

L'arcobaleno riposa sulla strada

ROMA Villa Maraini Via Ludovisi 48 00187 Roma +39 06 420421

roma@istitutosvizzero.it

Date

**29.10.2022
12.02.2023**

Location

Roma

Istituto Svizzero

Information

**A group exhibition with
Pascale Birchler
Miriam Laura Leonardi
Hunter Longe
Lou Masduraud
Luzie Meyer
Meret Oppenheim
Ser Serpas**

Category

Art, Group exhibition

MILANO Via Vecchio Politecnico 3 20121 Milano +39 02 7601618 milano@istitutosvizzero.it

istitutosvizzero.it

L'arcobaleno riposa sulla strada

A group exhibition with Pascale Birchler, Miriam Laura Leonardi, Hunter Longe, Lou Masduraud, Luzie Meyer, Meret Oppenheim, and Ser Serpas

Lately, I keep dreaming about a little black cat. A friend of mine writes down her dreams straight away—at night, in pencil, and without punctuation. I try to keep them in my memories throughout the day, but they often slip away. Meret Oppenheim wrote down her dreams at every stage in her life. She used commas only in exceptional cases. Schooled in the techniques put forth by psychiatrist C.G. Jung (1875–1961), who viewed dreams as specific expressions of the unconscious, the artist valued the presence of her dreams. But her artistic practice, she always emphasized, was not an illustration of her dreams. For her, dealing with the content of her dreams was work on her own personality, honing her positions in life. But it also went beyond her individual self to help her reflect on the state of the world (“It’s the artists who do the dreaming for society,” she said). These aspects manifested themselves throughout her work—in her paintings, drawings, objects, sculptures, and poems. They testify to her understanding of the importance of the unconscious, her thirst for new ideas, and her unbridled thinking.

The exhibition *L'arcobaleno riposa sulla strada* brings a selection of works by Meret Oppenheim into dialogue with works by contemporary artists. In English translated as “The rainbow rests in the streets”, the title refers to a line Meret Oppenheim wrote in her poem *Endlich! Die Freiheit!* (*Finally! Freedom!*) from 1933. Without asserting a fundamental kinship, the exhibition traces connections, shared themes, and hidden genealogies. The selection of artists—Pascale Birchler (*1982), Miriam Laura Leonardi (*1985), Hunter Longe (*1985), Lou Masduraud (*1990), Luzie Meyer (*1990), and Ser Serpas (*1995)—follows these premises and is also intuitive. Perhaps Meret Oppenheim would have been interested in their works and approaches, engaging in passionate discussions with them.

Lou Masduraud, who is currently working on a fountain for the city of Geneva, opens the exhibition with her new fountain sculpture, *Spit kiss from earth* (2022). Its base is a piece of tuff, which the artist stored in the garden of Istituto Svizzero over the summer and on which small patches of moss have started to grow. Now installed on the Veranda, the fountain bubbles water from its marble mouth.

Lou Masduraud has applied tiny beads of agate, amethyst, glass, and other materials to the tuff, as well as bones, I see. She writes me on WhatsApp that her creation is “a kind of biotope”, a “living nymph”. The work also draws on her research into fountains in public spaces—in Rome and elsewhere. What is the functional, social, and representative role of the fountains? What kind of symbolic power can bubbling water have in the urban space? Should anything be done about the lime deposits that have collected on the fountain’s surfaces, along with the growing moss and plants? In 1982, Meret Oppenheim was commissioned by the city of Bern to design a fountain for a central square. The project, which was finally developed albeit with a few concessions, is reminiscent of a surrealist tower painted by Giorgio De Chirico. The water flowing from the fountain encourages plant growth on its concrete surfaces. For Meret Oppenheim, nature’s power to transform and give things shape is integral to the design. But for the narrow-minded Bernese establishment of the 1980s, it was outrageous. Lou Masduraud’s *Spit kiss* reminds me of the presence of different ecosystems as communities of diverse organisms and of the power of the Earth and how we deal with it.

In the first exhibition room, the face of Meret Oppenheim stares back at us. In her *Portrait mit Tätowierung* (*Portrait with Tattoo*, 1980), the artist presents herself with ornamental patterns on her cheeks, nose, and forehead. To create this effect, she processed a photograph with stencils and spray paint. Self-confident and flippant, she stages herself as a kind of chief, perhaps a shaman, with the tattoos bearing a kind of cult or ritual function. With her work, Meret Oppenheim thus refers not only to the cult of personality in the art world (which she herself experienced in the 1980s) but also to her connection to nature and mythical worlds.

