



Discoteca Analitica

09.02.- 31.03.2019

With works, archival documents and writings by :

Edmund Alleyn, Archizoom Associati, Udo Breger, John Brockman, Angela Bulloch, William S. Burroughs, Judy Chicago, Catherine Christer Hennix, Creamcheese, François Dallegret, Electric Circus, Evenstructure Research Group, Vidya Gastaldon, Anna and Lawrence Halprin, Derek Jarman / Michael Kostiff / John Maybury / Cerith Wyn Evans, Jacqueline de Jong, Thomas Julier, Morag Keil, Timothy Leary, Léa Lublin, Tobias Madison, Tony Martin, Marie Matusz, Pauline Oliveros, Walter Pichler, Piper Club, pulsa, Paul Ryan, Paul Ryan, Carolee Schneemann, Nicolas Schöffer, Ramón Sender, Sensorium, Willoughby Sharp, Gerd Stern, USCO, Ye Xe

In the 1960s, as the development of electronics that would lead to our digital present got underway, artists imagined immersive architectures that incorporated the media of the time. They built all-encompassing spaces in which all the senses were intensely stimulated in order to capture one's entire attention. In fact these spaces were the response to the fantasy of 'total artwork' (Gesamtkunstwerk) for a new electronic age, whose advent they could make out on the horizon.

From archival documents, historical objects and contemporary works, *Discoteca Analitica* recounts a whole range of interwoven stories: the Californian counter-culture which gave rise to psychedelic art, USCO, Anna and Lawrence Halprin's The Halprin Workshops in which art and therapy merge, Steward Brand's immersive environment inspired by so-called primitive cultures, kinetic artist Nicolas Schöffer's machines and the leisure space projects from radical architects Archizoom and Cedric Price.

The exhibition is conceived as the encounter between two opposing spaces, two ways of allocating attention, stimulating our senses. The white cube, in which the visitor experiences a succession of works of art, merges with the saturated space of the discotheque delivering us into a sort of ecstasy. *Discoteca Analitica* is a place where the intellectual and the sensual merge, but also where the interactive past meets the digital present. There is a common matrix, a common obsession to these dialogues. This obsession is contact, whether it be electric, or come from the senses.

Imagine lascivious bodies lost in a labyrinth in search of an object that can never be fully reconstructed, an unconscious located on the other side of knowledge: a certain strangeness, that of an ideal space that does not exist, except in the form of memory or desire.

Ground Floor

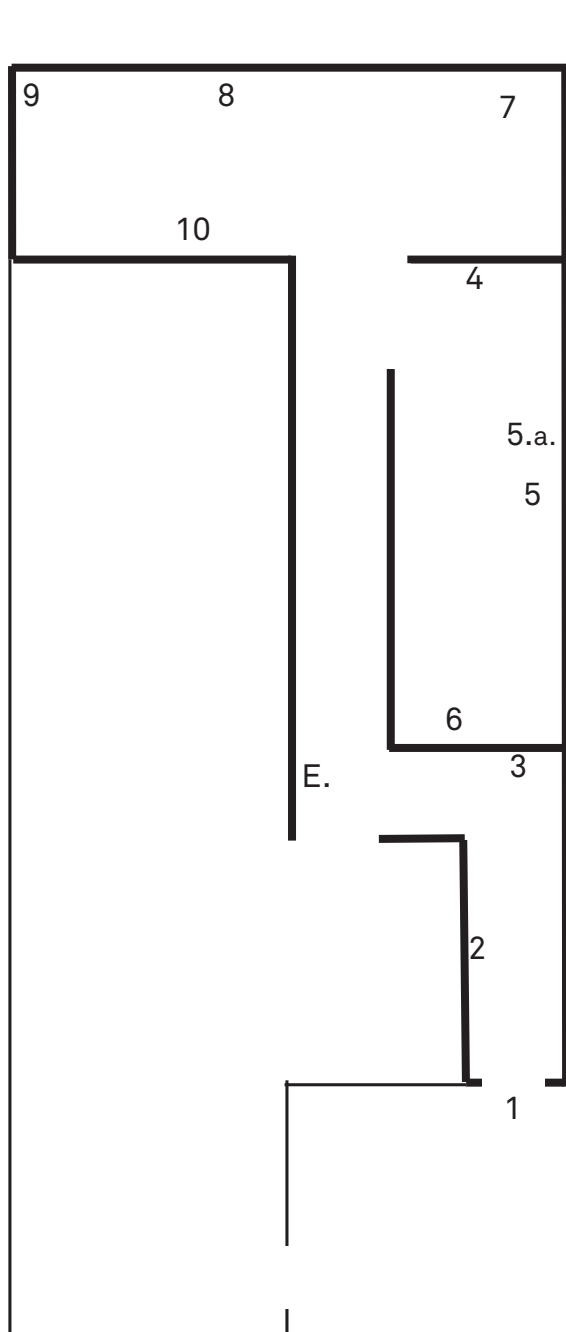
1. The Archive Labyrinth (the corridor, the garden, the study room)

