

ELEVATION 1049

BETWEEN HEAVEN AND HELL

GSTAAD 2014

JANUARY 27 – MARCH 8

SITE-SPECIFIC WORKS
IN AND ABOVE GSTAAD

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Elevation 1049 presents a series of artworks created by Swiss artists in direct conversation with their surroundings. Newly commissioned works can be found installed in different locations and altitudes in and around Gstaad. Conceived as a journey of discovery and exploration, *Elevation 1049* exchanges the confines of the white-walled gallery space for the expansive snow-covered backdrop of the Alpine landscape. Here, altitude becomes a benchmark, whereby each work, in its own way, explores the space between heaven and hell. The exhibition website acts as a catalogue and provides information on both the works and their creators: www.elevation1049.org

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

ELEVATION1049.ORG

FREE ENTRY

1096.8 JOHN ARMLEDER

Untitled, 1985-2014 — *Neuretstrasse, at the edge of the forest behind The Alpina Gstaad*

Pine trees have long been a leitmotif of John Armleder's object based work. Culturally over-determined, they are both symbols of Teutonic nature and Christian charity. Here, Armleder's tree speaks the kitschy language of consumerism – the endless Christmas of a gift that won't stop giving.

1049.6 ALEXANDRA BACHZETSIS

Rehearsal (Ongoing), 2010 — *Waiting room, Gstaad railway station*

Set in a time of waiting, Alexandra Bachzetsis' two-channel video is a choreography for two hands that pick, move, manipulate and arrange various objects on a simple table. Neither still-life nor table dance, *Rehearsal (Ongoing)* is a coffee-and-cigarettes-meet-Nivea-cream tale. It is both an exploration of the paradoxical realm of live animation and an alternative to kitchen sink realism.

1565.7 OLAF BREUNING

Snow Drawing, 2014 — *Mountain station Eggli / Performance daily 10-12am*

Chance plays a key role in Olaf Breuning's color experiments with pigment and smoke. Riffing on the way that skiers' first tracks draw on the mountain scenery, for *Elevation 1049* Breuning transforms a vast area of snow into a giant canvas. Here man and nature conspire to create drawings that exist in a state of permanent evolution – illustrating perhaps that change is truly the only constant.

999.9 VALENTIN CARRON

Scruffy Mechanics, Gray Cross, 2013

— *Airport Saanen, parking area Air Sarina, Oeystrasse 29, Saanen*

Inspired by the Brutalist architecture of Swiss born Walter Förderer, Valentin Carron's concrete sculpture fuses the ancient and the modern in a single, instantly recognizable form. Unlike the summit cross – traditionally the marker of the mountain peak – Carron's cross is installed at the airport. Ironically this gateway to the skies is also the lowest elevation of the surrounding Saanenland.

1046.9 CLAUDIA COMTE

Tornado Kit, 2014 — *Gstaad ice rink*

Drawing on the rituals, choreography, traditions and rules of ice hockey, board games, color field painting and bio-morphic sculpture, *Tornado Kit* is a vortex of possibility. Like all of Claudia Comte's work, patterns of work and pleasure are mixed. Here, for the first time, we are invited to become a part of a sculptural form whose boundaries are there only to keep the puck of our interest in play.

1053.1 URS FISCHER

Untitled, 2014 — *Promenade 20, Gstaad*

Central to Urs Fischer's omnivorous approach to art-making is the idea of transformation. The two sculptures shown here (both *Untitled*, 2014) began life as part of a massive installation of clay works created by the 1,500 individuals invited to participate in the production of Fischer's recent show at the Geffen Contemporary at MOCA. Re-cast in bronze, sculptures created in large part by the public, take their place next to public sculpture. Characteristically, meanings, genres and contexts are set in collision.

1013.1 PETER FISCHLI / DAVID WEISS

Eine Ansammlung von Gegenständen, 1982-2013

— *Postal bus station Oberdorf, Mättelistrasse 3, Saanen*

Set in a nondescript garage on the outskirts of Saanen, Peter Fischli and David Weiss' accumulation of objects is an archeology of thirty years of work together. Handcrafted out of polyurethane foam the objects themselves are cast-offs, both in the sense of being divorced from utility they propose and a *Salon des Refusés* of the artists' previous endeavors. Out of the perfectly calibrated mess emerges a portrait, as precise in its description of an era as it is a state of mind or being.