Pascale Birchler stages a large, site-specific intervention for the first exhibition room with translucent fabric, reminiscent of a curtain but also a passageway or transition. Her work evokes a reflection on the (still) veiled things existing behind safe realities, behind the visible world. Not only does it reference Meret Oppenheim’s search for the hidden and unconscious, but also art itself as a way of feeling out the new, the not-yet-seen. In front of the curtain-like construction, Pascale Birchler has installed her sculpture *Der Wanderer* (*The Wanderer*, 2018) — its limbs elongated, eyes closed, a blue flower in the mouth. “I hold a large, blue

gentian against the setting sun," Meret Oppenheim writes about one of her dreams in 1929. The blue flower is a romantic symbol of longing par excellence. For Pascale Birchler, the figure of the wanderer is based on a passage from *The Notes of Malte Laurids Brigge* by Rainer Maria Rilke (begun in 1904 in Rome). In Rilke's novel, the unbearable confinement of the narrator's closed quarters contrasts with his longing to discover the world outside. Perhaps the wanderer here is also a dreamer, and, as an exhibition visitor, I am in the midst of it all, in this quiet setting, between the visible and the invisible. *The Schmetterlingsstühle I/II* (*Butterfly chairs I/II*, 2019) call attention to the silence of the interior and recall the absence of someone who has just disappeared through the door. At the same time, they oscillate between décor, sculpture, and animal. They also recall Meret Oppenheim's *Tisch mit Vogelfüßen* (*Table with Bird Feet*, 1939), which we will encounter later.

Meret Oppenheim's gouache *Raupe in Metamorphose* (*Caterpillar in Metamorphosis*, 1954) also refers a transition: the caterpillar becomes a butterfly. Butterflies and caterpillars also greet us in the next exhibition room. They are recurring motifs in Meret Oppenheim's artistic language and point to her central belief in the transformation of all living things, with a particular interest in the changes that take place in the human psyche. The six lithographs from her 1975 series *Parapapillonneries* depict very different kinds of caterpillars, moths, and butterflies. Her hairy caterpillar with barely airworthy kitchen-towel wings can maybe also be understood as a commentary on the role of women in society. In 1975, it had only been four years since women in Switzerland first acquired the legal right to vote in elections. "Freedom is not given; one has to take it," said Meret Oppenheim in her acceptance speech for the City of Basel Art Prize in 1975. The two large drawings by Pascale Birchler in the same room also depict butterflies, but in this case, their wings are made of seashells and snail shells; the transformation seems to have reached another unknown stage. Meret Oppenheim's ceramic *Sechs Urtierchen und ein Meerschneckenhaus* (*Six Primordial Animals and a Sea Snail Shell*, 1978) evoke similarly fantastic, surreal creatures. A sense of the ephemeral and mutability is also inherent in the motif of the cloud, which Meret Oppenheim took up intensively, particularly in the 1960s. Casting it in bronze or as a multiple in polyester, she plays with these inherent contrasts—as in the featured work *Nuage sur un*

pont (*Cloud on a Bridge*, 1978). Above it shines her work *Der volle Mond* (*The Full Moon*, 1964), a celestial body that always fascinated her.

Meret Oppenheim's preoccupation with the idea of constant change and metamorphosis also applies to her own artistic strategies. She rejected upholding a sense of continuity in her work and refused to commit herself to a particular style, valuing mental agility and artistic self-determination. In the early 1970s, together with friends, she rediscovered the process of *Cadavres exquis* (*Exquisite corpse*): a method originating in Surrealism for the collective and random production of texts and images. After a contribution is made on a piece of paper, the paper is folded so that only a small part of it is visible to the next collaborator, who continues the work in ignorance of what has already been done. To me, the drawing games Oppenheim played at her home in Carona (CH) reflect her quest to diversify artistic expression and her playful approach to the intuitive and uncontrollable. They also attest to what I've heard was a very sharp and dry sense of humour.

Meret Oppenheim first produced *Das Ohr von Giacometti* (*The Ear of Giacometti*, 1933/1977) in wax and then in bronze in 1959, and as a multiple in 1977, from a drawing she made in Paris in 1933. "I was sitting next to [Alberto] Giacometti in the café and regarded his ear. [...] And then I noticed that it was like a little hand, with two plants sprouting from it. At home, I made a drawing of it." The little ear with the even smaller hand is reminiscent of Art Nouveau ornamentation and is a subtle, ironic commentary about her fellow artist, who was already enjoying great success in the 1950s.

Meret Oppenheim also regarded her own work with a sharp sense of irony, especially her internationally famous fur cup—*Déjeuner en fourrure* (*Breakfast in Fur*) from 1936—which she demystified again and again in conversations and sometimes called "the old one". In the 1960s and 1970s, she produced poster editions of photographs of the fur cup as well as an edition of a related collage she called *Souvenir du déjeuner en fourrure* (*Souvenir of Breakfast in Fur*). Her *Eichhörnchen/L'Écureuil* (*The Squirrel*, 1969) can also be read as an ironic, clever, and humorous commentary on the fur cup, especially its often sexualized interpretation (Meret Oppenheim often emphasized that the cup's erotically connoted title was not her idea, but that of Surrealist theorist André Breton). The squirrel, placed at the glass bar in the former Salotto delle

Signore bar, consists of a beer glass filled with plastic foam and a piece of fur whose shape resembles a squirrel's tail. The phallic symbolism and the beer pub masculinity send their regards—perhaps the squirrel is indeed the male counterpart to the fur cup.

