



Dust Piano, Hole in the Mirror serie, colour photograph, 2011 © Lutz & Guggisberg

LA FORÊT

LUTZ & GUGGISBERG

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Exhibition
from 5 April to 19 May 2013

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Curator
Sophie Kaplan

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Openig
Friday 5 April 2013, 6:30pm at La Criée

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Production
La Criée centre for contemporary art

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Meeting with Lutz & Guggisbeg
Friday 6 April 2013, 3pm at La Criée

—
Guided Tour
Friday 12 April 2013, 5pm at La Criée

—
Psychopharmaka
Concert by Rodolphe Burger
Directed by Rodolphe Burger and Olivier Cadiot
Thursday 18 April 2013, 8:30pm

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Press release

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From 5 April to 19 May 2013 Swiss artists Lutz & Guggisberg will be at La Criée with a group of mostly new works bearing the umbrella title «La Forêt». With this exhibition the duo invite the spectator on a stroll through a landscape that makes play with the forest and its narrative and symbolic potential.

For over fifteen years now Lutz & Guggisberg have been producing a protean body of work that combines enormous freedom of expression with a range of media including sculpture, painting, video, photography, sound and, more recently, performance.

In their exhibitions they offer mises en scène of their different pieces, often resorting to self-quotation as they invent networks of meaning within their own creative system. The viewer finds himself in a singular world in which reality markers – materials, places – vie with signs from the imaginary domain: abstract and anthropomorphic sculptures, narratives in negative form in photographs, etc.

Although well known on the Swiss and international scenes – they will be at MUDAM in Luxembourg after their exhibition in Rennes – they have rarely shown in France. This makes the La Criée exhibition an excellent opportunity for making them known to the French public.

Lutz & Guggisberg are storytellers who «enchant» reality. For Rennes they have come up with *La Forêt*, an installation offering both a landscape and a story. Their forest is an inhabited one, home to a benign bestiary of unlikely birds, platoons of ants, and sea creatures.

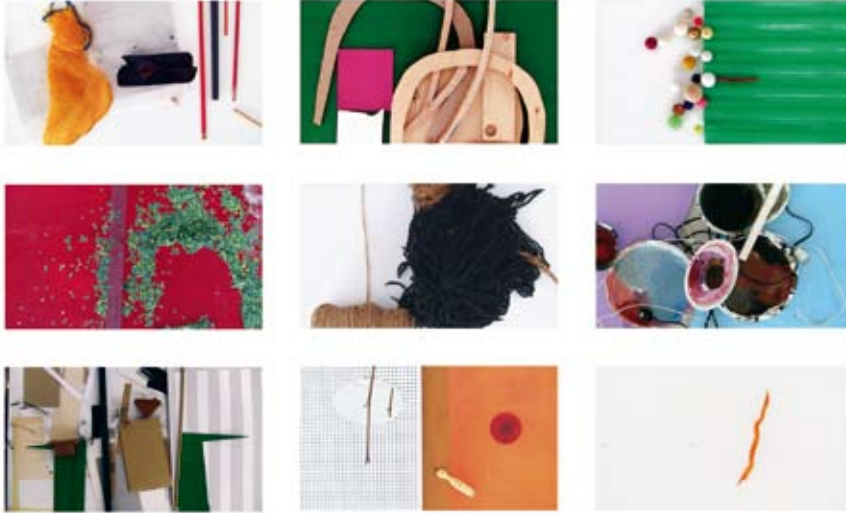
In this jubilant space humour is omnipresent, as discovery follows discovery, from a dust farm on the floor to a large-scale mobile that serves as a forest canopy. Yet there is, too, a hint of disquiet, which surfaces notably in the dark colours covering the walls.

Designed specially for the La Criée space, the exhibition is in large part made up of new works in which we find familiar features of the artists' vocabulary: theatres of objects, collections, found items, assemblages, etc. These works also allow for more detailed exploration of such themes as the artists' relationship with painting: the traditions of abstraction and the fresco are approached here with hilarious detachment.

Two series of photographs, *Stumps* and *Hole in the Mirror* take us down paths sometimes dark and intriguing, sometimes luminously witty, along which the beginnings of an open-ended narrative take shape. Counterpointing these images, sculptures turning wood, plaster, paper and dust into weird yet familiar shapes inhabit the exhibition space from floor to ceiling. In the small room the video installation *Galaxy Evolution Melody* offers a step by step introduction to the systems and imaginative devices at work in the practice of this art duo.

