

Pipilotti Rist: I Packed the Postcard in My Suitcase

Pipilotti Rist:
I Packed the
Postcard
in My Suitcase

Australian Centre for
Contemporary Art
21 December 2011 – 4 March 2012

Published 2011
© Australian Centre for
Contemporary Art
Author: Juliana Engberg

All rights reserved. No part of this publication can be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without prior permission in writing from the publisher. The Australian Copyright Act 1968 (the Act) allows a maximum of one chapter or 10% of this book, whichever is the greater, to be photocopied by any educational institution for its educational purposes provided that the educational institution has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.

Australian Centre for
Contemporary Art
111 Sturt Street, Southbank
VIC 3006 Australia
Telephone +61 3 9697 9999
Facsimile +61 3 9686 8830
Email info@accaonline.org.au
www.accaonline.org.au

ISBN 978-0-9871732-3-2

Major Sponsor:



Cover image:
Laguna, 2011
audio video installation with replica of
a veduta painting, 50 x 80 cm,
1 projector,
1 mount, 1 player, 1 sound system,
cables and paint
Video still

Courtesy the artist, Hauser & Wirth
and Luhring Augustine, New York

Sponsor's Message

UBS is proud of our ongoing support of contemporary art in Australia and around the world through direct sponsorships and the collection of paintings, photographs, drawings, prints, video art and sculptures that make up the UBS Art Collection, widely recognised as one of the world's most important corporate collections of contemporary art.

The philosophy underlying our collection is to build and maintain a seminal body of work that provokes thought while being inspirational. We also believe it upholds our commitment to support and encourage the artistic communities in places where we do business.

We are delighted and excited to partner with ACCA, supporting the intriguing and enchanting work of Pipilotti Rist in her first exhibition in Australia: *I Packed the Postcard in My Suitcase*. Pipilotti's work embodies the underlying values of contemporary art — to provoke and inspire.

Welcome to what we anticipate will be one of the outstanding exhibitions on the contemporary art calendar this year!

Clark F D Morgan
Vice Chairman
UBS Wealth Management Australia

Foreword

ACCA is absolutely delighted to present the first major exhibition, in Australia, of works by Pipilotti Rist. For years Pipilotti's works have defined ground breaking practice in video production. Her vivid, sensory, sensation filled projects have made audiences and critics alike respond with rapture and excitement. This particular gathering of major projects — *I Packed the Postcard in My Suitcase* — has been specially devised for ACCA's unique spaces and offers an opportunity to contemplate the essential elements of Pipilotti's subject and content.

Ever since showing Pipilotti Rist's famous, *Ever Is Over All*, in her *HUMID* exhibition in 2001, it has been Artistic Director, Juliana Engberg's hope to bring a more substantial grouping of Pipilotti's works to Melbourne. This exhibition has been many years in the making, and we are especially grateful to Pipilotti, her team and representatives who have enabled, with great generosity, this presentation to finally become a reality.

ACCA's associate curator, Charlotte Day has been the coordinating curator on this project and has, as always, wonderfully overseen the many logistics between studio and installation. We are grateful to Pipilotti and her team for joining us in Melbourne to work with ACCA's excellent install crew to manage so much of the making on the ground. Matt Hinkley and Jane Rhodes have produced this beautiful catalogue with a marvellously evocative text by Juliana Engberg.

This exhibition is a major undertaking for ACCA and we are particularly grateful to our major sponsor UBS for their support, to Prohelvetia for assistance with travel and freight and to supporting partners Gibbon Group and Desso for the carpet which features in the viewing islands of *Gravity Be My Friend*. Thanks also to our special Pipilotti Rist Project Patron group who have personally helped us realise this ambitious project.

This presentation of wondrous works is a cool and captivating antidote for Melbourne's hot summer days. Enjoy!

Kay Campbell
Executive Director, ACCA

The Philosophy of Water: Pipilotti Rist, in her Elements Juliana Engberg

Welcome to the wonderful worlds of Pipilotti Rist. Worlds made of humans, nature, and culture, re-created and re-presented through the reveries of Pipilotti's abundant imagination. These are lush and organic; small and big; secret and shared; tactile and sensory worlds. Fantasy worlds born of the poetic psyche which lives in the artist, and in us all, which Pipilotti hopes to infiltrate and activate.

These are gorgeous and generous worlds: ripe, potential and exciting. Colourful, exotic worlds that celebrate beauty, and contemplate the ecstatic, free mind. Worlds that revel in the metaphors of the fertile, feminine and maternal. Humanist worlds that are generated from the collective consciousness. Pipilotti's worlds are ethical places made with deliberate joy and optimism — restorative, refreshing worlds for the times in which we live.

Please enter.

¹ "Perhaps all romance is like that; not a contract between equal parties but an explosion of dreams and desires that can find no outlet in everyday life. Only a drama will do and while the fireworks last the sky is a different colour." - Jeanette Winterson: *The Passion*, Bloomsbury, London, 1987

A Venetian sky is flooded with a kaleidoscope of images. It is a carnival. Fireworks explode and dissolve into cosmic festoons. Water becomes phosphorous and glows in the sky. A halo of flames rotates the cosmos. Bodies float. Buildings are saturated with improbable colour washes. The scene is lurid with festivity, transforming from air to liquid to fire, to the earthiness of flesh. It is a caprice — capricious most certainly — a scene of perpetual and flamboyant transformation — all is alchemically altered.¹

Through the process of video admixture, Pipilotti translates a banal, touristic topography painting into the stuff of a fantasia. Like the bacchanalian festival it references, and rouses in the mind, there is masquerade and deception. The festivity is, in fact, born of the snippets of life and dreamscapes and debris of reality. Through this video conjuring act, Pipilotti materialises the Venice imagined by writers, Casanova, Jeanette Winterson, and Gabriel D'Annunzio, whose Venice is impassioned with fire and water, dazzled and refracted through the exotic molten glass made from the interaction of its active elements: earth, air, water and fire.

Pipilotti's lens and digital editing process is a newer alchemical production, but no less magical and mysterious in its stirring of the imagination as the ancient and liquefied transparency of blown glass. Like the master Murano glass-maker, Seguso, Pipilotti harnesses the transformative powers of translucence, refraction and reflection to charge her image with phantasmic results.

Water, and sky, made static and stable by the painter's paste, is once more volatile and petulant, sometimes sweet and fanciful, under Pipilotti's conversion of stasis to moving image. She alters the mundane into the miraculous, and restores to Venice its power as a city of visions and symbols — the early place of the zodiac and cosmological belief system: a psychologically charged city, open to the hot-bloodedness of the visionary imagination.