The obsession for the document is an obsession for the Real.

A sound piece by Ramon Sender opens the exhibition. It extends and overextends an excerpt of a work by Wagner, giving substance to historical time, as if it had a certain depth. You are facing "Contact is the Only Love" from USCO. You enter through a long, narrow corridor leading to two rooms. These three encased spaces form an autonomous architecture that articulates interior and exterior: the corridor, the bedroom and the garden. This architecture hosts the archive. At the end of the corridor on the right, in the garden, a set of photographic and film documents of performances can be found. These reveal bodies that invent modes of togetherness, create a relationship to nature. At the end of the corridor, a study room, a nursery room or a clinic host research files in a décor comprised of a set of functional furniture. The research files encourage visitors to extend their knowledge, in order to better understand that which is played out in the rest of the exhibition. This room also hosts the *Discoteca Analitica Reader*, created with University of Fribourg History of Art students.

In this house of documents, *Workshop 10 Myths* from Anna Halprin, who creates works bringing amateur and professional dancers together, the USCO Solux community project and the Esalen Institute seminars constitute a foundation from which a new psychology of personal development, a culture of the self emerges.

The labyrinth and the study hall were brought together with the help of artist Thomas Julier. He conceived of these spaces as if he were an artist from whom we had ordered not a discotheque, but a discotheque archive. This intervention evokes the architecture of a Renaissance convent.



1. Ramón Sender, *Wagner*, 1964, audio engineering and tape manipulation recorded at the San Francisco Tape Music Center, San Francisco, CA.

2. Vidya Gastaldon, *Healing Painting (Xtra Terrestrial)*, 2014, 50 x 44 cm, acrylic and oil on found board. Courtesy of the artist and Wilde Gallery, Geneva.

3. USCO, *Contact is the Only Love*, 1963 - 2000, 76.2 x 53.34 x 25.4, metal, concrete, rubber, custom electronics, lights. Edition : 2/6, Courtesy Carl Solway Gallery, Cincinnati and USCO

4. Judy Chicago, *Women and Smoke*, 1971 - 1972, Performed in the California Desert, Edited by Phyllis Housen, 14'45", 1971 - 1972, Digital projection, Courtesy of the artist; Salon 94, New York; and Jessica Silverman Gallery, San Francisco.

5. Paul Ryan, *Ritual of Triadic Relationships*, 1984, video 30 min, b&w and colour, sound.

a. Reproduction of « Threeing (Graphics) », 1992, Video Mind, Earth Mind : Art, Communication and Ecology, pp. 104-114, New York ; Berlin ; Frankfurt/M. ; Bern ; Paris ; Wien : Lang.

6. Anna and Lawrence Halprin, Summer Workshops, Bay Area, California, 1966-1971 Anna Halprin (with Patric Hickey), 10 Myths The Dancer's Workshop Company and Halprin's Advanced Dance Seminar, San Francisco, Fall / Winter 1967

7. Willoughby Sharp, *Saskia*, c. 1974, video.

8. Nicolas Schöffer, *Centre de loisir sexuel (intérieur)*, gouache first realized in 1955, 100 x 90 cm, print on wood, Courtesy of Eleonore Delavandeyra Schöffer.

Nicolas Schöffer, *Centre de loisir sexuel (extérieur)*, gouache first realized in 1955, 100 x 90 cm, photo on wood, Courtesy of Eleonore Delavandeyra Schöffer.

