

— A — GRAND TOUR — GUIDE

I. General Hints. Before You Go.

As you map out your section of *A Grand Tour*, bear in mind there are abundant models for conceiving of the landscape in parts. According to European painting tradition, landscape can be divided into bands of color or tones, with golden browns demarcating fields, emerald greens for forest wilds and ethereal blues for the heavens. Envisioned more alchemically, these same parts comprise the four elements: earth, air, fire and water. In cartography, the landscape's social or physical topography is reduced to informative colors or marks.

Travel Tip. Whether your approach is geographical or conceptual, feel free to stray from the known territories of personal style or actual landscape images. Remember this tour is inspired by the Surrealist game of "*Cadavre Exquis*," so brace yourself for the unknown and journey towards visual adventure!

II. Plan of Tour.

Moving horizontally across an 11 1/2 x 42 inch sheet of paper, the landscape is organized into three parts, with a different artist contributing each of the sections. To increase the potential for spectacular scenery--the mainstay of any successful tour--each traveller keeps his or her landscape section concealed from his or her colleagues by covering it with a Travelling Blanket. Thus the ultimate destination of these landscapes, the exhibition *A Grand Tour*, will entail many moments of discovery as these landscapes unfold into panoramas of imaginative new ground.

III. Glossary of Terms.

Alpine Glow (*Alpenglühben*). -Is the name given to the rich glow seen on the snowy peaks and rocky summits of the Alps a few minutes after the setting sun has disappeared from view, while the valleys are already in twilight. (Baedeker's, 1913)

Landscape (here). -Denotes a collaborative drawing created by a team of three artists. These may be geographical representations or more intimate imaginings, as in the Surrealist dream-inspired visions of psychic space, called landscapes.

"Cadavre Exquis" (Exquisite Corpse). -A model for *A Grand Tour*. A creative technique invented by the Surrealists in 1925 in which players sequentially, and in concealment from one another, added sections of a figure drawing to make a unified image, however monstrous! Dreamscape images and poems were created in the same manner.

Drawing Kit. -Participants will each receive a Drawing Kit, including three copies of this guide (one per artist), a Travelling Blanket and a sheet of paper folded into three sections. The paper is the ground to be covered.

Modes of Conveyance. -Pen and pencil are certainly the most time honored modes of conveyance through a landscape drawing. However, be encouraged to abandon these vehicles and go forth as you please: paint, collage, clip, stitch, slash, print, map, chart, write.

Travelling Blanket. -An envelope-like covering to conceal the work in progress. The Blanket slips over each participant's drawing so that only a slender passage is visible to the next artist, offering a provocative point of departure- or segue- into the next leg of the journey.

Travelogue. -To keep an accurate record of this landscape tour, a Travelogue is affixed to the front of the Travelling Blanket. Once you have completed your section of the drawing, please sign into the Travelogue. This will make it possible to give proper credit to each participant.

IV. *A Grand Tour*.

The ultimate destination for these landscapes is the exhibition *A Grand Tour*, opening at the Swiss Institute 4 March 1993. All works submitted will be installed salon-style, push-pinned to the gallery walls. The deadline for receiving drawings is 15 February 1993. Following the exhibition, to by-pass the issue of ownership that inevitably arises from any collaborative effort, the drawing will be returned to the first artist, who may choose to donate the drawing to the permanent collection of the Institute, where we will create a portfolio of all such works to document this unique tour.

Bon Voyage!

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GRAND TOUR
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Opening: March 4, 6 to 8 P.M.
Gallery hours: 2 to 7 P.M.
Closed on Mondays

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on the cover:
Johann Heinrich Wüster (1741-1821), *The Rhone Glacier*, ca. 1775,
oil on canvas, 51 x 40"
courtesy: Kunsthaus Zürich
Design and illustration by Rebecca Blake

