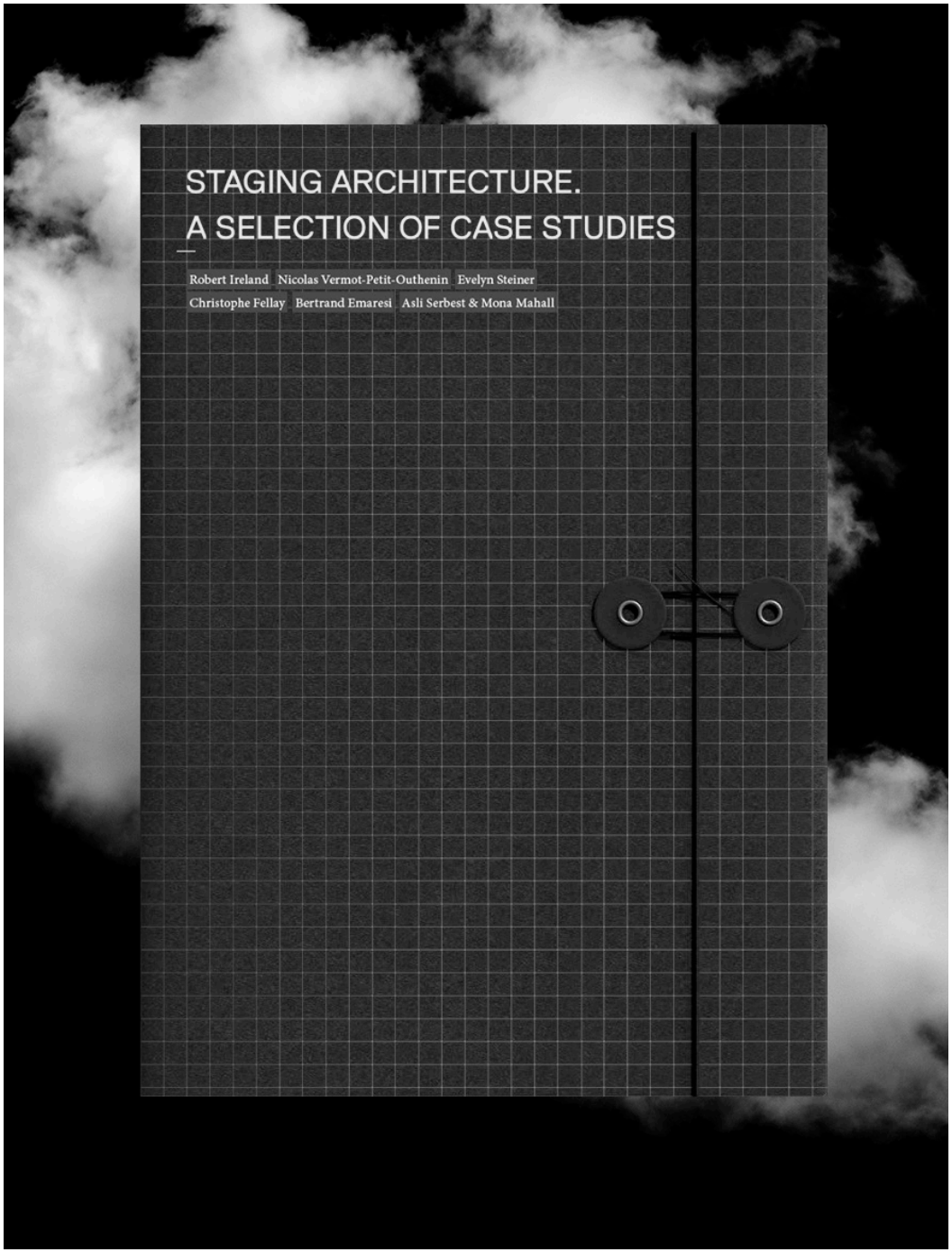
Books

Petra Köhle /
Nicolas Vermot-Petit-Outhenin



Staging Architecture – A Selection of Case Studies

“Staging Architecture” investigates the processes through which architecture is shown and perceived. Conducted in two phases, this project brought together a collective made up of Evelyn Steiner, whose research deals with curatorial practices; Robert Ireland, who explores artistic interventions in urban areas in conjunction with his “sensitive situations” seminar; Bertrand Emaresi, who has developed a methodical analysis of the cartographical and historical layers situated between physical and virtual realities; Christophe Fellay, whose research focuses on issues of sound in architecture; as well as Nicolas Vermot-Petit-Outhenin, who investigates the interactions between architecture, archives, and visual representation from photographs.

Informations:
https://staging-architecture.ch
https://edhea.ch/evenements/staging-architecture-publication

Exhibition view, Book-Launch of the Publication *Staging Architecture – A Selection of Case Studies (2025),* Villa Mayard, Morges, 2026

A SELECTION OF CASE STUDIES
Robert Ireland
Insulations / Isolations and Auto-Monuments
Setting the Stage: How Architecture and Art Affect Each Other
Evelyn Steiner
How Art and Architecture Exhibitions Relate to Each Other
Christophe Fellay
What Architecture Hears
Nicolas Vermot-Petit-Outhenin
Exercice d'Isolation (Staging Arch
Aslı Serbest & Mona Mah
Staging as Questioni
Robert Irelan
"Sensiti

EXERCICE D'ISOLATION (STAGING ARCHITECTURE)

Nicolas Vermot-Petit-Outhenin

STAGING AS QUESTIONING

Asli Serbest & Mona Mahall

The paintings were replaced by large, long blue lamps intended to support the aesthetic identification of the UN. The light blue color, like the flag, stands for peace, security, and neutrality, values that lie at the core of the UN's mission.
In contrast to war and conflict, to which the organization often responds, blue radiates calmness and hope.[12]

12. On Perriand's renovation of the Assembly Hall, see Federica Martini, "Losing Gilding and Memory: On the Nature of Some Dissimulated Gifts to the Palais des Nations in Geneva (1930–1971)," Petra Köhle and Nicolas Vermot-Petit-Outhenin (2023), p. 121.

Automonument

Autumn 2023, Campo de l'Arsenal, Venice: a barrack provisionally built with graffiti-painted OSB chipboard leans against a pink-painted building → fig. 19.
Not a palazzo, but rather an ordinary Venetian building, the ground floor of which could just as well house a small bar or restaurant, just a few steps away from the Campo de l'Arsenal with its imposing, triumphal gate and the enthroned lion carved in relief, holding a closed book in its paws, and without the usual inscription "Pax Tibi." This gate is a reminder of the power of the former Venetian Republic, once one of the most powerful cities in the Adriatic region.
A relatively new bridge leads from here to the former shipyards and arsenals, which are now used for the Art and Architecture Biennale.

Zoomed out and isolated by the sea, Venice stands out as a kind of "heterotopic" auto-monument, a dense architectural platform that rises above its own surroundings and demands special attention. As a "heterotopia," it exists apart from or outside of the everyday, surrounding social spaces — and yet Venice exists simultaneously as a city, as a place, and as a monument, oscillating between historical ideals and economic and ecological realities.[13]
It resembles a stage of itself and is increasingly transforming into a museum or archive of itself.[14]

Venice is therefore not only a physical place, but also a symbolic construct in which different layers of history, culture, and society mutually influence each other.
Its existence as an "auto-monument" indicates that the city is both the subject and the object of its own representation. Venice stands in a constant state of tension between preservation and change, making it a space of constant reinterpretation.

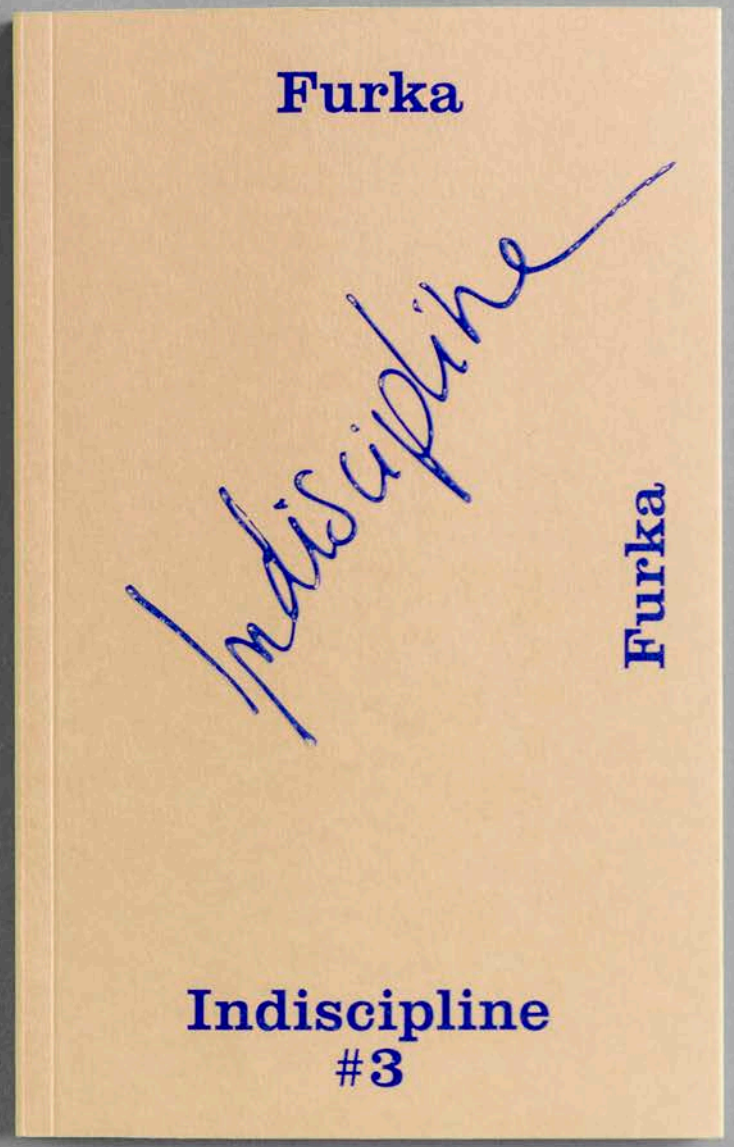
13. Michel Foucault describes heterotopias as "other spaces" that exist in reality, but at the same time lie outside of the everyday order. They reflect, question, or transform their surrounding society. Venice, as an isolated city surrounded by sea, can be interpreted in this sense as an automatic, "heterotopic" monument, a site that is both part of the world as well as being removed from it. See Michel Foucault, "Of Other Spaces, Heterotopias" (March 1967), transl. Jay Miskowiec, *Diacritics*, Vol. 16, No. 1 (The Johns Hopkins University Press, Spring 1986), pp. 22–27.
14. Initiated by EPFL, the project *The Venice Time Machine* is a part of the project Time Machine Europe. The first phase was developed between 2012 and 2019. The project is now in the second developmental phase, which is planned to continue until 2028. See https://www.epfl.ch/research/domains/venice-time-machine/

FURKA
Images, Ruines, Fictions

his issue is a response to the research project on the Furka by Petra Köhle, J. Emil Sennewald, and Nicolas Vermot-Petit-Outhenin. Begun in summer 2024 at a height of 2’436 meters, in a fog of clouds and imaginary resonances, and at a time of profound ecological upheaval, it embarks on a search for the interactions between various actors, geological phenomena, images, and artworks, and investigates the relationship between image production and understanding of nature. While J. Emil Sennewald’s essay in this publication builds on this research, the contributions by Frédérique Mocquet and Mohamed Abdelkarim expand the field of research through their respective ongoing research.

