

Jean-Daniel Berclaz - Viewpoint Museum

Autor(en): **Felley, Jean-Paul**

Objektyp: **Article**

Zeitschrift: **Schweizer Kunst = Art suisse = Arte svizzera = Swiss art**

Band (Jahr): - **(2001)**

Heft 2: **Ende = Fin = Fine**

PDF erstellt am: **22.07.2024**

Persistenter Link: <https://doi.org/10.5169/seals-626873>

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern. Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden. Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

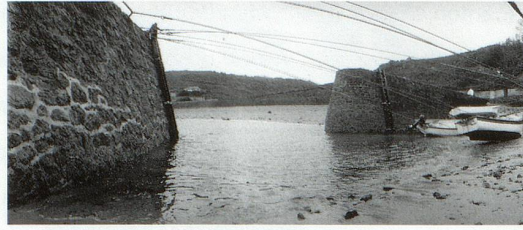
Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Jean-Paul Felley: Jean-Daniel Berclaz – Viewpoint Museum

Jean-Daniel Berclaz' Viewpoint Museum travels wherever it is invited, from one city to the next. At each stopover, the ritual is the same.

To begin with, the artist selects two separate sites that seem significant to him. He then uses these two, very personal viewpoints, often representing a highly original approach to our urban spaces, as the subject of two black-and-white photographs. These, featured respectively on the front and the back of a size 33×14.8 cm print which is then folded in half, serve as an invitation to two opening receptions in a row, each one inaugurating the respective Viewpoint Museum.

The next stage has "visitors" discover upon the date of the two opening receptions where the Viewpoint Museums are located. By definition, these are short-lived, coming into being for the duration of their opening receptions only. Two servants in full livery and the tuxedoed artist himself receive the guests warmly. Standing on a colorful rug, a long table decked with a white tablecloth is generously laid out with food and drink for all.



For several hours sometimes, just the time it takes for a crowd to form people stand around mingling and exchanging their viewpoints on what makes the world go round.

Each reception is captured in static shots and photographed using the same wide-angle lens as for the invitation. The final stage involves sending a second message to all the persons on the invitation list, whether they came or not. This time, one moment out of each opening reception is captured at the same spots on the card as the invitation photos.

The end result is that, for every time that Berclaz and his Viewpoint Museum pass through a given city, the only traces left are four snapshots and two films. And, of course, hazy recollections of shows devoid of any works and an incongruous banquet providing a once-only occasion for people to meet and exchange ideas.

More details on Jean-Daniel Berclaz and the Viewpoint Museum are available on the web site: www.museedupoint-devue.com.fr

Samuel Herzog: Gianni Motti Adds Three Meters – Kurt Klädler and Samuel Herzog Run a Marathon



On 17 June 2000, upon the occasion of "Transfert" (Transfer), the tenth Swiss Plastic Arts Exhibition in Biel/Bienne, the Geneva artist Gianni Motti lengthened the Biel/Bienne

Marathon by three meters, to create a "Gianni-Motti-Time" race deadline. Samuel Herzog and Kurt Klädler dug their jogging suits and running shoes out from the attic so that, while running a marathon, they could discuss the artist's intervention and the question of endings. Their race lasted from 2 pm Monday October 15th, to 10 pm Tuesday October 16th, with eight hours out to sleep at night. Excerpts of their discussion make it clear how difficult it is to bring athletically accelerated considerations to a conclusion.