In the same room, **Hunter Longe** not only takes us back to our dreams but also encourages us to reflect on our own involvement in the greater scheme of the world—a notion that was of great importance to Meret Oppenheim. For the exhibition in Rome, Hunter Longe, who practices drawing, writes down dreams, and composes poetry as forms of intuitive and instinctive expression, shows a collection of small sculptures, both hand-made and assembled of found components, various metals and minerals, such as copper, lead, gold, magnetite, malachite, selenite and vanadinite. Presented as a kind of inventory, the objects, some of which are adorned with drawings of million-year-old landscapes inspired by fossil plants, tell of the processes of erosion and oxidation in the formation of minerals, which entail a biological and geological co-evolution. The works evoke a sense communication through materials and across time, where a given crystalline form might be considered a word or stone might be a thought boiled up from below. For Hunter Longe, geology ('geo' means 'earth' in Greek and is also related to 'Gaia') is not only the study of our planet and how it was formed but might also be an unconscious attempt to trace the language of Gaia, the Greek goddess of Earth. A language we do not yet speak or have long since forgotten.

The relevance of language in Meret Oppenheim's work and life manifests itself not only in her countless letters but also in her prose and the modest number of poems she wrote. Writing was a daily activity for the artist, which she practised to deepen and hone her thoughts. At the same time, I read, she cherished a sense of the boundaries and limits of language, of the unsaid, which has a life of its own. She penned the poem *Endlich! Die Freiheit!* (*Finally! Freedom!*) in Paris in 1933, during a time when the young artist had discovered poetry for herself. Meret Oppenheim emphasized that she did not compose her poems in the strict sense but rather gave form to ideas existing in her mind. *Endlich! Die Freiheit!* tells of departure and the urge to live (Meret Oppenheim arrived in Paris in May 1932) and takes up the legend of Genoveva von Barbant, who was sentenced to death for adultery but released by her executioner. The drawing

accompanying the poem depicts a kind of echo chamber for her words and thoughts. Meret Oppenheim's artistic work is characterized by a struggle for language, especially as a "female artist among male artists", as she explains in a letter to her parents in the 1930s. Taking part in the feminist debates in the 1970s, she resisted a one-sided biographical, often sexualized interpretation of her work: "My work has nothing to do with my biography," she noted in pencil in 1979 in the margins of a newspaper article about her that asserts this connection. At the 1975 award ceremony for the City of Basel Art Prize, she said: "If someone is speaking his own new language, which no one else understands yet, then sometimes he has to wait for a long time to hear an echo. It is even more difficult for a female artist [...]." Her persistent rejection of a specifically 'women's art' and her insistence that people have an androgynous soul containing both feminine and masculine elements (borrowing from C.G. Jung) testify to her critical, headstrong attitude towards the debates.

On display in the wintergarden together with the poem *Endlich! Die Freiheit!* is the installation *Tonsure Nuova 4-8* (2022) by **Miriam Laura Leonardi**. Her faux-fur-covered hair bands with star-shaped attachments are a sculptural interpretation of a drawing by Italian artist Carol Rama (1918-2015), which in turn quotes a 1921 photograph by Man Ray showing Marcel Duchamp with a star shaved into the hair on the back of his head. The headbands are reminiscent of accessories for girls, while the faux fur and beeswax-like resin combine to imbue the sculpture with a sense of tension. At the same time, the formalized arrangement of the elements lends it a minimalist feel. Miriam Laura Leonardi is interested in the translation processes from one medium to another, the metamorphosis from hair to (fake) fur, serial repetition, and the displacement of objects from their expected context. And suddenly, we are back with the Surrealists, with a tongue-in-cheek appropriation or citation created from a (female) artist's perspective and fur as a material charged with meaning. Meret Oppenheim was well aware of the cultural and historical implications of fur as a wild and erotic material. In the 1930s, she not only used it to cover her teacup but also accessories such as bracelets and rings (which she sold to the Italian-French fashion designer Elsa Schiaparelli). She also made sketches for fur-trimmed shoes and fur gloves in 1936.