Publisher by Institute for Research in Visual Arts, EDHEA, Sierre, 2025
Editor-in-chief: Prof. Jelena Martinovic
Co-Edited by Jill Gasparina, Petra Köhle, J. Emil Sennewald
Design: Adeline Mollard

Informations: https://edhea.ch/en/shop/publications/furka/



At Your Earliest Convenience. Institutional Memory – Politics of the Gift at the Palais des Nations

The interior of the Palais des Nations in Geneva, today the European headquarters of the UN, is a stage-like amalgam of gifts from its member states and reflects aesthetic concepts of international politics since the 1930s. Many gifts are still in sight and bear witness to these historical national representations. Others were stored, displaced or just disappeared in the aftermath of historical unrest. Their absence points at inherent power structures and whispers stories of changing political concepts and aesthetics.

This publication photographically scans the conference halls, corridors, offices, archives, and the surrounding park of the Palais des Nations and brings together textual contributions that follow traces that also refer to the absent and create an echo for fleeting presences and the possibility of a gift without conditions.

subject the archived documents to a process of creating vis-ability which means to establish an atmosphere of attention towards that which emerges in the first place when taking an attentive and careful look.

In *It remains to be seen if [...] and if it will be* as well as in the impressive photographic overall research, presenting itself in this publication, we are dealing with a dedicated artistic gaze that – amidst all the superiority practices of bureaucratic speech manifesting itself in the archived documents of the League of Nations – engages with the invisible and allows it to emerge. In the interstices of the image-sound spaces and the speech acts of the documents, this gaze works out ambiguities, for the documents do not always provide a specific access but are at the same time permeated by a state of withdrawal. The artistic gaze of Köhle/Vermot hereby adds a critical commentary to the documents and performs work on the documentation, thus becoming an aesthetic-critical document that involves us as viewers in a careful negotiating process.

Translation Karl Hoffmann

A publication of EDHEA – The Valias School of Art, HES-SO // University of Applied Sciences and Arts Western Switzerland edited by edition fink, Zurich, 2023.

Informations:
https://www.editionfink.ch
https://edhea.ch/shop/publications/at-your-earliest-convenience

Sensitive Situations – For An Aesthetics of Atmosphere

The publication “Situations sensible / Sensitive Situations” gathers materials from a research project of several parts by Robert Ireland and Nicolas Vermot-Petit-Outhenin with students of the Master of Arts in Public Spheres program at EDHEA in Sierre.
The starting point are researches in the public spheres of the five B-cities Belfast, Bordeaux, Biel/Bienne, Bonn and Brindisi as well as interventions in the urban space of Lausanne.
The results of this research were brought together in an exhibition at F’ar – Forum d’architectures, Lausanne. For the publication, the various contributions have been further developed individually and inserted between the full-page photographs from the exhibition.
The resulting compilation of different formats and materials was reproduced in an overlapping manner, so that the differently sized contents provide a glimpse of forthcoming and preceding contributions or of the exhibition views, suggesting a volume of partial publications of different formats.

A publication of EDHEA – The Valias School of Art, HES-SO // University of Applied Sciences and Arts Western Switzerland published by Edition Fink, Zurich, 2020

Edited by: Robert Ireland
Author: Omar Adel, Dona Cetoute, Grégoire Chelkoff, Caterina Giansiracusa, Florance Ineichen, Robert Ireland, Emanuelle Kläfiger, Seba Ali Mahmoud, Lucia Masu, Nicolas Vermot-Petit-Outhenin
Designer: Claudia Jenni Palma, Georg Rutishauser

Informations:
https://edcat.net/item/situations-sensibles-sensitive-situations/
https://edhea.ch/shop/publications/situations-sensibles

Robert Ireland / Nicolas Vermot-Petit-Outhenin, Plan B – Bordeaux

So to try to understand the implications of such manifestation, we need to analyse the relations of proximity of this space throughout time.

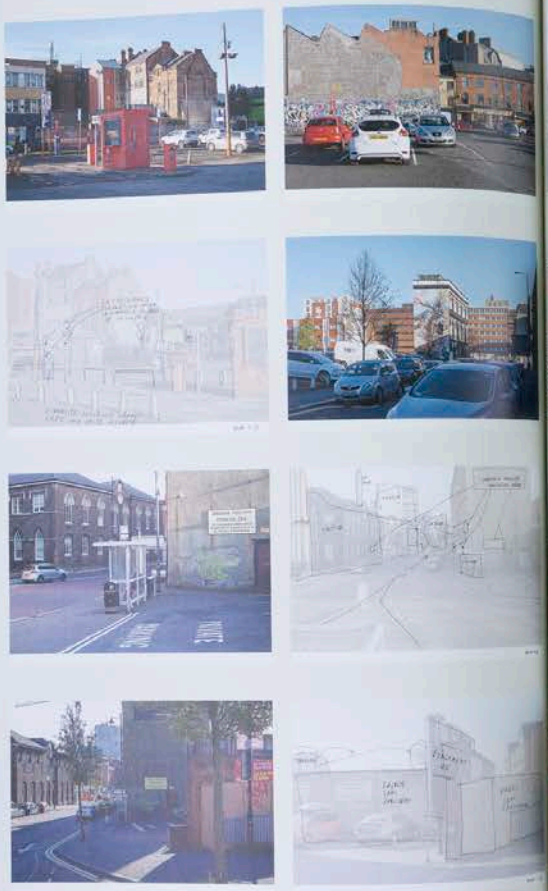
The public parking garage in the late 19th century and early 20th century had a vastly different understanding and nature than the one we have about it nowadays. The context where this new construction came to exist caused it to be highly celebrated because of its connection to the automobile, which was a great invention, and an allegorical manifestation of progress, development, and newness as it was understood at the time.

All of these meta meanings manifested themselves in these very physical and heavy machines, which also found their way to the public parking garage, and tinted it with the same connotations.

A garage should be a space of movement, progress, and newness.

This perception is shown explicitly in the conscious decision to have the automobile – which is a new machine – carried and stored through the help of another machine: the lift.

The lift, another machine that shares the same connotations.

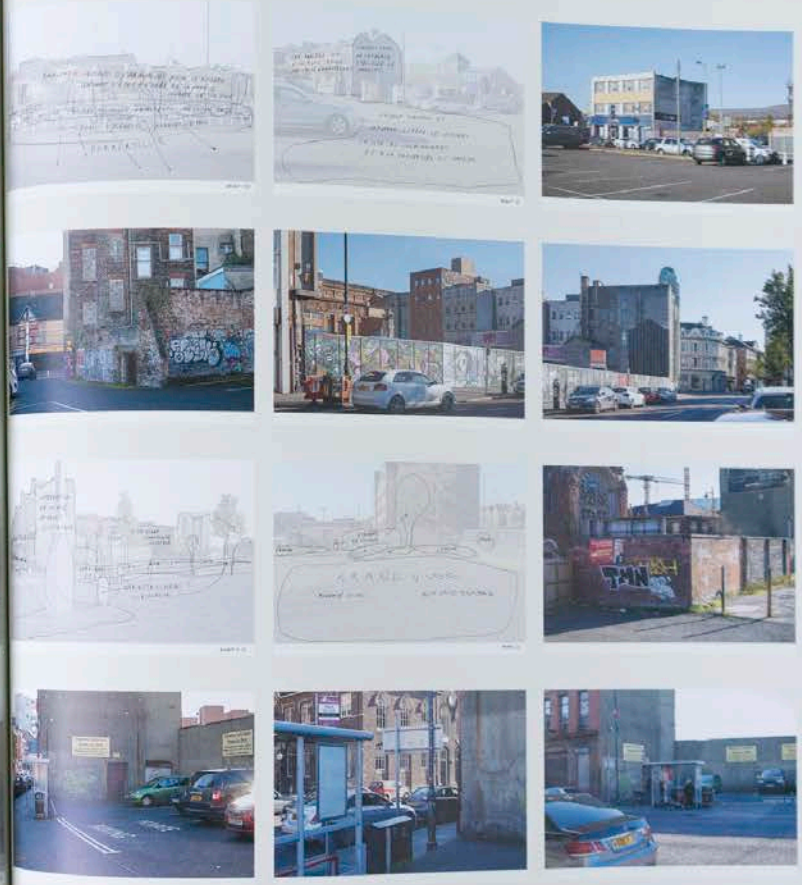


Belfast 1

From the top of his 25 metres
He is immense

Lausanne, Placette Pré-du-Marché, 15 April

Dear you



PhD Thesis
transkribieren, sprechen, wiederholen – Transformation als künstlerische Praxis

Informations: https://arodes.hes-so.ch/record/7151?ln=fr

This records was created as part of the solo exhibition of Petra Köhle and Nicolas Vermot-Petit-Outhenin “Blue skies becoming almost black”. at the gallery Annex 14 in Zurich.
Side A of this record contains a recording of the composer and double bass player Tobias von Glenck and was created as an improvisation during the opening of the exhibition. The point of departure for the improvisation was a score of twelve monochrome blue photographs installed in the exhibition, structured in four overlapping constellations. The monochromes are based on the cyanometer developed by Horace-Bénédict de Saussure in the 18th century, a color scale that quantifies the intensities of the blue sky.
The recording of the improvisation was transcribed after the concert by Rätus Flisch, double bass player and professor at the Zurich University of the Arts. Side B was created as an interpretation of this notation and was played again by Tobias von Glenck and recorded by Adrian Scarpatetti in the same exhibition.
This edition, limited to 32 copies, contains a 10“ vinyl record and a monochrome original colour photograph mounted on cardboard in one of 9 selected shades of blue.

