



First Class Presort
U.S. Postage
PAID
Providence, RI
Permit No. 1899

RETURN SERVICE
REQUESTED

SWISS INSTITUTE - CONTEMPORARY ART
495 Broadway 3rd Floor / NEW YORK NY 10012-4457
NEWSLETTER 5.01 / WINTER 2001-2002

S |

(fig. Christian Jankowski, Singing Customs Officers, 1999)

EDITORIAL:

The private opening of the exhibition MAYDAY MAYDAY had been scheduled for the very day of the terrorist attack on the World Trade Center. MAYDAY MAYDAY focused on that moment of high tension when the pilot realizes that his plane is about to crash. After first considering canceling the show, and then after changing the title (now called "Untitled"), and the references (instead of a pilot about to crash, we speak of a motorcyclist whose brakes have failed), the SI decided to go ahead with the exhibition. The enthusiastic reactions of the public have confirmed our decision, while provoking reflections on the purpose of art itself. Is art a stage-set designed to make our life more attractive? Has it become the social worker for our era, calibrated to produce social bonds, to help produce a warm and cuddly society? Or, is art a pulse that beats to the rhythm of daily life, or a decoding machine of reality, creating its own particular language?

EXHIBITION:

CHRISTIAN JANKOWSKI / NOVEMBER 15 2001 - JANUARY 12 2002

OPENING: THURSDAY NOVEMBER 15, 6-8 PM

Christian Jankowski acts as a mastermind of transformation. He turns casual conversation, improvisation, and shared experiences, into parallel realities, frequently involving the elusive potential of the future and transforming even himself. Jankowski will present three works at SI for his first solo exhibition in New York: *My Life as a Dove*, 1996; *Singing Customs Officers*, 1999; and *The Matrix Effect*, 2000. For *My Life as a Dove*, Jankowski collaborated with a magician who transformed

him into a dove for a duration of three weeks. The message from the magician to the audience was "You're standing in front of Christian's transformation into a dove... be kind to him... and remember that a real artist may sometimes be inscrutable, but a true person as well." Visitors to the exhibition responded to Jankowski as dove, feeding him, taking his photograph, making video documentation, and keeping an on-going journal of his activities. Customs Officers from four countries

neighboring Switzerland - Austria, Italy, France, and Germany - participated in Jankowski's *Singing Customs Officers*, originally exhibited in Switzerland in 1999. The Officers each sang their respective national anthems in front of their border checkpoints while Jankowski recorded them on video. The display at SI will consist of the receipt of the custom duties for the import of the videos as art goods and the video transmissions on monitors, facing outward atop a four sided "Swiss cross" pedestal.

Jankowski's *The Matrix Effect*, 2000 was created in response to the MATRIX series at the Wadsworth Atheneum in Hartford, Connecticut. For this work, rather than transform himself into a dove, Jankowski transformed the artists of the MATRIX series into children. He proposed the Matrix "effect," a supernatural age reversal of the individuals who were committed to new art, resulting in seven year old versions of John Baldessari, Sol LeWitt, Adrian Piper, and others, who offer their share of

commentary on contemporary art. Christian Jankowski doesn't work in the solitude of his studio. Needing the stimulation of others, he allows the unpredictable nature of human interaction to shape his work. Fine. But what happens when the making of art is left in the hands of magicians, doves, custom officers, and seven years old kids? Christian Jankowski is a German artist living in Berlin.

LOBBY DISPLAY

OLAV WESTPHALEN

NOVEMBER 15 2001 - JANUARY 11 2002

Using drawings, installations and performances, Olav Westphalen tries to find out how contemporary art, besides being spectacular or didactic, can occupy the blind spots in dialectical systems. In 2000 he produced his first public work for New York City, "E.S.U.S., Extremely Site-Unspecific

Sculpture," a project of the Public Art Fund. It was shown at the Whitney Museum of American Art at Philip Morris, Tompkins Square Park, and Corona Park, and is currently touring Europe. Olav Westphalen is a German artist living in New York.

