

February 2014

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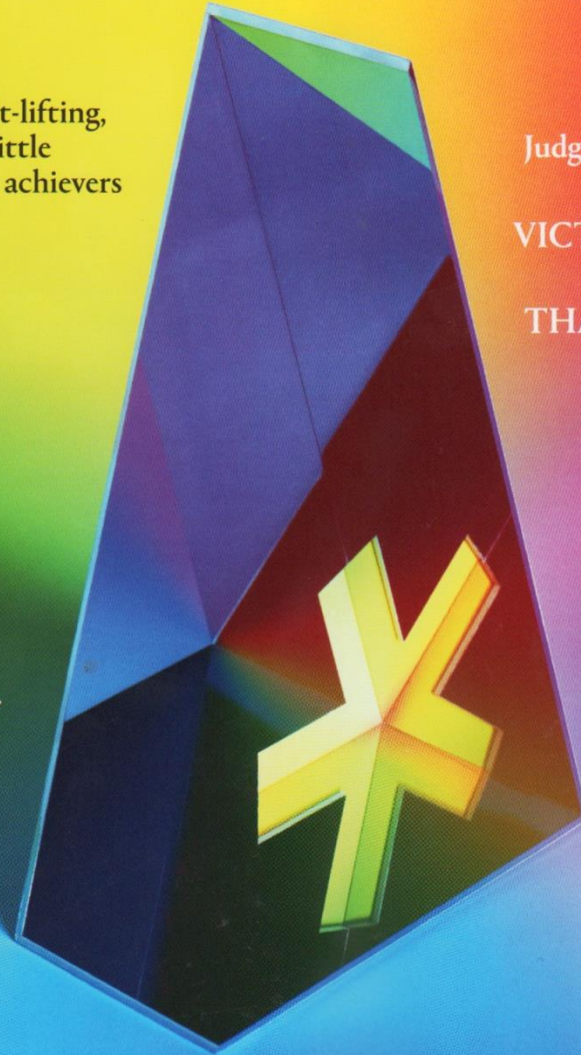
DESIGN AWARDS 2014

Eye-popping, spirit-lifting, gold star-worthy little wonders and high achievers

The life-altering Judges' Awards, scrutinised and selected by:

VICTORIA BECKHAM
SPIKE JONZE
THADDAEUS ROPAC
RON GILAD
THOM MAYNE
MICHAEL CHOW

Who's a WAWA* winner?
Our 2014 trophy,
designed for us by Nendo



+

We climb into bed with Marc Newson

Deliberate over dark or milky

Make a splash in the world's best shower

Look ever so busy at a Donald Judd desk

Play away in Marseille and get frisky in San Francisco



OLYMPIA SCARRY AND NEVILLE WAKEFIELD (LEFT) ARE CURATING THE SHOW IN THE SNOW. SEE CONTRIBUTING ARTISTS AND THEIR LOCATIONS, RIGHT, AND THOSE WHO HAVE YET TO DETERMINE THEIR SPOTS, BELOW:

- JOHN ARMLEDER _____
- VALENTIN CARRON _____
- BERNHARD HEGGLIN & TINA BRAEGGER _____
- OLIVIER MOSSET _____
- MAI-THU PERRET _____
- PAMELA ROSENKRANZ _____
- KILIAN RÜTHEMANN _____
- TOBIAS SPICHTIG _____
- HANNAH WEINBERGER _____

Ever since it became a winter playground for the international ski-and-be-seen crowd in the 1960s, the Swiss resort of Gstaad has developed a reputation as a bit of a St Tropez *im Schnee*. But underneath all the Moncler is a rather typical alpine farming village dominated by the massive natural backdrop of the mountains and a temperamental climate that defines everyday life and the local vernacular alike. Nothing about it really screams 'art'. But this winter, the New York-based curator Neville Wakefield and his partner, the artist Olympia Scarry, have decided to put the *Schweiz* back into Gstaad with an ambitious exhibition

of site-specific works by Swiss artists entitled 'Elevation 1049: Between Heaven and Hell'.