Published by Edition Fink, Zurich, Switzerland, 2017
Music: Rätus Flisch, Tobias von Glenck
Designer: Georg Rutishauser

Informations:
https://edcat.net/item/blue-skies-becoming-almost-black-zurich/
https://edcat.net/item/blue-skies-becoming-almost-black-zurich-2/

Exhibition view, *blue skies becoming almost black (Record),* OOR, Zurich, 2018

[f: la répète]

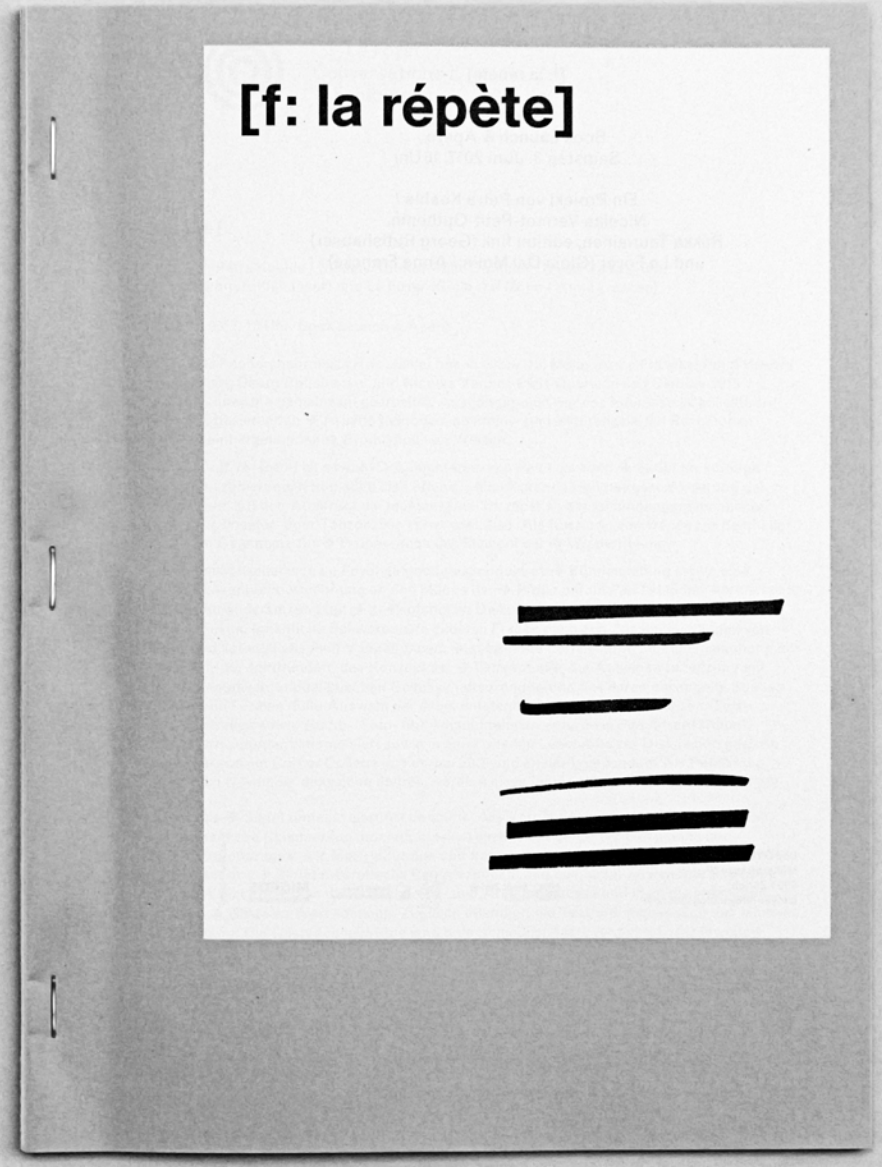
The publication “[f: la répète]” is both a documentation of the research project of the same name as well as a script for future performative productions and serves as an open, progressive request for action.
It contains a log book, which records procedures and events and works as a temporal and content-related bracket, as well as excerpts of the discussions held and written condensations. The script provides theoretical points of reference and contains image and texts as sources of material and fragmentary documentation. It provides an insight into the research and work processes and allows the persons and guests involved to have their say. At the same time, the text itself always intends the moment of revision: The excerpts from the conversations are condensed or expanded to varying degrees and force assertions as well as empty spaces.
The moment of repetition, as expressed in the term “répète”, is accompanied by the potential to constantly test new ways of reading and scope for interpretation.

Published by Edition Fink and Le foyer, Zurich, 2017
Edited by: Petra Elena Köhle, Georg Rutishauser, Riikka Tauriainen, Nicolas Vermot-Petit-Outhenin

With contributions by: Sabian Baumann, Serena O. Dankwa, René Muhmenthaler, Corinne Pellegrino, Kerstin Schroedinger, Heinz-Jürgen Voss, Dana Widmer, knowbotiq (Yvonne Wilhelm, Christian Hübler)

Designer: Michiko Onozawa, Georg Rutishauser

More informations: https://edcat.net/item/f-la-repete/



21. Oktober

Für den Brunch benötigten Korpus umstellen zu einem Sockel
für den Videobeamer und einem zweiten Tischhocker.
Screening von *Back to the Future*.

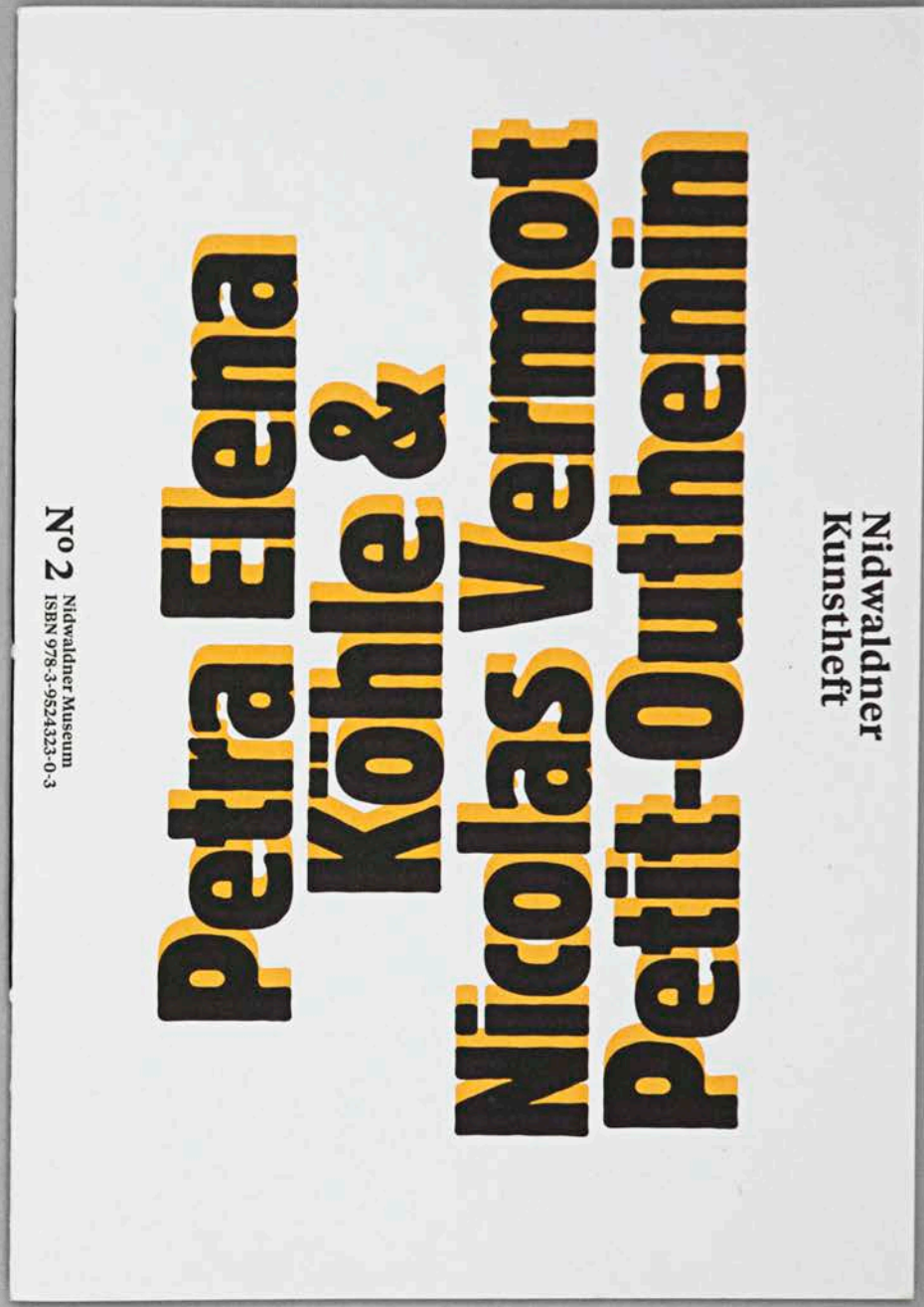
19 Uhr Chorprobe mit Benjamin Egger

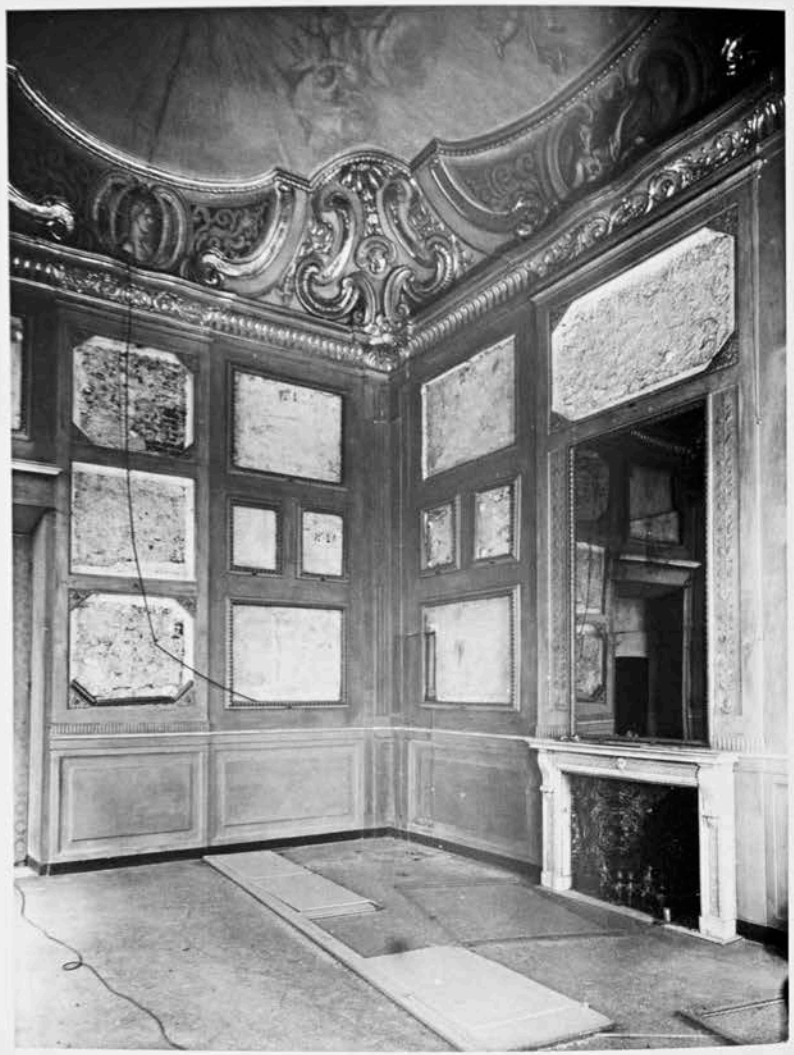
Nidwaldner Kunstheft No 2 «Petra Elena Köhle & Nicolas Vermot Petit-Outhenin»

The Niedwaldner Kunstheft is published alongside the temporary exhibitions of the Niedwaldner Museum in Stans. The issues are either monographic or thematic and are conceived as an extension of the exhibition.
Issue No. 2 is published on the occasion of the exhibition “It must be regarded as a forgery unless it is proven to be genuine.”,
January 26 – April 6, 2014, Winkelriedhaus & Pavilion, Stans.

