

CASSINA PROJECTS

YVES SCHERER  
SELECTED PRESS

508 West 24th Street  
New York, NY 10011

(212) 242-0444

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

# Yves Scherer

The last of the English roses

12 JUNE 2018, FEDERICA FIUMELLI



«The show is not a set of images but a social relationship between individuals mediated by images». For this reason, it is not something external to society, but, on the contrary, it is its profound structure. This is the pivotal concept on which a masterpiece stands as *La Société du Spectacle* by the French writer and philosopher Guy Debord, published for the first time in 1967.

Yves Scherer (1987), Swiss artist who lives and works in New York City, draws on and works from the archive that the star system daily feeds through social media, magazines and TV. Scherer, if at the beginning of his career he intended to become a writer, he then diverted his artistic production, after the trip and the European stay in Berlin. First the sculpture with various materials - copper, aluminum, resin, rubber- feather, wax - bodies of stars like Emma Watson - are re-contextualized and re-read as symbols in which the observer is summoned to track down their reality. But which reality? That poised between truth and fiction, in that limbo where art lies from the early dawn through painting - representation, this great deception. And what if the show company had made fiction its own reality?

Far from losing ourselves in punctuated and philosophical puns, Scherer, as the curator Abaseh Mirvali underlines in a text on *Cura* - "transmits her research by resigning images with a predominant symbolic weight".

In the personal that the Bolognese Gallieriapiù dedicates to him - *The last of the English roses* - title among other taken from a 2009 piece by Pete Doherty - Scherer frames in boxes of wood and plexiglass several pages of the same photo book with images of Kate Moss taken by Mario Testino and edited by Taschen. His research suspended between public and private sphere, between individual subject and collectivity makes here a brilliant and patinated pop example. That same pop from which Scherer draws extraordinarily to re-edit it in another: from music, from fashion, from art.

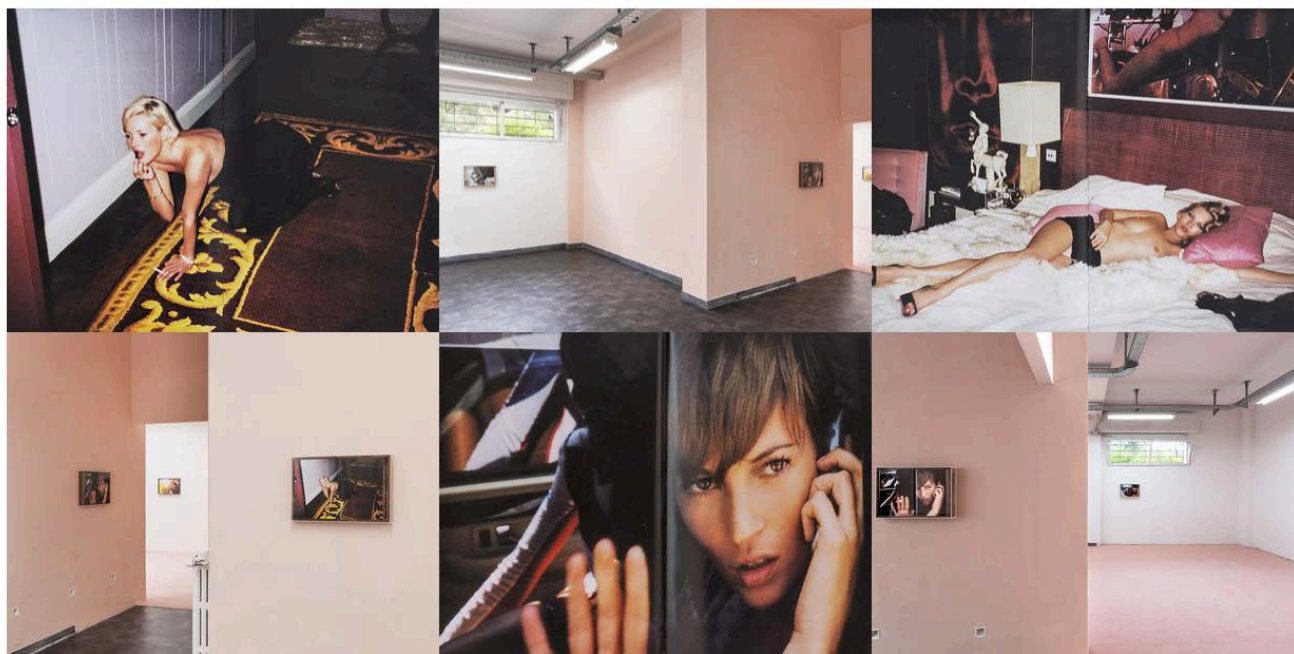
In *Kate*, the 90s fashion icon is suspended like a film frame in the most intimate moments that the dear friend and photographer Mario Testino had immortalized. Between nudity and winking hidden by extravagant outfits, the celebrity Moss is isolated and re-contextualized - like a ready-made - the artist draws from the history of art and the history of the show - to give us a new structural dimension of the icon. The pages of the photographic book are deliberately made visible as to reveal the trick, the medium; Plexiglass as a metaphor for a screen, introduces us to a "reflected" vision - "performed".