Visuals for the press

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Galaxy Evolution Melody, video still, 2012
© Lutz & Guggisberg



Stump, black photolithograph on black paper, 2013
© Lutz & Guggisberg

Visuals for the press

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Crab by the Sea, Hole in the Mirror serie, colour print, 2011
© Lutz & Guggisberg



Dust Piano, Hole in the Mirror serie, colour print, 2011
© Lutz & Guggisberg

Visuals for the press

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Landscape (detail), various materials, variable dimensions, 2011
© Lutz & Guggisberg



In Kiruna, Out of Velvet!, Hole in the Mirror serie, colour print, 2011
© Lutz & Guggisberg

Works exhibited

La Forêt

Untitled, 2013

Mural painting

Variable dimensions

Courtesy Lutz & Guggisberg

Production La Criée centre for contemporary art

Tree Nursery, 2012

Sculpture

Wood

Variable dimensions

Courtesy Lutz & Guggisberg

Ants, 2013

Sculpture

Paper, strings

Variable dimensions

Courtesy Lutz & Guggisberg

Production La Criée centre for contemporary art

Large Loop, 2013

Sculpture

Wood

Variable dimensions

Courtesy Lutz & Guggisberg

Production La Criée centre for contemporary art

BIRD, 2013

Sculpture

Various materials

Variable dimensions

Courtesy Lutz & Guggisberg

Landscape, 2011

Sculpture

Various materials (glass, carpet, dust)

80x110x4cm

Courtesy Lutz & Guggisberg

Stumps, 2013

5 photolithographs on black paper

73x55cm each

Courtesy Lutz & Guggisberg

Production La Criée centre for contemporary art

Hole in the Mirror, 2011

Photographs serie, 40 colour prints mounted on aluminium

42x30cm each exhibition print

Courtesy Lutz & Guggisberg

Production La Criée centre for contemporary art

Galaxy Evolution Melody, 2012

Synchronized 3 channel video for flatscreens

13min27s

Courtesy Lutz & Guggisberg

Biography

Lutz & Guggisberg

Anders Guggisberg was born in 1966 in Biel, Switzerland
Andres Lutz was born in 1968 in Wettingen, Switzerland
They both live in Zurich and work together since 1996

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SOLO EXHIBITIONS (selection)

2013

6 July 2013 - 19 January 2014, MUDAM,
Luxembourg

La Forêt, La Criée centre for contemporary art,
Rennes, France

2012

St. Moritz Art Masters, Paracelsus Building,
St. Moritz, Switzerland

2011

Galleria Monica de Cardenas, Zuoz, Switzerland

2010

Meiler, Hauben und Globen, Stadttheater Bern /
Vidmarthalle, Bern, Switzerland

Museum Boijmans van Beuningen, Rotterdam,
The Netherlands

2009

Galleria Monica de Cardenas, Milan, Italia

Schlecksteinzimmer, Galerie Bob van Orsouw,
Zurich, Switzerland

Centre Culturel Suisse, Paris, France

2008

Museum Folkwang, Essen, Germany

Impressions from the Interior, IKON Gallery,
Birmingham, United-Kingdom

Leben im Riff, Aargauer Kunsthaus, Aarau,
Switzerland

2007

*Einmal, da hörte ich ihn, da wusch er die
Welt*, Neuropa, The Modern Institute, Zurich,
Switzerland

Galleria Monica de Cardenas, Zuoz, Switzerland
Kunstverein Freiburg, Friburg, Switzerland

2006

Galleria Monica de Cardenas, Milan, Italia

Galerie Friedrich, Basel, Switzerland

2005

*Don Quijote plays Harlem and other Short
Stories*, Anna Helwing Gallery, Los Angeles (CA),
USA

Gelobte Landschaft, Institut für moderne Kunst,
Nuremberg, Germany

2004

Young Talents, Art Cologne 04, Germany

Ich sah die Wahrheit, Kunsthalle, Zurich,
Switzerland

Galerie Friedrich, Basel, Switzerland

The Walking Stick Phenomenon, attitudes,
Geneva, Switzerland

2003

Anna Helwing Gallery, Los Angeles (CA), USA

Villa Merkel, Galerien der Stadt, Esslingen am
Neckar, Germany

2002

Schöner Abfall und wuchernde Eder, Foyer
Nationalversicherung, Basel, Switzerland

