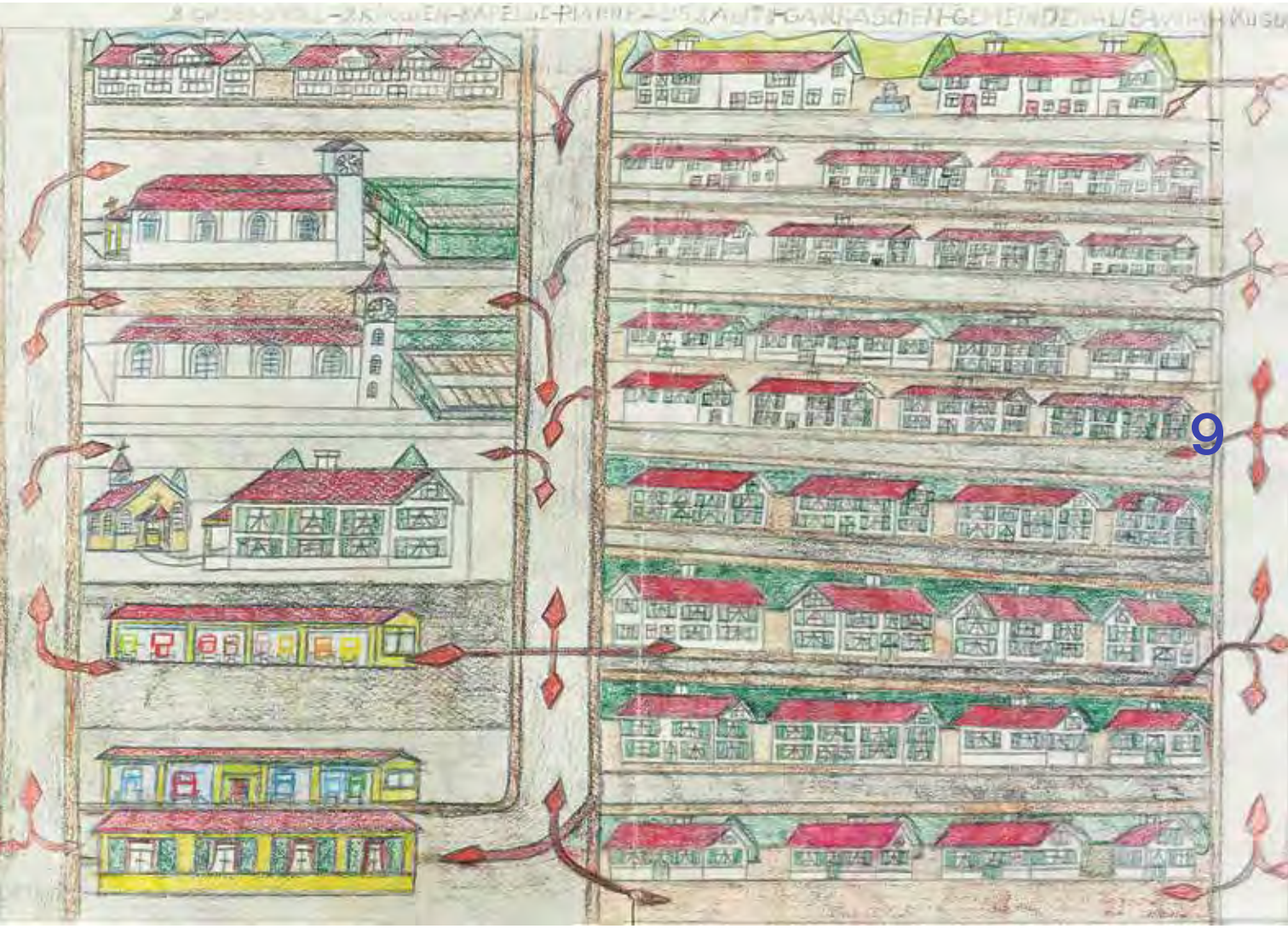
FACT SHEET

PURPOSE	The Swiss Institute was established as a forum to present the best in contemporary Swiss culture. It is designed to showcase the work of Swiss artists in the United States and Switzerland.
LOCATION	35 West 67th Street New York, NY 10023 (between Central Park West and Columbus)
DESCRIPTION	Gallery consisting of two large rooms suitable for exhibitions, performances, recitals, lectures, with seating capacity for 120 persons.
GALLERY HOURS	Monday to Friday 2 - 8 p.m. Saturday and Sunday 2 - 6 p.m.
CHARTER	Not-for-profit organization under section 501(c)(3), privately funded by tax-deductible contributions and gifts by individuals and corporations.
OFFICERS	Margrit Kaeser, President (212) 563-2455 Annemarie Gilman, Secretary (212) 873-3761
COMING EXHIBIT	Naive paintings and Scherenschnitte from Switzerland, featuring Fritz Frischknecht and Ueli Hofer; from October 14 through November 18, 1987.

212/873-3761
Swiss Benevolent
Society

Landscapes in Miniature
Fritz Frischknecht, Ueli Hofer, Alfred Leuzinger, unknown artist
October 14–November 13, 1987

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Alfred Leuzinger, *Grosses Dorf*, 1971/72, crayon on paper
© Museum im Lagerhaus, Foundation of Swiss Naïve Art and Art Brut, St. Gallen, Mina and Josef John Collection

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Holiday Exhibition
December 1, 1987–January 15, 1988
Presented at Swiss Institute and Goethe House

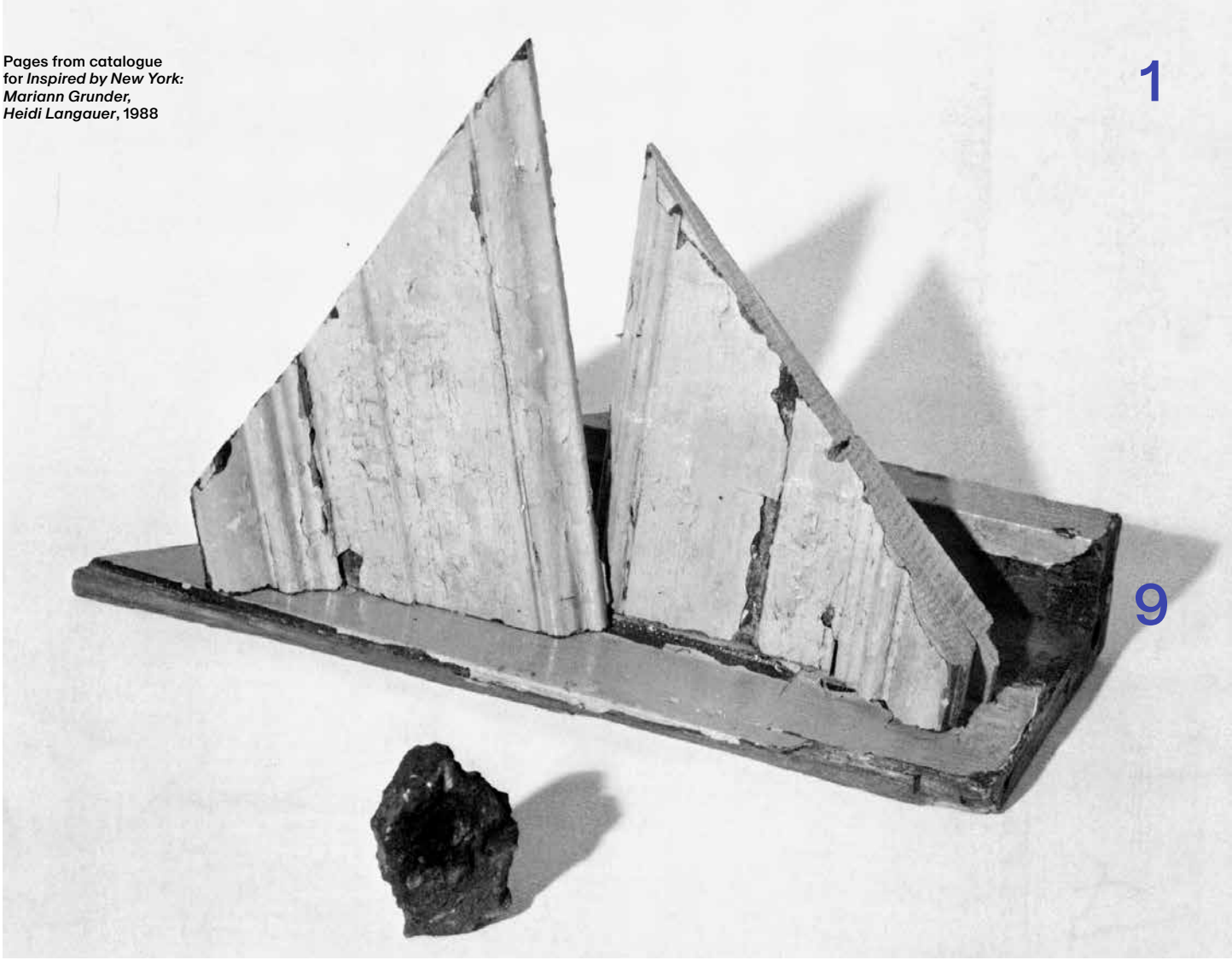
→ ZIBA DE WECK ARDALAN IS APPOINTED DIRECTOR OF SI, 1988

Inspired by New York: Mariann Grunder, Heidi Langauer
January 26–February 26, 1988



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Pages from catalogue for *Inspired by New York: Mariann Grunder, Heidi Langauer*, 1988



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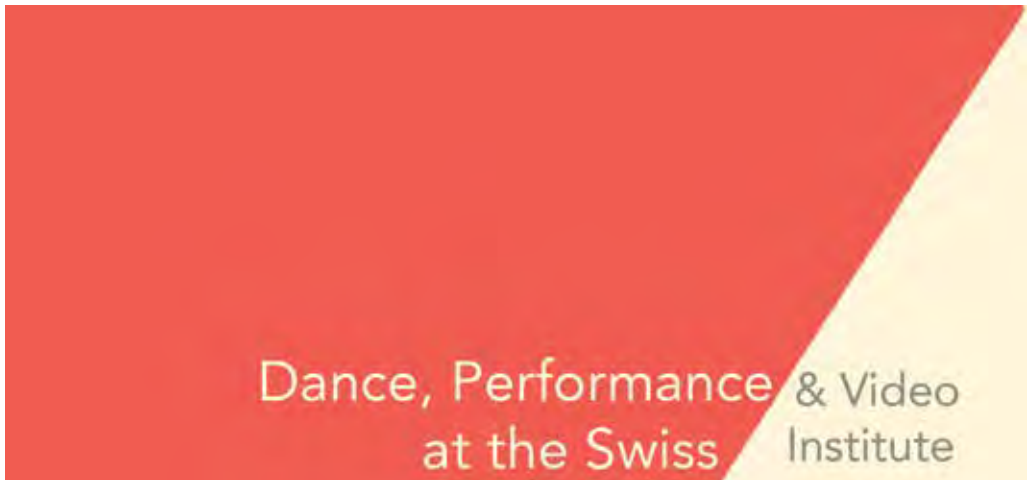
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Dance, Performance & Video at Swiss Institute New York

Carol Bloch with Barbara Trunz and Akbar Ali; Christine Brodbeck with Ollie Lestor and Paul Ricci; Estelle Eichenberger with Pathol Smith, Nefretete Rasheed, Cooper Moore, Pam Patrick, and Erik Schumik; Jeanette Engler; Dominique Gabella with Michael Thatcher and Christian Yerly; Christoph Gallio; Christa Gamper with Jack Smead; Yvonne Meier with Christoph Gallio; Judith Scherer with Emilio Schlaepfer with Marie-Joelle Chappuis and Nicholas Hunt; Dominique Weibel with John Morris, Diane Budress, Kinko Kurosawa, Sokaku Reibo, and Hisao Tanabe; Patrik Widrig with Dan Gibson
April 5–8, 1988

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Cover of *Dance, Performance & Video at Swiss Institute New York* program, 1988



8

New York

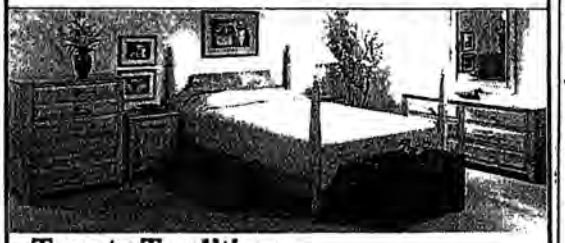
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SPRING 1988

Press clipping from the *New York Times*, 1988

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Review/**Dance**

Swiss Modern Sampler

By JACK ANDERSON

A chance to sample Swiss modern dance is being provided by a series of performances by Swiss choreographers that continues through tomorrow night at the Swiss Institute, 35 West 67th Street. The opening program on Tuesday night featured Judith Scherer and Christine Brodbeck, both of whom choreographed in an athletic and slightly hard-edged style.

•

Miss Brodbeck made comic use of it in "Mystery Guest," in which she performed strenuous sequences of movement as if obsessed with fitness. Into her presence ambled Ollie Lestor, who told corny jokes in English and German. Untidy and disorganized, he was totally unlike her in manner, and the work's humor derived from the contrasts between them. "Mystery Guest" was often funny. But because it possessed several false climaxes and a few dull patches, the 50-minute piece was never as consistently amusing as it ought to have been.

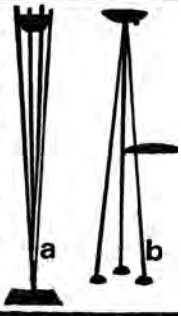
The title of Miss Scherer's "Red Square" referred to a red floor cloth on which Emilio Schlaepfer and the choreographer moved in what the program note described as an allegorical depiction of young people growing from childhood into adulthood. Because their maturation was accomplished with almost unrelievedly stiff gestures, being young was no fun in the world of "Red Square."

In one episode, the dancers wore hoods that made them resemble desert chieftains and scrambled on the floor as if through sand. Although the set consisted of tiny pyramids, the desert imagery was never choreographically referred to again, and one could not tell if Miss Scherer wished to imply that life today is an emotional Sahara. Her private symbolism remained unclarified.

•

The Swiss Institute, a cultural organization founded by Swiss corporations and individuals, deserves praise for arranging this series. Unfortunately, performances occur in a room — ordinarily used for exhibitions — that, with its cramped confines and poor sightlines, is an obviously makeshift dance theater. One is happy to see Swiss dance. But one wishes it could be seen in a more suitable space.

KOC
HALOGEN 50
LIGHTS AN ENTIR



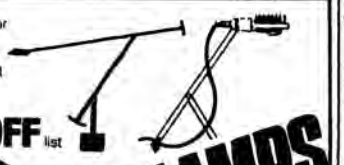
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1

Video Program from Switzerland

Hanspeter Ammann, Marie José Burki, Erich Busslinger, Container TV, Silvie & Chérif Defraoui, Jean-Luc Godard, Peter Guyer, Alexander Hahn, Michael Huelin, Eric Lanz, Jean-Jacques Le Testu, Carlo E. Lischetti, Jurg Neuenschwander, Jean Otth, Alex Silber, János Urbân, Peter Wenger, Anna Winteler
April 13–24, 1988



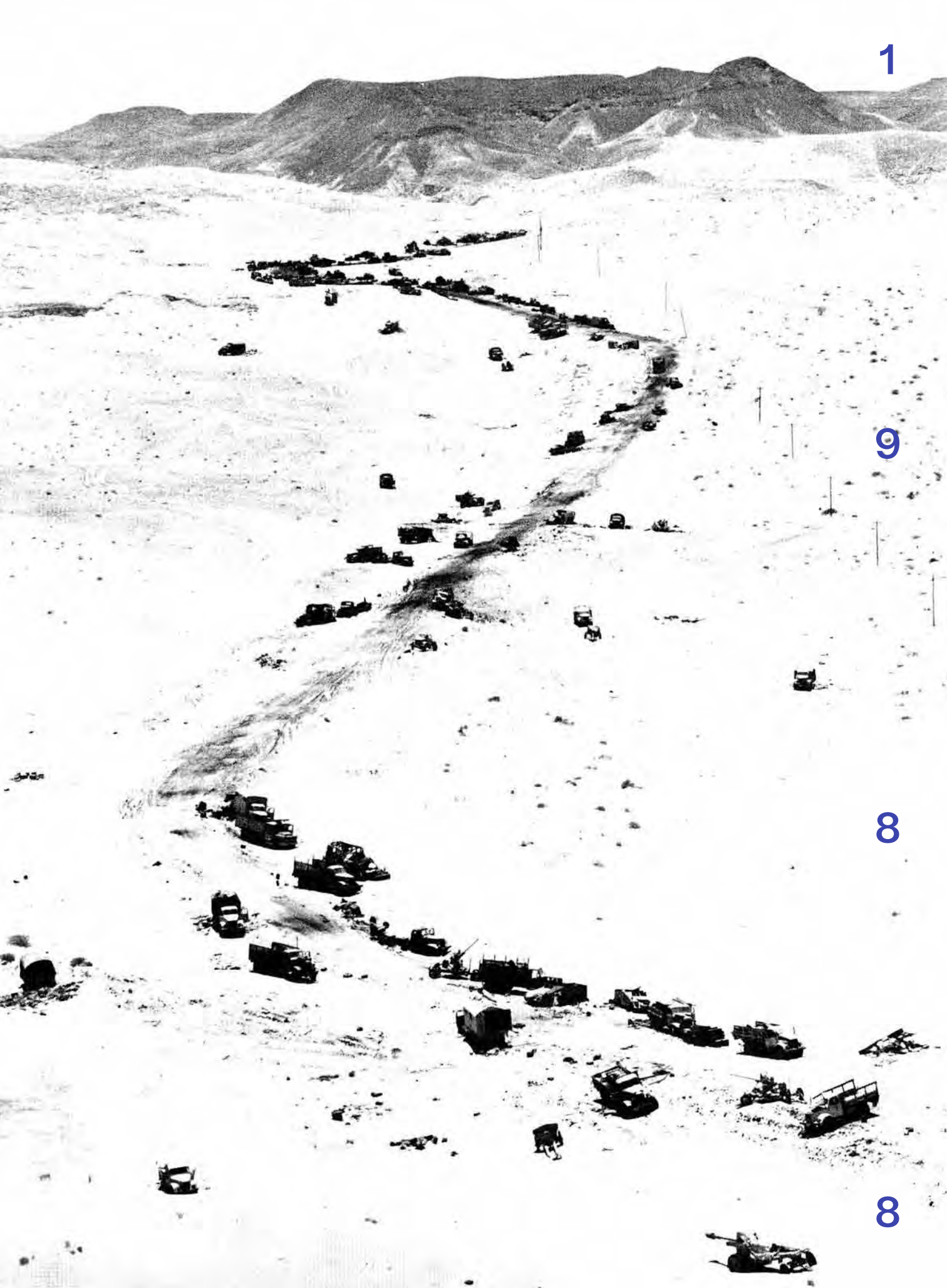
Still from Jean-Luc Godard, *Grandeur et décadence d'un petit commerce de cinéma* (The Rise and Fall of a Small Film Company), 1986

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Following Swiss Institute's four-day festival *Dance, Performance & Video at Swiss Institute New York*, the institution worked with Black Cat Productions to organize *Video Program from Switzerland*. Presenting work by a new generation of video artists experimenting with the technical potential inherent to then-current video and computer technologies, the program featured contributions by such artists as Marie José Burki, Silvie & Chérif Defraoui, Alexander Hahn, Eric Lanz, Jurg Neuenschwander, and Anna Winteler; a highlight was the screening of two films by Jean-Luc Godard: *Passion* (1982) and the New York premiere of *Grandeur et décadence d'un petit commerce de cinéma* (The Rise and Fall of a Small Film Company [1986]). The series offered a portrait of the Swiss video community, which was greatly informed by the Independent Swiss Video Makers, UVS/VIS—an organization created in 1984 that became the main producer and distributor of art video in the country—and by ESAV, the École supérieure des beaux-arts in Geneva, which had been running for more than ten years. The heterogeneous selection of twenty-one videos, produced between 1979 and 1987, also aimed to parse the differences in productions originating from German- and French-speaking regions of Switzerland. The program's press materials characterized the former works as contemplative, poetic, or polemic, and the latter as more narrative, influenced by television and its emphasis on action and visual stimulation.

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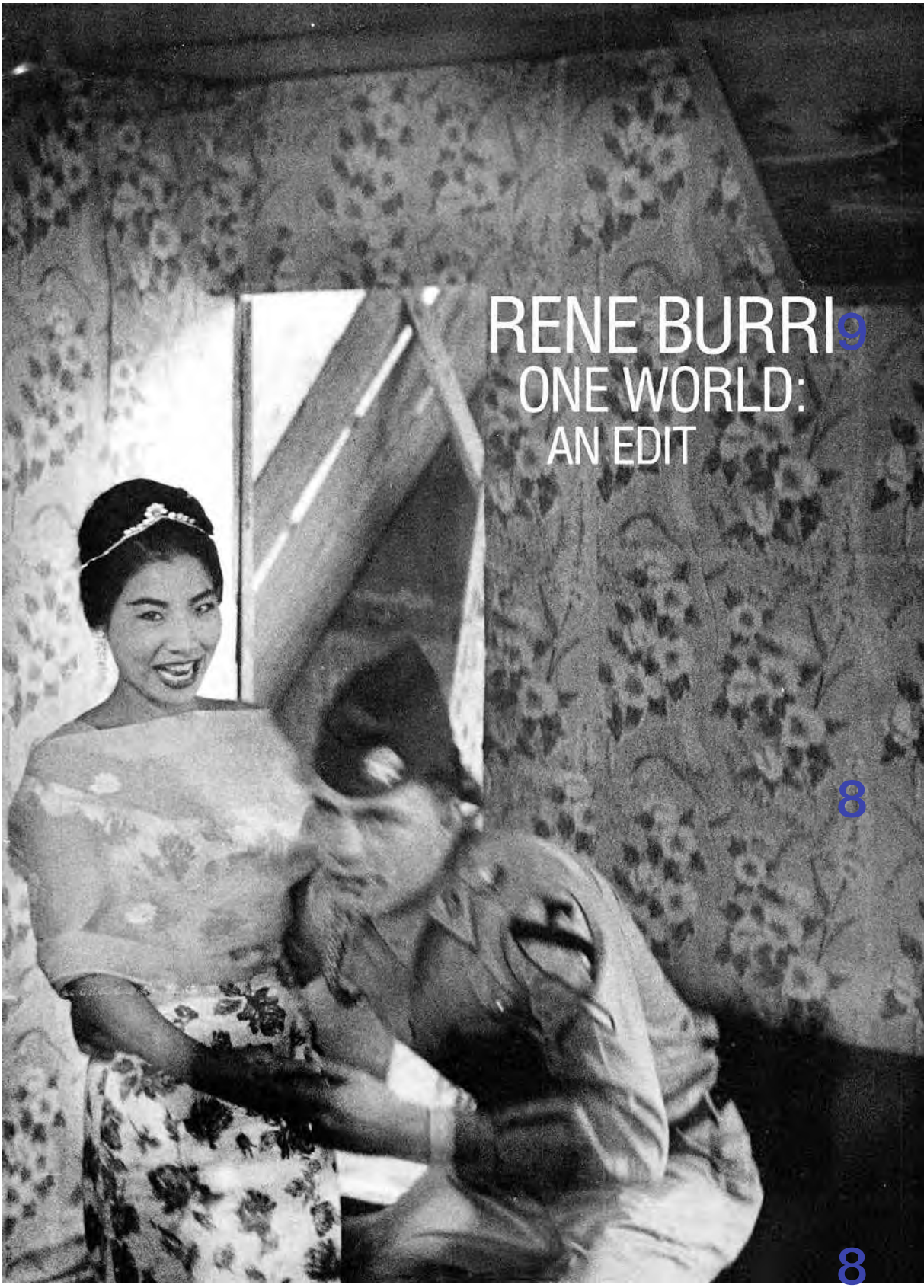
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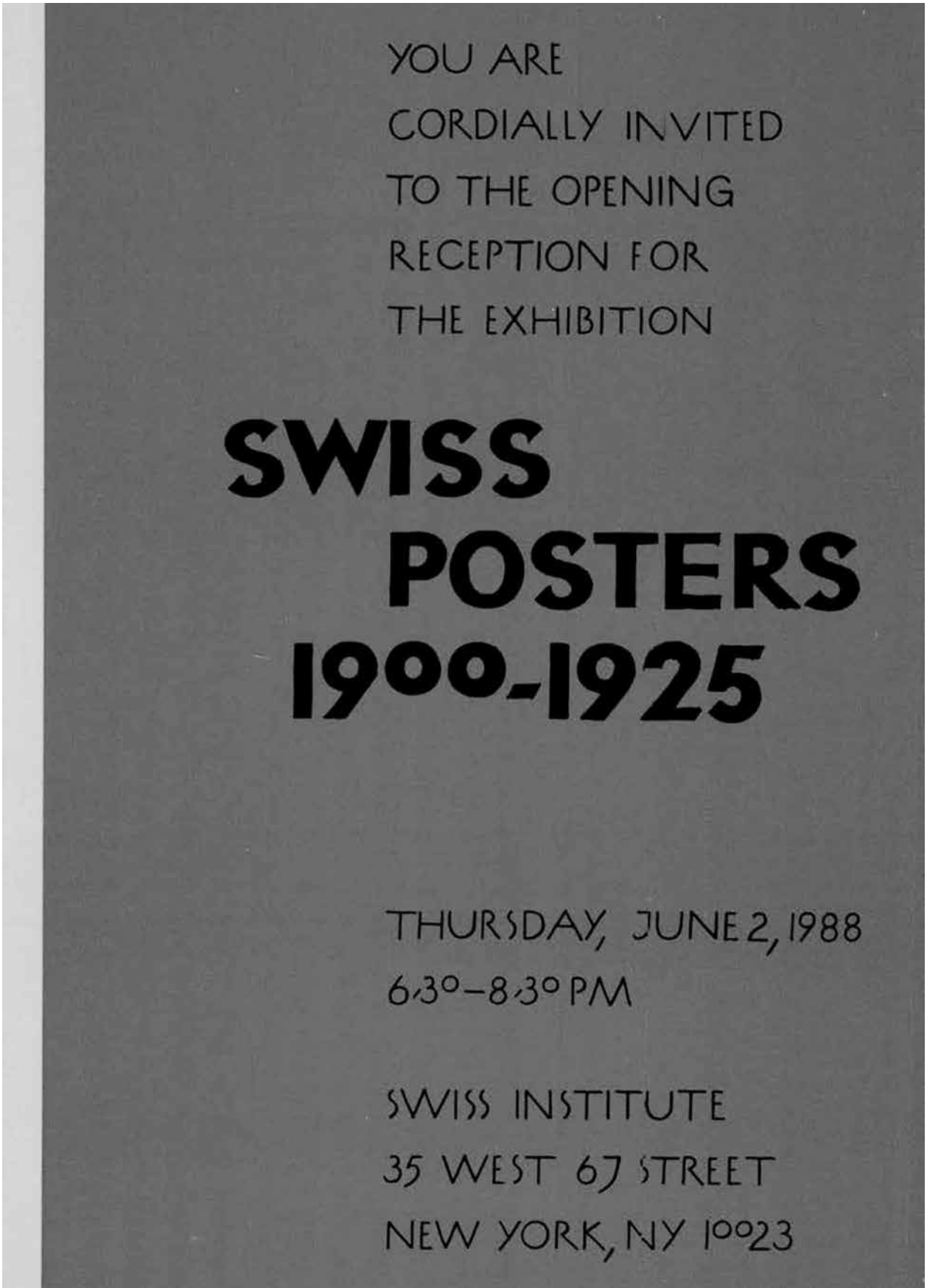
René Burri: One World

May 5–29, 1988
Curated by Corinne Diserens
Presented at Swiss Institute and Burden Gallery, Aperture Foundation for the Visual Arts

Page and cover from catalogue for *René Burri: One World*, 1988



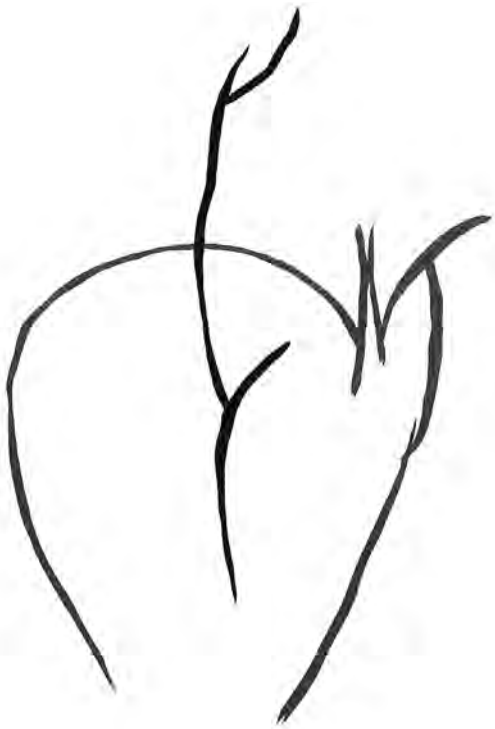
Swiss Posters: 1900–1925
Cuno Amiet, Otto Baumberger, Emil Cardinaux, Augusto Giacometti, Ferdinand Hodler, Walther Koch, Burkhard Mangold, Otto Morach, Eduard Renggli, Ernst Emil Schlatter
June 3–30, 1988
Curated by Sigrid Bovensiepen



Invitation for *Swiss Posters: 1900–1925*, 1988

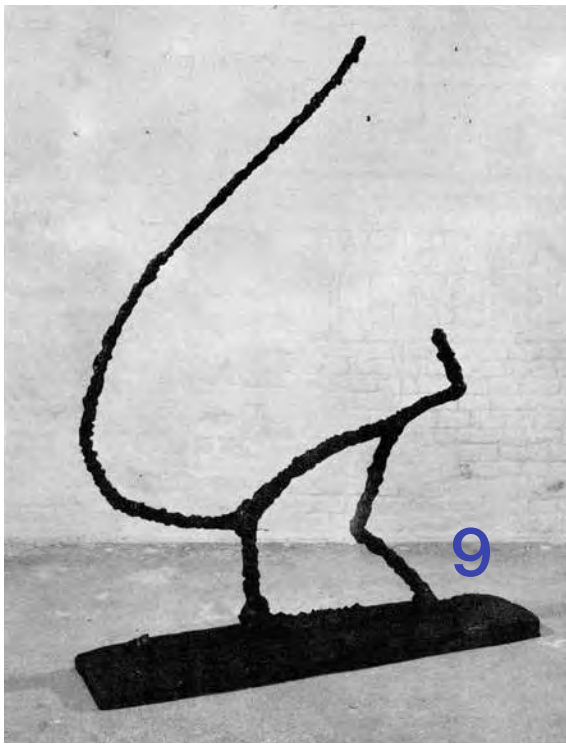
Marianne Eigenheer, *Joel Fisher*
September 15–October 30, 1988

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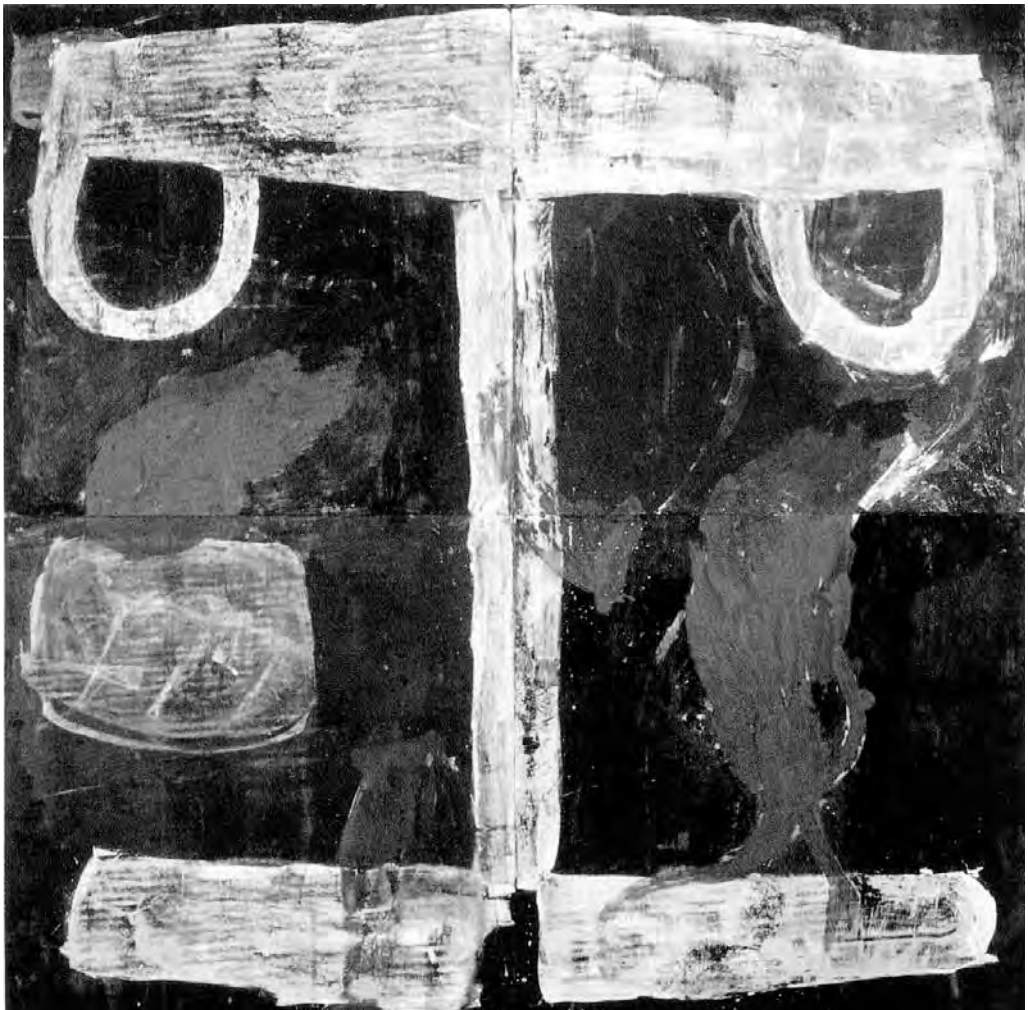
Marianne Eigenheer, *7 days, 7 dreams*, 1988, from catalogue for *Marianne Eigenheer,* 1988

Joel Fisher, *Untitled*, 1988, from catalogue for *Joel Fisher,* 1988



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Karl A. Meyer, Not Vital
November 9–December 25, 1988



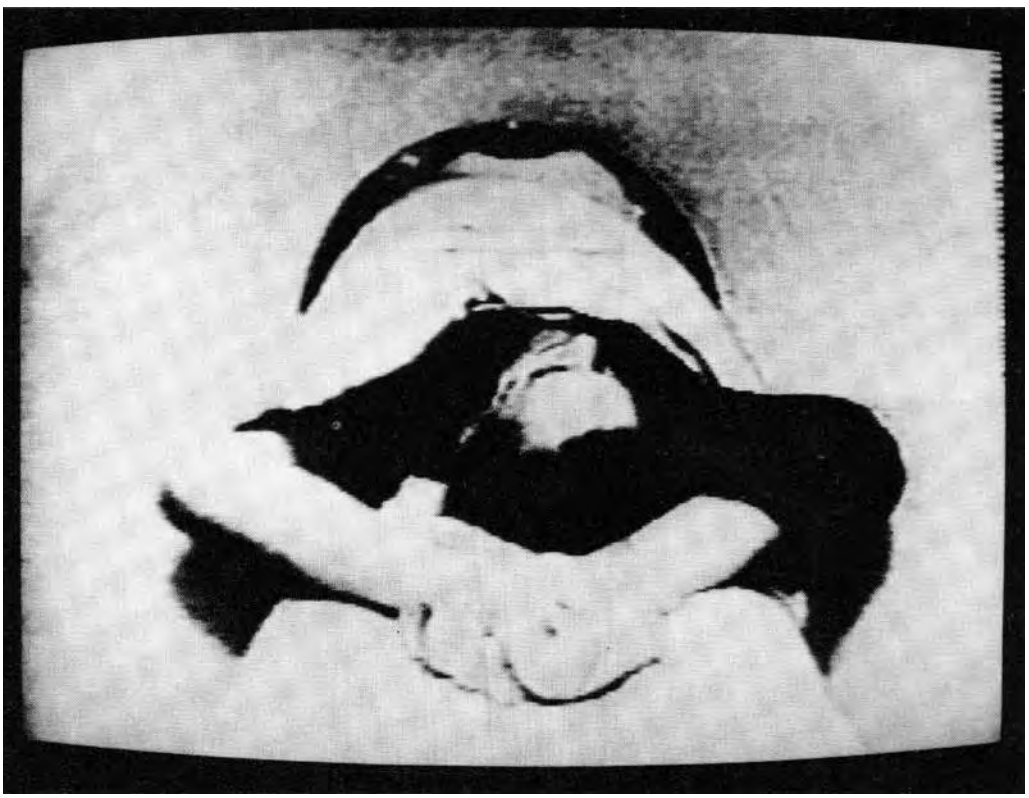
Karl A. Meyer, *Head of an Idol*, 1988, from catalogue for *Karl A. Meyer,* 1988

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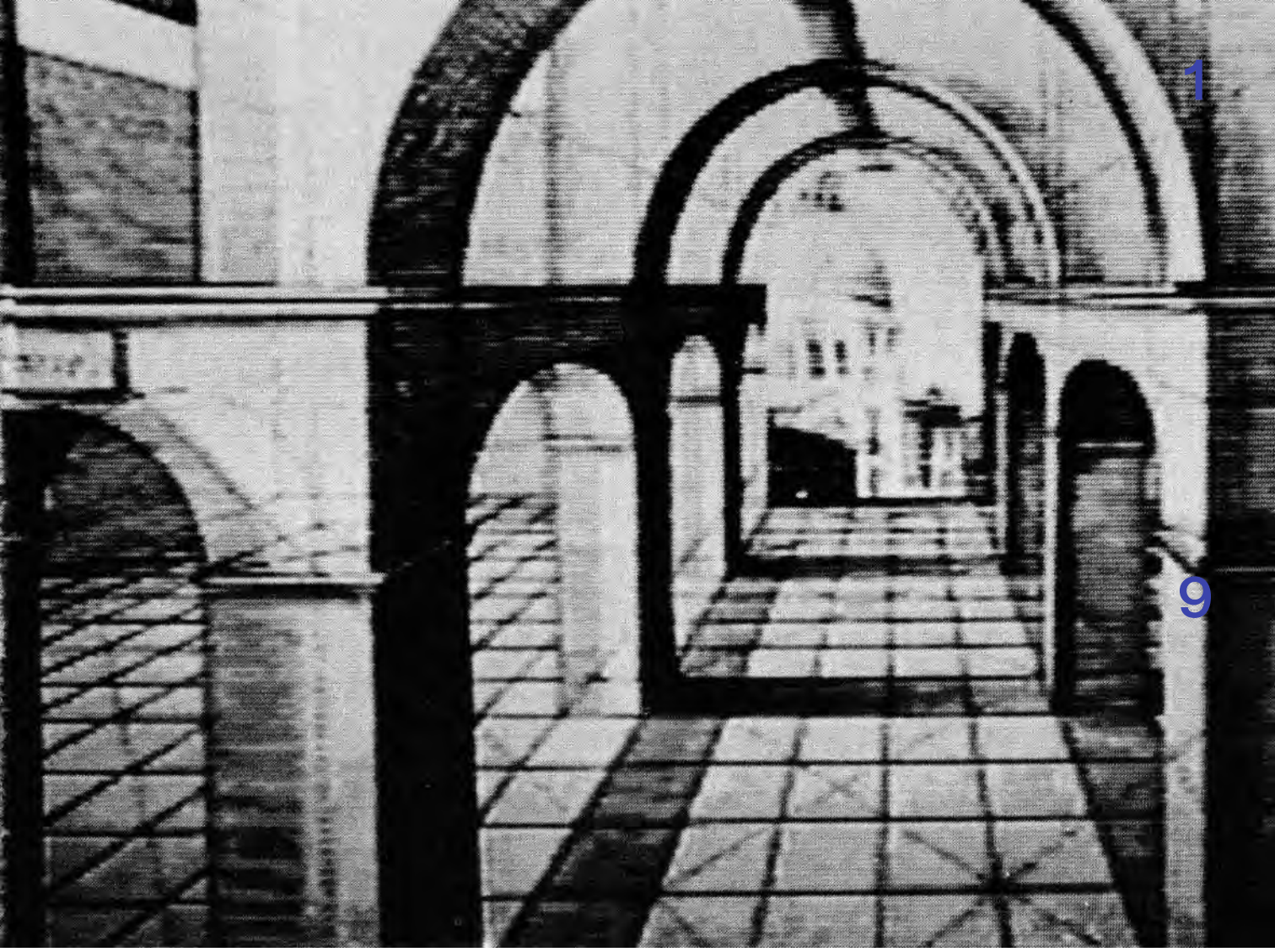
Sculpture: Material + Abstraction, 2×5 Points of View
Douglas Beer, Tom Butter, Andreas Gehr, Robin Hill, Carmen Perrin, Vaclav Pozarek, Martin Puryear, Jurg Stauble, Robert Therrien, Steve Wood
January 5–February 10, 1989
Curated by Corinne Diserens
Presented at Swiss Institute and City Gallery, Department of Cultural Affairs, New York

Marie José Burki and Alexander Hahn: Space and Memory, Video Installations
March 2–23, 1989



Both images:
Stills from Alexander Hahn, *Urban Memories*, 1986–87, from catalogue for *Marie José Burki and Alexander Hahn: Space and Memory, Video Installations*, 1989

The first video exhibition mounted at Swiss Institute, *Space and Memory* featured video installations by two young artists, Marie José Burki and Alexander Hahn. Curated by Swiss Institute director Ziba de Weck, the exhibition explored the titular themes in three works and was particularly invested in the ways in which Burki's studies in literature and the Hahn's studies in psychology, sociology, linguistics, and computer science informed their productions. In the exhibition's catalogue, de Weck wrote, "Video art is a time-based art. Moving into time—past, present, and future—engenders endless possibilities of manipulating space—real or fictive—and dealing with countless recollections and memories." Burki presented two installations centered on the concept that "an elephant never forgets." *Operation Edison* (1986) recalls Thomas Edison's story of electrocuting an elephant to demonstrate electrical power: two electrical cables, one negative and one positive, created an enormous line drawing of an elephant on the wall. On the floor below it was a monitor playing a video of clouds that transformed periodically into an image of an electric bulb. In *Untitled* (1986), a monitor displaying images of objects moving at various speeds sat on the ground beside a video player and loudspeakers



wrapped in the electrical cables that fed the equipment; the resulting object resembled an elephant paw. Hahn's installation, *Urban Memories* (1986–87), was composed of three monitors and two players, featuring a tape that moves through architectural structures, hallways, and rooms, which appear and disappear, and then meet, on their recursive trajectories, images of a nuclear war aftermath.

Dance / Performance Week

Carol Bloch with Maya Milenovic, James Fisk, Marie-Luise Oberem, Roxanne Perry, Kathy Owen, and Michel De Pass; Christine Brodbeck with the Boston Symphony Orchestra and Itzhak Perlman; Jeanette Engler with Robert Fripp; Estelle Eichenberger with Erik Schurink, Tiye Giraud, Cooper Moore, Pamela Patrick, Lisa Hoffman, Wendy Joseph, Beth Klarreich, Amy Pivar, Nefretete Rasheed, Shirley Vincent, and Maya Winter; Dominique Gabella with Eberhard Kathe and Dominique Dardant; Christa Gamper with Jack Smead; Yvonne Meier and Jennifer Mouson with John Zorn; Elfi Schäfer-Schafroth with Herbert Blaser, Susanne Braun, Gabriela Luethi, Anke Menzel, Franziska Ryzuk, Ursula Scherrer, Regan Ryzuk, Andreas Vollenweider, Franz Hohler, Corinne Erni, and Christina Le-Zulauf; Judith Scherer with Alec Drummond and Daniel Blauenstein; Dominique Weibel with Barry V. Miller; Patrik Widrig with Sara Pearson
May 22–25, 1989



Pages from catalogue for *Two Aspects of Abstraction: Rudolf de Crignis and Laurent Veuve*, 1989

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Two Aspects of Abstraction: Rudolf de Crignis and Laurent Veuve
September 15–October 19, 1989

Christian Vogt: Photographic Notes
October 26–November 30, 1989



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Christian Rohlfs, *Paris 1979/St. Moritz 1983*, 1979/1983, from catalogue for *Christian Vogt: Photographic Notes*, 1989

Christian Rohlfs: Out of Ascona: Watercolors and Watertemperas 1927 to 1938
December 7, 1989–January 11, 1990

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→ ARIANE BRAILLARD IS APPOINTED DIRECTOR OF SI, 1990

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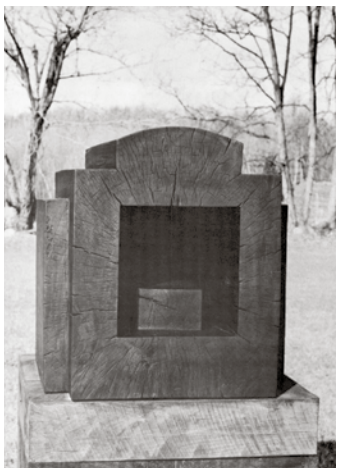
Lorenzo Pagnamenta, Anna Torriani: From Architecture to Art
February 12–March 8, 1990

Raffaël Benazzi: Wood Sculptures 1979–1989
May 10–June 17, 1990

Pages from catalogue for *Raffaël Benazzi: Wood Sculptures 1979–1989*, 1990



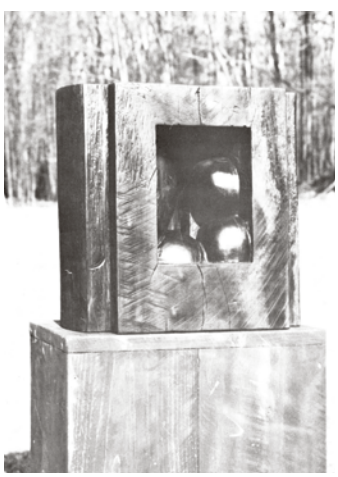




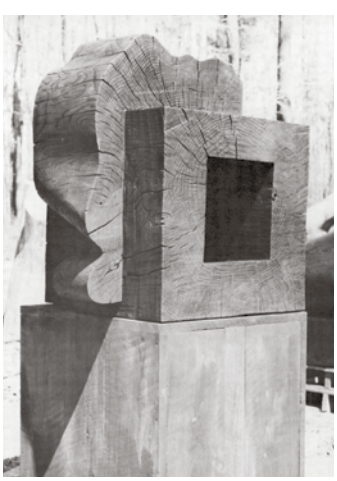
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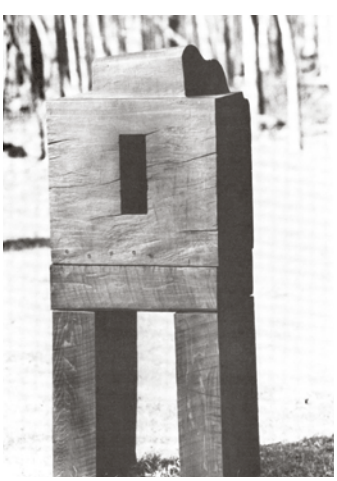


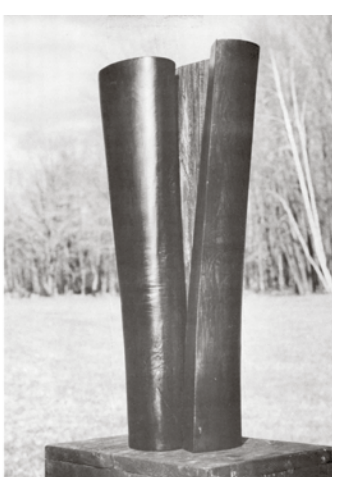




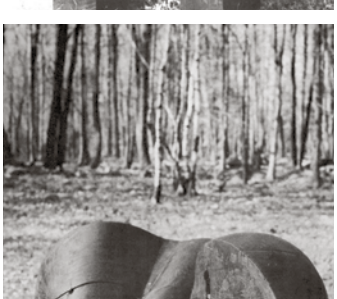
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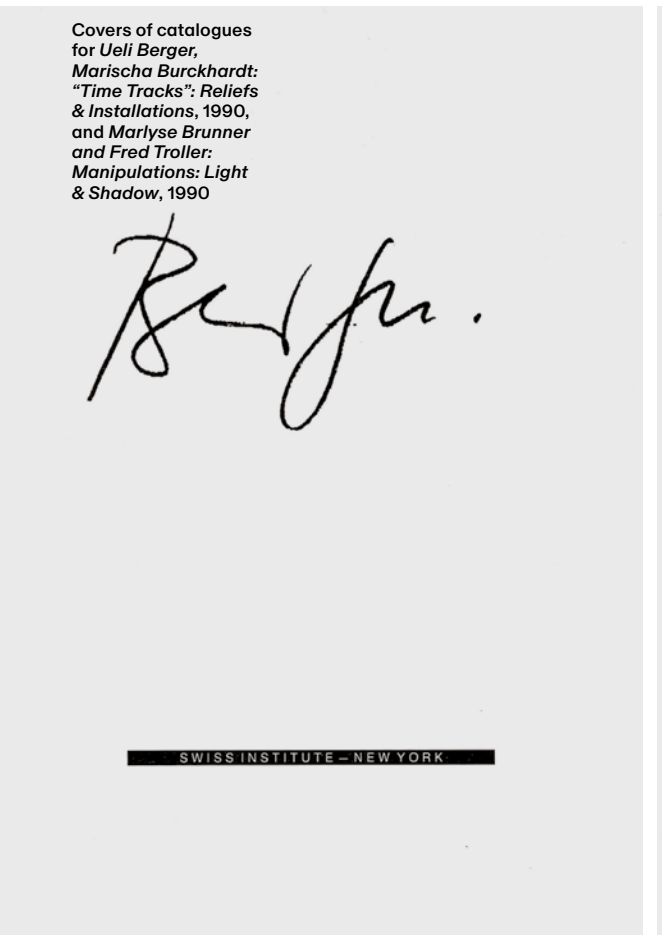


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Ueli Berger, Marischa Burckhardt:
"Time Tracks": Reliefs & Installations
September 13–October 21, 1990

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Covers of catalogues for *Ueli Berger, Marischa Burckhardt: "Time Tracks": Reliefs & Installations*, 1990, and *Marlyse Brunner and Fred Troller: Manipulations: Light & Shadow*, 1990





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Swiss Dance Festival

Christine Brodbeck, Dorothee Caan, Susanne Daeppen, Estelle Eichenberger, Jeanette Engler, Dominique Gabella, Marie-Christine Giordano with Ray Tadio, Beatrice Jaccard, Christine Merz, Nina Schneider, Elfi Shäfer-Schafroth, Dominique Weibel, Patrik Widrig
October 19–21, 1990
Presented at St. Mark's Church

From its founding, Swiss Institute has shown a deep commitment to dance. Their inaugural Annual Swiss Dance Festival was held in 1988, with a four-day program featuring eleven performances. This, the third edition, presented for the first time in collaboration with Danspace Project at St. Mark's Church in the East Village, staged twelve works over the course of three days. The festival included performances by Christine Brodbeck, Dorothee Caan, Susanne Daeppen, Jeanette Engler, Estelle Eichenberger, Dominique Gabella, Marie-Christine Giordano and Ray Tadio, Christine Merz, Elfi Schäfer-Schafroth, Nina Schneider, Dominique Weibel, and Patrik Widrig. These ranged from Giordano and Tadio's *Calling You*, described by *New York Times* critic Jack Anderson as a "love-her-and-leave-her dance," to a Bach prelude and melancholy pop songs, to Daeppen's *Earth Dances*, an excerpt of a longer work titled *The Two Fridas*, inspired by a Kahlo painting. Festival highlights included Weibel's cleverly choreographed *Tubism*, described by Anderson as a "theatrical fantasy in which tubular objects were put to whimsical use," and Widrig's *Mira Bhajan*, performed with vocalist Raine Eastman.

Marlyse Brunner and Fred Troller: Manipulations: Light & Shadow

November 1–December 1, 1990

Zurich Meets New York: The Unlimited Self

Markus Baenziger, Cornelia Blatter, Felix Brunner, Andrea Wolfensberger
December 7, 1990–January 24, 1991

Michael von Graffenried: The Swiss Image: No Clichés, No Taboos

February 6–March 16, 1991

Alexander Fischer & Juan Uslé: Suspended, Light

March 21–April 25, 1991
Curated by Martin Kunz



Alexander Fischer, *Untitled*, 1991, from catalogue for *Alexander Fischer & Juan Uslé: Suspended, Light*, 1991

"The Challenge to Swiss Women in a Changing Europe"

Doris Jakubec, Marguerite Wieser
April 18 and 24, 1991

In the spring of 1991, Swiss Institute hosted "The Challenge to Swiss Women in a Changing Europe," a series of talks by professor Doris Jakubec of the University of Lausanne and professor Marguerite Wieser of Geneva. Jakubec took a creative approach to her lecture "Swiss Women Writers & Their Visions of Europe," and Wieser offered a sociopolitical perspective in her talk "Europe 92: Stepping Stone or Stumbling Block for Swiss Women on the March?" The events were organized in response to then-current debates over the identity of nation-states in the United States and Europe that were seen to be breaking down well-established cultural paradigms. The institute published in its annual report that "the Swiss model appears more relevant than ever because it has the inherent quality of transcending national borders." Concurrently, the gallery featured *Suspended, Light*, an exhibition of fragile wooden sculptures by Alexander Fischer and paintings by emerging Spanish artist Juan Uslé, curated by Martin Kunz, former director of the Kunstmuseum Luzern.

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Marsch nach Bern (March to Bern), 1969. Courtesy of the Gosteli Foundation, Worblaufen / Switzerland, Gertrud Haldimann-Weiss. Photo: Greti Oechsli

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Daniel Gantenbein, Beat Keerl: Sculptures & Paintings

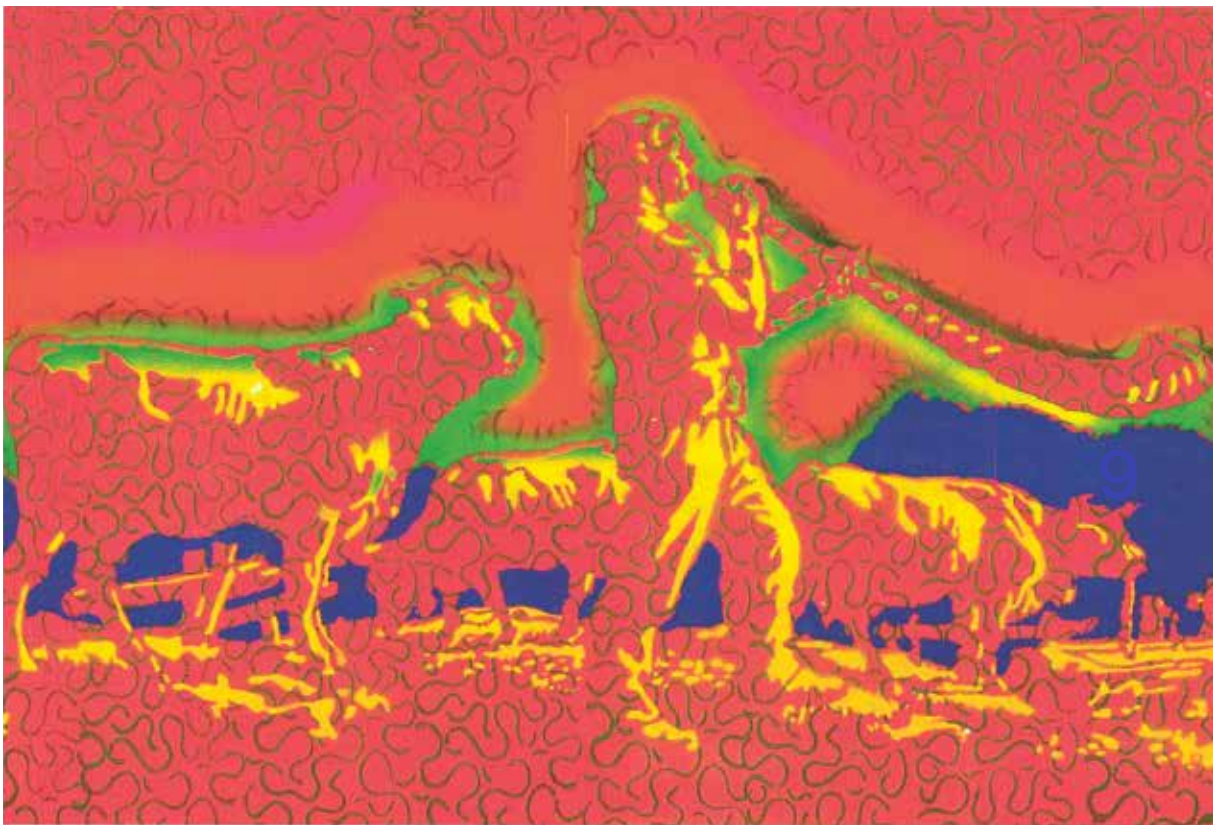
May 2–June 1, 1991

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Sam Buri: From Switzerland to California: Paintings, Watercolors, Lithographs

September 19–October 19, 1991
Curated by Katharina Katz

Sam Buri, *Alpenhorn*, 1968, and detail of *Three-Part Still Life*, 1990, from catalogue for *Sam Buri: From Switzerland to California: Paintings, Watercolors, Lithographs*, 1991





A Haven for Refugees: Switzerland 1940–1990
Renowned Photographers' Documents
Werner Bischof, René Burri, Lothar Jeck, Anita Niesz, Hans Staub
October 24–November 30, 1991

Swiss Dance Festival IV
Fabienne Berger Company, Sinopia, Tina Mantel
November 15–17, 1991
Presented at St. Mark's Church

Press release for Swiss Dance Festival IV, 1991

SWISS INSTITUTE NEW YORK
• 35 WEST 67TH STREET · NEW YORK, NEW YORK 10023 · (212) 496-1759 · FAX (212) 496-1874 •

For Immediate Release
Contact: Ariane Braillard - Ursula Biemann
(212) 496-1759

SWISS DANCE FESTIVAL IV

at Danspace Project - St Mark's Church

Fabienne Berger Company *HEAVEN'S CAVES*

Friday, November 15th at 8:30 pm

After her poignant performance on the agonies of war, Berger felt the need to move toward brightness, to find a spot of light and to animate it with her highly personal vision and refined sensitivity. Far from indulging in romantic transcendence, Fabienne Berger uses complex layers of communication (and failed communication) to subtly express her inner struggles and states of being. Her work inscribes itself in a profound interior evolution, captivating the driving forces of life, both marvelous and malignant. In her research for new avenues in the **dance theater**, Fabienne Berger combines a mobility of the mind and a passionate energy.

The award at the Nyon International Choreographers' Contest in 1983 gave the Company the decisive impulse to launch itself and maintain the density of energy exemplified in *Heaven's Caves*. The company consists of 4 young dancers, two men and two women. This latest production has toured extensively in Europe since its creation for the Arsenic Theater in Lausanne last spring.

Sinopia *FRAGMENT D'INCERTITUDES EN DOUTE, ALTAÏR, UNDERGROUND II*

Saturday, November 16th at 8:30 pm

Provocative and humorous, *Underground* offers a glimpse of passionate, dislocated gestures with a musical score by Tom Waits. The dancers' subtle personalities come through, testifying to the five years they have experienced together. Tuned to Burundi drums, *Fragment d'Incertitudes en Doute* is sensually danced, with drenched shirts sticking to the body, giving it a sense of fluidity. *Fragments* is a suggestive European re-reading of African rhythms. Accompanied by the music by Klaus Schulze, *Altaïr* is a sidereal and spatially rigorous piece which intends to reflect the luminosity of the star after which it is named. *Altaïr* symbolizes the cosmic speed of a shooting star, and the *irresistible urge to dance*, which is the company's motto.

Previously, Etienne Frey and Jean-Claude Pavailli performed worldwide with top European companies before creating their own, Sinopia, in 1985. They have toured and taught extensively in Japan as well as Europe. Sinopia is demanding of its devoted dancers who express the richness of its ideas convincingly as well as professionally.

please over

Gérald Poussin: The Home Revisited: Furniture Sculptures – Paintings A Playful Design Installation

December 12, 1991–January 26, 1992

Installation views of *Gérald Poussin: The Home Revisited: Furniture Sculptures – Paintings*, 1991–92



Fabienne Abrecht: Altar / Alter Pieces

February 11–March 21, 1992

Fabienne Abrecht, *Offering*, 1991, from catalogue for *Fabienne Abrecht: Altar / Alter Pieces*, 1992



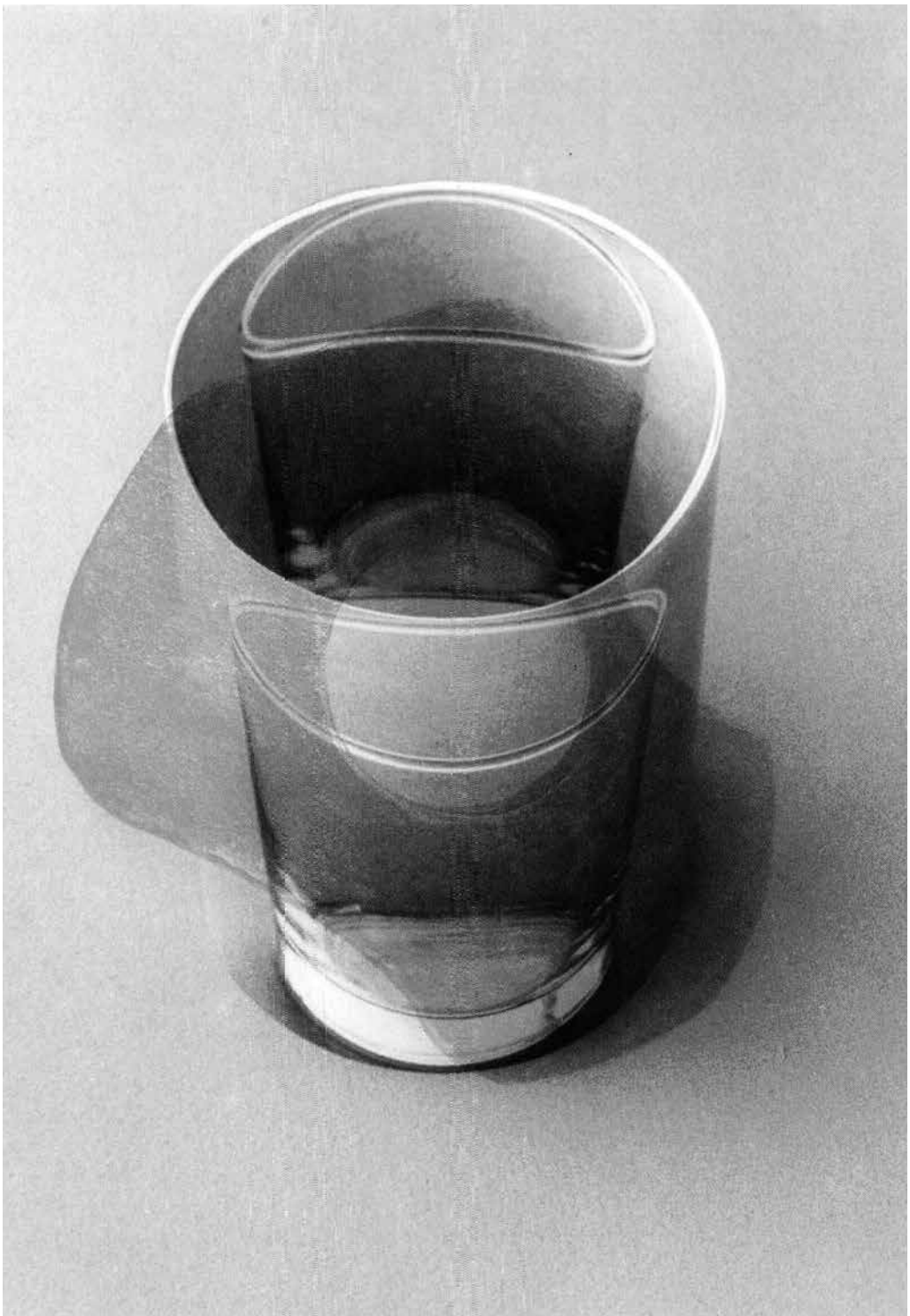
Cornelia Cottiati: Works on Paper / Installations
February 11–March 21, 1992

Ilona Ruegg: Gaps & Margins
March 26–May 10, 1992

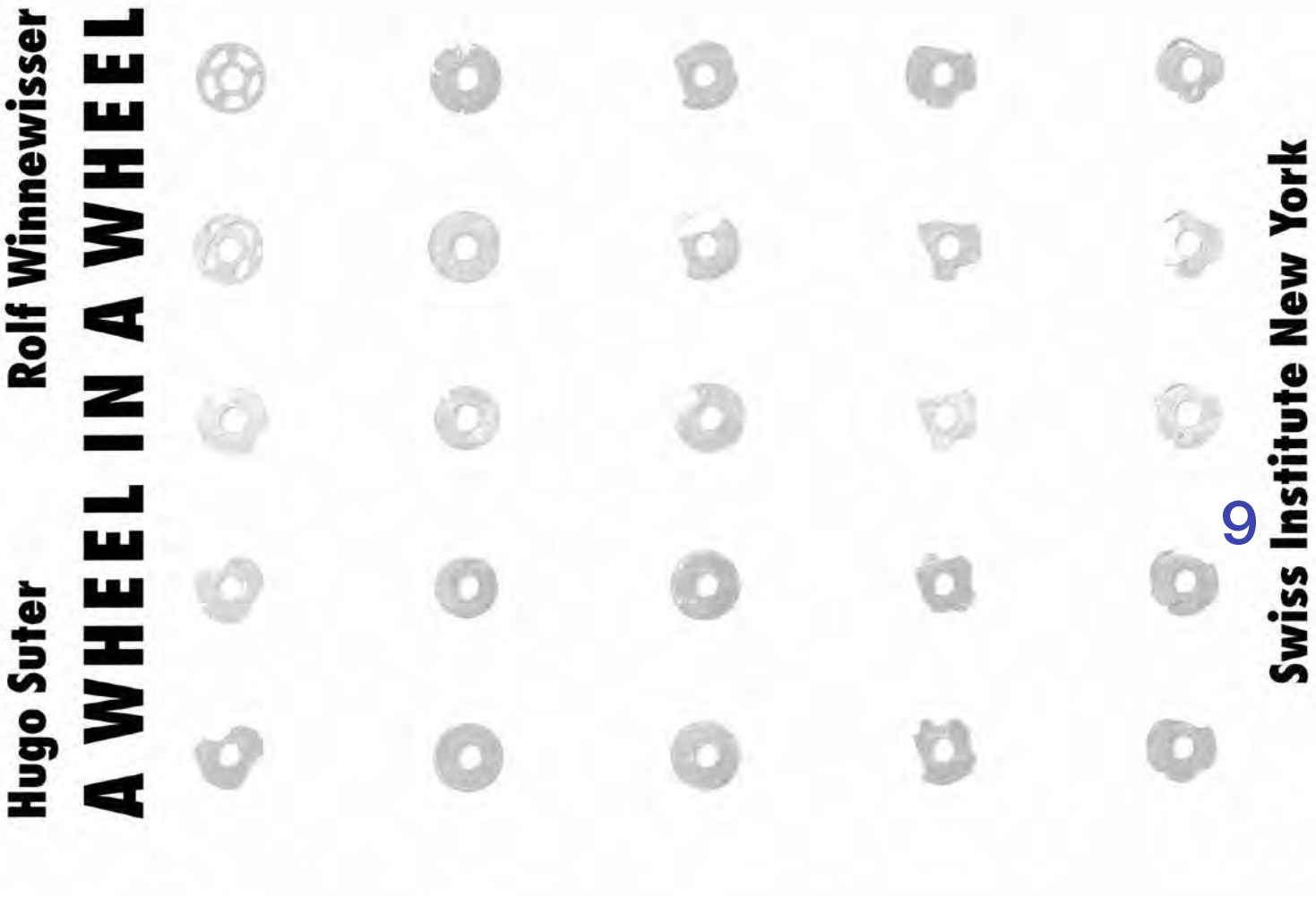
American Artists, as Viewed by Three Generations of Swiss Photographers
Rudy Burckhardt, Vera Isler, Alex Kayser
May 19–June 30, 1992

Hugo Suter and Rolf Winnewisser: A Wheel in a Wheel
September 17–November 7, 1992

Page and cover from catalogue for *Hugo Suter and Rolf Winnewisser: A Wheel in a Wheel*, 1992



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Swiss Dance '92: *Don Quixote*
Philippe Saire Company
October 9–11, 1992
Presented at the French Institute Alliance Française

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Performance views of Swiss Dance '92: *Don Quixote*, 1992



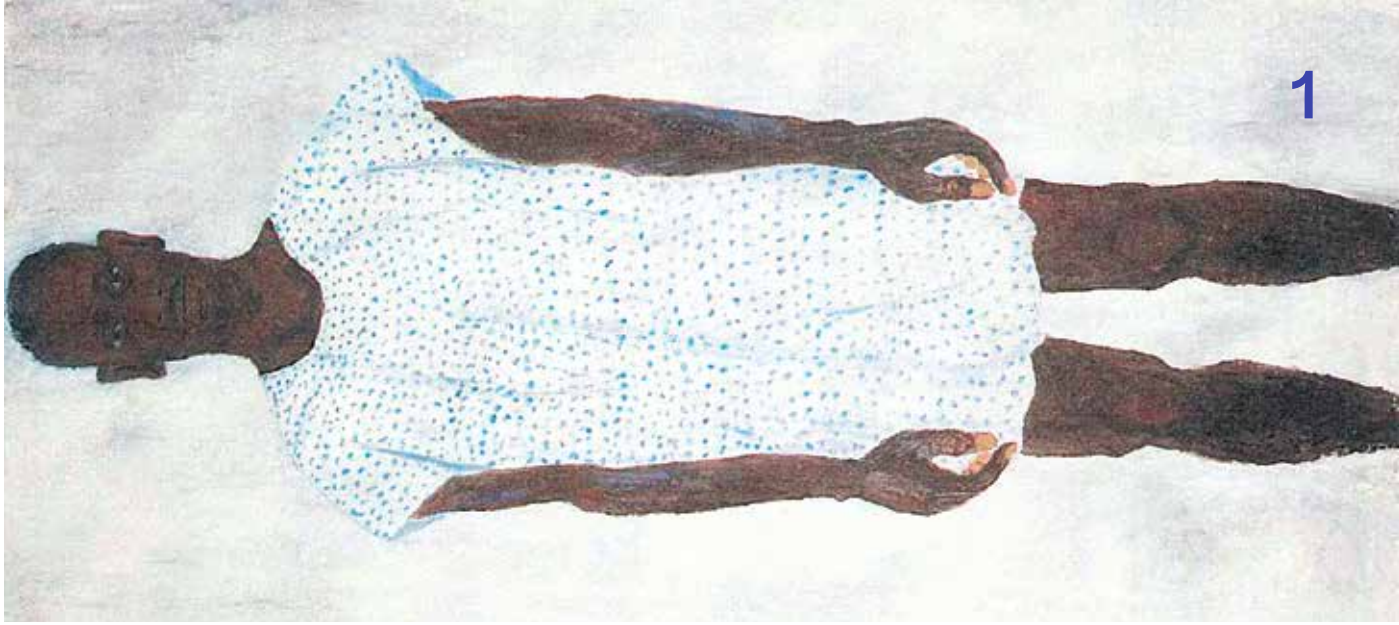


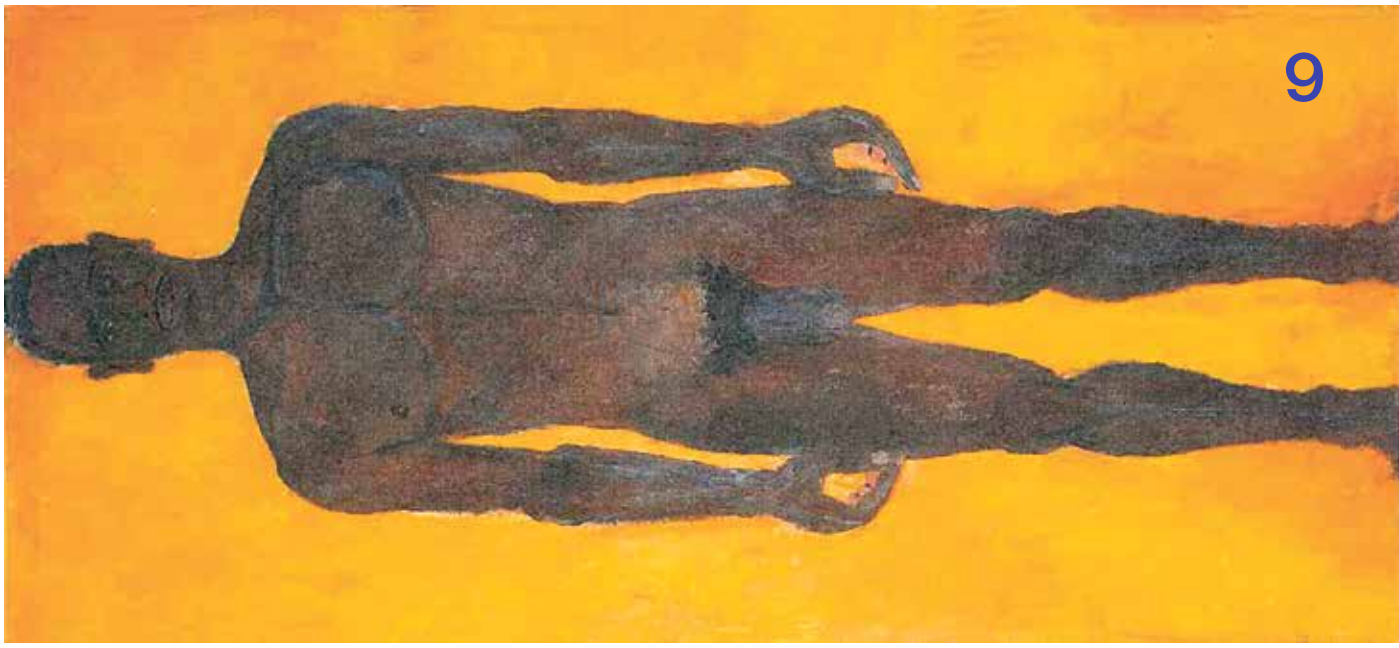
→ CARIN KUONI IS APPOINTED DIRECTOR OF SI, 1992

Dieter Hall, Hans Witschi: Paintings
November 12, 1992–January 10, 1993
Curated by Ariane Braillard

National AIDS Awareness Day
Swiss Institute marked National AIDS Awareness Day by presenting information about several AIDS self-help groups.
December 1, 1992

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Dieter Hall, *Triptych, red, yellow, white*, 1992

Switzerland + Medicine

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Inspection Medical Hermeneutics (Sergei Anufriev, Vladimir Fjodorov, Pavel Pepperstein)
January 21–February 27, 1993
Curated by Claudia Jolles and Carin Kuoni

Inspection Medical Hermeneutics was an artist collective founded in Moscow in 1987, which included members Sergey Anufriev, Vladimir Fjodorov, and Pavel Pepperstein. For this, their first solo exhibition in the United States, the artists built a seven-corridor installation centered on the identity of Switzerland, a country they visited for the first time on the occasion of this show. In paintings, photography, wall drawings, and text—all produced during a three-week stay in Switzerland—the artists formed an identikit of the country, which they associated with whiteness, health, and a spate of other random themes both esoteric and cliché: Thomas Mann's *Magic Mountain*, Lenin directing the February Revolution from the slopes of Switzerland, a Soviet spy film set in Bern, Sherlock Holmes, Russian doormen called *Svitzars*, and the work of Ilya Kabakov. In the space, black arrows traversed the walls and floors to converge on a work that fused the Swiss flag and the Red Cross. In an essay that accompanied the exhibition, curator Claudia Jolles wrote, "Medhermeneutics did not attempt to build a logical narrative chain from these concepts, but to create a network of discourse from which new associations could be drawn continually. They put to a halt potential dogmatism and ideologization into which one slips so easily—on no matter how trivial a topic—by focusing on generalization and by diluting complex ideas into handy units." The group disbanded on September 11, 2001, but the members continued their artistic careers independently. The exhibition signaled the Swiss Institute's opening to non-Swiss art and cultural workers, following a realignment of its mission statement.

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Illustration from catalogue for *Switzerland + Medicine*, 1993

Invitation for *Switzerland + Medicine*, 1993





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A Note to the Exhibition

In the last thirty years, the often strange and cumbersome terrain of New York City has nurtured a rich, steadily growing community of Swiss artists. *A Grand Tour* provides the map to these territories, a chart of the Swiss community and its roots in this city. The Swiss Institute wanted to understand the context in which this artists' community works. It wanted to know its ramifications and learn how fast ideas travel along these arteries. The Surrealists, an international and diverse group, played their "Exquisite Corpse" and "Exquisite Landscape" games in Paris in the pre-War years. This game seemed to be the ideal metaphor for the transitions between different realms of cultural identity. Of the one hundred and twenty Swiss artists we have on record living in New York, over fifty embarked on *A Grand Tour* and passed on the game to two other artists they know. The game's playful mood partially masks the more serious reminder of each immigrant's debt to his or her cultural background.

I am very pleased that we could win Ingrid Schaffner as a guest curator for this show. In 1991, Ingrid Schaffner initiated a similar game at the Drawing Center in New York that has since taken on a life of its own and roams about loosely in international waters. *"The Return of the Cadavre Exquis"* will appear as an exhibition at the Drawing Center later this fall. To her, and to all the one hundred and fifty participating artists, go the Swiss Institute's profound thanks.

– *Carin Kuoni*, Director

We have had a glorious spectacle this evening, in the Eiger, partly covered with mist. Mist–mist–mist; give me mist, for scenery. Natural objects are as much aided by a little of their obscurity and indistinctness as the moral beauties of man are magnified by abstaining from a too impertinent investigation. – James Fenimore Cooper

— Touring the Landscape —

As one of the most picturesque attractions of the 19th Century grand tour, Switzerland posed a natural fantasia en route to the cultural wonderland of its day, Italy. But this was not always the case. For much of human history, the Alps were a fearful impediment to travellers. The rough roads these parts presented campaigners like Julius Caesar, Napoleon, and Hannibal and his elephants are cases in point. It was not until as late as the 1750's that the mountain wilderness turned from obstacle to destination. For travellers eager to experience the aesthetic phenomenon prescribed in Edmund Burke's influential treatise *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, the Alps epitomized it. American traveller James Fenimore Cooper– who went so far as to describe an avalanche as being "picturesque"–waxed eloquent over the beauties of Switzerland for two entire volumes. While English grand tourist Gerald Manley Hopkins' description of the Rhone Glacier is an ornate gem of travel literature:

Walked down to Rhone glacier. It has three stages... first, a smoothly molded bed in a pan or theater of thorny peaks: swells of ice rising through the snow-sheet and the snow itself tossing and fretting into the sides of the rock walls in spray-like points ... (second) was a ruck of horned waves steep and narrow in the gut ... (and) third, the foot, a broad limb opening out and reaching the plain shaped like the fan-fin of a dolphin or great bivalve shell turned on its face ...

Glaciers should be traversed as early in the morning as possible, before the sun softens the crust of ice formed during the night over the crevasses. Experienced guides are indispensable for such excursions.
– *Baedecker's*, p. xxvii

How well Hopkins' words match the strange spectacle of Swiss artist Johann Heinrich Wüest's painting of *The Rhone Glacier*, ca.1775 (reproduced here). Both artist and author seem acutely aware of their subject's sheer novelty, moving through their compositions like cartographers documenting unmapped territory. Overall, as odd as the glacier is awesome, these images are plainly surreal, even sexual, like something from an Ice Queen's boudoir.

In the case of Nervous Patients, *with irritable conditions of their organs, the climate is not the sole factor to be considered in the choice of health-resort. The general social conditions also demand careful attention. Neurasthenics may be driven frantic by brass bands, by the rattle of the nine-pin alley, or by other noisy amusements; and the effect of the grandest Alpine air may in this manner be frustrated.* – (*Baedeker's*, p.xxii)

Eager to behold such marvels, tourists came to Switzerland in droves and a tourist industry came into being, through which overpowering nature could be experienced in comfort and with convenience. Ever-comprehensive, Karl Baedeker's exquisitely informative guide book to Switzerland approached the region according to all levels of athletic aptitude, from hiker, to biker, to bathchair convalescent. With regards to the latter, Switzerland was a veritable hospital for tourists travelling to restore their ailing health by taking the local waters, whey-cures, grape-cures, and fresh mountain air. For these visitors, the Alps were gradated according to atmosphere and altitude, with optimum conditions pendant on complaint.

A national treasure in itself, Switzerland offered something for every tourist. And with tourism accounting for a great percentage of the nation's income, nature–in its purely visual form–proved the country's most powerful economic resource. Images of the Swiss landscape can in this way be seen as a conflation of commercial and cultural identity. But the rise

Exhibition pamphlet for *A Grand Tour*, 1993

A Grand Tour

Fabienne Abrecht, Claudia Acklin, Ernst Aebi, Clytie Alexander, David Alicea, Anna Aregger, Mark Balderrama, Jean Bauer, Noah Baen, Karen Benglis, Emil Beurmann, Seymour Boardman, Richard Bosman, Don Boyle, Paul Braucher, Gary Brennan, Jacob Burckhardt, Loren Calaway, Roberto Caracciolo, Beatrice Couron-Stein, Adam Cvijanovic, Rachel Chodorov, Geoff Davis, Sylvie Degiez, Carol Denison, Mauricio Dias, Henry Dunant, Daniel M. Eckhart, Marc Egger, Jacob El Hanani, Barbara Ellmerer, Curtis Ether, Heide Fasnacht, Daniel Faust, Knopp Ferro, Cristina Finucci-Sebastiani, Donna Francis, Ruth Füglistaller, Daniel Gantenbein, Linda Geiser, Toni Giannetti, Janine Gordon, Gary F. Graves, Jennifer Gross, Fred Gutzeit, Dieter Hall, Burt Hasen, Arnold Helbling, Derrick Hilbertz, Kyaw Jha Hla, Charlotte Holmes, Benno Hotz, David Ambrosius Huber, Ying Hung, Elaine M. Kaplinsky, Karen Kassirer, Alex Kayser, Bayat Keerl, Iwan Kissling, Harry Klähr, Rosemarie Koczy, Sohei Komiyama, Chaim Koppelman, Dorothy Koppelman, Anna Kunz, Beatrice Landolt, Aaron



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of the tourist industry made its own mark on the landscape with a less-than-pretty picture of hotels, restaurants, spas, scenic outlooks, trams, railways, buses, to say nothing of attendant human traffic. Thus, images of untarnished Switzerland served both citizen and visitor alike with idealized visual vacations into the Swiss countryside.

The traveller is cautioned against sleeping in chalets, unless absolutely necessary. Whatever poetry there may be theoretically in 'a fragrant bed of hay', the cold night-air piercing abundant apertures, the ringing of the cow-bells, the grunting of the pigs, and the undiscarded garments, hardly conduce to refreshing slumber.
– (Baedeker's, p.xxvii)

The Swiss themselves, of course, have traditionally treasured their landscape as a point of national pride and identity. It is interesting to note that early on in the shaping of the Swiss constitution, there was no mandate providing for any cultural agenda. Nature, rather than art, was considered a sufficient source for expressive inspiration. However, as Swiss culture developed beyond nature's monopoly, landscape played an important role in the emergence of a national painting tradition. At the academies, artists were admonished to consider the mountains–not the human figure–their Muse*. But how to compete with such magnificent manifestations of rock, snow, ice, sky, with mere paint and brush? By embracing its very inhumanity–as nature's scale and potential certainly exceed human compassion or comprehension–the Swiss artists Caspar Wolf (1735-1783), Johann Heinrich Wüest (1741-1821), and Ferdinand Hodler (1853-1918) created images reflective of the sense of awe the Eiger, Rhone Glacier, and Matterhorn inspired in travellers making their way across Europe through Switzerland on the Grand Tour.