Published by Niedwaldner Museum / Stefan Zollinger, Stans, 2014
Text: Nadine Wietlisbach
Design: Hi – Megi Zumstein and Claudio Barandun

More informations: https://nidwaldner-museum.ch/shop/





31

32

33

34

Oben: Gleiche Frau, andere Legende – Dieses ebenfalls gefälschte Foto sollte die Herkunft eines Dufy-Gemäldes aus einer Privatsammlung in Ostberlin dokumentieren.

Unten: Avantgarde im halben Dutzend – Um die Herkunft des Léger-Gemäldes aus der Sammlung Flechtheim zu beweisen, wurde aus gerahmten Kopien eigens eine Galeriewand simuliert.

Oben: Gefälschtes Foto mit gefälschten Bildern – Helene Beltracchi posierte als eigene Großmutter, die beiden Werke zwischen Léger und Ernst sind nach wie vor nicht identifiziert.

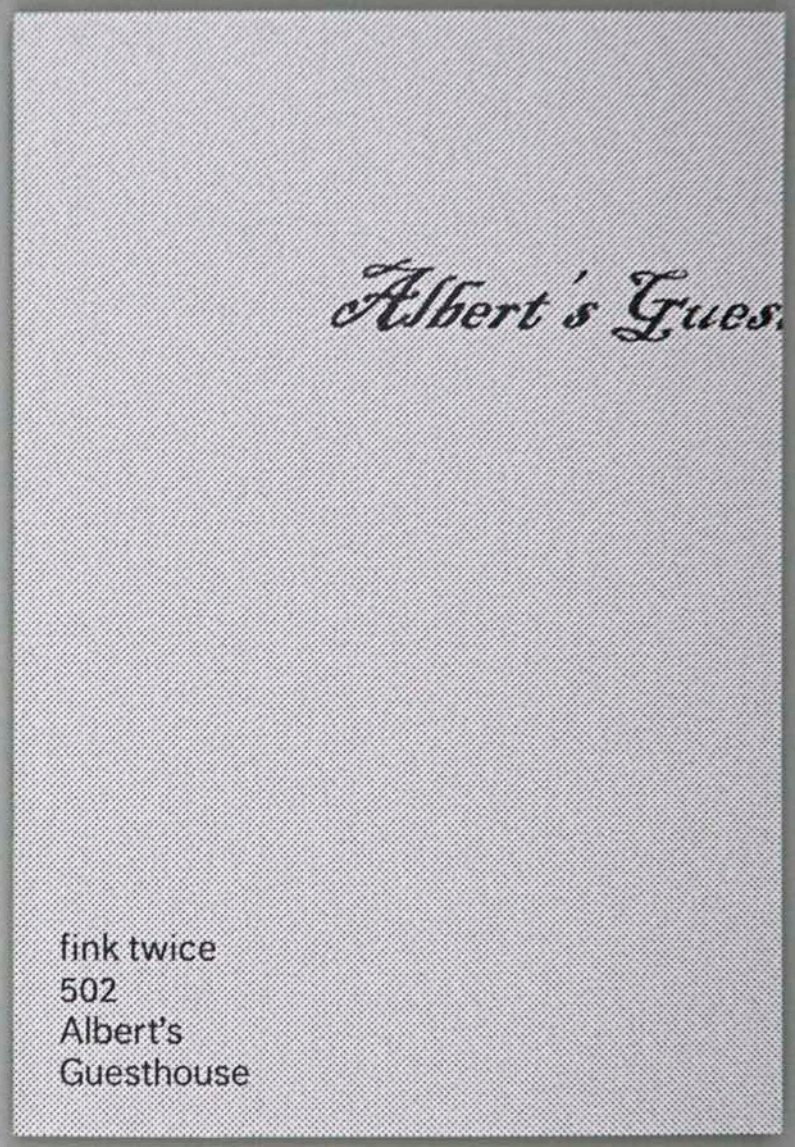
Unten: Gruppenbild mit Dame – Auch das Foto mit Fälschungen nach van Dongen, Pechstein und Léger entstand im Beltracchi-Haus in Südfrankreich.

Albert’s Guesthouse

Volume two of the paperback series fink twice is a re-issue of the texts from the artists‘ book “Albert’s Guesthouse”.

Published byEdition Fink, Zurich, 2014
Designer: Georg Rutishauser, Sonja Zagerman

Informations: https://edcat.net/item/alberts-guesthouse/



5.3.2

Uthdomm Sarith Chum
Chief Executive Officer

International Immigration Network Services, Inc.
(Immigration Legal Services)

No. 58, Russian Federation St., (916) 271-5717
Sangkat Depot III, Khan Toul Kork, 011-855-12-414-819
Phnom Penh, Cambodia Interimmigration@yahoo.com

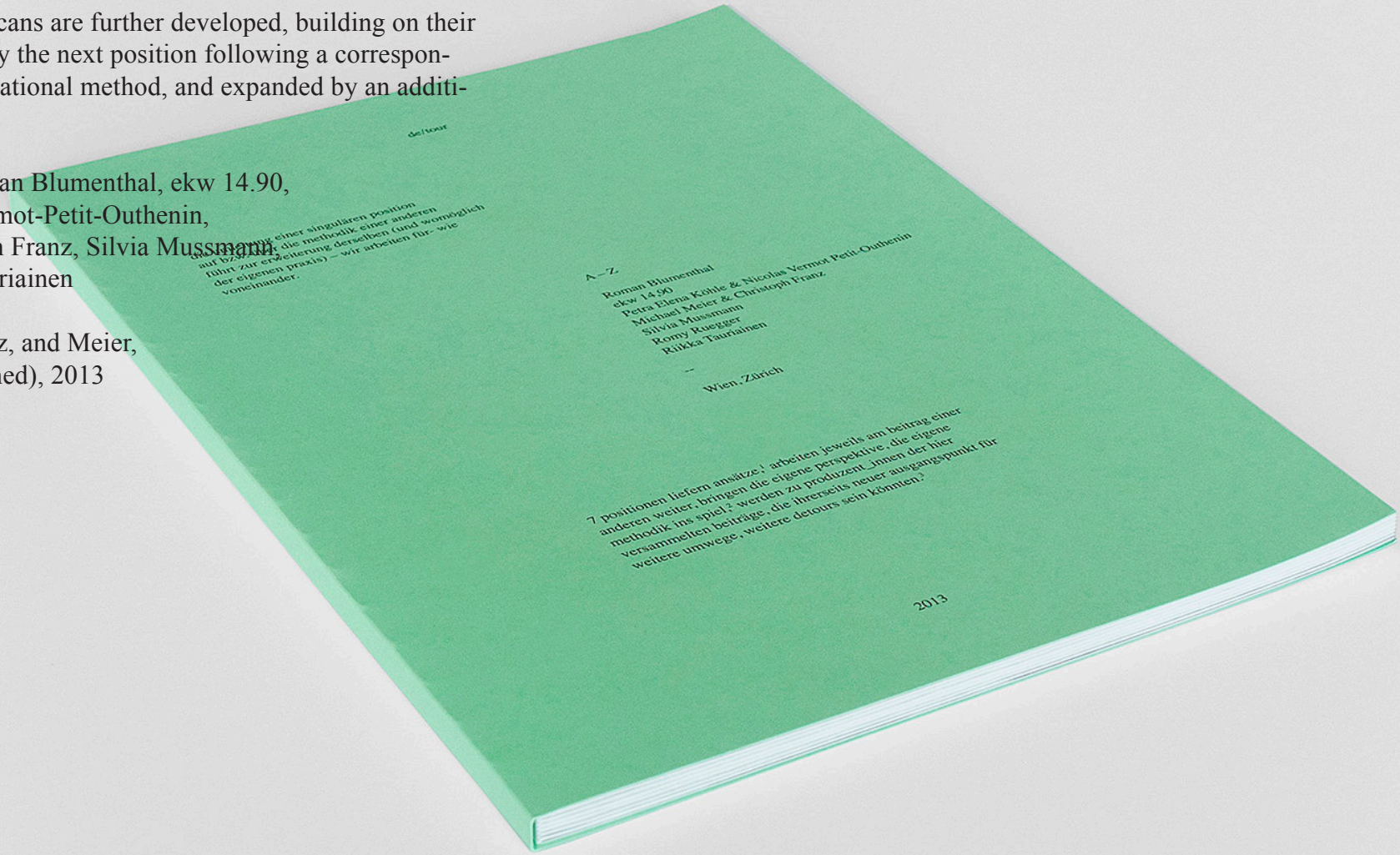
I will anyway go to hell.
Christian heaven is completely different from Cambodian heaven and Christian hell is completely different from Cambodian hell.In Buddhism no one can help you.
Your hair is on your head and my hair is on my head.
You know what I mean?
I consider myself as a Christian. It's easier. When my spirit is burning in the river of fire God will help me.

