

MAMCO
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TONY CONRAD
JULIA SCHER
DISCIPLINE AND PERFORM
MOSCOW PERFORMANCE ART 1975-1985
ENDRE TÓT
FABRICE GYGI
TATIANA TROUVÉ
THE MINKOFF-OLESEN BEQUEST



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Julia Scher, *Girl Dog, Haus of Sher (Malden and Marlene)*, 2007
two marble dogs and soundtrack
73.20 × 45.70 × 24.90 cm, 03 min.:08 s.
coll. Consortium Museum, Dijon
Photo : Rebeca Fanuele

INTRODUCTION

COVID-19 is not just a health crisis. By virtue of curfews, travel authorizations, the return of national borders in Europe, an increased acceptance of tracing, a media landscape that seems to speak with a single voice, heightened inequalities and increased isolation for society's most vulnerable members, the pandemic has weakened social ties and undermined the foundations of the Western model of democratic society.

The truth is that this model had already been under attack in recent decades by what Shoshana Zuboff has termed "surveillance capitalism." Some of the key changes brought about by this new economic model, which mines human practices and actions, include the harvesting and marketing of personal data, the use of predictive algorithms and efforts to influence people's behavior.

Artists first turned their attention to electronic surveillance in the 1980s, a time when it was limited to analog devices. By recreating CCTV installations and reflecting on the nature of images that are recorded, captured and appropriated, Julia Scher (b. 1954) exposed their ubiquity. Her installations, performances, and sculptures address issues of power and the dynamics of social control in the public sphere. Before these themes were made popular by reality shows such as *Big Brother* and films like *The Truman Show*, Scher conjured up dystopian narratives about pervasive surveillance within the walls of a museum or art gallery.

For artists from "Eastern Bloc" countries, the entire public space was under "state-controlled" surveillance in the 1960s and 1970s. It was at that same time that, as Dan Graham points out, such surveillance was being privatized in the West. To "perform" under such conditions was a risky undertaking, and artists thwarted surveillance by opting for inconspicuous, concealed practices, or by resorting to private or abandoned spaces.

Before electronic technology came to the fore, devices such as the Panopticon, which Michel Foucault analyzed in 1975, held out similar promises to a society eager to expand its control: an ability to see everything without being seen, or "to impose a particular conduct on a particular human multiplicity," to use Gilles Deleuze's terms.

Tony Conrad's installation *Panopticon* (1988) explicitly brought these reflections to bear on the surveillance typologies of his time. Throughout his remarkable career as a musician, artist, filmmaker, activist, and educator, Conrad (1940–2016) consistently used his chosen forms of expression to highlight systemic relationships to power. Whereas his acclaimed film *The Flicker* (1966) offered a "stroboscopic" attack on both cinema and its audience, pieces such as *Studio of the Streets* (1991–1993) and *WiP* (2013) point out the appropriation of public speech by the media and the control that the prison system exerts over the human body.

These artists and these works, to which we could (or would have liked to) add Harun Farocki's prison images (*Gefängnisbilder*, 2000), Gretchen Bender's depictions of the seductive impact of television images (*Total Recall*, 1987), and Hito Steyerl's reflections on techniques for becoming invisible to the electronic universe (*How Not To Be Seen*, 2013), analyze or uncover the mechanics of surveillance and control that are at work in our societies. But they also point to forms of resistance similar to what Michel de Certeau grouped together under the term "poaching": trickery, escapes, and shortcuts that enable us to re-invent everyday life and spaces where we can be free.

MAMCO's fall 2021 exhibition schedule, which includes a Tony Conrad retrospective, an installation by Julia Scher, and the group exhibition "Performance and Surveillance," aims to revisit these reflections, all of which predicted that the 21st century would be one of total surveillance and the mapping, not of the world, but of human behavior.

TONY CONRAD

This retrospective brings together historical works, installations, films, and videos that were created by Tony Conrad (1940–2016) starting in 1962. The exhibition, which occupies MAMCO's entire first floor and three rooms on the second floor, focuses on works that Conrad had planned on showing in art institutions.

Conrad's work emerged on the periphery of the major artistic movements of the 1960s, yet also provided a unique response to the issues of the period. Inspired by the radical changes introduced by John Cage, Conrad made subtle but critical contributions to contemporary culture over the last half century. Since his early days as an artist, he sought to lay bare the authoritarian mechanisms that underpin the media and all forms of cultural expression. He was particularly interested in the triangular power relationship between the producer, the artwork, and the viewer (in this case the museum visitor).

