

Annaïk Lou Pitteloud
Selected Works

Annaïk Lou Pitteloud (*1980, Lausanne, CH) lives and works between Bern, CH, and Brussels, BE.

Annaïk Lou Pitteloud's work makes use of different media to direct the viewer's attention to the invisible components of image-construction, the exhibition space and the creative process itself.

Pitteloud's pared-down vocabulary raises critical questions to do with social issues, while challenging the art world's mechanisms and its codes of perception, transmission and presentation.

Her practice oscillates between long-term procedures, site-specific installations, and small gestures or objects considered as studio pieces.

2002- 2005, studies at Bern University of the Arts (BUA), CH.

2010- 2011, follows a residency at the Rijksakademie van beeldende kunsten, Amsterdam, NL.

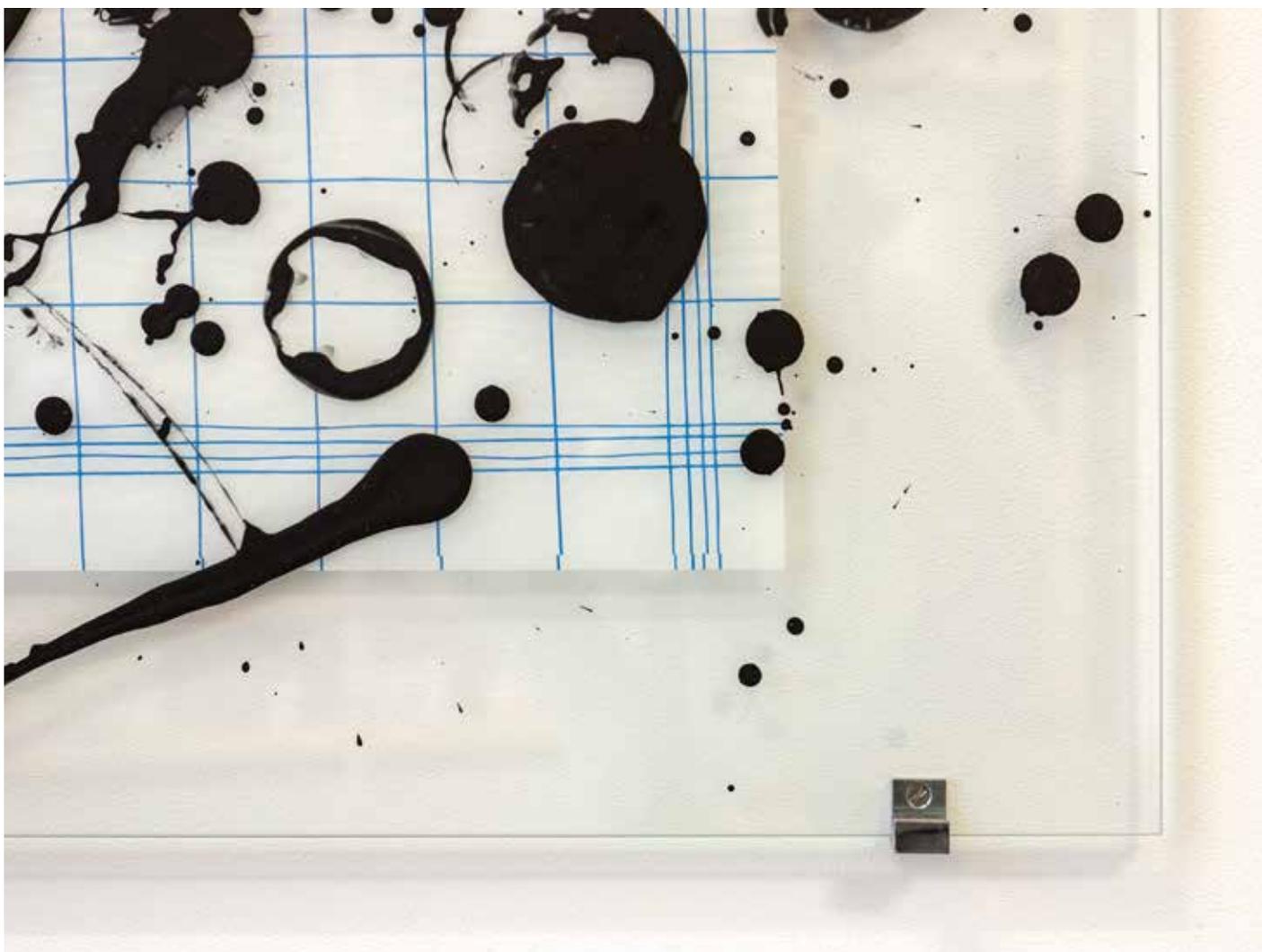
Her work has been presented amongst others in: Riga Biennial (2018); Musée cantonal des Beaux-Arts Lausanne (2016); Kunstmuseum St. Gallen (2015); Museo cantonale d'Arte Lugano (2014); Kunsthalle Bern (2013); Witte de With Centrum voor Hedendaagse Kunst Rotterdam (2012); Moscow Biennial (2012); Shanghai Biennial (2012); and has been rewarded by different prizes: Prix culturel Manor Vaud (2016), ZBK Kunstpreis (2012), Prix culturel Vaudois (2008), Swiss Art Awards (2006 and 2007).

