



ArtGenève 2018
Booth D 21

by

Robert Wilson (US)

Augustin Rebetez (Switzerland)

Ilya & Emilia Kabakov (Russia/USA)

Sol LeWitt (USA)

Tatsuo Miyajima (Japan)

Ouattara Watts (Ivory Coast)

Maria-Carmen Perlingeiro (Brazil)

Pat Steir (USA)



ROBERT WILSON

ROBERT WILSON

ART for The World presents a collection of drawings from acclaimed American theater and visual artist Robert Wilson, from its 2006 exhibition Never Doubt I Love 2, held in the botanic garden of Isola Bella of Borromeo Island on Lake Maggiore, Italy. Inspired by his 2004 theater production of *The Fables of La Fontaine* at Comédie Française and the exhibition of drawings at Fondation Bergé / YSL, Wilson employed his scenic skills to produce this collection of fairy-tale, human-animal characters with great modernity and complexity.

Proclaimed by the NY Times as “a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage,” Wilson as a visual artist has shown his drawings, sculptures and videos in many solo and group exhibitions in significant museums worldwide and has been awarded numerous prestigious awards, prizes and fellowships.

While known for creating highly acclaimed theatrical pieces, Wilson's work is firmly rooted in the fine arts. His drawings, paintings and sculptures have been presented around the world in hundreds of solo and group showings.



Installation view at Isola Madre, 2006



William Kentridge, Liliana Moro, Robert Wilson (2006) was a group show organized by ART for The World for the 2nd Edizione d'Arte del Lago Maggiore on Isola Madre - the largest of the Borromeo Islands on the Lake Maggiore, between Milan and Turin and next to Locarno (Switzerland) – blessed with an enchanted atmosphere. Its gardens, where peacocks, parrots and pheasants roam freely, are full of rare plants and flowers, creating a charm of an exotic land. The Palazzo Borromeo, located on the island, beside its original rooms from the sixteenth century, host an interesting collection of ancient models of set of theaters.

The works of the three artists were displayed throughout Isola Madre. A close relationship and intimate dialogue with nature and the history of the island were the common thread uniting the artists in the realization of their works. Sculptures, drawings, videos, and installations were shown in the botanical park, the Orangerie, and in the seventeenth-century Palazzo Borromeo itself.

Robert Wilson compared himself and his work with the local flora and fauna. Inspired by French fairy tales, he created *Never doubt I love 2*, in which colourful human figures have deer, rabbit, or wolf heads. These sculptures were installed, together with other new works and drawings, in different parts of the island in order to create the artists' personal tour, leading the visitor from the lakeside to the small square in front of the church, from the Orangerie to the ancient wharf. Original music by the American composer Michael Galasso provided audio "scenery" for Wilson's installations.

The works on paper presented at artgenève fair were exhibited in the Orangerie.



Installation photos, Robert Wilson,
2nd Edizione d'Arte del Lago
Maggiore, 2006

“[Robert Wilson is] a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage.”

—The New York Times

Born in Waco, Texas, Wilson is among the world's foremost theater and visual artists.

His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide.

After being educated at the University of Texas and Brooklyn's Pratt Institute, Wilson founded the New York-based performance collective "The Byrd Hoffman School of Byrds" in the mid-1960s, and developed his first signature works, including *Deafman Glance* (1970) and *A Letter for Queen Victoria* (1974-1975). With Philip Glass he wrote the seminal opera *Einstein on the Beach* (1976). Wilson's artistic collaborators include many writers and musicians such as Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, Lou Reed and Jessye Norman. He has also left his imprint on masterworks such as Beckett's *Krapp's Last Tape*, Brecht/Weill's *Threepenny Opera*, Debussy's *Pelléas et Mélisande*, Goethe's *Faust*, Homer's *Odyssey*, Jean de la Fontaine's *Fables*, Puccini's *Madama Butterfly* and Verdi's *La Traviata*.

Wilson's drawings, paintings and sculptures have been presented around the world in hundreds of solo and group showings, and his works are held in private collections and museums throughout the world. Wilson has been honored with numerous awards for excellence, including a **Pulitzer Prize nomination**, two Premio Ubu awards, the **Golden Lion of the Venice Biennale**, and an Olivier Award. He was elected to the American Academy of Arts and Letters, as well as the German Academy of the Arts, and holds 8 Honorary Doctorate degrees. France pronounced him Commander of the Order of Arts and Letters (2003) and Officer of the Legion of Honor (2014); Germany awarded him the Officer's Cross of the Order of Merit (2014). Wilson is the founder and Artistic Director of The Watermill Center, a laboratory for the Arts in Water Mill, New York.

Current show « TALES » by Bob Wilson until 4th March 2018 at Villa Panza, Varese, Italy.

His drawings, prints, videos and sculptures are held in private collections and museums throughout the world, notably

The Metropolitan Museum of Art

MoMA

the Whitney Museum of Contemporary Art

Centre Georges Pompidou, Paris

the Art Institute of Chicago

Stedelijk Museum, Amsterdam

Vitra DesignMuseum

Hamburger Bahnhof Museum for Contemporary Art, Berlin

Menil Foundation Collection, Houston

Major Wilson exhibitions and original installations

2018

TALES, Villa Panza, Varese, Italy

2014

ROBERT WILSON LADY GAGA VIDEO PORTRAITS, July 26 – September 14, 2014 at The Watermill Center

2012

Norwich Festival
Kunstfest Weimar

2011

Norsk Teknisk Museum Oslo Norfolk

2008 - 2009

VOOM PORTRAITS, SESC Pinheiros, São Paulo, Brazil

2008

Oerol Festival

2006

2nd Edition of Contemporary Art on Lago Maggiore

2005

Aichi World Exhibition Nagoya

2004

Barbier-Mueller Museum for Precolumbian
Art in Barcelona
Pierre Bergé Yves Saint Laurent Foundation

2002

the Parisian Galeries Lafayette

2001

Vitra Design Muse-um in Weil, Germany

2000-2001

Passionsfestspiele Oberammergau
Mass. MOCA

2000

Guggenheim Museum
Museum of Art and Design Copenhagen

1997

Museum Villa Stuck, Munich

1995

London's Clink Street Vaults

1993

Museum Boymans-van Beuningen, Rotterdam (original installations)

1992

Instituto de Valencia de Arte Moderno

1991

Museum of Fine Arts, Boston
Centre Georges Pompidou in Paris
The Contemporary Arts Museum in Houston

His tribute to Isamu Noguchi has been shown at

2006

Seattle Art Museum
L.A.-based Japanese American National Museum (2006)

2004

Noguchi Garden Museum in New York

2003

Rotterdam Kunsthal (2003)

2002

Reina Sofia Museum in Madrid

2001

Vitra Museum



His installation of the Guggenheim's Giorgio Armani retrospective (2000) traveled to Bilbao, Berlin, London, Rome, Tokyo, Shanghai and Milan (from 2000 to 2007). For the Louvre Museum in Paris, Wilson curated and designed the exhibit "Living Rooms," featuring around 700 artworks from his Watermill Collection (2013).

