

SWISS VISION

FOUR CONCEPTUALISTS



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SWISS VISION

FOUR CONCEPTUALISTS

IAN ANÜLL

JOHN M. ARMLEDER

RÉMI DALL'AGLIO

OLIVIER MOSSET

With an essay by Christoph Schenker

This exhibition was made possible thanks to a grant by
PRO HELVETIA, Arts Council of Switzerland

We also thank the following organizations for their support:
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SWISS NATIONAL TOURIST OFFICE, Los Angeles
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RUTH BACHOFNER GALLERY

926 Colorado Avenue, Santa Monica, CA 90401

January 16 - March 6, 1993

d.p. FONG & SPRATT GALLERIES

383 South First Street, San Jose, CA 95113

March 20 - April 18, 1993

SWISS INSTITUTE NEW YORK

35 West 67th Street, New York, NY 10023

May 27 - July 3, 1993

ACKNOWLEDGEMENTS

It was only natural for me to organize an exhibition with works by Swiss artists, since my husband, Hermann, and I immigrated to the United States from Switzerland. We soon realized, that the four artists we selected are "typical" Swiss - but only in regard to their decision to also become citizens of the world, like so many of their compatriots: Ian Anull lives in Paris, Remi Dall'Aglio in the South of France, Olivier Mosset in New York City, and John Armleder, a true jet setter, can be seen in London, Geneva, New York, and Kassel simultaneously, or so it seems. The four have one thing in common besides being highly regarded artists in the international art scene: they were very helpful in making this exhibition possible and we thank them for their cooperation.

One of the many duties of any consulate is to keep in touch with the emigrants in a foreign country. The Swiss Consul General in Los Angeles, Kurt Welte and his wife Elisabeth, are doing much more than that: they are taking an active part in many cultural events in this area. It is refreshing to see involvement which goes so far beyond the call of duty. We also want to thank Deputy Consul General Brigitta Schoch for her untiring assistance; the organization of such an exhibition would have been much more difficult and much less enjoyable without her encouragement.

Most private galleries in today's weak economy would not even think of staging an important exhibition such as this, travelling to three venues in the US. PRO HELVETIA, Arts council of Switzerland, has made it all possible by awarding a generous grant. Our thanks to Urs Frauchiger, Director and Dr. Christoph Eggenberger, Chairman of the department of Visual Arts, for their trust, and to Patricia Alder for keeping the Fax machines humming.

One of the bigger expenses for a show like this is the transportation of the art works from Switzerland. Richard Meichtry, General Manager, Western Region of SWISSAIR, has generously agreed to take care of this road block - which gives a lot of credence to the slogan of this airline: "The civilized way to fly." We also want to thank the following people and organizations, who have helped make life a lot easier: Eric Buehlmann, Director of the Swiss National Tourist Office in Los Angeles; Georges Ulmer, President of Bischoff USA; Roger Wacker, First Vice President and Branch Manager of Union Bank of Switzerland in Los Angeles.

The Swiss Institute in New York has been a beacon for Swiss artists in this country for about six years. Ariane Braillard, its former Director, has honored our endeavor by helping to open the Institute for this exhibition in May, 1993. We also thank her highly competent successor Carin Kuoni, for continuing the much needed support and for her enthusiastic participation in producing this catalogue.

Ruth Bachofner

INTRODUCTION

A "discourse in narrow space" is how the writer Paul Nizon describes Swiss culture. He is referring both to a geographical and an intellectual climate. Similarly, Swiss curator Harald Szeemann calls the Swiss artist a loner who - while posing as the conventional artist to an outside audience - intensely cultivates his or her interior world, the writer Robert Walser being a case in point. The result is often a certain stylistic stammering. Communication and intellectual exchange within the country historically have been obstructed by the existence of four different languages, cultural traditions, and geographical obstacles. Swiss Vision, then, rather than referring to a uniform way of looking at things, is the decidedly individual process by which the artist in isolation - voluntary or not - confronts the outside world.

Accordingly, the term "Conceptual" as applied to the group of artists presented in this exhibition, is more loosely defined than the original, orthodox understanding of the word as immaterial "idea art" with emphasis on documentation. The site of the idea, rather, and the communication about it - in language, in writing and in image - are what this exhibition is about. Such a wide, all-encompassing approach responds to the often-voiced lament in Swiss art critical circles that there is no Conceptual Art in Switzerland. One of the first exhibitions dedicated to the new art followed this same approach, and surprisingly enough, it took place in Switzerland in 1969. "When Attitudes Become Form," curated by Harald Szeemann, proclaimed: "Live in your head!" The site of the idea for Ian Anull, John

Armleder, Remi Dall'Aglio, and Olivier Mosset has never been a geographical one. But it hasn't been in the mind exclusively either.

In 1967, Olivier Mosset, together with Daniel Buren, Michel Parmentier, and Niele Toroni founded the group B.M.P.T. in Paris. While some of the group, in particular Buren, applied an abstract, non-individual approach to sociological reflections on the art-making process, Mosset has described his work as more pictorial than that of the others. Since then, Mosset has continued to reduce painting to its essentials, eliminating any personal trait in the process. He has insisted on the exclusive identity of the image as painting and has called it Post-Abstraction, bare of any inventive capacity, for instance by temporarily adopting Buren's trademark stripe paintings. "Rustoleum" (1991) is an example of the immediacy achieved: The double arrow acts almost like a black hole, absorbing everything around it. Instead of referring to meta™ spaces or issues, the arrows are arrested in complete stillness.

Olivier Mosset's work was presented in 1984 by John Armleder in an exhibition in Geneva, called "Peinture abstraite." Armleder combined Mosset with a range of very different abstract painters of this century, from Swiss Concrete painters like Verena Loewensberg to the Americans Al Held, Sol LeWitt, and Robert Ryman. In an attempt to blur the lines between individual approaches, abstract painting was declared a coherent genre.

Pictorial rhetoric has been a focus in Armlieder's work since - in particular the contextualisation of the image. Thus, his later "Furniture Sculptures," as he calls them, are not absurd, coincidental assemblies in a dadaistic spirit. Their startling juxtapositions, in fact, reveal a logic - often one of formal associations only and accordingly subversive. The painting and the two guitars, as arranged in "Untitled" (1986), "lose" their identity as art and become pieces of furniture, a mirror and two wall sconces.

Ian Anull works in similarly ambiguous terrain between art and life. For "Art in Safe" (1989) he exhibited the keys to eight bank safes in a Geneva Bank in which works by eight famous artists were deposited. The genesis and identity of products, be they art works or merchandise, is one of the themes in his work. He comes across these "products" in art, the mass media and in consumer items and he selects them for their symbolic value in our lives. Thus formal interest is combined with an emotional content. "Cobra" (1989) is an exercise in disassociating sign from signified; the name refers to the highly expressionistic and playful European art movement of the early 1950s. The look of the word corresponds to the logo of the American manufacturer of head supports for car seats. A disturbing and seductive balance is struck.

