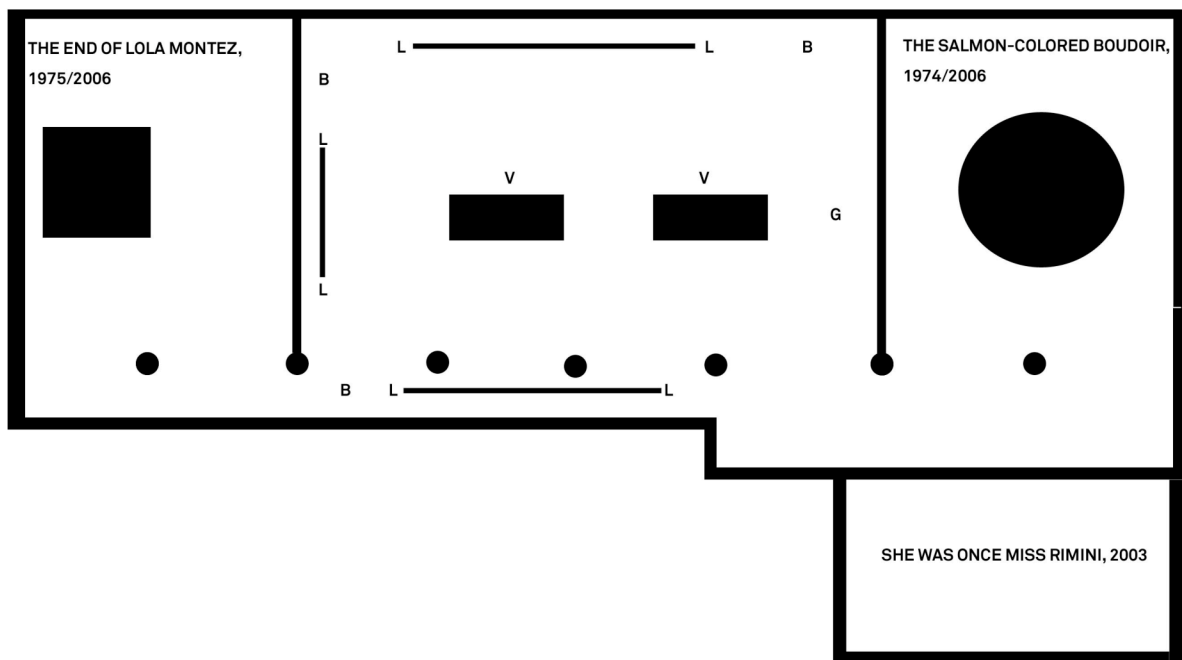


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MANON
APR 29 – JUN 30 2009

FLOORPLAN



KEY:
G- *The Gray Wall* or *36 Sleepless Nights*, 1979
B- *Borderline*, 2007
L- *La dame au crâne rasé*, 1977/78
V- *Vitrines*

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WORKLIST

The Salmon-Colored Boudoir, 1974/2006

Installation

Wood, mirror, textiles, fur, feathers, photographs, makeup utensils,
mussels, corals

350 cm high and 400 cm diameter

The Salmon-Colored Boudoir was the public announcement of Manon as artist and person in 1974. This display of the artist's bedroom with fetishes, jewelry, knick-knacks, mirrors, pearl necklaces, etc., already had a programmatic character: she supplied her hitherto private objects and thereby her own, absent person, with a new interpretation. As a result, she was declared to be art, a fictional product, the figure "Manon." The installation transferred "pure, real things" from her private identity to the professional status of artwork. Manon did not change anything about her own person at a visual level, but the erst-while muse emerged in her artistic self-imagination as a living artwork—from now on, the muse would be one of her many manifestations.

The Gray Wall or 36 Sleepless Nights, 1979

Photo series

37 b/w photographs

51 x 37 cm

Limited edition of 7

The photo series *The Gray Wall or 36 Sleepless Nights* (1979) has a distinctly reduced setting-- the bleak, two meter-long wall of the artist's Parisian studio, a bare light bulb, the bed covered in white plastic film illuminated by a spot light, and a table set against the wall. In the photographs, Manon can be seen in her metamorphoses as dandy, sleep walker, drunk in front of her beer bottle, and lascivious bitch: it is an oscillation among various identities and states of awareness, minimalist and staged with precise, directed lighting.

Borderline, 2007
Photo series
60 c-prints
86 x 73 cm
Limited edition of 7

In the *Borderline* series, Manon finds a new foreignness in her familiar countenance that has been photographed a thousand times and has experienced countless metamorphoses. Rather than the masquerade, into which Manon constantly adapted her body to track down the relationship between individual and society, she now takes pleasure in sounding out the freedom of the self. And once again her private bedroom offers a stage: the mirrored gallery above Lake Zurich.

La dame au crâne rasé, 1977/78
Photo series
48 b/w photographs
Dimensions various
Limited edition of 6

La dame au crâne rasé (1977/78) is a suggestive, surrealist-inspired flood of images, that arose during the artist's time in Paris. She had shaved her head in Zurich, an external metamorphoses meant to symbolize an internal upheaval. The bald head became a type of public manifest for her rediscovery, she states, "With the bald head I was searching for the pure form, the sculpture." The series originally made up of 158 photographs, was created in collaboration with the young architect Thierry Wurth. It presents an atmospherically charged and fascinating echo of the artist's years in Paris.

Vitrine I
Magazines, catalogues, vintage drawings, sketchbooks, and photographs

Vitrine II
Magazines, catalogues, vintage drawings, sketchbooks, and photographs

The End of Lola Montez, 1975/2006
Performance and installation at Museum of Art Lucerne, 1975
Reconstruction, Migros Museum, Zurich 2006
Wood, metal, sound light
260 x 220 x 220 cm

The title of this piece references the end of the famous dancer and courtesan who mastered King Ludwig I of Bavaria. Having ruined the King, Montez was chased away. In order to make an income, she eventually let herself be exhibited in an animal cage, telling her life-story as a freak show. Gesturing to this legend and to the film of Max Ophüls, Manon re-imagines Montez. For the 1975 performance, the artist, who suffered from claustrophobia, had herself chained to a chair and exhibited wearing a dominatrix costume. The ambivalence of the "Lola Montez" figure was passed on to Manon's artistic identity: as a show woman and actress, dominatrix and slave, as strong and weak. Here, for the first time, she slipped into a role that was strongly shaped by fiction, distancing herself from the artistic "self presentation" in *The Salmon-Colored Boudoir*.

She Was Once Miss Rimini, 2003

Single channel video projection and wall text

7 Minutes / 42 Seconds

Manon again carries out a parade of multiple personalities, but with changed conditions: with aged bodies and all traces of life furrowed in the face. For the photographic series, *She Was Once Miss Rimini* (2003), the artist again slipped into the skin of invented women characters; she projected images from everyday life and the media onto her body-as-canvas. All women of a certain age, from the coquette, small town diva to the brazen garçonne, the youthful seeming aerobic dancer to the disoriented psychiatric patient and the old-age home resident; every figure totally embodying her life's drama. Visible around the edges of the photographs are the bare walls of the studio, this element exposes the images as machines of fiction.