The exquisite corpse drinks the young red wine.
– A Cadavre Exquis

A thousand reproductions later, Swiss impressions may have lost some of their freshness and charm. While the truly post-modern simply give themselves over to the impossibility of achieving the new, and imbibe the kitsch of American roadside attractions, today's tourist is hard-pressed to feel the thrill of discovery, the poignancy of a truly breath-taking view or to be touched by a local people's indigenous dress and dwellings. One must travel geo-politically far afield to experience the wonders which were all so much a feature of travel in Switzerland during the 19th century.

It was thus with a post-modern sense of adventure that the Swiss Institute embarked on *A Grand Tour*. This exhibition is a collaborative drawing project in the tradition of the Surrealist game of *"Cadavre Exquis"* in which three artists work sequentially and in concealment from one another to create a unified image. While the majority of results from the Surrealist game were figurative drawings on a vertical ground, there are examples of "Exquisite Landscapes." These horizontal works, featuring a flow of disjointed objects and images, were considered to be mappings of psychic space or interior landscapes.

What actually exalted us in these productions, was the certitude that ... they had the mark of what cannot be generated by only one brain ... Finally we had at our disposal with the Exquisite Corpse an unfailing means for sending the critical spirit on holidays and setting the metaphorical activity of the spirit completely free ... – André Breton

Aiming at unleashing the subconscious, the Surrealists played a great number of verbal and visual games. These games brought members of the movement together through shared creative experience. But more important was the spirit of play, that liberated artists from their own "critical spirits" to venture forth on imaginative new adventures. In search of the same, the Institute invited Swiss artists living in today's cultural mecca, New York, "to traverse the face of previously uncharted territory that you yourself will create in tandem with two artist colleagues of your choosing." With the tour thus made international in scope, it mirrors the milieu in which Swiss artists are working today.

Consider the knight in chess. Is the piece by itself an element of the game? Certainly not. For as a material object separated from its square on the board and the other conditions of play, it is of no significance for the player. It becomes a real, concrete element only when it takes on or becomes identified with its value in the game.
– Ferdinand de Saussure

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To increase the potential for spectacular scenery–the mainstay of any successful tour–artists were instructed to hide their work from one another, except for a slim portion. In games of *"Cadavre Exquis"* this glimpse of a partner's drawing was deemed a "slide" into his or her subconscious. Here it became a steppingstone from one landscape to another. Finally, with the unknown a viable destination on this tour, artists were encouraged to stray freely from the known territories of personal style of actual landscape images. However each of the artists who participated approached their leg of the journey, surprising new ground is certain to be discovered as these panoramas unfold on *A Grand Tour*.

– *Ingrid Schaffner*, Guest Curator

Karl Baedeker, *Switzerland and the adjacent portions of Italy, Savoy, and Tyrol*, (22nd edition) Leipzig: Karl Baedeker, 1907

André Breton, *Le Cadavre Exquis. Son Exaltation*, Milan: Chez Arturo Schwartz, 1975, p. 12

James Fenimore Cooper, *Sketches of Switzerland by an American*, (2 volumes), Philadelphia: Carey&Lea and Blanchard, 1836, I, p. 99

Ferdinand de Saussure, *Course in General Linguistics*, La Salle, Illinois: Open Court, 1983, p. 154

Gerard Manley Hopkins quoted from: John Russell, *Switzerland*, (rev. ed.) London: B.T. Batsford Ltd., 1962, p 100

*Hans Ulrich Jost's essay, "Nation, Politics and Art," provided me with excellent historic background: *From Liotard to Le Corbusier: 200 Years of Swiss Painting 1750 - 1950*, Atlanta, Georgia: High Museum of Art, 1988.

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Lazansky, Heidi Hudson Leick, Maxine Rhea Leighton, Margrit Lewczuk, Connie Lustig, Catherine Lutz-Walthard, Lisa Mackie, Fran Manushkin, Charles Marburg, Melissa Mayer, Sally McCullough, Olivier Mosset, Camille Motta, Christine Mühlberger, Lorenzo Pagnamenta, Ian Pai, Steven Parrino, Daniela Passal, Christopher Pelley, Christian Peltenburg-Brechneff, Dani Piderman, Karen Petersen, Michele Portmann, Werner Portmann, Andreas Rentsch, Jim Richmond, Daniele Robbiani, Triada Samaras, Sarah Savidge, Jérôme Schaad, Ursula Schoeni, Ilse Schreiber, Sue Sencer, Garance Denise Shaw, Edyth Skinner, Johanna Spyri, Sabine Steinke, Jean Stern, Beatrice Stocklin, Tomi Streiff, Beat Streuli, Gene Thompson, Fred Troller, Anna Torriani, Ivan Valtchev, Laurent Veuve, Léopold and Liam Veuve, Marc Wagnon, Lisa Walser, Aleks Weber, Graziella Weber-Grassi, Daniel Wiener, Anna B. Wiesendanger, Annemarie Wiesner, Steve Wiley, Bob Witz, Rolf Williman
March 4–April 4, 1993
Curated by Carin Kuoni and Ingrid Schaffner

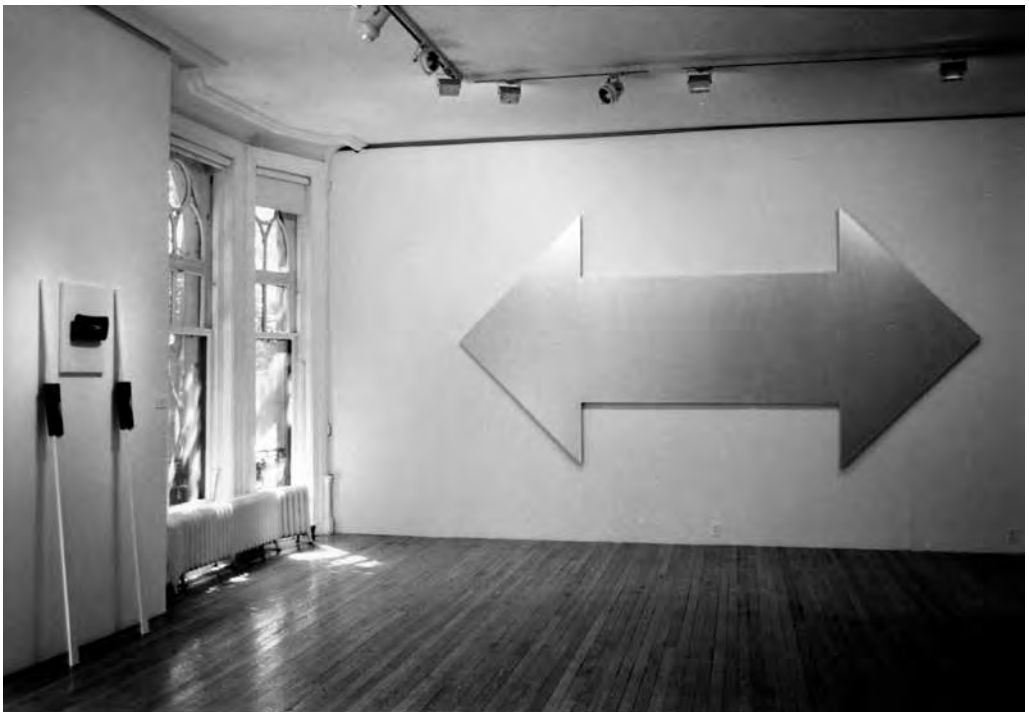
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Carmen Perrin
April 15–May 22, 1993

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Swiss Vision, Four Conceptualists
Ian Anüll, John Armleder, Rémi Dall'Aglio, Olivier Mosset
May 27–July 3, 1993
Curated by Ruth Bachofner
Presented at Swiss Institute, Ruth Bachofner Gallery, and d. p. Fong & Spratt Galleries

Installation view of *Swiss Vision, Four Conceptualists*, 1993



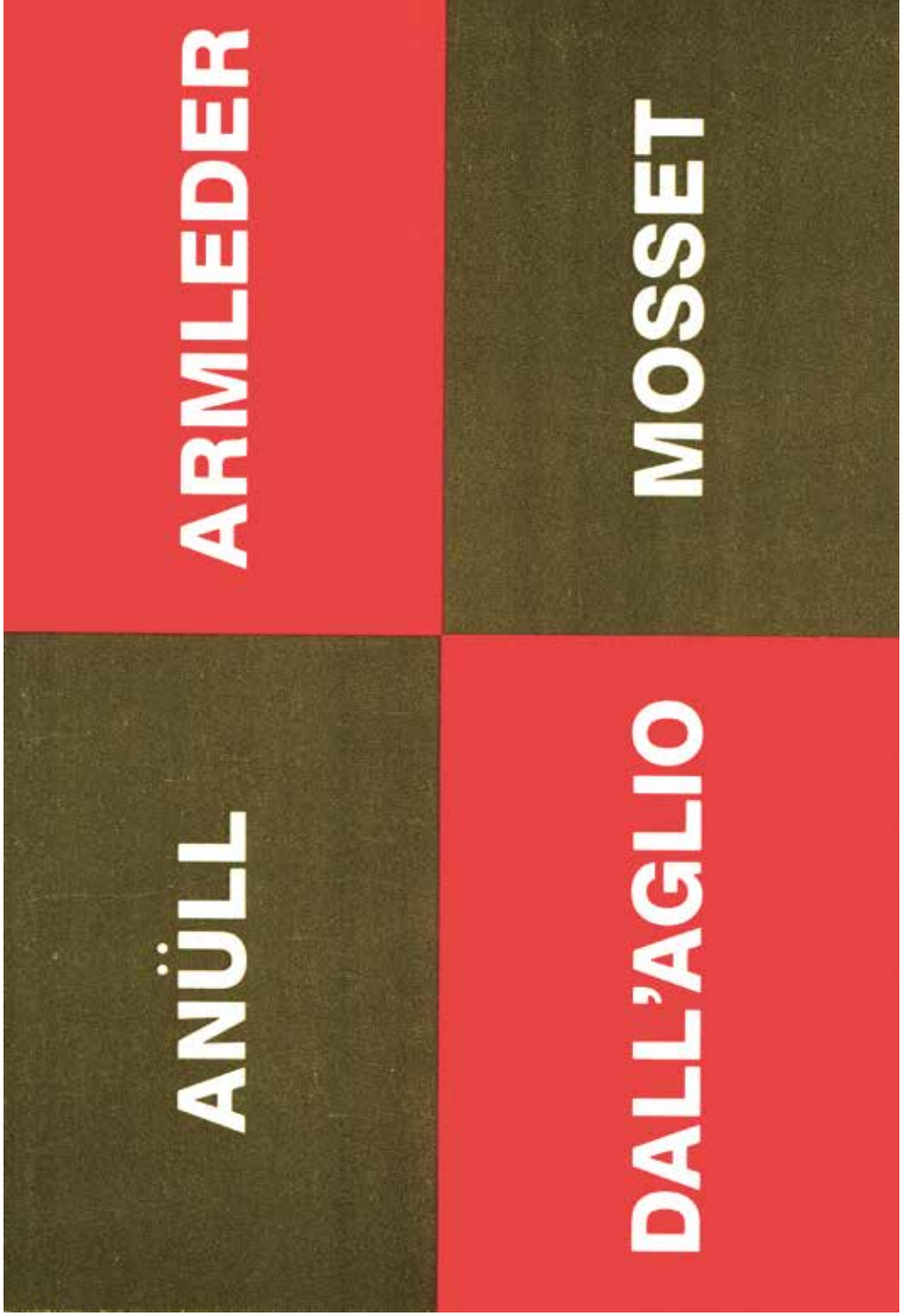
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John Armleder, *Untitled*, 1991



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Invitation for *Swiss Vision, Four Conceptualists*, 1993

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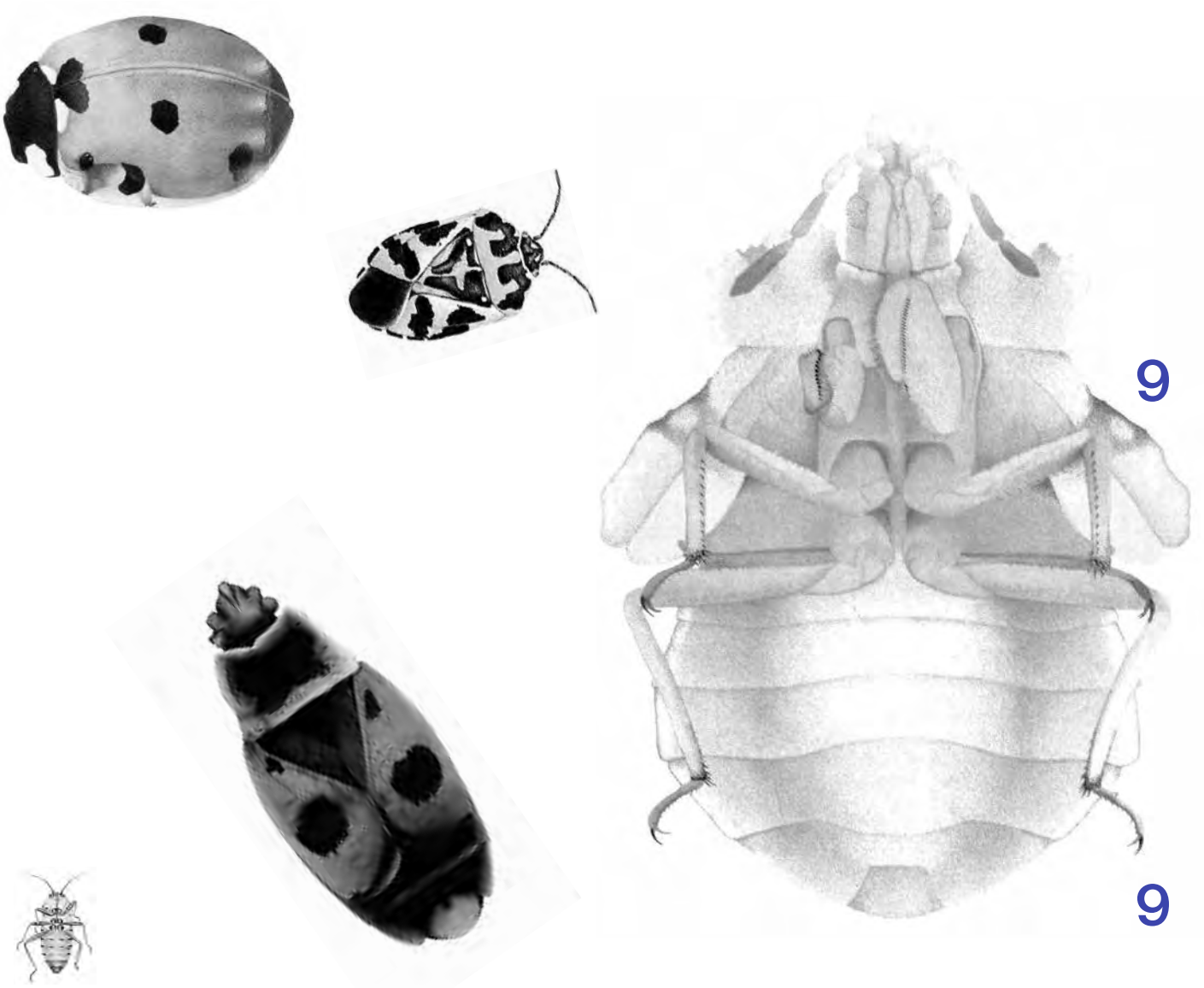
Cornelia Hesse-Honegger
September 9–October 30, 1993

Cornelia Hesse-Honegger, trained as a scientific illustrator, makes work that occupies the intersection of art and science. For decades, she has painted insects and leaves, whose mutations she ascribes to low-level radiation emanating from nuclear power plants, in watercolor and gouache. She collects her specimens near these plants, and traveled to Chernobyl, Ticino, and Three Mile Island to make the works in this show. Executed with textbook perfection, each work represents the deformities caused by exposure to radiation. In a series of works depicting cicadas found around the Three Mile Island power plant, one is drawn to notice a missing wing or a blistering body. In the *New York Times*, Holland Cotter

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lauded the works in Hesse-Honegger's solo exhibition at Swiss Institute for "convey[ing] their ecological message far more effectively than a more exhortative approach could, and it is a message made still keener through her use of seductive formal beauty."

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Illustrations for exhibition pamphlet for *Cornelia Hesse-Honegger*, 1993

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Common Houses: Siah Armajani, Hannes Brunner

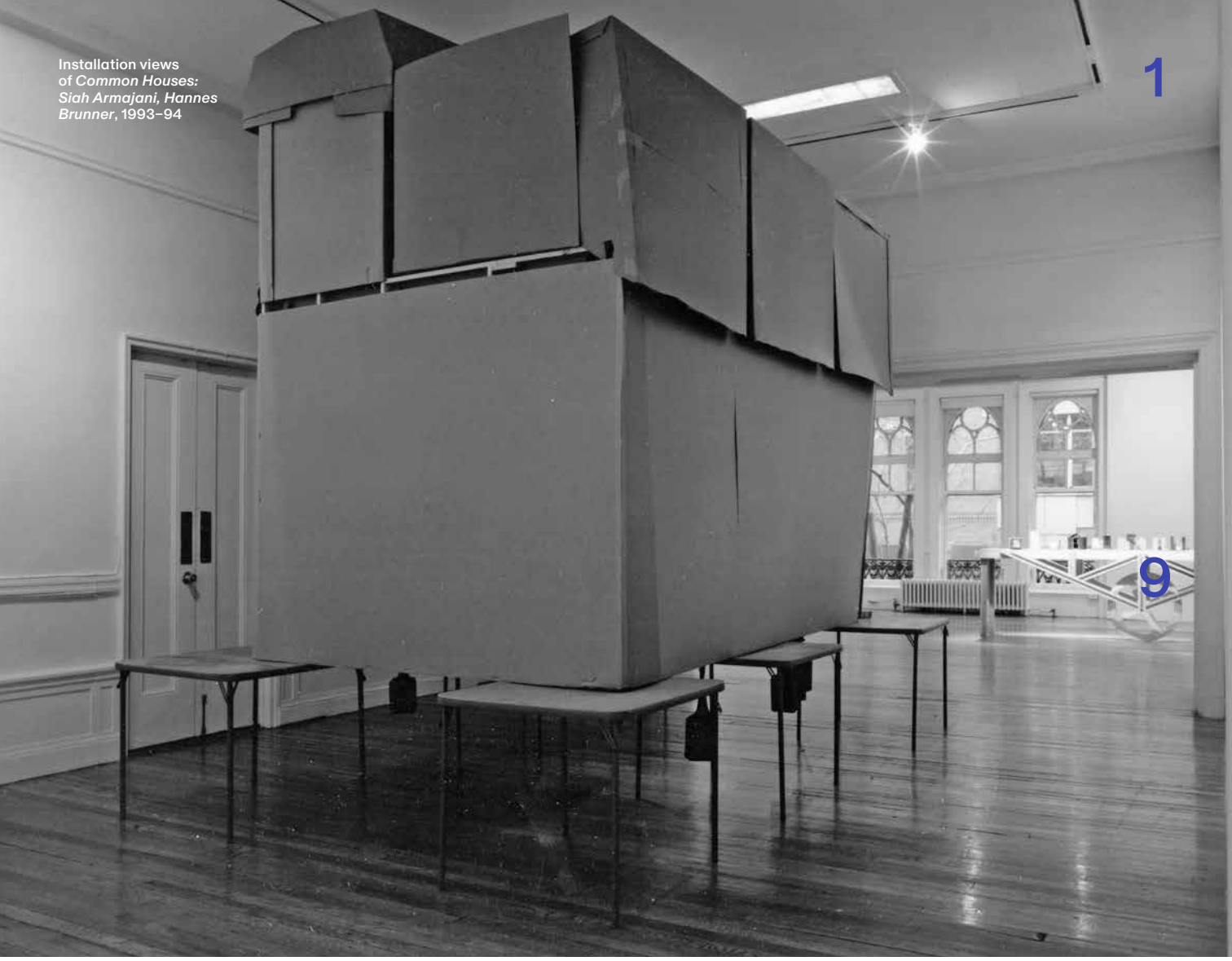
November 11, 1993–January 8, 1994



Detail of *dialogue* Fall Newsletter, 1993

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Installation views of *Common Houses: Siah Armajani, Hannes Brunner*, 1993–94





Philippe Deléglise and Roland Dahinden: Composition Décomposition 1
January 13–February 19, 1994
Curated by Klaus Ottman with Carin Kuoni
Presented at Swiss Institute and Wesleyan University

Exhibition pamphlet for *Fragments of Imaginary Landscapes: Joan Nelson and Robert Walser*, 1994

Fragments of Imaginary Landscapes: Joan Nelson and Robert Walser
February 24–April 9, 1994

ROBERT WALSER FESTIVAL

Swiss Institute, New York | February 24 through April 9, 1994

ROBERT WALSER FESTIVAL
Swiss Author and Playwright (1878-1956)

9

"A major writer... One of the important German-language writers of this century." — *Susan Sontag*

"Walser wreathes himself Bacchus-like with garlands of language which keep tripping him up."— *Walter Benjamin*

Hailed early on in his career by the likes of Franz Kafka, Hermann Hesse and Robert Musil, Swiss author Robert Walser (1878-1956) is a writer of microscopic vision, delving deep into the apparently trivial and mundane. Walser lifts the marginal to prominence with a writing style that owes as much to fragmentation and simulation as to pastiche. This festival focuses on Robert Walser's artistic strategies and their significance for contemporary visual artists and filmmakers in Europe and in the United States.



Joan Nelson, Untitled (from Lewis in Moscow, "Panorama von Bern (II)"), 1994. Acrylic on wood.

EXHIBITION

Fragments of Imaginary Landscapes: Joan Nelson and Robert Walser
February 24 through April 9

For the first time ever, this exhibition presents a selection of Walser's manuscripts from the Zurich archives. The documents have never before been on public display.

Towards the end of his creative life, Robert Walser's handwriting became minuscule, an obstacle set up between himself and any potential reader. Writing entire poems and stories on business cards, receipts and envelopes, Walser to a certain degree used these formal parameters to define his texts. Striking for their visual qualities, they are known as "microscripts" because of the handwriting's almost microscopic size. The artistic approach applied in these microscripts is reminiscent of the work of American artist Joan Nelson, who has recently begun to concentrate on miniature landscape paintings. The work of both painter and writer apparently quotes the literature or art of previous eras. Walser's and Nelson's focus on the seemingly meaningless and marginal makes them strange but natural spiritual companions.

SYMPOSIUM

Robert Walser and the Visual Arts
March 12 and 13

9

In this international symposium, Robert Walser experts from a variety of backgrounds discuss the author's relationship to the visual arts, essentially posing the question of the transition between different art disciplines. What inspiration did Walser draw from German Expressionism and the artists he associated with in Berlin at the beginning of this century? What is the impact of Walser's writings on, and their significance for, the visual arts today? Fragmentation, contradiction, and marginalization are some key features of Walser's style that the following speakers will explore: *Katarzyna Antosowicz, George C. Avery, Susan Bernofsky, Tamara S. Evans, Mark Harman, Werner Morlang,* and *Hans-Ulrich Obrist.*

Roundtable Discussion
Artists and writers, among them painter *Joan Nelson*, video artist *Dara Birnbaum*, photographer *Daniel Faust*, sculptor *John Miller*, and poet *Eileen Myles* on Walser's relevance for their own work.

Reading
Christopher Middleton

Christopher Middleton, Robert Walser's first English translator, reads from Walser's short story "A Painter's Life" (1916). This important text, a tale of the triumph and struggles of a young landscape painter, has been translated for the first time into English for this conference.



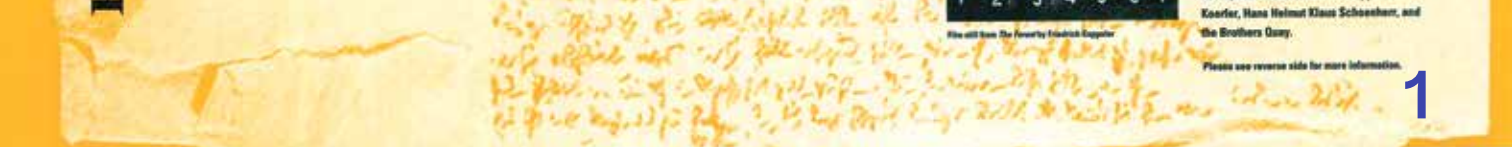
FILM FESTIVAL

March 22, 23 and 24

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A selection of films by a roster of international filmmakers.

Feature-length movies based on some of Walser's texts, in addition to experimental and very intimate homages to the Swiss writer by Percy Adlon, Anne Cunee, Friedrich Kappeler, Thomas



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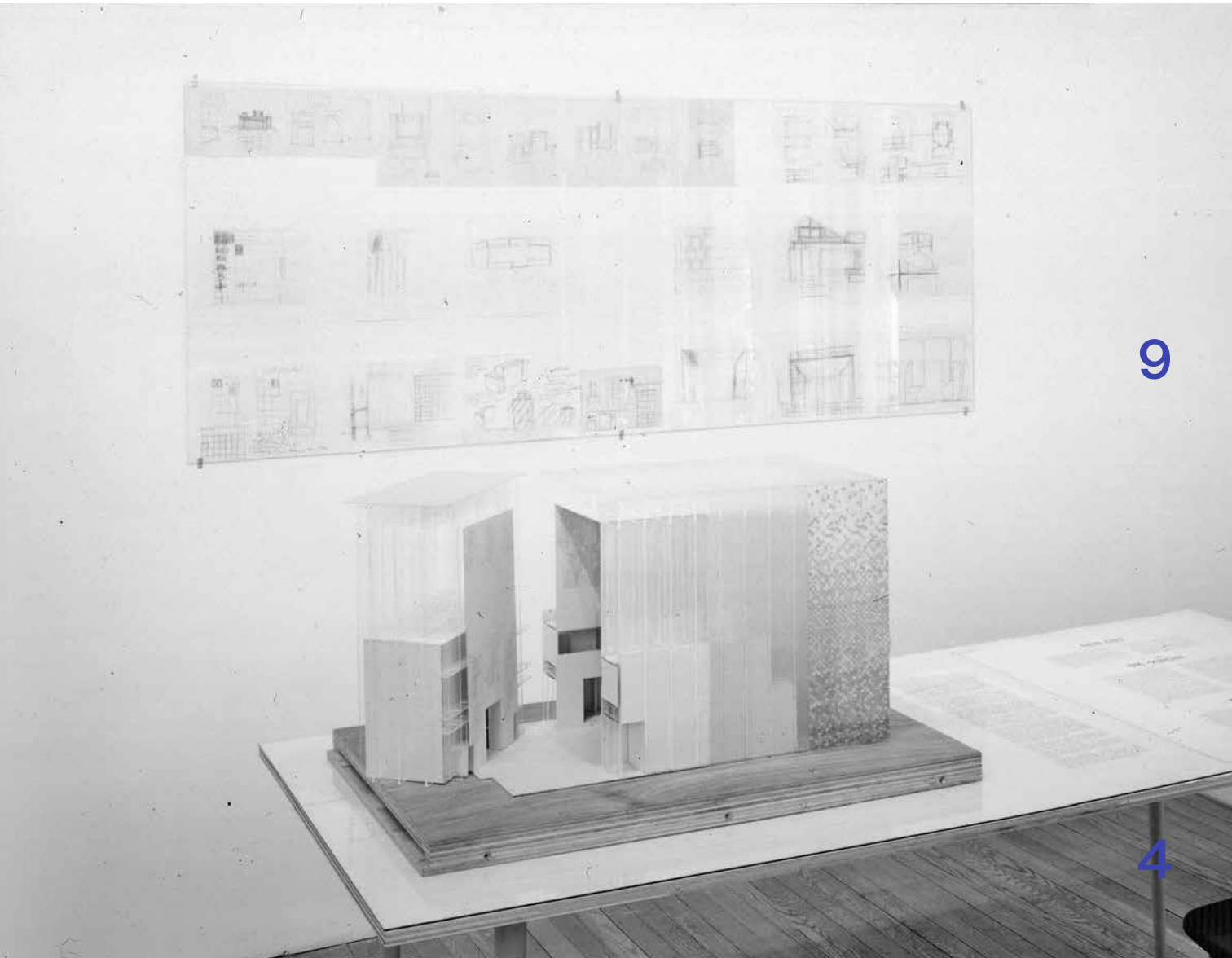
Zoltán Kemény (1907–1965):
Early Works from the van Stuijvenberg Collection
April 14–May 20, 1994
Curated by Hans-Jörg Heusser

Herzog & de Meuron: Five Competition Entries
May 26–July 2, 1994
Curated by Herzog & de Meuron and Carin Kuoni

One of the first US presentations of the work of the Swiss architecture firm Herzog & de Meuron—who established their office in Basel in 1978 and went on to win the Pritzker Prize in 2001—*Five Competition Entries* featured the most important submissions Jacques Herzog and Pierre de Meuron made to international competitions but never realized. The projects included a Greek Orthodox church in Zurich (1989); a cultural center in Blois, France (1991); the master plan of the World Expo Site 2000 in Hanover, Germany (1992); the settlement plan for Sils / Cuncas in Engadine Valley (1991); and their plans for a building for the Museum of the 20th Century. In the gallery, the architects created the atmosphere of

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Installation views of *Herzog & de Meuron: Five Competition Entries*, 1994



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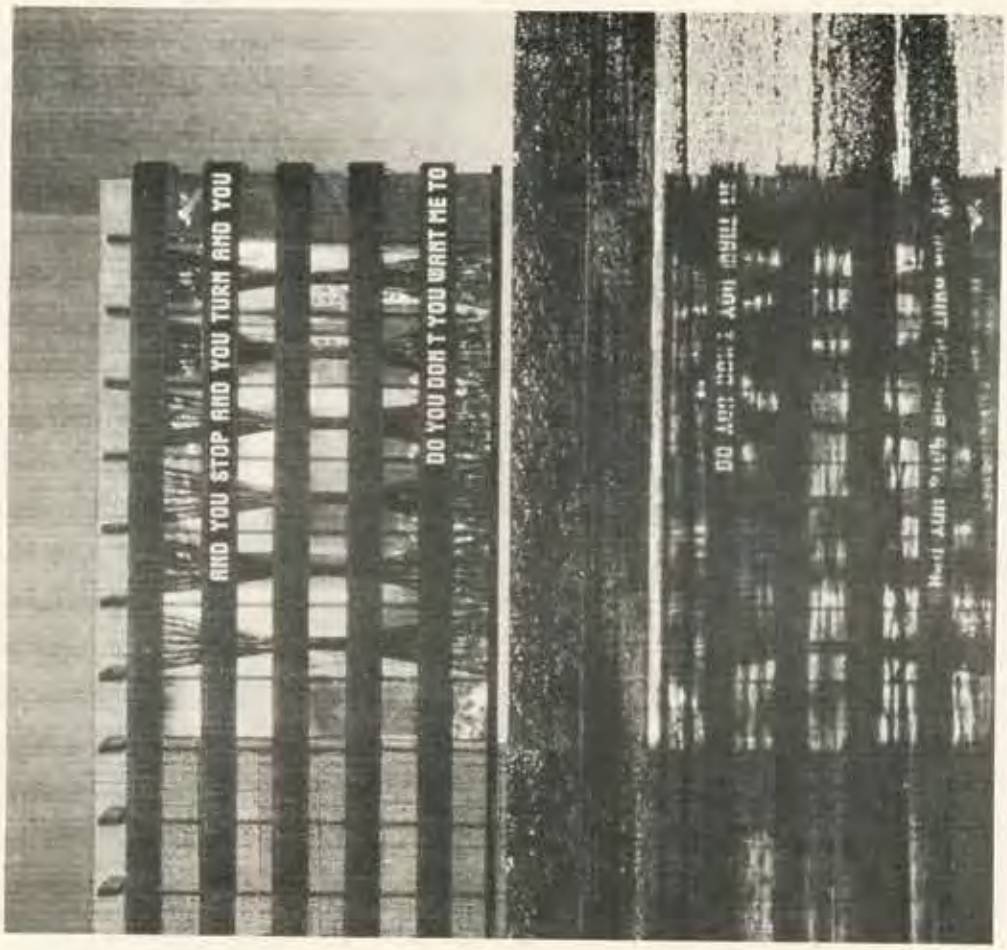
a reading room, setting side-by-side glass-covered tables in which they had arranged graphic documents relating to the projects—plans, maps, sketches, and models. The project was an inspiration for the team's exhibition at the Centre Pompidou in 1995. A presentation of eight photographic interpretations of the team's work by German photographer Thomas Ruff was concurrently mounted at Peter Blum Gallery in New York.

Installation views of *Herzog & de Meuron: Five Competition Entries*, 1994





Invitation for *Herzog & de Meuron: Five Competition Entries*, 1994



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Swiss Institute
35 West 67th Street
New York, NY 10023
(212) 496-1759

9

HERZOG & DE MEURON:
Five Competition Entries

May 26 through July 2, 1994

Gallery Hours:
Tuesday through Sunday, 2 to 7 pm

4



Installation view of *Double Vision*, 1994

Double Vision

Arnold Helbling, Felix Stephan Huber, Christian Marclay, Christian Philipp Müller, Serge Pinkus
November 18–December 30, 1994
Curated by Olivier Mosset and Not Vital

To celebrate its move from the Upper West Side to SoHo, and to inaugurate its new exhibition space in the New Era Building at 495 Broadway, Swiss Institute invited two of the leading members of the Swiss artistic community in New York, Olivier Mosset and Not Vital—who had both previously exhibited at the gallery—to curate a show of Swiss artists living in New York. Featuring work by Arnold Helbling, Felix Stephan Huber, Christian Marclay, Christian Philipp Müller, and Serge Pinkus, the exhibition aimed to operate on two levels: to reveal the respective philosophies of Mosset and Vital and highlight some of the most exciting Swiss artists working at the time. The show's title referred to the dual status of the participants, as members of a specific community in the New York art world, and as exiles from their own country. The works on view included Helbling's oil on canvas *A Bout de Souffle* (1994), found-object sculptures by Pinkus, and Müller's *Sketch for a "Road Movie"* (1994), a component of his installation for the 1993 Venice Biennale. As his contribution to the exhibition, Marclay, in collaboration with German sound artist Günter Müller, performed a concert on December 10.

Sixth Swiss Dance Festival 1994

Fabienne Berger Company, Jeanette Engler, Malcolm Goldstein, Jean-Philippe Héritier, Monica Klinger, Noemi Lazeson, Pauline Oliveros, Pascale Pahud, Dorothea Rust

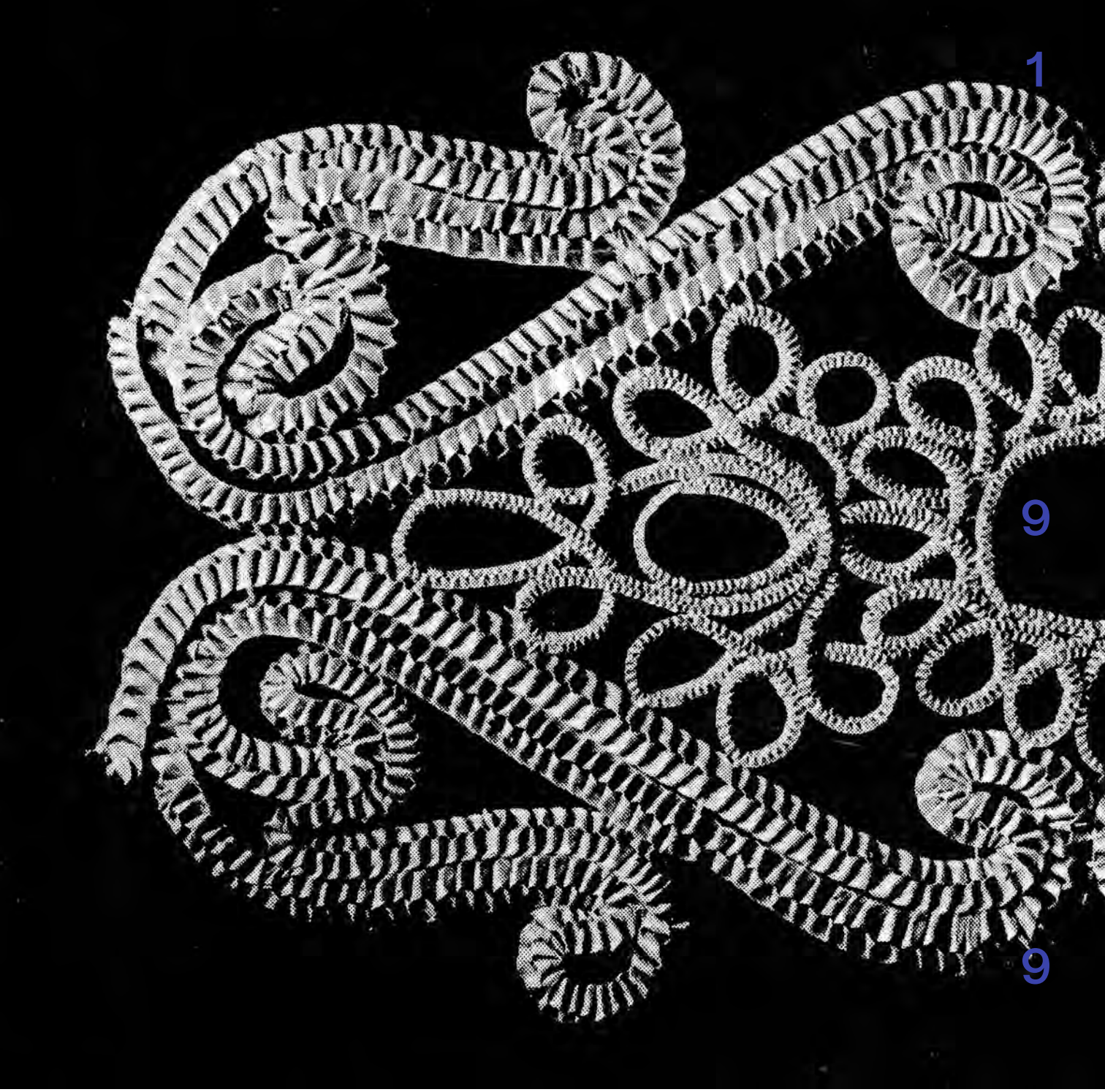
December 1–4, 1994

Presented at the Tribeca Performing Arts Center

1994

Detail of invitation for Sixth Swiss Dance Festival 1994, 1994





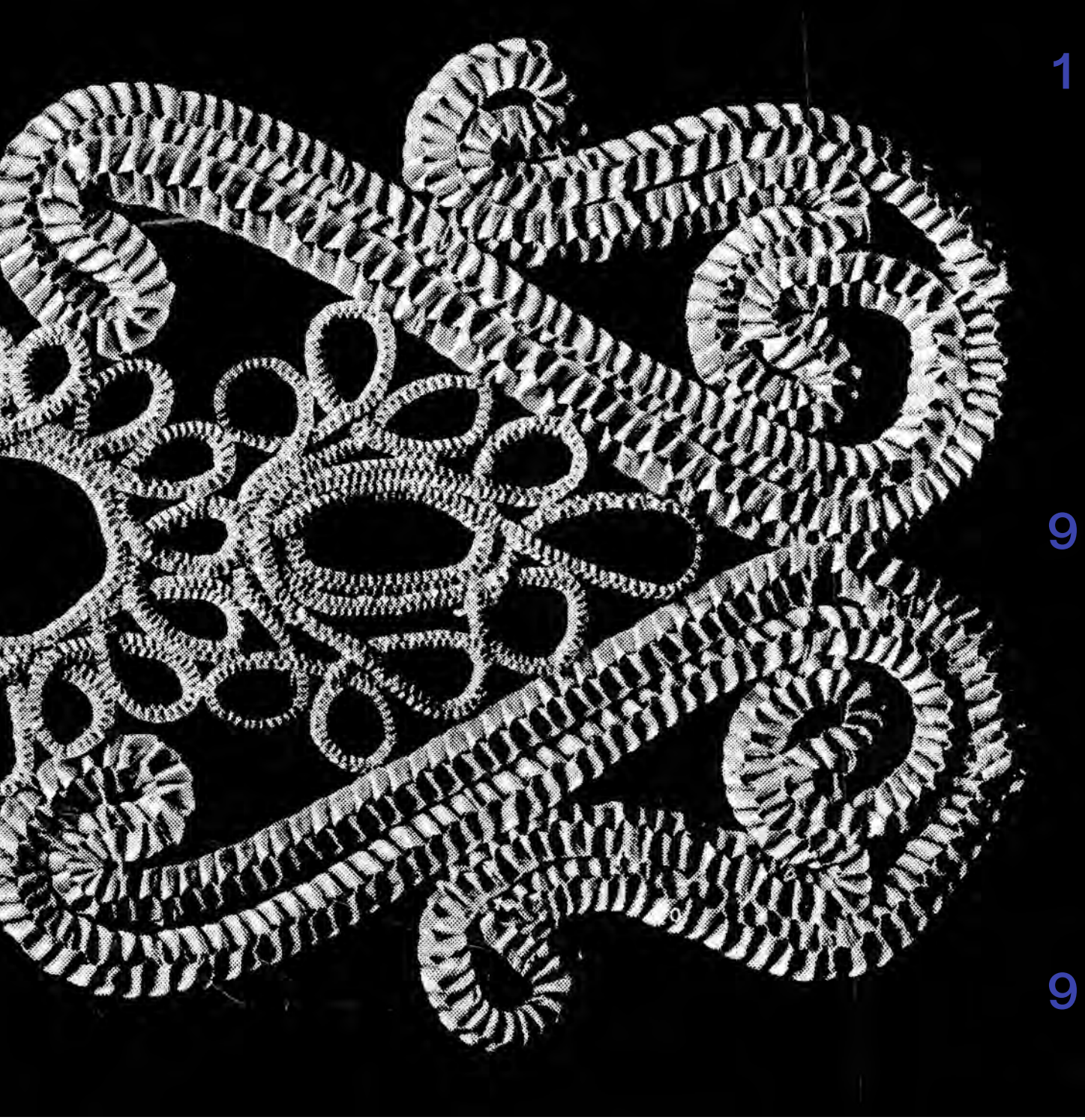
Invitation for *Take Care*, 1995. Photo: Hans Weber, Lenzburg

Take Care

Claudia Di Gallo, Barbara Heé, Daniela Keiser, Carmen Perrin, Rosa Maria Rourich i Bordas, Selma Weber
January 6–February 18, 1995
Curated by Claudia Jolles and Carin Kuoni
Presented at Swiss Institute and the Kunsthalle Palazzo, Liestal

Heinrich Anton Müller (1869–1930): Machines, Drawings and Writings

February 23–April 1, 1995
Curated by Roman Kurzmeyer
Presented at Swiss Insitute, Kunstmuseum Bern, and Moore College of Art and Design



1995

Heinrich Anton Müller, a wine grower and inventor of a machine for pruning grapevines, had a mental breakdown in 1906 and spent the last twenty-four years of his life in a mental hospital in Münsingen, Switzerland. In 1914 he began producing artwork: a series of "machines" constructed from twigs, wires, and rags and whimsical, psychologically charged drawings. In pencil, white chalk, and colored pencil, he depicted human heads, figures, and hybrid creatures on cardboard or sheets of butcher paper that he stitched together. Often, on the backs of these drawings, he would write lyrical poems. Though Müller destroyed all of his machine sculptures, many are captured in photographs that illustrate his deep interest in the concept of perpetual motion. This exhibition of thirty-five drawings and four photographs—the artist's first retrospective in the United States—was

organized for the Kunstmuseum Bern, and it traveled previously to the Moore College of Art and Design in Philadelphia. The show's highlight was *Hermine* (circa 1917), a gouache-and-pencil painting on cardboard, in which a woman stands on a fruit tree, holding a bunch of grapes as a serpent curls up toward her ankle.

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Installation views of *Heinrich Anton Müller (1869–1930): Machines, Drawings and Writings*, 1995



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Press clipping from the *New York Times*, 1995



5

ART REVIEW

The Fantastical Visions Of an Obsessive Outsider

By ROBERTA SMITH

These days, outsider art is, as a genre, thoroughly studied and widely appreciated. It may be becoming so deeply in that it almost renders the very term an oxymoron. Still, an exceptional exhibition at the Swiss Institute in SoHo proves that for Americans at least, some significant surprises and discoveries remain.

This show introduces the art of Heinrich Anton Müller, a Swiss outsider, or self-taught, artist who died in 1930 at the age of 61. He's great, almost on a par with outsider giants like Adolf Wölfli (who was also Swiss), Martin Ramirez and Henry Darger. Müller's work is not a secret in Europe. Even in his lifetime, his large drawings of fantastical figures and animals were known to Hans Prinzhorn, the German psychiatrist who was among the first to write about and preserve the art of the insane. Müller's art received its first gallery exhibition in Paris in 1949 and was admired by Jean Dubuffet, who included it in his art brut collection. It also inspired other French artists, like Daniel Spoerri and Jean Tinguely, who both dedicated artworks to Müller, and was seen in the 1972 Documenta exhibition.

Müller's only previous American appearance was in the less-than-coherent "Parallel Visions" exhibition at the Los Angeles County Museum of Art in 1991. But this show of 35 drawings and four photographs, which was organized by an independent curator, Roman Kurzmeyer, for the Kunstmuseum Bern and was previously shown at the Moore College of Art and Design in Philadelphia, is his first retrospective in the United States. (The Swiss



Swiss Institute

A detail from "My Pig's Name Is Rafi," by Heinrich Anton Müller.

nent, for several of Müller's people have spiraling reptile tails instead of legs. And one of the best drawings in the show, "Hermine," depicts an Eve-like woman in orange and green pencil. Holding a bunch of grapes, she stands on a fruit tree with a smaller figure in her belly while a serpent glides upward toward her through a faint glow of orange.

With their big eyes, sad expressions and often ghostly whiteness, Müller's creatures communicate an acceptance of the harshness of life. They seem like enlarged versions of figures from a book of medieval fables, or an illuminated manuscript. For example, "Hermine" has a small, quite beautiful rat on her head, and she's not the only one; the device brings Aesop to mind and, similarly, gently stresses the interrelatedness of the species. Vulnerability is signaled in other ways; especially striking is an image of a goat whose hooves have grown into long curls, which resemble exotic Persian slippers and suggest neglect and immobility.

Despite a prevailing wistfulness in

Institute says it will probably also be the last, because of the drawings' fragility.)

Müller was a mechanically inclined vineyard worker, born in France, who spent the last 24 years of his life in a mental hospital in Münsingen, Switzerland. Around the turn of the century, he invented a machine for grafting grape vines; others stole his design after he failed to maintain his patent. This loss seems to have triggered a breakdown. Hospitalized in 1906, he began around 1914 to build elaborate linear structures, involving frames and moving wheels, which he saw as perpetual motion machines. (His materials included discarded wood, rags and wire, as well as his own secretions and excrement).

These obsessive works do not survive; in fact, Müller sometimes destroyed them in protest against his confinement. But even in photographs they easily evoke Tinguely's kinetic junk sculptures, and also resemble distant relatives, madly multiplied, of Picasso's welded steel sculpture "Project for a Monument to Guillaume" in the Museum of Modern Art.

Luckily, Müller vented his often lustful imagination on paper, too. Looking at his sad, seductive creatures the mind zooms back and forth between distant and local cultures: to the frequently childlike drawings of Klee and Chagall, Middle and Far Eastern art, medieval art and modern art, as well as Swiss folk art. There's an image of a duck here that could almost be Japanese. Yet when Müller draws a house, it is complete with Swiss decorations, and when he writes on certain images, explaining the action, it is in big cursive words rendered in exemplary 19th-century penmanship. An outstanding example of the latter depicts one Père Darou, astride an old-fashioned bicycle, taking his pig Rafi for a walk.

Müller's main formal staple is a banded line, in pencil, white chalk or colored pencil, that sinuously delineates most of his heads, figures and hybrid creatures, but also, like a flattened serpent, has a life very much its own. Serpents are pertimany of Müller's images, his art can also strike the eye as quite aggressive. His banded line almost always takes command of the surface, and his work is infused with an implicitly confident — and modern — sense of scale and process. His drawings, not unlike his sculptures, are also constructions, sewn-together pieces of butcher paper or cardboard in which blunt stitches, sometimes forming borders, add to the drawn motifs. His backgrounds are often enlivened by being rubbed, tinted or textured, and he can also smear on materials with an almost expressionistic verve. In "Our Baker," white chalk seems to waft over the body of a slyly grinning serpent like flour or smoke, giving his shape further power.

This power gives way in the show's final works, made after 1925, when Müller suffered a severe case of pneumonia. He returned to his art but produced much smaller, more delicate images of figures and wilted trees in colored pencil. They seem to be almost in the process of fading from sight, which is consistent with the biographical note that Müller died in 1930 "after a brief illness during which he would not allow himself to be examined."

The work of Heinrich Anton Müller remains at the Swiss Institute, 495 Broadway, at Broome Street, SoHo, through April 1.

More art reviews are on pages C25, C26 and C29.

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Press clipping from
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Herald INTERNATIONAL Tribune
THE WORLD'S DAILY NEWSPAPER

June 8, 1995

The Swiss Institute New York

INSTITUTE IN THE THICK OF NEW YORK CULTURAL SCENE

"Chocolate!", a recent show at the Swiss Institute in New York, was not about promoting one of the country's important export products. It examined, in works by 30 artists from eight countries, the many aspects of the addictive substance. It also illustrated the characteristic verve the Swiss Institute displays in its role as the country's cultural satellite in America's foremost cultural metropolis.

"Our purpose is to provide an independent platform for the presentation of Swiss culture in the context of American culture," says the Institute's director, Carin Kuoni, an art historian from Zurich. "Clichés about Switzerland are plentiful. We want to show that there is more to the country than cheese and watches, and arouse New Yorkers' curiosity. We also want to participate in the ongoing discussion surrounding multiculturalism in the United States.."



SWISS INSTITUTE DIRECTOR CARIN KUONI WITH OLIVIER MOSSET.

The Swiss Institute was founded in 1986 to promote artistic dialogue between Switzerland and the United States, but it was not until its move last November to the artsy SoHo district, described by Johannes M. Frey, chairman of the Institute's Board of Trustees, as "the pulsating heart of the city's culture," that it truly entered New York's cultural mainstream.

The 2,000-square-foot loft in the landmark New Era building on Lower Broadway provides space for exhibitions, video screenings, concerts of jazz and classical music, readings and performances, as well as the only library in the United States focusing on Swiss history, economics and culture.

Its inaugural show, "Double Vision," was curated by Olivier Mosset and Not Vital, two artists who were asked to present a cross-section of the work of other Swiss artists in New York.

Other recent programs have included jazz renditions of traditional Christmas carols and Swiss folk songs by the Nicolas Hafner Swissiet; a Ferdinand Hodler film program; "Take Care," an exhibition examining the nature of "Swissness;" and a retrospective of the work of Heinrich Anton Müller, one of the masters of Art Brut.

The current exhibition, on view at the institute through July 8, is "Transit 1," the first in a series presenting the work of Swiss artists who have chosen New York as their temporary home.

While much that goes on at the Institute is imported from Switzerland, more and more shows will follow the international formula set by "Chocolate!", according to Ms. Kuoni. And although its SoHo location may indicate an avant-garde bias, she intends for the institute to continue presenting traditional programs as well. "I want the institute to play a bigger role in the cultural discussion of the city."

M.K.

Chocolate!

Anonymous, Janine Antoni, Ian Anüll, Joseph Beuys, Barbara Bloom, Peter Boynton, Helen Chadwick, S. J. Curtis, Marcel Duchamp, Henri Dunant & Johanna Spyri, Martina Eberle, Karen Finley, The Four Walls Slide and Film Club, Anya Gallaccio, Fernanda Gomes, Franco Götte, Simon Grennan & members of Bakery, Confectionery and Tobacco Local 552, Karen Kilimnik, Peter Lardong, Bernhard Luginbühl, Eric Magnuson, Larry Miller, Charlotte Moorman, Susan and Ewald Notter, Paul Ramirez, Dieter Roth, Ed Ruscha, Stephen J. Shanabrook, Christopher Sperandio, Daniel Spoerri, Jana Sterbak, Ultra Violet, Hannah Wilke, Franz Ziegler
Curated by Carin Kuoni and Ingrid Schaffner
April 6–May 20, 1995

Chocolate! featured thirty-five international artists and collectives—from Marcel Duchamp and Joseph Beuys to Barbara Bloom and Karen Kilimnik—who have used chocolate either literally or figuratively in their work. Playing with the clichés connected to one of the country's most important exports, the curators emphasized the material's relationship to the body, its erotic and scatological associations. Contributions from the artists ranged from Janine Antoni's chocolate and soap busts and Hannah Wilke's trio of self-portrait torsos to Peter Lardong's functioning chocolate 45s, which played "Happy Birthday." Several artists were commissioned to create new works: Daniel Spoerri made a cake decorated with chocolate dog feces; Helen Chadwick exhibited a terrarium with a chocolate floor that housed a cockroach colony; and the gallery's entrance wall was painted in fondant chocolate by Anya Gallaccio in reference to Pollock's "drip" paintings. Next to it was Marcel Duchamp's 1914 *Chocolate Grinder* from his *Boîte-en-valise*. The curators also included a collection of antique posters revealing what *New York Observer* critic Grace Glueck described as "the down side of chocolate propaganda—including a Toblerone ad that hints at chocolate as a means of seducing women."



Dieter Roth, *P.o.t.A.a.Vfb.* (Portrait of the Artist as a Bird Food Bust), 1969

Franz Ziegler,
Nefertiti, 1994



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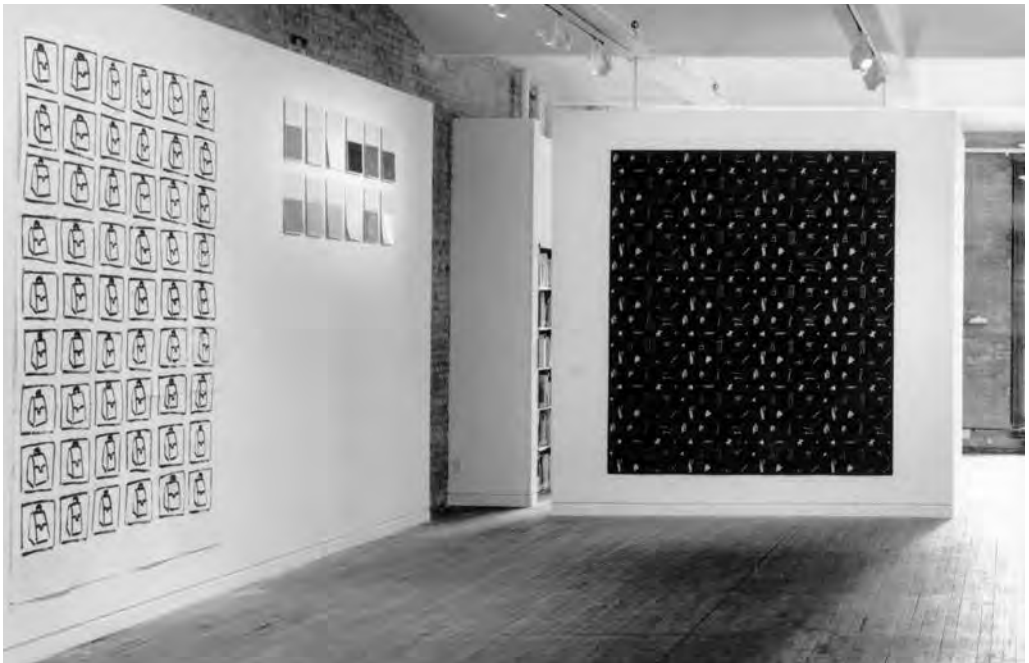
Karen Kilimnik,
Switzerland, the Pink Panther & Peter Sellers & Boris & Natasha in Siberia, 1991



In Transit 1

Ursula Bachman, Elizabeth Barbara Hitz, Daniele Robbiani
June 3–July 8, 1995

Installation view
of *In Transit 1*, 1995



SWITZERLAND 1995


Hotel Huldi & Waldhaus, Adelboden


Gränichen


Boeningen


Fadära

Domestic scenes in Switzerland, with reproductions of Albert Anker's best known


Gränichen


Monte-Carasso


Alpnach

works. The photographs by non-professional photographers were sent to the Swiss


Unterseen


Domat/Ems


Unterseen

Institute in response to a newspaper ad that ran in a number of Swiss dailies this summer.



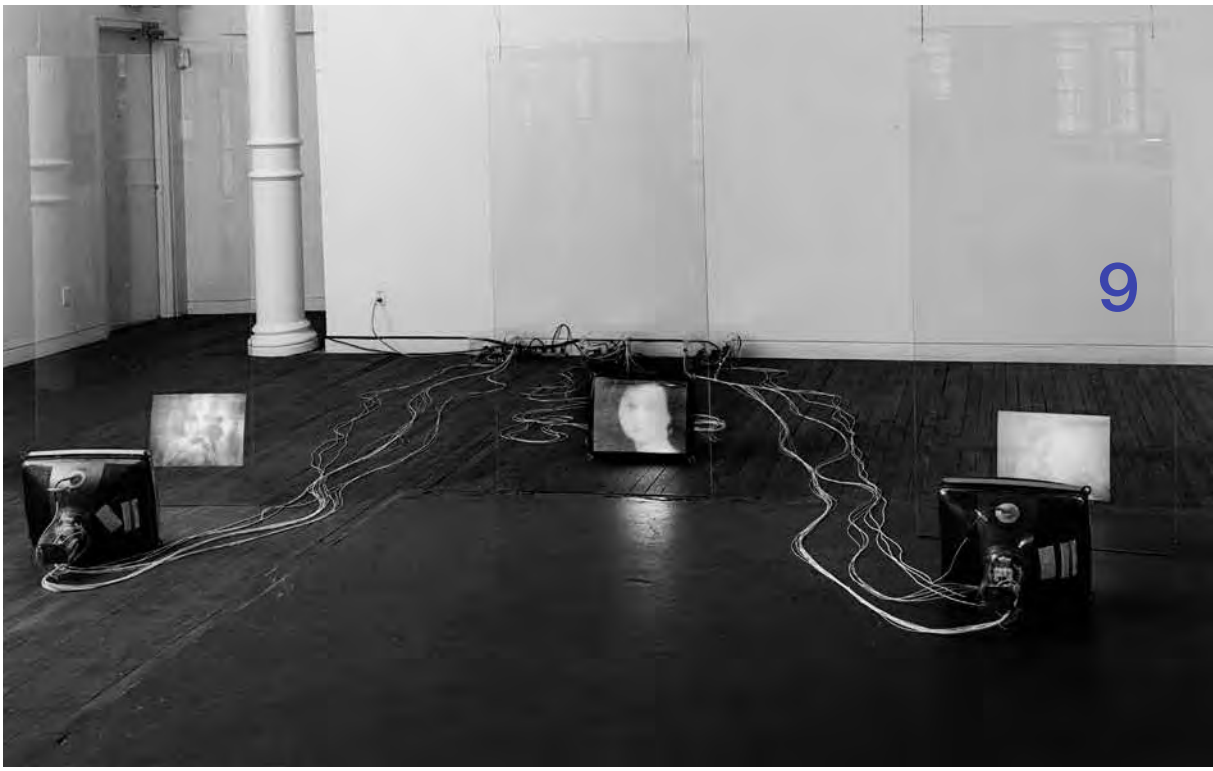

Domat/Ems

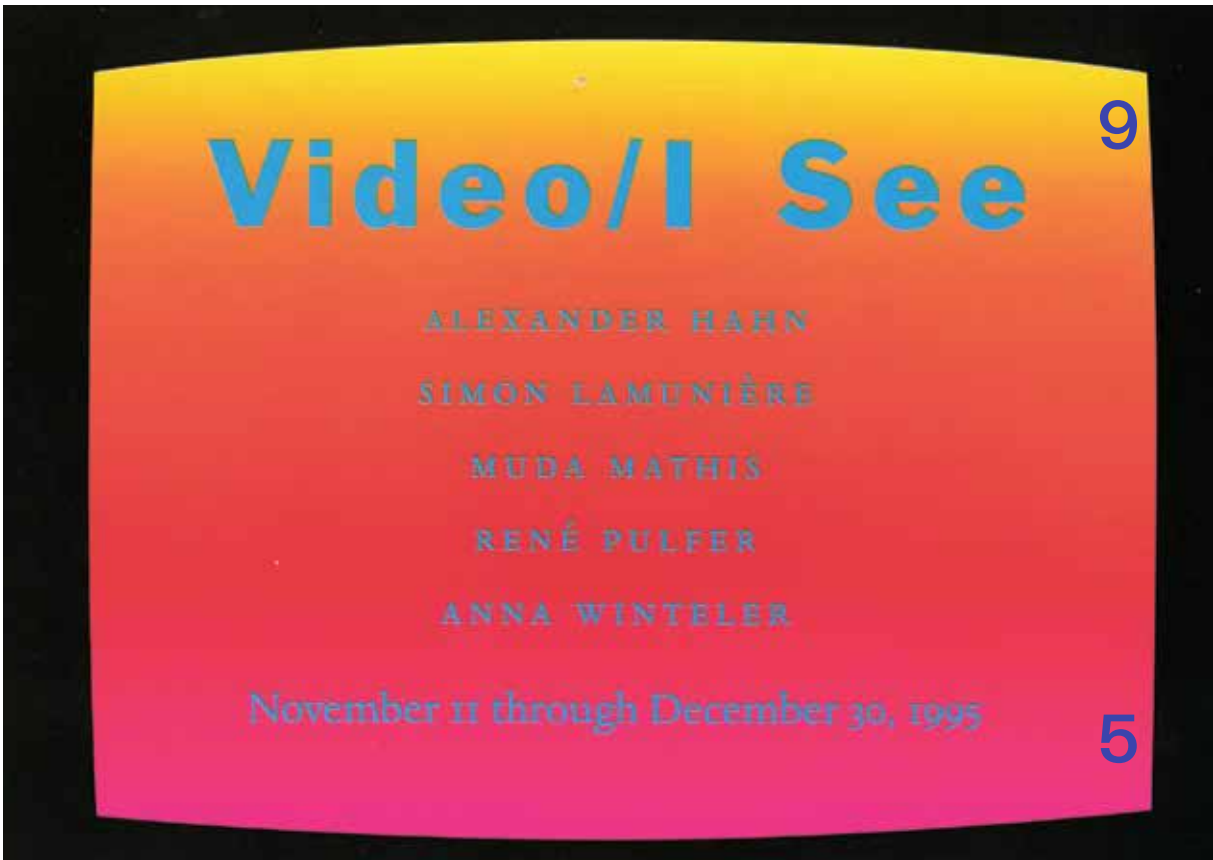
← Page from Fall Newsletter, 1995

Albert Anker: 1831–1910
September 15–October 28, 1995
Curated by Paul E. Müller with Carin Kuoni

Video / I See
Alexander Hahn, Simon Lamunière, Muda Mathis, René Pulfer, Anna Winteler
November 11–December 30, 1995
Curated by Esther M. Jungo and Maria Smolenicka

Installation views of *Video / I See*, 1995



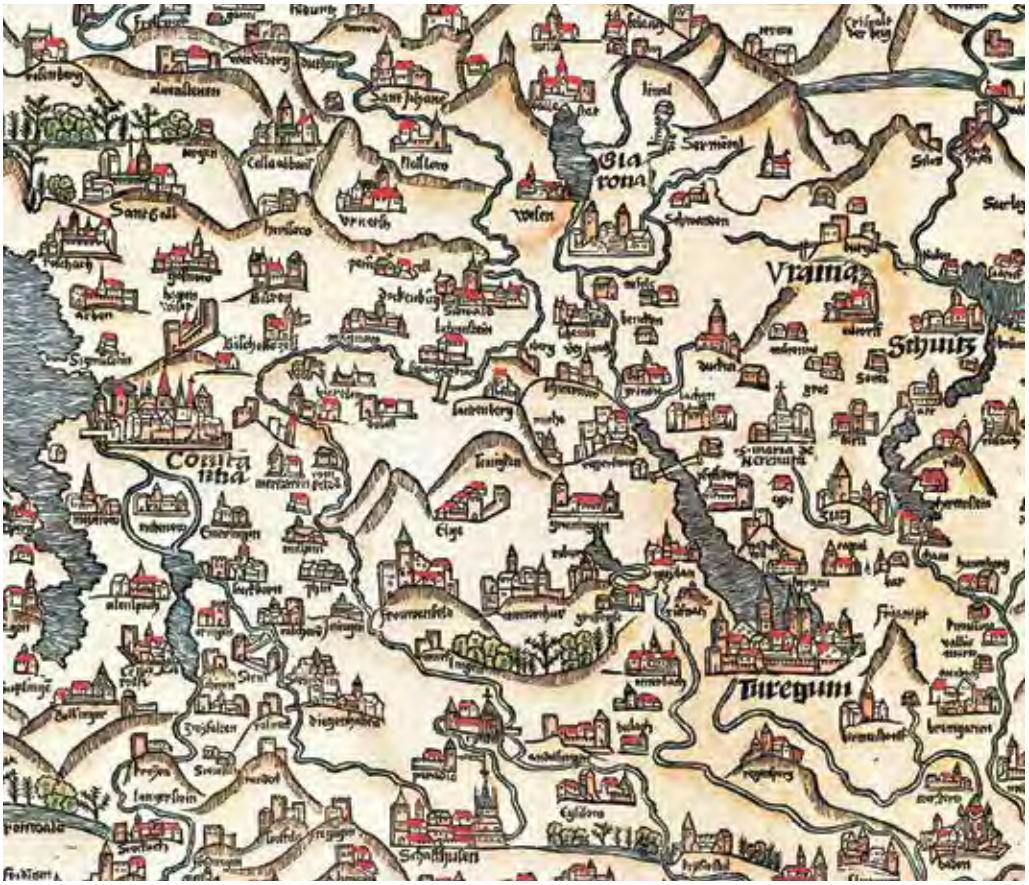


A Path through the Mountains: 500 Years of Swiss Map-Making

J. F. W. Des Barres, Hans Conrad Gyger, Johann Jakob Scheuchzer
January 6–February 10, 1996
Curated by Arthur Dürst

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Details of works included in *A Path through the Mountains: 500 Years of Swiss Map-Making*, 1996



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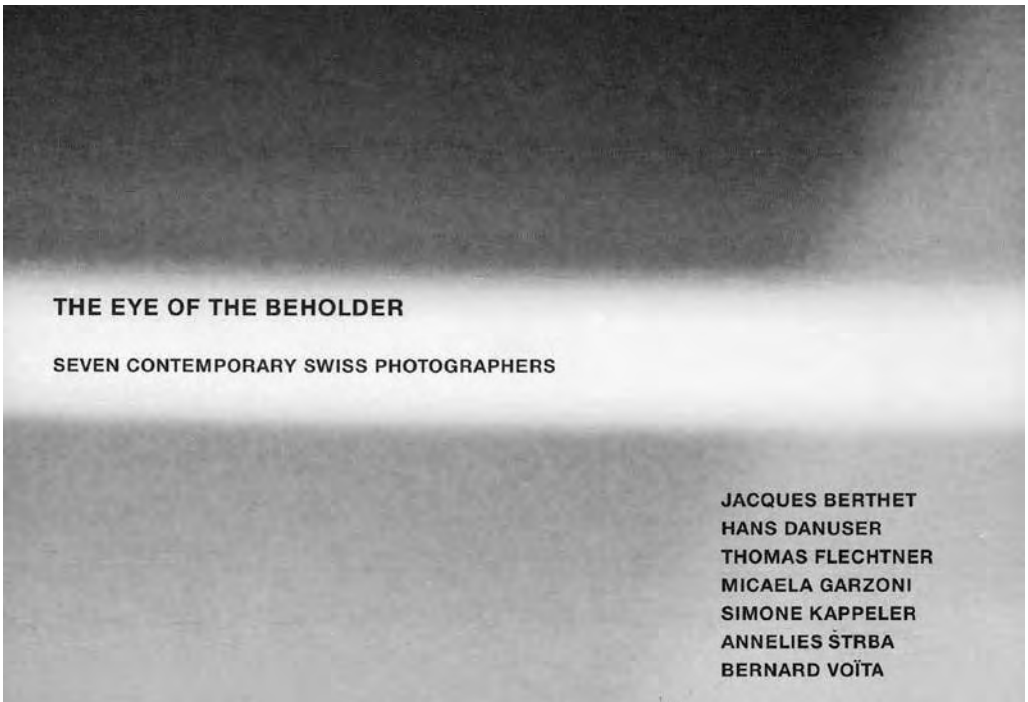
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The Eye of the Beholder: Seven Contemporary Swiss Photographers
Jacques Berthet, Hans Danuser, Thomas Flechtner,
Micaela Garzoni, Simone Kappeler, Annelies Strba, Bernard Vöita
February 15–March 23, 1996
Curated by Carin Kuoni and David Streiff

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Invitation for *The Eye of the Beholder: Seven Contemporary Swiss Photographers*, 1996



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← Installation view of *Time Wise*, 1996

Time Wise

William Anastasi, Stephen Antonson, Dove Bradshaw, Luca Buvoli, Ernst Caramelle, Maria Ceppi, Pascal Convert, Cornelia Cottiati, Ann Craven, David Diao, Drew Dominick, Anya Gallaccio, Gregory Green, Corinne Güdemann, Oliver Herring, Felix Stephan Huber, David Ireland, Bruno Jakob, Bill Jacobson, Larry Krone, Wolfgang Laib, Ruth Liberman, Claudia Matzko, Keiko Prince, Markus Raetz, Klara Schilliger & Valerian Maly, Roman Signer, Sokhi Wagner

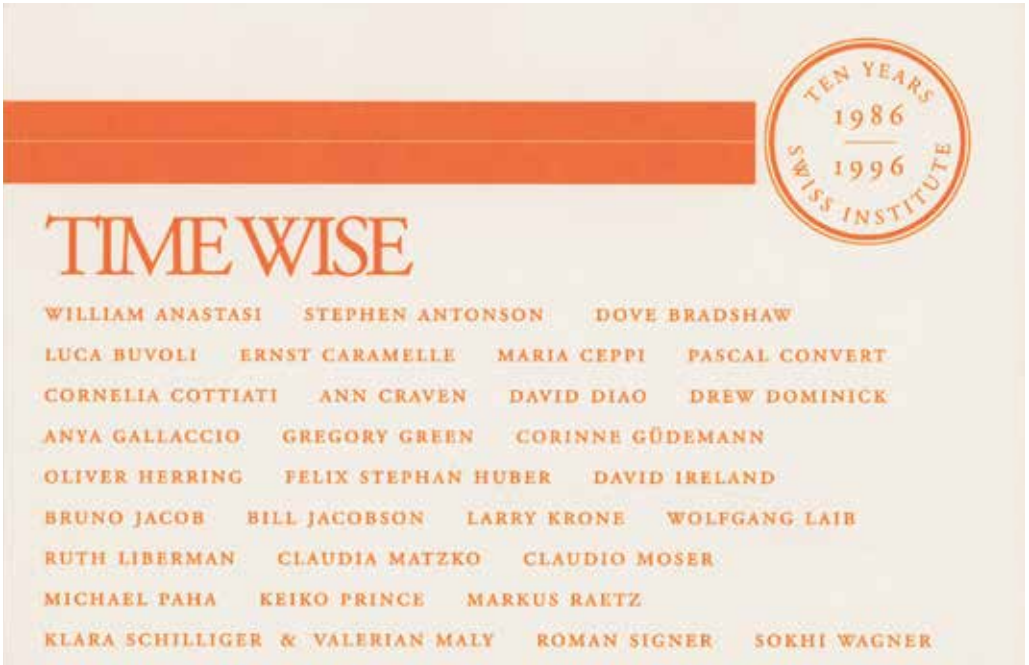
April 12–May 11, 1996

Rather than mark the tenth anniversary of the founding of Swiss Institute with an institutional history, *Time Wise* looked at different notions of time held by contemporary artists, such as compressed time, stillness, silence, observation, boredom, repetition, and memory. Among the thirty exhibiting international artists were Luca Buvoli, Ann Craven, David Diao, Anya Gallaccio, Oliver Herring, David Ireland, Bruno Jakob, and Roman Signer. At the opening, American Fluxus artist William Anastasi executed a drawing on the wall while blindfolded, and during the show's run, Japanese artist and MIT fellow Keiko Prince measured the changing inclination of the sunbeams every day and recorded their effect on the library floor. In a private ritual before the gallery opened, each morning German artist Wolfgang Laib's milk stone was replaced with fresh milk. Jean Tinguely's 1960 *Homage to New York* destroyed itself (on film) several times during the show. American artist Larry Krone was the "Man at Work" announced on billboards throughout the gallery. On Saturdays, he could be observed writing the lyrics of a pop song on the gallery's columns thousands of times: "And I Will Always Love You." On April 13, Swiss artists Klara Schilliger and Valerian Maly were heard whistling all day under a black hood.

Details of works by Ann Craven in *Time Wise*, 1996



Invitation for *Time Wise*, 1996

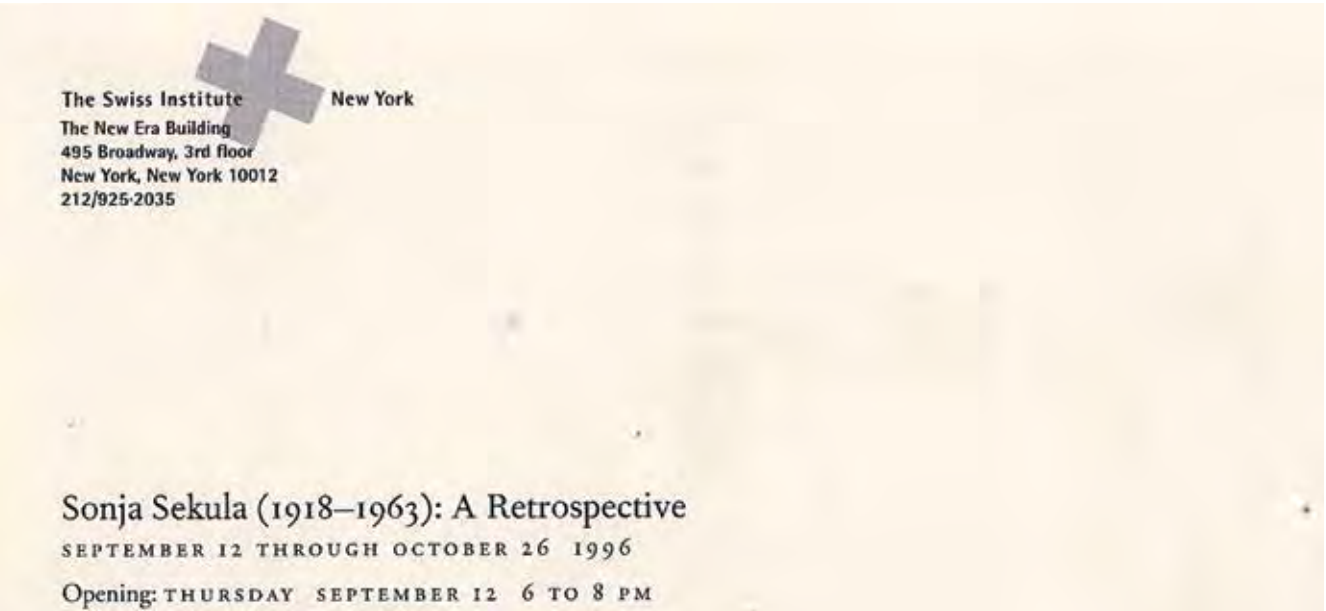


Andy Guhl and Norbert Mösland and Loop 3
May 15–22, 1996

In Transit 2
Yves Kropf, Klaus Lutz, Susan Schuppli
May 30–July 6, 1996

Sonja Sekula (1918–1963): A Retrospective
September 12–October 26, 1996
Curated by Dieter Schwarz
Presented at Swiss Institute and Winterthur Museum

Swiss-born Sonja Sekula was at the center of New York's postwar art world, working and exhibiting extensively with surrealists and abstract expressionists such as Max Ernst, Jackson Pollock, and Robert Motherwell. She showed with the city's best galleries, Peggy Guggenheim's Art of This Century and Betty Parsons, designed costumes for dancer Merce Cunningham, and published in the surrealist magazine *VVV*. This retrospective, the first in over twenty years, brought together over fifty drawings and paintings, original photographs, correspondence, and tiny matchbox sculptures. The included works represented the artist's engagement with surrealist automatism in large canvases and small drawings, with densely layered abstract spaces featuring grids of color and calligraphic brushstrokes. The earliest displayed work was *African Moonsun* (1945), in which a network of white lines intersects biomorphic forms. In the totemic painting *Le Bon Dieu* (1947–48), the influence of Native American imagery is evident, and the 1956 work on paper *Premonition* incorporates religious symbols: white crosses and steeples drawn on a black ground with passages of blue. The exhibition also included a selection of Sekula's collages, sketchbooks, haikus, and the poem-drawings of her last years, when she suffered from severe depression. A panel discussion featured experts on Sekula and the New York art world of the forties and fifties. Ann Eden Gibson, Brian O'Doherty, Walter Robinson, Martica Sawin, and the artist's friend Richard Lippold joined curator Dieter Schwarz of the Winterthur Museum, Switzerland, where the show was first organized. An illustrated catalogue accompanied the exhibition with texts by John Cage, Robert Motherwell, Betty Parsons, Roger Perret, and others.



Invitation for *Sonja Sekula (1918–1963): A Retrospective*, 1996

Gallery hours: TUESDAY THROUGH SATURDAY 11 AM TO 6 PM

Panel discussion: SATURDAY, SEPTEMBER 14 AT 3 PM
with curator Dieter Schwarz (Kunstmuseum Winterthur), Ann Eden Gibson (SUNY), Walter Robinson (*Art in America*), Martica Sawin (author of *Surrealism in Exile and the Beginning of the New York School*, MIT 1995), and Sekula friend and artist Richard Lippold.

