

Simon Schwyzer

Constellation

Photographic Works

Exhibition: April 13 – June 12, 2018

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PRESS PACK

“Anything becomes
interesting if you
look at it long
enough.”

Gustave Flaubert, *Letters*.



Swan, 2013

Pigment print on hahnemuhle photo rag, bright white paper,
mounted on dibond

80 x 100 cm

Unique piece + 1 E.A.



Hand & Stone, 2015

Lambda print, brilliant diasec

81 x 100 cm

Unique piece + 1 E.A.

These words, composed concurrent to the birth of photography – an artistic technique that came to embody the art of seizing the moment – were first expressed by Flaubert in a letter to the poet, Alfred Le Poittevin, in 1845. Today, a single moment is all it takes to see how these words could be said to epitomize the approach of Swiss photographer, Simon Schwyzer, born in Zurich on July 10, 1986.

A graduate of the London College of Communication in Photography, Schwyzer has seen his work published in *The New York Times*, *Paris-Match*, *Beaux-Arts Magazine*, *L'Officiel Art*... He also worked collaboratively with Alexandra Gordienko on the first issues of the Marfa Journal, which had previously published his photographs from three trips to Mongolia alongside an article by Chinese writer, Mian Mian.

Since the publication of the book *Abu Dhabi... Here and Now!* ten years ago, Schwyzer has worked regularly with Galerie Enrico Navarra, creating some 600 portraits of artists, designers, and prominent figures in the art world within the framework of the *Made by...* collection published by the gallery. All of these portraits of global champions of contemporaneity appear in an installation, which occupies an entire floor of the exhibition.



Exhibition view



Voom Voom installation, 2009-2014
 Lambda prints, mounted on dibond with frame or diasec
 183 x 137 cm
 Unique installation

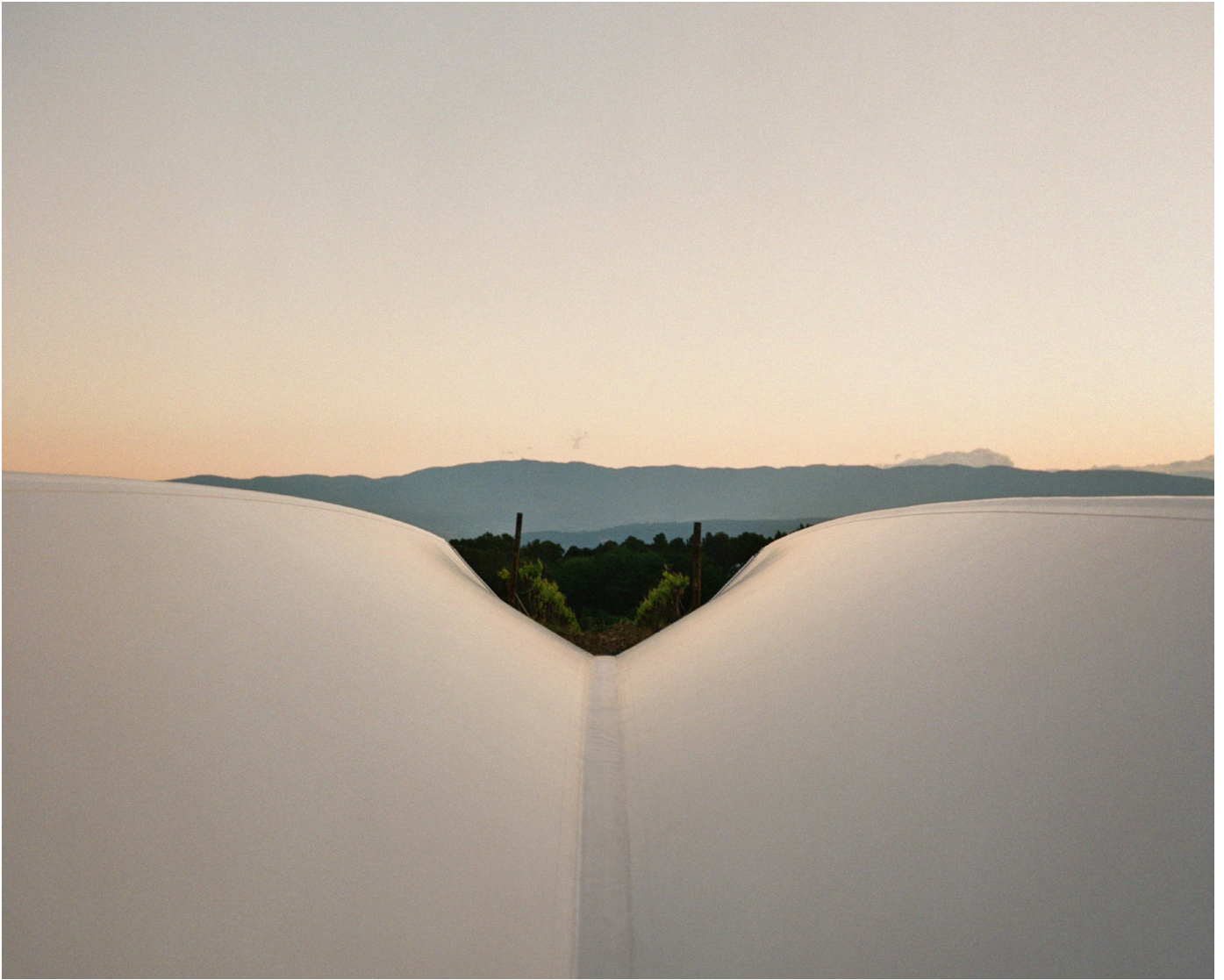
For the past year, Schwyzer has also been resident photographer for the University of Zurich's Veterinary Faculty, documenting the physical gestures and techniques of practitioners, researchers, scientists, and students working to alleviate the suffering of other living beings.

