Press Release, May 2005

51st International Art Exhibition, Biennale di Venezia
12 June to 6 November 2005
Official contribution of Switzerland:
Gianni Motti, Shahryar Nashat, Marco Poloni, Pipilotti Rist, Ingrid Wildi

Upon the recommendation of the Federal Commission on Art, five artists have been selected to represent Switzerland at the 51st Biennale in Venice: Pipilotti Rist and Ingrid Wildi as well as Gianni Motti, Shahryar Nashat and Marco Poloni. The Federal Office of Culture has organized the presentation of works by Gianni Motti, Shahryar Nashat, Marco Poloni and Ingrid Wildi in this Swiss Pavilion in the Giardini, and the video installation by Pipilotti Rist in the Church of San Stae. The exhibitions offer an insight into the current work of young artists in Switzerland.

The exhibition Shadows Collide With People in the Swiss Pavilion in the Giardini of the Biennale shows new works by Gianni Motti (born 1958 in Sondrio), Shahryar Nashat (born 1975 in Teheran), Marco Poloni (born 1962 in Amsterdam) and Ingrid Wildi (born 1963 in Santiago de Chile). Stefan Banz, artist, curator and member of the Federal Commission on Art, planned and executed the exhibition. The multimedia installation The Regulating Line by Shahryar Nashat; Permutit, a sequence of 50 photographs (Storyboard for a Film) by Marco Poloni; the video projection Portrait oblique by Ingrid Wildi; the installation “Big Crunch Clock” outside the Pavilion by Gianni Motti each offer a different response to the metaphor implied in the exhibition title. They explore the relationship between image and reality, between institution and audience and between art and society.

Pipilotti Rist (born 1962 in Grabs SG) has mounted her video installation Homo sapiens sapiens in the high Baroque Church of San Stae on the Canale Grande. The video, projected onto the entire surface of the vaulted ceiling above the nave, shows scenes of a heavenly paradise prior to the fall. The artist filmed most of the sequences in Minas Gerais, Brasil. The tropical landscape provides the backdrop for dreamy surrealist images that tell the story of two women, of human bodies and of lush nature. Visitors are invited to relax on the soft leafy tongues of an oversized branch.

In conjunction with the exhibition in the Swiss Pavilion, the Federal Office of Culture has published the catalogue Shadows Collide With People, distributed by edition fink in Zürich. The publication, in German, French and English, contains essays by Stefan Banz, Friedrich Kittler, Stefan Heidenreich, Eveline Notter, Giovanni Carmine, Octavio Zaya, Michael Newman and Philip Ursprung. For the exhibition by Pipilotti Rist in the Church of San Stae, Lars Müller Editions in Baden have been commissioned to publish the artist’s book titled Pepperminta Homo sapiens sapiens.

Commissioner for both Swiss contributions at the Biennale is Urs Staub, Head of the Art and Design Section at the Swiss Federal Office of Culture. Assistant Commissioner Andreas Münch, Head of the Arts Section at the Federal Office of Culture, was responsible for installing the exhibition in the Church of San Stae.

From 9 to 11 June 2005, representatives of the international press are invited to previews at the Swiss Pavilion and the Church of San Stae. The official opening of the 51st International Art Exhibition in Venice will take place on 10 June 2005. The Biennale will be open to the public from 12 June to 6 November 2005.

The Banca del Gottardo is generously supporting Switzerland’s official contribution to the Venice Biennale as well as the production of the two publications.

For further information, see: www.bak.admin.ch/biennale

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In his book *Monolingualism of the Other; or, The Prosthesis of Origin*, the recently deceased French philosopher Jacques Derrida writes, »I only have one language; it is not mine.« 1 he makes that statement in view of his Franco-Maghrebian heritage. He was born of Jewish parents in French Algeria and grew up there. In 1870, thanks to the Crémieux Decree, all Jews living in Algeria were granted French citizenship. However, 70 years later, during the Second World War, that citizenship was repealed, only to be granted again three years later after France was no longer ‘Pétain’s French state’. 2 For Jacques Derrida, this was a traumatic experience. He had lost and regained something – citizenship – that was directly related to his language. He had grown up as a Jewish child in a suburb of Algeria and spoke French – not Arabic, not Berber, not Hebrew. The family spoke French at home and he attended a French school.