Through targeted actions in various cultural spheres, Conrad challenged the codes of what is meant by film, painting, performance, music, television, teaching, and activism. He enjoyed deconstructing, transforming, and transposing concepts such as musical composition, framing, editing, perspective, and media discourses.

But Conrad was far from being a mere theoretician: he was also a satirist, mathematician, assemblagist, and actor. Moving easily between radical criticism and humor, he developed a body of work from 1962 to 2016 that defies categorization but whose relevance continues to be felt today.

This exhibition showcases the most important stages of Conrad's output, starting with his musical roots in 1962 on New York's Lower East Side with La Monte Young, Marian Zazeela and John Cale (who went on to form the Velvet Underground). There were also his political actions with Henry Flynt and Jack Smith, the experimental film work of the late 1960s, and his iconic *Yellow Movies* and "cooked" films from the early 1970s. Also presented are Conrad's 1980s media activism, his collaborative projects with Mike Kelley and Tony Oursler, the large-scale *Panopticon* and *Studio in the Streets* installations, his *Invented Acoustic Tools* (1964–2012), and his final works from the 2010s that address the isolation of old age.

Each of Conrad's works should be appreciated within the context of the artist's overarching objective of subtly undermining all forms of authority and control, including those that pass almost unnoticed.

The exhibition, curated by Balthazar Lovay, builds on the retrospective held at the Albright-Knox Art Gallery in Buffalo, New York (2018–2019) and is a collaboration with the Kölnischer Kunstverein (Cologne) and Culturgest (Lisbon).

JULIA SCHER

The work of Julia Scher (b. 1954), which first appeared in the 1980s, is noteworthy for its systematic use of surveillance techniques, particularly CCTV. Scher's technical background provided her with in-depth knowledge of a range of surveillance systems. She worked at a well-known security firm for a period of time before setting up her own company, Safe and Secure Productions. Each of Scher's installations satirically transforms exhibition spaces into regimes of total control, and as such disturbingly alters the behavior of viewers, who unwittingly become both observers and the observed. At the intersection of both the Orwellian drive for absolute power and the voyeuristic or narcissistic world of intimate, self-referential recordings, Scher's work presents a tongue-in-cheek reflection on the ideology of security and its dangers.

Invited to exhibit in the midst of the museum's collections, Scher has chosen to greet visitors with an updated version of the artist's *Girl Dogs* (2005–2021)—twin female Doberman statues in marble. The very embodiment of the watchdog, and (wrongly) renowned for its aggressiveness, the Doberman is a breed that is commonly associated with ferocity and law enforcement. Scher has added, however, feline qualities to these dogs' faces and paws. Their pink color (ubiquitous in Scher's work) seemingly transforms them into gentle, vulnerable creatures. The greeting they convey to visitors is akin to the tonalities of a warm, anonymous voice typically used for public announcements.

Intended to reassure the viewer, the dogs' seemingly benevolent presence actually induces feelings of unease. This ambiguous, psychosocial aspect of surveillance serves as raw material for Scher. In an upper corner of the room, we find a poorly disguised camera placed in the midst of a bouquet of carnivalesque fuchsia-colored feathers. As reflected in its title—*Hidden Camera (Architectural Vagina)* (1991–2018)—the work is vaginal-shaped, evoking the feminist dimension present throughout Scher's work. By employing a symbolic, formal vocabulary traditionally associated with the feminine (and thus with gentleness and benevolence) to cloak devices otherwise perceived as intrusive and repressive, the artist mockingly deconstructs the visual lexicon of the seemingly innocent.

As Anna Indych already noted in 2002: "Years before popular culture brought us 'Jennicam,' *Big Brother* and *The Truman Show*, Julia Scher made surveillance an art form." Two decades on, in 2021, reality TV seems like old hat, relegated to late night slots on cable channels. It is clear, however, that we live in an era of pervasive surveillance. On the one hand, social media and technological advances continue to intensify our obsession with recording the totality of our lives. On the other hand, whistleblowers have laid bare the extraordinary means that intelligence agencies deploy to spy on individuals' lives. With a great deal of humor, Scher very early on grasped the mechanisms of social control at work in both the public and private spheres, questioning the logic of sacrificing personal freedom in the name of security. As she writes: "But most evidence indicates that living in the shadow of the burgeoning security apparatus (which encompasses both the public and private sectors) creates a steady state of paranoia and self-censorship and is heavily responsible for the gradual erosion of our freedom."