She ignites the inner fire of Venice to counter its other material self — water: the damp place, seized by the fog and mist, and the threat of rising tides. Venice is a city that requires the flame, the fire — *Il Fuoco* — to keep it from sinking into a melancholic state.²

Meditations on elemental matter — particularly as it pertains to earth, air, water and fire, cultivates an open imagination, suggested French philosopher, Gaston Bachelard. His was a most sympathetic and receptive study. A quest for the material imagination and an investigation into the laws that govern each element joined to its own system of poetic fidelity. For Bachelard, fire is the stuff of reverie — but it is also the thing that 'shines in Paradise and burns in Hell'. Like much that is matter, it has a dualistic nature in the repertoire of the imagination.³

Pipilotti's Venetian scene is a flight of fancy, a miniature fantasy included in the otherwise domestic arrangement of a table, chairs and a pendant lamp that make up this first room of her exhibition ensemble. Lit by the 'sun' lamp, the table and its chair attendants become like a heaven and earth. A familial setting, it anchors the space

² '...my blood is boiling'
— Pipilotti Rist
Suburban Brain 1990

³ see: Gaston Bachelard:
Water and Dreams: An Essay on the Imagination of Matter, Pegasas Foundation, Dallas, 1999;
Gaston Bachelard, *Air and Dreams: An Essay on the Imagination of Movement*, Pegasa Foundation, Dallas, 1988



Laguna 2011



Gravity Be My Friend 2007

4 The man, the woman,
the children
At the aerial table
Resting on a miracle
That seeks definition ...
I am back again at my
usual table
On the cultivated earth
the one that yields
corn and flocks
... I recognize the
faces about me/
With their lights
and shades of truth.
- Jules Supervielle,
Gravitations, pp.183-
185, quoted in Gaston
Bachelard, *The Poetics*
of Space, Beacon, (ed)
1994, p. 170

5 'At this juncture of
nature and culture,
so persistently
examined by modern
anthropology,
psychoanalysis alone
recognizes this knot
of imaginary servitude
that love must always
undo again, or sever'.
In, Jacques Lacan, *Ecrit*
A Selection, Tavistock,
London, 1977, p. 7

and brings things back to ground.⁴ Earth is now married to fire and dominates the scene — a bulwark against the quixotic instability of explosive things.

Groundedness — gravity — becomes a central character in Pipilotti's elemental ensemble. While she explores and unleashes the dramatics of fire, the fluidity of water and the flightiness of air, earth is needed to moor the unstable.

Without a sense of earth and without the anchoring weight of gravity we would be prey to the pull of *Ondines* and *Naiads* — the water nymphs who would tug at our psyche and take us to unfathomable depths from which there might be no retreat. We would be like Hy-las, consigned to a watery place unable to return to land. Seduced by the water creatures and their sensuous offerings.

Pipilotti knows intuitively that we desire to break the water. We want to enter into it, and shatter the normal stillness that offers a serene, yet mortified mirror vision of the world. The motionless surface of the pond, or lake, becalms us only momentarily. It becomes breathless and agitating; the very opposite to its apparent tranquility. We feel the dread of stagnation. We hope for a ripple, a dragonfly or water sprite to dip and fiddle the surface so we might be relieved of the monotony of perfection, and be open to the flaws that enable reverie. It is a necessary Lacanian maneuver.⁵

It is for this reason that Pipilotti breaks the surface of her video world. The seamless vision provided by the perfecting lens of the camera is subjected to an editing process that restores an active materiality to her imagery. Images become trippy and psychedelic and abstracted. Colours become drenched, the corporeal floats, flies, sinks and separates — organisms are set free — then re-gather themselves. Life needs grit, as does the oyster to make its moonstone pearl.

Pipilotti grubbiess up her video world to provoke the potential for wonder. Like the dragonfly that tickles the water's surface, Pipilotti saves us from a deathly, narcissistic, self-satisfied gaze — the illusion of a world perfect and brittle-stable — by creating a diversion, by disturbing the banality of things being fixed. Pipilotti courts flux.

The worlds of Pipilotti Rist may seem light and fanciful — joyous and full of abandon — and, they are. It is easy to be tempted by the sensory overload they offer. But it is sometimes a lure. Like the song of the Sirens, Pipilotti's seductions might take you into mysterious and even dangerous places. In her world of elements — earth, air, fire and water — elaborately layered, diffuse and multiple, the viewer is beckoned into a world of myth and symbolism — a meta-poetical world of alchemically activated metaphysical investigation; and a psychological world of existentialism. Like most fairytales, these fantastical, festive demonstrations have their dark side.⁶

Having pricked the surface, and been joyously up-lifted we want to go lower. To plunge further into the possibility and mystery that water offers. But here is the dual dilemma of the matter, to be at one with water is to succumb to its pull and to accept its death, like Ophelia whose garments momentarily, and mermaid-like, bore her up, only to consign her to murky depths when heavy with the melancholic water. Pipilotti's liquid romp begins with lightheartedness and then dives to darker places where reeds entangle, an ankle is bound, and the body is evaporated into video organism.⁷

We are enabled to be a part of this aquatic underworld from the safety and certainty of islands, made dense and weighted in their material of carpet. We are earthed on the under, other side of the drama of this turbulent coming-into-being in water. Gravity, our friend, keeps us fixed to our place. We are like Odysseus fastened to his mast, able to experience the exquisite seductions of the Siren, without succumbing to its fatal call. From our solid, grounded haven we can now experience the reverie of water tumbled, sky and air, the seasonal change of apples

⁶ O, that this too too
solid flesh would melt
Thaw and resolve itself
into a dew!...
William Shakespeare
Hamlet

⁷ QUEEN GERTRUDE
There is a willow grows
aslant a brook,
That shows his hoar
leaves in the glassy
stream;
There with fantastic
garlands did she come
Of crow-flowers, nettles,
daisies, and long purples
That liberal shepherds
give a grosser name,
But our cold maids do
dead men's fingers call
them:
There, on the pendent
boughs her coronet
weeds
Clambering to hang, an
envious sliver broke;
When down her weedy
trophies and herself
Fell in the weeping
brook. Her clothes
spread wide;
And, mermaid-like,
awhile they bore her up:
Which time she chanted
snatches of old tunes;
As one incapable of her
own distress,
Or like a creature native
and indued
Unto that element: but
long it could not be
Till that her garments,
heavy with their drink,
Pull'd the poor wretch
from her melodious lay
To muddy death.

LAERTES
Alas, then, she is
drown'd?

QUEEN GERTRUDE
Drown'd, drown'd.
From: Shakespeare,
Hamlet, Act 4, Scene
VII

⁸ 'But just when it's
time for the story to
begin, begin again, "it's
autumn." That moment
when things are still not
completely congealed
and dead.' In Luce
Irigaray, 'The Looking
Glass, from the Other
side',
*This Sex Which is Not
One*,
Cornell University
Press, 1977, p. 9

⁹ Anders Guggisberg and
Pipilotti Rist compose
and make the sounds,
which are so cool.

¹⁰ How surely gravity's
law,
strong as an ocean
current,
takes hold of the
smallest thing
and pulls it toward the
heart of the world.

