

Hugo Suter

Rolf Winnewisser

A WHEEL IN A WHEEL



Swiss Institute New York

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This booklet is a diary of works in progress by Hugo Suter and Rolf Winnewisser. It does not entirely set out to document *A Wheel in a Wheel*, the exhibition showing at the Swiss Institute New York in September 1992. Rather, it presents a series of variations on the theme of the disk, which is central to that show.

In my work as in Rolf's, says Hugo Suter, *pictorial evidence is put in question as it experiences the unknown*. The creations of both these artists, it seems, participate in a search for meaning, while also continually doubting the validity of such a search.

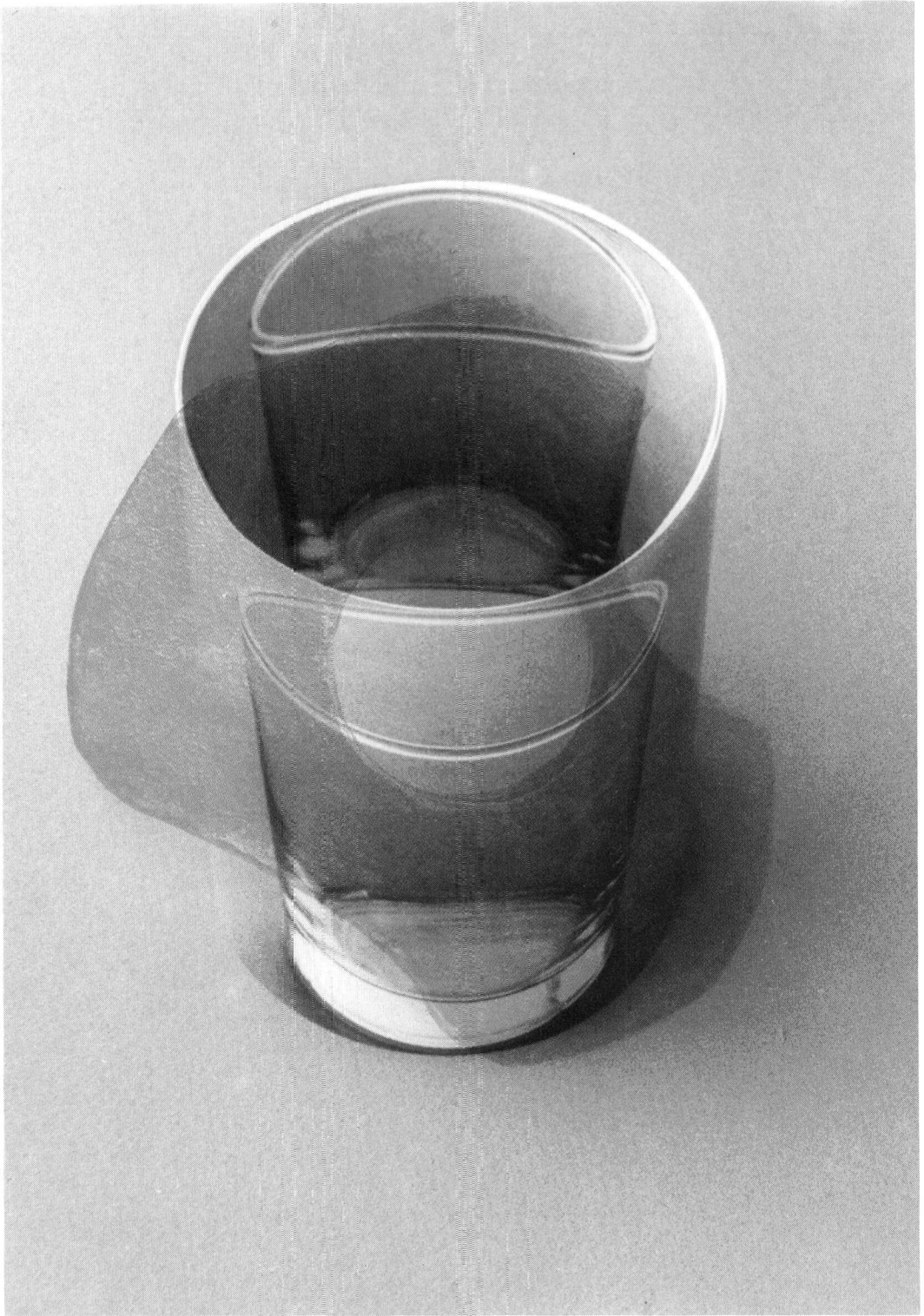
In style, these artists differ radically. Suter relishes the use of reflections and transparencies in glass and water, with their play or shallowness, to depict a constant yet delusive state of things. Winnewisser tends to be stirred by the written word, which functions as a stimulus for his open investigations.

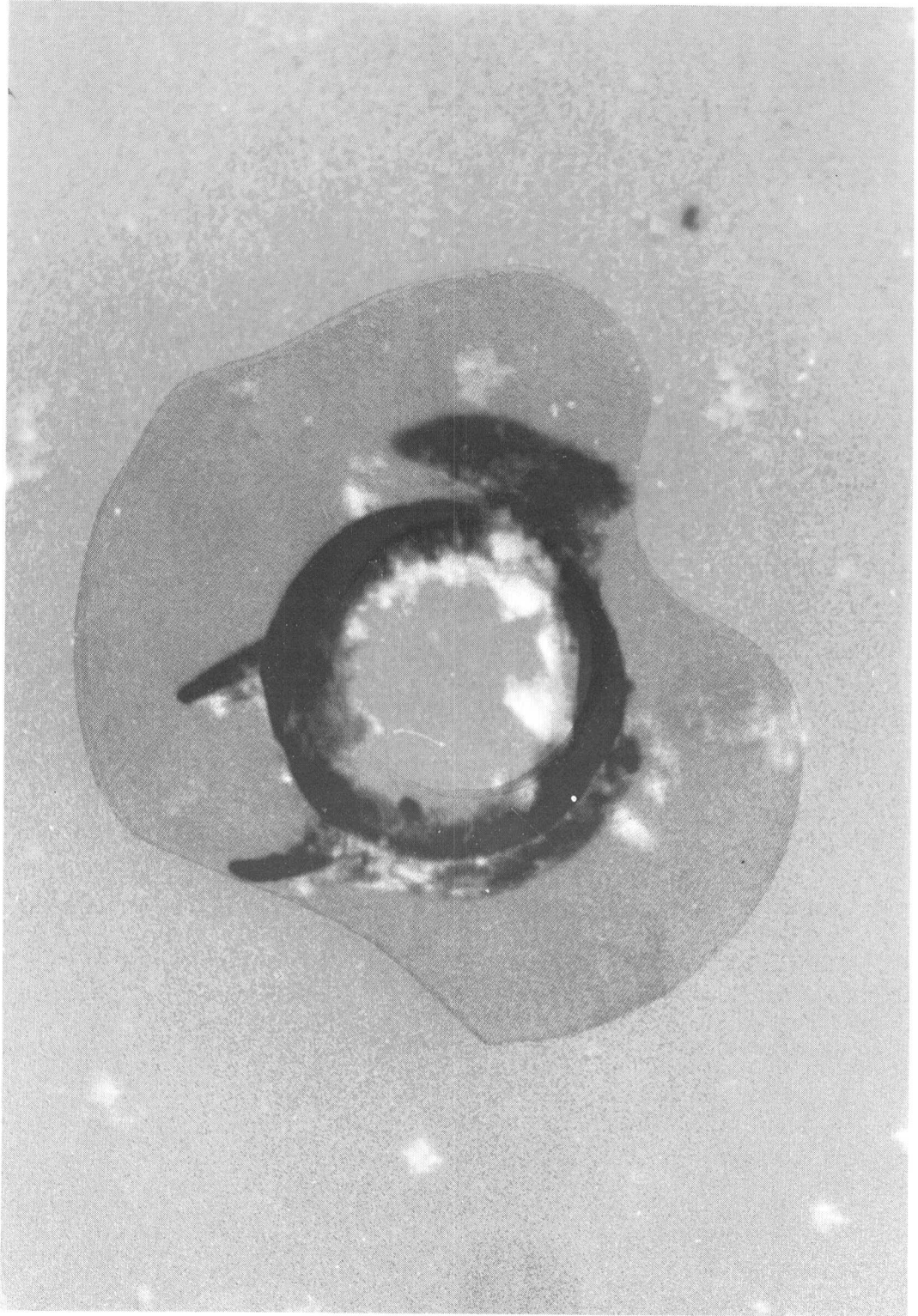
Yet these two artists enjoy a close intellectual friendship and share a common taste for such thinkers as Blanchot, Foucault, and Jean Gebser. Both insistently point to the elusive and the undecipherable. Both use transparencies, superimpositions and oscillation effects to evoke a confusing maze of alternate interpretations. Might these effects also hint at our intrinsic inability to grasp reality, or even at the ultimate unreality of what seems real to us?

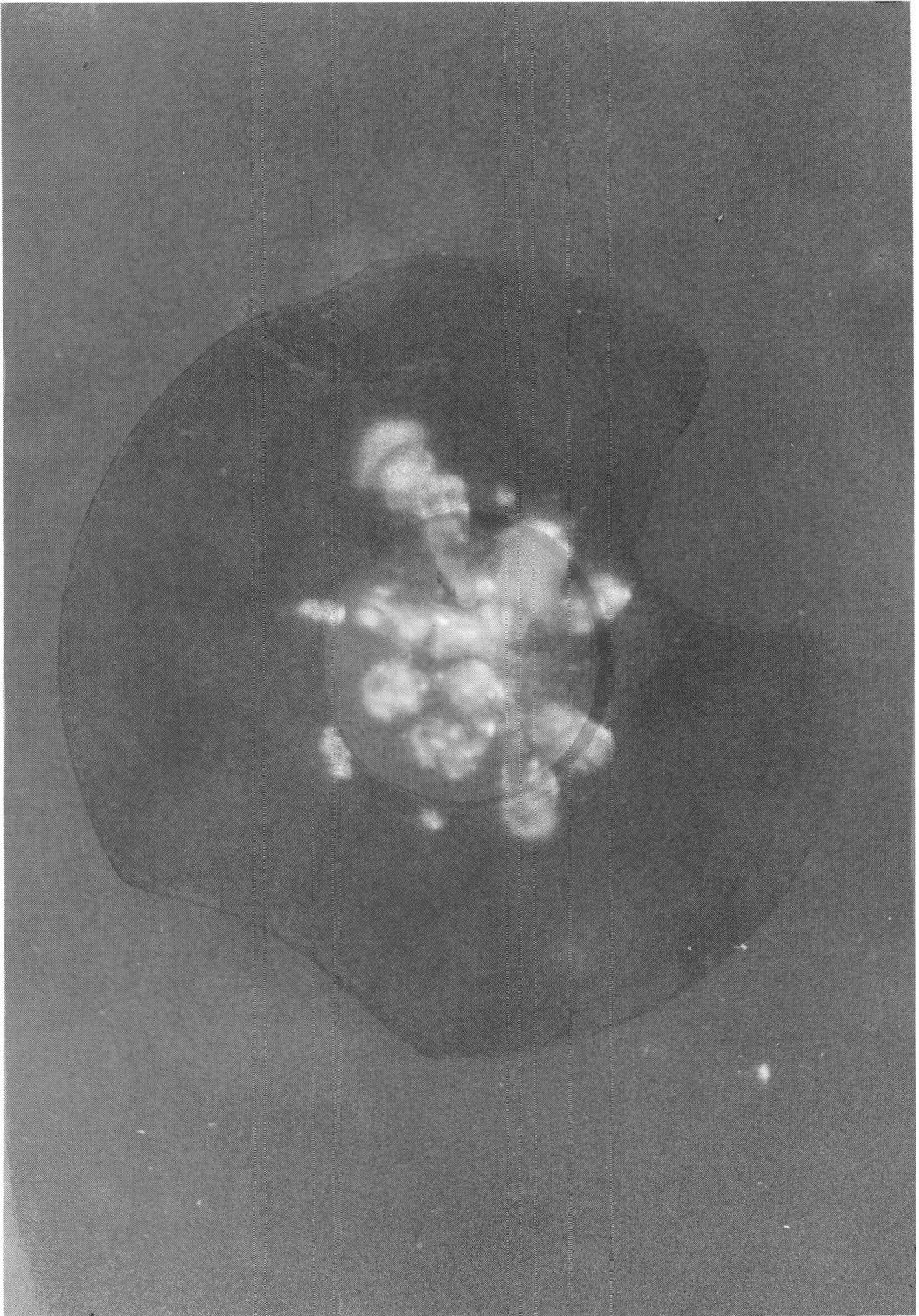
In their only joint work, Suter and Winnewisser have created three stacks of disks in the shape of spines, one each in bronze, wood and glass. These layered columns seem to typify a common approach which is regularly echoed in both artist's prints and paintings.