I Will Rest in Pieces, Galerie Friedrich, Basel,
Switzerland

Neupommerer Zimmer, Kunstmuseum, Thun,
Switzerland

The Great Unknown, Kunstmuseum, St-Gallen,
Switzerland

The Good Spawn and the Evil Spawn,
hotcocolab, Los Angeles (CA), USA

2000

Alles Felle seltener Tiere, Raum für aktuelle
Kunst, Luzern, Switzerland

Ratschläge, Kleines Helmhaus, Zurich, Suisse

Biography

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GROUP EXHIBITIONS (selection)

2013

Internationale Phototriennale, Esslingen am Neckar, Germany

2012

4th Guangzhou Triennial 2012, Guangdong Museum of Art, China

Over the Rainbow, Kunstmuseum, St-Gallen, Switzerland

Grösser als Zürich Kunst in Aussersihl, Helmhaus, Zurich, Switzerland

The gallery collection, Galerie Bob van Orsouw, Zurich, Switzerland

2011

Good Times, Bad Times, All Times get Over, Queen's Hall Arts Centre, Hexham, United-kingdom

Science & Fiction, Kunstmuseum, Solothurn, Switzerland

Chiesa di S.Mattia ai Crociferi, Palermo, Italia

Wunsch-Ordnung, Ausstellungsraum Klingental, Basel, Switzerland

2010

Die Nase des Michelangelo, Galerie Kilchmann, Zurich, Switzerland

Lust und Laster, Kunstmuseum Bern, Bern, Switzerland

Negotiations, Today Art Museum, Beijing, China

Yesterday Will Be Better, Aargauer Kunsthau, Aarau, Switzerland

Darsa Comfort, Zurich, Switzerland

Animism, Kunsthalle, Bern, Switzerland

Press Art, Kunstmuseum, St-Gallen, Switzerland

Palm Paintings, Buchmann Galerie, Berlin, Germany

Le Décor à l'Envers, La Filature / Théâtre de Mulhouse, France

2009

Ostschweizer Kunstschaffen, Kunsthalle, St-Gallen, Switzerland

Botanischer Wahnsinn, Katz Contemporary, Zurich, Switzerland

Three Leap Seconds Later, Ankäufe aus der Bundeskunstsammlung 1998 – 2008, Kunsthau, Grenchen, Switzerland

On Paper, Galleria Monica de Cardenas, Zuoz, Switzerland

Kunstfehler – Fehlerkunst, ACC Galerie, Weimar / Halle 14, Leipzig, Germany

The Artist in the Art Society, Kunsthalle Palazzo Liestal / Motorenhalle, Dresden, Germany

Pulp Fictions, Ferenbalm Gurbrü Station Karlsruhe, Germany

Walk on the Light Side, EWZ Mustergarten, Zurich, Switzerland

2008

Second Nature, Galerie Nosbaum & Reding / Park Heintz Luxembourg, Luxembourg

There is no Road, Centro de Arte Gijon, Gijon, Spain

Wasserlust und Wassernot, ifa Gallery, Berlin, Germany

Zerbrechliche Schönheit / Fragile Beauty, Museum Kunst Palast, Düsseldorf, Germany

2007

Aspekte des Surrealen in der zeitgenössischen Kunst, Centre Pasquart, Biel, Switzerland

Il faut cultiver notre jardin, Kunsthau Langenthal, Switzerland

The Photograph as Canvas, Aldrich Contemporary Art Museum, Ridgefield (CT), USA

Sharjah Biennial 8, Sharjah, United Arab Emirates

Hitz ond Brand, Appenzell, Switzerland

2006

Nothing but Pleasure, Bawag Foundation Vienna, Austria

Aller et Retour, Institut Culturel Suisse, Paris, France

Biography

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GROUP EXHIBITIONS (selection)

2006

Die Schönheit der Chance, Institut für moderne Kunst, Nuremberg, Germany

mental image, Kunstmuseum, St-Gallen, Switzerland

Musée CoCo, Kunstmuseum, Thun, Switzerland

Visioni del Paradiso, Istituto svizzero, Roma, Italia

Postmodellismus, Kunsthalle, Bergen, Norway

2005

Postmodellismus, Krinzinger Projekte, Vienna, Austria

When Humour Becomes Painful, Migros Museum für Gegenwartskunst, Zurich, Switzerland

