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Portrait with *Hier à Sousse III*, 2022. Photo: Philip Frowein.



Great in the concrete. Photo: Sebastien Verdon.



Photo: Sebastian Verdon & marble statue of Louis Agassiz, Stanford University, California, April 1906. Photo: Stanford libraries.



Invitation à l'inauguration de *Great in the concrete*, sculpture de Mathias Pfund. Il s'agit de l'une des œuvres sélectionnées dans le cadre de l'appel à projets artistiques autour du monument de Pury, visant à susciter un dialogue et à questionner le passé colonial de Neuchâtel.

L'inauguration aura lieu le 27 Octobre 2022 à 5 heures 30 de l'après-midi sur la Place Pury, 2000 Neuchâtel, Suisse.



Image recto : montage d'après une lithographie d'Eugène Marc représentant la statue de David de Pury in *Oeuvres complètes de P.J. David d'Angers*, Haro Editeur, Paris, 1856 | Image verso : Ecusson d'après celui du comte Rodolphe V dit Raoul ou Rollin (1286-1342) représentant les deux tours du château de Neuchâtel séparées par une troisième sommée d'une flèche qui figurerait la Collégiale de Neuchâtel.

Invitation card for the inauguration (FR).

Patinated bronze, concrete, 35x25x25 cm, 1/5.

Great in the concrete proposes a tilting gesture: it consists of tipping a reduced version of the statue of David de Pury on its head, following the model of the marble sculpture representing the Swiss scientist Louis Agassiz during the San Francisco earthquake in 1906. The latter had fallen from the second floor facade of Stanford University and slammed head first into the ground in front of the institution. This spectacular fall is particularly ironic in view of some of his scientific theories steeped in racism.

The work thus superimposes the memory of two problematic personalities from Neuchâtel and plays with a certain iconoclastic spirit, immortalizing it in bronze. However, my intention is not so much to force a historical connection between the biographies of these two characters (one having become rich in Lisbon thanks to colonial exploitation, the other being a renowned scientist with racist theories having militated in the United States for eugenics, racial hygiene and segregation) as to highlight the underlying syntax of their sculpted representations, and by extension that of "great men" in general.

Great in the concrete takes as its model an anonymous miniature copy of the statue of David de Pury in the Musée d'art et d'histoire de Neuchâtel. If the project, by its modest dimensions, functions metaphorically as a footnote to the statue of David d'Angers, the text entitled [Whitey on the Moon](#) (FR) (available on the Place Pury via a QR-Code) constitutes its content.

The sculpture was realized with the help of David Chojnacki (SwissArt Edition Geneva), Juliette Colomb & Nessim Kaufmann and Marc Calame (Form|c).

Archive: [Mathias C. Pfund, "La tête dans le socle" in Mémoires en Jeu, no. 21, Autumn 2024, pp. 119-124.](#)



Exhibition view. Photo: Greg Clément.



Exhibition views & developed cartel of the work (diagram) in front of my grandmother's house. Photos: Greg Clément.



Exhibition view. Photo: Greg Clément.

Powder coated bronze, steel & silver, concrete, ca. 160x50x75 cm

As it should be, the park la Grange has various links with antiquity: archaeological remains of a Roman villa from the first century AD, Villa La Grange (a neoclassical mansion built by the Lullin family, which was later modified by the Favre family: Empire-style decoration, addition of a low Italian-inspired annex housing Antonio Canova's *Adonis and Venus* sculpture between 1821 and 1998) and also the pergola overlooking the rose garden.

Caesarina is a throne dedicated to “Caesar”, my Italian-born grandmother, who has lived near La Grange Park for over 50 years. I call her that with such familiarity that I almost never associate her diminutive with the Roman emperor. For the record, Julius Caesar himself came to Geneva in 58 BC to destroy a bridge over the Rhone and thus prevent the Helvetians from moving into Gallic territory.

It is a curule chair hybridized with a laurel wreath, carrying various symbolism: those of (patriarchal) power in ancient Rome, of the victorious Emperor in the Romans or of the poets in the Greeks. In addition, the seat is adorned with three medals, each of which explores, in an indexical mode, various narratives related to a specious European antiquity. The industrial and pop powder coating evokes the verdigris of a tired bronze.

Although a parody of an authoritarian language, the work remains a piece of street furniture, allowing anyone to sit on it.

The sculpture was created with the help of Robin Gabriel (Serruriers Noirs), David Chojnacki (SwissArt Edition Genève), Hugo Milan and Marc Calame (Form|c) and with the support of the FCAC Genève.



Instant Pleasure (Clitoris). Photos: Sebastian Verdon.



Photo: Sebastian Verdon.

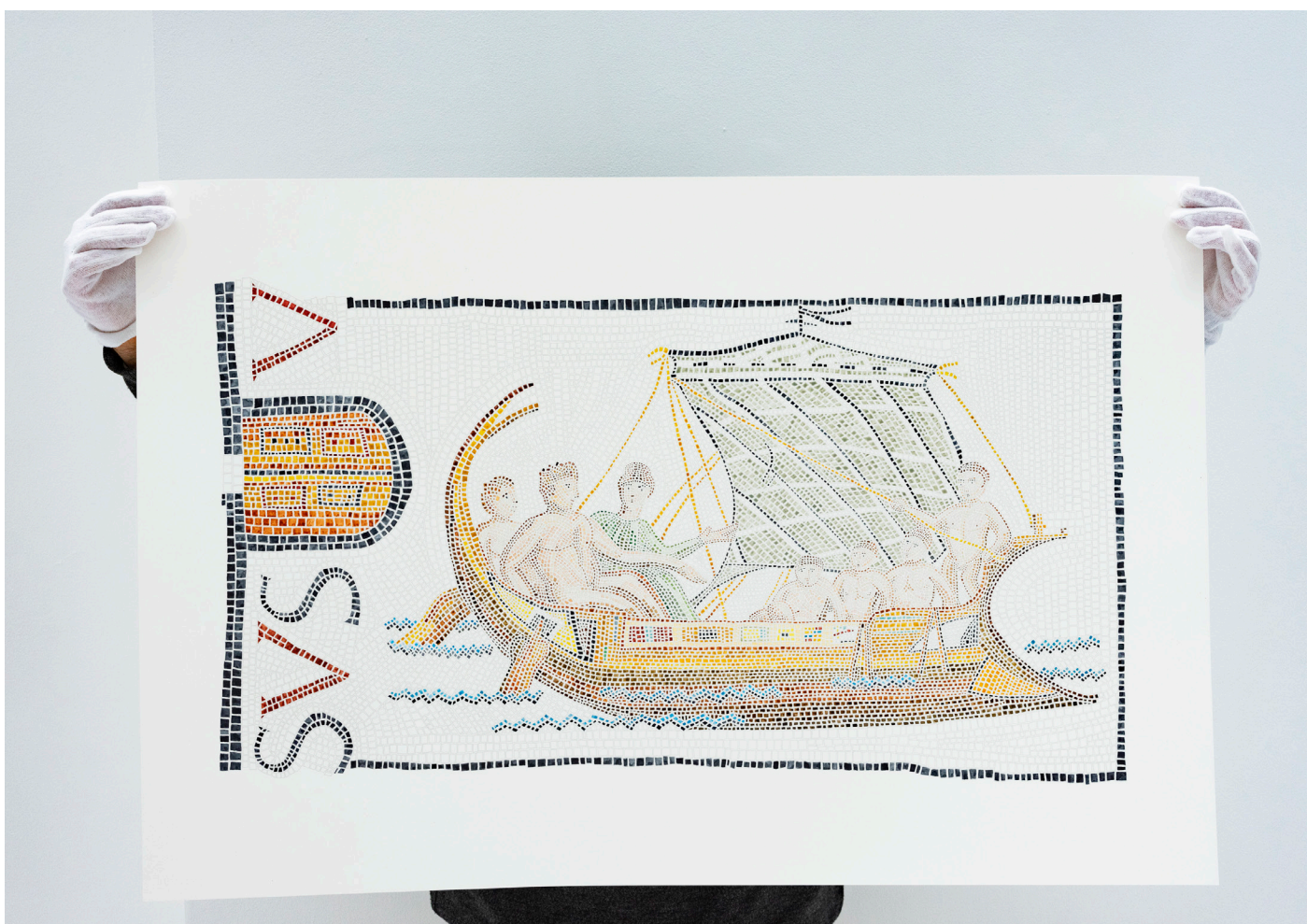
Styrofoam, polyester resin, acrylic, latex, magnets, gorilla tape, ca. 180x80x70 cm

Modern abstract sculptures placed in public spaces are often massive, in perennial materials, and seem to claim a certain visibility. However, few people pay attention to them and even fewer know the names of the artists. On the other hand, the clitoris, in its complete anatomy, has long remained unrecognized and under-represented. The sculpture is treated with poor materials (it is indeed an ephemeral intervention of three weeks) and painted in verdigris, to evoke an oxidized bronze, a little tired, anonymous.