Olympia is the granddaughter of the children's book illustrator Richard Scarry, who lived and worked in Gstaad from the 1970s. Both she and Neville have spent a lot of time there and are committed to bringing not only a sense of the 'local' back to the place, but also to celebrate its international influences. 'Gstaad is in some ways emblematic of Switzerland: very local and at the same time extremely global,' says Wakefield. With the support of Maja Hoffmann's LUMA Foundation, the curators have lured an A-list of the top living Swiss >>



GSTAAD

Swapping the white walls of a gallery for the snowy slopes of a Swiss ski resort, the site-specific exhibition climbs every mountain, as it were. Here's who's showing at altitude

1015: Special Exhibition

1013: Peter Fischli & David Weiss

1033: Ugo Rondinone

1053: Gianni Motti

1047: Claudia Comte

1055: Pipilotti Rist

1100: Sylvie Fleury

1053: Urs Fischer

1138: Christoph Büchel

1101: Alexandra Bachzetsis

1195: Not Vital

1101: Ugo Rondinone

1044: Roman Signer

1566: Olaf Breuning

1237: Thomas Hirschhorn

1381: Olympia Scarry

1743: Gianni Jetzer

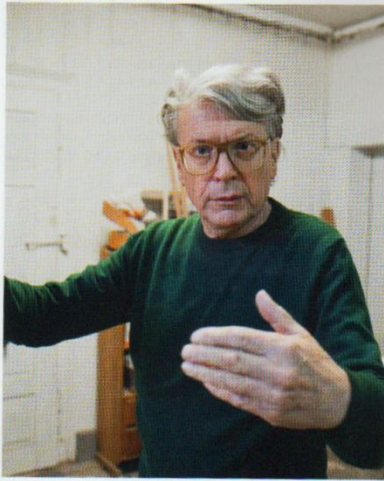
1542: Christian Marclay

BEST ART EXPERIENCE

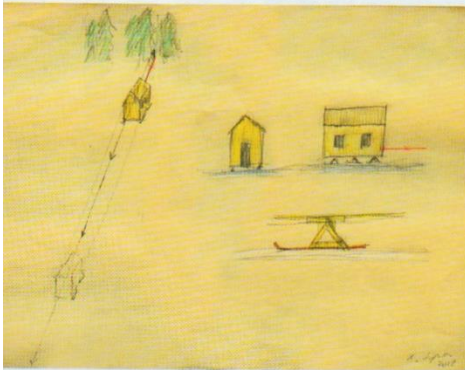
'Elevation 1049: Between Heaven and Hell', Gstaad

ILLUSTRATOR: KATIE SCOTT WRITER: SOPHIE LOVELL

WAWA*



CHRISTIAN MARCLAY
MARCLAY IS MAKING A FILM (ABOVE) BASED ON HIS DISCOVERY THAT GSTAAD IS USED AS A BACKDROP FOR MANY BOLLYWOOD MOVIES



ROMAN SIGNER
SIGNER (ABOVE LEFT) PLANS TO SEND A CHALET DOWN A SLOPE ON SKIS (LEFT)



KILIAN RÜTHEMANN
RÜTHEMANN (RIGHT) IS MAKING A SCULPTURE USING THE TRUNKS OF PALM TREES WHICH HE CURRENTLY HAS AT HIS STUDIO

artists, many of whom live abroad, to swap the white cube for the snow-covered slopes and create a range of pieces and performances to be shown from January until March. Participants include Fischli & Weiss, Sylvie Fleury, Pipilotti Rist and Christian Marclay.

The decision to invite only Swiss artists arose out of the conversation with the place, explains Wakefield, and the efflorescence of Swiss artists in the last decade. 'Half of them don't live in Switzerland. They have very strong roots to the place and think of themselves as Swiss, but don't need to be there all the time – again this confluence of the global and the local.'

The idea of the site-specific nature of the show as a response to time and place was there from the start, says Wakefield: 'It's a show that isn't about enclosing artworks in essentially featureless spaces that could be anywhere in the world, but about expansiveness, and artworks that can exist and thrive in a specific context.' The works will be scattered around Gstaad: at the bus stop, in a mountain hut, or on the glacier. Visiting the show will most likely involve leaving the comfort zone for some. And 'site specific' is not a term one has heard that often in recent years on the art circuit. 'It has been out of fashion because the fashion for the past couple of decades has been driven by the market,' says Wakefield,

'and the market is obviously not a friend of site-specific work because it needs to transport works and display them in a universal context. Art that puts demands on the viewer and is harder to sell has not been in favour. But I think it has been in favour with artists for ever.'

The curators invited their selected artists over to Gstaad and asked them to respond to the place.

Wakefield sees his and Scarry's role in this respect as that of 'facilitators in a conversation between the artist and the circumstances they are creating their art for'. It's a three-way conversation, rather than the usual dialogue between artist and curator in a generic gallery space. The results promise to be an interesting combination of the surprising and the essential. Artist Christian Marclay, for example, is making a film, his first since *The Clock*, based on his discovery that Gstaad is used as a backdrop for at least one scene in a lot of Bollywood movies and that the town is a favourite place of pilgrimage for Indian film fans. Roman Signer, who often works with gravity and explosions, plans to send a chalet down one of the slopes on skis. The event will be filmed, then the film will be shown in the chalet afterwards. We are very much looking forward to going off-piste in Gstaad this winter. ★

27 January–8 March 2014, elevation1049.org