A Lucky Strike, Gesellschaft für aktuelle Kunst Bremen, Germany

Hoch hinaus, Kunstmuseum, Thun, Switzerland

2004

Art Unlimited, Art Basel 04, Basel, Switzerland

Les Enfants du Paradis, Capetown, South Africa
Filiale, Basel, Switzerland

2003

Buenos Dias Buenos Aires, Museo de Arte Moderno, Buenos Aires, Argentina

Paint, Galerie Bob van Orsouw, Zurich, Switzerland

Wohnräume Wohnräume, Museum für Gestaltung, Zurich, Switzerland

Môtiers 2003, Môtiers, Switzerland

2002

Ausstellung Kunstsammlung Mfk, Museum für Kommunikation, Bern, Switzerland

Chaussés-croisés, Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland

2001

mind sediments, Kunstraum Walcheturm, Zurich, Switzerland

Mangistan, Centraal Museum, Utrecht, The Netherlands

Sitze & Götzen, forum claque, Baden, Switzerland

Sitcom, Glassbox, Paris, France

Urban Diary, Galerie Bob van Orsouw, Zurich, Switzerland

2000

Ostschweizer Kunstschaffen, Kunsthalle, St-Gallen, Switzerland

La nuit américaine, IG Halle, Rapperswil, Switzerland

too much everything n°3, message salon Wohnwagen, FRI-ART, Friburg, Germany

1999

Eidgenössische Preise für freie Kunst, Kunsthalle Zurich, Switzerland

1998

Freie Sicht aufs Mittelmeer, Kunsthaus Zurich, Suisse, Schirn Kunsthalle, Frankfurt, Germany

Tapeten, Hotel, Zurich, Switzerland

1997

Parzelle für junge Kunst, Binningen, Switzerland

Biography and Bibliography

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PERFORMANCES

2012

Solange wir noch kriechen und fleuchen wir noch!

Glashaus Appenzell, Kunstzeughaus Rapperswil, Enzenbühlstrasse Zürich, SALTS Basel, Froh Ussicht Samstagern

2011

Ameisenreisen, Theater Neumarkt Zürich

Performance für zwei Männer und drei Fühler

PERFORM NOW! Winterthur

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COLLECTIONS

Aargauer Kunsthaus, Aarau, Switzerland

Eidgenössische Kunstsammlung, Bern, Switzerland

FRAC Franche-Comté, Besançon, France

Kunsthaus Zürich, Switzerland

Kunstmuseum St. Gallen, Switzerland

Kunstmuseum Thun, Switzerland

Kunstmuseum Winterthur, Switzerland

Migros Museum für Gegenwartskunst, Zürich, Switzerland

Museo Cantonale d'Arte, Lugano, Italia

Museum Boijmans van Beuningen, Rotterdam, The Netherlands

Museum für Kommunikation, Bern, Switzerland

Museum für Moderne Kunst, Arnheim, The Netherlands

Nationale Suisse, Basel, Switzerland

Sammlung der Bank Julius Bär, Zurich, Switzerland

Sammlung der Credit Suisse, Zurich, Switzerland

Sammlung des Kantons Zürich, Switzerland

UBS Art Collection

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AWARDS

2012

UBS Art Award

2009

Straubenzeller Kunstpreis

2007

Internationaler Kunstpreis des Landes Vorarlberg

2005

Prix Meuly Thun

2002

Manor Art Prize St.Gallen

1999/2001/2002

Swiss Federal Prize of Art

1999/2000/2001

Art Stipendium of the city of Zurich

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PUBLICATIONS

Das grosse Buch der Strunke, Knorze und Waldknochen, Nieves : Zurich, 2012

Loch Im Spiegel / Hole in Mirror, Edition Patrick Frey : Zurich, 2011

Il était une fois sur la Terre, Éditions Centre Culturel Suisse : Paris, 2009

Eindrücke aus dem Landesinneren / Impressions from the Interior, Ikon Gallery : Birmingham; Museum Folkwang : Essen, 2008

Lutz & Guggisberg (Freiburg, Kunstverein, 1 Juni - 12 august, 2007; Aarau, Aargauer Kunsthaus, 26 Januar - 13 April, 2008), Verlag für moderne Kunst : Nuremberg, 2007

Lutz & Guggisberg : Die Queen im Louvre, Edition Fink : Zurich, 2007

Veicoli, Galerie Monica de Cardenas : Milan, 2006

Immer ernten volle Speicher, Villa Merkel : Esslingen, 2003

Bücherprospekt, Edition Fink, Zürich, 2003

The Great Unknown, Verlag für moderne Kunst : Nuremberg, 2002

REVIEWS

LUTZ & GUGGISBERG

MONICA DE CARDENAS - MILAN



LUTZ & GUGGISBERG: *Hetzbeef (Woodbeef)*, 2008, Wood (52 x 52 x 52 cm), pedestal (95 x 95 x 40 cm).
Courtesy Monica De Cardenas, Milan.

