

Documentation

Petra Köhle /

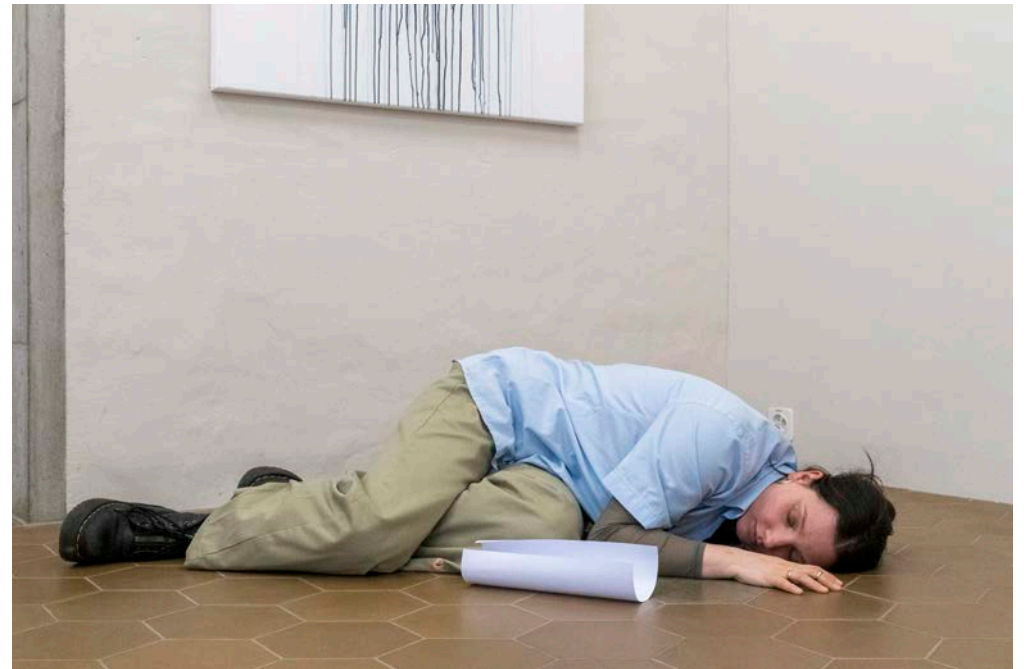
Nicolas Vermot-Petit-Outhenin



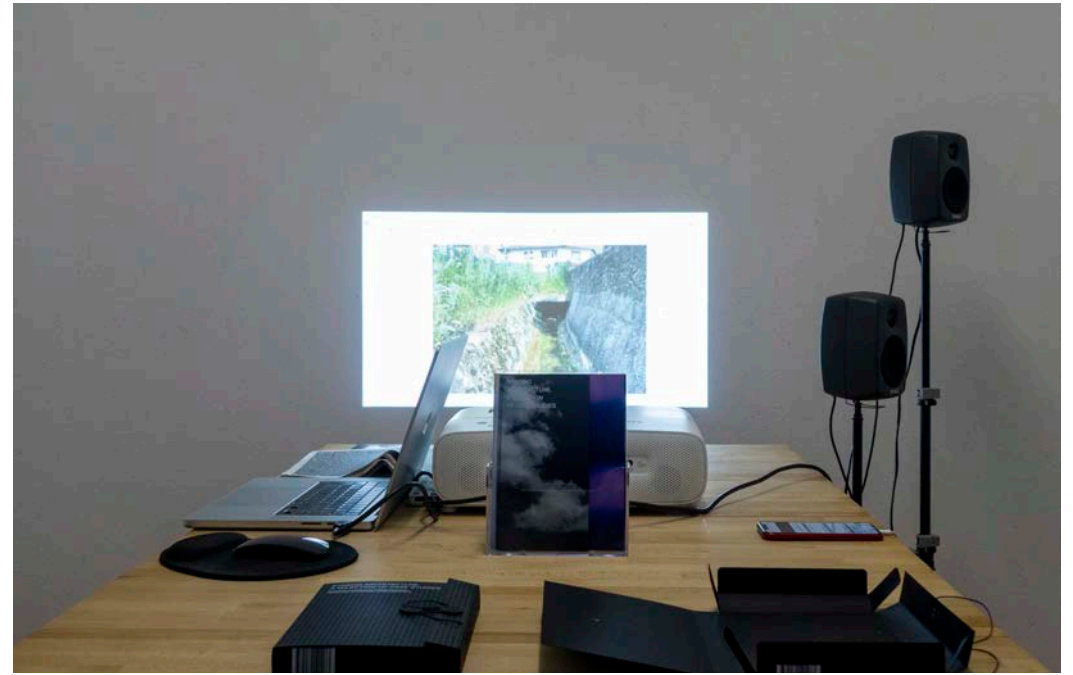
Staging Architecture

Through a selection of case studies, “Staging Architecture” investigates the processes through which architecture is shown and perceived. 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.

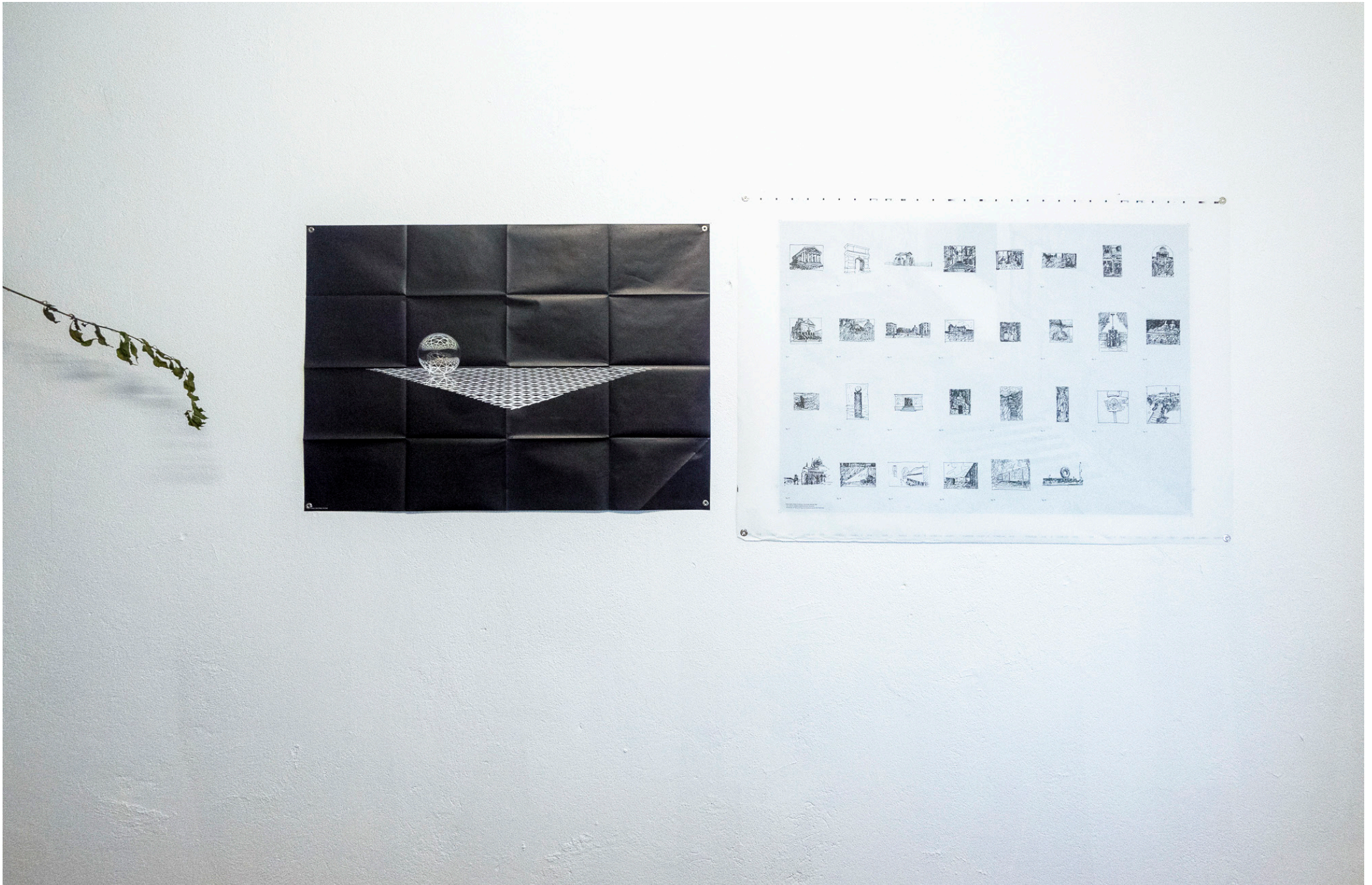
For more information, visit: <https://staging-architecture.ch>



Seminar and Colloquium *Staging Architecture*, MAPS+S – EDHEA, Sierre, 2024



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



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

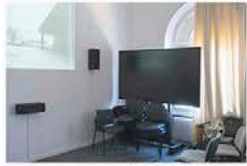


Fig. 1. Interior view of the living space - Architecture Department, 2023



Fig. 2. Exterior view of the building facade - Architecture Department, 2023



Fig. 3. Exterior view of the building with a blue roof - Architecture Department, 2023



Fig. 4. Interior view of a room with a white wall and a small arched window - Architecture Department, 2023



Fig. 5. Exterior view of a building with a black and white light fixture on the roof - Architecture Department, 2023



Fig. 6. Exterior view of a building with a large statue in front - Architecture Department, 2023



Fig. 7. Interior view of a room with a white wall and a small plant - Architecture Department, 2023



Fig. 8. Exterior view of a building with a concrete platform and trees - Architecture Department, 2023



Fig. 9. Exterior view of a building with a concrete wall and a window - Architecture Department, 2023

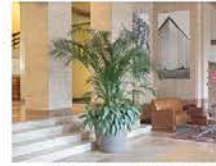


Fig. 10. Interior view of a room with a large potted plant and a staircase - Architecture Department, 2023



Fig. 11. Interior view of a room with a white wall and a window - Architecture Department, 2023



Fig. 12. Interior view of a room with a white wall and a window - Architecture Department, 2023



Fig. 13. Exterior view of a building with a black roof and a ladder - Architecture Department, 2023



Fig. 14. Exterior view of a building with a black wall and a light fixture - Architecture Department, 2023

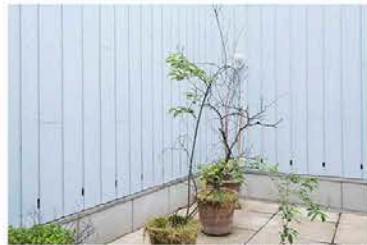


Fig. 15. Exterior view of a building with a blue wall and a potted plant - Architecture Department, 2023

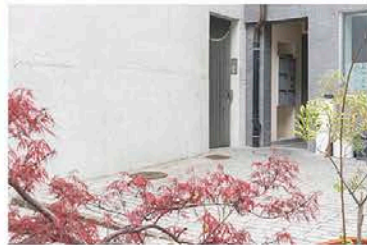


Fig. 16. Exterior view of a building with a white wall and a red plant - Architecture Department, 2023



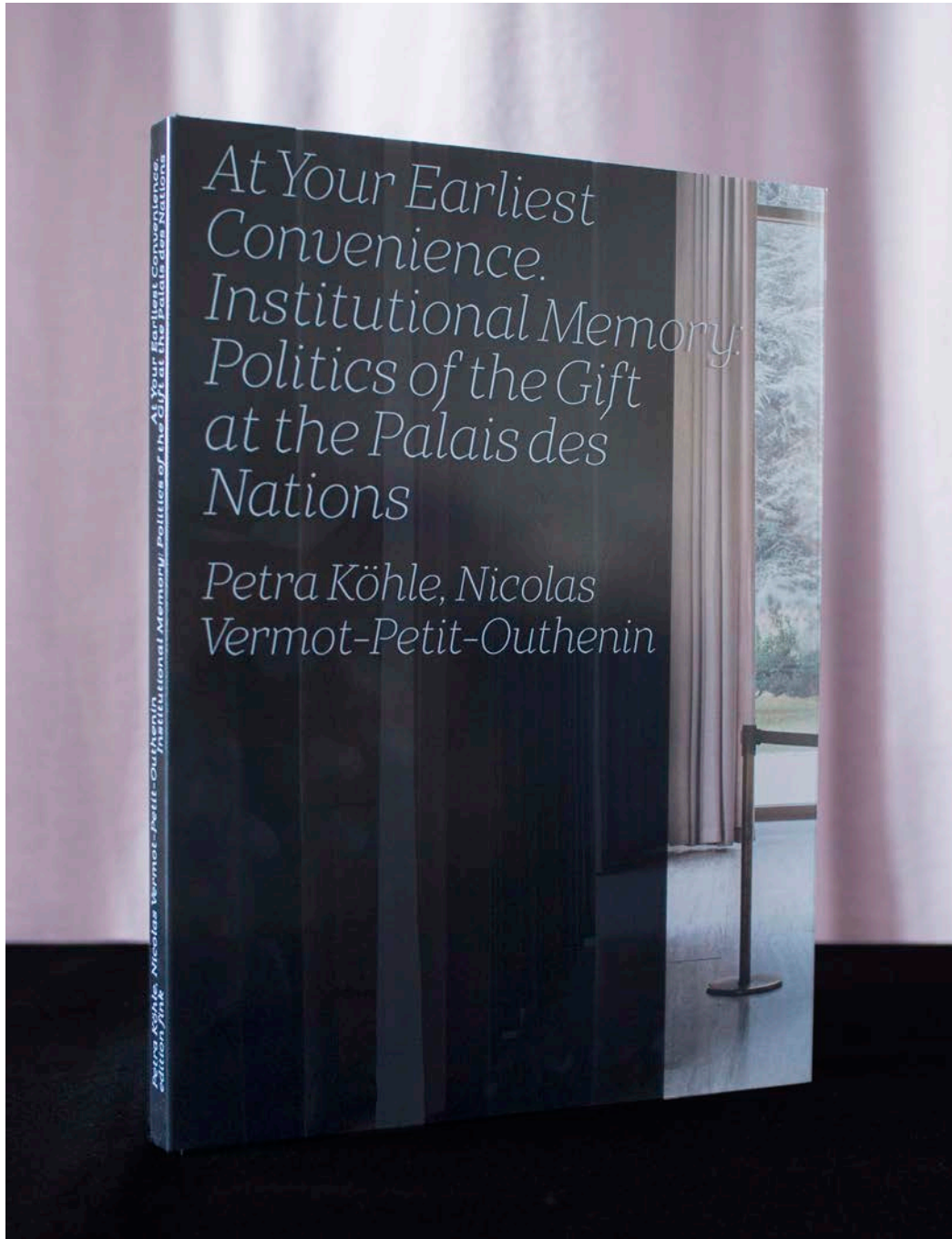
Fig. 17. Exterior view of a building with a white wall and a stone structure - Architecture Department, 2023



Fig. 18. Exterior view of a building with a white wall and a black bag - Architecture Department, 2023



Fig. 19. Exterior view of a building with a white statue and a green wall - Architecture Department, 2023



AT YOUR EARLIEST CONVENIENCE

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.

