

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

**galerie lange + pult**

**john m. armleder – richard artschwager – thierry feuz – karin hueber  
mathieu mercier – yves netzhammer – david renggli – jochen weber**  
exhibition from: 21 november – 16 january 2010  
opening hours: tue – fri 12h – 18h, sat 11h – 17h



## WALL TABLE CHAIR

Lange + Pult freut sich mit der Schau WALL TABLE CHAIR acht Künstler zu präsentieren, deren Arbeiten ein ästhetisches Feld von Kunst, Design, Readymade, Architektur und Popkultur umspannen. Von der Auseinandersetzung mit Design und Interior bis hin zur Reinterpretation auf formaler, historischer und ästhetischer Ebene werden diverse Aspekte und künstlerische Positionen des Themas „Design in der Kunst“ beleuchtet.

Spätestens seit dem Ready Made sind die klaren Grenzen zwischen Design und Kunst verwischt, verlaufen vielmehr parallel, überschneiden sich, bilden gar eine Interdisziplin – Designer inspirieren sich an der Kunst, Künstler am Design. Interdisziplinär inspirierte Kunst- und Designwerke zeigen die Adaption und gleichzeitig formale Annäherung zwischen den beiden Disziplinen auf. Design als die eine Disziplin wird dabei aus dem Alltag gehoben, Kunst als die andere Disziplin hält dagegen Einzug in denselben, entweicht damit ihrem etablierten Status als l'art pour l'art, sucht nach formalen Aufbrüchen und neuen Standpunkten. Kunst und Alltag verschmelzen.

Die in der Ausstellung präsentierten Arbeiten erscheinen nicht nur als Resultat der künstlerischen Auseinandersetzung mit Design sondern reagieren auch auf die scheinbar selbstverständliche Wahrnehmung von Gegenständen, reflektieren den Alltag in einer kritischen, ästhetischen und ironisch-überhöhenden Art und Weise.

WALL TABLE CHAIR zeigt mit John M. Armleder, Richard Artschwager, Thierry Feuz, Mathieu Mercier und Yves Netzhammer etablierte künstlerische Positionen und stellt sie jungen, aufstrebenden Kunstschaffenden wie Karin Hueber, David Renggli und Jochen Weber gegenüber. Mit ihrem Interesse an unterschiedlichsten Aspekten des Designs, mit einer differenzierten Herangehensweise und Umsetzung des Themas, stellen die Künstler Design-Errungenschaften der Moderne in einen neuen Zusammenhang, reflektieren die Utopien des 20. Jahrhunderts, zitieren sie im heutigen Kontext der Kunstgeschichte und formulieren auf diese Weise ganz eigene und neue Interpretationen: Die gezeigten Werke oszillieren zwischen Gebrauchsgegenstand und Kunst und thematisieren damit die Kunstwürdigkeit von Alltagsobjekten. Möbelartige Objekte beziehen sich visuell auf das Interior Design und den häuslichen Gebrauch; ihrer Funktionalität beraubt irritieren sie aber die gewohnte Wahrnehmung des Betrachters. Form und Materialität werden aus ihren gewohnten Strukturen gerissen, Grenzen zwischen den künstlerischen Gattungen verwischt. Eine Kohärenzverschiebung zwischen funktionalem Produkt und künstlerischem Objekt, zwischen alltäglicher Konstruktion und futuristischer Hightech-Vision stellt die Trennung von Kunst und Design infrage und erhebt beide Disziplinen auf eine neue Ebene.

Die Ausstellung ist von 21.11.2009 bis 16.01.2010 geöffnet.

