

Zeitschrift: Collection cahiers d'artistes
Herausgeber: Pro Helvetia
Band: - (2010)
Heft: -: Vanessa Safavi

Artikel: Vanessa Safavi
Autor: Safavi, Vanessa / Boninsegni, Kim Seob
DOI: <https://doi.org/10.5169/seals-976178>

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. [Siehe Rechtliche Hinweise.](#)

Conditions d'utilisation

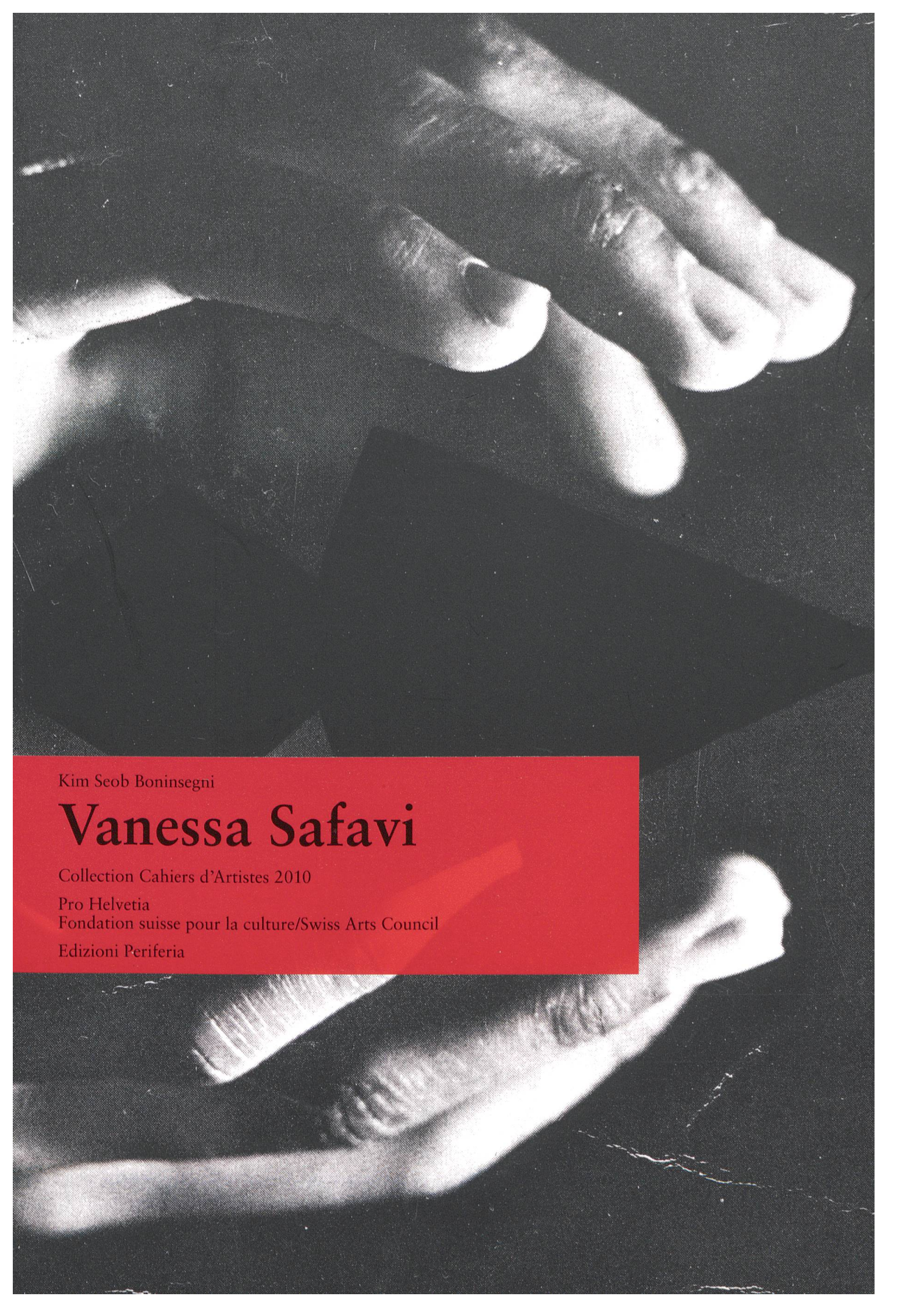
L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. [Voir Informations légales.](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. [See Legal notice.](#)

Download PDF: 04.05.2025

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>



Kim Seob Boninsegni

Vanessa Safavi

Collection Cahiers d'Artistes 2010

Pro Helvetia

Fondation suisse pour la culture/Swiss Arts Council

Edizioni Periferia

Collection Cahiers d'Artistes

With its Collection Cahiers d'Artistes (artists' monographs) series, Pro Helvetia supports promising Swiss artists from the field of visual arts who have not yet been documented in a publication. This promotional instrument has been in existence since 1997. Based on the recommendation of an independent jury, the Pro Helvetia Board of Trustees selects eight artists who, following a public invitation, have submitted applications for this series. Since 2006, the Cahiers d'Artistes have been published by Edizioni Periferia, Lucerne/Poschiavo.

The artists play a decisive role in the design of the publication, including the selection of a writer, if they wish, for the accompanying essay. Each Cahier is bilingual: in the artist's mother tongue and in a freely chosen second language.

An edition of 1200: 300 for the artist, 500 for selected art institutions and individuals at home and abroad, 400 for bookshops.

Swiss Arts Council Pro Helvetia

The Swiss Arts Council Pro Helvetia supports art and culture in Switzerland and promotes cultural exchange both at home and abroad. Pro Helvetia promotes the quality and identity of Swiss professional visual arts. It supports projects which cultivate the networking and promotional activities of Swiss artists at home and abroad, interaction between the various linguistic regions of Switzerland, intercultural dialogue and the current debate concerning contemporary Swiss art.

Collection Cahiers d'Artistes

Par le biais de sa Collection Cahiers d'Artistes, Pro Helvetia soutient des artistes suisses prometteurs qui évoluent dans le domaine des arts visuels et qui ne possèdent pas encore de publication propre. Cet instrument de promotion existe depuis 1997. Sur recommandation d'un jury indépendant, le Conseil de fondation de Pro Helvetia désigne huit artistes ayant répondu à l'appel public de candidatures. Depuis 2006, les Cahiers d'Artistes sont publiés par la maison d'édition Edizioni Periferia, Lucerne/Poschiavo.

Les artistes sont largement impliqués dans la conception de leur publication. Les textes d'accompagnement sont rédigés par des personnalités généralement proposées par eux. Chaque Cahier est bilingue: il est édité dans la langue maternelle de l'artiste et dans une seconde langue au choix.

Le tirage se monte à 1200 exemplaires: 300 pour les artistes, 500 pour des institutions culturelles sélectionnées en Suisse et à l'étranger, ainsi que 400 pour les librairies.

Fondation suisse pour la culture Pro Helvetia

Pro Helvetia soutient l'art et la culture en Suisse et assure la promotion des échanges culturels tant à l'échelon national que sur le plan international. Dans le domaine des arts visuels, la Fondation encourage la qualité et contribue au rayonnement de l'art professionnel suisse. Elle soutient des projets qui visent à favoriser la création de réseaux et la promotion des artistes suisses en Suisse et à l'étranger, les interactions entre les différentes régions linguistiques suisses, le dialogue interculturel, ainsi que le discours actuel sur la création artistique contemporaine.