Exhibition organized by Paul Bernard and Lionel Bovier.

DISCIPLINE AND PERFORM

This prospective exhibition brings together works by Central European artists produced in countries behind the erstwhile Iron Curtain—the Czech Republic, Hungary, Poland, Serbia, and Croatia. Created between 1969 and 1979 at the height of the Cold War, the works shown here bear witness to artistic actions in public spaces. As occurred in May 1968 in France, in the late 1960s political institutions around the world faced challenges to their authority. Under communist and socialist regimes, however, protest movements had to contend with the complexity of alternating periods of freezes and thaws. Hungary experienced a measure of economic and cultural reform prior to 1972, and Czechoslovakia underwent a period of de-Stalinization leading up to the 1968 Prague Spring. Conversely, Poland’s liberalization was brutally cut short by the imposition of martial law on 13 December 1981.

Experimental art practices in Central Europe were similar to their Western counterparts. However, conditions in countries under direct Soviet influence imbue these works with other dimensions of meaning. In order to subvert the rhetoric of propaganda, the artists presented here resorted to photomontage, *detournement*, and double meanings (Orshi Drozdik, Ewa Partum, Tamás St. Auby, Tibor Hajas, Natalia LL, and Sanja Ivekovic). In VALIE EXPORT’s video, small, inconspicuous actions offer only minor clues in a sequence akin to monitoring. In the face of widespread surveillance in both private and public spheres, artists conflated the personal and the public in a distinctive manner. Tomislav Gotovac exposed his body while Sanja Ivekovic describes how intrusive police measures extended even to her own balcony. Katalin Ladik staged intimate actions as if from a public instruction manual, whereas Jiří Kovanda focused on stealth: “I meticulously follow a previously written script. The gestures and movements have been selected so that passers-by don’t suspect that they are witnessing a ‘performance’” (*Theater*, November 1976, Wenceslas Square, Prague). In societies whose security apparatuses were oppressive to varying degrees, artists devised subtle strategies that undermined the uniformity of information and explored repeated disruptions of image, text and sound.

In response to the critique of authoritarianism that informs the retrospective of Tony Conrad’s work, with this exhibition, MAMCO continues to broaden its focus by offering an alternative approach to art forms that transcend the Western canon. The Verbund and Kontakt collections, both from Austria, enable us to grasp the historical and geographical particularities of artists who devised spheres of action that engage with issues of power, institutions and the public. In a recent study, Amy Bryzgel (Manchester) clarified the history of these artistic landscapes. While circumstances were different from those in the West—including a non-existent art market, the absence of an institutional artistic fabric, and a totalitarian State—Bryzgel nevertheless concludes that there existed a community of Central European, European and American artists committed to developing an institutional critique by cataloging authoritarian mechanisms. Since the 1960s, the artists in the heart of Europe devised a cartography that extends from the street to television to private life. It is notable that these artists—contemporaries of Asher, Buren and Broodthaers—attempted to foster individual freedom in the face of the State by prioritizing acts of classification rather than opposition.

Exhibition organized by Paul Bernard and Julien Fronsacq, with the support of the Verbund and Kontakt collections.

MOSCOW PERFORMANCE ART 1975-1985

Performance art, which had been sidelined in the Soviet Union since the early avant-garde period, did not reemerge until the 1970s. When it did, under entirely different conditions and subjected to strong ideological pressure, it drew on private gestures unconnected to the so-called “official art.” New artistic communities and grassroots institutions took shape around these unsuspected gestures (which were labeled “unofficial” or “non-conformist”). From the outskirts of Moscow to apartments in the capital’s city center, an informal, friendship-based network sprang up, one in which the roles of actor, critic and spectator were interchangeable. This internal fluidity took the form of dialogues between a range of artistic and aesthetic viewpoints.

The decade 1975–1985, which coincided with the era of stagnation under Brezhnev, can rightly be called the apogee of this movement. An experimental period unlike any other, it was set apart by a body of artists who brought together a range of singular approaches and experiences, of which performance emerged as the iconic genre. Rather than blurring the line between art and life (as with Allan Kaprow), performances (often referred to as “actions”) broke down the boundaries between subject and object, between artist and spectator. During this time, individuals joined forces within protean groups constituting an extended artistic community that is generally recognized under the umbrella term “Moscow Conceptualism.” In an attempt to grasp this “continuum” and summarize an entire era, this exhibition focuses on four groups of artists: Gnezdo (Nest), Mukhomor (Toadstool), Collective Actions and SZ (Skersis-Zakharov).

