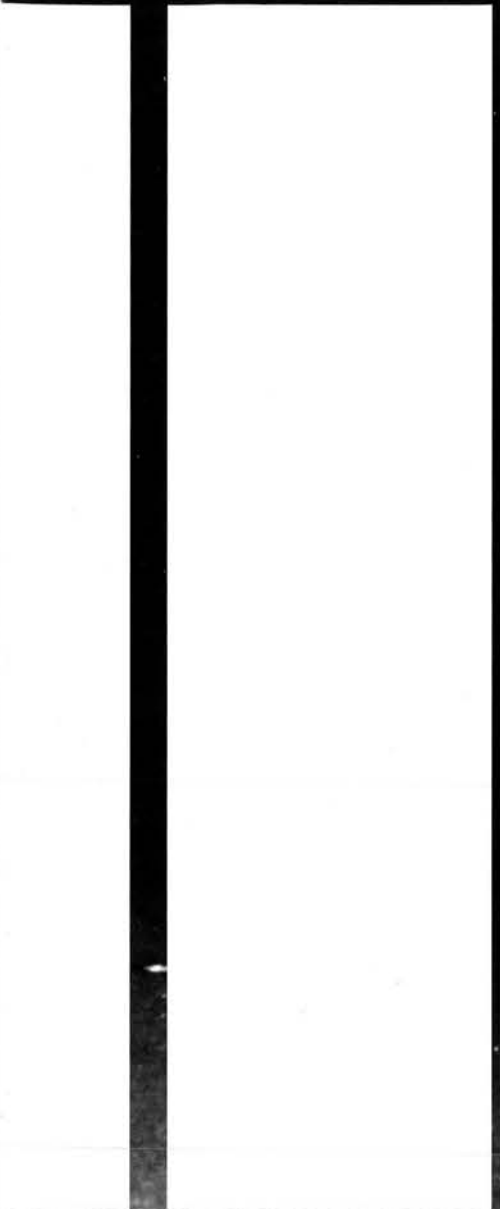


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SWISS INSTITUTE - CONTEMPORARY ART
495 Broadway 3rd Floor NEW YORK NY 10012-4457
NEWSLETTER 4.01 / FALL 2001

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SOPHY RICKETT, Joyrider - Part 1 and 2, 1997 (courtesy Emily Tsingou Gallery, London)



EDITORIAL: The Normal Group of Architecture (Sabine von Fischer and Srdjan Jovanovic) has designed a bar to be made entirely of industrial black rubber that incorporates a bar, reception desk, and space for video projects. This Rubber Bar will be inaugurated as soon as we secure funding. We will keep you informed. In the future, projects will be specifically produced for the Rubber Bar – a water bar, for example. The launch of this bar parallels those events the S I has begun to organize in public spaces, such as Lori Hersberger's "Burnout" event organized in Chelsea (see righthand). This drive corresponds to the desire of the S I to define itself not only as a place of experimentation, production, and discovery which operates as a constantly vibrant platform, but as a point of transfer between various real life experiments and significant artistic ones.

Marc-Olivier Wahler

EXHIBITION: **MAYDAY MAYDAY / SEPTEMBER 11 – OCTOBER 20 2001**

OPENING: TUESDAY, SEPT 11, 6-8 PM

Curated by Marc-Olivier Wahler
**RENÉ BAUERMEISTER (CH),
PETER GARFIELD (USA),
FRANTISKA + TIM GILMAN (CZ, USA),
BOB GRAMSMAN (CH),
NAOYA HATAKEYAMA (J), ON KAWARA (J),
PETER LAND (DAN), ABIGAIL LANE (UK),
EUAN MACDONALD (UK),
THOM MERRICK (USA), JAN VAN OOST (B),
SOPHY RICKETT (UK),
JEAN-CLAUDE RUGGIARELLO (F),
SONTEXT (USA), JORDAN TINKER (USA).**

CHAIRMAN'S GREETING: I take great pleasure in writing to you as the newly elected Chairman of the Swiss Institute. Today, our challenge is to present a stimulating, satisfying, and provocative program that is relevant within the context of an active Swiss-American cultural exchange. Our dedicated staff is committed to exploring this relationship and providing you with a full range of first-rate contemporary art exhibitions and events, including paintings, installations, photography, film, video, dance and music. To instill vibrancy in our space, we need your active involvement in our programs, making our venue a key location for an enriching cultural dialog. So come and visit us soon; we promise you a fresh and thought-provoking experience.

Thank you for your enthusiasm and goodwill towards our Institute.

Max Imgrüth, Chairman

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

BURNOUT: **BIKERS BURNOUT IN CHELSEA**

LORI HERSBERGER / BURNOUT / SATURDAY, SEPTEMBER 8, 2001, 12:30 – 1:30 PM

Motorcycle burnout: Revving engines! Deafening noise! Burning rubber! Cheering crowd! A barricaded Chelsea street is the canvas for Lori Hersberger's "burnt rubber painting" where four professional motorcyclists rev their engines and spin their wheels to lay down skid marks and "donuts." Hersberger employs the bikers' tires as his paintbrush. Rubber tire residue from the burnout is to remain on the street as a visual marker of this spectacular performance/painting.

This will be the Swiss visual artist Lori Hersberger's first event staged in the US. Hersberger, born 1964, has exhibited work in numerous arts venues in Europe, exhibitions including: the 48th Venice Biennale; The Museum for Contemporary Art, Basel; CAN Contemporary Art Center in Neuchâtel; and the TRANSFERT show in Biel, Switzerland. Lori Hersberger's Burnout is organized in collaboration with Scott Chester of Acid Inc., and is presented as part of the Downtown Arts Festival's Chelsea Art Walk day.