In the next room, her finely veined *Handschuhe* (Gloves), produced in 1985 as an edition for the art magazine Parkett, are a reprise of her sketch from the 1940s. Here, Meret Oppenheim penetrates the wearer's hand and projects onto the back of the hand what is pulsating beneath the surface. Her *Tisch mit Vogelfüßen* (Table with Bird Feet, 1939) testifies to a similarly fantastical approach to the design of utilitarian objects. Designed for an exhibition of avant-garde furniture in the Paris gallery of René Drouin and Leo Castelli, the object asserts a kind of symbiosis of furniture and animal. The sculptures by **Ser Serpas** in the same space are poetic assemblages or ready-mades of found and donated objects—I recall Meret Oppenheim's found-object sculptures she produced with friends in the 1970s. According to Ser Serpas, "I only work with things that have been loved, worn and stained!" Friends gifted her fabric scraps, which she knotted into a tarp for her performance at MoMA PS1, after which they rotted in her backyard for months. The crib frames and the folding chair are objects sourced from the street. Ser Serpas is interested in decay and chance (as the sculpture above the fireplace nearly crashes down), in the material legacies of late-capitalist society, and the connotations of the (sexualized) human body embedded in its structure. Her text works have been created with ink and watercolour. Wet on wet; even when dry, the vellum paper still seems damp. Ser Serpas experiments with strategies of automatic writing, noting that she jots down her texts on paper as soon as they come into her mind. I think of Meret Oppenheim, who writes in her 1980 poem, *Self-Portrait since 50000 B.C. to X*: "In my head, the thoughts/are enclosed like in a beehive./Later, I write them down."

Luzie Meyer likewise repeatedly deals with strategies of writing in her artistic practice. In a shaky Zoom conversation we have, she relates how sometimes the lines of poetry simply flow onto the paper, while at other times, they struggle intensely to emerge, or she must chisel them from a torrent of words. For her new work, *acute awareness* (2022), developed especially for the exhibition in Rome, she has digitized analogue black-and-white photographs to create a slow-paced video work, which she combines with a poetic text. Having previously read Meret Oppenheim's texts, she now incorporates their lines into this poetic narrative. Luzie Meyer blends different levels of consciousness –between dreamed and experienced realities,

between her own perspective as an artist, between the female figure and the dog in the video. She further questions the female subjectivity in the (art) world and the necessity to reflect the unconscious, the hidden. "What is behind a face?" "I once realized that melancholy is when one continues to dream a dream in reality." And Meret Oppenheim's *Gesicht mit Hals, Roma* (Face with Neck, Rome), created a few months before her death in 1985, looks at me knowingly.

Gioia Dal Molin, October 2022

About Meret Oppenheim

Meret Oppenheim was born in Berlin-Charlottenburg in 1913. Her father is the German-Jewish doctor Erich Alfons Oppenheim, her mother the Swiss Eva Wenger, daughter of the artist and women's rights activist Lisa Wenger. Meret Oppenheim spends her childhood and youth in Delémont in the Bernese Jura, in southern Germany and Basel, where she goes to the Rudolf Steiner School. She grows up in an educated middle-class environment that is open to art, literature or philosophy. Her maternal grandparents own a house in Carona in Ticino—Monte Verità is not far away—where Meret Oppenheim meets the Dadaists Emmy Hennings and Hugo Ball or Hermann Hesse. At home they discuss the then very contemporary writings of C.G. Jung, who has been running a private practice in his house in Küsnacht near Zurich since 1909. Driven by Jung's explanations of dreams, which for him were an expression of the unconscious, Meret Oppenheim begins to write down her dreams at the age of 14.

In May 1932 Meret Oppenheim travels to Paris with the Basel painter Irène Zurkinden (1909–1987) to turn her wish to become an artist into reality. She occasionally attends courses at the Académie de la Grande Chaumière, the art academy on Montparnasse, draws and writes poetry. At the Café du Dôme she meets artists such as Pablo Picasso, Alberto Giacometti, Max Ernst and Man Ray. In 1933 she exhibits at the Salon des Surindépendants of the Surrealists and subsequently takes part in further exhibitions of the artist group. During this period, she creates her famous fur object *Déjeuner en fourrure* (from 1936, the work is purchased by the New York MoMa in the same year) or *Ma gouvernante, My nurse, mein Kindermädchen* (1936), a pair of high-heeled shoes arranged on a silver tray.

In 1936 the young artist returns to Switzerland—the threat of war in Europe and depression are reasons for her return home. Meret Oppenheim studies at the Kunstgewerbeschule in Basel until 1939 and makes contact with the avant-garde Swiss artist groups *Allianz* and *Gruppe 33*. The works she creates during these years are often gloomy and tell of war and isolation; the artist leaves many works unfinished or destroys them later. She manages to earn a living by training as a restorer and designing jewellery. In 1943 the Kunstmuseum Basel buys one of her paintings, and in 1945 she meets the Basel businessman Wolfgang La Roche, whom she marries in 1949. The couple lives in Bern, then in Thun and on Lake Thun. Meret Oppenheim is doing better, she moves into a studio in Bern in 1954 and gets in touch with the vibrant local art scene. At the same time, she distances herself more and more from the Surrealists, who seem to her to be increasingly dogmatic. Throughout her life, the artist insists on a plurality of styles and does not want to be pinned down to certain concepts of stillness. She paints, draws, develops collages, objects made of ceramics, bronze or textiles. Image and language are equal forms of expression for her: she writes poems and numerous letters and understands writing as a moment of sharpening and deepening thoughts. Her home is the world of ideas and poetic forms of expression; she does not perceive dream and reality as opposing worlds.