Located in the 495 Broadway lobby

ARTIST TALKS

CHRISTIAN JANKOWSKI /
NOVEMBER 20 2001, 6:30 PM

OLAV WESTPHALEN /
DECEMBER 9 2001, 6:30 PM

NEXT EXHIBITION

LORI HERSBERGER /
JANUARY 24 - MARCH 9 2002

For his first solo exhibition in the United States, Swiss artist Lori Hersberger is currently developing a multimedia installation with video projection and audio commentary that includes an intricate mix between action movies, epic duels, and a hard rock stage.

ITALIAN NATIONAL ANTHEM / ITALIAN BROTHERS / ITALY HAS AWAKENED / SHE HAS WREATHED HER HEAD / WITH THE HELMET OF SCIPIO / WHERE IS VICTORY? / SHE BOWS HER HEAD TO YOU / YOU, WHOM GOD CREATED / AS THE SLAVE OF ROME / LET US BAND TOGETHER / WE ARE READY TO DIE / (REPEAT) / ITALY HAS CALLED US. / (REPEAT PREVIOUS FOUR LINES) / (REPEAT ENTIRE SONG) / *Lyrics: Goffredo Mameli, 1847 / Music: Michele Novaro, 1847.*

FRENCH NATIONAL ANTHEM / ARISE CHILDREN OF THE FATHERLAND / THE DAY OF GLORY HAS ARRIVED / AGAINST US TYRANNY'S / BLOODY STANDARD IS RAISED / LISTEN TO THE SOUND IN THE FIELDS / THE HOWLING OF THESE FEARSOME SOLDIERS / THEY ARE COMING INTO OUR MIDST / TO CUT THE THROATS OF YOUR SONS AND CONSORTS. / TO ARMS CITIZENS / FORM YOUR BATTALIONS / MARCH, MARCH / LET IMPURE BLOOD / WATER OUR FURROWS. WHAT DO THEY WANT THIS HORDE OF SLAVES / OF TRAITORS AND CONSPIRATORIAL KINGS? / FOR WHOM THESE VILE CHAINS / THESE LONG-PREPARED IRONS? / FRENCHMEN, FOR US, AH! WHAT OUTRAGE / WHAT METHODS MUST BE TAKEN? / IT IS US THEY DARE PLAN / TO RETURN TO THE OLD SLAVERY! / WHAT! THESE FOREIGN COHORTS! / THEY WOULD MAKE LAWS IN OUR COURTS! / WHAT! THESE MERCENARY PHALANXES / WOULD CUT DOWN OUR WARRIOR SONS / GOOD LORD! BY CHAINED HANDS / OUR BROW WOULD YIELD UNDER THE YOKE / THE VILE DESPOTS WOULD HAVE THEMSELVES BE / THE MASTERS OF DESTINY (...) / *Lyrics and Music: Claude Joseph Rouget de Lisle, 1792.*

AUSTRIAN NATIONAL ANTHEM / LAND OF MOUNTAINS, LAND ON THE RIVER / LAND OF FIELDS, LAND OF CATHEDRALS / LAND OF HAMMERS, RICH IN OUTLOOK. / YOU ARE THE NATIVE HOME OF GREAT SONS / A PEOPLE UNIQUELY GIFTED FOR THE BEAUTIFUL / MUCH APPLAUDED AUSTRIA / FIERCELY EMBATTLED, FEROCIOUSLY CONTESTED / YOU LIE AT THE CENTER OF THE GLOBE / LIKE A STRONG HEART. / SINCE THE DAYS OF YOUR EARLY ANCESTORS / YOU HAVE BORNE THE BURDEN OF A SUBLIME CALLING / MUCH-TRIED AUSTRIA. / COURAGEOUSLY WE STRIDE / INTO THE NEW TIMES, FREE AND DEVOUT / INDUSTRIOUS AND OF FIRM HEART. / IN UNISON CHORUSES OF BROTHERHOOD / WE PLEDGE OUR ALLEGIANCE TO THEE / FATHERLAND / MUCH-LOVED AUSTRIA. / *Lyrics: Paula von Preradovic, 1947 / Music: Wolfgang Amadeus Mozart, 1791.*

GERMAN NATIONAL ANTHEM / UNITY AND RIGHT AND FREEDOM / FOR THE GERMAN FATHERLAND / LET US ALL PURSUE THIS PURPOSE / FRATERNALLY WITH HEART AND HAND. / UNITY AND RIGHT AND FREEDOM / ARE THE PLEDGE OF HAPPINESS. / FLOURISH IN THIS BLESSING'S GLORY / FLOURISH, GERMAN FATHERLAND. / *Lyrics: August Heinrich Hoffmann von Fallersleben, 1841 / Music: Joseph Haydn, 1797.*