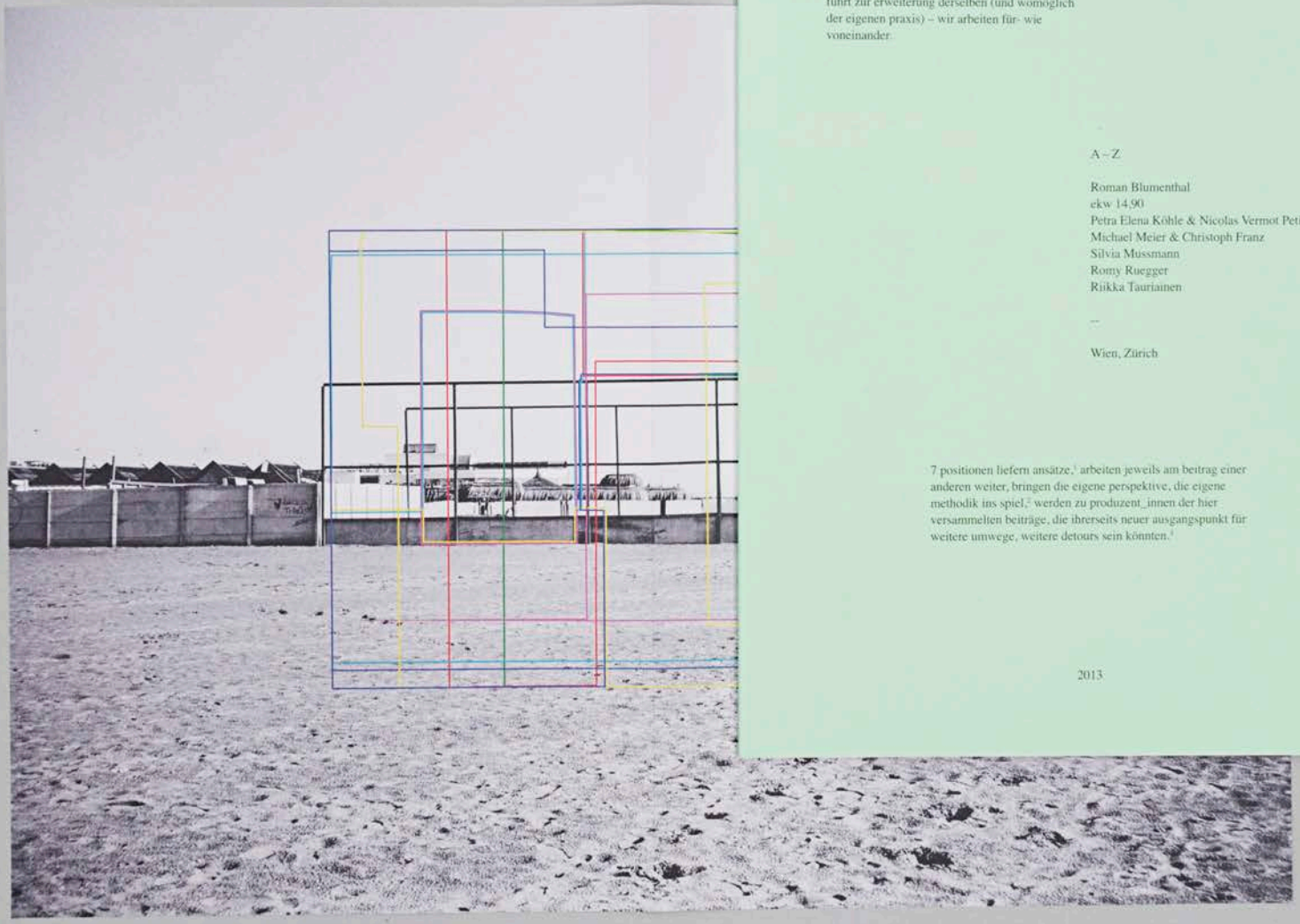
dTour

Point of departure: fragmentary snapshot of thematic focal points.
Fragments: exemplify, in the form of a scan, the current thematic approach of each position.
Anonymously exchanged scans are further developed, building on their recognizable approaches, by the next position following a corresponding working and representational method, and expanded by an additional layer.

With contributions by Roman Blumenthal, ekw 14.90,
Petra Köhle & Nicolas Vermot-Petit-Outhenin,
Michael Meier & Christoph Franz, Silvia Mussmann,
Romy Ruegger, Riikka Tauriainen

Edited by Mussmann, Franz, and Meier,
Zurich/Vienna (self-published), 2013





de/tour

die umleitung einer singulären position
auf bzw. über die methodik einer anderen
führt zur erweiterung derselben (und womöglich
der eigenen praxis) – wir arbeiten für- wie
voneinander.

A – Z

Roman Blumenthal
ekw 14,90
Petra Elena Köhle & Nicolas Vermot Petit-Outhenin
Michael Meier & Christoph Franz
Silvia Mussmann
Romy Ruegger
Riikka Tauriainen

--

Wien, Zürich

7 positionen liefern ansätze,[1] arbeiten jeweils am beitrag einer anderen weiter, bringen die eigene perspektive, die eigene methodik ins spiel,[2] werden zu produzent_innen der hier versammelten beiträge, die ihrerseits neuer ausgangspunkt für weitere umwege, weitere detours sein könnten.[3]

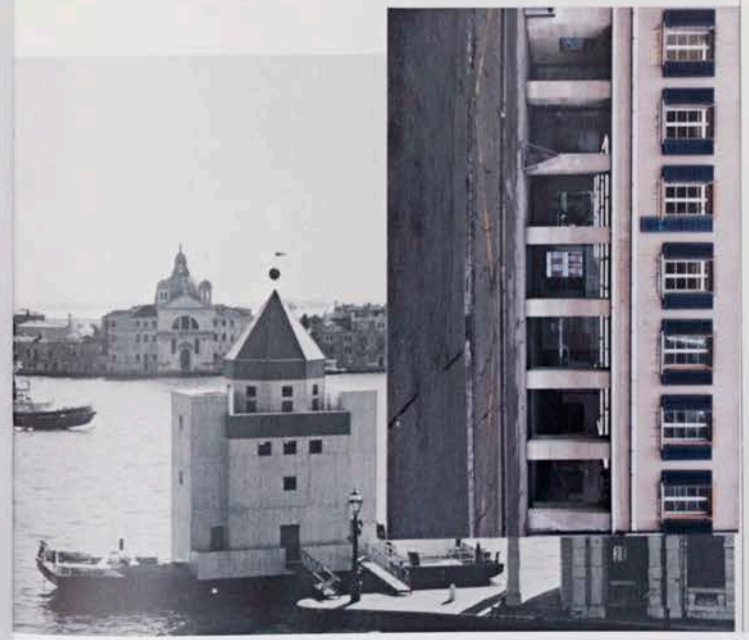
2013

ändert zu [illegible]
dert.[17]

Das Gedankenexperiment bei Wittgenstein ist dieses Gegenbild. Der Nutzen, den es mit sich bringt, besteht nicht in einem Gewinn an Kenntnis von bislang Unbekanntem, sondern in einem Verlust an bislang selbstverständlichen theoretischen Voreingenommenheiten.

Der Gegenstand, der mithilfe eines solchen Gedankenexperiments bearbeitet wird, ist somit nicht das Objekt, über das wir etwas wissen wollten, sondern die fixe Idee, die wir von diesem Objekt hatten. Nach einem erfolgreichen Gedankenexperiment wissen wir darum von diesem Objekt in der Regel noch weniger als vorher; wir können nur unsere Fragen besser stellen. Empirische Experimente liefern Antworten auf Fragen; Gedankenexperimente hingegen ermöglichen Fragen, wo bislang nur voreilige Antworten bestanden hatten.

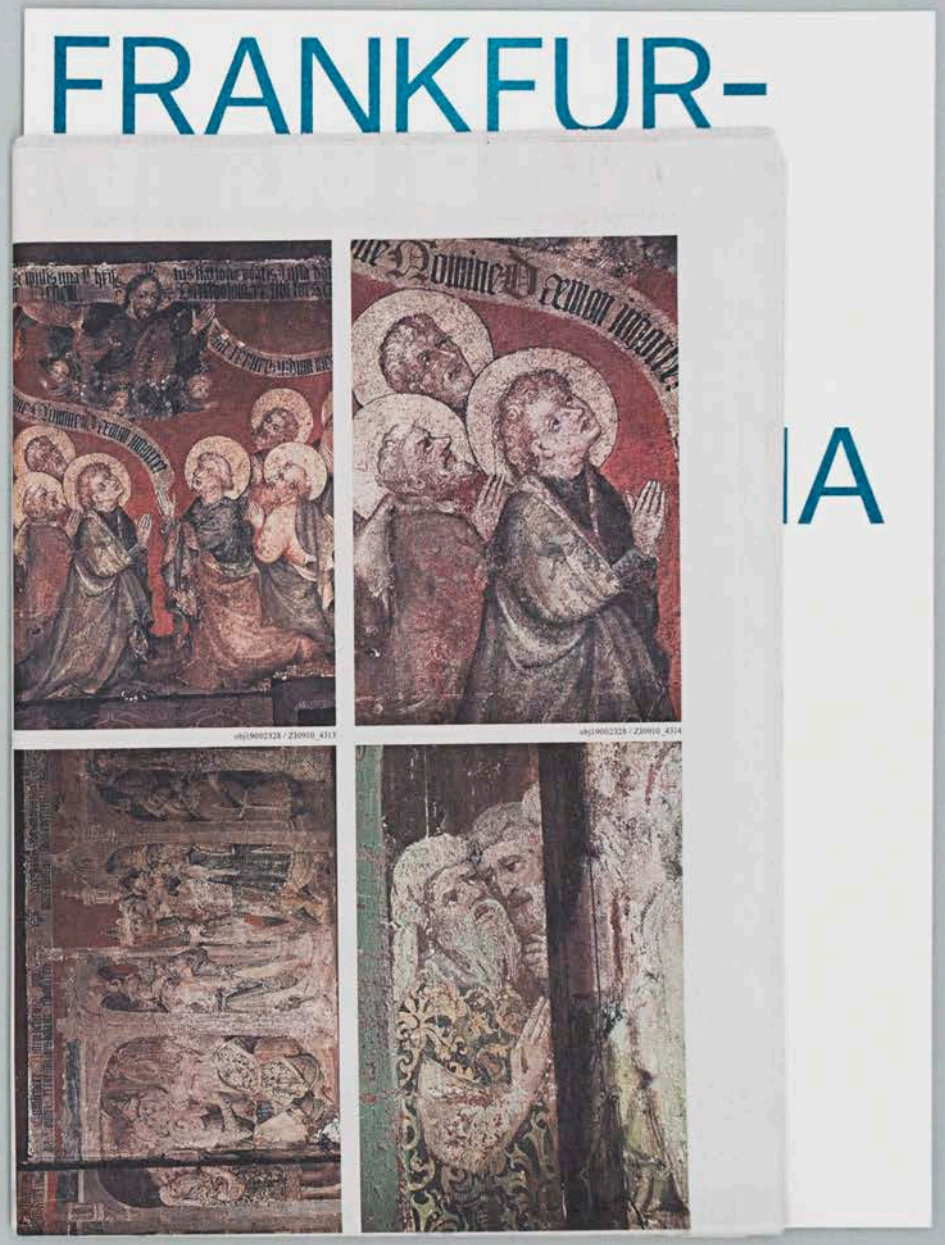
Durch seine bildliche Kraft interveniert das Gedankenexperiment in jenem Bereich, den der Wissenschaftstheoretiker Gaston Bachelard als das «Imaginäre des wissenschaftlichen Geistes» bezeichnet. Das Gedankenexperiment durchbricht die «Erkenntnishindernisse» (obstacles épistémologiques), welche dieses Imaginäre errichtet hat.[7] Solche Durchbrüche sind von entscheidendem theoretischem Wert: Erst durch sie gelangt eine



Frankfurter Auszug

The publication “Frankfurter Auszug” (Frankfurt Excerpt) appears as part of a series of works dealing with the documentation and protection of cultural assets during the Second World War. Based on the “Farbdiaarchiv zur Wand- und Deckenmalerei” (Colour Slide Archive for Wall and Ceiling Painting) of the Zentralinstitut für Kunstgeschichte in Munich, this artist‘s journal collects all available photographs taken between 1943 and 1945 of fresco cycles and wall paintings in churches, monasteries and secular buildings in Frankfurt. The pictures were taken as part of the “Führerauftrag Farbfotografie” (Fuehrer’s commission for colour photography) and were intended to serve as a basis for later reconstruction in the event of their possible destruction. They have been digitized over the last few years and are now available online.
The resulting newspaper with 341 illustrations of 11 works from 4 buildings was presented for the first time as part of the installation “Führerauftrag” (Fuehrer’s commission) in the exhibition “Making History” from April 20 to July 8, 2012 in the Museum of Modern Art in Frankfurt and is now available as an edition, supplemented by a complete index of images.