While many of her male colleagues had long enjoyed widespread fame, Meret Oppenheim only came to the

attention of the international art scene in the late 1960s, where she was finally perceived as an artist in her own right who had created much more than the famous fur cup. In the 1970s, she participates in the feminist debates that also flare up in Switzerland, but resolutely resists the idea of a somehow specifically 'feminine' art and insists—following C.G. Jung—that the spirit is androgynous. In 1982 Meret Oppenheim exhibits at *documenta 7* in Kassel, and in 1983 her fountain sculpture is inaugurated in Bern, polarising the public. Further retrospectives in Switzerland and abroad follow. On 15 November 1985, the artist dies in Basel at the age of 72. At 36, she had dreamed that she had reached the halfway point of her life.

In the context of further, large-scale retrospectives of recent years, her artistic oeuvre is reflected more comprehensively and in its entire breadth. One-dimensional readings or the reduction to her role in Surrealism give way to differentiated examinations of her diverse oeuvre, contextualise her artistic work with the peculiarities and tension arcs of the 20th century or ask about its relevance for the artists of today's young generation.

Biographies

Pascale Birchler (1982, Zug) lives and works in Zurich. Recent exhibitions include *Der Rest ist Schweigen* (*The rest is silence*), project space, Gallery Peter Kilchmann Zürich (2021); *Eine Fremde Stunde* (*A strange hour*), Kunstverein Friedrichshafen, Germany (2019); *Refaire le monde*, Museum Helmhaus Zürich (2018). Pascale Birchler won several awards, among others, by the canton and city of Zurich, UBS Foundation, and attended residencies in New York (2010) and Berlin (2015). Upcoming: group exhibition *The Pieces I Am*, UCCA Edge Museum, Shanghai, China; 12-month studio sponsorship by ISCP (International Studio and Curatorial Program), New York 2022/23.

Miriam Laura Leonardi (1985, Lörrach) lives and works in Zurich. She studied photography at Gobelins, l'École de l'Image, Paris, and received her MFA at the University of the Arts, Zurich. Her work has been presented in numerous solo and group exhibitions internationally and has been awarded several prizes. Amongst her residencies she was also awarded the fellowship at Istituto Svizzero in Roma 2018-2019. Furthermore, she runs the exhibition project *Photography Exhibit!* and lectures in the BFA at ECAL, University of the Arts in Lausanne.

Hunter Longe (1985, California) lives and works in Geneva. He has a BFA from California College of the Arts, San Francisco, and an MFA from the Piet Zwart Institute, Rotterdam. He works in a range of mediums, inspired by the properties and transformations of the materials he uses. Deeply moved by discovering that 2/3 of the Earth's mineral species have evolved after bacteria and plants began to fill the atmosphere with oxygen, the artist sees creativity as innate and permeating all materials. By appropriating stories and apparatuses from the sciences and conflating them with the esoteric and folkloric, Longe's works undo distinctions between the living and the non-living and allude to an underlying sentience that far exceeds the human realm. Recent group and solo exhibitions have been at Krone Couronne, Biel/Bienne; Alte Fabrik, Rapperswil; Binz39, Zurich; Centre d'art Contemporain Genève; Musée Cantonal de Géologie, Lausanne; NoMoon, New York; Et al. Gallery, San Francisco; LambdaLambdaLambda, Pristina; and Hordaland Kunstsenter, Bergen. A book of his writing and drawings entitled *DreamOre* was published last year by Coda Press and he was a winner of the 2021 Swiss Art Awards.

Lou Masduraud (1990) lives and works in Geneva, where she creates her artistic, critical and feminist work. She received an MA in Fine Arts from HEAD, Geneva, and participated in the post-graduate research programme of ENSBA, Lyon, from 2017 to 2019. Her artistic practice delves into the mechanisms of power, desire and emancipation. She attended a residence at Istituto Svizzero in Rome, where she developed a project on public fountains as symbols of political life.

Luzie Meyer (1990, Tübingen) is an artist, writer, performer, and translator who lives and works in Berlin. She received her Meisterschüler:in at the Städelschule, Frankfurt, and a BA in Philosophy at the Goethe-Universität, Frankfurt. Her work spans audio, video, photography, performance, and installation. Her interdisciplinary approach is rooted in her text work. Using her own voice, Meyer produces situated, performative compositions which explore psychosocial relations in an idiosyncratic, layered poetics. Prior and upcoming solo exhibitions include Kunsthalle Bremerhaven (September 2022); *Lasciatemi morire*, Fanta, Milan (2021) and *Duplicitous consent*, Sweetwater, Berlin (2019). Her work has been shown at Kölnischer Kunstverein, Cologne; KW Institute for Contemporary Art, Berlin; Halle für Kunst, Lüneburg; Fri Art Kunsthalle, Fribourg; Lenbachhaus, Munich; Belvedere 21, Vienna; Nassauischer Kunstverein Wiesbaden, Wiesbaden; and Kunstverein Braunschweig, among others.