The inventiveness of Suter and Winnewisser, whose own spontaneous idea gave rise to *A Wheel in a Wheel*, has been most rewarding to me. They have earned my total gratitude. Many thanks as well to Pro Helvetia, Arts Council of Switzerland, Swissair in New York, Cooperative Drucki Aarau, in Switzerland, and Colette Hughes, whose generous support and assistance contributed in making this exhibit possible.

Ariane M. Braillard

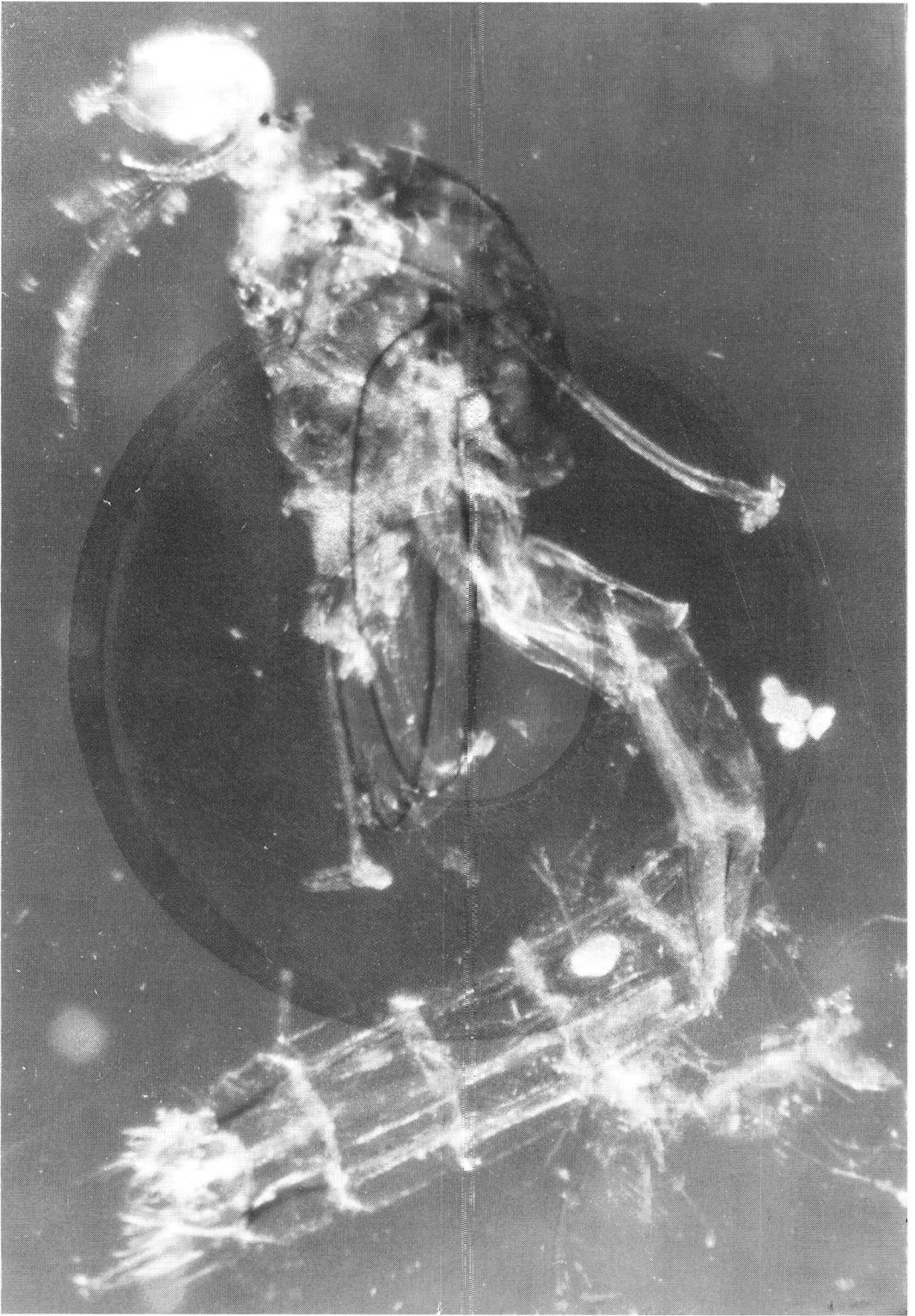


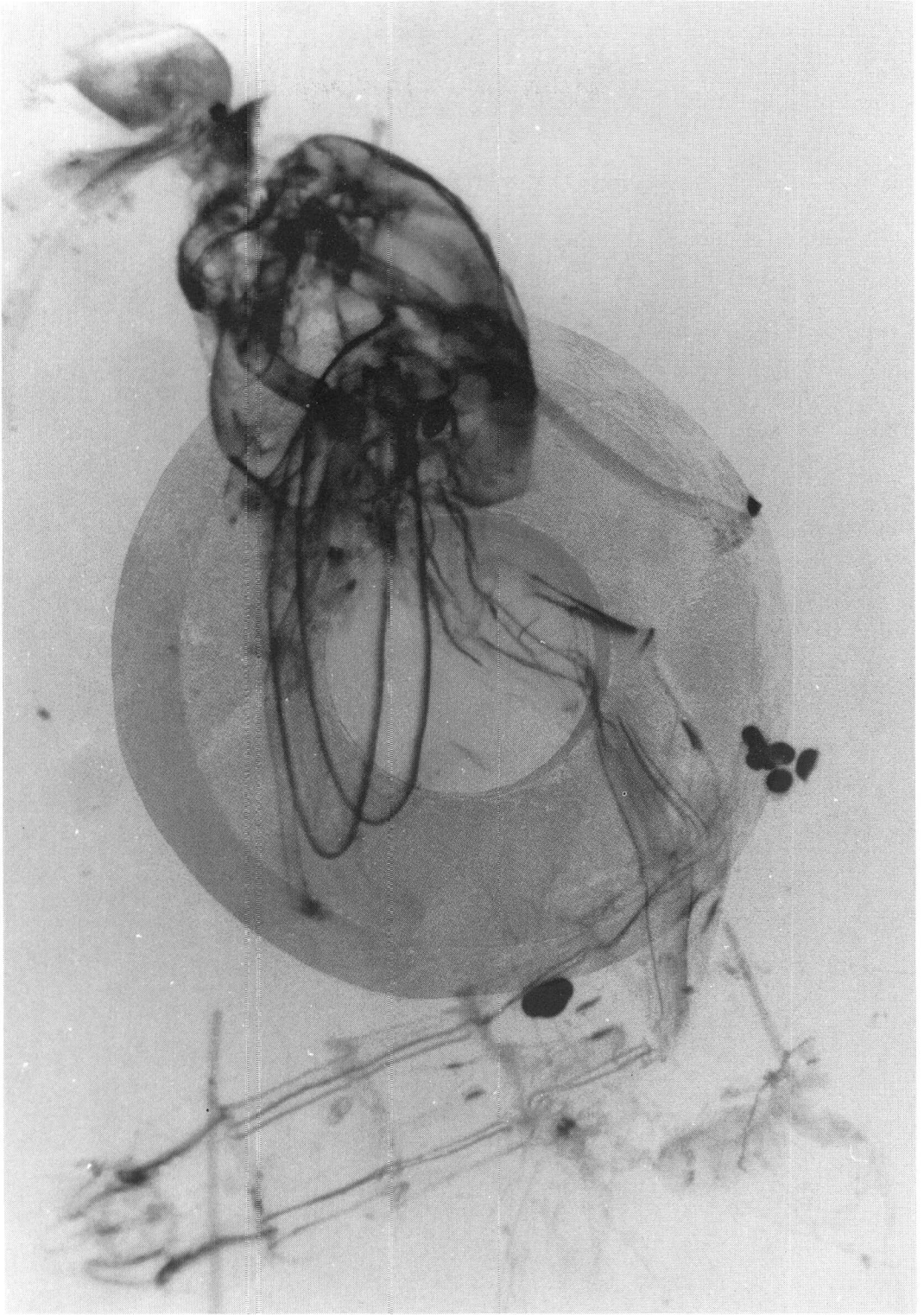


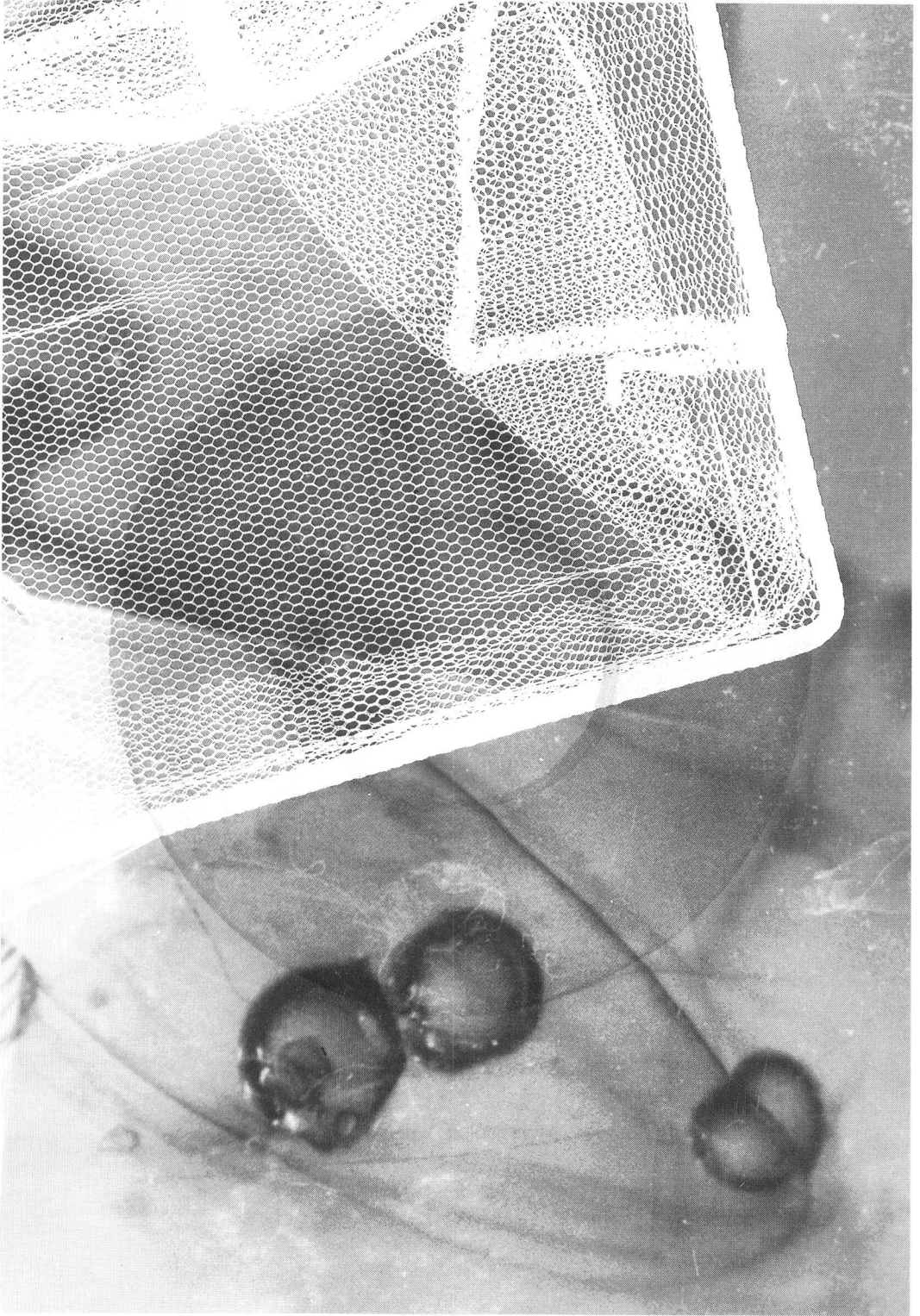


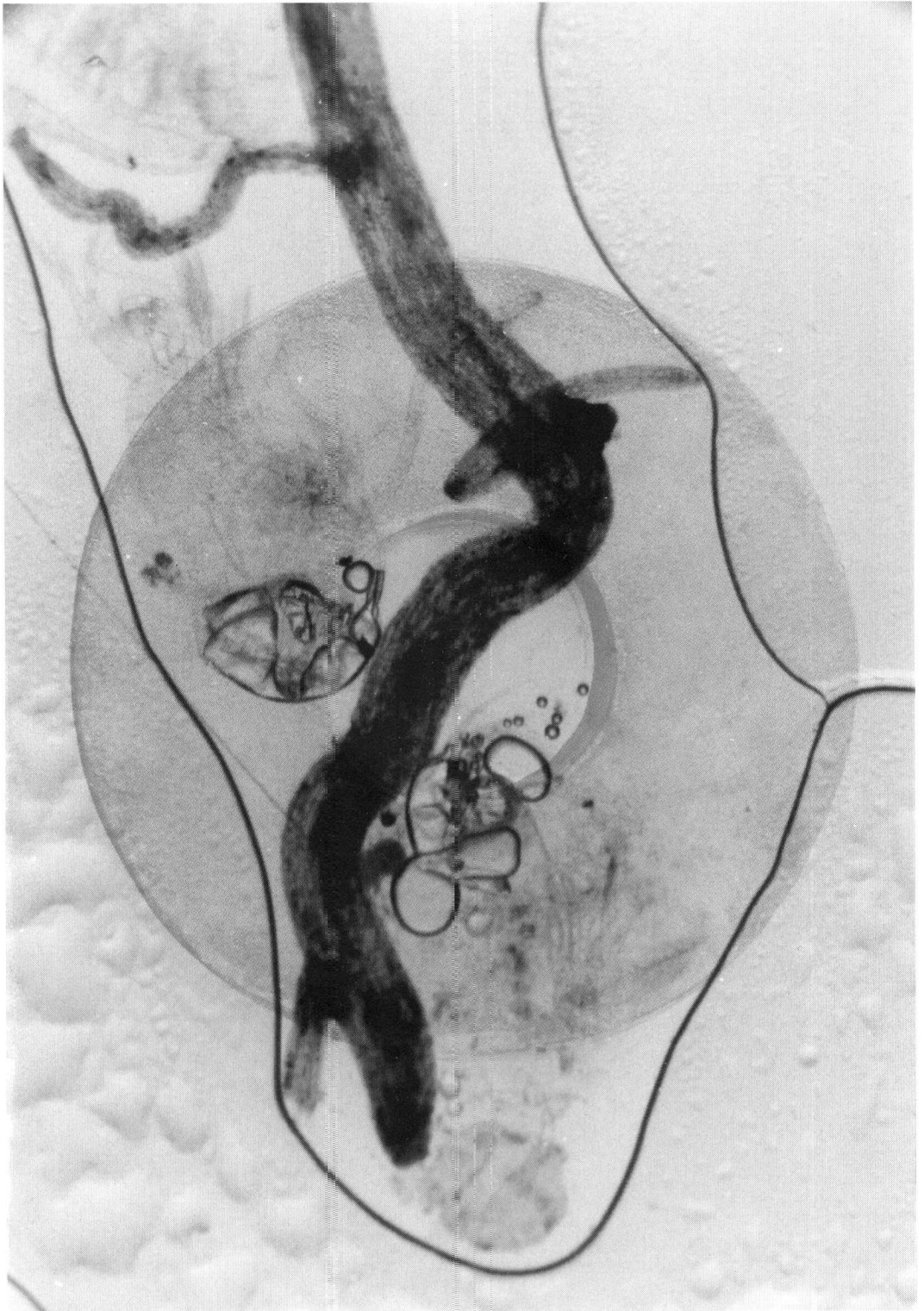


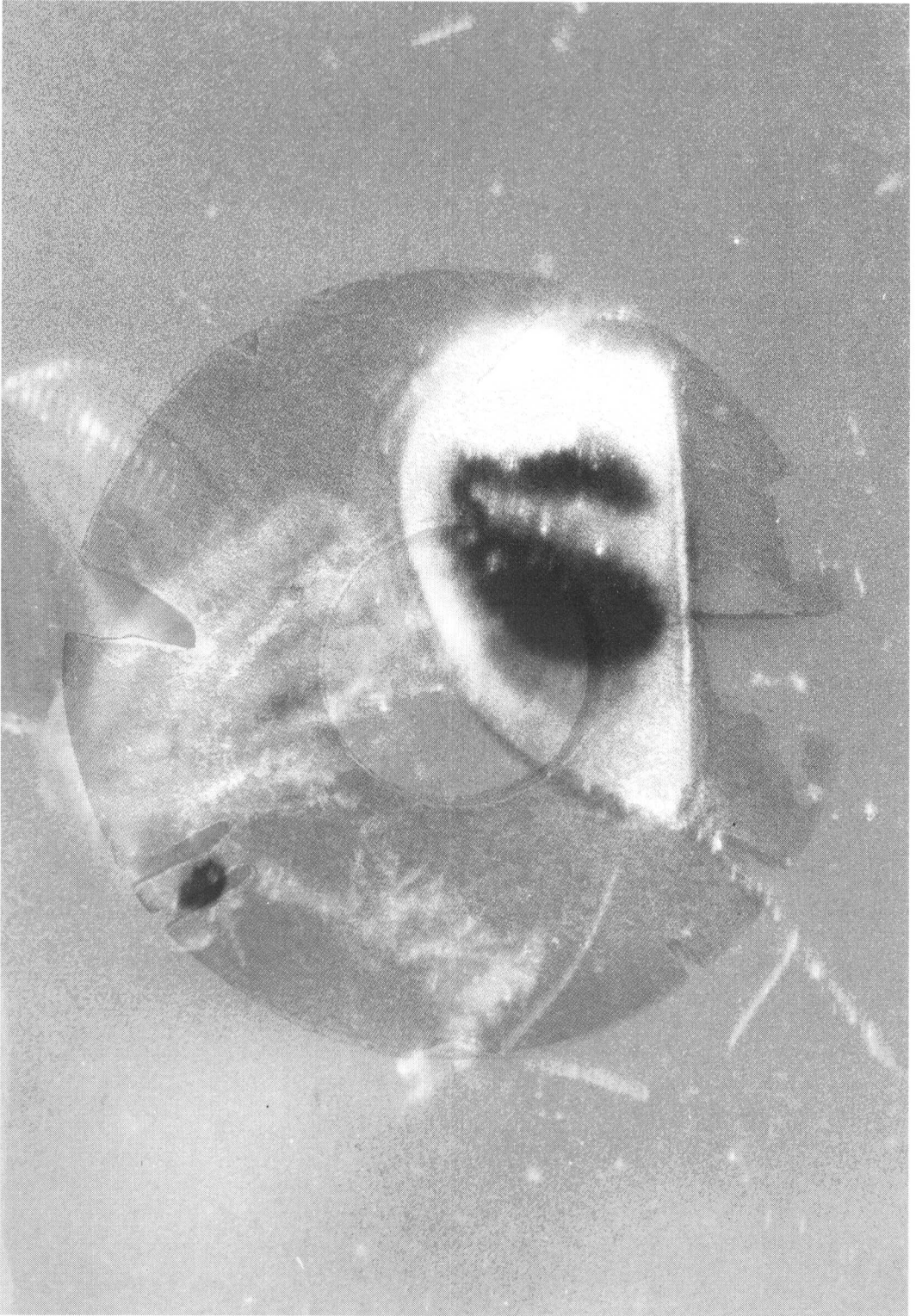


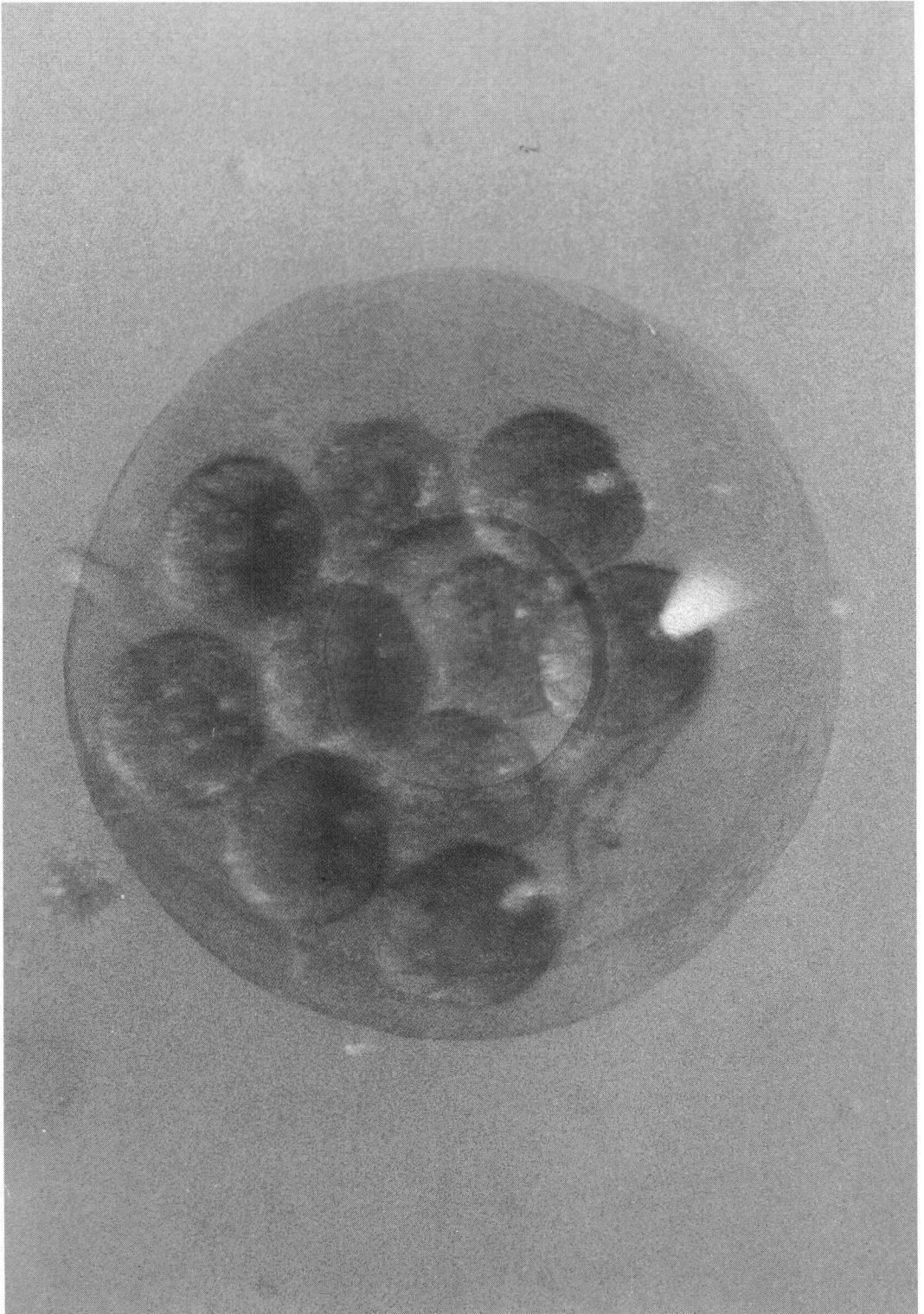












PLANKTON

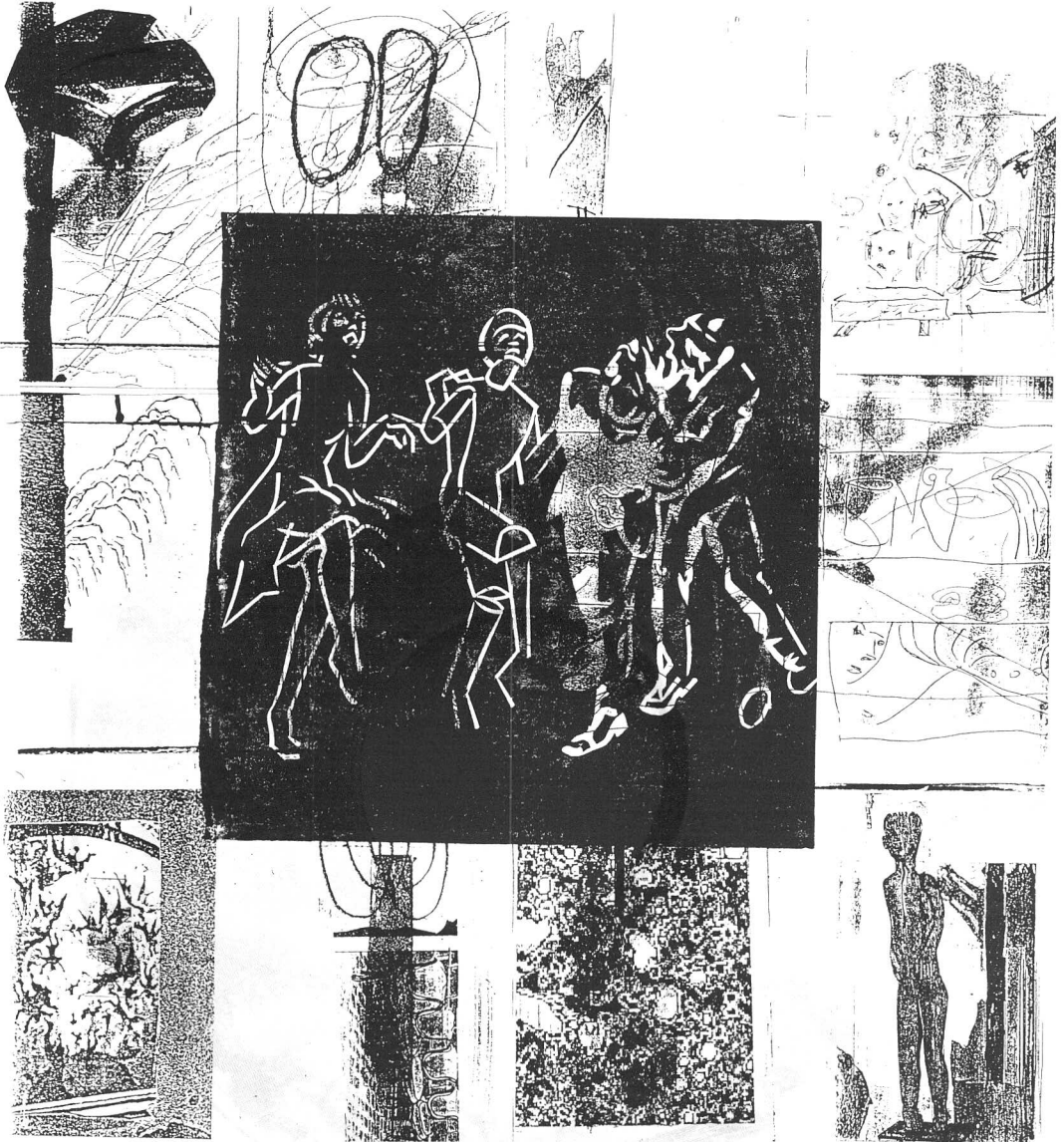
It is worthwhile to turn oneself towards that fine dust of indetermination with a relaxed alertness, just for the sake of perceiving the presence of some organic flotation under the reflections of