In 2004 Robert Wilson started his Video Portraits, a series of HD video works on subjects that include celebrities such as Lady Gaga, Brad Pitt, Winona Ryder, Alan Cumming, Jeanne Moreau, Johnny Depp, Mikhail Baryshnikov, Renee Fleming, Sean Penn and Robert Downey Jr. as well as a variety of animals (the Snowy Owl "KOOL", a black panther, a porcupine etc.). These works have been shown in more than 50 exhibitions worldwide, including at MoMa PS1, Paula Cooper Gallery and Phillips de Pury & Co. in New York, Ace Gallery Los Angeles, Kunsthalle Hamburg, ZKM Karlsruhe, Academy of the Arts Berlin, Museum of Modern Art Salzburg, Times Square New York, Palazzo Madama Torino, the University of Toronto's Art Center, and the Louvre Museum in Paris.

AWARDS

2014

Officer of the Legion of Honor, awarded by the President of the French Republic

Officer's Cross of the Order of Merit, awarded by the President of the Federal Republic of Germany

Goethe Medal: Lifetime Achievement Award from the Goethe-Institut [awarded August 28, 2014, Weimar, Germany]

Manchester Theatre Award: Set Design for The Old Woman

Artis Bohemiae Amicis Award for the promotion of Czech culture

2013

Received honorary doctorate from La Sorbonne [awarded November 19, 2013, Paris, France]

Paez Medal of Art, awarded by the Venezuelan American Endowment for the Arts

Olivier Award: Best New Opera for Einstein on the Beach

Received honorary doctorate from The City University of New York [awarded May 23, 2013, New York, New York]

2012

International Design and Communication Award

2010

Der Steiger Award [awarded March 13, 2010, Bochum, Germany]

Received honorary doctorate from the American University of Paris

2009

Hein Heckroth Prize – Lifetime Achievement for Scenic Design [awarded April 19, Giessen,

Honoree at the Orange County Museum of Art's Art of Dining 2009 Ultramodern [June 5, 2009, Newport Beach, CA]

Culture e Fede [ceremony to honor artists, including Robert Wilson, presided over by Pope Benedict XVI, Sistine Chapel, Vatican City, November 21, 2009]

Honoree at Alliance Française with Pierre Bergé [New York]

Richard B. Fisher Award for Quartett [Brooklyn Academy of Music, NY]

Jerome Robbins Award [New York]

2008

Received honorary doctorate from University of Bucharest, Romania

Best Theater Production in Czech Republic for The Threepenny Opera

**2007**

Rosa d'Oro [awarded by David Hockney on October 27, 2007, Palermo, Italy]

2006

Drama Desk Award Nominee for Outstanding Director of a Play for Peer Gynt; Best Costume

Design for Jacques Reynaud; Best "Theatrical Experience" [May 21, 2006, New York City]

2005

Louise T. Blouin Foundation Award [awarded May 2, 2005, New York City]

Pratt Legends Honoree, Pratt Institute [awarded April 19, 2005, Brooklyn, New York]

American Innovator Award, The Japan Society [awarded April 6, 2005, New York City]

Texas Medal of Arts, Texas Cultural Trust Council [awarded April 5, 2005, Austin, Texas]

Received honorary doctorate from University of Toronto

2003

Commander of the Order of Arts and Letter, awarded by the President of the French Republic [awarded December 9, 2003, France]

Backstage West Garland Award: Best Lighting Design for Woyzeck [awarded February 10, 2003, Los Angeles, California]

2002

Thomas Jefferson Award, American Institute of Architects, Houston, Texas [awarded April 20, 2002]

"Politika" Grand Prix Award Belgrade International Theater Festival (BITEF) for Woyzeck [awarded October 17, 2002, Belgrade, Serbia and Montenegro]

2001

National Design Award, Smithsonian Institution, National Design Museum [awarded November 14, 2001]

Houston Opera Gala [honored March 31, 2001]

Reumert Award for Best Set Design for Woyzeck

2000

Grand Prix de la Critique 1999-2000: Meilleur Spectacle Étranger [Best Foreign Production] for Dream Play, Syndicat de la Critique Dramatique et Musicale [awarded June 26, 2000, Paris, France]

Honored at the Mary Buckley Endowed Scholarship Dinner, Pratt Institute [February 29, 2000, New York, New York]

American Academy of Arts and Letters [elected American Honorary Member, inducted May 17, 2000]

1999

Wilhelm Hansen Honorable Prize, Copenhagen [awarded October 25, 1999]

Médaille d'Argent de la Fondation de l'Académie d'Architecture, Paris [awarded June 15, 1999]

Honorary Award, 11th International Istanbul Theatre Festival

Pushkin Prize, Moscow, Taganka Theater [awarded April 23, 1999]

1998

Harvard Excellence in Design Award [awarded October 8, 1998, Cambridge, Massachusetts]

1997

Tadeusz Kantor Prize [awarded December 7, 1997 Crakow, Poland]

April 18th is Robert Wilson Day by the Texas State Legislature

B.Z. Arts Award "Berliner Bär", Berlin

1996

Premio Europa per il Teatro [awarded January 6, 1997 Taormina, Italy]

Dorothy and Lillian Gish Prize [New York]

1995

Best Director, International Widescreen Festival for The Death of Molière

Premio Abbiati, Italian Theater Critics Award for Hanjo/Hagoromo

Texas Artist of the Year, Art League of Houston

Guest of Honor, American Friends of the Paris Opera and Ballet, Gala Dinner

1994

Premio Ubu, Best Foreign Performance for Alice

Received honorary doctorate from California College of Arts and Crafts, Oakland, California

1993

Golden Lion (First Prize in Sculpture), 45th Venice Biennale for Memory/Loss installation

1992

Premio Ubu, Best Foreign Performance for Dr. Faustus Lights the Lights

1991

Received honorary doctorate from the Pratt Institute, Brooklyn, New York

Jack I. and Lillian Poses Creative Arts Award at Brandeis University, for Alternative and Multidiscipline Creative Art Forms [awarded April 25, 1991, Waltham, Massachusetts]