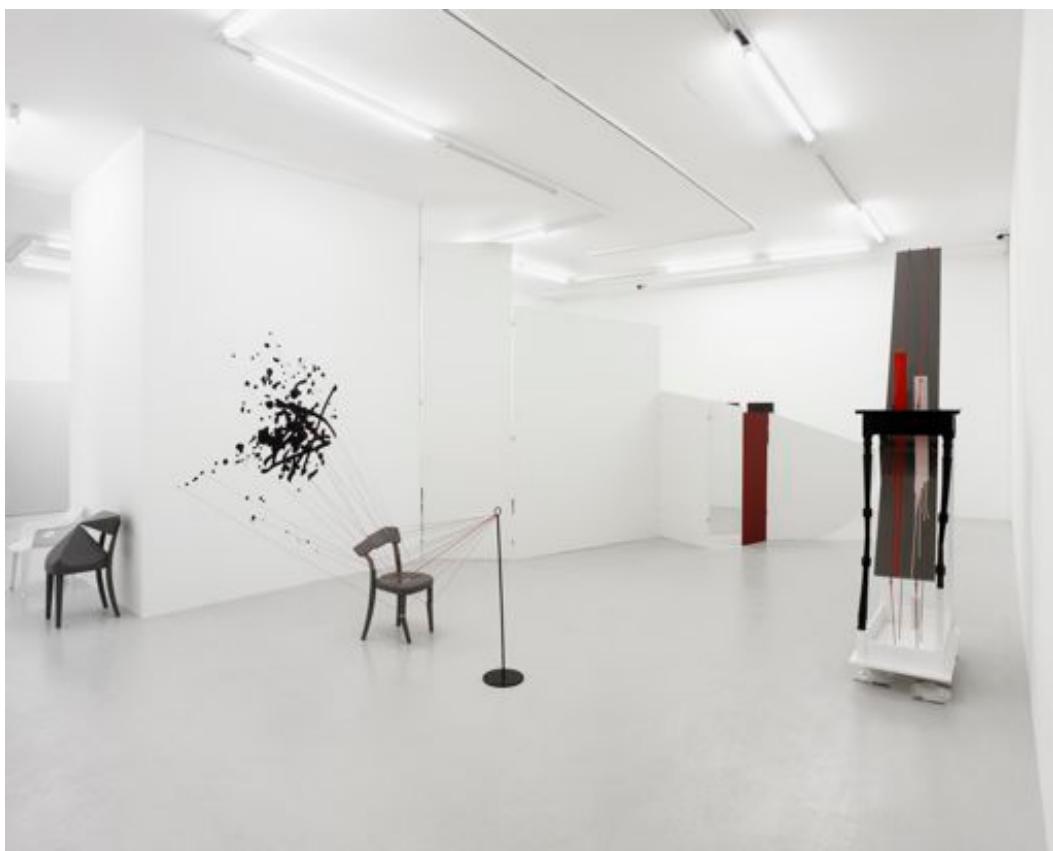
galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

# galerie lange + pult



WALL TABLE CHAIR  
Exhibition views, room 1

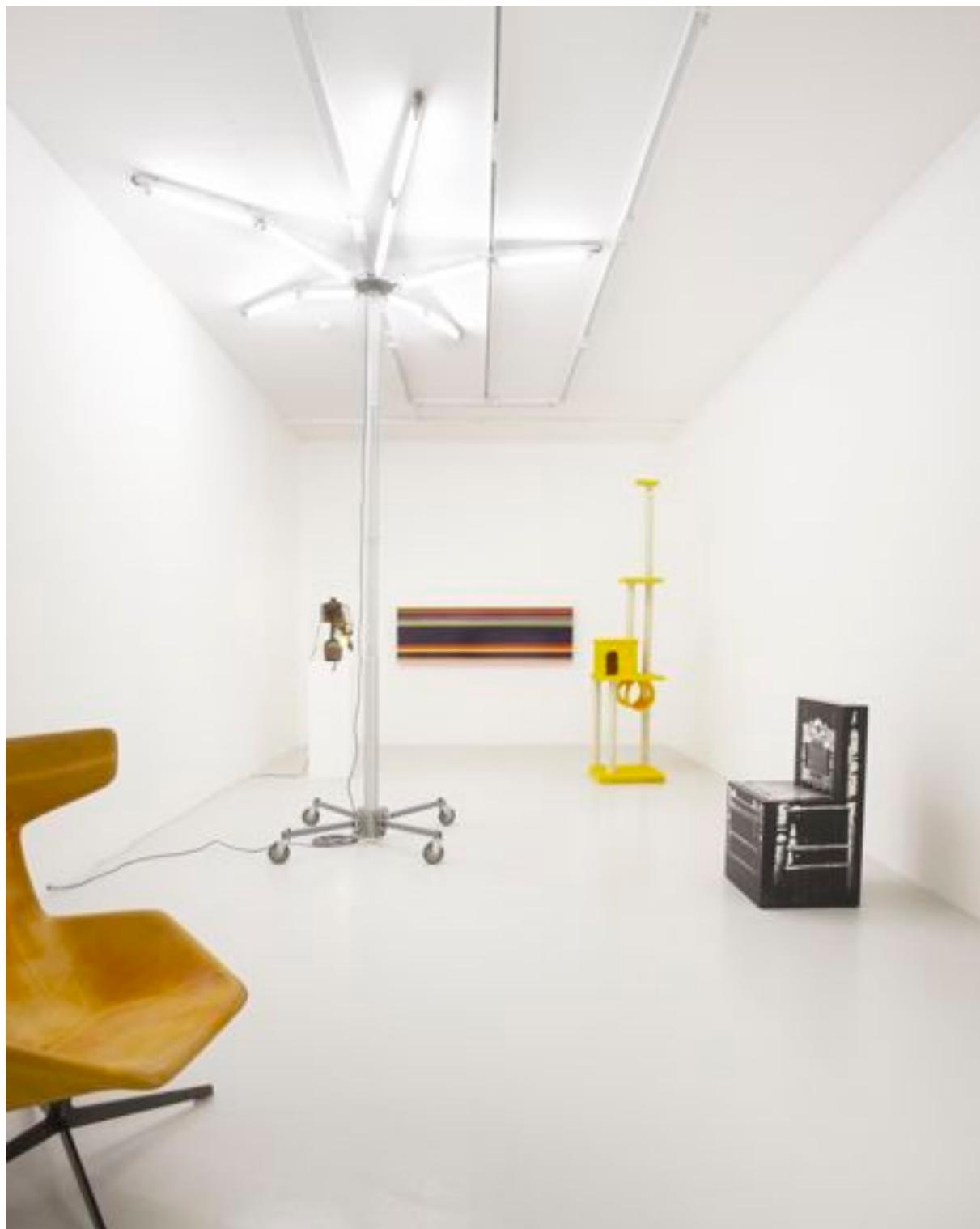
galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