Christian Jankowski's insert / translation of the respective national anthems sang by the customs officers in Singing Customs Officers, 1999

SI

SWISS INSTITUTE
CONTEMPORARY ART
495 BROADWAY / 3RD FLOOR
NEW YORK / NY 10012-4457

phone / 212 925 2035
facsimile / 212 925 2040
www.swissinstitute.net
info@swissinstitute.net

TUES - SAT / 11 AM - 6 PM

Subway / N, R to Prince Street
or 6 to Spring Street
Wheelchair accessible

STAFF

DEVELOPMENT
AND ADMINISTRATION
Jackie McAllister

OFFICE MANAGER
Frank Olive

ARTISTIC DIRECTOR
Marc-Olivier Wahler

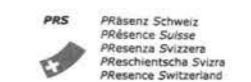
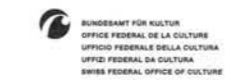
ASSOCIATE CURATOR
Rachel K. Ward

INTERNS AND VOLUNTEERS WELCOME

We need your help! Get involved in the Swiss Institute's activities by assisting artists on current exhibitions; researching exhibitions and projects; maintaining our membership database; fundraising; and working on special events. For information on volunteering and internships, go to www.swissinstitute.net, or call (212) 925-2035, ext. 10.

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.



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.

THE BOARD OF TRUSTEES OF THE SWISS INSTITUTE takes pleasure in inviting current Members of the Swiss Institute to the 2001 Annual Meeting to be held on:

THURSDAY NOVEMBER 15 2001, FROM 5 TO 6 PM

at the Swiss Institute
495 Broadway, 3rd floor
New York, NY 10012-4457

Members will receive the Annual Meeting Agenda, with proposed amendments, and proxy form, by mail. We hope all current members will attend the meeting and are looking forward to welcoming you.
Max Imgruth, Chairman

MoMA PUBLIC PROGRAMS FALL 2001

The following public programs will be held at the Museum of Modern Art in conjunction with the exhibition

ALBERTO GIACOMETTI

PERCEPTIONS AT PLAY: GIACOMETTI THROUGH CONTEMPORARY EYES MONDAY, NOVEMBER 5 2001
Roxana Marcoci, Janice H. Levin Fellow and Curatorial Assistant, Department of Painting and Sculpture. The Museum of Modern Art, addresses the ways in which contemporary artists such as Janine Antoni, Louise Bourgeois, Robert Gober, Paul McCarthy, Bruce Nauman, and Gabriel Orozco, among others, have kept Alberto Giacometti's legacy operative in their present work. Giacometti's investigations of the world-as-playground, his production of fetishistic objects, his "crises" of perception, and his link between ocular agency and death are examined in light of the current artistic practices and critical discourses.

GIACOMETTI'S GRAND FIGURE FRIDAY, NOVEMBER 16 2001

Art Historian *Friedrich Teja Bach* considers Giacometti's first monumental outdoor sculpture, *Grande Figure* (also known as *Figure in a Garden*) of 1930-32, in relation to the artist's contemporaneous Surrealist objects, and to the problems of site-specificity. Commissioned for the *Vicomte Charles de Noailles's* garden near Hyeres, in southern France, *Grand Figure* is being shown publicly for the first time in this exhibition.

ALBERTO GIACOMETTI: AN ARTIST'S PANEL MONDAY, NOVEMBER 19 2001

A panel discussion with artists *Vanessa Beecroft*, *Vija Celmins*, *Richard Serra* and *William Tucker*, moderated by *Anne Umland*, Associate Curator, Department of Painting and Sculpture, The Museum of Modern Art, and co-organizer of the Alberto Giacometti exhibition.

All programs begin at 6:30 PM and take place at the Donnell Library Center Auditorium, 20 West 53 Street (please enter library by east door). Tickets are \$8. MoMA members \$7; students and seniors \$5 and are available at The Museum of Modern Art's Lobby Information Desk. For more information, please call the Department of Education, Museum of Modern Art, at (212) 708-9781.