Link to the website, complete CV, and list of publications:

www.annaikloupitteloud.com

Photographic credits: unless otherwise indicated, the photographs were taken by the artist.

For readability reasons, if a work requires more than one documentation page, it starts with a page count, e.g. 1/3, 2/3, etc.



Event (She – Walking in - The Papers
The Fights - Doing - The Email
The Cat - Repeating - The Casualties
The Crisis - Happening - The Telephone
She - Leaving - The Disasters)

2021

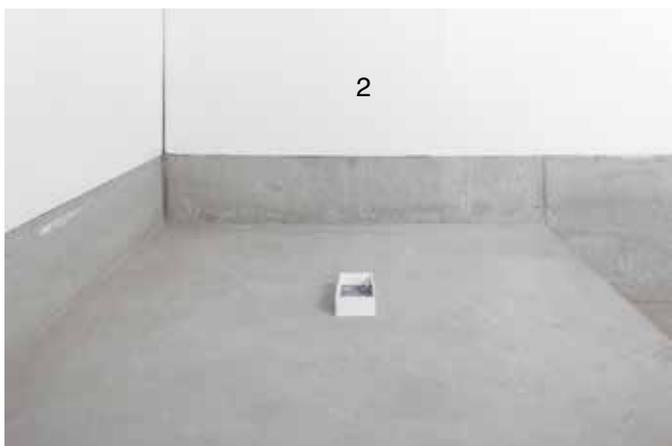
Acrylic paint and cleaning cloth print on glass, chrome plated supports, chrome plated brass screws
70 x 50 cm each



White on Blue (Emergency Room)
Cut-out sweatpants, hanger
Approx. 111 x 42 x 6 cm



Portrait of my father
2021
Ten pencils and one blending stump, folded aluminium shelf
Approx. 5 x 60 x 8 cm



1. Call-Artist (Model for an Arm Extension)

2015

Architectural models at 1:50 scale enlarged to 1:1 scale, lacquered MDF and wood

Approx. 90 × 45 × 115 cm

2. Model for an Extension (Artist on Hold)

2020

Model at 1:50 scale, birch wood, glue, filler, lack, acrylic paint, metal, paper, architectural models of a chair and telephone

Approx. 5.8 × 10.9 × 15 cm

Exhibition views: 2020, *Long Distance*, SB34-The Pool, Brussels, BE, curated by Pauline Hatzigeorgiou

Photographic credits: Silvia Cappellari



Rulers
2019
Rulers
Max. 30 cm each

From left to right:
Rulers (Chichu Art Museum, Grey), 2019, rulers, approx. 27 × 36 × 2 cm
Rulers (Chichu Art Museum, Blue), 2019, rulers, approx. 33 × 31 × 2 cm