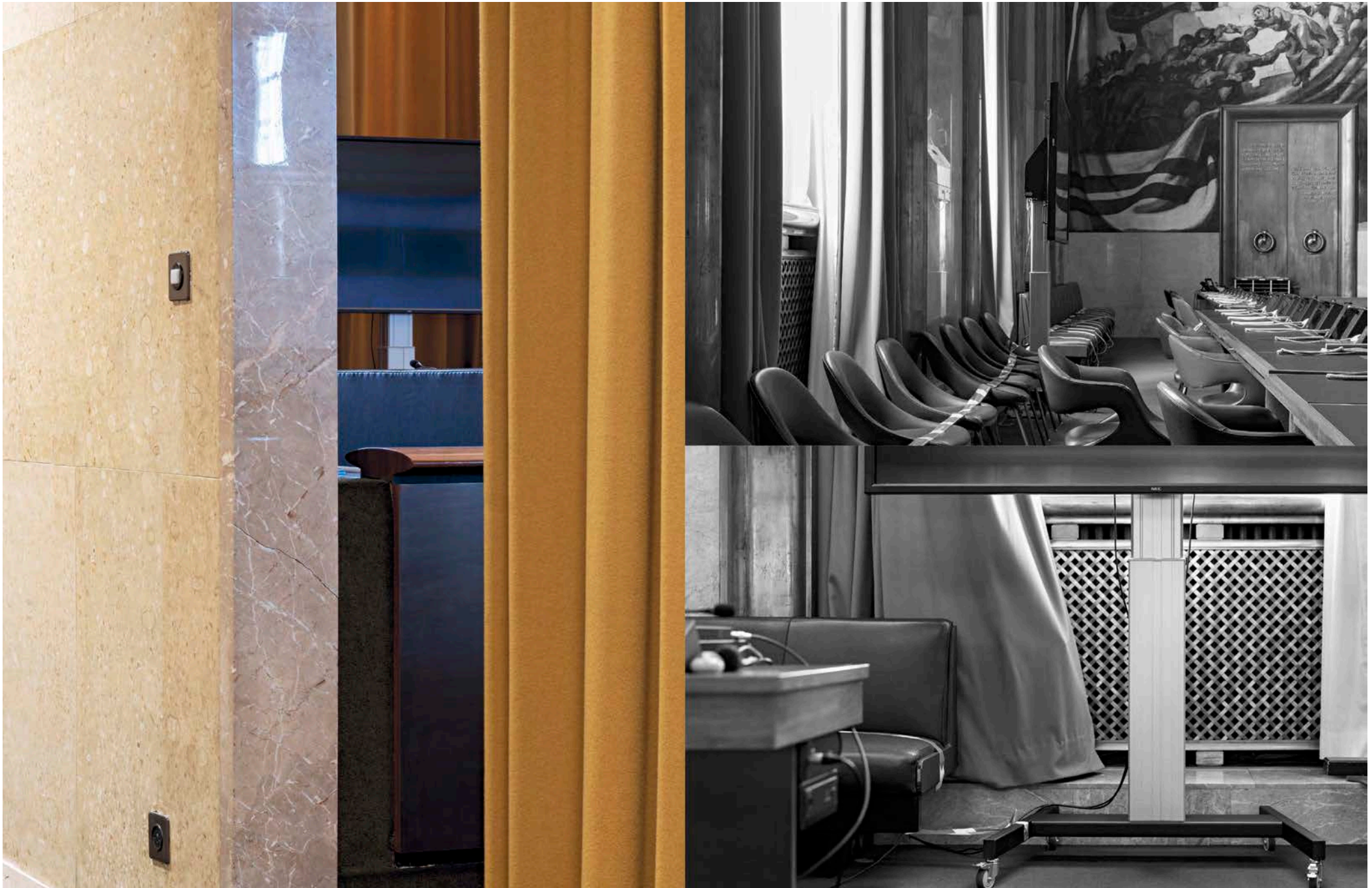
Authors: Petra Köhle, Nicolas Vermot-Petit-Outhenin

Concept and editing: Petra Köhle, Federica Martini, Georg Rutishauser, Nicolas Vermot-Petit-Outhenin

Text contributions: Kadiatou Diallo, Caterina Giansiracusa, Samia Henni, Petra Köhle, Federica Martini, Nicolas Vermot-Petit-Outhenin, Julia Wolf

Co-edition : EDHEA and edition fink

The publication is part of the EPoD research project *Esthétiques politiques du don au Palais des Nations*.



Detail view of the Publication *At your earliest Convenience*, edition Fink, 2023



Deetail view of the Publication *At your earliest Convenience*, edition Fink, 2023

Plants in Temporal Zones

As part of the research project *Esthétiques politiques du don au Palais des Nations*, and on the occasion of the publication of the publication *At Your Earliest Convenience*, Petra Köhle and Nicolas Vermot-Petit-Outhenin are presenting a large-format poster on the façade of Payot Sion.

Established in the heart of international Geneva in the 1930s, the Palais des Nations houses a significant collection of diplomatic gifts offered by member states of the League of Nations and later the United Nations. These artworks and design objects carry strong symbolic weight. They evoke historical moments, bear witness to diplomatic gestures, or suggest relations between governments. The selection of the artifacts on display, as well as their placement within the building, are rich with meanings that can be read between the lines.

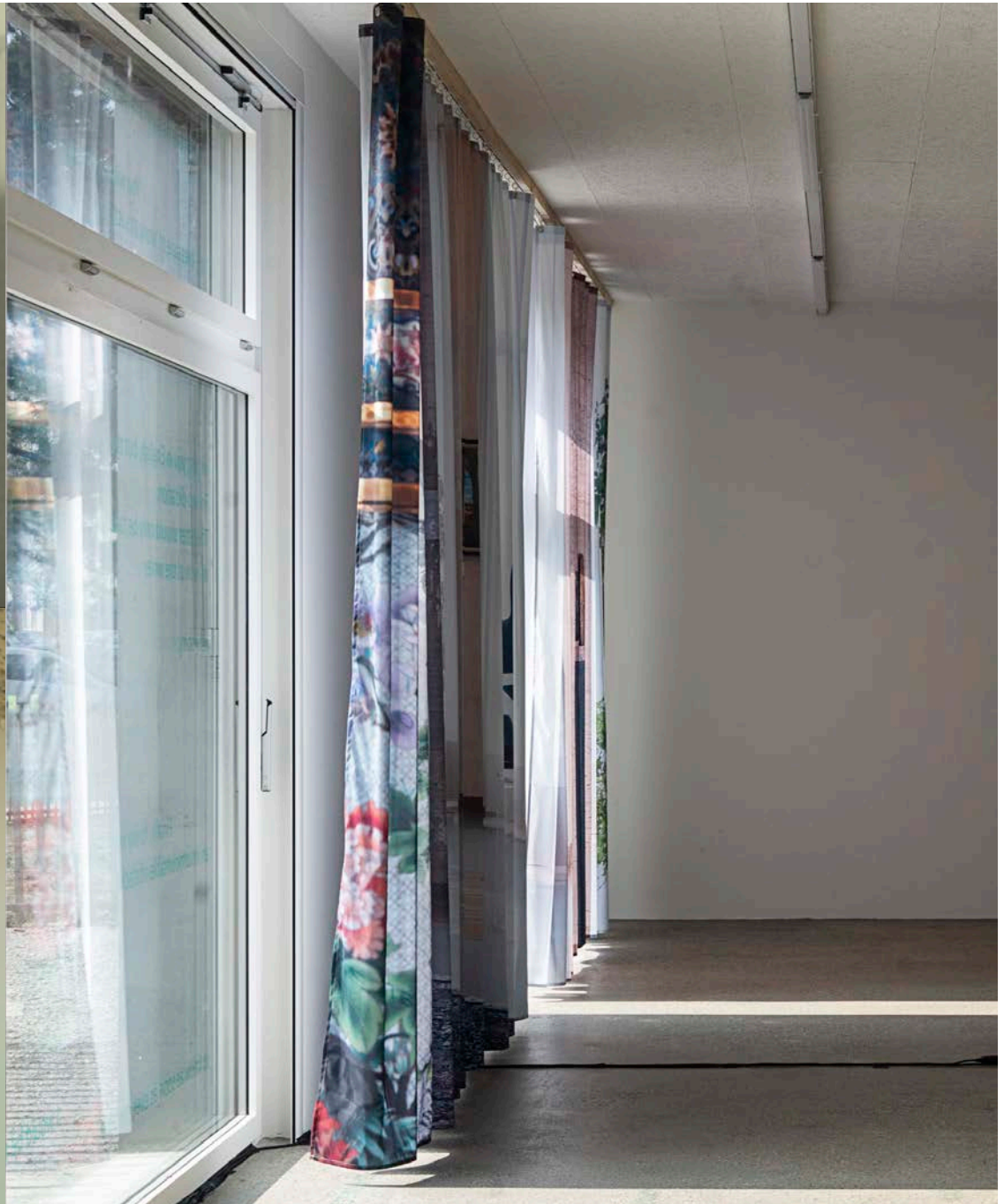
Situated within the same Parc de l'Ariana as the Palais des Nations, the Botanical Garden forms a parallel site of global accumulation and symbolic representation. Its living collection, comprising plant species from across the world, constitutes a form of botanical diplomacy. These specimens serve not only scientific purposes but also function as living archives of transnational exchange, colonial legacies, and ecological inscription. In this context, the garden can be read as an extension of the Palais' representational politics: a site where vegetal life embodies geopolitical entanglements and temporal stratifications, echoing the aesthetic and symbolic economy of the diplomatic gift.



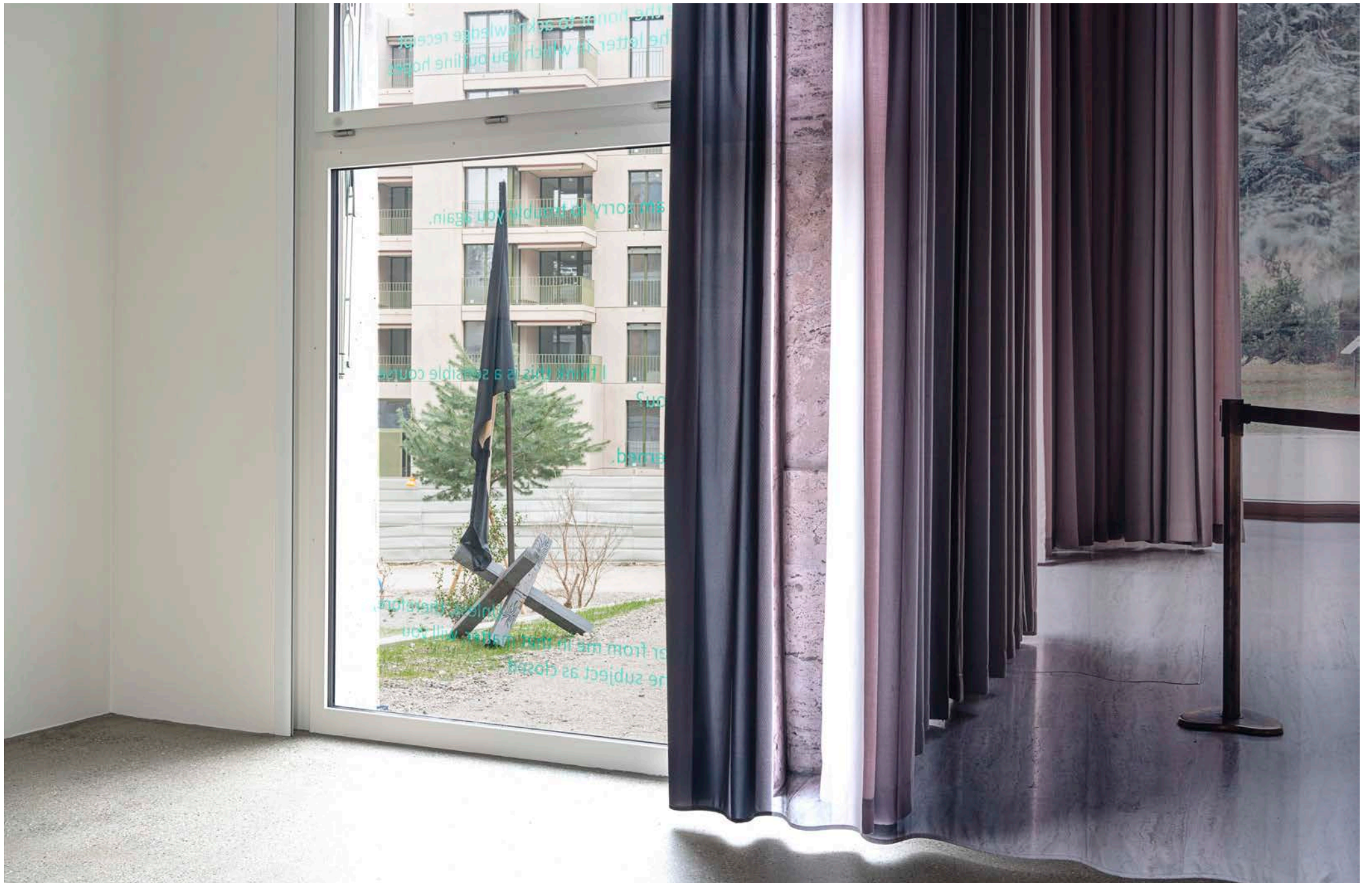
Installation view, *Plants in Temporal Zones*, Payot, Sion, 2024



Detail view, *Plants in Temporal Zones*, Payot, Sion, 2024



Flyer, *At your Esrliest Convenience*, CALM, Lausanne, 2023
Exhibition view, *At your Esrliest Convenience*, CALM, Lausanne, 2023