the surface. Reactions in light-responsive microorganisms, «driftwood» between idea and representation, between the known and the expected, present time on the translucence of the physical. Where visible evidence, time after time, ends up meeting the unknown.

Photography = light drawing

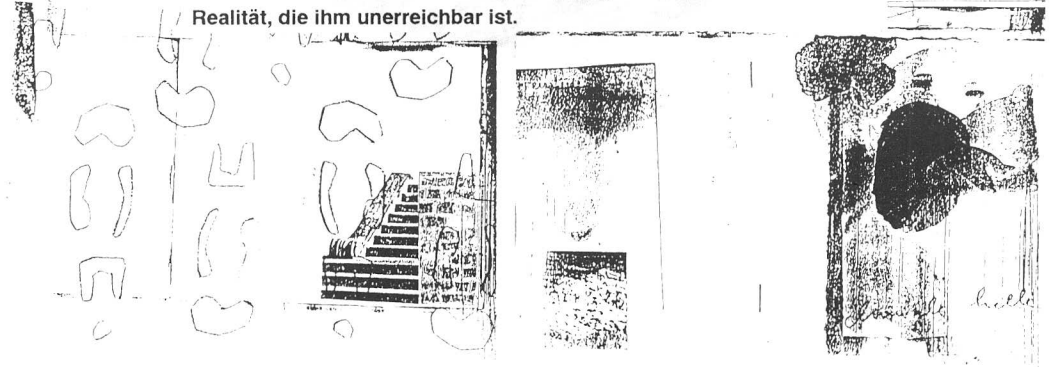
Knowledge should become intuitive again. Groping about in the black basket, there where the pale darkness, the signs...

H.S. June 1992





...durchbricht die durchsichtige Grenze zwischen sich und dieser
 Realität, die ihm unerreichbar ist.



(1) ...breaks through the transparent boundary standing between him and that reality, which remains unattainable

(2) Pursuing any kind of invisible trace, without knowing where it might lead, (feel) him. (3) I write, because I do not accept any of the words which come to my mind (Roland Barthes)

(4) ...something which eludes me, something precise, accurate-vague: the moment when a wave at the seashore ebbs away just as the next wave curls forward at the surfpoint. One sees an endless succession of intricate waves, but never perceives the moment when they collide.

(5) ...internal barriers, and also road signs, poles, billboards, signposts, showing directions, boundaries. The Latin word for rare "rarum", that which reveals interstices, intervals, holes.

(6) ...the "meanwhile" of the wandering, which overlaps itself and unfolds at the moment of standstill, not at the time of arrival.

(7) He now unfolds what was translucent (depth as surface), he unwrinkles the layered planes, as if ironing colorful clouds into rectangles. As if he no longer looked for the traces inside himself, but outside.

(8) His quest for the image, the trace of a possible image, IS the very image he creates (finds).

(9) ...sets points of separation, stretches them into lines. As the extension of a unique moment.

