



40 ANS D'ART VIDÉO —

18 OCT. 2013 – 05 JANV. 2014

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MUSÉE CANTONAL
DES BEAUX-ARTS
LAUSANNE

SPA — MAKING — CE



MUSÉE CANTONAL DES BEAUX-ARTS DE LAUSANNE —

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Eija-Liisa Ahtila – Judith Albert – Francis Alÿs – Emmanuelle Antille – René Bauermeister – Dara Birnbaum – Paul Chan – Silvie et Chérif Defraoui – Valie Export – Dan Graham – Joan Jonas – Kim Sooja – Ana Mendieta – Bruce Nauman – Jean Oth – Nam June Paik – Anne-Julie Raccoursier – Pipilotti Rist – Anri Sala – Gerry Schum – Richard Serra – Salla Tykkä – Bill Viola

PRESS RELEASE

MUSÉE CANTONAL DES BEAUX-ARTS DE LAUSANNE

We are pleased to invite you to the press conference of the exhibition

**Making Space.
40 Years of Video Art**

18 October 2013 - 5 January 2014

on Thursday 17 October 2013 at 11 am

**GENERAL
INFORMATION**

Opening reception Thursday 17 October 2013 at 6.30 pm

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**To download press material: www.mcba.ch > press relations
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Opening hours Tuesday – Wednesday: 11 am – 6 pm
Thursday: 11 am – 8 pm
Friday – Sunday: 11 am – 5 pm
24, 26, 31 December: 11 am – 5 pm
Closed on Monday, 25 December, 1 and 2 January

Admission Adults: CHF 10.–
Pensioners, students, apprentices: CHF 8.–
Under 16: free
1st Saturday of the month: free

Access Metro M2: station Riponne – Maurice Bégart
Bus 1, 2: stop at Rue Neuve
Bus 7, 8: stop at Riponne

MAKING SPACE.

40 YEARS OF VIDEO ART
18 October 2013 - 5 January 2014

THE EXHIBITION

In 1973 video celebrated its tenth birthday, and Nam June Paik made what would become the cult tape of the history of video – *Global Groove*. That same year the Musée cantonal des Beaux-Arts of Lausanne started its collection of videos by acquiring *Limite E* (1973), a work by Jean Otth.

In doing so the Lausanne museum played a trailblazing role (it was only in the late 1970s that the museums of Basel, Zurich and Bern began to introduce video into their collections), in response to the works of Swiss French-speaking pioneers of video art. The artists René Berger, the Director of the Museum at the time, dubbed the “musketeers of the invisible” (René Bauermeister, Gérald Minkoff, Muriel Olsen, Jean Otth, Janos Urban) were involved not only in creating video art, but also in making it known by means of the events they organized from 1972 on, particularly in the context of the group *Impact*.

Since then, from experimenting with the medium to using it to record actions, from the TV set to projection, from the frontal relationship with viewers to their involvement in the installation space, video has developed in a number of radically different ways. Thus *Making Space* sets out to cover forty years of video art in large strides, in the spaces opened up by the moving image, in a museum that has always given it a special place, both where the collection is concerned and in monographic exhibitions by major artists, from Bill Viola to Renée Green, by way of Bruce Nauman, Alfredo Jaar or indeed Nalini Malani.

Making Space suggests an unusual and novel way of looking at a medium that is most frequently associated with the recording of time and the staging of a story. It brings together works in which the common denominator is the recording or reconstructing of the space that can be seen, the space inhabited by the artist's body, and lastly the space enlivened by the presence of onlookers. Structured non-chronologically round such themes as *TV as Experimentation Space (from Closed Circuit to Broadcasting)*, *Spaces for Creation (the Street, the City)*, *Measuring Space (from Land Art to the Politics of Space)*, and *Imaginary Space, Mental Space*, the exhibition presents works by major artists in this genre, with all generations intermingled. It explores the way in which artists have played with the medium itself, creating scenarios where television features itself as an object and a means of broadcasting, subversively misappropriating both the medium and the message (Nam June Paik, *Global Groove*, 1973; Dara Birnbaum, *Technology/Transformation: Wonder Woman*, 1978-79). The exhibition also presents the way in which the artists explore the link with viewers, by turning them into an integral part of the work, at first by the device of closed circuit television, then, from the early 1990s on, through installations in which the projection literally encompasses the viewer (Emmanuelle Antille, *As deep as our sleep, as fast as your heart II*, 2001).

