

Pipilotti Rist Congratulations!

Richard Julin (Ed.)

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After the successful "Pepperminta Homo Sapiens Sapiens" the new publication on Pipilotti Rist

Pipilotti Rist, one of the most acclaimed Swiss artists of today, and Richard Julin, chief curator at Magasin 3 Stockholm Konsthall (Sweden), met for a day in Zurich in connection with the preparations for Rist's solo exhibition "Gravity, Be My Friend" in Stockholm in Spring 2007. Their conversation began at the artist's studio and carried on into the evening back at her home, while they cooked and ate dinner together. The resulting book "Congratulations!" is a very personal and fascinating conversation that reveals new dimensions of the world of Pipilotti Rist,

with anecdotes from the creation process and reflections on life, art and food.

The richly illustrated book features images of the major new piece, "Tyngdkraft, var min vän" (Gravity, Be My Friend), created especially for the exhibition. Never before published images of recent works by Pipilotti Rist such as "Homo Sapiens Sapiens" shown at the Venice Biennale 2005, "A Liberty Statue For Löndön", 2006, and many other seminal works are also included.

A very personal insight into the latest works by Pipilotti Rist, one of the most acclaimed Swiss artists

Major exhibitions in Spring 2007 will take place in Stockholm and in New York at the Armory Show

Interviews with Pipilotti Rist are rare – this book provides a unique opportunity to get to know the artist from her point of view

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There is hardly any other artist that I can think of that has such a personal and specific expression as Pipilotti Rist. Her method of working with primarily video and film is truly her own. As one of the contemporary European pioneers in this field, her artistry invites us into her wonderfully challenging world.

Entering into her universe I always feel reborn in the best possible way, like a child or at least a younger self, wanting to open my senses with no preconceptions of life. I have fond memories of the first time I saw the work *Das Zimmer* in 1996 – climbing up into the huge red armchair (me weighing 90 kilos, 193 centimeters tall) and feeling like a kid, having a thrilling encounter with an environment from a unique perspective.

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red in it, you cease to be alone. Music directly spawns illusions. It is a hundred times more laborious and difficult to create interior spaces by visual means than it is with sound. We spend our entire lives in such close proximity through us in this very instant. To me music often seems like an attempt to understand the inside of our body. This also strikes me when I'm dancing, when people move in these formations. It's actually a desire to turn yourself inside out, to behave as if you were one of your own **blood corpuscles**.

Richard: How do you work concretely with image and sound in a space?

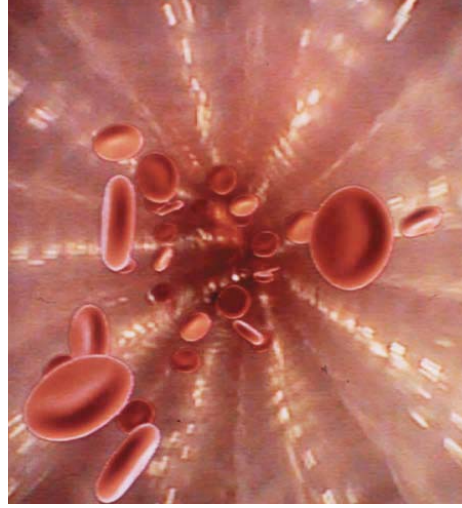
Pipilotti: Over the last ten years we've been producing the sound here in the studio up on the first floor. Sometimes we do it at **Anders Guggisberg's** place. He lives in my old flat. It's like a cockpit, you have a view over the entire town from the 15th floor. I am not an intuitive musician myself. I found that out already in Les Reines Prochaines. I played our songs in a mathematical way... and as time passed I envisaged things in my mind as shapes: d-d-e, g-g-g-e, d-d-e...

Richard: You frequently evolve the music for



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Above: Herz ausziehen-Heiz ausspülen (Str
Heart Filter Heart), 2004, video still
Portrait of Anders Guggisberg

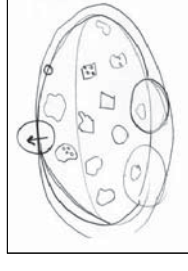
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Richard: What convictions did you used to hold?

Pipilotti: I used to be much more strongly committed to left-wing ideas. I believed that everything we are is conditioned by our education, religion and social context. People tried to sweep the issues of genetic conditioning under the carpet. I still haven't found any definitive answers in the discussion about science and educational theory. Maybe it's simply time to accept that I'll never find any clear-cut answers as long as I live – which is no excuse for giving up searching for them though.

Richard: Have these deliberations had a big impact on your recent work?

Pipilotti: Parallel to *Tyngdkraft, var min vän (Gravity, Be My Friend)* for Magasin 3, I am busy



page 28: Tyngdkraft, var min vän (Gravity, Be My Friend), video installation by Pipilotti Rist (video still)
Works sketch for film

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thoughts, everything we see, everything we're afraid of, is reflected in our muscle tone. This can also be approached the other way round. Your ability to relax your muscles will have an effect on your thinking, it is what's called 'somatic psychic'. To make *Tyngdkraft, var min vän* I went under water again. In fact it is the sister piece of *Sip My Ocean*. I was talking to someone about this last week: we should really call our planet *Water* rather than *Earth*. In purely practical, technical terms, I've now learned to shoot underwater HD. We worked with two different cameras. Now I know how I'd like to work under water. In the Venice piece, Pepperminta (who was played by **Ewelina Guzik**) was in a time before the Fall, before Original Sin, with her sister Edna. Beyond all social classes or temporal references. In the London piece, she returns to civilization. In Stockholm she is seen – simply speaking – transcending gravity and the seasons of the year together with another androgynous person. She flies away from the world. **My nephew David**, who played the second character, came to the shoot on the third day with his hair cut. [laughs] It was a massive shock! He's my sister Ursula's fifteen-year-old son. We spent two days filming on the Old Rhine. Then one night in an open-air swimming pool, where he suddenly turned up without his long hair. He hadn't realised that he was playing

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Above: Homo Sapiens, Sapiens, 2005, still
video still
Homo Sapiens, Sapiens, 2005
Pipilotti, David Goldi and Ewelina Guzik in a shooting break



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