Therefore, when Jacques Derrida says, »I only have one language and it is not mine«, he means that »my ‘own’ language is, for me, a language that cannot be assimilated. My language, the only one I hear myself speak and agree to speak, is the language of the other.« 3 »Coming from the other, remaining with the other, and returned to the other. … The language called maternal is never purely natural nor proper, nor inhabitable. … it reflects a type of originary ‘alienation’ that institutes every language as a language of the other.« 4 In consequence, Jacques Derrida was never able to call French his ‘mother tongue’ although it was his only language.

Derrida’s remarks articulate a fundamental phenomenon of our existence. There is no language that really belongs to us. If a language were to belong only to us, nothing could actually be communicated. On the other hand, there is never only one language. Even if we all speak the same language – German, for example – we are always speaking another language as well, namely, *one in which we do not mince words*. This leads to an inescapable paradox: we have no language of our own, but when we speak, it’s our own language. Moreover, today we are confronted with many languages, and the more languages we speak, the less at home we feel in any particular one – even the one we call our own. We always long to belong, we are always looking for an identity although it can never be pure and is always locked in inner contradiction:

»According to a circular law with which philosophy is familiar, we will affirm then that the one who is most, most purely, or most rigorously, most essentially, Franco-Maghrebian would allow us to decipher what it is to be Franco-Maghrebian in general.« 5

The Franco-Maghrebian could here be replaced by any other culture, including Swiss culture. But which language in Switzerland is the most, the most purely, the most rigorously, the most essentially Swiss? Switzerland speaks many languages. The country speaks German, French, Italian, Romanch, and patois. It speaks Spanish, Portuguese, English, Arabic, and Hebrew. And those who speak Swiss German do not write the language they speak; they write German.

So what does it mean to be Swiss, to possess Swiss citizenship, to represent Swiss culture and Swissness? Are not birth, nationality through birth and native culture also the subject matter of an exhibition in the Helvetian pavilion at the Venice Biennale? On the other hand, »as we know, citizenship does not define a cultural, linguistic, or, in general, historical participation. It does not cover all these modes of belonging. But it is not some superficial or superstructural predicate floating on the surface of experience.« 6 The relationship between birth, language, culture, nationality and citizenship is extremely complex, and raises questions that cannot be answered only by exploring nationality.

Even so, our main concern is the question of identity. »What is identity, this concept of which the transparent identity to itself is always dogmatically presupposed by so many debates on monoculturalism or multiculturalism, nationality, citizenship, and, in general, belonging?« 7 Or to pose more questions: what is the idea, the common denominator of a group exhibition mounted in order to represent an identity, a country? Point of departure must always be to satisfy the need for a meaningful superstructure, even if it is often constituted after the fact.
Therefore, the idea behind *Shadows Collide With People* does not target a form of unity-generating identity but rather a form of unity-generating dissemination where different artistic approaches come together only to diverge, shift and distinguish themselves from each other at the moment of emerging unity. In other words, *Shadows Collide With People* rests on the idea of difference, of multilingualism – as a picture of our country, our identity, our citizenship, our friendship, our tolerance. But this exhibition is also the idea of four artists meeting up with the one curator; Gianni Motti, Shahryar Nashat, Marco Poloni and Ingrid Wildi meet up with Stefan Banz. The exhibition is the idea of finding each other, of approaching each other, of bumping into each other, of colliding and splitting up. It is the idea of one language, the language of multilingualism, where we enjoy hospitality without a real home but with the hospitality of friendship.