9. Pauline Oliveros, *Sonic Meditations*, c. 1974.

E. Various archives related to the Sensorium, see map in the study room.

10. Tony Martin, Game Room and "Invironment", 1968, Signed poster from Howard Wise Gallery, 43.2x 35.60 cm. Courtesy Carl Solway Gallery.

Ground Floor, large room

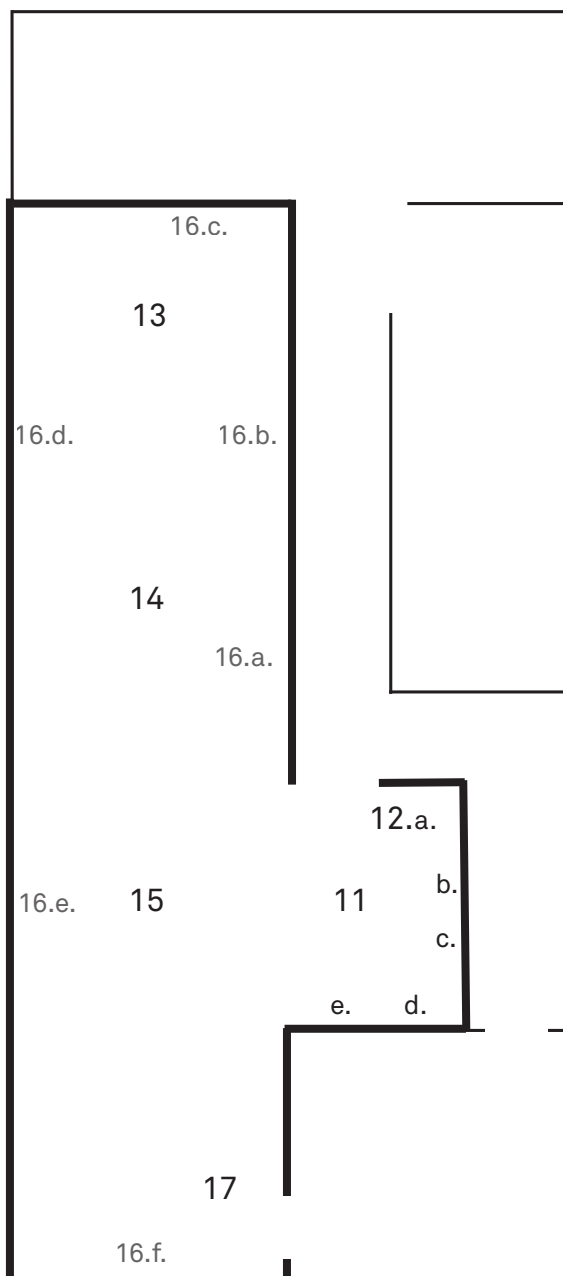
2. Fragments of attention-grabbing Gadgets (the public space)

Assisted by the memory of the documents, fragments in the public space in the second room provide an allegorical imaginary stimulation.

Leaving the corridor, you are led into the main room. Walter Pichler's Expressionist drawings narrate the distress of a body subjected to the vices of the thirst for contact. The Kiik, François Dallegret's all-purpose object, offers itself up as an erotico-technological fetish.

In a large open room, you discover fragments of the premises of an interactive culture, a museum game room, where interaction is simultaneously permitted and withheld. As part of the series of interactive objects, a work by Tony Martin offers two people the opportunity to have their faces brought together in a constellation of light and reflections. Not far away, a pinball machine testifies to situationist artist Jacqueline de Jong's both critical and fascinated love of the game. Surrounding these apparatuses, the drawings of artist Carolee Schneemann resexualise the excessive ambitions of multimedia artists and their machines of control, blowing holes in the logic of the way they work.

To continue to exist, one can no longer do without the digital infrastructure. It has become our environment whereas these antique automatons provoke our sympathy, tenderness. They represent the infancy of the attention economy.



11. François Dallegret, *Kiik*, 1969, max. c. 20 cm, cardboard, glass, stainless steel, Courtesy of Edouard Bernard and Galerie Utopie.