Exhibition view, *At your Esrliest Convenience*, CALM, Lausanne, 2023

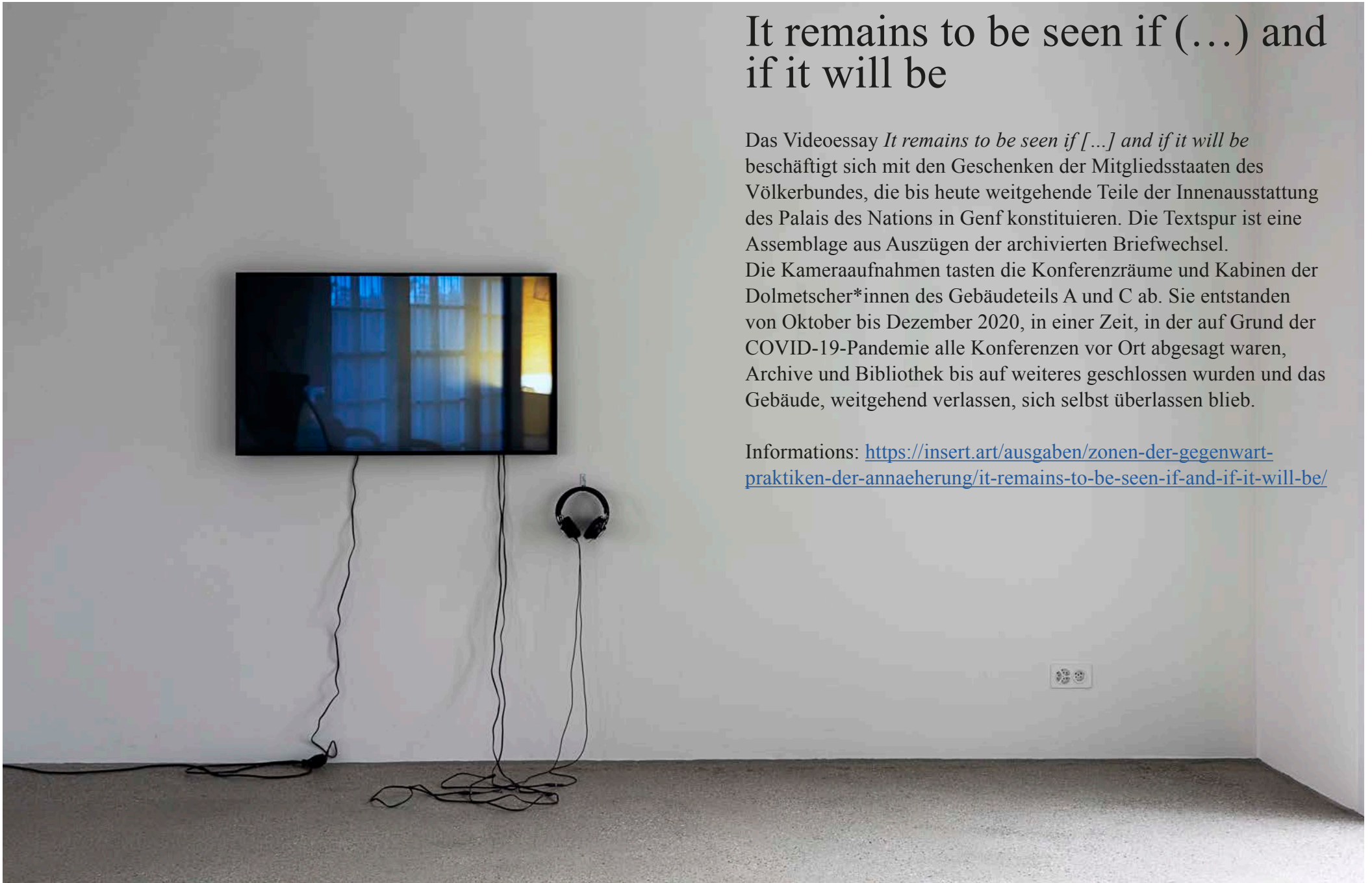


Exhibition view, *At your Esrliest Convenience*, CALM, Lausanne, 2023

It remains to be seen if (...) and if it will be

Das Videoessay *It remains to be seen if [...] and if it will be* beschäftigt sich mit den Geschenken der Mitgliedsstaaten des Völkerbundes, die bis heute weitgehende Teile der Innenausstattung des Palais des Nations in Genf konstituieren. Die Textspur ist eine Assemblage aus Auszügen der archivierten Briefwechsel. Die Kameraaufnahmen tasten die Konferenzräume und Kabinen der Dolmetscher*innen des Gebäudeteils A und C ab. Sie entstanden von Oktober bis Dezember 2020, in einer Zeit, in der auf Grund der COVID-19-Pandemie alle Konferenzen vor Ort abgesagt waren, Archive und Bibliothek bis auf weiteres geschlossen wurden und das Gebäude, weitgehend verlassen, sich selbst überlassen blieb.

Informations: <https://insert.art/ausgaben/zonen-der-gegenwart-praktiken-der-annaeherung/it-remains-to-be-seen-if-and-if-it-will-be/>



Installation view, *It remains to be seen if (...), and if it will be*, 10 min. HD (16:9), color, 2021

I regret the delay in answering you

Für den Winterthurer Kunstkasten entwickeln Petra Köhle und Nicolas Vermot-Petit-Outhenin eine Arbeit, in der sie Einblick in ihre mehrjährige Recherche zu Geschenken an den Palais des Nations gewähren. Das Gebäude wird derzeit einer umfassenden Renovierung unterzogen. Köhle/Vermot greifen für die Ausstellung *I regret the delay in answering you* die Geschenke als einen Teil der Geschichte dieses Gebäudes auf und hinterfragen die Rolle künstlerischer Produktionen in den diplomatischen Beziehungen während einer Epoche, die sowohl von Konkurrenz zwischen Staaten als auch vom Wunsch geprägt war, internationale Verständigung und Zusammenarbeit zu entwickeln.

Das Künstlerduo verschränkt für sein Ausstellungsprojekt unterschiedliche Medien miteinander, um sich dem Gebäude des Palais des Nations anzunähern und einen Widerhall für seine Sichtbarkeiten und Unsichtbarkeiten zu schaffen. Eine installative Intervention im Kunstkasten und eine Serie von unterschiedlichen Plakaten, die für zwei Wochen in Winterthur an öffentlichen Plakatstandorten gezeigt werden, transformieren und verdichten das im Palais des Nations recherchierte Material und sind ein Versuch, sich Geschichten (anders) zu imaginieren und Raum für die dringend notwendigen Erzählungen der Zukunft zu schaffen.

Kuratiert von Julia Wolf



Petra Köhle und Nicolas Vermot-Petit-Outhenin

20. August –
22. Oktober
2021 **I regret the delay in
answering you**



Exhibition view, *I regret the delay in answering you*, Kunskasten Winterthur, 2021



Please excuse me for
writing you in English, but there was no one free to take
German dictation.

I regret the delay in answering.
I am sorry to trouble you again.

Poster- Intervention in the framework of the exhibition *I regret the delay in answering you*, Winterthur, 2021



A Matter with(out) Delay

Is a two-part audio contribution which was first broadcast on Radio Rabe on June 21st and June 28th and a walk through the embassy district of Bern on July 5, 2021.

The audio consists of an annotated reading of correspondences from the 1930s between Bolivia, Colombia, Peru and Venezuela and the people responsible for the construction of the League of Nations Palace in Geneva. These documents, preserved in the archives of the League of Nations, depict the lengthy process of agreement process for a gift, that should have been the contribution of the five Latin American states to the interior of the Palace of Nations.

The gift is a bronze plaque with two quotations from the Latin American independence fighter Simón Bolívar. The reading will be supplemented by a musical contribution by Jazmín Vázquez and Martín López, which deals with forms of musical history.

Radioplay

Text and concept: Petra Köhle and Nicolas Vermot-Petit-Outhenin

Reading: Luc Müller and Petra Köhle

Music contribution: Jazmín Vázquez and Martín López

Talks with: Nathiam Vega, museographer of the Museo de Bellas Artes in Caracas, Aline Helg, emeritus professor of history at the Faculté des lettres of the University of Geneva, Fabian Hayoz, chargé d'affaires of the Swiss embassy in Caracas and the historians Yannick Wehrli and Michael Zeuske

Editing: Nicolas Vermot-Petit-Outhenin and Petra Köhle

Technic: Radio Rabe

Walk through the Bernese Embassy District

Concept and realization: Nicolas Vermot-Petit-Outhenin, Federica Martini, Petra Köhle

Luc Müller during the recording *A Matter with(out) Delay* in the Radiostudio, RaBe, Bern, 2021



Listening after the walk *A Matter with(out) Delay* with the art historian and curator Federica Martini through the Embassy district in Bern, 2021



During the walk *A Matter with(out) Delay* with the art historian and curator Federica Martini through the Embassy district in Bern, 2021



Situations sensibles

Collaboration avec Robert Irland et les étudiant·e·x·s du Master of Arts in Public Spheres de l'EDHEA, Sierre.

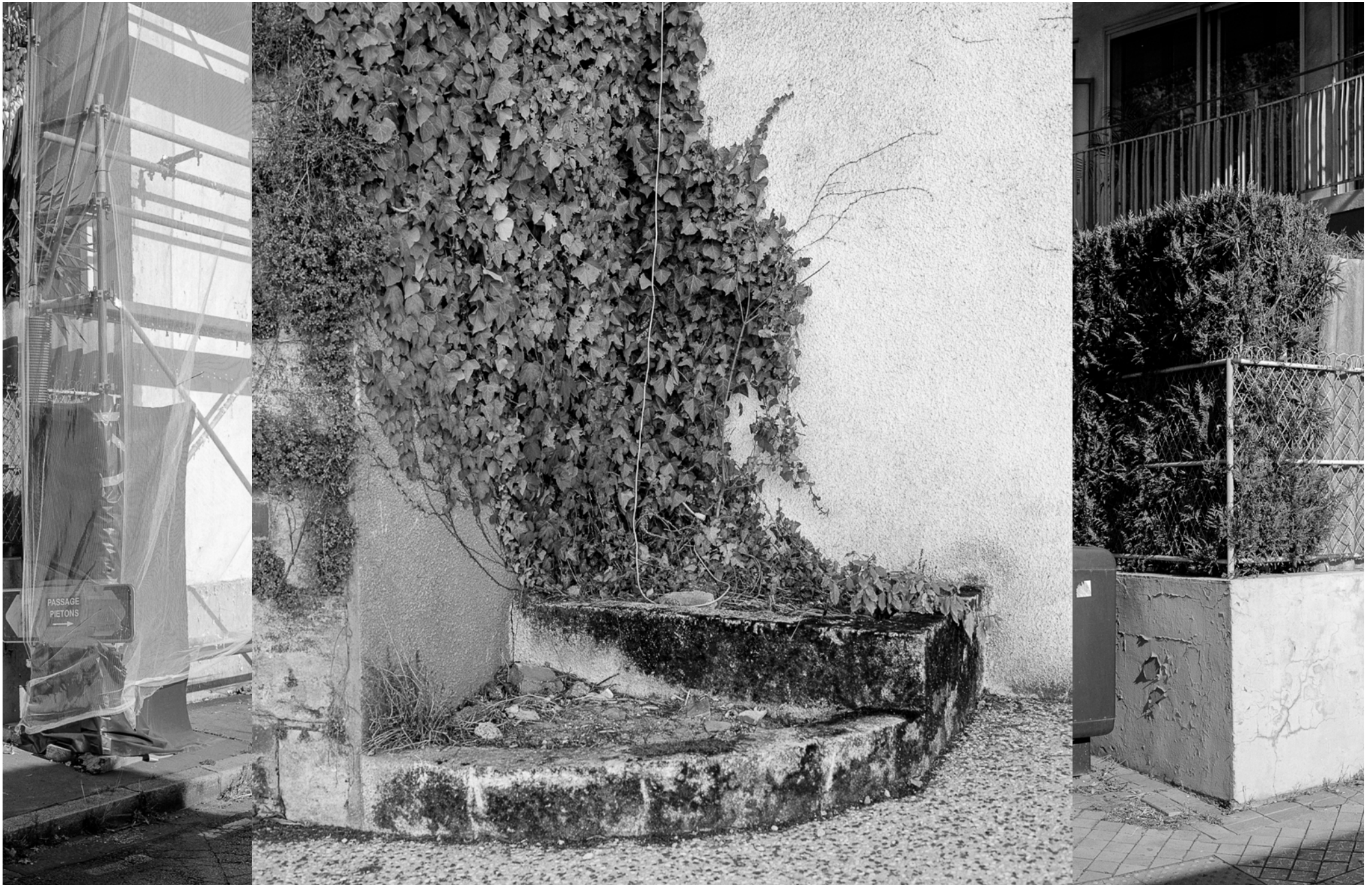
« Situations sensibles » est une recherche artistique qui expose les phénomènes de qualité diffuse et d'ambiance que génèrent des espaces contingents liés à l'architecture : visions de traverse, états provisoires non spectaculaires, dimension cachée, parfois anonyme ou laissée pour compte de l'espace public.

Dans un premier temps, la recherche s'est portée sur 5 villes moyennes afin d'établir une typologie de situations en s'attachant à l'atmosphère entre les choses (le construit) et à l'aspect générique – en opposition avec l'aspect identitaire – de ces villes en contournant leur évidence – leur « image ».

Dans un deuxième temps, « Situations sensibles » s'est focalisée sur le quartier Pré-Du-Marché/St-Roch à Lausanne. Des interventions éphémères associant l'art à l'architecture ont été installées et ont été sujet à analyses et discussions.

Par cette démarche, la recherche entend déplacer les pratiques de l'artiste et de l'architecte vers un autre terrain que celui de la construction et de l'intervention artistique (Kunst am Bau) : celui de l'espace urbain en termes d'atmosphère ou d'ambiance située. Il s'agit de caractériser la présence ou l'absence de « qualité » d'un lieu, préalable nécessaire à toute forme d'intervention préfigurant une possible réhabilitation du résiduel, de l'accidentel, du non-spectaculaire.