In manifesting the drive for formal renewal and the desire to experiment with ways of living and being, performance highlights a radical repositioning of the boundaries of art. The first decade of this non-conformist movement—through the late 1960s and early 1970s—was characterized by a drive for authenticity and truth. The decade 1975–1985 then witnessed the emergence of a new generation of artists whose approaches were more oriented towards public expression. Following the creation of Collective Actions in 1975, younger groups of artists, in a break with their predecessors, called for more defiant and deliberately mocking forms of expression for their artistic and documentary projects. This broad, emancipatory movement stood in sharp contrast with the focus on inwardness that had previously been centered around the cult of painting. The open-air *Bulldozer* exhibition, which was organized by Oscar Rabin on the outskirts of Moscow on 15 September 1974—and forcefully dispersed under orders by Brezhnev—liberated its artists. Henceforth, the goal involved breaking free of the strictures of both canvas and studio and seeking out other settings. This departure also represented a first step towards the public sphere, a rejection of pathos, and the ambition to transcend artistic and intellectual circles.

Exhibition curated by Nicolas Audureau and Emanuel Landolt, with the support of Olivier Georges Mestelan.

ENDRE TÓT

Endre Tót (b. 1937) is a leading figure in the Hungarian avant-garde. Since the 1960s, his work has been situated at the crossroads of Conceptual art, Mail art, and performance art. After a classical art education at the Academy of Fine Arts in Budapest, Tót initially concentrated on painting. In 1970, however, realizing the limited possibilities that such a medium offered given the era's pervasive censorship, Tót gave it up and began working with a typewriter. The following year, he was invited to take part in a Mail art exhibition organized by Jean-Marc Poinsoot for the 1971 Paris Biennale. This opened doors for him to an international network of artistic correspondence. Suddenly Tót—who until then had been confined to Soviet-controlled Hungary—had access to the entire world, thanks to a simple, rapid artistic practice that flew under the censor's radar. In this way, he came into contact with Ecart and began a significant exchange of letters with John Armleder.

Tót embarked on a series of works that he entitled *Nothingness*, which consisted of a series of typewritten pages, mailed to various recipients, covered in zeros. Whereas Mail art is geared towards exchanging ideas, these "anti-communicative" pieces, as the artist described them, are nonsensical. Art critic Pierre Restany described the series as "postal monochromes," making Tót "the Yves Klein of Mail art." Tót then transferred the zeros to rubber stamps and postage, parodying the State's administrative trappings. Tót's advocacy of nothingness also made its way onto signs and banners carried by protestors during light-hearted demonstrations. Concurrently with these works, and in sharp contrast with their emptiness and lack of message, Tót also produced self-portraits of himself as a laughing artist, thereby ridiculing the boundless optimism that typified socialist images. By dint of repetition, the artist's enthusiasm becomes less and less plausible.

Tót first took part in Ecart in 1974, when he showed *one dozen rain pOstCarDs*, another series of typewritten works begun in 1971. Postcards with views of Budapest are covered in slash symbols (/), making it seem as though the city is being rained on. For this exhibition, Ecart has published the correspondence between Tót and Armleder in order to trace "a significant artistic path" and to introduce "Tót's work in the spirit in which he conceived it."

Tót went to Geneva in 1976 with the exhibition *TÓTa/JOYS*. For this show, he organized a series of street demonstrations together with Armleder, Dougal and Lucchini. Tót appeared carrying a series of signs adorned with tautological messages. Outside the exhibition space, a large zero traced in whitewash served as an introduction to the photographs documenting his actions on display in the gallery.

The current exhibition, curated by Paul Bernard and Julien Fonsacq, is based on the works and documents in the Ecart Archives, which have been in MAMCO's holdings since 2016.

FABRICE GYGI

Fabrice Gygi (b. 1965 in Geneva) has attempted to expose the authoritarian systems that are at work in our daily lives, starting with his first artistic outputs in the late 1980s. "My aim is to identify manifestations of authority, from the most ordinary to the most depraved," he said, "These include the heroic, civic figure of the firefighter, social subsets like choral groups and brass bands, and other popular associations styled after militia-type organizations. I always attempt to portray authority as naturally as possible, as it really is."