In *Postmodernism or The Cultural Logic of Late Capitalism* (1991), Fredric Jameson infamously stated that, in postmodern times, "Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style [...] But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter." He probably didn't take much humour into account, nor could devise its luxuriant, Dada-fuelled, Pata-physics-imbued, and pun-friendly branch by Swiss artists Lutz & Guggisberg.

Working together in Zurich since 1996, this duo with twin names — respectively, Andres and Anders, which are, alas, each other's anagram — seem to make art in all sorts of media for the pleasure of freely playing around words (Lutz also forms with Gerhard Meister the art/comedy/performance "linguistic duo" *Geholten Stühle*), visual worlds and dystopia. They bring to mind a pile of possible literary references, from *Ubu Roi* and the experiments of Oulipo, to the brilliant mix of science fiction, hip-hop, spanglish, history, anime and

folklore in the 2008 Pulitzer prize winning novel *The Brief Wondrous Life of Oscar Wao* by Junot Díaz. At Monica De Cardenas, where Lutz & Guggisberg are showing for the third time (after the debut in 2006, and a solo show in Zuoz the following year), they display a more orderly catalogue of themes and traditional techniques, such as painting and sculpture. Each room opens up a *tête-à-tête* dialogue between two and three dimensions, since often the same shape appears as picture/image and object/sculpture, as if a *doppelgänger* — *Doppelhoppel* being the title of a bronze two-faced saddled "creature." *Bienenstock* (Beehive, 2009), one of the gray, minimalist, sexy sculptures of the series "SchleckeSteine" (Lick Stones), resurfaces in the painting in front of it after growing a couple of light blue Mickey Mouse ears, surrounded by a busy crowd of alien life. As always, the title is telling: *Mimicry*.

Barbara Casavecchia

Text:

Jean-Paul Felley and Olivier Kaeser, « Andres Lutz & Anders Guggisberg à vol d'oiseau »,
in *Le Phare*, n°1, February 2009

centre culturel suisse • paris

EXPOSITION 14.02-19.04.09

Andres Lutz & Anders Guggisberg

entretien

Andres Lutz & Anders Guggisberg à vol d'oiseau

Interview par **Jean-Paul Felley** et **Olivier Kaeser**, publié dans le premier numéro du Phare

Andres Lutz & Anders Guggisberg pour l'exposition inaugurale de la nouvelle programmation du Centre culturel suisse de Paris : l'idée s'est imposée naturellement, motivée par leur humour - qualité plutôt rare dans l'art contemporain -, leur ironie, leur finesse d'esprit, leur sens de la démesure aussi. Leurs dispositifs savent se saisir des espaces avec précision et fantaisie. La multiplicité des techniques rejoint celle des références, dans un esprit libre, transversal. Chacune de leurs expositions est une aventure en soi. Aventures que nous avons partagées avec eux à Genève et Buenos Aires (2 expositions organisées par attitudes en 2003 et 2004). A Paris, ils investissent le CCS avec des paysages de plâtre, des photographies, des sculptures. A travers eux, c'est Zurich, cette « capitale » culturelle de la Suisse que nous voulons saluer d'autant plus que nous sommes romands. Nous souhaitons contribuer à la connaissance et la compréhension mutuelles entre scènes artistiques suisse alémanique et française, qui s'ignorent encore trop souvent.

JPF & OK : Votre travail manifeste un vaste appétit encyclopédique. Il convoque des références issues de l'histoire, l'ethnologie, la géologie, la zoologie, les sciences ou la science fiction. Comment ces sources entrent-elles dans la composition de vos oeuvres ?

AL & AG : Il est impossible de créer quelque chose qui ne soit pas immédiatement rattaché à un contexte ou à des références. Nous vivons une période très historicisée, dans laquelle la connaissance de l'histoire et de l'histoire des cultures est très poussée. On pourrait presque parler d'un cataclysme informatif, à deux doigts de l'implosion. Nous trouvons beaucoup d'impulsions dans l'histoire de l'art, la littérature et la musique ; la culture populaire, la nature avec ses produits et sa muséification, ainsi que les interstices entre nature et culture nous intéressent énormément. Mais ce qui importe au final, c'est qu'un travail soit autonome et parle de lui-même.

JPF & OK : Parmi ces références, certaines issues de la culture française ?

AL & AG : Cette culture est immense ! Sa littérature en particulier nous est proche : Rabelais, Flaubert, Jarry, Vian, Toussaint, Perec dont *La vie mode d'emploi* est une oeuvre majeure.