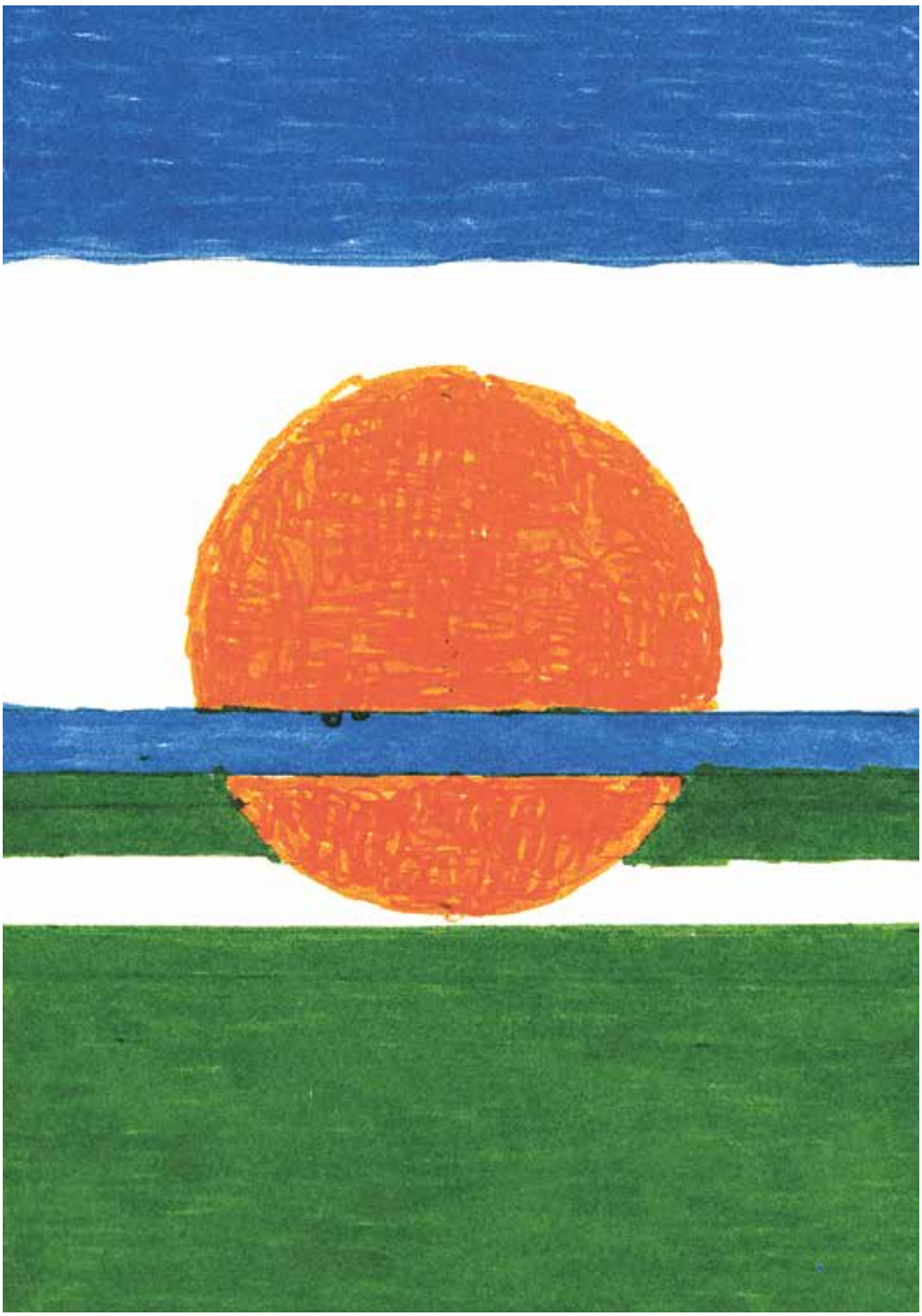
Reading of selected prose texts of Sekula by Roger Perret, the artist's biographer:
SATURDAY SEPTEMBER 14 AT 4 30 PM

The exhibition, organized by the Kunstmuseum Winterthur, received the generous support of Pro Helvetia, the Arts Council of Switzerland.
The opening reception has graciously been sponsored by the Hungarian Consulate General and W.J. Deutsch & Sons, Ltd.
An English-German catalogue is available.

verso: Sonja Sekula, *Mechanics with Sentiment*, 1948. Private collection, Switzerland

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Warja Lavater: Images as Words
September 12–December 27, 1996



Invitation for *Warja Lavater: Images as Words*, 1996

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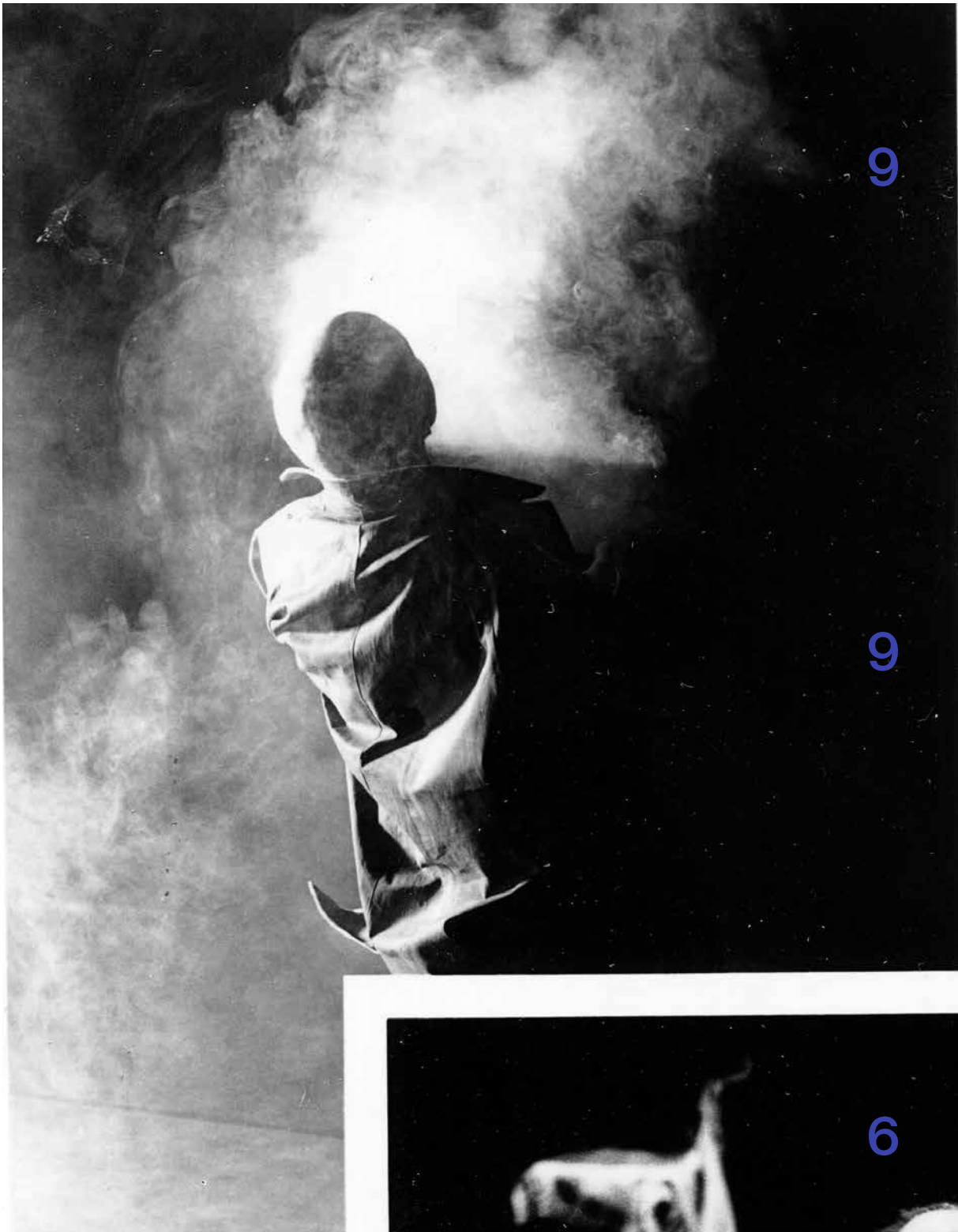
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Red River Crossings – Contemporary Native American Artists Respond to Peter Rindisbacher (1806–1834)
Arthur Amiotte, Rebecca Belmore, Brad Kahlhamer, James Luna, Alan Michelson, Joanna Osburn-Bigfeather, Jolene Rickard, Peter Rindisbacher, Jeffrey Thomas, Deron Twohatchet, Phil Young
November 1–December 14, 1996

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Crossroads: 7th Swiss Dance Festival
Alias Compagnie, Compagnie Philippe Saire, Jaccard, Schelling & Bertinelli, Katharina Vogel
December 17–21, 1996

Detail of flyer for Crossroads: 7th Swiss Dance Festival, 1996



The Lost World of Ernst Brunner: Photographs 1937–1962
Curated by Peter Pfrunder
January 7–February 8, 1997

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Ernst Brunner, *Aver*, 1939, from invitation for *The Lost World of Ernst Brunner: Photographs 1937–1962*, 1997



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"Scale of the Mind – Scale of the Body: Issues in Contemporary Architecture"
Frédéric Levrat
January 30, 1997

Renée Levi
February 27–April 12, 1997

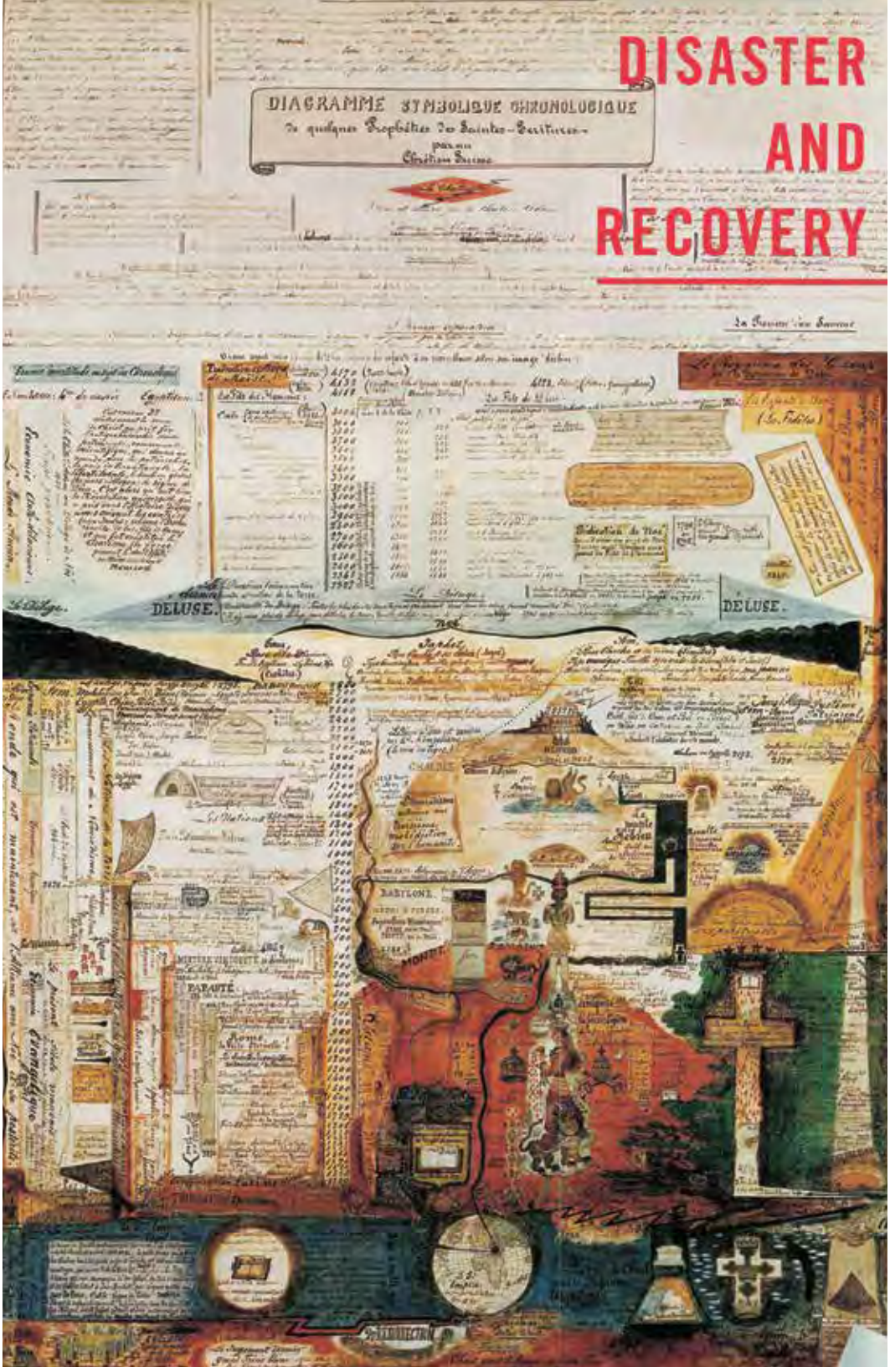
Installation view of *Renée Levi*, 1997



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Invitation for *Disaster and Recovery: Artists Interpret the Work of the International Committee of the Red Cross (ICRC)*, 1997



Disaster and Recovery: Artists Interpret the Work of the International Committee of the Red Cross (ICRC)

Stefan Banz, Daniele Buetti, Claudia Di Gallo, Christoph Draeger, Henry Dunant, Josef Felix Müller, Ugo Rondinone, Nando Snozzi, Susann Walder, Pascale Wiedemann, and ICRC founder Henry Dunant (1828–1910)

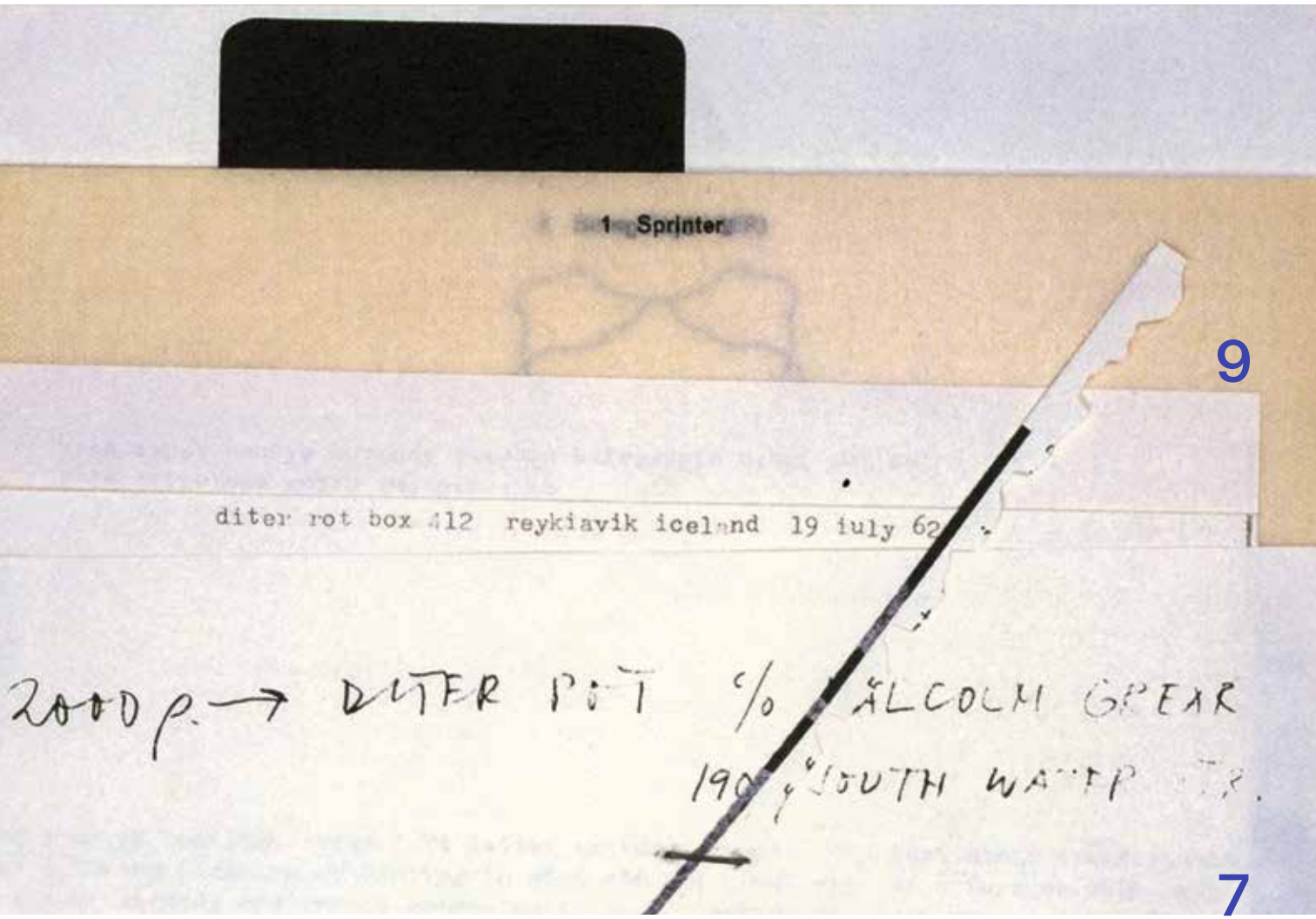
April 17–May 17, 1997

Curated by Walter Leimgruber and Rudolf Trefzer

In Transit 3
Sabina Baumann, Karim Noureldin, Felice Varini
May 29–July 3, 1997

Also Known As . . . / Books by Dieter Roth
May 29–July 3, 1997
Curated by Barbara Moore
Some More Books by Dieter Roth also presented at Printed Matter, curated by David Platzker

The German Swiss artist Dieter Roth made work in many mediums, including painting, drawing, film, graphic design, and audio. But his engagement with editioned books, prints, and multiples was particularly innovative, challenging the parameters of what an "artist's book" might be. This exhibition, mounted just a year before the artist's untimely death in June 1998, featured numerous volumes and anti-volumes that exemplified Roth's manipulations and subversions of printed matter: its formal structure, mechanical printing processes, and visual and textual content. On view in Swiss Institute's library, this presentation of the artist's first editions was the second show in a series dedicated to the book arts. The exhibition was curated by Barbara Moore, of Bound and Unbound, and ran in conjunction with the exhibition *Some More Books by Dieter Roth* at Printed Matter.



Invitation for *Also Known As . . . (Books by Dieter Roth)*, 1997

Dieter Roth,
Copley Book, 1965



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Friedrich Dürrenmatt: The Happy Pessimist

September 17–October 18, 1997
Curated by Peter Erismann, Carin Kuoni, and Ulrich Weber

Roman Signer: Ich War Hier / I Was Here

October 30–December 23, 1997

Ich War Hier / I Was Here was the first exhibition in the United States of the Swiss sculptor Roman Signer's photography. Roughly forty black-and-white and color photographs lined the gallery walls, documenting the artist's "transformations"—explosions, collisions, and other experiments with quotidian objects. In these works, kitchen tables, chairs, and rubber boots were manipulated with water pressure and wind power, leaving behind what the artist called "sculptural remains." *Wasserstiefel* (Water Boots) (1986), for example, pictures a shower of water shooting out of black rubber boots, propelled by small explosive charges. At the center of the gallery were two sculptures. The first, *Eisenplatte mit Stiefel* (1995), featured a pair of rubber boots whose toes were wedged under a square metal slab so that their heels lifted about an inch off the ground. The artist wore similar boots for a performance on the exhibition's opening night, during which he scaled a rope from floor to ceiling after standing in a square tray of black paint. The rope and tray remained installed in the gallery during the exhibition—the second sculptural work—as did the footprints the artist left on the ceiling.



Installation and performance views of *Roman Signer: Ich War Hier / I Was Here*, 1997


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Installation and performance views of *Roman Signer: Ich War Hier / I Was Here*, 1997






Invitation for *Roman Signer: Ich War Hier / I Was Here*, 1997









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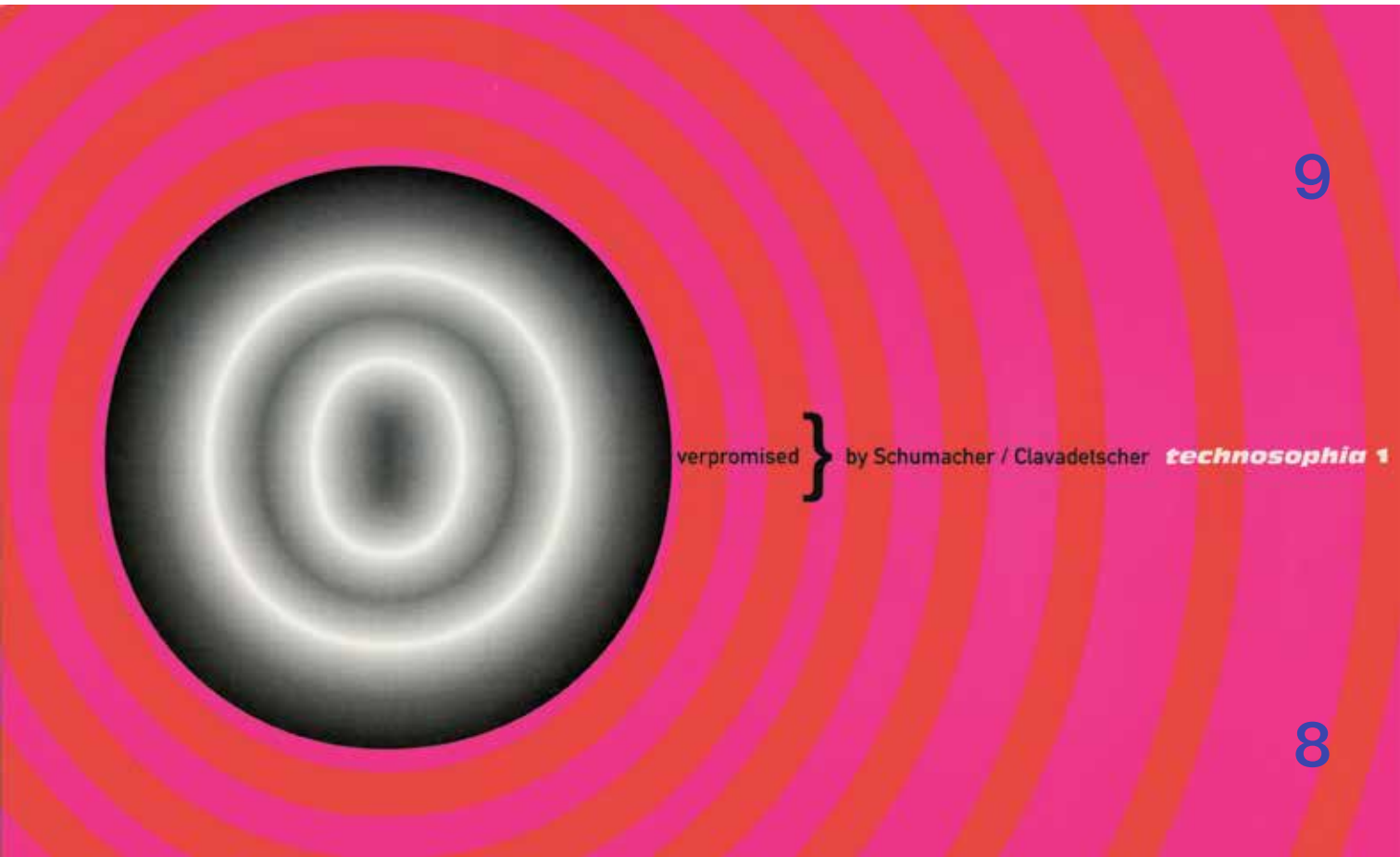

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Andrea Clavadetscher and Eric Schumacher: Overpromised: Technosophia I
January 8–March 1, 1998

Technosophia was an exhibition and series of projects curated by Annette Schindler that engaged the field of electronic music and the cultural discourse surrounding it. Rather than attempting to pin down any one of the many strands of electronic music, the exhibition alluded to an entire cultural field, in which the visual arts converge with music, fashion, magazines, events, and the internet. *Overpromised*, the first of the projects, was based on a collaboration with two Swiss artists and DJs, Eric Schumacher and Andrea Clavadetscher. The duo presented video and sound installations, including contributions by Christian Marclay, Lucien Samaha, and a "soundlounge" organized by Bessie Nager and Ali Janka. In the lounge, which aimed to represent the ethos of club culture, work by twenty-two Swiss and New York–based artists and musicians—including Mystical Air Ranch, Andreas Guggisberg, MC Verb and DJ Singe of SoundLab, Graham Haynes, DJ Minimix, Bang Goes, Orza, DJ Mondo Lucien, and Peter Scherer—played over a jukebox. Speakers were hidden inside a silver balloon-like structure that was suspended from the lounge's ceiling, and pinned to a nearby wall were color photocopies of images of the contributors and other notes. A series of "live acts" called *Syrinx* was presented at the Cooler on West 14th Street; and another event, *Disguises # in between*, was organized by Arno Böhler, Susanne Granzer, Katja Mayer, and Patrick Pulsinger, an interdisciplinary group of philosophers, actors, and DJs who aimed to develop innovative, sensual forms of presenting philosophical concerns.



Invitation for *Andrea Clavadetscher and Eric Schumacher: Overpromised: Technosophia I*, 1998

We Are Somewhere Else (Already): On Methods of Critical Art Practice

a-clip, dogfilm, Liza Johnson, Berta Jottar, monitor (side effects), public utility, sex & space, Shelly Silver
April 2–May 19, 1998
Curated by Annette Schindler and Florian Zeyfang

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Installation views of *We Are Somewhere Else (Already): On Methods of Critical Art Practice*, 1998



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RULES THE CITY
PRIVATE PROPERTY
CORPORATE CULTURE CHIC
CLEANLINESS SIMPLICITY & ORDER

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Profession Obsession: The Daniel Spoerri Archives

May 26–July 3, 1998

Curated by Susanne Bieri and Betty Stocker, the Swiss National Library

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Invitation for *Profession Obsession: The Daniel Spoerri Archives*, 1998

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Where Is Your Rupture?

Amy Adler, Hanspeter Ammann, Lutz Bacher, Birgit Kempker, Marlene McCarty

September 10–November 1, 1998

Curated by Liz Kotz and Annette Schindler

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Curated by art historian Liz Kotz and Swiss Institute director Annette Schindler, *Where Is Your Rupture?* featured new commissions by five artists, four of them women, whose multidisciplinary work critically explores the construction of the subject in the contemporary world. Playing with the interrelationship of representation, identity, and technology, Amy Adler exhibited a hybrid image in which she digitally manipulated and hand-drew over an image of herself, taken by somebody else. Hanspeter Ammann presented two new videos, *Mission* and *Couple*, both documenting the staff of the Liechtenstein Mission in New York during their daily work. The artist radically slowed down video footage of the diplomatic community, juxtaposing it with music to expose aspects of perception and desire. Lutz Bacher's video loops a very short sequence from the funeral of Lady Diana, investigating the power of the absent subject in a dreamlike rhythm of images and sound. Writer and artist Birgit Kempker installed in the library a series of deck chairs in which the audience could recline and listen, through accompanying headphones,

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to *Exercise in Drowning* (1999), a text penned by the artist as interpreted by a choir of pubescent boys. Several drawings in graphite, ballpoint pen, and highlighter by Gran Fury member Marlene McCarty pictured girls and women of various ages, rendered so that their bodies are visible through transparent clothes. Bringing the exhibition's themes into focus was a lecture by cultural historian Carolyn Dean, titled "The Social Body and the Regulation of Female Sexuality," and a box set catalogue that featured an artist booklet for each participant.

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Photos of opening reception for *Where Is Your Rupture?*, 1988



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Still from Lutz Bacher, *You Know More Than I Know*, 1995–96



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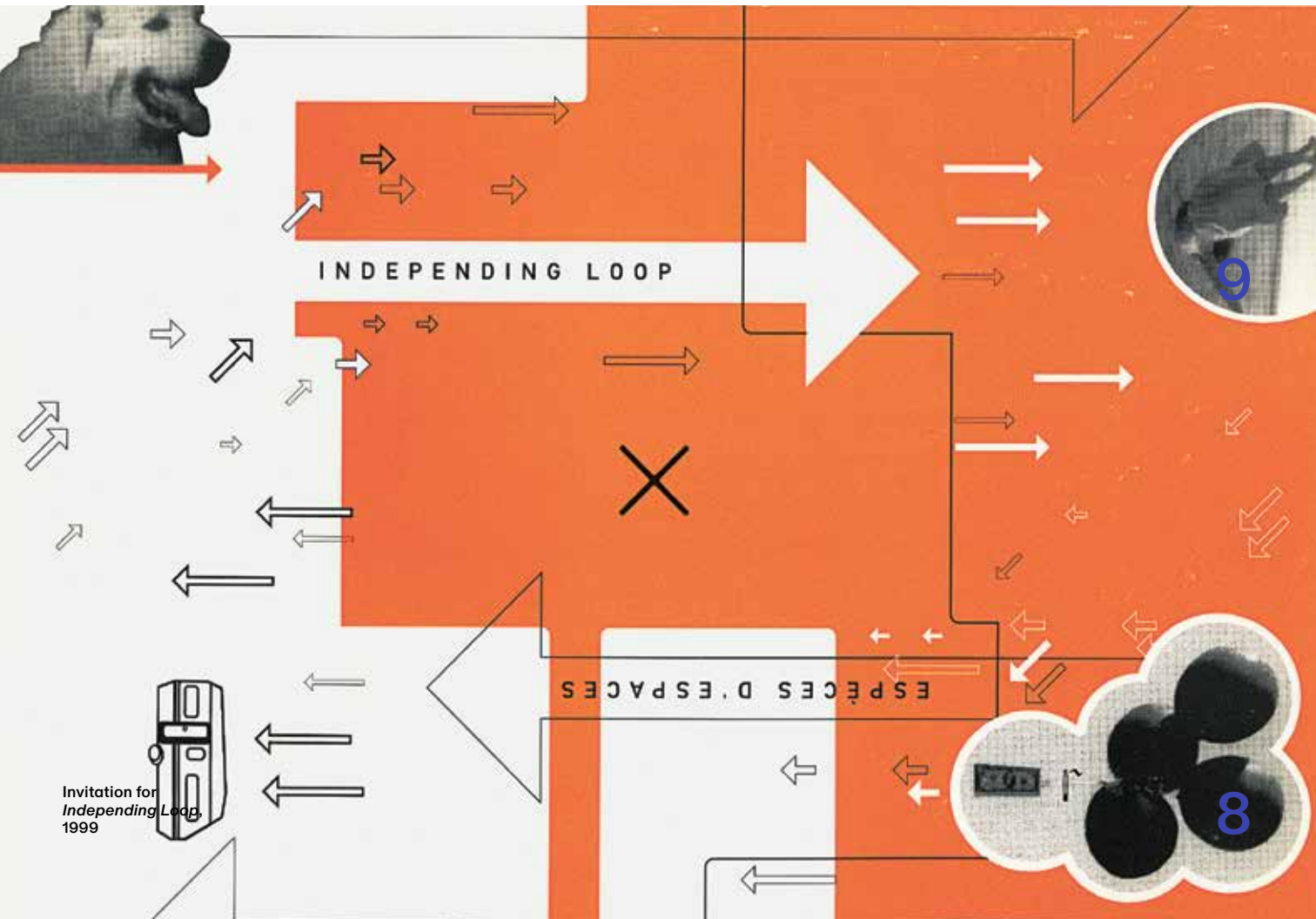
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Hervé Graumann,
Raoul Pictor cherche son style, 1998

Opening reception for *Independing Loop*, 1999



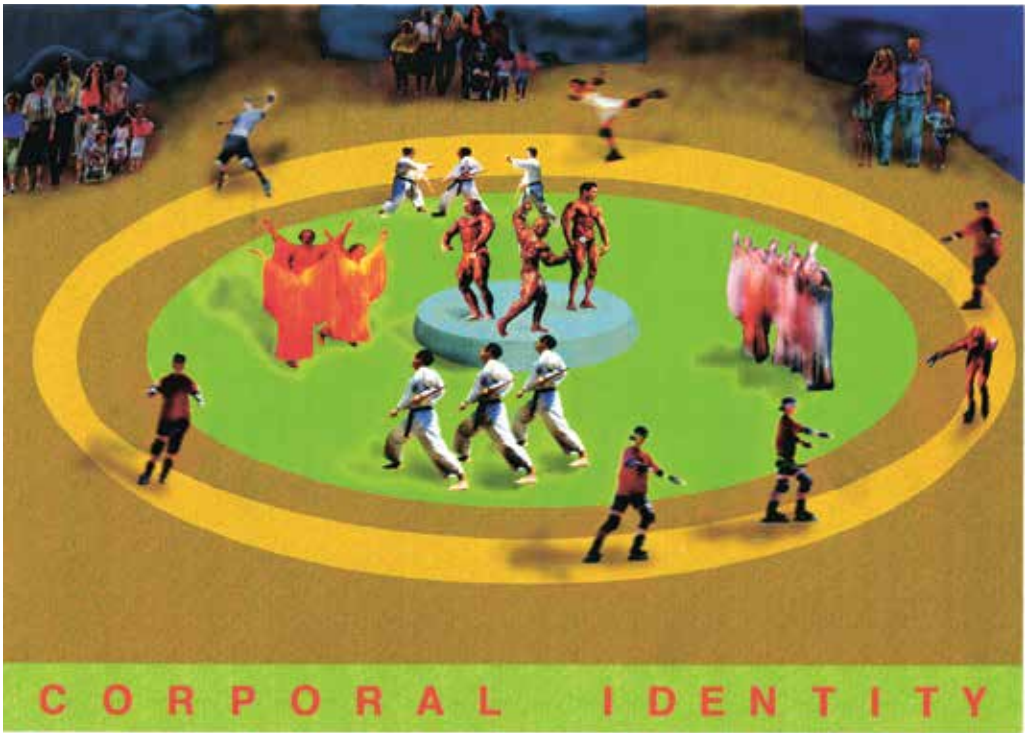


Invitation for *Independing Loop*, 1999

Independing Loop

Vito Acconci, Jean-Damien Fleury, Dara Friedman, Hervé Graumann, L/B, John Lindell, Nika Spalinger
November 17, 1998–January 10, 1999

Detail of Hervé Graumann, *Raoul Pictor cherche son style*, 1998







Espèces d'espaces

Galeria Chilena, LOCAL/LAC, message salon
November 17, 1998–January 10, 1999
Curated by Michèle Faguet

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Installation view of *Espèces d'espaces*, 1999



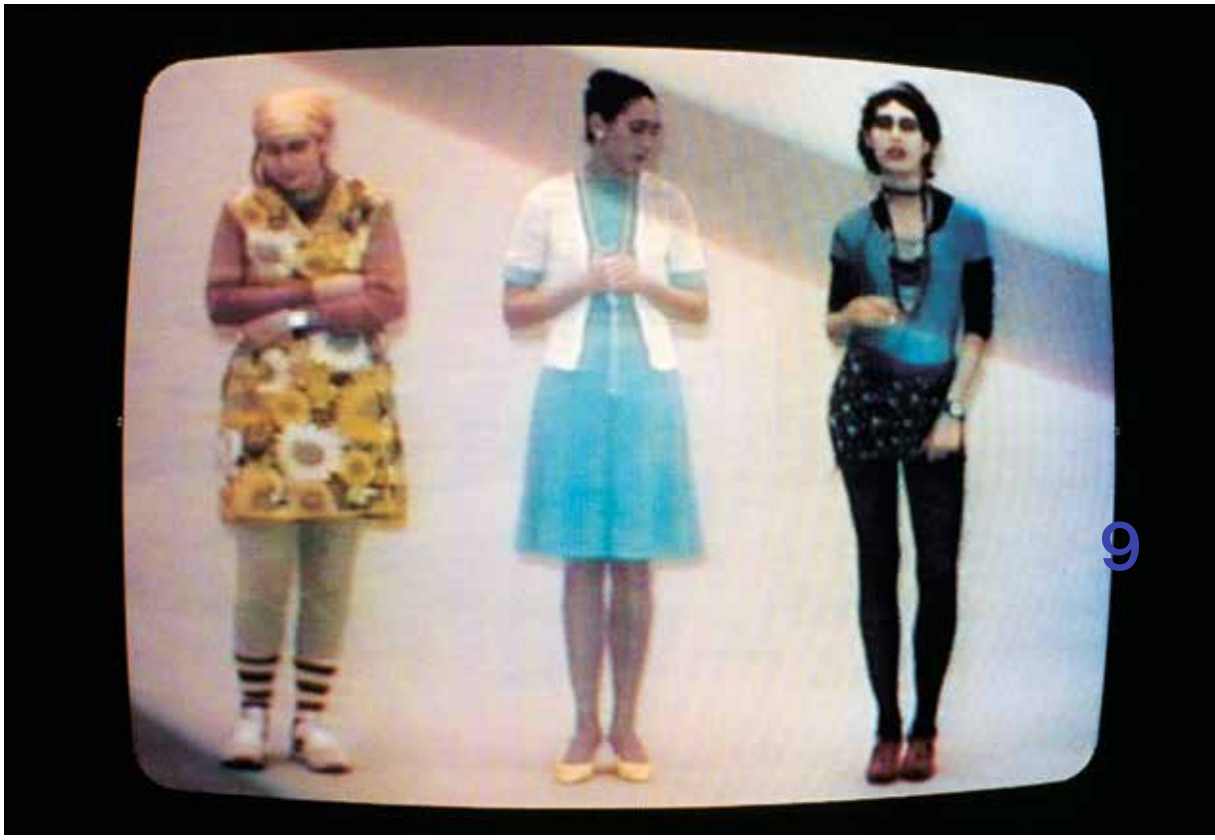

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Installation views of *Rita Ackermann / Ana Axpe*, 1999

Rita Ackermann / Ana Axpe
January 21–March 23, 1999

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Too Wide Enough: Technosophia II
AURA, Ana Axpe, beige, Bernadette Corporation, Bless, Mark Borthwick, Catcha, ChanSchätz, D. AT. UM / Schnittholz, Dream Machine Y2K, Robyn Dutra, fabrics interseason / sabotage communications, Fashion Lab, Heimli Feiss, Freitag, Danielle Gisiger, Sasha Haettenschweiler, Roger Handermann, Gülsün Karamustafa / Marion von Osten / Peter Spillmann, Damian von Lichten, Pluto Cat, Purple, Shack Inc. / J. Morgan Puett, Bennett Simpson, The Stand, Yvonne Volkart, Mark Wimberly, Xess & Baba
April 2–May 5, 1999
Curated by Susanne Reichling and Annette Schindler

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Too Wide Enough: Technosophia II, the second exhibition in the *Technosophia* series, focused on the intersection of various cultural discourses and forms in contemporary practices. Honing in on overlaps between the worlds of art, fashion, publishing, and design, in particular, the exhibition featured an immersive, mountain-like plywood installation constructed by a collective of Swiss and American architects / interior designers / curators using the name "us." This served as a backdrop and organizing structure for participants, who offered clothing, video installations, texts, music, lectures, and performances. The thirty-odd contributors included *Purple* magazine, and from Zurich, Catcha, Freitag, and Gülsün Karamustafa / Marion von Osten / Peter Spillmann; and from New York, Bernadette Corporation, Mark Borthwick, Dream Machine Y2K, and Shack Inc. / Morgan Puett. Curators Annette Schindler and Susanne Reichling contextualized the invited participants by describing the rise of the expression

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← Installation views of *Too Wide Enough: Technosophia II*, 1999

"slash-people," and "the multiplicity of activities performed by many of the participants in the fields of culture and fashion. The instance where a typical 'actress/waitress' has become 'artist/DJ/fashion designer/magazine editor' seems not to be an atypical self-description."

Invitation for *Too Wide Enough: Technosophia II*, 1999



Louise Bourgeois, Meret Oppenheim, Ilse Weber: Drawings and Works on Paper

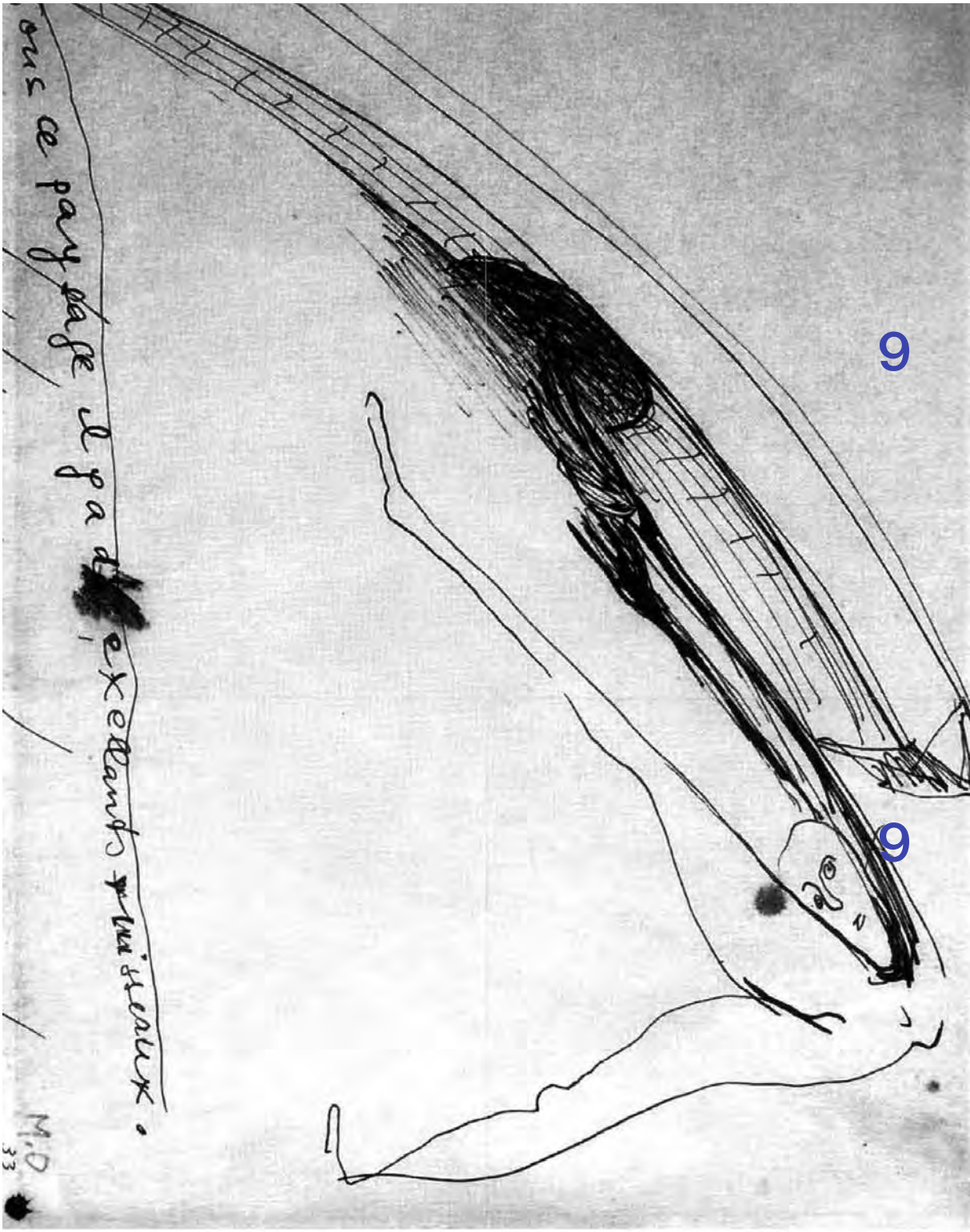
1

May 28–July 3, 1999

Curated by Stephan Kunz, Christiane Meyer-Thoss, and Beat Wismer

Presented at Swiss Institute and the Aargauer Kunsthaus

Invitation for *Louise Bourgeois, Meret Oppenheim, Ilse Weber: Drawings and Works on Paper*, 1999

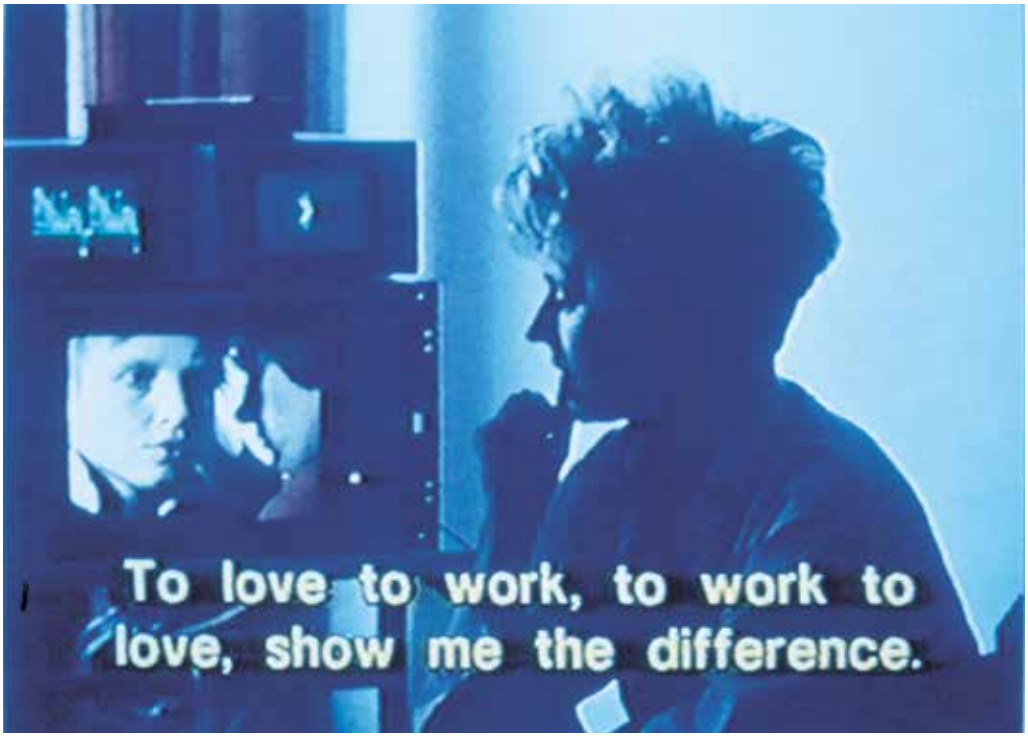


I said I love. That is the promise. The tvideo politics of Jean-Luc Godard

September 9–October 16, 1999
Curated by Gareth James and Annette Schindler
Installation by Florian Zeyfang

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Installation views of *I said I love. That is the promise. The tvideo politics of Jean-Luc Godard*, 1999



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Invitation for *I said I love. That is the promise. The tvideo politics of Jean-Luc Godard*, 1999



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New | Europe '99

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EAB

BROOKLYN ACADEMY OF MUSIC

DANCE THEATER WORKSHOP

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HOSTOS CENTER FOR THE ARTS AND CULTURE

THE JOYCE THEATER/JOYCE SOHO

THE KITCHEN

NEW YORK THEATRE WORKSHOP

PERFORMANCE SPACE 122

SWISS INSTITUTE

WORLD MUSIC INSTITUTE



PHOTO BY ROBERTO FURTUNA

A CITY-WIDE PERFORMING ARTS FESTIVAL • OCTOBER 12-31, 1999

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← Invitation for Swiss Institute Dance Festival 1999, 1999

Swiss Institute Dance Festival 1999

Fabienne Abramovich, Sylvie Degiez, Fast Forward, Foofwa d'Imobilité, Marie-Christine Giordano, Thomas Hauert, Zoé Reverdin, Salome Schneebeli, Doro Schürch
October 28–31, 1999
Curated by Ishmael Houston-Jones and Yvonne Meier
Presented in conjunction with New Europe Festival

Empires without States: On Notions of Success and Failure in Contemporary Art

Christoph Büchel, Komar and Melamid, Aleksandra Mir, Relax, Subway Outside, Xposition
November 11, 1999–January 8, 2000
Curated by Annette Schindler

Empires without States brought together six artists and collectives who critically question standardized strategies of success. Eight works, by Christoph Büchel, Subway Outside, Komar and Melamid, Aleksandra Mir, Relax, and Xposition, variously challenged the cult of the individual and the ethics of "getting one's name out." Curated by director Annette Schindler, the exhibition appeared, in places, to appropriate the sterility of corporate aesthetics. Xposition presented *Shooting Stars*, a display of business cards and websites for sixty-seven Swiss artists that underscores the necessity of self-marketing in contemporary artistic practice. *Your pleasure for our time*, by the Swiss group Relax, is an installation that mimics market research conducted by the movie industry, applying the strategy of polling to artistic production. The collective Subway Outside exhibited a series of projects commissioned by Artists Space that responded to the question "Where is the artist's space?" Other



Invitation for *Empires without States: On Notions of Success and Failure in Contemporary Art*, 1999–2000

works included Büchel's pedal-controlled machine built to reproduce the artist's signature on Swiss Institute letterhead, allowing free-for-all endorsements. Komar and Melamid mounted a series of paintings done by elephants from the Elephant Conservation Center in Lampang, Thailand (a photo of each "artist" accompanies the work), and Mir debuted the video *First Woman on the Moon*, in which the artist transforms a Dutch beach into a lunar landscape in order to hold a ceremony to honor the first woman to make contact.

Installation views of *Empires without States: On Notions of Success and Failure in Contemporary Art*, 1999–2000





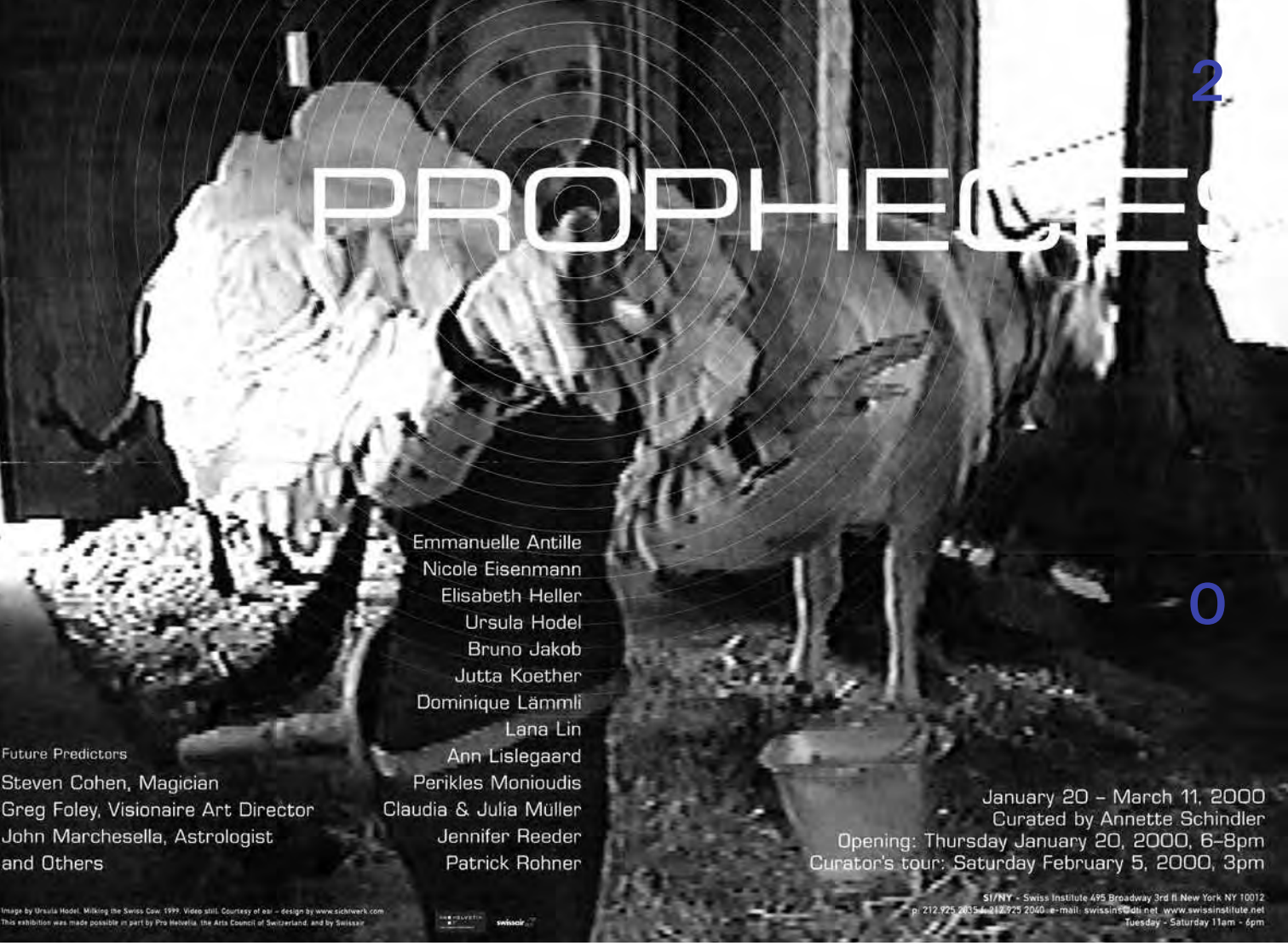




Still from Xposition, *Shooting Stars*, 1999



Still from Aleksandra Mir, *First Woman on the Moon*, 1999



Installation view of painting by Nicole Eisenman in *Prophecies*, 2000



← Invitation for *Prophecies*, 2000

Prophecies

Emmanuelle Antille, Nicole Eisenman, Elisabeth Heller, Ursula Hodel, Bruno Jakob, Jutta Koether, Dominique Lämmli, Lana Lin, Ann Lislegaard, Perikles Monioudis, Claudia & Julia Müller, Jennifer Reeder, Patrick Rohner
January 20–March 11, 2000

The Parasite Document Collection

Julie Ault, Dennis Balk, Judith Barry, Martin Beck, Tom Burr, Michael Clegg, Mark Dion, Julia Fischer, Andrea Fraser, Aki Fujiyoshi, Renée Green, Ben Kinmont, Simon Leung, Christian Marclay, John Menick, Christian Philipp Müller, Nils Norman, J. Morgan Puett, Jason Simon, Lincoln Tobier, Ron Wakkary, Fred Wilson, Florian Zeyfang
February 3, 2000
Curated by Parasite

From 1997 through 1999 the artist group Parasite organized discussions and panels on issues of project-based art practices. Many of its members, including Julie Ault, Martin Beck, Mark Dion, Andrea Fraser, Ben Kinmont, Christian Marclay, Christian Philippe Müller, Nils Norman, Jason Simon, etc. shared the experience that, despite a high degree of regard for their work in Europe, it seemed to be little known in New York—supposedly because its end results are rarely objects, and therefore the work remains outside commercial circuits. As one of their key projects, Parasite created an archive in which the work of the participants was represented. As a limited loan, Parasite allowed Swiss Institute to host its archive, for public accessibility.

Interestingly, the inauguration of the Parasite archive at Swiss Institute took place about six months after MoMA opened its exhibition *The Museum as Muse*. The exhibition was dedicated to context-based art which reflected the museum's holdings. Clearly, many Parasite artists had reached the mainstream discourse at last. Building on an increased interest as well as criticizing MoMA for an unconvincing exhibition concept, the public accessibility of the archive helped to convey a more self-determined notion of context-based art.

Installation view of *The Parasite Document Collection*, 2000



Ear and Now: Swiss American New Music Festival 2000

Marilyn Crispell, Andrew Cyrille, Jacques Demierre, DJ Loop, DJ Olive, Erik Friedlander, Fritz Hauser, Susie Ibarra, Urs Leimgruber, Ikue Mori, Andrea Parkins, Claudio Puntin, Steven Schick, Irène Schweizer, Speed, Saadet Türköz, Voice Crack
February 9–12, 2000
Curated by Sylvie Courvoisier and Zeena Parkins
Presented at Tonic

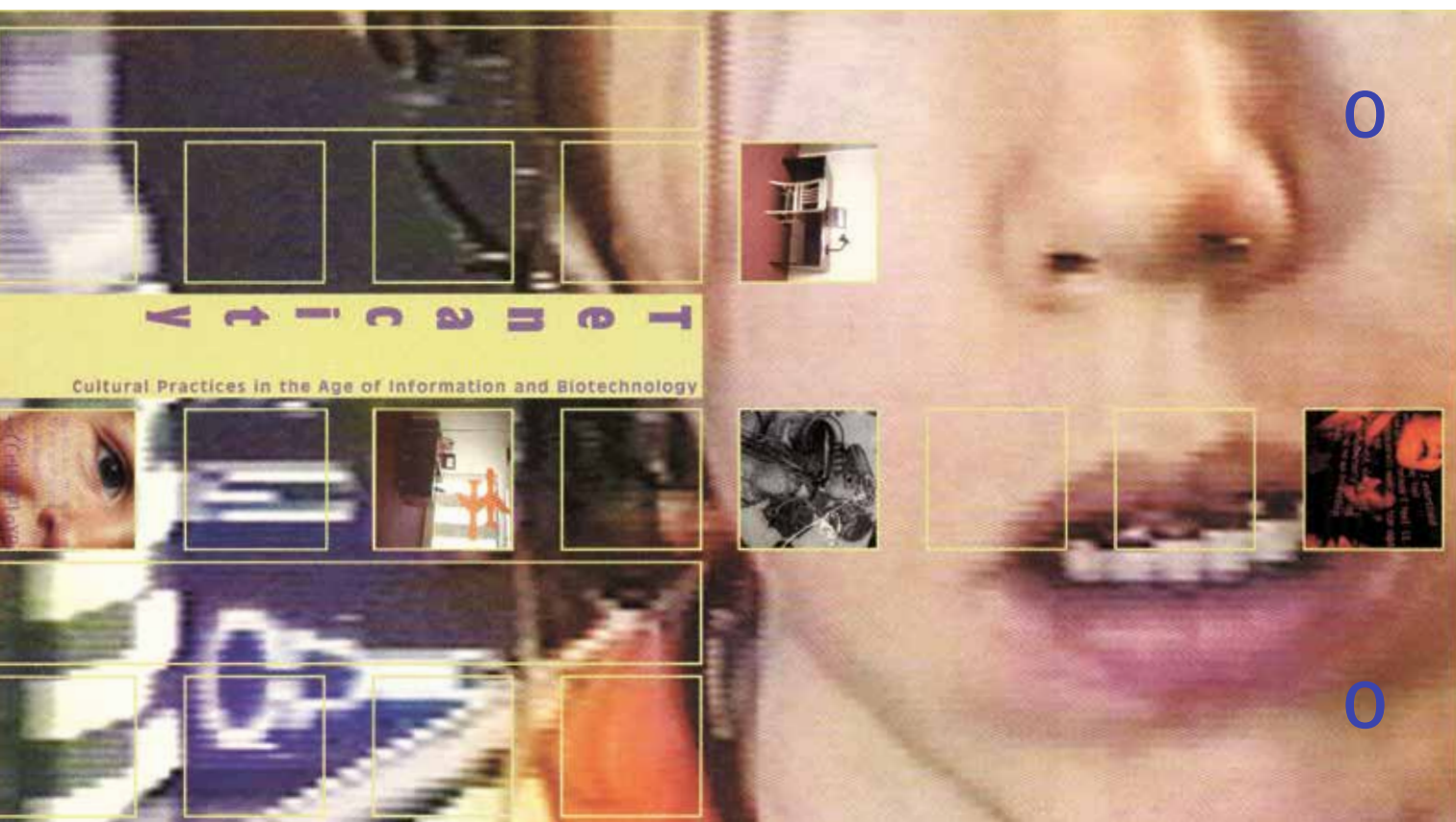
Performance views of Ear and Now: Swiss American New Music Festival 2000, 2000



Tenacity: Cultural Practices in the Age of Information and Biotechnology

Ursula Biemann, Ricardo Dominguez, Marina Gržinić and Aina Smid, Natalie Jeremijenko and Bureau of Inverse Technology, Kristin Lucas, Diane Ludin, Jenny Marketou, Jennifer and Kevin McCoy, Francesca da Rimini and Michael Grimm, ®™ark, Cornelia Sollfrank
March 24–May 13, 2000
Curated by Yvonne Volkart

Invitation for *Tenacity: Cultural Practices in the Age of Information and Biotechnology*, 2000













Installation views of *Tenacity: Cultural Practices in the Age of Information and Biotechnology*, 2000

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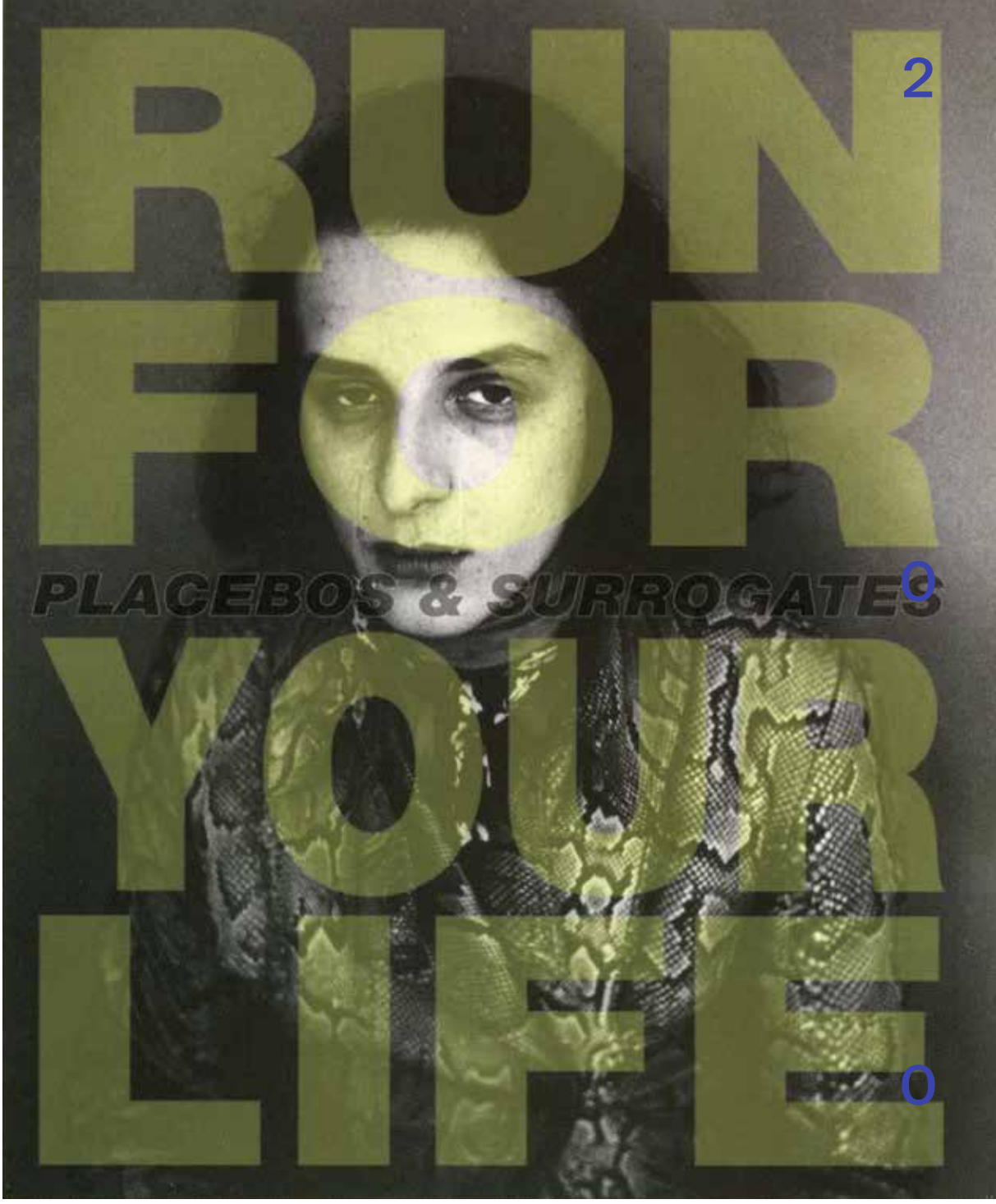
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Rudy Burckhardt: Books and Diaries
May 23–June 17, 2000

Bubbles 'n' Boxes 'n' Beyond
Daniel Affolter, Julie Doucet, Renée French, Gregor Gilg, Carrie Golus, David Mazzucchelli, Richard McGuire, Thomas Ott, Kevin Pyle, Helge Reumann, Karoline Schreiber, J. Otto Seibold, Nadine Spengler, Judith Zaugg
June 1–August 19, 2000
Curated by Patrizia Crivelli and Annette Schindler



Invitation for *Urs Lüthi: Run for Your Life: Placebos & Surrogates*, 2000

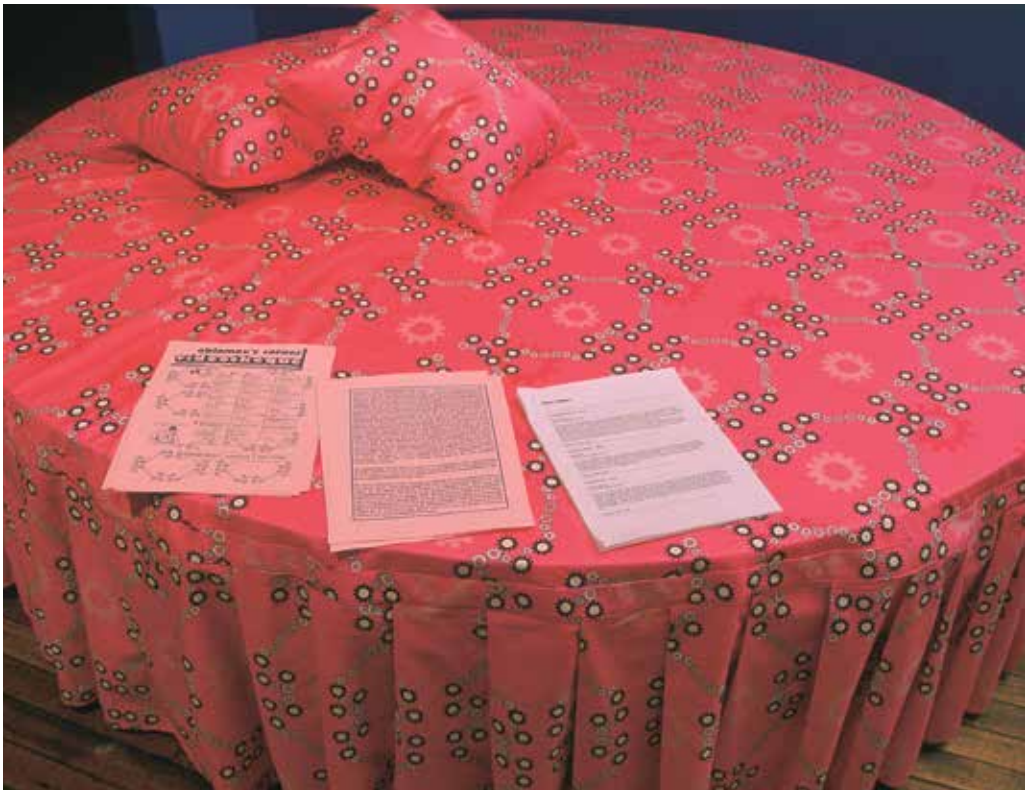
Urs Lüthi: Run for Your Life: Placebos & Surrogates
September 7–October 21, 2000

Run for Your Life was the first solo exhibition of the work of Urs Lüthi in the United States. Curated and realized in collaboration with Dr. Helmut Friedel of Stadtische Galerie im Lenbachhaus, Munich, the show followed a major retrospective, at the German institution, of Lüthi's thirty-five-year career. At the center of *Run for Your Life* was a site-specific installation presenting a selection of works from *Placebos & Surrogates*, a new series satirizing global leisure culture. Alongside the installation were early works from the artist's oeuvre, a bronze portrait bust of the artist and a workout video displayed on four video monitors. The artist's photography and objects—from mugs to Frisbees—have long played with gender, role play, identity, and longing, and this new series, art historian Max Wechsler

wrote, “casts light on today’s mad pursuit of happiness.” A publication accompanied the exhibition, offering an in-depth look into the new work. Designed as an artist’s book, it features sequences of reproductions combined with the artist’s personal photos and essays by Friedel and art historian Anne Meyer.

Renée Green and Marion von Osten / Peter Spillmann
November 9, 2000–January 6, 2001

Installation view of *Renée Green and Marion von Osten / Peter Spillmann*, 2001



→ MARC-OLIVIER WAHLER IS APPOINTED DIRECTOR OF SI, 2001

Daniel Pflumm
Video for shop window
January 25–February 24, 2001

Still from Daniel Pflumm, *CNN, In Hope for the Best*, 1999





Martin Creed, *Work No. 200, Half the air in a given space*, 1998

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Takashi Murakami, *Mr. DOB*, 1997

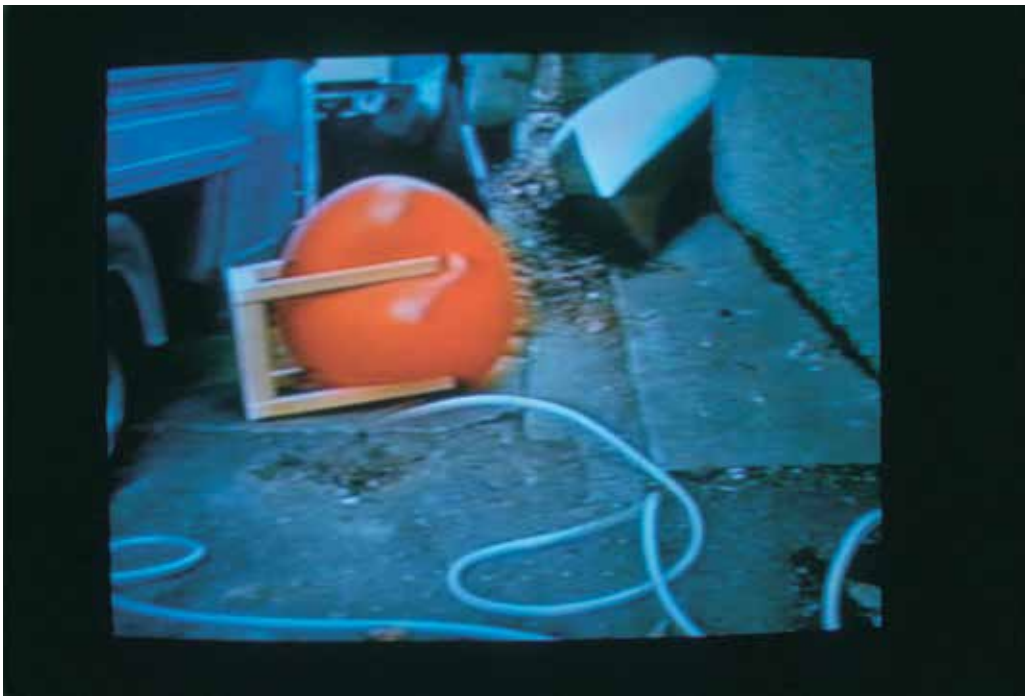
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Under Pressure

Martin Creed, Simone Decker, Graham Durward, Fabrice Gygi, Eric Hattan, @Home, Henrik Plenge Jakobsen, Pierre Joseph, Stéphane Magnin, Thom Merrick, Takashi Murakami, Philippe Parreno, Stefan Pente, Ramo Nash Circle, Pierre Reimer, Roman Signer
January 25–March 3, 2001
Curated in collaboration with Le 27ème Stratagème
Also presented at MOCA: Museum of Contemporary Art in Tucson

Taking as their cue the many contradictory associations that one might have with inflatables, director Marc-Olivier Wahler in collaboration with Le 27ème Stratagème brought together sixteen international artists who variously engage with balloons. The objects, the curators suggested, might connote the celebratory and charming accessories to holidays and birthdays. They might provide safety or comfort, or a mode of travel. They bob and buoy, seemingly carefree. But they are likewise under precarious pressure and threaten to explode at any moment. *Under Pressure* gathered works that exploit this tension. The projects on view included Swiss artist Fabrice Gygi's threateningly barbed inflatable *Minoviras* (2000) and Thom Merrick's *Composition in Blue and White* (1998)—a toppled triceratops. Simone Decker's 1997 video *Air Bag* played on a loop, and Takashi Murakami's crackpot character *Mr. DOB* (1997) hovered over the exhibition. Other highlights included Philippe Parreno's helium-filled symbolic vocal depository *Speech Bubbles* (1997–) and Martin Creed's immersive installation of white balloons, *Work No. 200, Half the air in a given space* (1998).

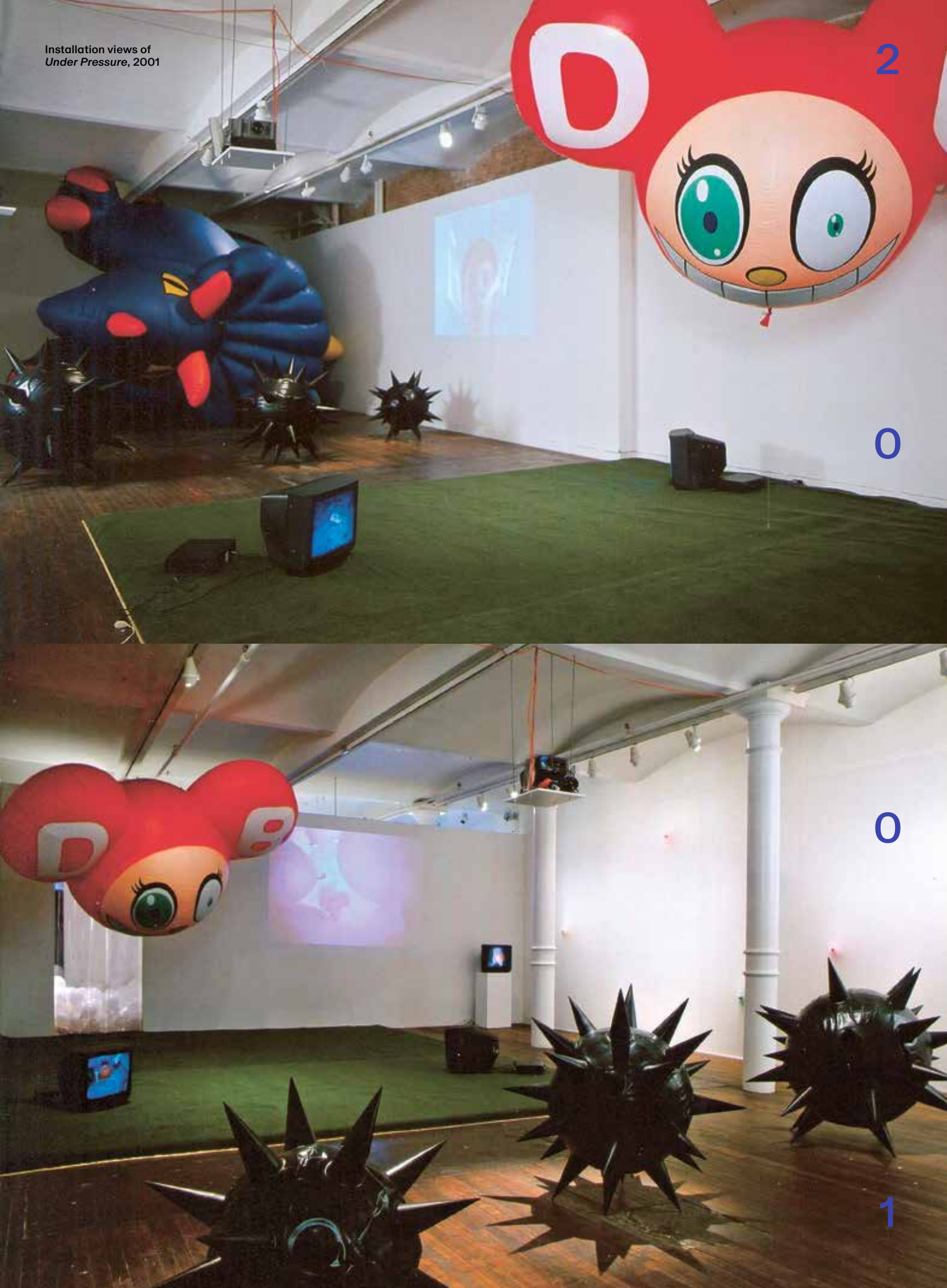




Stills from Roman Signer, *Stool with Balloon*, 1993







Installation views of
Under Pressure, 2001

Lang / Baumann
January 25–August 18, 2001

Jonathan Monk
Lobby exhibition
February 27–March 31, 2001

Roderick Buchanan
Video for shop window
February 27–March 31, 2001

Olaf Breuning
Library exhibition
March 27–31, 2001



Installation view of *Olaf Breuning*, 2001

Talk Is Cheap
Gianni Motti, Sislej Xhafa
April 5–May 19, 2001

Installation view of *Talk Is Cheap*, 2001



Janine Gordon
Lobby exhibition
April 5–May 19, 2001

Fabrice Gygi
May 31–August 18, 2001

Installation view of *Fabrice Gygi*, 2001



Ludovic Jecker
Lobby exhibition
May 31–August 18, 2001

Tony Matelli
Library exhibition
May 31–August 18, 2001

Uri Tzaig
Video for shop window
May 31–August 18, 2001

Eric Hattan
Video for shop window
September 11–October 20, 2001

Gelatin
Lobby exhibition
September 11–October 20, 2001



Still from Gelatin, *Nella Nutella*, 2001

UNTITLED (MAYDAY MAYDAY)
René Bauermeister, Peter Garfield, Frantiska & Tim Gilman, Bob Gramsma, Naoya Hatakeyama, On Kawara, Peter Land, Abigail Lane, Euan Macdonald, Thom Merrick, Sophy Rickett, Jean-Claude Ruggirello, Sontext, Jordan Tinker, Jan Van Oost
September 13–October 20, 2001

The title of this exhibition was originally going to be *MAYDAY MAYDAY*, and it was slated, as advertised in *Artforum*'s pages, to open on September 11, 2001. After the terrorist attack on the World Trade Center that morning, Swiss Institute considered canceling the show, not least because the theme of the exhibition was, coincidentally, "that moment of high tension when the pilot realizes that his plane is about to crash." Instead, the

U.S. Department of Justice

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Federal Bureau of Investigation
Washington, D.C. 20535

September 9, 2016

MS. ELIZABETH BARIBEAU
SWISS INSTITUTE
18 WOOSTER STREET
NEW YORK, NY 10013

FOIPA Request No.: 1353733-000
Subject: FBI Visit to Swiss Institute Exhibition
"MAYDAY MAYDAY"

Dear Ms. Baribeau:

The enclosed documents were reviewed under the Freedom of Information Act (FOIA), Title 5, United States Code, Section 552. Deletions have been made to protect information which is exempt from disclosure, with the appropriate exemptions noted on the page next to the excision. In addition, a deleted page information sheet was inserted in the file to indicate where pages were withheld entirely. The exemptions used to withhold information are marked below and explained on the enclosed Explanation of Exemptions:

0

Section 552		Section 552a
☐ (b)(1)	☐ (b)(7)(A)	☐ (d)(5)
☐ (b)(2)	☐ (b)(7)(B)	☐ (j)(2)
☐ (b)(3)	☑ (b)(7)(C)	☐ (k)(1)
_____	☐ (b)(7)(D)	☐ (k)(2)
_____	☑ (b)(7)(E)	☐ (k)(3)
_____	☐ (b)(7)(F)	☐ (k)(4)
☐ (b)(4)	☐ (b)(8)	☐ (k)(5)
☐ (b)(5)	☐ (b)(9)	☐ (k)(6)
☑ (b)(6)		☐ (k)(7)

3 pages were reviewed and 3 pages are being released.

0

☐ Document(s) were located which originated with, or contained information concerning, other Government Agency (ies) [OGA].

☐ This information has been referred to the OGA(s) for review and direct response to you.
☐ We are consulting with another agency. The FBI will correspond with you regarding this information when the consultation is completed.

☐ In accordance with standard FBI practice and pursuant to FOIA exemption (b)(7)(E) and Privacy Act exemption (j)(2) [5 U.S.C. § 552/552a (b)(7)(E)/(j)(2)], this response neither confirms nor denies the existence of your subject's name on any watch lists.

For your information, Congress excluded three discrete categories of law enforcement and national security records from the requirements of the FOIA. See 5 U.S. C. § 552(c) (2006 & Supp. IV (2010). This response is limited to those records that are subject to the requirements of the FOIA. This is a standard notification that is given to all our requesters and should not be taken as an indication that excluded records do, or do not, exist. Enclosed for your information is a copy of the Explanation of Exemptions.

FBI Report of investigation into *MAYDAY MAYDAY*, 2001

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Filing and Security

Primary Case: 415A-NY-280350-302 **Case Title:** (S) FD302'S

Serial Number: 60873

Serialized: 10/19/2001

Category:
Initiated: [redacted] b7E

Details

Serial #: 60873 **Type:** FD302 b6 b7C

Document Title: [redacted] INTERVIEWS

Approval Date: 10/19/2001
Classification: SN

Contents:

10/20/2001

On [redacted] Special Agent [redacted] Special Agent and [redacted] Department of Defense, Office of Inspector General, Defense Criminal Investigative Service, interviewed [redacted] and [redacted] at the SWISS INSTITUTE CONTEMPORARY ART (SI), 495 Broadway Street, 3rd Floor, New York, NY 10012-4457. After the reporting agents fully identified themselves and informed [redacted] and [redacted] the nature of the interview, they provided the following information. 0 b6 b7C

The SI is open daily Tuesday Saturday, 11:00am 6:00pm. [redacted] is the [redacted] of SI; [redacted] is the [redacted] of SI; and [redacted] is the [redacted] of SI. b6 b7C

[redacted] stated that the idea represented in the art exhibit "MAYDAY MAYDAY" which was to be held at the SI from September 11, 2001 October 20, 2001 has been done many times by many different artist. [redacted] stated that [redacted] the exhibit originally entitled "MAYDAY MAYDAY" in November 1999 in Switzerland. [redacted] stated that "MAYDAY MAYDAY" was exhibited in Switzerland at the: b6 b7C

Centre d'art Neuchatel
37, rue des Moulins
CP 415
2001 Neuchatel
Telephone: +41(0)32 724 0160
Facsimile: +41(0)32 724 0171
e-mail: info@can.ch

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[redacted] stated that when [redacted] discussed exhibiting "MAYDAY MAYDAY" at the SI, [redacted] wanted to change the name of the exhibit to "Chasing Napoleon", however, he convinced [redacted] to keep the same title. [redacted] stated that when [redacted] decided to display the "MAYDAY MAYDAY" exhibit at SI, they originally decided to have it run from September 6, 2001 October 13, 2001. [redacted] stated that they changed the date of the exhibit to September 11 October 20, 2001 after learning that the "new arts crowd season" was beginning at the Chelsea on September 6, 2001. b6 b7C

[redacted] reported that on July 24, 2001, he notified [redacted] at the art magazine "ARTFORUM" that the SI wanted to advertise in the ARTFORUM the exhibit "MAYDAY MAYDAY September 11 October 20, 2001". [redacted] provided [redacted] contact information at the ARTFORUM as: b6 b7C

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b7E

[redacted]
350 Seventh Avenue
New York, NY 10001
Telephone: (212)475-4000
Facsimile: (212)529-1257

b6
b7C

[redacted] provided the reporting agent with a copy of the SI newsletter 4.01 for the Fall 2001 which lists the exhibition MAYDAY MAYDAY / September 11 October 20, 2001. The newsletter provides the following description of the exhibit. "MAYDAY MAYDAY is the story of an aviator obsessed with his ejection seat, a fly dreaming of an endless agony, caught in the paint of a monochrome, a death row prisoner who finds the squeak of the rope around his neck the overture of a symphony that he would like to write. This group exhibition considers that state of tension which grips the pilot when he realizes his plane is about to crash, before that fateful second when the pilot activates his ejection seat. A dubious moment: when life is threatened, the specter of death haunts. A flash when silence and void come suddenly to life. An unstable zone, where the notion of time expands to infinity, reduced into the terms of possibility. A moment when everything can disappear, but at the same time is still throbbing in one's hand. MAYDAY MAYDAY takes that second and dilates it into the time span of this exhibition. The phenomenon of absence is primary. The threat of an eclipse, of the fading of an artwork ¢alone in the dark, invisible, and of interest to no one, which in these times of crisis and of disenchantment certainly arouses the pity of charitable souls¦ is what precisely marks its interest and its relevance. The stability of an art work, its serenity, its tranquility, is doomed to be no more than a simple image, reassuring, digestible. What remains at the root of its interest is the anguish of a possible disappearance, the tension stemming from a presence of a lurking uncertainty. "But for God's sake", snorted Herbert, furiously smashing his fist against the cockpit window, "what's going on? The aircraft is coming down, but it's not coming apart!"

[redacted] stated that because of the terrorist attack on the World Trade Center, the exhibit MAYDAY MAYDAY was postponed a week until September 18, 2001. He added that [redacted] agreed to change the name of the exhibit to "UNTITLED". [redacted] and [redacted] stated that the exhibit has absolutely nothing to do with terrorism or the incidents that took place on September 11, 2001. [redacted] and [redacted] stated that they did not believe the terrorist picked the date September 11, 2001 because it corresponded to the opening of the exhibit MAYDAY MAYDAY. [redacted] and [redacted] stated that they found it hard to believe that the individuals who perpetrated the terrorist attacks were the types of individuals that would read ARTFORUM.

b6
b7C

Indexing

Display Name	Enterprise Role	Entity Role	Entity Type	US Person
No Entities to display				

exhibition's name was changed to *UNTITLED*, its narrative shifted to reference a motorcycle and the state of tension that grips a biker when he realizes his throttle is stuck and he is unable to brake. The show opened on September 13. The fifteen-artist show was low-lit, with a tense, percussive sound work undergirding the installation; objects were strewn on the floor, as was the occasional monitor. The works—by René Bauermeister, Peter Garfield, Frantiska & Tim Gilman, Bob Gramsma, Naoya Hatakeyama, On Kawara, Peter Land, Abigail Lane, Euan Macdonald, Thom Merrick, Jan Van Oost, Sophy Rickett, Jean-Claude Ruggirello, Sontext, and Jordan Tinker—came together in a haunting scenography. In its press release, the institute stated that it was "deeply saddened by recent events and [has] changed the original exhibition title in response." Kim Levin wrote for the *Village Voice* that the show's focus on "fateful moments and pure panic raises questions of relevance, irrelevance, coincidence, and the sometimes uncanny prescience of art." The coincidences of the situation caught the attention of the FBI, who conducted an investigation into the institute in October of that year. Later, in response to mounting cultural censorship in the wake of the attacks, director Marc-Olivier Wahler wrote, "faced with the sedimentation of televisual reality, art must continue to struggle against this censorship."

Alberto Giacometti: 100 Years
Heinz Bütler, Ernst Scheidegger
October 26–November 10, 2001

Christian Jankowski
November 15, 2001–January 12, 2002

Stills from Christian Jankowski, *Singing Customs Officers*, 1999, four-channel video installation, color, sound. Courtesy of the artist and Petzel, New York









2001

Olav Westphalen
Lobby exhibition
November 15, 2001–January 11, 2002

Spiros Margaris: Schulträume (Dreams of School Days)
Library exhibition
January–March 2002

Michael Ross
Lobby exhibition
January 24–March 9, 2002

Lori Hersberger: How Can You Kill Me? (I'm Already Dead)
January 24–March 9, 2002



Performance view of *Lori Hersberger: How Can You Kill Me? (I'm Already Dead)*, 2002



Installation view of *Lowland Lullaby*, 2002

Lowland Lullaby

Ugo Rondinone with Urs Fischer, John Giorno
March 26–May 11, 2002

In homage to collaborations staged in the Cabaret Voltaire, Swiss artists Urs Fischer and Ugo Rondinone, together with New York–based spoken-word poet John Giorno, presented a surreal, large-scale installation composed of disparate parts produced by each artist. The grounding element of the exhibition was a stainless steel stage designed by Rondinone. With an op art undulating black-and-white wave pattern printed on its surface, the stage housed forty speakers that played a recitation of Giorno's poem "There Was a Bad Tree." The poem, described by Meghan Dailey in *Artforum* as a "socioecological morality tale about a community that tries in vain to kill an evil tree," was set to "pensive, ultramellow" instrumental music, which matched the melancholic piano music played in *A Horse with No Name*, an exhibition Rondinone mounted simultaneously at Matthew Marks Gallery. In his first institutional exhibition in the United States, Fischer presented two sculptures which engaged Rondinone's platform: on one end sat a construction of two wooden chairs painted bright pink, and on the other, a cast plaster arm extended from the wall over the stage, dangling a cat by its tail. Surrounding the scene were around thirty framed collages and drawings by Fischer that might have pictured a blue, headless female nude, a hand brushing an open cranium, a cello, ships, or abstract biomorphic forms.