AVANT-GARDE

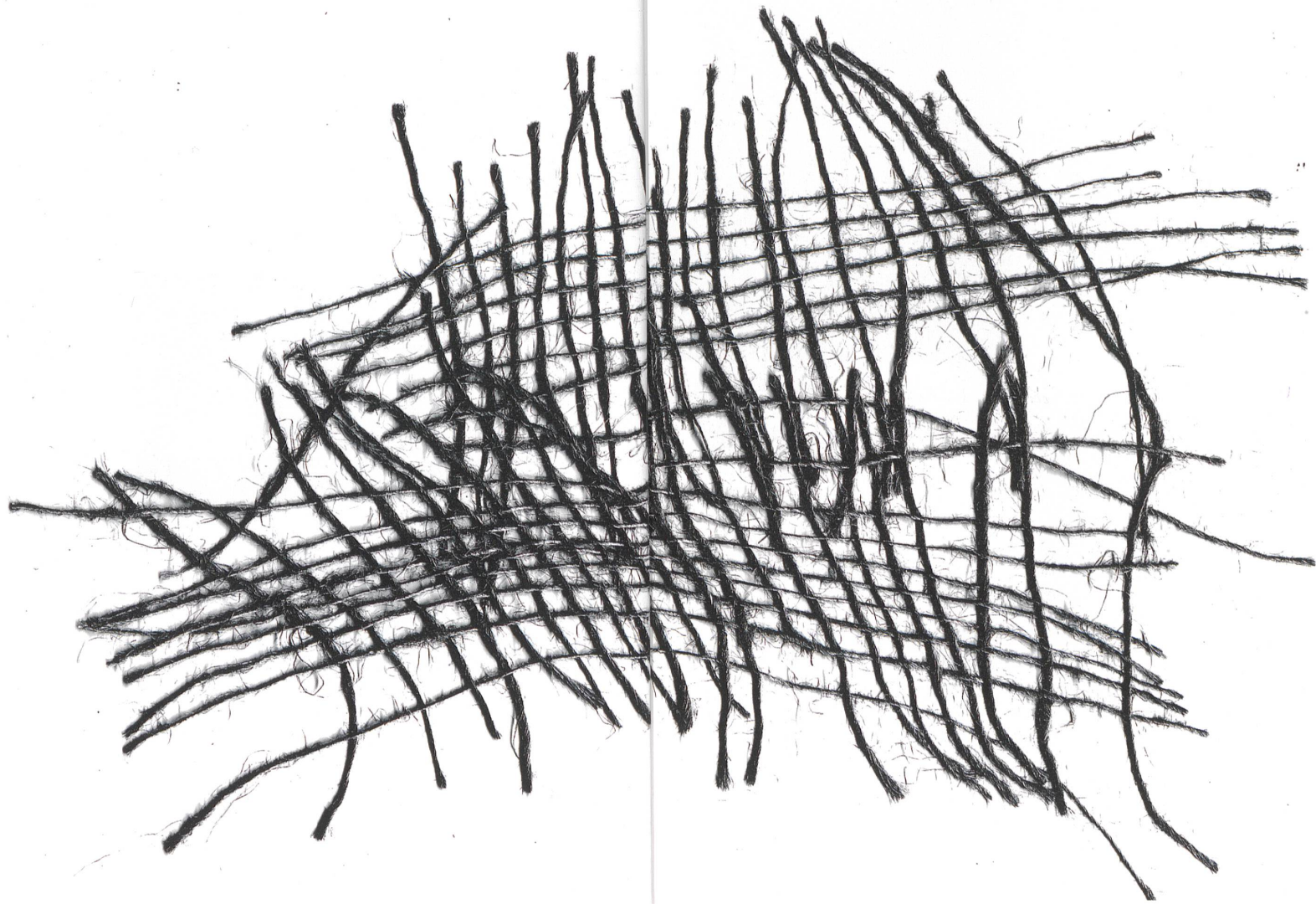


KUNST

*Happiness only real
when shared.*

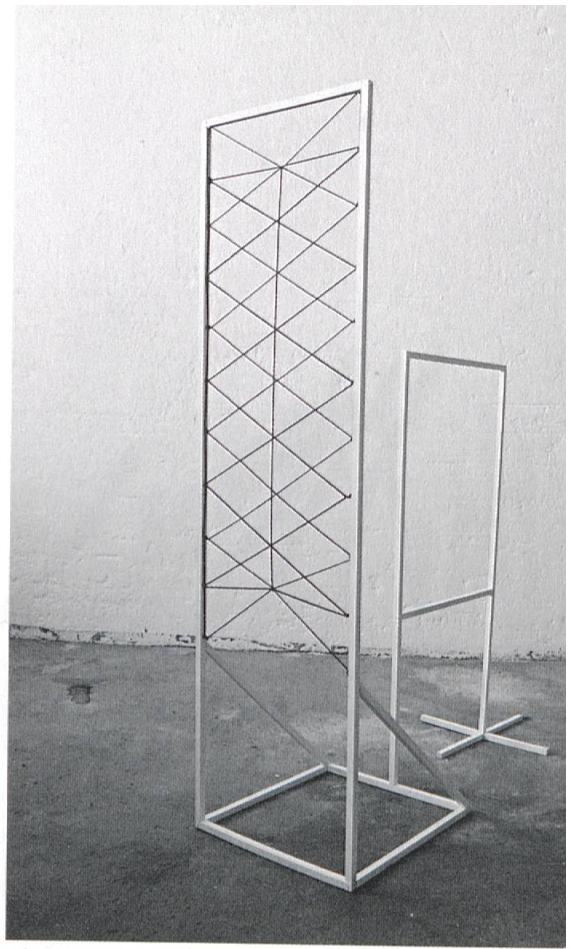


- Black Nostalgia -



Elite Discourse and Racism

Teun A. van Dijk







**Black
Power**

**AND WHITE
PROTESTANTS**

**A Christian Response
to the New Negro Pluralism**

JOSEPH C. HOUGH JR.