Exhibition view: 2019, *Für Damen*, Barbara Seiler Gallery, Zurich, CH
Photographic credits: Stefan Altenburger



Neo-Logos

2018

Set of four neons in CMYK colours

C: 100 × 636.686 cm / M: 100 × 1198.21 cm / Y: 100 × 909.196 cm / K: 100 × 1184.969 cm

ELITOPIA, GLAMOGLOBALITY, NARCYNICISM and INTROSPECULATION: four neon texts declaim a set of neologisms. These words are shaped in Helvetica, a Swiss typeface developed in the late 1950s. It was designed to be neutral and have great clarity, to carry no intrinsic meaning in its form, and to be used on a wide variety of signage. This set of qualities made it a great success and it is now one of the most used fonts in the world.

Lit in Cyan, Magenta, Yellow and Black, this neon series appropriates the colour spectrum known as CMYK, a colorimetric system used for printing and, as such, relate to the idea of mass distribution. Colours have also always been associated with symbolic meanings: blue suits the aristocracy, red is linked to honour as well as to danger, while yellow speaks of infamy or treachery, and black refers to renouncement and death.

In this new vocabulary, the elite become a utopia: an elitopia. The -topos, a location, paradisiacal and unknown on the one hand, but on the other a rhetorical arsenal for the speaker in need of adhesion to establish the happy-few as argument for a 'raison d'être'. In the word glamoglobality, the jet set becomes an attitude that projects class tourism as a world vision. In narcynicism, the egotistical self employs cynicism as a philosophy to legitimate the individual benefit above any type of solidarity. And finally, in introspection this self becomes an asset to speculate on, and introspection is seen as a potential of profiling and profit.

These terms may not yet have entered the dictionary, but they nevertheless describe the ambiance of an epoch with great accuracy. They define an atmosphere not only specific to the art world but also to the broader contexts of politics and economy.

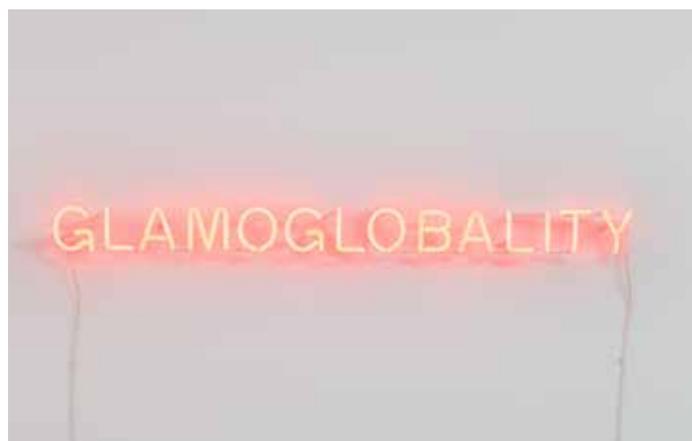
Moreover, they address the speculations of the artist as a producer and the expectations of the viewer as a co-producer of the artwork, when every action or production is analysed in term of marketing. One could even say that the words can be seen as being symptomatic of the globalised twenty-first 'century of the self'.

Exhibition view up: 2019-2020, *Neo-Logos*, NDSM Treehouse, Werf, Amsterdam, NL

Photographic credits: G.J. Van Rooij

Exhibition views down: 2018, *Everything Was Forever, Until It Was No More*, Old Faculty of Biology, Biennial of Contemporary Art (RIBOCA 1), Riga, LV

