

The Swiss Institute

New York



**Inaugural Exhibition of  
The Swiss Institute, New York  
at 495 Broadway**

with

**Arnold Helbling**

**Felix Stephan Huber**

**Christian Marclay**

**Christian Philipp Müller**

**Serge Pinkus**

**Opening:**

**Friday, November 18, 1994**

**from 6:00 to 8:00 pm**

**Concert with**

**Christian Marclay**

**and Günter Müller**

**Saturday, December 10, 1994**

**at 9:00 pm**

**DOUBLE  
VISION**

**Curated by Olivier Mosset and Not Vital  
November 18 through December 30, 1994**

**Gallery Hours:**

**Tuesday through Saturday,  
from 11:00 am to 6:00 pm**

**The Swiss Institute  
at the New Era Building  
495 Broadway, 3rd floor  
New York, N.Y. 10012**

**phone: (212) 925-2035**

**fax: (212) 925-2040**

# DOUBLEVISION

Curated by **Olivier Mosset and Not Vital** — November 18 through December 30, 1994

The Swiss Institute New York

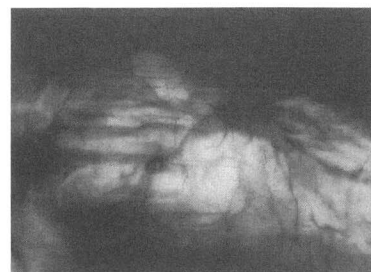
at the New Era Building  
495 Broadway, 3rd floor  
New York, N.Y. 10012  
phone: (212) 925-2035  
fax: (212) 925-2040

To inaugurate its exhibition space in the New Era Building, the Swiss Institute approached two of the leading members of the Swiss artistic community in New York, **Olivier Mosset** and **Not Vital**, and asked them to curate a show of Swiss artists living in New York. Both Mosset and Vital have been living in New York since the late seventies. In a real and in a symbolic way they are the focal point of the Swiss artists' community in this city.

This show operates mainly on two levels. It is as much revealing of the respective philosophies of **Olivier Mosset** and **Not Vital** as it is a presentation of some of the most exciting work being done by young Swiss artists today. The title of the exhibition, "Double Vision," further refers to the fact that all the participants are at once members of a special community within the New York art world and exiles from their own land.

**Olivier Mosset** Mosset was born in Bern in 1944. From 1965 to 1977 he lived in Paris, and with Daniel Buren, Michel Parmentier and Niele Toroni, he founded the group B.M.P.T. In 1977, he moved to New York. His abstract paintings have been displayed in Nice at the Villa Arson and high in the Alps at Furk'art. His work has been presented at many galleries and the major museums of Europe and the United States, among them ARC/ Musée d'art moderne de la Ville de Paris; Schirn Kunsthalle, Frankfurt; Kunsthalle Zurich; Museum für Gegenwartskunst, Basel; Williams College of Art, Williamstown; and at the Biennials of Venice, Paris and Sidney. In a recent exhibition at the Musée cantonal des beaux arts, Sion (Switzerland), Mosset based his cardboard sculptures on concrete tank barriers constructed by the Swiss Army.

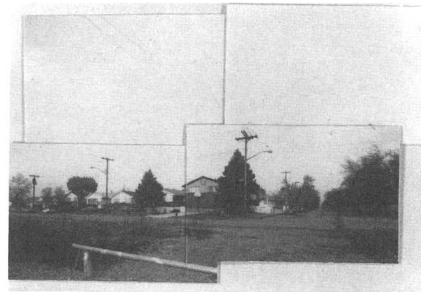
**Not Vital** Born in Romanish-speaking Switzerland in 1948, Vital moved to New York in 1975. His drawings, paintings and sculptures have been presented, among other places, at the Bündner Kunstmuseum, Chur (Switzerland); The Brooklyn Museum, New York; The Museum of Modern Art, New York; Städtische Kunsthalle, Dusseldorf; Gimpel-Hannover Gallery, London; Leo Castelli Gallery, New York; and most recently at Baron/ Boisanté, New York. In 1992, Vital embarked on a project to make bronze castings from one thousand cowpats collected in the Swiss Alps. These cowpats are destined to have far-reaching effects, for the proceeds of their sale go to build a children's hospital in Nepal.