Detail view, *Situations Sensibles – Close Viewing*, photography on OSB panels, variable dimension, 2020

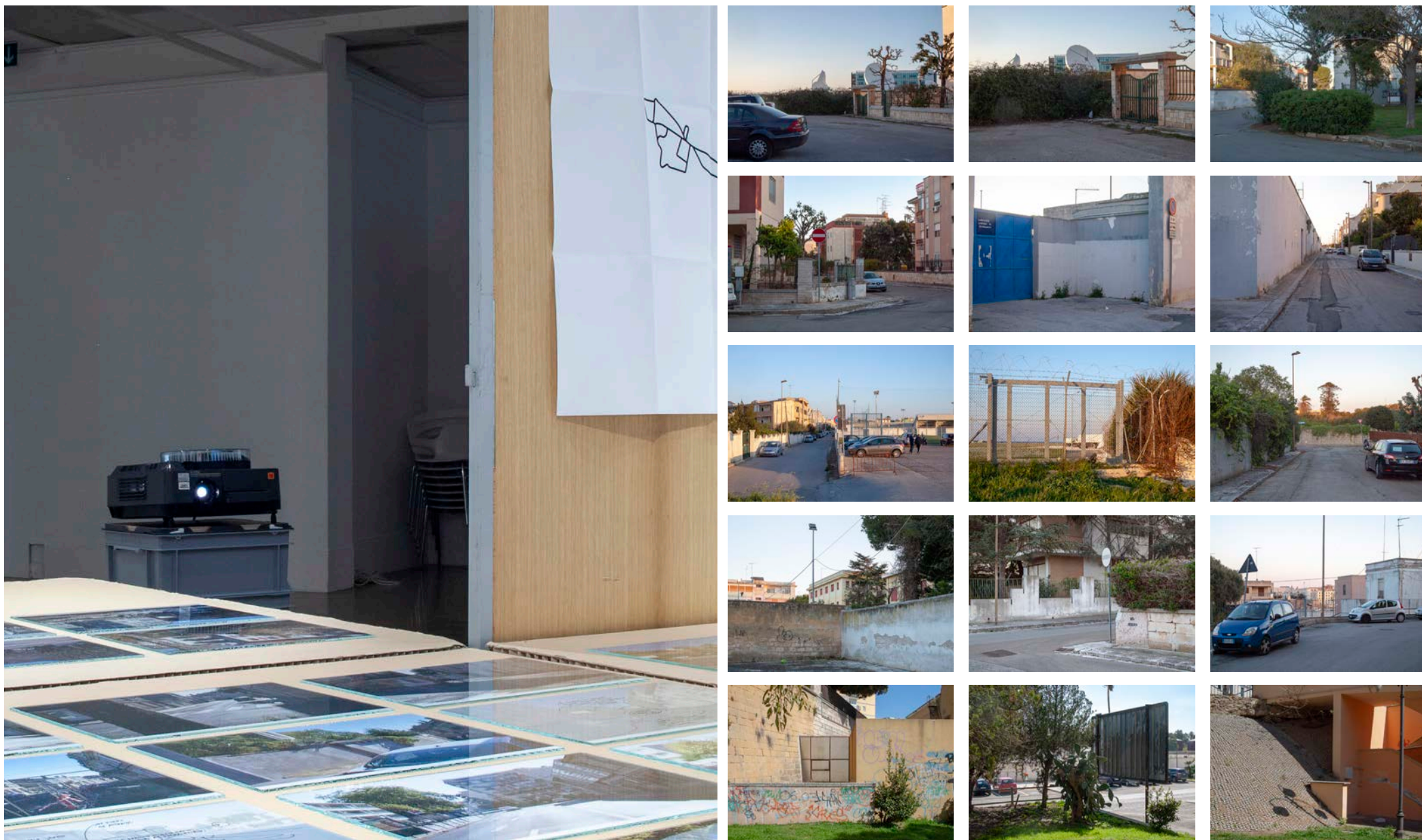


Detail view, *Situations Sensibles – Close Viewing*, photography on OSB panels, variable dimension, 2020



Exhibition view, *Situations Sensibles*, f'ar, Lausanne, 2020

Detail view, *Situations Sensibles* – 6x6, photography on OSB panels, 220×75 cm each pannel, 2020



Exhibition view, *Situations Sensibles*, f'ar, Lausanne, 2020

Detail view, *Situations Sensibles – Blan B (Brindisi)*, slide show, 59 pictures, 24x36cm, 2020

Une écologie de subsistance

Une écologie de subsistance is a research project developed at EDHEA within the broader context of artistic research linking ecological reflection, material experimentation, and social engagement. Drawing on weaving as a practice rooted in local histories and craft traditions, the project explores the combination of hemp warp and fibres made from recycled PET bottles collected in the Bois de Finges. Through this process, discarded material is transformed into handwoven carpets installed in situ and presented in exhibition settings. The project also comprises a video developed in collaboration with Meret Knobel and Aurélie Strumans.

The work was later presented in the exhibition *Womanhouse 2021* at the Manoir de la Ville de Martigny, as part of the exhibition's dialogue between feminist histories and contemporary artistic practices.



First test of a carpet woven from woven with PET and cannabis yarn, Bois de Finges, Valais, 2018



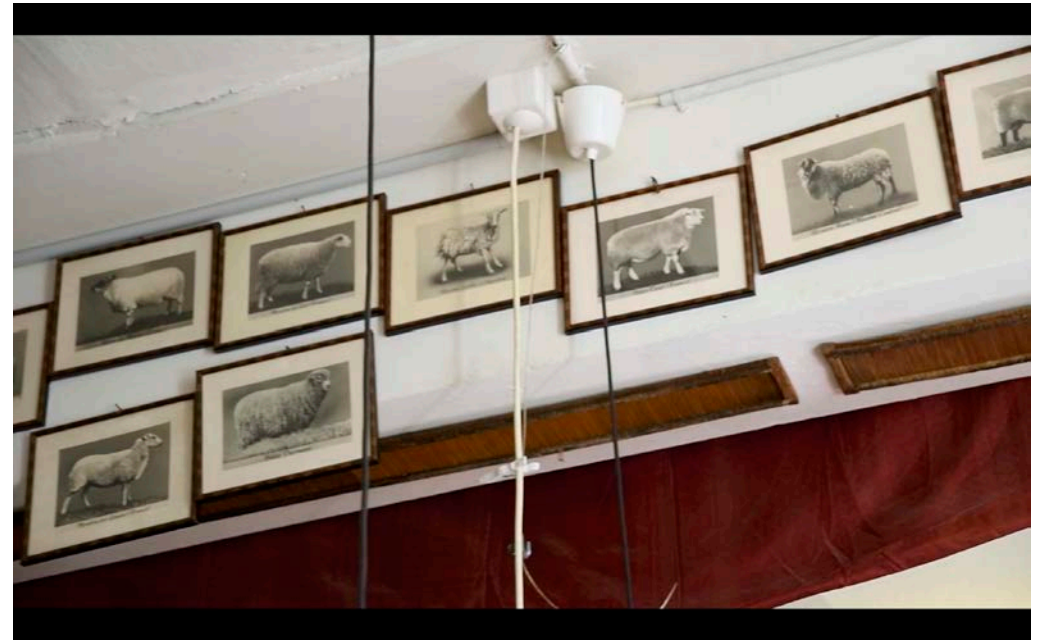
Manufacturing of the second carpet woven with PET and cannabis yarn, Atelier Marie Metrailler, Evolène, 2019



Filmstills from the video *Une écologie de subsistance*, 26 min., HD (16:9), color, 2020



Exhibition view, *Womanhouse*, le Manoir de la ville de Martigny, 2021



Filmstills from the video *Une écologie de subsistance*, 26 min., HD (16:9), color, 2020



BLUE SKIES BECOMING ALMOST BLACK
Petra Koehle
Nicolas Vermot-Petit-Outhenin

29.8. – 10.10.2015
Eröffnung
Fr. 28. August 2015, 18h
Musik Performance mit Tobias von Glenk, 19h

—
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oder nach Vereinbarung

—
visit us at
abc art berlin contemporary
17-20 September 2015
Soloshow Michel Budny
www.artberlincontemporary.com

Blue skies becoming almost black

12 monochrome photographs 120 x 120 cm, sound, music performance, 2015.

The first exhibition of Koehle/Vermots works at annex 14 involves a superimposition and interpenetration of installation like assemblages, musical performance and work in progress. Or to put it another way: different media and working methods appear as equals. These become transformed, transcribed. in an open process, leaving behind permanent and temporary visible and audible traces.

As in earlier works, here too, in *Blue skies becoming almost black*, so the title it is possible to recognise several constantly recurring themes that are indicative of the artistic interests of Köhler/Vermot.

For example, the impact of representation systems on our memory, perception and imagination, and in the same context, the significance of the media, above all of photography.

Except from a text by Elisabeth Gerber



Improvisation by Tobias von Glenck based on a score of 12 blue boards arranged in 4 constellations, Galerie Annex 14, Zurich, 2016



Exhibition view, *blue skies becoming almost black*, Galerie Annex 14, Zurich, 2016



Exhibition view, *And If... Just If...*, Centre d'art contemporain Chanot, Clamart (Paris), 2017



Exhibition view, *And If... Just If...*, Centre d'art contemporain Chanut, Clamart (Paris), 2017

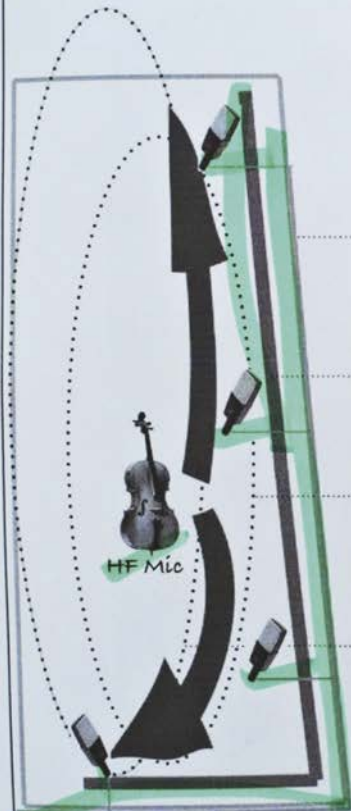
Improvisation by Deborah Walker based on a score of 4 blue boards, Centre d'Art Contemporain Chanut, Clamart, 2017



Interpretation by Deborah Walker of the transcription of the first improvisation which took place 3 weeks earlier on the same stage, Centre d'art contemporain Chanot, Clamart (Paris), 2017

Blue skies becoming almost

Exhibition space 5 x 17 m



Entrance

Stage. S

urface: wood (OSB)

Hight: 10 cm

Length: 10 meters

Width: between 3.7 and 4.5 meters

Installation / score. Wooden lats,
monochrome blue plates, curtains.

Hight: 2.35 m and 1m (depending where)

Length: ca 9 meters downwards and
ca 4 meters across

Space where we imagine

Deborah will be standing / moving / sitting

Space where we imagine

the visitors will be standing / moving / sitting



Interpretation by Cyprien Busolini for the exhibition *black. Blue skies becoming almost*, Kunstverein Wagenhalle, 2017. The interpretation was based on his transcription of the improvisation by Deborah Walker which took place at the Centre d'art contemporain Chanot, 2017.



Exhibition view, *black. Blue skies becoming almost*, Kunstverein Wagenhalle, Stuttgart, 2017



Side A

Improvisation by a contrabass based on a score of 12 blue boards arranged in 4 constellations

Side B

Interpretation of the transcription of side A

Score: Petra Koehle / Nicolas Vermot-Petit-Outhenin

Contrabass: Tobias von Glenck

Sound recording: Adrian von Scarpatetti

Transcription: Rätus Flisch

The sound recordings were made as part of the solo exhibition *blue skies becoming almost black* at gallery Annex 14 in Zurich and took place on the 28.8.2016 (side A) and 2.10.2016 (side B)



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



Detail view, *Blackout*, Corner College, 2017

The first two issues are *Blackout #0: Art Labour* and *Blackout #1: Olivetti, poesia concreta*. They focus on industrial and cultural labour, Olivetti, visual arts and post-industrial conditions

Art Work(ers)

Equipe : Federica Martini (cheffe de projet), Robert Ireland, Petra Köhle

Artistes ou Intervenant·e·s invité·e·s : Patricio Gil Flood, Christopher Füllemann, Christof Nüssli, Cora Piantoni, Anne-Julie Raccoursier, Nicolas Vermot-Petit-Outhenin

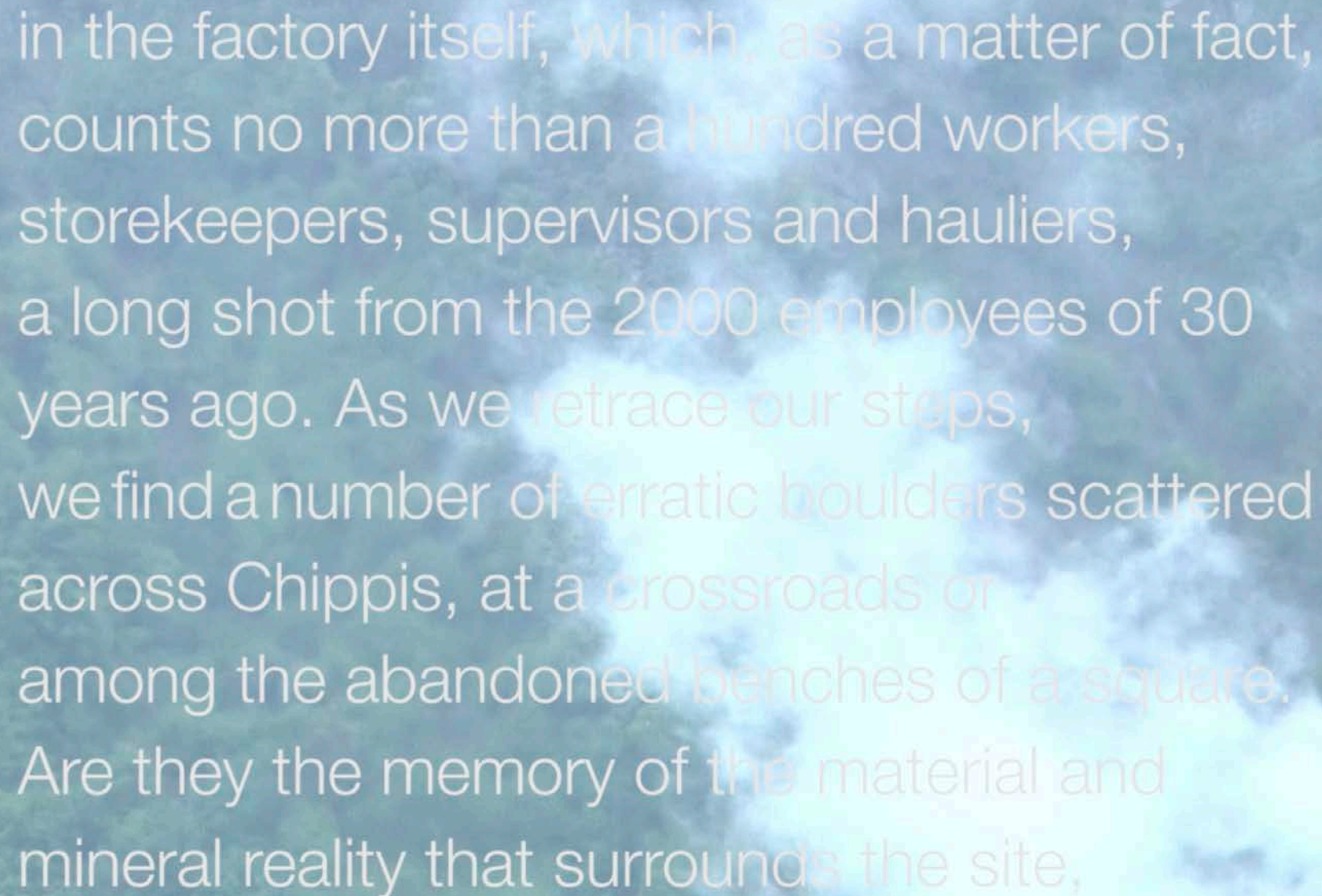
Partners: Corner College, Zürich; Fondazione Pistoletto, Biella; Istituto Svizzero di Roma; Villa Ruffieux, Sierre

Art Work(ers) s'est développé autour de faits historiques et d'intuitions sur les relations, les échanges, les chevauchements entre production artistique, responsabilité sociale et industrie. Avec une approche comparative, le projet questionne le passé et le présent de deux entreprises alpines - Alusuisse à Chippis et Olivetti à Ivrea (IT) – et leurs visions du futur. Durant des années, les deux sites de Chippis et Ivrea vont être au cœur de la vie économique et sociale de leur région respective et engager des collaborations diverses avec des acteurs culturels. Après la vague de désindustrialisation, ils vont être réclamés en héritage par des institutions culturelles et la société civile.