Remi Dall'Aglio, in the works assembled here, explores spatial relationships and their effect on a work's content. His work is a hybrid between painting and object. Very often, it is the absent or negative that constitutes meaning. In "Untitled" (1992), the flag's function as a signal is underscored by the holes pierced through the

canvas as if they were a message written in the morse alphabet or an inaudible music recorded on perforated cards. The integrity of the flag as object is, of course, damaged. Far gone is Lucio Fontana's abstract slicing of the canvas, and far gone is Joseph Beuys' guileless sorrow in Dall'Aglio's pierced stretcher "Untitled" (1992).

The essay by the Swiss critic Christoph Schenker chosen for this catalogue reflects well the conceptual climate in which the works were created. It is an adapted version of a text written in response to the exhibition "Annex to the Museum" at the Lucerne Kunsthalle in the spring of 1992. In discussing in general and poetic terms the function of art and its presentation - be it in a museum or gallery - it has become, as such, the fifth contribution to this exhibition of Swiss Conceptual art.

Carin Kuoni
Swiss Institute

CONCEPTUAL ART AND THE CONCEPT "ART"

or

THE MUSEUM EXTENSION

by Christoph Schenker

PREAMBLE: The concept of "art" in the Modern movement is closely connected with certain institutions. One such device is the museum.

From a conceptual point of view the only art that can be considered timely and relevant has the power to change, extend or abolish the present concept of art. This shift defines the essential relationship between conceptual art and the concept "art". (cf, for example Joseph Kosuth's "Art after Philosophy", 1969.)

In a certain sense therefore the museum extension has to be seen as a metonym of conceptual art, and its architecture as a metonym of the architecture of the concept "art". The questions that follow are not rhetorical questions. They actually need answers; because without them there is hardly anything to be understood here.

How does the thought of the "museum extension" come into being? Is it required by the work of art or its administrator? Is the requirement justified in both cases? Why is the extension required? And in whose name is it required? Is this question answerable in every case? Must - and will - the requirements be justifiable down to the last particular? In what way is the artist as administrator different from the curator, for instance, as administrator?

Should we understand museum and extension in any case not just literally as architecture, but also as metaphors? Does the architectonic extension necessarily also have conceptual consequences?

Does extension of the concept "art" always lead to architectonic changes? Are these changes concerned with rebuilding or extension? Does the extension serve as an expansion or an addition? Is what is added alien to the tactics of art? Is the extension a removal of a boundary or a new definition?

Is the concept "art" open to definition? Are institutions like the academy, the university, the museum, the art gallery, the picture-sales gallery, the specialist publication etc. parts of the concept "art", or are they its expression? Are they themselves an extension to the building "art" or are they its shop-window?

Is the art museum a hoard of rarities and curiosities? Is it the grave of something that was once alive? Is it a house of dreams? Is it a promenade area in which sufferers walk towards the thing that will heal them? Is it a research institution? Is it a place of confrontation, is it the battleground of the spirit and the senses?

Does the museum promote the fetish character of art? Do we see art as objects, or is art an activity? Is the object the precipitation and illustration of an experience, or is it instrument and medium for an experience? Is the thing that we call work of art necessarily a work of speech, or can it be speechless? How does the speechless thing call for a new frame of speech? Is the fact that it is speech-free call enough? Is this call not heard and understood until a new speech-frame is made available?

Who judges what a work of art, what an art activity is? Who defines the concept "art"? Is the museum an image of this concept? Is it its embodiment? To what extent does the museum do justice to this concept? To what extent does it help to shape the concept? Can works of art that can find no space in this architectonic place justify themselves as such? Where and how is it possible to pursue this tradition? Can these efforts develop according to their own tactics? Is the story of the extension connected with this? Is the story of the conceptual art part of that tradition? Is there fine art in this century that does not require the institution museum? That is not derived from the museum - even when it disassociates itself from the museum? Is the difference between various social rituals the basis of the difference under consideration here? Is the museum an instrument for experiencing art, or is it the medium of the

event "art"? What is its place and standing today? In what respect does it preserve art, and make it possible? How is art embedded and anchored in it? Does the museum show what function art claims for itself, and does it show what importance it allots to it?

Do the rules that determine whether a certain object is a work of art and a certain action is art follow logic, or are they arbitrary? Is the canon of these rules imperative or descriptive? Does this system of rules exist? Upon what values are rules and breaches of the rules based? What interests express these values? Is the paradigm from which the rules are derived necessarily obscure? And is it, because it is inscribed in our form of life, not open to doubt?

In what ways do extraordinary works differ from mediocre works? What does it mean not just to follow rules but to interpret them as well? Is a correct work of art the one that corresponds to the standard or is it the one that changes the apparatus into which it is bound by infringing the rules? What are all the things that play a part to enable a work that infringes the rules to bring about a change in the apparatus? What therefore is the use of the canon? What does producing art for the museum mean? How does the extraordinary work of art find its way into the museum? Is a work of art that doubts its basic rules recognizable as such? Can it at all be, according to the traditional standard, a work of art? How does it find its appropriate place, and how does it define it? What is the difference between a work that asks a question and a work that is a question? What is a very clever, but what is a profound work? How does it show that beyond what is clearly and distinctly said there is still something that can neither be said nor shown?

Does the museum represent control of works of art? Or is it the indispensable arrangement of the relationship between the works of art, and so control of the relationship between art concepts, traditions? Is art control of the inhumane? Or is it control of the relationship between human being and inhumanity? What does it place in the foreground: the ethical aspect (the inhumane as inhumane) or the epistemological aspect (the inhumane as non human)? Of what does its tactics, the tactics that are its own particular ones, consist? What is it possible for it to achieve with respect to its own tactics - what is it possible for it alone to achieve? With respect to what ground for connection are ethics and aesthetics one? Is art demonstration and teaching of knowledge or wrestling for insights? Is it mediation or direct execution? What is the adventure "art"? If in art the human being organized himself a physis in which his contact with the inhumane constantly shapes itself newly and differently, what would then become old and conventional? And how does this become historical? Is the shudder of genuine inhumane experience bound to that tiny fragment of experience that we are accustomed to call "art"? What does art mean in view of the fact that human beings are now afraid only of human beings, and that the non-human is paradoxically shown to him only in the work of man? How do we operate with art as we see ourselves as shut in and abandoned and are afraid in the world-museum of security?