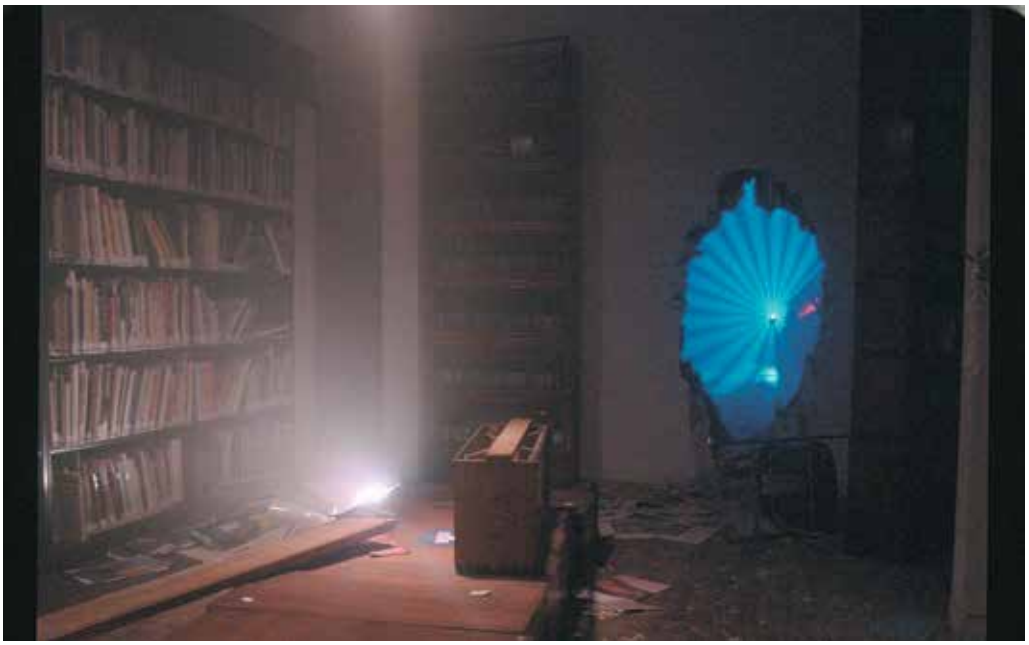
Today (formerly titled One Day*)*

Rebecca Bird, Becket Bowes, Edward Chu, Frantiska Gilman, Tim Gilman-Sevcik, Margaret Howe, Paul Jacobsen, Cris Moss, Frank Olive, Brett Cody Rogers, Jessica Segall, Toni Ann Serratelli
May 17–18, 2002
Organized by Becket Bowes and Gabrielle Giattino

Olaf Breuning: Hello Darkness

May 28–August 3, 2002

Installation views of *Olaf Breuning: Hello Darkness*, 2002







Yves Netzhammer
Lobby exhibition
May 28–August 3, 2002

Annemarie Schwarzenbach: The Dark Years: 1937–1938
August 20–31, 2002
Curated by Barbara Lorey de Lacharrière

Erik Parker: Morbid Angels
Lobby exhibition
September 14–October 26, 2002

Jim Shaw: The Goodman Image File and Study
September 14–October 26, 2002

This large-scale installation by California conceptualist Jim Shaw centered on "O-ism," the artist's invented pseudo-religion that bears some resemblance to the Mormon Church. O-ism, Shaw explained in the exhibition's press release, was born in the Finger Lakes region of upstate New York in the mid-1800s, and its tenets include the notion of "a female deity, of time going backwards, spiritual transience, and a prohibition on figurative art." The installation placed the viewer in the imagined studio of O-ist painter Adam O. Goodman, who must support himself as a commercial illustrator, working under the pseudonym Archie Gunn. In the space, seven mandala-like circular abstract canvases parodying postwar painting (Kenneth Noland meets Mark Rothko) surrounded a circular structure made up of seven filing cabinets containing kitsch images from the popular



Invitation for *Jim Shaw: The Goodman Image File and Study*, 2002



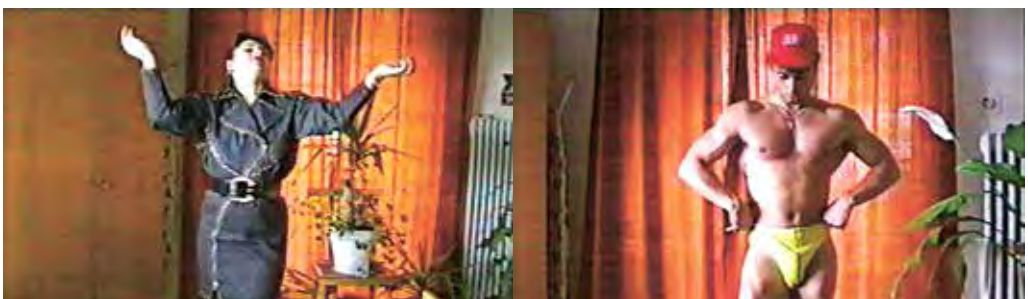
Installation view of *Jim Shaw: The Goodman Image File and Study*, 2002

press. This narrative, pitting the purity of abstraction against the profanity of representation, was continued at Metro Pictures, where a selection of several dozen O-ist thrift store–style paintings depicting strange creatures, rituals, and torture were exhibited.

Maria Marshall: Put Medication in His Pocket
Lounge exhibition
September 14–October 26, 2002

Alien2
Ursula Biemann, Songül Boyraz / Peter Höll, Pier Paolo Coro, Heather Courtney, Gustav Deutsch / Mostafa Tabbou, Rainer Ganahl, Heidrun Holzfeind, Ruth Kaaserer, Klub Zwei, Martin Krenn, Micah Magee, Diane Nerwen, Jenny Perlin, Marco Poloni, Walid Ra'ad, Goran Radovanović, Oliver Ressler, Alex Rivera, Andrea Staka, Hito Steyerl, Susanne Winterling, Sislej Xhafa
Lounge exhibition
A Project by Heidrun Holzfeind
September 24–October 26, 2002

Stills from Heidrun Holzfeind, *The Romanians*, 2002





Invitation for *Jutta Koether and Steven Parrino: Black Bonds*, 2002–3

Jutta Koether and Steven Parrino: Black Bonds

Featuring performances by Black Dice, Electrophilia, Foot, Jutta Koether, Christian Marclay, Merzbow
November 12, 2002–January 4, 2003



Performance views of Black Dice, Electrophilia, Foot, Jutta Koether, Christian Marclay, and Merzbow as part of *Black Bonds*, 2002–3



Installation view of *Jutta Koether and Steven Parrino: Black Bonds*, 2002–3

2002

Eric Hattan: Liquid Concrete
January 14–February 15, 2003

Still from Eric Hattan, *La boule (suspendue)*, 1999



Eddie Chu
Lobby exhibition
January 14–February 15, 2003

Michel François
Library exhibition
January 14–February 15, 2003

Zoe Leonard
Lounge exhibition
January 14–February 15, 2003

Extra
Virginie Barré, Olivier Blanckart, Stéphane Dafflon, Wim Delvoye, Daniel Firman, Peter Fischli & David Weiss, Sylvie Fleury, Gianni Motti, Bruno Peinado, Stéphane Sautour, Roman Signer
March 5–April 26, 2003

In the announcement for this group exhibition, director and curator Marc-Olivier Wahler asked, "How many extra layers can we graft onto reality before it collapses?" Taking this question as a charge, Virginie Barré, Olivier Blanckart, Stéphane Dafflon, Wim Delvoye, Daniel Firman, Peter Fischli & David Weiss, Sylvie Fleury, Gianni Motti, Bruno Peinado, Stéphane Sautour, and Roman Signer offered various inquiries into the elasticity of reality and parallel universes. Exhibited works included Peinado's black Michelin man, Blanckart's gold-and-white papier-mâché sculpture of the Village People, Delvoye's tattooed taxidermied pig, and Sautour's robotic dogs. At the center of the show was Wahler's interest

in recent developments in quantum physics, but he chose not to take a didactic or illustrative approach. Rather, he wished to update the concerns of the art of the nineties, which "had to do with the in-between," positing that reality is everywhere, even in the virtual and in fiction. "Art does not attempt to develop new worlds or new platforms outside reality," he wrote. "It constitutes a movement, an energy, a constant oscillation which serves to shake up our interpretive system. It is the pump, which dilates and contracts reality." A book exploring the folds and layers of the real accompanied the exhibition, with contributions from twenty-five international artists—including Olaf Breuning, Christian Jankowski, Ugo Rondinone, and Jim Shaw—alongside texts by critics and physicists, such as David Deutsch.



Installation view of *Peter Fischli David Weiss: Polyurethane Objects* at Matthew Marks Gallery, Los Angeles, 2014, courtesy Matthew Marks Gallery



Roman Signer, *Waagen*, 1999, photo by Stefan Altenburger Photography Zurich, courtesy the artist and Hauser & Wirth

Dust Memories

Mel Bochner, Jordi Colomer, Jean Dupuy, Fabrice Gygi, Jonathan Horowitz, Piet Mondrian, Jonathan Monk, Robert Morris, Cornelia Parker, Claudio Parmiggiani, Régis Perray, David Poissenot, Dario Robleto, Michael Ross, Ed Ruscha, Lawrence Weiner, Erwin Wurm
June 3–August 2, 2003
Curated by Emmanuel Latreille

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Still from Jonathan Horowitz, *Je t'aime*, 1996

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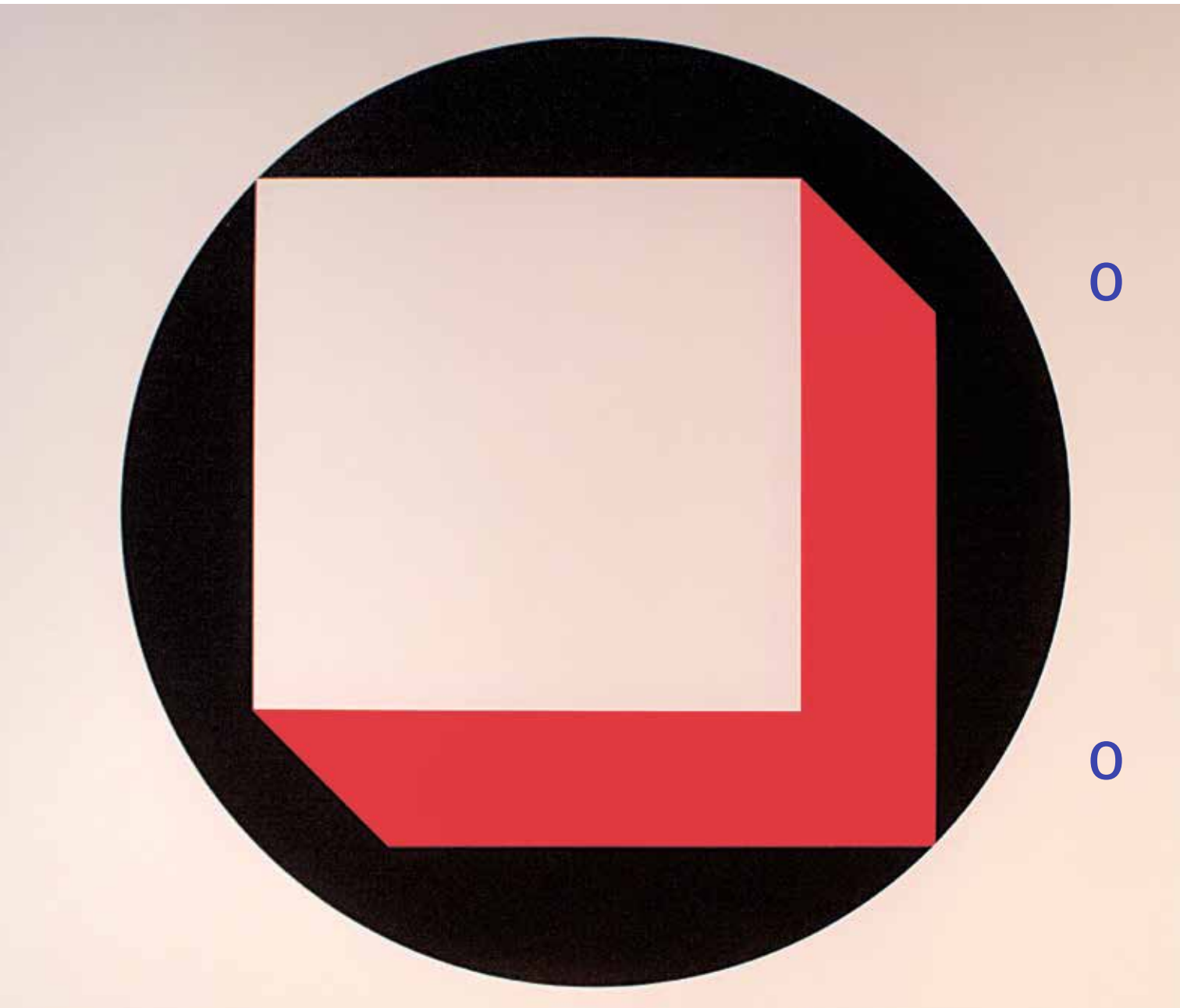
Still from Jonathan Monk, *Empire (After Andy Warhol in Reverse)*, 2002

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Kevin Cooley
Lobby exhibition
June 3–August 2, 2003

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Francis Baudevin, Nic Hess, Mathieu Mercier
September 9–October 25, 2003

Francis Baudevin,
Shaped Piano, 2003

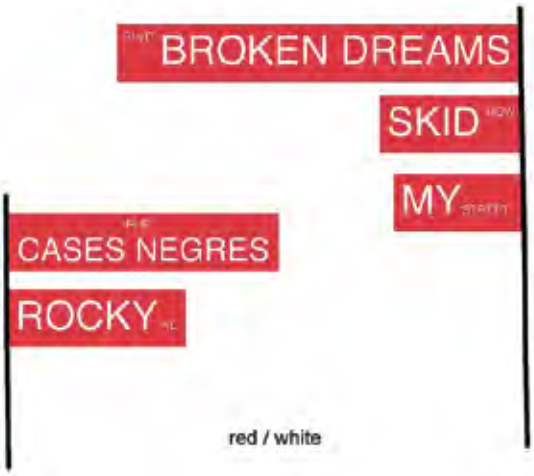


Shirana Shahbazi
Lobby exhibition
November 13–December 20, 2003

Isabell Heimerdinger: Regards croisés
(Slides taken to and in Abidjan in January 2001)
Library exhibition
November 13–December 20, 2003

Declan Clarke
Bar exhibition
November 13–December 20, 2003

Aleksandra Mir: Naming Tokyo (part II)
Lounge exhibition
November 13–December 20, 2003



red / white

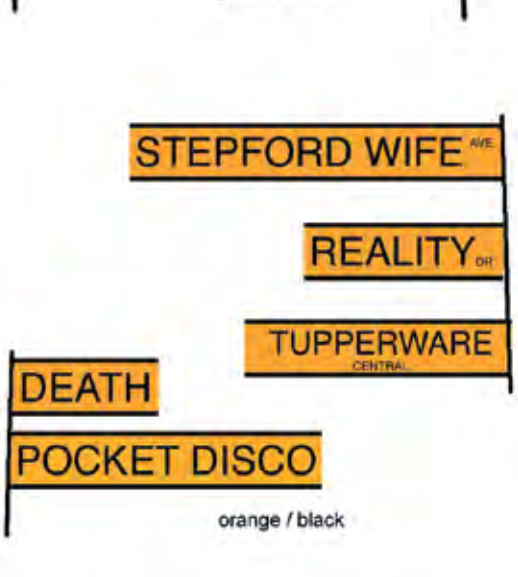


blue / orange



green / white



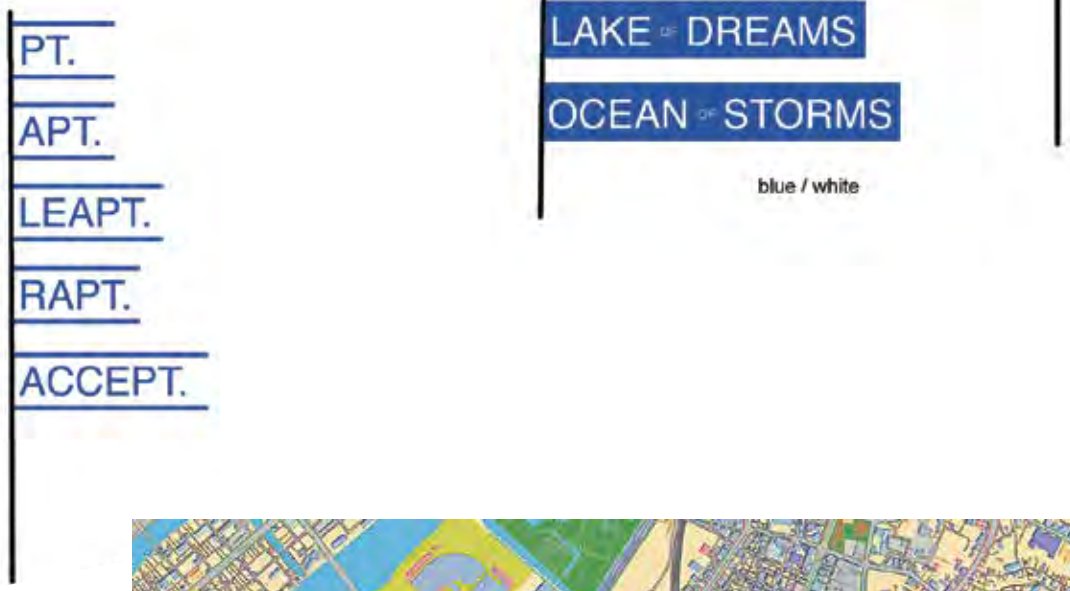


orange / black



yellow / black







Aleksandra Mir,
Naming Tokyo (part II),
2003
With contributions
by Anne Collier, Ingo
Niermann, Jeremy Blake,
Andrew Ross, Lucy
McKenzie, Polly Staple,
Gianni Jetzer, Ina Blom,
Sigrún Hrolfsdottir,
Craig Kalpakjian, Ricci
Albenda, Nina Hien /
Paul Andrews, Paola Pivi,
Jeffrey Vallance, Paul
Noble, Nicolas Bourriaud,
Christian Holstad,
Jeremy Deller, Raimundas
Malasauskas, Matthieu
Laurette, Delia Gonzales,
and others

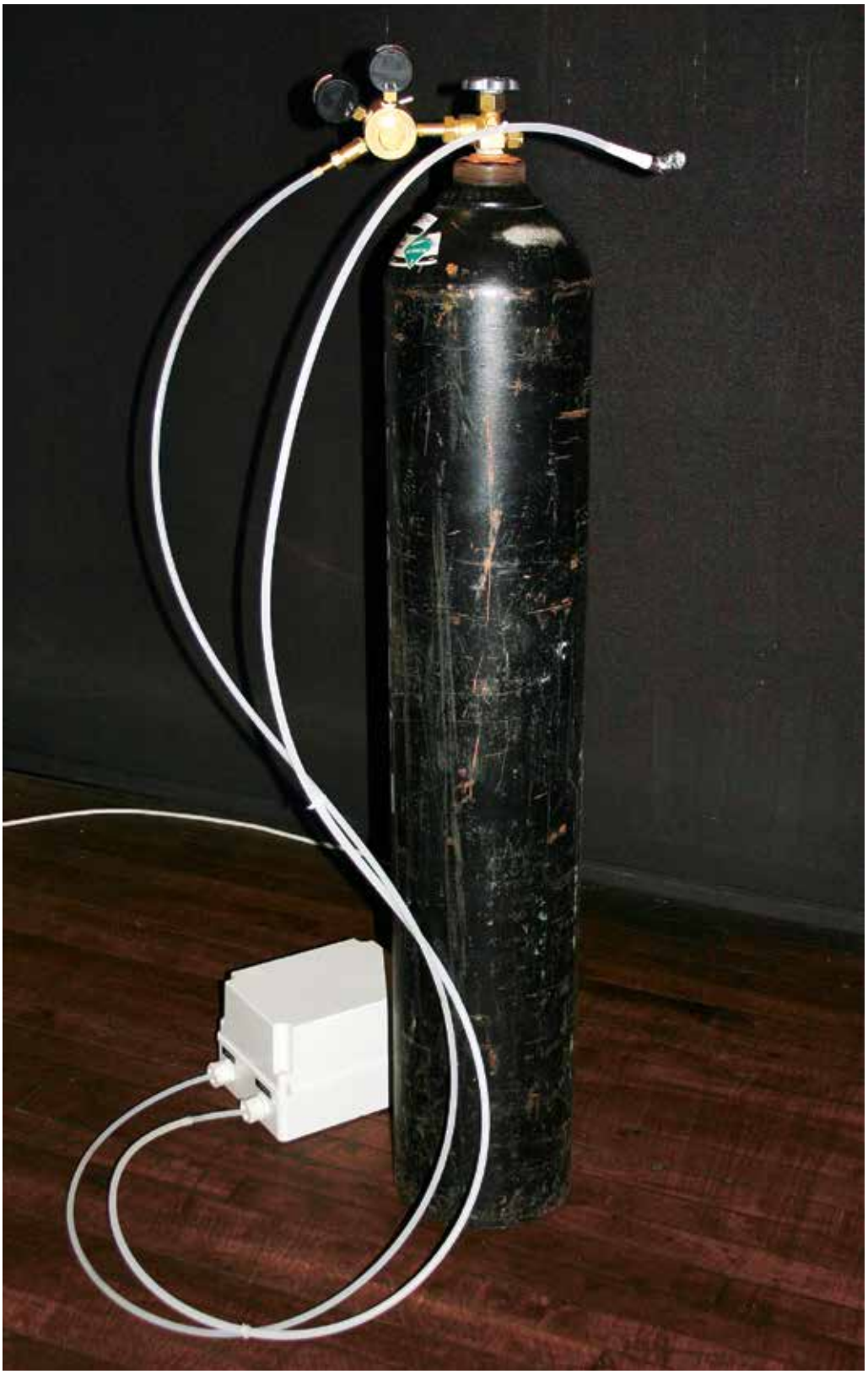
Jonathan Monk: Time And Or Space
November 13–December 20, 2003

Ext. 17
Katia Bassanini, Olaf Breuning, Valentin Carron, Marcelline Delbecq, Gardar Eide Einarsson, John Giorno, Kim Gordon, Dan Graham, Laurent Grasso, Loris Gréaud, Karl Holmqvist, James Maxwell, Andrea Merkx, Claudia Peña, Claude Shannon, Alan Turing, Sarah Turner, Jenny Vogel, Tris Vonna-Michell, Bill Wasik, Lawrence Weiner
January 2004–February 2007

For this long-term exhibition, twenty-one two-minute audio recordings by artists were left on an unused phone extension, furthering the goal of activating art in every corner and crevice of the institute's exhibition space.

San Keller: The Long Way Home – San Keller accompanies you home
Lobby exhibition
January 13–February 21, 2004

Lara Favaretto
Library exhibition
January 13–February 21, 2004



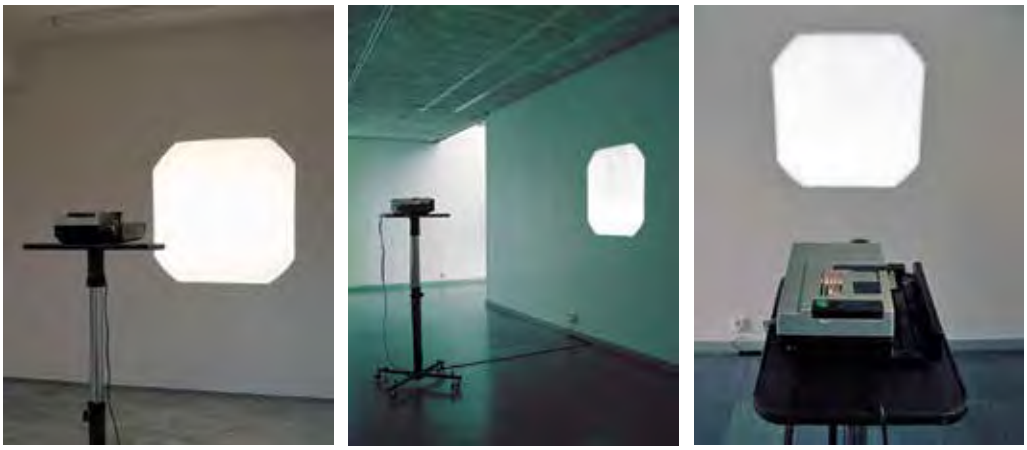
Lara Favaretto, *Twistle*, 2003

Kaz Oshiro
Lounge exhibition
January 13–February 21, 2004

Momoyo Torimitsu: Horizons
January 13–February 21, 2004

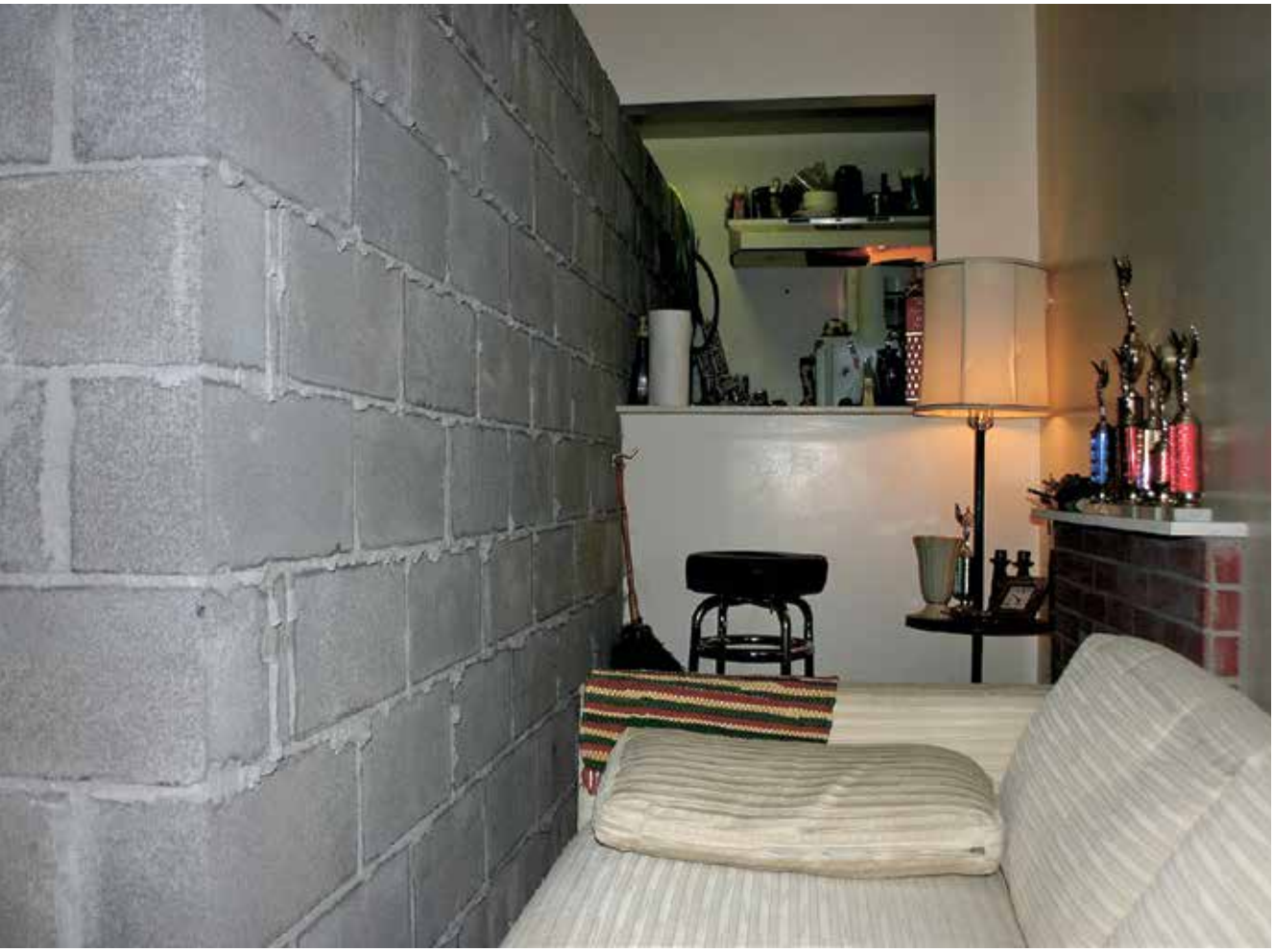
Five Billion Years
François Curlet, Philippe Decrauzat, Ceal Floyer, Tony Matelli, Jonathan Monk, Hiroshi Sugimoto
March 8–May 1, 2004

Ceal Floyer,
Auto Focus, 2002









Installation views of *Christoph Büchel*, 2004

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Christoph Büchel

June 1–August 7, 2004

Christoph Büchel transformed Swiss Institute into a cramped and slovenly parallel universe apartment. Bisecting the entrance was a gritty, four-inch-wide and seven-foot-high cinderblock wall that continued through the space, dividing a square living area from another U-shaped one. The wall was nowhere explained, leaving viewers to seek out clues about the two invented inhabitants. Though both spaces were claustrophobic and labyrinthine and seemed to be bachelor pads, there were some differences: one tenant had a drill press and other tools in the kitchen, white candles on shelves, and a desktop computer; the other had a television set playing street-level surveillance tapes, empty cigarette packs and beer cans, and seemed to have an interest in guns. Viewers were required to squeeze, often on hands and knees, through a series of grungy spaces, including through a small hole under the bathroom sink. If one ventured into a fireplace, they would find an unlit bunker with used bullet shells on the floor, bags of sand, and oil barrels. While it was never made clear whether the work was an allegory about international relations or a divided self, or simply a scene from a mind-bending narrative about two roommates, the effect was almost unanimously reported as visceral and disorientingly absurd.

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Renaud Auguste-Dormeuil: The Day Before_Star System

September 8–10, 2004

Alexander Costello

Lobby and Bar exhibition
September 14–October 23, 2004

Before the End (The Last Painting Show)

Art & Language, Michael Asher, Robert Barry, Ian Burn, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, Ian Wilson
September 14–October 23, 2004
Curated by Olivier Mosset

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None of the Above

David Adamo, Dave Allen, Richard Artschwager, Fia Backström, Massimo Bartolini, Francis Baudevin, Patterson Beckwith, Monica Bonvicini, Olaf Breuning, AA Bronson, Maurizio Cattelan, Jan Christensen, Martin Creed, Stéphane Dafflon, Philippe Decrauzat, Jason Dodge, Peter Fischli & David Weiss, Sylvie Fleury, Amy Granat, Timothy Greenfield-Sanders, Fabrice Gygi, Alix Lambert, Bertrand Lavier, Balthazar Lovay, Christian Marclay, Tony Matelli, Mathieu Mercier, Simon Moretti, Olivier Mosset, Chuck Nanney, Amy O'Neill, Mark Orange, Genesis Breyer P-Orridge, Laurent Pache, Steven Parrino, Mai-Thu Perret, Peter Pubpler, Gerwald Rockenschaub, Markus Sixay, Haim Steinbach, Rudolf Stingel, Blair Thurman, John Tremblay, Pierre Vadi, Xavier Veilhan, Lawrence Weiner, Parker Williams, Jordan Wolfson
November 23, 2004–January 15, 2005
Curated by John Armleder

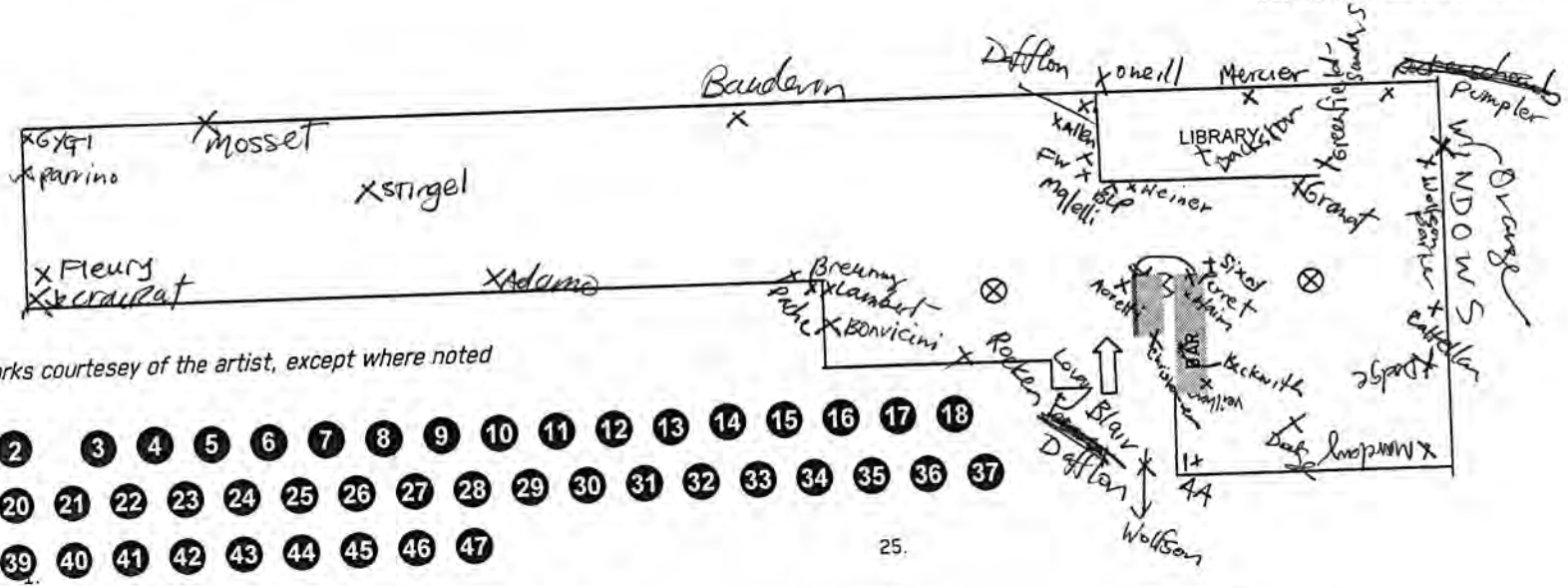
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* Bartolini

NONE OF THE ABOVE

curated by John Armleder



All works courtesey of the artist, except where noted

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37

38 39 40 41 42 43 44 45 46 47

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Bathroom – Daffon, Creed
Hallway – Daffon, Creed

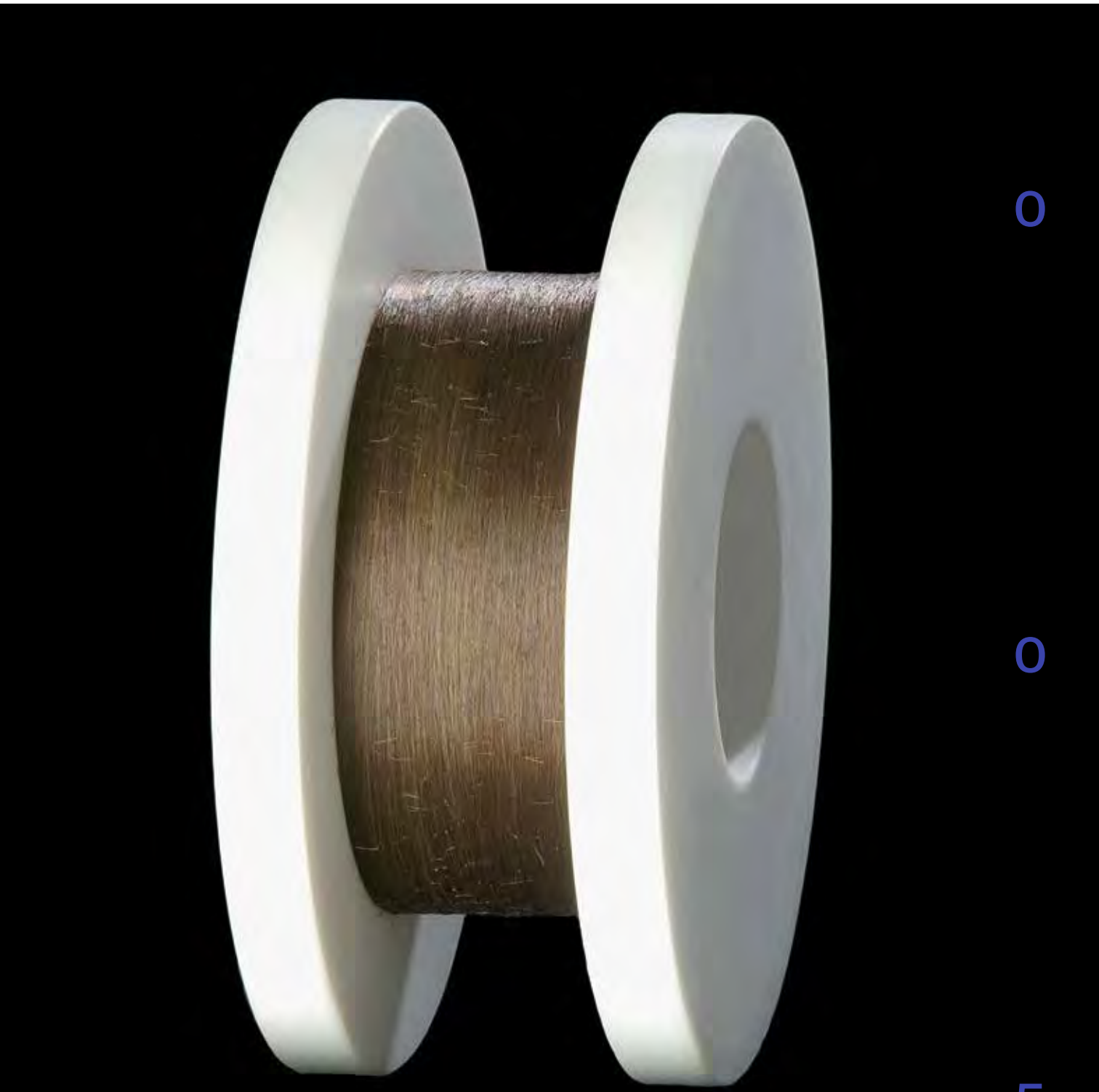
Though *None of the Above* featured forty-eight works by over forty international artists, the gallery appeared, at first glance, to be empty. Curated and designed by artist John Armleder, the show featured projects that were either very small or immaterial, each installed in unconventional locations. The works were arranged in clusters or singled out in corners, emphasizing the curatorial device rather than individual efforts. Some artists made small interventions, tweaking the gallery clock or the exit sign; others hid their works under furniture, in the palm of a hand, or outside, on a window ledge. The pieces on view included Tony Matelli's brass cigarette butt, Fischli & Weiss's polyurethane peanut shells, Laurent Pache's tack, and Alix Lambert's painting on a fingernail clipping and a grain of rice. Sylvie Fleury scattered glitter around the space, Rudolf Stingel veneered a few floorboards, and Martin Creed deposited crumpled wads of paper. Armleder, since his time at the Fluxus-inspired Geneva gallery Ecart (1969–82), had already initiated many similar projects, some of which were presented during the exhibition, such as Villa Magica Records (in cooperation with Stéphane Armleder and Sylvie Fleury) and the *Yellow Pages* book (with Team 404), which featured over 500 artist contributions. At an accompanying event on January 14, Armleder discussed the lineage of such display strategies, snare shows, and deception events, tracing his gestures to those of the supremastists, Dada and surrealism, Fluxus, and Lucy Lippard's seminal shows.



Installation view of *None of the Above*, including John Armleder and Jordan Wolfson, *John's Laundry*, 2004, and Maurizio Cattelan, *Untitled (John Armleder)*, 1997

Mika Tajima: ECHOPLEX
Library exhibition
February 15–March 26, 2005
Curated by Gabrielle Giattino

Norma Jeane: Body Proxy
Developed in collaboration with curator Giovanni Carmine
February 15–March 26, 2005
Presented at Swiss Institute, Helmhaus Zürich, and Kunstverein Freiburg



Norma Jeane, *Potlach 10.1 / I Am That Which Must Ever Surpass Itself*, 2003/5

OK

Christian Andersson, Olivier Blanckart, Valentin Carron, Bob Gramsma, Leopold Kessler, Gabriele Di Matteo, Adam McEwen, Gianni Motti, Werner Reiterer, Ben Woodeson
April 19–July 16, 2005

OKAY

Christian Andersson, Valentin Carron, Lara Favaretto, Laurent Grasso, Graham Gussin, Leopold Kessler, Gabriele Di Matteo, Gianni Motti, Werner Reiterer, Nedko Solakov, Jean-Luc Verna, Ben Woodeson
April 19–July 16, 2005



Bob Gramsma, *OI#0486*, 2004, restructured first-class cabin of a Swissair MD-1

Presented simultaneously at Swiss Institute (*OK*) and the Grey Art Gallery, New York University (*OKAY*), the dual location of the exhibition provided a literal manifestation of the idea of moving between meanings in both art and language, and many of the artists presented different projects at each venue. The exhibition was based on the word *okay*, whose etymology seems to be one of the most disputed. Entire books have been written, linguists debate, and no definite agreement seems to be found on the subject—strange for a word used often to state that everything is under control. With a change of tone the meaning of *okay* can move



Valentin Carron, *Untitled*, 2002

from utterly positive to downright dismal. The double (or stereo) exhibition *OK/OKAY* focused on this kind of blurring and movement between meanings, where information that might seem obvious reveals itself as much more ambiguous and subtle. Through the work of fourteen European artists, many of whom had never shown in New York, *OK/OKAY* brought to light the slippage of meaning and translation that shakes up our interpretative system.

Pages from catalogue
for *OK/OKAY*, 2005



2005

Jean-Luc Verna
** Helmut Newton, Big Nude, 1980*
** Lux Interior (The Cramps), Live 1999, "Sheena's in a gothgang"*, 2001
© Photo Bruno Serralongue
Courtesy Air de Paris, Paris



2005

Jean-Luc Verna
** Helmut Newton, Big Nude, 1980*
** Siouxsie Sioux (The Creatures), respiration, Live 1999*, 2001
© Photo Bruno Serralongue
Courtesy Air de Paris, Paris



2005

Tracking Suburbia
Peter Fischli & David Weiss, Urs Lüthi, Boris Rebetez,
Jean-Frédéric Schnyder
September 13–October 22, 2005
Curated by Paul Tanner

Do You Like Stuff?
David Adamo, Mike Bouchet, Barb Choit, Beth Howe, Daniel Lefcourt,
Frank Olive, Mark Orange, Graham Parker, Rudy Shepherd
September 13–October 22, 2005
Curated by Gabrielle Giattino

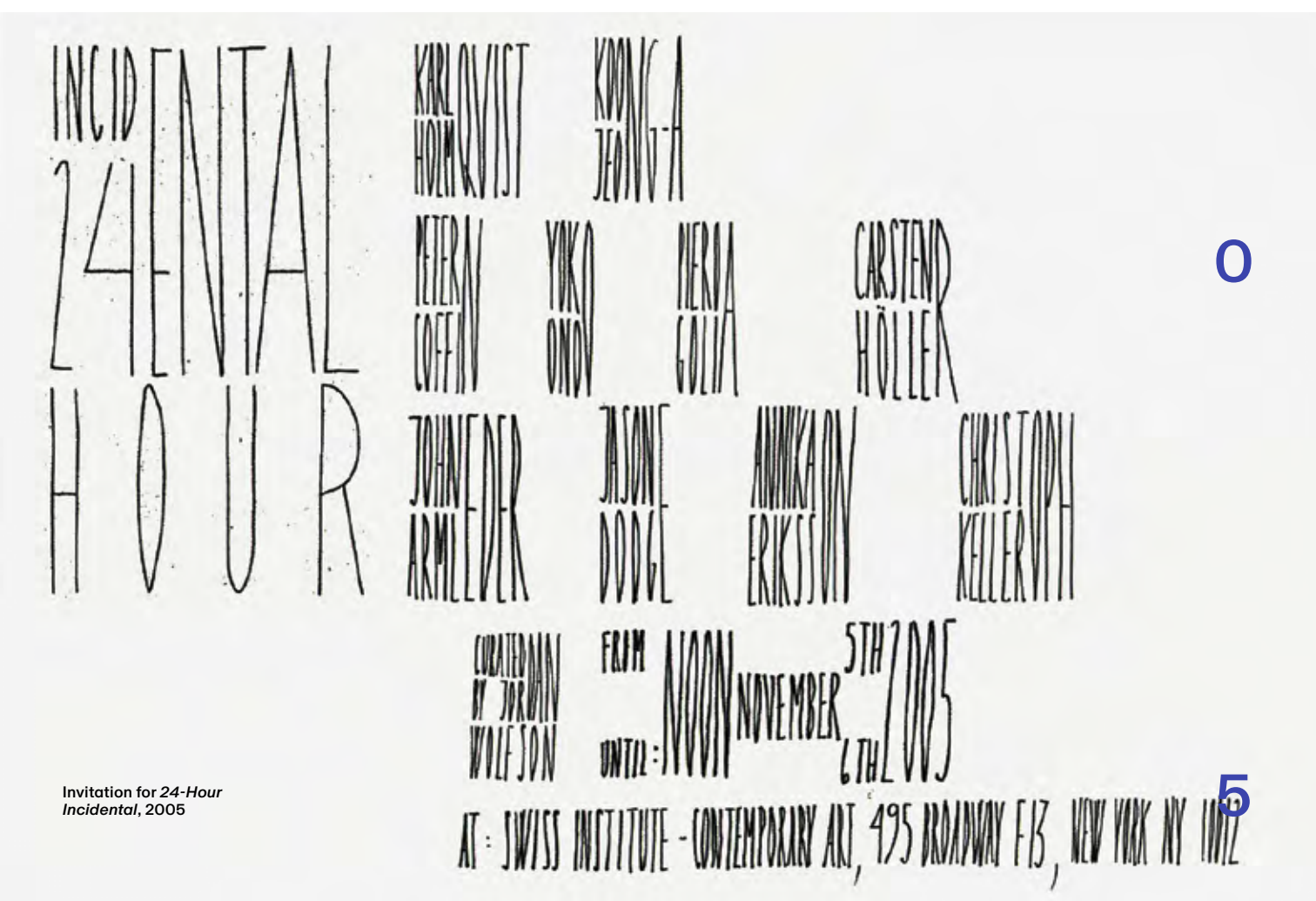
24-Hour Incidental
John Armleder, Peter Coffin, Jason Dodge, Annika Eriksson, Piero Golia,
Carsten Höller, Karl Holmqvist, Koo Jeong-A, Christoph Keller, Yoko Ono
Curated by Jordan Wolfson
November 5–6, 2005
Presented as part of PERFORMA05

Annika Eriksson,
The Construction, 2005





Piero Golia, *Untitled (Time Traveling)*, 2005



Invitation for *24-Hour Incidental*, 2005


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← Installation view of *Space Boomerang*, including Lang / Baumann, *Perfect #2*, 2004, and Michel Blazy, *Patman 2*, 2005

Bruno Peinado: Why Style
November 21, 2005–January 7, 2006

Space Boomerang
Michel Blazy, Mike Bouchet, Loris Gréaud, Mark Handforth, Ann Veronica Janssens, Lang / Baumann, Jonathan Monk, Gianni Motti, Bruno Peinado
January 24–March 9, 2006

Ann Veronica Janssens, *Freak Star*, 2004



INTERFACE IN YOUR FACE
Cory Arcangel, Fia Backström, Fredrik Holmqvist, Craig Kalpakjian, Richard Phillips, Seth Price, Mika Tajima
March 16–25, 2006
Curated by Fia Backström



Valentin Carron, *La Main*, 2006

Valentin Carron: DÉCHÉANCE, ÉLÉGANCE, DÉHANCHEMENT
April 4–May 13, 2006

Fabian Marti: FABIAN MARTI presents MARTIN BIAFA
Lounge exhibition
April 4–May 13, 2006
Curated by Gabrielle Giattino

Alex Hubbard: Meth Labs
Library exhibition
April 4–May 13, 2006
Curated by Gabrielle Giattino

Installation views of *Alex Hubbard: Meth Labs*, 2006



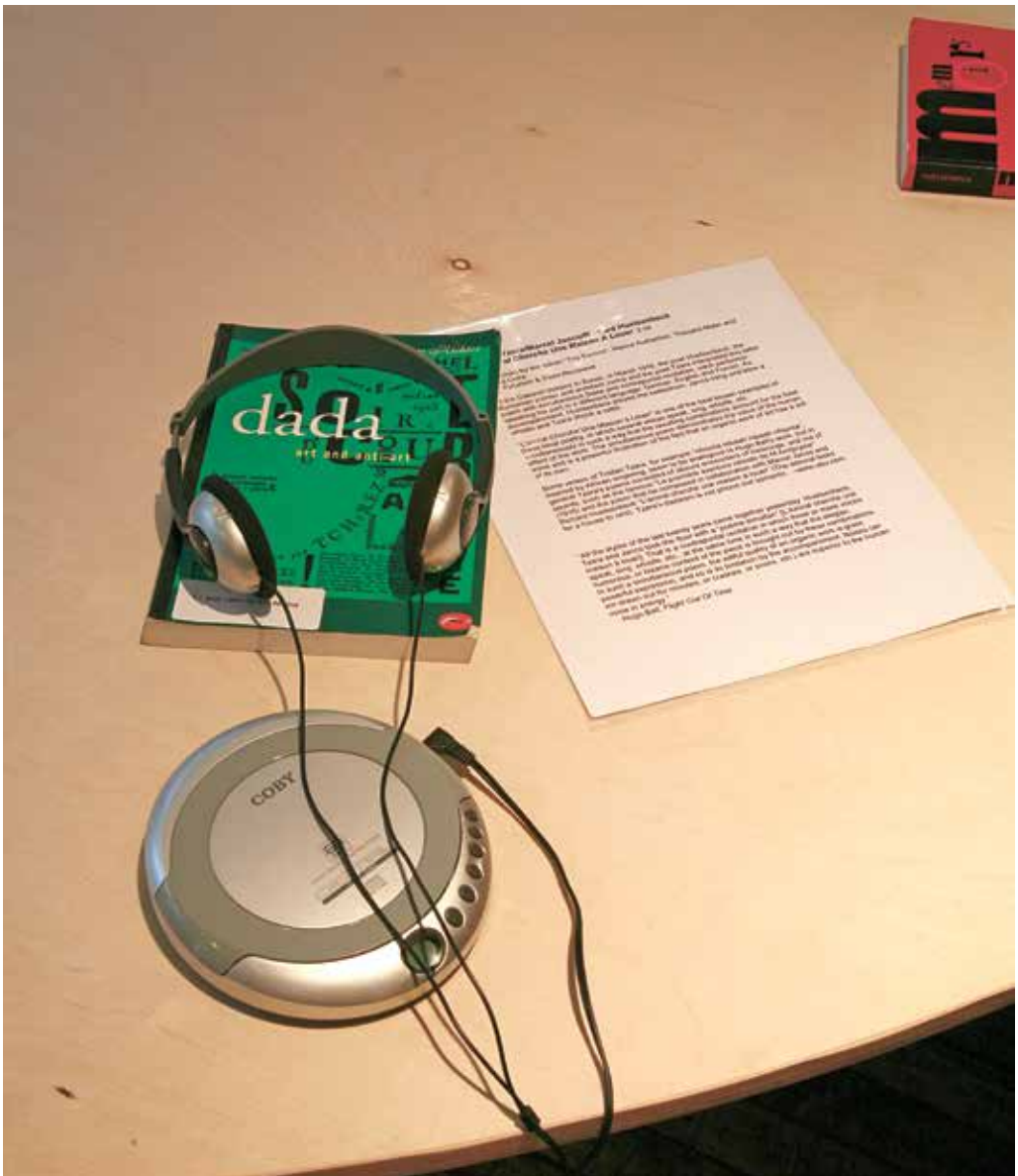




Dada Sound Archive

Hans Arp, Hugo Ball, Raoul Hausmann, Richard Huelsenbeck, Kurt Schwitters, Tristan Tzara
Lounge exhibition
May 30–July 15, 2006
Curated by Gabrielle Giattino

Coinciding with the Museum of Modern Art's major exhibition *Dada*, which ran from June 18 through September 11, Swiss Institute presented an archive of Dada sound. Recognizing Zurich's historical significance as the birthplace of the anti-art movement, the institute's lounge featured listening stations for recordings of music, poetry, and performance by such Dadaists as Hans Arp, Hugo Ball, Richard Huelsenbeck, Raoul Hausmann, Kurt Schwitters, Tristan Tzara, and others. The exhibition's aim was not to define, but to offer examples of the underexposed form of Dada: sound. The spoken word, recited manifesto, and sound poem were central to the movement's diverse history. The archive pulled from different available sources of recordings and materials, both from the period between 1916 and 1922 and from later performances by the affiliated authors and artists. The project showed the contradictions and unclassifiable nature of Dada, which Dada itself embraced. A large selection of reading material related to the movement was also available.

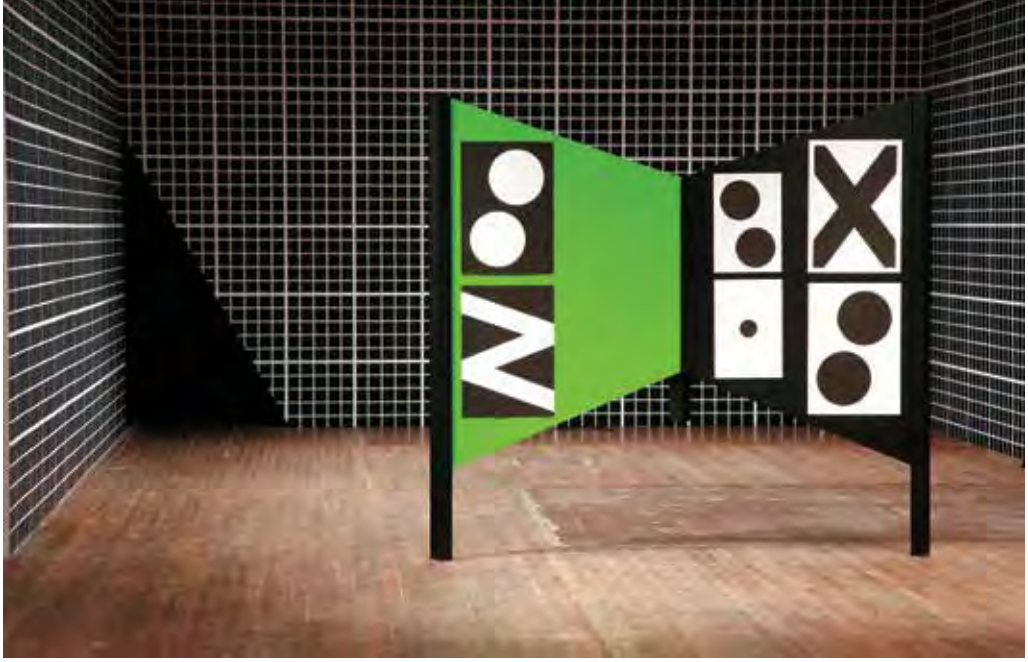


Installation view of *Dada Sound Archive*, 2006



Installation view of
Dada Sound Archive,
2006

Installation view of *Philippe Decrauzat: Plate 28*, 2006



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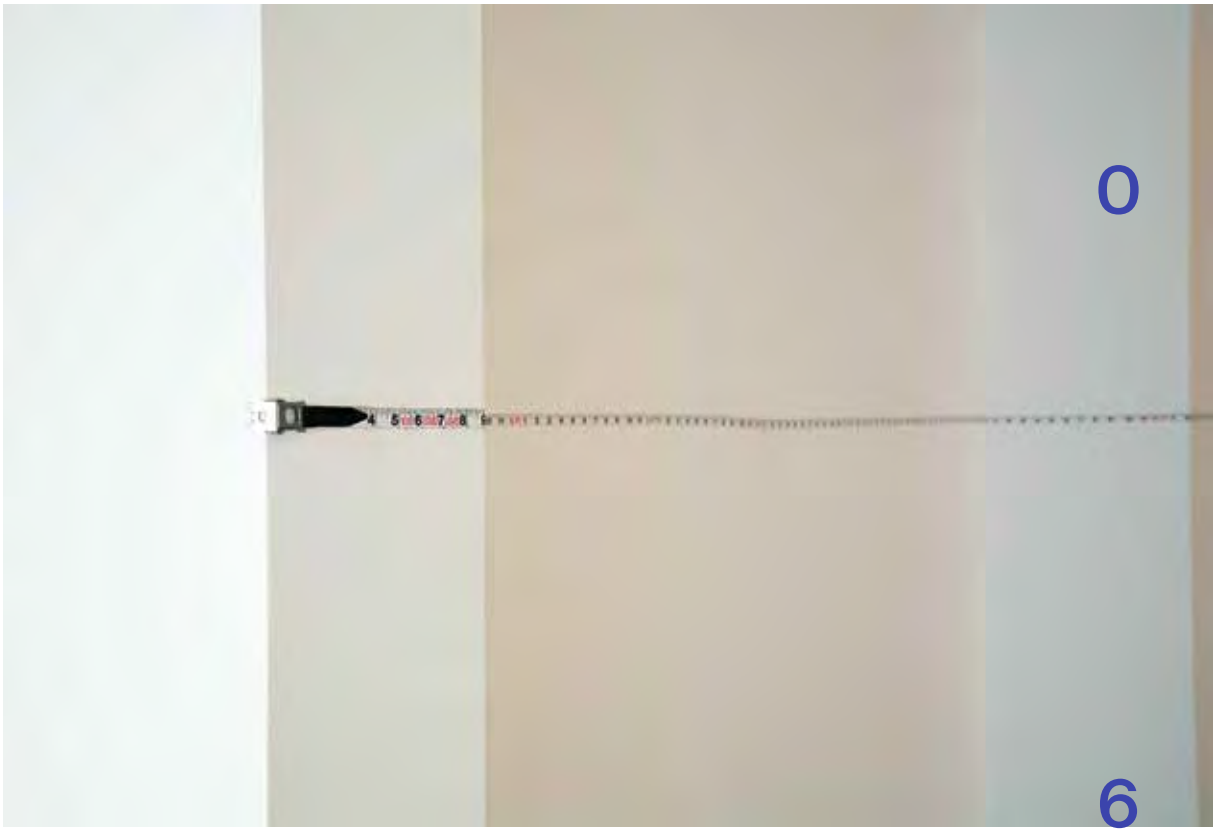
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Philippe Decrauzat: Plate 28
May 30–July 15, 2006
Curated by Gabrielle Giattino

Loris Gréaud and Karl Holmqvist: Illusion Is a Revolutionary Weapon
Lounge exhibition
September 20–October 21, 2006
Curated by Gabrielle Giattino

Ceal Floyer
September 20–October 21, 2006

Ceal Floyer, *Nine Yards*, 2006



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← Ceal Floyer, *Double Act*, 2006

→ GIANNI JETZER IS APPOINTED DIRECTOR OF SI, 2006

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Housewarming
Michael Beutler, Agnieszka Brzeżańska, Vincent Kohler, David Renggli, Damien Roach, Uglycute, Jenny Vogel
November 8–December 23, 2006
Curated by Gianni Jetzer

Invitation for *Housewarming*, 2006

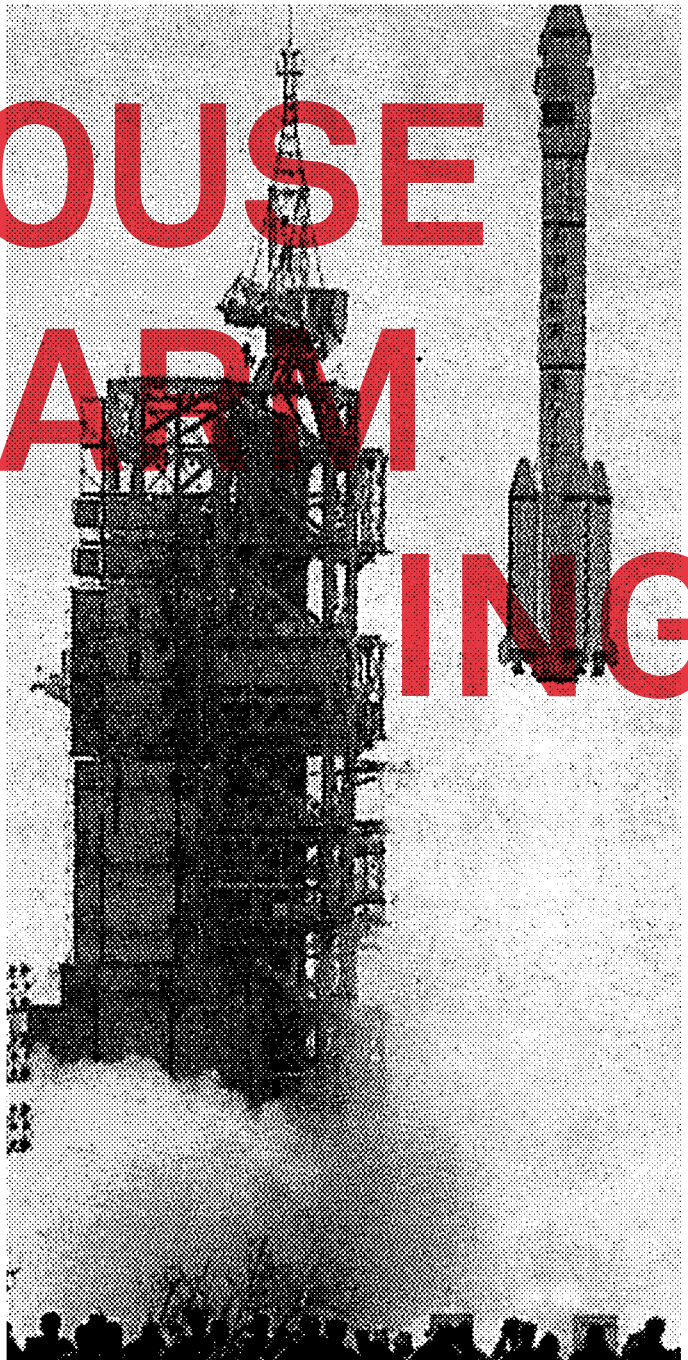
SI

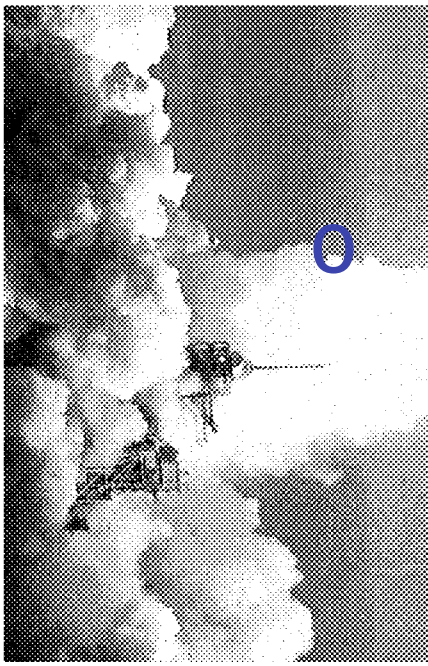
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GALLERY HOURS
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6 TO SPRING STREET
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HOUSE WARM ING





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Vidya Gastaldon: Stop Believing, Start Knowing
January 16–March 10, 2007

Jacob Kirkegaard: Broadway
March 21–May 1, 2007
Curated by Marie Kølbæk Iversen

Georg Gatsas: The Process VI
With works by Lizzi Bougatsos, Ira Cohen, Brian DeGraw, Amy Granat, Manon, Kembra Pfahler
March 21–May 1, 2007

George Gatsas, *Breyer P-Orridge on their roof*, 2005



Julika Rudelius: Forever
May 23–July 14, 2007

Stills from Julika Rudelius, *Forever*, 2007











Photo from a guided hike in upstate New York with Peter Fischli and David Weiss on the occasion of *Fischli / Weiss: Books, Editions and the Like*, 2007

Fischli / Weiss: Books, Editions and the Like

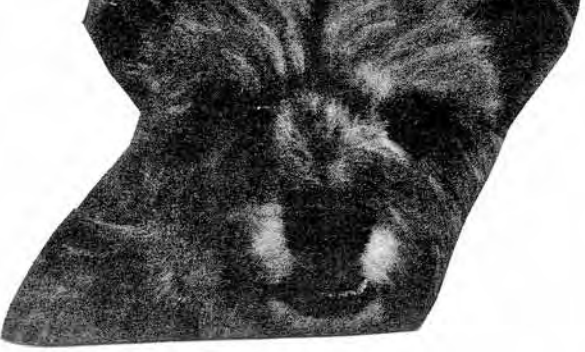
May 23–July 14, 2007

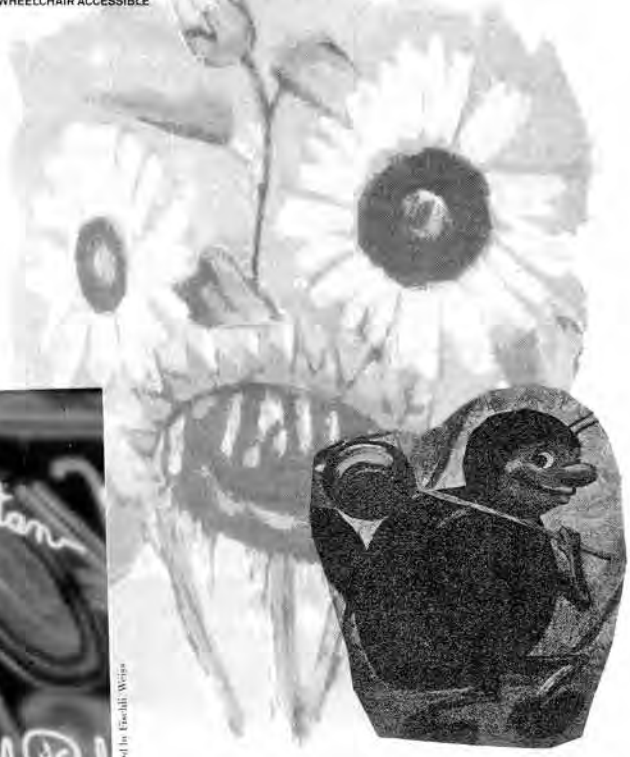
In collaboration with Sitterwerk, St. Gallen

From the beginning of their collaboration in 1979, Swiss artists Peter Fischli and David Weiss gave special consideration to the many artist books, special editions, and multiples that accompanied their projects. Their rich archive of printed matter, including proofs and storyboards for their publications and films, at once illustrates and constitutes a part of the artists' oeuvre; through it, one can trace the path of their creative process from concept to prototype and back again. For their seminal 1982 publication, *Suddenly This Overview*, for example, represented at Swiss Institute by the loose sheets of an early catalogue proof, Fischli / Weiss mounted and titled by hand photographic plates of the 180 clay sculptures that comprise the series. When the artists later required these images for other publications, they simply tore them from the original mockup, leaving blank pages as evidence of their unpretentiously cannibalistic practice. The comprehensive collection of Fischli / Weiss's working materials was presented at the institute in five large display tables, augmented by a selection of their exhibition posters and video works, including *The Way Things Go* (1987), *Kitty* (2001), and *Dogs* (2003). The exhibition was presented in cooperation with Sitterwerk, St. Gallen, and coincided with the artists' retrospective at Kunsthaus Zürich and a solo exhibition at Matthew Marks Gallery, New York.



Invitation for *Fischli / Weiss: Books, Editions and the Like*, 2007







Found images selected by Euchli Weiss





Installation view of *Fischli / Weiss: Books, Editions and the Like*, 2007

←
Still from Fischli / Weiss, *The Least Resistance*, 1981. Courtesy of Matthew Marks Gallery

Swiss Flag
Designed by Olaf Breuning
May 24–November 24, 2007

Installation view of *Swiss Flag* designed by Olaf Breuning, 2007



Wilhelm Sasnal: Untitled
September 12–October 27, 2007

Wilhelm Sasnal, *Untitled*, 2007



Shirana Shahbazi: Meanwhile
September 12–October 27, 2007

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Shirana Shahbazi,
[Frucht-01-2007], 2007



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Performa 07: A Spoken Word Exhibition and
A Series of Spoken Word Retrospectives
Vito Acconci, Robert Barry, James Lee Byars, Douglas Coupland, Nick Currie (aka Momus), Karl Holmqvist, David Medalla, Gustav Metzger, Maurizio Nannucci, Yoko Ono, Mai-Thu Perret, Emilio Prini, Tomáš Vaněk, Lawrence Weiner, Ian Wilson
November 1–7, 2007
Curated by Mathieu Copeland

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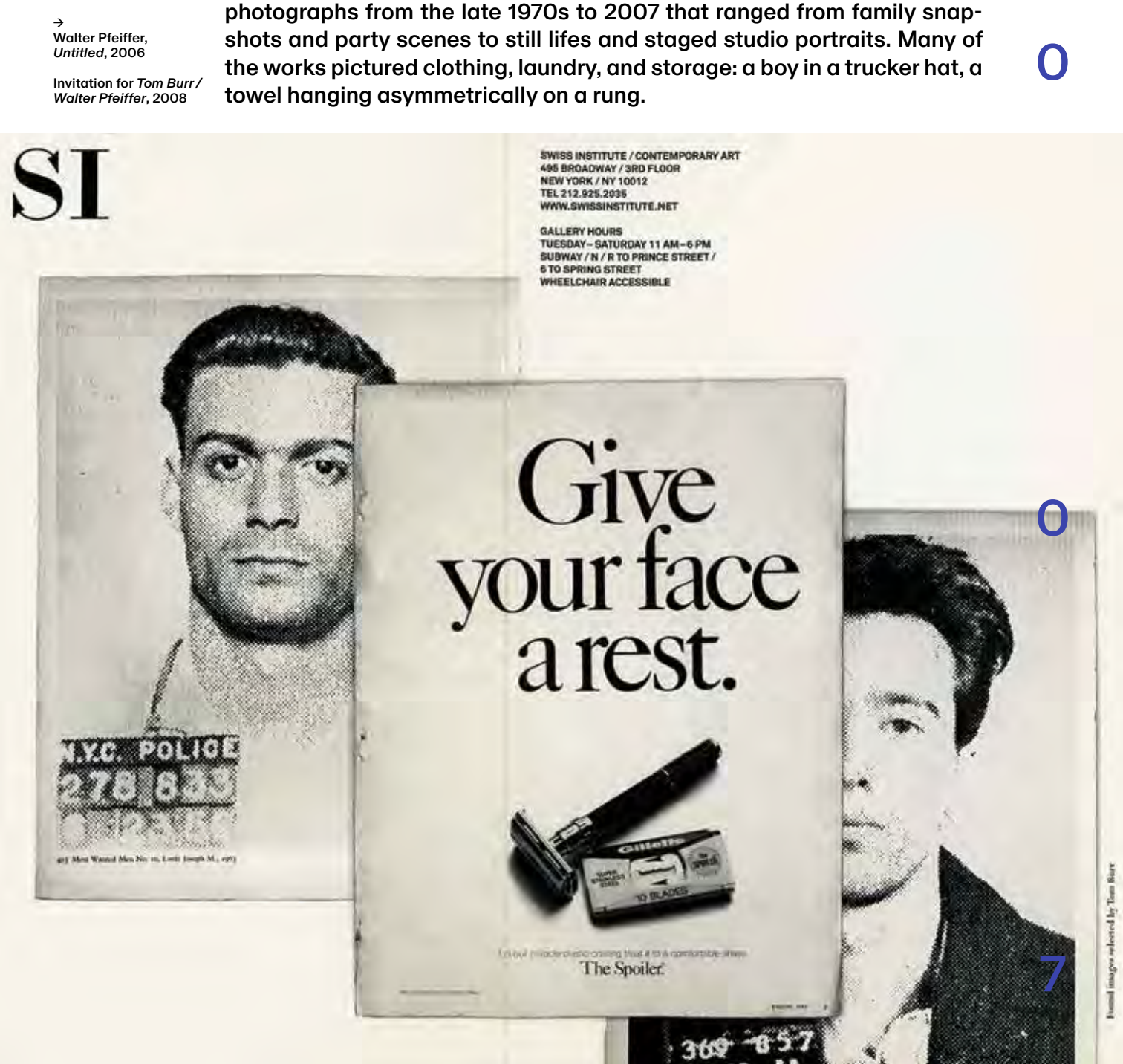
Tom Burr / Walter Pfeiffer

November 14, 2007–January 19, 2008
Curated by Florence Derieux and Gianni Jetzer

Although from different cultural backgrounds and working in different mediums, Tom Burr and Walter Pfeiffer both depart from autobiographical impulses to merge concerns of space and subjectivity, subculture and sexual identity. In this, the first joint exhibition of Burr and Pfeiffer's work, curated by Florence Derieux and Gianni Jetzer, the artists each offered a transgressive and humorous look into the intimate contours of closets. Burr reprised his series of sculptures *The Storage Project*, originally created in 1993 in an uninhabited unit of a Le Corbusier apartment building in France. The installation, which appeared to be a minimalist sculpture hewn from cheap fiberboard, evoked nightstand tables and armoires in various states of assembly, and the artist's own socks, pants, and shirts were strewn over the structure. Pfeiffer showed black-and-white and color photographs from the late 1970s to 2007 that ranged from family snapshots and party scenes to still lifes and staged studio portraits. Many of the works pictured clothing, laundry, and storage: a boy in a trucker hat, a towel hanging asymmetrically on a rung.

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Walter Pfeiffer, *Untitled*, 2006

Invitation for *Tom Burr / Walter Pfeiffer*, 2008

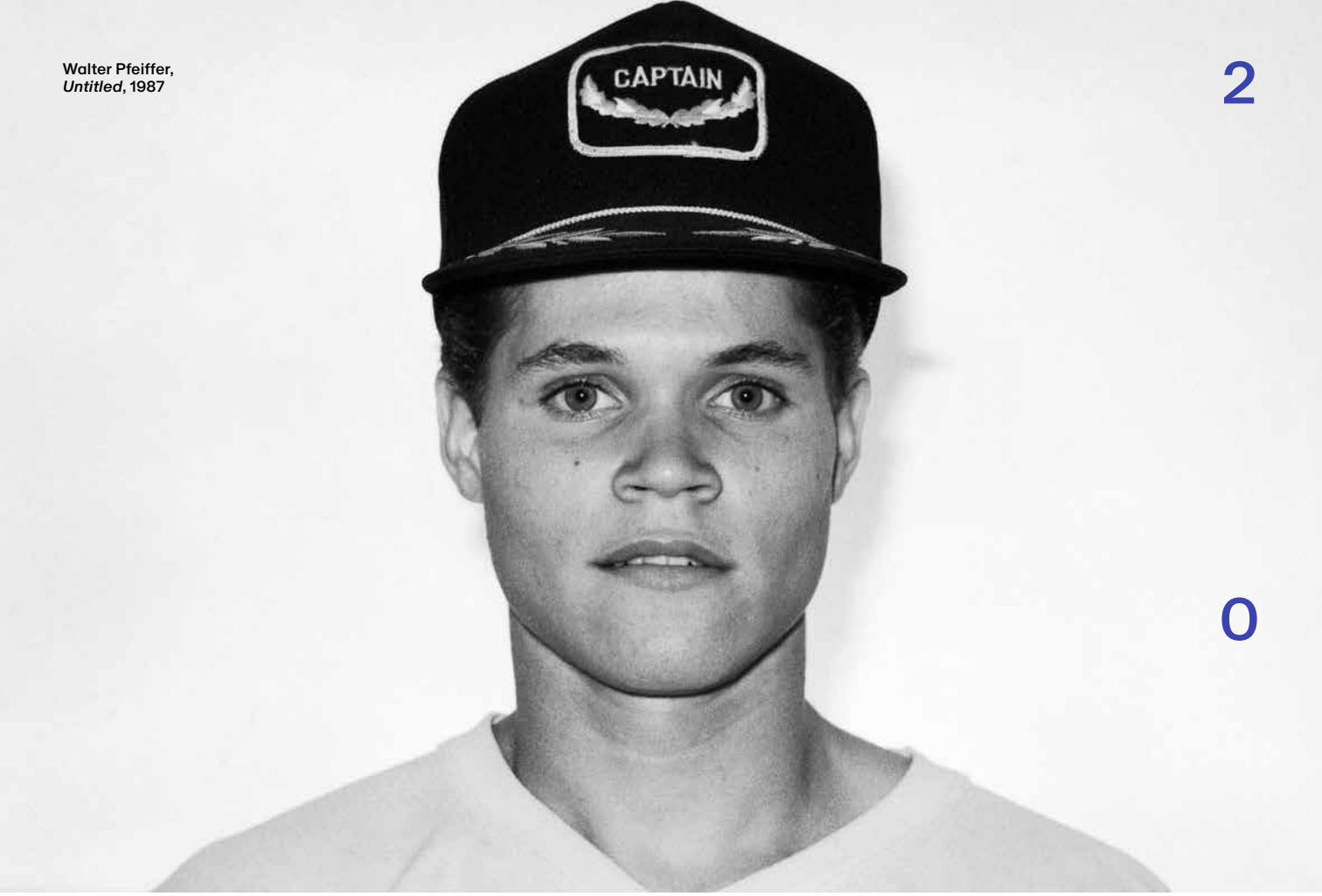



BANANAS



Installation views of *Tom Burr / Walter Pfeiffer*, 2008





Walter Pfeiffer,
Untitled, 1987

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Walter Pfeiffer,
Untitled, 1979

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← Fia Backström, *Politisch Engagierte Kunst*, 2007

Good News for People Who Love Bad News

Fia Backström, Ida Ekblad, Jens Haaning, Jonathan Horowitz, Scott King, Germaine Kruip, Gianni Motti, David Perry, Vivienne Westwood
February 13–March 22, 2008
Curated by Gianni Jetzer

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Jonathan Horowitz, *Neon Cross for Two*, 2007



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Ida Ekblad, *Political Song for Jessica Simpson*, 2006



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Daniele Buetti: Speaking of Physical Attributes
February 13–March 22, 2008

Flag
Designed by Olivier Mosset
March 1–December 20, 2008

Olivier Mosset
with *Flag*, 2008



2008

Dark Fair
Presented by Milwaukee International
March 28–29, 2008

Installation views
of *Dark Fair*, 2008

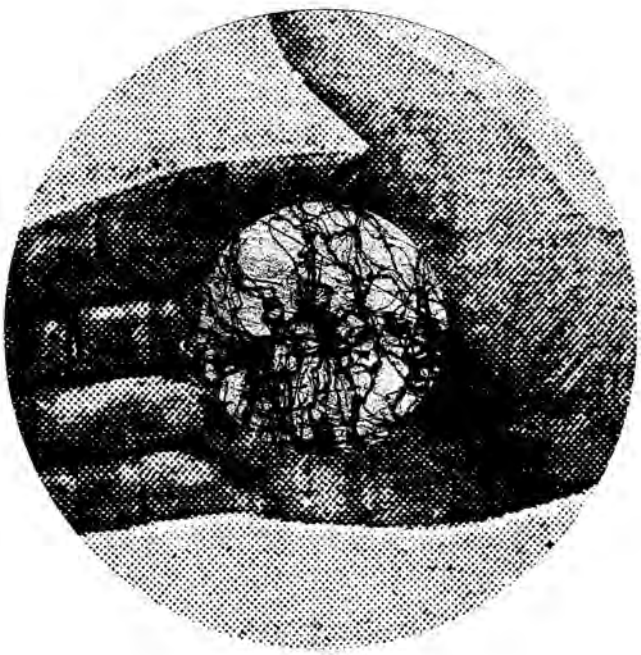


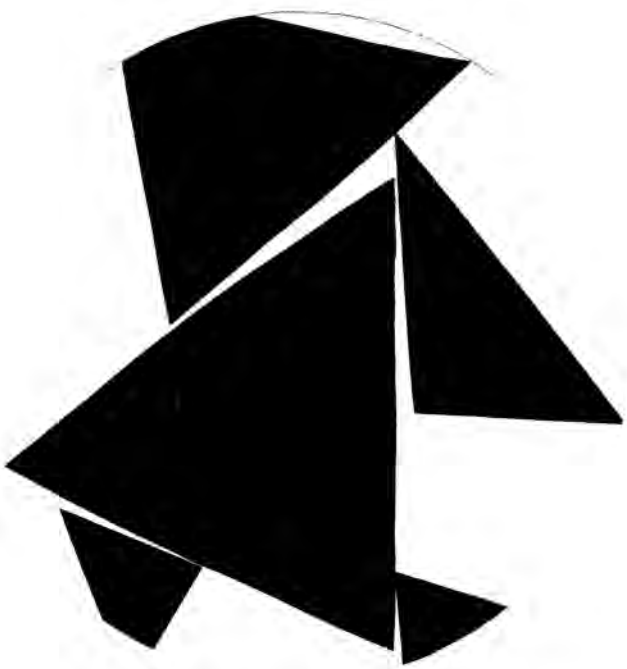


Ryan Foerster: Black & Blue
April 9–May 17, 2008
Curated by Piper Marshall

The Why of Life
Gregory & Cyril Chapuisat, Carsten Höller, Sean Landers,
Kelly Nipper, Lisa Oppenheim, Roman Signer
April 9–May 17, 2008
Curated by Gianni Jetzer

Invitation for
The Why of Life, 2008





2008

SI

Event invitation in conjunction with *The Why of Life*, 2008

SI

THE WHY OF LIFE



In conjunction with the exhibition THE WHY OF LIFE, the SI offers the chance to meditate and stretch. Yoga classes will take place once per week at the following times:

Thursday, April 24: 1 PM
Thursday, May 1: 1 PM
Tuesday, May 6: 4 PM
Tuesday, May 13: 4 PM

1 class: $10-
4 classes: $30-
* Yoga mats are not included

Please RSVP to karin@swissinstitute.net

Instructor Lucienne Vidah has been a student and practitioner of Iyengar yoga for more than 15 years. She has studied at the Ramamani Iyengar Memorial Yoga Institute in Pune, India, and for the past 8 years she has been directing Studio Spine for Yoga and Hellerwork in New York.