(10) This dim coolness of my room was to the broad daylight of the street what the shadow is to the sunbeam, that is to say equally luminous, and presented to my imagination the entire panorama of summer, which my senses, if I had been out walking, could have tasted and enjoyed only piecemeal; and so it was quite in harmony with my state of repose which (thanks to the enlivening adventures related in my books) sustained, like a hand reposing motionless in a stream of running water, the shock and animation of a torrent of activity. (Marcel Proust)

(11) ...now, let us paint the act of reading: the immediate drive to paint, that which cannot be worded ("the equal intensity" of light and shade); but he also paints the "twilight zone" (the "spiritual layer") as a precise line of opposition (asymmetry) which separates him from the objects. He "reads" everyday life and "reads" pictures of other artists; "but in reality, every reader, as he is reading, is eventually the reader of himself" (Proust). He creates out of himself. As narration is the metaphor of the moment, so is reading the metaphor of writing (and profound contemplation the metaphor of painting?)

(12) Uncorrected corrections

Moiré effect

Serendipity

Editing mistake

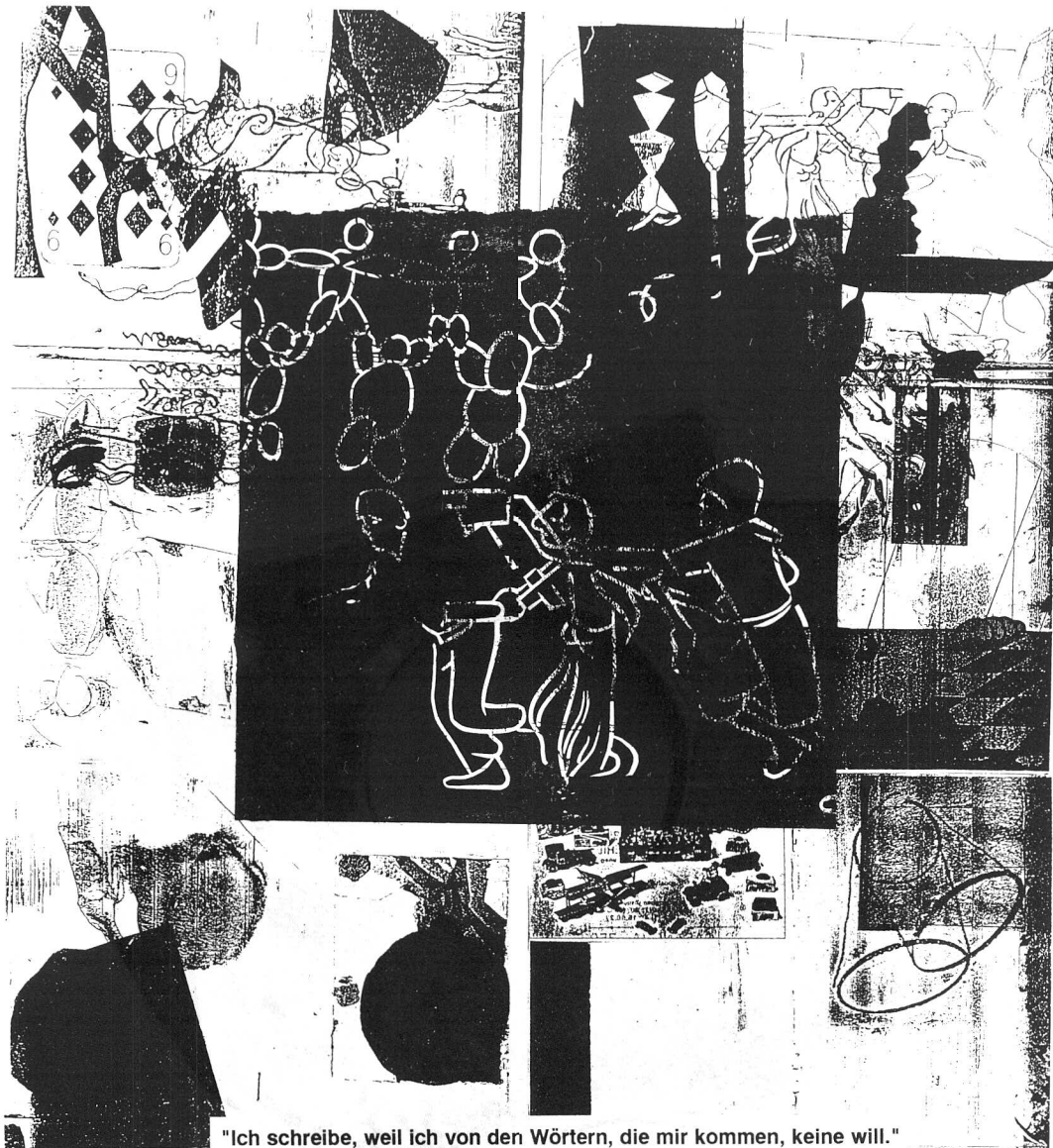
The third one

Footnote: The captions accompanying the reproductions of Rolf Winnewisser's works are excerpts from a text by Bojarek Garlinski: "Rolf as the Painter of Book Reading" in Kunst Bulletin 3, Hallwag AG publisher, Bern, Switzerland.



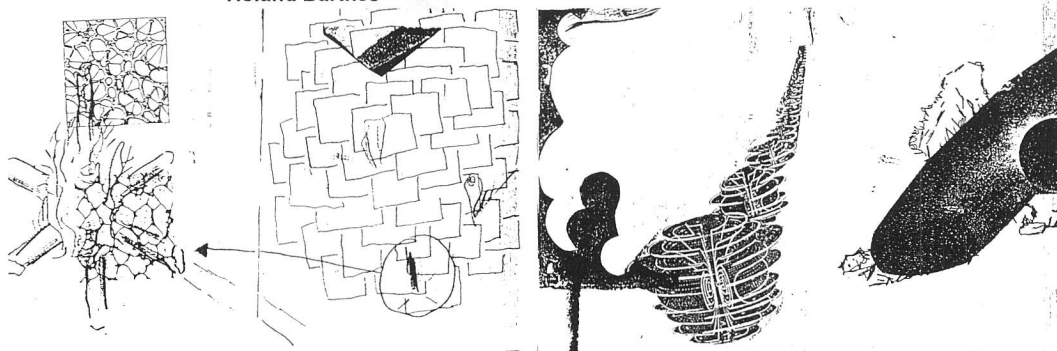
Irgend einer unsichtbaren Spur folgend, ohne zu wissen, wohin sie
ihn führen (fühlen) mag.

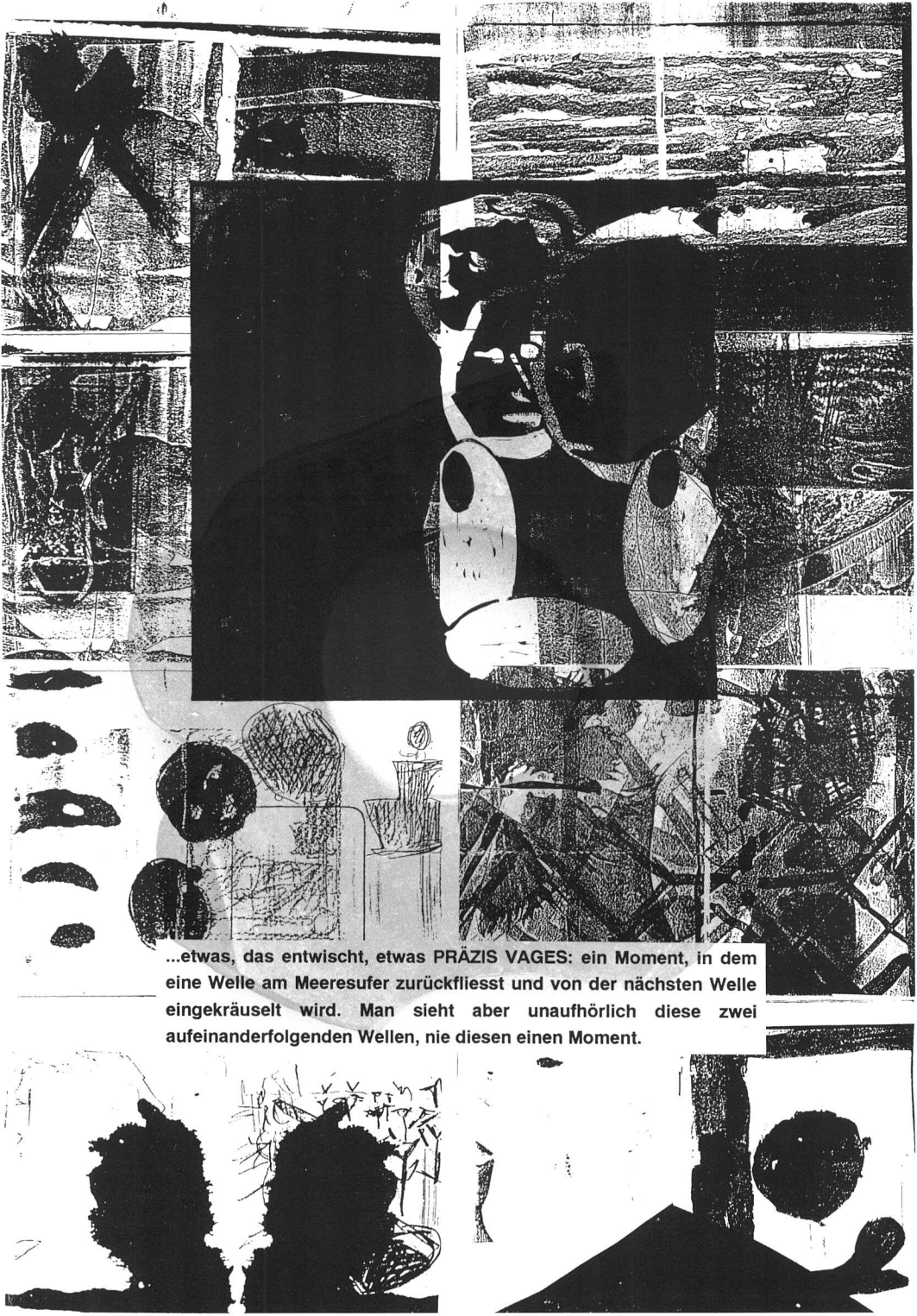




"Ich schreibe, weil ich von den Wörtern, die mir kommen, keine will."