Gianni Motti was born in Italy in 1958. For many years, he has spoken French, Italian and English in Geneva; he is equally at home in a host of different regions and idioms – politics, sports and magic – which is often but a single whole. Gianni Motti tries to make this unity of plurality visible, depictable, legible, appreciable. He does so in his actions and installations, sometimes playfully, sometimes magically and sometimes with an inescapable immediacy. His language is not his own. It is the language of others, bundled and invested with an identity, an image, an expression. It is the articulation of power and impotence, openness and ignorance, playfulness and earnestness, intervention and appropriation. He speaks a ping-pong language of coalition and opposition, of polarity and integration. It is a world language that will never belong to him. But it always hosts him even though the hospitality is not always particularly hospitable. And yet that’s where he feels at home, at ease – abroad, with the other, among the others, that is his art. Gianni Motti is like a shadow that collides with people – a shadow that gives things a shape, a body, an image, an idea. He will spread out his work in the searing light of the sun in the garden of the pavilion thereby lending the shadow the meaning it deserves: Schatten prallen auf Menschen; Shadows collide with people; Collisioni di ombre con uomini; Des ombres et des hommes. Une collision.

With People rests on the idea of difference, of multilingualism – as a picture of our country, our identity, our citizenship, our friendship, our tolerance. But this exhibition is also the idea of four artists meeting up with the one. Ciao MAMMA / Entierro / Car Touche / Restore Hope / Estamos contigo Colombia! / Earthquake / Total Lunar Eclipse / The Mad Professor / The Best for a Better World / High Commission of Human Rights / Digan lo que digan / Psy Room / Expander / Pathfinder / Gianni Motti est innocent …

Shahryar Nashat was born in Iran in 1975 and grew up in Switzerland. He has never been at home in the place of his birth. But at home in Geneva, Persian prevailed and it was not the language spoken in school, on the street, outside. That was French. So he was always exposed to several languages.

Possibly that is why the language of his video installations is often subtext, a language that speaks under what is being said and that develops under what is promised. His language is the language underneath speech. It is a translation, a promise. For Jacques Derrida, translation is another word for the impossible. Shahryar Nashat promises us the impossible. Every time his figures speak or language blends into the picture, it is »the promise of the still unheard-of language … of a sole poem previously inaudible.«

Shahryar Nashat’s language does not speak under what is revealed, although the visible displays an ineradicable presence in his works. He investigates the psychological and political structures of our existence underneath the evidence of a structure and reveals the aesthetics of human flaws and the beauty of fascist architecture behind the façade of seeing. His language surfaces under what is spoken and his pictures become visible under the visible. And what we see and read provokes a sensibility that precedes the sensible, and one questions what is spoken and shown before it has been said or revealed. He shows us how we long to have an identity before identity is even brought into play. His works generate a suggestion and target us before anything has made an appearance.

Everything is already there, underneath us, where we don’t want to live although it is where we are at home.

Ingrid Wildi was born in Chile in 1963; her father is Swiss, her mother Chilenean. After spending a few years under a dictatorial régime, she immigrated with her father and her brother to the Canton of Aargau in Switzerland. Her mother stayed behind in Chile. Ingrid Wildi’s mother tongue is Spanish; she left it behind in Chile. In Switzerland she had to learn a new language – Swiss German – in which she has never felt at home. And now, having lived in Geneva for more than six years and therefore learned an additional foreign language, she has become even more acutely aware of what it means not only to have no language but also to be a stranger among the languages in which one lives.
Ingrid Wildi explores these feelings in her documentary-like video works. What does it mean to speak a foreign language, to live and come to terms with it? Her works deal with speaking, with understanding and misunderstanding. They study the foreignness of being at home, of the past, of things lost, of the repercussions of being alone and left behind.

In the act of crossing borders – the borders of concepts, language, national boundaries, citizenship – she deforms, reforms and transforms them, and crosses back again, having found a form of expression and ultimately a kind of language.