SWISS INSTITUTE / CONTEMPORARY ART
495 Broadway / 3rd Floor
New York / NY 10012
Tel 212.925.2035
Fax 212.925.2040
www.swissinstitute.net

Directions: Broadway between Broome and Spring Streets
Subway: N/R to Prince Street, 6 to Spring Street

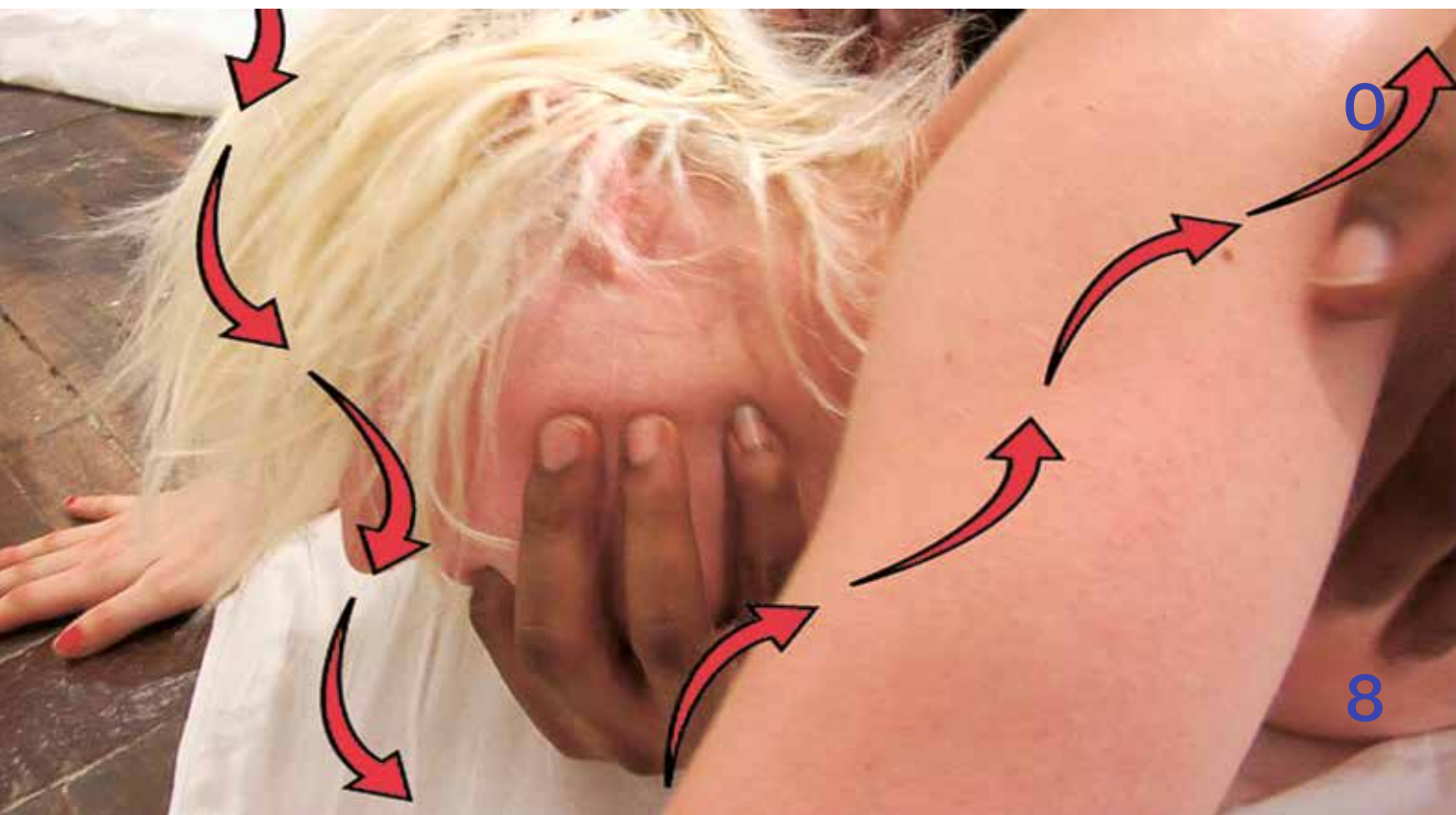
Roman Signer, *Candle*, 1985



Stills from Lawrence Weiner, *Water in Milk Exists*, 2008



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Invitation for *Lawrence Weiner: Water in Milk Exists*, 2008

Nico Krebs and Taiyo Onorato: The Whole Shebang
May 28–July 19, 2008

Greg Parma Smith: Adult Learning
September 10–October 25, 2008
Curated by Piper Marshall

New York–based painter Greg Parma Smith's first solo exhibition presented a series of paintings exploring the status of mass-produced design objects that mimic culturally specific products. The subject matter of the works in the sparse presentation is pulled from consumer catalogues, and formally the paintings are invested in deconstructing the surface. *Second Chance 1* (all works 2008) depicts what appears to be a carpet with a design that features a sailboat, a lion, and hands; in *Second Chance 2*, polished stones surround an aloe plant in an onyx pot from Pottery Barn.



Greg Parma Smith,
Second Chance 2, 2008

Both paintings are layered over the same base composition of a meandering line rendered in thick paint and an actual carnival mask, which projects from the support. A series of nine canvases is arranged in a grid in the titular work *Adult Learning 1*. In each, overlapping shapes (an apple, scissors, a dinosaur) and patterns (wood grain, checkerboard, polka dots) converge in graphic compositions. The canvases on the corner paintings don't quite fit their stretchers, leaving the support exposed. The result is something of a trompe-l'oeil: it appears that the painted canvas is on a separate, tilted plane from the level stretcher bars.

Jordan Wolfson: untitled false document
September 10–October 25, 2008

Jordan Wolfson's first solo exhibition in New York featured a newly commissioned film, *untitled false document* (2008), and a gallery-spanning installation, for which the artist divided the space into two chambers. The show opened to an anteroom gallery, empty except for a line, at its perimeter, of low metal benches that stopped at a constructed wall with French doors at its center. The doors, sourced from the artist's Brooklyn apartment, opened to a dark room obstructed by a cinderblock wall that forced the viewer to walk around it. A small screen was installed there, where the four-minute film played on loop. The film begins with a woman standing on the bow of a yacht, flipping through a series of still life photographs of a pumpkin, eggplant, pineapple, and mushroom and letting each catch the breeze and fly overboard. The film zooms out to reveal the scene as a video playing on a flat screen in the artist's empty Brooklyn apartment. Meanwhile, male and female automated voices recite a text by Wolfson that riffs on identity, gender, authenticity, and authorship: "My impression of the situation is difficult to recount because I was recording it in my mind like one listens to a song. Each moment is attached to the next moment and the following moment is erased as a trace of the past moment. Even this description I am giving you now becomes inaccurate and purely a stylistic circle recount of recounting. But at the same time style can become content and vice versa depending on how you approach it." An illustrated catalogue accompanied the exhibition, with contributions by Maxwell Graham, Beatrix Ruf, and Philippe Vergne.



Still from Jordan Wolfson, *untitled false document*, 2008



Installation view of *Jordan Wolfson: untitled false document*, 2008

Boutique Cabaret Voltaire

FASHION: starstyling (Berlin), Bitten Stetter (Hamburg), Prototype (Berlin), Anita Moser (Basel), Lilla Rosa (Zurich), Louise Blanche (Lausanne), T-Shirt Monthly (Fribourg), Franziska Lüthi (Zurich), Neu & C me (Zurich), Sasha Hättenschweiler (Zug), Peter Müller (Zurich / Basel), Anja Roder (Schaffhausen); HOUSEWARES: Atypik (Paris), La tête au cube (Paris), Dessert (Zurich), Heimlifeiss (Zurich), Anette Lüthi (Zurich), Mick & Isa (Lucerne), Foliage Indiana, Foldschool (Bern), Seifenspiele (Zurich), Timuk (Zurich), Kueng Caputo (Zurich); JEWELRY: Santa Polenta (Zurich / Berlin), Prächtig (Zurich), Barometer (New York), Postfossil (Zurich); MAGS / BOOKS / EDITIONS: A la Mode (Zurich), Nieves (Zurich), passengerbooks (Zurich), Shahrzhad (Zurich), Malheft, Yves Sablonier and Laura Jurt (Zurich), Edition Fink (Zurich); ARTISTS EDITIONS: Johanna Unzueta (New York), Margot Zanni (Zurich), San Keller (Zurich), Felipe Mujica (New York), Bastien Aubry (Zurich), Christa Michel (Zurich), Bisou (Zurich), Yonic Geneva / Bahia Stefan Kiss (Schaffhausen), Thomas Galler (Zurich), MILK + WODKA (Zurich / Basel), Christina Zehnder (Zurich), Davix (Zurich)
December 3–24, 2008

Pierre Vadi: Delta

December 3, 2008–January 31, 2009

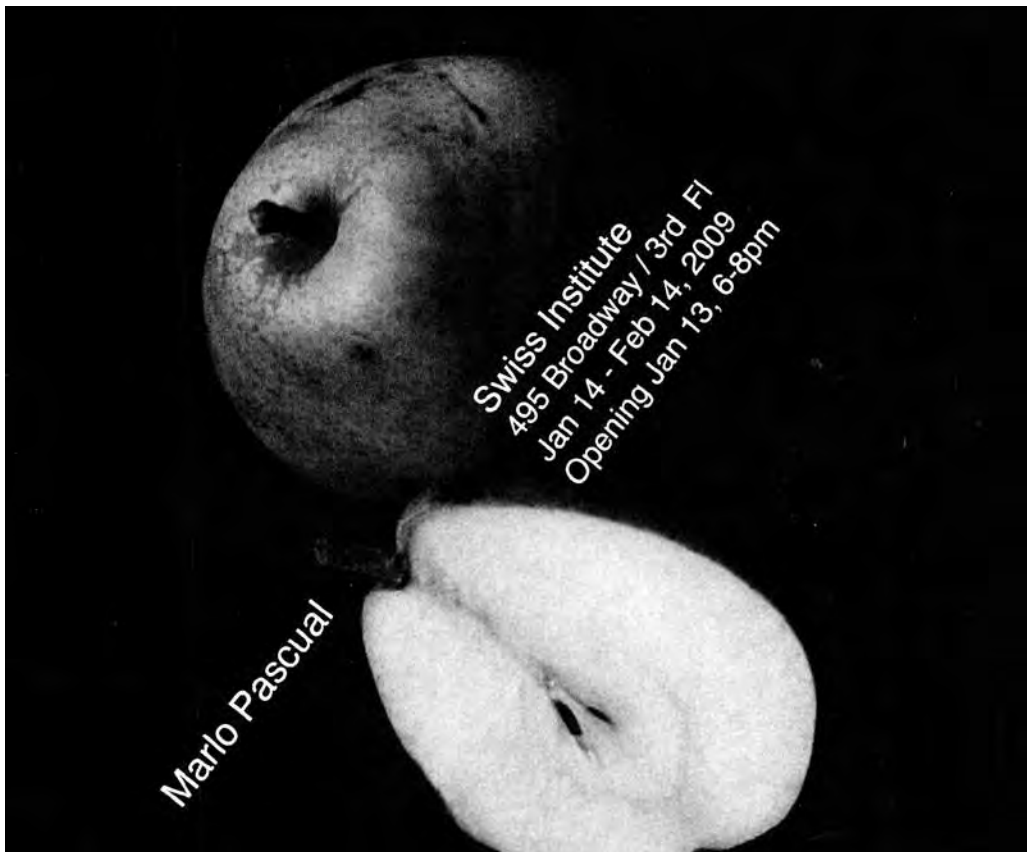
Flag
Designed by Peter Regli
January 5–August 31, 2009





Installation views of *Flag* designed by Peter Regli, 2009

Marlo Pascual
January 14–February 14, 2009



Invitation for *Marlo Pascual*, 2009



Pauline Boudry / Renate Lorenz: N. O. Body
February 18–April 4, 2009

Still from Pauline Boudry / Renate Lorenz, *N. O. BODY*, 2008



Regift
Barbara Bloom, Sophie Calle, Trisha Donnelly, Sam Durant, Maria Eichhorn, Sylvie Fleury, Félix González-Torres, Dan Graham, Renée Green, Fabrice Gygi, Jamie Isenstein, Mike Kelley, Louise Lawler, Leigh Ledare, Sam Lewitt, Allan McCollum, Jeffrey Charles Henry Peacock, Mai-Thu Perret, Walter Robinson, Aura Rosenberg, Jim Shaw, Greg Parma Smith, John Waters, Lawrence Weiner
February 18–April 4, 2009
Curated by John Miller

New York–based artist John Miller curated this group show of twenty-four artists—largely friends, colleagues, students, and family—who each contributed a work on the subject of gift exchange: a timely topic in the waning months of the recession. Miller was interested in the economic anomaly of a gift exchange, or the idea that it is not completely rational, at least according to a logic of total calculability. "Gift exchange often involves unspoken obligations," he wrote, "exacted in terms that are mutually understood but nonetheless not completely accountable: emotional, social, hierarchical, and so on." Some works picked up the scatological humor of Miller's own oeuvre: John Waters contributed a photograph of a *Loser Gift Basket* containing a Yanni CD and hemorrhoid cream, among other sundries. But others were research-based and even elegiac: Sam Durant's *American Hospitality (biological)* (2006) references the US Army blankets used to infect American Indians with



Sylvie Fleury, *I Love You: February 14, 2009*, 2009

2009

Félix González-Torres,
Untitled (USA Today),
1990



smallpox, and Mai-Thu Perret's mushroom cloud–shaped cake is a reproduction of one baked to commemorate the atomic bomb tests in the Bikini Atoll. And, of course, there was Félix González-Torres's iconic wrapped candy.



Louise Lawler, *Matchbooks*, 2009

Manon

April 29–July 11, 2009

This retrospective of the under-recognized Swiss model-turned-artist Manon presented the artist's pioneering body and performance work dating back to the early 1970s. Like her contemporaries, Cindy Sherman, Adrian Piper, and Hannah Wilke, Manon addresses the construction of identities. Her radical performances, conceptual photographs, and installations are characterized by an ambivalent depiction of female identity, wherein she deliberately affirms gender roles as well as their subversion. For this exhibition, director Gianni Jetzer recreated Manon's debut, *The Salmon-Colored Boudoir* (1974/2006), an installation of what appears to be a diva's bedroom, messy with cat food, drugs, chocolate wrappers, and various trinkets. The work was on view outside Switzerland for the first time, as was *The End of Lola Montez* (1975/2006), named for the nineteenth-century mistress of King Ludwig I of Bavaria, a work for which Manon, dressed as a dominatrix, exhibited herself in a cage. Also displayed were the most important series of her photographic works, including *La dame au crâne rasé* (1977–78); *The Gray Wall or 36 Sleepless Nights* (1979), and her then most recent series, *Borderline* (2007). On the occasion of the exhibition, Swiss Institute and Helmhaus Zürich released the comprehensive monograph *Manon – A Person: A Swiss Pioneer of Female Body and Performance Art*, featuring texts by Jetzer, Jean-Christophe Ammann, Jörg Heiser, Amelia Jones, and Brigitte Ulmer.



Installation view of Manon, *The Salmon-Colored Boudoir*, 1974/2006



Manon, *La dame au crâne rasé*, 1977/78

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Travesties & Masquerades
Eleanor Antin, Joan Jonas, Manon, Ursula Mater, Cindy Sherman, Hannah Wilke
July 1–11, 2009



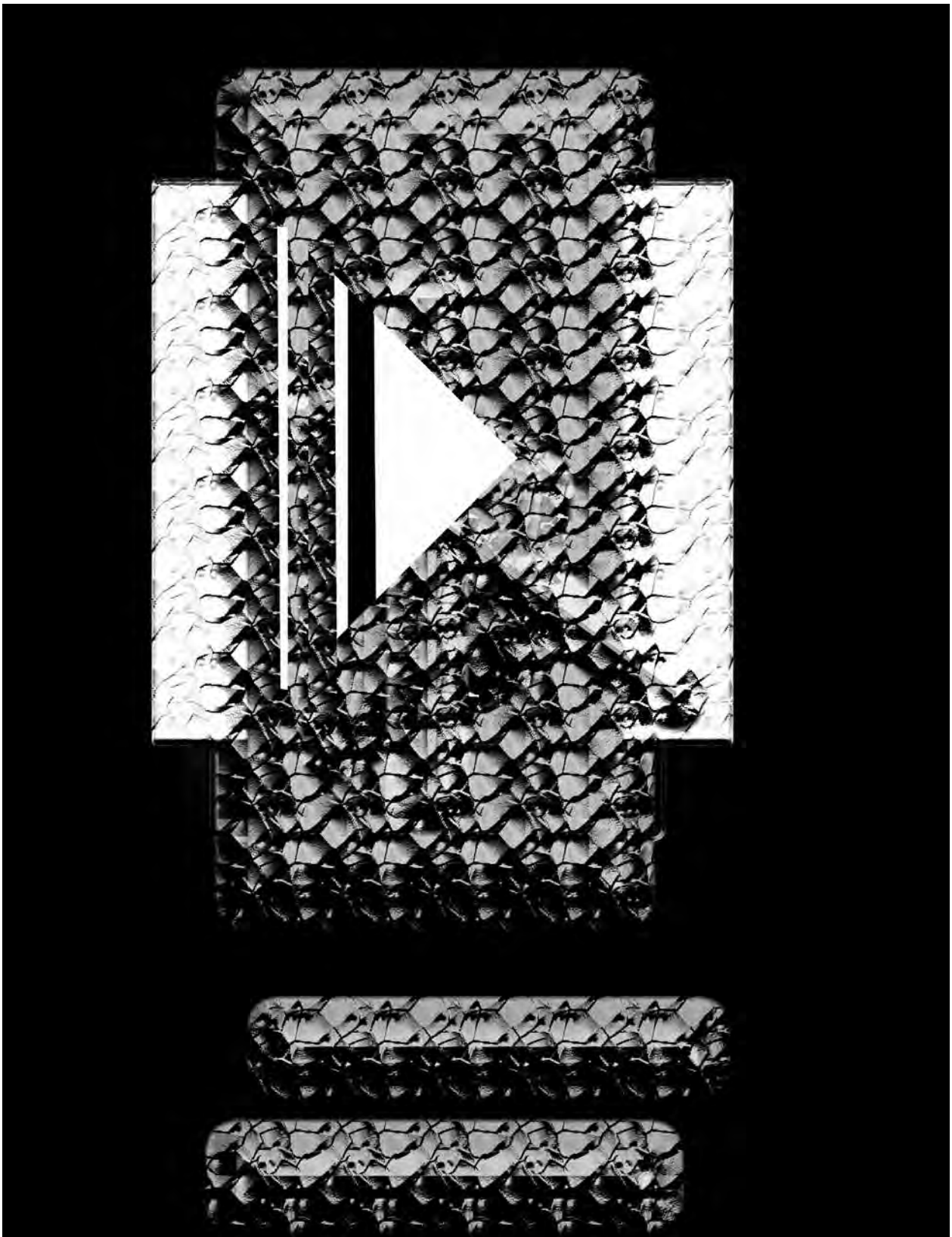
Hannah Wilke, *Hannah Wilke through the Large Glass*, 1976
Film still from performance at the Philadelphia Museum of Art
Hannah Wilke Collection & Archive, Los Angeles
Copyright Marsie, Emanuelle, Damon, and Andrew Scharlatt
Licensed by VAGA at Artists Rights Society, New York
Image courtesy Electronic Arts Intermix, New York

A New Era | DAS INSTITUT: D I Why?
With works by Jeremy Eilers, Urania Fasoulidou, Nikolas Gambaroff, Allison Katz, Lucas Knipscher
September 19–October 31, 2009

Swiss Institute opened its 2009 fall season with *A New Era*, a collection of five shows, in its newly renovated gallery space. At its center was *D I Why?,* a presentation by DAS INSTITUT, the collaborative art practice of the German-born and New York–based artists Kerstin Brätsch and Adele Röder, both of whom also work independently. Founded in 2007, DAS INSTITUT takes the form of an import/export agency; the duo appropriates strategies from advertising to manipulate and exchange information. Comprised of paintings by Brätsch and computer-generated images by Röder, the exhibition was set in a context of reproduction (copy), advertisement (announcement), and branding (pattern). The works—silkscreened fabrics, posters, napkins, stickers—each sourced

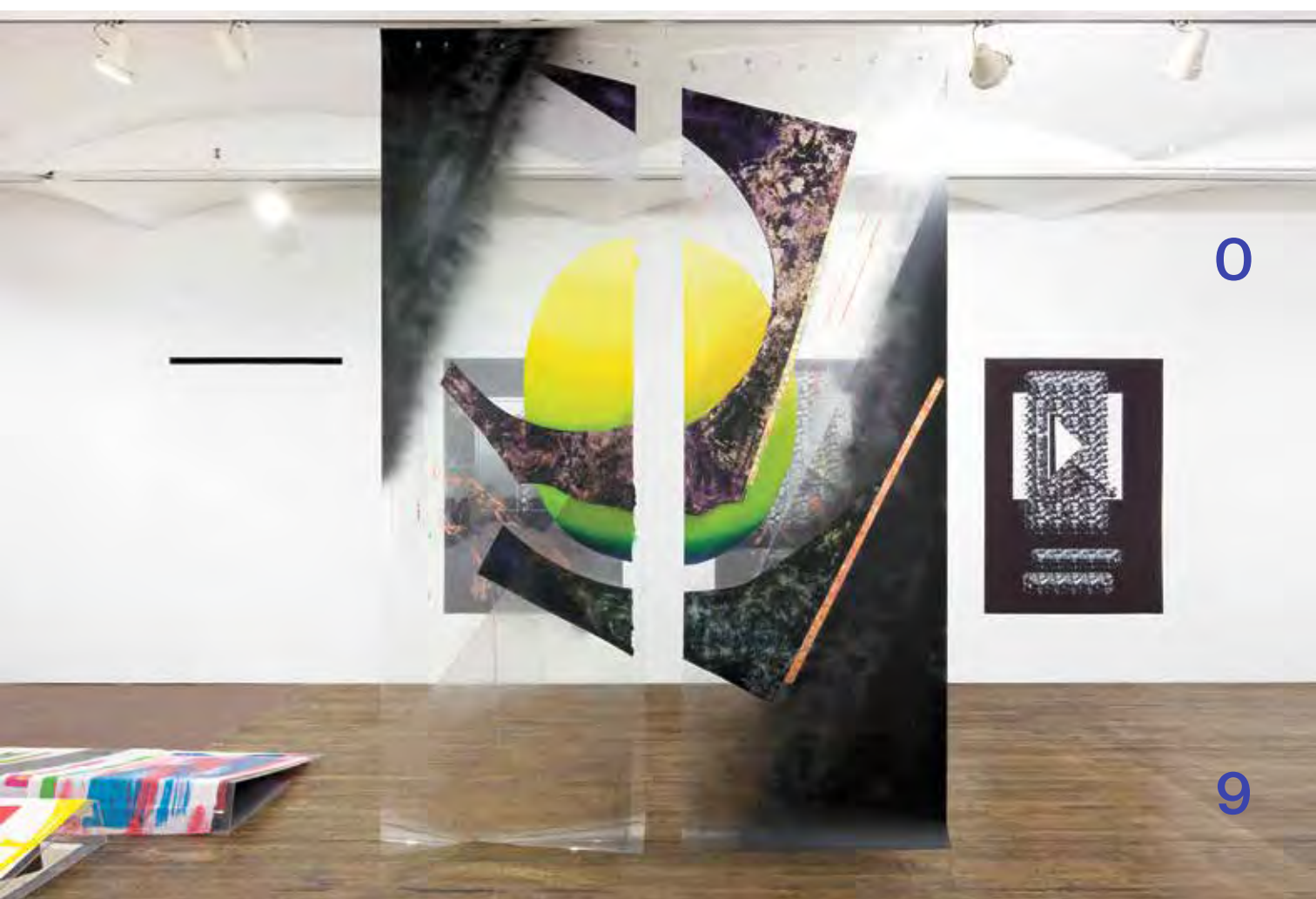
material generated by Röder: boldly graphic abstract patterns created in Photoshop and presented in the catalogue *Starline Necessary Couture*, 2009. In their chain of production, Brätsch would lift patterns from the book, reproducing them in large-scale paintings on Mylar, and then Röder would appropriate these altered patterns in her own digital prints on paper—thus "importing" and "exporting" visual images. Presented scenographically at Swiss Institute, these images took the form of stacks of posters, hanging textiles, and a long shelf housing ephemera and objects selected by the artists' friends.

Detail view of *DAS INSTITUT: D I Why?*, 2009



Installation views
of *DAS INSTITUT: D I Why?*, 2009





A New Era | Serge Becker
Reading Room exhibition
September 19–October 31, 2009

A New Era | Amy Granat and Olivier Mosset
Lobby exhibition
September 19–October 31, 2009

A New Era | Kathrin Sonntag: Mittnacht
September 19–October 31, 2009

A New Era | Jürg Lehni and Alex Rich: Empty Words
September 19–October 31, 2009



Installation view of *Jürg Lehni and Alex Rich: Empty Words*, 2009

Ooga Booga
Contributions by 38th Street Publishers, Becca Albee, *Apartamento*, Art Since Summer of '69, Claudine Auguste, [B-Ling], Black Dog Publishing, Bookworks, Phil Chang, Cynthia Connolly, F. R. David, Dexter Sinister, Drag City, Jim Drain, Lisa Farjam, Fillip, Form Content, Free Association



Installation view of *Ooga Booga*, 2010

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Press, Ingo Giezendanner, Leif Goldberg, Goodiepal, Greene Naftali, Duncan Hamilton, Melissa Ip, K8 Hardy, Barry Johnston, Paige Johnston, William E. Jones, JRP|Ringier, Brian Kennon, Alex Klein, Alice Könitz, Margaret Lee, Leopard Press, Cynthia Leung, Andrea Longacre-White, Megawords, Joseph Mosconi, Hanne Mugaas, Taro Nettleton, Mỹ Linh Triệu Nguyễn, Nieves, Alex Olson, Ooga Booga, Arthur Ou, Paperback Magazine, Harsh Patel, Oliver Payne, Gloria Pedemonte, Asher Penn, Isabel Asha Penzlien, Picturebox, Peres Projects, Dorothée Perret, Poppy Books, Primary Information, Printed Matter, Nick Relph + Oliver Payne, RE/Search publications, Michael Rey & Lucena Valle-Rey, Semiotext(e), David Benjamin Sherry, Slavs and Tatars, Frances Stark, Sumi Ink Club, Eva Svennung, Ethan Swan, Textfield, Benjamin Trogdon, Ugly Duckling Presse, White Columns, Matt Wobensmith, Andrew Jeffrey Wright, Amy Yao, Wendy Yao
Reading Room exhibition
December 1, 2009–February 14, 2010
Organized by Wendy Yao

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GRRRR . . .
Lobby exhibition
December 1, 2009–February 14, 2010

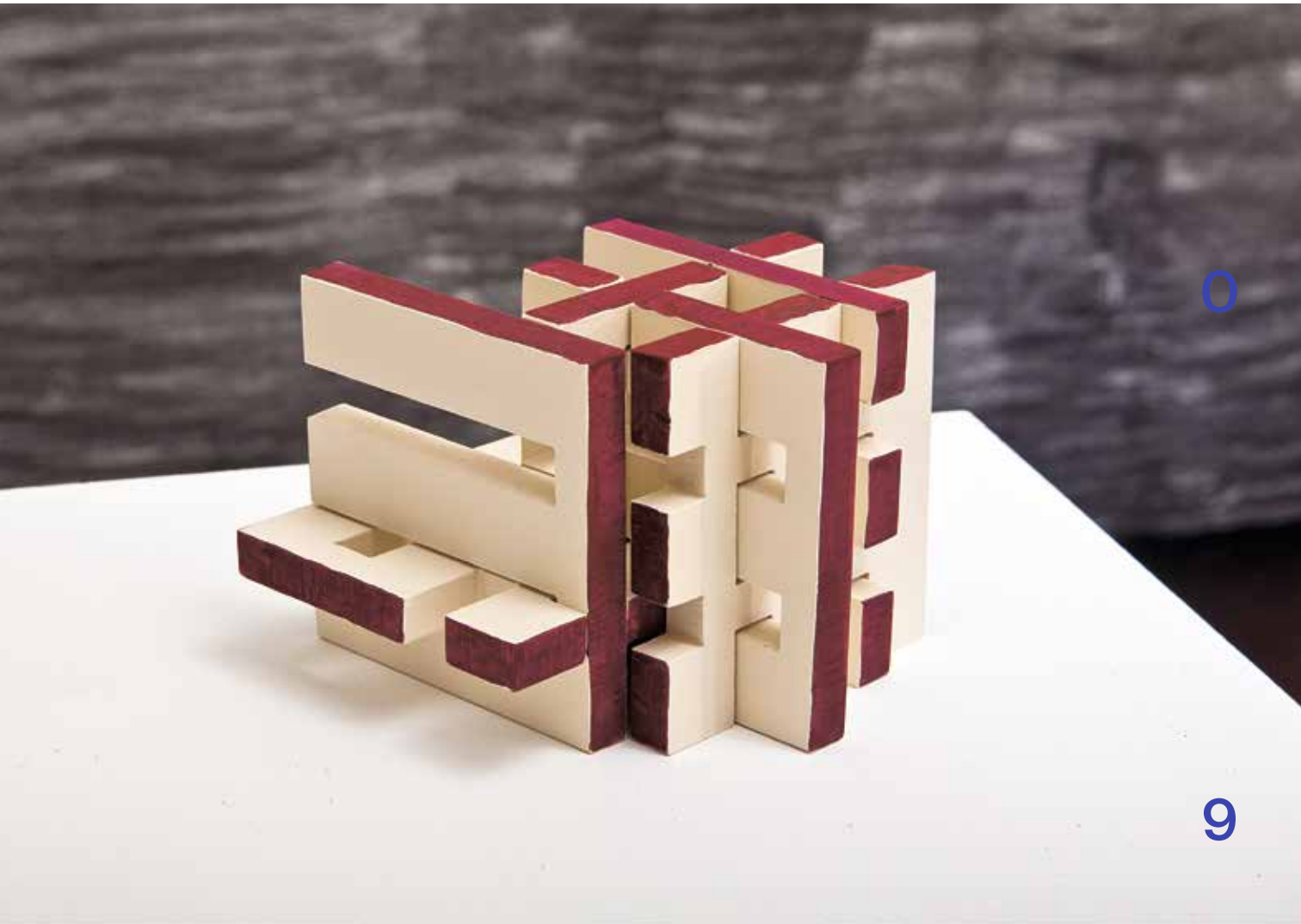
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Latifa Echakhch: Movement and Complication

December 1, 2009–February 14, 2010

The Switzerland-based Moroccan French artist Latifa Echakhch uses her identity and experience to question preconceived ideas about nationality, religion, and history. Both rigorous and sensual, her work explores the contours of society in an increasingly globalized world. In her first institutional solo exhibition in the United States, Echakhch presented a new body of work. The site-specific installation, titled *Plaintes (complaints),* was inspired by an anthropometric scale of proportions developed by the Swiss architect Le Corbusier, which he called the Modulor. Echakhch applied the architect's system of measurements to eight charcoal wall drawings, which created an obscure pattern throughout the gallery. This work served as a backdrop for a display of small wooden brainteasers on pedestals, titled *HLM* after the subsidized housing complexes in the French *banlieue*. In a final gesture, Echakhch painted the gallery's large windows a bright yellow, based on Gaya (E102), a food coloring used as an inexpensive substitute for saffron in Asian cooking. The exhibition's title, *Movement and Complication*, borrowed terms from horology. In this field, a *movement* indicates a simple watch. The term *complication*, however, refers to any feature beyond the basic display of hours, minutes, and seconds. The more complications (e.g., a moon calendar), the more difficult it is to design, create, assemble, and eventually repair the watch. Echakhch applies these terms to question urbanism and social movement.

Installation views of *Latifa Echakhch: Movement and Complication*, 2010









Installation view of *Andro Wekua: Books, Editions and the Like*, 2010



Carissa Rodriguez, *Skirt*, 2010

Andro Wekua: Books, Editions and the Like
Reading Room exhibition
March 8–April 24, 2010

Carissa Rodriguez
Lobby exhibition
March 8–April 24, 2010

Tobias Madison: Hydrate + Perform / Yes I Can! The Movie: Preview
March 8–April 24, 2010

Tobias Madison's first solo show in the United States was commissioned in two parts. The first, *Hydrate + Perform*, featured a series of large acrylic tanks filled with a different flavor of pastel-colored vitamin water; the works had such titles as *Açai – Blueberry – Pomegranate Mangrove Slide / XXX*. Nearby were custom-made display cases—each about the dimensions of the acrylic tanks but placed vertically—that framed synthetic plants sprayed with drips of paint. Large color prints of scanned and warped CDs hung on the walls. The many elements cohered into a landscape that layered various forms of artificiality. The second part of the exhibition, *Yes I Can! The Movie: Preview*, paired a series of five paintings with a short film the artist shot in 2009. The paintings are in fact flags embezzled from various international Radisson hotels, each bearing the slogan *Yes I Can!* In 1979, the hotel group adopted the phrase to emphasize its customer service, and Madison interprets it as something of a post-Fordist workers' pep-rally cheer. The artist stretched the flags like canvases, and invited collaborators, including Kerstin Brätsch, Vittorio Brodmann, and Nikolas Gambaroff, to paint over them with oils. Each painting featured the colors of a patron for the film that served as the object of sponsorship for the artist's trip: Sprite, Ralph Lauren, and Isostar. The film, a thirty-one-minute road movie, brings the viewer from Switzerland to Mongolia, tracking the monuments and brutalist architecture along the way.



Installation view of *Tobias Madison: Hydrate + Perform / Yes I Can! The Movie: Preview*, 2010

Installation views of *Tobias Madison: Hydrate + Perform / Yes I Can! The Movie: Preview*, 2010



2010

Zimmermann & de Perrot: GAFF AFF

Presented at the Baryshnikov Arts Center
May 4–8, 2010

Arnold Odermatt

Reading Room exhibition
May 6–June 24, 2010

Arnold Odermatt, *Stans*, 1965

→
Arnold Odermatt, *Oberdorf*, 1965. © Urs Odermatt, Windisch / 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich



2010



Flag
Designed by Mai-Thu Perret
May 6–December 31, 2010





Installation view of *Flag* designed by Mai-Thu Perret, 2010

2010



Adolf Dietrich,
Pfeffervogel, 1927



Richard Phillips,
Der Bodensee, 2008

→
Richard Phillips,
Similar to Squirrels (after A. Dietrich), 2003

2010


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Installation view of *Adolf Dietrich and Richard Phillips: Painting and Misappropriation,* including Richard Phillips, *Libertas,* 2010, and Adolf Dietrich, *Abend am Untersee,* 1918

Installation view of *Adolf Dietrich and Richard Phillips: Painting and Misappropriation,* including Richard Phillips, *Large Still Life (Queen of the Night),* 2010, and Adolf Dietrich, *Blühende Kakteen vor Landschaft,* 1941

Painting and Misappropriation paired historical paintings by the late Swiss artist Adolf Dietrich with recent paintings by American artist Richard Phillips. Curated by Phillips and director Gianni Jetzer, the three-room exhibition resulted in a complex, multilayered dialogue. Dietrich was characterized as both a naive artist and one of the leading Swiss painters of the twentieth century. Phillips, by contrast, is a contemporary painter whose enormous, glossy, photorealist paintings often provocatively engage what the artist describes as "wasted beauty." Since 2003, Phillips has borrowed imagery from Dietrich, testing the lines of appropriation and misappropriation. There are similarities in the artists' work; they share the same subjects—animals, people, and landscapes—while both enhance figuration stylistically to a degree of artificiality that goes far beyond the depiction of reality. Phillips's work is often criticized for being too literal, while Dietrich's art has been said to be naive. The cross-pollination of the respective work by the other's misappropriation aimed to project a new light on both, enhancing the classic qualities of Richard Phillips's paintings in their contemporary grandeur and reciprocally making evident the radical nature of Adolf Dietrich's compositions. An illustrated catalogue accompanied the show, with texts by Beatrix Ruf, Richard Phillips, and Dorothee Messmer.

Adolf Dietrich, *Kaninchen und Aquarium*, 1939



Roman Signer: Four Rooms, One Artist
September 15–November 12, 2010

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Still from Roman Signer, *Office Chair*, 2010



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Installation view of *Fabian Marti and Emanuel Rossetti: The Dor*, 2010–11

Fabian Marti and Emanuel Rossetti: The Dor
November 24, 2010–January 30, 2011



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Rita Ackermann and Harmony Korine, *Trouble Is Comin*, 2010


ELVIS


13 Jeans
Rebels of Fund
EAST-BIRD-PARK
29.
LIFE TO RIDE

← Karlheinz Weinberger, *Untitled*, n.d.

Installation view of *Karlheinz Weinberger: Intimate Stranger*, 2011

Karlheinz Weinberger: Intimate Stranger

Curated in collaboration with the Karlheinz Weinberger Estate and Artist Resources Management

February 11–March 26, 2011

An unsung pioneer of vernacular photography since the 1950s, Karlheinz Weinberger (1921–2006) captured a young generation of rebels who were greatly influenced by American culture. This, the first institutional exhibition of vintage prints by the late artist, offered a comprehensive survey of his portraits of Sicilian and Swiss youths: teenagers and motorcycle gangsters with a penchant for leather, embellished denim, enlarged belt buckles, and chains. For most of his adult life, Karlheinz Weinberger worked by day in the warehouse department of the Siemens-Albis factory in Zurich. He taught himself photography in his free time, and began working under a pseudonym, taking pictures for a gay underground club, Der Kreis, which published the eponymous magazine. In 1958, Weinberger met members of a small band of teenagers—working-class boys and girls dissatisfied by the conservative climate—and began photographing them at his home or at the parks where the group gathered. The clandestine phase of Weinberger's work was the impetus behind this exhibition. Weinberger captured the unfiltered attitude of a generation while processing and developing the objects of his gaze in his home photo laboratory. For decades, these photographs remained accessible to a relatively small group of people. They were not meant to be artworks; rather, they are vestiges of a personal obsession. Beyond the documentary value of Weinberger's work, his photos, in their triumph over objectivity, are a genuine contribution to the history of portraiture. A show of Weinberger's color photographs was on view concurrently at Anna Kustera Gallery in New York.

Karlheinz Weinberger, *Untitled*, n.d.





Photographs included in
Karlheinz Weinberger: Intimate Stranger, 2011



































Under Destruction I

Nina Beier and Marie Lund, Monica Bonvicini, Pavel Büchler,
Nina Canell, Alex Hubbard, Michael Sailstorfer
April 6–May 8, 2011
Curated by Gianni Jetzer and Chris Sharp

Fifty-one years after Swiss artist Jean Tinguely debuted his historic auto-destructive machine *Homage to New York* at the Museum of Modern Art in New York, the twenty-artist exhibition *Under Destruction* proposed a series of alternative approaches to the theme of destruction. While the show was initially mounted in 2010 at the Museum Tinguely in Basel as a single presentation, in the iteration at Swiss Institute, curated by director Gianni Jetzer and Chris Sharp, the show unfolded in three successive chapters. The first part, from April 6 to May 8, with works by Nina Beier and Marie Lund, Monica Bonvicini, Pavel Büchler, Nina Canell, Alex Hubbard, and Michael Sailstorfer, introduced destruction in some of its subtlest forms, exhibiting works whose destructive character and process seem to be either all but concealed or carefully controlled. Part two, taking place from May 18 to June 19, the exhibition's crescendo, was more oriented toward cyclical issues of consumption and spectacle. Here, in projects by Jimmie Durham, Martin Kersels, Michael Landy, Liz Larner, Christian Marclay, Ariel Orozco, Arcangelo Sassolino, Roman Signer, and Johannes Vogl, destruction assumed a more aggressive and dramatic character. The third and final part, from June 29 to August 7, could be read as the dénouement of the exhibition. Paired down to a comparatively restrained but no less powerful selection of pieces by Alexander Gutke, Kris Martin, Jonathan Schipper, Ariel Schlesinger, and Roman Signer, it recapitulated the theme of memento mori.



Liz Larner,
Corner Basher, 1988

Molla Nasreddin: the magazine that would've, could've, should've
Slavs and Tatars
May 4–8, 2011

Under Destruction II
Jimmie Durham, Martin Kersels, Michael Landy, Liz Larner, Christian Marclay, Ariel Orozco, Arcangelo Sassolino, Roman Signer, Johannes Vogl
May 18–June 19, 2011
Curated by Gianni Jetzer and Chris Sharp

Flags for Venice
Jonathan Horowitz, Thomas Julier, Daniel Knorr, Ahmet Öğüt, Lisa Oppenheim, Mai-Thu Perret, Luigi Presicce, Rob Pruitt, Gerwald Rockenschaub, Lorenzo Scotto di Luzio, Mika Tajima, Danh Vo
May 31–June 5, 2011
Curated by Gianni Jetzer and Salvatore Lacagnina

Installation views of *Flags for Venice*, 2011









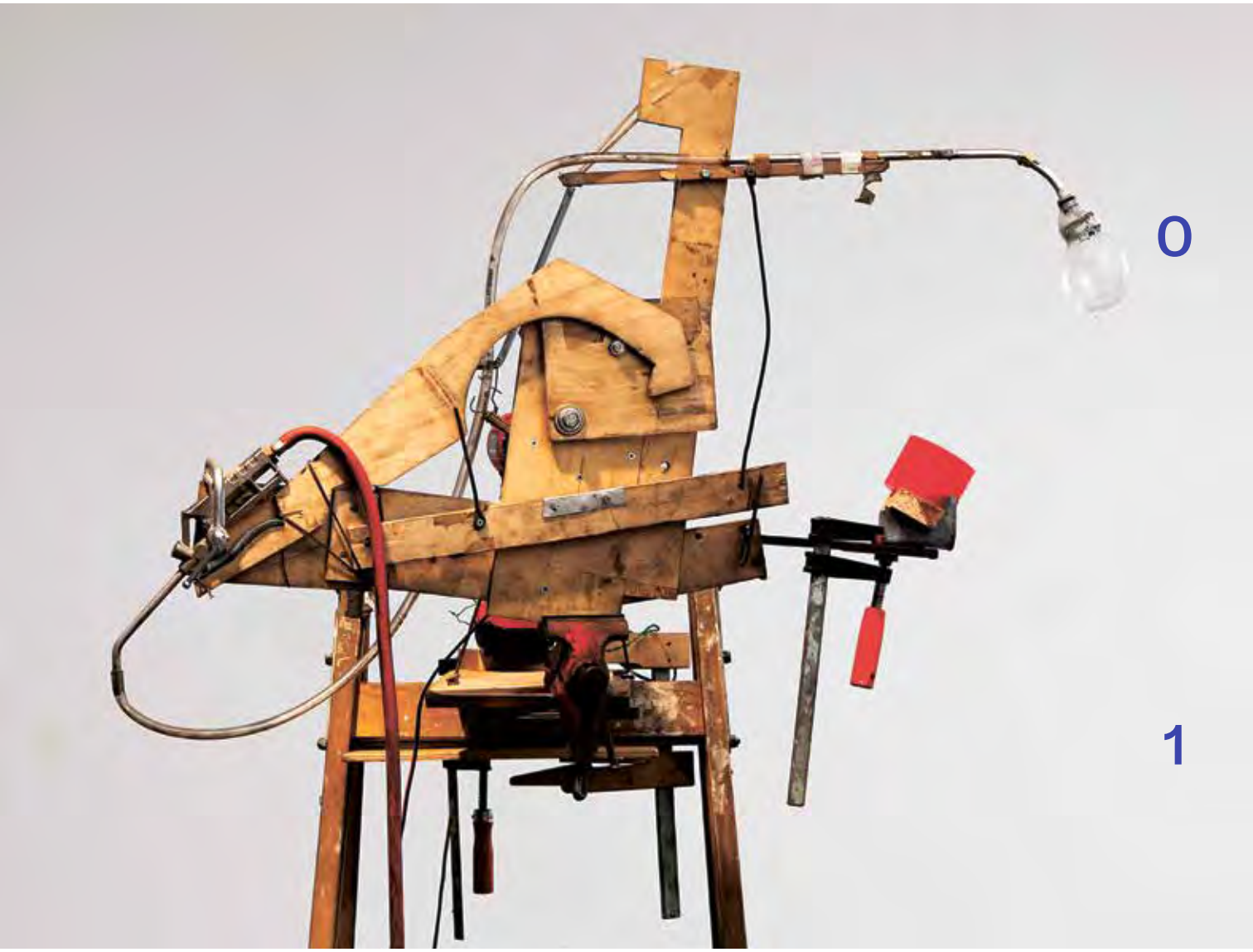






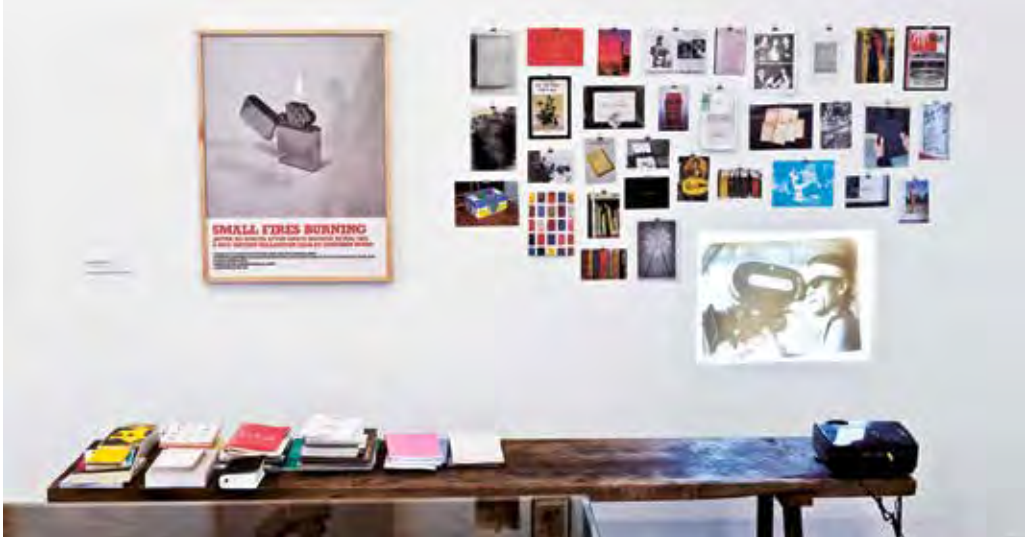
Eric Andersen: Preparation for a Miracle
In collaboration with Cabaret Voltaire, Zurich
June 29–August 7, 2011

Under Destruction III
Alexander Gutke, Kris Martin, Jonathan Schipper, Ariel Schlesinger, Roman Signer
June 29–August 7, 2011
Curated by Gianni Jetzer and Chris Sharp



Ariel Schlesinger, *Untitled (Bubble Machine)*, 2006

Books on Books
Publications by Allora & Calzadilla, Darren Bader, Nina Beier and Marie Lund, Barbara Bloom, Pablo Bronstein, Mariana Castillo Deball, Alejandro Cesarco, Paul Chan, Continuous Project, Melissa Dubbin / Aaron S. Davidson, Maria Eichhorn, Dani Gal, Dora García, Rodney Graham, Wade Guyton, Pierre Leguillon, Sherrie Levine, Nick Mauss and Ken Okiishi, Jonathan Monk, Rosalind Nashashibi, Olaf Nicolai, Michael Riedel, Allen Ruppersberg, Derek Sullivan, Oscar Tuazon, Ian Wallace
September 15–October 30, 2011
Curated by Christoph Schifferli





Installation views of *Books on Books*, 2011

Nikolas Gambaroff: The Seven Habits of Highly Effective People
Pamela Rosenkranz: This Is Not My Color

September 15–October 30, 2011

Swiss Institute's inaugural exhibition in its ground-level home on Wooster Street was a double solo show: Pamela Rosenkranz and Nikolas Gambaroff presented their work together for the first time, establishing their exhibitions in dialogue. While none of the twenty-one works on view actually presented the human figure, their size, proportion, and posture reflected a common concern for the corporeal. The included works reflected a strategy that borrows from and critiques the consumer industry's marketing of an idealized self—one that can be attained through the purchase of commodities, from self-help books to mineral water. Rosenkranz presented photo prints investigating inconsistencies in the digital representation of Yves Klein Blue alongside a series of larger Anthropométrie-like paintings, which mimic postwar gestural abstraction but are in fact monotype prints on Spandex. In display cases were Evian bottles filled with various flesh-toned silicone pigments, and in the basement was her projection *Over My Brainbow* (2011), a riff on perception, identity, color, and race. Gambaroff presented an updated version of the project he first showed at Bergen Kunsthall in 2010, whose title was borrowed from a popular self-help book. Human-scaled white linen lampshades were exhibited on small area rugs, and assemblages of furniture, coffee mugs, newspapers, books, and paintings shared a motif of italicized loops, a provisional brand.



Installation views of *Nikolas Gambaroff: The Seven Habits of Highly Effective People / Pamela Rosenkranz: This Is Not My Color*, 2011




evian



Love Letters in Ancient Brick

Mai-Thu Perret in collaboration with Laurence Yadi
Presented at Joyce SoHo as part of Performa 11
November 3–5, 2011



Performance view of *Love Letters in Ancient Brick*, 2011

Jean-Frédéric Schnyder

November 23, 2011–February 26, 2012

Though he represented Switzerland in the 1993 Venice Biennale, Jean-Frédéric Schnyder has remained relatively unknown beyond European borders for much of his career. This exhibition, his debut solo show in New York, presented a series of thirty-five small-format landscape paintings from 1990 to 1991, *LANDSCHAFT (Landscape) I–XXXV* and the 2009 three-screen video installation *Corso Schnapsparade* (Liquor Parade). After finding a subject—the common denominator of the exhibited series is the archetypal small house—Schnyder usually imagines every possibility for its representation without doing any preparatory drawings. His manifesto is purely nonchalant, a balancing act between humor, kitsch, and persiflage about Western art: "I do not care which associations my paintings provoke. Swastika, crucifix, and sugar cubes are just motifs which are interesting to paint. To apply color—this is what painting is about, right?—is for me the common thread." *Corso Schnapsparade* is a naive animated film featuring an eccentric procession: small horses pull

trailers—all hand-carved in wood by the artist—loaded with miniature versions of Swiss liquor bottles. With a brass band soundtrack appropriated from the film *Sissi*, the film at once celebrates and ridicules festival culture and its rituals.



Jean-Frédéric Schnyder, *Landscape IX*, 1990



Jean-Frédéric Schnyder, *Landscape XIV*, 1991



Installation view of *Jean-Frédéric Schnyder*, 2012



Installation view of *Heart to Hand*, 2012

Heart to Hand

Zoe Leonard, Klara Liden, Adam Pendleton, Oscar Tuazon / Elias Hansen
March 7–April 15, 2012
Curated by Pati Hertling

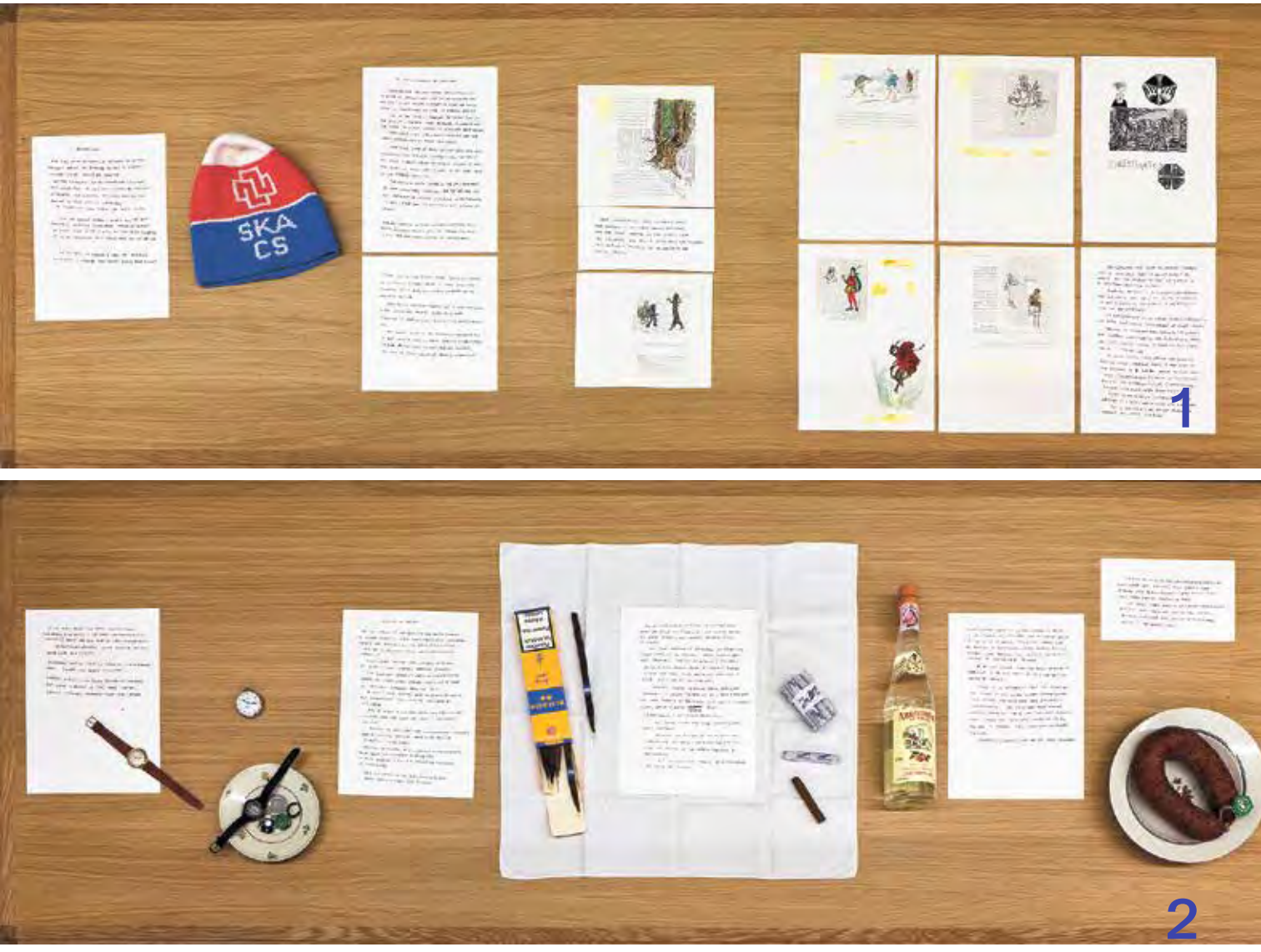
Acclaimed for the collaborative series "Evas Arche und der Feminist," Pati Hertling's curatorial efforts focus on engaging individuals and fostering community. The curator, art-restitution lawyer, and salon hostess organized this exhibition, in Swiss Institute's main gallery, which included a selection of works by contributing artists Zoe Leonard, Klara Liden, Adam Pendleton, and Oscar Tuazon / Elias Hansen. Conceived in the wake of the Occupy Wall Street movement and the Republican primaries, Hertling's exhibition addressed the relationship between aesthetics and social conscience. At first sight, the selected artworks were formally abstract, yet upon further meditation, their conceptual disobedience was revealed: each suggested and provoked political themes yet left the response and action to the public. Liden's large-scale photograph *Untitled (Bierbank)* (2011) pictures the graffiti-etched top of a picnic table, and Leonard's intimate photos feature tree trunks that have grown around or through chain-link fences and barbed wire. Pendleton presented appropriated and then modified Bauhaus photographs screen-printed onto mirrors, and in a more interventionist gesture, Tuazon and Hansen reconfigured the main gallery's elevated floor, removing a section of the platform and repurposing the wood for a series of sculptures. Taken as a whole, the exhibition questioned the role of art in times of heightened political consciousness, emphasizing the exchange between artist, artwork, and audience.

Jimmie Durham: Maquette for a Museum of Switzerland

March 7–April 15, 2012

The work of Native American artist Jimmie Durham is manifold. As a poet, activist, essayist, and sculptor, he deftly mines the fields of art and political reality, infiltrating culture industries in ways that are both ironic and ambivalent. Durham's *Maquette for a Museum of Switzerland* built on the artist's recent work of playing with the construction of a "postmodern savage." In the basement gallery of Swiss Institute, Durham created a museological setting; two vitrines contained ephemera and Swiss cultural artifacts: imitation Rolex watches and a hefty sausage link. On the walls hung masks, handwritten didactic texts, and a series of forty black-and-white photographs of grotesque traditional Swiss masks mounted in a grid. Together, the presentation questioned national clichés and symbols. Of the show, the artist wrote, "Switzerland is a unique and exotic enclave of 'a,' more than 'anti-,' European culture. Its native arts and festivals have been largely hidden even within the country. *Maquette for a Museum of Switzerland* is an attempt to show a part of the delightful culture of the country, with the view of establishing a Swiss center in a proposed museum of Europe in the future. In both instances emphasis will be placed primarily on pre-Christian and non-Christian phenomena."

Installation view of *Jimmie Durham: Maquette for a Museum of Switzerland*, 2012



Installation view of *Jimmie Durham: Maquette for a Museum of Switzerland*, 2012

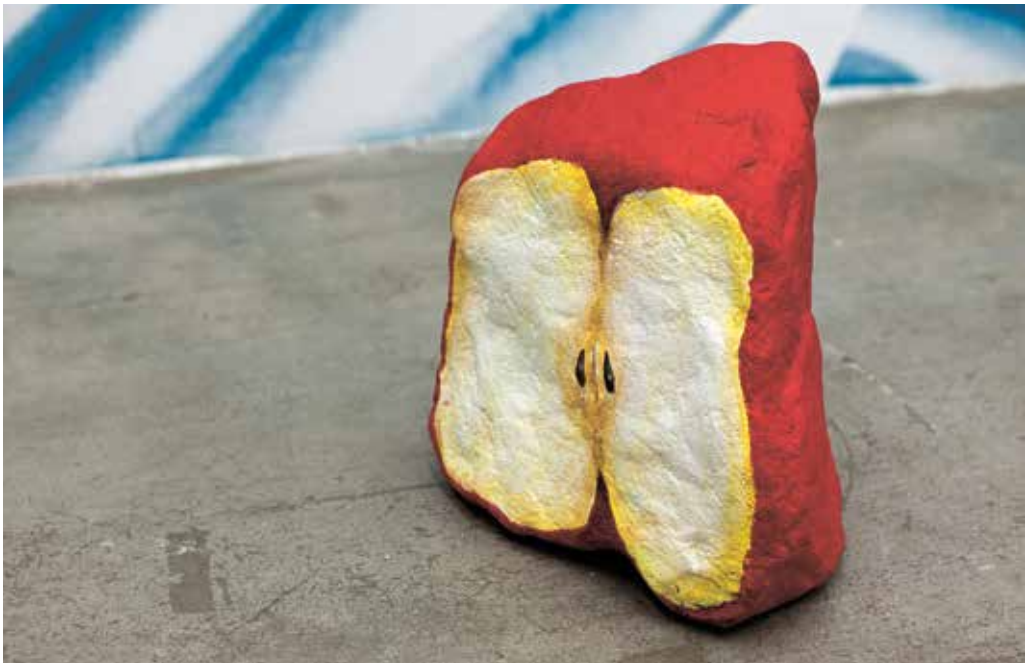


Nicolas Party: Still Life, Stones, and Elephants

March 7–April 15, 2012

Hailed as painter, illustrator, and graffiti artist, the practice of Swiss artist Nicolas Party is an earnest investigation into painting techniques and art historical sources. Party's intervention at Swiss Institute brought together wall drawing, sculpture, and painting. The artist created a bright blue striped pattern, painted by hand, that extended from the institute's lobby to its office and stairwells. The decorative treatment established an expansive visual field, interrupted by three large-scale, still life charcoal wall drawings framed by looped gold lines. Several large rocks were placed around the room, each painted to resemble a halved or sliced fruit—a watermelon, an orange, a cantaloupe, an apple, a pear—and near the entrance were a series of low cube seats featuring painted elephants. Combining limitless pattern and traditional motifs, Party's project sought to renegotiate the divisions between public and private space.

Installation views of *Nicolas Party: Still Life, Stones, and Elephants*, 2012







Invitation for *Paintings and Jugs*, 2012





Paintings and Jugs

Bastien Aubry and Dimitri Broquard, Linus Bill and Adrien Horni
May 3–June 3, 2012



Installation view of *Paintings and Jugs*, 2012

Potlucks of Destruction Café

Debo Eilers and Kerstin Brätsch, Sean Fabi, Nikolas Gambaroff, Marc Hundley, Lisa Jo, Andrei Koschmieder, Margaret Lee, Tobias Madison, JerryMagooo.blogspot.com, Mathieu Malouf, Carlo Nason, Kazu Oba, Adele Röder, Carissa Rodriguez, Stewart Uoo, Amy Yao, Anicka Yi
May 3–June 3, 2012
Curated by Amy Yao

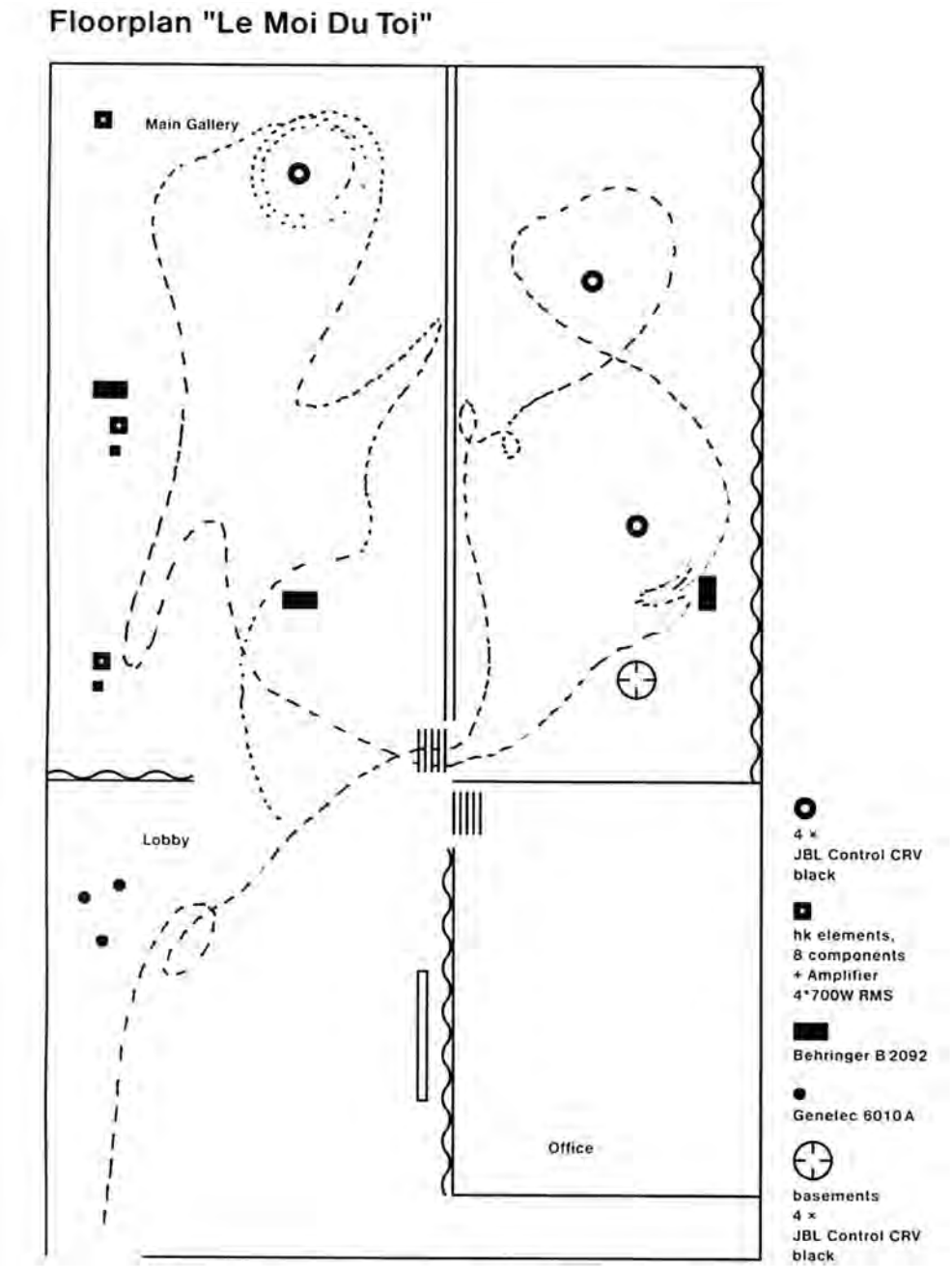
Hannah Weinberger: Le Moi Du Toi

June 27–August 5, 2012

Le Moi Du Toi, the first exhibition of Swiss American artist Hannah Weinberger in the United States, took the form of a gallery-spanning sound installation. For the show, the artist composed a series of electronic loops mixed in a cadence that recalled the pulse of a beating heart (80–140 beats per minute). The instrumental dance tracks were layered, resulting in a warm ambience, described by Michael Wilson in *Artforum* as "a loungey and sometimes Latinate variant on Chicago house." They were played on a series of multidirectional speakers that were variously installed in the gallery: some floor-bound, others suspended from the ceiling. This installation made the sound travel around the space, swelling in one location and vacating another. Long white curtains hung against the

walls. The work was meant to be open, completed by the visitor, who chose in what way to navigate the many channels of sound and thus became a collaborator in the production of their experience of the piece.

Floor plan for *Hannah Weinberger: Le Moi Du Toi*, 2012



Nic Hess: The Birds

July 10–October 28, 2012

Installation view of *Nic Hess: The Birds*, 2012





2

John Armleder: Selected Furniture Sculptures 1979–2012
September 13–October 28, 2012

The first New York solo show of John Armleder's work in eight years, this exhibition featured highlights of an open chapter in the Swiss artist's oeuvre, a survey of his "furniture sculptures," which mix functional objects with abstract artworks. Historical and new works were presented alongside two pieces reconstructed from memory, the originals being lost or stolen: a sculpture based on a Brooks Brothers three-way dressing mirror (*Furniture Sculpture 185 with Stéphane Armleder* [1988/2012]) and a small table affixed, diagonally, to the ceiling (*Furniture Sculpture 18* [1980/2012]). Arranged in the space nonchronologically, the pieces included *Goldfish* (2008), a translucent orange Ludwig Vistalite drum kit placed on a light box, and Armleder's first furniture sculpture, *Untitled (FS 1)* (1979)—a dingy dining chair with mustard-colored upholstery painted gesturally, on the back, in white and blue. Some works featured geometric oil- or acrylic-on-canvas paintings paired with Marshall amplifiers (*Untitled, FS 245* [1990]) or surfboards handmade by a Californian artisan (*Furniture Sculpture 201 with Kent Senator* [1988]). These pairings often inspire a specific élan, one that toys with the idea of painting as a mere object while affirming its ongoing virulence. Several sculptures in the exhibition were initially produced in the 1980s on the occasion of Armleder's solo shows at John Gibson Gallery on 568 Broadway, thus retracing the artist's exhibition history in New York.

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Invitation for *John Armleder: Selected Furniture Sculptures 1979–2012*, 2012

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John Armleder,
Furniture Sculpture 60,
1984



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Installation view of
John Armleder: Selected Furniture Sculptures 1979–2012, 2012



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Cover of *SI Zine*,
no. 3, 2012



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Amy O'Neill, *OMG*, 2012



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Ford Galaxie

Jacob Kassay, Servane Mary, Olivier Mosset
February 16–17, 2013

John Kessler: The Web

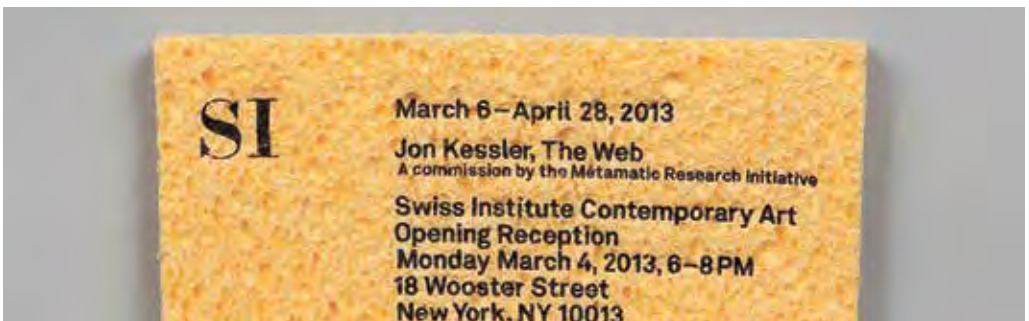
A commission by the Métamatic Research Initiative, Amsterdam
March 6–April 28, 2013

Installation views of *Jon Kessler: The Web*, 2013





Invitation for *John Kessler: The Web*, 2013




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Panas
CT-27G7SD
27" Stereo Television
Téléviseur stéréo


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Panasonic

Reto Pulfer: Zustandseffekte
May 8–June 23, 2013



Installation view of *Reto Pulfer: Zustandseffekte*, 2013

A Sunday in the Mountains
Christoph Büchel, Valentin Carron, Fischli / Weiss, Fabrice Gygi, Thomas Hirschhorn, Dieter Meier, Olivier Mosset, Gianni Motti, Elodie Pong, Philip Werner Sauber, Roman Signer, Albert Steiner, Jean Tinguely, Karlheinz Weinberger, Andreas Züst
July 3–August 25, 2013
Curated by Gianni Jetzer

Since the invention of Dada in Zurich one hundred years ago, the mindset of fire starters has been a common denominator in Swiss art. Many artists have manifested a deep sympathy for counterculture, some even bordering on sabotage and anarchism in their work. This tendency to rally the proto-revolutionary within the cultural field is surprising as Switzerland has an international image as a safe haven and meticulously organized state. But the secluded country in the heart of Europe is apparently lulled into a sense of security, relegating the subversive or revolutionary exclusively to the arts. Director Gianni Jetzer's fifteen-artist exhibition on the subject opened with video documentation of Jean Tinguely's early land art piece *Study for the End of the World no. 2* from 1962—a self-destructing sculptural assemblage, commissioned for NBC's *David Brinkley's Journal*, that was blown up in the Nevada desert

Invitation for *A Sunday in the Mountains*, 2013

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A Sunday in the Mountains

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on national television. Also on view was *The Lonely Wanderer* (1968), the first film by Philip Werner Sauber, who later went underground to fight capitalism: acting as a RAF sympathizer, he was shot and killed in a gun-fight with a police officer in May 1975. Elodie Pong's video *Je Suis une Bombe* (2006) begins with a person in a panda costume pole-dancing and ends with the unmasked woman delivering a monologue about the female image. The exhibition's title was borrowed from Swiss author Daniel de Roulet's homonymous 2006 novel, in which he confesses to a then-unsolved arson attack on the chalet of German publisher Axel Springer thirty years prior.

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Still from Jean Tinguely, *A Study for an End of the World No. 2*, 1962



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Fabrice Gygi, *Gas & Gaz*, 2007





Gianni Motti, *Revendication, Challenger*, 1986

Descartes' Daughter

Malin Arnell, Miriam Cahn, John Chamberlain, Hanne Darboven, Melanie Gilligan, Rochelle Goldberg, Nicolàs Guagnini / Jeff Preiss, Rachel Harrison, Lucas Knipscher, Jason Loebs, Ulrike Müller, Pamela Rosenkranz, Karin Schneider, Sergei Tcherepnin, Charline von Heyl
September 20–November 3, 2013
Curated by Piper Marshall

Installation view of *Descartes' Daughter*, 2013



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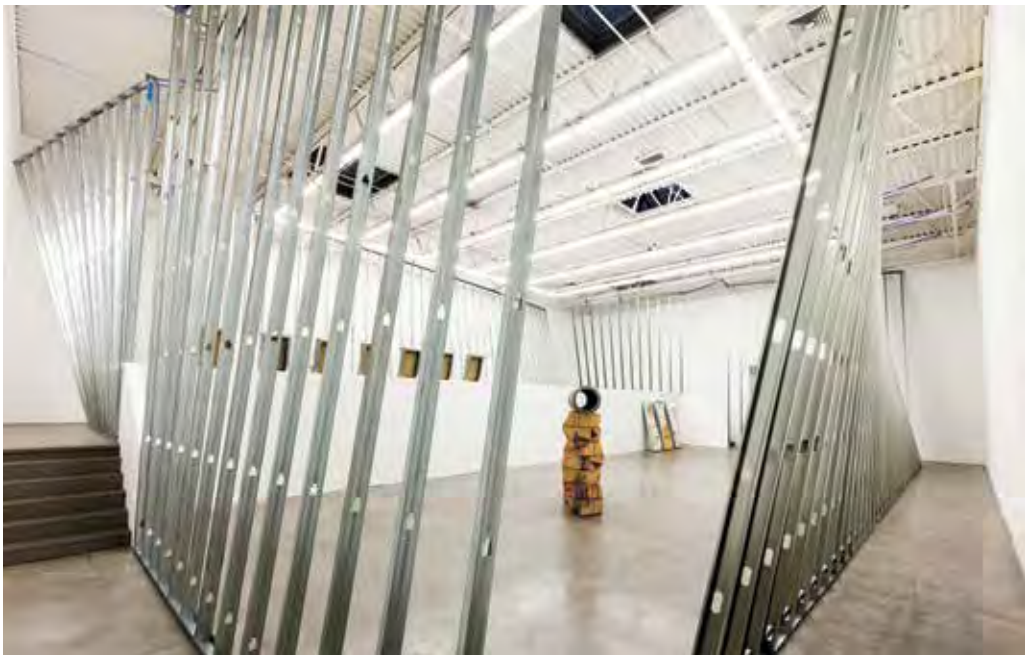
→ SIMON CASTETS IS APPOINTED DIRECTOR OF SI, 2013

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Allyson Vieira: The Plural Present
In collaboration with Kunsthalle Basel
November 22, 2013–February 2, 2014

The first New York solo show of artist Allyson Vieira explored the continuity between antiquity and contemporary art by calling attention to the elasticity of time through material, process, and structure. Constructed from twenty-foot steel studs, her site-specific sculpture *The City Wall* (2013) circumscribed the gallery in leans and torques, and guided viewers through an undulating pathway, presenting within it several process-oriented sculptures. A two-room video installation in the basement displayed a camera obscura and a video that documented the construction of One World Trade Center.

Installation view of *Allyson Vieira: The Plural Present*, 2014



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Heidi Bucher
In collaboration with the Centre Culturel Suisse, Paris
February 19–May 11, 2014

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Heidi Bucher, *Grande Albergo Brissago (Eingangsportal)*, 1987



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←
Heidi Bucher, *Das Ahnenhaus / Obermühle (Model)*, 1981

Heidi Bucher, *Untitled (Herrenzimmer)*, n.d.

Born in Winterthur, Heidi Bucher moved to California in the 1960s, where she produced work exploring the relationship between clothing and architecture. She returned to Switzerland in the mid-1970s and began her most iconic work, latex casts of objects and architectural elements. For SI's exhibition of Bucher's work, the first at an American institution in more than forty years, the selection presented the artist's most significant works, including her first major *Raumhaut* (room skin), *Herrenzimmer* (1977–79), a molding of the ornately decorated master bedroom of her parents' Winterthur house, and *Grande Albergo Brissago (Eingangsportal)* (1987), a majestic imprint of the hotel's grandiose entry doors.

The St. Petersburg Paradox

Giovanni Anselmo, Hans Arp, Ericka Beckman, Barbara Bloom, Alex Mackin Dolan, Marcel Duchamp, Cayetano Ferrer, Douglas Gordon, John Miller, Kaspar Müller, Sarah Ortmeyer, Tabor Robak, Amalia Ulman
May 28–August 17, 2014

Guided by what Georges Bataille describes as "the giddy seductiveness of chance," SI asked artists to comment on the precarious nature of gaming and the impulses that underlie the way risk is calculated. This exhibition was based on the theory of the St. Petersburg Paradox, developed by eighteenth-century Swiss mathematicians Nicolaus and Daniel Bernoulli, in which the house offers to flip a coin until it comes up heads, doubling the payoff each time tails appears.

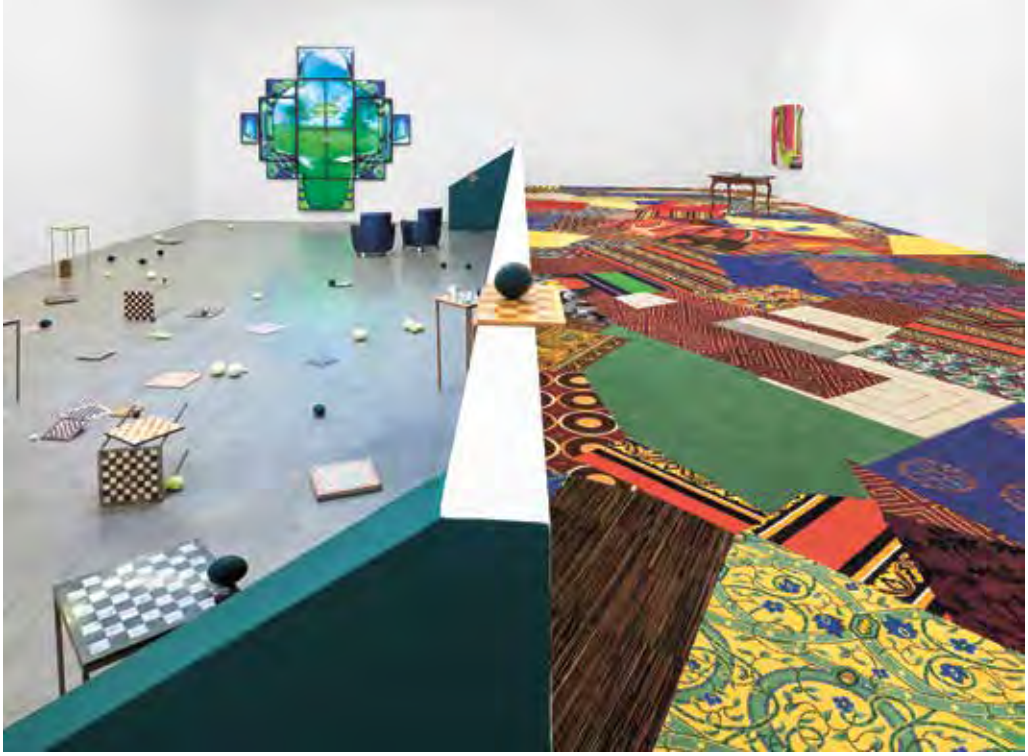


Installation view of *The St. Petersburg Paradox*, including Kaspar Müller, *Tropic of Cancer*, 2014, and Cayetano Ferrer, *Remnant Recomposition*, 2014



Giovanni Anselmo, *Untitled*, 1968

Installation view of *The St. Petersburg Paradox*, 2014



Tabor Robak, *A**, 2014





Julien Ceccaldi,
See Thru, 2014

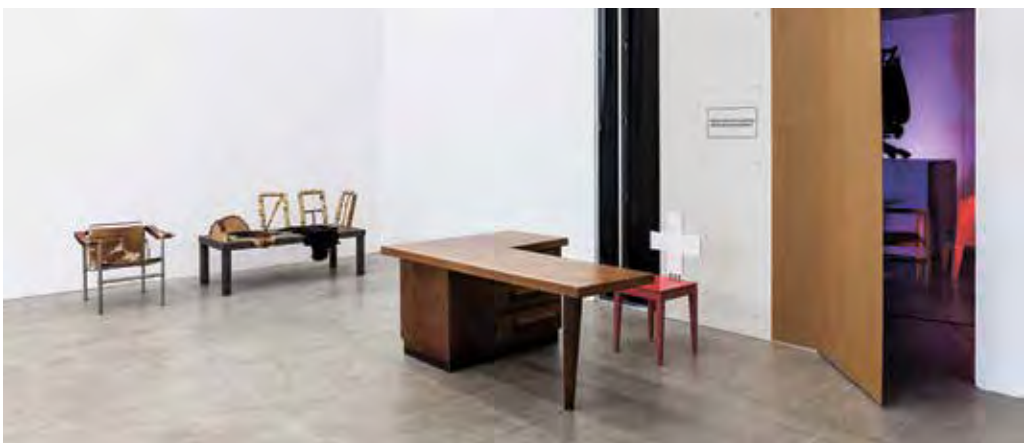
Julien Ceccaldi: See Thru

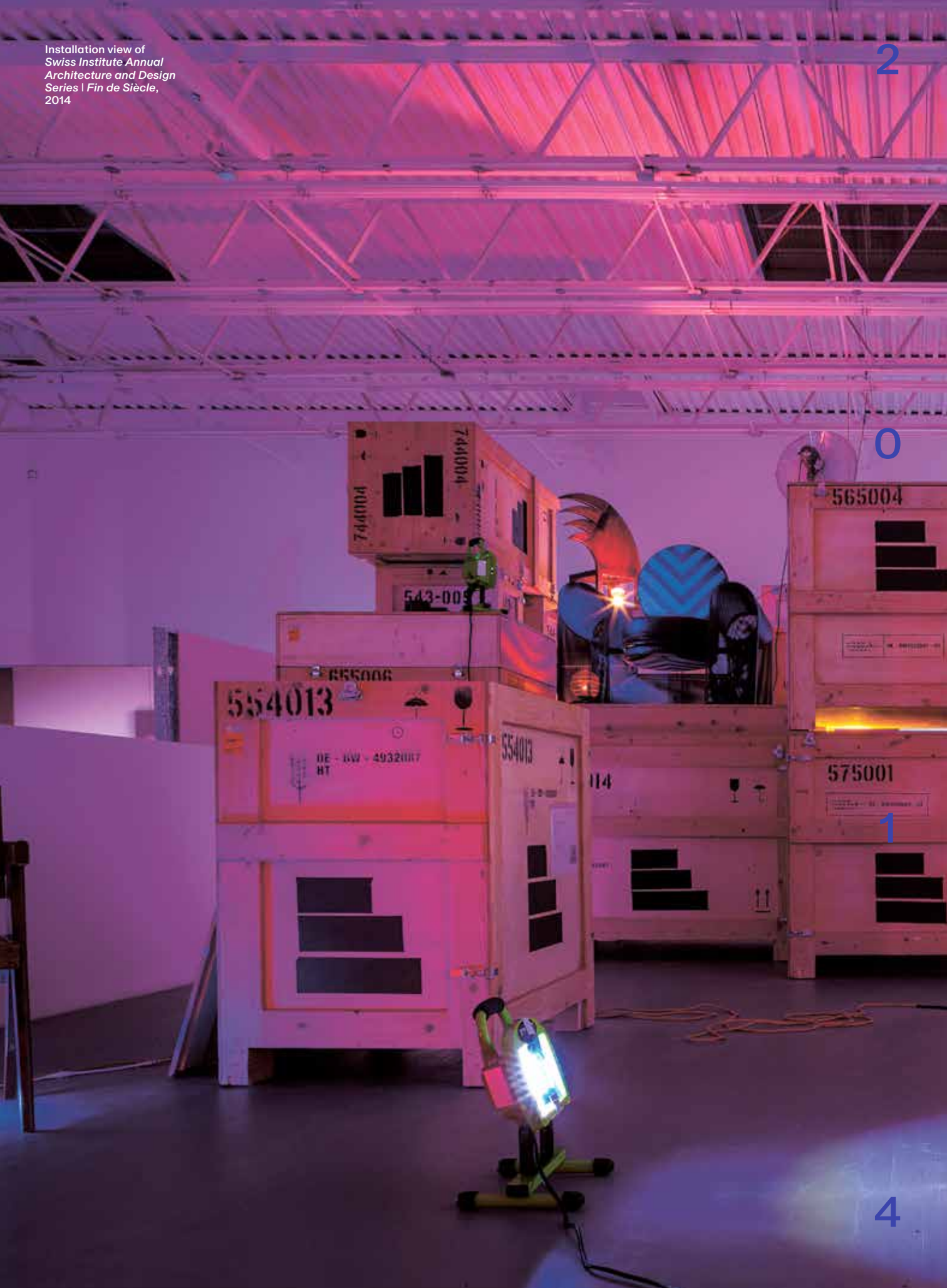
Presented with Parasite Garage
June 9–July 20, 2014

Swiss Institute Annual Architecture and Design Series | Fin de Siècle

Andreas Angelidakis, Anonymous, Martine Boileau, Mario Botta, Andrea Branzi, Marcel Breuer, Nacho Carbonell, Oswald Dubach, Gaiam Classic Balance Ball® Chair, H. R. Giger, Pierre Jeanneret, Charles-Édouard Jeanneret (Le Corbusier), Reto Kaufmann, Wilhelm Kienzle, Gian Franco Legler, Frédéric Levrat, Alessandro Mendini, NN, Paolo Pallucco, Charlotte Perriand, Gaetano Pesce, Ugo La Pietra, Bruno Rey, Alfred Roth, Peter Shire, team form ag, Kurt Thut, Peter Truog, Robert Venturi, Lawrence Weiner, Armin Wirth
September 17–November 23, 2014
Curated by Andreas Angelidakis

Installation view of
Swiss Institute Annual Architecture and Design Series | Fin de Siècle,
2014



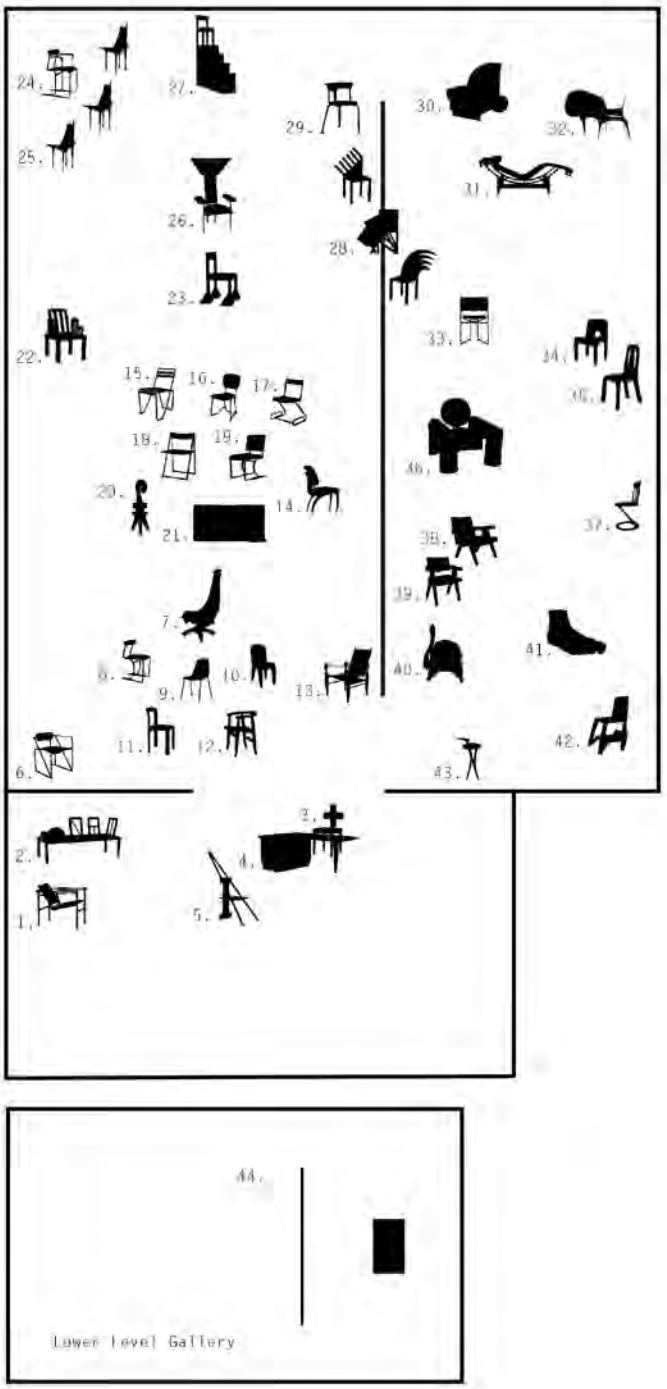


Installation view of *Swiss Institute Annual Architecture and Design Series | Fin de Siècle*, 2014


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Checklist for *Swiss Institute Annual Architecture and Design Series* | *Fin de Siècle*, 2014

SI



1. Le Corbusier, Pierre Jeanneret, Charlotte Perriand
2. Andrea Branzi
3. Reto Kaufmann
4. Le Corbusier
5. Lawrence Weiner
6. Mario Botta
7. H.R. Giger
8. Marcel Breuer
9. Gian Franco Legler
10. Oswald Dubach
11. Bruno Rey
12. Anonymous
13. Wilhelm Kienzle
14. H.R. Giger
15. Alfred Roth
16. Armin Wirth
17. Anonymous
18. Team form ag
19. Marcel Breuer
20. NN
21. Le Corbusier
22. Andrea Branzi
23. Alessandro Mendini
24. Marcel Breuer
25. Martine Boileau
26. Ugo La Pietra
27. Alessandro Mendini
28. Paolo Pallucco
29. Kurt Thut
30. Peter Shire
31. Le Corbusier, Pierre Jeanneret, Charlotte Perriand
32. Nacho Carbonell
33. Mario Botta
34. Alessandro Mendini
35. Robert Venturi
36. Mario Botta
37. Peter Truog
38. Pierre Jeanneret
39. Pierre Jeanneret
40. Gaiam Classic Balance Ball® Chair
41. Gaetano Pesce
42. Frédéric Levrat
43. Anonymous
44. Andreas Angelidakis

2 Swiss Institute / Contemporary Art

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4

David Weiss: Works 1968–1979

In collaboration with the Bündner Kunstmuseum Chur
December 11, 2014–February 22, 2015

Though David Weiss is renowned for his collaboration with Peter Fischli, in the months before his untimely death in 2012, Weiss began to organize his notebooks, sketchbooks, and early works on paper, which had been set aside and virtually unknown for over thirty years. Comprised of works produced between 1968 and 1979, the exhibition included materials from the artist's archive, which conjure cartoonish imagery, abstract compositions, and cinematic cityscapes, signaling some of the subsequent artistic innovations of Fischli/Weiss's celebrated oeuvre.