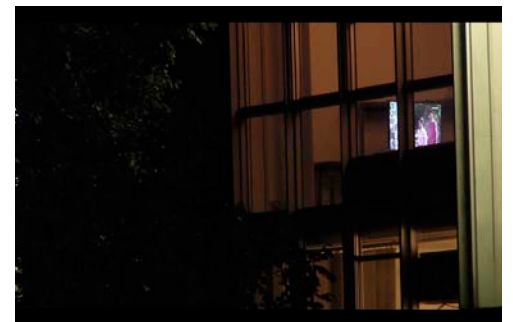
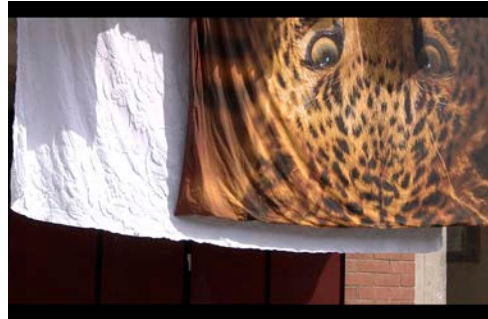
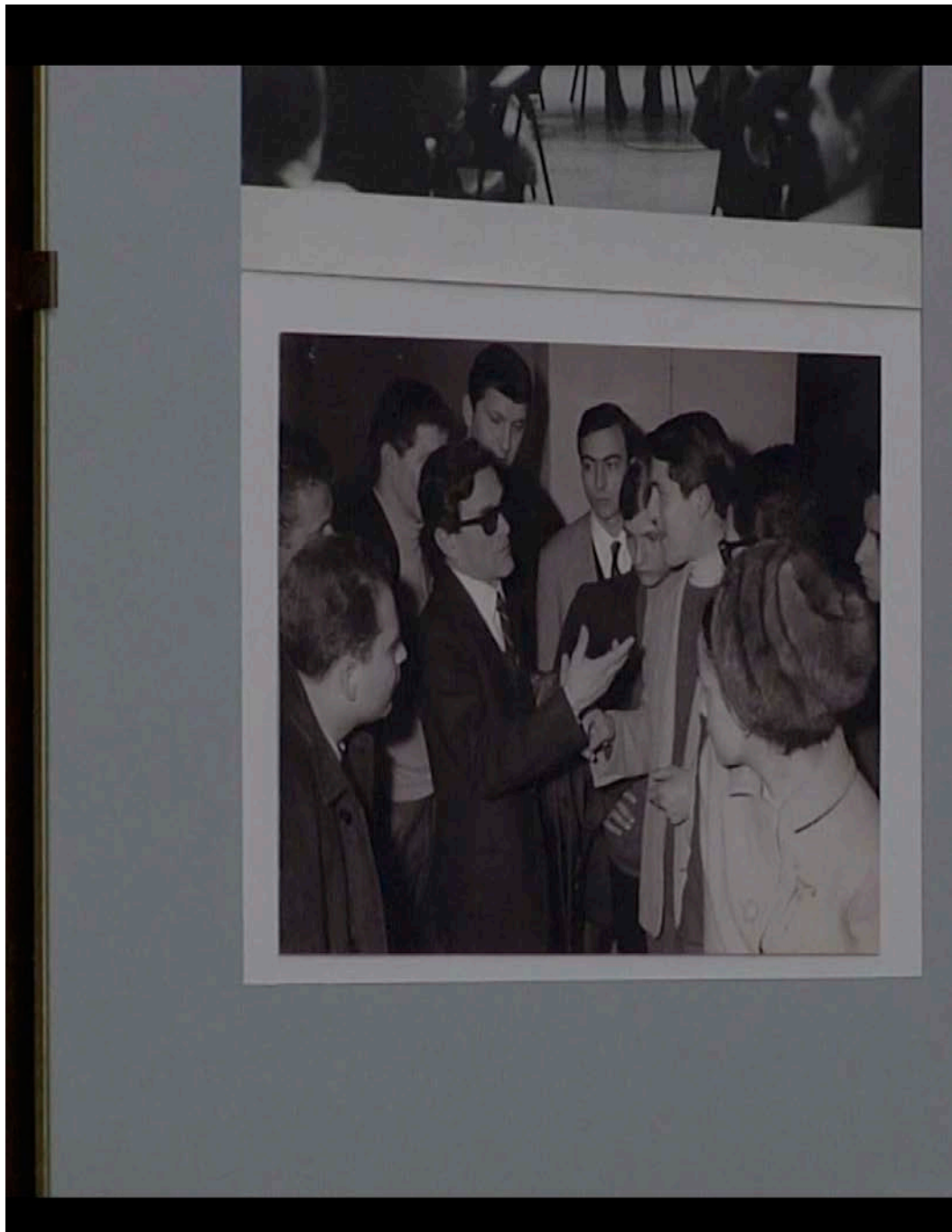
Le projet Art Work(ers) a observé en parallèle histoire industrielle et modèles de travail issus des collaborations entre des artistes et des travailleurs, tels Artist Placement Group et EAT – Experiments of Art in Technology, ainsi que l'histoire de situations de production conjointes incluant artistes, poètes et travailleurs dans les usines de machine à écrire Olivetti à Ivrea (IT). Aujourd'hui à l'ère du « capitalisme de plateforme » et de la « gig economy », les conditions de travail du système de l'art se propagent dans tous les secteurs de la société. Est-ce l'annonce que dans le futur tout le monde travaillera comme un artiste ?



Exhibition view, *Blackout*, Corner College, 2017

An aerial photograph of a lush green forest. A stream flows through the center, leading to a small waterfall. The water is white and frothy as it falls. The surrounding trees are dense and vibrant green. The overall scene is serene and natural.

in the factory itself, which, as a matter of fact, counts no more than a hundred workers, storekeepers, supervisors and hauliers, a long shot from the 2000 employees of 30 years ago. As we retrace our steps, we find a number of erratic boulders scattered across Chippis, at a crossroads or among the abandoned benches of a square. Are they the memory of the material and mineral reality that surrounds the site,



Stills from the movie *Invisible Factories (Ivrea)*, 20 min, 2017

A kind of palimpsest

The artists produced two flags with to the same imprinted text fragment or traces of what remains of the two novels Don Quixote under the ultimate decay of time, those by Miguel de Cervantes and by Pierre Ménard. The two short phrases of text apparently coincide, yet we would be mistaken to assume that they are copies of each other. As the flags unfold they reveal what was hidden inside the space, a hand written phrase by a friend – the ideal book. The artist's mysterious duty towards that friend manifests itself in a statement by the artists Petra Elena Köhle and Nicolas Vermot Petit-Outhenin, who throughout their recent work have experimented intensively with the notion of repetition, to re-play and force the act of repetitiveness to its limit, to try over and over again, in order to displace the object, where an errant and random difference in itself can appear as a sign of immanent change, demonstrating how the meaning is performed by the specificity of the context.

(...)

The entire text was wrtitten by Dimitrina Sevova and can be read on the following website: <https://corner-college.com/Archiv/86>



A kind of palimpsest, 2 flags and a lecture by Andreas Storm, Corner College, Zurich, 2016



Public intervention, *A kind of palimpsest*, Cité des Arts, Paris, 2016

Le Foyer – Exhibition

[f: la répète]

A project by Petra Koehle /
Nicolas Vermot-Petit-Outhenin,
Riikka Tauriainen,
edition fink (Georg Rutishauser) and
Le Foyer (Gioia Dal Molin / Anna Francke).

Part I

18 October – 7 November 2015

Part II

10 January – 30 January 2016

Opening

Sunday 18 October, 2 pm

Closing Night with Walid El Barbir

Friday 6 November

Monday 26 October, 7 pm

A Fiction called Gender.

Über Geschlecht und Kapitalismus

Sabian Baumann in conversation with
Heinz-Jürgen Voss and Serena O. Dankwa

LE FOYER

Müllerstrasse 57, 8004 Zürich
lefoyer-lefoyer.blogspot.com

Opening hours

Friday 3–7 pm

Saturday 2–4 pm

and by appointment

Fondation Nestlé
pour l'Art
partenariat

Stadt Zürich
Kultur

Kanton Zürich
Kunststiftung

prohelvetia

MIGROS
kulturprozent

Design: Julie Joliat

[f: la répète]

Ein Projekt von Petra Koehle / Nicolas Vermot-Petit-Outhenin, Riikka Tauriainen, edition fink (Georg Rutishauser) und Le Foyer

Der Ausdruck «la répète» (auch «la répète'») wird im umgangssprachlichen Französisch für Theater- oder Tanzproben verwendet, als Kurzform von «répétition» verweist er – im Gegensatz zu >>Probe – aber auch auf eine >>Wiederholung. Am zweiteiligen Rechercheprojekt [f: la répète] sind mit Petra Koehle, Nicolas Vermot-Petit-Outhenin, Riikka Tauriainen, Georg Rutishauser, Gioia Dal Molin und Anna Francke sechs AkteurInnen beteiligt, die in Part I während drei Wochen gemeinsam bei Le Foyer im Kunstraum Réunion arbeiten. Das räumliche Setting, die von den Beteiligten gesetzten inhaltlichen Schwerpunkte und die Verbindung über ein >>Skript zur zweiten Episode geben dem Projekt eine gewisse Rahmung. Zugleich generieren kollektive, auf fortdauerndem Austausch basierende >>Arbeitsprozesse eine offene, experimentelle Anlage, in der die eigene künstlerische, verlegerische oder kuratorische Praxis zur Debatte steht und eindeutige >>Rollen und Funktionen nebensächlich werden.



Exhibition view, [*f: la répète*], opening brunch, le Foyer, Zurich, 2015

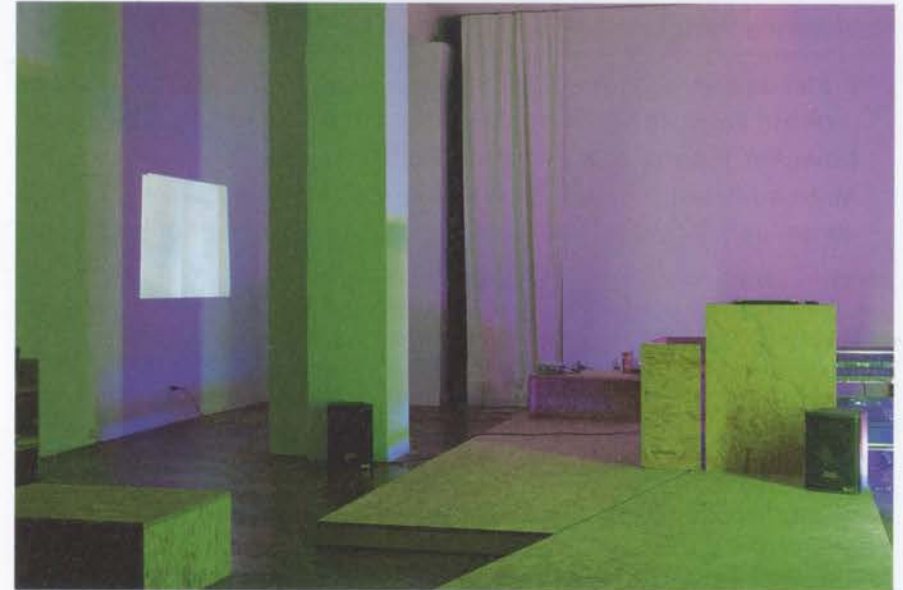
Petra Koehle & Nicolas Vermot-Petit-Outhenin — [f: la répète]

Im Kunstraum Réunion erprobt ein Team aus Zürcher Kunst- und Kulturschaffenden alternative Formen des Kooperierens und Ausstellens. Modulare Raumelemente setzten den Rahmen für ein Skript, das auf der Basis wechselseitigen Austauschs erarbeitet und nun performativ zum Leben erweckt wurde.

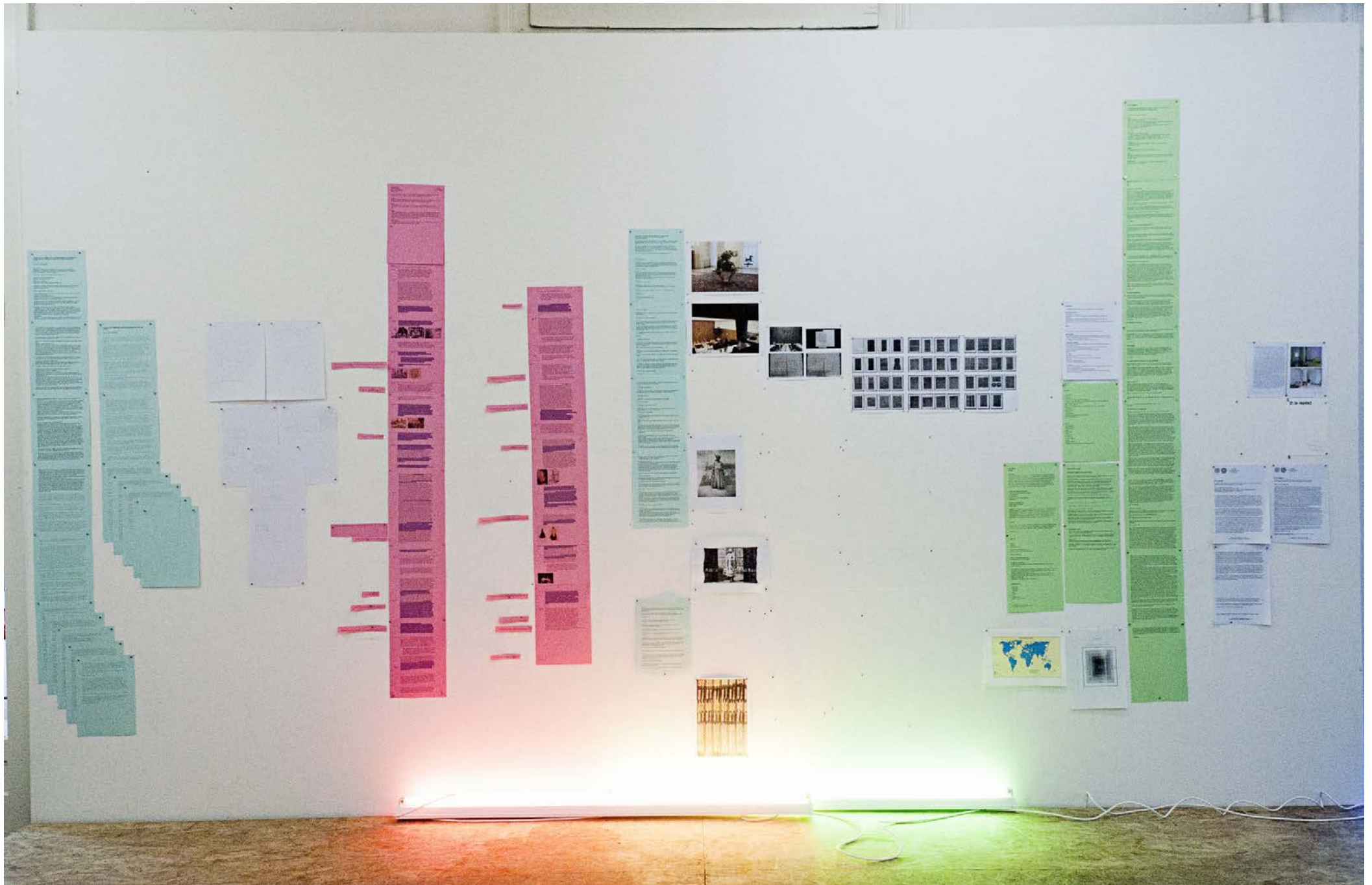
Zürich — Der Anfrage für eine Einzelausstellung im Projektraum Réunion im Zürcher Kreis 4 begegneten Petra Koehle und Nicolas Vermot-Petit-Outhenin mit einer Einladung ihrerseits. Postwendend richteten sie diese an die Initiatorinnen der Ausstellung, Gioia Dal Molin und Anna Francke, welche die Gesprächsplattform Le Foyer betreiben. Mit Riikka Tauriainen holten sie eine weitere Künstlerin ins Boot und mit Georg Rutishauser von edition fink einen Vertreter der Kunstbuchbranche, der auch das Buch zum Projekt verlegen wird. Das Aufgreifen des dialogischen Formats von Le Foyer ging mit dem Ziel einher, im gemeinsamen Sprechen und Agieren die eigenen Projekte voranzubringen und daraus ein Ausstellungsprogramm zu entwickeln, das die klassische Vorstellung von künstlerischer Selbst(re)präsentation überwindet. Gefragt waren von den Kollaborateur/innen keine fixfertigen Ideen, sondern in erster Linie Interessen. Diese sollten entlang der jeweiligen künstlerischen, kuratorischen oder verlegerischen Tätigkeiten die Basis der gemeinsamen Diskussion bilden. So erhalten wir Einblick in Koehle & Vermots gross angelegte Recherche zum von Südafrika gestifteten Konferenzsaal im UNO-Hauptsitz in Genf, oder wir erfahren von Tauriainens Projekt über weibliche Expeditionsreisende im 19. Jahrhundert. Gemeinsamer Nenner der Arbeiten ist die Beschäftigung mit dem «Bild des Fremden» und die Auseinandersetzung mit postkolonialen Theorien.