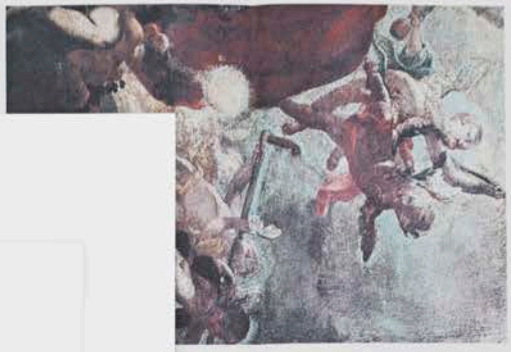
Published by Edition Fink, Zurich, 2012
Designer: Georg Rutishauser
Informations: https://edcat.net/item/frankfurter-auszug/



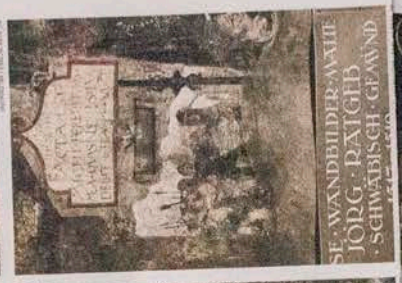
FRANKFURTER AUSZUG /
PALAIS THURN UND TAXIS

FRANKFURTER AUSZUG

PETRA ELENA KÖHLE, NICOLAS VERMOT PETIT-OUTHENIN



FRANKFURTER AUSZUG / PALAIS THURN UND TAXIS



FRANKFURTER AUSZUG / STIFTS- UND PFARRKIRCHE SANKT BARTHOLOMÄUS

obj|9002328

Bartholomäus-Fries (Zyklus), Köln(?), 1401/1425
Freskomalerei
Frankfurt (Main), Stifts- und Pfarrkirche Sankt Bartholomäus

77 Foto(s) insgesamt

ZI0910_4311: Aussendung des Bartholomäus nach Indien
ZI0910_4312: Christus
ZI0910_4313: Christus und die Apostel
ZI0910_4314: Detail der linken Apostelgruppe
ZI0910_4315: Die rechte Apostelgruppe, ganz rechts Bartholomäus
ZI0910_4316: Aussendung des Bartholomäus nach Indien
ZI0910_4317: Rechts Bild 6, die Priester vor dem Orakel des Bereth
ZI0910_4318: Detail
ZI0910_4319:
ZI0910_4320: Detail
ZI0910_4321: Detail
ZI0910_4322: Detail
ZI0910_4323:
ZI0910_4324: Detail
ZI0910_4325:
ZI0910_4326: Rechts Bild 7, Bartholomäus wird erkannt
ZI0910_4327: Detail
ZI0910_4328:
ZI0910_4329: Detail
ZI0910_4330: Detail
ZI0910_4331: Rechts Bild 9, Bartholomäus vor König Palaemon
ZI0910_4332:
ZI0910_4333: Detail
ZI0910_4334: Detail
ZI0910_4335: Rechts Bild 10, Heilung der Tochter des Königs von Palaemon
ZI0910_4336:
ZI0910_4337: Detail
ZI0910_4338: Detail
ZI0910_4339: Detail
ZI0910_4340:
ZI0910_4341:
ZI0910_4342: Detail
ZI0910_4343: Detail
ZI0910_4344:
ZI0910_4345: Detail
ZI0910_4346: Rechts Bild 12, Predigt an den König und seine Frau
ZI0910_4347: Detail
ZI0910_4348:
ZI0910_4349: Die diskutierenden Priester
ZI0910_4350: Rechts Bild 16, nach dem Gebet des Bartholomäus zerstört der Teufel selbst sein Bild
ZI0910_4351:
ZI0910_4352: Detail
ZI0910_4353: Detail
ZI0910_4354: Detail
ZI0910_4356:
ZI0910_4357: Detail
ZI0910_4358: Detail
ZI0910_4359:
ZI0910_4360: Detail
ZI0910_4361:
ZI0910_4362: Detail
ZI0910_4363: Detail
ZI0910_4364: Detail
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ZI0910_4372:
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ZI0910_4374: Detail
ZI0910_4375: Detail
ZI0910_4376:
ZI0910_4377: Detail
ZI0910_4378: Detail
ZI0910_4379: Rechts Bild 25, Enthauptung des heiligen Bartholomäus
ZI0910_4380: Detail
ZI0910_4381: Detail
ZI0910_4382: Links Bild 26, Bestattung des heiligen Bartholomäus, rechts Bild 27, Vernichtung des Astyages und der Götzenpriester und Bild 28, König Palaemon wird zum Bischof geweiht
ZI0910_4383: Detail
ZI0910_4384: Detail
ZI0910_4385: Detail

obj|9002329

Verherrlichung Mariens (Wandbild), Deutschland, 1427
Tempera, Freskomalerei, 374 × 436 cm
Frankfurt (Main), Stifts- und Pfarrkirche Sankt Bartholomäus, Chorhaupt, Nordseite
Stiftung: Frank (von Ingelheim)

1 Foto(s) insgesamt

ZI0912_4386:

obj|9002330

Levitensitz (Chorgestühl), Deutschland, nach 1418/1451
Stein, Freskomalerei, gefasst (polychrom)
Frankfurt (Main), Stifts- und Pfarrkirche Sankt Bartholomäus, Chor, Südwand
Stiftung: (Familie) Monis

