

June 27–August 5, 2012

Hannah Weinberger "Le Moi Du Toi"

Hannah Weinberger
"Le Moi Du Toi"
Swiss Institute Contemporary Art, NY

June 27 – August 5, 2012
Swiss Institute Contemporary Art, NY

SI



H W I would say what appears in the conception will be in the final product. Therefore, I work with a professional sound engineer on the concept. I explain to him what I want to do and how I want to distribute sound within the space. He makes it possible. I'm actually curious if there is something that he is not able to build. He always finds the most elaborate sound equipment. It is all about making decisions, lots of small decisions. What kind of equipment, what kind of people you want to work with, etc.

G J Your performances have a strong DIY character. The invited performers have no particular skills and use their own laptops and pre-installed free software to contribute to your pieces. Do you see these acts as participatory art? What is crucial in your understanding of performance art?

H W In preparation for every performance I search for tools to try to work with sound in the most convenient way. What's crucial is facing the situation with an audience — the performers, audience, my social network, all that comes together during such a happening.

P M You conduct co-produced, co-performed performance events on one hand, and also art exhibitions on the other. There seems to be a break between the performances and the installation...

H W Most recently I presented a performance and an installation entitled "Concerto locale" at the Istituto Sizzero in Milan. In this show, for the first time, there was a performance. The final work was a 'collective production' that was then turned into an installation. I believe that music never stands alone.

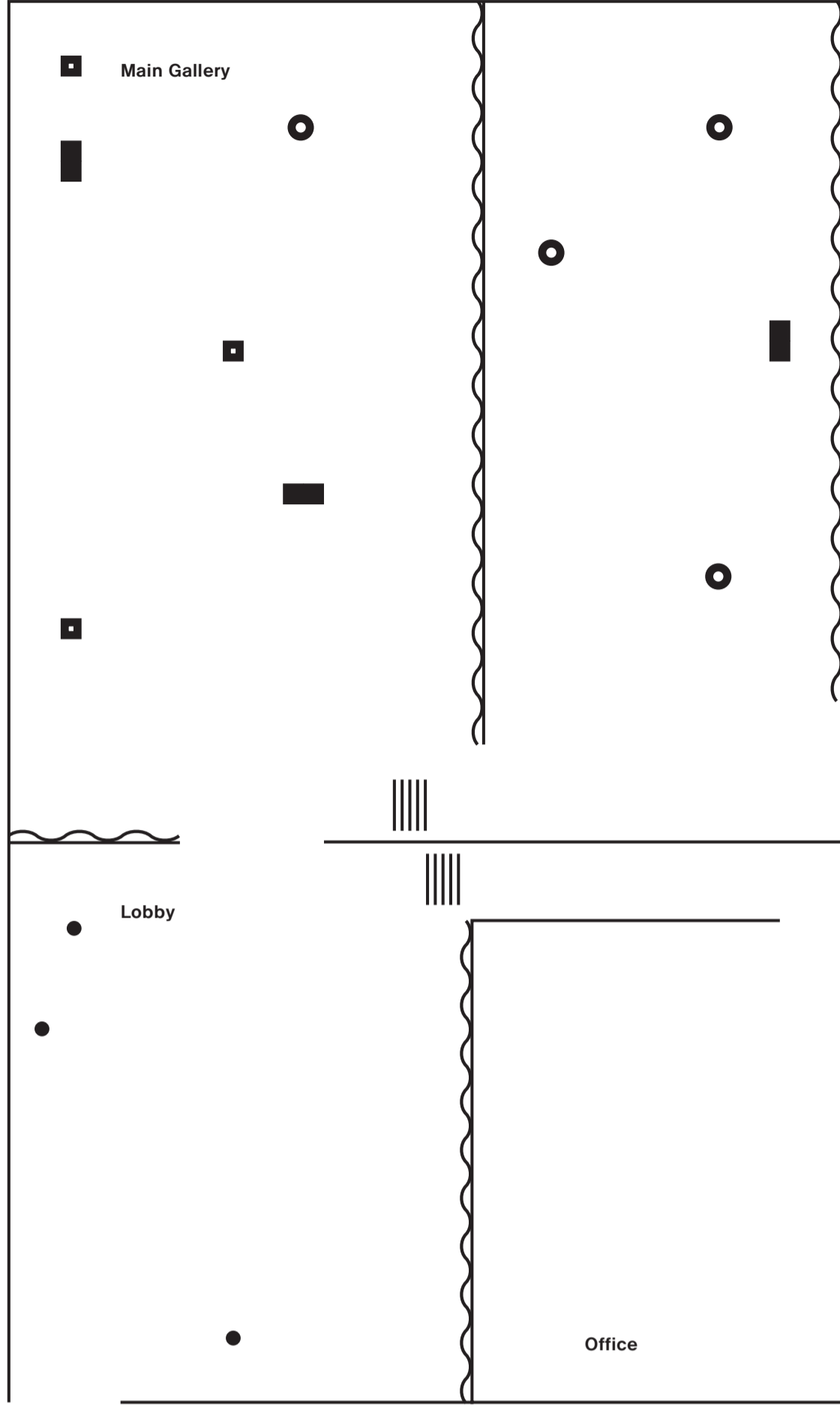
P M How do you see your praxis (producing, conducting, radio programming, and curating at Elaine with Nikola Dietrich, Scott Weaver and Tenzing Barshe) as feeding into a larger philosophical apparatus?