My project therefore proposes a rapprochement between this organ and these forgotten sculptural forms. Its appearance in public space in 2017 has proved counterproductive overall. In this respect, see Odile Fillod's [Instant paradise \(penis\)](#), a pastiche that compiles and reuses - with a logic of inversion - various elements of the paratext surrounding the mediation of the work (exhibition text by Renaud Loda, interview fragment, etc.), thus revealing the violence, blind spots and shortcomings of my positioning.



Exhibition views. Photos: Philip Frowein.



Hier à Sousse I, II & III, 2022. Photos: Philip Frowein.



"Les Rayons X" (d'après Gabriele di Matteo), 2022 & Still Standing, 2021–2022. Photos: Philip Frowein.



National Museum (in compliance with ITPA), 2022. Photo: Philip Frowein.

“*That belongs in a museum!*” is the Indiana Jones motto used to legitimize his spoliation campaigns around the world. In this respect, the exhibition is quite literal as all the objects on display are reflections of artifacts held in various museums: a “cube to cube” recomposition of a mosaic discovered in Sousse representing the boat of Theseus, a fragment of which has been wrongly restored and is preserved at the Penn Museum in Philadelphia [*Hier à Sousse, I, II & III*, 2020] ; a reworked version of *Still Standing* [2021-2022] placed on a transport crate, a nod to the Musée d’art moderne - Département des Aigles and MOMAS [*For a Cycladic Museum*, 2022], or the radiographic resurgence of a fresco created in the stairwell of the Mamco and covered with a wooden board since 2016 [*“Les Rayons X” (after Gabriele di Matteo)*, 2022]. First and last piece of the exhibition: a doormat decorated with the motto in approximate Latin of the National Museum, the fictional museum for which Indiana Jones works [*National Museum (In compliance with the ITPA)*, 2022]. “The International Treaty for the Protection of Antiquities” (ITPA), a sort of code that is supposed to define a legal line of conduct in the acquisition of archaeological artifacts by museums, is however blithely transgressed in the first three movies. The ideal of deontology of this fictional museum, printed on a mat, is immediately trampled, and with it, human values and scientific credibility...

“(…) “*That belongs in a museum!*” [is] a work that, through a form of archaeological display, examines, questions and plays with the values of museum culture... The artist takes on multiple functions here: first, as demiurge, he invests the space, invents and creates a fictitious museum. Then, as a collector, he selects and appropriates the objects that are exhibited there. As a curator, he writes the narrative and imagines a finely studied display device. Finally, as a forger, he shapes the objects that make up the museum.”

[Text of the exhibition commissioned to Marie Gaitzsch](#)



Exhibition views. Photos: Annik Wetter.



You're Gonna Love Picasso (After Schomberg and Staparac), 2020. Photos: Christelle Jornod.

PLVS VLTRA is an exhibition that examines objects that have a relationship to Greco-Roman antiquity and have trophy value: the famous *Rocky statue*, a film prop delegitimized by the Philadelphia Museum of Art, placed on the same level as its copy, a real public monument in the city of Žitište in Serbia [*You're Gonna Love Picasso (after Schomberg & Staparac)*, 2020]; a series of melted down *Spirit of Ecstasy*, originally breathless sexist mascots of Rolls-Royce radiator caps [*After Ecstasy*, 2018]; an Olympic medal commemorating the brief participation of Fine Arts in the Olympics [*At Least we still have the Venice Biennale*, 2020]... and a brass plaque celebrating 10 years of a first love [*Mathias + Ella (10th Anniversary Remaster Edition)*, 2020].

“(…) ready to discredit all victories starting with his own, [Mathias Pfund] relies on the edifying power of failure to rewrite the virilist lesson of the plus and the ultra.”

[Text of the exhibition commissioned to Marilou Thiébault](#)

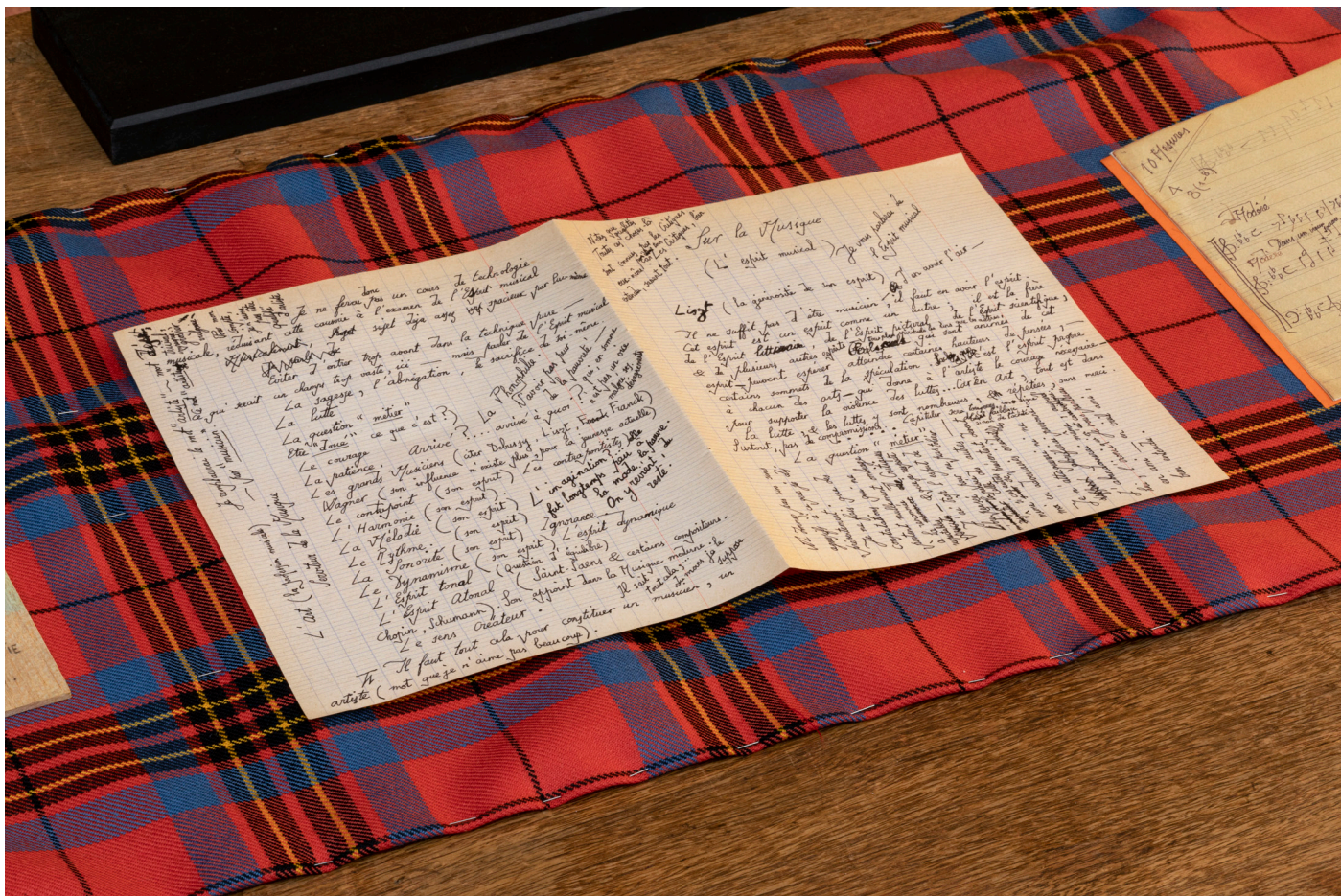
Archive: [Text about *You're Gonna Love Picasso \(After Schomberg & Staparac\)* commissioned to Cédric Fauq](#)



“Un temps très vieux”. Photo: Fabrice Schneider



“Un temps très vieux” & For Belgian Friends. Photos: Fabrice Schneider.