Ser Serpas (1995, California) lives and works in Geneva. Primarily interested in death and legacy, her work is preoccupied with its own urgency in the face of fossilization. At the present, she's taken to sequestering the mundane while freely quoting art history in its full depth, paying little heed to the latter. Through painting, sculpture, drawing and poetry she mashes bits of her life, both real and imagined, into anti portraits, some of which she deems fit to share within the contexts of exhibitions and performances. Precarious assemblages of disparate objects found in the street constitute her most well known series to date. More recently she has taken to using photos shot on her iPhone during college as source material for intimate views on unstretched canvas, wood panel and paper. The unique way she reframes the body in tension, in both her sculptural and text based installations which distort components of our shared architecture, carries into her atypically cropped portions of stolen archetypal intimacy. In all, the work evokes a sense of gravitas and playfulness, one in the same with that which she hopes to communicate on the interpersonal level. Serpas has had solo shows at the LUMA Foundation in Zurich and Ludlow 38 in New York. She took part in the 2020 Made in LA biennial at the Hammer Museum and the Huntington. She was featured in shows at the Pinault Collection, Bourse de Commerce, Paris, Punta Della Dogana, Venice and the Swiss Institute, New York.

Upcoming events within the context of the exhibition

Wednesday 30.11.2022

Art historian **Jacqueline Burckhardt** speaks (in italian) about Meret Oppenheim, also presenting her publication *La mia commedia dell'arte* (Edition Patrick Frey).

Friday 03.02.2023

Writer **Deborah Levy** presents a reading around Meret Oppenheim's sculpture *Das Ohr von Giacometti* (*Giacometti's Ear*) and other things.

Acknowledgements

Aargauer Kunsthaus, Aarau

Galerie Knoell, Basel

Karma International, Zurich

Parkett, Books & Editions with Contemporary Artists, Zurich

Collection Pictet, Geneva

Swiss Literary Archives, Bern

Pascale Birchler's participation in the exhibition was supported by the Kanton Zug, Direktion für Bildung und Kultur, Amt für Kultur (Canton of Zug, Directorate for Education and Culture).

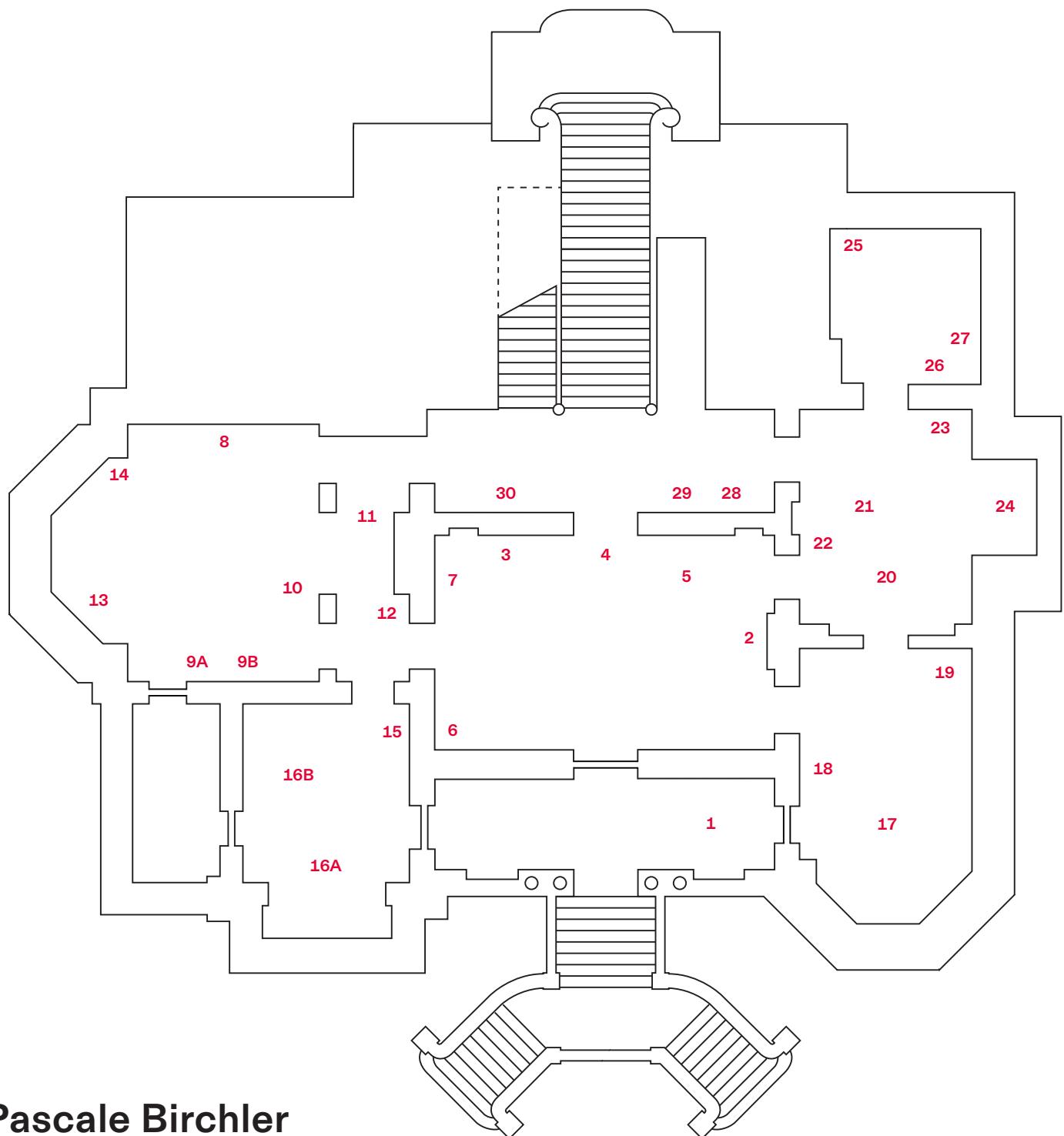
Miriam Laura Leonardi's participation in the exhibition was supported by the Kanton Solothurn, Kuratorium für Kulturförderung (Canton of Solothurn, Board of Trustees for the Promotion of Culture).