H W I think it's important that institutions open up and make their collections accessible. The advantage to running this space next to the Museum für Gegenwartskunst Basel is that it shifts the context of the museum. It allows viewers to be in a space which is less loaded, yet still connected to the institution. Elaine offers a situation for artists to present their work.

A Thought On Hannah Weinberger's Work,
So Far.

Like many of her Basel-based contemporaries, Hannah Weinberger's work deals with notions of appropriation and dissemination, community building and interactive social platforms, collaboration and its associated redistribution of (her) authorial authority. Yet one of the striking features of her art, which sets her work apart from that of her immediate peer group, is its resistance to any kind of allegorical impulse. The site-specific "parcours" she created for "When You Leave, Walk Out Backwards, So I'll Think You're Walking In" — her very first solo exhibition which took place a few months ago at Kunsthalle Basel — included a number of different hi-tech, hyper-designed black loudspeakers and subwoofers, and white couture fabric to isolate and absorb sound. These components were sometimes installed as a frieze, and other times as a theater curtain. And, of course, a soundtrack: electronic beats interspersed with world music clips which could be heard alongside other variations that ran in a constant 4/4 cadence at a rate of 80–140 bpm. All of the above wove through the ground floor's five exhibition rooms, expertly positioned to be both serial and monolithic, looped and synchronized, all playing their

Floorplan "Le Moi Du Toi"



- JBL Control CRV, black
- hk elements, 8 components + Amplifier 4*700W RMS
- Behringer Subwoofer 2092A
- Genelec 6010 A

About Swiss Institute

Swiss Institute, founded in 1986, is a non-profit contemporary arts space dedicated to enhancing dialogue between Switzerland, Europe, and the United States. Its innovative, cutting-edge exhibitions showcase works by international artists at 18 Wooster Street (between Canal and Grand Streets) in the heart of SoHo. Dedicated to continuing the vibrant tradition of contemporary art in downtown NYC and to challenging assumptions about national stereotypes, Swiss Institute provides visitors from around the world a unique, provocative experience, inviting exploration of contemporary art through ongoing exhibitions, lectures, screenings, special events, and educational programming.

Thank You

Christian Frick, Florent Meyer, Rebecca Vonlaufen, and Sennheiser.

Swiss Institute programming is made possible with public funds from Pro Helvetia, and, in part, by public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature. Main sponsors include LUMA Foundation, Friends of Swiss Institute (FOSI), UBS, and Swiss Re. Supporting Airline, Swiss International Air Lines.

ISBN 978-1-884692-13-0

©The Artist, The Authors, Swiss Institute Contemporary Art



Editor: Gianni Jetzner
 Associate Editor: Piper Marshall
 Authors: Tenzing Barshee, Gianni Jetzner, Piper Marshall, Fabian Schöneich, Fabrice Stroun, and Hannah Weinberger
 Copy Editing: Stephen Braren, Ben Parker
 Graphic Design: Marietta Eugster
 Printed by: Atsuko Inc., New York

Institution
 Swiss Institute Contemporary Art
 18 Wooster Street, New York, NY 10012
 + 1 212 925 2035, www.swissinstitute.net

SI Staff
 Director: Gianni Jetzner
 Deputy Director: Stephanie Krueger
 Assistant Curator: Piper Marshall
 Gallery Manager: Clément Delépine
 Bookkeeper: Susan Nekota
 Head of Installation: John McLaughlin
 Installer: Pete Mundwiller
 Interns: John Furer, Hanna Märki, and Hanna Yoo

SI Board
 Chairwoman: Fabienne Abrecht
 Honorary Chairman: H.E. Ambassador François Barras, Consul General of Switzerland in New York
 Secretary: Hans F. Kaeser
 Treasurer: Daniel H. Sigg
 Trustees: Francesco Bonami, Anne Keller, James McGivney, Dale E. Miller, Richard Phillips, Emma Reeves, Catherine Scharf, Susanne von Meiss, and Daniel Wuersch