Somehow, she’s unique ... / and my relationship with her is also unique. / I’ve never found anyone like her.

This trait of character, which is hers, is far from being a lie, / but without doubt she had a talent to turn reality into fiction, very simply.  

Marco Poloni was born in Amsterdam in 1962 and initially lived in Rome and Mexico City before his family moved to Geneva. His mother comes from the Netherlands; his father from Italy. In grade school in Mexico City, he learned American English as well as Spanish; in Geneva, French finally became his everyday language. Marco Poloni’s world is multilingual; he does not possess a single language but is at home in many. He lives his life in French, Italian, American, Spanish and Dutch; he lives a life of translation or, as Derrida puts it, he lives the impossible.

This may explain why we frequently run into the system of translation in Marco Poloni’s photographs and installations, which makes us feel incapable of naming what we see, what we read and what he confronts us with, until we have truly lost the ability to distinguish reality from fiction.

In his serially oriented sequences of photographs, the camera always knows more than we viewers actually see. Although scant storyboard descriptions under the picture sequences draw our attention to what we do not see in the picture sequences, they do not succeed in making the unseen present. They merely oblige us to believe what we don’t really see. Nonetheless, as viewers of these works, we find ourselves thrust into the role of witnesses or accomplices of a supposedly conspiratorial story, a story that obviously unfolds invisibly in our society and has now become visible only as an illusion or a conceit.

Poloni’s multilingualism is like a shadow that falls on us. He shows a something that is impossible although it is always there: in daily life, in our minds, as perception, as a conceit, as a translated, invented reality. The translation proves to be real and reality remains hypothetical.

Gianni Motti, Shahryar Nashat, Marco Poloni and Ingrid Wildi are all at home without actually being at home in Geneva, in the city of international diplomacy, global relief organisations and human rights. Geneva is their city, their Switzerland, although it does not belong to them and they often go elsewhere. Shahryar Nashat has been living in Paris for some time, and Marco Poloni in Chicago.

Shadows Collide With People is a metaphor and it is about the relationship between picture and reality, between art and society.

Art is not society but it communicates an enduring picture of it. The shadow also represents the source of its own existence. But art is reality too, like the shadow. Only when people and shadows, art and society meet, can we perceive the world in three dimensions and in nuances. The shadow is inconceivable all by itself. Even if we were to see only the shadow, we would recognise in it the foundation of its existence. And a person without a shadow – as in The Wonderful History of Peter Schlemihl – is merely a shadow of himself. Schlemihl sold his shadow to the devil in exchange for a pouch filled with eternal gold, and now to his horror he finds that everyone panics at the sight of him. Imprisoned in his destiny, he has become a rich and lonely man, confined to his four walls, forever avoiding the light of the sun.

When shadows collide with people, reality emerges, world emerges, life emerges.

Stefan Banz

2 Ibid., pp 15-17.
3 Ibid., p. 25.
4 Ibid., p. 50, 58, & 63.
5 Ibid., p.11.
7 Ibid., p. 14.
Stefan Banz was born in 1961 in Menznau, Switzerland. He studied art theory, German literature as from 1700 and literary criticism at the University of Zurich. In 1989 he co-founded the Kunsthalle Lucerne and was its artistic director until 1993, when he started working as a freelance artist, curator and author. As an artist he particularly concentrates on the media of photography, installation and painting. He is the author of numerous publications on art theory, as well as on artists and personalities such as Jacques Derrida, Muhammad Ali, Bruce Nauman and Frank Zappa. He lives and works in Lucerne.
Swiss Pavilion
Shadows Collide With People

