

The oeuvre of the Swiss artist Rémy Zaugg (1943-2005) impresses through its interdisciplinarity and its theoretical foundation as well as its artistic practice, although painting was always the linchpin of his work.

Rémy Zaugg's artistic position is explicitly unique because he was the absolute first to pose the existential question concerning perception. Without the perception of the artist and of the viewer and their involvement with what they are perceiving – which is always shifting – there can be no artistic work. A piece is processual and phenomenological and can never be reduced to an object. Painting (since the 1960s) was fundamental research for Rémy Zaugg on the quest for further – 'applied' – projects in the fields of architecture and urbanism. His passages on museum and exhibition architecture (mainly from the 1980s and 1990s) are key documents that develop surprisingly simple insights using suggestive rhetoric.

Rémy Zaugg was born in Courgenay in the canton of Jura in the French-speaking area of Switzerland and lived in Basel and Mulhouse. The reappraisal of his complex oeuvre now takes place – in commemoration of the tenth year of his death – with a concerted operation by several international experts and curators in a symposium and symposium reader, three exhibitions, a Spanish-English-German-French exhibition catalog, and the publication of the artist's *Collected Writings* (nine volumes) in German and French.

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