Arnold Helbling, A Bout de Souffle, 1994  
Oil on canvas, 38 x 52 inches

#### Selected Exhibitions

- 1994 Kleines Helmhaus, Zurich
- 1994 Centre PasquArt, Biel (Switzerland) (cat.)
- 1993 "Splat Figures," White Columns, New York
- 1993 "Akzente," Galerie Bernhard Schindler, Bern
- 1993 "Stoffwechsel," Fabian Walter Galerie, Basel (cat.)
- 1993 E-Venti, Pino Molica, Rome/New York
- 1993 "A Grand Tour," Swiss Institute, New York
- 1992 "The Neurotic Art Show," Artists Space, New York
- 1990 Kunsthau Zug (cat.)
- 1990 "De Coloribus," Berowergut, Riehen (Switzerland)
- 1989 "Höhe x Breite x Farbe," Kunsthaus Aarau



Felix Stephan Huber,  
Site no. 8 (detail), 1993  
Photo collage

#### Felix Stephan Huber

Felix Stephan Huber, born in Zurich in 1957, moved to New York in 1993 when he was awarded a studio at P.S. 1. His largescale photo-projections are supplemented by several publications. In one collaboration with author Philip Pocock, as a contribution to the 1993 Venice Biennale, the writer and the artist embarked on a two-month trip through Eastern Europe. Along the way they continuously faxed a running pictorial and textual commentary to the Biennale's Electronic Café.

#### Selected One Person Exhibitions

- 1994 Galerie Gabriele Rivet, Cologne  
Galerie Peter Kilchmann, Zurich  
Filiale Basel
- 1993 Gallery HAM, Nagoya (Japan)
- 1991 Kunsthalle Zurich (cat.)
- 1990 John Good Gallery, New York
- 1987 Kunstraum Kreuzlingen (Switzerland) (cat.)
- 1985 Galerie Lydia Megert, Bern

#### Selected Group Exhibitions

- 1994 "Photography in an Extended Field," White Columns, New York  
"Bad zur Sonne," Steirischer Herbst, Graz
- 1993 Kunstmuseum Bonn
- 1992 "Kunst Vertikal," Kunsthalle Innsbruck
- 1990 "Wichtige Bilder," Museum for Applied Arts, Zurich (cat.)
- 1988 "BINATIONALE," ICA Boston (cat.)
- 1987 "Stiller Nachmittag," Kunsthaus Zurich (cat.)

#### Arnold Helbling

Born in Brugg (Switzerland) in 1961, Helbling moved to New York in 1989 after extensive travels through China and Taiwan. He has related Chinese rice paper paintings to his interest in medical photographic illustrations, in particular X-rays, where, in a certain sense, the obstacle renders the image. In 1990 and 1993, he was awarded a Swiss federal stipend.

#### Christian Marclay

Born in 1955 in San Rafael, California, Marclay grew up in Switzerland. His work attempts to blur boundaries between art and music. Finding in the anarchic contrast of aural reproductions a strange originality, he is fascinated by the variety of the media. In 1993, in "Berlin Mix" at the central train depot in Berlin, he orchestrated the simultaneous performance of over fifty different music groups, ranging from Asian folk music and Swiss "Ländler," to rock, pop and classical music.

#### Selected Exhibitions

- 1993 Margo Leavin Gallery, Los Angeles  
"At the Edge of Chaos," Louisiana Museum, Humlebaek (Denmark)
- 1992 "Post Human," FAE Musée d'art contemporain, Lausanne (cat.)  
"Double Take: Collective Memory & Current Art," Hayward Gallery, London
- 1991 Tom Cugliani Gallery, New York  
"Biennial Exhibition," Whitney Museum of American Art, New York (cat.)
- 1990 Hirshhorn Museum and Sculpture Garden, Washington D.C.  
"The Thing Itself," Feature, New York
- 1989 Shedhalle Zurich
- 1988 "Group Material: Politics and Election," Dia Art Foundation, New York (cat.)
- 1987 The Clocktower, New York