Into what ground do we set the foundation stone of the extension? What perspective makes this viewpoint possible? What forms the foundation of this extension? How is the connection created between the extension and the main building? Does this middle field exist in every case? Is mediation between the two fields possible at all? Are the order of the extension and the order of the old building mutually exclusive? Does the

extension continue the concept of the museum seamlessly? Does it show the museum in a new light? Does it call it into question? Does it mean that the museum can be counted only as something historical? Does the extension - among other things - exhibit the museum? Or does it allow it to exhibit itself? Does the extension thus necessarily show itself as well, does it show itself as something that shows? And does the art of the extension - the art in the extension - compellingly point always at the extension? Does it thus show itself definitely as an extension, also as an extension? Do extension and art form an indissoluble connection, a single event-space? Does the extension bring something more into the field of vision, or only something different, and possibly something of a lesser nature? Does it negate the museum whose extension it is? Does it negate it even as something historical, because it lacks the historicizing aspect or because it rejects it? Does the extension compel a fundamental change of perspective? Is it able to destroy all the other concepts by doing this, or to make them unnecessary? With the change of perspective is it asserting a claim to dictatorship, or does it show itself as a contribution among extensions with equal rights? To what extent is the claim to sole validity merely strategy in order to be able to assert its own position among the proliferation of extensions at all? Does it organize itself openly for further extensions?

Is an exhibition with the title "Concept Art" itself an extension, is it the discussion forum for this subject, or is it the discussion? Can it, as an exhibition, be an extension? What type of concept art are we thinking of here? Does the exhibition introduce anything new? Or does it expressly demonstrate what has always been bound up with art but less obviously? What does it make clearer by doing this? Is this establishment of clarity what is new, or does it make what is new possible by

the establishment of clarity? Is what the exhibition shows meaningful in this visibility? From what is meaning protecting thinking? Does that need this form of visibility to be recognizable? For what subsequent adventure is the recognized made useful as a dimension of its own? What does one hope to gain if philosophy (aesthetics), art criticism (theory), teaching, exhibition organizing and the art market show themselves in such a way as they otherwise do not appear? What can one hope to gain if the thought, the activity, the event show themselves as image, as object, as evidence - as fetish? Is that the right way? Is this a way that we can go down at all? How can one make certain of this? How can philosophy's invasion of the event-space of art be legitimized? Where is the art event shifting to? And does this mean that the borders between the various art institutions are being moved, or even removed, and also the borders between the disciplines that these institutions embody? Does this mean that the false hierarchy between supposedly primary and secondary creativity is destroyed or "only" revealed? with what consequences? How do the tactics of philosophy change in the event space of art, as an event of color, of material, light and space? Which is philosophical art? That does not philosophize itself? In which no philosophy takes place? But which stimulates people to philosophize?

But what does it tell us if we understand built extensions as metaphors? What does it mean in the transferred sense if the extension has an entrance of its own and an additional back entrance for school parties and if at least two thirds of the volume built on are taken up by a new entrance hall with information desk and cloakroom, by a staircase and lifts, by connecting rooms and transitions, by a cinema and theater or lecture hall, by a conference room, by study rooms, by a classroom for art education and

therapy for children, by the bookshop, by the coffee bar and restaurant, by the microfiche room and computer information room, and as well as toilets and telephone cubicles by a babies' changing room and first aid room, by other offices with their own kitchens, by meeting rooms, storerooms, machine rooms and workrooms and finally by surveillance rooms? But if the type of the exhibition gallery, with the exception of technical improvements, has fundamentally not changed at all? And if it has changed a little: what interests, so-called necessities, were the determining feature here? What does it mean for the historic work of art and for the contemporary work of art? What does it mean for current understanding of art and the way in which it is really handled? What does it say about a society? What does it say about the specialists? What perspective is given to art by Frank Lloyd Wright's Solomon R. Guggenheim Museum in New York or by Piano and Rogers' Centre Pompidou in Paris? But what perspectives were and will be given to it by Mies van der Rohe's Neue Nationalgalerie in Berlin?

Are we held captive by the image if we operate with museum and the extension as metaphors, in order to talk about the concept "art" and conceptual art? Can a change of the aspect prescribed be managed without also losing sight of the object? Or is it part of the change of aspect to "lose sight" of it?

With what interest is art detached from the flow of life and placed in museums? In what life-context does the concept "art" place itself? Is the history of the museum more part of the great context of art history or is it more closely connected with the development of social pomp and prestige? Is the facade of the museum art that has stepped outside or is it the result of matters independent of art? Is the "White Cube" appropriate to the demands that new art has made? Or is it an awkward

answer to the question that that art is? How is the relationship of the extension's facade and interior? Has this even got a facade? What does it define anew as a place for art? Is the extension to be considered an architectural place at all? Is the extension as an architectural place an enclosing or a protecting space? Is it a closed or an open space? What function does the architecture have here? What architecture? Who shapes the place: the art or the architecture? What forms the visible surroundings of the work of art: the walls or only the floor, joists and roof, and thus landscape and urban architecture? Who establishes the border between the place of the work of art and the environment? How does this border show itself? Is it visible, does it have to be walked on and experienced, or can it be thought? Does it exist only as a spoken one? Or is it the border of language? What ways of looking at problems form the basis of the individual works of art? What central problem of our time do they face as an extension?