«La répète», französisch für «Probe», ist demnach Programm. Und die Aufführung? Die gibt es auch. Aber nicht als «Grande Finale», sondern in Form zweier Ausstellungsblöcke, in denen die Projektarbeit öffentlich zugänglich gemacht wird. Während dreier Wochen im Herbst 2015 verlagerten die Teilnehmenden ihre Recherchetätigkeiten in den Kunstraum Réunion, für den sie eigens eine Bühnenstruktur aus Holzelementen entwickelten. Hier fanden Diskussionen mit Gästen statt, Veranstaltungen wurden durchgeführt und Material zusammengetragen für ein Skript, welches das Ausgangsmaterial bildet für den zweiten Ausstellungsteil. Mittels Performances werden die unterschiedlichen Themenstränge wieder aufgenommen und das im ersten Teil zusammengetragene Text-, Ton- und Bildmaterial gemäss bestimmten Handlungsanweisungen interpretiert. Bei alledem kann stets auch das Publikum Kollaborateur/innen hervorbringen, sei es, indem es sich bei den Gesprächen einschaltet oder auch nur ein Buch zum Bibliotheksapparat beisteuert. *Yasmin Afschar*

→ Le Foyer, Zürich, bis 30.1. ↗ lefoyer-lefoyer.blogspot.ch



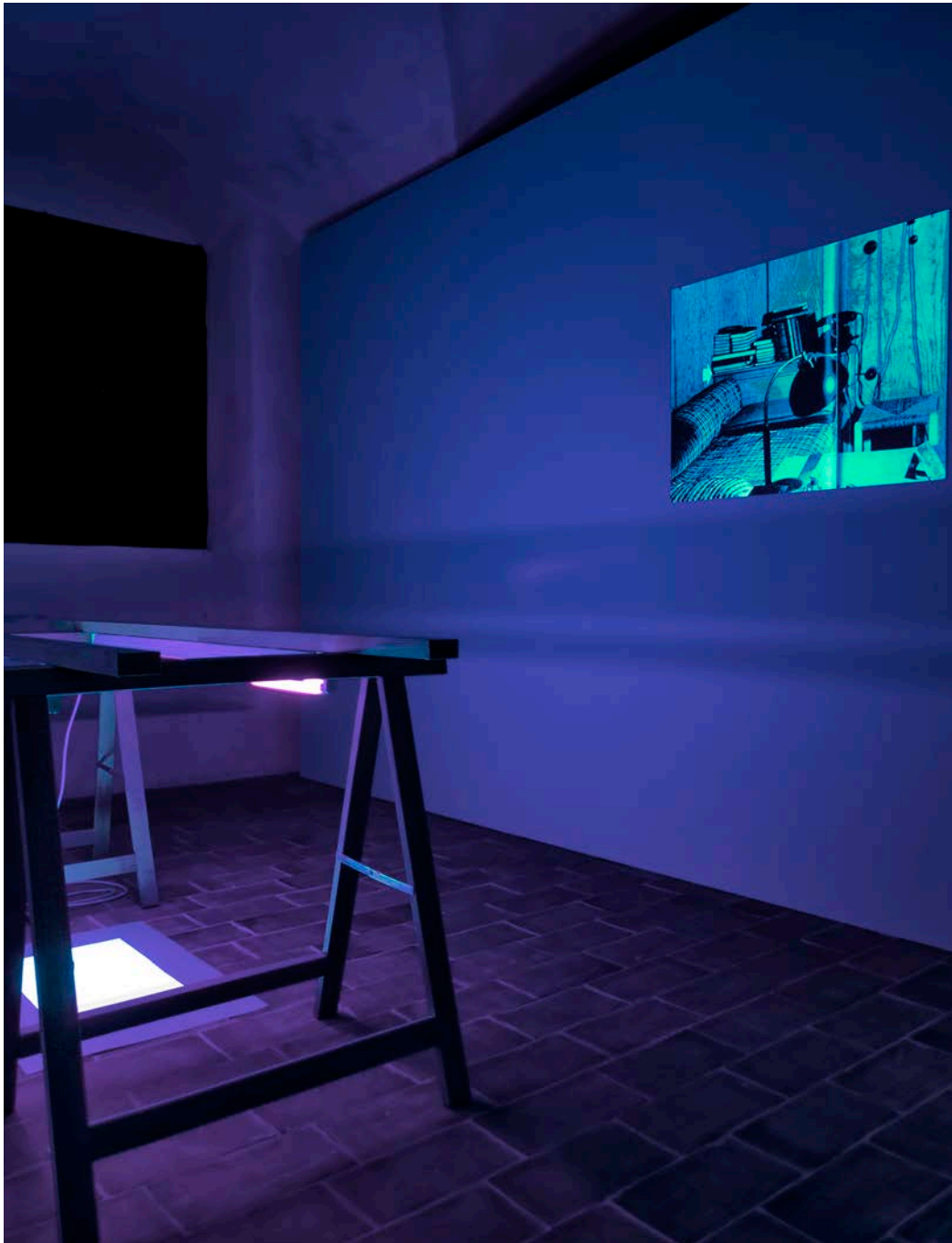
[f: la répète] · Le Foyer, Zürich, 2015, Installationsansichten



Exhibition view, [*f: la répète*], le Foyer, Zurich, 2015



Exhibition view, [*f: la répète*], closing night with el Barbier, le Foyer, Zurich, 2015



It must be regarded as a forgery unless it is proven to be genuine

Gerade viel ist nicht zu sehen: Eine leere Bühne, Lautsprecher, zwei Monitore mit Männerporträts. Umso mehr ist zu hören, wenn man es sich auf der Bühne bequem macht: Diskussionen und sich überblendende Äusserungen zur Fälschung der Hitler-Tagebücher und dem damit verbundenen Medienskandal (1983), aber auch Aussagen zu Fälschungen generell. In einem kellerähnlichen Raum begegnen wir einer Fotoinstallation mit wissenschaftlichen Untersuchungen zum Thema Fälschung und im Empfangsraum liegt eine Unterarmprothese von 1897 aus der historischen Sammlung des Museums. Informationen dazu liefert das Begleitheft von Petra Elena Köhle & Nicolas Vermot Petit-Outhenin, in welchem sich Prothesen-Hersteller, Medizinhistoriker und andere Fachleute äussern.

Das Projekt erschliesst sich erst beim Hören der gesprochenen Texte. Kopflastigkeit? Vielleicht - doch der Aufwand lohnt sich, denn es geht nicht nur um die gefälschten Tagebücher, sondern um wesentliche Fragen zur Beweiskraft von Dokumenten, zu intellektuellen Konstrukten und ihrem Bezug zur Realität. Nadine Wietlisbach kuratierte die spannende Schau mit dem Titel *«It must be regarded as a forgery unless it is proven to be genuine»*. Der programmatische Satz wurde vom englischen Historiker Hugh Trevor-Roper geprägt, der anfänglich an die Echtheit der Tagebücher glaubte, sie später aber radikal in Zweifel zog.

Niklaus Oberholzer, Kunstbulletin, 2014

Exhibition view, *It must be regarded as a forgery unless it is proven to be genuine*, Nidwaldner Kunstmuseum, 2014



**Petra Elena Köhle und
Nicolas Vermot Petit-Outhenin:
Mediatisierung
gesellschaftlicher Ereignisse**

Die beiden Kunstschaffenden sind durch einen Zeitungsartikel auf den Medienskandal des deutschen Nachrichtenmagazins *Stern* gestossen. Ausgehend von der über Ebay ersteigerten *Stern*-Ausgabe der Monate April/Mai 1983 begannen sich ihre Recherchen zu entwickeln: Versuche, an die Aufnahmen der Pressekonferenzen zu gelangen, scheiterten, da der *Stern* das Archiv zu diesem Thema geschlossen hält. Über das NDR Archiv in Hamburg und das ZDF Archiv gelangten sie schliesslich an sämtliche ausgestrahlte Sendungen, die im Kontext der Veröffentlichung der Hitlertagebücher erschienen sind. Auf Basis der Diskussionssendung *Der Fund*, die am 26. April 1983 im ZDF ausgestrahlt wurde, stellten Köhle/Vermot Textfragmente zusammen. Zitate, die dieser Sendung entstammen, wurden mit Transkripten von Interviews, Fragmenten von Presse-texten und Abschnitten aus der Fachliteratur kombiniert und zueinander in Verbindung gestellt. Wie sich die Verhältnisse zwischen Original und Fälschung, Wahrheit und Fiktion gestalten, war und ist ein Anliegen der beiden Kunstschaffenden und eines der ältesten Themen in der Geschichte der Kunst.

2
Astrid Erll, «Kollektives
Gedächtnis und
Erinnerungskulturen»,
2004, S. 161.

Research Material, *It must be regarded as a forgery unless it is proven to be genuine*, Stern magazine 18, S37, 1983, Hamburg
Excerpt of the exhibition catalog *It must be regarded as a forgery unless it is proven to be genuine*, Nidwaldner Kunstmuseum, 2014



Exhibition view, *It must be regarded as a forgery unless it is proven to be genuine*, five channel audio installation, Nidwaldner Kunstmuseum, 2014



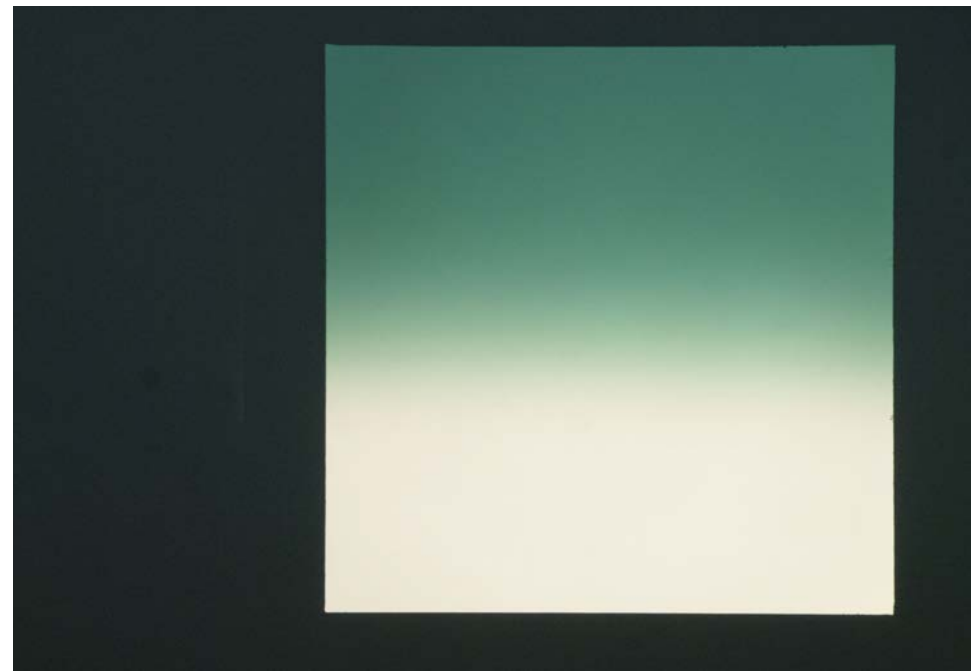
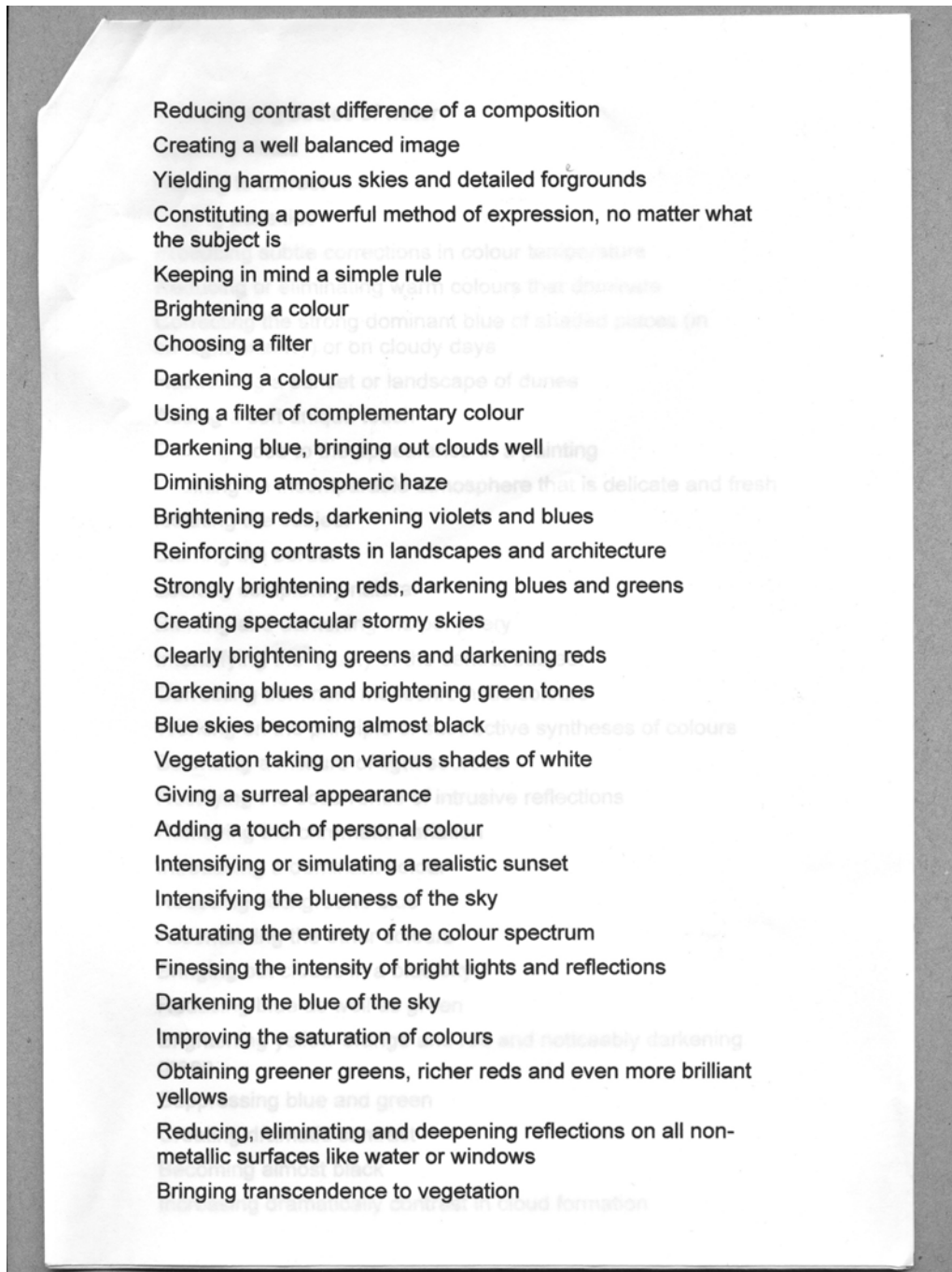
Constituting a powerful method of expression, no matter what the subject is