Each thing—
each stone, blossom,
child—
is held in place.
Only we, in our
arrogance,
push out beyond what
we each belong to
for some empty
freedom.

If we surrendered
to earth's intelligence
we could rise up rooted,
like trees.

Instead we entangle
ourselves
in knots of our own
making
and struggle, lonely and
confused.

So like children, we
begin again
to learn from the things,
because they are in
God's heart;
they have never left him.

and golden leaves, and enjoy the flowing flame-red hair of the water/ fire nymph who peers at us as if we are the curiosity. She eats the apple for us. We are saved from temptation, and sin. We are on the other side of the mirror, as we must be in the wonderland of the imagination.⁸

We are kept in the moment of this reverie by Pipilotti's use of a soundscape, which warps and folds around the space of our aquarium, providing us with another dimension of sensory experience. Hypnotic, trance inducing, Pipilotti's music marries to her images in ways that confirm their alternative reality. The soundscape is essential for our levity while we remain in the friendly gravitational zone.^{9,10}

We know that we cannot remain too long in water — or under it. We must come up for air, or we perish and sink to the bottom, horizontal. We have to leave this being-toward-death and re-enter into being-in-the world. We need to move from one mood to another. Pipilotti takes us into the hills and mountains, up into the grounded air — or perhaps it is the heaven — a place of the pastoral, where she administers eternity.

Imagination requires a certain kind of psychological mobility — it is not born of fixed objects, but of the contemplation of images set free and floating. Imagination is responsive to dynamic stimuli; or as Bachelard would suggest, openness and novelty.¹¹

Air is a particular conveyer of the imagination, the breeze that shifts matter, moves clouds, rustles leaves, plays on the surface of things.

To administer, in the medical sense, with its close companion, insufflate — to blow — remedies and resuscitates the body, and breaths the life back in.¹² Pipilotti introduces a kinetic, nebulous image-poem in her eternity project, which offers a sense of freedom and gentle meander. The viewer passes through and around the soft labyrinth of draperies. It is they, in-fact, who dispense — administer — the air for themselves; and the breeze, the air, they generate activates the movement of Pipilotti's kinematic, alpine-fresh visual poem.

Pipilotti is careful that her images do not lodge too quickly through instant recognition. She needs to tamper with the cluster of identifiable tropes: the cows, sheep, meadows, and flowers — the elementary, primary content of the pastoral poet. It is for this reason, just as she does with pricking and messing with the surface of her video, that she intersperses graphic abstractions, like the data readings of sonic, or perhaps neurological and bionic radiography into this hill-top scenography. Like many artists before her, Pipilotti attends to the further dimensional — the emotional, or spiritual space that cannot be described by the Euclidian system. She plays with hyperbolic and elliptical ideas to produce a further poetic possibility. This is a physical and metaphysical space.

Here Pipilotti plays with transparency, transposition, layers and diffusion and the audience can luxuriate in the slow play of place and space, and the abandonment of precision. They can move through matter and feel the additional sense of touch — feather like and gentle on their face, hands, and bodies. This is an oneiric space, relaxed and free of geometric coherence. This is an elixir of a space, therapeutic and restorative. Ethereal dreaming.

However, we live on the ground: in the urban system of the everyday. We seek our supplies, forage in the supermarket aisles, and set up our habitat in the domestic space as earthly dwellers. Ours are modern lives, city lives — distant in time and temperament from our free childhood of stories and myths. Nevertheless our minds remain, or should remain full of spirit, and open and aware to the potential of fantasy — available to the poetic.

This is why, perhaps, Pipilotti hugs her urban-forest nymphs in her mind. Creatures of the night, only visible briefly, like fauna caught in the head-lights, then gone. They live inside Pipilotti's head, close in the imagination, appearing now and then, here and there, skittishly, shyly, trying to tempt her away from the ordinary to the extraordinary experience. Her people/animals, like elks and fauns, are the

This is what the things
can teach us:
to fall,
patiently to trust our
heaviness.
Even a bird has to do
that
before he can fly
- Rainer Maria Rilke,
Book of Hours

¹¹ Gaston Bachelard, op
cit, *Air and Dreams*, p.
1-17

¹² 1.
insufflate - breathe or
blow onto as a ritual
or sacramental act,
especially so as to
symbolize the action of
the Holy Spirit;
administer - perform
(a church sacrament)
ritually; "administer the
last unction"

2.
insufflate - treat by
blowing a powder or
vapor into a bodily
cavity; insufflate - blow
or breathe hard on or
into care for; treat -
provide treatment for;
"The doctor treated
my broken leg"; "The
nurses cared for the
bomb victims"

3.
insufflate - blow or
breathe hard on or into
blow - exhale hard;
"blow on the soup to
cool it down"



Administrating Eternity 2011

contemporary Pans who tug at the latent libido to lure us away from the duties of the commonplace.

In this self-portrait, a modern-day fable, Pipilotti is *Selena*, the moon-goddess, to her *Pan* companions who live in her psyche — susceptible to seduction. But she is also *Diana*, the other moon-goddess who rules the forest and the creatures in it. And she is *Egeria*, the water-nymph too, maker of laws and rituals. Pipilotti can keep her creatures in her imaginary place, in her mind's eye, privately playing their part of her urban reverie. It is important that she carries them within herself.

Being-in-the world necessitates that we sometimes, absent-mindedly, even purposefully, leave it temporarily so that we might explore our parallel universe of feelings and senses, and keep alive our inner, instinctive selves. The worlds created by Pipilotti Rist enable this transitory escape from the humdrum and ordinary life. They offer us the opportunity to momentarily accept wonder and sometimes swim to depths, ignite our passions, or fly in the air — happy and secure in the knowledge that we can trust our heaviness — because gravity is our friend.