Gianni Motti

At 10 o’clock, on the day the fifty-first edition of the Venice Biennale opens its doors to the public, the end of the world will be only 4,999,999,993 years, 202 days, 14 hours and a couple of seconds away. This is what the Big Crunch Clock tells us, a digital clock with a length of 500 cm, created by Gianni Motti for the Biennale Pavilion, which, with almost exaggerated precision, counts down towards the moment when, astrophysicists believe, the sun will explode. At precisely that instant, as opposed to the ‘Big Bang’ which gave origin to the universe, all traces of Gianni Motti – the artist whose works consist not so much in creating objects but in the creation of stories and legends that become part of the real world through the most diverse channels – will disappear. At the exact moment when the sun explodes, however, Gianni Motti will have succeeded in appropriating, thanks to his 20-digit timer, the culminating moment of the history of the solar system, transforming it into a work of art.


Shahryar Nashat

The Regulating Line, 2005
Digital video, 3’40

Concept, script and editing: Shahryar Nashat
With Frédéric Dessains
With the generous support of the Musée du Louvre, Paris

The Louvre. The Life of Marie de Medici by Peter Paul Rubens: an immense baroque work in which breastplates mingle with voluptuous naked bodies, flowing draperies with rigid ships. Inspired by classical mythology, Rubens narrates the life of this 17th queen on an epic scale. A young man stands in the middle of this overwhelming mise en scène. His only possible response is physical.


www.shahryarnashat.com
**Marco Poloni**

*Permutit – Storyboard for a Film, 2005*

Lambda prints, variable number, 38 x 70 cm each

The work takes the form of a storyboard for a film that depicts a few days in the lives of characters who work for corporations or government agencies. These characters are invisible because they are ubiquitous, and powerful because they are anonymous. They are based on people who can be found in large American cities.

Marco Poloni was born in 1962 in Amsterdam and grew up in Rome and Mexico City. Educated in Geneva. Studied Fine Arts at the Rietveld Academy of Amsterdam and Physics at the Swiss Federal Institute of Technology in Lausanne. Works primarily with photography and video installations. 1999, 2000, 2001 winner of the Swiss Art Award of the Swiss Federal Office of Culture. Solo exhibitions, among others, at the Raum für aktuelle Kunst Lucerne (2002), the Centre pour l’Image Contemporaine, St. Gervais, Geneva (2003), and the Kunstverein Freiburg (2005). He has had two books – *never mind the gap* (2004) and *Passengers* (2005) – published by Verlag für moderne Kunst of Nuremberg. He currently lives in Chicago, where he is Assistant Professor of Photography at the School of the Art Institute of Chicago.

**Ingrid Wildi**

*Portait Oblique, 2005*

Digital video, 14’

Beginning with a series of filmed interviews, the artist shows the fragmented portrait of a man on the fringes of society. The abrupt, non-linear narrative character of the montage invites viewers to be drawn into the experience of interviews recorded at different times, which tell the story of a man of dual citizenship, who is treated as a foreigner both in his native Chile and in Switzerland, where he now lives.

San Stae
Pipilotti Rist
Homo sapiens sapiens

The baroque church San Stae on the Grand Canal has provided the setting for Switzerland’s second exhibition to accompany the Venice Biennale since 1990. In the past, the exhibitions held there have tended to focus on Swiss artists of national rather than international renown. On the occasion of the 51st Venice Biennale, however, the church houses the works of Pipilotti Rist who has been very successful as an artist for many years. Pipilotti Rist has been steadily expanding her sphere of activity since the mid-1990s. Apart from exhibitions all over Europe she is now particularly well-known in the USA – she has taught at the University of California in Los Angeles for one year – and Japan. Her works are also regularly on display at the major international exhibitions. Thus she represented Switzerland at the São Paulo Biennale 1994 together with Hannah Villiger, she has repeatedly accepted invitations to the “Aperto” of the Venice Biennale (1993, 1997 and 1999), and her works were exhibited at the Biennales of Lyon (1997), Kwangju (1997), Istanbul (1997, 1999), Sydney (2000) and Shanghai (2002).