Personal work, commissioned work, work for the press, for books, for exhibitions... portrait, self-portrait, architectural work, documentation, composition... Simon Schwyzer's work resists all such classification or categorization, instead embracing all genres and techniques with subtle singularity and reserve. For Schwyzer, the act of taking photographs is first and foremost a means to make sense of his place within the world; it is perhaps, in his view, the sole means of understanding the world, and of being understood by others, while always remaining elegantly and steadfastly understated.

His use – albeit not systematic – of film, the exploration of time taken and given, recovered and returned... the almost imperceptible nuances, the relationship to the photographic subject, role sharing and occasional role reversal between model and photographer, empathy... these are just some of the characteristics of this intricate work.



Exhibition views



Roof (Renzo Piano, Chateau La Coste), 2017
Pigment print on hahnemuhle photo rag, bright
white paper, mounted on dibond
120 x 97 cm
Ed. 3 + 2 E.A.

It is through photography that Simon Schwyzer, who, like most of us, feels somewhat disoriented by globalization, has found his Speranza, his Robinson Crusoe Island... his viable Constellation.



Horse Care, 2017
Lambda print, diasec
61.5 x 76.5 cm
Unique piece + 1 E.A. piece

“Moreover, these men and the world they brought with them caused him unbearable unease, which he desperately tried to overcome. He was still alive. He had triumphed over madness during his years of solitude. He had achieved a state of stability – or a series of states – in which he and Speranza, and then Speranza, Friday, and himself had formed an a viable constellation that had even brought supreme happiness.”

Michel Tournier, *Friday, or the Other Island*.

PUBLICATIONS MADE BY...



Abu Dhabi... Here and now !, **RELEASED 2010**
400 pages, 1 volume



Made by Brazilians, **RELEASED 2014**

1136 pages, 3 volumes

A CO-EDITION GROUPE ALLARD – GALERIE ENRICO NAVARRA

a few words, a few pix, interviews, artists, museum,
foundations and art centers, galleries, collectors, fashion,
designers & architects, media, literature, music, lifestyle.



Made by Chinese

2500 pages, 3 boxes, 6 volumes

- *Architecture*, 800 pages, 2 volumes. **RELEASED 2014**

Texts: Frédéric Edelmann et Jérémie Descamps

Photograph: Tim Franco

- *In style*, 700 pages, 1 volume. **RELEASE 2018**

Photograph: Simon Schwyzer

FUTURE PUBLICATIONS



Made by Chinese

2500 pages, 3 boxes, 6 volumes

- *Artworld*, 1000 pages, 3 volumes

Texts: Johnson Chang, Fabrice Bousteau...

Photograph : Simon Schwyzer

Made by Thai

400 pages, 2 volumes

Texts: Francine Méoule

Photograph: Simon Schwyzer...

Made by Israelis

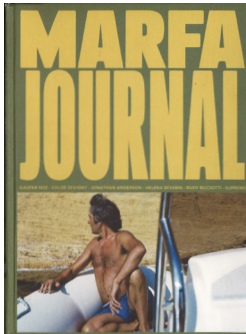
600 pages, 2 volumes

Texts: Marie Shek, Raphaël Zagury-Orly...

Photograph: Simon Schwyzer

PUBLICATION MARFA JOURNAL

”Focused on the arts and culture, MARFA JOURNAL is a cross-disciplinary creative group formed around a bi-annual publication and includes standalone, special projects curated and designed by MARFAMILY a bunch of geeks who love each other. Working together, they make brilliant stuff.”



Marfa Journal 3, 2015

Mongolia by Simon Schwyzer
Text : Mian Mian

Rudy Ricciotti
Interview : Alexandra Gordienko



Marfa Journal *Roseline*, 2017

Interview by Brigitte Bardot, Stefania Casini,
Amos Gitai... by MARFAMILY
Photograph : Alexandra Gordienko,
Pascal Gambarte, Simon Schwyzer

CHÂTEAU LA COSTE



Simon Schwyzer has been photographing the Château La Coste near Aix en Provence for the past five years to create this book, edited by Frédéric Edelman and published by Galerie Navarra.

In all seasons, at all hours, and always using film, Schwyzer has been relentlessly documenting the evolution of the estate and its activities including the installation of works and architectural features, viticulture, catering, hospitality, beauty and wellness services, the environment as well as the people who live there, those who bring life to the estate, and those who simply visit it. The work that has given rise to this first publication is ongoing and an expanded edition of the book is already in production.

These images of the Château La Coste and its tangible and intangible assets form a photographic journal that ultimately serves as a testament not only to what the photographer knows of his subject, but also what he is learning from it.