Theatertreffen, Festspiele Berlin for The Black Rider

1990

German Theater Critics Award, Best Production of the Year for The Black Rider

Special Mention by the Jury, "Festival du Film d'Art" for La Femme à la Cafetière video

1989

Grand Prize, Barcelona Biennale Festival of Cinema Art for La Femme à la Cafetière video

Premio Abbiati, Best Production of the Year, Italian Theater Critics Award for Dr. Faustus

Grand Prize for Best Event, Biennial of São Paulo for Parzival and Hamletmachine furniture and drawings

New York Public Library Lion of the Performing Arts

1988

Institute Honor, The American Institute of Architects

Premio Mondello, Award for Theater

1987

American Theatre Wing Design Award, Noteworthy Unusual Effects for the CIVIL warS—Rome Section

Bessie Award for the CIVIL warS—Knee Plays

Le Syndicat de la Critique Musicale Award for Best Foreign Play for Alcestis

Theatertreffen, Berliner Festspiele for Hamletmachine

Skowhegan Medal for Drawing, Skowhegan School of Painting and Sculpture

1986

Sole nominee, Pulitzer Prize for Drama for the CIVIL warS (no prize awarded that year)

Picasso Award, Malaga Theater Festival for Overture to the Fourth Act of Deafman Glance

Obie Award for Direction for Hamletmachine

1985

Franklin Furnace Award for Einstein on the Beach

1984

Theatertreffen, Berliner Festspiele for the CIVIL warS—Cologne Section

First Prize, San Sebastian Film and Video Festival for Stations

1982

Der Rosenstrauss for The Golden Windows

Harvard University Citation for The Golden Windows



1979

Best Production of the Year, German Critics Award for Death Destruction & Detroit

First Prize, German Press Award for Death Destruction & Detroit

1977

Le Syndicat de la Critique Musicale Award for Best Musical Theater for Einstein on the Beach

Grand Prize, BITEF (Belgrade) for Einstein on the Beach

Lumen Award for Design for Einstein on the Beach

1975

Maharam Award for Best Set Design for a Broadway Show for A Letter for Queen Victoria

TONY Nomination for Best Score and Lyrics for A Letter for Queen Victoria

1974

OBIE Special Award Citation for Direction for The Life and Times of Joseph Stalin

1971

Drama Desk Award for Direction for Deafman Glance

1970

Le Syndicat de la Critique Musicale Award for Best Foreign Play, 1970-71 for Deafman Glance



FABLES de LA FONTAINE

Mise en scène, décors et lumières
de Robert Wilson

un film de Dani Kert
un spectacle de la Comédie-Française







Fondation

THE OPERA HOUSE
1000 AVENUE T. 1000 GENEVE



ROBERT WILSON
LES FABLES de LA Fontaine

COMPAGNIE DE LA FONTAINE - 1000 AVENUE T. 1000 GENEVE - 020 49 49 49

LES FABLES DE LA FONTAINE - 1000 AVENUE T. 1000 GENEVE - 020 49 49 49

020 49 49 49



Installation view at Fondation Bergé/ YSL
Robert Wilson, Les Fables de La Fontaine,
24.11.2004 - 24.04.2005





AUGUSTIN REBETEZ

AUGUSTIN REBETEZ

Biography

Augustin Rebetez (b. 1986, Switzerland) makes vivacious poetry burst out of simple materials. The contrasts that he stages – with pictures, drawings, installations or stop-motion movies– depict a tragicomical reality. The results plays to the creation of a visually playful, moving, sometimes dizzying or gloomy universe.

Since 2009, he has participated to numerous exhibitions, mostly in Europe but also in North America, South Korea, Nigeria, Mexico or Lebanon and was awarded by PhotoFolio Review at the Rencontres d'Arles in France (2010), The Swiss Photo Award (2012), the Kiefer Hablitzel Prize (2012) and the Vevey International Photo Award (2013-2014).

In 2014 he was exhibiting his work at the Biennale of Sydney. In 2015 he did his first creation for the stage at the Théâtre de Vidy in Lausanne.

Since 2011, he is represented by Nicola Von Senger in Zürich, followed by Feldbuschwiesner in Berlin and Stieglitz19 in Antwerp.



AUGUSTIN REBETEZ



Augustin Rebetez at his workshop, Mervelier, 2017 © *Martin Zimmermann*

AUGUSTIN REBETEZ

Solo shows (selection 2014 - 2017) :

2017

Musée Carton, Plateforme10, Nuit des Musées, Lausanne (CH)

KissTheDesign, Lausanne (CH)

Nidwaldner Museum Stans (CH)

Fotofestiwal Lodz (PL)

Stieglitz19, Antwerp (B)

2016

Musée Carton, Plateforme10, Rencontres d'Arles, Arles (FR)

Musée Carton, Plateforme10, ArtGenève (CH)

MBAL, Musée des Beaux-Arts du Locle, Le Locle (CH)

Galerie Feldbuschwiesner, ParisPhoto, Paris (FR)

Galerie Nicola von Senger, Zürich (CH)

KKKC Exhibition Hall, Klaipeda (LTU)

2015

Théâtre de Vidy, Lausanne (CH)

Centre Clark, Montréal (CA)

Atelier d'Estienne, Lorient (FR)

La Rada, Locarno (CH)

Galerie Feldbuschwiesner, Berlin (DE)

Galerie Nicola von Senger, Zürich (CH)

2014

Festival Images, Vevey (CH)

Unseen, Galerie Nicola von Senger, Amsterdam (NL)

Edinburgh Art Festival, Summerhall, Edinburgh (UK)

Kunst Museum Thun (CH)

Centre Culturel Suisse, Paris (FR)

Zona Maco, Galerie Nicola von Senger, Mexico City (MEX)

AUGUSTIN REBETEZ

Group shows (selection 2014 - 2016) :

2016

Pepper House Residency Show, Kochi Biennale (IN)

Zklad, Sukhumi (ABK)

Ordinary, KK Outlet, London (EN)

Athens Photo Festival, Benaki Museum (GR)

Prière de Toucher, Tinguely Museum, Basel (CH)

Meet the Publisher, Tiff, Wroclaw, (P)

Now&After, The State Darwin Museum, Moscow (RU)

BIP, Biennale de l'Image Possible, Liège (BE)

Charles, Insitu, Berlin (DE)

2015

Inhabitations, Aargauer Kunsthaus, Aarau (CH)

The Devil May Care, Noorderlicht Gallery, Groningen (NL)