Sur la Musique
 (L' esprit musical) je vous parlerai de l' esprit musical

Il ne s'agit pas d' un cours de technique musicale, mais de l' examen de l' esprit musical. On ne peut pas enseigner la technique sans enseigner l' esprit musical.

La question " qu'est-ce que c'est ? " ... arrive à peu près à la fin de l' ouvrage.

La patience (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Les grands compositeurs (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Wagner (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Le contrepoint (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Harmonie (son esprit) ... arrive à peu près à la fin de l' ouvrage.

La polyphonie (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Le rythme (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Le dynamisme (son esprit) ... arrive à peu près à la fin de l' ouvrage.

L' esprit tonal (son esprit) ... arrive à peu près à la fin de l' ouvrage.

L' esprit atonal (son esprit) ... arrive à peu près à la fin de l' ouvrage.

Chopin, Schumann, ... arrive à peu près à la fin de l' ouvrage.

Le sens créateur ... arrive à peu près à la fin de l' ouvrage.

Il faut tout cela pour constituer un musicien, un artiste (not que ça n' aime pas beaucoup).



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 de l' Université de Bruxelles

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For Belgian Friends (excerpt). Photos: Fabrice Schneider.



For Belgian Friends (excerpt); an apocryphal business card with a reproduction of one of Satie's calligraphic study for a bust of himself, in his characteristic humor (300 copies, risography). Photo: Fabrice Schneider.

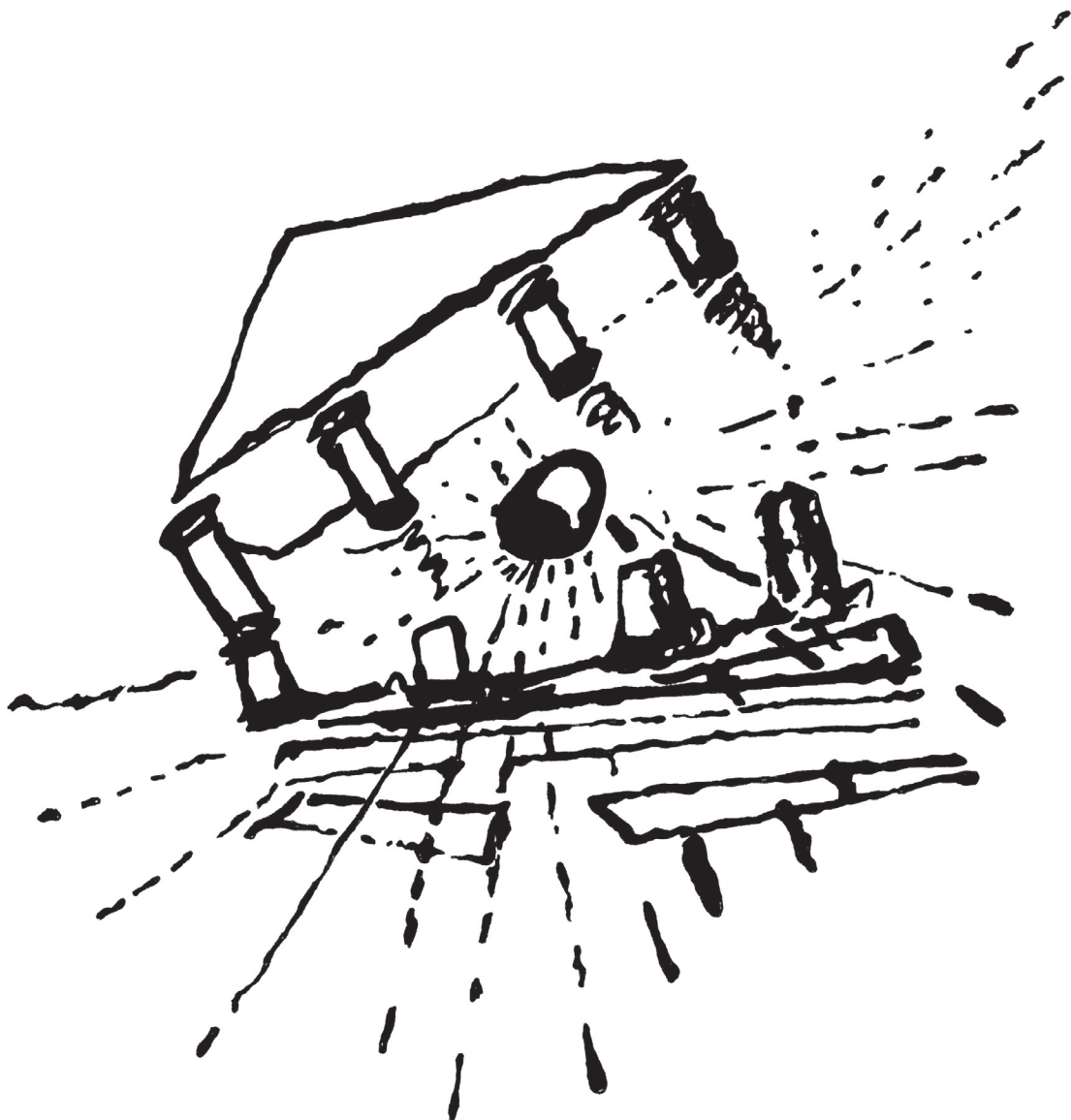


Chloé Larrère and Adrien Guerne performing “Le Tombeau de Socrate” (1925), a score produced by Paul Hooremand and André Souris as a dadaist homage to Satie’s death. Photo: Fabrice Schneider.

“This project has its origins in personal work begun by Mathias C. Pfund, then a student, in 2011, when he created a three-dimensional version of a bust inspired by Satie’s calligraphic drawings. This bust, both sculptural and sonorous, produced an A minor chord when placed on the keys of an electric organ. This continuous sound recalled the musical experiments of the composer, notably the author of *Vexations* (1893) and *Musique d’ameublement* (1917) - made not to be listened to - which established him as a precursor of the American minimalist music of the 1960s. (...) Today, the project takes on a new form with the reiteration of the bust, this time in papier-mâché, placed on the Blüthner piano, which occupies a special place in the history of the museum. This piano, acquired by David van Buuren in 1924, was at one point supposedly owned by Erik Satie [this information, which serves to legitimize the uniqueness of the instrument, is probably urban legend]. The latter stayed in Brussels during his conferences in 1921 and 1924, although it is not known whether he met the van Buuren couple directly (...) Through his installation, Mathias C. Pfund shares his long-standing affection for Satie, « the only musician who had eyes »”.

Manon Magotteaux, Van Buuren Museum and Gardens curator

Archive: [“Un temps très vieux” \(handout\) \[EN/FR/NL\]](#); [“Un temps très vieux” \[postcard\], 2024](#) (2000 copies).



Insides Out is a project for the exhibition *Mémoires. Genève dans le monde colonial* at MEG Genève. Composed of five gestures, the proposal is a case study of objects with art value (in the Western sense of the term) scattered throughout the historical part of the exhibition (reflective on the origins of the museum's collections).

“His subtle gestures point to the museum's role as part of this problem; the museum as a self-aggrandizing machine, the museum as a high-tech, state of the art institution, and the museum embedded in its region's heritage, all of which build towards an image of the museum's right to exist, its inevitability to continue to plow on. The question that remains is if this exhibition, with its critical gestures, including those of Pfund, will be the latest chapter in this image-building exercise.”