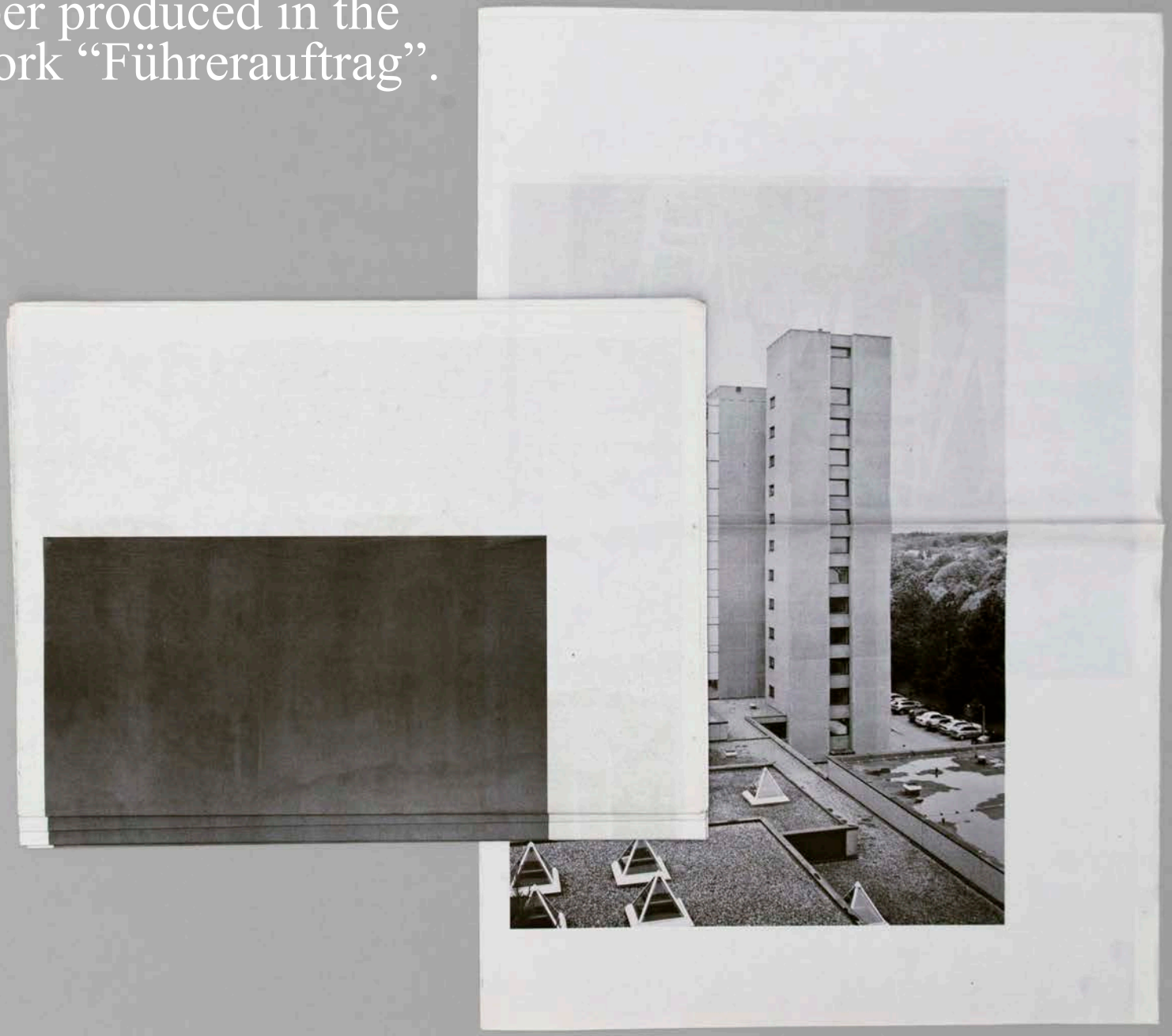
6 Foto(s) insgesamt

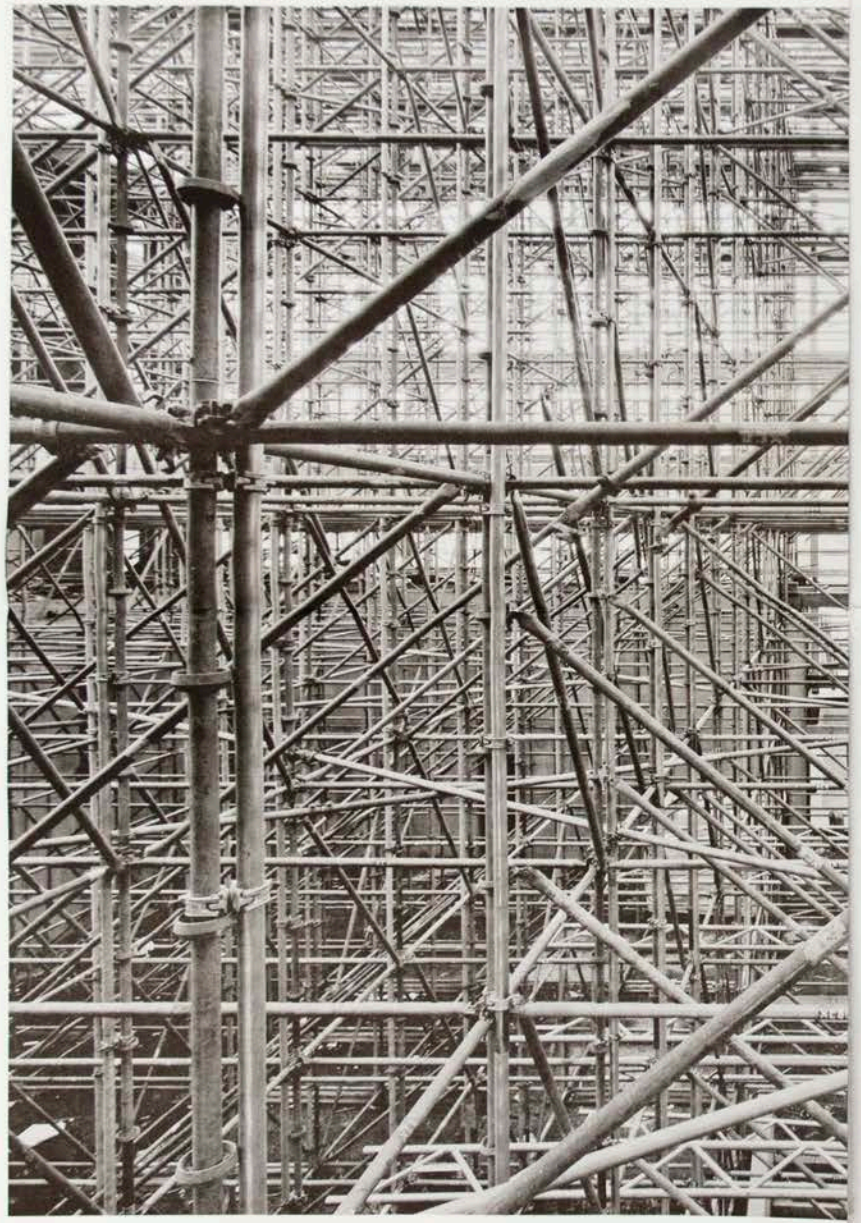
ZI0910_4387: Knieender Stifter aus der Familie Monis
ZI0910_4388: Engel mit Marterwerkzeugen
ZI0910_4389: Wimperg mit Schweisstuch mit dem Antlitz Christi, links und rechts Verkündigung
ZI0910_4390: Mittelfeld des Wimpergs Schweisstuch mit dem Antlitz Christi
ZI0910_4391: Dompatron Bartholomäus
ZI0910_4392: Kaiser Karl der Grosse

FRANKFURTER AUSZUG / EHEMALIGES KARMELITENKLOSTER

Artist’s newspaper produced in the context of the work “Führerauftrag”.

Self-published, 2010–2012.

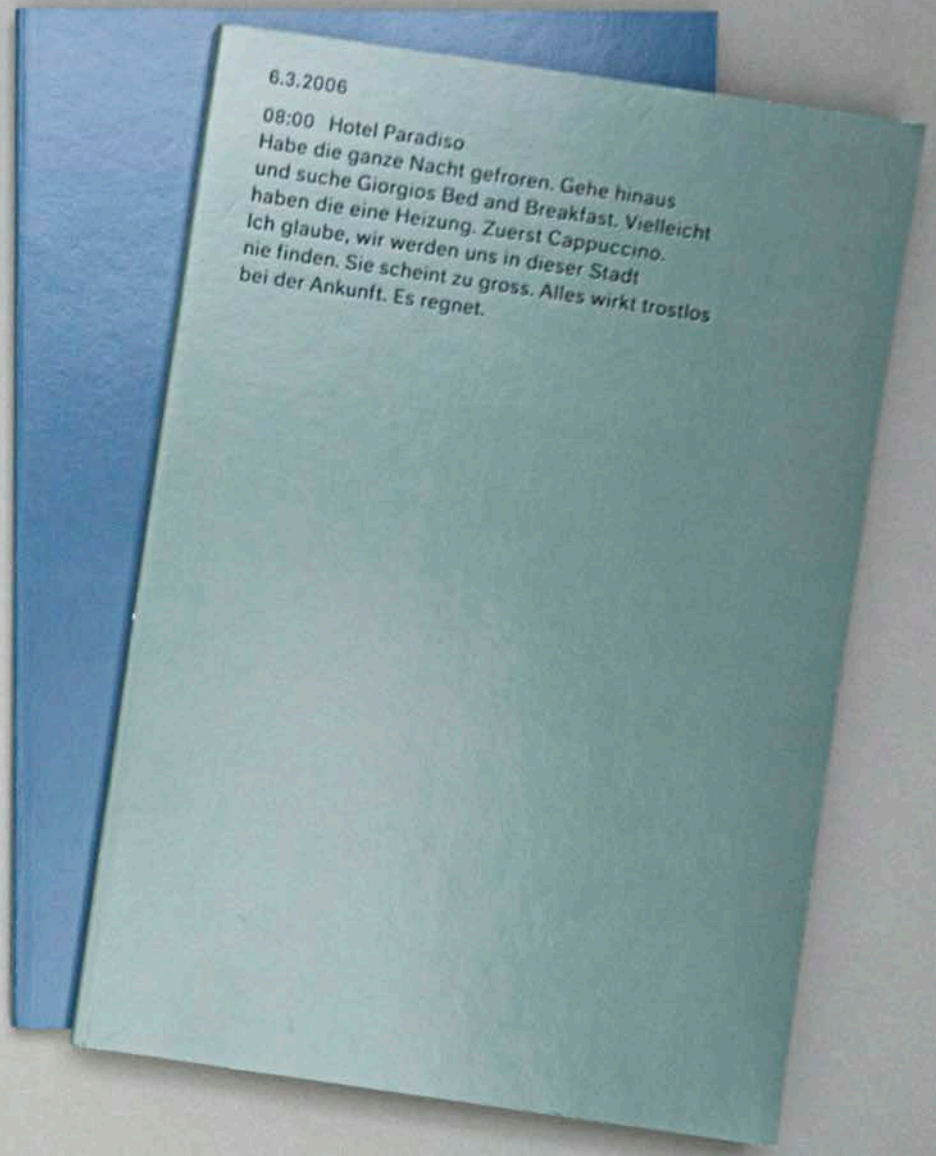




Wo ich gestern hätte sein sollen, ich bin heute hier

“Dort wo ich gestern hätte sein sollen. Ich bin heute hier.” is the most comprehensive publication to date by the artists and photographers Petra Elena Köhle and Nicolas Vermot-Petit-Outhenin. The double volume is the fruit of a memorable experiment: on 8 March 2006, Köhle and Vermot travelled to Palermo on separate paths. For 21 days, they wanted to live in the city and sound out the likelihood of a chance encounter. Equipped with a camera, dictaphone and GPS device that documented their paths step by step, they spent their days strolling through the streets and alleys, the port and the parks of the city in constant expectation of meeting the other by chance, of seeing him or her sitting in a café or appearing around the next corner.
In the two parallel volumes, the publication traces the history of this stay in Palermo and shows where the paths and experiences of the two artists diverged and where they intersected. The photo series and individual images, structured according to days, focus on moments that differentiate the narrative or take us on a rambling city walk.
They reveal the city of Palermo, tell of political events, mafia involvement, everyday life in the town, or encounters with strangers, missed meetings and last but not least, loneliness, i.e. the absence of the other person.
The sequences of pictures are supplemented by protocols, texts from diaries, notes on one‘s own state of mind, conversations with chance acquaintances and dreams again and again, and tell as many stories as they ultimately conceal.

Published by Edition Fink, Zurich, 2010
Editor: Matthias Kuhn, Georg Rutishauser
Designer: Anna Frei, Georg Rutishauser



Informations: https://edcat.net/item/dort-wo-ich-gestern-hatte-sein-sollen-ich-bin-heut/

18.3.2006

Heute in meinem Abfall:
3 Bananenschalen
3 verwelkte Rosen (zuerst mit, dann ohne Köpfe)
2 leere Päckchen Duschmittel des Hotels
1 leere Packung Milch-&-Honig-Gesichtsmaske
1 Mini-Disc-Verpackung
1 angebissenes Sesambrötchen mit Käse
1 Plastiksack
1 A4-Blatt
zerknülltes Toilettenpapier

12:38 Via Maqueda
12:39 Piazza Giuseppe Verdi
12:40 Via Alberto Favara, Bar Amato
Die Tage vergehen, das Leben bleibt rätselhaft.
Das Zuckerpäckchen wurde eben weggewindet.
Ich möchte Geschichten über Palermo hören.
Wenigstens eine Geschichte. Ich gehe jetzt zu Toto.
Aber der ist ja bestimmt um 13 Uhr nicht da.
Also zuerst zu dieser Ruine.
Am Abend ins Teatro dei Pupi.
Am Nachmittag an die Piazza Ruggero Settimo.
Demonstration Quattro Canti
Majorana-Kloster
Text

13:05 Piazza Giuseppe Verdi
14:25 Nicolas und ich haben uns auf der Piazza Giuseppe Verdi getroffen.
An der Via Maqueda gibt es eine Demonstration.

07:30 Hotel Verdi

BLOCK 2008

One year, 366 pictures, 12 photographers. The BLOCK 2008 calendar surprises with an overwhelming number of images that both inspire and overwhelm. The pictures are torn down daily, they can be stored or disposed of in wast paper, annotated or given away as gifts.
BLOCK is an attempt to confront viewers with images and to show them a multi-faceted view of the world. In addition, the publication presents a young generation of photographers whose pictures tell stories, capture concentrated moments of intimacy, confrontation, wit and desire on journeys or from everyday life, or reflect everyday mechanisms and photographic processes in laboratory-like investigations and stagings.
Twelve young photographers who work in Switzerland or grew up here and who deal with their surroundings in different ways and far beyond the country's borders were invited to create series of pictures for BLOCK. The concepts and ideas developed for this publication were implemented between winter 2006 and summer 2007.
The results are thematic series or loose picture collections, excerpts from real archives or imaginary photo albums, staged experimental worlds or pictures of real locations. Many of the contributions realized especially for BLOCK playfully reflect the format of the calendar and the medium of photography.