Location: West 18th Street between 10th and 11th Avenues

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.

Additional support for this exhibition provided by: STANLEY THOMAS JOHNSON FOUNDATION, Bern; Flemish Community of Belgium.

Special thanks: Frank Russek, Zurich; FRAC Bourgogne; Dijon; Art & Public, Geneva; Spencer Brownstone Gallery, New York.

LOBBY DISPLAY

GELATIN / SEPTEMBER 11 – OCTOBER 20 2001
Nella Nutella, 2001.
Gelatin, an Austrian artist-group, presents some pictures taken in Venice on the occasion of the 49th Venice Biennale. Courtesy Leo Koenig Inc., New York. Located in the 495 Broadway lobby.

VW VIDEOS FOR WINDOW
ERIC HATTAN / SEPTEMBER 11 – OCTOBER 20 2001
Air, 1998.
A plastic bag whirling in the air... Located in the Soho Futon Shop window, 491 Broadway. Next to the S I.

NEXT EXHIBITION:
CHRISTIAN JANKOWSKI / NOV 15 2001 – JAN 11 2002
For his first solo exhibition in New York, Christian Jankowski will present a range of his video projects, notably a cruciform four monitor presentation featuring four customs officers from countries bordering Switzerland, each singing his respective national anthem.

ALBERTO GIACOMETTI – 100 YEARS / OCTOBER 25 – NOVEMBER 10 2001

OPENING: THURSDAY, OCTOBER 25, 6-8 PM

The S I presents an exhibition based on a film and on photographs featuring Alberto Giacometti, as well as web cam transmissions from the Bergell Valley, Giacometti's birthplace.

This project has been made possible through collaboration with Ernst Scheidegger; NZZ Television; Neue Zürcher Zeitung; and swissinfo/Swiss Radio International.

Alberto Giacometti (1901 – 1966), the internationally acclaimed Swiss artist, would have celebrated his 100th birthday on October 10, 2001. Jointly curated by Kunsthau Zurich and The Museum of Modern Art, New York, an exceptional retrospective will be on show at MoMA from October 10, 2001, through January 8, 2002.

ALBERTO GIACOMETTI – EYES ON THE HORIZON A HEINZ BÜTLER FILM

A journey through a unique life of art, whose point of departure is an artist who also spent a lifetime writing: musings, diary-like notes, analytic comments on his own work, descriptions of dreams, essays on artist colleagues and recollections. Including interviews with Balthus, Ernst Beyeler, Henri Cartier-Bresson, Jean Clair, Sina Dolfi-Giacometti, Jacques Dupin, Bruno Giacometti, Eberhard W. Kornfeld, Jan Krugler, Jean Leymarie, James Lord, Ernst Scheidegger, Giorgio Soavi and Werner Spies. Produced by Neue Zürcher Zeitung/NZZ Television, 2001.

GIACOMETTI CHAMBER OPERA: NEW MUSIC AT THE SWISS INSTITUTE NOVEMBER 8 – 10 2001

The Swiss Institute is pleased to have the opportunity to bring a unique musical experience to New York. In conjunction with the Alberto Giacometti retrospective at MoMA, the Swiss Institute is planning to host the Ensemble für Neue Musik and the Phoenix Ensemble who will be performing a chamber opera based on autobiographical and theoretical texts written by Alberto Giacometti. The work, entitled "*Giacometti... Spiel ja, Erotik ja, unruhig ja, Zerstörer ja, ja*" ("*Giacometti... play yes, eroticism yes, agitated yes, destroyer yes, yes*") was composed by Carmen Maria Cárnci and is under the musical direction of Jürg Hennenberger. The opera's opening night on November 8, 2001 is intended to be a gala benefit performance for the Swiss Institute.

For more information or to reserve tickets for this event, call (212) 925-2035, ext. 14.

WEBCAMS INSTALLED IN THE BERGELL VALLEY

Web cams installed in the Bergell valley transmit images of peace and tranquility to bustling Broadway, New York. A project proposed by swissinfo/Swiss Radio International.

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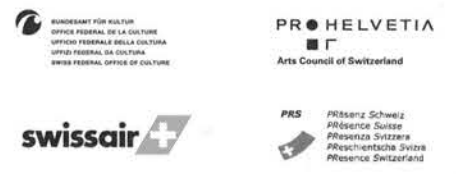
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Mary Rozell
ARTISTIC DIRECTOR
Marc-Olivier Wahler

The Swiss Institute is an independent art center founded in 1986 to promote artistic dialogue between Switzerland and the United States. Exploring both contemporary and historical avenues, it emphasizes both Switzerland's cultural heritage as well as its place in the context of American arts and culture. In our SoHo gallery, the Swiss Institute holds art exhibitions, hosts lectures, concerts and dance performances, and presents film and video screenings throughout the year.

SPECIAL THANKS – Art Basel for having provided us with a booth at this year's world's most famous art fair. (Lang/Baumann created an eye-catching environment combining wall painting and a lounge where we had the chance to greet so many of our friends.)
– Fabienne Abrecht, Basel, and Seegarten Hotel, Zurich, for generously providing accommodations and lodging.
– Nespresso (Martin Griedler), New York.

SPONSORS The Swiss Institute, a not-for-profit organization with 501 ©(3) tax-exempt status, is grateful to all of the institutions, corporations, and individuals who support our efforts. The Swiss Institute is supported in part by the Swiss Federal Office of Culture and by Pro Helvetia, the Arts Council of Switzerland. The Swiss Institute's 2001 exhibition program is made possible in part by Presence Switzerland; Bern; Pro Helvetia; and Swissair.



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The S I would like to thank its 2001 members for their support (current as of Summer 2001):

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