Thus *Making Space* takes us on a walk that leads from New York's derelict areas (Joan Jonas, *Songdelay*, 1973) to major cities throughout the world (Kimsooja, *A Needle Woman (Performed in Tokyo, Shanghai, Delhi, New York, Mexico City, Cairo, Lagos and London)*, 1999-2000), by way of Tirana (Anri Sala, *Dammi i Colori*, 2003) or Finland (Salla Tykkä, *Lasso*, 2000), from urban space (Francis Alÿs, *Railings*, 2004) to imaginary spaces (Eija-Liisa Ahtila, *The House*, 2002).

- ROOM 1 TV as experimentation space: from Closed-circuit to broadcasting**
This room brings together works by pioneers of video art, from both the Swiss (**Jean Otth, René Bauermeister, Silvie and Chérif Defraoui**) and the international (**VALIE EXPORT, Dan Graham, Nam June Paik**, etc.) scene, and gives a brief glimpse of the new horizons opened up by the technical and conceptual potential of video as a medium.
We see how artists used the camera and the novel possibility of putting the live image on to a monitor simultaneously with the taking of the shot, how they used closed-circuit as a device (filming the checking monitor that is broadcasting its own image in the act of being filmed) in order to deconstruct spatial homogeneity and increase the number of perceptions (Jean Otth, *Limite E*, 1973; VALIE EXPORT, *Space Seeing – Space Hearing*, 1973-74, etc.). We also discover how artists distanced themselves from television as a means of mass communication, criticizing it or misappropriating it for their own ends (Richard Serra, *Television Delivers People*, 1973; Nam June Paik, *Global Groove*, 1973; Dara Birnbaum, *Technology/Transformation: Wonder Woman*, 1978-79).
- ROOM 2 Spaces of creation (the street, the city)**
In Room 2, visitors are welcomed by a major installation by **Kimsooja**, consisting of eight projections. In every image the same woman, motionless as she faces the crowd, is filmed from behind in a still shot. *A Needle Woman (Performed in Tokyo, Shanghai, Delhi, New York, Mexico City, Cairo, Lagos and London)* was inspired by a series of performances initiated in 1999. Submerged in the crowd when she walks in one of the most densely populated districts of Tokyo, the artist becomes motionless and concentrates on her body. She would repeat that experiment in various major cities between 1999 and 2001. The installations resulting from it are much more than the documentation of those performances. Projected without sound, the images that demarcate the installation space put viewers into a position resembling that of the artist, confronting crowds each of which reacts differently to the woman and the camera filming her.
- ROOM 3** The installation *Helix/Spiral* (1973) by **Dan Graham** is offered as an echo of the video by the same artist presented in Room 1 (*Performer /Audience /Mirror*, 1975). A number of artists at the time used either video or film depending on the results they wished to achieve – even today, artists identified as video artists sometimes film in 16mm before transferring the result on to a digital support. While in *Performer /Audience /Mirror* Graham uses video to document a performance and exploits that medium's capacity to act as a "mirror" in real time, in *Helix/Spiral* he has recourse to two Super-8 cameras to film the same space from two different viewpoints. Emphasis is placed on the body and the perception of space, taking the body as a starting point. A cameraman at the centre of the scene films the space around his body, while a second cameraman simultaneously frames the centre of the scene, himself moving round in slow rotation. The two films are projected in a synchronised way on to two screens facing one another, reflecting the movements of each protagonist and defining a new space through the actual arrangement.

ROOM 4 **Measuring space: from *Land Art* to the politics of space**

This room starts off with a compilation of seven films by famous *Land Art* artists specially commissioned by the Berlin producer Gerry Schum for his *Fernsehgalerie*, an initiative which aimed to reach a very wide public by broadcasting artists' films on television. The utopia of "television as a museum", the "small screen as an exhibition area", did not last, but that experiment, the only one of its kind, is emblematic of the thought being given from the very beginning of video to where it would be distributed, backed here by documentation of the new grounds of creativity – nature, wide open spaces. All the videos assembled in this room pursue these questions of the poetics/politics of space in a variety of ways. In all of them, a body or several bodies leave their mark on natural or urban space through very simple actions – drawing, mark-making, walking –, whether it be **Ana Mendieta** in her *Siluetas* series (1974-1980), or **Francis Alÿs** making the music of the city audible by running a drumstick along the railings lining the streets of London (*Railings*, 2004), **Judith Albert** drawing with light (*Space*, 2009), or the mother of **Emmanuelle Antille** caught in the network of threads the artist has woven inside her house (*Strings of Affection*, 2009). Finally, in *Dammi i colori* by **Anri Sala** there is no body, but a voice, that of the artist mayor of Tirana recounting the radical transformation of urban space purely through the power of colour.