Medium format slide projection, two channel audio installation, black and white photographs documenting the collection of the Aargauer Kunsthaus, a painting from Cuno Amiet (Winterlandschaft, 1907), 2014.

Koehle/Vermot went to work in the Museum's photographic archives, making a selection of old black-and-white reproductions of landscape paintings. These photographs, laid out in rows on a big table, now form the cornerstone of a laboratory-like arrangement which the duo have set up around the theme of colour in landscape painting and photography. Placed in a slide projector, glass filters project various colour planes and sequences on the wall, which evoke a wide range of atmospheres of light.

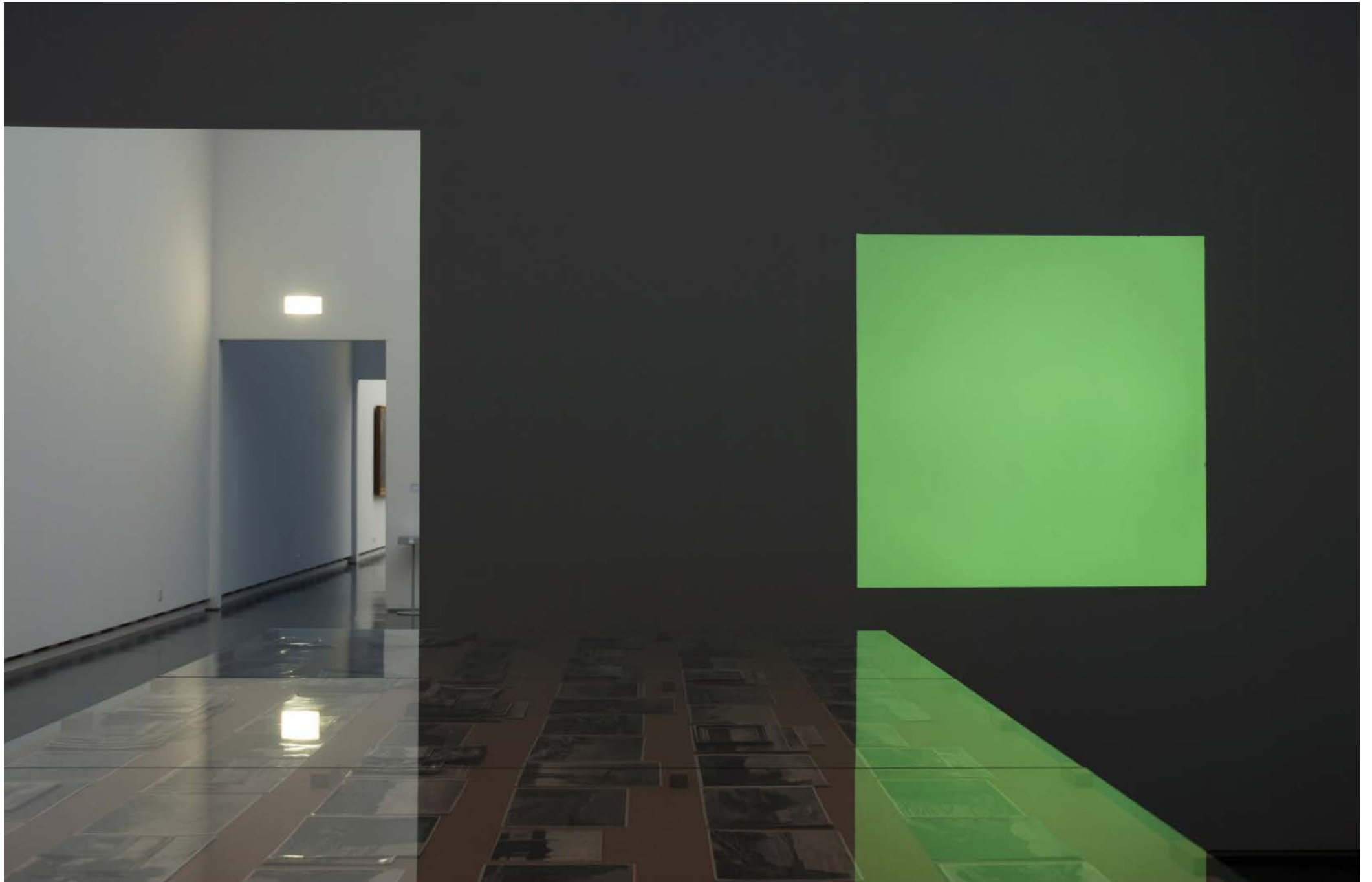
The impression of these colours is accompanied by a sound track calmly reading extracts from the instruction manuals for the photographic filters.

Excerpt from a text by Madeleine Schuppli and Yasmin Afschar, 2014



Detail view, *Constituting a powerful method of expression, no matter what the subject is*, script, 2014

Exhibition view, *Constituting a powerful method of expression, no matter what the subject is*, Aargauer Kunsthhaus, 2014



Exhibition view, *Constituting a powerful method of expression, no matter what the subject is*, Aargauer Kunsthau, 2014

It depends entirely upon the hue of the lighting



Exhibition view, *It depends entirely upon the hue of the lighting*, participative installation with scripts, table, chairs, molleton and photography, Galerie de Roussan, Paris, 2013

Petra Köhle (*1977) & Nicolas Vermot Petit-Outhenin (*1977)

Curating an institutional art space is a selective process that favors and elevates certain art or facets of culture above others. In the context of a gallery, this art is illuminated, shown to its best advantage, and celebrated. It is similar to the process of photography, which requires selecting a subject; framing, positioning, and cropping it; and a choice of lighting that increases or decreases the illumination of the subject. Petra Köhle and Nicolas Vermot Petit-Outhenin's installation *It depends entirely upon the hue of the lighting* (film set) (2013) at the Kunsthhaus Baselland is the latest expression of their ongoing engagement with a key moment in history when these common qualities were particularly evident. Their use of the exhibition space as a film set subverts the tools of display, creating a thorny interweaving of the issues of choice, illumination, documentation, and responsibility.

Between 1943 and 1945, despite the escalating war, German photography students were involved in the rushed *Führerauftrag Monumentalmalerei*, a project commissioned by Hitler to document significant murals and painted ceilings, dating from the ninth to the twentieth centuries, that were likely to be destroyed in air raids. Köhle and Vermot Petit-Outhenin's research on the subject led them not only to the thousands of color photographs of paintings produced, but also to images of the work being done and to one photographer in particular, Rosemarie Nohr, whose independent career continued for several decades after the war. Two lengthy meetings between the artists, Nohr, and her sister Gisela in Stuttgart have formed the basis for a number of new works, in which the resulting text becomes a conversation between figures A, B, and C, who each shift identities throughout. The *Führerauftrag* is one subject of the conversation, as is the historic development of photography (in the 1940s the German firm AGFA was competing with American firm Kodak to bring color film to market) and photography techniques, as well as biographical details. A version of this conversation is to be filmed during the exhibition *It is all in the detail*.

If the script muddies the identities of speakers, other works by the artists in this series isolate elements, by reducing photography to the different colors that are combined to print images, for example; a recent Paris exhibition included prints of pure primary and complimentary colors on Dibond sheets. The ensuing emptiness of one color suggests the artificiality of attempts to isolate and clarify complex histories, such as that of the *Führerauftrag*. By using the gallery at the Kunsthhaus Baselland as a film set, Köhle and Vermot Petit-Outhenin are showing that they do not subscribe to the notion of the gallery as a place to display, just as they are challenging one version of history. Instead they utilize the space to create a new version of history. It is not so much a rejection of authority as an acknowledgement of individual responsibility. AR

1-8
Bildrecherche for
the work *It depends
entirely upon the
hue of the lighting*
(film set), 2013
© Petra Köhle &
Nicolas Vermot
Petit-Outhenin
Courtesy of the
artists



5



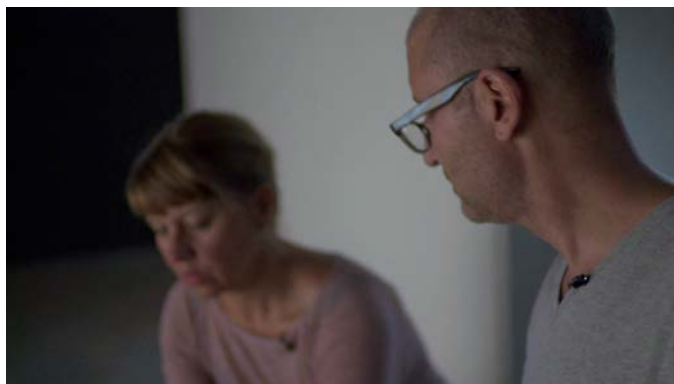
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7



Exhibition view, *It depends entirely upon the hue of the lighting*, Kunsthhaus Baselland, 2013



Video-stills, *It depends entirely upon the hue of the lighting*, German version, Kunsthau Baselland, 2013



Documentation of the shooting during the *Swiss Art Awards*, Basel, 2015

Tölkbüroo märkus:

Lisime sinisega täpsustuseks kolm joonealust märkust, äkki on neist kasu. Soovi korral palun eemaldage.

It depends entirely upon the hue of the lighting

(Kõik sõltub valguse värvist)

Kahel vestlusel põhinev filmistsenaarium

Versioon: 21. aprill 2014

Transkriptsioon ja töötlus:
Petra Koehle & Nicolas Vermot Petit-Outhenin



Detail view, Estonian version of the script *It depends entirely upon the hue of the lighting*, 2014

Exhibition view, shooting the estonian version of *It depends entirely upon the hue of the lighting* during the group exhibition *Telling Tales*, Kumu, Tallinn, 2014



Exhibition view, *It depends entirely upon the hue of the lighting*, National Art Gallery, Vilnius, 2014

Führerauftrag

Installation with photographs, photo lamps, newspaper and museum walls,
2010 - 2012.



PHILIP URSPRUNG: Soviel ich weiss, gab es gegen Ende des zweiten Weltkrieges eine Reihe solcher Führeraufträge, die dazu dienen sollten, schützenswertes Kulturgut fotografisch festzuhalten, weil man wusste, dass vieles verloren gehen würde. Hier (*zeigt auf die Fotografie*) nehme ich an, dass es sich um eine Vergrösserung aus einer solchen dokumentarischen Arbeit handelt. Sie ist an die Wand

gelehnt – sozusagen als Anlass – mit dieser Figur der Fotografin, die hier arbeitet. Dann wird es übersetzt in die dritte Dimension mit einem Josef Kosuth Zitat des freistehenden Stuhles, quasi die Kunabel der Konzeptkunst; Es gibt eine Darstellung des Stuhles und es gibt den Stuhl hier im Raum auf dem man virtuell Platz nehmen könnte. Und das find ich nun das interessante, Platz nehmen könnte, als Künstler oder als Betrachter und sich die Frage stellen könnte, in welchem Auftrag arbeiten wir, oder in welchem Auftrag arbeiten Künstler? Wie ist das mit der Autonomie des Künstlers, wer entscheidet, was wir tun? Jeder könnte da drauf sitzen und es ist ein etwas prekäres Gleichgewicht.

YVONNE VOLKART: (...) Das Gerüst zeigt, dass eine enorme Infrastruktur nötig ist, um ein Bild der sogenannten, scheinbaren Wahrheit, der Realität zu machen. Und darauf haben die Künstler sich auch festgelegt, dass diese Infrastruktur zum „Making of the Image“ in Szene gesetzt wird. Es geht auch um die Frage des Rahmens, darum, wie können wir etwas festhalten und das scheint mir auf eine poetische Weise gelöst.



Exhibition view, *Führerauftrag*, Shedhalle, Zurich, 2010

Historical Epic

Dimitrina Sevova

I read at the same time: This will be and this has been; I observe with horror an anterior future of which death is the stake. By giving me the absolute past of the pose (aorist), the photograph tells me death in the future. What pricks me is the discovery of this equivalence. In front of the photograph of my mother as a child, I tell myself: she is going to die: I shudder, like Winnicott's psychotic patient, over a catastrophe which has already occurred. (Roland Barthes, *Camera Lucida*)

P. Köhle, 1977, born in Schlieren, Switzerland. Zurich.

In the way that Barthes links photography to death, catastrophe and disappearing, the history of WWII interweaves with that of the development of color photography, with fears of destruction and disappearing. Indeed photography appears as a "technology of war" of a certain cultural hegemony. Chemical photography is a tragic space inhabited by death – and digital photography promises an even faster dispersal without material traces. In their project, the artists investigate how state apparatuses and technological dispositifs, ideological reasoning, processes of identification, selection, and elimination, create a system of measuring, which at the same time, like every scale, imposes a standardization of perception and a homogeneity in which the microfascism of everyday life and a system of mobilization interact with each other. Following the different contexts of art institutions they recompose the spatio-temporal relations of the art space with their work. Through their long-term research and its traces they create temporary assemblages and architectures that reflect on how that new object fits into the very architecture of the exhibition space and the idea of display, creating a performative terrain and discursivity of its own. By this they strive to make as transparent to the public as they can the process of forming, taking down the masks of technological and dominant power dispositifs.