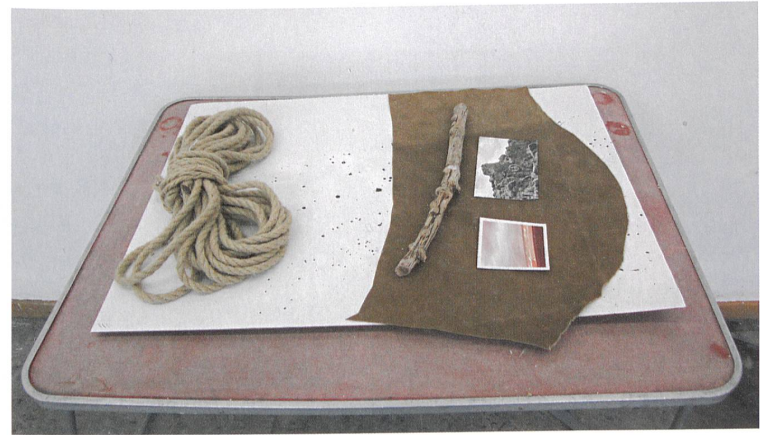
In Canada \$1.95

GB 242/\$1.75








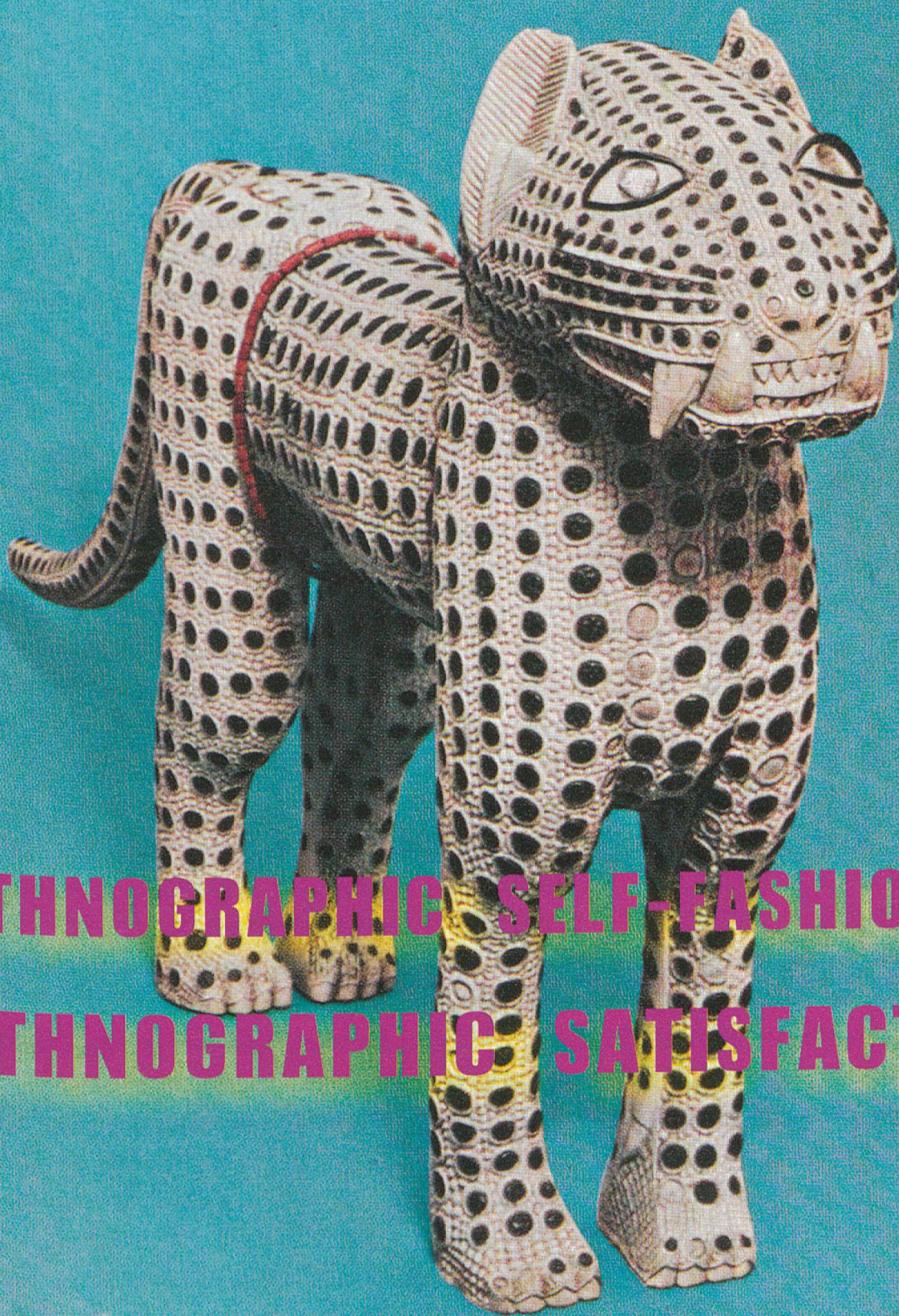






objectivity and transparency also upsets the belief
in vision as a privileged means of access to certainty and truth.





ETHNOGRAPHIC SELF-FASHIONING
ETHNOGRAPHIC SATISFACTION

Notes on the practice of Vanessa Safavi

HAPPINESS ONLY REAL WHEN SHARED

While for Vanessa, *the truth is always elsewhere*, on the other hand, when and where she puts down her suitcases is always decisive for her practice. This is the moment you observe, gather yourself, get your bearings, set up your micro-models, albeit temporary ones. For her with her culturally mixed immigrant background, it is a familiar process. Over time, you realize that the issue we question is not so much identity as social integration. Every time I have met Vanessa, I have seen how her geographical location, her place of residence varied from one town to another, sometimes from one continent to another. Each time too, she reported to me her observations and what was going on in art terms. More by chance than choice in fact, I think that, each of her moves and trips are ways for her to confront her practice with that of her peers. And while she observes them, scrutinizing the way each of these families of artists develops, for all that, Vanessa is not an artist's artist. There is no comparison with someone like Ben Kinmont. Vanessa's slant is more anthropological and linked to an environment and to the interactions that take place there.

The stance taken by Lévi-Strauss and that of Hunter S. Thompson are probably powerful props for Vanessa's practice—actually not so much for their research as for their lifestyle, their apprehension of chosen environments. The former's structural approach and the latter's practice of Gonzo journalism are the two legs on which Vanessa leans to get around; *embedded*. At issue here is not a retranscription of reality, but rather an inquiry into one's own subjectivity in the world of the arts. While her practice owes a great deal to mythical thinking, an art of do-it-yourself and reprocessing, she does it while taking a pro-active part in her environment. From her observations she draws an extensive lexicon of objects and forms which she compares with existing or historical practices. The assemblages thus produced are simply done, sometimes adding subtle shifts.

In Sean Penn's *Into the Wild*, the protagonist chooses to reexplore the notion of freedom and independence by abandoning just about everything and going and losing himself in faraway Alaska. Finding shelter in a rusty bus, he starts cataloguing the surrounding plant species in a notebook, and ends up living off them. Functioning like a metaphor, the film provides a few additional clues to Vanessa's practice. After the strong desire for autonomy

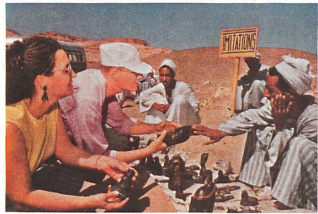
there follows the need to adjust and integrate. The catalogue and annotation are the outcomes of minute observation of a given and chosen context. And as for any catalogue or inventory, the question is later raised about the decision-making, the choice. While the character in the film takes the wrong plant after misinterpreting something, and ends up dying, the risks for Vanessa are nowhere near as high. And yet this stage of decision-making amid a vast field of objects and possibilities is the core feature of her practice. What to choose and what to compose with it?

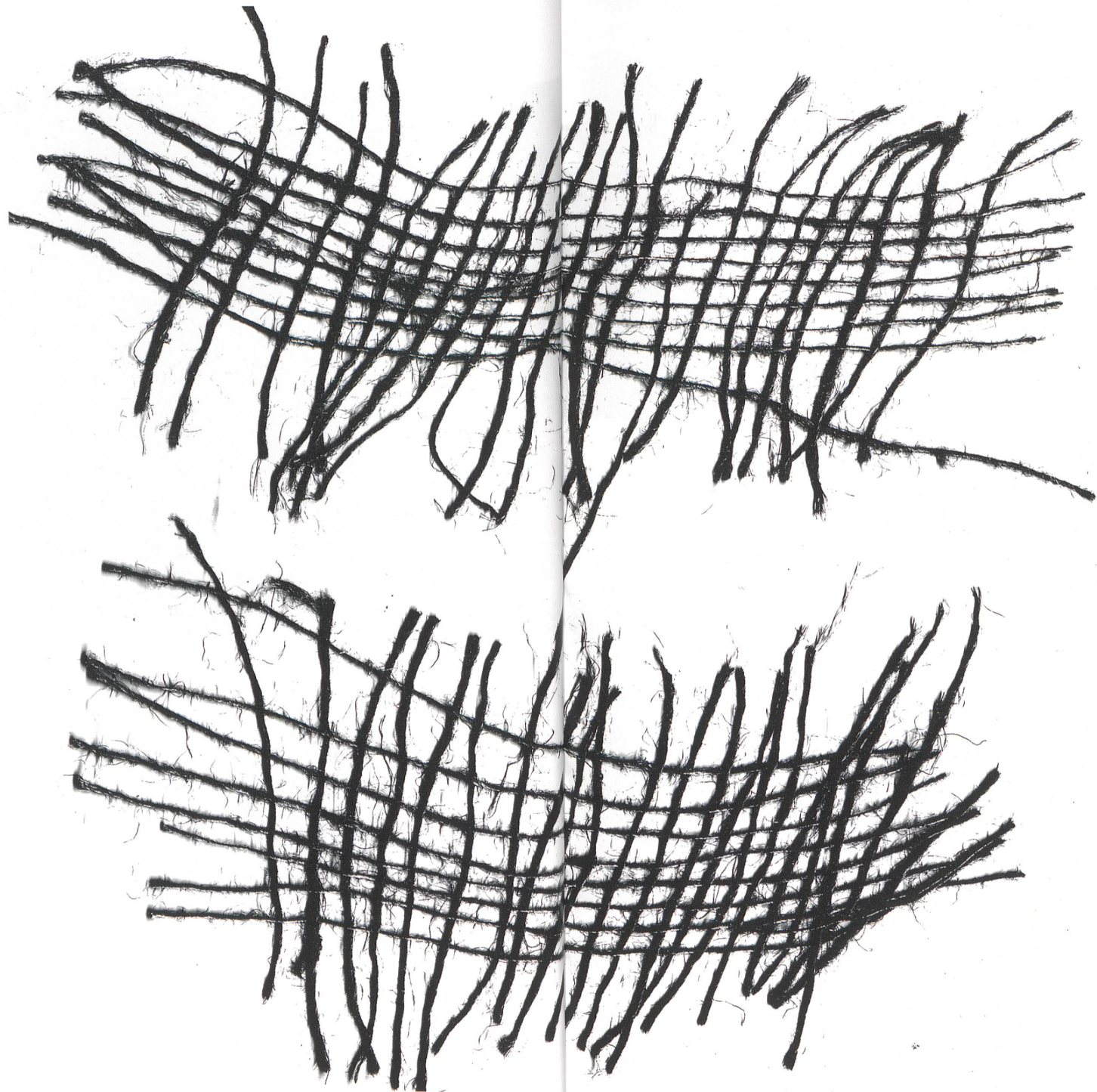
“Freizeit ist mein Leben” is a composition of found objects and images which Vanessa ironically links together with reference to the role given to the artist in our society. Garfield the cat in a holiday outfit is coupled with one everyday item and another more exotic-looking one. What is at first glance a dilettante approach involving casting around for objects proves first and foremost non-heroic, putting to bed the idea of the artist as the producer of leisure and shows. The choosing and decision-making here is altered by the need to stand apart, but also, paradoxically, to join a number of artists of her generation who, like her, prefer a humble, discreet approach to the practice of art.