**galerie lange + pult**



WALL TABLE CHAIR  
Exhibition view, room 2

## John M Armleder

Swiss Artist John M. Armleder (born 1948 in Geneva) developed an idea of an absence of hierarchy among genres and an attitude of distancing with respect to the work of art while making no secret of his taste for the decorative and the ornamental.

In the 1980s, Armleder shifted his work towards a reflection on abstraction through the use of appropriation and quotation. This was the period of the «Furniture Sculptures», hybrid constructions made up of furniture – chairs, sofas, tables – mixed with paintings that drew on references to abstract art. The elegant geometry of the works from the 1980s gave way to pieces that lost some of their formalism like his accumulations of found materials, or of his monumental installations of disparate objects.

For many years now, Armleder has viewed the exhibition as a medium in its own right, playing with the saturation of space, the collapse of genres, and the confusion between abstraction, figurative and ornamental.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

**galerie lange + pult**



John M. Armleder, «AH (Emil Aekat), FS», 2006  
silver canvas and Haeberli chair  
canvas: 221 x 221 cm, chair: 110 x 72 x 90 cm

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

**galerie lange + pult**



John M. Armleder, «Untitled (FS)», 2007  
mixed media  
306 x 60 x 60 cm, unique

## Richard Artschwager

The American sculptor and painter Richard Artschwager studied art in 1949–50 in New York. During the 1950s he designed and made furniture in New York, but after a fire that destroyed most of the contents of his shop in 1958 he turned again to art, initially painting abstract pictures derived from memories of the New Mexican landscape.

Artschwager continued to produce furniture and, after a commission to make altars for ships in 1960, had the idea of producing sculptures that mimicked actual objects while simultaneously betraying their identity as artistic illusions. At first these included objets trouvés made of wood, overpainted with acrylic in an exaggerated wood-grain pattern, but he soon developed more abstract or geometrical versions of such objects formed from a veneer of formica on wood. His preference for synthetic materials considered to be in debased taste together with his references to everyday objects were central to his response to Pop art. Similarly his blocklike sculptures had much in common formally with Minimalism.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

**galerie lange + pult**



Richard Artschwager, «Chair 1965-2000», 1965-2000  
acrylic, paper, wood  
102,9 x 52,1 x 50,8 cm, ed. of 6

## Thierry Feuz

The paintings of Thierry Feuz, born 1968 in Vienna, Austria, go a long way: from abstraction to imagination, from geometrical composition to biomorph evolution. The spectator will be drawn into a kaleidoscope of artistic viewpoints on the juxtaposition of microworlds and macrovisions. After Charles and Ray Eames groundbreaking movie "The powers of 10" the fascination for the boundaries of the world defined by quarks and quasars has been unbroken. Whereas the Eames where working on the borderline of art and science, calling themselves designers, the paintings of Feuz continue the legacy in an approach that fuses science and art in a new way.