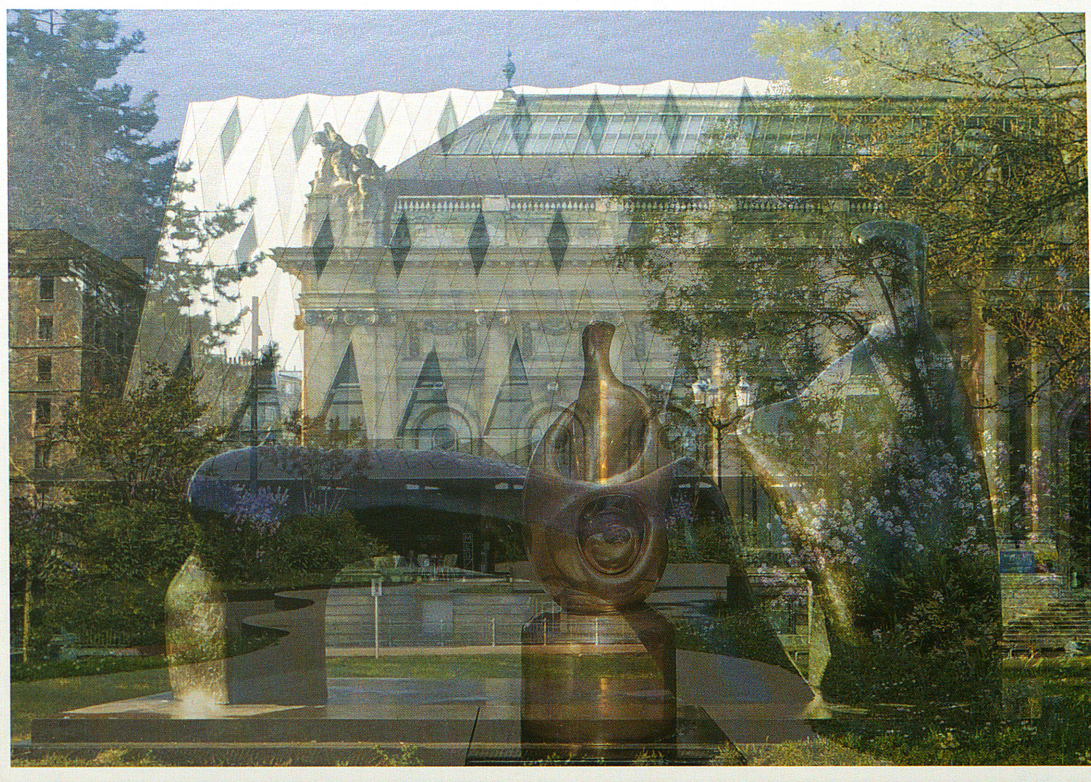
Melanie Buhler, introduction text of *Insides Out* a numeric publication composed of notices/inquiries on objects subject to gestures : [FR](#) / [EN](#)

Archive: [video of the installation of Janus](#) (© MEG et Flavie Enrico)

The Moore the Merrier
Mathias C. Pfund, 2024



Henry Moore, *Mother and child: Egg Form*, 1977, tirage 7, bronze, 17.1x7x7cm, trophée du *European Museum of the Year Award (EMYA)* mis en scène devant le Musée d'ethnographie, 2017 © MEG, photographe: Johnathan Watts
Henry Moore, *Reclining Figure: Arch Leg*, 1969-1970, tirage 4/6, bronze, 244x427x153 cm, sculpture sise devant le Musée d'art et d'histoire, n°inv. 1974-0015 © MAH, Ville de Genève, photographe : Bettina Jacot-Descombes
Typographie : *Trade Gothic Next* d'après Jackson Burke, 1948 | 350 g/m² | 148x105 mm | 5000 exemplaires



Scan of the postcard

The Moore the Merrier [gesture 1], 2024

Edition of 5 000 postcards merging two pictures: the EMYA trophy (Henry Moore, *Mother and child: Egg Form*, 1977, bronze, 17.1x7x7cm) in front of the MEG, 2017 © MEG, Johnathan Watts and Henry Moore, *Reclining Figure: Arch Leg*, 1969-1970, tirage 4/6, bronze, 244 x 427 x 153 cm in front of the Musée d'art et d'histoire, Geneva, n°inv. 1974-0015 © MAH, Bettina Jacot-Descombes, 148 x 105 mm.

“(…) for the Geneva public, *Mother and Child: Egg Form* in front of the MEG is of course reminiscent of *Reclining Figure, Arch Leg* (1969-1970) in front of the Musée d'Art et d'Histoire (...). Through its promotional image, MEG reproduces this out-of-date museum commonplace without offering a critical reading of it, and confirms that it was awarded the EMYA Prize from 1977.” – [Insides Out](#), p. 9



Photo: Johnathan Watts [cropped]

“*That’s No Moon*” [gesture 2], 2024

L’Étoile du Bénin (1931), Émile Chambon, oil on canvas, n°inv. ETHAF 068775, frame mounted upside down with the help of Isabel Garcia-Gomez, 140x88.5 cm

The self-portrait genre has a specular dimension; the gesture reinforces the fiction of the other side of the mirror.

“By proudly disguising himself in this way, Chambon unmask what has not changed. Beneath its decorative appearance, the private domestic and family setting emerges more decisively from the background as a place conducive to the construction of colonialism.” – *Insides Out*, p. 14



Photo: Johnathan Watts and Mathias C. Pfund

Blow, wind, blow [gesture 3], 2024

with Johnathan Watts, digital photograph, variable dimensions.

« Portrait »; souvenir of a centrifugal movement printed on the MEG's Africa collection on the Carré-Vert site.

“The objects are arranged according to a specific classification system, the logic of which is incomprehensible to the neophyte, and those visible on the shelves rest side by side, sometimes horizontally if their format does not allow them to be arranged in their usual direction. Opening a drawer at random reveals an irrational number of horn bracelets, all alike; the anoxia chamber is not needed to feel dizzy” – *Insidés Out*, p. 19

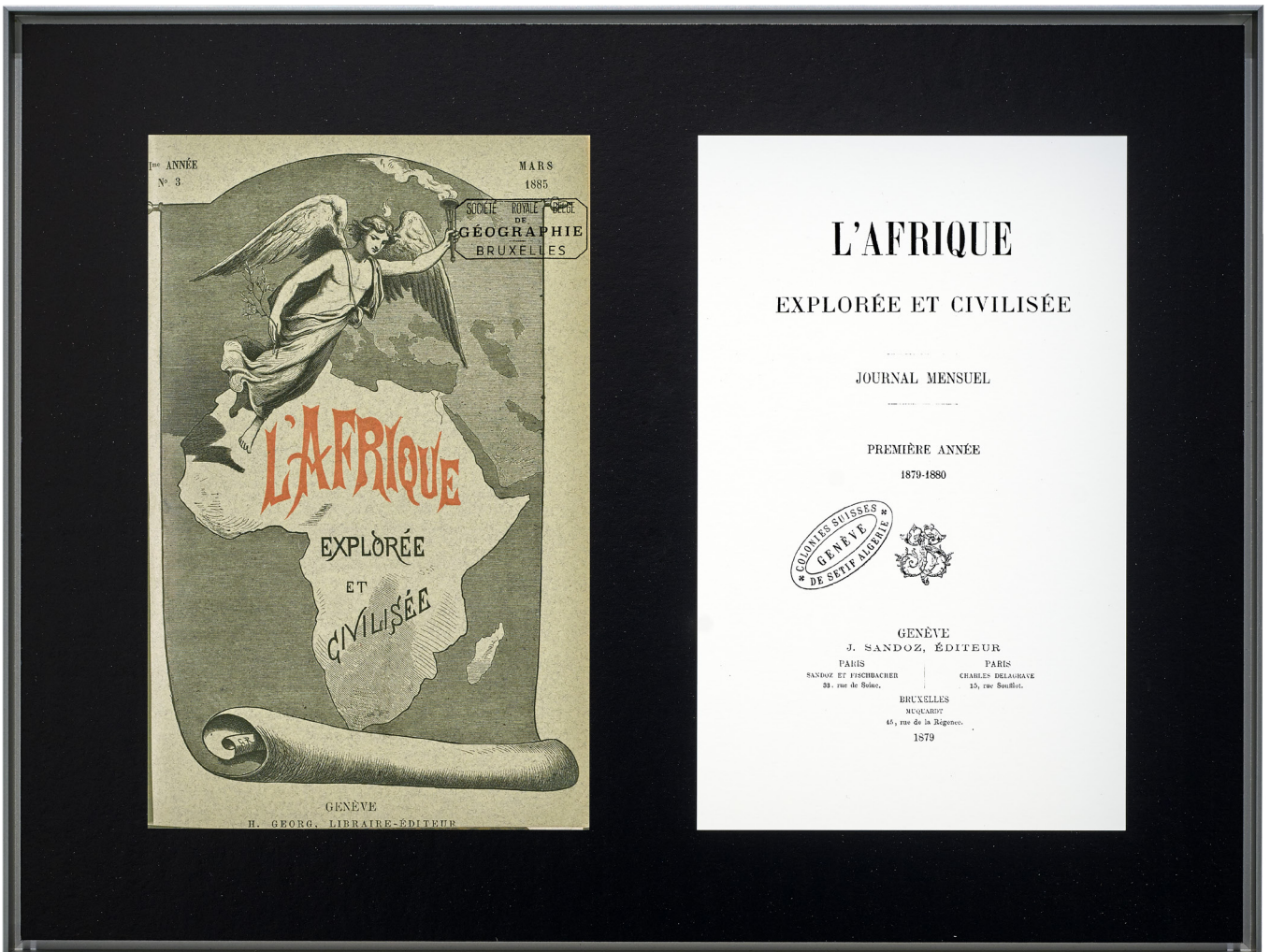


Photo: Johnathan Watts [cropped]

Certified True Copy [gesture 4], 2024

Digital print, frame, 40x30x2.5 cm

L'Afrique explorée et civilisée, 6th year, n°3, March 1885, cover and *L'Afrique explorée et civilisée*, 1st year, n°1, July 1879, p. 2, in E-Periodica, ETH Zurich

The facsimiles bear stamps testifying to the publication's circulation.