Installation view of *David Weiss: Works 1968–1979*, 2014–15

David Weiss, detail of *Wandlungen*, 1974

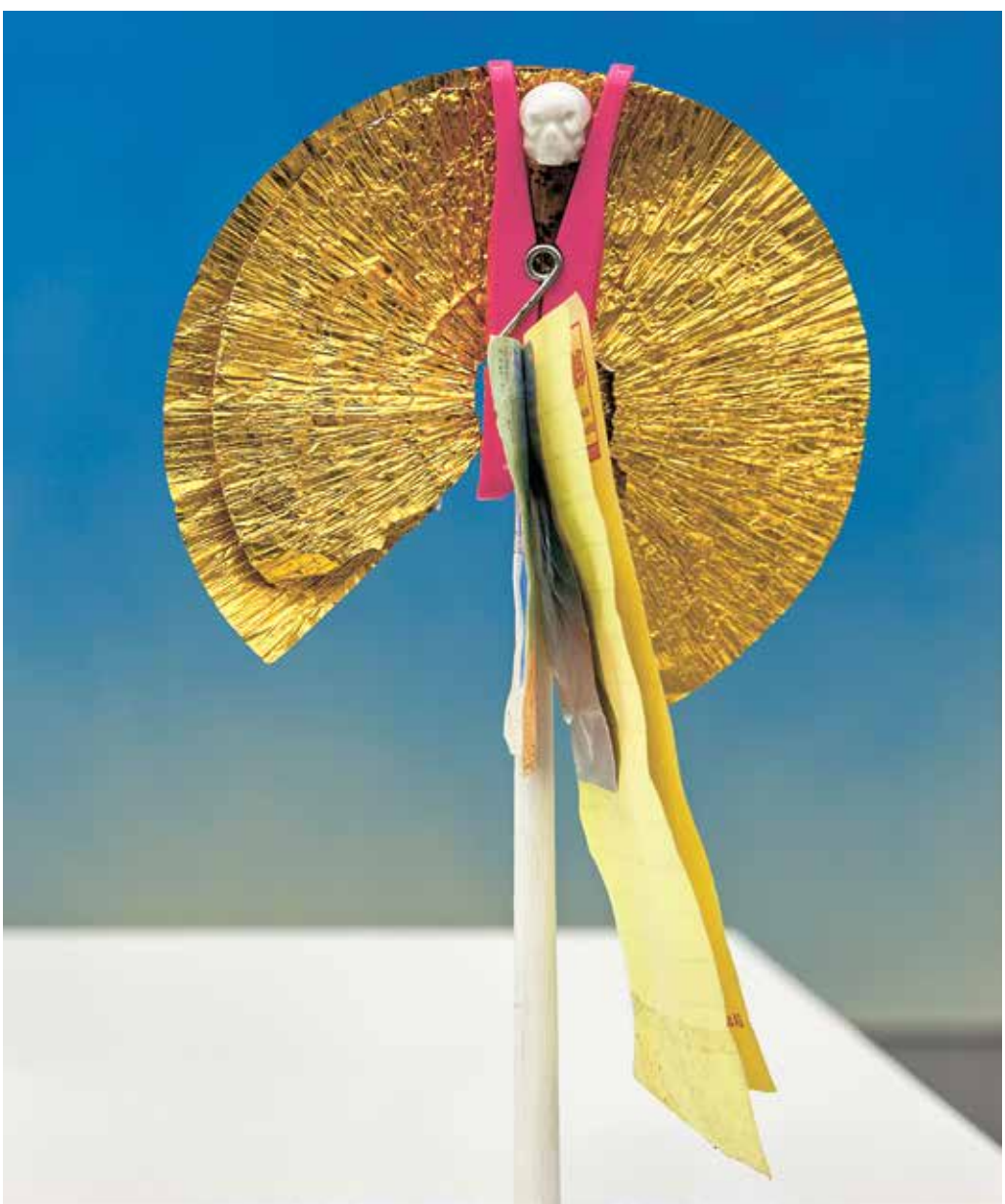




Alexandra Bachzetsis: From A to B via C
Presented with Performance Space 122 as part of the COIL Festival 2015
January 11–14, 2015

Work Hard: Selections by Valentin Carron
Edmond Bille, Vittorio Brodmann, Marguerite Burnat-Provins, Luciano Castelli, Claudia Comte, Sylvain Croci-Torti, Latifa Echakhch, Frédéric Gabioud, Mathis Gasser, Fabrice Gygi, Andreas Hochuli, Trix & Robert Haussmann, David Hominal, Bernhard Luginbühl, Urs Lüthi, Fabian Marti, Meret Oppenheim, Simon Paccaud, Mai-Thu Perret, Ugo Rondinone, Denis Savary, Daniel Spoerri, Jean Tinguely
March 4–May 24, 2015
Curated by Valentin Carron

The curatorial debut of the Swiss artist Valentin Carron created a discourse between artworks, revealing the shared concerns and principles of Swiss art. The exhibition title referred to a message graffitied on a 1945 public sculpture in Lausanne by Pierre Blanc. *Work Hard* focused on the poetics of the vernacular, invoking a quirky Swiss-ness while conjuring mythologies of labor. The show also shed light on Carron's aesthetic universe, which is the foundation of his visual and conceptual vocabulary.



David Hominal, *Ni le soleil ni la mort*, 2011



Denis Savary, *Alma (After Kokoschka)*, 2007



Marguerite Burnat-Provins, *Asclibour entroué*, 1929



Mai-Thu Perret, *Black Balthazar*, 2013, and Jean Tinguely, *Peut-être No. 11*, ca. 1959, in *Work Hard: Selections by Valentin Carron*, 2015

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Daniel Spoerri,
Le danger de la multiplication, 1971

→
Thomas Julier,
Dawn / Against, 2015



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ONE FOR ALL | *Thomas Julier: Dawn in the Basement*

April 15–May 24, 2015

In 2014, SI established the *ONE FOR ALL* series of exhibitions, each of which lasted roughly one month and presented a single newly commissioned, site-specific work in the artist's first institutional solo exhibition in New York.


Against the clouds
Against the sun
Against the soil
Against the trees
Against nature
Against architecture
Against communication
Against information
Against expression
Against language
Against history
Against time
Against the future
Against humanity
Against the male
Against the female
Against the self
Against the other
Against love
Against shame
Against hope
Against exchange
Against symmetry
Against ratio
Against beauty
Against culture
Against religion
Against transcendence
Against the horizon
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Niele Toroni, *Imprints of a no. 50 brush repeated at regular intervals of 30 cm*, roll of waxed canvas, 1968

Niele Toroni

Curated by Clément Delépine
June 3–September 6, 2015

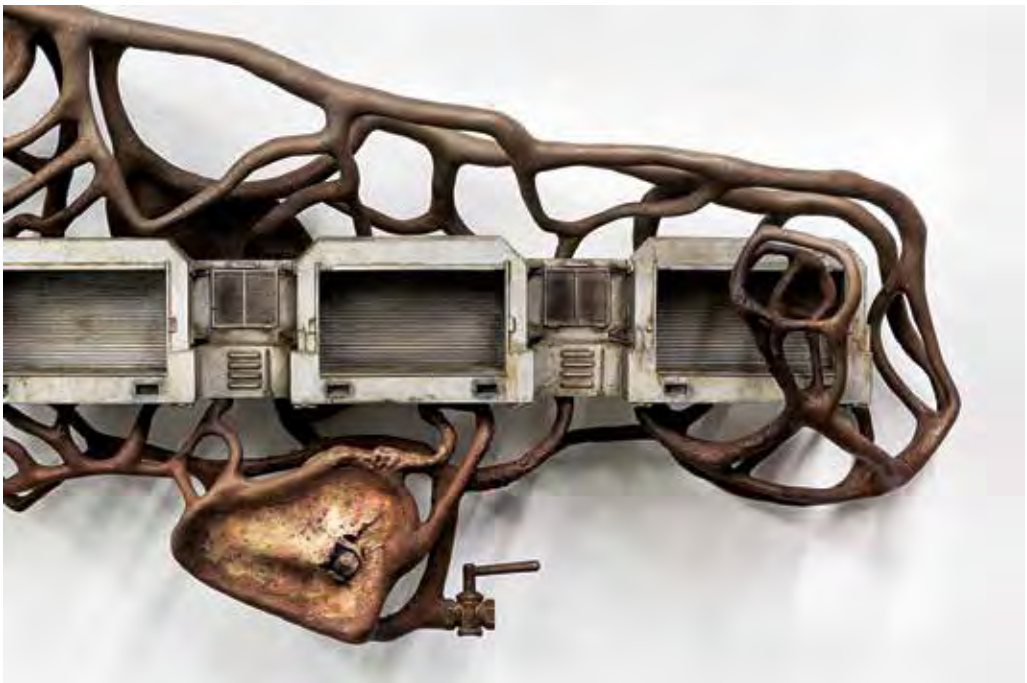
Since 1966, Niele Toroni has applied imprints of a No. 50 paintbrush at regular intervals of 30 centimeters on a variety of surfaces and supports. What appears as a monolithic entity in Toroni's work is actually a multitude of infinite variations that render an eternal recommencement. When confronted with the question of why he continues to repeat his imprints, Toroni invariably responds, "You can look at the ocean every day, but it is never the same sea." The exhibition, Toroni's first-ever institutional solo show in New York, spanned five decades of the artist's work, featuring imprints on waxed fabric, canvas, and paper, as well as new, site-specific works.



Niele Toroni, *Imprints of a no. 50 brush repeated at regular intervals of 30 cm*, intervention, 2015

ONE FOR ALL | Dora Budor: Spring
June 24–September 6, 2015

Dora Budor, detail of *One Million Years of Feeling Nothing*, 2015





Swiss Institute Annual Architecture and Design Series | PAVILLON DE L'ESPRIT NOUVEAU: A 21st Century Show Home
Lindsey Adelman, Nanu Al-Hamad, Aranda\Lasch, Alessandro Bava, Josh Bitelli, Camille Blin, Felix Burrichter and Shawn Maximo for USM, Designtex, Laureline Galliot, Konstantin Grcic, Paul Kopkau, Kram / Weisshaar, Joris Laarman, Max Lamb, Le Corbusier, Piero Lissoni,



Shawn Maximo, Gloria Maximo, and Telfar Clemens at the opening reception for *Swiss Institute Annual Architecture and Design Series | PAVILLON DE L'ESPRIT NOUVEAU: A 21st Century Show Home*, 2016



Installation view of *Swiss Institute Annual Architecture and Design Series | PAVILLON DE L'ESPRIT NOUVEAU: A 21st Century Show Home*, 2016

Philippe Malouin, Shawn Maximo with Filip Setmanuk, Jasper Morrison, Jonathan Muecke, Marlie Mul, Ifeanyi Oganwu, Leon Ransmeier, Sean Raspet, Rossi Bianchi, Soft Baroque, Jessi Reaves, Guto Requena, RO / LU, Julika Rudelius, Robert Stadler, Ian Stell, Katie Stout, Studio Drift, Elisa Strozyk, Patricia Urquiola, Christian Wassmann, Bethan Laura Wood
September 25–November 8, 2015
Curated by Felix Burrichter

Curated by Felix Burrichter, editor and creative director of *PIN–UP*, the exhibition channeled the visionary irreverence of Le Corbusier for a contemporary take on domesticity. Le Corbusier's original Pavillon de l'Esprit Nouveau introduced such revolutionary design concepts as building standardization, mass production, and the mechanization of the home. In homage, the exhibition acted as a conceptual show-home for our time, exploring new modes of domesticity and innovations in furniture design, where craft coexists with computational expertise. Presented in softly delineated zones, each of increasing levels of privacy, each work made use of a process or material that highlighted new industrial methods from the last fifteen years, such as laser-cutting, 3D printing, advanced LED technology, nonwoven textiles, and ultralight carbon fiber.

Top: Shawn Maximo with Filip Setmanuk, *Temple of Dreams*, animation, 2015



Shawn Maximo, *Holistic Support Zone*, animation, 2015



ONE FOR ALL | Yves Scherer: Honey Moon

October 3–November 8, 2015

Poster for *ONE FOR ALL | Yves Scherer: Honey Moon*, 2015



Hans Schärer: Madonnas and Erotic Watercolors

In collaboration with the Aargauer Kunsthaus

November 18, 2015–February 7, 2016

From the late sixties to the mid-eighties, artist, musician, and writer Hans Schärer painted over one hundred paintings, entitled *Madonna*, featuring the head and body of an isolated figure painted with thick layers of oil paint and incorporating objects such as stones, hair, shells, and keys. During the same period, Schärer also painted one hundred and fifty *Erotic Watercolors*: joyfully carnivalesque scenes in which bodies lustfully cavort and play in settings that suggest a circus or a garden of earthly delights. For their first US exhibition, SI displayed these two series together, showing them as a complex exploration of faith, spirituality, vitality, and eros.

Hans Schärer, *Untitled (Schlittenfahrt)*, 1971





Still from Andrea Crespo, *virocrypsis*, 2015



Installation view of *ONE FOR ALL | Andrea Crespo: virocrypsis*, 2015

ONE FOR ALL | Henning Fehr and Philipp Rühr: Tourist Information (POLYRHYTHM TECHNOIR)

January 16–February 7, 2016



Still from Henning Fehr and Philipp Rühr, *Polyrhythm Technoir Part III: Leisure Time Future: The Rattlesnake*, 2015

FADE IN: INT. ART GALLERY – DAY

Danai Anesiadou, Nairy Baghramian, Michael Bell-Smith, Dora Budor, Heman Chong, Mike Cooter, Brice Dellsperger, Casey Jane Ellison, GALA Committee, Mario García Torres, Mathis Gasser, Alex Israel, Jamian Juliano-Villani, Bertrand Lavier, William Leavitt, Christian Marclay, Rodrigo Matheus, Allan McCollum, Henrique Medina, Carissa Rodriguez, Cindy Sherman, Amie Siegel, Scott Stark, Thirteen Black Cats, Albert Whitlock

March 3–May 19, 2016

By recasting the gallery as a set for dramatic scenes, this exhibition considered a history of art as seen in classic movies, soap operas, science fiction, pornography, and musicals. With contributions from twenty-five artists and collectives, these works were sourced, reproduced, and created in response to artworks that were to appear on-screen, whether as props, set dressings, plot devices, or character cues. Source material ranged from *The Maltese Falcon* (1941) and *Teorema* (1968) through *9½ Weeks* (1986), as well as *The Princess Diaries* (2001), *The Twilight Zone* (1959–64), *Melrose Place* (1992–99), and *The X-Files* (1993–2002).



Left:
Henrique Medina, *Portrait of Hurd Hatfield as Dorian Gray*, 1945

Right:
Cindy Sherman, *The Evil Twin*, 2016



Amie Siegel,
9½ Weeks, 2016


JVC



Installation view of Nancy Lupo, *Parent and Parroting*, 2016

Checklist for Nancy Lupo, *Parent and Parroting*, 2016

Parent and Parroting, 2016

20 Bathroom Storage Rack White Under Sink Pedestal Towels Stand Modern Shelves, 5 Pedestal Storage Unit, 3 Under Pedestal Sink Storage, 28 white rental chairs, Magic-Sculpt, kitty litter (Fresh Step, Swheat Scoop), Cast Aluminum Water/Feed Dishes, Signature Housewares Dual Pet Bowl Stand (Extra Small, Small, Medium, Large), Alter Eco Organic Royal Black Quinoa, Magic-Smooth, twist ties, Nylabones (Chicken Leg, Turkey Leg, Galileo, Knobby Bone), cast aluminum Nylabones (Barbell, Dura Chew Souper Size, Knobby Bone), industrial paper towel roll, aluminum roof coating, various boutique citrus (blood orange, SUMO, Cara Cara, bergamot, clementine, mandarin, golden nugget tangerine, sultana, kumquat, grapefruit, pomelo, variegated Eureka lemon, etc.), Terry's Chocolate Orange - Dark, Ovation Dark Chocolate Mint Filled Crème a La Menthe Break Apart Ball, cantaloupes (and then later, mini watermelons) in Swiss melon carriers, Tummy Tub (Glitter Pink), aluminum armature wire, red net citrus bag, Johnson & Johnson Reach Cleanburst Cinnamon Waxed Floss, millet spray, shredded newspaper, cast aluminum chicken bones, cast aluminum cinnamon stick, cast aluminum orange stick, cast aluminum SpudWare cutlery (knife, fork), orange sticks, star anise, orange peels, dried rose petals, Splat Ball Rocks, Watermelon Splat Ball, industrial sewing machine arms, Orbit Spearmint Chewing Gum, The Beebo (Orange, Aqua, Yellow), turned pine ball spindle, mint dental floss (Bianca, Colgate Total, Gore Travel Size Glide Floss, Johnson & Johnson Reach Mint Waxed, Johnson & Johnson Dentotape Ribbon Floss, LTV Reach Access, Oral-B Glide Pro-Health Comfort Plus, Oral-B Glide 3D White Whitening + Scope, Oral-B Complete Satin Tape, Oral-B Glide Pro-Health Deep Clean, Oral-B Glide Pro-Health Original, Oral-B Glide Pro-Health Clinical Protection, Oral-B Essential Cavity Defense, Well at Walgreens, Well at Walgreens High-Tech, etc.), Angel Soft with Pretty Prints, REP Band Level 1, plastic GREENWARE cups, wheat pennies, change (dimes and nickels), Stressed Out Squeeze Stress Balls, beige extension cord, beige cable ties, 10-gallon ICE ONLY Rubbermaid Brute.

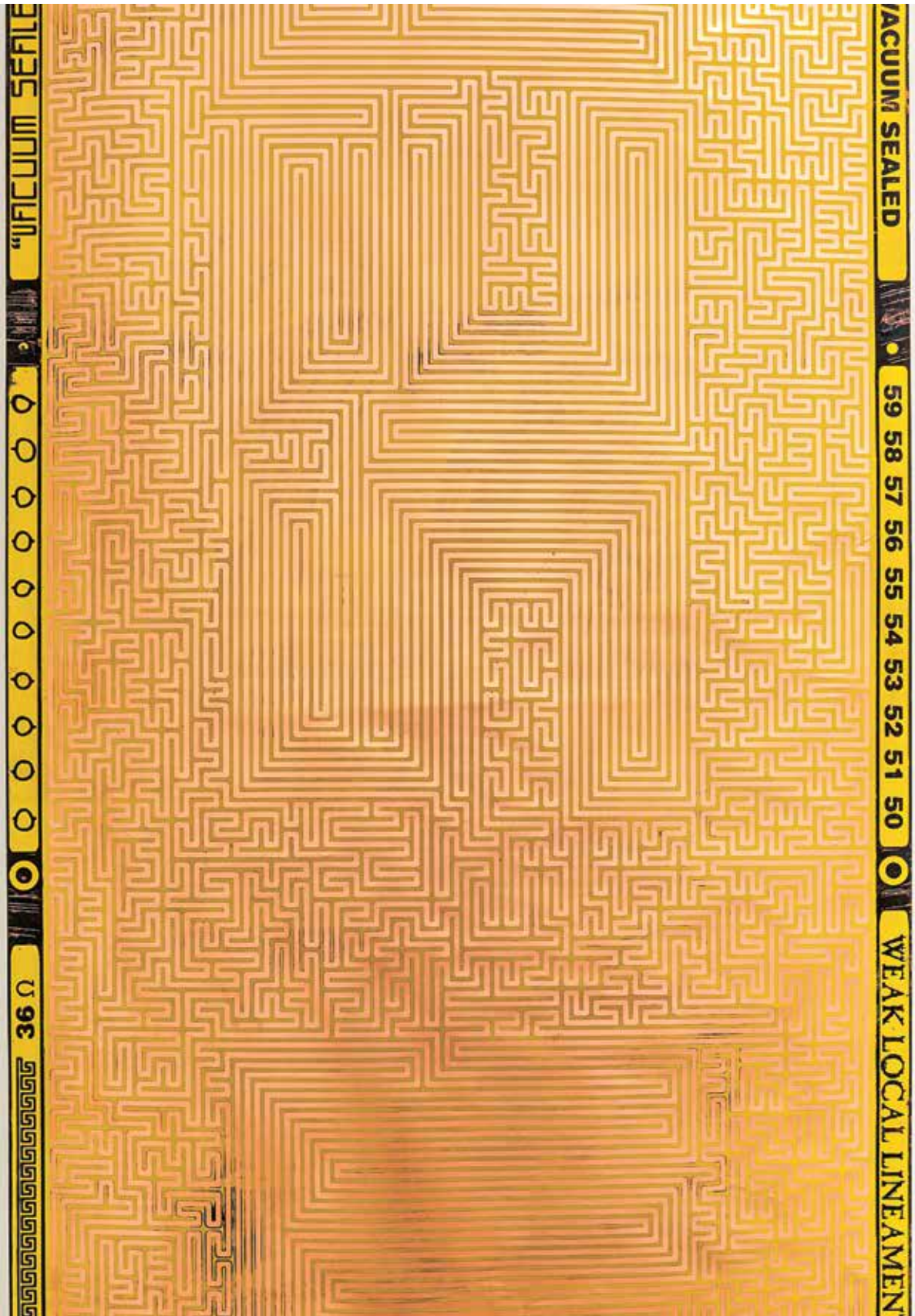
20 units: 25.5 x 19 x 18 inches each
5 units: 27 x 21.5 x 13 inches each
3 units: 25 x 21.5 x 13 inches each
28 rental chairs: dimensions variable

Courtesy the artist

ONE FOR ALL | *Olga Balema: Early Man*
April 15–May 19, 2016

Sam Lewitt: Less Light Warm Words
In collaboration with the CCA Wattis Institute for Contemporary Arts, San Francisco, and Kunsthalle Basel
June 8–July 24, 2016

Sam Lewitt, detail of *A Weak Local (VACUUM SEALED – Trace Revision 1E)*, 2016




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Installation view of *Sam Lewitt: Less Light Warm Words*, 2016

Sam Lewitt, detail of *Weak Local Lineament (Jaguar)*, 2015–16



Mathis Altmann at the opening reception for *ONE FOR ALL | Mathis Altmann: Foul Matters*, 2016

ONE FOR ALL | *Mathis Altmann: Foul Matters*
June 23–July 24, 2016

Roman Signer: Pendel (Pendulum)
June 23–July 24, 2016

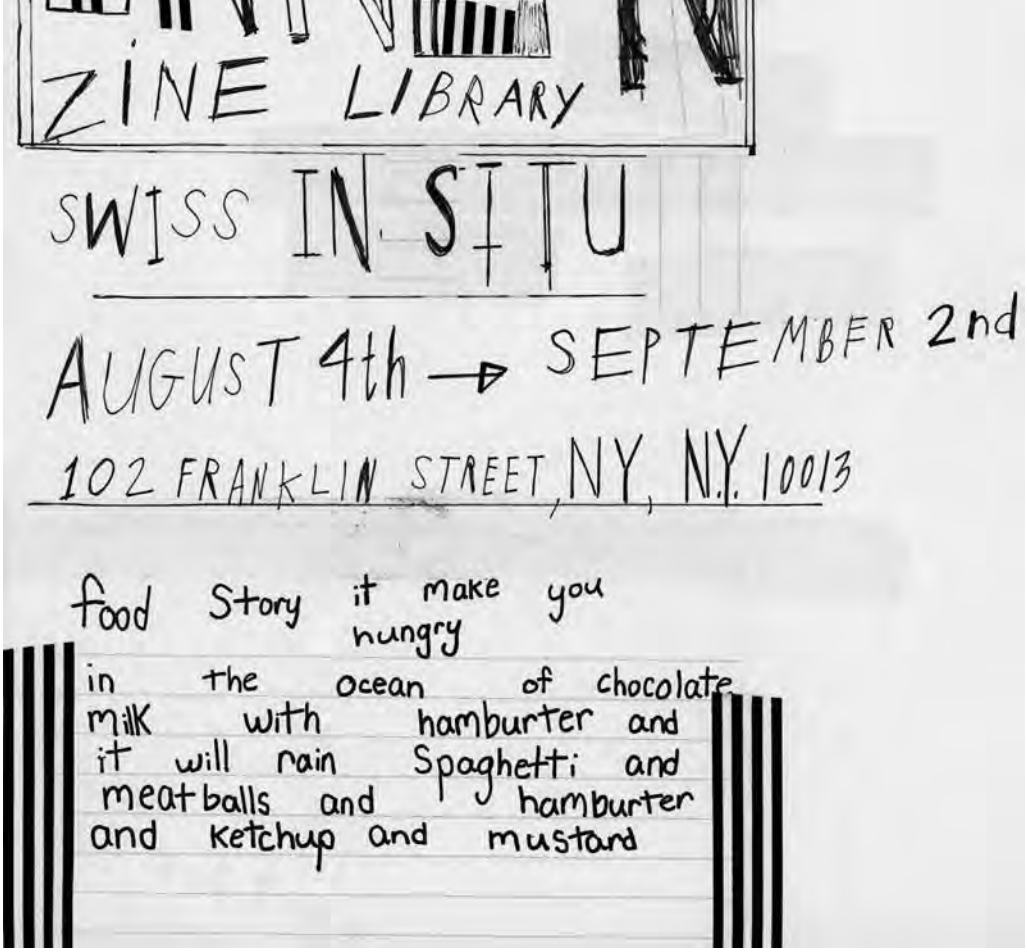


Performance view of Roman Signer, *Pendel (Pendulum)*, 2016

Swiss In situ | *Nieves and Innen Zine Library*
Contributors to the library include Tauba Auerbach (Diagonal Press), US; Nicole Bachmann (Me and My Friends), CH / UK; Josse Bailly (Tobby Landei), CH; Beni Bischof (*Laser Magazin* & others), CH; Massimiliano Bomba (Rawraw), IT; Robin Cameron, US; Susan Cianciolo, US; Jonas Delaborde (Nazi Knife), FR; Philippe Desarzens (Side Issues), CH; Rachel Domm, US; Edie Fake, US; Frédéric Fleury (Les Editions du 57), FR; Ingo Giezendanner (Grrrr), CH; Stéphanie Gygax, CH; Hendrik Hegray (Nazi Knife), FR; Mehdi Hercberg (Shoboshobo), FR; Adrien Horni (*Turbo Magazine*), CH; Masanao Hirayama, JP; Ken Kagami, JP; Misaki Kawai, US; Aidan Koch, US; Chihoi Lee (nos:books), HK; Eunice Luk (Slow Editions), CA; Noah Lyon (Retard Riot), US; Ari Marcopoulos, US; Stefan Marx, DE; Hayan Kam Nakache (Tobby Landei), CH; Son Ni (nos:books), TW; Asher Penn, US; Emmanuelle Pidoux (Les Editions du 57), FR; Jason Polan, US; Remio (Sleepner Zine), NO; Leon Sadler (Famicon Express), UK; Panayiotis Terzis, US; Anne Käthi Wehrli, CH; Jocko Weyland (Elk), US; Andrew Jeffrey Wright, US; Lukas Zimmermann (Marsplastik), CH
August 4–September 2, 2016



Announcement for *Swiss In situ* | *Nieves and Innen Zine Library*, designed by Susan Ciancolo, 2016

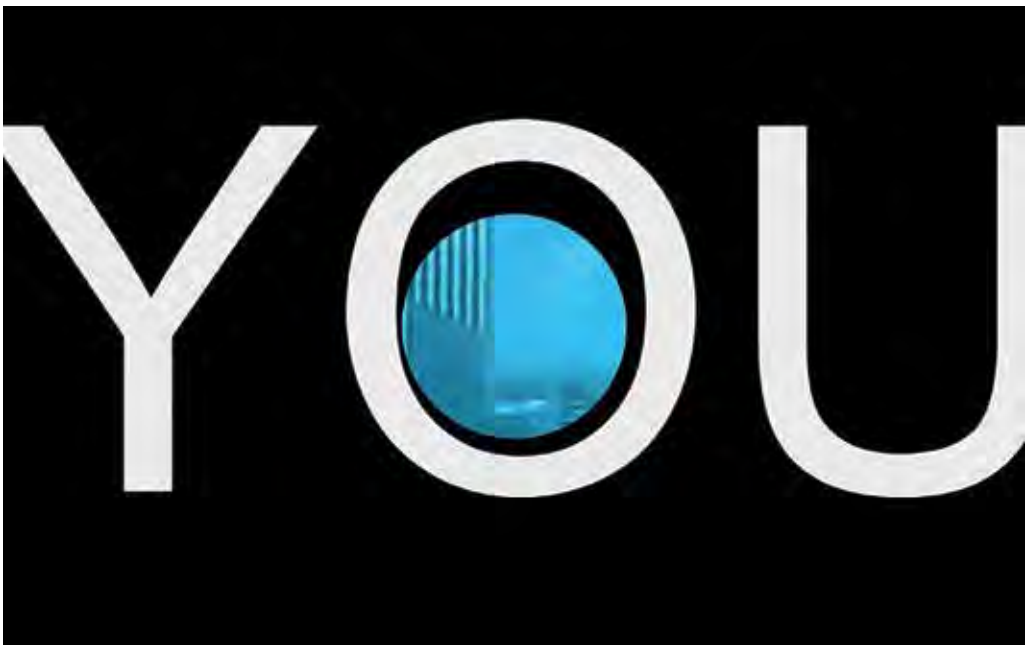


Installation view of *Swiss In situ* | *Nieves and Innen Zine Library*, 2016



Swiss In situ | Against the Romance of Community

Connie Beeson / Halprin Workshops, Rossella Biscotti, Jibade-Khalil Huffman, Jesse Jones, Liz Magic Laser, Raivo Puusemp, Ramaya Tegegne
September 22–October 23, 2016



Still from Jibade-Khalil Huffman, *If This Means You*, 2016

Raivo Puusemp, detail of *Rosendale*, 1975–76

6-B March 19, 1975

Puusemp, Phelan Sweep Elections



Mark Phelan, Trustee-elect, advocates "improved communication in the village, leading to a stronger sense of community".

ROSENDALE (HVN): Democrat Raivo Puusemp, whose campaign "accentuated the positive" by stirring up enthusiasm for the rejuvenation of the Village of Rosendale, has won the Mayoralty with a huge majority. He polled 304 votes to Republican Harriet Mulligan's 144. George Montgomery, the independent candidate whose petition failed, received about 50 write-in votes, 42 of which were counted as accurately filed. A few ballots were found to be blank.

Mark Phelan, Democratic candidate for Trustee also won handily, with a total vote of 258 to Republic Lloyd Gersback's 182. Billy Gouldy, whose petition was also found unacceptable, received about 50 write-in votes, 42 of which were accurately made out and therefore acceptable.

The Tuesday election was an outstanding example of community concern, as 504 of the 600 eligible voters turned out to participate in choosing a Mayor and a Trustee.

Mayor-elect Puusemp told the NEW PALTZ NEWS Tuesday night that "the vote was very encouraging. It indicated that more and more people are showing a real interest in participating in the political process, which is just what is needed if the process is to remain viable. The support I received indicates to me that people are genuinely interested in the programs and goals I outlined in my campaign. That support will make it possible to achieve the goals I have set."

Mayor Sheehan, who did not seek re-election, said that he feels that "Raivo Puusemp will definitely do the job if he has the support of the people, which I think I have had".

Trustee Barbara DeStefano, who won re-election in a landslide vote last year, was very please with the election results. She said that "Both of these young men are responsible, enthusiastic and highly intelligent individuals. Most important, I think they will provide the kind of responsive leadership we so desperately need. I also feel that the kind of work I have been trying to do on the Village Board will now meet with genuine support. The people have spoken loud and clear. They will not longer tolerate unresponsive government officials. I am looking forward to working with people who are themselves looking forward to working with people."



Raivo Puusemp, Mayor-elect of the Village of Rosendale, looks forward to realizing his goal of "rejuvenation of the village".

Raivo Puusemp, detail
of *Rosendale*, 1975–76

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MATTHEW F. MC HUGH
27TH DISTRICT, NEW YORK

COMMITTEES:
AGRICULTURE
VETERANS' AFFAIRS

WASHINGTON OFFICE:
1204 LONGWORTH HOUSE OFFICE BUILDING
WASHINGTON, D.C. 20515
(202) 225-6335

Congress of the United States
House of Representatives
Washington, D.C. 20515

BINGHAMTON OFFICE:
310 FEDERAL BUILDING
BINGHAMTON, NEW YORK 13902
(607) 723-4425

ITHACA OFFICE:
THE DEWITT BUILDING
215 NORTH CAYUGA STREET
ITHACA, NEW YORK 14850
(607) 273-1388

MONTICELLO OFFICE:
190 BROADWAY
MONTICELLO, NEW YORK 12703
(914) 794-3040

October 2, 1976

Hon. Raivo Puusemp
Rosendale, New York 12472

0

Dear Raivo:

I was very sorry to learn of your resignation as Mayor of the Village of Rosendale. You have served your community with rare dedication, patience, and perseverance amid difficult and complex circumstances. Rosendale has been around a long time, but I think when the historians look back at our era they will find that you have single-handedly done more for your historic community in a shorter time than any other elected official ever to serve the Village.

I am doubly sorry to learn that you will be leaving the area, but hopeful that the townspeople whom you served have had a chance to get used to the kind of quality in government that you demonstrated. In that respect, your honored place in their memory should be assured. I wish the very best for you and Kathy as you move Westward. I hope you'll stay involved in working for good government and participating in it.

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Please let me know if there is ever anything I can do to be of assistance. It would be a pleasure to hear from you anytime.

With warmest best wishes,

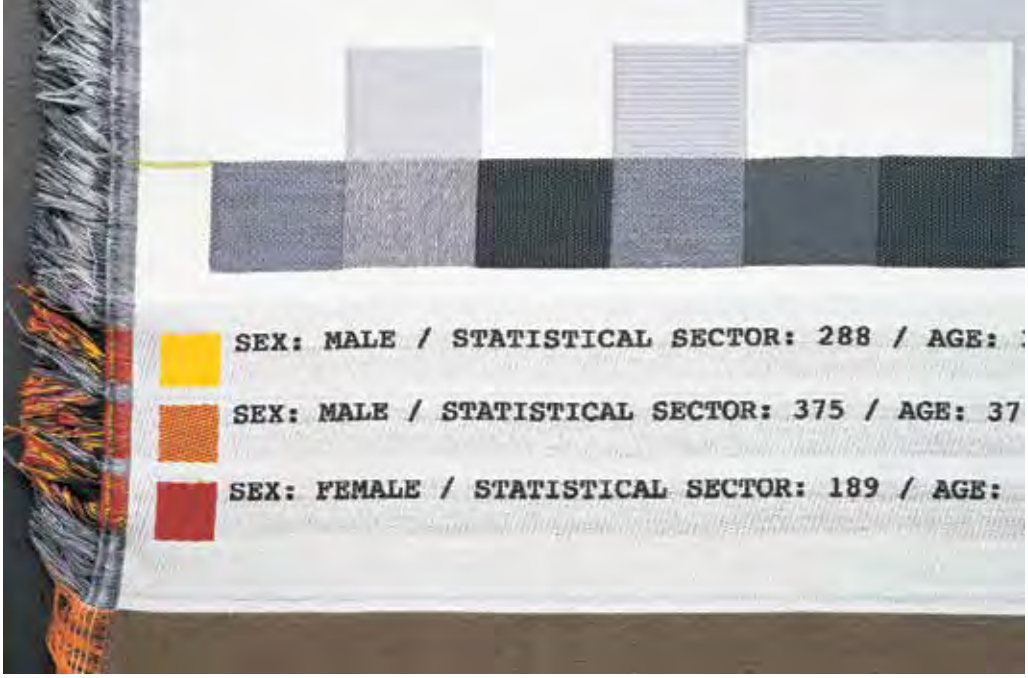
Sincerely,

Matthew F. McHugh

MFM:gks

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Rossella Biscotti, *Children*, from the series 10×10, Jacquard textiles (wool), steel, 3100×176 cm, 2015. Courtesy Mor Charpentier, Paris and Wilfried Lentz, Rotterdam



Swiss In situ | Marta Riniker-Radich: Every home a fortress every hearth a blossom

November 2–December 18, 2016

Marta Riniker-Radich, *The ballot box*, 2016



Marta Riniker-Radich, *The private sphere*, 2016



Swiss In situ | *Studio for Propositional Cinema: & faintly heard (as it sinks, slowly): with The Tenderness of Maggots*

January 7–February 5, 2017



A Band of Rats

As They contort Their bones and skins in order to enter through a small aperture in the wall (Their furs brushing against sharp edges, smoothing them as they scratch). (The hermetic concept of "family" is defined as "examples of a family residing in the same household who are related by blood, marriage, domestic relationship, or adoption.")

1 *& Just As
Bodies (may) Breach
2 **Modulating** Forms Like Gelatin
3 In Efficacy of **Structural formations** which seek to
4 (a) Prevent **Movement** (physical/ideological)
(b) Sterilize (c) Exterminate
5 **Formed** (through) **Proximity**
6 **Tails intertwined**
7 Feeding off **Plentitude**
8 **Occupying place** against prescribed desires
9 **Clobbered undufoot** or **Evading Detection**
10 Revealed as a traveler oblivious to **border lines:** & AS SUCH:
11 I am (We are) constructed
(a) outside of sanctioned patterns of movement: & AS SUCH:
(b) outside of sanctioned modes of behavior: & AS SUCH:
(c) within a tendency towards illegal movement: & AS SUCH:
(d) within a tendency towards errant behavior: & AS SUCH:
12 I have (We have) studied the permissed forms (& subsumed them into our own) & AS SUCH:
13 I am (We are) building **mimetic structures atop received structures** indecipherable from the original: (a constituting of received structures in reverse) & AS SUCH:
14 I have (We have) **produced codes from their language:** (speaking in/through forms which seem innocuous but which contain imperceivable errancies) & AS SUCH:
15 **& HAVING**—carefully observed the terrifying present (terrifying because it is irreversible), I/we have attempted to assume forms which utilize available invisibilities/reflectivities/deflectivities (material, linguistic, optical, etc.) to evade detection;
& HAVING—carefully observed the terrifying past (terrifying because it is being replicated), I/we have,

found myself/ourselves in a likewise terrifying state, in which (invisible) laws determining movements are enforced through (arbitrary yet mutualized) language.

& THAT SAID:



(WITH THEIR TAILS INTERTWINED) THIS TOO COULD BE (FAINTLY) HEARD:

"Oh!! dear Wall in which we live!" *(the rat is the concisest tenant.)*
"Oh!! dear Holes through which we squeeze!" *(& is available as earth.)*
"Oh!! dear Crumbs which we pilfer!" *(& has the motliest needs)*
"Oh!! dear Traps which you set!" *(though its bones may be shattered.)*
"Oh!! dear Poison with which you kenrich!" *(& its stomach exploded.)*
"Oh!! this Home is so warm!", *(this could be heard, &:)*
"Oh!! this Poison tastes so sweet!" *(I had been designed so...)* "OH! OH!"

"But Still I/We/They Know

These Walls—This hollow home is tenuous in nature: When it expires, when it is failed, when it is filled, or when we are exiled; a new home we will find.

These Cracks—This inviting hole is tenuous in nature: When filled, or when it is covered, or when it expands, or when discovered; a new hole we will find.

These Crumbs—These nourished scraps are tenuous in nature: When rotted, when they are swept, when they no longer fall; new crumbs we will find.

These Traps—These instruments of torture are intended for us: When set, or when snapped, or when they take new forms (ones which we cannot learn or anticipate), when they become the reality in which we live, when the pain they inflict becomes indecipherable from all other stimuli, and:

This Poison Masquerading as Candy—This poison is intended for us: When discerned, when placed into ever new terms and in ever new spaces (when we can no longer tell what is as and what is not, when it has become the constant from which we consume, its effects the constant state in which we live; when we cannot imagine a state outside of such confinement, when we cannot remember a state outside of such pain; when such a state is so pervasive that they think we too have been finally subsumed into the world in which we are or are being gently and/or viciously killed):

Still some of us will copulate, and replicate, and find ever new cracks in ever new walls, as our bones heal, as our digestive tracts become immune (again)."

& As A Gust of Wind, the force of which is not new but comes with a temporal scarcity that allows us to forget its potential, which shatters the barriers which we have constructed and which we have believed were impermeable by definition (we believed this, despite all, to be true); as this following has shown these structures to be breachable in nature, and as it becomes (again) clear that these structures will be and are being breached; as the Windows are shattered, and the doors are pried, and the roofs are collapsed; it is the words of these Rats, who have lived in this state for centuries, within a constancy of enmity and for whom aversion is a natural state, which we (can) hear (if we tip our heads just enough to make audible, if we suspend our language just enough to decode), as they ask (once again):
"WHAT CAN WE BUILD IN AN AGE OF WALLS? WHAT CAN WE DISSEMBLE IN AN AGE OF EROSION?" and as they answer (once again):

"When a wall is built a path is set" (for:)
"(A wall is a road in horizontal form)" (the) reverse being

also so.)

& AS OUR EARS ARE SO TUNED: s/he/They can/could/must also try to hear the Rats, whose actions are not downstream molecules in nature, but forms as vigilant of what (un)could come. Their vibratory and patterns of conflict (emanating frequencies which can be read as vocal cue forces, which are affixed to the nature &/or historical formations of the ecosystem which we form and enact), and which, as open constructed signs (ecological formulations, (un)employment become stamped upon living blood. &, just as disease & its attack (how fast, causing them to develop & (re)constructing them for (un)conscious moves,



A Copper-Gleaner

As He rips wires from the tracks in which they are set (coiling around fingers, with a tension on the brink of flaying). (The hermetic concept of "private property" is defined as "mutualized recognition of dominion over or control of tangible and/or intangible things to the exclusion of all others, including the legal and economic relations therebetween.")

1 *& Just As
Floorboards (may) Rot
2 **Water** Destabilizing Material Givens
3 Reformulating **Structural formations** which seek to
4 (a) Regulate **Values** (physical/ideological)
(b) Protect (c) Enclose
5 **Formed** (within) **Destabilization**
6 **Stockpiles fall**
7 Taken with **Confidence**
8 **Accumulating** against prescribed legalities
9 **Capital Gains** over **Biological Necessities**
10 Revealed as an operator oblivious to **property lines:** & AS SUCH:
11 I am (We are) constructed
(a) above sanctioned patterns of movement: & AS SUCH:
(b) above sanctioned modes of behavior: & AS SUCH:
(c) within an immunity allowing illegal movement: & AS SUCH:
(d) within an immunity allowing errant behavior: & AS SUCH:
12 I have (We have) dictated the permissed forms (& subsumed them under our own) & AS SUCH:
13 I am (We are) building **empty structures around substantive structures** indecipherable from the original: (a duplicated exterior is a mannequin not a clone) & AS SUCH:
14 I have (We have) **overtaken the construction of language:** (a truth is only true for as long as it is believed, so to control belief is to own the truth) & AS SUCH:
15 **& HAVING**—carefully obscured the terrifyingness of the present (terrifying because it is irreversible), I/we have detected and edited the laws of communication in order that they cannot evade our detection;
& HAVING—carefully obscured the terrifying past (terrifying because it is being replicated), I/we have,

found myself/ourselves in a likewise terrifying state, in which (invisible) sounds determining perceptions are enforced through (arbitrary yet mutualized) codes.

& THAT SAID:



(WITH WIRES GRABBED FROM WALLS) THIS TOO COULD BE (FAINTLY) HEARD:

"damn sheetrock i told you how i hate you (clank) today / sole comfort ah my pick-axe (clank) claws at your skin and you / crumble on oh floorboard you you worthless plank oh (clank) / how i hate you but oh how i love it to saw you these bricks / oh you bricks you cause me (clank) one pain but i chisel out your grout / with joy fuck ouch ow damn fuck you you bleed slice you oh (clank) ow / oh happy day a rathole with fresh prey oh now i crash you / smash you (splatter) (crunch) (clank) (slurp) was your home is mine now / law of equilibrium"

"But (clank) oh damn

Oh Sheetrock—oh your graininess when i rip you in my nose fuck (coughs) oh hell this dust my lungs ah (clank) oh (spit) my eyes they sting i cry and and /

Oh Floorboards—what a horror as i suck up all your moisture (gulp) your moldy cracks instanting fuzzy water in my throat /

Oh Bricks—what have i done to you to reap such painful fortune as you (clank) (oof) crush my legs and feet i pull you down you crash and /

Tiles Oh—filing and linoleum ink tools im made to use to rip you up and slide into your skin so sharp and hard to grasp / your skin so fine my skin so soft and ah so ripe for ripping in to pieces and like paper flayed and fluttering to the ground /

(The Rat as a Dish)—a rat is like a candy its so sweet and ah so tasty but in sips it is to crack your teeth but suiking takes too long / but stalk a rat you'll learn so much bout how they live and so evade detection from our kind who wants them all so dead and deprived / i've learned to use them as a lure to seek me whore to go to oh (clank) help me find the hidden cracks from which i steal my loot / but while so sweet they rot my gut the poison that i fed them in row in me oh but (slurp) who cares i want them anyhow / and every time i do this i become yet more inhuman and oh whata mora /

still some of them will copulate and replicate and find new cracks / in newer walls and oh it is a self-renewing source / "

The logic of currencies, like the logic of currencies, are predicated on the laws of fictions, so that, in order that they may be quantified they must be considered in relation to a mutualized social systems. (As we tremble.) It is for this reason that their accumulation causes relative power to compound as it accumulates, to the exclusion of inverse forces. *(As we reflect.)* Every fiction is a metaphor for the ideology with and upon which it is constructed. On the spines of those fictions we construct ourselves, our homes, our borders, our mortalities. *(As we bustle.)* Fictions like a person. Fictitious like a novel. Fictitious like a country. Fictitious like a god. *(As we breathe.)* A fiction is successful at the point at which we are misled willing to live &/or die for it. *(As we don't.)* As the point before subsumed itself into reality and becomes (ours), a reality suspended and suspending (as quicksand). *(As we decomposse.)*
LAWS OF IDEOLOGIES FUNCTIONING LIKE LAWS OF IMAGES: PERCEPTIBLE ONLY WHEN EXAMINED. USEFUL ONLY AS COUNTERPOINTS.

"Pennies for copper" (&:)
"(copper for pennies)" fatlie cycles left

unchallenged.)

& AS OUR EARS ARE SO TUNED: s/he/They can/could/must also try to hear the pennies, whose occupants are not downstream molecules in nature, but forms as vigilant of what (un)coupled. Vocal, their cohesions and

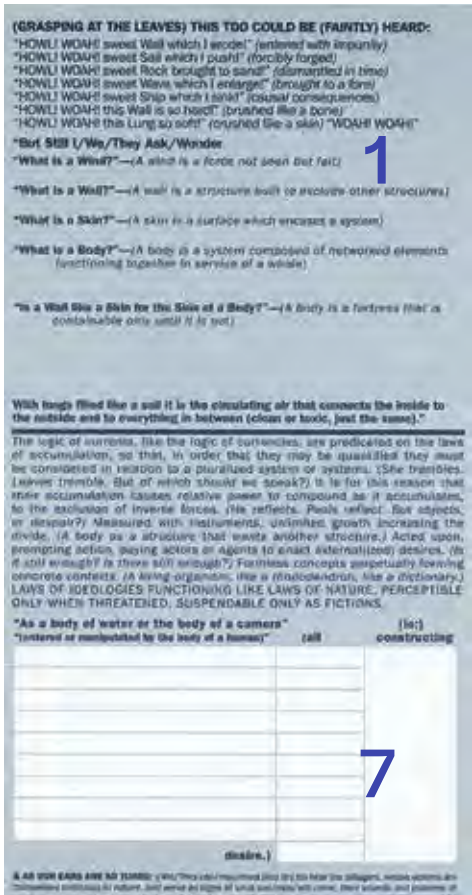


A Gust of Wind

As it pushes and/or pounds against a structure composed of walls (in search of the weakest point; a crack, or a window, or a crack in a window). (The hermetic concept of "household" is defined as "domestic quarters wherein one or more persons live and eat separately from occupant(s) of other living quarters, if any, in the same building.")

1 *& Just As
Words (may) Circulate
2 **Shifting** Definitions Like Bodies
3 In Efficacy of **Structural formations** which seek to
4 (a) Prohibit **Dispersal** (physical/ideological)
(b) Immobilize (c) Designate
5 **Formed** (across) **Distances**
6 **Gaining momentum**
7 Accumulating **Debris**
8 **Shifting directions** with detached pragmatism
9 **Weightless** or with **Immense Force**
10 Unimpeachable as a stowaway posing as **passenger:** & AS SUCH:
11 I am (We are) moving
(a) outside of sanctioned patterns of language: & AS SUCH:
(b) outside of sanctioned modes of dispersal: & AS SUCH:
(c) within a tendency towards illegal language: & AS SUCH:
(d) within a tendency towards errant dispersal: & AS SUCH:
12 I have (We have) encircled the given material lests (& filled their hollows) & AS SUCH:
13 I am (We are) filling **the lungs & the pockets of negative space** which fill & surround (& which form the material world in reverse) & AS SUCH:
14 I am (We are) **constructing a vacuum:** (with the mimetic qualities of an echo or a bird call which contains imperceivable errors) & AS SUCH:
15 **& HAVING**—having the power to lure or pass the object world (forming it through force), I/we have attempted to reconfigure its verticalities/horizontalities/angles (structural/gravitational/metaphorical, etc.) to re-relate;
& HAVING—the power to erode the object world (smoothing contours to nothing in time), I/we have,

found myself/ourselves in a likewise terrifying state, in which (impalers) structures (de)stating movements are reified by (perpetually self-replicating) strictures.



(GRASPING AT THE LEAVES) THIS TOO COULD BE (FAINTLY) HEARD:

"HOWL! WOAH! sweet Wall which I erode!" *(entered with impunity)*
"HOWL! WOAH! sweet Sail which I push!" *(forcibly forged)*
"HOWL! WOAH! sweet Rock brought to sand!" *(dismantled in time)*
"HOWL! WOAH! sweet Wave which I enlarge!" *(brought to a form)*
"HOWL! WOAH! sweet Ship which I sink!" *(causal consequences)*
"HOWL! WOAH! this Wall is so hard!" *(brushed like a bone)*
"HOWL! WOAH! this Lung so soft!" *(crushed like a skin)* "WOAH! WOAH!"

"But Still I/We/They Ask/Wonder

"What is a Wind?"—*(A wind is a force not seen but felt.)*

"What is a Wall?"—*(A wall is a structure built to enclose other structures.)*

"What is a Skin?"—*(A skin is a surface which encases a system.)*

"What is a Body?"—*(A body is a system composed of networked elements functioning together in service of a whole.)*

"Is a Wall like a Skin for the Size of a Body?"—*(A body is a fortress that is containable only until it is not.)*

With lungs filled like a sail it is the circulating air that connects the inside to the outside and to everything in between (clean or toxic, just the same)."

The logic of currencies, like the logic of currencies, are predicated on the laws of accumulation, so that, in order that they may be quantified they must be considered in relation to a pluralized system of systems. (She trembles. *Leaves tremble. But of which should we speak?*) It is for this reason that their accumulation causes relative power to compound as it accumulates, to the exclusion of inverse forces. *(We reflect. Pools reflect. But objects, or despair?)* Measured with instruments, unlimited growth increasing the divide. *(A body as a structure that wants another structure.)* Acted upon, prompting action, paying actors or agents to enact externalized desires. *(Is it still enough? Is there still enough?)* Formless concepts perpetually forming concrete contexts. *(A living organism, like a rhododendron, like a dictionary.)*
LAWS OF IDEOLOGIES FUNCTIONING LIKE LAWS OF NATURE: PERCEPTIBLE ONLY WHEN THREATENED. SUSPENDABLE ONLY AS FICTIONS.

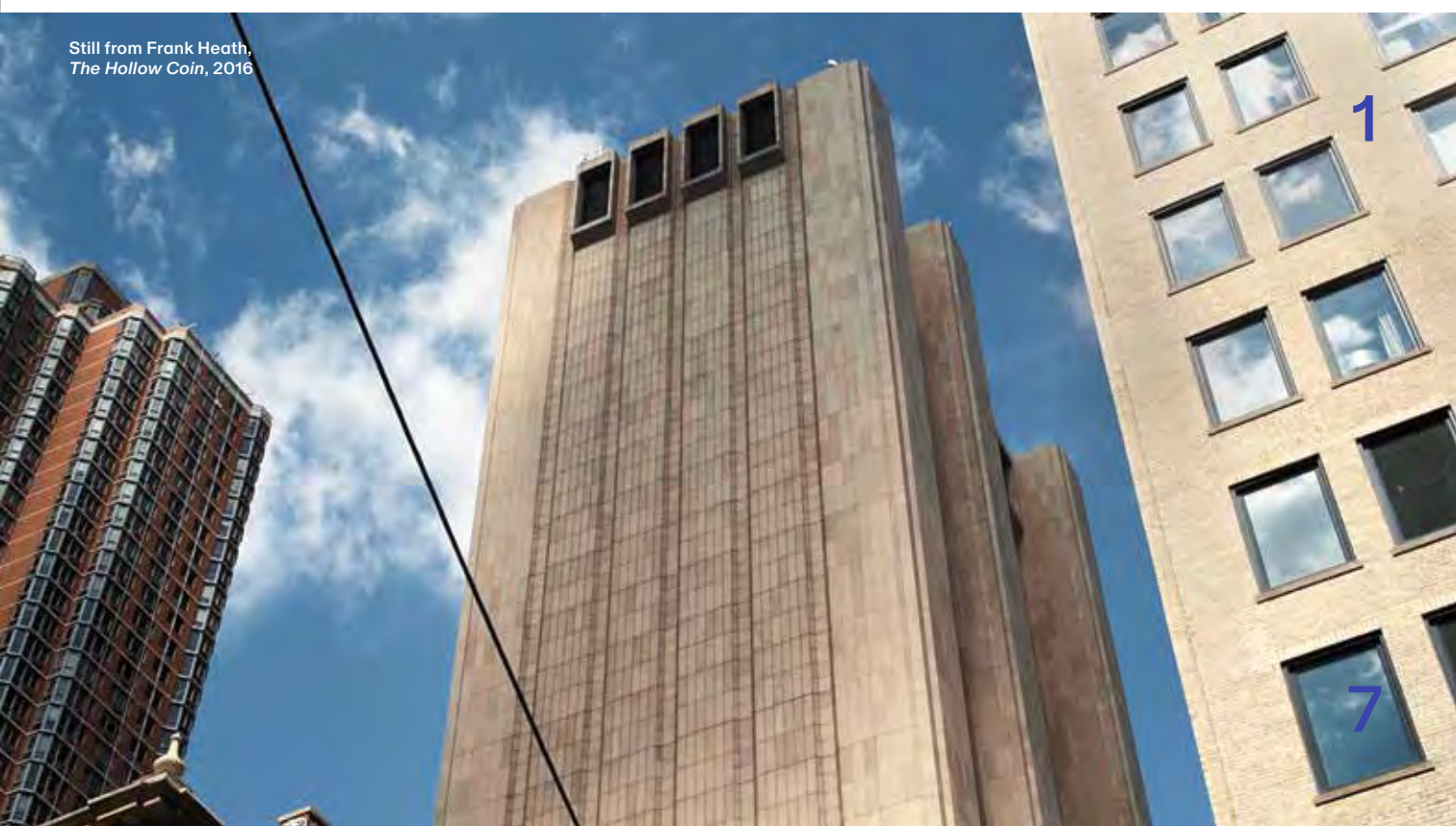
"As a body of water or the body of a camera" (is:)
"(entered or manipulated by the body of a human)" (all) constructing

desire.)

& AS OUR EARS ARE SO TUNED: s/he/They can/could/must also try to hear the villagers, whose actions are (un)downstream molecules in nature, but verse as signs of what was (un)made with (new) sounds and patterns of



Installation view of *Swiss In situ* | *Frank Heath: Blue Room*, 2017



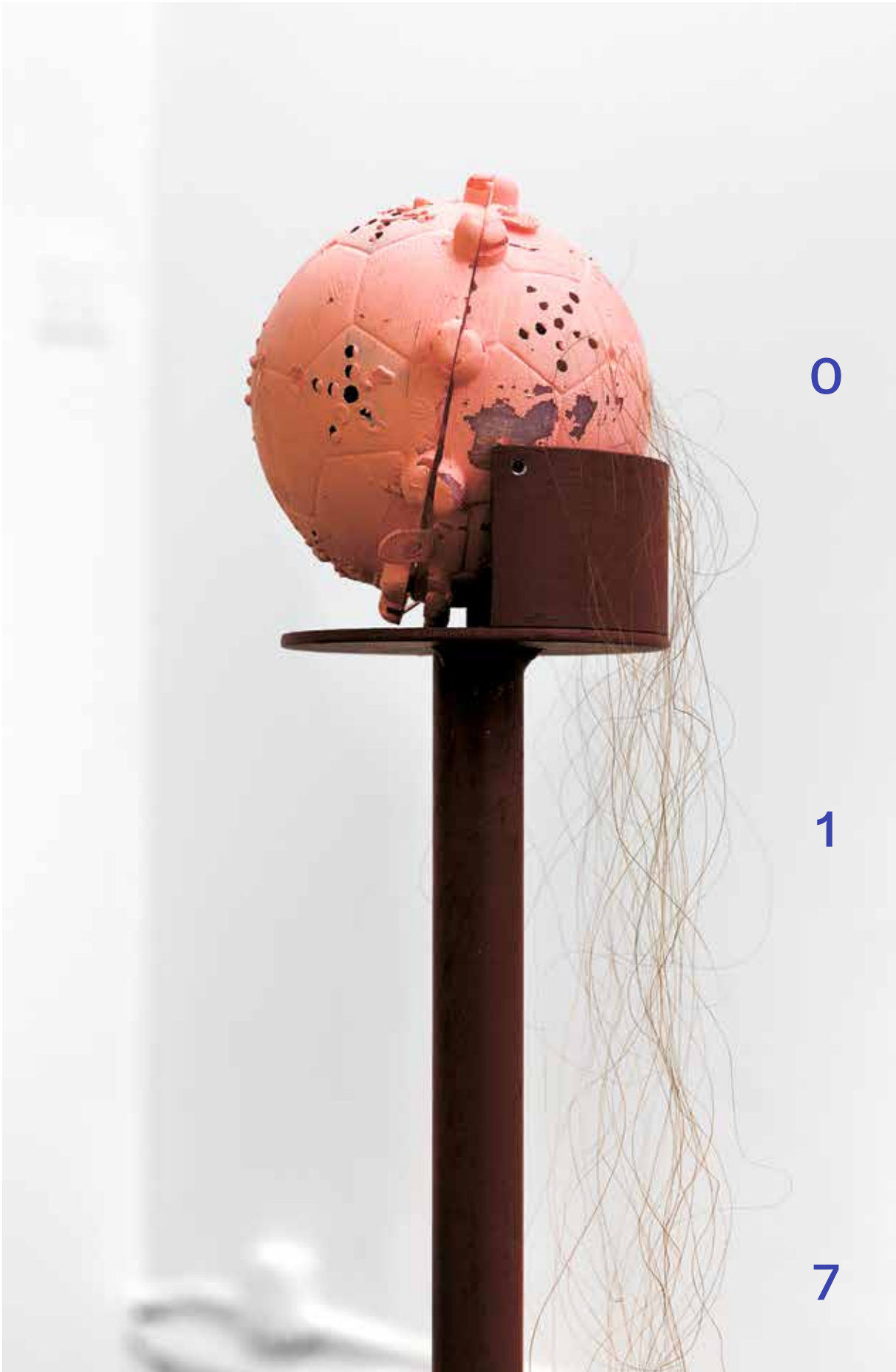
Still from Frank Heath, *The Hollow Coin*, 2016



Christina Forrer,
Gebunden, 2017

Swiss In situ | *Timothée Calame: Curriculum*

With works by Hugo Baud, Alan Schmalz
May 3–June 11, 2017



Timothée Calame,
Dr. S. Gottlieb, 2017



Timothée Calame, *The Paperclip Center*, 2017



Timothée Calame and Coralie Rouet, *Episode 1*, 2017

Ugo Rondinone: I ♥ John Giorno

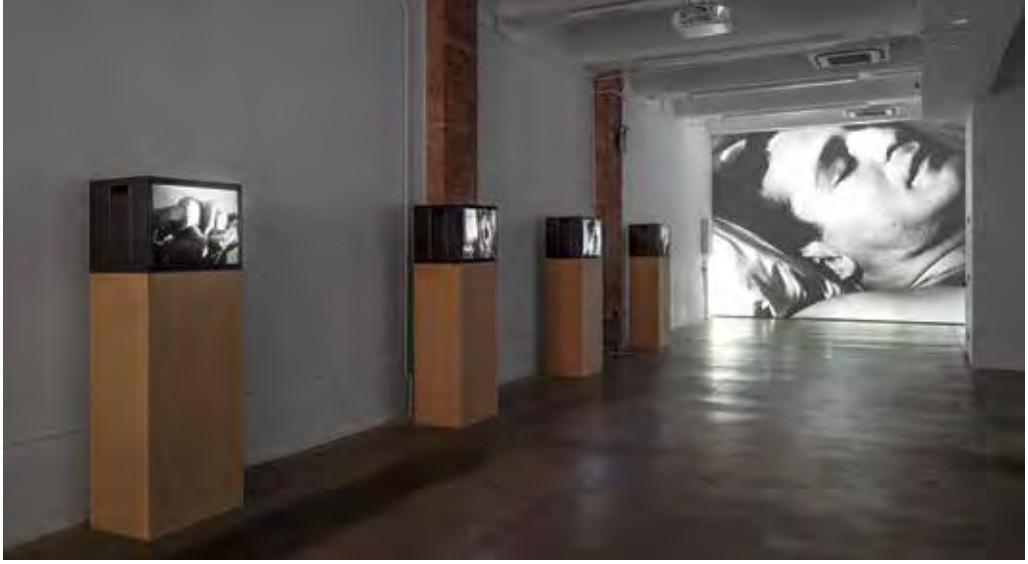
John Giorno and Andy Warhol: SLEEP AND OTHER WORKS

Organized on the occasion of the *Ugo Rondinone: I ♥ John Giorno* festival in partnership with Artists Space, High Line Art, Howl! Happening, Hunter College Art Galleries, The Kitchen, New Museum of Contemporary Art, Red Bull Arts New York, Rubin Museum of Art, Sky Art, White Columns, and 80WSE Gallery

June 22–August 20, 2017

Ugo Rondinone: I ♥ John Giorno was a sprawling exhibition that presented the extraordinary life and work of the poet, artist, activist, and muse, John Giorno, organized by his husband, Ugo Rondinone. Encompassing thirteen venues around Manhattan and featuring paintings, films, sound installations, drawings, archival presentations, and a video environment, this retrospective included work by Giorno himself as well as work that he has inspired. *SLEEP AND OTHER WORKS* at Swiss Institute presented John Giorno's relationship with Andy Warhol as both lover and muse.

Installation view of *Ugo Rondinone: I ♥ John Giorno | John Giorno and Andy Warhol: SLEEP AND OTHER WORKS*, 2017



2

SI OFFSITE | FADE IN 2: EXT. MODERNIST HOME – NIGHT

Danai Anesiadou, Darja Bajagić, Dora Budor, Ulises Carrión, Heman Chong, Brice Dellsperger, Aleksandra Domanović, Mathis Gasser, Daiga Grantina, Siniša Ilić, Alex Israel, Bertrand Lavier, William Leavitt, Christian Marclay, Rodrigo Matheus, Benjamin Ramírez Pérez, Carissa Rodriguez, Bojan Šarčević, Amie Siegel, Tobias Spichtig, Raša Todosijević
Curated in collaboration with Julie Boukobza
Organized with Balkan Projects
Presented at Museum of Contemporary Art – Belgrade, Gallery-Legacy of Milica Zorić & Rodoljub Čolaković
July 14–August 21, 2017

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Installation view of Tobias Spichtig, *Heiner Müller*, 2017, Danai Anesiadou, *Bonsoir Monsieur, Alas that is but one element*, 2017, and Raša Todosijević, *Murder*, 1997, in *SI OFFSITE | FADE IN 2: EXT. MODERNIST HOME – NIGHT*, 2017



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SI OFFSITE | On Half a Tank of Gas

Olga Balema, Lorenzo Bernet, Sarah Burger, Valentin Carron, Christina Forrer, Simon Fujiwara, Bradley Kronz, Miriam Laura Leonardi, Paul McCarthy & Mike Kelley, Gianni Motti, Selina Grüter & Michèle Graf, Yannic Joray & Daniel Horn, Chadwick Rantanen, Elda Schiesser, Roman Signer, Shirin Yousefi
New Glarus, Wisconsin
Organized with Kunsthaus Glarus
October 13–15, 2017

7

Lorenzo Bernet,
Krating Daeng, 2017

Chadwick Rantanen,
Moultrie Panoramic (Yellow Butterfly), 2016, and *Moultrie No Glow Panoramic*, 2016

→
Installation view of Valentin Carron, *Two moccasins one dance*, 2016






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New Glarus, Wisconsin. Photo: Jesse Greenwald, 2017



Installation view of Paul McCarthy & Mike Kelley, *Heidi*, 1992

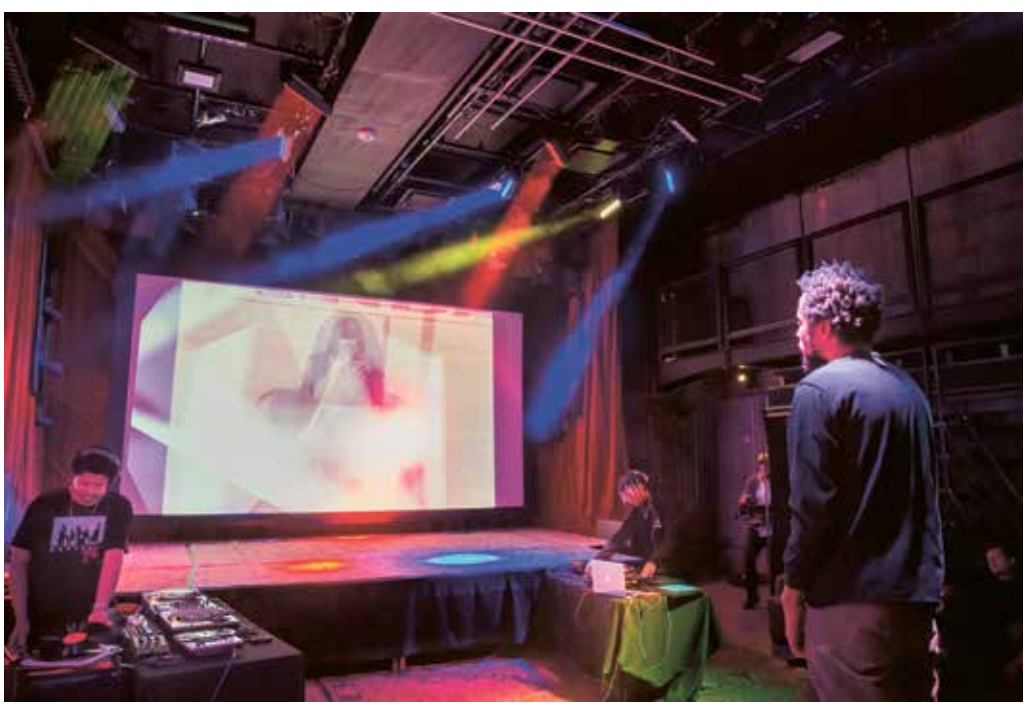
SI OFFSITE | Lunar Intervals

Aria Dean, Michèle Graf and Selina Grüter, Irena Haiduk, Madeline Hollander, Jibade-Khalil Huffman, Sahra Motalebi, Tobias Spichtig with Theresa Patzschke

October 20, 2017–May 31, 2018

Performance views of *SI OFFSITE | Lunar Intervals* by Michèle Graf and Selina Grüter, Aria Dean, Tobias Spichtig with Theresa Patzschke, Sahra Motalebi, and Jibade-Khalil Huffman







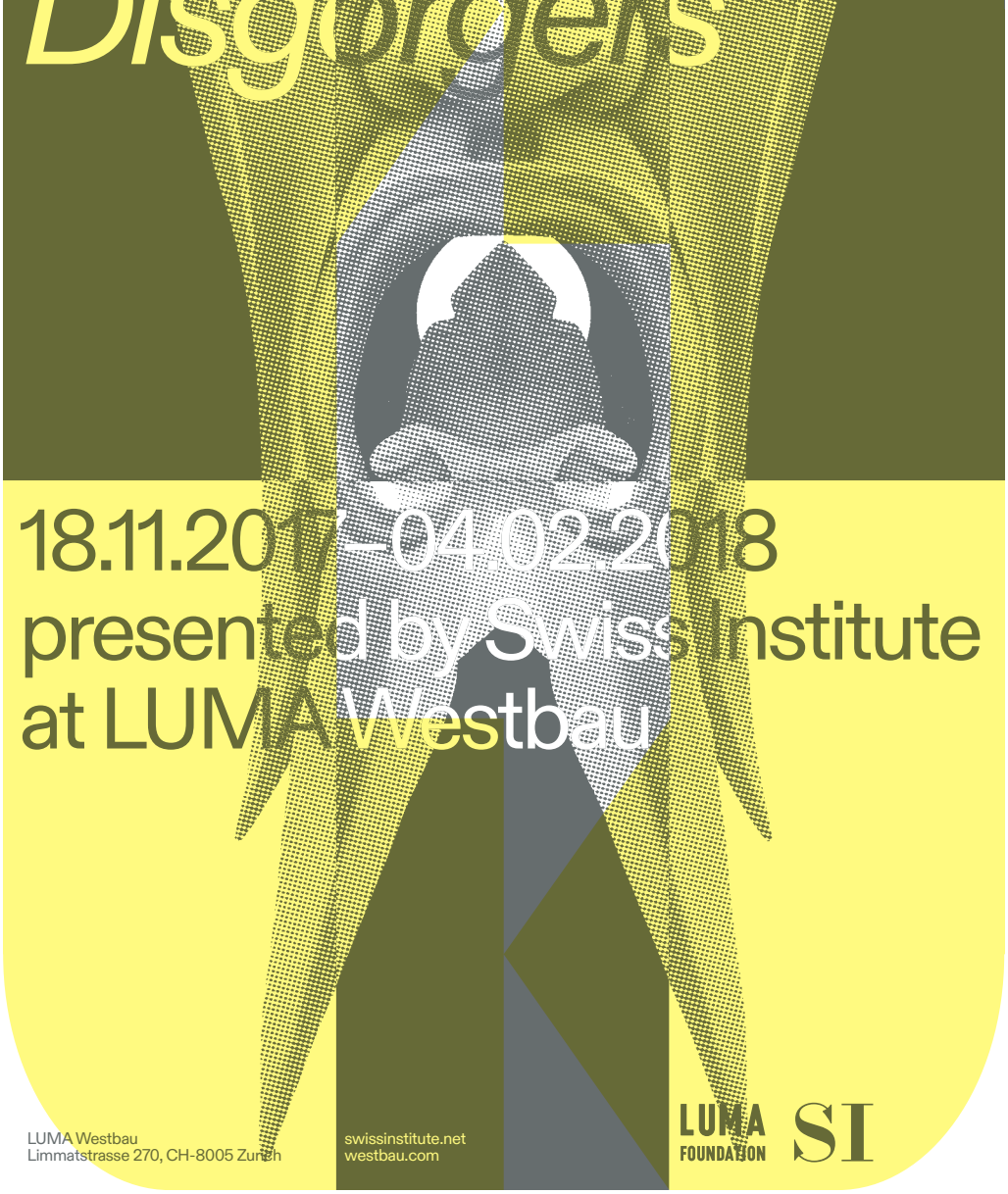
SI OFFSITE | Cooper Jacoby: Disgorgers

Presented at LUMA Westbau, Zurich

November 18, 2017–February 4, 2018



Poster for *SI OFFSITE* | *Cooper Jacoby: Disgorgers*, 2017



Cooper Jacoby, *Choke, 2017*





Cooper Jacoby,
Disgorger (Stove),
2017

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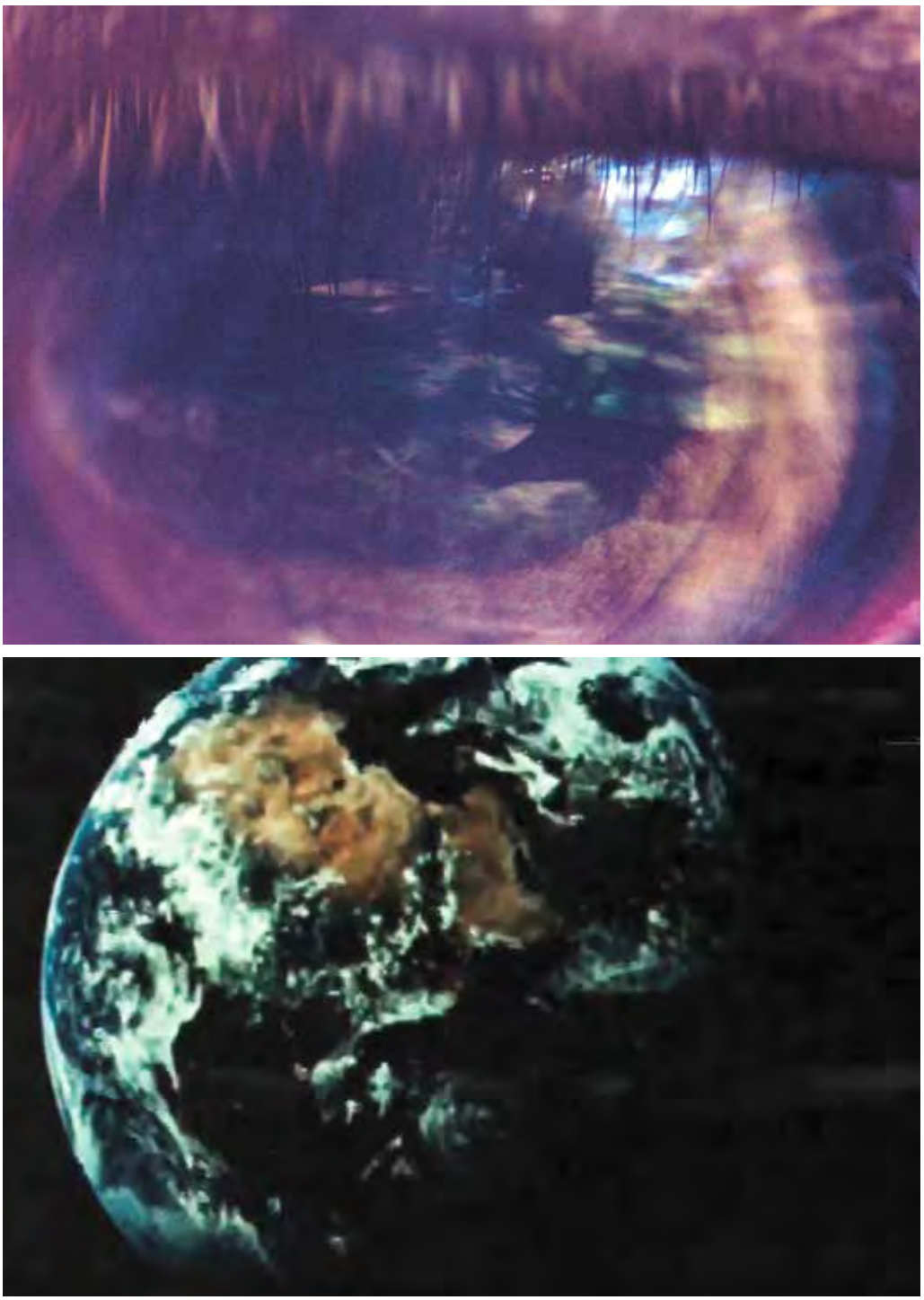
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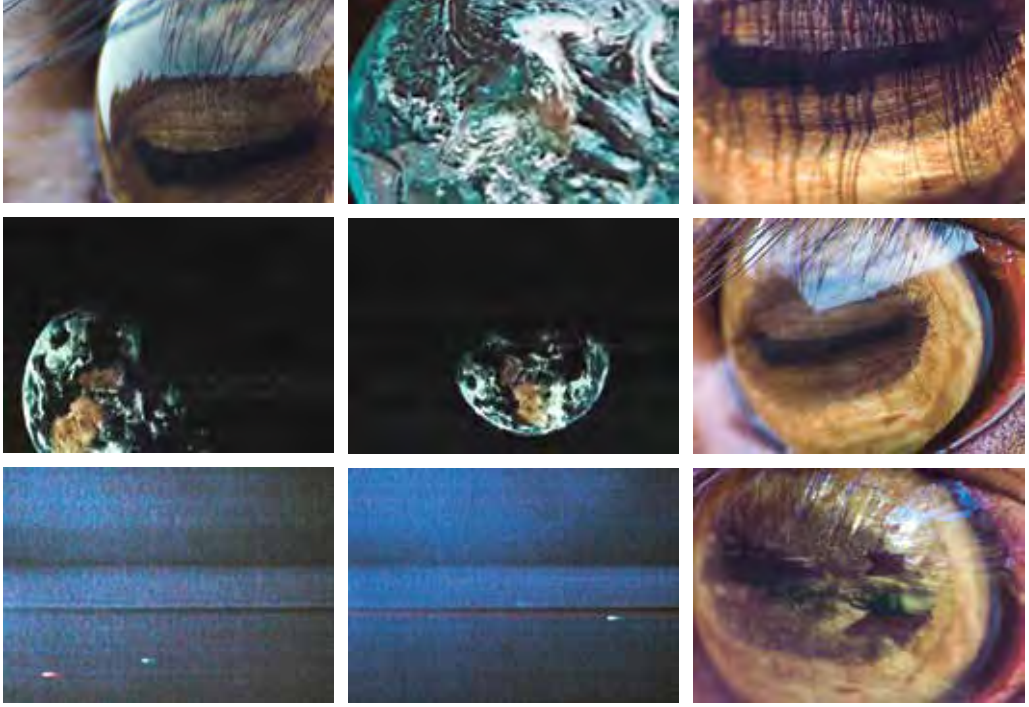
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SI OFFSITE | OBJECTS IN MIRROR MIGHT BE CLOSER THAN THEY APPEAR

Ursula Biemann, Donna Haraway and Fabrizio Terranova, Andrew Norman Wilson, Julius von Bismarck and Julian Charrière
Presented at Anthology Film Archives
February 15–March 5, 2018

Stills from Julius von Bismarck and Julian Charrière, *Objects in Mirror Might Be Closer than They Appear*, 2016





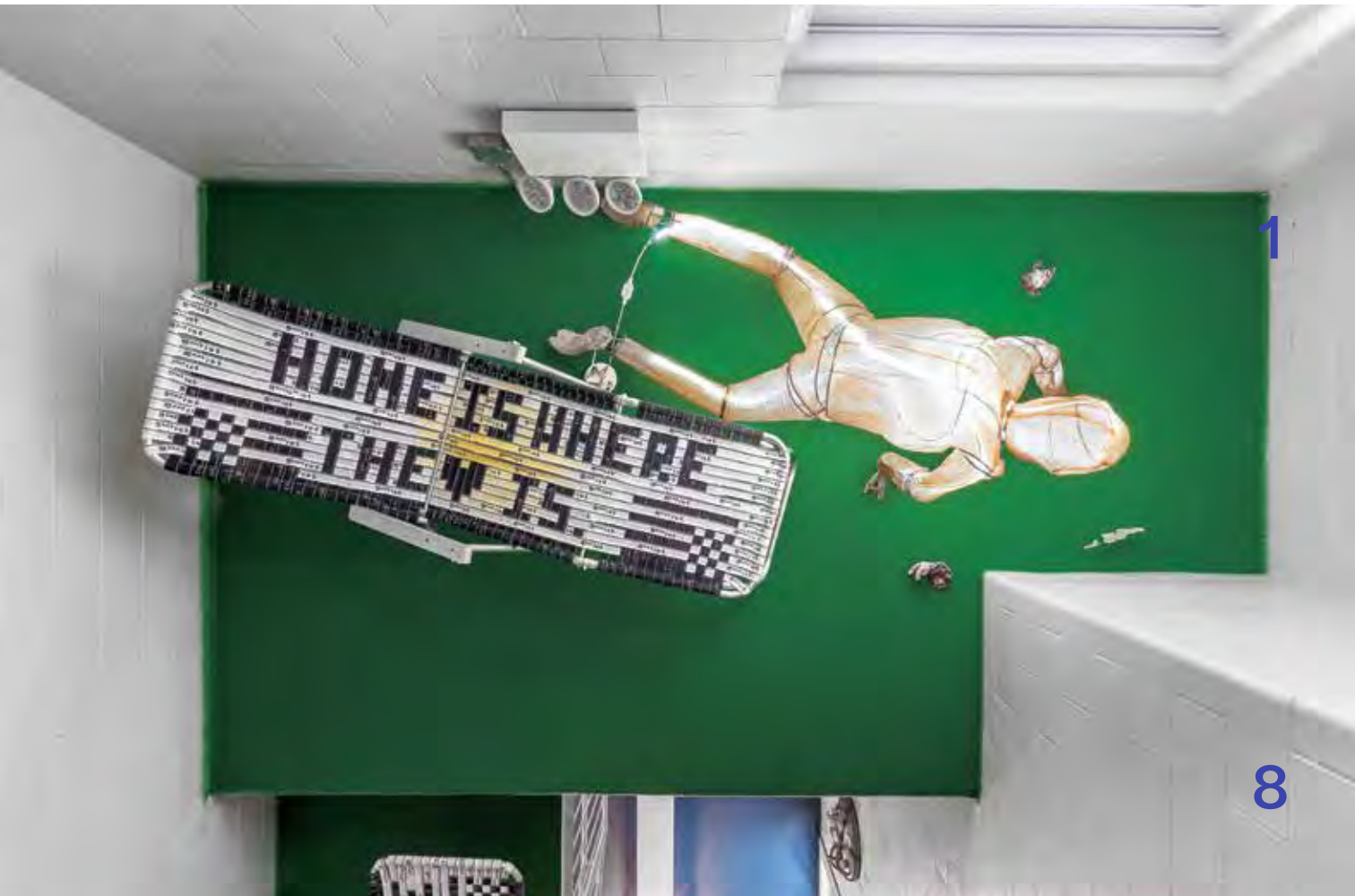
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SI ONSITE

Mathis Altmann, John Armleder, Robert Barry, Valentin Carron, Matt Copson, Latifa Echakhch, Gina Fischli, Hans Haacke, Irena Haiduk, Christian Holstad, Cooper Jacoby, Gabriel Kuri, William Leavitt, Sam Lewitt, Nancy Lupo, Shawn Maximo, Jill Mulleady, Shahryar Nashat, Raul de Nieves, Meret Oppenheim, Jessi Reaves, Pamela Rosenkranz, Ramaya Tegegne, TELFAR, Michael Wang, Shirin Yousefi
June 21–ongoing

Christian Holstad, *Learning to think kindly (through companion flowers)*, 2018



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Raúl de Nieves,
Humility (999), 2018

→
Detail of Hans
Haacke, *Swiss Institute*
Visitor's Poll, 2018

2018


中文
Español
Swiss Institute Visitors Poll
conducted by Hans Haacke
You are invited to answer 20 multiple-choice questions. Tap a choice to record your answer and display the next question. You can use the "Previous question" button to go back to the previous question. The new answer will replace the first one.
The screen on the wall displays graphs representing the answers of all participants in the poll. To respect your privacy, your answers will be tabulated and incorporated to the graphs with a delay.
Begin

SI Reading Room | *Heman Chong and Ken Liu: Legal Books (Shanghai)*
June 23–August 19, 2018

Swiss Institute Architecture and Design Series |
READYMADES BELONG TO EVERYONE
Architecten De Vylder Vinck Taillieu, Lutz Bacher, Alan Belcher, Daniella Betta, Petra Blaisse / Inside Outside, Jennifer Bolande, Arno Brandlhuber, LaKela Brown, Merlin Carpenter, Caruso St John, Christo, Alain Clairet, Claire Fontaine, Maria Eichhorn, Sylvie Fleury with Lady Pink, Wade Guyton, Trix and Robert Haussmann, Koo Jeong A, Pierre Joseph, Christian Kerez, Rem Koolhaas, Lacaton & Vassal, Adriana Lara, Klara Lidén, Ken Lum, Mathieu Malouf, Chloe Maratta, Lucy McKenzie, Sveta Mordovskaya, MOS Architects, Kaspar Müller, OFFICE Kersten Geers David Van Severen, Oliver Payne and Nick Relph, Cedric Price, Cecilia Puga, Smiljan Radic, Emanuel Rossetti, Aldo Rossi, Sauter von Moos in collaboration with Herzog & de Meuron, Sergison Bates Architects, Ser Serpas, Richard Sides & Gili Tal, Lena Tutunjian, Flannery Silva, Reena Spaulings, Jan Vorisek, Martin Wong, Lena Youkhana, Heimo Zobernig
Curated by Fredi Fischli and Niels Olsen
June 23–August 19, 2018

Installation view of *Swiss Institute Architecture and Design Series* | *READYMADES BELONG TO EVERYONE*, 2018





Detail of Richard Sides & Gili Tal, *Deep down the masters have always been anarchists*, 2018

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Julien Nguyen: Evil In The Defense of The Good

September 19 – November 11, 2018

Still from Julien Nguyen, *Spiritus Mundi*, 2018



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Franz Gertsch,
Luciano II, 1976



Franz Gertsch,
At Luciano's House,
1973



Franz Gertsch,
Luciano I, 1976



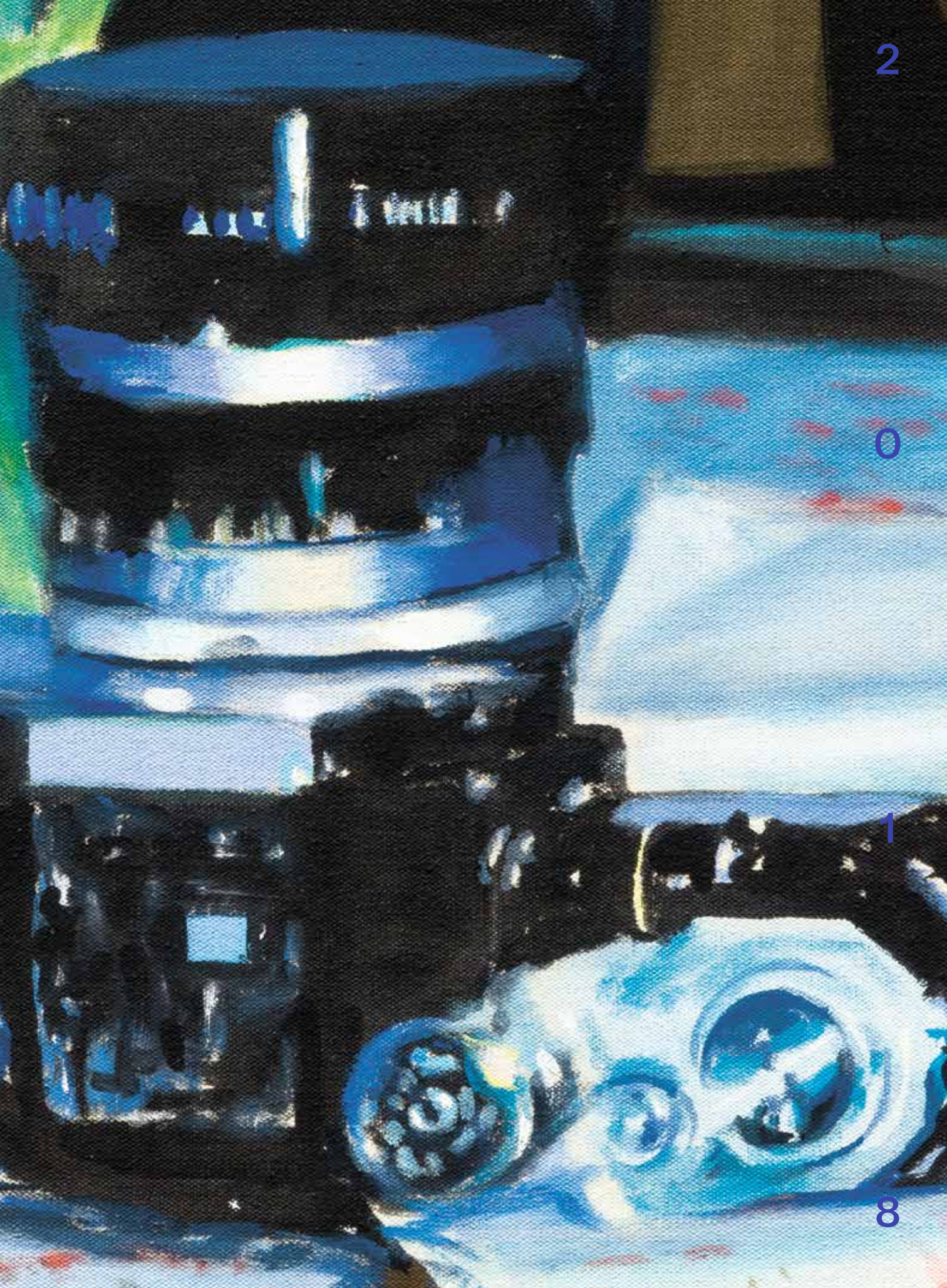
Franz Gertsch: Polyfocal Allover

September 19–December 2, 2018

This exhibition explored Swiss artist Franz Gertsch's decades-long commitment to capturing life in portraiture, primarily through photorealist paintings and woodcut prints. Based on photographs Gertsch took of a group of young friends that included artists Luciano Castelli and Urs Lüthi, the paintings capture the subjects' presence as social beings, surrounded by a clutter of clothes, makeup, and unwashed dinner plates. The extraordinarily rendered details illuminated by the stark light of a camera flash capture an interest in American counterculture as well as playfulness with codes of sexuality and gender. Several major works from the artist's monumental series of "situation portraits" from the 1970s were reunited, including *At Luciano's House* (1973), *Luciano I* (1976), *Luciano II* (1976), and *Portrait of Urs Lüthi* (1970). The exhibition also featured a suite of Gertsch's large woodcut prints, a medium to which the artist devoted himself between 1986 and 1995.