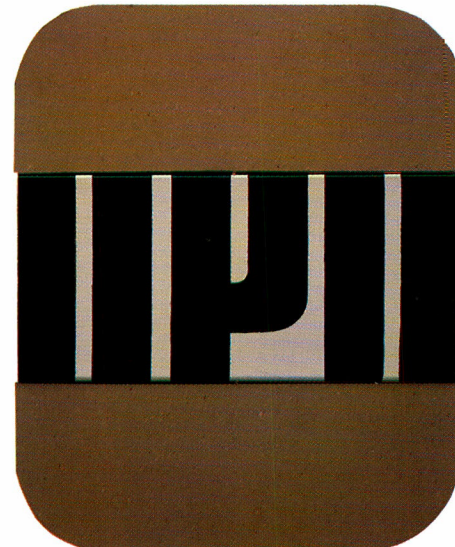
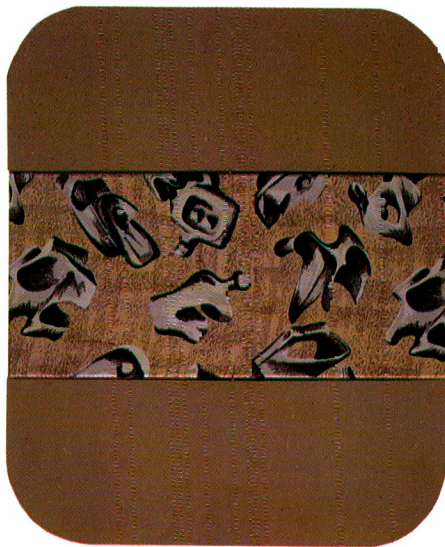
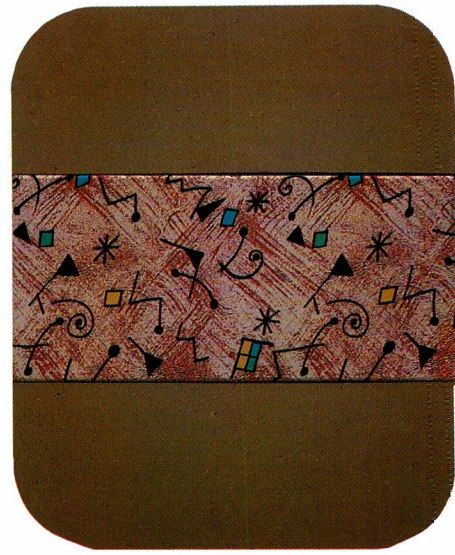
Where do the principal differences lie between American extensions in the form of land art, concept art and media art for instance and the European extension in the form, for example, of Joseph Beuys' "social sculpture"? Were Barnett Newman's exhibitions "Pre-Colombian Stone Sculpture", "Art of the South Seas" and "Northwest Coast Indian Painting" a successful extension? Or did they serve only as an aid to legitimizing the extension that the artist's own work means? Why were 18th century English landscape gardens not recognized as an extension of the concept "art"? Is Friedrich Schiller's remark correct that it was not able to develop as an independent work of art because it had orientated itself too much towards painting? What forms the boundary between artificially laid out nature and the natural landscape? A path, a little stream, a hedge, a Bridgeman's ha-ha, a monument? Or is it an

imperceptible transition from the one to the other order that is recognized by the fact that now fragrances are spreading differently, treetops rustling differently and foliage falling differently? Where does the fundamental difference between the two orders lie? If thinking in the garden is surprised how something shows itself, is it surprised outside the garden that something happens? And does thinking lose itself in doing this?

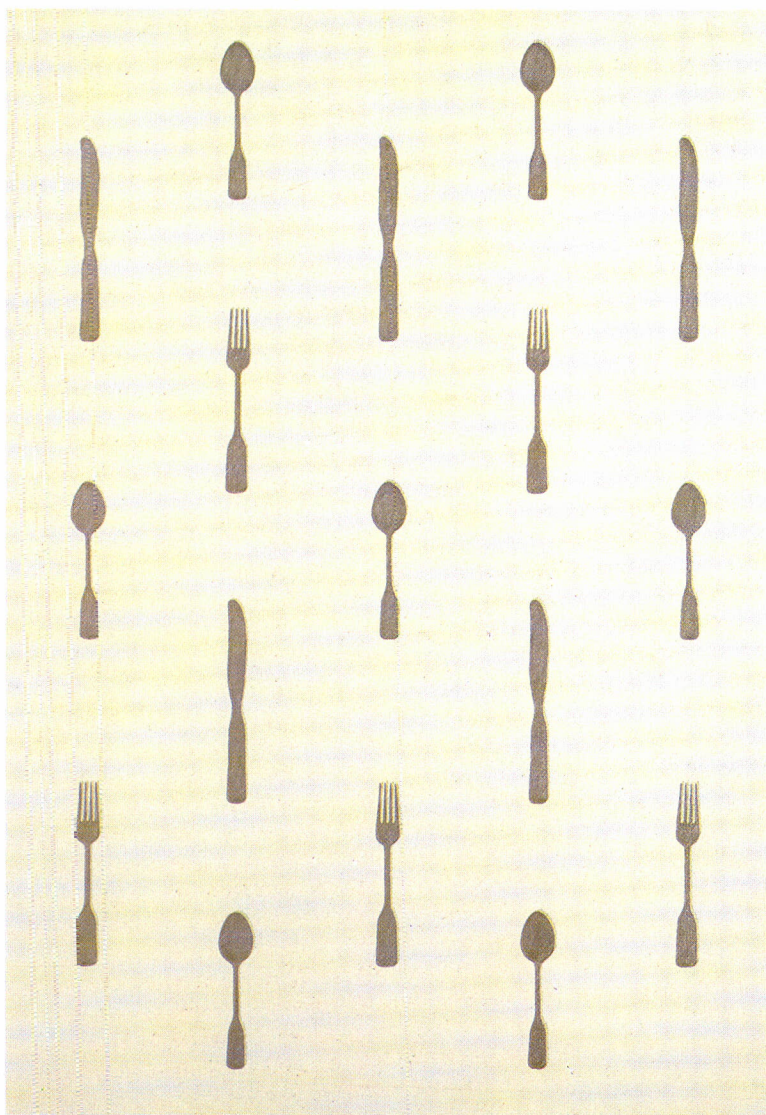
What is the difference between a real question and a rhetorical question? What are the more important questions: those that are asked and followed or those that are excluded and forgotten?

"Some time in the spring or early summer we walked up and down the garden. There was a lawn on the south side of the house, and at the south end of the lawn there was a wilderness of tall grasses interspersed with flowering bushes. The lawn continued into the wilderness as a wide grass path along which two people could walk comfortably abreast, and even three, not quite so comfortably. The first time the philosopher walked down the garden with me, and we came to the wide grass path he stopped and exclaimed: 'That is all wrong!' I asked what he meant. He said the grass path ought to have been narrow, so that only one person could walk along it. 'Anyone with any taste would realize that,' he remarked." (Theodore Redpath: Ludwig Wittgenstein - a student's memoir, London 1990)