“Dating from 1879 (at the latest), the programmatic illustration on the cover bears the initials GR and shows a banner whose inner end rolls up on itself, like a scroll of parchment. The image shows a winged male figure dressed in antique style floating north of the African continent. Holding an olive branch and a torch, he appears to be heading towards the heart of the continent thus illuminated. The latter bears the title of the journal in spectacular handwritten typography, with the word “Africa” dramatically coloured in red. This image obviously has allegorical value and can be compared with the famous 1872 painting *American Progress* by John Gast, which shows a female figure on the American continent floating in the air towards the west, bearing on her forehead the ‘Star of the Empire.’” – [Insides Out](#), p. 22



Photo: Johnathan Watts [cropped]

Janus [gesture 5], 2024

Untitled [Head of Eugène Pittard (1867-1962)], Luc Jaggi, 1969, bronze, MEG collection, inv. n°ETHEU 068890 & @fmac.geneve collection, inv. n°1969-009 (recast 1985); stainless steel base, 15.6x70x37 cm
 Inaugurated in front of the MEG in 1969, the head was stolen in 1985 and a new cast was made. The stolen work was then found later and was registered for this show in the inventory of MEG's European collections. United on a single metal base, the heads evoke a bertillonage.

“Luc Jaggi’s *Untitled*, which depicts the Genevan anthropologist, is not exactly a bust, since he represents its subject by his head alone. It was produced in 1968 in a single edition and bears the artist’s signature (“L. JAGGI”) at the base of the right side of the neck. It was cast in bronze using the lost-wax process by Mario Pastori, under the artist’s supervision, and then mounted on a dark stone base. The production costs (CHF 3 300 incl. VAT) were taken from the budget of the Fonds de décoration de la Ville de Genève (now the Fonds municipal d’art contemporain – FMAC), and the city government approved the installation of a column from the Villa Burrus as a plinth. The work thus became the property of the municipality, with inventory number 1969-009.

Sixteen years later, on the night of July 23, 1985, the work and its base were stolen, leaving the column orphaned. A complaint was lodged and a procedure was launched to replicate the original work. With the help of the artist’s widow, Mrs Nelly Jaggi, who made the original mould available, the 1985 replica was made by Carlo Natalini of Fonderie artistica Mariani SRL and signed “L. JAGGI” on the back of the neck, presumably posthumously by the smelter. The head is mounted on a light-coloured stone base. Production costs amounted to CHF 5 000 (incl. VAT) and were covered by the FMAC; the replica retains its original inventory number.

(...)The story might have ended there had it not been for the fact that, a few years after the theft, Pittard’s original head was found by Ethnography Museum of Geneva staff at a nearby antique shop. With the help of the police, the work was recovered and returned to the museum’s storerooms before being moved to the Carré Vert. It was not until 2023, on the occasion of the exhibition *Mémoires. Genève dans le monde colonial*, that the work was included in the inventory of European collections, under a new number: ETHEU 068890.” *Insides Out*, p. 29



Installation view. Photo: Stefan Rohner.



Installation views. Photos: Stefan Rohner.



Goodnight Sweet Prince, 2023 & A Show of Wealth and Worldliness, 2023. Photos: Stefan Rohner.



A Leak in the Ceiling (detail), 2023. Photo: Stefan Rohner.

“My installation investigates one of the possible origins of the City of St. Gallen’s collections: the acquisition of a stuffed Nile crocodile in 1623, whose skin had been brought back from Egypt by Ulrich Krumm. This crocodile (inventory number NMSG V0001) was on display in the basement of this building for a long time, until the Naturmuseum moved. My intervention consists in recalling its trace, this time on the floor of the Kunstmuseum. This gesture serves as a reminder that, in 17th-century Europe, the boundaries between knowledge disciplines were still fluid.

Nothing is effortless: for one crocodile to ascend, another must be put down. Museum machinery is old and worn out; once put in motion, it creaks and leaks. The friction of the coarse, distended strings flakes the imitation of life, blows out the seams and reveal the structures underneath. The fallen crumbs are inventoried and remain exhibited on the floor, masking all that had previously been hidden under the carpet.”

Speech given at the opening of the exhibition on August 26, 2023

“The exhibition [Sammlungsfieber] opens with a newly-commissioned work by artist Mathias C. Pfund (b. 1992). His work focuses on the first object to enter the collection of the city of St. Gallen: the crocodile donated to the Abbey Library St. Gall by merchant Daniel Studer in 1623. The installation is comprised of a hanging structure (similar to those used to display such crocodiles in museums, but in Pfund’s work the structure is empty), an engraving of a dead Nile crocodile by Carel van Mallery from the 16th century, and a collage of a 2nd-century mosaic, showing the remains of a lavish banquet scattered on the floor. Pfund’s installation is about luxury and exoticism, and he poses the question of which objects we consider valuable and how these values live on in the museum context.”

Melanie Bühler, Senior Curator at Kunstmuseum St. Gallen

Archive: [Through the Looking Glass/Hinter den Spiegel \(+ floorplan\)](#), text of the exhibition



« L'ÉCOLE DU GRIS »

Eugène Delacroix avait bien fondé celle du vermillon.

Les peintures ont peu d'éclat, mais elles sont riches de sens: elles résistent à la séduction d'imaginer les choses autres qu'elles ne sont, refusant de flatter le goût du public en choisissant l'heure dite exquise pour pomponner des tableaux.

L'« École du gris » met le sentiment plus haut que la couleur pure. Il s'en dégage une force tranquille et mélancolique: un voile mystérieux dissimule les effets, comme pour en réserver le charme aux sensibilités attentives. La réduction de la palette aux tonalités grises produit des œuvres d'une extrême délicatesse où les nuances se combinent avec l'expression des émotions. Les peintres recherchent les finesses des tons assouris, les colorations volontairement éteintes jusque, presque, la décoloration. Ils se plaisent à harmoniser des gris fins, des noirs profonds, des bleus corsés, des beiges indéfinissables, célébrant les caresses des infinies nuances.

Or, la manière n'est pas l'art. Des couleurs pauvres, modulées avec grande subtilité, peuvent faire clair. Il y a, dans certaines œuvres de Corot, des tons très lumineux sur le tableau qui, considérés en eux-mêmes, sont des tons grisâtres relativement sombres.

Ces gris chantants, tour à tour et beige ou bleu, mauve ou vert, confèrent aux œuvres une évidente distinction.



« L'ÉCOLE DU GRIS »

Auraient-ils perdu la jovialité de leur art?

Une mélancolie règne sur ces tableaux, se gardant des éclats colorés. Austères, proches du camaïeu, ils sont vus à travers les verres fumés dont on se sert pour regarder les éclipses solaires. Sous prétexte de ton juste, les peintres enfarniment la nature sous une couche de plâtre fin comme une poussière de décombes. La sévérité triviale et lourde de leur morne palette les entraîne trop profondément dans une imitation servile du coloris naturel à notre climat: boue, brouillard opaque et « temps de chien ». Or, selon une proposition soutenue par Eugène Delacroix, meilleur juge que personne, les grands coloristes sont ceux qui ne font pas le ton local.