Gygi reconstructs spaces or facilities used to stage public events—whether official gatherings, sporting events, or celebrations—to show us that these events are unfailingly authoritarian and spectacular representations. He reveals that, for the alienating operator as described by Guy Debord, the spectacle must possess structures of *constraint*. A podium, for example, is used to define the hierarchical positions of the participants in the same way that a bar assigns social roles, barriers define the authorized perimeters of a demonstration, and polling places determine voter behavior.

Instead of calling for direct action, Gygi subverts these instruments of control through appropriation. However, in contrast to the generation of artists that preceded him such as Cady Noland, he takes it upon himself to construct each element. And even though the pieces retain all of the functional ambiguity of their referent, the artist broadly hints at how they can be reworked. In this way, the curved wicker cestas used by jai alai players could be used as projectile weapons, while air mattresses and floor mats—intended to cushion shocks—take on a more threatening appearance.

One is reminded here of Gordon Matta-Clark who, when he was invited in 1970 to take part in the architecture exhibition *Idea as Model* at the Institute for Architecture and Urban Studies in New York, shot out all the windows of the exhibition area with an air rifle. In the spaces thus created, he placed photographs of the broken windows of South Bronx apartment houses that had been vandalized by their tenants to protest their appalling living conditions. This explosive act of violence within the walls of an institution can be read as the very thing that allows that institution to reconnect with the larger social reality.

The exhibition, curated by Lionel Bovier, draws on works in MAMCO's collections and on recent donations.

TATIANA TROUVÉ, BUREAU OF IMPLICIT ACTIVITIES (B.A.I.)

Like many young artists with no regular income, when Tatiana Trouvé (b. 1968, in Costenza, Italy) first came to Paris, she took on one odd job after another. She would wonder whether these experiences, not all of them pleasant, could be seen “as a fiction of [her] life,” and her work began to emerge out of these thoughts. After amassing a large number of cover letters that she had written during her search for work and for grants, along with government forms and so forth, she began to use this pile of rejections and unrealized projects—this evidence of fruitless initiatives—to sculpt a structure, or a “shell” as she sometimes called it.

This first work, “Administrative Module,” closely mirrors the artist’s life. It was soon followed by others, including the “Titles Module,” a collection of the titles of unbuilt works, the “Central Reminiscence Module,” a physical objectification of memory, and the “Waiting Modules,” which incorporated sound into her work and addressed all the unproductive moments, whether long or brief, in which awaits something or someone. The common thread between all these modules is the idea of time and the theme of memory. Contrary to what one might think, the *Bureau of Implicit Activities* (or *B.A.I.*), which brings them all together, is not the place where the artist’s projects were brought to fruition or her studio transferred to a museum setting. Rather, it is Trouvé’s *memory*.

The modules that make up B.A.I. are designed to accommodate an average-sized adult who could sit in them to work. Their height (1.5 m) is consistent with measurements used in the office furniture industry. A person who sits there would feel isolated from his or her surroundings, and anyone giving it a passing glance would have only the vaguest idea of what to make of it. The simple materials—plywood, laminate flooring, a doormat, plastic, wheels, etc.—give it a slightly DIY look, but one constructed meticulously and with precision. Similarly, the activity that could conceivably take place within them is unclear: we are presented with merely an outer shell for a job that has been reduced to a concept.

Two of Trouvé’s three *Archive Modules* are on display here: *B.A.I. Archives Module (Correspondence)* and *B.A.I. Archives Module (Drawings)*. These structures, displayed open or closed, contain fragments of letters written but unsent, unfinished projects and small-scale drawings that are actual copies of her prolific artistic output. For Trouvé, the act of copying is a “way of revisiting her thought process.” The Archives are significant for her because they allow her to “retrace her steps” and relive the moment when a project first began.

The exhibition, organized by Françoise Ninghetto, was made possible through the artist’s donation of the two modules displayed here.

THE MINKOFF-OLESEN BEQUEST

After meeting in 1967, Gérald Minkoff (1937–2009) and Muriel Olesen (1948–2020) never left each other's side. They traveled the world together—Africa, Asia, Latin America, the United States, and Europe—experiencing life as inquisitive nomads. Each equipped with a camera, they reported back on the world in a half-scientific, half-playful spirit, producing a complete picture that nevertheless left space for individual creativity.