I Couldn't Agree With You More 1999







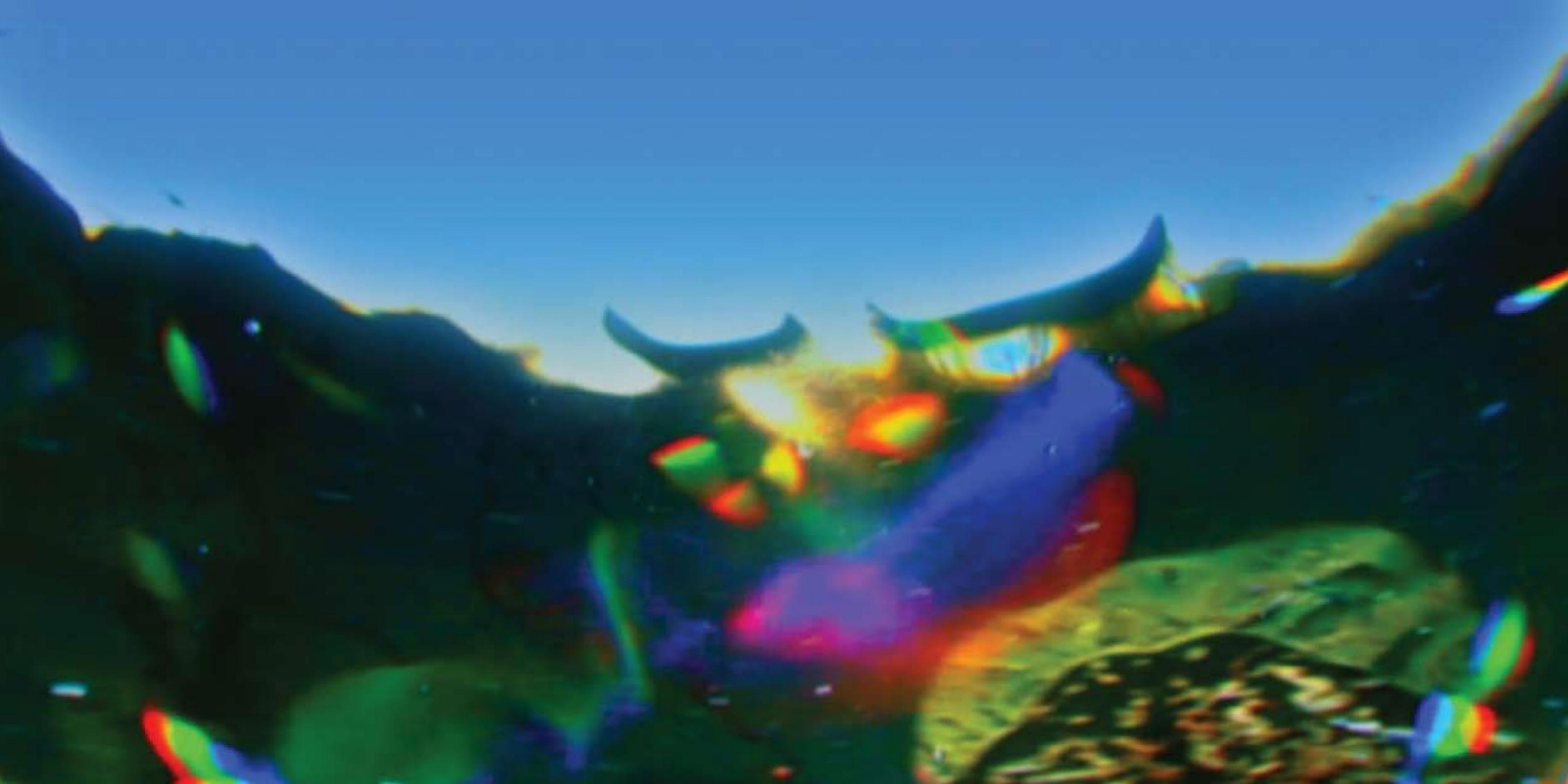


























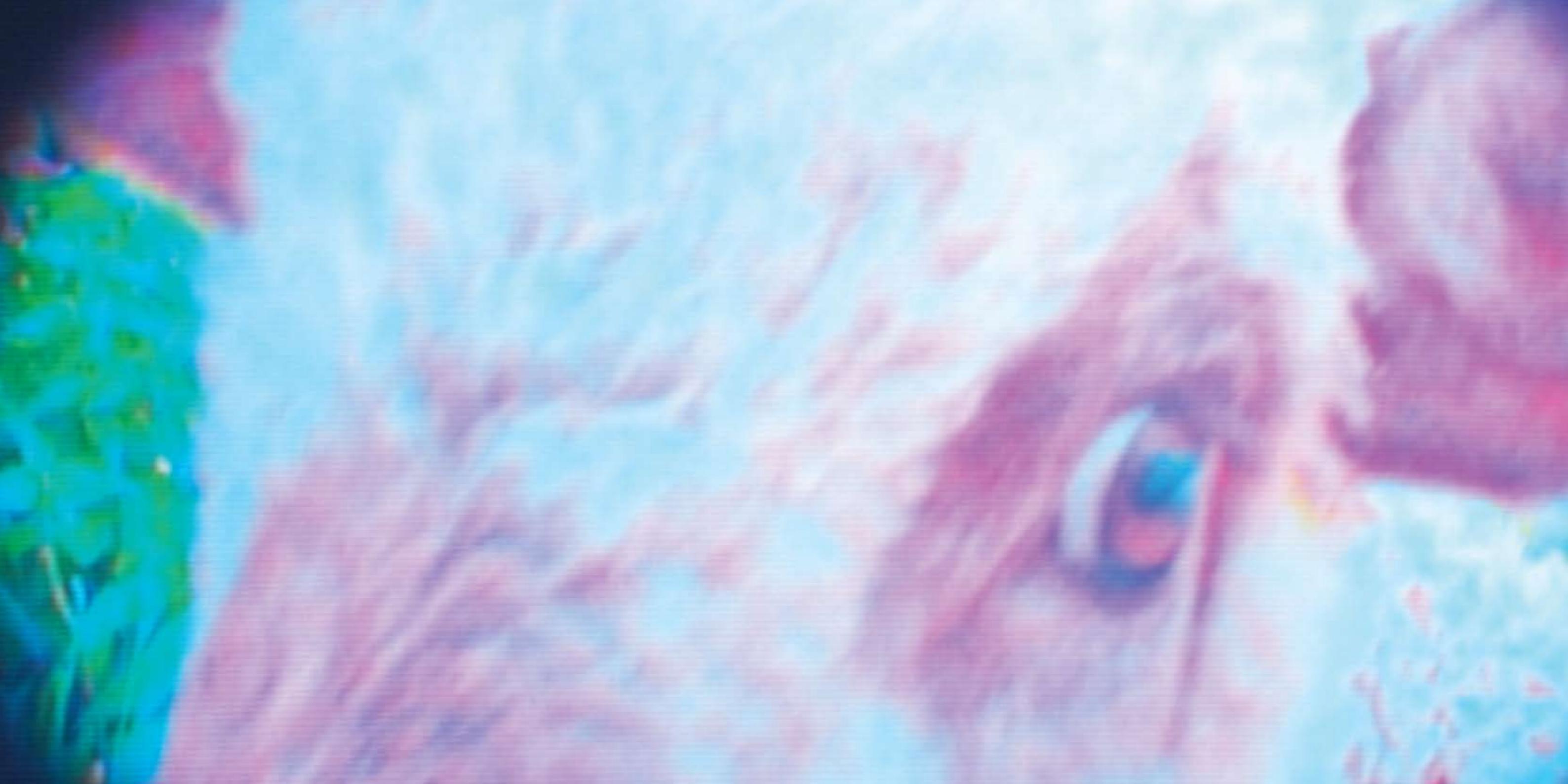














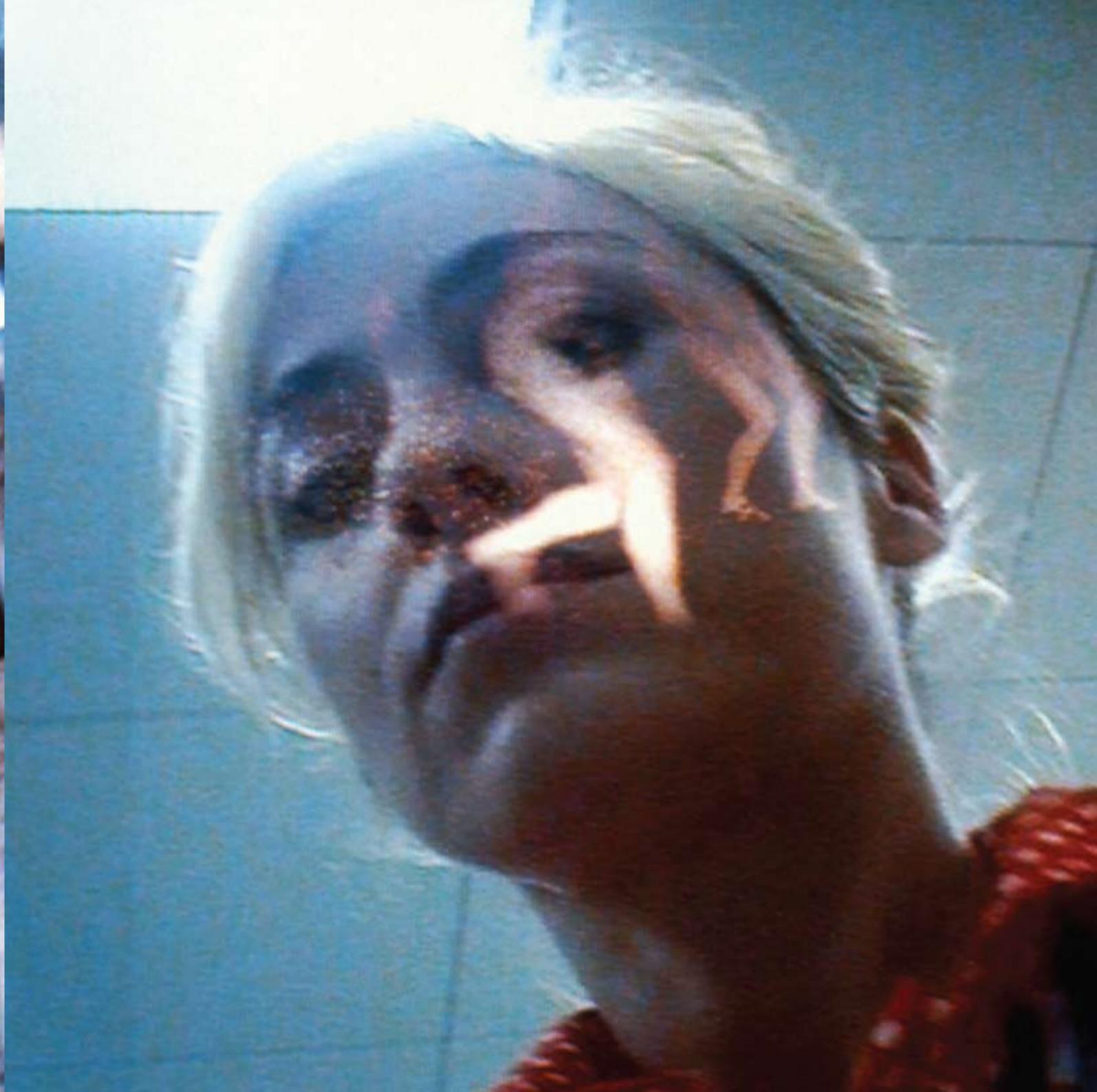