The abstract works of the Technicolor series play with the precarious equilibrium of layer and tones, the refined technique and subtle execution define the new horizons of a cosmos sought to be discovered. A dynamic spectrum of possibilities evolves from a seemingly static present, a strong harmonic character of tonality suggests a deeper linkage to the pulsating rhythm of the basso ostinato of the universe. With our personal horizons and the physical universe expanding every second, Feuz' decision to challenge the limitations of the canvas is a logical step.

Their surrealist counterparts are approaching from the other side: bacteria and viruses are inhabiting a biotope of colour and shape, flowers and semen, dandelions and jellyfish celebrating the contradiction of evolution theory and metaphysics. The inherent structure of all entities, the crucial logic of the cycle of life, the beginning, the end: References to genetic experiments and magical mutations suggest an agnostic undertone, on the other hand the calmness, the underlying spirituality imply the gnostic wisdom of an alchemist at work. Whereas scientists have to use tele- and microscopes to get a different perspective on the world, Thierry Feuz presents the beauty of nature and life in a pure and poetic way. The two techniques complement each other perfectly and form a logical unit, a spiritual whole, a distinct artistic position. Or as the aforementioned Eames put it: "Eventually, everything connects."

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

# galerie lange + pult



Thierry Feuz, «Discovery», 2009  
lacquer and acrylic on canvas  
70 x 220 x 12 cm, unique

## Karin Hueber

Karin Hueber's (born in 1977) artistic oeuvre is concerned with architecture and the question of the physiological and psychological effects of specific spaces on people. Her minimal and elegant sculptures often enter into an intense dialogue with furnishing and architectural characteristics of the exhibition site: In a subjective yet analytical way, the artist explores the proportions and scales of the spaces and reveals them in altered form. The orientation and height of installation-like ensembles points to an interior and is reminiscent of wall panels or built-in furniture. The connections to the furnishings suggest a possible functional use.

Usually her sculptures are made of simple materials such as untreated wooden boards that Hueber combines with flat surfaces finished with high-gloss paint or mirrors. The arrangement of the individual elements expands the existing architectural context, in which unnoticed or hidden corners and structures of the architecture are reflected and thus open up surprising perspectives and prospects for the viewer. Hueber's objects are integrated in space but nevertheless remain autonomous.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Karin Hueber, «Ausläufer II A», 2009  
MDF, acrylic, mirror, hinge  
variable dimensions, unique

## Mathieu Mercier

Mathieu Mercier has for many years been shaping an œuvre that challenges our society as to its relationship with objects and the material world, and as to the place of beauty and the original work of art in daily life. His multiple talents as painter, sculptor, architect and video maker allow him to play with startling assemblages of mass consumption items that we already know well but are led to perceive in a new way. He sets up a subtle interplay of references and veiled allusions, has fun with his audience, and delights in tweakings and unexpected shifts. Duchamp and Mondrian are never far away.

A rope or a neon sign? A curtain or a fence? A column or just a coat rack? Mathieu Mercier's sculptures tend to pose such questions. For each work, the answer is: both. Ultimately, the double nature of his works neutralizes any possible use, whether imagined or real. In each case, the term «Untitled» underscores the fact that the sculpture is both generic – rope, sign, curtain, fence, column, rack – and somehow unusable. These no-name works can be easily identified, yet they never quite fulfill their functional calling.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Mathieu Mercier, «Untitled», 2008  
fluorescent strips and neon tubes  
variable dimensions, unique

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Mathieu Mercier, «Folding lamp», 2002  
telescopic stand, fluorescent strips, aluminium, electric compressor  
variable dimensions, ed. of 5

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Mathieu Mercier, «Drum'n'bass», 2005  
mixed media  
100 x 100 cm, ed. of 75

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Mathieu Mercier, «Prototype pour une chaise de jardin», 2003  
resin  
72 x 52 x 44 cm, unique

# **galerie lange + pult**

## **Yves Netzhammer**

Swiss artist Yves Netzhammer has developed an entirely personal visual language and visual aesthetic. His pictures are characterized by a 'technoid artificiality'. The human shape is faceless and without individual features, they are virtually calculated bodies which move slowly and in an awkward manner. Nonetheless, their actions and deeds immediately evoke associations and trigger emotions in the viewer.