Ser Serpas' participation in the exhibition was supported by Valter Cassandro and Maxwell Graham gallery, New York City.

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ROMA Villa Maraini Via Ludovisi 48 00187 Roma +39 06 420421 romaa@istitutosvizzero.it

MILANO Via Vecchio Politecnico 3 20121 Milano +39 02 7601618 milano@istitutosvizzero.it



**Pascale Birchler
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Enti finanziatori:
Fondazione svizzera per la cultura Pro Helvetia
Segreteria di Stato per la formazione, la ricerca e l'innovazione
Ufficio federale delle costruzioni e della logistica

Partners:
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1
Lou Masduraud
Spit kiss from earth, 2022, marble, tuff, Quartz, crystal, amethyst, serpentine, agate, carnelian, malachite, oyster pearls, glass pearls, bones, enamelled steel, pump, water, 110 × 110 × 64 cm
Courtesy the artist

2
Meret Oppenheim
Portrait mit Tätowierung
(*Portrait with Tattoo*), 1980, stencil, spray paint on photograph, 29.5 × 21 cm
Courtesy the artist and Karma International

3
Pascale Birchler
Der Wanderer (The Wanderer), 2018, wood, modeling clay, glaze, pigments, textile, 60 × 48 × 70 cm
Courtesy the artist

4
Pascale Birchler
Site-specific installation with curtains
Courtesy the artist

5
Pascale Birchler
Schmetterlingsstühle I/II (Butterfly Chairs I/II), 2019, metal, glass, with fired glass painting, some straw, each piece: 90 × 50 × 50 cm
Courtesy the artist

6
Meret Oppenheim
Raupe in Metamorphose (Caterpillar in Metamorphosis), 1954, gouache on cardboard, 63.5 × 95 cm
Courtesy the artist and Karma International

7
Hunter Longe
Seed Vessel, 2019, colored pencil on thermo-sensitive polystyrene, smart chip, concrete, 11.4 × 3.4 × 0.4 cm
Courtesy the artist

8
Meret Oppenheim
Parapappillonneries, 1976, six lithographs, various dimensions
Aargauer Kunsthaus Aarau / Schenkung von Heinrich und Marianne Spinner, Biel

9A
Pascale Birchler
Noch ohne Titel (Still Untitled), 2019, colored pencil on colored paper, metal frame, glass, 125 × 160 cm
Courtesy the artist

9B
Pascale Birchler
Noch ohne Titel (Still Untitled), 2019, colored pencil on colored paper, metal frame, glass, 125 × 160 cm
Courtesy the artist

10
Meret Oppenheim
Sechs Urtierchen und ein Meerschneckenhaus (Six Primordial Animals and a Sea Snail Shell), 1978, seven clay figures, painted and glazed terracotta, 19 × 29.5 × 24 cm
Courtesy the artist and Galerie Knoell AG

11
Meret Oppenheim
Nuage sur le Pont (Cloud on a Bridge), 1978, oil on modelling clay (polyelastamer), wood, 48 × 23 × 13 cm
Aargauer Kunsthaus Aarau