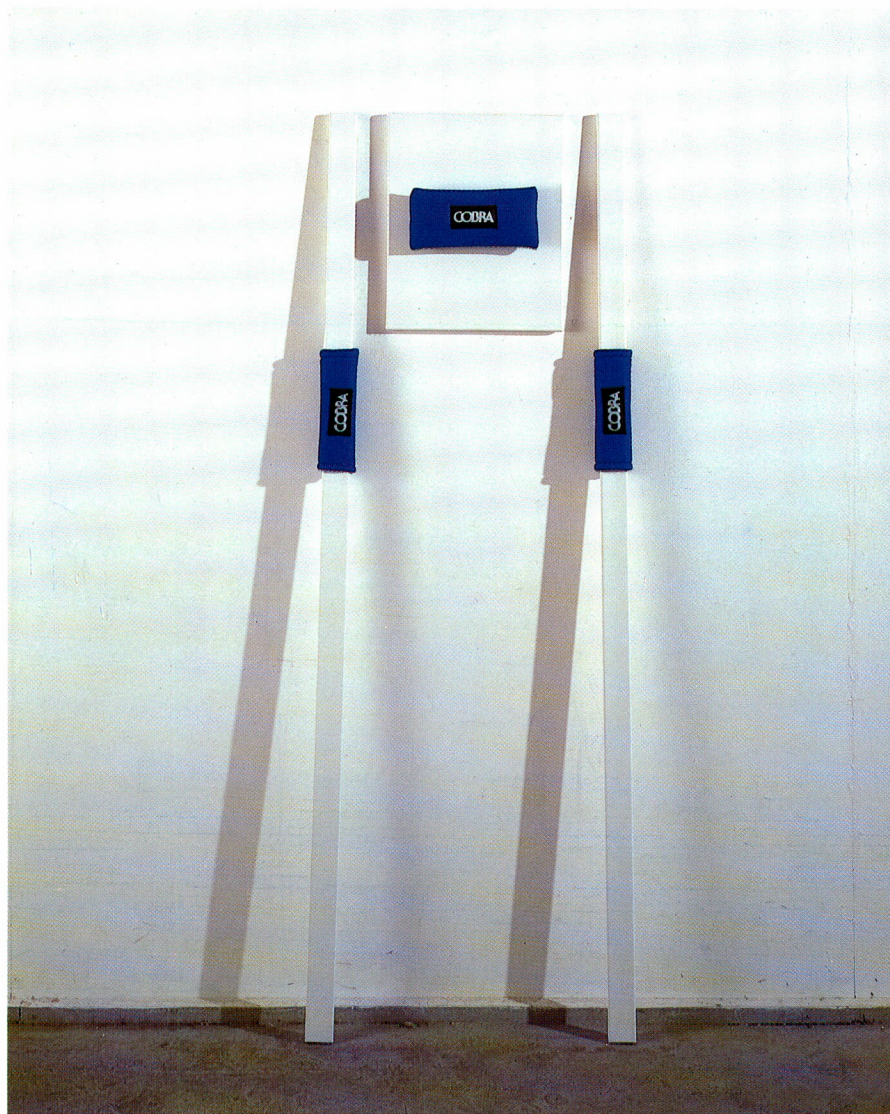
This translation is a slightly amended version of the text that appeared in May 1992 in ARTIS - Zeitschrift fuer Kunst. It is reprinted by kind permission of Hallwag Verlag, Bern and Stuttgart. Translation by Michael Robinson, London.



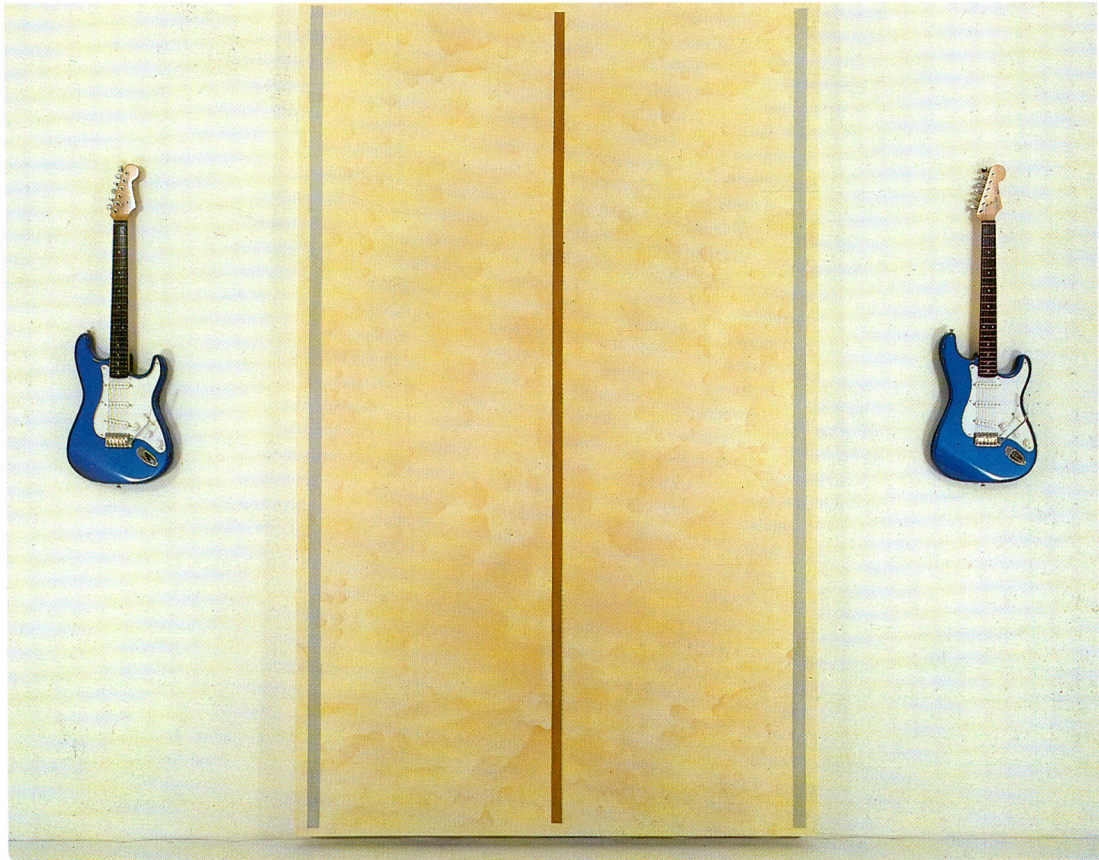
an Anull, "Burgers", © 1987, wood/fabric, 61 x 50 cm (24 x 20") each



Ian Anull, "Les Couverts" (partial view), © 1992, acrylic on canvas, 121 x 251 x 4 cm (48 x 99 x 1 1/2")