12. Walter Pichler
a. *Loch im Kopf*, 1985, 29 x 20.7 cm, Tempera on paper, Courtesy Contemporary Fine Arts, Berlin

b. *Der rosa Raum zwischen den Gesichtern (St. Martin)*, 1981, 29.5 x 41.5 cm, Tempera on paper, Pichler Courtesy Contemporary Fine Arts, Berlin

c. *Beobachtungen eines Kindes*, 1984, 30.5 x 43 cm, Tempera and Indian ink on paper, Courtesy Contemporary Fine Arts, Berlin

d. *Traum*, 1983, 41.2 x 43.5 cm, Tempera and Indian ink on paper, Courtesy Contemporary Fine Arts, Berlin

e. *Ein alter Gedanke*, 1980, 32.3 x 22.9 cm, Pencil, Tempera and Indian ink on envelope, Courtesy Contemporary Fine Arts, Berlin

13. Jacqueline de Jong with Hans Brinkman, preparatory work, Situationist Times 7, The International Tilt Exhibition Same Player Shoots Again Malmö

Flipper Jocker by Bally, Illustration by Jerry Kelley, 1968, Courtesy Tropicana Pinball, Thun

14. Tony Martin, *You Me We*, 1968, 120 x 40 x 8 cm, Wood, aluminium, custom reflective glass, custom electronics, color lamps, Courtesy Carl Solway Gallery, Cincinnati and Tony Martin

15. Nicolas Schöffer, *Mini prisme*, 1965-2015, 110 x 100 x 90 cm triangular formwork in black painted wood, plastic mirror, translucent diffusing screen, Courtesy of Eleonore Delavandeyra Schöffer

16. Carolee Schneeman, Series *Parts of a Body House*, 1966, watercolor and ink on paper, Courtesy the artist and P · P · O · W, New York

a. *Guerilla Gut Room*, 57.8 x 87 cm

b. *Genitals Playroom I*, 59.1 x 67.3 cm

c. *Liver*, 66.7 x 69.8 cm

d. *Genitals Playroom II*, 66.7 x 67.9 cm

e. *Wall Section Genitals Playroom*, 66.7 x 66 cm

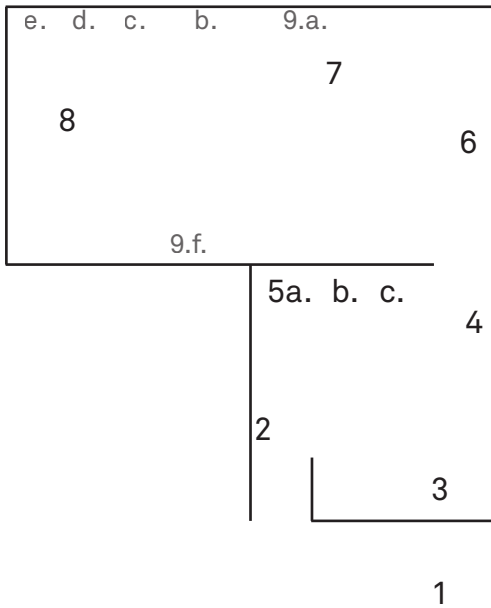
f. *Heart Cunt Chamber*, 61.6 x 46.4 cm

17. Vidya Gastaldon, *Healing Object (5 faces n°2)*, 1968. Courtesy of the artist.

1st Floor

3. Symbolic Height (the exhibition's double / topology)

The exhibition continues on the next floor. A series of works extends an analysis advocated by the first two worlds of the fragments and the archive, but in a more symbolic way. In a first room, you face the *Discoteca Analitica* double, just as in the works by Catherine Christer Hennix. There's a bug. A canvas by William Burroughs represents a machine with which contact cannot be envisaged: engagement is not possible. A painting by Ye Xe evokes a task: representing the unrepresentable. The last room picks up on some of the key motifs lost between *Discoteca* and *Analitica*. The missing body in the work by Marie Matusz, the body of the observing/observed child in Tobias Madison's photographs, body of reproductions lost in a dream machine. A dialogue between a myth-making object and the sculpture by Angela Bulloch, incorporating its story, serves as a synthesis of the exhibition



1. Morag Keil, *How to Stay in Time*, 2019, HD vidéo, Courtesy of the artist.

2. Gerd Stern, *How do We Sacrifice*, 1964, 25.4 x 30.5 cm, Courtesy of the artist.

3. William S. Burroughs, *Unworkable Machine*, 1993, 183 x 122 cm, acrylic and spray paint on canvas, Courtesy Semiose Galerie, Paris.