Vous négligez la couleur; vos fonds sont indécis, vos ombres opaques; vous le savez: une couleur n'est rien en soi, elle vit par le contact, l'accord. On a l'impression que le gris vous est un refuge de paresse, masquant mal votre négligence volontaire.

Ce gris conspué, cette couleur pauvre, mal mouchée, déteinte, délavée, crayeuse et lèstreuse trouve sa source dans une atonie naturelle appartenant à l'école du faciè.

Il est un seul peintre sachant employer les teintes les plus ténues du gris de cendre. Ce peintre, c'est la Mort.



Exhibition views. Photos: Aline Henchoz.



Exhibition view. Photo: Aline Henchoz.

Laughing Stock consists of a carte blanche with the collections of the Musée des beaux-arts de La Chaux-de-Fonds occupying the second room of the second floor.

It consists of a double wall system framing a display of paintings exploring the “grey school” in La Chaux-de-Fonds during the interwar period. Even if this entity is mentioned in various sources, its historical existence is not established: it is often clothed with ambiguous intentions betraying more the aesthetic and moralist presuppositions of critics than revealing its own qualities. The history of art would know besides other schools of the gray with the similar rhetorics...

The intervention is camouflaged in the museography of the institution and borrows the authority to propose a narrative engaging the image and the values of art.

Each wall presents a partisan text, the result of a cut-up operation based on various historiographic sources. The exhibition is accompanied by a text entitled [“Beau comme un crépi”, L’École du gris chaux-de-fonnière](#) (FR), which offers a point of view on the question and is available at the museum reception desk.

With paintings by Charles, Aimé, Aurèle and François Barraud, Pierre-Eugène Bouvier, Georges Dessouslavy, Charles Humbert, Pierre Jeanneret, Guido and Albert Locca, Jeanne Pellet, Lucien Schwob, Madeleine Woog and Philippe Zysset.

Additional material (FR): [Video presentation](#), [interview on the radio suisse romande](#) & [texts on the walls](#)

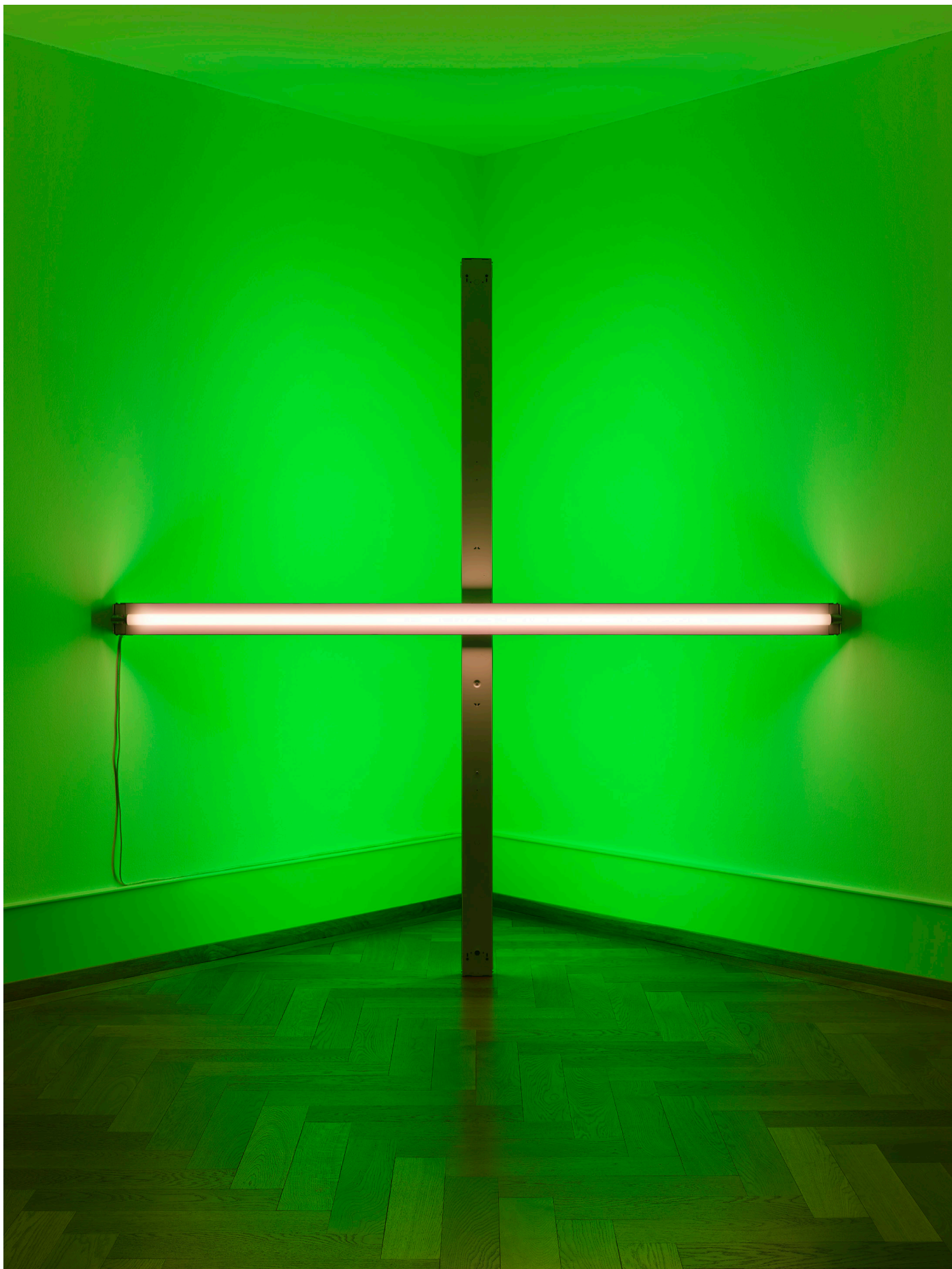
UNE EXPOSITION
DE MATHIAS C. PFUND
À PARTIR DE LA
DONATION GLICKSMAN
EINE AUSSTELLUNG
VON MATHIAS C. PFUND
ZUR SCHENKUNG
& GEMALT
GLICKSMAN
WITH
FONDEST
REGARDS)

KUNSTHAUS BIEL
CENTRE D'ART BIENNE
4.9. – 1.12.2024

Marie Cuennet & Mathias C. Pfund, *with fondest regards* (poster), 2024
screen printing on paper, Din A1, 20 copies. Photo: Lea Kunz.



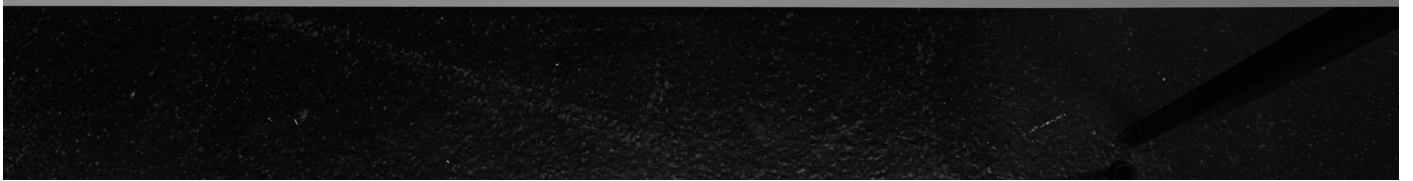
Dan Flavin, untitled (for Mary Ann and Hal with fondest regards) 2, 1976 [brown napkin, 1977], Mathias C. Pfund, 2024.
Photo: Thomas Annaheim Lambert.