Recently, during a workshop at the Art College in Geneva, Kaspar Müller took the students to do some shopping, and confronted them with choices to be made for buying garments for subsequent exhibition. Confronted with the consumerist world of textiles, bargaining was a way for them to settle these choices. At another level, after asking him to photograph my car, Damian Navarro composed an ironic narrative scenography on the basis of a mixed bunch of items. The workings that formulate decisions are moved by micro-logics located between several universes; whether it be an individualized culture or a history of forms elegantly federated by these authors.

Vanessa explores a field of the possible abandoned by many of her peers. Within this context, she composes works combining precision with casualness. The image she projects to the world is one of an artist with an unusual stance and approach, often on the fringe, and always operating through delocalization. But above and beyond individualism, there is a community ideal that needs to be rediscovered. Through her choice of what seem to us familiar elements, she embraces the spectator in a generous process that might be summed up with the last sentence entered into the character’s notebook in *Into the wild*: “Happiness only real when shared”.

Kim Seob Boninsegni





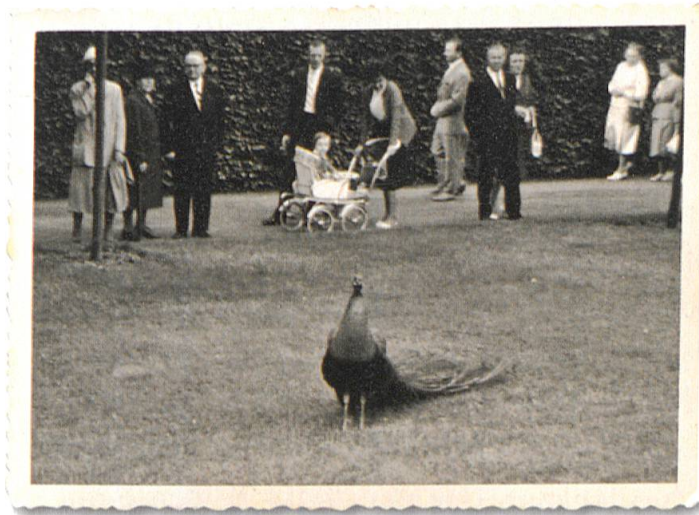
Claude Lévi-Strauss

de l'Académie française

**Tristes
tropiques**



**Terre humaine
Poche**



SOME JOYFUL RECOVERY OF LOST EXPERIENCE

Notes sur la pratique de Vanessa Safavi

HAPPINESS ONLY REAL WHEN SHARED

Si pour Vanessa, *la vérité est toujours ailleurs*, en revanche l'endroit et le moment où elle pose ses valises est toujours déterminant pour sa pratique. C'est l'instant où l'on observe, se rassemble, où l'on instaure des repères, des micros modèles, même temporaires. Pour elle qui, est issu de la mixité culturelle et de l'immigration, ce processus est familier. Avec le temps, on se rend compte que l'on interroge moins la question de l'identité que celle de l'intégration sociale.

Lors de chacune des rencontres avec Vanessa, j'ai pu me rendre compte que son lieu géographique de résidence variait, passant d'une ville à une autre, parfois d'un continent à un autre. A chaque fois aussi, elle avait pu me rapporter ses observations et de ce qui s'y produisait en termes artistiques. Plus par hasard d'ailleurs que par choix, je pense que pour elle, chacun de ses déplacements et de ses voyages sont des manières de confronter sa pratique à celle de ses paires. Et si elle les observe, scrute les évolutions de chacune de ces familles d'artistes, Vanessa n'en est pas pour autant une artiste d'artistes. Aucune commune mesure avec un Ben Kinmont. Le biais de Vanessa est plus anthropologique et lié à un environnement et aux interactions qui s'y produisent.

La posture de Lévi-Strauss tout comme celle de Hunter S. Thompson sont probablement des tuteurs forts dans la pratique de Vanessa. Moins pour leurs recherches d'ailleurs que pour leur mode de vie, leur appréhension des environnements choisis. L'approche structurale du premier et la pratique du journalisme Gonzo pour le second, sont les deux jambes sur lesquelles Vanessa s'appuie pour vadrouiller ; *embedded*. L'enjeu n'en est pas une retranscription du réel, mais plus un questionnement sur sa propre subjectivité dans le monde de l'art. Si sa pratique doit beaucoup à la pensée mythique, un art du bricolage et de la récupération, elle le fait en étant partie prenante de son environnement. De ses observations, elle en retire un lexique d'objets et de formes étendu qu'elle confronte aux pratiques existantes ou historiques. Les assemblages produits le sont simplement, ajoutant parfois de subtils décalages.

Dans *Into the Wild* de Sean Penn, le protagoniste choisit de réexplorer la notion de liberté et d'indépendance en renonçant à à peu près tout et en allant se perdre au fin fond de l'Alaska. Trouvant abris dans un bus rouillé,

il va se mettre à répertorier les espèces végétales environnantes sur un carnet de notes, et finir par s'en nourrir. Agissant comme une métaphore, ce film ajoute quelques pistes quant à la pratique de Vanessa. Au fort désir d'autonomie s'ensuit la nécessité d'adaptation et d'intégration. Le répertoire, l'annotation, sont des résultantes d'une observation minutieuse d'un contexte donné et choisi. Et comme pour tout répertoire, tout inventaire, se pose plus tard la question de la prise de décision, du choix. Si le personnage du film, à la suite d'une erreur d'interprétation, se trompe de plante et finit par en mourir, les risques sont bien moindres pour Vanessa. Pourtant ce stade de la décision au sein d'un vaste champ d'objets et de possibilités offertes, est le cœur de sa pratique. Que choisir et pour composer quoi ?