Roland Barthes

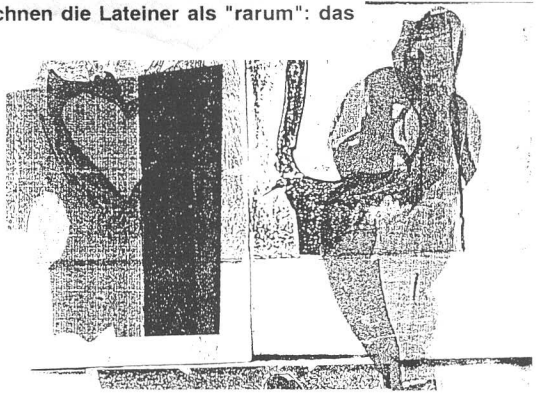
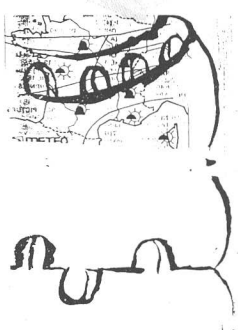
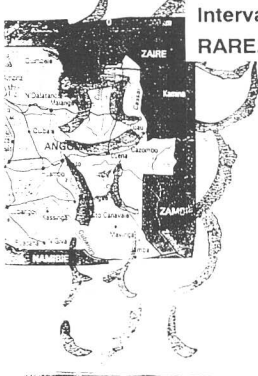


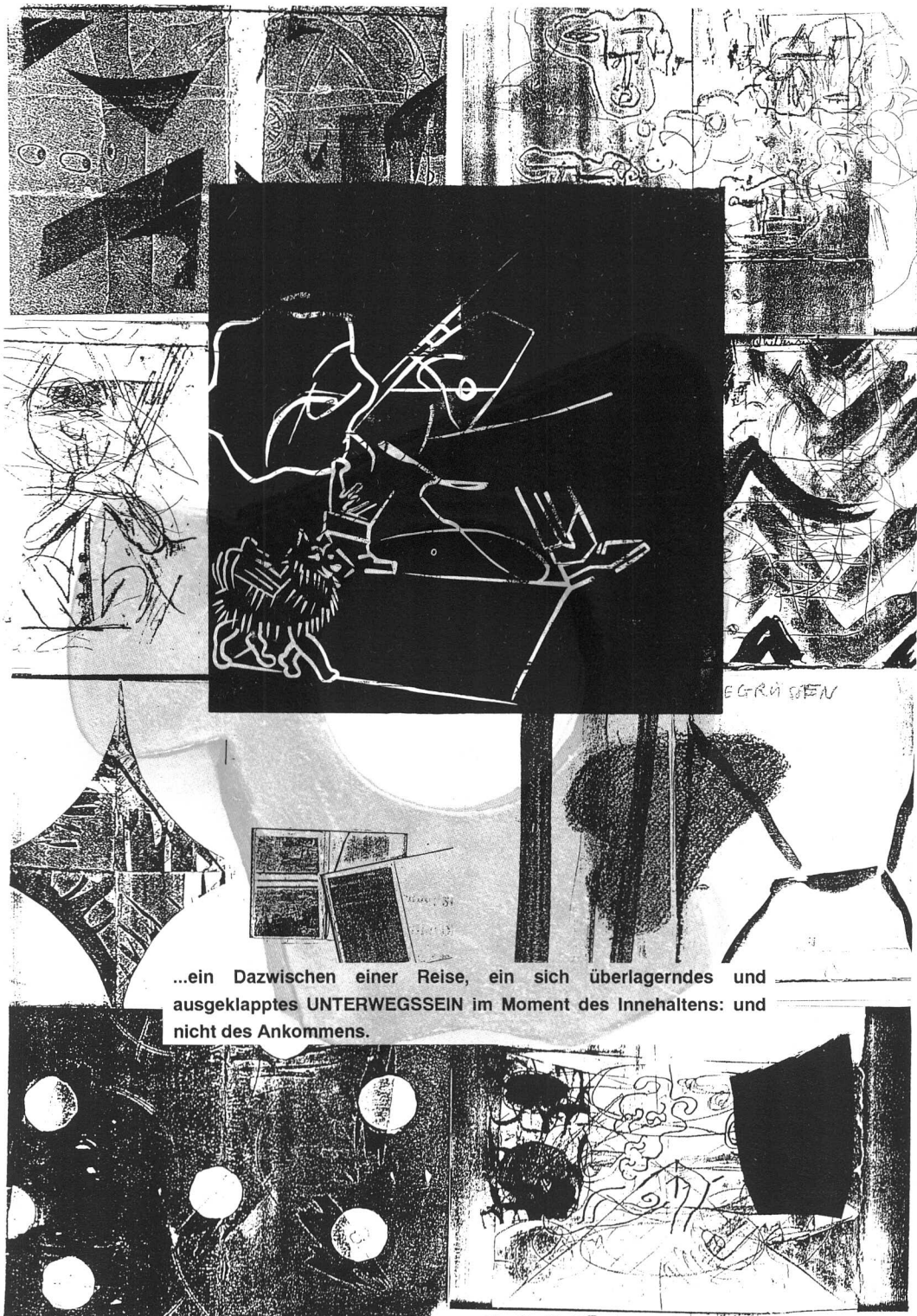


...etwas, das entwischt, etwas PRÄZIS VAGES: ein Moment, in dem eine Welle am Meeresufer zurückfließt und von der nächsten Welle eingekräuselt wird. Man sieht aber unaufhörlich diese zwei aufeinanderfolgenden Wellen, nie diesen einen Moment.

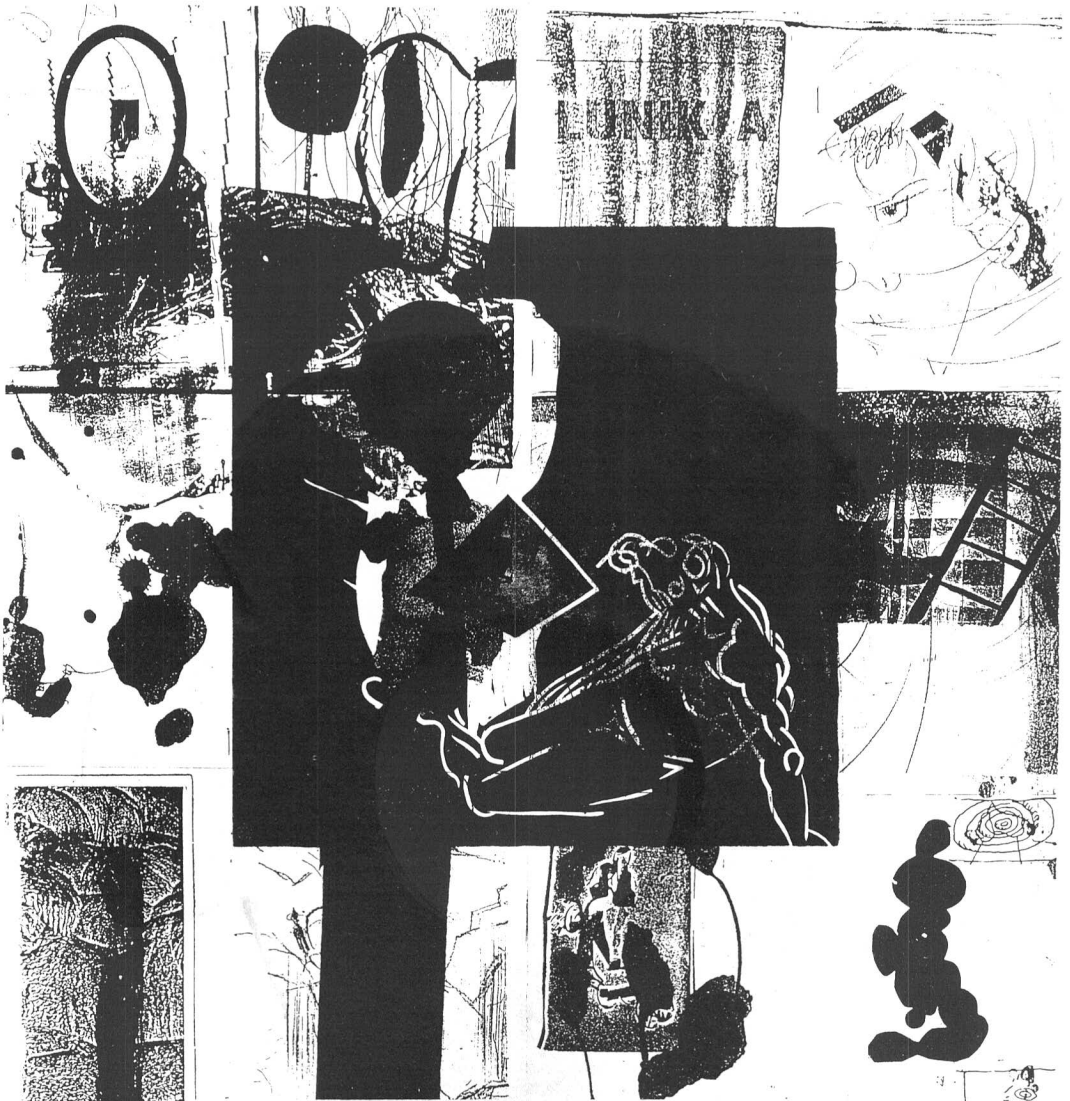


...innere Lattenzäune und auch Wegpfosten, Wegpfeiler, Richtungsweiser (Linien, Begrenzungen). Was Zwischenräume, Intervalle, Löcher aufweist bezeichnen die Lateiner als "rarum": das RARE.