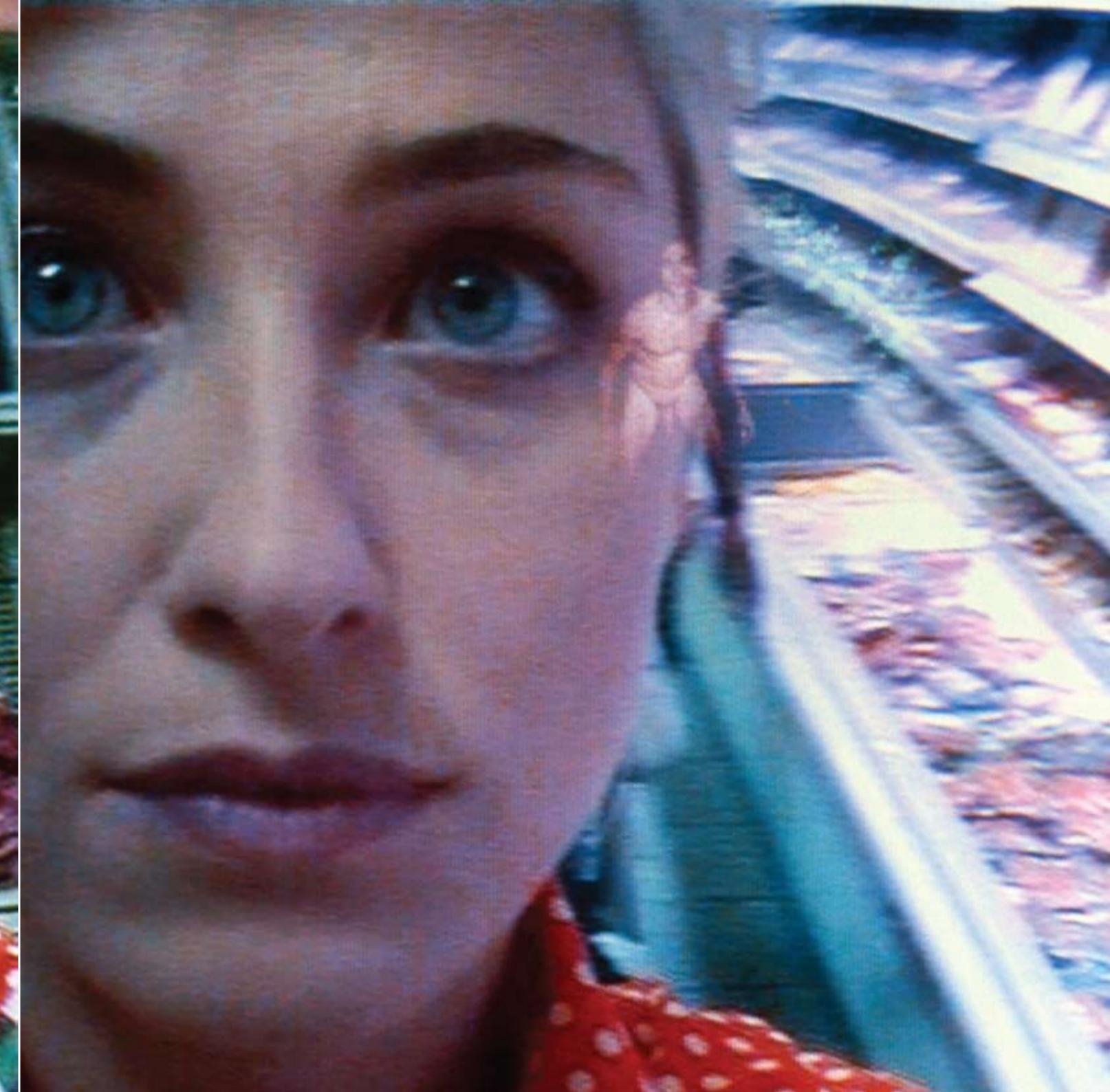












LIST OF WORKS

Muddle Work, 2011
Video installation
1 LCD monitor, 1 player
Video loop

Small Laguna, 2011
Video installation
1 projection, 1 player,
1 oil painting
on canvas
36 x 57 cm
Video loop