Photographic credits: Ivan Erofeev



Neo-Logos

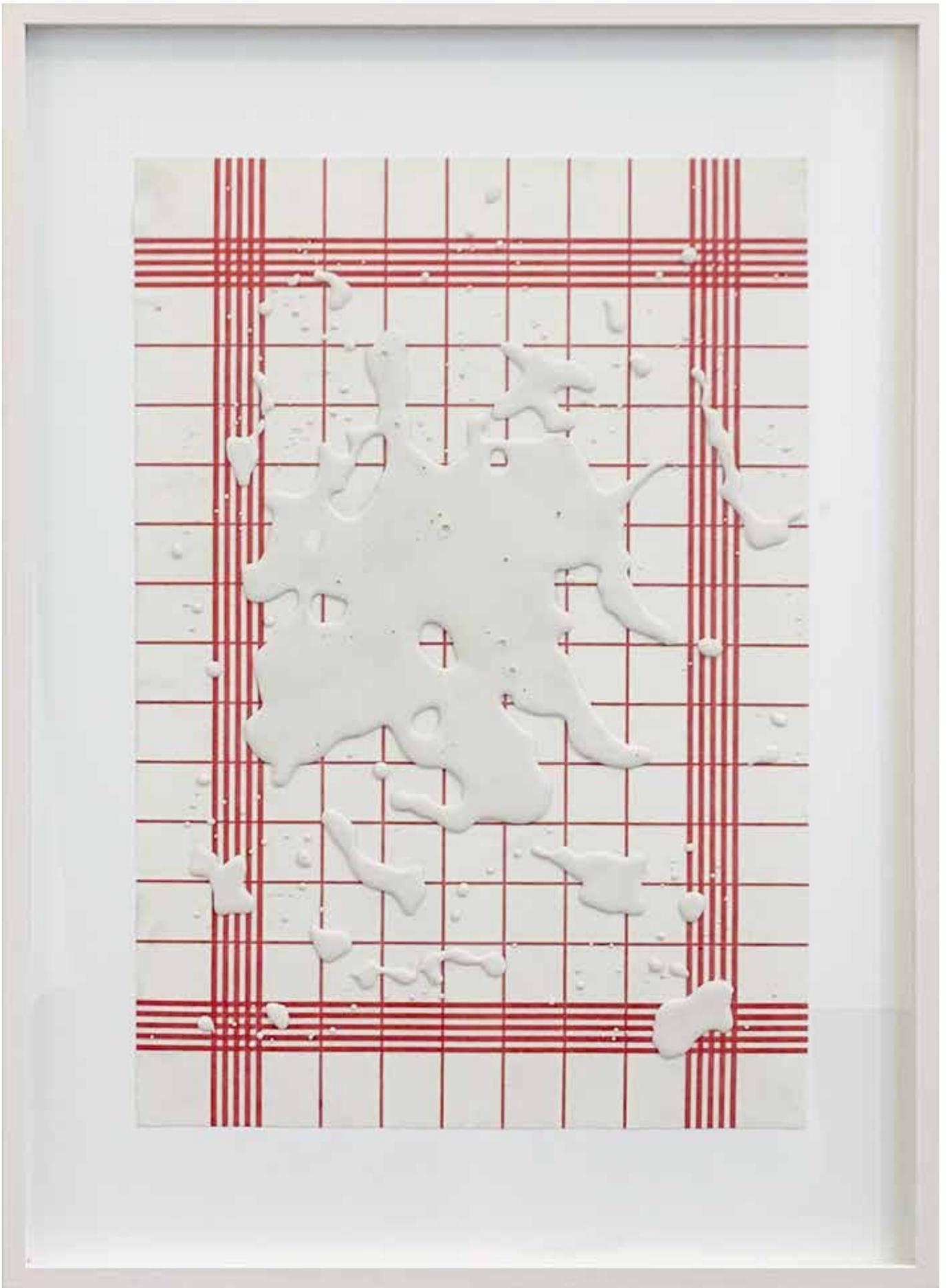
2017

Set of four neons in CMYK colours

C: 8 × 53 cm / M: 8 × 112 cm / Y: 8 × 82 cm / K: 8 × 119 cm

Exhibition views: 2017, Art Brussels, Barbara Seiler Gallery, Brussels, BE

Photographic credits: Justin Meekel



Who Spilled the Milk
2019
Plaster on paper
Frame 71.5 × 51.6 cm



The Hole

2015

Silkscreen print on acrylic glass

Seventeen plates of 120 × 100 × 0.6 cm each

Stainless steel frame 124 × 108 × 983.6 cm

Letters are held by a structure as much as they support it, thus giving a sculptural image of language.