JPF & OK : Vous utilisez toujours plusieurs techniques : installation, peinture, sculpture, photographie, vidéo, bibliothèque, objets, etc. Vous créez, récupérez, transformez, combinez des matériaux. Comment s'organise ce travail qu'Andreas Baur a qualifié d' « ars combinatoria néo-alchimiste » ?

AL & AG : Le hasard est notre grand allié, mais il est aussi guidé par nos préférences et notre tempérament. Nous visitons les brocantes, nous aimons les objets usagés, patinés et chargés d'une histoire. Ils forment des éléments significatifs de notre travail. On parle volontiers de notre intérêt pour le quotidien, ce qui expliquerait tout. La collecte de matériaux naturels - le bois en particulier qui est notre matière de prédilection – se fait au quotidien. Certains nous portent vers une idée, laquelle a le destin d'un têtard mis dans une mare où règne la loi du plus fort : certaines idées résistent et grandissent tandis que d'autres se délitent ou sont réinvesties dans d'autres projets, comme du plancton dans la chaîne alimentaire.

JPF & OK : Vous travaillez ensemble depuis 1996 mais menez chacun des activités parallèles. Andres, tu es cabarettiste, en solo ou en duo, Anders, tu es musicien, et tu composes notamment les bandes son des vidéos de Pipilotti Rist depuis 1995. Comment ces activités se nourrissent-elles mutuellement ?

Text:

Jean-Paul Felley and Olivier Kaeser, « Andres Lutz & Anders Guggisberg à vol d'oiseau »,
in *Le Phare*, n°1, February 2009

AL & AG : Ces champs variés s'entremêlent très souvent et se fécondent : la partie textuelle de Bibliothek a à voir avec le cabaret tandis que la musique, elle est fréquemment présente dans nos vidéos.

JPF & OK : En Suisse, notamment alémanique, plusieurs artistes travaillent comme vous en duo. Fischli/ Weiss bien sûr, mais aussi des artistes de votre génération comme Gerda Steiner et Jörg Lenzlinger, Claudia et Julia Müller, Monica Studer et Christoph van den Berg, L/B, Hubbard et Birchler, etc., sans parler des nombreux tandems d'architectes tels que Herzog & De Meuron, Diener & Diener ou Giger et Guyer. Voyez-vous une explication à cela ?

AL & AG : De nombreux artistes, depuis longtemps, travaillent en équipe, ont des assistants ou se font conseiller par des spécialistes. A deux, l'horizon est deux fois plus large qu'en solo. L'architecture ou le design sont de bons exemples où la multiplicité des tâches impose une méthode collective. Pourquoi n'en serait-il pas ainsi dans l'art ? Il serait exagéré de dire que le mythe de l'artiste authentique, forcément solitaire, a vécu. Mais de fait le travail collectif et en réseaux a fait son chemin, il est aujourd'hui mieux accepté que par le passé. Il se trouve aussi qu'en Suisse, des conditions générales favorables à l'art sont réunies ce qui encourage les pratiques expérimentales.

JPF & OK : Votre installation au Centre culturel suisse vise à saisir au mieux les particularités du lieu. Comment comptez-vous vous y prendre ?

AL & AG : Nous construisons un paysage, envisagé par vision satellite ou tel que perçu à vol d'oiseau. Une méta-architecture qui se greffe dans l'architecture existante et complexe du CCS. D'une certaine manière, cette pièce est un développement des installations de Nuremberg (*Gelobte Landschaft*, 2005) et d'Aarau (*Floss*, 2008). Il s'agit aussi pour nous d'une simplification de la gamme des matériaux: le coeur de la pièce sera constitué de panneaux de fibres retravaillés au plâtre. Nous voulons que l'ensemble offre la plus grande liberté de lecture : glacier, paysage tectonique, zone industrielle, lieu de culte mais également mur d'escalade ou relief moderniste. Cela pourra sembler une narration riche en détails ; pourtant, du point de vue formel, et par rapport à habitudes de production, nous allons là vers une austérité quasi minimaliste.

JPF & OK : L'exposition intègre aussi les photographies noir/blanc publiées dans votre récent *Impressions from the interior*. D'où vient ce corpus ?

AL & AG : D'une part, nous avons puisé dans nos archives photographiques, constituées depuis 10 ans, d'autre part nous sommes partis observer le paysage avec l'ambition de le transcender au travers de notre regard. Là encore, nous convoquons la vision satellite ou le vol d'oiseau, dans une optique géographique, ethnographique, architectonique.