1099.6 SYLVIE FLEURY

Space Cannon and Sheets, 2014 — [Gstaad Palace](#)

Known for works that simultaneously celebrate and critique luxury goods and consumer culture, 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.

1053.6 BERNHARD HEGGLIN / TINA BRAEGGER

Domingo, 2014 — [Cheseryplatz 1, Gstaad](#)

Like 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 merchandise come together – you can look but you can't relax.

1241.1 THOMAS HIRSCHHORN

Mürrischer Schnee, 2014 — [Postal bus station Moos, Lauenen](#)

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, *Mürrischer Schnee* 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 throughout his work, Hirschhorn's creates newly reflective realities.

1743.2 GIANNI JETZER

Milky Way, 2014

— [Chalet Blattistafel, Arnen lake / by appointment only, see <elevation1049.org>](#)

Subfreezing temperatures, an ancient alpine hut under the snow in the middle of now-here, a small dot in infinite whiteness... the group show *Milky Way* 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.

1542.3 CHRISTIAN MARCLAY

Bollywood goes to Gstaad, 2013 — [Cable car Glacier 3000, Col du Pillon](#)

Throughout the 1980's and 90's, Switzerland was the preferred location for the Bollywood film industry to shoot romantic, fanciful scenes commonly known as the 'Cut to Switzerland'. Mixing excerpts from films shot in or around Gstaad, Marclay captures the song and dance of another culture's fascination with the Alps.

1047.9 MIA MARFURT

Eurobistro (Breibo), 2014 — [Charly's, Promenade 76, Gstaad](#)

Mia Marfurt's *Eurobistro* deals with social projection. Unlike most forms of exchange today, the coins we leave behind for the waiter as tip or struggle to find for the parking meter are the material evidence of our transactions. They are symbols not just of value but also of their opposite; of the things – as in the coin toss – that we throw to chance. Here meaning is not always inscribed on the surface, but found on the other side of the coin.

2964.4 1010.9 OLIVIER MOSSET

Untitled (Ice Toblerones), 2003-2014

— [1. Mountain-peak-platform Glacier 3000, Scex Rouge](#)

— [2. Car park Saanendorf, Saanen](#)

Toblerones – the colloquial name for the anti-tank roadblocks that were built between 1939 and 1945 to protect Switzerland from foreign invasion – are one of conceptual painter Olivier Mosset's few sculptural forms. First executed in cardboard, they are here made out of ice. Marking not just the frontier of the town but also the high point of the glacier, they stand sentinel to forces unknown.

1192.8 GIANNI MOTTI

Untitled, 2014 — [Hiking route Schönried – Gruben](#)

According to William Blake, 'The road of Excess leads to the Palace of Wisdom', and while many have taken that road few have reported back. Aptly for a show about elevation, Gianni Motti acknowledges that in a landscape as socially and topographically varied as this, there are only two ways to go: up and down. Signposting the way he allows for a moment of consideration, before we continue onwards to wherever we may be going.

1049.9 MAI-THU PERRET

Shandy, 2014 — [Railway bridge, Neueretstrasse, Gstaad](#)

This snow-white neon drawing derives its form from an illustration in Laurence Sterne's labyrinthine novel *Tristram Shandy*. Drawn to the idea of a language that conveys no meaning, Mai-Thu Perret'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.

1054.6 PIPILOTTI RIST

Sugarplums (Independent Cousin of The Blue Fairy in the Valley), 2014

— [Hotel Olden, Promenade 35, Gstaad](#)

As late night conversation slips and slides into incoherence, an apparition appears out of the 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 genies loom large in the imagination.

1032.7 UGO RONDINONE ¹

The Morning of the Poem, 2014 — [Transformer station Aebnit, Bellerivestrasse 1, Gstaad](#)

A drab and overlooked utilitarian building is transformed into a splash of metallic color, to become as the artist describes it, 'a hymn to perception'. Re-imagined in this way it stands as a momentary marker between shifting realities. The electricity that it continues to convey is now expressed as aesthetic charge; a bolt of visual sensation across a white land.