They spell: A HOLE IN THE PICTURE. A sentence that refers to the unavoidable fact that any image that is perceived includes the absence of the very viewer.

Exhibition views: 2015, *Working Title*, Kunstmuseum St. Gallen, St. Gallen, CH

Photographic credits: Stefan Rohnec



all the places I no longer have access to
2015

Exponential set of keys

Varnished steel hook 99.5 x 7 cm, Ø1 cm

A set of worn keys is suspended at pocket height to a hook fixed in the floor of the exhibition space.

Exhibition views: 2015, *H x L x D*, Piano Nobile, Geneva, CH, curated by Marie-Eve Knoerle

Photographic credits: Mauve Serra



Rational Intuition

2015

Adjustable tool

Dimensions variable

A telescopic aluminium pole has two blocks of pressed pastel fixed at its extremities: a blue and a red one. This pole can be adjusted to the height of the exhibition space in order to create a diagonal which blue end presses against the ceiling while its red end rests on the floor.

By holding the pole in the middle and turning it around its median axis, the two colour blocks simultaneously mark the opposite surfaces of the space, leaving ring-shaped traces on the bottom and top of the room.

Once the markings have been made, the pole is put down on the floor, along a wall of the exhibition space.

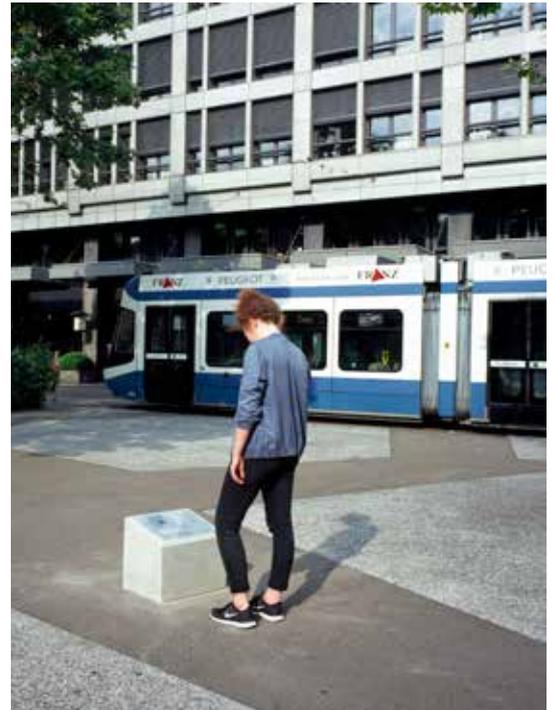
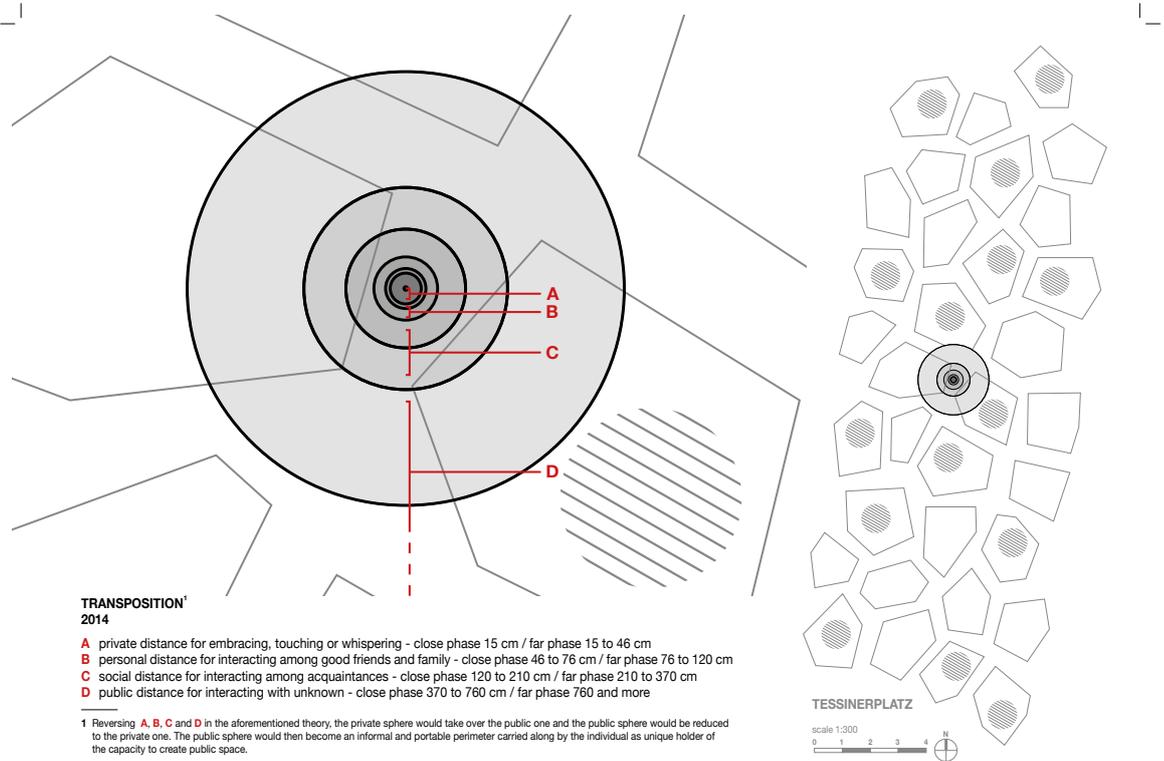
This object functions as a tool designed to mark the space by ascribing two specific colours to opposing areas. As a result, it automatically positions the maker of these markings at the centre of a divided micro cosmos where the ceiling is marked blue and the floor is marked red. This function of demarcation implements a division of the space that creates antagonistic categories: blue versus red; up versus down.