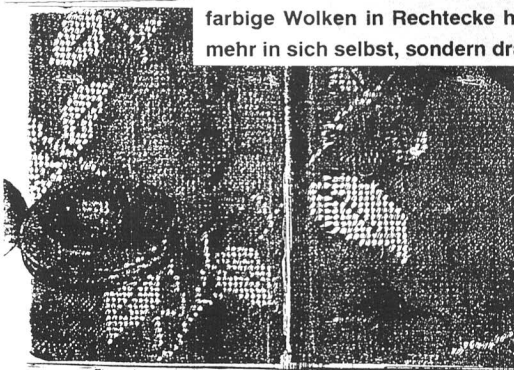


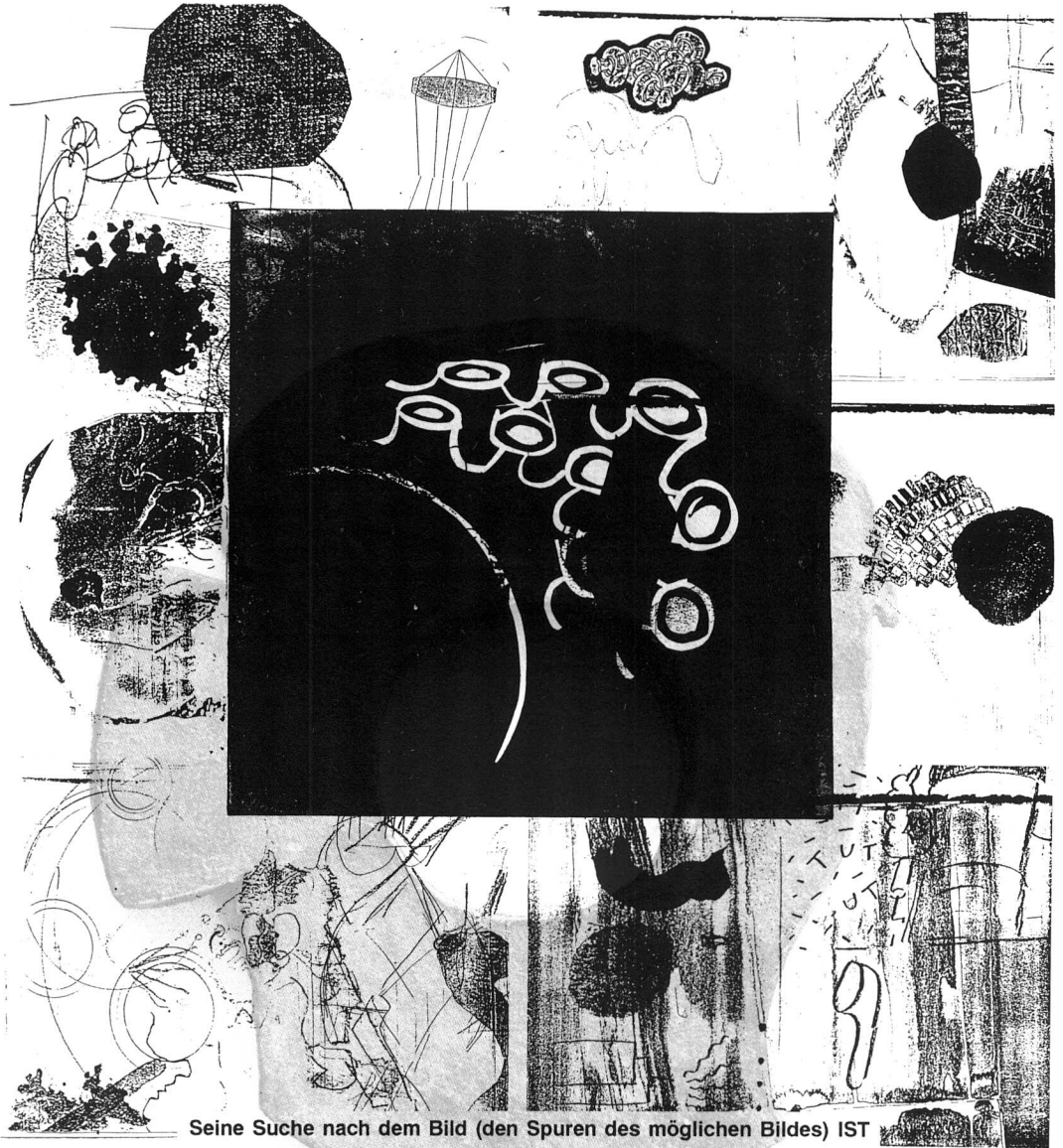


...ein Dazwischen einer Reise, ein sich überlagerndes und ausgeklapptes UNTERWEGSSEIN im Moment des Innehaltens: und nicht des Ankommens.

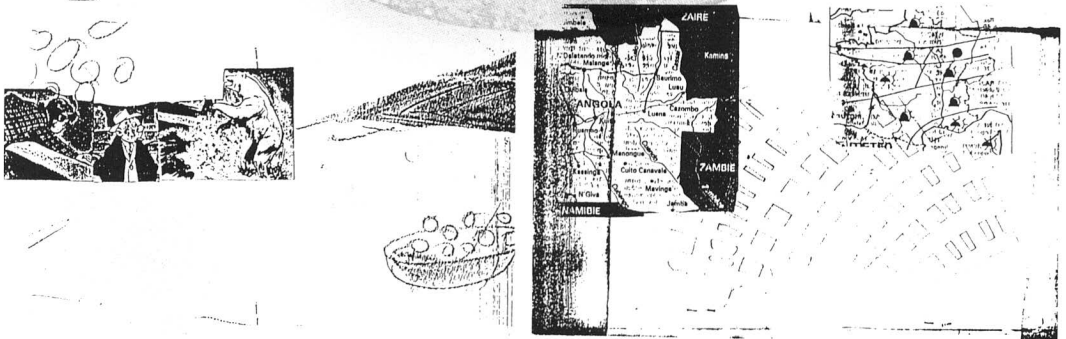


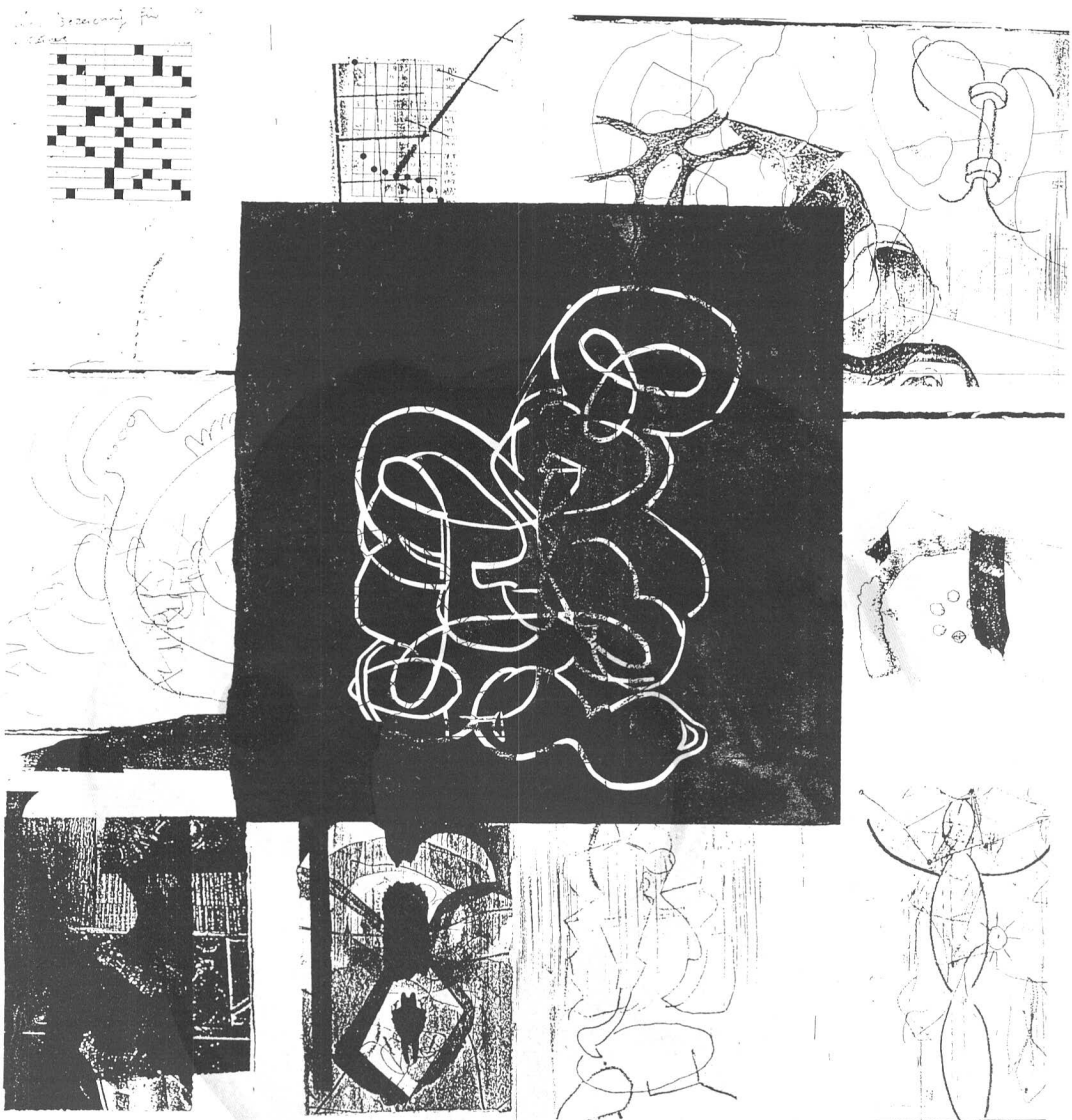
Was also durchscheinend war (Tiefe als Oberfläche), klappt er nun auf, faltet die übereinandergefügten Flächen aus als bügelte er farbige Wolken in Rechtecke hinein. Als suchte er die Spuren nicht mehr in sich selbst, sondern draussen.



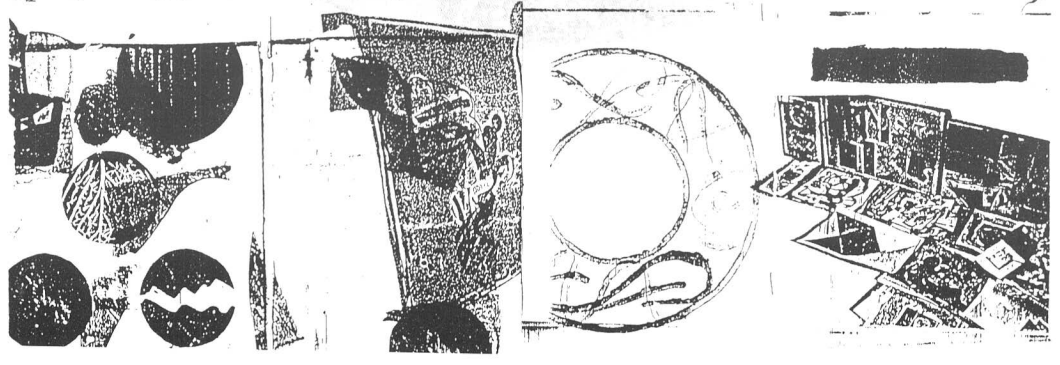


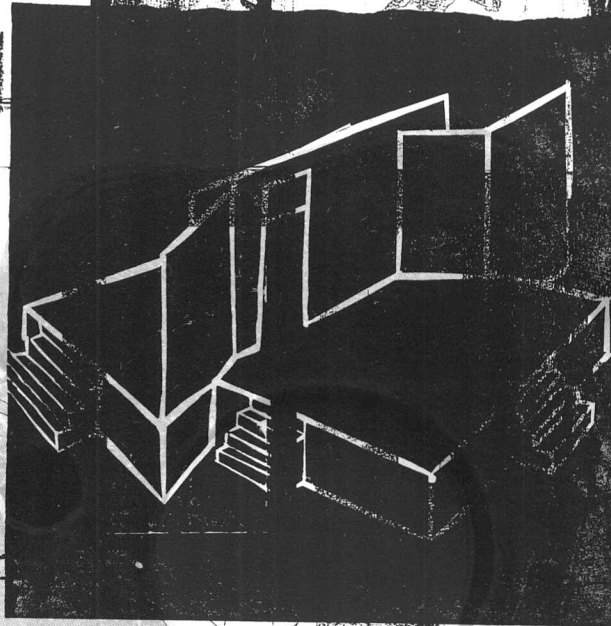
Seine Suche nach dem Bild (den Spuren des möglichen Bildes) IST
das Bild, das er schafft (findet).