Come, little friend, Kulturstiftung Schloss, Agathenburg (DE)

Photo Junctions with LagosPhoto, Abuja (NIG)

2014

You Imagine what you desire, 19th Biennale of Sydney (AU)

Seoul Lunar Photo Festival, Seoul (SK)

Lagos Photo Festival, Lagos (NIG)

Espace urbain, Musée d'Art de Joliette (CA)

Histoires, Pavillon du Carré de Baudouin, Nuits Photographiques, Paris (FR)

Regeneration2, Landskrona Museum, Landskrona (SE)

Regeneration2, Museum of Fine Arts, Yekaterinburg (RU)

Rotor, Zürcher Theater Spektakel, Zürich (CH)

AUGUSTIN REBETEZ

Theater

2017, New Creation, Théâtre de Vidy, Lausanne (CH) + Tour

2015, Rentrer au Volcan, Théâtre de Vidy, Lausanne (CH) + Tour (Switzerland, France, Italy)

Public collections

Musée de l'Elysée Lausanne, Musée de l'Appareil Photographique Vevey, Crédit Suisse, Kunst Museum Thun, Haus für Kunst Uri, Helvetia Assurances, Aargauer Kunsthaus, Michaelis Galleries Cap Town, University of Hertfordshire, Mudac Lausanne, Centre Dürrenmatt Neuchâtel, République et Canton du Jura, Canton de Berne, Ville de Bienne, Ville de Lancy, Commune de Mervelier, Fondation BAT, Banque Bonhôte, Banque Julius Baer, Neues Museum Biel, Musée des Beaux-Arts du Locle.

Awards

2013

Grand Prix international de la Photographie de Vevey

Foam Talent

2012

EWZ – Swiss Photo Award

Preis Kiefer Hablitzel

2010

Laureate of Photo Folio Review, Rencontres d'Arles

Selected for Regeneration2 by Musée de l'Elysée, Lausanne (CH)



Guided by his instincts, Augustin Rebetez is producing a protean and proliferating body of work that portrays a veritable universe and lays the basis for a new popular art. His latest suite of photos, *Arrière-tête (mécanismes)*, was recently shown at Images festival in Vevey, Switzerland.

Visitors to the Rencontres d'Arles in 2011 will remember Augustin Rebetez's show, whose format distinguished it sharply from everything else. Images of many sizes and kinds were stuck right on the walls, framed or visible on small monitors. The superimposition of photos, a few drawings and videos made the installation very energetic, and all the elements seemed to interact. His more recent exhibitions at the Centre Culturel Suisse in Paris and the Images festival in Vevey remained true to this format in which images proliferate outside the box. Sometimes this is literally the case, like at the *Nuit des images 2013* at the Musée de l'Élysée in Lausanne. But in an effort to more completely express his ideas and feelings, he is stepping up the constant remixing and reconfiguration that are the operating principles in his work.

While still pursuing photography, he is giving more emphasis to drawing, painting, sculpture and writing, and erasing the boundaries in the way he uses these media. He brings them together in a single exhibition to explore their porosity. His videos are made

using stop-motion animation, i.e. still photos, and sometimes he draws and writes on them. Rebetez describes himself as ceaselessly experimental, always reconfiguring his production and sometimes rendering it obsolete. One of his videos, showing the perpetual construction and deconstruction of a shaky and constantly changing structure made of wooden planks, is not so much about the possibility of failure, although it definitely includes that, as it is a metapiece about the ensemble of Rebetez's unstable and protean work itself.

While the distinctive characteristics of his work have been present in it since the beginning, a notable difference appeared with his 2011 exhibition. Rebetez abandoned the documentary approach that marked the party scenes in the photos he showed at Arles and began staging his photos using found or built objects. Instead of documenting his world, he would rather build a world he can share.

ART ETHICS

This world is beautiful, he finds, defining it by a list of opposites: it is simultaneously tragic and comic, wonderful and gloomy, child-like and grave. It is populated by strange beings wearing masks and costumes, hybrids of humans, animals, trees and machines. Occasionally these monsters and chimera are busy casting some nighttime spell. The images have much in common with both B movies and popular culture. Rebetez lives in a village called Mervelier in the Swiss Jura mountains. He remains very attached to the culture of his native region, with its legends and rituals such as the carnival where people dressed up like pine trees chase winter away. Its own specific forces also drive this world. The inert comes to life. Beings are connected in such a way as to comprise a single body. Imagination is based on what goes on outside one's head. This explains the name of his latest ensemble, *Arrière-tête (mécanismes)* (At the back of my mind, or, literally, the back of my head), featuring figures decked out with antennae and prostheses. His world has its own language, too, full of recurring signs such as a crossed-out backwards heart, a house and thick tears. These are not coded references; they refer to feelings that everyone obviously shares.

These pictograms are part of what makes his style so deliberately rudimentary in all the media he makes use of, giving his installations a high degree of coherence. His photography, the only technique he was trained in, is skillful but perfunctory. His drawing and painting are simplistic, his sculpture pretty much thrown together. This elementary style is accentuated by a limited palette where the initial violence produced by combining red and black gives way to neutral tones recal-

ling cardboard, wood and cement.

There is a bit of primitivism in the work of this artist who prefers early art, art brut and popular culture to contemporary art. But despite his style, the proliferating imagery and the major presence of writing in his work, he is more interested in ethics than aesthetics. He has adopted the spontaneity and obsessive character of outsider artists whose creative instincts let them get to the heart of the matter. He would like his work to take its place in society alongside primitive and popular art. Thus his insistence on accuracy and sincerity is inseparable from his desire to have an effect on the viewer. He may not seek to be a shaman, but Rebetez is certainly an intermediary, creating myths and symbols with the aim of producing active art that brings different worlds into contact with one another so that the beauty of his world transforms ours.

Rebetez recently published a book also called *Arrière-tête (mécanismes)*(1) that adds words to this series of photos. The long poetic text, apparently produced by automatic writing, also seems to be a kind of manifesto. Some parts, seemingly more rational than others, spell out an ambition: "We work for miracles and new dimensions / for the magic and function of molars / for the religion of the future and the primitive technologies to be reestablished in our lives / we work for the imaginary and its victory, which will be highly explosive." ■

Translation, L-S Torgoff

(1) A self-publication. Also, *Archif (Météorites)*, a book devoted to a previous series, has been put out by the Parisian publishing house and art gallery RVB BOOKS on the occasion of an anonymous exhibition on view through October 26.