« Freizeit ist mein Leben » est une composition d'objets et d'image trouvés que Vanessa articule ironiquement en référence au rôle donné à l'artiste dans notre société. Le chat Garfield en tenue de vacances est couplé à un objet du quotidien et à un autre à connotation plus exotique. Cette démarche à priori dilettante consistant à chiner des objets s'avère surtout non-héroïque, congédiant l'idée de l'artiste comme producteur de loisir et de spectacle. Le choix et la prise de décision est ici mue par la nécessité de se singulariser, mais aussi et paradoxalement de rejoindre nombre d'artistes de sa génération qui, comme elle, privilégient une approche humble et discrète de la pratique artistique.

Dernièrement, lors d'un workshop à l'Ecole d'art de Genève, Kaspar Müller emmena les étudiants faire du shopping, il les confronta à des choix à effectuer pour l'achat d'habits devant être exposés plus tard. Confrontés à un univers textile et consumériste, la négociation fut pour eux, une manière de résoudre ces choix. Dans un autre registre, après lui avoir demandé de photographier ma voiture, Damian Navarro a composé une scénographie ironique et narrative à partir d'objets hétéroclites. Les rouages qui forment les décisions sont mus par des micro-logiques situées entre plusieurs univers. Qu'il s'agisse d'une culture individualisée ou d'une histoire des formes élégamment fédérés par ces auteurs.

Vanessa explore un champ de possible délaissé par beaucoup de ses paires. Au sein de ce contexte, elle compose des travaux mêlant précision et décontraction. L'image qu'elle renvoie au monde extérieur est celle d'une artiste à la posture et la démarche singulière, souvent en marge et procédant toujours par délocalisation. Mais au-delà de l'individualisme il existe un idéal de communauté à retrouver. Par le choix d'éléments qui nous paraissent familiers, elle inclus le spectateur dans un processus généreux qui pourrait se résumer à la dernière phrase inscrite sur le carnet du personnage de *Into the wild* : *Happiness only real when shared.*

Kim Seob Boninsegni



SEVEN DAYS A WEEK

Women and Domestic Service
in Industrializing America




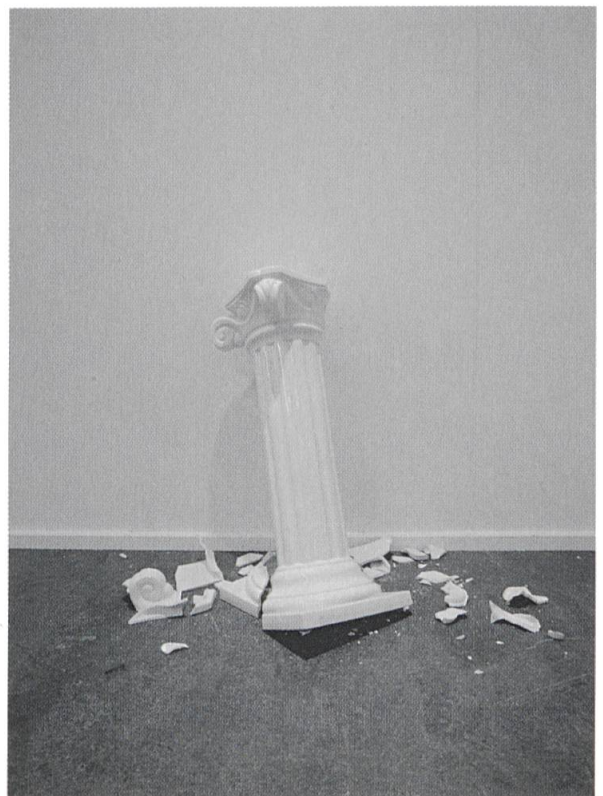
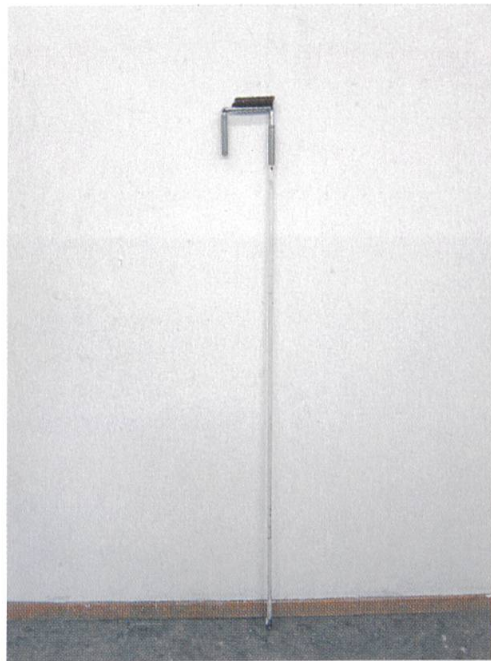
David M. Katzman

POSTMODERN CULTURE

Edited and introduced
by Hal Foster

Habermas Frampton
Krauss Crimp Owens Ulmer
Jameson Baudrillard Said

 PLUTO PRESS



Game Killings Strain Police-media Ties

Disagreements Surface on Release of Information

By [unreadable]

Police and the media have been at odds since the beginning of the Los Angeles riots. The police have been accused of withholding information, while the media has been accused of sensationalism. The tension has reached a boiling point in the case of the Hillside Strangler, a serial killer who has been identified as a young man named Richard Ramirez. The police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups. The police are concerned about the safety of the public and the integrity of their investigation, while the media is concerned about the public's right to know. The situation is a delicate one, and it is clear that both sides have a long way to go before they can reach a mutually agreeable understanding.



Victims of the Hillside Strangler. From left to right: [unreadable], [unreadable], [unreadable], [unreadable], [unreadable].

FEMICIDE



The Politics of Woman Killing

edited by JILL RADFORD AND DIANA E. H. RUSSELL

Hillside Strangler--Experts Paint Portrait of a Mass Sex Murderer

Experts have painted a portrait of the Hillside Strangler as a man who was not only a serial killer but also a man who was deeply disturbed. The experts have found that the killer had a history of violence and a lack of empathy for his victims. They have also found that the killer was a man who was very intelligent and who was able to plan his attacks carefully. The experts believe that the killer was a man who was very much in control of his actions and who was able to maintain a facade of normalcy even as he committed his crimes. The experts have also found that the killer was a man who was very much in touch with his emotions and who was able to feel a sense of satisfaction from his actions. The experts believe that the killer was a man who was very much in control of his actions and who was able to maintain a facade of normalcy even as he committed his crimes.

Experts diverge on the question of whether minor offenses escalate into major crimes. Some say that they, obscene phone callers and exhibitionists are on to rape or murder; others contend that a man keeps looking for a bigger kick until he ultimately in murder. Some multiple sex murderers who come readily to have been apprehended. And those that have not been said to have been "caught." The example, telephoned police repeatedly begged him, and actually waited for them to a telephone booth. There are, of course, such as the arrest of the Son of Sam or painstaking tracing of a parking ticket. Experts suggested that the Hillside Strangler to explain his actions by letter or telephone such killers may be ambivalent about both satisfaction and guilt, and actually

LAST-MINUTE! A 5-foot 4-inch expert in personal defense said Thursday the victims of Los Angeles. "No woman can..."

HAROC

"BEAUTY"

In this holiday season

- ★ Start 1978 with...
- ★ We have a selection...

8813 Wilshire

...and a collection of such instruments, ...choice of ...material and sometimes in drawings. ...he said, "a collection of such instruments, ...to their use and an emotional attraction to ...may be seen which goes far beyond that of any ...collector. The method of killing may involve ...weapons, but strangulation is sometimes a preferred ...for him."

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.

...the police have been reluctant to release information about Ramirez, while the media has been clamoring for more details. This has led to a series of disagreements and even confrontations between the two groups.