JPF & OK : Vous investissez aussi la salle de projet du CCS avec une « forêt » de sculptures abstraites, lisses, énigmatiques. Quelle atmosphère ?

AL & AG : L'atmosphère de la salle projet sera complémentaire à celle de la grande salle. C'est tout à la fois un « dépôt exposé », où les sculptures s'amoncellent à la limite de l'entassement tout en obéissant à un ordre établi, un cimetière de sculptures et une chambre zen japonaise. Un espace empreint d'ironie.

(Entretien tiré du journal *Le Phare*, n°1, février 2009)

Text:

Yvonne Volkart, « Lutz & Guggisberg »,
in *Frieze*, n°116, June-August 2008

frieze

Lutz & Guggisberg

Aargauer Kunsthaus

In this exhibition entitled 'Leben im Riff' (Life on the Reef) by Swiss artist duo Andres Lutz and Anders Guggisberg, the work on show created a strong suggestion of something having gone completely out of control. The duo's first survey exhibition in the ten years they have been working together featured key works in new, precisely choreographed constellations – modelled on the grand bourgeois home, with an emphasis on the study, the library and the living room – which contested the cosiness and orderliness of Western domesticity, our educated middle-class penchant for smart art and comforting nature.

The first room was the study: behind a central desk hung a huge painting (a ghostly scene of faces and masks, painted in a faux-Expressionist manner), lining the walls were large shelves filled with sculpted birds. The elements were almost those of a normal study, yet things were strangely out of kilter: the desk looked too rough-hewn and a huge mound of earth welled up behind it (*Le Bureau, The Office*, 2003); the birds – crudely fashioned from plaster or wood – were half scorched and far too numerous (*Die Pilger, The Pilgrims*, 2006); and what appeared to be an air-conditioning unit was overgrown with Irish moss. At first glance, the next room seemed to pursue this theme of nature getting the upper hand: wood chips on the floor, spades and rakes against the wall, more birds, partition walls made from bare planks used as notice boards. But the nature in evidence was less that of the great outdoors than the back garden. The adjacent room continued the theme, but offered a further twist on it. Reminiscent of a natural history museum, birds of prey stood about on crates with their wings spread wide, which created an uncanny, morbid atmosphere.

Lutz & Guggisberg's *Bibliothek* (Library, 1999–2008) functioned as a veritable bulwark of a sentiment pervading the entire exhibition – the bourgeois yearning for nature. The work includes a collection of fictitious books with titles such as *Der Buchfink* (The Chaffinch), and landscapes painted in the style of the Old Masters. Our preoccupation with perfecting and ordering culture proceeds, it implies, at the expense of nature, which we now only tolerate in tamed, romanticized or trivialized form. But Lutz & Guggisberg's charred and headless birds, with gaping holes instead of necks, will not be driven away, even if they are just crudely cobbled together, rotting away on racks and crates.



Andreas Lutz & Anders Guggisberg,
Tasmanian Devil (2007)

Ich sah die Wahrheit (I Saw the Truth, 2005) explores how the clarity and structure of Modernism was instituted at the cost of repressing its dark and the monstrous side. On a mirrored tabletop stands a small sculpture assembled out of delicate twigs and sticks, its giant shadows playing a magical game on the wall behind. In formal terms, the work is reminiscent of the kinetic sculptures and architectural models of classical Modernism, but its fragility and artisanal air also recall handcrafted toys. The title is ironic: although it appears to deconstruct the ideologies of establishing truth, for Lutz & Guggisberg there is no clear truth, and everything they present us with has a dark side as well as a light one. Their deconstructions are not fiercely intellectual, but playful in a child-like manner, staging a kind of mania that refuses to be pinned down.

The high point of the show was undoubtedly *Floss* (Raft, 2008), a sloping wooden floor on which perched sofas, wall racks, knick-knacks, side tables and rolls of toilet paper; a dilapidated, chaotic living room that is never going to see better days. Gallery-goers were allowed to enter this stage-like scenario of things coated in plaster, including a sort of icing-sugar-coated cake that was actually formed more like a piece of shit. The room was a hive of activity, filled with small wooden figures pushing rakes about or pulling strings to manoeuvre objects, so busy that they didn't notice the threat of chaos and collapse all around them.