"Furniture of Proportion" by Yves Netzhammer reveals the artist's fascination for the inner landscapes of the spirit. Premiered at the San Francisco Museum of Modern Art, his new video installation "Furniture of Proportion" (2008) combines very stylized wall design, animation and sculptural objects in order to create a complex narrative space. Netzhammer has consciously developed a piece where the computer, while being an artistic tool and a means of expression, is a priority. Netzhammer combines a variety of traditional media in various data processing techniques in order to convey his deep interest in the history of philosophy and of art. The artist also examines the process of human thought and the interaction between external images of the world and internal images of the spirit. Undertaken as an investigation without end, his art focuses on the ephemeral and on the states of change, and deals with the association of ideas and temporal multiplicity.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

# galerie lange + pult



Yves Netzhammer, «Untitled (Adressen unmöglicher Orte)», 2009  
wood, colour, ceramics, steel, cord  
230 x 140 x 60 cm, unique

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Yves Netzhammer, «Untitled (Adressen unmöglicher Orte), 2009  
wood, colour, cord, nails  
220 x 140 x 250 cm, ed. of 3

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Yves Netzhammer, «Untitled (Adressen unmöglicher Orte)», 2009  
wood, colour, sheetrock  
80 x 42 x 53 cm, ed. of 3

## David Renggli

Surprise as an esthetic principle is perhaps the most palpable strategy in the oeuvre of David Renggli. It's not only his reflection in the unexpected and puzzling juxtaposition of motifs and subject matter that characterizes his work, but it also seeks definition through its contrast with the covert elegance of his art — elegance that arises out of the care and precision of the composition. His installations, sculptures and photographic items hence earn a place in our already overburdened image memory: they appear to posses the key to the backdoor of pictorial paradise.

The predilection of the artist for everyday objects merges with his taste for the surreal and the absurd. Renggli's artistic and aesthetic world construct oscillates atmospherically between the wood panelling of a billiard room, the odds-and-ends in a teenager's bedroom, the ashtray on the restaurant table reserved for the regulars, doilies in the kitchen of an aged aunt and chains in the gloom of a sadomasochistic torture chamber. A variety of elements and objects, typical of such places, comes together in his work and form a moment of equilibrium rich in erotic allusions, grotesque irony and appealing instability. Fascination and repulsion are to be found here in a rare state of osmosis, in which the rebarbative and redundant facileness of kitsch leaves room for interesting experiments with materials and the traditional genres of art.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



David Renggli, «You are Always Late», 2007  
wood, lacquer, glass, métal  
each 70 x 46 cm, unique

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

**galerie lange + pult**



David Renggli, «SFE\_Nw1», 2009  
glass, metal, cable, light bulb  
64 x 45 x 34 cm, unique

## Jochen Weber

The alliance between art and design makes us forget that before a furniture arrives at its final form which takes functional needs into account, it is first and foremost an abstract sculptural object. This moment of the design process is crucial for Jochen Webers chairs, carpets, paravents and benches. They are evidence of a great interest in iconic modernist design reflecting them as historic cultural productions, their effects and the changes they undergo. Webers works can be seen as prototypes: hand-made objects based on the process of finding a form not hiding the experimental character underneath a finish. Jochen Weber does not differentiate between applied and free form. Both are equally treated as ways of dealing with problems of space, volume, structure and form. His works may be seen as either one of the two.

Jochen Weber (born 1980 in Hamburg) graduated from Kunstakademie Düsseldorf in 2008.

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Jochen Weber, «Struktur und Dekoration», 2008  
wood, colour, cord  
45 x 210 x 45 cm, unique

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

**galerie lange + pult**



Jochen Weber, «Untitled», 2009  
balsa wood, fiber glass, polyester resin  
74 x 45 x 42 cm, unique

galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

[www.langepult.com](http://www.langepult.com)  
[info@langepult.com](mailto:info@langepult.com)

# galerie lange + pult



Jochen Weber, «Master and Servant», 2009  
carton, paper, book linen, three black and white prints on coloured paper  
33 x 22 cm, ed. of 20

Jochen Weber, «Untitled», 2007  
wood, fiber glass, polyester resin, glass  
78 x 118 x 43 cm, unique