Minkoff and Olesen had wide-ranging interests and a broad network of contacts—from the realms of New Realism and Pop art to Fluxus—out of which numerous friendships emerged. They occasionally exchanged work with other artists they befriended, and this is how the MAMCO collection came to hold, among other works, eight elements of the *Poussière de Poussière* series, created by Robert Filliou in collaboration with Daniel Spoerri and exhibited on the third floor.

Minkoff, who loved playing with language, considered himself a “palindromographer.” He recorded reversible statements—“the shortest way back to where you came from”—on all types of media. Foremost among them were glazed earthenware tiles, similar to the ones that have sat above the elevator doors on the museum's fourth floor since 1997: “AMEN! ICI CINEMA!”, an anagram of the title of Marcel Duchamp's experimental film *Anemic Cinema* (1926). In a 1997 publication devoted to his palindromatic expressions, Minkoff noted drolly: “A palindrome goes back into the past at the same speed as it moves into the future.” Featuring one near the elevators was an obvious choice.

A trailblazer in video art as well as a performer, Minkoff joined Ecart in 1973. That same year, he embarked on a series of “kitchen videos,” filming anyone who dined with him at his apartment in the Rue Grenus. In 1974, Olesen—a videographer, painter, and sculptor—exhibited a work at the Galerie Ecart entitled *Voyelles-Mystères et Boules de gomme* (Mystery Vowels and Gumdrops). It featured texts that were tinted according to the colors assigned to them by Rimbaud in his “Vowels” sonnet, as well as a collection of gumdrops categorized by shape and “pattern”—a pseudo-scientific experiment about the evolution of species.

Minkoff and Olesen's life together consisted of encounters and collective creations, as can be seen in the drawings and photographs documenting the invention of the recording device in *Cucumberland: Parlez, le concombre vous écoute !* (Cucumberland: Speak, the Cucumber is Listening to You!). They show a Bell & Howell speech recorder with magnetic cards, as well as a small motor, fitted with a microphone, that runs on the electric current generated by the acid in a cucumber. Minkoff subsequently used the approximately 50 short recordings obtained in this manner in a performance—thus ensuring that these pieces would never be forgotten.

MAMCO first paid tribute to Gérald Minkoff in the exhibition *Un Portrait* in 2010–11. The current exhibition, curated by Sophie Costes and Françoise Ninghetto, formalizes the Minkoff-Olesen bequest made to MAMCO following the death of Muriel Olesen last year.

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Tony Conrad, exhibition view
Photo Annik Wetter



Tony Conrad, exhibition view
Photo Annik Wetter



Tony Conrad, exhibition view
Photo Annik Wetter



Tony Conrad, exhibition view
Photo Annik Wetter

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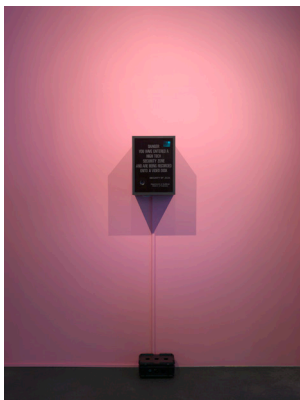
Julia Scher, exhibition view
Photo Annik Wetter



Julia Scher, exhibition view
Photo Annik Wetter



Julia Scher, exhibition view
Photo Annik Wetter



Julia Scher, exhibition view
Photo Annik Wetter

ICONOGRAPHY AUTUMN 2021



Discipline and Perform, exhibition view,
Photo Annik Wetter



Discipline and Perform, exhibition view,
Photo Annik Wetter



Moscow Performance Art 1975-1985,
exhibition view
Photo Annik Wetter



Moscow Performance Art 1975-1985,
exhibition view
Photo Annik Wetter

ICONOGRAPHY AUTUMN 2021



Fabrice Gygi, exhibition view,
Photo Annik Wetter



Fabrice Gygi, exhibition view,
Photo Annik Wetter



Tatiana Trouvé, exhibition view,
Photo Annik Wetter



Tatiana Trouvé, exhibition view,
Photo Annik Wetter

ICONOGRAPHY AUTUMN 2021



The Minkoff-Olesen Bequest,
exhibition view,
Photo Annik Wetter



The Minkoff-Olesen Bequest,
exhibition view,
Photo Annik Wetter

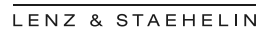
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