Augustin Rebetez

Né à Delémont, Suisse, en 1988

Vit et travaille à Mervelier

Expositions personnelles récentes

2014 *Arrière-tête (mécanismes)*, Festival Images,

Vevey; *Météorites*, Edinburgh Art Festival;

If your dream trickle down your umbrella

it is nice weather, Musée des beaux-arts, Thourne;

Centre culturel suisse, Paris; Zona Marco, Galerie

Nicola von Senger, Mexico

Expositions collectives récentes

2013 *Foam Talent 2013*, Unseen Photo Fair,

Amsterdam

2014 *You imagine what you desire*, Biennale

de Sydney; *Espace urbain*, Musée d'art de Joliette,

Canada; *Histoires*, Pavillon Carré de Baudouin,

Festival les Nuits photographiques, Paris;

Regeneration2, Landskrona Museum, Suède

orig@yld.fr

Sculpture Sean O'Hagan on photography

the guardian

Unseen photo fair: the Amsterdam weirdfest jampacked with genius

From barbecued photobooks to inflatable bouncy-castle clouds and the madcap brilliance of Augustin Rebetez, many shades of weird are converging in Amsterdam for the 2014 show

Earlier on, I had been introduced to [Augustin Rebetez](#) with the words, "You should check out this guy's work. It's pretty wild." I did. It is. Rebetez makes photographs, drawings and films obsessively. At the [Galerie Nicola von Sanger](#), his work covers two walls: primitive paintings, collages and photos of strange things that show a singularly dark imagination. Children look like zombies. A bald woman with kohl-rimmed eyes could be their undead mother. The legs of what look like a row of homemade electric chairs sprout shoes.



Another piece by Rebetez. Photograph: © Augustin Rebetez/Galerie Nicola von Sanger and Festival Images



On a third wall, a bizarre single-frame animated film plays on loop: a dead crow flies from a wooden case and flutters around a house, in which bodies emerge from drawers, slither across bare floorboards and up a flight of stairs then disappear. Makeshift machine-men whirr frantically as though they are trying to take flight. It is as if Rebetez's photographs and drawings have come to life in homage to the [Quay Brothers](#). (Watch some of his videos [here](#).)

Over at the book market, RVB books are selling Rebetez's new book [Anthill Memories](#), which captures his relentlessly active imagination. Like the films, many of the the photographs were constructed around his house in the Swiss Jura mountains with the help of his friends - many of whom seem to be circus performers. Strangeness abounds: there's a collapsing caravan, a crumpled house in a field of snow and the outline of *Nosferatu* on a battered fence. It is hard to know what is real and what created, but the sense of playful pranks is present in all his work. His website he tells us, "My father also publishes my books. My cousin has a brewery. My sister is a dancer and many other stuff ..." The "many other stuff" betokens a strange and singular creative imagination that is one of the highlights of the richest and most surprising Unseens so far.



PORTFOLIO OF SILKSCREENS

by

Ilya and Emilia Kabakov

Sol LeWitt

Tatsuo Miyajima

Ouattara Watts

Maria-Carmen Perlingeiro

Pat Steir



Portfolio of 6 Silkscreens

By Ilya & Emilia Kabakov (Russia/USA), Sol LeWitt (USA),
Tatsuo Miyajima (Japan), Ouattara Watts (Ivory Coast),
Maria-Carmen Perlingeiro (Brazil), Pat Steir (USA)

Each silkscreen is printed in an edition of 90, with 40 artist's proofs, signed and numbered by the artists, 28.57cm x 38.1cm (11.25" x 15"), printed on Somerset Satin White paper by Watanabe Studio, New York, NY.

Produced by ART for the World for the 50th anniversary of the World Health Organization for the traveling exhibition, THE EDGE OF AWARENESS, 1998-1999 exhibited at: World Health Organization, Geneva; MoMA/PS1, New York; SESC Pompeia, São Paulo; Lalit Kala Akademi, New Delhi; La Triennale di Milano, Milan.

The portfolio is held in private collections internationally, as well as institutional collections including the Harvard Art Museum and the Cabinet d'arts graphiques, Musées d'art et d'histoire, Geneva.

Available uniquely as a set of 6 silkscreens for 6'000 EUR (6'800 CHF).



THE EDGE OF AWARENESS

A traveling exhibition held at:
World Health Organization headquarters, Geneva
MoMA/PS1, New York
SESC Pompeia, São Paulo
Lalit Kala Akademi, New Delhi
La Triennale di Milano, Milan
1998–1999

*The **Edge of Awareness*** was organized as part of the fiftieth anniversary celebrations of the World Health Organization (WHO), the United Nations' public health agency, and included the works of sixty leading and emerging artists from five continents addressing world health issues and the social conditions of disparate societies. Including projects in a range of media, this exhibition looks at the role of art in a global culture and reveals the emergence of a new kind of awareness where each work, irrespective of its origin, is its own definition of art.

The show included painting, sculpture, video, installation, and a series of billboards by major artists. Many of the exhibited works now belong in prestigious art collections among them Robert Rauschenberg, Sol LeWitt, and Pat Steir at Zambon Collection; Chen Zhen at Pinault Collection; Vito Acconci and Los Carpinteros at Sandretto Collection; and Nari Ward at Deste Foundation.





11/20

11/20



Ilya and Emilia Kabakov are amongst the most celebrated artists of their generation, known as pioneers of installation art for their large-scale installations and use of fictional personas. While their work is deeply rooted in the Soviet social and cultural context in which the Kabakovs came of age, their work addresses universal ideas of utopia and fantasy, imagination and optimism.

Two major retrospectives of the Kabakov's works open in 2017. *The Utopian Projects* at the Hirshhorn Museum runs from 7 September 2017 – 4 March 2018. *Not Everyone Will Be Taken Into the Future* is exhibiting at the Tate Modern from 18 October 2017- 28 January 2018.