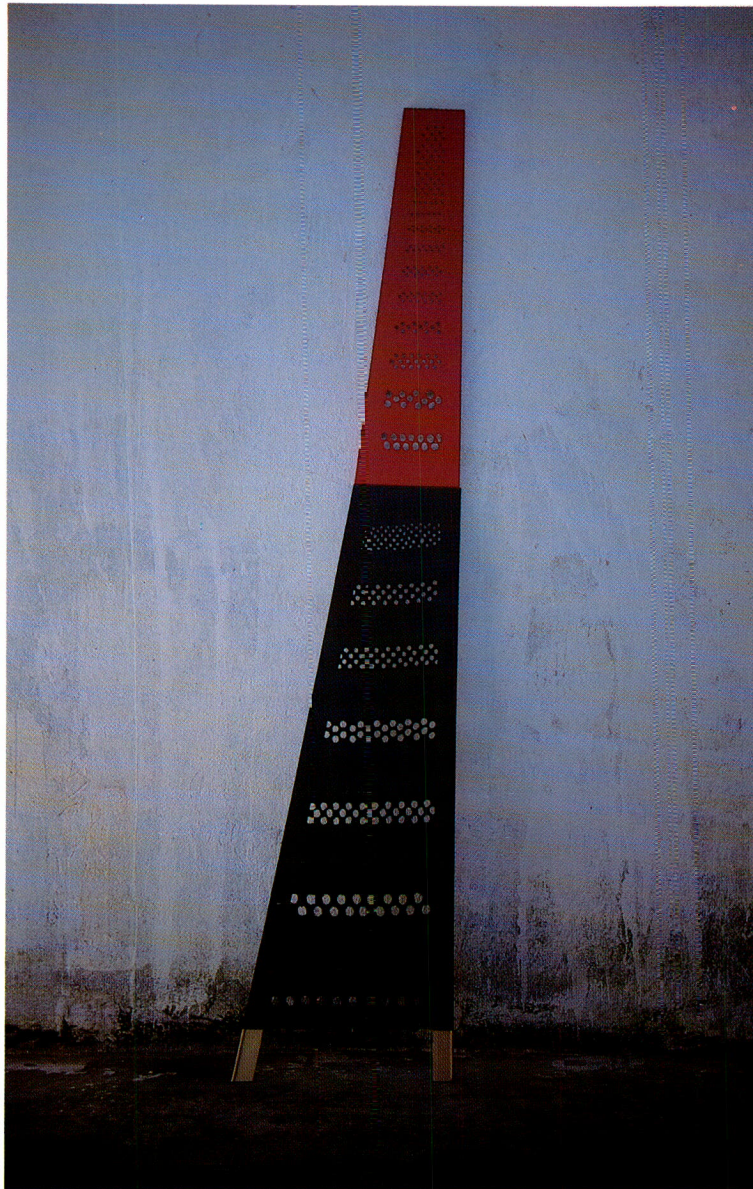
Ian Anull, "Cobra", © 1989, construction, 195 x 60 x 10 cm (77 x 24 x 4")



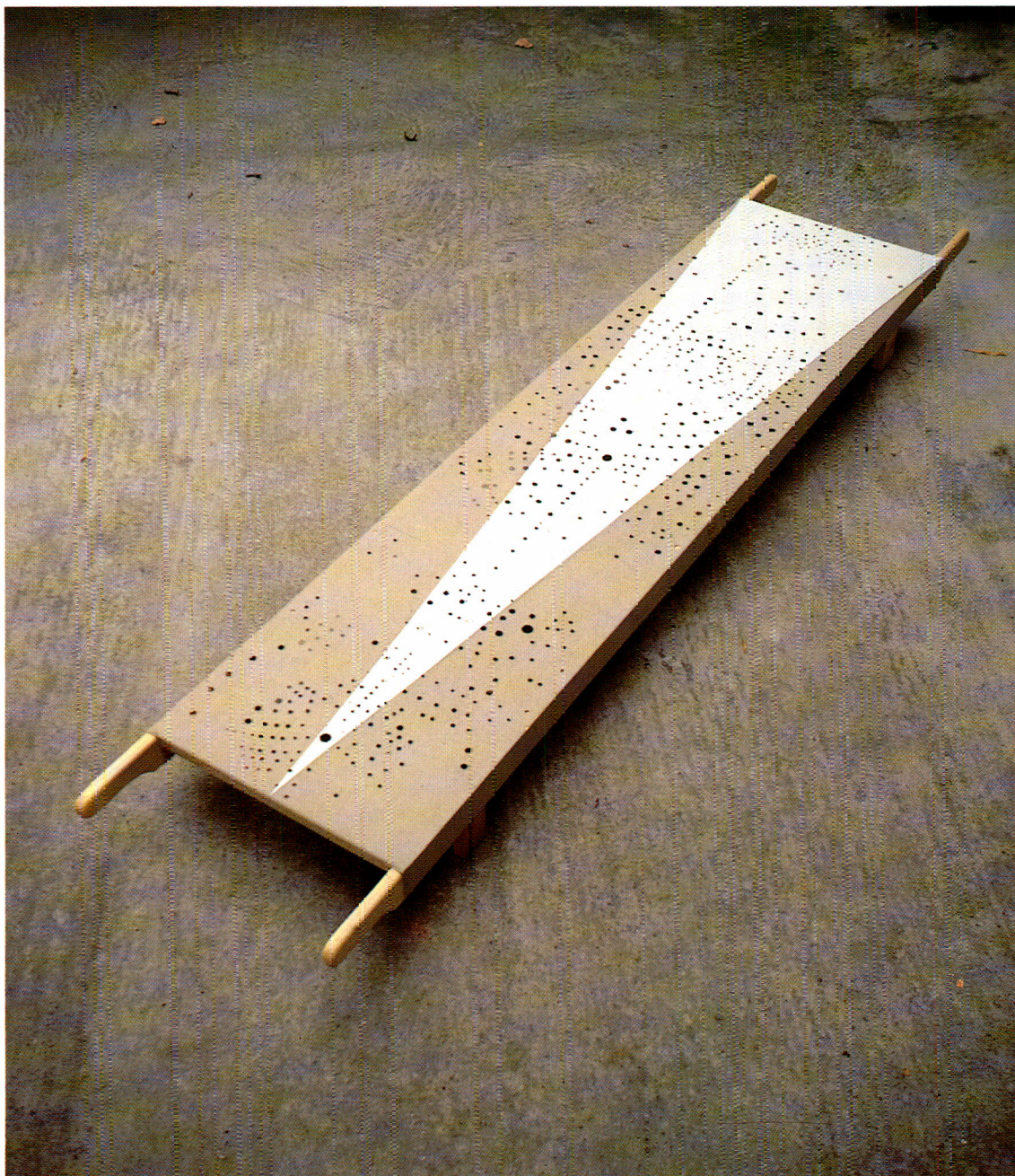
John M. Armleder, Untitled, © 1986, 250 x 306 cm (98 1/2 x 120")