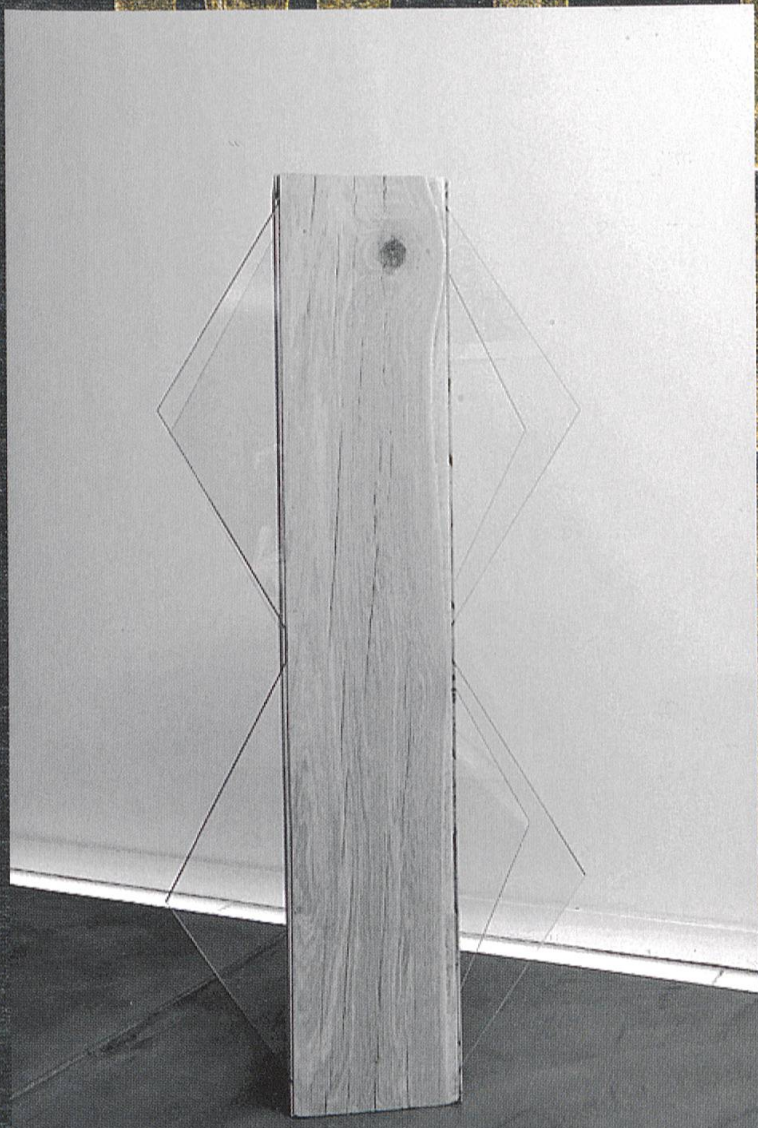
POSTMODERN CULTURE

Edited
by Ha

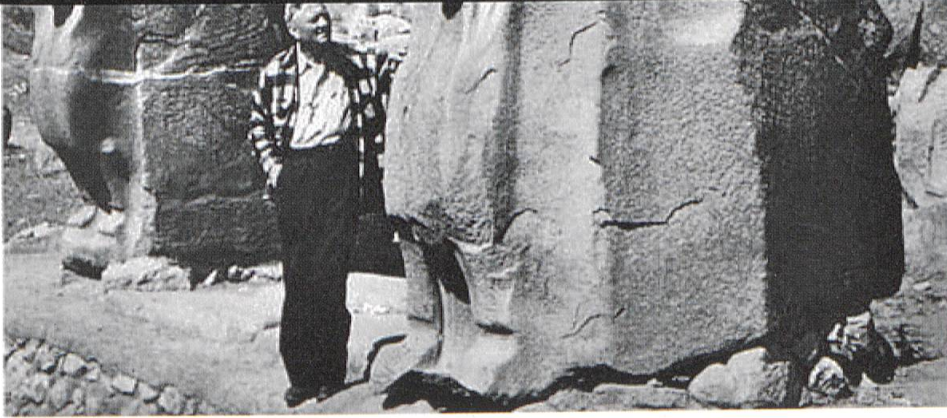
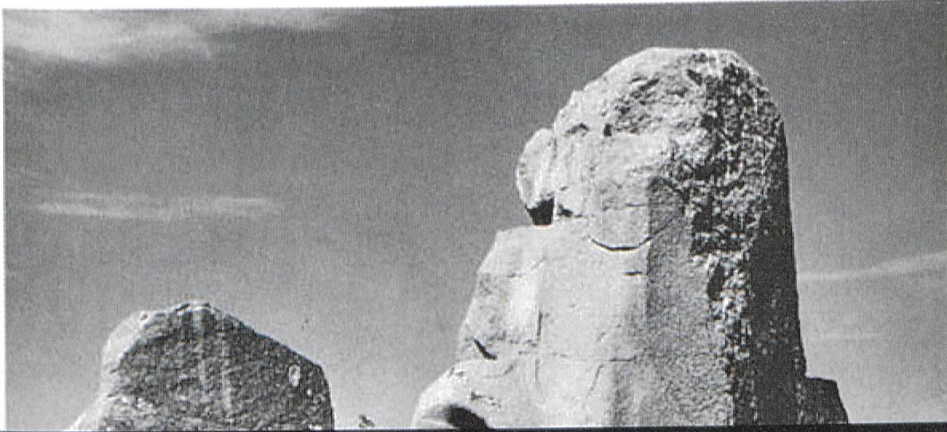
Habermas
Krauss
Jameson