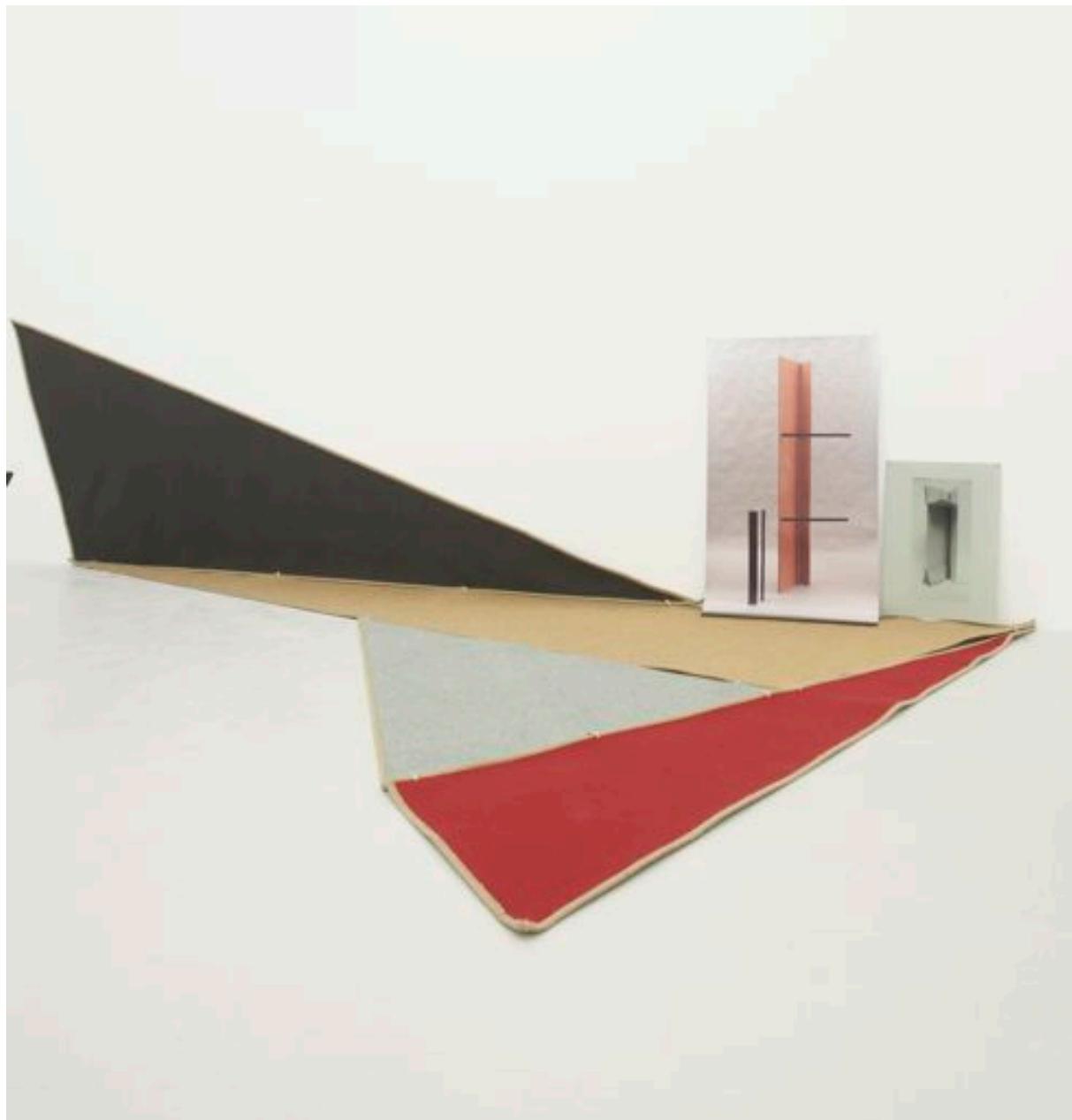
galerie  
lange + pult

limmatstrasse 291  
ch-8005 zürich

tel +41 44 212 20 00  
fax +41 44 212 20 01

www.langepult.com  
info@langepult.com

# galerie lange + pult



Jochen Weber, «unfold, Raumkomposition», 2007  
carpet, cord  
320 x 180 x 90 cm, unique

Jochen Weber, «Master and Servant», 2009  
c-print on poster paper, black and white print on coloured paper  
80 x 60 cm + 42 x 30 cm, unique