4. Ye Xe, *Untitled*, 2018, 100 x 200 cm, oil on canvas, Courtesy of the artist.

5. Catherine Christer Hennix
a. *Topos#3*, 1974/2018, 90 x 50 x 10 cm, UV print on acrylic, LED strip, aluminium frame, Courtesy of Empty Gallery and Catherine Christer Hennix.

b. *Encore & Encore*, 2018, Each rabbit 20 x 40 cm /500g, Chair 68 x 72 x 66 cm, Reproduction of found objects, Courtesy of Empty Gallery and Catherine Christer Hennix.

c. *Topos#4*, 1974/2018, 90 x 50 x 10 cm, UV print on acrylic, LED strip, aluminium frame, Courtesy of Empty Gallery and Catherine Christer Hennix.

6. USCO, *Universal Spheres*, 1963, 182 x 228 x 8 cm, oil and screenprint on canvas, galvanized aluminum, Courtesy Carl Solway Gallery, Cincinnati and USCO.

7. Marie Matusz, *Failure of the Gaze*, 2018, 46 x 20 x 14 cm, Aluminium, camera, cables, Courtesy of the artist.

Marie Matusz, *For The Sake of*

Faith (And Other Things), n°1 & n°2, 2018, 168 x 4 x 4 cm, Streamlined aluminium, eye hooks, chain, Courtesy of the artist.

8. Angela Bulloch, *Echolocator*, 2000, 250 x 50 x 50 cm, 4 DMX modules and black box, theremin soundtrack on analogue chip, RGB light system, Courtesy of Ringier Collection, Switzerland.

9. Tobias Madison, *Series Dream House NYC*, 2018, Epson Sure Color Print mounted on Dibond, Pink Plexiglass, Courtesy of the artist and Svetlana, NY

a) *Dream House NYC I*, 50 x 75 cm

b) *Dream House NYC X*, 120 x 80 cm

c) *Dream House NYC VIII*, 50 x 75 cm

d) *Dream House NYC XIII*, 75 x 50 cm

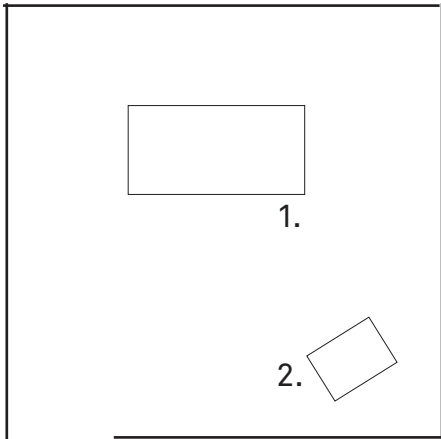
e) *Dream House NYC IV*, 50 x 75 cm

f) Tobias Madison, *Dream House NYC III*, 2018, 80 x 120 cm, Epson Sure Color Print mounted on Dibond, Pink Plexiglass, Courtesy of the artist and Galerie Francesca Pia, Zürich.

Basement

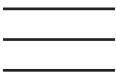
4. Synthetic Perversion (in a darkroom)

You have retraced your steps. While making your way through the exhibition, you experienced the intuition that contact and ecstasy create. In the basement, you visit a fourth room to which you now hold the key: our desirous relationship to automata is inhabited by perversion. This perversion is the equal of the emotion created by beauty. The construction of sensations is inhabited by something that lies beyond the history of technology and gender issues. Like the exhibition, contact served as the substitute for something else, something that cannot get in.



1. Udo Breger, *Window and posters E.M.E. (Expanded Media Edition)* and selection of ephemeras, details in the window.

2. *A Dream Machine*, produced by James Mackay with financial assistance from the Arts Council
Filmed and edited by Derek Jarman, Michael Kostiff, John Maybury, Cerith Wyn Evans, Brion Gysin
Dream Machine footage filmed by Tim Burke.
A Dark Pictures production.



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