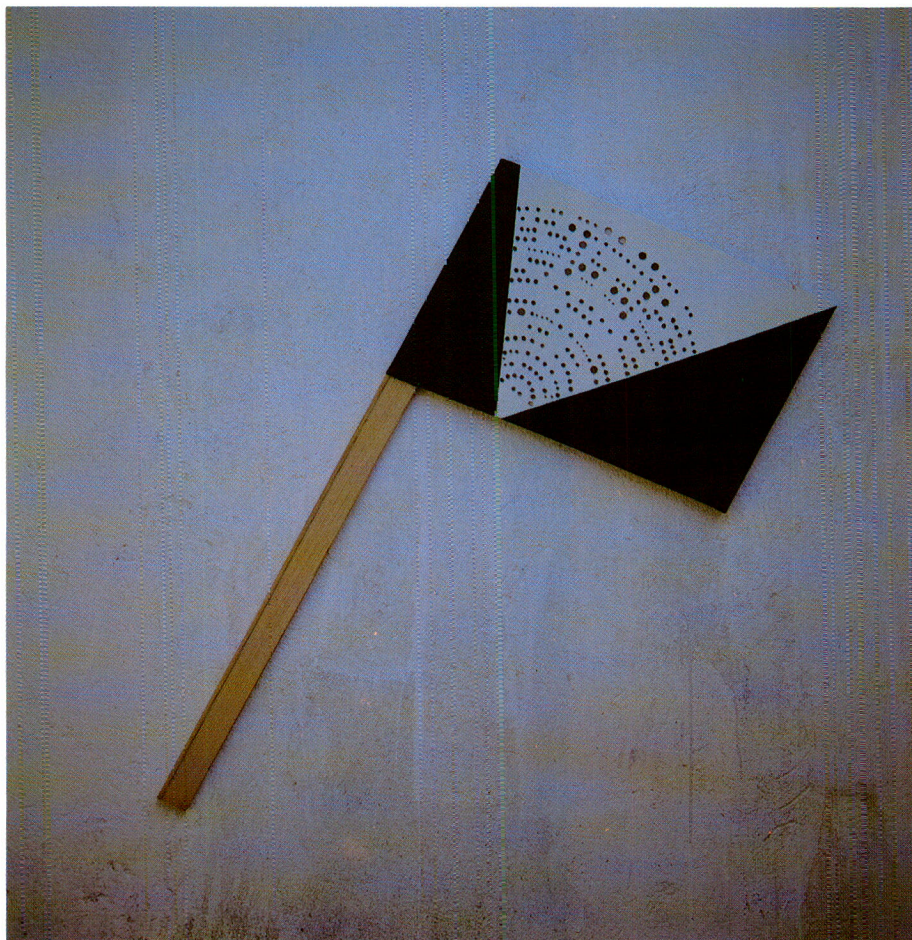
John M. Armløder, Untitled, © 1991, mirror, 100 x 100 cm (40 x 40")



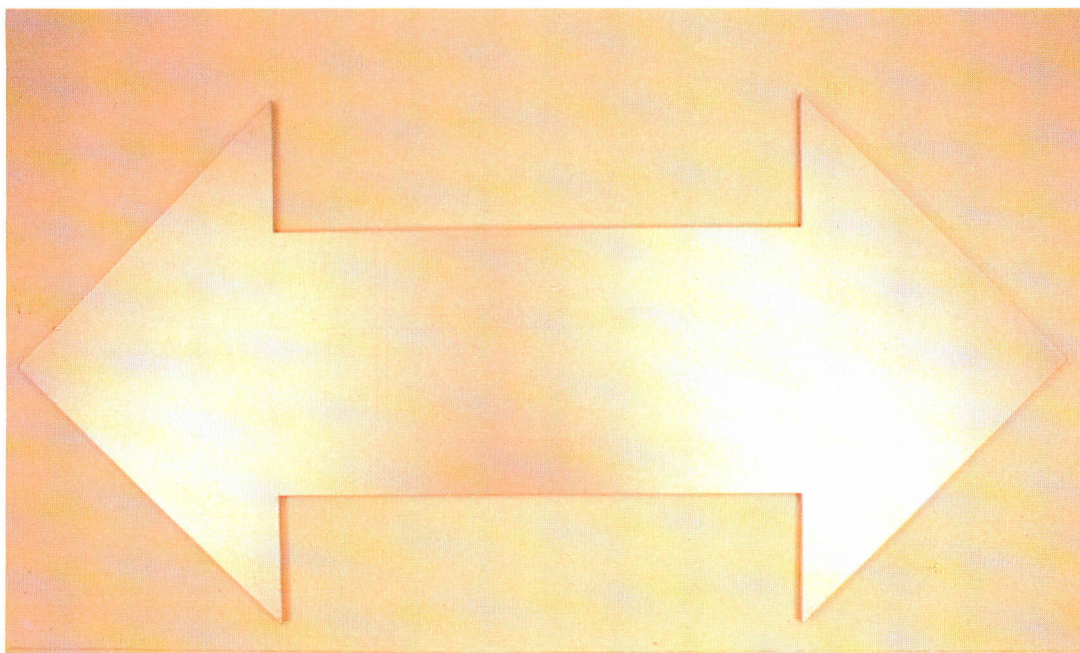
Remi Dall'Aglio, Untitled, © 1992, painted perforated canvas, 253 x 55 cm (100 x 22")



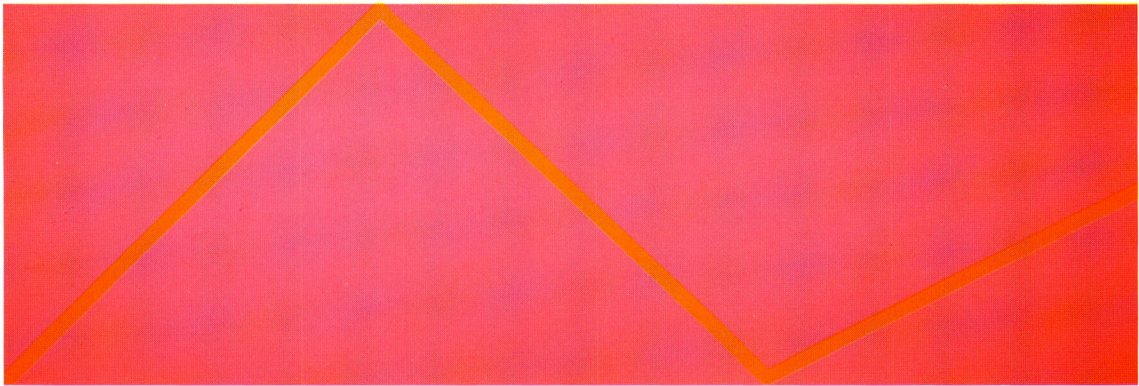
Remi Dall'Aglio, Untitled, © 1992, painted perforated canvas & wood, 210 x 45 x 16 cm (83 x 18 x 1/2")



Remi Dall'Aglio, Untitled, © 1992, painted perforated canvas & wood, 114 x 60 cm (45 x 23 1/2")



Olivier Mosset, "Rustoleum", © 1991, enamel on canvas, 84 x 168"



Olivier Mosset, "Juke", © 1989, acrylic on canvas, 84 x 252"