ROOM 5 **Installation space – Women in space**

In this room, an emblematic video installation by **Pipilotti Rist** tackles the question of urban and natural space from a joyously feminist perspective. *Ever Is Over All* (1997) is a video diptych; its two very colourful images partly overlap one another, in an innovative arrangement that goes beyond the dichotomy between two images to create a space that is different through the fact of their association. Presented at the Venice Biennale in 1997, *Ever Is Over All* shows in slow motion a young woman walking along a street, blithely smashing car windows with a metal flower. The female police officer who crosses her path smiles at her rather than arresting her. Merging with these scenes, images of flowers and of fields of wheat and poppies scroll past on the right-hand projection to the sound of hypnotic music.

ROOM 6 **Installation space – a different "window on the world"**

A video projection on the floor greets visitors, like a trapezium of light coming from outside through a window. But in **Paul Chan's** arrangement, there is no other window than that created by the projected image, which opens on to a silent world with consumer objects floating in it, strange, disturbing relics of a world only shadows of which appear to remain, while little by little silhouettes of bodies cast into the void can be divined – an echo of those who died on September 11, 2001. Presented in New York at the Whitney Biennial in 2006, *1st Light* (2005) is the first in a cycle of seven digital animations: the way the title is written refers literally to the content of the work – "on light and light that has been crossed out", namely shadows.

ROOM 7 **Installation space, Sound space**

It was with the exhibition devoted to **Bruce Nauman** in 1991 that large-scale video installations were first shown at the Musée des Beaux-Arts in any number, and the first video installation entered the Lausanne collections.

Raw Material « MMMM » (1990) consists of a projection and two superimposed monitors that show the artist's head slowly rotating, the wrong way round and the right way round, emitting a throbbing murmur. Caught up in the space of the installation, the viewer is dragged to the point of giddiness into an action and sound repeated ad infinitum, a blindfold confrontation rendered more complex by the multiplication of the image. The determining material really is the one indicated by the title of the installation – MMMM –, a sound which is no longer music but is not yet a spoken word, a sound which refuses to communicate anything other than its own space of utterance.

ROOMS 8, 9, 10 **Imaginary spaces, mental spaces**

Room 8

In this room, visitors are literally caught up in the space in a closed session, composed by the video triptych *As deep as our sleep, as fast as your heart II* (2001) by **Emmanuelle Antille**. Here the video installation assumes cinematographic dimensions, but the scenes enacted on the three screens have no vestige of the narrative logic that characterizes movie productions. The repetition of the same scene on all three screens, but viewed from different angles, offers not only a variety of viewpoints on one and the same event, but also opens up ad infinitum other possible ways of looking at the same scenario. Like other videos by Emmanuelle Antille, *As deep as our sleep, as fast as your heart* explores the question of the strange and mysterious desires that stir female individuals, in a way that often verges on obsession, or even madness.

Room 9

With *Lasso* (2000), **Salla Tykkä** creates a short story without words, a powerful evocation of the tension between inside and outside, between desire and reality, through means and a set that is as streamlined as the western music by Ennio Morricone accompanying it is entrancing. The first part of a trilogy on the transition from adolescence to adulthood, *Lasso* is the pictorial account of a non-meeting between a girl and a young man. She observes him through a window while he practises lassoing – the window separates the outside from the inside, the watching girl from the man moving in slow motion, as if shut up in his own world. As spectators, we are in a position of exteriority, of observers, peeping Toms – just like the girl whose viewpoint we thus share.

Room 10

Projected on to three screens that demarcate the installation space, *The House* (2002) by **Eija-Liisa Ahtila** tells the story of a woman who starts to hear voices. They interfere with her perception of the world and gradually overturn her idea of time and space. The young woman shuts out any image by covering the windows of her house with black curtains, she partitions the whole space off to allow only the voices to be heard. As its starting point the story takes interviews carried out with psychotic women. The film's whole development rests on the loss of temporal and spatial reference points.