N.V. Petit-Outhenin, 1977, born in Le Cerneux-Péquignot, Switzerland. Lives and works in Zurich.

It Depends Entirely on the Color of the Lighting

Dimitrina Sevova

The lecture-performance is based on the transcription of two conversations with Rosmarie Nohr and her sister Gisela. Rosmarie Nohr was one of the first students of the Institute of Color Photography in Leipzig. The institute was founded in 1940 with the aim to build up a connection between production and practice and to educate people to an exact perception of colors, and to develop precise scales to reflect reality as naturally as possible. The script is based on a fragmentary remembering and narrates along the development of color film, its connection to measures of cultural heritage documentation during WWII.

Three live voices read in the exhibition space from a script. For the script the artists reworked the transcript of the two conversations with Rosmarie Nohr and her sister Gisela, creating a new texture obstructive to inscriptions, prone to highlight the shadows of technology and the lapses of memory. In order to avoid the development of a protagonist they impersonate meaning through a system of A, B and C parts not assigned to specific participants in the conversation but rather rotating at random in order to avoid dialogic expectations on language games based on questions and answers, to create a common field in-between to allow a multiplicity of codes, since "multiplicity has neither subject nor object." This is the performative environment where they develop a practice of counter-memory by denaturalizing historical links between identity, visibility and the language of representation. While the image and colors of the photographic copy fade slowly, it would seem that the text creates yet more stable structures. The performance invents an "abstract machine that connects



PETRA KÖHLE UND NICOLAS VERMOT PETIT-OUTHENIN

Geboren / Born Petra Elena Köhle, 1977, in Schlieren, Schweiz / Switzerland

Nicolas Vermot Petit-Outhenin, 1977, in Le Cerneux-Péquignot, Schweiz / Switzerland

Leben / Live in Zürich, Schweiz / Zürich, Switzerland

www.koehlevermot.ch

Die Projekte des Schweizer Künstlerduos Petra Köhle und Nicolas Vermot Petit-Outhenin zeichnen sich durch Versuche des Nachvollziehens von Geschichte aus, sie kreisen um das Verfolgen und Rekonstruieren von Spuren historischer Momente. Ausgangspunkt und Schlüssel ihrer Werke aus der Reihe Kunst-Luftschutz-Maßnahme sind Archivfotos aus den 1940er-Jahren. Sie dokumentieren, wie im Zweiten Weltkrieg Denkmäler und Skulpturen vor Zerstörungen gesichert wurden, zum Beispiel durch Abtransport oder Einmauern. In bühenhaften Installationen werden diese Maßnahmen von Köhle und Vermot materiell und formal als räumliche Konstruktionen aufgerufen. Ähnlich verhält es sich bei ihren Arbeiten unter dem Titel Führerauftrag. Bereits in der Defensive hatte Hitler angeordnet, unbewegliches Kulturgut wie beispielsweise Wandmalereien fotografisch festzuhalten und damit wenigstens visuell vor Verlust zu bewahren. Köhle und Vermot interessieren sich für jene Archivbilder, die die damaligen Fotografen bei der Arbeit zeigen, also für das improvisierte Setting der oft hastig beauftragten Konservierungsmaßnahmen. Offenkundig geht es in den Installationen des Künstlerduos um den Akt der selektiven Geschichtsschreibung und um eine Re-Lektüre von deren Bedingungen und Wirkungen. Stets verschränken ihre analytischen Werke dabei mindestens vier Ebenen: den damaligen Ort des Geschehens und den heutigen Ort der Ausstellung, den geschichtlichen Entstehungskontext und die Aneignungsperspektive der Gegenwart. HKV

The projects of the Swiss artist duo Petra Köhle and Nicolas Vermot Petit-Outhenin are distinguished by attempts to re-create history; they revolve around the pursuit and reconstruction of traces of historical moments. The basis of the works and key to their series Kunst-Luftschutz-Maßnahme (Art-Anti-Air-Raid-Measure) are archival photos from the forties. They document how during World War II monuments and sculptures were protected against destruction, for example, by being moved elsewhere or walled in. In stagelike installations, Köhle and Vermot evoke these measures materially and formally as spatial constructions. They take a similar approach in their work entitled Führerauftrag (Führer's Commission). Already on the defensive, Hitler had ordered photographs to be taken of immovable cultural assets, for example, murals, so that they would at least be visually protected against loss. Köhle and Vermot are interested in the archival images that show those photographers at work, that is, in the improvised settings of the often hastily commissioned conservation measures. The artist duo's installations clearly have to do with the act of selective history writing and a rereading of its conditions and consequences. Their analytical works constantly weave at least four different planes together: the past setting of the original event and the current site of the exhibition, the event's historical origins, and the perspective from which it is appropriated today. HKV

130



FÜHRERAUFTRAG 2, 2010, DETAIL: AUFNAHME VON WAND- UND DECKENMALEREIEN IN SCHLOSS RÜDIGSDORF /
PHOTOGRAPHS OF WALL AND CEILING PAINTINGS IN RÜDIGSDORF CASTLE, ROSMARIE NÖHR, 1944

131



Exhibition view, *Führerauftrag*, Museum für Moderne Kunst, Frankfurt, 2012

Frankfurter Auszug

Newspaper, 10/32 Pages, 341 Pict., in colour, 32 × 24 cm. Design/concept Georg Rutishauser, edition fink, Zürich.



Detail view, *Frankfurter Auszug*, Museum für moderne Kunst Frankfurt, 2012



Color Measurement System

9 monochrome photographs 90 x 130 cm on dibond,
oak tree legs, 2013.

On the ground floor, large rectangular monochrome photographs displaying the primary and complementary colours evoke the objective systems of colour measurement employed by photographers – thereby wielding authority despite their supposed neutrality.

Excerpt from a text by Rahma Khazam, Paris, 2013

Exhibition view, *Color Measurement System*, NAR Gallery, Biel, 2014

Provisory Landscapes

Provisory Landscape is an ongoing photographic work close looking on provisory constructions and assemblages.



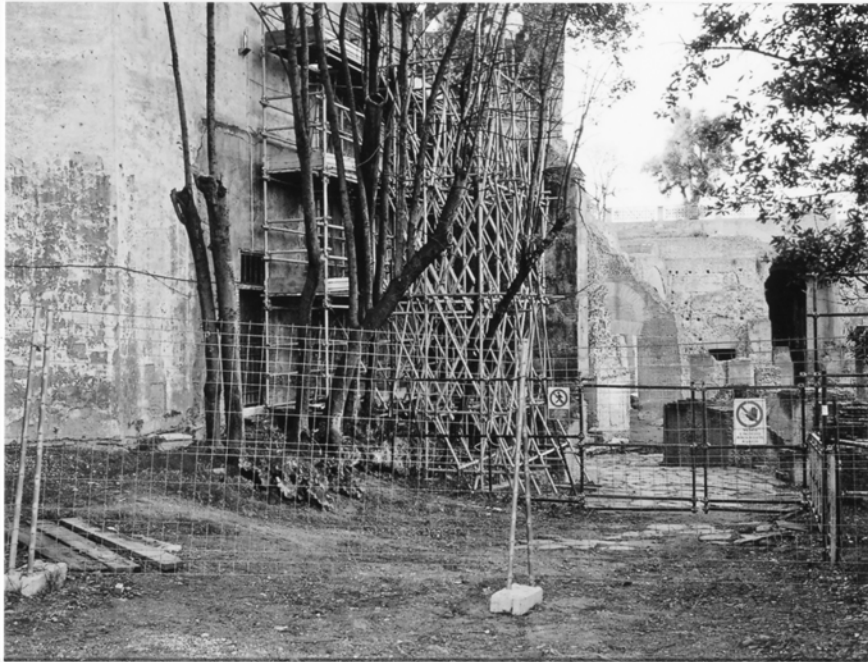
Provisory Landscapes I, inkjet print, 90 x 70 cm (framed), 2015



Provisory Landscapes II, inkjet print, 90 x 70 cm (framed), 2015

Untitled (still life)

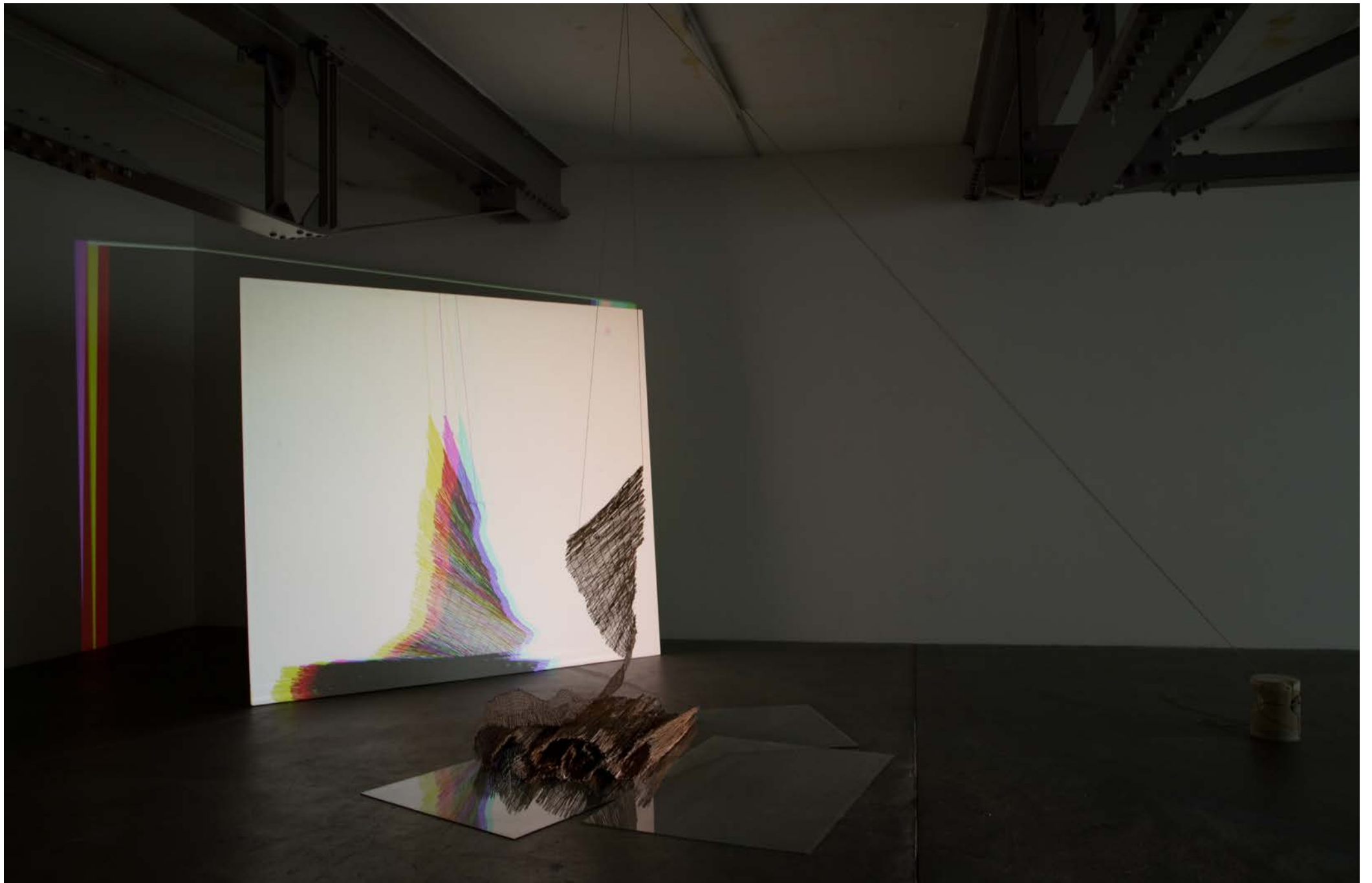
PETRA KOEHLE / NICOLAS VERMOT PETIT-OUTHENIN
CHRISTIAN VETTER
27 JANUAR BIS 27 FEBRUAR 2011
VERNISSAGE 21 JANUAR 19 UHR
MIT EINEM TEXT VON ROMY RUEEGGER
FORUM VEBIKUS BAUMGARTENSTRASSE 19
8201 SCHAFHAUSEN
OFFNUNGSZEITEN DONNERSTAG 18 BIS 20 UHR
FREITAG UND SAMSTAG 16 BIS 18 UHR
SONNTAG 12 BIS 16 UHR
WWW.VEBIKUS.CH



Installation with bambu mat, drill cylinder, glas plates, slide projectors, photographic emulsion on wall, 2011



Exhibition view, *untitled (still life)*, Vebikus, Schaffhausen, 2011



Exhibition view, *untitled (still life)*, Verein Bildender KünstlerInnen, Schaffhausen, 2011



Detail view *Kunst-Luftschutz-Massnahme (David)*, Shedhalle, 2011

Kunst-Luftschutz-Massnahme (David)

During the past months, the artist couple Köhle / Vermot repeatedly worked with photographs documenting measures protecting works of art during WW II. Their work produced for the exhibition *Dump Time. Für eine Praxis des Horizontalen* at Shedhalle Zurich focuses on one of these photographs, too. It was in the academy in Florence, where statues, in particular Michelangelo's "David", were protected by concrete formwork. The picture leaves the impression that "grand art" had been put in an artificial coma.

Like pupated larvae, the work of art seems to be waiting to see what will happen. The picture shows forcefully erected monumentality on the one hand, and dreamlike withdrawal on the other hand, leaving the viewer in suspense. The artists approach this outdated "vision of a rescue" like psychoanalysts, trying to interpret the quality of single parts as hubs of hidden meanings. They laid out parts on the floor of the Shedhalle reconstructing single parts of the picture: the slabs of concrete, showing the weight of the material, the wooden boards with which the rotundas were originally recreated, the circles on the floor that traced their position in the room of the academy. Whatever was vertical and strained upwards in the picture, is now shown in pieces and horizontal in the Shedhalle. In between, precariously slanted, the fragile glass picture, illuminated by the light of the 21st century. What does this analysis yield? Above all it shows that nothing man-made will last forever, that everything has to be looked at from one's own, or, to put it with Walter Benjamin, the epoch-specific perspective that it has to be brought to light again. By connecting these different times and spaces, here the Shedhalle, there the academy in Florence, new things might happen. "Kunst-Luftschutz-Massnahme" (Art Air Raid Protection Measure) leaves open what kind of things might happen because – as the diverse fragments and character of the single parts demonstrate – everything is potentiality.

Yvonne Volkart, 2011



Exhibition view, *Kunst-Luftschutz-Massnahme (David)*, Palais de Tokyo, Paris, 2012

Place Polygone

Installation with granit plates, bricks and gravel, Môtiers, 2011



Installation view, *Place Polygone*, art en plein air, Môtiers, 2011

<http://koehlevermot.ch>