

PIPILOTTI RIST *Gravity, Be My Friend*  
February 10 – June 17, 2007  
Curator: Richard Julin

Pipilotti Rist was born in 1962 in Grabs, in the Swiss Rhine Valley. She lives and works in Zurich and in the mountains of Switzerland.

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*As artists it is our task and duty to heed our dreams and the subconscious. It is our job to examine more closely everything that usually gets swept aside for the sake of productivity.* Pipilotti Rist

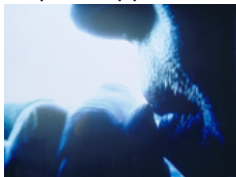
Pipilotti Rist has since the 1990's attracted attention for her dreamlike video installations with their intense and brilliant colours, in which she investigates both physical and psychological space. Playfully and intimately she probes our bodies, our senses, rituals and taboos.

The exhibition at Magasin 3 is Rist's first solo exhibition in Scandinavia and includes works that are central to her oeuvre, as well as two completely new pieces.



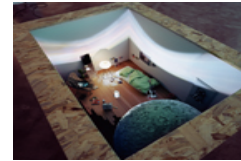
*Apple Tree Innocent On Diamond Hill*, 2003.  
Video installation, selection of objects from *The Innocent Collection*, 1985 – approx. 2032  
Approx. 14 mins. video loop.

Our first encounter is with an installation made of the branch of an elm tree, which has parts of *The Innocent Collection* suspended from it. This collection consists of blank packaging material – transparent plastic, white paper or cardboard. That which is usually treated as waste is given a new, almost majestic appearance.



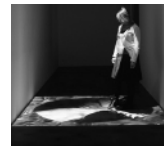
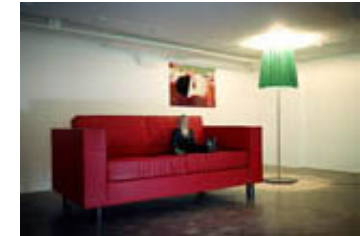
*Kleines Vorstadthirn (Small Suburb Brain)*, 1999/2007  
Audio video installation. Spoken in Swiss German with English subtitles. Approx. 7 mins. video loop.

Projected onto the adjacent wall is an audio video installation that shows Pipilotti Rist in a close-up as she reflects upon relationships and the kind of intimacy that humans seem to strive for. The monologue takes place in a car with a Swiss landscape rolling by in the background.



*Deine Raumkapsel (Your Space-Capsule)*, 2006  
Wooden transport crate, turning projector, sound system, bed, chair, wallpaper and various objects in a scale of 1:6, moon and stars. Approx. 10 mins. video loop, 16 mins. audio loop.

The enormous lounge suite in *Das Zimmer (The Room)*, 1994/2007, invites the viewer to experience reversed proportions. When we watch TV the reality around us shrinks or disappears. By turning the proportions on their head Pipilotti Rist forces physical reality upon us. She wants to evoke the feeling of being at home and with this work she enforces her conviction that museums should be used as communal private spaces. *Das Zimmer (The Room)* also functions as a kind of retrospective of Rist's work. Using the turquoise remote control one can zap between 15 video works, the earliest of which dates back to 1986. (In total 75 mins.)



Before you reach the stairs down to the bottom level you pass the audio video installation *Blutraum (Blood Room)*, 1993/1998, projected onto the floor. As in many of Pipilotti Rist's works one is placed in a position of physical proximity and intimacy with the artist. Approx. 7 mins. video loop.

The challenging of taboos – in this case menstrual blood – plays an important part in Rist's creative process. She explains: "We have to bring this blood to the light and get used to the fact that blood is a token of the healthiness of our amazing flesh clocks and of creative energy – and not depict it merely in terms of injury and death."



*Sip My Ocean*, 1996  
Audio video installation. Music after *Wicked Game* written by Chris Isaak, interpreted by Anders Guggisberg and Pipilotti Rist. Approx. 10 mins. video loop, approx. 5 mins. audio loop.

Probably Rist's most well-known work, *Sip My Ocean*, is shown in a separate room. The work speaks of the desire to never fall in love again, as well as the longing for a symbiotic relationship with another person. The latter is further emphasised by the Arcadian underwater scenes that are shown as a double-projection, mirrored in the corner of the room.