1051.1 UGO RONDINONE ²

I feel, you feel, we feel through each other into ourselves, 2012 — [Promenade 3, Gstaad](#)

First cast in rubber and then fabricated in aluminum, Rondinone's sculpture literally draws on his family's roots in southern Italy. The 2000-year-old olive tree, which under Italian law cannot be disturbed so long as it continues to bear fruit, speaks to the idea of condensed time and displaced space. Here on the promenade, it offers a vivid abstraction of another time and another place.

1042.5 PAMELA ROSENKRANZ

Skin Pool, 2014 — [Park in front of the hotel Le Grand Bellevue, Gstaad](#)

Much of Pamela Rosenkranz' recent practice has been focused on the natural aspects of water and skin color in contrast to its visual communication by the markets. *Skin Pool* functions as a fake reminiscence of walks that Michael Jackson may have taken on one of his many visits to Gstaad. The tension of his persona – with its ongoing struggle to overcome social, physical and racial constraint – is here reflected in the materiality of skin as liquid.

1044.8 KILIAN RÜTHEMANN

Acht Säulen für den Winter, 2014 — [Lawn next to the hotel Le Grand Bellevue, Gstaad](#)

Inspired by the architecture of classical antiquity, Rütthemann's sculpture brings the Mediterranean to Gstaad. The palms, which represent the desire to bring the warmth of the southern climate into the colder north, are arranged as columns. Like those of a partially ruined temple they stand erect but devoid of function, serial monuments to a future that never could be.

1381.3 OLYMPIA SCARRY

All that is solid melts into Air, 2014 — [Lake Lauenen](#)

By a lake where, as folklore had it you went to cast away your sorrows, Olympia Scarry's gilded minimalism alludes to the architectural anxiety of materialized hopes and dreams. The skeletal structure that it profiles may stand on hallowed ground. But, just as the title suggests mankind's endeavors may be forever in conflict with nature, so we are left always on the outside looking in.

1040.8 ROMAN SIGNER

Alles fährt Ski, 2014 — [Eggli valley station](#)

Like much of Roman Signer's work, *Alles fährt Ski*, is a kinetic sculpture that plays with the potential energy of destruction. Harnessed to gravity, the small wooden chalet descended the hill on skis to find its natural resting place on the flat land below. There it rests as both testament to and record of its momentary action.

1922.6 TOBIAS SPICHTIG

Film Set (*Eddie: This is just me trying to maintain a viable relationship with reality. Okay, I want to make sure I haven't drifted off into some solitary paranoid fantasy system of my own totally unfounded idiosyncratic convention.*), 2014 — [Mountain restaurant Wasserngrat](#)

Set high in the mountains, Spichtig's assemblage of fire, lights, and no action is a film set without a movie. It speaks to the way in which we 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.

1219.5 NOT VITAL

Leading the Way, 2013 — [Postal bus station Heitbrücke, Gsteig near Gstaad](#)

The first of these sculptures was a gift for Ai Weiwei, a neighbour of Vital's in the Caochangdi area of Beijing, where both artists are based. As has been already witnessed in recent times, it seems clear that in many respects Ai shall be *Leading the Way* for China in years to come. Here, the stainless steel staff stands as a marker of relationships across politics, borders and friends.

1049.5 HANNAH WEINBERGER

Untitled, 2013 — [Parking area Gstaad railway station](#)

Untitled, (2013) consists of a number of large boulders, quarried from a rock face in Switzerland. Released from their natural environment by violent means they have been transformed into resonating speakers that eschew conventional understandings of audio equipment. Sound waves ricochet between magnets set in their hollow interiors. It remains unknown if stones, like people, have sonic memories.

SPECIAL EXHIBITION

1013.3 MATTHIAS BRUNNER

The magic world of the mountains in the films of Daniel Schmid, 2013

— [Bunker, Chalet Coucou, Dorfstrasse 56, Saanen](#)

The installation pays homage to the great Swiss filmmaker Daniel Schmid, whose love for the Swiss mountains has featured in at least four of his major works – 'LA PALOMA', 'VIOLANTA', 'JÜRIG JENATSCH' and 'BERESINA'. These are ironic mountain images – exploring love and death – in which kitsch, folklore, history, betrayal, murder, torture and death also have their place. This makes a bunker the perfect setting for Daniel Schmid's characters and their stories.

Planning: IMACULIX, Andy Bohli

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