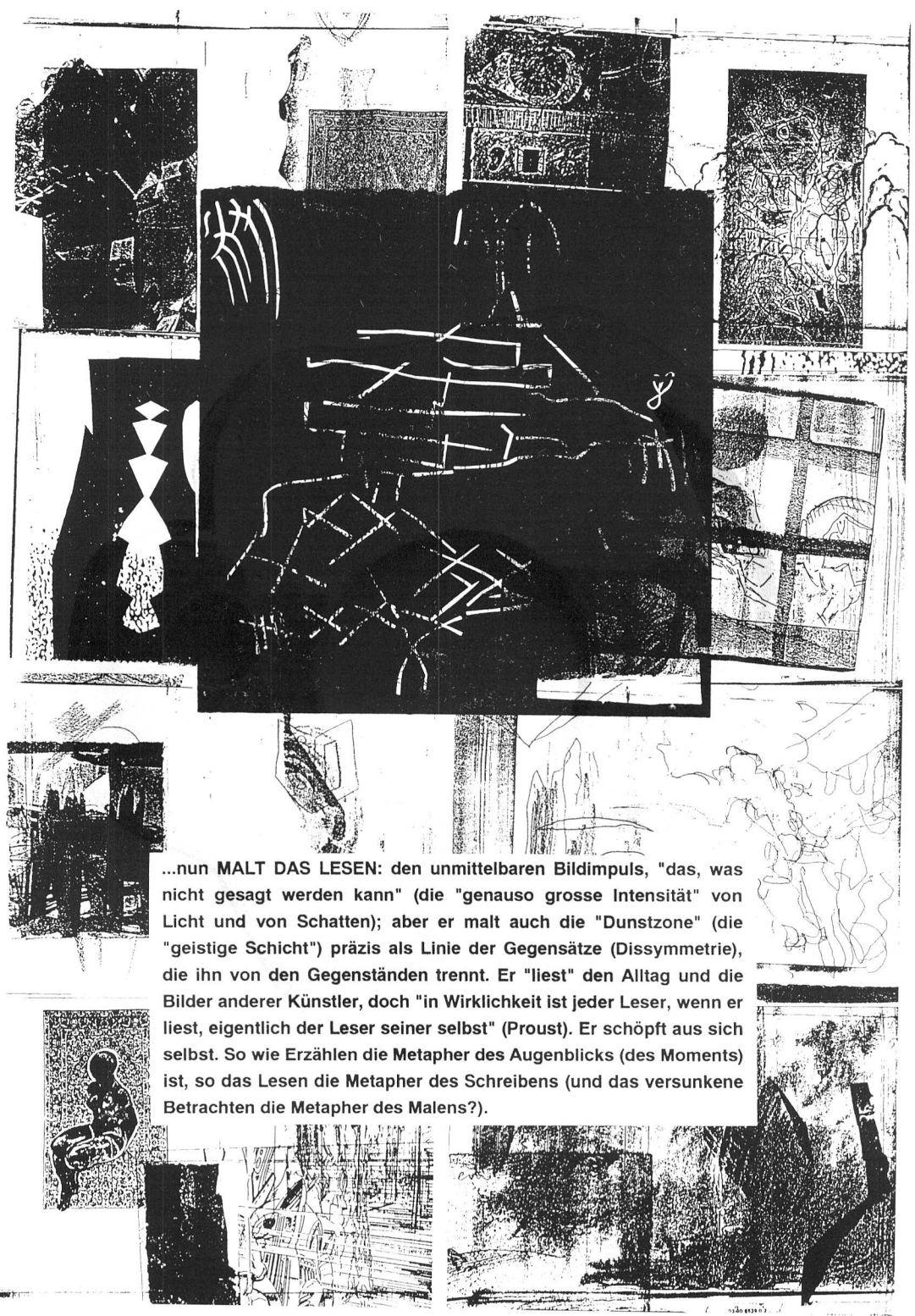


...setzt Punkte der Trennung, dehnt sie zu Linien. Als Ausdehnung eines einzigen Augenblickes.

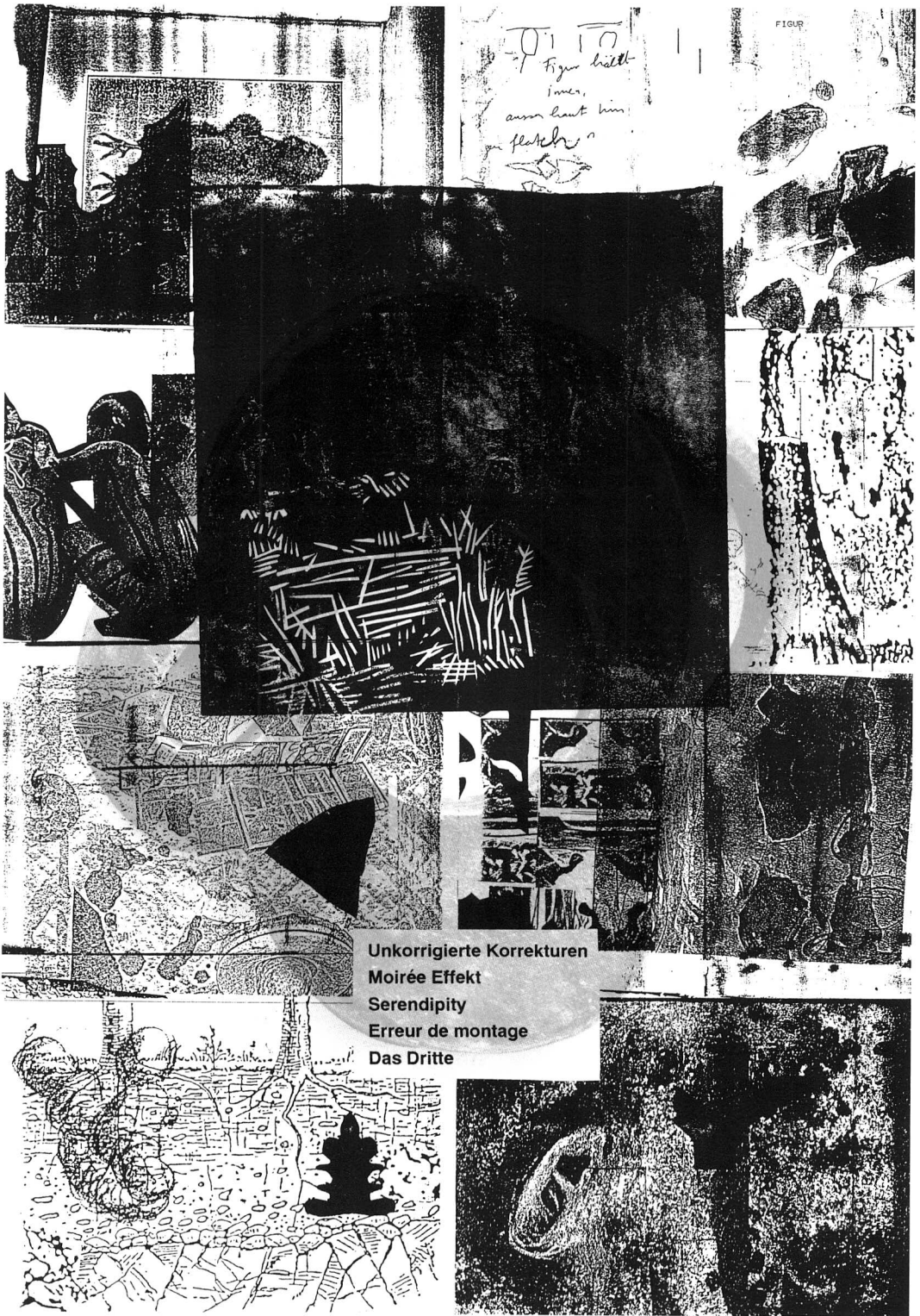




"Die dunkle Kühle meines Zimmers verhielt sich zur besonnenen Strasse wie der Schatten zum Licht, das heisst, ihre Intensität war genauso gross; sie schenkte mir in der Phantasie das volle Schauspiel des Sommers, von dem meine Sinne auf einem Spaziergang zum Beispiel nur jeweils Teilaspekte hätte geniessen können; dadurch passte sie so gut zu meiner Art von Ruhe, die (dank den in meinen Büchern erzählten, mich im Innern bewegenden Abenteuern) wie eine Hand, die man regungslos in fließendes Wasser hält, den tobenden Anprall eines Stromes von lebhafter Handlung aushieilt." Marcel Proust



...nun MALT DAS LESEN: den unmittelbaren Bildimpuls, "das, was nicht gesagt werden kann" (die "genauso grosse Intensität" von Licht und von Schatten); aber er malt auch die "Dunstzone" (die "geistige Schicht") präzise als Linie der Gegensätze (Dissymmetrie), die ihn von den Gegenständen trennt. Er "liest" den Alltag und die Bilder anderer Künstler, doch "in Wirklichkeit ist jeder Leser, wenn er liest, eigentlich der Leser seiner selbst" (Proust). Er schöpft aus sich selbst. So wie Erzählen die Metapher des Augenblicks (des Moments) ist, so das Lesen die Metapher des Schreibens (und das versunkene Betrachten die Metapher des Malens?).



Unkorrigierte Korrekturen
Moirée Effekt
Serendipity
Erreur de montage
Das Dritte

HUGO SUTER

Born August 12, 1943 in Aarau, Switzerland
Lives and works in Seon, Switzerland

Selected Shows:

- 1971 Swiss Avant-Garde, Cultural Center, New York
- 1976 *Mentalität: Zeichnung*,
Kunstmuseum Luzern, Switzerland
- 1981 *Schweizer Kunst '70–'80*,
Kunstmuseum Luzern, Switzerland
- 1982 Aargauer Kunsthaus, Aarau, Switzerland
- 1983 *Der gläserne Bilderzaun, Grafische Sammlung
der ETH, Zurich, Switzerland*
- 1988 Kunsthaus, Zurich, Switzerland
- 1990 Stähli Gallery, Zurich, Switzerland
- 1991 *Hommage a Caspar Wolf*,
Aargauer Kunsthaus, Aarau, Switzerland
Kunstlandschaft Europa, Westfälischer
Kunstverein, Herford, Germany
Anton Meier Gallery, Geneva, Switzerland
- 1992 «Frammenti—Interface—Intervalli» *Paradigmi
della Frammentazione nell'Arte Svizzera*,
Genova, Italy

ROLF WINNEWISSER

Born June 5, 1949 in Niedergösgen, Switzerland
Lives and works in Paris and Lucerne, Switzerland

Selected Shows:

- 1972 Stähli Gallery, Lucerne, Switzerland
Documenta V, Kassel, Germany
- 1975 Kunstmuseum, Lucerne Switzerland
- 1979 Kunsthalle, Basel, Switzerland
- 1982 Mannheimer Kunstverein, Mannheim, Germany
- 1983 Kunsthalle Waaghaus, Winterthur, Switzerland
- 1990 Kunstmuseum, Lucerne, Switzerland
Kunsthalle, Lucerne, Switzerland
- 1991 Helmhaus, Zurich, Switzerland
Anton Meier Gallery, Geneva, Switzerland
- 1992 Stähli Gallery, Zurich, Switzerland

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