#### Selected Musical Performances

- 1993 Art '93, Basel  
Stockholm Electronic Music Festival
- 1992 "The Sound of Money," Centro de Arte Reina Sofia, Madrid, with The Alder Buebe  
Wesleyan University, Middletown, Connecticut
- 1990 "Christian Marclay and the SEM Ensemble," Paula Cooper Gallery, New York
- 1989 "No Salesman Will Call," The Kitchen, New York. Collaboration with Perry Hoberman
- 1988 Bang on a Can Festival, New York  
"Music Wall to Wall," The Performing Garage, New York
- 1985 "Tower of Babel," Rote Fabrik, Zurich
- 1983 Centre d'Art Contemporain, Geneva

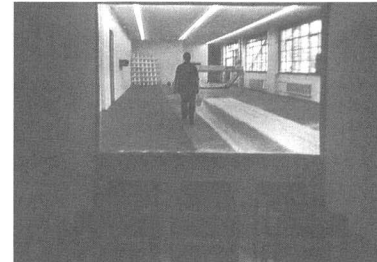


Christian Marclay  
© Eliane Laubscher

As his contribution to the exhibition, Christian Marclay will perform with Günter Müller on December 10, at 9:00 pm. Günter Müller (born 1954 in Munich) has been living in Switzerland since 1966. He has created many sound installations, such as the satellite-linked "Telefonia" in 1991.

#### Christian Philipp Müller

Born in 1957 in Biel (Switzerland), Müller moved to New York in 1992. In 1993 he represented Austria at that year's Venice Biennale. Continuing the international theme of his sponsors, who invited him, a foreign artist, he analyzed the politics behind the history of the Austrian pavilion, as reflected by its architecture and landscaping. Müller's installation "Tour de Suisse" at the Centre d'Art Contemporain/Fri-Art in Fribourg was a multi-disciplinary assessment of the politics of Swiss art. At the Swiss Institute, he will present the "road movie" component of that exhibit.



Christian Philipp Müller,  
Sketch for a "Road Movie", 1994  
Installation view at Fri-Art  
© Eliane Laubscher

#### Selected Group Exhibitions

- 1993 "Les Müllers," Centre d'art contemporain/Fri-Art, Fribourg  
"What Happened to the Institutional Critique," American Fine Arts Co., New York
- 1992 "Qui, Quoi, Où?," ARC/Musée d'art moderne de la Ville de Paris  
"Tabula Rasa," Biel
- 1991 Galerie Christian Nagel, Cologne
- 1989 "Theatergarten Bestiarium," P.S. 1, New York

#### Serge Pinkus

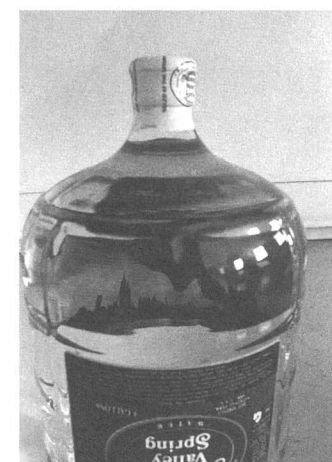
Born in Zurich in 1969, the sculptor Serge Pinkus has been living in New York since 1988, the beginning of his studies at Parsons School of Design. For several years, he also worked as a floral designer. In the tradition of Kurt Schwitters, his work relies heavily on the use of found objects from the urban environment. The pairing of modern artifacts effectively captures the essence of the city in which he lives. In 1994, the artist opened a gallery in Brooklyn, New York.