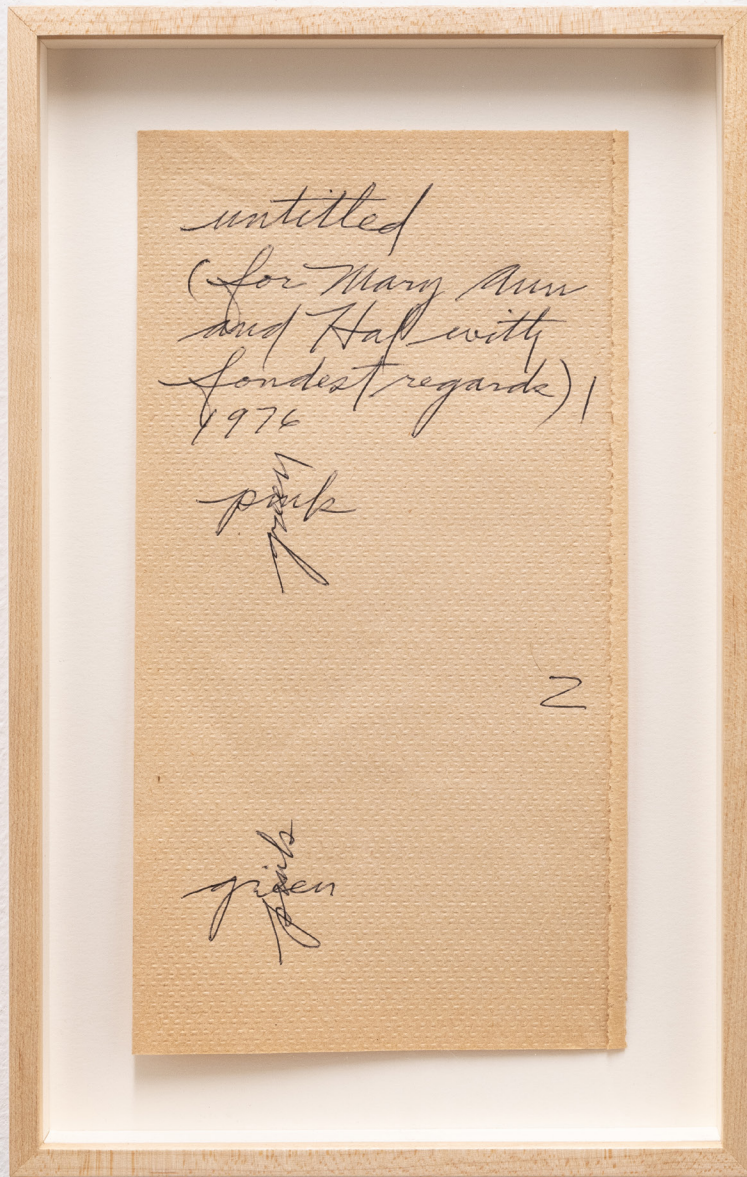
Dan Flavin, untitled (for Mary Ann and Hal with fondest regards) 1, 1976 [brown napkin, 1977], Mathias C. Pfund, 2024.
Photo: Thomas Annaheim Lambert.



Exhibitions views. Photo: Lea Kunz.



Whale Fall, 2024. Photos: Lea Kunz



Dan Flavin, ballpoint drawing on a brown napkin, LA, 1977. Photo: Lea Kunz.



Outside view, by night. Photo: Lea Kunz.

In 2023, the KBCB received a donation from Mary Ann and Hal Glicksman, an American couple who were close to the Los Angeles art scene from the late 1950s to the mid-1980s. The donation includes a drawing by Dan Flavin and a number of fluorescent tubes. Glicksman organized an exhibition of Flavin's work in 1976 at the Otis Art Institute. For the occasion, Flavin produced two grids of fluorescent tubes, the titles of which bear a dedication to the Glicksman couple. A later notation on a brown napkin, while Flavin was sharing a meal with Glicksman, suggests an alternative domestic version of the project for the couple, officially not recognized by the artist's Estate.

“What remains are material elements and immaterial traces that Pfund has not only seized upon as a basis for his research, but has made his own to develop new works (...) On the one hand, then, Pfund adopts a work that doesn't really exist, giving Flavin's thought a materiality, a new context, a personal touch of its own and a temporary home. (...) Pfund's work itself appears as a cultic act, a piling up of historical and interpretative strata that put flesh around Flavin's radiant and often elusive bones, rather than definitively burying the old bones of an orphaned 'non-Flavin'.”

Olga Osadtschy, « A glitch in the system » [[FR/DE](#)], 2024

Archives: [with fondest regards \(brochure\)](#) [EN] ; [Whale Fall \(Handout\)](#) [FR/DE]; [video of the opening vernissage TV](#)].



Exhibition views. Photos: Alizée Quinche.



Exhibition view and Tayeb Kendouci, *Voyelles*, 2023. Photos: Alizée Quinche.



Jeanne-Claude & Christo, *Wrapped Kunsthalle Bern*, Switzerland, 1968; Karin Sander, *Die sieben Ausstellungsräume*, Kunsthalle Bern, 1998; Stanley Brouwn, *invitation card for the Kunsthalle Bern exhibition*, Bern, 1977; Park McArthur, *kunsthalle_guests gaeste.netz.5456* (invitation card, Kunsthalle Bern, Bern 2020), 2020 & Martin Ziegelmüller, *Kunstallenbad*, 1969, loan from Kunsthau Biel/Centre d'art Bienne (KBCB). Photos: Alizée Quinche.



Leticia Perrenoud, *Part of the Kunsthalle Bern archive*, 2024. Photo: Alizée Quinche.

Kunsthalle Bern 2024 is a long-term project which began two years ago with the acquisition of several copies of the postcard work by artist Karin Sander, sold at the Kunsthalle Bern. The postcard, published by the Bernese institution for the group exhibition *Genius Loci* in 1998, has in turn become the referent horizon for the gestures of other artists. The project aims to set images in motion and provide a forum for artistic exchange. A first part of the contributions is presented at Krone Couronne.

With contributions by artists Alexis Etienne, Axelle Stiefel, Camille Kaiser, Christian Robert-Tissot, Fabrice Schneider & Luce Marmier, Gina Proenza, Johana Blanc, Leticia Perrenoud, Marine Kaiser, Monika Emmanuelle Kazi, Paulo Wirz, Pierre Leguillon, Quentin Lannes, Sophie Yerly, Tayeb Kendouci...

And multiples by Jeanne-Claude and Christo, Karin Sander, Martin Ziegelmüller, Park McArthur & Stanley Broun.

Archive: [poster of the show and floorplan \(FR/DE\)](#) and [complete photographic reproductions](#)



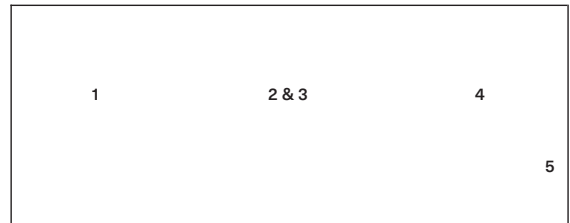
Footnote sculptures. Photos: Gina Folly.



Dropping the other shoe. Photo: Gina Folly, model: Paolo Baggi.

Mathias C. Pfund *1992, Geneva
lives and works between Brussels and Geneva

Footnotes Sculptures 2023 Exhibition, 300x600x300 cm.
Four sculptures and a micro-edition



1 - You're gonna love Picasso (after Schomberg & Staparac), 2020
Two versions of the *Rocky Statue* share the same base: one made in 1980 by Thomas A. Schomberg at the request of Sylvester Stallone for *Rocky III* (not recognized as art by the Philadelphia Museum) and the other, a copy of the first and a monument in the Serbian public space made in 2007 by Boris Staparac following the initiative of inhabitants of the city of Žitište. Courtesy of Schomberg Studios and Boris Staparac. Made with the help of Atelier VOX.A, Clarens.

2 - Still standing, 3/11, 2021-2022
Tilting of a replica of a cycladic statuette (*Dokathismata* type) and its exhibition display using a new base. Made with the help of Robin Keller.

3 - For a cycladic museum, 1/4, 2022
Plinth in the form of a transport crate: fictitious work for an artist's museum.

4 - Great in the concrete, 2/5, 2022
A miniature version of the David de Pury statue (by David D'Angers) is turned upside down, head in the ground/plinth, taking as its model the Louis Agassiz statue (by Antonio Frilli) at Stanford, which fell from its pedestal following the 1906 earthquake. This work was conceived as part of a public commission around the David de Pury monument, aiming to provoke a dialogue and to question the colonial past of Neuchâtel. The 1/5 cast was inaugurated on September 27, 2022 on the Place Pury. Made with the help of Juliette Colomb and Swiss Art Edition, Jussy.

5 - Dropping the other shoe, 2023
Poster with a text by Marilou Thiébaud translated by Tarik Lazouni.
Offset print on 170g/m² paper, 500 copies.

Paratext elements of the exhibition.



Art and Criticality, a conversation with Pável Aguilar & Melanie Bühler, 13.06.2023.

