ELEVATION 1049
BETWEEN HEAVEN AND HELL
Gstaad 2014
JANUARY 27–MARCH 8

SITE-SPECIFIC WORKS
IN AND ABOVE Gstaad

Curated by
NEVILLE WAKEFIELD + OLYMPIA SCARRY
Produced by the
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INFORMATION CENTRE
Open daily from 8.30am to 6.30pm
Gstaad Saanenland Tourismus, Haus des Gastes, Promenade 41, 3780 Gstaad

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FREE ENTRY
Sylvie Fleury explores the fairy-tale aspect of the Palace Hotel. Just as the pleasure and pain of being imprisoned in luxury may not be new, so the beam of light that reaches from the tower into the heavens, and the knotted sheets that descend below, invoke our escape through folkloric tales of old.

As with many collaborative works, Domingo is an amalgam of personalities and positions. Its form is born of the idea of relaxation and leisure, even as the slightly creepy Grateful Dead logo of a bear lends absurdity to the already comic impression of a chair notoriously difficult to fold and unfold. Here in the capital of leisure, art and commerce come together – you can look but you can’t relax.

The installation pays homage to the great Swiss filmmaker Daniel Schmid, whose love and death – in which kitsch, folklore, history, betrayal, murder, torture and social function as an anti-monument. By taking elements from within an existing situation and collaging them with the issues of environmentalism, global politics and consumerism that run through his work, Hirschhorn’s creates newly reflective realities.

The project’s title, ‘VIOLANTA’, ‘JÜRG JENATSCH’ and ‘BERESINA’. These are ironic mountain images – for the Swiss mountains has featured in at least four of his major works – ‘LA PALOMA’, ‘TANZ DER SÄULEN FÜR DEN WINTER’, ‘THE MORNING OF THE POEM’, ‘IN MOUNTAIN TO Gstaad’. The palms, which represent the desire to bring the warmth of the southern world to the small dot of white whiteness... the group show in infinite whiteness... the group show is self-sufficient – isolated, thus real. Here meaning and mists of a bottle about to be drunk or perhaps already partially consumed. Like much of Pipilotti Rist’s work, Sugarplums plays with perceptions of appearance and scale in such a way that even Lilliputian geniuses long in the imagination. The electricity that it continues to convey is now expressed as aesthetic charge; a bolt of visual sensation across a white land.

Under subfreezing temperatures, an ancient alpine hut under the snow in the middle of now-where, a small dot of white whiteness... the group show is dedicated to the seclusion of alpine winter. Being an art exhibition that is difficult to access, it triggers the imagination of potential visitors. In sheer isolation the show is self-sufficient – isolated, thus real.

This snow-white neon drawing derives its form from an illustration in Laurence Sterne’s labyrinthine novel *Tristram Shandy*. Drawn to a language of that conveys no meaning, Mai-Thu Perrett’s sculpture is intended to express the cryptic meanderings and digressions of one who is perhaps lost in the mountains, yet lives to tell the tale.

Known for his social sculptures, Hirschhorn takes on the vernacular of snow and ice to create a cranky, makeshift assemblage of local possibility. Like many of his works, Münchener Schneefunktionen functions as an anti-monument. By taking elements from within an existing situation and collaging them with the issues of environmentalism, global politics and consumerism that run through his work, Hirschhorn’s creates newly reflective realities.

Bringing together for the first time the world’s most beautiful mountains in a single vacuum chamber, the ‘MÜRRISCHER SCHnee’ is a kinetic sculpture that plays with ‘aesthetic, social function as an anti-monument. By taking elements from within an existing situation and collaging them with the issues of environmentalism, global politics and consumerism that run through his work, Hirschhorn’s creates newly reflective realities.

Bollywood goes to Gstaad, 2013 — Cable car Glacier 3000, Col du Pillon

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It is not always inscribed on the surface, but found on the other side of the coin.

All that is solid melts into air, 2014 — Lake Lauenen

A motorcycle, as folklore had it you went to cast away your sorrows, Olympia Scarry’s gift is without dialogue, a meditation on primal longing in which we wordlessly stare into illuminated voids – fires and screens – searching for cracks in the reality that each may propose. Like the movie ‘Quest for Fire’, Film Set is without dialogue, a meditation on primal longing in which we wordlessly search for our reflection within the flicker of light and flame.

Led by the Way, 2013 — Postal bus station Moos, Lauenen

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