Published by Edition Fink, Zurich, 2007
Editor: Georg Rutishauser, Andrea Thal, Les Complices*
Designer: Izet Sheshivari
Artist: Stefan Burger, Victor de Castro, Petra Elena Köhle, Stéphanie Gygax, Andrea Heller, Tom Huber, Sophie Huguenot, Cora Piantoni, Guadalupe Ruiz, Nicolas Vermot-Petit-Outhenin, Christian Vetter, Nico Krebs und Tayio Onorat, Lukas Mettler und Cris Faria

Information: https://edcat.net/item/block-2008/

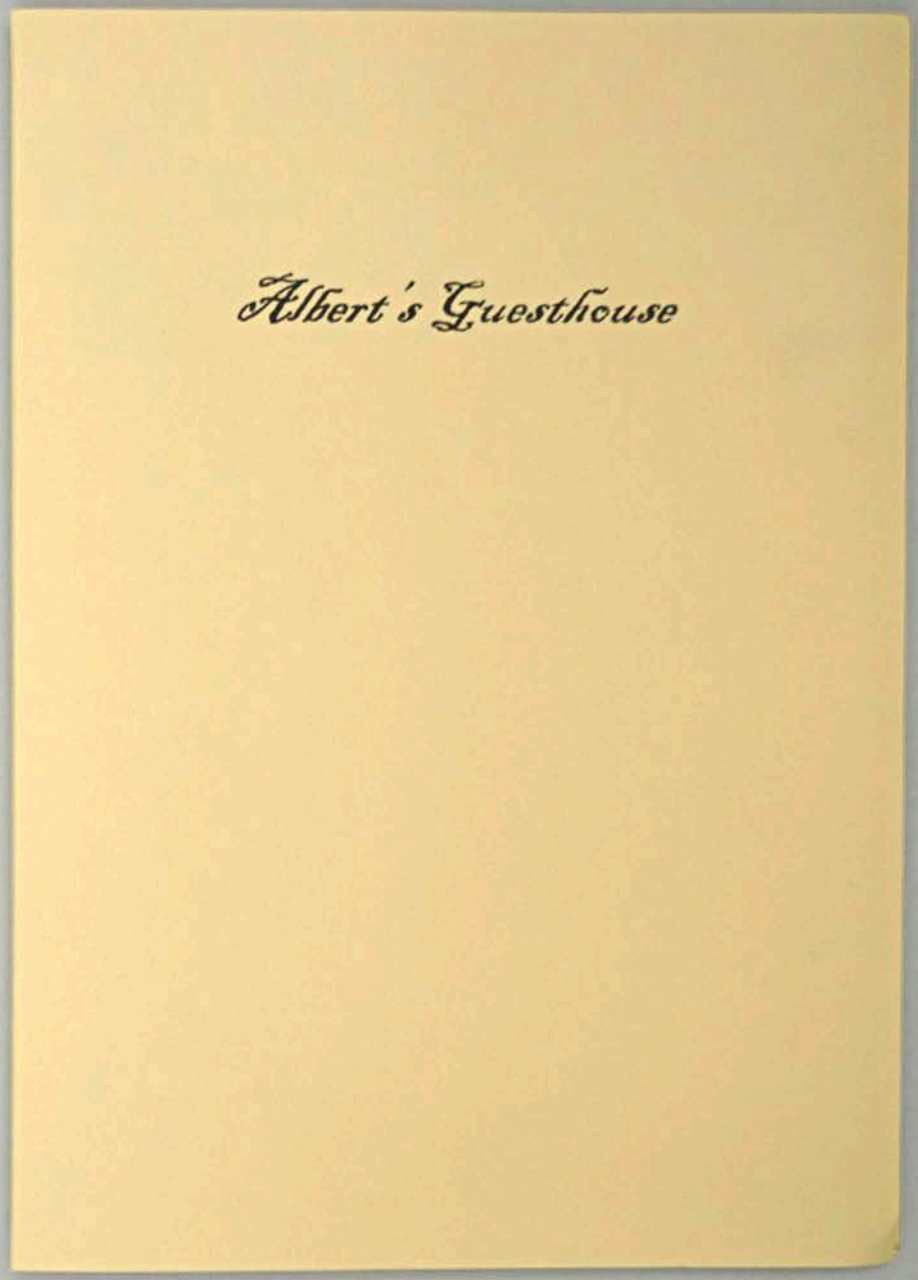
Albert’s Guesthouse

With “Albert’s Guesthouse” Petra Elena Köhle and Nicolas Vermot-Petit-Outhenin present their second artist book after “Pour les Oiseaux”. The collection of materials develops the real story of a small Cambodian guesthouse, which the artists ran as the owner’s deputy for eleven days. The publication is published on the occasion of the solo exhibition in the gallery Madonna#Fust.

A guesthouse, two employees, 6 rooms, one absent boss, changing guests. These are the basic conditions of an experimental arrangement in the microcosm of the Cambodian town of Sihanoukville, where Köhle and Vermot took over the management of the small hotel Albert’s Guesthouse in November 2004. The owner of the hotel, whom they had met a few days before in the Fullmoon Bar, has to go to his father‘s funeral and asks the two Swiss to take over the management of the guesthouse in his absence. For eleven days, the artists stand at the hotel‘s récéption and take notes, make portraits, take photographs, document, talk to the guests, and thus compile materials into a detailed protocol of the meaningful and banal events.
The artist’s book “Albert’s Guesthouse” contains the entire protocol of the eleven days and numerous other materials and tells of colonialism, of the relationship between men and women, of desires and hopes, thus providing information about the entirely subjective history of those eleven days in November …

Published by Edition Fink Zurich, 2007
Designer: Georg Rutishauser

Informations: https://edcat.net/item/alberts-guesthouse-2/



-3.1 TAGESBERICHT 23.11.2004

Wir essen in der "Fullmoonbar".
Nicolas bestellt Huehneramok. Elena ist nicht hungrig.
Sie leidet schon einige Tage an Durchfall.
Gegenueber sitzen zwei Deutsche, links von uns zwei
Hollaender. Elena fragt den Aelteren, uns seine
Liebesgeschichte zu erzaehlen.

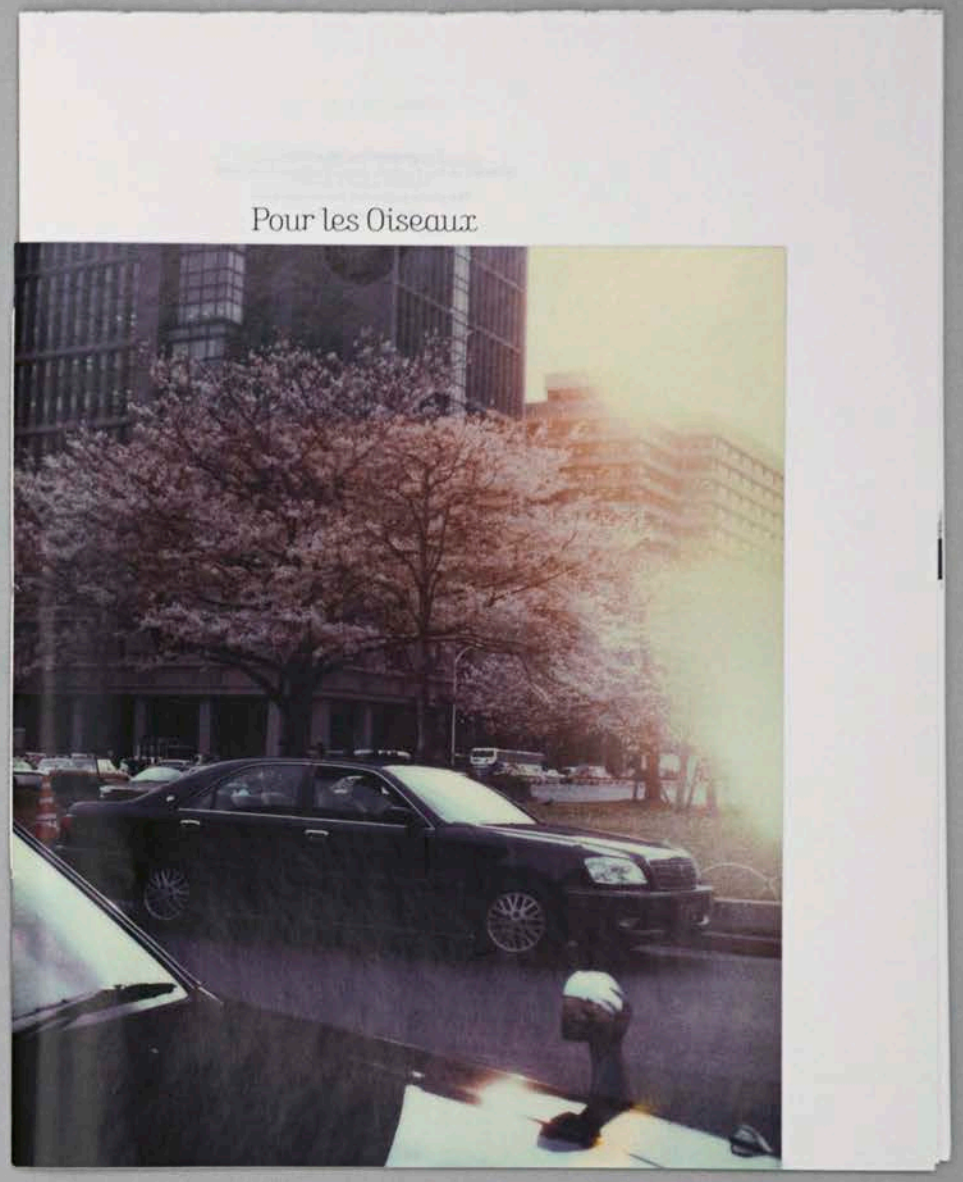
Unser erster Kontakt mit Albert.

Pour les Oiseaux

“Pour les Oiseaux” is a remarkable artist’s book: Petra Elena Köhle and Nicolas Vermot-Petit-Outhenin have collected stories and combined them with photographs from various archives to create a reading and picture book.
The texts deal with important events in the lives of the respective narrators. Like photographs in a family album, they stand for past moments, telling of lost times in a poetic way and trying to reconstruct the past bit by bit. Sometimes the events seem oddly familiar to us as readers, but sometimes the stories take place in distant, strange worlds. Petra says: These stories tell of the melancholy we feel when we look at our parents’ wedding album. And Nicolas states: Basically, it’s always about death. This collection is about the search for the long way back to paradise.
With great melancholy, the publication attempts to recapture a past world, or as the authors say: The project is an attempt to make friends with the passing of time.

Published by Edition Fink, Zurich, 2005
Designer: Chantal Meyer, Georg Rutishauser

Informations: https://edcat.net/item/pour-les-oiseaux/



All along our way from the jetty to the hotel, another dog accompanied us. It belonged to the hotel and didn't bark even once. At the hotel I broke down, crying and laughing at the same time. This was to become the most intense night of lovemaking of our lives.

No 9

I was thirteen years old and the youngest child in my family. My father came home from the hospital in order to die. I didn't know what was happening. Many relatives came to visit. My mother said I should go and buy a bottle of Coca-Cola for my father. I was surprised because my father was ideologically opposed to Coca-Cola. When I returned, he was dead.
Sometimes I drink cola, but it is hardly appetizing.

No 10

That night, my father set the telephone alarm for four o'clock. Everyone drank coffee. There was Ovaltine for me. The whole family watched the boxing match on television. That was amazing to me. I sat in Chur and was able to watch the fight in Kinshasa between Muhammad Ali and George Foreman. Muhammad Ali was our hero. It didn't look good for him, but he won because he was smart.
Two hours later we went to bed, still excited. I couldn't sleep. I felt grown up.

No 11

I was twelve years old. Every Wednesday afternoon I traveled from Chur to Zurich in order to visit my father. He had cancer and was only allowed to smoke when he had a visitor. My mother gave me two franks each time. With this, I bought a pack of Parisienne Carré. My father always smoked about seven to eight cigarettes.
I smoked the rest of them proudly on the return trip.

No 15

As a girl I didn't like bikini tops at all. I was playing on the beach when an older man passed by me and said I should be ashamed of myself for showing my uncovered breasts. I was speechless. It was terribly