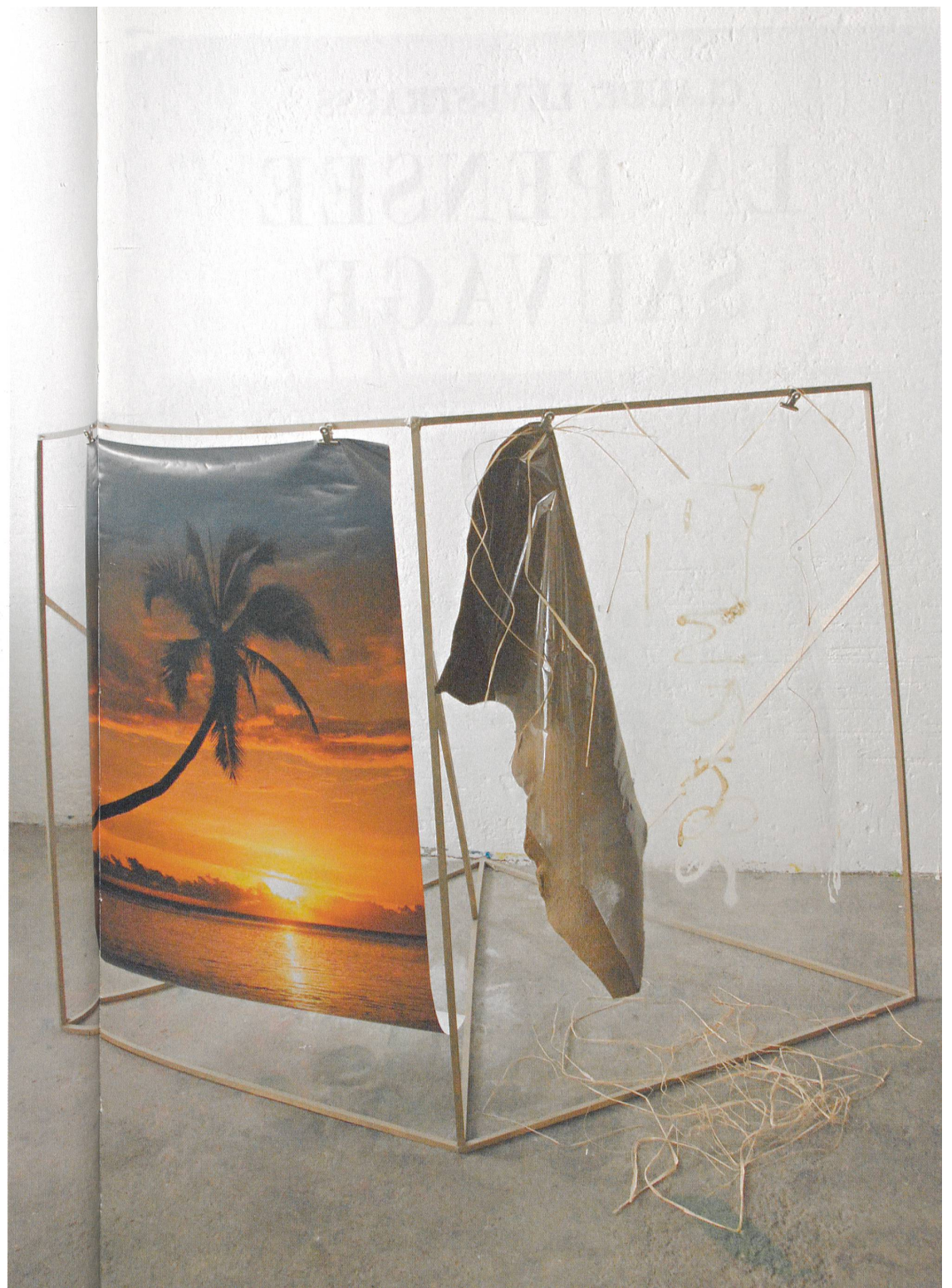


RACE,
WOMEN
the
WS









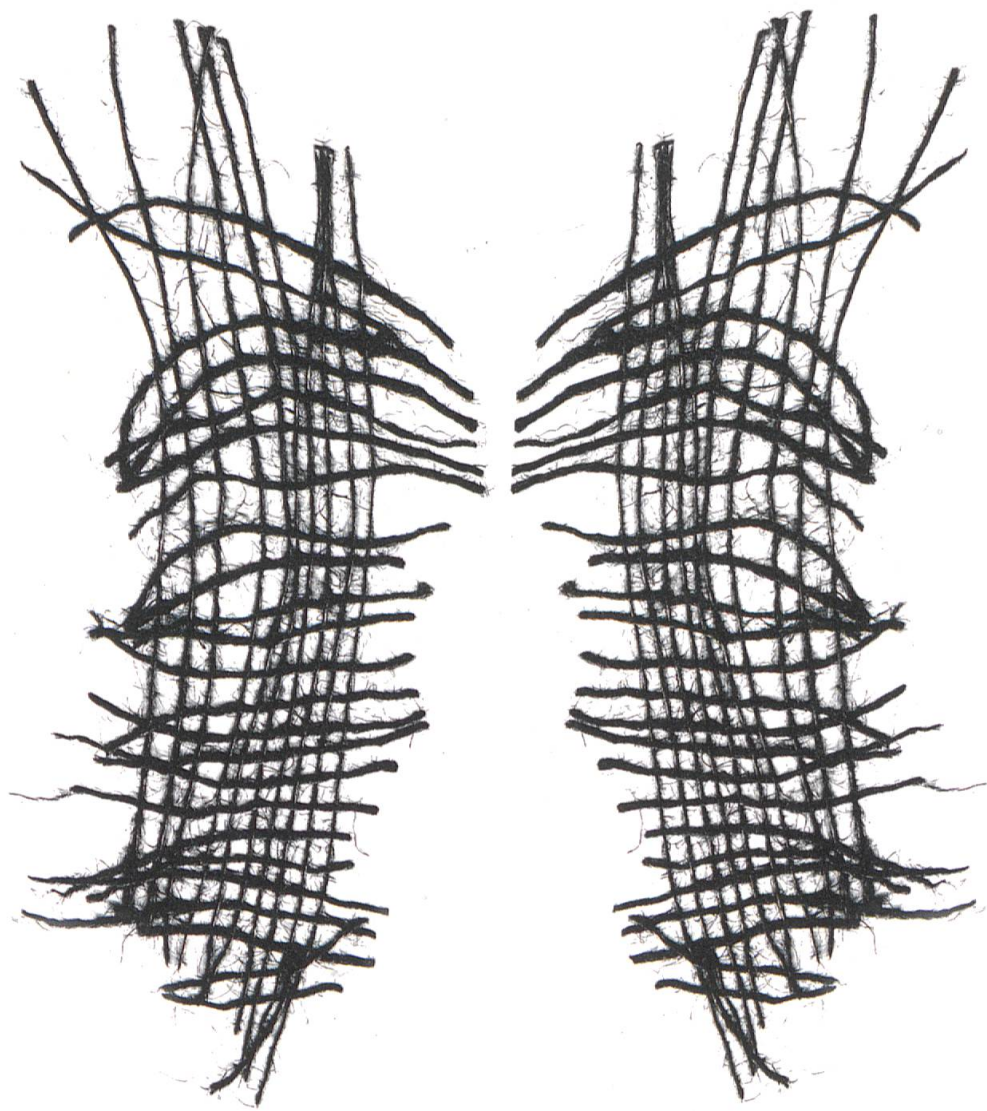
CLAUDE LÉVI-STRAUSS
LA PENSÉE
SAUVAGE



La Pensée

Viola tricolor

plon



Vanessa Safavi

Born/Né 1980, lives and works in/vit et travaille à Basel.

Studies/Études

École Cantonale d'Art de Lausanne

Solo exhibitions/Expositions individuelles

2009 *NEO*, Naphtaline, Lausanne

2008 *DOM-TOM*, zwanzigquadrameter, Berlin

Group exhibitions/Expositions collectives

2009 *NEO*, Naphtaline, Lausanne

Kiefer Hablitzel, Swiss Art Awards, Basel

Eallra Halgena Aefen, MarySmith&Friends, Brooklyn

All the Girls Standing in a Line for the Bathroom, curated by Christiane Rekade, artnewsprojects, Berlin

2008 *If it's a bird, shoot it!*, in practice project with A. Gamboni, D. Navarro, B. Lavigne and

K. Sgouridis, curated by Sarina Basta, Sculpture Center, Long Island, New York

Un Art du Feu, curated by Guillaume Pilet, Espace Bellevaux, Lausanne

Centre culturel suisse de Paris, projection, curated by Léa Fluck, Paris

«X», multiples, curated by 1M3, Lausanne

Black Diaspora, curated by Nathalie Rehbolz, Espace Out Of This Word, Territet

Joseph Hannibal Now!, curated by Joseph Hannibal, Galerie Blancpain, Genève

ZOO ART FAIR, represented and curated by 1M3, Royal Academy of Arts, London

2007 *Sijang Jeon Eun Neomu Ileo*, curated by Aurélien Gamboni, Espace Forde, Genève

Even anti-heroes need their Mum, with Kim Boninsegni, K. Sgouridis, curated by Samuel Gross, Galerie Guy Bärtschi, Genève

Diploma exhibition, curated by Gloria Friedmann, Ecole cantonale d'art de Lausanne

Anathema, with Lauris Paulus and Fabian Marti, curated by Boris Magrini, Fri-Art, Fribourg

Der Tanz der Doppelgänger, curated by Klat, Shark, Genève

2006 *Sublime partie II*, curated by Kim Soeb Boninsegni, Atelier, Usine, Genève

Solal, curated by Francis Baudevin, Arsenic, Lausanne

Morgenstern, with Claudia Comte, Guillaume Pilet, Phillippe Daerdinger, Stéphane Stettler, Château de Morges

Da Vidy Code, Musée Romain, Lausanne-Vidy

The Monkey Show, with Konstantin Sgouridis, curated by the artists, Atelier, Usine, Genève

Grants and awards/Bourses et prix

2009 Swiss Art Awards, Basel

Kim Seob Boninsegni

Born in Seoul in 1974, is resident artist in Geneva. He is also a curator and critic. With Aurélien Gamboni he directed the Atelier304 and FORDE exhibition spaces in Geneva from 2005 to 2008, and has co-authored several essays for reviews or artists' catalogues. Since 2009 he has been a contributor at the Haute École d'Art et de Design in Geneva, while pursuing his own work.