Pipilotti Rist’s works have rarely been on display in Switzerland over the last few years – the result of a phase of withdrawal from public life. Indeed, no precedent exists for an artist with such a strong presence not only within Switzerland’s cultural activities but, more fundamentally, in the consciousness of Swiss people at large: Pipilotti Rist’s videos and installations are famous and popular well beyond the usual artistic circles; she is remembered for her appearances in the band “Les Reines Prochaines” as well as her activities as the first artistic director of the Swiss National Exhibition “Expo 02”. At least in part, the great popularity of her art can probably be attributed to her attempts at sketching a way of life which is decidedly un-Swiss in its emphasis on happiness, audacity and openness.

Born in 1962 and brought up in the Rhine Valley, Pipilotti Rist entered the art scene in the mid-1980s and thus at a time when Switzerland’s youth was making great demands for broadened horizons as well as room and acceptance of their new philosophy of life. Their catch phrase about getting rid of the alps for “a direct view of the Mediterranean” (expression of the youth movement of the 1980s) adumbrates a strategy which, rather than attacking the dogged perseverance of their Swiss haven with a dialectic battering ram, sought to reconcile the various factions by means of humour, irony and imagination. Pipilotti Rist has retained this positive strategy in her artistic work to the present day: it is characterised by both a type of enlightened wit and its downright utopian naiveté.

Pipilotti Rist’s positive strategy is especially evident in her treatment of themes and positions of feminist discourse with which her works are often associated. Pipilotti Rist, who sees herself as a feminist, is patently very interested in female role models. Her video “Ever is Over All” for which she was awarded the “Premio 2000” of the Venice Biennale in 1997 is a particularly impressive example of how she expresses this interests. The young goddess-like woman who is seen strolling down a street with relish and smashing car windows with a flower stalk can be seen as a metaphor for a kind of relaxed feminism. That said, Pipilotti Rist rightly refuses to be pigeonholed and reduced to the label of feminist art. Role models, the human body, transience and eroticism are important themes in her works. However, when Pipilotti Rist stages her luscious utopias, her message is about a rejection of labels in a much wider sense: not only does it include both genders, but it is all about new sensual experiences, new metaphors and rituals.

These themes and motifs are again present in Pipilotti Rist’s contribution to the Venice Biennale this year. Her video art work “Homo sapiens sapiens” shown in San Stae captures a trip to the primeval realms of humanity, into a heavenly paradise before the fall of man. The artist shot most of the film sequences in the pristine nature of Brazil thus using the type of scenery which was at the heart of romantic European conceptions of paradise for a long time. The video is now projected onto the ceiling of the baroque church against a backdrop of saints, martyrs, and putti. Visitors can enjoy the art work lying down on the soft leave tips of an oversized tree branch. The projections open a gate to heaven and grant a view of lush natural sceneries, visions of spirituality and carnality in lavish colours and shapes. The background sound which seems to emerge from invisible sources helps in overcoming gravity and suffering. In contrast to the biblical tradition, Adam is absent from Pipilotti Rist’s paradise. Pepperminta and her sister Amber move through their dream-world on their own, and they don’t seem to want for anything.

Andreas Münch

www.pipilottirist.net
www.hauserwirth.com
Pipilotti Rist
1962 21.6. born in Grabs in the Swiss Rhine valley
Since 2004 Lives and works in Zurich

Selected Solo Exhibitions

2006 Contemporary Arts Museum, curator Paola Morsiani, Houston TX/US
Fondazione Prada, curator Germano Celant, Milano/IT

2005 MUSAC – Museo de arte contemporaneo de Castilla y Leon, Pipilotti Rist, curator Rafael
Doctor Roncero, Agustin Perez Rubio, Leon/ES
Hauser & Wirth London, London/GB

Peggy Guggenheim Foundation, Inauguration of New Wing, curator Nancy Spector, Venice/IT
AROS – New Aarhus Kunstmuseum, ‘one of the 9 rooms’ curator Jens Erik Sørensen,
Anna Krogh-Nielsen, Aarhus/DK