This exhibition presented a climax of Lutz & Guggisberg's stratagem to reveal the ominous lack of moderation that underpins our culture of order and cleanliness: the atmosphere was impressive, the aesthetic precise and densely wrought. The only question is how much more mileage the two artists can get out of their pet hate: middle-class culture. For much of what they stage with such verve is appropriated from an outmoded, stuffy way of life with which vivacious partygoers, agile managers and the global art audience can no longer identify. But perhaps this is precisely the point, at least in the case of *Floss*: the idea that this good old enemy, the all-mod-cons bourgeois way of life, is finally in danger of going irrevocably off the rails.

Translated by Nicholas Grindell

Yvonne Volkart

Text:

Eva Scharrer, « Lutz & Guggisberg »,
in *Artforum*, November 2007

ARTFORUM

Lutz & Guggisberg

Displayed in this environment were "real" sculptures-hybrids of archaic and modern forms, somewhere between Stonehenge and Henry Moore-made of Ytong concrete, clay, paper-towel rolls, and plaster; some of them were presented in acrylic vitrines covered with delicate miniature paintings in asphalt lacquer depicting preindustrial landscapes, reversed maps, and crowds.

FREIBURG, GERMANY

Lutz & Guggisberg

KUNSTVEREIN FREIBURG

The work of the Swiss duo Andres Lutz and Anders Guggisberg, much like that of their predecessors Fischli & Weiss, inspires critics to speak of a "cosmos" rather than an "oeuvre." Through a kind of encyclopedic indexing, the artists try to make their own sense of the chaos of the world. Lutz & Guggisberg's over-the-top scenarios make use of almost any medium imaginable in accumulations of innumerable objects that interweave the found with the crafted, the philosophic with the banal, the mystic with the playful and ironic. Their exhibition at Kunstverein Freiburg, a former public swimming pool, was installed in the main entrance hall and the second-floor gallery, with the two floors connected by a retro-futuristic Kontrollturm (Control Tower), 2007, made out of painted cardboard boxes and paper-towel rolls, which extends from the first floor to the upper-balcony gallery. An upper segment of the tower housed the two-channel video projection *Einmal da horte ich ihn, da wusch er die Welt* (Once When I Heard Him He Was Washing the World), 2007, about a mad scientist who reverses natural and man-made phenomena-for instance, making a mushroom cloud shrink back to nothing.

One entered the second floor through Lutz & Guggisberg's *Bibliothek* (Library), a work in progress begun in 2000 that consists of a growing selection of fake books in a cozy setting filled with handmade furniture and objects. The titles include philosophy, art, and science books as well as novels, all nicely designed and eye-catching-only you can't open them. Their humorous titles and blurbs are printed on carefully crafted wooden objects, a fictional archive of great ideas that have never been put down on paper. The second-floor gallery space was divided by semitransparent screens into distinct areas, recalling '70s-style living rooms and doctor's offices, equipped with couches and lamps that seemed halfway between sculpture and furniture. Displayed in this environment were "real" sculptures-hybrids of archaic and modern forms, somewhere between Stonehenge and Henry Moore-made of Ytong concrete, clay, paper-towel rolls, and plaster; some of them were presented in acrylic vitrines covered with delicate miniature paintings in asphalt lacquer depicting preindustrial landscapes, reversed maps, and crowds. The sculpture *Funfminutenhaus* (Five-Minute House), 2007, is an impressive model of modernist architecture assembled (in five minutes, of course) from found white Styrofoam. The paintings in the "Weisse Serie" (White Series), 2005-, imitate the styles of other artists, including Wols and Luc Tuymans.

Lutz & Guggisberg's omnipresent humor is frequently punctured by subtle forms of interference, such as the perforations in the Styrofoam of *Funfminutenhaus*, which suggest bullet holes. Another foreboding work was *Brut* (Brood), 2005, a flock of more than a hundred half-burned wooden birds roosting in the main hall. Looking like an uncanny army, these charred creatures, made from industrial pallets, seemed more like miserable refugees fleeing catastrophe than like warriors. Only a few of them, *Die Adoptierten* (The Adopted), 2007, escaped being burned and made it upstairs to what the artists referred to as the "Wohlfühlparcours" (Feel Good Gallery). While Lutz & Guggisberg celebrate the sheer joy of creation, they don't shy away from serious subjects.

-Eva Scharrer

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VISITS

INDIVIDUAL

A «visitor document» explaining the exhibition is at your disposal in the art center. Visitor assistants from La Criée are very pleased to answer to your questions and talk about exhibitions.

GROUPS

Groups are welcomed to visit La Criée either freely or with our Visitor Service professional. Only upon reservation - From Tuesday to Friday :
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