Providing such categories with content necessitates the application of language, at first based on elemental contradictions such as: yes versus no; right versus wrong; good versus bad; high versus low; top versus bottom or, more symbolically, sky versus earth.

Yet these elemental antinomies suggest other, more specific ones: Space versus Time; Content versus Form; Result versus Process; Exhibition versus Studio; Work versus Idleness; Knowledge versus Ignorance; Complexity versus Simplicity; Seriousness versus Humour; Theory versus Practice; Rationality versus Intuition and so on.

Exhibition views: 2015, *Working Title*, Kunstmuseum St. Gallen, St. Gallen, CH

Photographic credits: Stefan Rohner



Transposition¹
2014

A private distance for embracing, touching or whispering close phase 15 cm / far phase 15 to 46 cm
B personal distance for interacting among friends and family close phase 46 to 76 cm / far phase 76 to 120 cm
C social distance for interacting among acquaintances close phase 120 to 210 cm / far phase 210 to 370 cm
D public distance for interacting with strangers close phase 370 to 760 cm / far phase over 760 cm
 Metal plate 28 × 40 cm
 Cement base 40 × 46 × 34 cm

¹ Reversing **A, B, C** and **D** in the aforementioned theory, the public sphere would be reduced to the private one. It would become an informal and portable perimeter carried along by the individual as unique bearer of the capacity to create public space.

Exhibition views: 2014, *Kunst & öffentliche Raum*, Tessinerplatz, Zurich, CH
 Photographic credits: Cedric Eisenring



Bankruptcy Posters

2011

Four silkscreen prints on A3 card

This edition was exhibited at Deuxpiece, an off-space in Basel.

During the opening, the edition was displayed on the floor, at the disposal of the visitors.

A frame was left empty on the whitened window of the exhibition space.

After the opening, the German edition of Bankruptcy Posters was placed in this frame and the space remained closed for the duration of the exhibition.

This work was then exhibited as an installation featuring a poster in accordance with to the linguistic context.

Exhibition views: 2011, *Edition*, Deuxpiece, Basel, CH / 2013, *Closed Because of the Goings-On*, Galerie Dulkan Hourdequin, Paris, FR