#### Selected Exhibitions

- 1993 "Brooklyn Faces Off the Pavement," Closer Up Gallery, Zurich  
"The Art of Self-Defense and Revenge," Momenta Art, New York
- 1992 Sally Hawkins Gallery, New York
- 1990 "Wannamaker Street," SSR Gallery, Zurich
- 1987 "Affen Ahnen," Kanzlei-Zentrum, Zurich

#### Selected One Person Exhibitions

- 1994 "Showroom," Galleria Massimo De Carlo, Milan  
"Interpellations," American Fine Arts Co., New York
- 1993 "Stellvertreter, Repräsentatives, Rappresentanti," Venice Biennale (cat.)
- 1992 "A Sense of Friendliness, Mellowness and Permanence," American Fine Arts Co., New York
- 1991 "Feste Werte," Palais des beaux arts, Brussels (cat.)
- 1989 "Porte Bonheur," Maison de la culture et de la communication, St. Etienne(France)
- 1986 "Carl Theodors Garten in Düsseldorf-Hellerhof," Kunstakademiegebäude Dusseldorf



Serge Pinkus, Untitled, 1994  
Glass, postcard

## The Art Thing

If you are a resident alien, and an artist (Swiss or not Swiss), it's a good idea to be in New York. Especially after that 50-year-old fact that New York has replaced Paris as the world's art center (though, like the fable of Swiss trains always being on time, this may not be true anymore).

Art doesn't happen in a vacuum. Art tends to come into existence through its recognition with an institution. Even so, cultural institutions exist because of the art they promote, and they are still obliged to deal with what's being made. The impact of the gallery system and the museums on art has been often discussed (even dealt with by artists themselves), as have been the ways the institution uses the art it promotes, and why this or that is promoted—and for what purposes. Even the Paris/

It is an extraordinary thing to be Swiss. How can one be Swiss? Of course if you live in New York, wear your baseball cap backwards and have the right kind of sneakers, nobody is going to ask you anything. But if you speak, you'll have to tell them where you come from. If it's Switzerland (not Sweden), in fact it's not that strange. Especially here, where people are still Irish, Italian or Greek after having been in America for three or four generations. But if you're not in the banking business or trying to sell watches, it's actually a strange thing to be Swiss.

Just as New York is not America, Switzerland, for some reason, is not Europe. Switzerland doesn't have a national language. The real Swiss speak German, the German-speaking Swiss speak French, the Swiss-Italian speak French and German and the Romanish speak Italian, German and French. The French-speaking Swiss only

The Swiss Institute is a private, non-profit cultural organization, founded in 1986 to promote artistic dialogue between Switzerland and the United States. It is supported in part by the Swiss Federal Office of Culture. Its programs are made possible in part by Pro Helvetia, the Arts Council of Switzerland.

The Institute acknowledges the support of many corporate sponsors, among them the following patrons: **Ciba Corporation**; **Credit Suisse**; **CS First Boston Group, Inc.**; **Hoffmann-LaRoche, Inc.**; **KPMG Peat Marwick**; **Sandoz Corporation**; **Swissair**; and **Union Bank of Switzerland**.

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New York swap didn't happen by chance, and if Paris (like Braque before) never recovered from the war, this happened due to ideological and economic policies, cultural organizations and official agencies. Art (like mathematics) does not have a nationality, but there are national exhibitions, official sponsorships, Paris and New York Schools, the Whitney Museum, the Swiss Institute, American-type painting and other mechanisms which promote economic or national interests. Usually these interests don't have much to do with art itself. Art is supposed to be art and often it is, but choices and encounters are not innocent, and its distribution and means of consumption should be questioned. On the other hand, as O.J. Simpson would say, "You have to play the game." Well, enjoy. —Olivier Mosset

speaking French. A Swiss artist living in the south of France said it: "Switzerland does not exist." This made some Swiss upset. I mean, when some artists made that clear (in Seville, which of course was a good thing) people in Bern didn't like it. Though Switzerland doesn't exist, every Swiss citizen has his assault rifle at home (with ammo). Of course they very rarely use their rifle to attack a bank or to hurt their wives. The Swiss used to be mercenaries, but today they don't want to get involved in other countries' feuds. Although they use migrant workers, they don't like foreigners (tourists are okay). Switzerland is still this Disneyland of order and social harmony. It is a secure and peaceful place. It is not part of Europe. It might not even really be part of the world. This, I guess, should be good for the banking business. If you're Swiss and you live in New York, in a way, it makes sense to be an alien (a resident alien). —Olivier Mosset

## The Swiss Thing