THE ARTISTS

Eija-Liisa Ahtila

*1959, Hämeenlinna.
Lives and works in Helsinki

Judith Albert

*1969, Sarnen. Lives and works in Zurich

Francis Alÿs

*1959, Antwerp. Lives and works in Mexico City

Emmanuelle Antille

*1972, Lausanne. Lives and works in Lausanne

René Bauermeister

1930, Neuchâtel - 1985, Gland

Dara Birnbaum

*1946, New York. Lives and works in New York

Paul Chan

*1973, Hong Kong. Lives and works in New York

Silvie Defraoui

*1935, St-Gall. Lives and works in Vufflens-le-Château

Chérif Defraoui

Geneva, 1932 – Vufflens-le-Château 1994

VALIE EXPORT

*1940, Linz.
Lives and works in Vienna

Dan Graham

*1942, Urbana, Illinois.
Lives and works in New York

Joan Jonas

*1936, New York City.
Lives and works in New York

Kimsooja

*1957, Taegu, Korea. Lives and works in New York City, Paris et Seoul

Ana Mendieta

1948, La Havane, Cuba – 1985, New York

Bruce Nauman

*1941, Fort Wayne, Indiana.
Lives and works in Galisteo, New Mexico

Jean Otth

*1940, Lausanne.
Lives and works in Chavannes

Nam June Paik

Seoul, 1932 - Miami, Florida, 2006

Anne-Julie Raccoursier

*1974, Lausanne.
Lives and works in Geneva

Pipilotti Rist

*1962, Grabs. Lives and works in Zurich

Anri Sala

*1974, Tirana. Lives and works in Berlin

Gerry Schum

1938, Cologne – 1973, Düsseldorf

Richard Serra

*1939, San Francisco. Lives and works in New York City and Cape Breton, Nova Scotia

Salla Tykkä

*1973, Helsinki. Lives and works in Helsinki

Bill Viola

*1951, New York. Lives and works in Long Beach, California

THE LENDERS

The exhibition has received generous loans from the MoMA, New York, the Centre Pompidou, Paris, the Kunstmuseum in Bern, the Kunstmuseum in Basel, the Musées d'art et d'histoire in Geneva, as well as numerous loans from the artists and their respective galleries.

EVENTS AND ACTIVITIES

PROJECTION Thursday 31 October 2013 at 8 pm
Paroles d'artistes / Portraits d'artistes. A film by Catherine Gfeller
Preceded by a guided tour of the exhibition at 6.30pm
Free of charge

PERFORMANCE Thursday 14 November 2013 at 8 pm
Anne Rochat & Gilles Furtwängler, in collaboration with Sarah Anthony.
Second act of the opera *Say Yes or Die* and launch of the artist's book of the same name, published by A Plus Trois Éditions, with photographs by Matthieu Gafsou.
Free of charge

LECTURE Thursday 12 December 2013 at 8 pm
François Bovier, René Berger et l'art vidéo
Preceded by a guided tour of the exhibition at 6.30pm
Free of charge

YOUNG VISITORS **A discovery booklet for youngster from 7 years old onwards.**
Free

THE FIRST SATURDAY OF EVERY MONTH **Entry free of charge and guide available to the public from 2 pm to 5 pm**
On the first Saturday of every month an art historian will answer visitors' questions and engage in a free-ranging exchange of ideas with them, focusing on the works in the exhibition.

IMAGES FOR THE PRESS

1



Nam June Paik, *Global Groove*, 1973 (video still). Musée cantonal des Beaux-Arts de Lausanne. Acquired 2013. Courtesy Studio Nam June Paik and Electronic Arts Intermix (EAI), New York

2



VALIE EXPORT, *Space Seeing - Space Hearing*, 1973-1974 (video still). Musée cantonal des Beaux-Arts de Lausanne. Acquired 2013. Courtesy the artist and Electronic Arts Intermix (EAI), New York

3



Pipilotti Rist, *Ever Is Over All*, 1997 (video still). Courtesy the artist, Hauser & Wirth and Luhring Augustine, New York
© Pipilotti Rist.

4



Kimsooja, *A Needle Woman (Performed in Tokyo, Shanghai, Delhi, New York, Mexico City, Cairo, Lagos and London)*, 1999 - 2001 (video still). Collection of the National Museum of Contemporary Art, Korea, Courtesy Galery Tschudi, Zuoz, and Kimsooja Studio.



Eija-Liisa Ahtila, *The House*, 2002 (video still). Courtesy Marian Goodman Gallery, New York and Paris.
© Photo: Maria-Leena Hukkanen

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Emmanuelle Antille, *Strings of Affection*, 2009 (video still). Musée cantonal des Beaux-Arts de Lausanne. Acquisition of the Commission cantonale des affaires culturelles, 2010.

IMAGES FOR THE PRESS

7



René Bauermeister, *High Fidelity*, 1971-1973 (video still). Collection of the Fonds d'art contemporain of the Ville de Genève.

8



Bruce Nauman, *Raw Material «MMMM»*, 1990 (video still). Musée cantonal des Beaux-Arts de Lausanne. Acquired 1992.

9



Paul Chan, *1st Light*, 2005 (installation view). Courtesy the artist and Greene Naftali, New York.
© Photo: Jean Vong

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Poster