IAN ANÜLL

BORN

1948 Sempach, Switzerland

SELECTED SOLO EXHIBITIONS

- 1987 Galerie Vera Munro, Hamburg
Galerie Brigitta Rosenberg, Zurich
- 1988 Galerie M/2, Vevey
Galerie CC, Graz
Galerie Grita Insam, Vienna
Mai 36 Galerie, Luzern
- 1989 Galerie Vera Munro, Hamburg
Galerie Peter Blauer, Basel
Galerie Brigitta Rosenberg, Zurich
Galerie Camillo von Echolz, Brussels
- 1990 Damon-Brandt Gallery, New York
Kunsthalle, Zurich
Halle Sud, Genevee Mark Muller, Zurich
Unge Kunstneres Samfund, Oslo
(mit Christoph Rutimann)
Mai 36 Galerie, Luzern
- 1991 The Living Art Museum, Reykjavik
(with Christoph Rutimann)
- 1992 "Fri-Art", Kunsthalle, Fribourg



SELECTED GROUP EXHIBITIONS

- 1988 Atelier, Graz
- 1989 "Ny Kunst", 12 Swiss artists,
Louisiana Museum of Modern Art,
Humlebaek
- "Die Schweiz Gratuliert Bonn", Mai 36
Galerie im Syndikat, Bonn
- "Igitur", Kunsthalle, Winterthur
- "Art in Safe", Ruine, Geneva
- "Wandstucke", Galerie Bob van Orsouw,
Zurich
Kunstmuseum, Luzern
- 1990 "Reihung II", Galerie Vera Munro, Hamburg
- 1991 "Swiss Art", New Dehli und Calcutta
"Solaris", Mai 36 Galerie, Luzern
"Les couleurs de l'argent", Musee de la Poste,
Paris
21 Biennale in Sao Paulo
- 1992 "Le regard libere", Espace de l'Art Concret,
Chateau de Mouans Sartoux
"Sommer II", Galerie Mark Muller, Zurich
Furk'Art

JOHN M. ARMLEDER

BORN

1948 Geneva, Switzerland

lives and works in Geneva and New York

1969 Founder of the artist-cooperative Ecart, Geneva
Managed the Ecart Gallery & Editions
and still curates exhibitions and art-editions

SOLO EXHIBITIONS IN MUSEUMS

1980 Kunstmuseum, Basel

1987 Kunstmuseum, Winterthur
Musée d'Art Moderne, Paris
Nationalgalerie, Berlin
Musée de la Peinture, Grenoble

1990 Musée Rath, Geneva

1991 Castello di Rivara, Turin

1992 Centraal Museum, Utrecht

1993 Wiener Secession, Vienna



MAIN GROUP EXHIBITIONS

1976 Paris Biennale

1986 Venice Biennale

1987 Documenta Kassel
Prospect Frankfurt

1991 Metropolis Berlin

1992 Universal Exhibition, Seville

REMI DALL'AGLIO

BORN

1958 Geneva, Switzerland

SOLO EXHIBITIONS

1984 Galerie Palud No 1, Lausanne

1986 Galerie Stadthausgasse, Schaffhausen
Galerie Andata-Ritorno, Geneva

1987 Galerie Christian Laune, Montpellier

1988 Galerie Andata-Ritorno, Geneva

1990 Galerie Rivolta, Lausanne
Galerie Kunstraum, Kreuzlingen
Galerie Art Attitude, Nancy

1991 Galerie Andata-Ritorno, Geneva
Galerie Moi-Farine, Geneva

1992 Galerie Art Attitude, Nancy
"Projections" performance "Boite-Noire",
Montpellier

GROUP EXHIBITIONS

1985 Galerie Filiale, Basel
Cabinet des estampes, 16-22 l'oeil bref,
Geneva



1986 Maison des expositions, Genas
Centre Constantin Brancusi, Montreal
Reperes, Canton du Valais,
jeunes artistes suisses
Jeunes artistes suisses, Orangerie, Kassel
Shedhalle Rote Fabrik, Zurich

1987 "Wind im Getriebe", Galerie Insam, Vienna

1988 "Au jour le jour" with Stephen Mass,
Halle Sud, Geneva

1989 "Ny Kunst" Louisiana Museum of Modern Art,
Humlebaek, DK
Galerie Art Attitude, Nancy

1990 Galerie Palud No 1 with Samuel Weyeneth,
Lausanne

1991 "Villa Medici, artistes preseleccionnes",
Espace Electra, Paris
"Ex aequo" 24 artistes suisses a St. Imier,
St. Imier

OLIVIER MOSSET

BORN

1944 Bern, Switzerland

SELECTED SOLO EXHIBITIONS (as of 1988)

- 1988 Julian Pretto Gallery, New York
Galerie Gilbert Brownstone, Paris
Galerie Susanna Kulli, St. Gallen
John Gibson Gallery, New York
- 1989 Julian Pretto Gallery, New York
Galeria Massimo De Carlo, Milan
Galerie Sollertis, Toulouse
- 1990 Galerie Jean-Francois Dumont, Bordeaux
Galerie Van Geldern, Amsterdam
Galerie Gilbert Brownstone, Paris
Galerie Tanit, Cologne
Galerie Marika Malacorda, Geneva
Galerie Catherine Issert, St. Paul-de-Vence
Galerie Tanit, Munich
Galerie Paolo Vitolo, Rome
Dart Gallery, Chicago
John Gibson Gallery, New York
- 1991 Tony Shafrazi Gallery, New York
Galerie Anselm Dreher, Berlin
Galerie Sollertis, Toulouse
Vrej Baghoomian Gallery, New York
Galerie Francomy Aoyoma, Tokyo
- 1992 Galerie Mark Muller, Zurich
Chateau de Joinville, Champagne-Ardennes,
France



SELECTED GROUP EXHIBITIONS (as of 1989)

- 1989 "Prospect 89", Frankfurter
Kunstverein und Schirn
Kunsthalle Frankfurt
- 1990 "Red", Galerie Isy Brachot, Bruxelles
- 1991 "Extra Muros", Musee d'art contemporain, St. Etienne
and Musee Cantonal des Beaux-Arts, Lausanne
- 1992 "Slow Art", P.S.1, Long Island City, New York
"John Armleder, Sylvie Fleury, Olivier Mosset",
Galerie Gilbert Brownstone, Paris
- "7.N.Y.", Directions in abstract painting, Museum
moderner Kunst, Landkreis Cuxhaven

Translation from German to English by Michael Robinson, London

Photographs of artists:

Eliane Laubscher (Ian Anüll)

Vincent Liger (Rémi Dall'Aglio)

Francois Charriere (Olivier Mosset)

Photographs of artwork:

Silvie Ball ("Rustoleum" by Mosset)

Catalogue © Ruth Bachofner & Associates, Inc.

Catalogue Design: Hermann Bachofner

Printed by The Printing Palace, Santa Monica



Franklin