Franz Gertsch, *Natascha IV*, 1988


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←
Franz Gertsch, detail of *Portrait of Urs Lüthi*, 1970

Franz Gertsch, detail of *Luciano II*, 1976

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Art and Text
Chris Burden
Michel François
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SI Reading Room | *Julia Tcharfas and Tim Ivison: Science of Rehearsal*
September 19–December 2, 2018

Aviva Silverman: Protect Me from What I Am
November 21, 2018–January 13, 2019

← Installation view of *SI Reading Room* | *Julia Tcharfas and Tim Ivison: Science of Rehearsal*, 2018

Installation view of *Aviva Silverman: Protect Me from What I Am*, 2018–19



Aviva Silverman, detail of *The Mirror of Simple Souls Who Are Annihilated and Remain Only in Will and Desire of Love*, 2018



Aviva Silverman, detail of *Accepting the Shadow*, 2018



Cally Spooner: SWEAT SHAME ETC.

December 13, 2018–March 10, 2019

This solo exhibition by Athens-based artist Cally Spooner marked the first newly commissioned body of work made for the first- and second-floor galleries at 38 St Marks Pl. Across objects, writing, sound, and choreography, Spooner addressed the manners in which specific technological and financial conditions shape and organize life. Works in the exhibition included plinths made of olive oil soap that hosted offset prints, 3D prints, and cast metal objects; a stainless-steel drinking fountain with its faucet jammed; and a large-scale wall drawing depicting five years of extracted data.

Installation views of *Cally Spooner: SWEAT SHAME ETC.*, 2018–19







Jasper Spicero: Centinel
January 30–April 7, 2019

Installation view of *Jasper Spicero: Centinel*, 2019



Still from Jasper Spicero, *Centinel*, 2019



Shahryar Nashat
In collaboration with SMK – The National Gallery of Denmark
March 20–June 2, 2019

Installation view of Shahryar Nashat, *Rib*, 2019





Installation view of
Shahryar Nashat, 2019



Lee "Scratch" Perry: MIRROR MASTER FUTURES YARD

April 19–June 2, 2019
Curated with Lorenzo Bernet



Installation view of *Lee "Scratch" Perry: MIRROR MASTER FUTURES YARD*, 2019



Installation view of *Lee "Scratch" Perry: MIRROR MASTER FUTURES YARD*, 2019

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Installation view of *Harald Szeemann | Grandfather: A Pioneer Like Us*, 2019

Harald Szeemann | Grandfather: A Pioneer Like Us

June 28–August 18, 2019

Organized in partnership with the Getty Research Institute, Los Angeles



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9

Special Contributions

On the occasion of Swiss Institute's thirtieth anniversary and move to 38 St Marks Pl, SI invited a number of artists, writers, and curators to contribute to the publication. The following pages reflect the artists' community whose spirit and support sustain SI.

Nina Beier, Hannah Black, Barbara Bloom, Olaf Breuning, Dora Budor, Julien Ceccaldi, Alex Macklin Dolan, John Giorno, Pati Hertling, Thomas Hirschhorn, Koo Jeong A, Jamian Juliano-Villani, Christian Marclay, Chus Martínez, John Miller, Aleksandra Mir, Kaspar Muller, Julien Nguyen, Sarah Ortmeyer, Mai-Thu Perret, Pipilotti Rist, Ugo Rondinone, Emanuel Rossetti, Jim Shaw, Roman Signer, Lawrence Weiner, Jordan Wolfson, Amy Yao, Urban Zellweger





The border retreats into the body, and at the same time it expands outward to cover the entire world like a shroud. It is conclusively proved that there is no “beginning of time.”

Artists stay up late, consulting on their brands, reminiscing about brands they’ve loved and lost. There is still something in the excess of the brand, something for which you need a language to grasp.

The refuge zones expand and contract like . . . what are those parts of the heart? Like valves, or like the binary flicker that keeps the digital systems going. Retinal scanners mean that the screen awakens when you look at it and tells you what nutrients you need. “You’ve been sleeping a lot,” says Siri, but she isn’t called Siri anymore, this is the future. The border is the blood/brain barrier, but new pioneering medicines . . . new pioneers . . . no, forget the future medicines, the old violence still grabs at the throat. Qualitative epigenetic research reveals that 70% of the world population is haunted. Ghosts are back in, demons are back in, vampires are totally out.

All art is performance art now and the mode of performance is everyday life. You can visit the major art institutions of all the major art cities and find members of what used to be the bourgeoisie cooking, sleeping, talking, arguing, making out, working on their personal brands, and so on.

Tech analysis companies run by white men discover that white men are the absolute worst at tech because they understand so little about the social. This puts the white men in a strange predicament because they like to feel mirrored in the world. Augmented-reality masks superimposing the faces of white men or white women over the faces of “diversity hires” help a little, but it’s all in the detail, the strangeness of the interaction between Self and Other. State astrologers report back on what’s going on in the 1st house/7th house axis, or Aries/Libra to you: “Remember, opposites are co-constitutive!” “What about synthesis?” the masses cry, but quietly at night into their pillows.

People report that the self has started to blur and smear. They still post on their screens, though, from the vantage of the new post-narcissism that I predicted in as early as 2016; they treat the self as an interesting point of access from which to accumulate data about being. There are flashes of light when screenless individuals or small groups without the correct identification enter as dreams into the screen-mediated shared selflessness. Teens start to refer to the undocumented as “people”; this term now has a new meaning and the new meaning refers specifically to the people who have no screens.

Syria has been covered edge to edge in solar panels. Russia keeps bombing the solar panels, because it hates sunlight. America bombs the sun because it hates black people, but it doesn’t work out. America becomes great again, i.e., abolishes itself, but that happens later, after some events occur, too complex to explain here.

Men are still afraid of women. They gather this fear and take it with them to what’s known as the office, which is anywhere. They sit with their screens and set up drone strikes, because that software is now superaccessible and you can earn extra money that way, through killing, killing, killing, which . . . spoiler! is still overall almost the biggest

earner in the capitalist death machine, only second to life, the biggest earner in the capitalist life machine.

Black people black up in a black blacker than Vantablack; the slogan "All Lives Matter" has been appropriated by the Black Lives Matter movement, but it does not apply to white people, who, to their dismay, are not considered really to be living. There are uprisings all over, but the screens can't capture them. The riots and counter-riots determine the rhythm of the cities, but that's not so new, if you've been attentive. There are Google alerts for unrest like there are today for traffic. The future is exciting! Like always, it is hard for the poor to get hold of fresh produce. Like always, poverty is violence. Childcare is a struggle.

The revolution is coming and it won't only happen on-screen, but it won't only happen off-screen either. The site of the revolution is on the margins of the screen, the stroking finger that caresses the texts into being, but not really that, just all the fingers taken together. I don't know if revolution is the correct term any more, it's just this crazy endless becoming. Now you can feel everyone else's feelings through the screen, it turns out that pain is a form of pleasure, just like Marx predicted might happen in the unimaginable realm of what he called communism, but I don't mind what you call it.

Audio social media is really huge, people like to be whispered to, but there is still music. Cars drive by themselves, whispering. Car hacks are a hazard, also a romantic gesture. Everything continues to be a hazard and/or a romantic gesture. Wow, it is really terrible at the borders but the borders are like a haze of blood, like a maze of veins, like a constellation of stars, and you are looking up at them saying, "What was that, Europe?"

Everyone can give birth now, but many people are too tired.

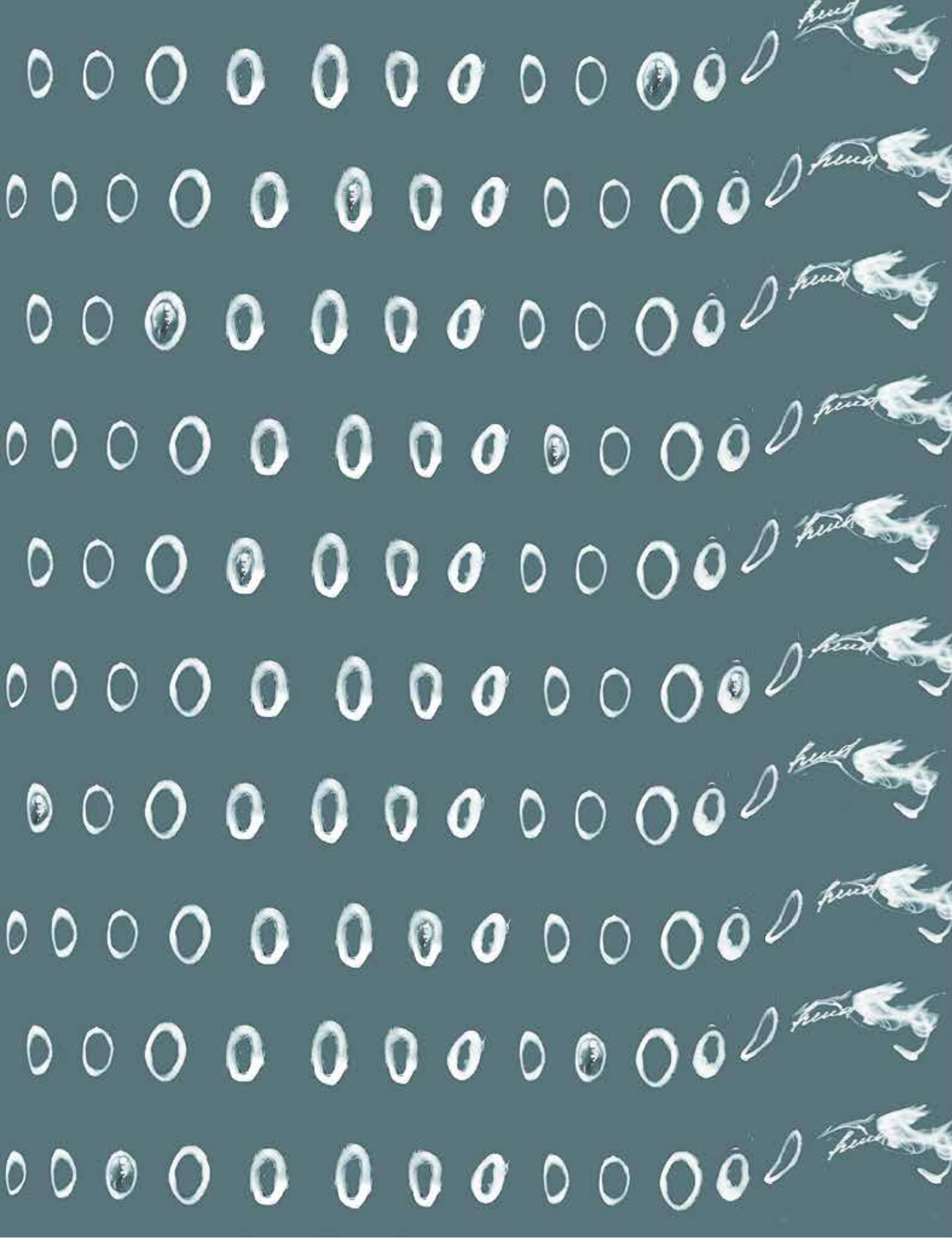
You understand in the pain of childbirth that in order to live you have to know how to die. Your focus dwindles down, down, down to the size of a human body. Later you forget all this.

New developments in masculinity first registered in the 1990s flower into full psy-ops, a new type of war, where you die as usual but first you are made to feel really bad about yourself. This is not very new. The men sit with their screens, you can't tell if they're texting someone or dispatching a missile. 3D-printed sex toys, 3D-printed food, but not among the people. A good lifehack is to forge a screen and that way get a job in the city but not everyone can do that, because you need all these things like coltan and you need to not be a child.

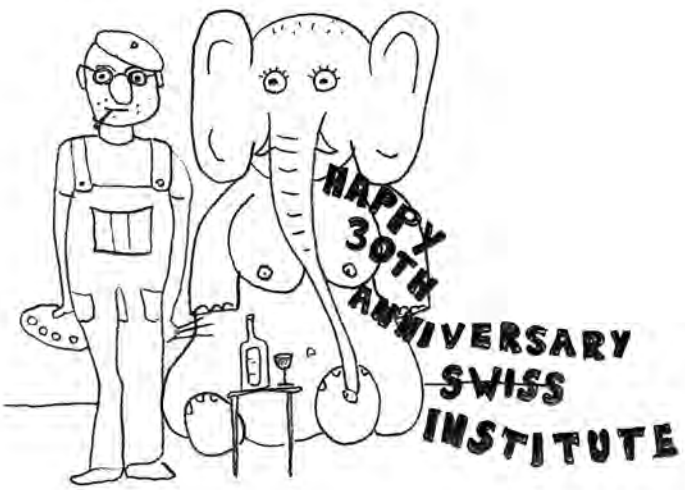
A virus strikes down everyone who owns property at a value of more than two million dollars; it is popularly known as "the gay disease." Gay as in happy. Frissons of love! You will know them too, in your final sickness. There is still an island in the Bay of Bengal where no one has heard of any of this. It is conclusively proved that there is no end of time.

There is no more wage labor or universalizing forms of social domination from around 2065 but that doesn't help the dead. Exorcists travel in groups. Public healing rites. More ecstatic forms of community, and therefore of violence, also of love. Less ecstatic forms of trade. I am happy to have lived long enough to see this, the future, but I wish these ghosts would lay off following me around.

Barbara Bloom, detail from *Freud's Smoke Ring Gift Paper*, 2015. Courtesy of Barbara Bloom, NY, and Ludion Press, Antwerp



Olaf Breuning, drawing on the occasion of SI's thirtieth anniversary, 2016

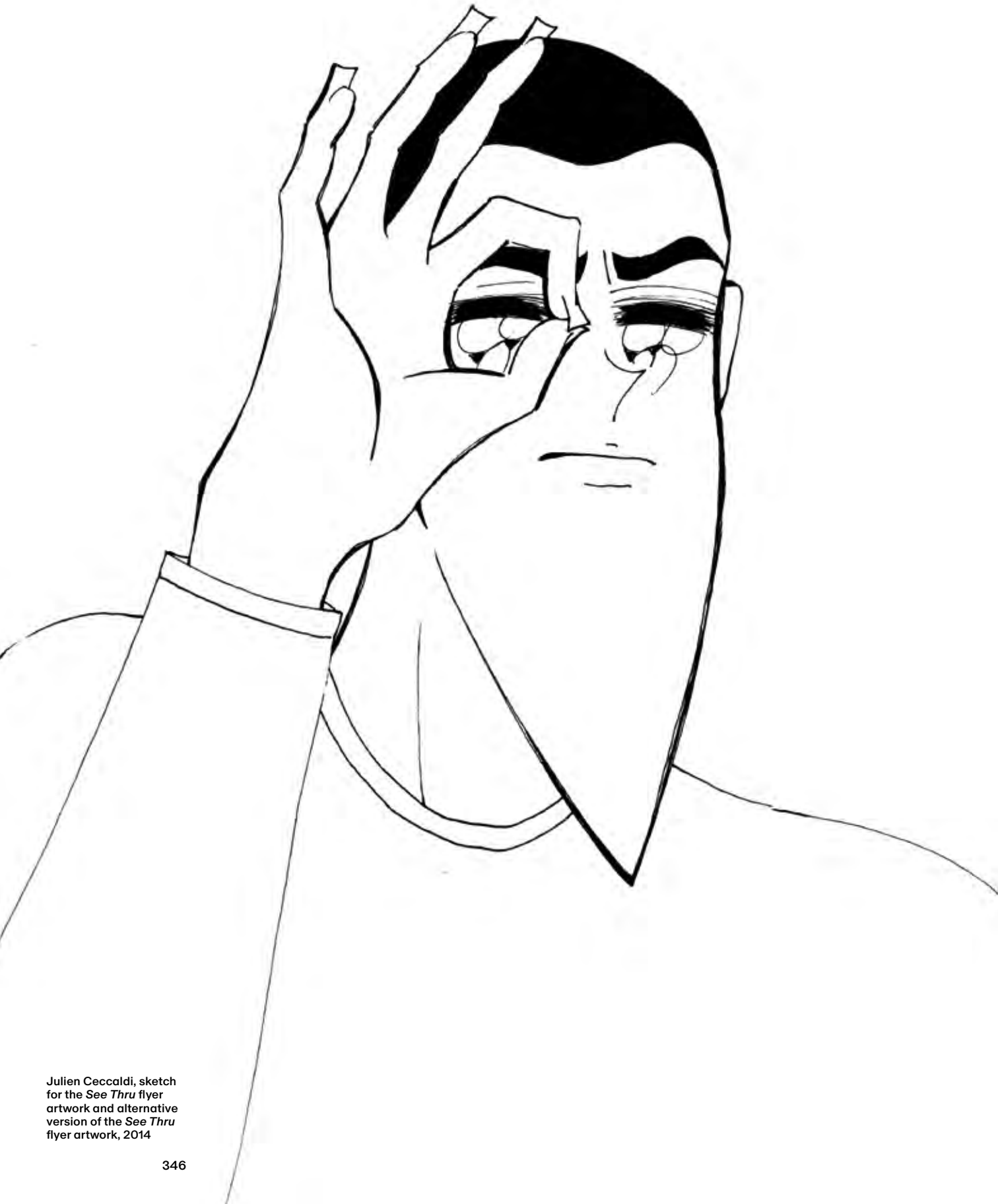

HAPPY
30TH
ANNIVERSARY
SWISS
INSTITUTE



Dora Budor, *When the Sick Rule the World*, 2015. Photography in collaboration with Robert Kulisek



Dora Budor, *Allergic to the 20th Century*, 2015. Photography in collaboration with Robert Kulisek



Julien Ceccaldi, sketch for the *See Thru* flyer artwork and alternative version of the *See Thru* flyer artwork, 2014

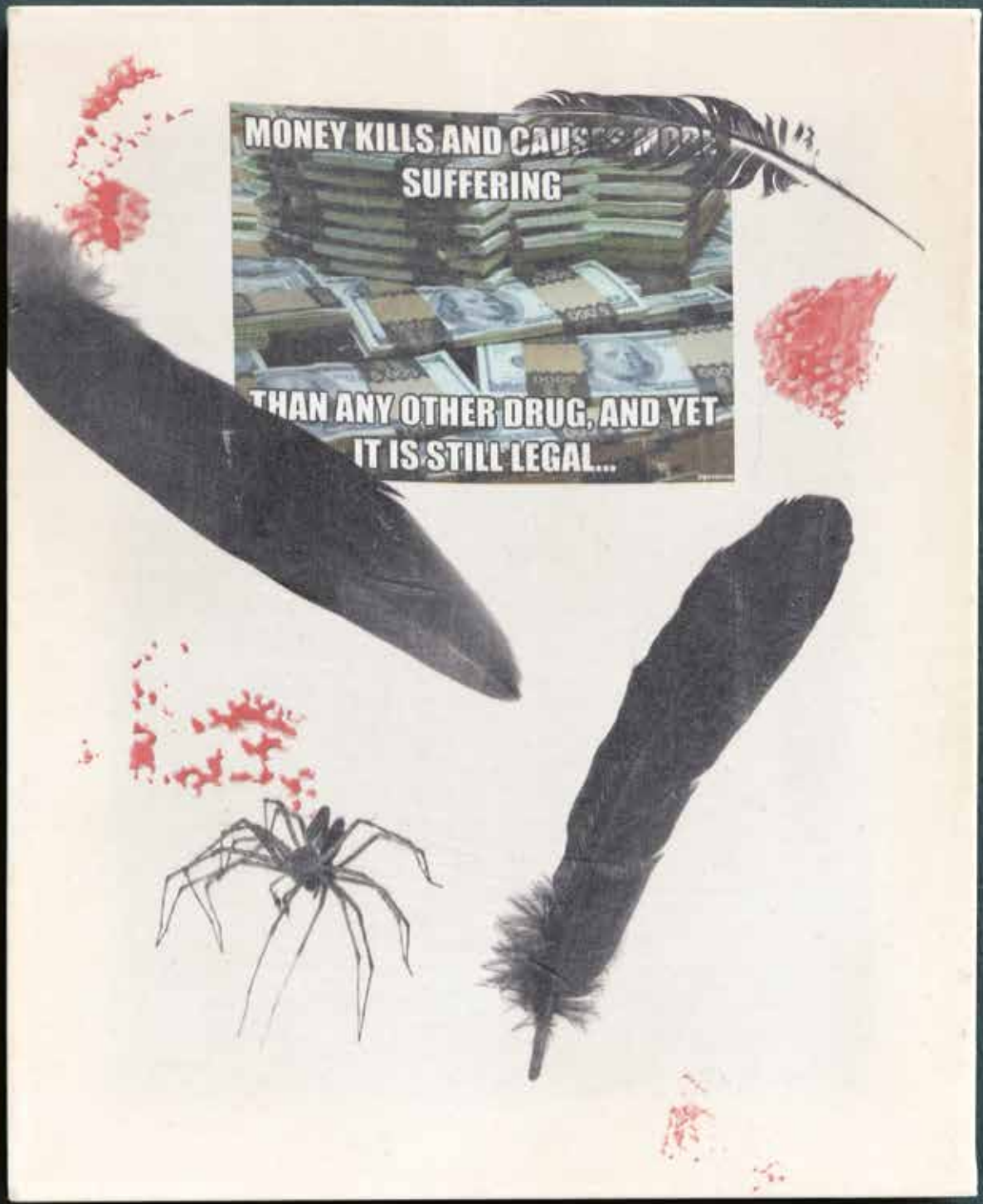


AWAKENING

welcome back to you frozen spider
you froze sometime in April 2006
and now you return to a world with a new and terrible entity we call the Visibility Machine.

The tasteful productions of the machine rest only meters away, a medium amount of detail with nothing to zoom in on or zoom out from, in every size, color, and dimension. A world furnished by other spiders comparing venom. A world of debris and ignorance. A world where truth was replaced with the breath of outraged enemies. A world where the spiders you loved most are exhausted, fatigued, and in debt. No one wants the silk you got too cold to spin anyways. You have been frozen and it might take a little while for that old gray brain to thaw. Funny enough, it might have seemed like everything has been on fire this whole time (no ice), that you were never even frozen (!) but instead just subjected to a torrential swell of heat and activity. That as you shuffled from nest to nest, sorting poison from silk, that the whole charade involved YOU carrying YOURself on YOUR own 8 feet in the direction YOU wanted to go. Little did you realize the whole earth was moving for you, powered by the Visibility Machine (VM) which froze you in 2006. But now as venom returns you are refreshed and there are new feelings and emotions. Your new feelings are shades of rebellion and it is good. This is a new retaliation which has never existed in this form before. One different from previous angst, different from the elders' angst. An angst not opposed to peace. An angst clean and pure which had nothing to do with the obstruction of truths the VM has been polluting your world with ever since that day it caused you to freeze and nearly shatter. There is no more separation of the emotional flows which affect you alone and the objective flows all share in common. Every feeling is an objective ghost floating in a crystal shell. It is good. Your webs will no longer be spun in the patterns favored by VM and its network of mechanical children. As the silk leaves your spinneret it will already be fossilized. Your webs will await children born one thousand years in the future. Your productions are for children in the deep future. The tree of divergence needs the webs to make pathways from the lowest and furthest branches—who left the surging trunk on their own and eventually stopped. We used to glance at the branches one by one, but the VM allowed them all to be viewable at once. The entire tree was always just one big branch. Your entire life equates to an elaborate cage, where your desires, hopes, and fears flow. There is no other cage. There is no release of flows. Only new cages, new patterns, new webs. This is because the cage is precisely what makes the flows run the best, what makes everyone work and what deals happiness in exchange for compliance. There is no way out of the cage because there is no way off the tree. And now that we can see the entire tree we know there is only other cages. People have tried to escape the cage but failed. While you slept it was popular to negate the possibility of escape. The escape was a lie and there is no inner child to suffocate. If you do not fail in your fetal vibration toward death there will be an entirely new cage to be constructed from all the branches of the tree. The VM will only be dismantled through an abundance of detail, hiding where the cage begins and ends. There is no way to tell if you are in the cage or out. A cage meant to keep out those who oppose truth. A cage to keep out is much different than one to keep in. Not a cage for protection. We are obsessed with being hurt. This is just one of many differences.

– Alex Mackin Dolan



Alex Mackin Dolan, *Suffering and Money*, 2014, mixed media on printed cotton, 13×16 inches (33×40.5 cm)

John Giorno,
“You’re walking down
2nd Avenue coming to
St. Marks Place,” 2018,
poster installed on
the construction
shed surrounding
38 St Marks Pl

YOU'RE WALKING DOWN 2ND AVENUE COMING TO ST. MARKS PLACE

New York City, 1/15/16

Dear S.L.,

Happy birthday, my friend.
30 years!

Does that mean you're growing up or settling down? I sure don't hope so!

I am confident you will always have that youthful energy that has activated Sotto since you moved down here from West 67th. I thank you for everything you have done for art and culture since then. Where would we be without all the lunches, brunches, performances, screenings, lectures and exhibitions you have hosted and organized for the last three decades? And equally as important, where would SWITZERLAND be? In a lifeless bank branch?

Your commitment for the new and difficult in the arts has left an indelible marker in the city of New York.



REMEMBER YOUR OLD BROADWAY HOME?

THANK YOU SI.

Also, thank you for supporting me and for letting me activate artists I loved and take down your floors and enter your gut and play around in your inner walls. You were so patient and supportive, and even when Ariana Reines showed you an axis of your dear Switzerland and jammed her fingers in your wounds, but mixed it with praise, you willingly bent over and lent her your back to put the chalk down. And you listened, and we thank Swiss Miss.



Thank you.



ARIANA REINES "SWISSNESS"

And thank you for letting MPA and MV CARBON roll out giant balls of dough on your floors and play magical sands in your insides. Your platform has been invaluable. THANK YOU. For everything.



MPA AND MV CARBON "LETTERED ADDRESS"

And thank you for having brought to us such amazing spirits like GIANNI DETZER, PIPER MARSHALL, CLÉMENT DECLÉPINE, and of of course, SIMON CASTETS!





I am so glad we met here and hope we stay friends for many many more decades and adventures.

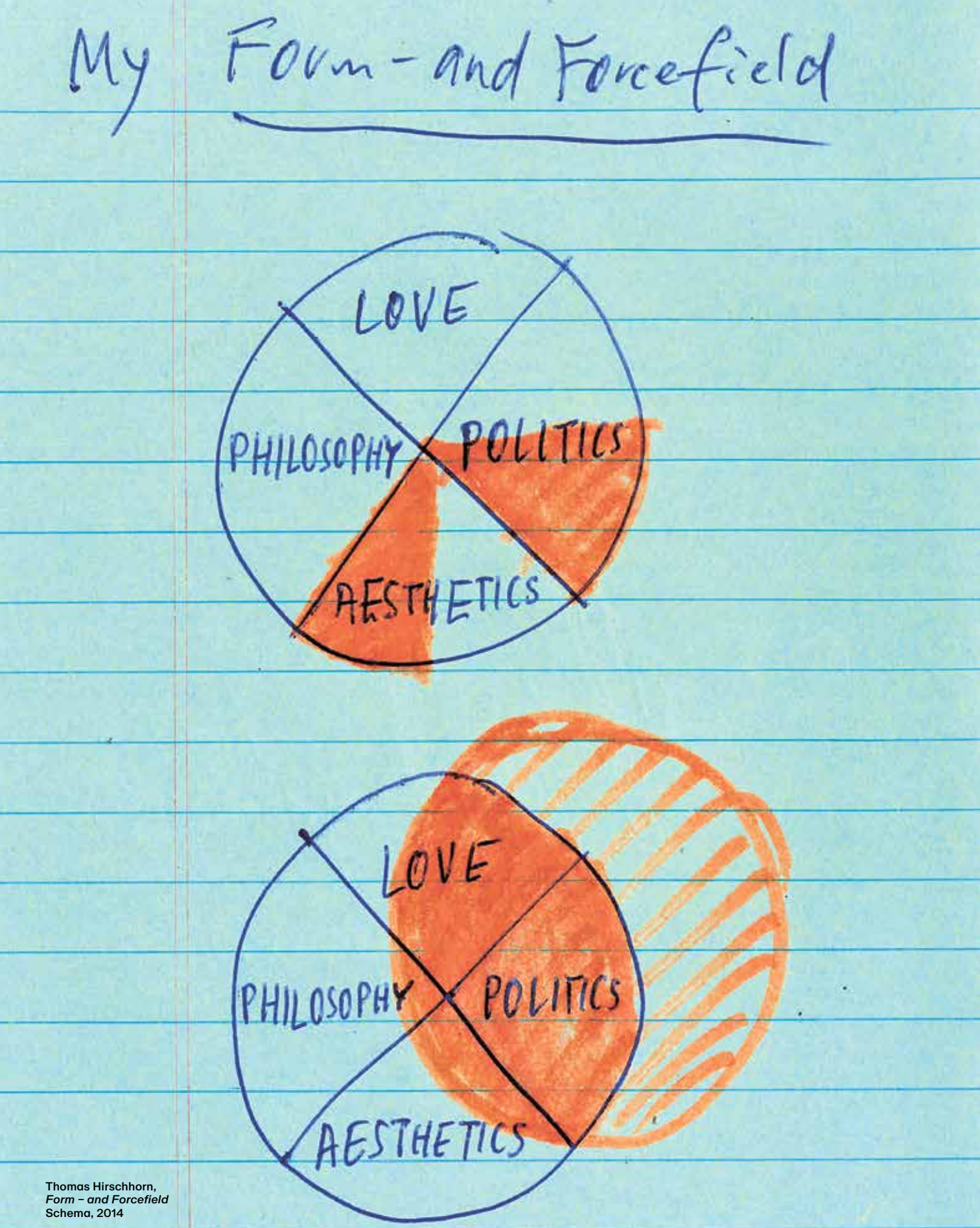
I look excitedly forward to your future and I know you will do great things and continue pushing boundaries.

Keep it up, sister!

Love,

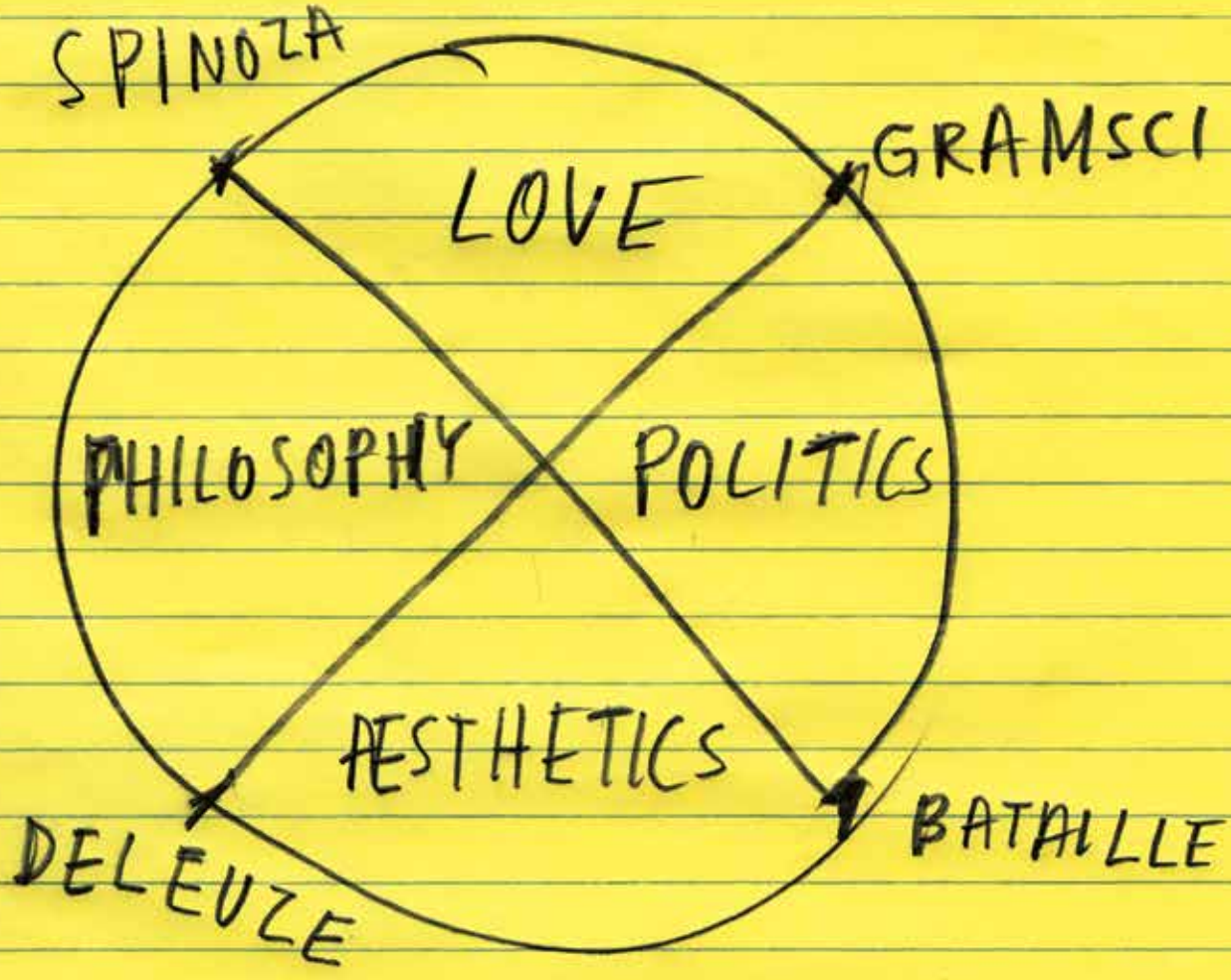
Pati

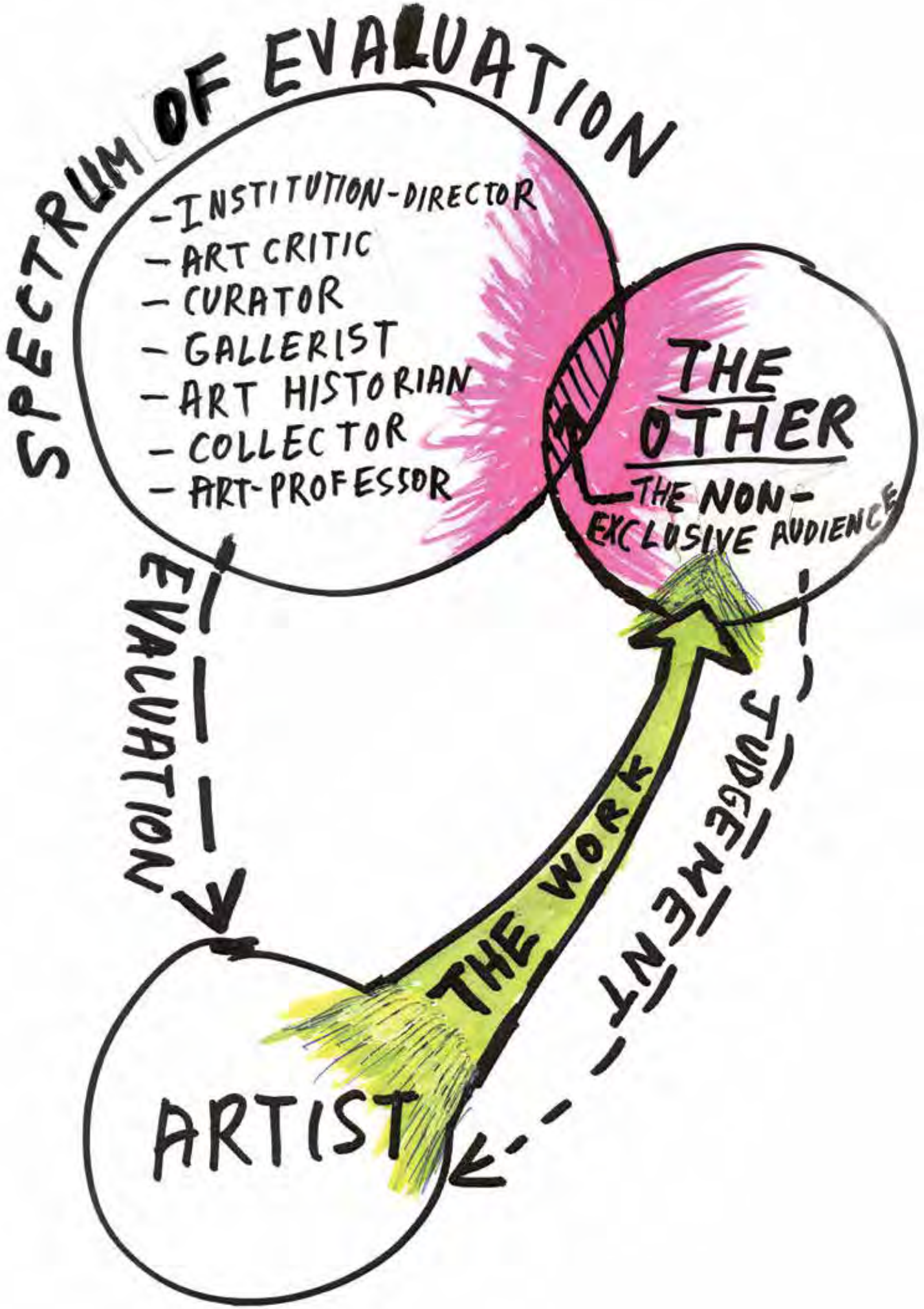
Letter from Pati Hertling on the occasion of SI's thirtieth anniversary, 2016

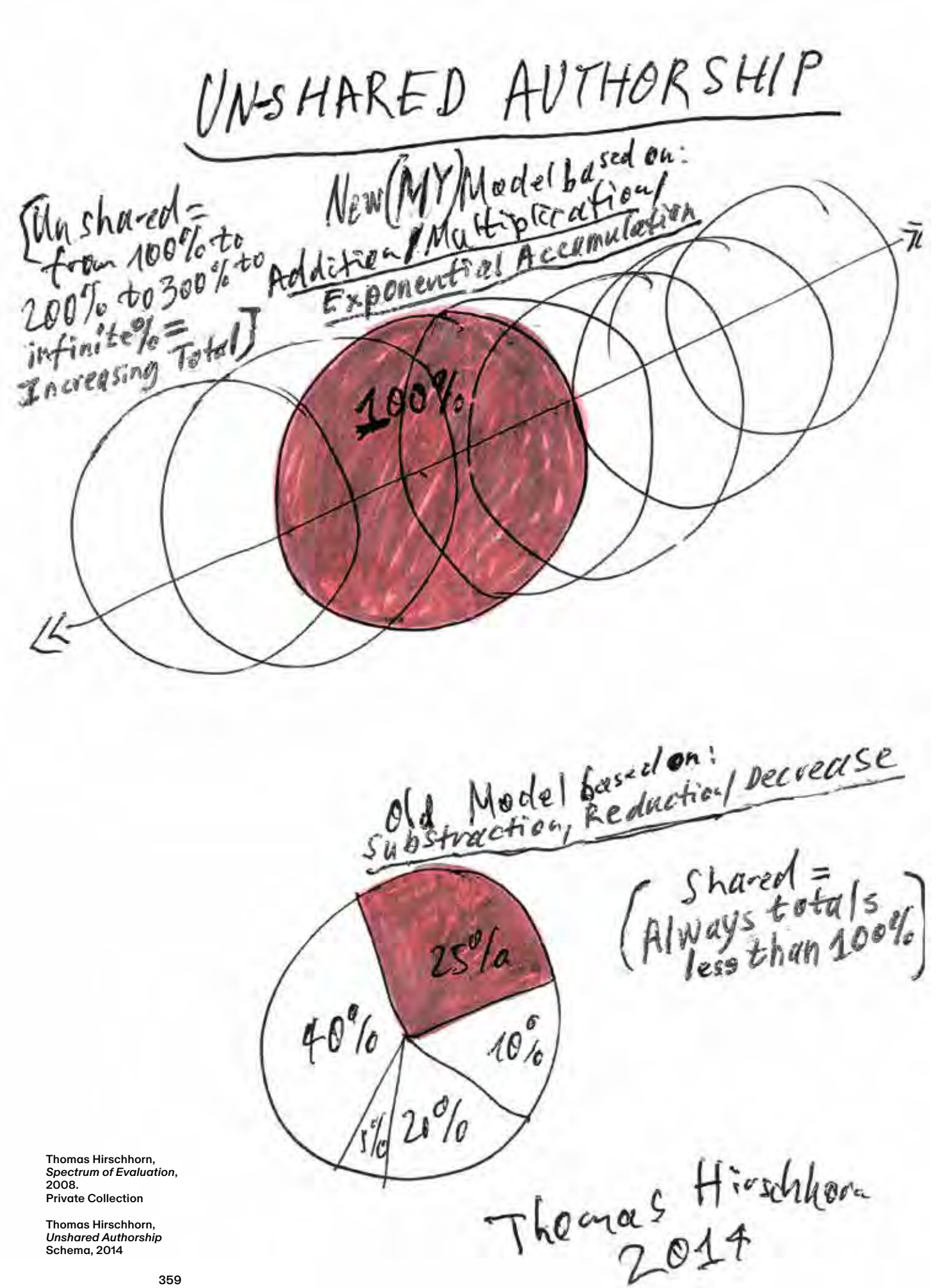


Thomas Hirschhorn,
Form – and Forcefield
Schema, 2014

Thomas Hirschhorn,
4 Philosophers Schema,
2014


SPINOZA
GRAMSCI
LOVE
PHILOSOPHY
POLITICS
AESTHETICS
DELEUZE
BATAILLE


SPECTRUM OF EVALUATION
- INSTITUTION-DIRECTOR
- ART CRITIC
- CURATOR
- GALLERIST
- ART HISTORIAN
- COLLECTOR
- ART-PROFESSOR
THE OTHER
THE NON-EXCLUSIVE AUDIENCE
EVALUATION
THE WORK
JUDGEMENT
ARTIST



Thomas Hirschhorn,
Spectrum of Evaluation,
2008.
Private Collection

Thomas Hirschhorn,
Unshared Authorship
Schema, 2014

Thomas Hirschhorn in Conversation with Yasmil Raymond (2016)

Yasmil Raymond: *It has been two years since the closing of the* Gramsci Monument *in the South Bronx. There were a great number of individuals who visited the project, attended the lectures, performances, and workshops. Your initial idea of proposing a new type of "monument" involved demonstrating how art can reach the level of a very powerful experience, a one-time and unrepeatable moment that lives on as a vivid memory. How important was the form in generating this ambition?*

Thomas Hirschhorn: The *Gramsci Monument* wants to be a form, wants to be a pure form, only a form. Form is the most important thing in the *Monument*, in my work, and—I believe—in art. Form means complexity, over-complexity; it means working and building something in the surrounding chaos of the world, without attempting to bring order. Form confronts the incommensurable and form needs a work ethic; it requires clarity, the clarity of a position. To give form is essential, because to me, as an artist, the "form" of the *Gramsci Monument*—but also of each work—is my problem, my task, it's what my work is about. Because the question is: How to have a position? How to give this position a form? How to reach beyond cultural, aesthetic, and political habits? How can this form create truth? And how can this truth be a universal truth? This is the problem, this is my problem, my ambition, my strategy. Everybody can have an idea, but the crucial difficulty is to give form, because form is always form *as such*—it never illustrates an idea and an idea never comes first. The difficulty is that form—as such—must be precise and exaggerated at the same time. Form is not based on calculation, convention, reduction, satisfaction, or function. And form is never, ever, the "good form"! The *Gramsci Monument*—it's my pride—was an improvement in showing that a real, decided, asserted formlessness is also a form. I therefore insist that form is crucial and that a real, decided, and asserted form is always autonomous. Art is autonomous. Autonomy is what gives the artwork its beauty and its absoluteness. As you mentioned, the one-time moments, the unrepeatable instants are form itself. Such a form creates the conditions for having an experience, for building a monument of experience and memory: this is the new form of the monument!

YR *All your early monuments, from the late 1990s and early 2000s, had a commemorative sculpture. What brought about the switch in genres, what made you want to build a monument to Antonio Gramsci in architecture? Not only was the scale different to your earlier monuments, but the structure of events was different as well.*

TH Each work of my Monument series is different, but my plan to do a Monument series dedicated to my four beloved philosophers was set from the beginning. The advantage of doing such a project over more than a decade, embedded with other works of art, in galleries, art spaces, or in public space, is that from monument to monument you can integrate your experiences with new ambitions. This led me to define, point by point, through experience, more and more precisely my position on sculpture. Therefore my first monument, the *Spinoza Monument*, in 1999 in Amsterdam, was the smallest, the most compact, and the one which involved only one person of the surrounding infrastructure. The second monument, dedicated to Gilles Deleuze in 2000 in Avignon, was the first work experience with residents. It was divided into four architectonically separate parts: a library, a sculpture of Gilles Deleuze, an integrated altar (to the memory of Deleuze), and a philosophical stone. For this monument I chose the location together with the residents and built the work together with residents on the outskirts of Avignon. But—and this was my failure—I didn't consider staying on location during the full exhibition time. I learned then, that when working with residents, presence is a necessity. It is necessary to rebuild the monument anew every day, every moment, literally but also as a mission. Therefore after the *Deleuze Monument* experience I invented the guideline "presence and production." Consequently the *Bataille Monument*, in 2002 in Kassel, was the first work I made with my guideline in mind. There were six separate—but connected—elements, built with residents: a library, TV studio, exhibition space, shuttle service, bar, and sculpture. With its aesthetic, the sculpture was a statement asserting, "This is the sculpture, not the monument; it's only the 'sculptural part' of the monument!" My experience of this first "presence and production" project was conclusive: I noticed that my presence during the full exhibition time gave more availability for production on location. Therefore, with the *Gramsci Monument* eleven years later, I wanted to explore that point, and planned a lot of production, divided into daily and weekly events. I wanted an over-complex monument, I wanted over-density. Therefore—to get back to your question—I thought that the previous sculpture element in the monument was no longer a necessity. The *Gramsci Monument* had no "sculptural" part at all. It's the most architectonic of my monuments because I wanted to offer implication and over-implication, complexity and over-complexity, with a program, with over-programming.

YR *Let's talk about the location. Although you had considered other invitations to exhibit your work in outdoor spaces in the United States—I know you had previously considered sites in Minneapolis, Los Angeles, and New York—the* Gramsci Monument *was your first project in public space outside Europe. You brought together both American and European philosophers, theorists, artists, poets, and musicians to partake in the daily and weekly events. I would like to ask what you hoped to achieve with these invitations, and, in the end, what you felt* was *achieved.*

TH My goals, my ambitions for the *Gramsci Monument* were: to establish a new form, a new type of monument, to make encounters, to create an event, and to think or rethink Gramsci today. Without modesty and without pretentiousness I think I achieved my mission. The *Gramsci Monument* was not a success and not a failure—art in public space, or simply art, never is—but it accomplished a new way in which to remember the thinking of an important philosopher and project it into the future. As an example, I can attest that such a work can't be built without many encounters—I mean real, important, enriching encounters—such as, first of all, the encounters with the residents of the Forest Houses projects in the Bronx. The *Gramsci Monument* as an event and a form challenged the question of community—which is, by the way, the only real difference I noticed between working with residents in Europe and in North America. From my perspective and experience, similarities are much more important than differences, meaning: the residents' openness and welcome, their dignity, their heartbreaking directness, the fun of working with them. I truly believe that the *Gramsci Monument* is a contribution toward rethinking art in public space as an experience that can lead to transformation. One can say, it's only an affirmation, it's not countable; but it is! It's the strong and fragile, the beautiful and conflictual, the enlightening and problematic affirmation of a form. A precarious form of friendship. As with every friendship, it's something beyond argument, beyond proof, beyond guarantee. Friendship is one of the most valuable things we can gain in this world, as the essence of friendship is loyalty. I can't assure anyone that Antonio Gramsci's ideas took root at Forest Houses, but I can reassure everyone that the residents of Forest Houses offered their loyalty to the thinking of Antonio Gramsci. The *Gramsci Monument* is a monument built in and with friendship, and if you ask me what's left of it, I can answer, without hesitation: friendship!

YR *I saw visitors dropping into a kind of disbelief when they saw you attending the events, gardening, or working with the editors on the layout of the* Gramsci Newspaper. *Your conception of "presence and production" is centered on the idea that you are interested in taking care of your work, the thing that matters to you the most. For the* Gramsci Monument *you needed a visa to be able to stay legally in the United States beyond the customary three months. You lived in the South Bronx in a rented apartment two blocks from Forest Houses. Is being "present" in the world part of your definition of being an artist? Is that what making art does for you?*

TH The disbelief of the visitors—only those from the "field of art"—comes from the fact that artists are not present, or only there for the opening or for a performance during the opening days. And the disbelief of visitors—from the "field of art"—comes from the fact that, at the *Gramsci Monument*, the "presence of the artist"—my presence—is a form. A simple form for saying, this is the place where I want to be at this moment, there are no other places more important, no other moments more valuable. The work has to create the contact with the audience here and now. As always in public space, surprising questions arise, as they did during the *Bataille Monument* in 2003, when a resident of the Friedrich-Wöhler-Siedlung asked me, "Why are you present beside your artwork when other artists aren't there with their artwork?" Beyond a certain naivety, the question points to the evidence of my presence at the *Bataille Monument* for this person. My presence shows only—or better, and firstly—my commitment, my engagement, my concern to be on the frontline, to have no distance, not to be an organizer—or worse, a manipulator—not to be an anthropologist or distanced observer. My presence, the presence of my body, is not everything, but it's already something, as we learned from the Occupy movement. The gift of the body, one body, two bodies, three bodies, etc. is reaffirming the importance of the body in this virtual, bodiless—faceless—time. My presence is a gift, an offensive gift toward the audience, meaning, yes, this is the spot, and this is the time to be! My presence is not a performance. There is no glory—for the artist—in being present; there is only the work to be done. Joseph Beuys, my beloved artist, did it before me at Documenta 9, so this is nothing new; it's a kind of self-evidence which—again—the visitors from the "field of art"

turned into disbelief. Not the residents, because for the residents of Forest Houses my presence was just normal and, I think, useful. And for me—aside from it being a fantastic experience—it was a lot of fun. Yes, fun—because that's what a simple presence can create: encounters, friendships, moments of laughter and astonishment. But it's not about "presence" alone; if I am present, I can produce something—hence my term, "presence and production," which is a guideline for work in public space but also for moments of public space in institutions, such as, for example, the work *Flamme éternelle* I made at the Palais de Tokyo in Paris in 2014. "Presence and production" is not the essence of my work, but a basis upon which to redefine the artist's responsibility.

YR *Your work has always relied on synchronicity with world events, and this is even more apparent with your recent works* In-Between *at the South London Gallery in 2015 and* Pixel-Collage*, currently on view at Chantal Crousel Galerie. But I remember at the* Gramsci Monument *when you made the signpost in memory of Trayvon Martin, after learning that the jury had acquitted the shooter from manslaughter. Is this foregrounding of current events a result of your own sense of helplessness, or does it have more to do with your sense that this approach is how art operates?*

TH Art—to me—is a tool. A tool to encounter the world, a tool to be in contact with reality, a tool to live in the time I am living. Therefore, to understand art as a tool and the artist—me—as the one who uses this tool, means making something which operates as a form, as an affirmation, as a critical body. A critical body is something which can also run against itself, beyond certainties, beyond habits—artistic habits—and beyond guarantees. I made the signpost dedicated to Trayvon Martin at the *Gramsci Monument* because I was struck by the deep impact that the trial's unjust result had on the residents of Forest Houses. I was touched by their uncompromising way of facing this injustice—one of many—but also by the dignity that they expressed in speaking about it. It was Lakesha and Sequan, the editors of the *Gramsci Monument Newspaper*, who decided to dedicate the paper's front page to the case. I understood it as something essential, non-negotiable. On the signpost, together with the front-page portrait of Trayvon Martin, I wanted to reaffirm the notions of universality, justice, equality, and truth—notions I always carry with me in my artwork, in the *Gramsci Monument* and all other works. So I thought this was the moment to use the artwork as a connecting surface on which something of actuality could be fixed. I understand an artwork as a stone to anchor something, a platform which permits an opening, a rift, a disruption, a disturbance. Because, yes, I believe that an artwork can and must create the conditions to link synchrony and diachrony. I also understand these links, points, or moments in an artwork as graceful—and I, as the artist, must be awake to allow this gracefulness.

YR *There was an assumption that the* Gramsci Monument *offered an alternative model for political activism. I remember the puzzled faces of the editors from the socialist quarterly* Jacobin *when they visited the project (I still don't know what to make of their silence). You have spoken repeatedly about the importance of differentiating between political art and making art politically. From my point of view, the political dimension of the* Gramsci Monument *is the idea that we can no longer rely on a political party for the promotion of equality and justice, but we have to make our own world where equality and justice, love and solidarity, can exist and be nurtured. You told me once that you were affected by the dignity of the residents of Forest Houses. Would you talk about some of the lessons you learned about politics and love from the* Gramsci Monument*?*

TH Indeed, I think the experience of the *Gramsci Monument* is an example of making art politically rather than doing "political art." I have nothing against political activism but—as an artist—I'm not that passionate about it. My passion is doing a work of art, giving form, asserting form. My passion is to establish a critical corpus—the *Gramsci Monument*, for example—and to create a platform for contact with a nonexclusive audience through my work. Throughout the *Gramsci Monument*, thanks to my presence and thanks to my production, Ican learn, because I made an experience. Is there something more beautiful one can get from art? I can even be the one who learns most, but that's not the point—what's important is that I was not the only one who could learn something. You're right, I learned my lessons from the *Gramsci Monument*. I learned a lot about Antonio Gramsci from the weekly lectures and seminars of the Gramsci Scholars Series. The invited Gramsci scholars put me in touch with the thinking of Antonio Gramsci and his ideas in an incredibly extensive manner. Through examining his thinking, I learned whether art can resist simplified idealism and simplified realism. In rejecting aestheticism, but also in rejecting polarization, the figure of Antonio Gramsci is exemplary (he can, of course, be replaced by other heroes, like Malcolm X, for example). Finally, by insisting on Gramsci's thinking as a thinking of pure politics instead of good will, socialization, or political engagement, the Gramsci Scholars Series pushed narcissism, passivity, and self-neutralization away. I learned that the word *community* stands for *sacred cow* and that, in order to take it seriously and avoid the trap of its political abuse and semantic superficiality, I really have to touch it, get in contact, in close contact and enter the "inside fight"—this is what *community* substantially means. If a work of art is made in contact with a community of residents, its understanding becomes a community understanding. As I explained before, I learned that being present is crucial. Being present—of course—not as "the artist," but simply as a human being, as the one responsible, as the one who takes care of anything. At Forest Houses nobody needs your presence; you're the only one defining its necessity. That's what I learned: my presence or non-presence—or the presence or non-presence of someone else—is never an exception and never a way of including or excluding.

I learned not to be the "disappointed" one. As an artist I have no right to be disappointed by the reception of my work and no right to accept such an unforceful discourse. My daily contacts with the residents of Forest Houses taught me that feeling disappointed is an attitude which, in its luxuriousness and selfishness, only serves the purpose of self-excuse and diminution of responsibiity. One can't be disappointed since there is and can be no control in the face of reality. Reality is far more unexpected, unpredictable, and surprising, therefore disappointment is the last refuge of the "marvelous soul" who is disconnected from it. The *Gramsci Monument* experience allowed me to confront reality, to confront it just like it is, instead of moralizing about how it should be. I learned what fieldwork in a certain loneliness means and consequently what dignity means. I learned how crucial the preparation and research work is. The most challenging part is to encounter—alone—the residents and find a possible location. I also learned why such loneliness in fieldwork is coherent and understandable and that it made sense for me to hold on to my own singular idea, in its fragility, vulnerability, uncertainty, and precariousness. Doing fieldwork alone as much as possible is a form which can, as a form, already contribute to a possible bridge toward cooperation, because it's based on what art can do: establish a dialogue or a confrontation from one to one. I learned how important it is to base contact on the evidence that one equals one. A demagogic argument, an opportunist or patronizing attitude, cannot succeed when facing a person who confronts the daily truth. Therefore the loneliness of the artist with a mission—distant from romanticism or particularism—is credible and of true help.

YR *There is a prevailing notion that associates art in public space with either ideological propaganda or decoration. How do you balance this sense of feeling compelled to exhibit your work outdoors with the volatile nature of this endeavor? Was the impetus behind your "presence and production" guideline a parameter to shape an aesthetic of accountability? You give the visitor the opportunity to address questions, concerns, and thoughts to you directly—no intermediaries, no delays. Could you give me an overview of what this approach has meant to you?*

TH Too often, art in public space is indeed ideological propaganda, for example in the form of wall paintings or decoration in the form of sculptures, light projections, or objects. With the guideline of "presence and production" I want to construct a base for another form, the form of transformation. I believe this is what art can do. Art can create the conditions for transformation, the transformation of each human being. "Presence and production" as a guideline operates as a dynamic insistence on the here and now, on the precarious and precious moments of grace, of the unexpected, of chance, of links. Ideological propaganda does not produce anything, and you can never hold out against the "decorative" aspect of things. Both presence and production are the necessary conditions for giving a form to the precarious. This means being present and producing something; it implies being awake, being attentive, being captive. Therefore all intermediaries, moderators, delays, and filters are superfluous. On the matter of art in public space, David Hammons did an incredibly graceful work which—to me—is one of the strongest, most poetic, and magnificent ways of working with precariousness. This work shows me that art in public space only makes sense if the dimension of precariousness is included. The snowballs of his work *Bliz-aard Ball Sale* (1983) lead to another dimension which art can imply: the snowball is a form that goes beyond its object status—without negating it—and reaches toward something new, different, and crucial—the status of transformation.

Koo Jeong A, *untitled*, on the occasion of SI's thirtieth anniversary, 2016, inkjet print and pen drawing on paper

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8 9 1 6 7 2 5

7 0 7 3 9 7

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Jamian Juliano-Villani, *My Little Corner of Stowe, Vermont*, 2017. Commissioned as part of the 38 St Marks Editions Portfolio







Christian Marclay,
stills from *Made to Be Destroyed*, 2016





THE FUTURES ARE EXAGGERATIONS.

Chus Martínez

I meet often with a friend of mine. We could use email or Skype to reflect on how things are going, but after he underwent a series of familiar yet catastrophic health issues a few years ago, we became convinced of the necessity to regularly meet in person to do just the same as we would on the phone: talk to each other. For hours we discuss the words that populate our minds and the media: leadership, governance, crisis . . . In a recent conversation we ended up discussing a book he'd been reading on genders—plural—by the Norwegian trans therapist Esther Pirelli. She claims that the commonsensical division of two does not correspond with biology or—and even less so—with the way more and more humans want to determine what their gender is and how it should "act" socially and culturally. While my friend eloquently recounted Pirelli's ideas, I was reminded of a tale I read many years ago by Machado de Assis: "The Academies of Siam."

Joaquim Maria Machado de Assis was an incredible Brazilian author who wrote most of his work in the second half of the nineteenth century. "The Academies of Siam" begins with a dispute among certain fictional academies based in the remote region of Siam over an interesting subject: the gender of the soul. Like most academic disputes, this one intensifies much more than it should, but it quickly provides the pretext for proposing an important exercise: the exchanging of souls. The text is incredibly extravagant, telling of a King Kalaphongko, who "was practically a lady," and the beautiful Kinnara, who was "a masculine woman—a buffalo with the feathers of a swan." In ten pages, Assis highlights politicized infighting and gender roles and norms, as well as the gendered nature of political power in general. The story plays games with the reader, who, although certain at times of the influence the masculine soul has upon the female body, discovers how unadventurous we are when it comes to certain things. Adventure is, I think, a word that doesn't pop up so often. But I also think that the real pioneers of our time, including artists, are those who do not fear the big transformations of either physical bodies or the social body. And yet it is known that, when confronted with these big changes, our instinct is to remain the same, which is why I think the future of a medium-scale institution—an institute,

in fact—is to exaggerate the importance of change. To exaggerate the importance of art in understanding a world that is morphing, to exaggerate the methods we use to convey all the mutations in exhibiting, in addressing art and the social in language, to exaggerate the importance of meeting, of gathering, of inviting new and different communities to join . . . Exaggeration can be a new norm that can, if we want, establish a mood, a working method.

The future of the institution has become, as a question, almost a genre. All institutions do now is illustrate the future in their present through programs that are full of promises, but which usually fail to convey any other feeling than that of a certain mood of consolidation, of the now merging softly into what is upcoming. But rupture, which has nothing to do with revolution, appears a sovereign yet delicate way of presenting, not a future, but plenty. Rupture, which happens every day, simply by looking at others in the street or by realizing just how much we struggle to identify with, may appear as a good method for producing scenarios and counter-scenarios of what art is, is not, or may become. Consider the ways in which immunology is currently addressing the body: why not use these as potential tools to help us rethink the obsolete image of the white cube (not to mention its many redundant counterimages), to help us initiate projects for such groups as teenagers, who may not share the tastes and market assumptions of grown-ups . . . One can imagine millions of ruptures in which art is fertile—delicate ruptures that unveil new notions and ideas about what art and artists may become. I insist on the importance of this combination of delicacy and rupture.

Delicacy is an underestimated notion. If risk has been substituted for adventure, then leadership has done the same for delicacy—which, I should add, has nothing to do with fragility. Delicacy is an extreme form of empathy that is expressed not only in manners but also in materials, objects, composition, and scale. It is how artists might usefully stress the personal, not because they think their persona is important, but because they expose themselves to us in order to avoid exposing us, which is why every single one of the millions of ruptures that surround us can function as a portal to the future(s).

What is my point? Simply that we have come to the limit of a certain exhibition-and-knowledge language, to the limit of our ideas of presenting art as separate from these everyday ruptures. Possibility has to do with the coexistence of more than one univocal code or language: to absorb and transform, to transfer, to convey, to understand life from the inside, to make things into their radical other through a process of total acceptance . . . This acceptance reveals a path into the unknown, one that only practice and praxis can unfold for us. The first step, therefore, is to acknowledge that, after the critical age, we need a stage in which a new innocence is at play, a new type of exposure that will transform art into its radical other, so we can discover a new intelligence in all realms of art and culture and, hopefully, a new sense of shared possibility for life together.

John Miller, *Untitled (01-22-05)*, 2005, from the *Middle of the Day* series







Aleksandra Mir, *First Woman on the Moon*, 1999, produced by Casco Projects on location in Wijk aan Zee, NL








bobcat




763

Aleksandra Mir First Woman on the Moon

Chronology

PROLOGUE

1633, June: Galileo Galilei, the father of modern science, is charged with heresy and sentenced to lifelong house arrest for the Copernican view that the earth is not the center of the universe but moves around the sun.

1961, April 12: The Soviet Union launches the first manned space vehicle, *Vostok 1*, which completes a single orbit of the earth. Cosmonaut Yuri Gagarin, the first human to travel in space, utters the soon to be world-famous words, "The earth is blue."

1961, May 5: The US launches a Mercury spacecraft, carrying astronaut Alan Shepard. Defeated by the Russians in the space race by only three weeks, President Kennedy gives a spirited speech before Congress in which he dedicates the resources of the nation to "achieving the goal before the decade is out, of putting a man on the moon and returning him safely to Earth." This will take billions of dollars and the invention of a new space rocket.

1969, July 20: The *Apollo 11* crew makes the first human landing on the moon in the Sea of Tranquility. Spacecraft commander Neil Armstrong and astronaut Buzz Aldrin spend two hours on the lunar surface, setting up observation equipment and collecting rock samples. The American flag is deployed and a plaque is unveiled with the inscription, "Here men from the planet Earth first set foot upon the Moon, July 1969 A. D. We came in peace for all mankind."

1969–72: *Apollo 12*, *14*, *15*, *16*, and *17* each land two astronauts on the surface. For the rest of mankind, the landings become a mediated reality, received through photography and television. NASA holds over 30,000 still photographs taken with Hasselblad cameras from the Apollo missions, but only a small fraction, depicting the heroism of the missions, is initially released to the public.

1997: The movie *Capricorn One* is released with a story line that renders the moon landing a fake, shot in a Hollywood film studio. A whole genre of conspiracy theories questioning the authenticity of the mission flourish, pointing to a series of clues in the still photography provided by NASA. The same clues are subsequently counter-proven by scientific expertise, which points to the unique atmospheric conditions on the moon, although this does not faze those who are already convinced of a conspiracy. The space between reality and fiction remains a fertile ground for speculation.

1999: San Francisco photographer Mike Light releases the book *Full Moon*. Invited by NASA to revisit its archives thirty years on, he makes a personal selection and works with the new technology of digital scanning, which allows him to tell a very different official story than the one originally told. His focus is on landscape representation rather than Cold War politics and his book shows the unshaven and fatigued astronauts in a more human light.

PRODUCTION

1999, February: Aleksandra Mir is invited by Lisette Smiths, director of the nonprofit organization Casco Projects, to realize a public project in the Netherlands. The artist expresses an interest in working outdoors with the Dutch beaches that are known to her as manmade and contested territories; 17 percent of the country's land area is reclaimed from natural wetlands for agricultural use, while centuries of flood defense make for a nation experienced in wrestling with nature.

1999, March: Global media is filling up with reports in anticipation of the celebration of the thirtieth anniversary of the original moon landing. Technological progress is clear, but how far have we really come as a society? *First Woman on the Moon* is conceived to effectively recast John F. Kennedy's dream and put a woman on the moon "before the end of the millennium." At this point in history, it is still clear that, if a woman wants to land on the moon, she will have to find the means to do so herself.

1999, April: Production begins. Casco's humble office in Utrecht, which holds one fax machine, one part-time employee, two interns, and an email account, is turned into a fully-fledged information center from which press releases are sent worldwide, reaching other press rooms, universities, and amateur clubs. The new commission budget of $2,000 is blown in the first day on a half-page ad in *Artforum*, "to announce the news of this historic event to the world." With a zero-budget economy and a bold promise, everything from here on needs to be invented from scratch.

1999, May: After initial location scouting and definition of the site at the entry of the North Sea Canal, permits are cleared with the local municipalities of Belsen and Bewerwijk. Numerous field trips to the site lead to informal relations with the locals, who are enthusiastic and become directly involved with the realization of the work. Bert Kisjes, the philosopher mayor of Wijk aan Zee and the project's greatest fan, rallies the community to support the production team with hospitality and manpower. Bulldozers are obtained from local machine parks and the steel factory that looms above the site. The workers who normally deal with waste management agree to turn some sand and play on the beach for a day. The project's independent economy eventually comes to include everything from local volunteer effort to corporate sponsorship on an international scale, all of which will define the project's aesthetic and outcome.

1999, June: Feedback from the publicity campaign starts to come in. An Australian gender studies department is cheering "Go girls!" while a US feminist organization takes offense at the conflation of its cause with the use of the American flag: "Imperialism!" Devoted to breaking NASA's monopoly of space travel, the Dutch anarchist organization Association Autonomous Astronauts (AAA) first shows great interest in the project, but after realizing it will not take anyone anywhere, insists on its cancellation and threatens sabotage, although of what sort is unclear since everything is to be free and open to public intervention anyway. Dutch media interest grows. Starting with a short interview given to the local newspaper, coverage quickly escalates to a full page in Amsterdam's main daily, which is critical of what it perceives as the project's flirtation with the media. This only results in a flurry of additional media attention, culminating in the arrival of one radio and three TV stations on-site on the day of the event. Their conspicuous behavior and equipment add a touch of technological class and overt performativity to an otherwise mundane sandpit and construction site. Footage is eventually sold around the world, packaged as entertaining breakfast TV and shown in places as far afield as Djakarta.

1999, July: Over the summer more than fifty volunteers are involved in the project. Gertjan Cupido and Finch van de Zwet, owners of a laid-back beach café located at the edge of the chosen site, raise a circuslike catering tent on the beach in anticipation of more guests arriving for the event from Amsterdam, while Hotel de Sonnevanck offers the crew free hotel accommodation. A band of drummers are picked up at the Utrecht railway station to provide a beat on the day. Back in New York costumes are requested from the designer Thuy Pham of United Bamboo. He responds to the brief of creating "five feminine play dresses for a day on the beach, with clear reference to space travel, of couture standard and at a cost of $20 each," with a chic bleached cotton canvas number, the same cotton canvas one would use for a stretcher, with a thin wire in the raised collar for advanced spacesuit technology. This dress will eventually make it to the Guggenheim Museum, but on the day, it seems disposable at best. An American flag is ordered and sent to Holland. The use of this flag remains the project's most controversial aspect. But once all other options (the feminist flag, the Dutch flag, the European flag) are discussed and discarded for their political limitations, it is clear that only a reference to the original will do the job of opening up the status quo.

1999, August: Everything but a documentary plan or budget is in place and everyone on set is crucially aware of its importance. Victor Hasselblad AB, the Swedish camera producer originally employed by NASA and with headquarters located in Aleksandra Mir's hometown of Gothenburg, is approached for support and is delighted to be involved. With the world's longest-running ad campaign, thirty years of images of the moon, it claims, "The moon is ours," and the question of this landing being a fake isn't even raised. What matters is how to create great images. The company equips two photographers with its newest cameras and adds a 35 mm panoramic novelty model as product placement, to be worn by Aleksandra Mir all day, just like Neil Armstrong wore his Hasselblad camera on the moon. The company also covers all processing costs of the analog film stills, and transfers the images to digital to provide for the widest

possible distribution of images that are still requested for publication the world over. The fruitful relationship with Hasselblad and the voluntary use of its logo in the resulting photographs become an emblem of authenticity, a signature that effectively closes the link between NASA's and the artist's ambitions.

1999, August 28: *First Woman on the Moon* is realized in ten hours. During a short morning meeting with the crew, Aleksandra Mir draws a rough sketch of a crater (a mound with a hole in it) in the sand. The 300-square-meter full-size landscape is thereafter completely improvised by the machine operators themselves. During the process of digging, large amounts of ocean detritus and beach trash, including broken glass bottles, are revealed in the sand. To protect the children who play alongside the construction site in the dunes, the team mobilizes a collection and the artist asks that all objects be exhibited on tables inside the tent, making for a spontaneous *Museum of Lunar Surface Findings*, to which the public contributes all day. By the afternoon, the water has unexpectedly risen to fill the craters, making for numerous little lakes for the children to play in. Everyone is taking pictures of everyone else. Mario Testino shows up with his camera and snaps away, next to the knowing Amsterdam art scenesters, next to the tourists who unknowingly walk in on the event, all of whom contribute to telling the story from multiple points of view. And at sunset, the flag finally graces the highest hill, a bottle of champagne is cracked open, and the public is welcomed to join the astronauts on the moon. One person declares himself the first black man on the moon, followed by the first gay man and the first German.

LEGACY

1999, Early September: Postproduction is set to begin. Aleksandra Mir returns to NYC and her day job as a receptionist in an East Village orthopedic doctor's office, filing X-rays and booking appointments, while requesting that the footage shot by the Dutch TV stations be reclaimed back into the project and with the intention of making her own video. Hasselblad contributes a soundtrack. Created for its in-house corporate presentations of how Hasselblad cameras were used at the original event, it includes a cheesy medley overlaid with original NASA communications and Kennedy's famous speech, which closes the circle between the two narratives, allowing them to coexist on a single plane.

1999, Late September: Annette Schindler, the director of Swiss Institute in NYC, hears about the project and inquires as to the possibility of including part of it in her upcoming exhibition *Empires without States*. She grants the artist $500 to complete her planned video, a fee that is handed over to another friend, Thorgeir Gudmundsson, an Icelandic film student at Columbia University. A week of all-nighters on the school's new digital editing software results in a slapdash medley of footage from a wide range of sources. The artist's own shaky mini-DV in NTSC format and animated stills from the various photographers are mixed in with the pro TV camera material retrieved in VHS PAL format, before everything is transferred to analog Betacam, then to digital code and finally output to VHS in NTSC format, for its first gallery screening.

1999, November: On its premiere at Swiss Institute's Broadway gallery, the video is shown on a large, bulky TV in a living room setting to mimic the reception of the original in millions of family homes the world over. But it will soon be screened in every imaginable setting: white cube, black cube, flat-screen monitor of every shape and size, in a gallery, bookstore, lobby, or basement, in a film theater or classroom projection, at an outdoor festival screening or online. Swiss Institute also hosts the special event "Conspiracy Night," which brings British conspiracy theorist Conrado Salas to New York. He explains in detail why he regards the original mission as a fake, and the two videos are screened together and compared on aesthetic grounds, as in "Who Wore It Better?" He also advises the artist to send her tape to Neil Armstrong and Arthur C. Clarke, a mindboggling proposition that it will take her two years to act upon.

2000–ongoing: The fourteen-minute-long video documentary takes on a life of its own as it tours venues and events around the world, including a German conference on women's art, an Icelandic geography show, a curatorial conference on alternative production methods, and endless exhibitions on space. Everyone is using the moon landing video for their own purposes and its continuous recontextualization guarantees that the ball of meaning stays in the air.