Upside Down Table, 2011
Video installation
1 projection, 1 table, 1 player,
1 light fitting
Video loop

Gravity Be My Friend, 2007
Audio video installation
2 projections pointing to the ceiling,
3 players, sound system, 2 wild
carpet sculptures, 2 suspended screens
Video loop: 11 minutes 10 seconds loop
(wet) | 12 minutes 37 seconds
loop (dry)
Sound loop: 10 minutes 40 seconds
Sound: Anders Guggisberg &
Pipilotti Rist

Administrating Eternity, 2011
Audio video installation
4 projections, 2 video mirror units,
sound system, voile curtains, aluminium
mounts
Video loop: 9 minutes 28 seconds (fix) |
24 minutes 51 seconds (fix)
5 minutes 40 seconds (moving) |
5 minutes 35 seconds (moving)

I Couldn't Agree With You More, 1999
Audio video installation
2 projections (overlapping), 2 media
players, audio system and metal mask
Video loop: 9 minutes 36 seconds | 8
minutes 35 seconds
Sound: Anders Guggisberg

All works courtesy the artist, Hauser &
Wirth and Luhring Augustine, New York

IMAGE CREDITS

pp. 16 – 17, 22 – 23
Laguna, 2011
Audio video installation with replica of
a veduta painting, 50 x 80 cm,
1 projector,
1 mount, 1 player, 1 sound system,
cables and paint
Video stills

pp. 18 – 19
Laguna, 2011
Audio video installation with replica of
a veduta painting, 50 x 80 cm,
1 projector,
1 mount, 1 player, 1 sound system,
cables and paint
Installation views, *ILLUMInations*, 54
Esposizione Internazionale d'Arte – La
Biennale di Venezia, Italy

Photo: Giovanna Zen
pp. 20 – 21
Prisma, 2011
Audio video installation with replica of
a veduta painting, 50 x 80 cm, 1
projector,
1 mount, 1 player, 1 sound system,
cables and paint

Installation views, *ILLUMInations*, 54
Esposizione Internazionale d'Arte – La
Biennale di Venezia, Italy

Photo: Giovanna Zen
pp. 24 – 29
Schliessen Sie mir das Kleid, Danke!,
2010
Installation views, Museum Langmatt,
Baden, Switzerland
Photos: Nici Jost

pp. 30 – 51
Gravity Be My Friend, 2007
Video stills
pp. 52 – 65
Administrating Eternity, 2011
Installation views,
Hayward Gallery, London
Photos: Linda Nylin

pp. 66 – 75
I Couldn't Agree With You More, 1999
Video stills

All images courtesy the artist, Hauser &
Wirth and Luhring Augustine, New York

ARTIST ACKNOWLEDGEMENTS

Pipilotti Rist's team for ACCA:
Laguna, 2011
Installation: David Lang
AV technician: Antshi von Moos
Studio assistant: Regula Moser
Coordination: Karin Seinsoth,
Hauser & Wirth

Tyngdkraft, var min vän
(*Gravity Be My Friend*):
Music by Anders Guggisberg,
Other credits: Ewelina Guzik,
Pierre Mennel, Chris Niemeyer,
Davide Legitimo, HC Vogel,
Effie Wu, Markus Huber and
Konsthall Stockholm Magasin3.

I Couldn't Agree With You More:
Music by Anders Guggisberg,
Other credits: Mich Hertig, Beni Kempf,
Tom Rist, Anders Guggisberg,
Olivia Oeschger, Silvana Ceschi,
Maria Monika Ender, Pius Tschumi,
Cornelia Providoli.

Administrating Eternity:
Sound by Anders Guggisberg and
Pipilotti Rist.
Other credits: Judith Lava, David Lang,
Antshi von Moos, Andreas Lippuner,
Anna Rist, Walter Rist & Athos,
Manuela & Iwan Wirth and their
vegetables and cat at Horsely.

Small Laguna and *Upside Down Table*:
Credits: Antshi von Moos, David Lang,
Karin Seinsoth, Regula Moser.

General thanks: Tamara Voser,
Tamara Rist, Thomas Rhyner,
Cornelia Providoli, Marc Payot,
Manuela & Iwan Wirth, Käthe Walser.

Elixir: the video organism of Pipilotti Rist, Museum Boijmans van Beuningen,
Rotterdam, 2009. Texts by Paul Kempers, Catrien Schreuder, John Slyce and Emile
Wenckes.

Wishing for Synchronicity: Works by Pipilotti Rist, Contemporary Arts Museum
Houston, 2007. Texts by Paola Morsiani and Linda Yablonsky.

Karakara, Hara Museum of Contemporary Art, Tokyo, 2007.

Pipilotti Rist — Congratulations! Magasin 3 Stockholm Konsthall, Lars Müller
Publishers, Baden, 2006. Interview by Richard Julin.

Peppermint Homo sapiens sapiens — boxa ludens, Lars Müller Publishers, Wettingen,
2005.

Pipilotti Rist, Artists Monographs, vol. 3, Friedrich Christian Flick Collection, DuMont,
Cologne, 2005. Text and interview by Anne Söll.

Pipilotti Rist, Phaidon Press Limited, London, 2001. Texts by Peggy Phelan, Elisabeth
Bronfen and Pipilotti Rist. Interview by Hans Ulrich Obrist.

BIOGRAPHY

Pipilotti Rist is one of the most highly respected and unconventional creators in video art today. Since her early single-channel works in the 1980s, she has molded the medium of video through both intimate works and expansive installations, and as a result radically changed the way we look at and experience moving image.

Born, Elisabeth Charlotte Rist in Grabs, Switzerland in 1962, she lives and works in Zurich and Somerset, United Kingdom. As a child, she decided to adopt the unconventional name Pipilotti, which combines Lotti, a nickname for Charlotte, with Pippi Longstocking, the Astrid Lindgren's character with whom she strongly identified.