Venice Biennal 2005, 51st International Art Exhibition, Contribution of Swiss Federal Office
of Culture BAK, San Stae Church, curator Andreas Münch, Venezia/IT

2004 OPA Oficina para Proyectos de Arte A.C., Con algo hay que empezar curator Fernando Paloma,
Gonzalo Lebrija, Liliana Zarate + [et al.], Guadalajara/MX
Luhring Augustine Gallery, Herbstzeitlose, New York NY/US
Centre of Contemporary Art – Zamek Ujazdowski Warszawa, Pipilotti Rist, curator Milada Slizinska,
Warsaw/PL
SF MOMA Museum of Contemporary Art, Stir Heart, Rinse Heart, curator Benjamin Weil,
San Francisco CA/US

2003 KIAKMA Museum for Contemporary Art, Kontti Gallery 80m2, curator Maaretta Jauukuri, Helsinki/FI
Shiseido Foundation, The Cake is in Flames, curator Keiko Toyoda, Tokyo/JP

2002 Museo Nacional de Arte Reina Sofia, Apricots Along the Streets, curator Rafael Doctor Roncero,
Madrid/ES
PADT (Public Art Developpement Trust), The 4th Wall Musical Theater, curator Sandra Percival,
London/GB

Centraal Museum, Pipilotti Rist 54, curator Ranti Tjan, Utrecht/NL

2000 CCA Kitakyushu, Super Subjective, curator Akiko Miyake, Kitakyushu/JP
Musée des Beaux-Arts, Pipilotti Rist, curator Stephane Acquin, Montréal/CN
Public Art Fund, Times Square ‘Open My Glade’, curator Tom Eccles, New York, NY/US

1999 Museum Ludwig, Wolfgang Hahn Preis, curator Jochen Pötter, Cologne/DE
Musée d’Art Moderne de la Ville de Paris, Remake of the Weekend (french), curator Laurence Bossé,
Paris/FR

1998 Site Santa Fe, curator Louis Grachos, Santa Fe, NM/US
Wadsworth Atheneum, curator James Rondeau, Hartford (Connecticut), OH/US

1997 Stedelijk Museum Het Domein Sittard, The Social Life of Roses. Or Why I’m Never Sad, © with Samir,
curator Stijn Huijts, Sittard/NL
Museum Villa Stuck München, The Social Life of Roses. Or Why I’m Never Sad, © with Samir,
curator Jo-Anne Birnie Danzker, Munich/DE

1996 Kunstmuseum Solothurn, The Social Life of Roses. Or Why I’m Never Sad, © with Samir,
curator André Kamber, Solothurn/CH
Kunsthalle Baden-Baden, The Social Life of Roses. Or Why I’m Never Sad, © with Samir,
curator Margrit Brehm, Baden-Baden/DE

1995 Kunstverein in Hamburg, I’m Not The Girl Who Misses Much – Ausgeschlafen, frisch gebadet und
hochmotiviert, curator Stephan Schmidt-Wulffen, Hamburg/DE
Neue Galerie Graz, I’m Not The Girl Who Misses Much – Ausgeschlafen, frisch gebadet und
hochmotiviert, curator Peter Weibel, Graz/AT

1994 Musée de l’art et d’histoire Geneva, 5 installations vidéo, curator Claude Ritschard, Cäsar Menz,
Geneva/CH
Kunstmuseum St.Gallen, I’m Not The Girl Who Misses Much – Ausgeschlafen, frisch gebadet und
hochmotiviert, curator Konrad Bitterli, St.Gallen/CH

22. Internationale Biennale di Sao Paulo, (Schweizerpavillon with Hannah Villiger und
Herzog/DeMeuron), Sao Paulo/BR

1993 Stampa, Schwester des Stroms, Basel/CH