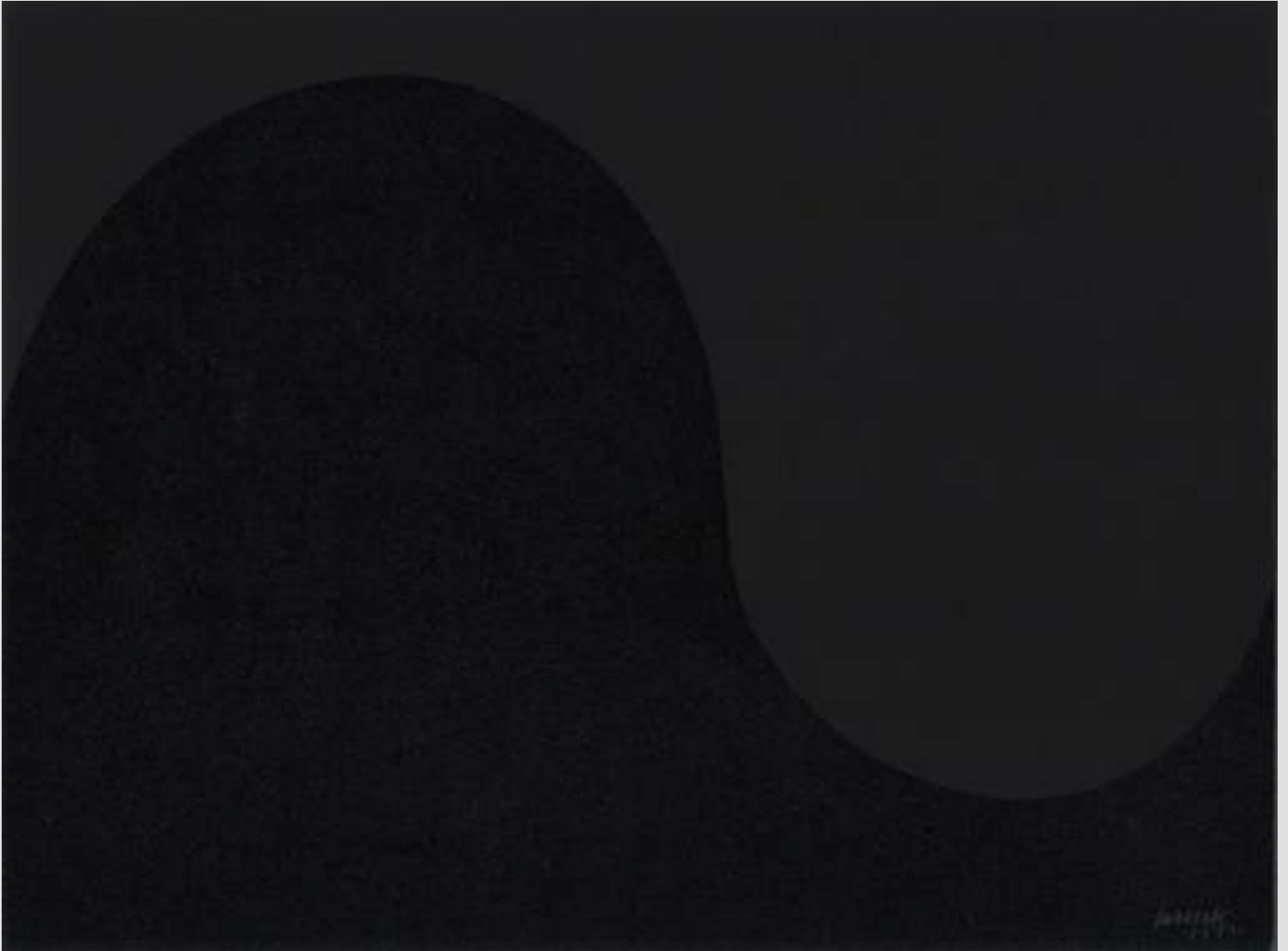
Selected Biographies

Ilya Kabakov was born in Dnepropetrovsk, Soviet Union, in 1933. He was part of a group of Conceptual artists in Moscow who worked outside the official Soviet art system. In 1985 he received his first solo show exhibition at Dina Vierny Gallery, Paris, and he moved to the West two years later taking up a six months residency at Kunstverein Graz, Austria. In 1988 Kabakov began working with his future wife Emilia (they were to be married in 1992). From this point onwards, all their work was collaborative, in different proportions according to the specific project involved. Today Kabakov is recognized as the most important Russian artist to have emerged in the late 20th century. His installations speak as much about conditions in post-Stalinist Russia as they do about the human condition universally.

Emilia Kabakov (née Lekach) was born in Dnepropetrovsk, Soviet Union, in 1945. She attended the Music College in Irkutsk in addition to studying Spanish language and literature at the Moscow University. She immigrated to Israel in 1973, and moved to New York in 1975, where she worked as a curator and art dealer. Emilia has worked side by side with Ilya since 1989.

Their work has been shown in such venues as the Museum of Modern Art, the Hirshhorn Museum in Washington DC, the Stedelijk Museum in Amsterdam, Documenta IX, at the Whitney Biennial in 1997 and the State Hermitage Museum in St. Petersburg among others. In 1993 they represented Russia at the 45th Venice Biennale with their installation *The Red Pavilion*. The Kabakovs have also completed many important public commissions throughout Europe and have received a number of honors and awards, including the Oscar Kokoschka Preis, Vienna, in 2002 and the Chevalier des Arts et des Lettres, Paris, in 1995.

www.ilya-emilia-kabakov.com





Sol LeWitt was pivotal in the creation of the new radical aesthetic of the 1960's that was a revolutionary contradiction to the 'Abstract Expressionism' current in the 1950's and 60's New York school. He had no interest in inherent narrative or descriptive imagery. LeWitt, like no other artist of his generation, had always maintained the importance of the concept or idea. LeWitt's work continues to be regarded and referred to by a younger generation of artists as one of the seminal investigations into 'idea' and 'concept' art. He continued to challenge new thinking about what art can be.

His prolific two and three-dimensional work ranges from wall drawings to hundreds of works on paper extending to structures in the form of towers, pyramids, geometric forms, and progressions. These works range in size from gallery-sized installations to monumental outdoor pieces. LeWitt's works are found in the most important museum collections globally.

Selected Biography

Sol LeWitt (1928–2007) was born in Hartford, Connecticut and worked in New York. He participated in seminal group exhibitions including *Primary Structures*, Jewish Museum, New York and '10', Dwan Gallery, New York, NY, both in 1966; dOCUMENTA IV in 1968; and Harald Szeeman's *When Attitude Becomes Form*, Kunsthalle Bern, and Institute of Contemporary Art, London (1969).

A major retrospective of LeWitt's work was organised by the San Francisco Museum of Art in 2000 and then travelled to the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art, New York. His works are found in the most important museum collections including: Tate Collection, London; Van Abbemuseum, The Netherlands; Musee National d'Art Moderne, Paris; Centre Georges Pompidou, Paris; Australian National Gallery, Canberra; Guggenheim Museum, New York; MoMA, New York; Dia:Beacon, New York; National Gallery of Art, Washington DC; and the Hirshhorn Museum and Sculpture Garden, Washington DC.