Nominated for the New York Guggenheim's Hugo Boss Prize in 1998, Pipilotti won the Joan Miró Prize, organized by Fundació Joan Miró in Barcelona, in 2009.

Pipilotti has exhibited in solo shows at many of the world's leading art institutions, including Fondazione Nicola Trussardi in Milan and Hayward Gallery in London (2011); the Museum of Contemporary Art in Tokyo and Fundació Joan Miró in Barcelona (2010); KIASMA in Helsinki (2009); the Museum of Modern Art in New York (2008); Centre Georges Pompidou in Paris (2007); and Museo Nacional de Arte Reina Sofia in Madrid (2001). She has participated in prestigious contemporary exhibitions such as the Venice Biennale, where she represented Switzerland (2005), and has exhibited (2011, 1999, 1997, 1993), the Biennale of Sydney (2008, 2000), the Istanbul Biennial (2007, 1999, 1997), the Moscow Biennale (2007), the Shanghai Biennale (2002), the Berlin Biennial (1998), the Biennale de Lyon (1997) and the São Paulo Biennial (1994).

In 2009 she made her first full-length film, *Peppermint*, presented the same year at the Venice Film Festival, the Seville European Film Festival, the Miami International Film Festival and the International Film Festival Rotterdam. In 2010 it screened at the Sundance Film Festival.

SELECTED BIBLIOGRAPHY

Pipilotti Rist: Eyeball Massage, Hayward Publishing, London, 2011. Texts by Konrad Bitterli, Elisabeth Bronfen, Chrissie Iles, Stefanie Müller and Stephanie Rosenthal.

Pipilotti Rist: Partit Amistós — Sentiments Electrònics, Fundació Joan Miró, Barcelona, Fundació Caixa Girona, Girona, 2010. Texts by Han Nefkens, Karin Seinsoth and Martina Millà Bernad.

Elixir: the video organism of Pipilotti Rist, Museum Boijmans van Beuningen, Rotterdam, 2009. Texts by Paul Kempers, Catrien Schreuder, John Slyce and Emile Wenckes.

Wishing for Synchronicity: Works by Pipilotti Rist, Contemporary Arts Museum Houston, 2007. Texts by Paola Morsiani and Linda Yablonsky.

Karakara, Hara Museum of Contemporary Art, Tokyo, 2007.

Pipilotti Rist — Congratulations! Magasin 3 Stockholm Konsthall, Lars Müller Publishers, Baden, 2006. Interview by Richard Julin.

Peppermint Homo sapiens sapiens — boxa ludens, Lars Müller Publishers, Wettingen, 2005.

Pipilotti Rist, Artists Monographs, vol. 3, Friedrich Christian Flick Collection, DuMont, Cologne, 2005. Text and interview by Anne Söll.

ACCA ACKNOWLEDGEMENTS

Pipilotti Rist's exhibition at ACCA has been a number of years in the planning and making. We would like to extend our warmest thanks to Pipilotti for her ongoing commitment to this project, her ever wonderful hospitality, our many studio visits, for keeping it real, and especially for the generosity she has extended in realising this first survey of her work in Australia here at ACCA. Kisses and hugs Pipi!

We are delighted to be able to present new works created especially for ACCA's spaces alongside key projects Pipilotti has made in the last decade. We thank Pipilotti, and her family and her team, for travelling to ACCA to be directly involved in the installation and to support the exhibition.

Many people have been involved in the genesis of this project. We say thanks to all the folk at Pipilotti Rist's studio: David Lang, Antshi von Moos, Regula Moser, along with Rachele Guidici and Davide Leggitimo.

At the earliest of stages we were grateful for the friendship, advice and liaison provided by Cornelia Providoli, and most recently our thanks to Karin Seinoth at Hauser & Wirth for her great support on the various aspects of the exhibition planning and preparation.

Such a major exhibition requires much assistance, and the support of our major exhibition sponsor UBS is very gratefully acknowledged.

Prohelvetia has provided support for aspects of the project and we thank visual arts program's Marianne Burki and Marianna Erni for their assistance.

Our thanks also to Gibbon Group and Desso for their supply of beautiful carpet to construct aspects of the installation.

And finally our thanks to the Pipilotti Rist patrons who have assisted to make this exhibition a reality:

Lesley Alway
Jon & Gabrielle Broome
Nellie Castan
Peter Jopling
Naomi Milgrom
Margaret Morgan & Wesley Phoa
Dr Michael Welch
Anonymous

As always we are grateful for the expertise of our wonderful installation crew and contactors. Special mention to Michael Petrani at Diversity Rigging, David Hann at Montage Rugs and to ACCA's team: Jess Johnson, Ned Needham, Brian Scales, Jesse Stevens and Simone Tops.

PROJECT TEAM

Commissioning Curator

Juliana Engberg

Coordinating Curator

Charlotte Day

ACCA installation team

Jess Johnson
Ned Needham
Brian Scales
Simone Tops

AV technician

Jesse Stevens

Catalogue Producer

Jane Rhodes

Editor

Hilary Erickson

Printer

Adams Print

ACCA BOARD

John Denton

Chair

Peter Jopling QC

Deputy Chair

ACCA installation team

Jess Johnson
Ned Needham
Brian Scales
Simone Tops

AV technician

Jesse Stevens

Catalogue Producer

Jane Rhodes

Editor

Hilary Erickson

Printer

Adams Print

ACCA STAFF

Kay Campbell

Executive Director

Juliana Engberg

Artistic Director

Anouska Phizacklea

Administration & Finance Manager

Louise Adler AM

Sharon Segal

Lesley Alway

Annemarie Kiely

Peter Doyle

Honorary Treasurer

Monika Bognar

Administration Assistant

Alison Lasek

Visitor Services & Volunteer Program Manager

Ruth Bain

Special Events Coordinator

David Harris

Corporate Partnerships Coordinator

Grace Davenport

Events & Venue Hire Coordinator

Jane Rhodes

Exhibitions Coordinator & Assistant to Artistic Director

Associate Curators

Rebecca Coates
Charlotte Day
Hannah Mathews

Caitlin Malcolm

Public & Education Program Manager

Amy Grevis-James

Schools Education Coordinator

Matt Hinkley

Designer

Emma Sullivan

Online Communications Coordinator

Katrina Hall

Publicist

ACCA STAFF

Weekend Gallery Coordinators

Olivia Barrett
Georgina Glanville
Biatta Kelly
Leah Crossman

Invigilators

Laura Cashman
Hanna Chetwin
Leah Crossman
Georgina Glanville
Dominic Kavanagh
Biatta Kelly
Sophie Kitson
Nick Rebstadt
Cyrus Tang
Danae Valenza
Jemma Woolmore
Arini Byng
Nick Chilvers
Nic Tammens