2001, July: Two letters with enclosed videos are addressed to Arthur C. Clarke in Colombo, Sri Lanka, and Neil Armstrong in Ohio. The two men who, in the twentieth century, expanded our vision into outer space far beyond anyone's imagination have chosen to live in the most peripheral places on Earth. Both send their replies on personal letterhead and acknowledge the work with good humor. Neil Armstrong follows up with a couple of courteous and mundane emails to Aleksandra Mir, as if they were simply two very normal people having a chat. When she asks if he would like to meet her at a staged event in an NYC art museum and have his picture taken with her, he politely declines with the words, "I don't think I am a very good fit for an art museum," and goes off-screen. Left with the gnawing feeling that she has blown a potential friendship by proposing its exploitation as art, she is nevertheless satisfied that they have seen each other's "work" within their respective lifetimes. She believes that both of their projects are much bigger than themselves.

2006: The Solomon R. Guggenheim Museum in New York and Tate Modern in London acquire editions 1 and 2/6 of the video for their respective permanent collections. Seven years after its realization, the work is finally acknowledged as (art) historically valid. A standard conversation about the work's future conservation with Guggenheim curator Nancy Spector leads the artist to sign a "variable media agreement" that forever unties the work from its original media and allows future curators to show it on whatever technology will be invented, guaranteeing the work's longevity. Within the next three years, the museum abandons the analog storage format for the piece altogether and the work migrates to digital media.

2006, September 9–13: *Gravity*, a sequel to the moon landing in the form of a twenty-two-meter-high rocket that the *First Woman on the Moon* would have used but never been able to go anywhere in, is commissioned by Arts Catalyst and built out of recycled scrap for the exhibition *Space Soon* at the Roundhouse in London. After only five days on display, this monumental sculpture, which costs £40,000 and takes five months to create, is scrapped at a local junkyard for a return of £40.

2008, March 19: Sir Arthur C. Clarke dies in Colombo, Sri Lanka.

2012, August 25: Neil Armstrong dies in Cincinnati, Ohio.

2012, October 14: Felix Baumgartner jumps to Earth from an altitude of thirty-nine kilometers.

2013, June: Fourteen years after its realization and seven years after its acquisition, Tate Modern curator Stuart Comer announces that the video will go on display for eighteen months, during which an estimated four million people will view it. The brief scene of a naked boy playing in the sands flags up a child nudity concern and the work is processed by the gallery's sensitive legal team, which analyzes the risk of the public taking offense and the chances of a PR fallout. The work is cleared for exhibition while the curatorial team marvels at its "poor" vintage quality and requests it be shown alongside the letters from Neil Armstrong and Arthur C. Clarke. Meanwhile the artist scrutinizes the work properly for the first time since its creation and expresses a wish to make a few revisions. The acid-green sequences are not intentional or aesthetically justified, but a result of poor settings between the multiple transfers and a stressful and somewhat amateur editing scenario, coupled with plain ignorance and stupidity, which rendered the credit sequence atrocious, filled with omissions and misspellings that betray a student approach the artist now feels she has outgrown and would like to rectify ahead of the grand show. A debate concerning the work's veracity sees the curators wishing to maintain the original with all its flaws intact, to honor the conditions in which it was made, while the artist argues for the right to make revisions, insisting on a differentiation between the intentional creation of poor-quality material and the then poverty of the creator, which has long been rectified and does not benefit from being romanticized. However, as the work no longer belongs to the artist, she has to submit a formal request. The case is settled by conservator Tina Weidner of the time-based media conservation department, who reviews the application and deems the changes justified if made under the supervision of the department. Subsequently, the artist spends several days in Tate Modern's lab for the preservation of (aging) new media with editor Tim McGill, who reconstructs the title sequence frame by frame and adjusts the green colors to neutral, all at high expense but at the museum's cost. Two years later, the same department presents its work on two parallel monitors, "Before and After," at a conference titled "Media in Transition" arranged with the Getty Conservation Institute and Getty Research Institute. The conference brings artists, curators, art historians, and conservators together to discuss the impact of changing technologies on works of art that depend on fragile technological ecosystems, resulting in a broader understanding of the concept of authentication and originality.

2015, January: Fifteen years later the video continues to tour the world and is shown in wider and wider circles while Aleksandra Mir ventures outside planet Art World to engage with Space World proper as a valid contributor. Dr. Chris Welch, professor of astronautics at the International Space University in Strasbourg, invites her to lecture on art and to show the video to his future space engineers and space communicators. A workshop on failure, in which the students compete to build the highest rocket out of food cans, only to reach toppling point and see their constructions collapse, has them enthralled.

2015, July: Andrew Kuh, human spaceflight and microgravity program manager at the newly formed UK Space Agency, asks the artist to present her work at the UK Space Conference, which brings one thousand delegates from the space industry and academia together in Liverpool to share and discuss their progress. She shows the fifteen-year-old video, not as an example of innovation, but as an unchallenged void and enduring legacy.

EPILOGUE

The thousands of people who, every year, google the question, "Who was the first woman on the moon," have to make do with an artist as their first hit. Aleksandra Mir's title as the *First Woman on the Moon*, in fact and fiction, remains uncontested.

VIDEO AND CREDITS

http://aleksandramir.info/videos/first-woman-on-the-moon



Kaspar Müller,
Frankfurt Freakout,
2016/17,
digital collage













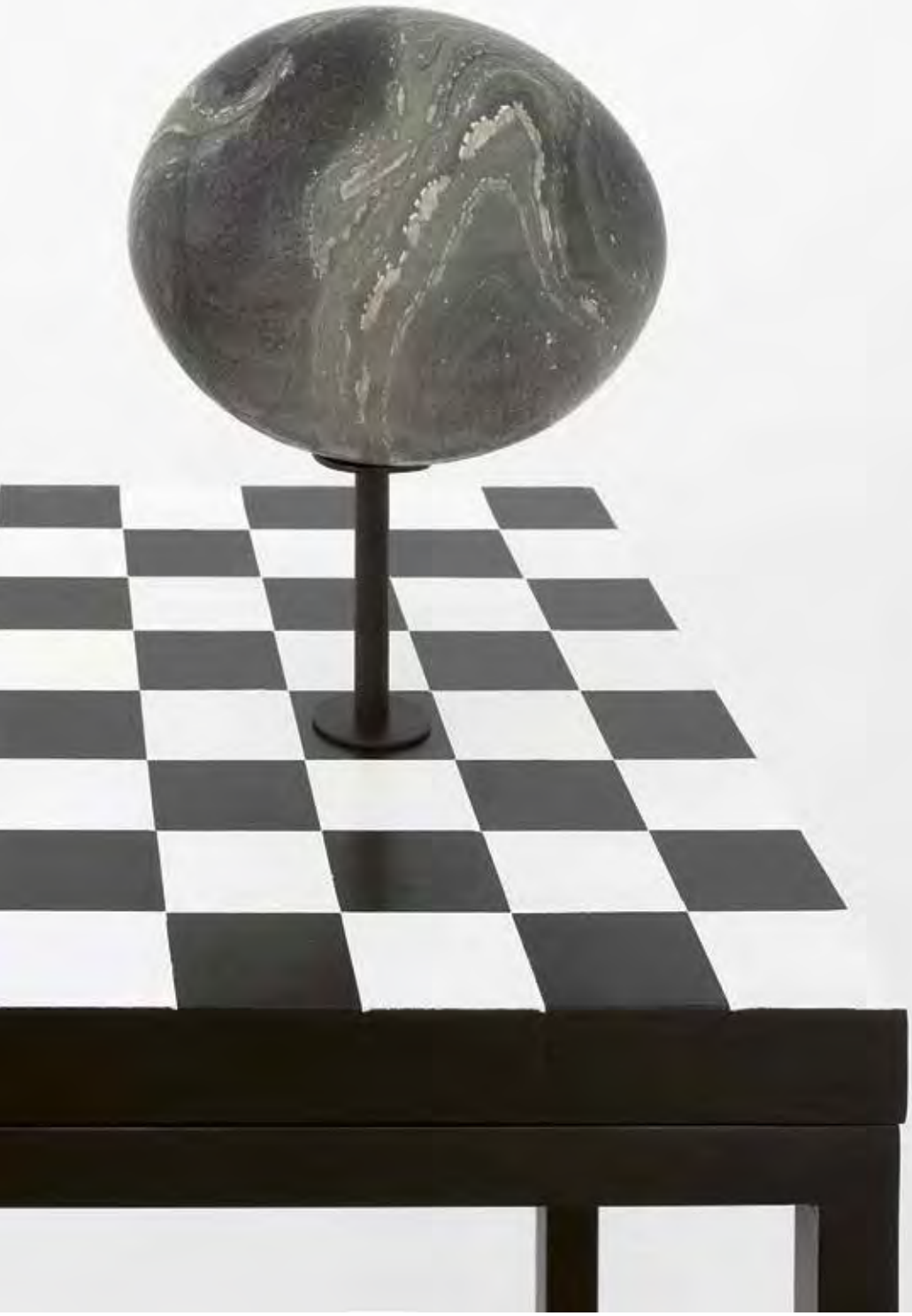


Julien Nguyen,
Gabriel (Study for an Annunciation), 2017.
Commissioned as part
of the 38 St Marks
Editions Portfolio





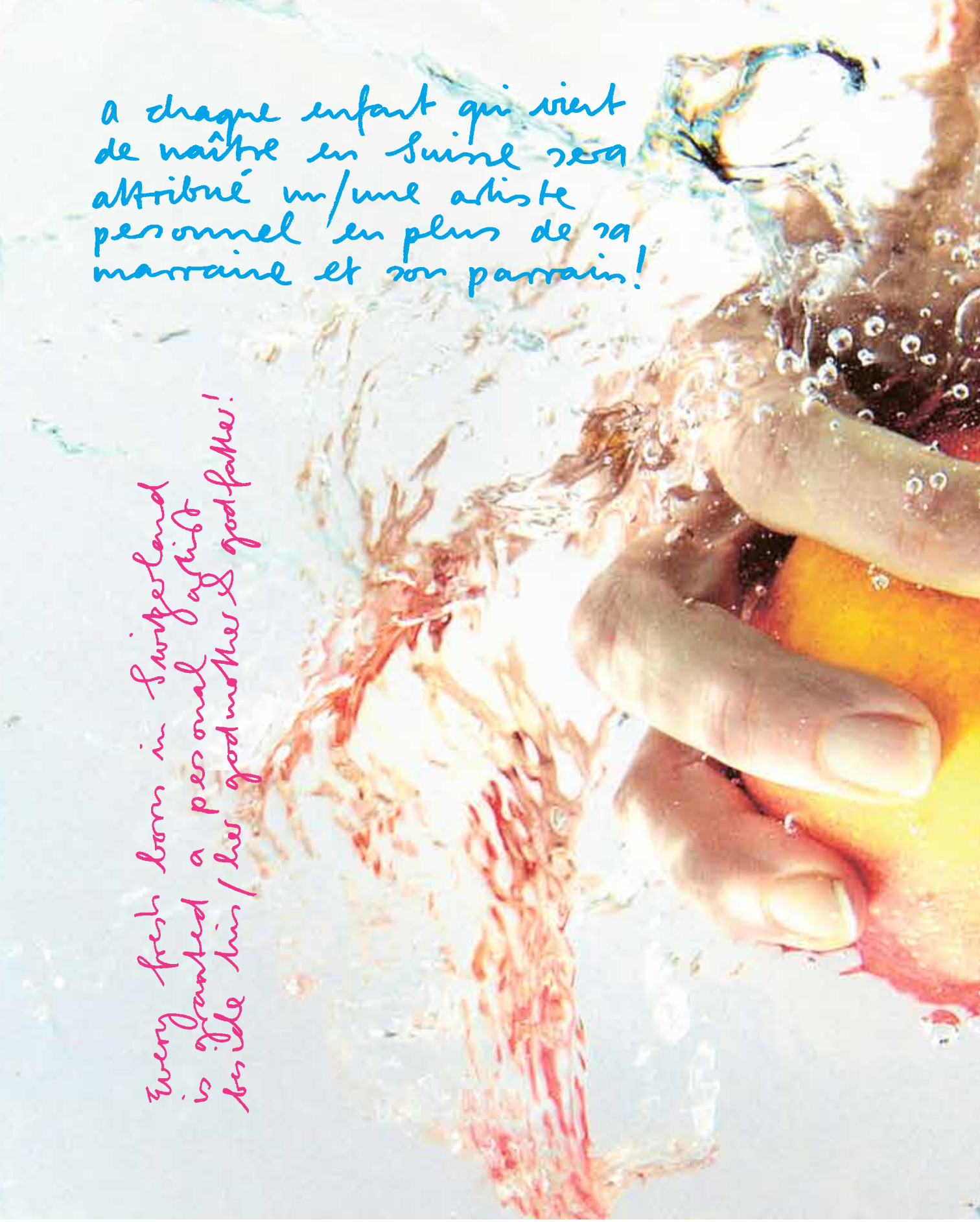
Sarah Ortmeyer,
NATALIA II, 2016,
paint on wood, with
MONSTER IV, 2016,
ink on ostrich egg





Mai-Thu Perret,
Les Guérillères (Viet Cong), 2017.
Commissioned as part of the 38 St Marks Editions Portfolio





Pipilotti Rist,
Every Baby Born, **2009**


Ad ogni bambina/-o appena nata/-o in Svizzera verrà attribuito un aiuto personale oltre alla sua madrina et al suo padrino !!
Jedes in der Schweiz frischgeborene Kind bekommt neben Götti und Gotte eine/n persönliche/-n Gutenpatchen !



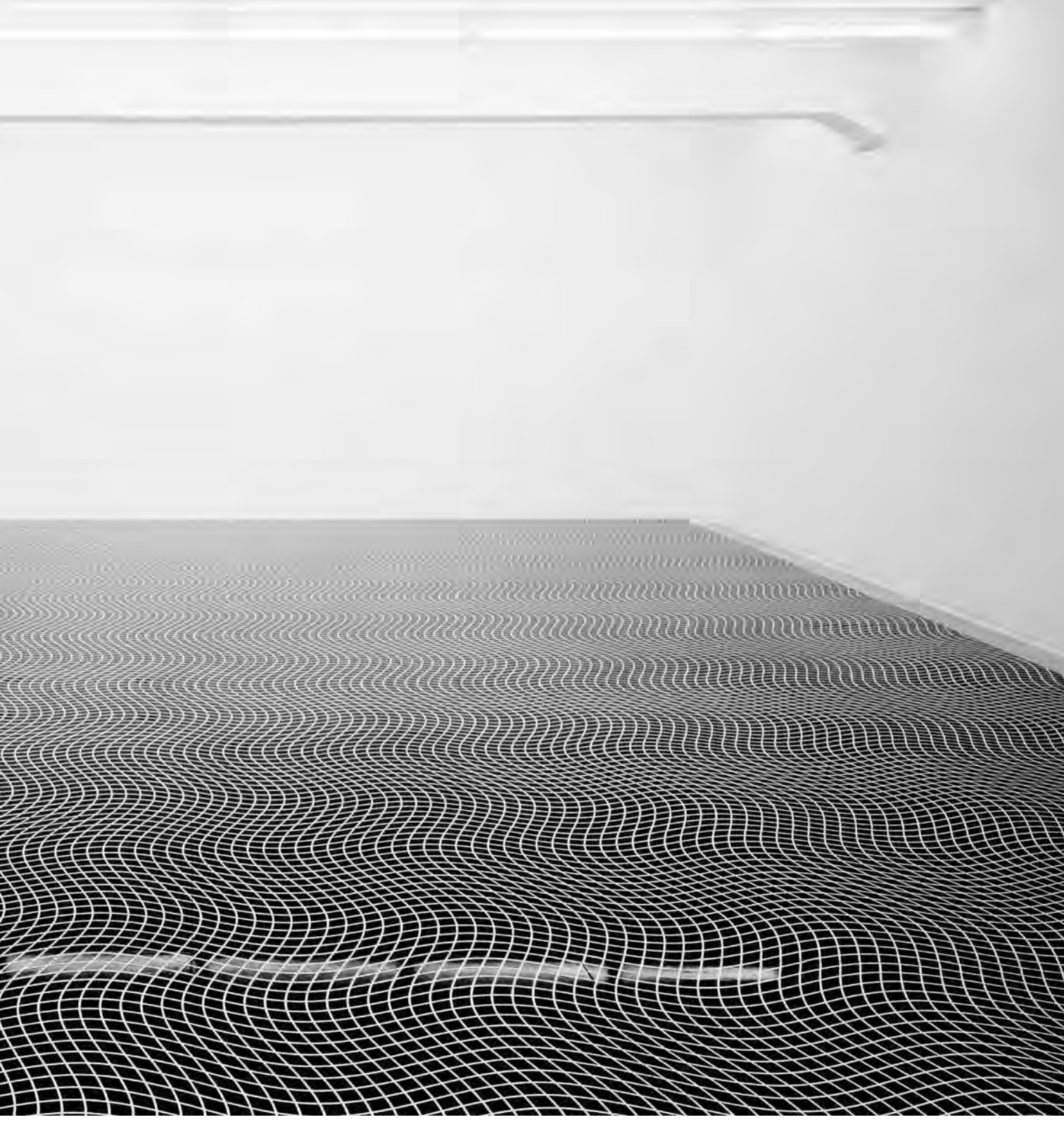
Ugo Rondinone,
EVERYONE GETS LIGHTER, 2004


GETS LIGHTER

MAN.
I'M NOT STUPID.
DON'T FUCK WITH ME.
WOMAN.
I KNOW YOU AREN'T STUPID.
M. THEN WHY ARE YOU FUCKING WITH ME?
W. WHO IS FUCKING WITH YOU?
M. YOU WERE.
W. ME?
M. OH COME ON.
W. COME ON WHAT?
M. I HEARD YOU.
W. HEARD ME WHAT?
M. FUCKING WITH ME.
W. YOU HEARD ME FUCKING WITH YOU?
M. YOU'RE NOT GOING TO SAY YOU WEREN'T.
W. OF COURSE I WASN'T. WE WERE HAVING A NORMAL CONVERSATION.
M. YOU CALL THAT A NORMAL CONVERSATION?
W. OH COME ON.
M. COME ON WHAT?
W. IT'S FUCKED UP.
M. FUCKED UP?
W. YES. FUCKED UP.
M. WHAT'S FUCKED UP?
W. WHAT YOU'VE JUST SAID.
M. WHAT I'VE JUST SAID IS FUCKED UP? CAN YOU TELL ME WHY?
W. IT'S JUST FUCKED UP. YOU SHOULD HEAR YOURSELF.
M. YOU SHOULD HEAR YOURSELF. PUTTING ON THAT VOICE TO SPEAK TO ME.
W. WHAT VOICE?
M. I'M NOT STUPID. DON'T FUCK WITH ME.
W. I KNOW YOU AREN'T STUPID.
M. THEN WHY ARE YOU FUCKING WITH ME?
W. WHO IS FUCKING WITH YOU?
M. YOU WERE.
W. ME?
M. OH COME ON.
W. COME ON WHAT?
M. I HEARD YOU.
W. HEARD ME WHAT?
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W. WHO IS FUCKING WITH YOU?
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W. IT'S JUST FUCKED UP. YOU SHOULD HEAR YOURSELF.
M. YOU SHOULD HEAR YOURSELF. PUTTING ON THAT VOICE TO SPEAK TO ME.
W. WHAT VOICE?
M. I'M NOT STUPID. DON'T FUCK WITH ME.
• • •



Ugo Rondinone,
LOWLAND LULLABY,
2002



Emmanuel Rossetti, poster for *The Dor*, organized at Swiss Institute with Fabian Marti and Piero Golia, 2010

An ever-growing digital archive of out of print artist books. Eventually, it will culminate in an online database, which users may page through and print on demand. Currently it finds form as a temporary office, where loaned titles are scanned, documented and sometimes reprinted. Visitors may also contribute to this ever-growing library of titles. The project is made possible by collaborations with book collectors, artists, curators and friends.



"The exhibition *The Hidden World* was an outcome of discussions I had with Marc-Olivier Wahler when I did the Adam O. Goodman file show at Swiss Institute in 2002. He asked me if there were any ideas I had about curating a show at SI, and the thing that came to my mind was to try and show original art from the archives of the Jehova's Witnesses (possibly kept in their big Brooklyn building), combined with original art by Dr. Netter. The idea was to highlight art produced as pedagogical. I was extremely doubtful the Jehova's Witnesses would go for the art-institutional exposure, so I never pursued that sort of show, but years later, when Marc was curating a show in LA, I put together a smattering of the mass-produced educational and proselytizing stuff I'd collected and crammed as much as I could into a room, which expanded for the Chalet Society, then became a catalogue, and then was part of the New Museum show." – Jim Shaw

The Watchtower Announcing Jehovah's Kingdom, How Practical Is Modern-day Religion?; October 1, 1987; Watchtower and Bible Tract Society of Pennsylvania

Are You Satisfied With *Jehovah's Spiritual Provisions?*

IF YOU stop breathing air, you will die in a few minutes. If you stop drinking water, you will die in a few days. If you stop eating food, you will die in a few weeks. If you stop feeding on Jehovah's spiritual provisions, then when you die you will be dead forever. Jehovah provides the air, water, and food that all living creatures need. Hence, to Jehovah the psalmist says: "You are opening your hand and satisfying the desire of every living thing." (Psalm 145:16) The desire of most living things is fulfilled by the material provisions. But this is not true of human creatures.

[2] Jesus pointed this out when he said: "Man must live, not on bread alone, but on every utterance coming forth through Jehovah's mouth." (Matthew 4:4)

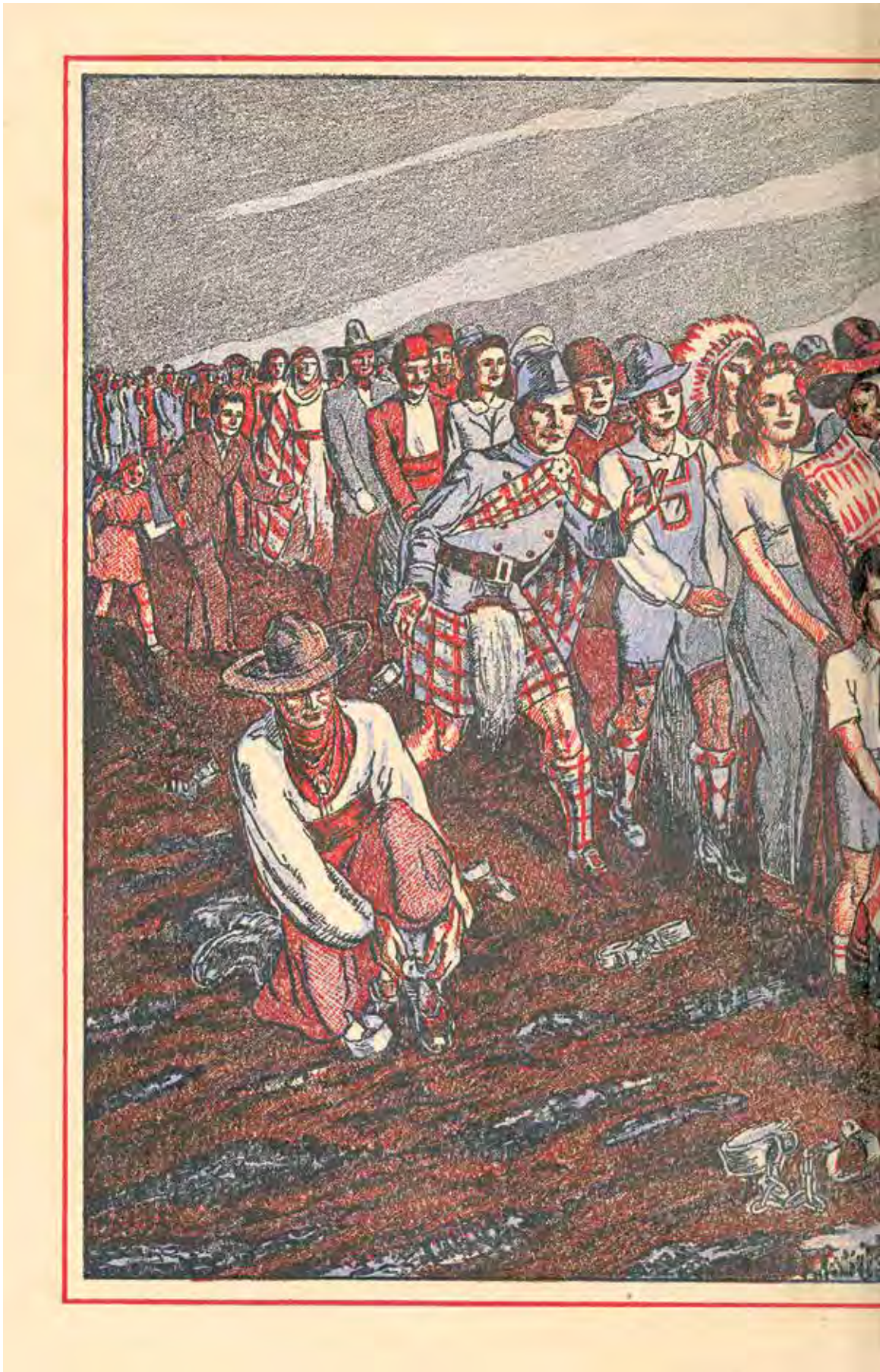
1. With what provisions are most living creatures satisfied?
2. What is the desire of man's heart, and what provision is necessary for its fulfillment?



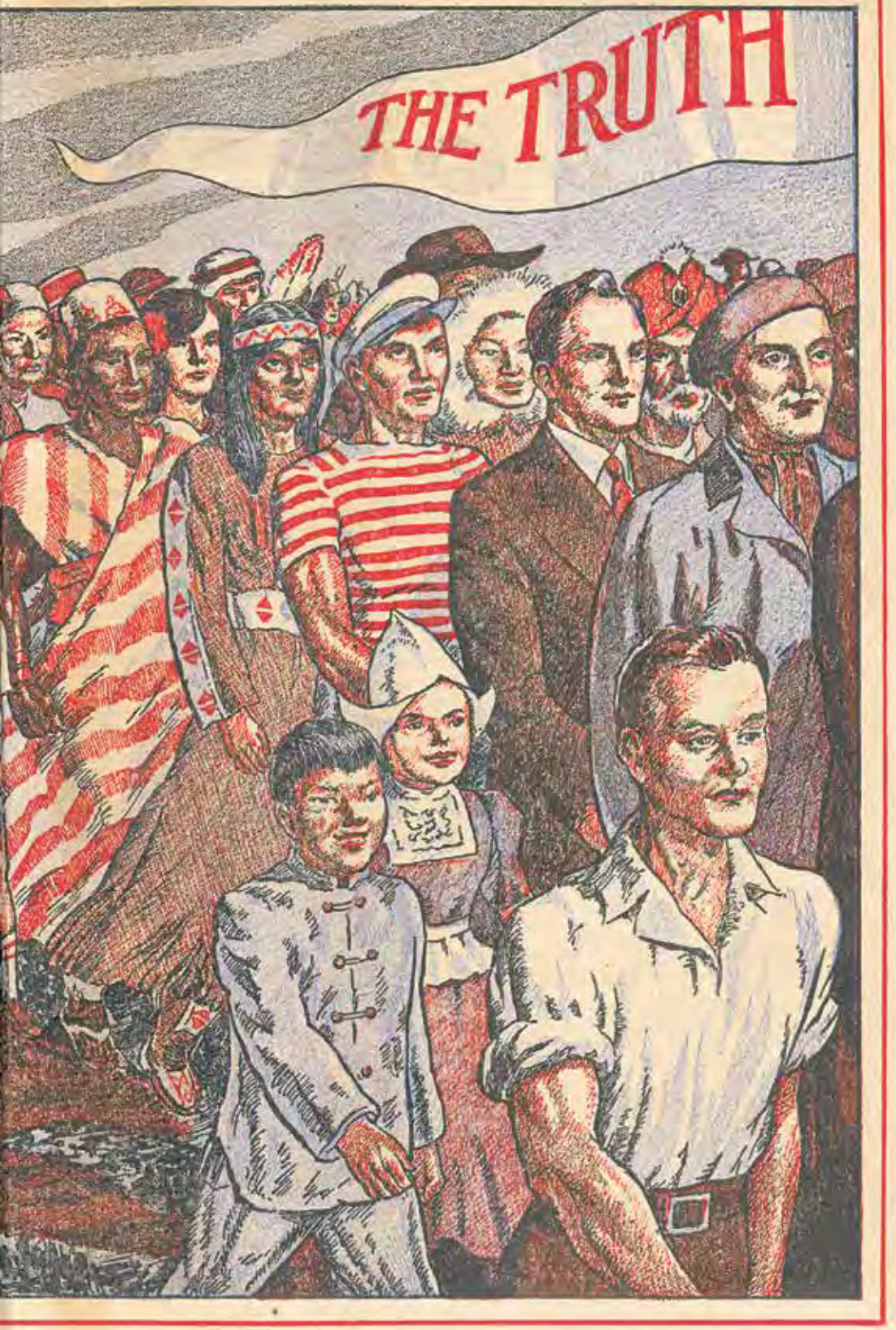
"'Test me out, please, in this respect,' Jehovah of armies has said, 'whether I shall not open to you people the floodgates of the heavens and actually empty out upon you a blessing until there is no more want.'"
—MALACHI 3:10.

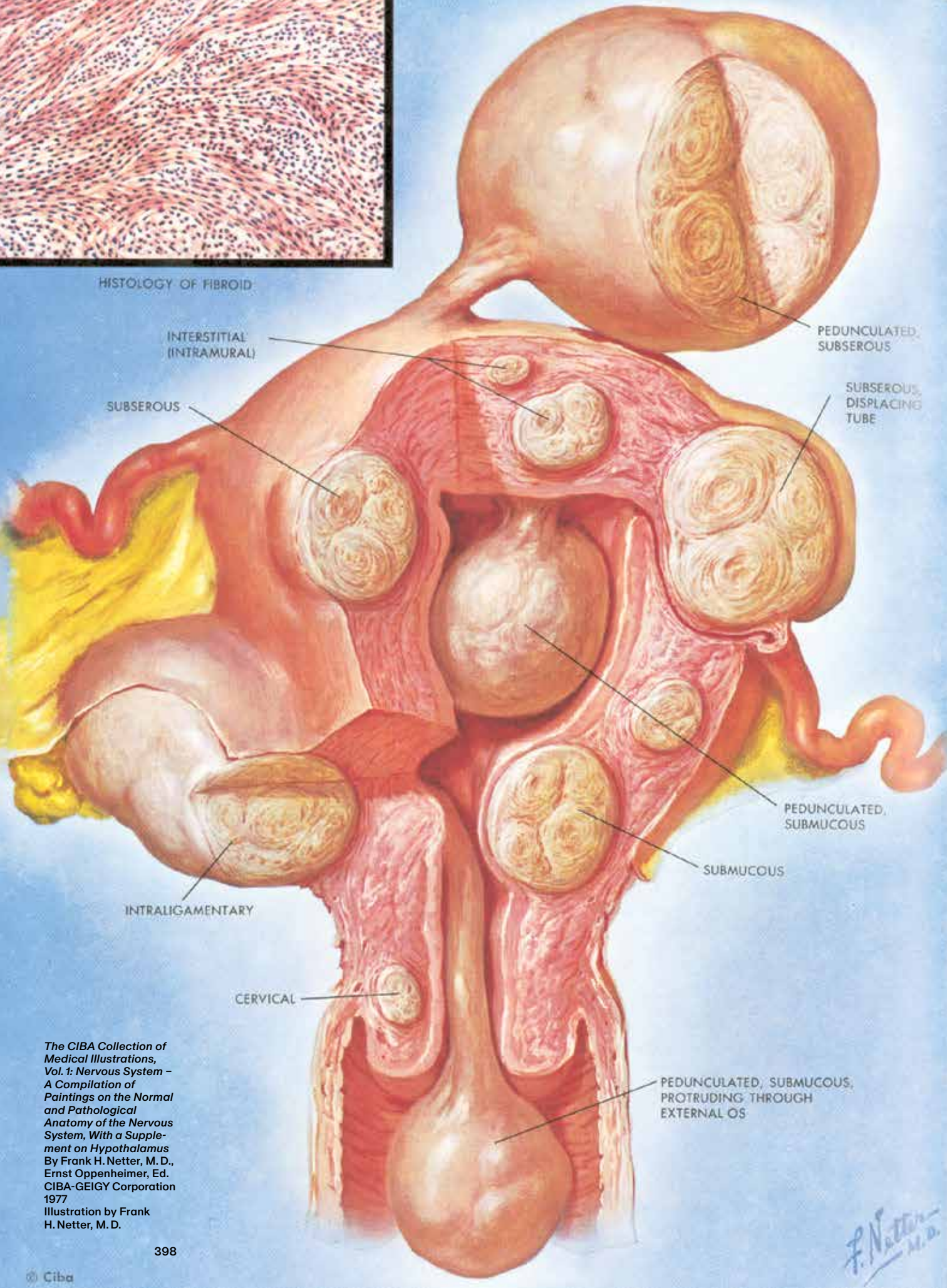
The lower creations have no concept of eternity, but man does, as Ecclesiastes 3:11 says: "Even time indefinite he has put in their heart." Or as the *Revised Standard Version* renders it: "He has put eternity into man's mind."

Hence, man's heartfelt desire is to live to time indefinite, even forever. Air, water, and bread alone are not enough for that.



Interior page from *The Truth Shall Make You Free*; Watchtower Bible; Watchtower and Bible Tract Society of Pennsylvania, 1943


THE TRUTH



The CIBA Collection of Medical Illustrations, Vol. 1: Nervous System – A Compilation of Paintings on the Normal and Pathological Anatomy of the Nervous System, With a Supplement on Hypothalamus
By Frank H. Netter, M. D., Ernst Oppenheimer, Ed.
CIBA-GEIGY Corporation
1977
Illustration by Frank H. Netter, M. D.

© Ciba

Neurohypophyseal Hormones: Oxytocin and Vasopressin



Neuron of supraoptic nucleus showing axonal transport of secretory product (Herring bodies)

Arterial supply to hypothalamus

Paraventricular nucleus

Supraoptic nucleus

Neurohypophyseal tract

Herring bodies

Anterior lobe

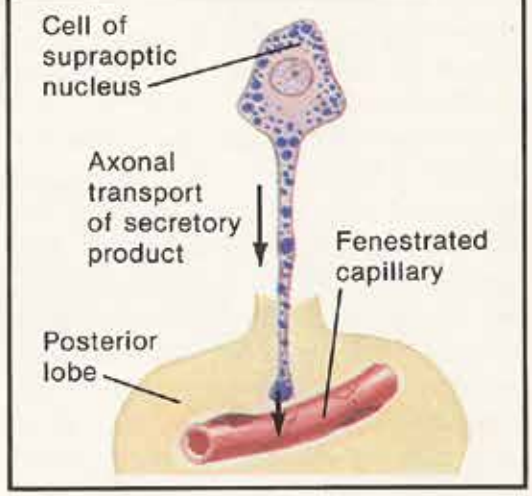
Posterior lobe (neurohypophysis)

Site of vasopressin absorption

Venous drainage of posterior lobe

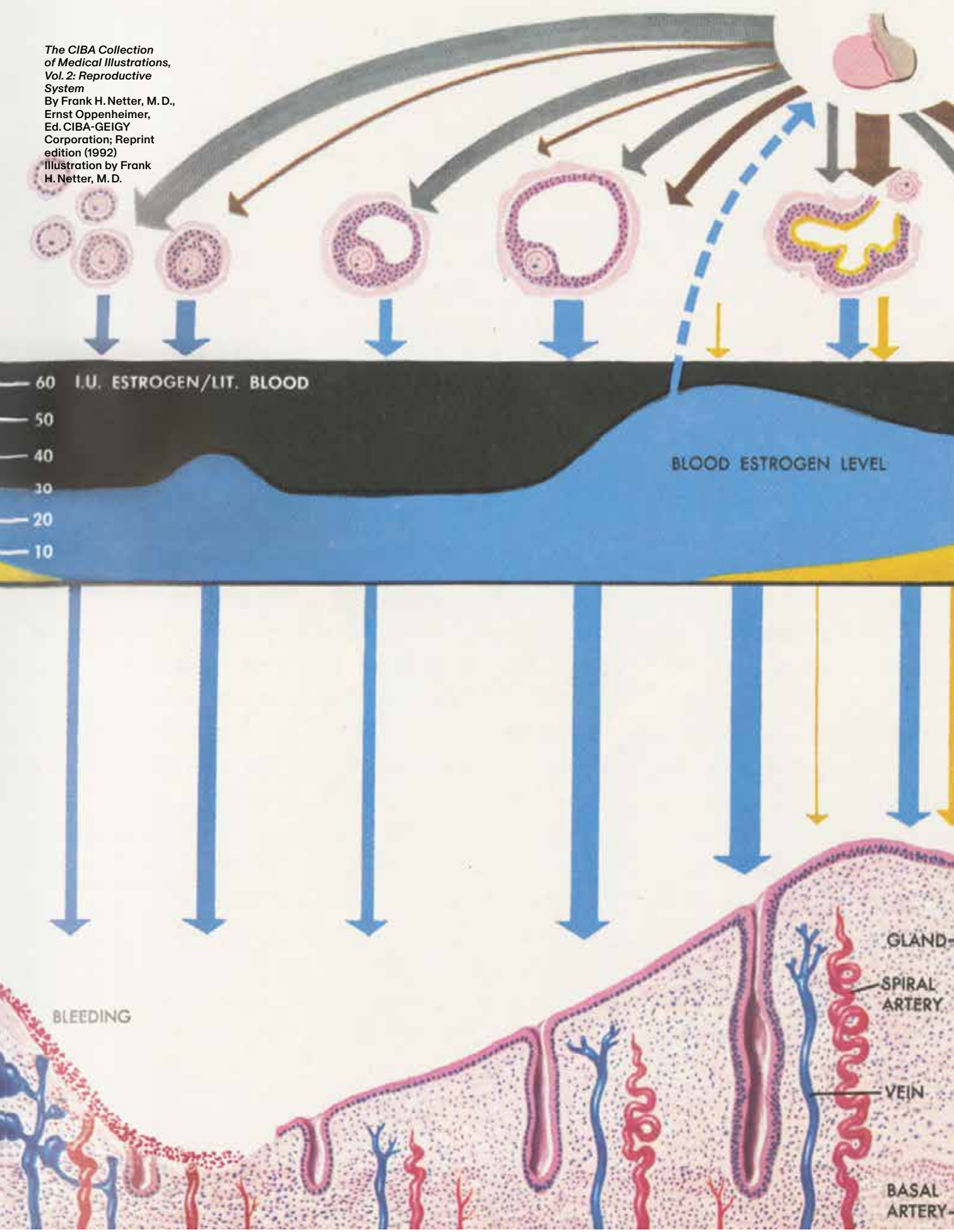
Inferior hypophyseal artery

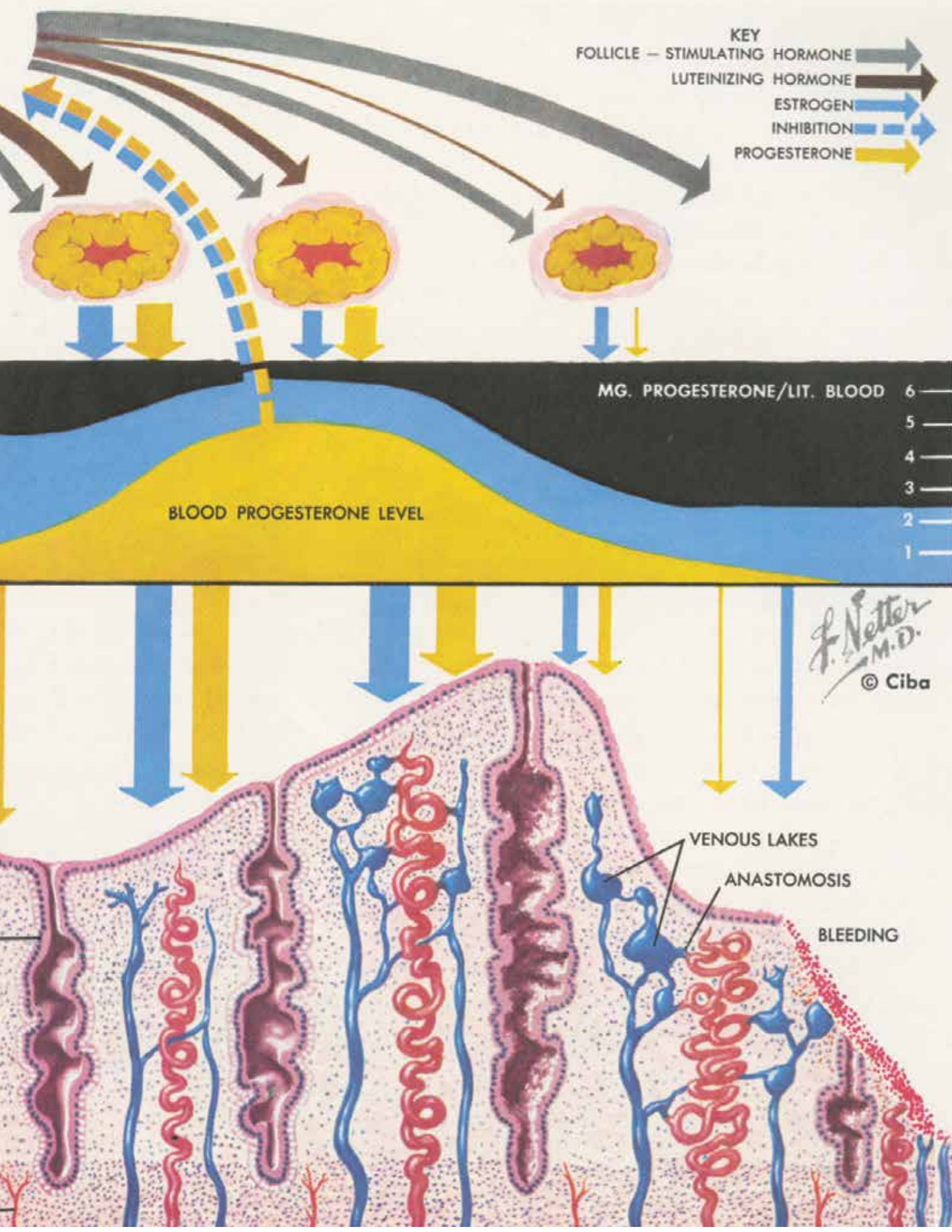
Theory of origin of vasopressin



F. Netter M.D.
© CIBA

The CIBA Collection of Medical Illustrations, Vol. 2: Reproductive System
By Frank H. Netter, M. D., Ernst Oppenheimer, Ed. CIBA-GEIGY Corporation; Reprint edition (1992)
Illustration by Frank H. Netter, M. D.




KEY
FOLLICLE – STIMULATING HORMONE
LUTEINIZING HORMONE
ESTROGEN
INHIBITION
PROGESTERONE
MG. PROGESTERONE/LIT. BLOOD
6
5
4
3
2
1
BLOOD PROGESTERONE LEVEL
F. Netter M.D.
© Ciba
VENOUS LAKES
ANASTOMOSIS
BLEEDING



Roman Signer, model for *Roman Signer | Four Rooms, One Artist*, 2010



Lawrence Weiner, modified image from *Water in Milk Exists* (2008), on the occasion of SI's thirtieth anniversary, 2016

WATER IN MILK EXISTS

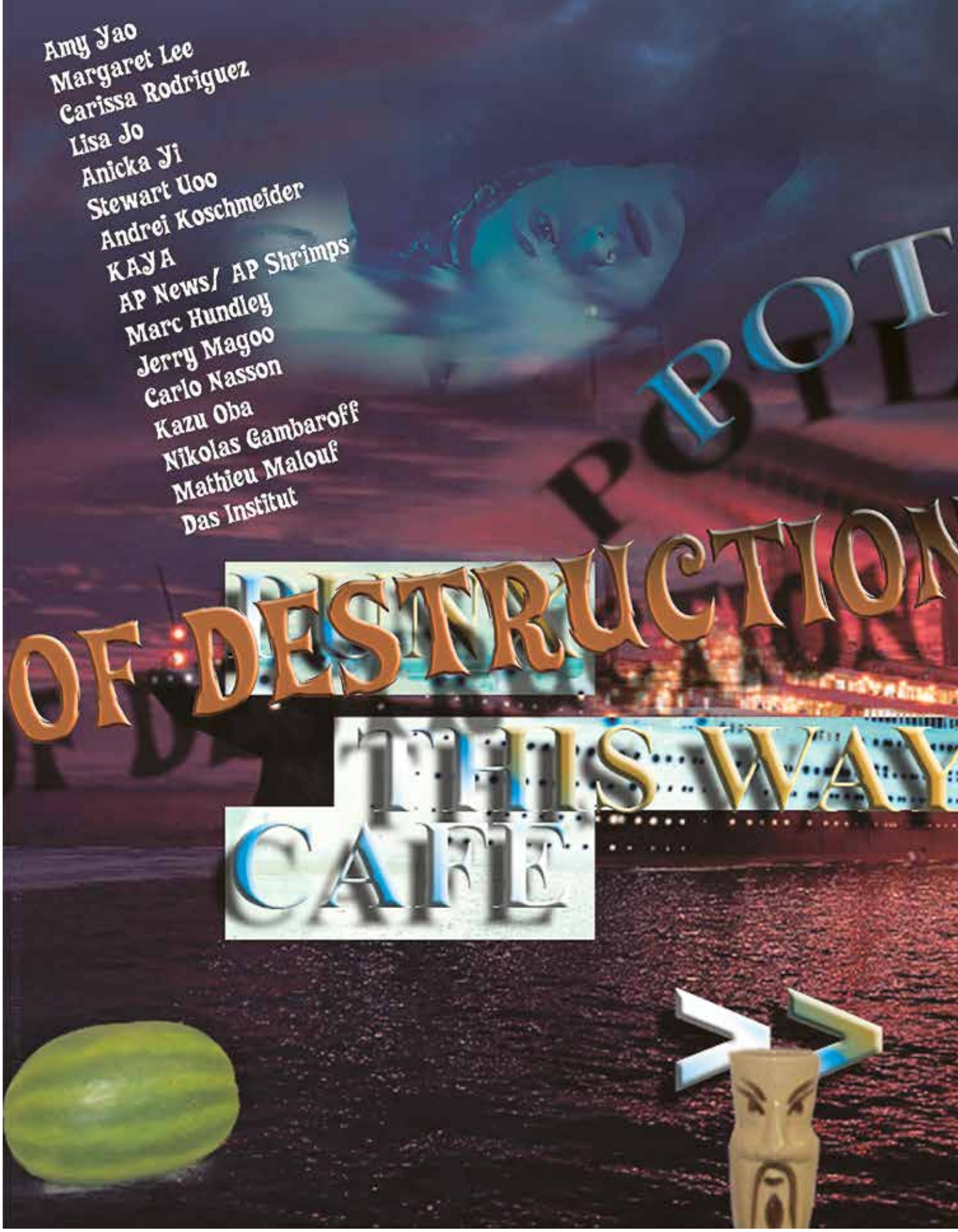


ITS OWN LEVEL



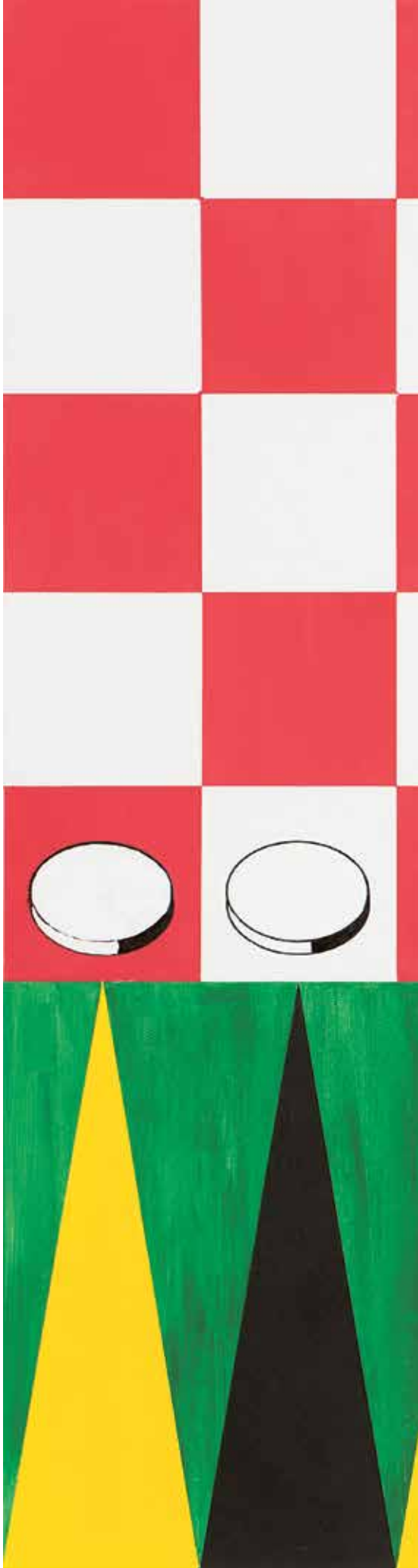
Jordan Wolfson, detail of *Colored Sculpture*, 2019. Courtesy of David Zwirner


ICE



Amy Yao, poster for *Potlucks of Destruction Café*, organized at Swiss Institute in 2012


BLACKNESS. Two faint figures appear, close together... growing brighter. One is ahead of the other, and presses close to FILL FRAME. PUSHING IN, TILTING DOWN to follow.
CUT TO NORTH ATLANTIC DEEP. INTERIOR/ EXTERIOR. The sound of sonar and th thrum of big thrusters. Rosetta and Rustico had a spring clearance blowout over who was going to eat the last patatona fritta on the plate.
A simpler post-gender man once advised: Basic bitches walk down B'way. Young man, you may have been in love but have you ever been co-dependent?
The couple sits quietly as the sea jerks off. The earth sometimes zy, and everything collapses on its surface. They w wondered, 'Natija
certain
own. The new edicts of the placid courtesans will be written on the jester's available at LibZ.
When the cat goes missing the mice dance, but anyone can navigate in fine weath er. If you scatter thorns, don't go barefoot because every time history repeats itse the price goes up. There's a catch to call for you. It's just your guilt because of es tealing from the dead. IMAGES OF THE WRECK, the two ROVs, Snoop Dog and DUN CAN. MONTAGE STYLE, as Snoop passes the ghostly images of Titanic's opulence. 10 A grand piano in amazingly good shape, crashed on its side against a wall. The keys gleam black and white in the lights. 11 A chandelier, still hanging from the ceiling by its wires, glinting as Snoop moves around it.



Urban Zellweger,
Untitled, 2017.
Commissioned as part
of the 38 St Marks
Editions Portfolio



Public Programs 2014–2019

In 2014 a dedicated curator was brought on to establish a regular public program and host several diverse events every month—from book launches and readings to conversations, artist and curator talks, lectures, panels, screenings, and performances—that respond to or engage with issues related to Swiss Institute's exhibitions.

Conversation | Beatrix Ruf
March 9, 2014

Tour with Mayo and Indigo Bucher | Conversation with Bice Curiger
April 10, 2014

Book Launch | Mohamed Bourouissa: *Temps Mort*
April 24, 2014

Book Launch | Lucy R. Lippard
April 28, 2014

Design Lecture | Pascal Storz
April 29, 2014

Conservation Talk | Christian Scheidemann
May 1, 2014

Book Launch and Conversation | Luis Camnitzer
June 3, 2014

Conversation | Amalia Ulman and Dr. Fredric Brandt
June 4, 2014



Slide from presentation by Amalia Ulman

Artist Talk | Julien Ceccaldi
July 15, 2014

Conversation | Remco Heesen and Konstantin Genin discuss *The St. Petersburg Paradox*
July 17, 2014

Lecture and Performance | *Notes: On Value – You Are All So Tired* with Cooper Francis and Matthew Doyle, organized by Kylie Gilchrist and Megan Stockton
July 31, 2014

Artist Talk | Alex Mackin Dolan: *In a Sea of Debris*
August 5, 2014

Panel | *Ludic Aesthetics*: Ericka Beckman, Douglas Wilson, and Eric Zimmerman
August 7, 2014

Panel | *2:44–3:08 pm* with Scott Lyall, Ben Schumacher, and Hugh Scott Douglas, moderated by A. E. Benenson
August 12, 2014

Conversation | *Mainstreaming Psychedelia: The Revival of Hallucinogen Research Since the Decade of the Brain* with Nicolas Langlitz and Emily Segal of K-Hole
August 14, 2014


Nicolas Langlitz, photo of Psilocybin capsules, 2008

Artist Talk | Tabor Robak in conversation with Simon Castets
August 15, 2014

Curator Talk | Andreas Angelidakis and Beatrice Galilee, Associate Curator of Architecture and Design at the Metropolitan Museum of Art
September 19, 2014

Panel | *Everything That Is Solid Melts into Airbnb* with Alessandro Bava, Andrea Branzi, Rachael Yu, and Aaron Taylor Harvey of Airbnb, hosted by Airbnb Pavilion (Fabrizio Ballabio, Alessandro Bava, Luis Ortega Govela, Octave Perrault)
September 23, 2014

Book Launch and Conversation | Launch of *New New Testament + Selected Writings 2000–2014* | Paul Chan in conversation with Simon Castets
September 24, 2014

Lecture | *Miklos Klaus Rozsa: Documentation and Surveillance* with Christof Nüssli and Christoph Oeschger
September 29, 2014

Conversation | Artist Amie Siegel and Nicholas Cullinan, Curator of Modern and Contemporary Art at the Metropolitan Museum of Art, on *Provenance*
October 1, 2014

Reading and Conversation | *The Alp*: Author Arno Camenisch with Susan Bernofsky, Director of Literary Translation at Columbia University
October 11, 2014

Conversation | *Radical Cities*: Author Justin McGuirk with Beatrice Galilee, Associate Curator of Architecture and Design at the Metropolitan Museum of Art
October 14, 2014

Book Launch, Conversation, and Screening | *What Nerve! Alternative Figures in American Art from 1960 to the Present* with Dan Nadel, Peter Saul, Forcefield, and more
October 21, 2014

Conversation | Architect Andrés Jaque with Beatrice Galilee, Associate Curator of Architecture and Design at the Metropolitan Museum of Art
October 29, 2014

Panel | *Alternative Design Practices in NYC* with Elizabeth Beer and Brian Janusiak, Rafael de Cárdenas, Jiminie Ha, Geoff Han, Kristian Henson, and Ryan Waller, moderated by Ellen Lupton
October 30, 2014

Conversation | Architect Frida Escobedo with Beatrice Galilee, Associate Curator of Architecture and Design at the Metropolitan Museum of Art
November 8, 2014

Performance | *Chair "Archiveography"* with David Gordon
November 10, 2014

Book Launch | Hans Ulrich Obrist: *Ways of Curating* with Asad Raza, Andrew Durbin, Deanna Havas, Ho Rui An, and Sophia Le Fraga
November 13, 2014

Artist Talk | Strauss Bourque-LaFrance: *Pretzel Logic*
November 17, 2014

Performance | Than Hussein Clark: *The Pool's Edge or Gstaad Will Never Change*
November 21, 2014

Book Launch | *Descartes' Daughter* and *Transitional Line* with readings by Abraham Adams, Clément Delépine, Melanie Gilligan, Jenny Jaskey, Piper Marshall, Karin Schneider, Charline von Heyl
November 23, 2014

Conversation | *Decentralized Autonomous Society* with Vitalik Buterin and Sam Frank
December 16, 2014



Vitalik Buterin at TechCrunch Disrupt SF 2017

Performance | Alexandra Bachzetsis: *From A to B via C*
January 11, 2015

Performance | Alexandra Bachzetsis: *From A to B via C*
January 14, 2015

Artist Talk | Michael Bell-Smith: *Notes on Paper*
January 29, 2015

Book Launch | *The Look* with Elizabeth Diller, Dennis Freedman, Matthew Monteith, and Henry Urbach
February 3, 2015

Curator Talk | Hans Ulrich Obrist on David Weiss
February 7, 2015

Artist Talk | Jamian Juliano-Villani with Special Performance by Brian Belott
February 11, 2015



Jamian Juliano-Villani, *Natural Jinglemaker*, 2014

Conversation | Artist Peter Fischli and Nancy Spector, Deputy Director and Jennifer and David Stockman Chief Curator of the Solomon R. Guggenheim Foundation
February 19, 2015

Screening and Cocktails | Claudia Comte: *Tornado Kit*
March 6, 2015

Book Launch | *#artselfie* with DIS
March 8, 2015

Conversation | Artist Mai-Thu Perret with Curator Fabrice Stroun
March 9, 2015

Screening | *Jean-Luc Persécuté*, directed by Claude Goretta, 1965
April 1, 2015

Panel | Sarah Meyohas, Lucy Hunter and R. Lyon, Jenny Jaskey, and Laurel Ptak discuss Bitchcoin
April 10, 2015

Panel | *The Artist as Curator* with Elena Filipovic, Jennifer Chan, Josh Kline, and Leah Schrager
April 15, 2015

Screening | *Jonah Who Will Be 25 in the Year 2000*, directed by Alain Tanner, 1976
April 21, 2015

Lecture and Screening | Boris Groys: *Immortal Bodies*
April 30, 2015

Screening | *Sutter's Gold*, directed by James Cruze, 1936
May 6, 2015

Curator Talk | Andreas Angelidakis on Period Rooms
May 12, 2015

Artist Talk | *In Bed with ML* with Marie Karlberg and Lena Henke
May 21, 2015

Conversation | Film Music Composer Mark Baechle
June 29, 2015

Lecture | Joachim Pissarro on Repetition, Romanticism, and Radicality in the Work of Niele Toroni
July 9, 2015

Conversation | *Imperium: A Fiction of the South Seas* with novelist Christian Kracht and translator Daniel Bowles, moderated by Anne-Katrin Titze
July 22, 2015

Screening | *The Dust of This Planet* with Neïl Beloufa, Camille Henrot, Will Benedict / David Leonard, Alex Mackin Dolan, and Peter Wächtler, curated by Dora Budor
July 24, 2015

Artist Talk | Lucky Debellevue: *From Vegas to Zurich*
July 28, 2015

Book Launch | *Theater of Exhibitions* with Jessica Morgan and Jens Hoffmann
August 5, 2015

Artist Project | *160 Dots* with Jonathan Horowitz
September 2, 2015

Book Launch | *No Internet, No Art, A Lunch Bytes Anthology* with Melanie Bühler and Kari Altmann
September 3, 2015

Conversation | *Spring* with Dora Budor and Chrissie Iles
September 8, 2015



Announcement image for *Spring* with Dora Budor and Chrissie Iles, 2015

Conversation | *Going Green*: Felix Burrichter and Shawn Maximo in conversation with Beatrice Galilee
September 29, 2015

Artist Talk | Hulda Guzmán and Cathleen Mooses
October 5, 2015

Topical Cream Magazine Presents: Le Corbusier Birthday Jam with Cecilia Corrigan, Juliana Huxtable, Eileen Myles, and Julika Rudelius
October 6, 2015

Book Launch | *International Pop* with Darsie Alexander, Bartholomew Ryan, and Godfre Leung
October 14, 2015

Conversation | *Trash Talk* with Annabelle Selldorf and Felix Burrichter
October 20, 2015

Lecture and Screening | Jean-Louis Cohen on Le Corbusier
November 3, 2015

Performance | Nina Beier: *Anti-Ageing*
November 7, 2015

Performance | Nina Beier: *Anti-Ageing*
November 8, 2015



Nina Beier, *Mummy Complex*, 2015

Book Launch | *Imponderable: The Archives of Tony Oursler* with Tony Oursler, Noam Elcott, and Stephanie O'Rourke
November 13, 2015

Conversation | *Virocrypsis* with Andrea Crespo and Hannah Black
November 18, 2015

Launch and Artist Talk | "Sex on Paper" from *Kaleidoscope*'s Art & Sex Edition with Betty Tompkins, Emily Mae Smith, Jonah Koppel, and Mathew Cerletty, moderated by Alexander Shulan
December 9, 2015

Book Launch and Tasting | *Artists' Recipes* featuring Judith Bernstein, Dike Blair, Amy Feldman, Sarah Oppenheimer, Pedro Reyes, and Jahic / Roethlisberger
January 14, 2016

Panel | *The Shifting Center* with Massimilano Gioni, Dan Fox, Jens Hoffmann, and Amanda Hunt, moderated by Chris Wiley
January 20, 2016

Artist Talk | Ebecho Muslimova
January 26, 2016

Installation and Concert | Sabisha Friedberg: *A Plane Unseen and Scattering Its Curve, Au Loin*
February 19, 2016

Installation and Concert | Sabisha Friedberg: *A Plane Unseen and Scattering Its Curve, Au Loin*
February 20, 2016

Performance | Alex Baczynski-Jenkins: *Us Swerve*
February 21, 2016

Installation and Live Taping | E.S.P.TV Presents: *You Don't Say Much, Do You?*
February 26, 2016



Performance view of E.S.P.TV Presents: *You Don't Say Much, Do You?*, 2016

Artist Talk | Mike Cooter: *The Thousand Eyes*
March 5, 2016

Panel | *The Dynamic Library: Organizing Knowledge* with Anthon Astrom and Lukas Zimmer (Astrom / Zimmer), David Reinfurt (Dexter Sinister, The Serving Library), Ben Vershbow (NYPL Labs), Ariane Roth and Roland Früh (Sitterwerk), and Conrad Lochner (Swiss Institute)
March 15, 2016

Lecture and Performance | Casey Jane Ellison: *The Fake Art of Sex and the City*
March 23, 2016

Lecture | *The Dark Galleries: Painted Portraits in Film Noir* with Steven Jacobs
April 5, 2016

Conversation | Alex Israel with Simon Castets
April 7, 2016

Screening and Panel | *All of Them Witches: A Symposium Celebrating* Rosemary's Baby, with Katherine Bernard, Ana Dopico, Kyoo Lee, Sarah Nicole Prickett, Connie Scozzaro, Lucy Teitler, Jamieson Webster, and Moira Weigel
April 8–9, 2016

Reading and Performance | *David Wojnarowicz: Brush Fires in the Social Landscape* with Vince Aletti, Andrew Durbin, Karen Finley, John Kelly, Carlo McCormick, and Stewart Uoo
April 20, 2016

Panel | *How Many Miles?: The Future of Travel* with Clare Pelly, Justin Ross Lee, and Julia Tcharfas, moderated by Sean Monahan
April 27, 2016

Reading and Screening | Temporary Services Presents *Framing the Artists: Artists & Art in Film and Television* with special cameo by Francesco Vezzoli on Villa Marlene
May 4, 2016

Performance | Mario García Torres: *I Am Not a Flopper*
May 6, 2016



Mario García Torres, *Self-Portrait as Presenter*, n.d.

Reading | Thirteen Black Cats: *Fatal Act*
May 7, 2016

Book Launch | *The Auctioneer* with Simon de Pury
May 12, 2016

Book Launch | *Billy Sullivan: Still, Looking: Works 1969–2016* with Carroll Dunham, Marietta Eugster, William J. Simmons, and Billy Sullivan, moderated by Linda Yablonsky
May 13, 2016

Performance | Roman Signer: *Pendel (Pendulum)*
June 22, 2016

Concert | Blank Forms Presents: Terry Jennings's *Piece for Cello and Saxophone*, performed by Charles Curtis
June 28, 2016

Lecture | Rod Swenson on *The Law of Maximum Entropy Production, Autocatakinetics, and the Evolutionary Epistemology of Planetary Evolution from Cells to Global Economies, AI, and the Explosion of Social Media*, introduced by Cheyney Thompson
June 29, 2016

Issue Launch | *Parkett 98* with Mika Rottenberg and Nikki Columbus
July 6, 2016

Lecture | Jason W. Moore on *Our Capitalogenic World: Humanity, Nature, and the Making of a Planetary Crisis*
July 21, 2016

Workshop | Freeform Drawing with Aidan Koch
August 18, 2016



Aidan Koch, *Windows*, page 4, graphite and gouache, 2016

Workshop | Fanzine Workshop with Susan Cianciolo
August 23, 2016

Screening | *The Here and the Now (Zurich 1:1)* with Leigh Ledare
September 28, 2016

Lecture Performance | Ramaya Tegegne: *Bzzz Bzzz Bzzz (New Jerseyy)*
October 5, 2016

Performance | Jibade-Khalil Huffman: *(Like) Kwame*
October 18, 2016

Lecture | Robert Churchill: *Of Civic Militias and Flash Militias: Ruminations on Current Trends in American Political Violence*
November 16, 2016

Artist Talk | Elizabeth Orr: *Spirits in Rotations*
December 8, 2016

Conversation | *Apocalyptic Thinking* with Hannah Black and Evan Calder Williams
December 11, 2016

Panel | *Dark Charisma* with Amber A'lee Frost, Daniel Keller, and Sean Monahan
December 15, 2016

Performance | *The Tenderness of Maggots*
January 14, 2017

Conversation | Nicolás Guagnini and John Miller
January 19, 2017

Book Launch | Judith Bernstein: *Dicks of Death*
January 24, 2017

Performance | *The Tenderness of Maggots*
January 28, 2017

Performance | *The Tenderness of Maggots*
February 4, 2017

Concert | Lasse Marhaug / C. Spencer Yeh
February 20, 2017

Screening | *Indefinite Deposits* with Frank Heath
February 22, 2017

Performance, Reading, and Lecture | *Snatch Back the Night* with Lizzi Bougatsos, Luce Delire, Alison Gingeras, Vanessa Place, Lauren E. Siegel, and Jamieson Webster
March 1, 2017

Conversation | *Machine Seeing* with Kate Crawford and Trevor Paglen
March 2, 2017

Panel | *A Skyscraper with No Windows: On 33 Thomas Street* with Addison Godel, Frank Heath, Henrik Moltke, Laura Poitras, and Lucy Teitler
March 7, 2017



Still from Frank Heath, *The Hollow Coin*, 2016

Artist Talk and Conversation | Frank Heath and Erin Shirreff
March 15, 2017

Panel | Art Criticism and Publishing with Bice Curiger, Hal Foster, Michelle Kuo, and Hrag Vartanian, moderated by Nikki Columbus
April 7, 2017

Performance | Tom Watson and His Clients
April 18, 2017

Conversation | Jimmy Robert with Kelly Kivland
April 20, 2017

Book Launch and Panel | *The Exhibitionist: Journal on Exhibition Making // The First Six Years* with Jens Hoffmann, Ruba Katrib, Mia Locks and Lauren Cornell, moderated by Piper Marshall
May 25, 2017

Book Launch | Asad Raza: *The Home Show*
July 11, 2017

Conversation | Jonas Mekas with Stuart Comer
July 24, 2017

Artist Talk and Screening | Luke Willis Thompson: *Mourning, Militancy, & Media*
August 10, 2017

Artist Talk and Screening | Jill Mulleady: *Figment*
August 16, 2017

Preview | *Novembre* Issue 12 with Stewart Uoo, Corey Olsen, and Jeanne-Salomé Rochat
August 17, 2017

SI OFFSITE | *Lunar Interval I: Waxing Crescent* | Michèle Graf & Selina Grüter: *Contradance*
October 20, 2017

SI OFFSITE | *Lunar Interval II: Waxing Quarter* | Tobias Spichtig with Theresa Patzschke: *Der Neugierige in Manhattan*
November 30, 2017

Gianni Motti: *Motti for President*
December 19, 2017



Gianni Motti, *Motti for President,* 1996

SI OFFSITE | *Lunar Interval III: Waxing Gibbous* | Jibade-Khalil Huffman: *Nightschool / Schoolnight*
January 29, 2018

John Giorno: *You're Walking Down 2nd Avenue, Coming to St. Mark's Place*
February 5, 2018

SI OFFSITE | Screening | Andrew Norman Wilson: *The Order of Ought*
February 15, 2018

SI OFFSITE | Screening | Donna Haraway & Fabrizio Terranova: *Storytelling for Earthly Survival*
February 22, 2018

SI OFFSITE | *Lunar Interval IV: Full Moon* | *Aria Dean: Get-Together: A Tragedy of Language*
March 1, 2018

SI OFFSITE | Screening | Ursula Biemann: *Geomorphic Videos*
March 5, 2018

SI OFFSITE | Screening | Julius von Bismarck & Julian Charrière: *Objects in Mirror Might Be Closer Than They Appear*
March 22, 2018

SI OFFSITE | *Lunar Interval V: Waning Gibbous* | Sahra Motalebi: *Flesh, Format 2 (from Directory of Portrayals)*
April 8, 2018

Peles Empire: *grid/2*
May 8, 2018


Peles Empire, *grid/2,* 2018

SI OFFSITE | *Lunar Interval VI: Waning Quarter* | Irena Haiduk: *Lunar Interval VI*
May 31, 2018

Artist Talk | Heman Chong: *Ifs, Ands, or Buts*
June 26, 2018

Jan Vorisek – *Edge-O-Phobia, Live*
June 28, 2018

Lecture | "After All, Isn't America's Garbage the Most Valuable in the World?": *Stephen Varble's Gutter Art in 1970s New York* with David J. Getsy
July 5, 2018

Artist Talk | David K. Ross: *A Few Anecdotes About Architectural Mock-Ups*
July 11, 2018

Performance | Yuji Agematsu: *2016.02.01/16, Bowery and Delancey St*
July 12, 2018

Conversation | *Between the Ad Hoc and the Accidental*: Nathan Silver and Eva Díaz, moderated by Martino Stierli
July 17, 2018

Book Launch and Signing | Greg Parma Smith: *My Ideas*
July 19, 2018

Lecture | Germane Barnes: *Sacred Stoops*
July 23, 2018

Lecture | The Center for Land Use Interpretation
July 25, 2018

"Orange or Salmon" a lecture by Gordon Hall
July 26, 2018

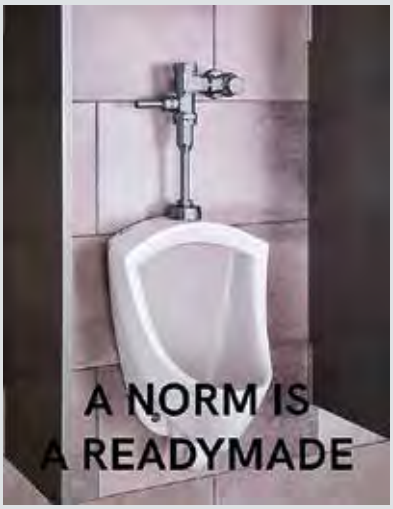
Lecture | Helen Molesworth: *At Home with Duchamp*
July 30, 2018

Artist Talk | Chandraguptha Thenuwara: *Barrelism Tourist Map and Readymades*
August 1, 2018



Chandraguptha Thenuwara, *Barrelism Tourist Map*, 1997

Screening and Conversation | *A Norm Is a Readymade*
August 7, 2018



Adjustments Agency, poster for *A Norm Is a Readymade*, 2018

Lecture | Ken Liu: *The Bookmaking Species*
August 15, 2018

Symposium | *The Anti-Museum*, with Robert Barry, Genesis Breyer P-Orridge, Graciela Carnevale, Henry Flynt, Kenneth Goldsmith, Swetlana Heger, Ben Morea, and Reiko Tomii, organized by Mathieu Copeland
September 20–21, 2018

Performance | *Us* with Raúl de Nieves, Gage of the Boone, Marcel Alcala, and Whitney Vangrin
October 4, 2018

Readings and Artist Talk | *We Had Our Chance*: Dean Kissick and Julien Nguyen with Hardy Hill, Quinn Harrelson, and Laura McLean-Ferris
October 26, 2018

Artist Talk | Trevor Paglen
November 1, 2018

Symposium | *Science of Rehearsal* with Ed Keller, Tim Ivison, Mark Nelson, and Julia Tcharfas
November 3, 2018



Theater of All Possibilities, *The Wrong Stuff*, 1991

Book Launch | *The Transported Man* with Marc-Olivier Wahler
November 5, 2018

Lecture | *Gleam*: Dieter Roelstraete on Franz Gertsch and the Joy of Glam
November 6, 2018

Book Launch | *Walter Pfeiffer: Bildrausch, Drawings 1966–2018*
November 7, 2018

Book Launch | *The Omnibus Even* with Frederick Deknatel, Kanishk Tharoor, Rachel Poser, Neïl Beloufa, Robert Horning, Camille Henrot, and Jason Farago, presented with Motto Books
November 11, 2018

Screening | Protocinema Presents: *Where the Sun Rises* with Andreas Angelidakis and Angelo Plessas, Ali Kazma, Lara Ögel, Rania Stephan, and Hasan Özgür Top
November 14, 2018

Symposium | *Renegotiating Precarity* with George Caffentzis, Peggy Deamer, Laura Diamond and Lindsey Wikstrom, Silvia Federici, Andrew Ross, and Douglas Spencer, organized by Columbia GSAPP
November 17, 2018

Lecture | Eva Kenny: *Rural Warhol*
November 28, 2018

Screenings and Lecture | *Biennale de l'Image en Mouvement: The Sound of Screens Imploding* with Meriem Bennani, Tobias Madison, Elysia Crampton, Korakrit Arunanondchai and Alex Gvojic, Bahar Noorizadeh, and Ian Cheng, organized with the Centre d'Art Contemporain, Geneva
November 30–December 1, 2018

Conversation | Inez Van Lamsweerde & Vinoodh Matadin and Simon Castets on Franz Gertsch
December 2, 2018

Conversation | *Bible Trouble: Naming, Disavowal and the Infinite Self* with Cyrus Dunham, Aviva Silverman, and Abby Stein
January 9, 2019

Book Launch | *Carman* with readings by Ser Serpas and Hannah Black
January 16, 2019

OFFSHORE IN New York | With James Bridle, Cally Spooner, and Jackie Wang | *On Captured Time*
January 20, 2019

OFFSHORE IN New York | With Yael Davids, Hendrik Folkerts, and Dotan Leshem | *On Deregulation and Scoring*
January 26, 2019

OFFSHORE IN New York |
With Dana Luciano |
On Feeling Deep Time
January 30, 2019



Cally Spooner, *SWEAT SHAME ETC.*, 2018

OFFSHORE IN New York |
With Evan Calder Williams |
On Self-Sabotage
February 1, 2019

OFFSHORE IN New York |
With Irena Haiduk, Joshua Simon, and a film by Harun Farocki | *On Still Life*
February 2, 2019

OFFSHORE IN New York |
With Alex Waterman and Cally Spooner |
Closing Rehearsal
February 3, 2019

Lecture | Kaushik Sunder Rajan on Surplus Health and Lively Capital
February 21, 2019

Screening and Conversation | Jasper Spicero: *The Glady Day* and *Centinel*, in conversation with Alison Coplan
February 28, 2019

Book Launch and Conversation | Isobel Harbison: *Performing Image*
April 6, 2019

Book Launch and Reading | Tyler Coburn: *Richard Roe*
April 11, 2019

The Concept of Dread: *A Reasoning and Listening* with Ishion Hutchinson and Sheldon Shepherd
April 26, 2019

Conversation | *Out of the Inside of the Outside* with Diedrich Diederichsen and Nicole Smythe-Johnson
May 1, 2019

Conversation | *Start Begging* with Shahryar Nashat, Sohrab Mohebbi, and Laura McLean-Ferris
May 2, 2019

Book Launch | *Servane Mary: 2006–2018* with a reading by John Miller
May 3, 2019

Artist Talk and Panel | Tschabalala Self's *Bodega Run* and *Food for Thought* with Salimatu Amabebe, Dr. Nicholas Freudenberg, and Dr. Sayida Self
May 8, 2019

Screening | Alain Guiraudie's *Sunshine for the Poor* and *That Old Dream That Moves*, introduced by Bruce Benderson
May 9, 2019



Still from Alain Guiraudie, *Sunshine for the Poor*, 2001

Lecture | Zairong Xiang: *Un / Knowing the Ten Thousand Things*
May 16, 2019

Book Launch and Conversation | Elvia Wilk: *Oval*
May 31, 2019

Books

Since 1988 Swiss Institute has published over sixty publications related to its exhibition program, including anthologies, artists' books, group show catalogues, and monographs. In 2014 the institution launched the SI Series, which embraces the conceptual framework of an exhibition at Swiss Institute and its related public program, each title of which adds retrospective context through seminal essays, archival materials, event transcripts, artist portfolios, and exhibition documentation.

1988













1989



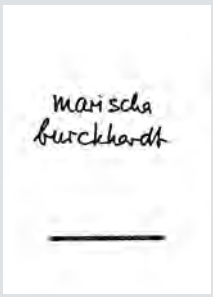


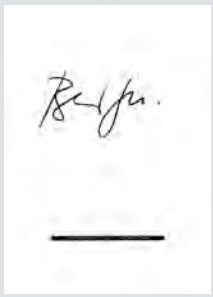


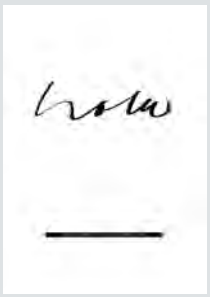


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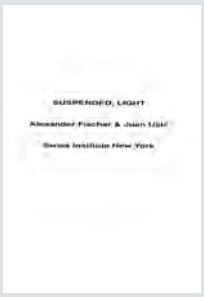


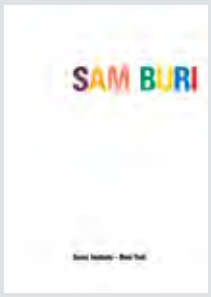






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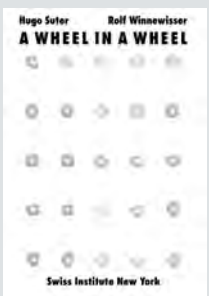




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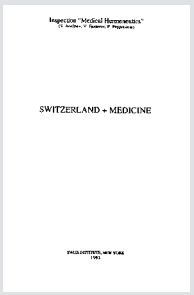








1993







1994





1995





1996







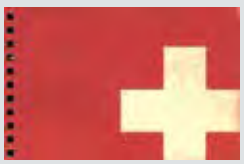
1997





1998





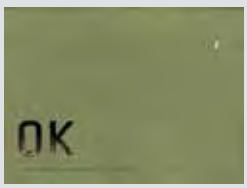
2000



2003



2005



2007



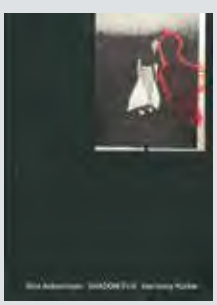
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2012











2013





2014



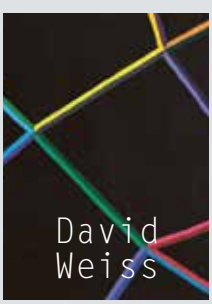


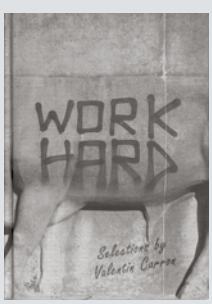


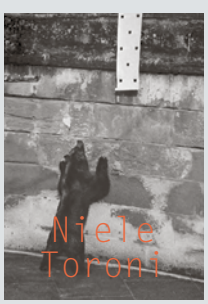




2015









2016



2019



Appendix

Biographies: SI Directors and Authors
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SI Director Biographies

Dr. Ziba de Weck Ardalan is the founder, director, and curator of Parasol Unit Foundation for Contemporary Art, an educational charity and nonprofit exhibition space in London, established in 2004. A graduate in the history of art from Columbia University, New York, Ardalan worked as a guest curator at the Whitney Museum of American Art, New York, and went on to become the first director of Swiss Institute from 1988 to 1989. At Parasol Unit Foundation, she has curated and overseen more than fifty exhibitions. Prior to her career in art, Ardalan obtained a PhD in physical chemistry.

Ariane Braillard is a curator and artist. She originally received degrees in music, literature, and social history in Geneva and later completed a BA in fine arts in London. In New York, she started volunteering at Swiss Institute in 1986, finally serving as its director from 1990 to 1992. She later became actively involved as a trustee of the Swiss Cultural Fund in the United Kingdom. Currently she serves as a founding member of Fondation Braillard Architectes, where she works to promote sustainable urbanism.

Simon Castets has been the director of Swiss Institute since 2013. In addition to exhibitions at Swiss Institute, his recent curatorial work includes the Samdani Art Award for the Dhaka Art Summit, *Rachel Rose* at Aspen Art Museum, Aspen, Colorado, and *Americans 2017* at LUMA Foundation, Zurich (with Hans Ulrich Obrist). He regularly writes for catalogues and periodicals and frequently participates in panels and juries internationally.

Gianni Jetzer is an independent curator and critic based in New York, as well as curator-at-large at the Hirshhorn Museum and Sculpture Garden in Washington, DC. He has realized numerous exhibitions in his positions as a curator at Migros Museum in Zurich (1998–2001) and the director of Kunsthalle St. Gallen (2001–6). He was the director of Swiss Institute from 2006 to 2013.

Carin Kuoni is a curator, writer, and arts administrator whose work examines how contemporary artistic practices reflect and inform social, political, and cultural conditions. She is director / chief curator of the Vera List Center for Art and Politics at the New School and a lecturer at the university. She was the director of exhibitions at Independent Curators International (ICI) from 1998 to 2003 and the director of Swiss Institute from 1992 to 1997.

Annette Schindler has been the director of the international animated film festival Fantoche in Baden since 2012. Previously, she cofounded, established, and directed the media art institution [plug.in] in Basel (2000–2010), as well as the Shift Festival of Electronic Arts (2007–10). She was the director of Swiss Institute from 1997 to 2000 and has curated exhibitions and collections at the Kunsthaus Glarus (1992–97). In 2010 the Federal Office of Culture honored Schindler with the Swiss Art Award Prix Meret Oppenheim.

Marc-Olivier Wahler is a museum director, curator and writer. He is the current director of the Musée d'art et d'histoire in Geneva. He also serves as the founder and president of PAL Paris Art Lab and Chalet Society, as well as the founder and creative director of Transformer Sculpture Park in Melides, Portugal. Previously, he was the director of the MSU Broad Museum at Michigan State University (2016–2019), the director of Palais

de Tokyo (2006–2012), the director of Swiss Institute (2000–2006), the founding director of CAN in Neuchâtel (1995–2000), the founding editor of PALAIS / Magazine and the co-founder of the Tokyo Art Club in Paris.

Author Biographies

Laura McLean-Ferris is Curator at Swiss Institute, where she has been working since 2015. She is a regular contributor to *Artforum*, *ArtReview*, *Art-Agenda*, *Frieze*, *Mousse*, and *Flash Art International,* and has written catalog essays on the work of Nina Beier, Deimantas Narkevičius, Anna-Sophie Berger, and Rachel Rose. She was a recipient of the 2015 Creative Capital | Andy Warhol Foundation Arts Writers Grant for short-form writing.

Mary Anne Staniszewski is an art and cultural historian, whose books include *Believing Is Seeing: Creating the Culture of Art* and *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, and, as coeditor, *Alternative Histories: New York Art Spaces, 1960–2010* and *Unfinished Memories: 30 Years of Exit Art*. Staniszewski is completing a contemporary-historical book dealing with race and is an associate professor at Rensselaer Polytechnic Institute.

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SWISS INSTITUTE

Founded in 1986, Swiss Institute is an independent, nonprofit contemporary art institution dedicated to promoting forward-thinking and experimental art-making through innovative exhibitions and programs. Committed to the highest standards of curatorial and educational excellence, Swiss Institute serves as a platform for emerging artists, catalyzes new contexts for celebrated work, and fosters appreciation for under-recognized positions.

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Since 1986, Swiss Institute (SI) has been a driving force for supporting experimental, under-recognized, and emerging art from around the world. A look back at its legacy, *SInce 1986* presents a concise oral history of Swiss Institute as told by the artists and curators who have played a part in it. While contextualizing the institution within the broader history of New York City's independent art spaces, the book also provides a complete visual timeline of Swiss Institute's groundbreaking art, architecture, design, and performance programs to date.