12
Meret Oppenheim
Der volle Mond (The Full Moon), 1964, wax crayon on paper, 30.5 × 50.5 cm
Aargauer Kunsthaus Aarau / Schenkung Betty und Hartmut Raguse-Stauffer

13
Meret Oppenheim

13A
Cadavre exquis, 1970s-1980s, felt pen on paper, 29.7 × 21 cm
Courtesy the artist and Karma International

13B
Cadavre exquis (Nostalgie de Quoi?), 1970s-1980s, pencil on paper, 29.7 × 21 cm
Courtesy the artist and Karma International

13C
Cadavre exquis (Trotska), 1970s-1980s, 29.7 × 21 cm
Courtesy the artist and Karma International

13D
Das Ohr von Giacometti (The Ear of Giacometti), 1933/1977, bronze, 1.1 × 6.8 × 9.8 cm
Aargauer Kunsthaus Aarau / Depositum der Sammlung Andreas Züst

14
Hunter Longe
Corrosive Deep Mind, 2021-22, oxidized circuit, graphite on thermo-sensitive polystyrene, epoxy clay, magnetite sand, gypsum cement, 130 × 110 × 28 cm
Courtesy the artist

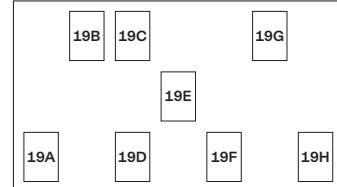
15
Meret Oppenheim
Eichhörnchen/L'Écureuil (The Squirrel), 1969, beer glass, foam, fur, 23.0 × 17.5 × 8.0 cm
Courtesy the artist and Collection Pictet

16A & 16B
Hunter Longe
Deceivers, 2015-22, Selection of various sculptures – gypsum cement, sediments, lime, plaster, pigments, graphite, colored pencil and UV-cured inkjet on thermo-sensitive polystyrene, beeswax, smart chips, epoxy clay, fossils, copper, copper oxide, copper nitrate, copper sulfate, lead, brass, wood, iron, platinum, gold, coral, tufa, azurite, calcium carbonate, dolomite, magnetite, malachite, selenite, vanadinite, unknown, variable dimensions
Courtesy the artist

17
Meret Oppenheim
Endlich! Die Freiheit! (Finally! Freedom!), 1935, six pages, facsimile
Courtesy the artist and Schweizerisches Literaturarchiv, Berne

18
Miriam Laura Leonardi
Tonsure Nuova 4-8, 2022, faux rabbit fur, silk velvet, resin, 4 sculptures, each piece: 110 × 22 × 22 cm
Courtesy the artist

19
Meret Oppenheim, *Cadavre exquis (exquisite corpse)*
Courtesy the artist and Karma International



19A
Cadavre exquis (La rue deserte!), 1970s-1980s, pencil on paper, 29.7 × 21 cm

19B
Cadavre exquis, 1970s-1980s, pencil on paper, 29.7 × 21 cm

19C
Cadavre exquis (Buon appetito), 1970s-1980s, pencil on paper, 29.7 × 21 cm

19D
Cadavre exquis, 1978, pencil on paper, 33 × 24.1 cm

19E
Cadavre exquis (Dimyaria (Muscheltiere mit zwei Schliepmuskeln) himmelstürmend spitzen durch endeze Nebel), 1970s-1980s, pencil on paper, 33 × 24.1 cm

19F
Cadavre exquis (Carotomia), 1970s-1980s, pencil on paper, 29.7 × 21 cm

19G
Cadavre exquis (Die Alaune Marabafliegen im Afterinnersten), 1970s-1980s, pencil and collage on paper, 33 × 24.1 cm

19H
Cadavre exquis (Genalia ehrfürchtig bellen vor dem frabral des Theodosich abhebend), 1970s-1980s, pencil on paper, 33 × 24.1 cm

20
Meret Oppenheim
Handschuhe (Gloves), 1985 (for Parkett 4), goat suede with silk-screen and handstitched, 21.3 × 9.3 cm
Courtesy the artist and Parkett

21
Meret Oppenheim
Tisch mit Vogelfüßen (Table with bird feet), 1939, beech plywood table, gilded with 22.5k gold, brass legs, 61.5 × 53 × 68 cm
Courtesy the artist and Galerie Knoell AG

22
Ser Serpas
Pay to cum (but didn't), 2017, clay, leather, plastic elements, metal, rotting berries, weathered fabric, 109.2 × 53.3 × 33 cm
Private Collection

23
Ser Serpas
Pay to cum (what I thought), 2017, clay, leather, metal, rotting berries, weathered fabric, 109 × 83.8 × 33 cm
Private Collection

24
Ser Serpas
Pay to cum (i knew), 2017, clay, leather, metal, stickers, rotting berries, weathered fabric, 109.2 × 53.3 × 53.3 cm
Private Collection