REVIVE TIME KAKI TREE PROJECT

A HALF CENTURY AGO THE ATOMIC BOMB WAS DROPPED IN NAGASAKI. "REVIVE TIME" KAKI TREE PROJECT EXPANDS THE ACTION OF PEOPLE WHO TOUCHED AND FELT FROM THE SEEDLING OF A "KAKI TREE" WHICH WAS BOMBED IN NAGASAKI AS A JOINT PERFORMANCE TO THE WORLD.

TO CONNECT THE ENERGY OF "LIFE" TO THE NEXT GENERATION, CROSSING OURS, WE ARE FOR PEOPLE'S ACTION REACTION ORDERLINE AND WAITING PEOPLE'S ADDITION

7

6

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ART

YOU



Tatsuo Miyajima is one of Japan's foremost sculptors and installation artists, best known for employing contemporary materials such as electric circuits, video, and computers in works which have centred on his use of digital light-emitting diode (LED) counters, or 'gadgets' as he calls them, since the late 1980s.

His Kaki Tree project is a peaceful project involving children to think about peace by planting saplings from the bombed Kaki Tree from Nagasaki. The project has taken place successfully in more than 200 places in 24 countries, including in the park of the World Health Organization, Geneva.

On 9 August 1945, when the atomic bomb was dropped in Nagasaki almost everything that existed was destroyed. Miraculously, a few kaki trees survived. In 1993, Dr. Ebinuma, a tree doctor residing in Nagasaki managed to grow a seedling of the kaki tree, The "Bombed Kaki Tree Jr. Seedling," while he was diagnosing and treating the trees. It was his wish to hand the seedlings over to children for them to grow as symbols of peace. I was very moved and decided to launch a project entitled "Revive Time The Kaki Tree Project."

-Artist's statement published in the *Edge of Awareness* catalogue, p. 172

In 1997, Miyajima won an artistic competition to create the architectural identity of the Geneva University Uni Dufour building with his work, *Cosmic Symphony*.

Selected Biography

Tatsuo Miyajima was born in 1957, now living and working in Ibaraki, Japan. He has held solo exhibitions at Capsule Gallery, Tokyo (2014); a site specific exhibition entitled 'House Lives with Time' in a traditional house in Seoul, Korea (2012); Kunstmuseum St Gallen, Switzerland (2012); Ullens Center for Contemporary Art, Beijing (2011); Miyanomori Art Museum, Hokkaido, Japan (2010); San Francisco Museum of Modern Art, USA (1997); Fondation Cartier pour l'Art Contemporain, Paris, France (1996); and Modern Art Museum of Fort Worth, USA (1996). He has participated in the Venice Biennale (1988, 1999).

tatsuomiyajima.com



49/90

Uttara Watts 98



Ouattara Watts

“My vision is not based on a country or a continent. It goes beyond geography, or what is seen on a map. It’s much more than that, even though I localize it to make it more easily understood. It refers to the cosmos.... I am a tree, water, sun, rain. I am a Russian, Mexican, Asian, European, American. I am above all, an artist. I am the person who drinks of the light, so to make it open for people. So for me, it is about energy.”

- Artist’s statement from the catalogue of the Edge of Awareness, p. 182

Selected Biography

Outtara was born in Abidjan in 1957. He studied at L’Ecole Nationale Supérieure des Beaux- Arts Paris in Jacques Yankel’s studio, before moving to New York in 1988, as advised by his friend, fellow artist Jean-Michel Basquiat. Watts quickly established himself as one of the seminal contemporary African artists to hit the New York scene.

Over the years, the artist has exhibited at MoMA PS1, the Whitney Biennale, and the New Museum in New York. He has also held solo exhibitions at various institutions and galleries including: Hess Art Collection, San Francisco, and Paarl, South Africa; Magazzino d’arte Moderna, Rome, Italy; Galeria Leyendeker, Santa Cruz de Tenerife, Canary Islands, Spain; The Hood Museum of Art, Dartmouth College, Hanover, NH; Leo Koenig, New York, NY; Baldwin Gallery, Aspen, CO; The Kemper Museum, Kansas City, MO; Gagosian Gallery, New York, NY; Documenta, Kassel, Germany; Berkeley Museum, San Francisco, USA; and Japan.

www.ouattarawatts.com



Perlingeiro — 4/11



Maria-Carmen Perlingeiro

Maria-Carmen Perlingeiro privileges natural materials such as alabaster or selenite, exploring their translucent qualities and their colour variations, often combined with gold leaf or animal skin. Her sculptures are both organic and geometrical, created by size or subtraction of matter.

“Some works take us back to the origins and to subterranean worlds, as if they seem difficult to date. The choice of raw and precious materials, and of some generic and archetypal forms, accompanies and supports a double desire to inscribe the emergence of Art and the birth of forms in a continuity, and to situate them, as if out of time, in a tension towards an absolute horizon.”