Front of House Volunteers

Jedder Jones
Leith Maguire
Brendan McCleary
Jake Swinson
Bianca Tainsh
Jess Wilson
Skye Chapman
Grace Herbert
Nina Gilbert
Billi Lime
Tara Lasrado
Joanne Lichti
Jonathan Homsey
Akiko Yamasaki

Coffee Cart Staff

Jen Moore – Manager
Enrique Tochez Anderson
Lincoln Walker

78

CURRENT ACCA SUPPORTERS

ACCA DONORS

VISIONARY

Neil Balnaves AO & Diane Balnaves

Naomi Milgrom AO

LEGEND

Peter Jopling QC

Anonymous

CHAMPION

Tania & Sam Brougham
Morena Buffon & Santo Cilauro
Andrew & Cathy Cameron
Raphael & Fiona Geminder
Prescott Family Foundation

GUARDIAN

Anna Schwartz Gallery
Cate Blanchett & Andrew Upton
Bill & Janne Faulkner AM
Jane Michell
Jane Morley
Museum of Old and New Art (MONA)
Morgan Phox Family Fund
Andrew Rogers
Harrison Young & Kirsty Hamilton

PATRON

Annamila Fund, a subfund of Melbourne Community Foundation
The Bardas Foundation
BE Architecture
Ann & David Bennett
Eva Besen AO & Marc Besen AO

Daniel & Danielle Besen

BIRD de la COEUR Architects
BVN Architecture
Jon & Gabrielle Broome

The Michael & Andrew Buxton Foundation
Lyndsey Cattermole AM
Jenny & Stephen Charles

Joan Clemenger

Albert Dadon AM & Debbie Dadon
John Denton & Susan Cohn
Dominic Dirupo & Natalie Dwyer

Ernst & Young Foundation
Peter Farrell AM
Ken & Lisa Fehily

Fox & Lillie Pty Ltd
Martin Ginnane & Ron Binding
Colin Golvan SC & Deborah Golvan
Ginny & Leslie Green

Lesley Griffin
Susan Jones through the Isobel & David Jones Family Foundation
Vivien & Graham Knowles
Ann Lewis AO d.

Helen & Tony Lewis
Peter Lovell & Michael Jan
Odetta Medich

Louise & Martyn Myer Foundation

79

The Myer Foundation
Mark & Louise Nelson
Nexus Designs Pty Ltd
David Payes
ResMed Foundation

Andrew Rettig
Liane Rossler & Sam Marshall
Gary Singer & Geoffrey Smith

Jack & Robert Smorgon Families Foundation
Irene Sutton
Village Roadshow Limited

Dr Michael Welch
Robyn & Ross Wilson
Roger Wood & Shelley Lasica

Young Presidents' Organization, Melbourne Chapter
Anonymous (3)

Ingrid Braun
Beth Brown & Tom Bruce AM
Robyn & Graham Burke

Verity Byth
Nellie Castan
Laurence Cox AO & Julie Ann Cox
Annette Dixon

Peter & Leila Doyle
Saul Eslake
Rosemary Forbes & Ian Hocking

William J Forrest AM
Alison Fraser
Jane Hemstritch

David & Megan Laidlaw
Macquarie Group Foundation

Jan Minchin
Dame Elisabeth Murdoch AC, DBE
Susan M Renouf

Ian Rogers & Gail Glatt
Jane Ryan & Nick Kharas

Alan & Carol Schwartz AM
Michael Schwarz & David Clouston

Dahle Suggett
Ricci Swart

Leon & Sandra Velik
Janet Whiting & Phil Lukies
Carla Zampatti AC

Anonymous (2)

Lesley Griffin
Susan Jones through the Isobel & David Jones Family Foundation
Vivien & Graham Knowles
Ann Lewis AO d.

Helen & Tony Lewis
Peter Lovell & Michael Jan
Odetta Medich

Louise & Martyn Myer Foundation

Guardian
BGS Educational Services
Helen Brack
Brigid Brock
Robert Buckingham

Helen Clarke
Madeleine Coulombe & Nigel Simpson

Peter & Katrina Fuller
Hayball
Anna Katis

Andrew Landigan & Brian Peel
Lee Matthews

Katherine Milesi
Nicholas Miller
Sarah Morgan

Kenneth Park
Jennifer Strauss AM
Nicholas Thompson

Ken & Lisa Fehily
Roger R Wook & Fiona Clyne
Anonymous

Malcolm & Katrina Allen
Perri Cutten & Jo Daniell

Leon Davis AO & Annette Davis
John Denton

Gary Singer
The Jack & Robert Smorgon Families Foundation

Simon Swaney & Carolyn Kay
Philip & Gaye Weeden

Anonymous (2)

Fellow
Peter & Marlyn Bancroft

Robbie Barker
Bambi & Derek Blumberg

Fiona & Greg Carns
David & Pixie Cohen

Jerry & Ann Ellis
Harry & Erica Frydenberg

Stephen & Jane Hains
The Jelbart Family

Dame Elisabeth Murdoch AC, DBE
The Plush Family

Ian Rogers
Rae Rothfield
Harry Seidler AC & Penelope Seidler

John Sheridan
Michael Schwarz

Sotheby's
Michael & Jane Tiernan
Brad & Vicki Vann

ACCA FOUNDATION

Guardian
Ann Lewis AM
David & Sonia Paye

The Pratt Foundation on behalf of Fiona & Raphael Geminder

Steven & Lousje Skala

Advocate
Frank Mahlab & Eve Mahlab AO

Josephine Ridge
Mark & Anne Robertson

David & Lisa Thurin

Benefactor
Malcolm & Katrina Allen

Perri Cutten & Jo Daniell

Leon Davis AO & Annette Davis

John Denton

Gary Singer
The Jack & Robert Smorgon Families Foundation

Simon Swaney & Carolyn Kay

Philip & Gaye Weeden

Anonymous (2)

Fellow
Peter & Marlyn Bancroft

Robbie Barker
Bambi & Derek Blumberg

Fiona & Greg Carns
David & Pixie Cohen

Jerry & Ann Ellis
Harry & Erica Frydenberg

Stephen & Jane Hains
The Jelbart Family

Dame Elisabeth Murdoch AC, DBE

The Plush Family

Ian Rogers
Rae Rothfield
Harry Seidler AC & Penelope Seidler

John Sheridan
Michael Schwarz

Sotheby's
Michael & Jane Tiernan
Brad & Vicki Vann

MAJOR
SPONSOR



PROJECT
PATRONS

Lesley Alway
Jon & Gabrielle Broome
Nellie Castan
Peter Jopling
Naomi Milgrom

Margaret Morgan
& Wesley Phoa
Dr Michael Welch
Anonymous

SUPPORTING
SPONSORS



PUBLIC
PARTNERS



MAJOR
PARTNERS



PARTNERS



damm fine food

HERSCHEL

Sydney Myer
SIDNEY MYER FUND

IAN POTTER
THE IAN POTTER FOUNDATION



SUPPORTERS

CLAYTON UTZ



ezard
e