Footnote sculptures: exhibition project presenting a corpus of three works (and a plinth):

You're Gonna Love Picasso (after Schomberg and Staparac), 2020.

Still Standing (4/11), 2021-2022 + *For a cycladic Museum (1/4)*, 2022.

Great in the concrete (2/5), 2022.

In addition, a poster edition entitled *Dropping the other shoe* contains a text by Marilou Thiébault, introducing the projects and speculating on the format of the footnote as a possible site for an artwork.

“(…) the *Footnote sculptures* could be either very small or very large, as long as they also unbolt the various symbo-lisms attributed to sculpture in general: an attribute of power that is erected here and there in a peremptory manner, an overbearing way of appropriating space, consciousness and History in one gesture. The footnote slips like a banana skin under the heroic narrative of monuments.”

[Text of the exhibition commissioned to Marilou Thiébault](#)



Thomas Hug

CÆSARINA (d'après Mathias Pfund)

Caesarina en chocolat, couverture Felchlin 85% de l'île Grenade, 60x60x110 cm.

Chef-d'œuvre réalisé par l'équipe de La Chocolaterie Genévoise sur la base de dessins préparatoires de Mathias Pfund dans le cadre de sa participation à Sculpture Garden (ouverture le 9 juin 2022).

LA CHOCOLATERIE
GENÈVE



Thomas Hug, *Cæsarina en chocolat (d'après Mathias Pfund)*, 2022. Photo: Axelle Stiefel.

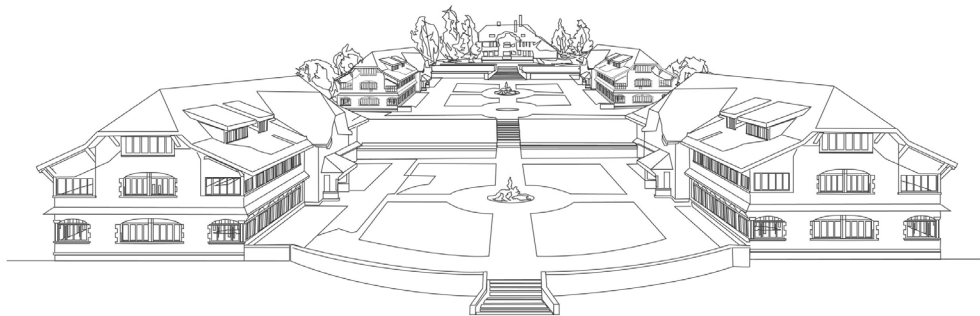
Thomas Hug

CAESARINA (d'après Mathias Pfund)

Caesarina en chocolat, couverture Felchlin 65% de l'île Grenade, 60x60x110 cm.

Chef-d'œuvre réalisé par l'équipe de La Chocolaterie Genthod sur la base de dessins préparatoires produits par Mathias Pfund dans le cadre de sa participation à *Sculpture Garden* (ouverture le 7 juin 2022).

LA CHOCOLATERIE GENTHOD



Label printed on glossy adhesive paper, Din A4.

A chocolate replica of *Caesarina* made by Thomas Hug (the then-director of Art Genève and Sculpture Garden) and exhibited on the Sculpture Garden booth without my consent. This unauthorized copy of my work was faithfully produced by La Chocolaterie Genthod, a commercial partner of Sculpture Garden, on the basis of unpublished preparatory drawings. In response, I have produced a label giving credit for the copy to Thomas Hug, as a way of “rendering unto Caesar that which is Caesar’s”.

Archives:

[Documentation during the Art Fair.](#)

[Davide-Christelle Sanvee, *Ceux qui font face*, 2023-24: Booth of the Prix Mobilère 2024, Art Genève. The central bust wears a shirt embroidered with “Thomas H\[ug\]”, who had recently resigned as director of Art Genève and was the subject of a criminal complaint for suspected fraud.](#)

[“Soupçons d’escroquerie à Art Genève”, Le Courrier, 18.01.2024, Samuel Schellenberg](#)



Nostalgia and Bombast, exhibition view & *Nero Burning Rom*, 2020. Photos: Greg Clément.



The World is Yours & Nero Burning Rom, 2020. Photos: Greg Clément.



Still Standing (prototype), 2020. Photo: Greg Clément.

Nostalgia and Bombast is a duoshow with artist [Marine Kaiser](#) in the neo-renaissant palace of the Athénée, in Geneva.

Inspired by the grandiloquence of the place, a papier-mâché sculpture takes up the central part of a monument erected in Gibraltar celebrating the passage -eurocentric- from the ancient world to the modern world and glorifying the colonial conquests in the process [*The World is Yours*, 2021], a prehistoric Cycladic statuette placed horizontally in accordance with the position of its feet questions our obsession with presenting them vertically [*Still Standing (Prototype)*, 2020] and a thunderous soundtrack is punctually broadcast from the horn of an antique gramophone [*Nero Burning Rom*, 2020].

“In the manner of its soundtrack, made of triumphalist and testosterone-filled pieces that have lost their superbness by dint of repetition (and the revival of feminism), *Nostalgia and Bombast* cultivates the lost art of the medley, in an era where brass bands have almost disappeared.”

[Text of the exhibition commissioned to Jill Gasparina \(+ floorplan\)](#)



Exhibition views. Photos: Constance Brosse.



Natural History (1%). Photo: Constance Brosse.

Fossilized vertebrae (plesiosaur & ichthyosaur).

The intervention consists in adding two handles on the sliding doors of the pavilion. Instead of allowing an easier opening, they are positioned in such a way as to become stoppers that block access. However, the doors are not entirely closed, since a gap in the door allows us to see the interior architecture. The handles are two fossilized vertebrae from a plesiosaur and an ichthyosaur, both about 150 million years old.

The Traverse Pavilion is an educational project of the Ecole Polytechnique Fédérale de Lausanne led by the architects Anja & Martin Fröhlich and students of *Laboratory of Elementary Architecture and Studies of Type* together with the association for contemporary art Le Cabanon. It is a pavilion designed to be an open-air art space made from recycled elements on the recently demolished brutalist Elanco site in Saint-Aubin (in the canton of Fribourg). This complex originally belonged to Novartis and was dedicated to the “veterinary branch”: a theater for animal experimentation.

Starting from the statement of the project (a collaboration between architects and artists), the proposal is thought as a critical intervention on the architecture of the pavilion, replaying with distance a strategy of the *Kunst am Bau*. The perverted functionality of the handles and their hanging device provided by the tamper-proof screws support their decorative charge, and they become salient elements that affect the visual economy of the pavilion’s exterior. The use of fossilized vertebrae opens up certain narrative avenues: on a formal level first, the mineral quality of these artifacts is in dialogue with that of the concrete doors. The vertebrae can resonate with the animal experimentation practiced on the original site or be understood as vanities: the antiquity of the fossils is suddenly contrasted with concrete.

Archive: [poster commissioned to Paul Lannes announcing a round table](#)



Verso Oltremare (Screwed and Chopped). Photo: Christelle Jornod.



Exhibition view, photos: Christelle Jornod.

In 2016, while a museum keeper at Mamco, I witnessed an accident involving Giovanni Anselmo's work *Verso Oltremare* (1984): a visitor caught her feet in the wire rope and the piece of granite shattered on her head. Fortunately, the person's life was saved, despite her injuries. The Centre d'art contemporain is an institution housed in the same building as the Mamco, and thus was an appropriate place for a distorted resurgence of my memory of the accident. Installation for the 2017 City of Geneva grants; winning project of the "Berthoud" prize.

The sculptures were created with the help of Daniel Maszkowicz.

Archive: [text published in the exhibition booklet](#)



Exhibition views. Photos: Roxane Bovet.



Exhibition view. Photo: Roxane Bovet.

Papier mâché, styrofoam, acrylic paints, ca. 35x77x43 cm.

Painted papier-mâché copy of the suitcase that is part of the bronze sculpture representing “Michel Butor waiting for his cab” by Gérard Ducimetière (aka John Aldus). This sculpture is one of the elements of his public work entitled *Alter Ego 1905 - 1982 - 3000...* located on the Rond-Point de Plainpalais since 1982.

The suitcase is placed on the floor of Zabriskie Point, a former waiting room of a bus shelter now closed to the public and turned into an *artist-run space* since 2011.

Archive: [poster commissioned to Tayeb Kendouci](#)