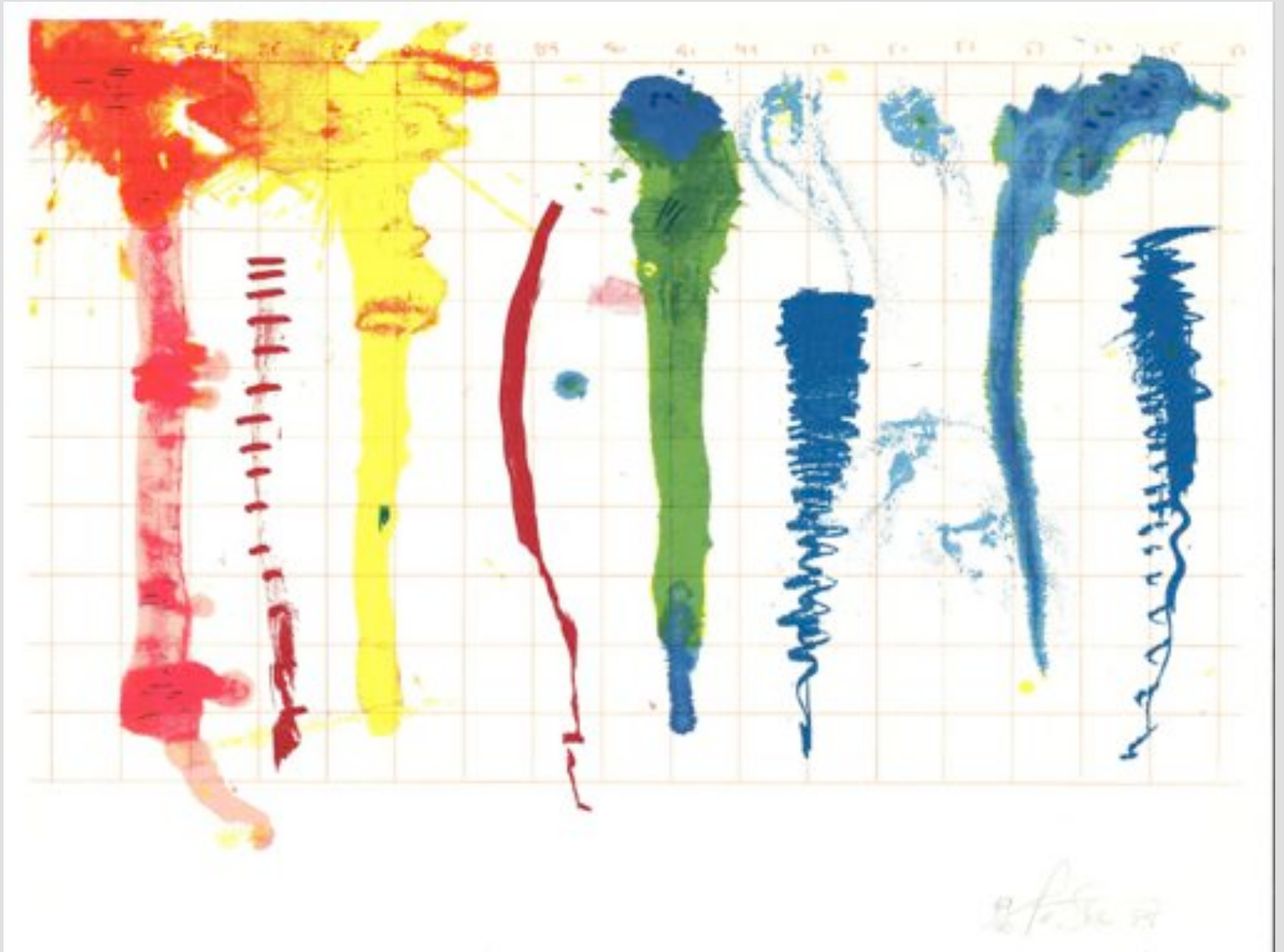
In 1997, Perlingeiro won an artistic competition for the landscape valorization surrounding the Uni Dufour building in Geneva with her work, *Vegetal Project*.

Selected Biography

Maria-Carmen Perlingeiro, born in 1952, is a Brazilian artist living in Geneva. After studying at the Fine Art School of the Rio de Janeiro Federal University, she graduated from the École Supérieure des Beaux-Arts of Geneva.

She returned to Brazil in 1976, but left Rio at the beginning of the 1980's and settled in New York, where she joined the Art Student's League. She became passionate about marble in Sérgio Camargo's studio: "I worked with marble for ten years. I discovered alabaster in New York and thought it was a beautiful stone. But I did not want the stone to be the work's attraction" – she tells.

www.maria-carmenperlingeiro.com





Pat Steir is an American painter whose early work was loosely allied with Conceptual Art and Minimalism. She is best-recognized for dripped, splashed and poured “waterfall” paintings which she first started in the late 1980s.

Steir’s continuous search for the essence of painting guided her to John Cage, who she met in 1980, and Agnes Martin, who she visited in New Mexico every year for 30 years, until Martin’s death in 2004. These two artists provided Steir with enviable mentorship. From Cage, Steir learned the importance of “non-doing,” the role of chance, and the separation of ego. Martin showed her the “magic” of work in which the artist “invested their spirit into an object.”

Both lessons found direction in Steir’s poured paint paintings: paint, once applied, flows downwards, its serendipitous path routed by its own unpredictable journey. Steir, intentionally removing herself from the action allowing gravity, time and the environment to determine the work’s result. She positions nature and its elemental forces as active participants.

Selected Biography

Born in Newark, New Jersey in 1940, Pat Steir studied art and philosophy at Boston University and received her BFA from the Pratt Institute in 1962. In 1963, she was invited to participate in her first group show at The High Museum in Atlanta. The next year, her work appeared in group shows at the Philadelphia Museum of Art and in The Museum of Modern Art’s *Drawing* exhibition, making her a key figure among the first wave of women artists to gain prominence in the New York art world.

Recently elected to the American Academy of Arts and Letters in 2016, Steir’s work is in the collections of the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, Tate Gallery, Fondation Cartier, and the Louvre among many others.

Since 2017, Pat Steir is represented by Lévy Gorvy Gallery.

Catalogue # 1998.03

Flat and Glossy Black



Catalogue Raisonné #: 1998.03

Title: Flat and Glossy Black

Medium: Silkscreen

Date: 1998

Image Size: 11 1/4 x 15 inches (28.6 x 38.1 cm)

Paper Size: 11 1/4 x 15 inches (28.6 x 38.1 cm)

Type of Paper: Somerset Satin White, 250 Gram

Edition Size: Edition of 90, 40 AP, 4 PP, 1 BKT, 1 NB, 1 Walker

Signature:

Publisher: ART for The World

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Brooklyn, New York

Additional Info: Previously catalogued as S-93



M24031
Maria-Carmen Peringeiro
 Untitled, from "Edge of Awareness" portfolio
 Prints



M24032
Pat Steir
 Untitled, from "Edge of Awareness" portfolio
 Prints



M24027
Ilya Kabakov
 Untitled, from "Edge of Awareness" portfolio
 Prints



M24030
Osvaldo
 Untitled, from "Edge of Awareness" portfolio
 Prints



M24038
Sol LeWitt
 Untitled, from "Edge of Awareness" portfolio
 Prints



M24039
Miyajima Tatsuo
 Untitled, from "Edge of Awareness" portfolio
 Prints

Identification and Creation

Object Number
M24027-M24032

People
Various Artists

Title
Untitled, from "Edge of Awareness" portfolio

Other Titles
Alternate Title: figures standing before a billboard pierced to reveal the landscape beyond
Series/Book Title: Edge of Awareness

Classification
Prints

Work Type
portfolio

Date
1998

Culture
Russian

Physical Descriptions

Technique
Screen print

Provenance

Sarah-Ann and Werner H. Kramarsky, New York, New York, gift; to Harvard University Art Museums, December 18, 1998.

Acquisition and Rights

Credit Line
Harvard Art Museums/Fogg Museum, Gift of Sarah-Ann and Werner H. Kramarsky

Accession Year
1998

Object Number
M24027-M24032

Division
Modern and Contemporary Art

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