Né à Seoul en 1974, est artiste résident à Genève. Il est aussi commissaire et critique. Il a dirigé avec Aurélien Gamboni les espaces d'exposition Atelier304 et FORDE de 2005 à 2008 à Genève, et a contribué à plusieurs textes pour des revues ou des catalogues d'artistes. Depuis 2009 il est intervenant à la Haute école d'art et de design à Genève, tout en poursuivant sa pratique personnelle.

Avant-Garde Kunst, 2009

print, 30 x 20 cm

Black Nostalgia, 2009

collage, print, 40 x 60 cm

After the monument come the people, 2008

wood, wool, 100 x 60 x 30 cm

Untitled (African mask), 2009

print 40 x 50 cm

Elite Discourse, 2008

cover print, 22 x 12 cm

A Fabulous Meaning of Weakness, 2009

nails, marble, 22 x 20 cm

Some Joyful Recovery of Lost Experience, 2009

collage, print, 40 x 60 cm

Untitled, In The Good Time You Left Me, 2009

wood stand, rope, leather, chain, printed images,
220 x 100 x 100 cm

Black Power, 2008

print, 75 x 56 cm

Behold the Pale Horse, 2009

leather, rope, easel, 140 x 50 cm

Untitled, 2009

leather, rope, pvc, 80 x 40 cm

Voyages, 2009

print, 40 x 60 cm

Lebenlos, 2008

collage, 20 x 30 cm

Untitled, 2007

wood, glass, 40 x 120 cm

Objectivity and Transparency, 2009.

collage, print, 50 x 50 cm

Ethnographic Self-Fashioning, 2009

collage, print

Circle Service, 2009

print on paper, 40 x 60 cm

Some Joyful Recovery of Lost Experience, 2009

print on paper, 40 x 60 cm

Burka Girls, 2008

collage print, 20 x 30 cm, 2008

Seven Days A Week

print on aluminum, 75 x 56 cm

Patiencen, 2009

wood and book, 65 x 25 cm

Untitled, 2009

metallic stroke and piece of rust, 170 cm

Untitled, 2009

porcelain, 40 x 40 x 110 cm

Femicide, 2008

print, 20 x 30 cm

Plastic Epilogue, 2008

print, collage, 30 x 40 cm

A Good Day to Die, 2009

leather, rope, 110 cm

Untitled, 2008

wood, glass, 120 x 50 cm

Untitled, 2009

collage, print, 60 x 100 cm

Untitled, 2008

various materials, 200 x 100 x 100 cm

Freizeit ist Mein Leben, 2009

mirror, wood, flamboyant tree pod, 110 x 35 cm

Bibliography

Tristes tropiques, Claude Lévi-Strauss, 1955

Post-modern Culture, Hal Foster, 1985

La pensée sauvage, Claude Lévi-Strauss, 1962



Collection Cahiers d'Artistes 2010

An instrument of the Swiss Arts Council Pro Helvetia for promoting
the Visual Arts

Un instrument de la Fondation suisse pour la culture Pro Helvetia
pour la promotion des arts visuels

prohelvetia

In association with/En collaboration avec Edizioni Periferia, Luzern/
Poschiavo

Concept/Conception: Casper Mangold, Basel

Essay/Texte: Kim Seob Boninsegni, Genève

Editor/Editeur: Flurina Paravicini-Tönz, Luzern

Design/Maquette: Vanessa Safavi & Casper Mangold, Basel

Translation/Traduction: John Lee, Luc-Sur-Mer

Printing/Impression: UD Print AG, Luzern

ISBN 978-3-907474-74-7

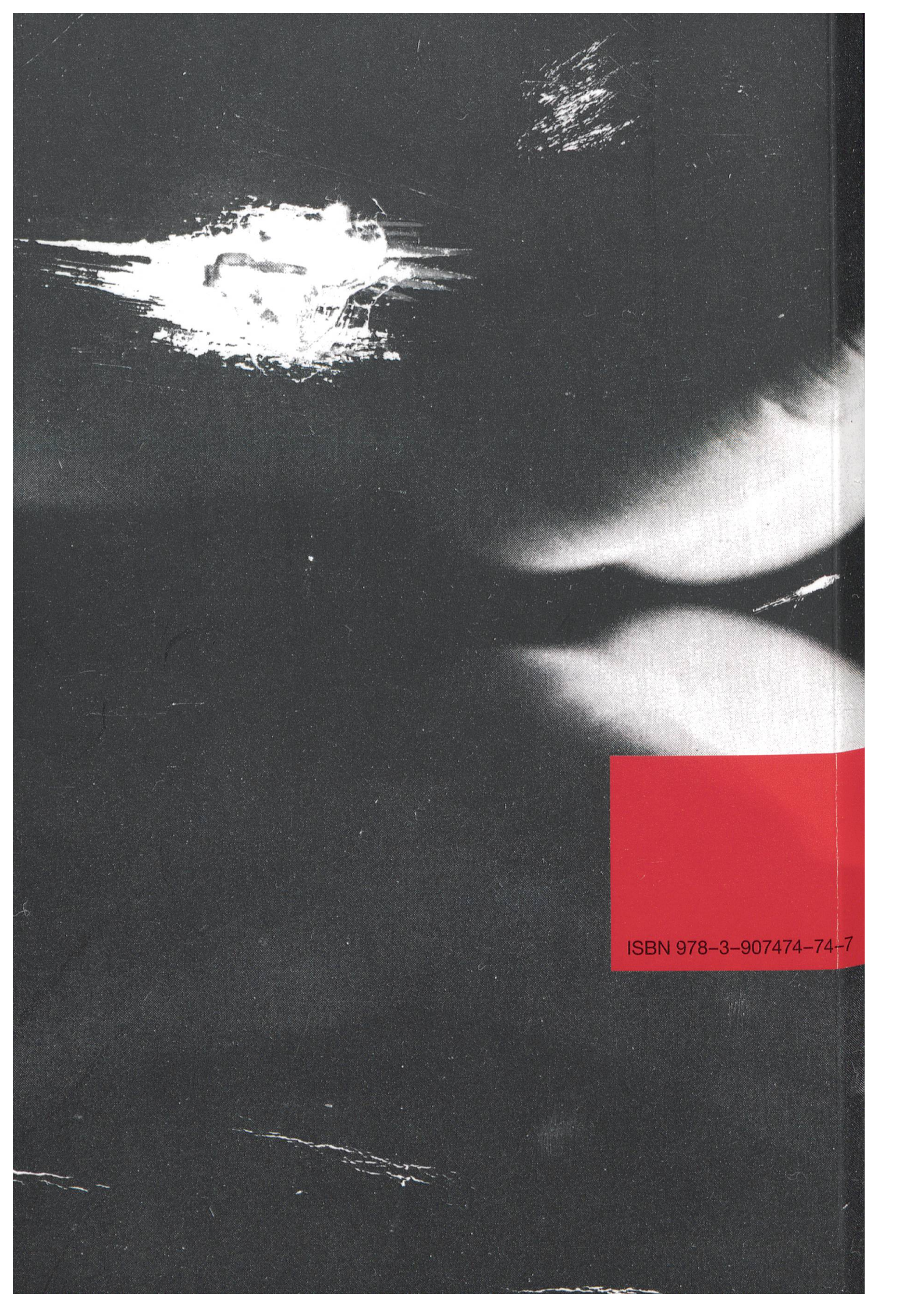
© 2010 Pro Helvetia, artist & author/artiste & auteur

Edizioni Periferia, Luzern/Poschiavo

Museggstrasse 31, CH-6004 Luzern

mail@periferia.ch

www.periferia.ch



ISBN 978-3-907474-74-7