The *Kate* series unfolds along the exhibition space accompanied by a soft pink set-up, the artist has covered the floor and painted the walls of an antique pink, powder pink; a make-up set-up that leads to the gallery itself becoming an ironic and performed body - crossed.

The artist's book *New-York - July 26, 2012* - is also available through a greater blow-up distance compared to the shots by Kate Moss - the paparazzata Emma Watson (a subject repeated several times by Scherer both in sculpture and in photography) is immortalized in scenes of everyday reality - of her walking through various shops of the big apple on an anonymous summer day. The fact of ending up in the newspapers turns the seeming banality into an authentic event - and then the artist here again offers us a glimpse of the charm of a star's private life - Scherer's images are deliberately grainy, out of focus - here the 'pop appearance is not about the image of glam fashion packaged to be perfectly that - but the appropriation of an image taken from a gossip magazine.

Scherer not only chooses star system subjects but characters that also have specific roles in society, with a certain moral stature, for example the much taken into consideration Emma Watson is not only the actress famous for having played Hermione Granger in the films of Harry Potter's saga, but it's also a woman, a girlfriend, a United Nations ambassador - this stratified complexity makes stars like Johnny Deep, Leonardo DiCaprio, Kristen Stewart, Chris Hemsworth and many others - perfect icons halfway between personal and collective experience, authentic demonstrations of investigation on the concept of identity in a constantly accelerating capitalist society.

Yves Scherer manages not to fall into the trivialization that involves the resumption of the pop genre in its broad meaning, but on the contrary places it at the center of a reflection and investigation in perfect tension with the contemporary communication system - eternally suspended between micro and macrocosm between individual and society between reality and fiction. In Scherer's poetics, the "black mirror" returns not only to be the screen of devices able to connect to social networks but also the reflective lens of the photographic medium, in a continuous blow-up - "antonionamente" fantasizing.



1. Yves Scherer. Untitled (Kate)

2. Yves Scherer. The last of English roses, exhibition view

3. Yves Scherer. Untitled (Kate)

4. Yves Scherer. The last of English roses, exhibition view

5. Yves Scherer. Untitled (Kate)

6. Yves Scherer. The last of English roses, exhibition view



# Yves Scherer

22 Feb — 14 Apr 2018 at the Cassina Projects in New York, United States

27 FEBRUARY 2018



«The show is not a set of images but a social relationship between individuals mediated by images». For this reason, it is not something external to society, but, on the contrary, it is its profound structure. This is the pivotal concept on which a masterpiece stands as *La Société du Spectacle* by the French writer and philosopher Guy Debord, published for the first time in 1967.

Yves Scherer (1987), Swiss artist who lives and works in New York City, draws on and works from the archive that the star system daily feeds through social media, magazines and TV. Scherer, if at the beginning of his career he intended to become a writer, he then diverted his artistic production, after the trip and the European stay in Berlin. First the sculpture with various materials - copper, aluminum, resin, rubber-feather, wax - bodies of stars like Emma Watson - are re-contextualized and re-read as symbols in which the observer is summoned to track down their reality. But which reality? That poised between truth and fiction, in that limbo where art lies from the early dawn through painting - representation, this great deception. And what if the show company had made fiction its own reality?

Far from losing ourselves in punctuated and philosophical puns, Scherer, as the curator Abaseh Mirvali underlines in a text on *Cura* - "transmits her research by resigning images with a predominant symbolic weight".

In the personal that the Bolognese Galleriapiù dedicates to him - *The last of the English roses* - title among other taken from a 2009 piece by Pete Doherty - Scherer frames in boxes of wood and plexiglass several pages of the same photo book with images of Kate Moss taken by Mario Testino and edited by Taschen. His research suspended between public and private sphere, between individual subject and collectivity makes here a brilliant and patinated pop example. That same pop from which Scherer draws extraordinarily to re-edit it in another: from music, from fashion, from art.

In *Kate*, the 90s fashion icon is suspended like a film frame in the most intimate moments that the dear friend and photographer Mario Testino had immortalized. Between nudity and winking hidden by extravagant outfits, the celebrity Moss is isolated and re-contextualized - like a ready-made - the artist draws from the history of art and the history of the show - to give us a new structural dimension of the icon. The pages of the photographic book are deliberately made visible as to reveal the trick, the medium; Plexiglass as a metaphor for a screen, introduces us to a "reflected" vision - "performed".



1. Yves Scherer. Courtesy of Cassina Projects
2. Yves Scherer. Courtesy of Cassina Projects
3. Yves Scherer. Courtesy of Cassina Projects



# Love and Celebrity—Hello, Emma Watson!—at Rod Bianco Gallery in Oslo

ARTSY

NOV 22ND, 2016 10:55 PM



Yves Scherer *Double Emma*, 2016 Rod Bianco Gallery

For his solo show “Our Life” at Rod Bianco Gallery in Oslo, Yves Scherer variously scrutinized, criticized, and embraced the blurred line between reality and pop-culture fantasy.

Like many from his generation, Scherer draws inspiration from the internet. Through sculpture, installation, photography, and mixed-media work, he addresses the Digital Age and the effects celebrity culture has had on all of us non-celebrities.

Of all the stars, one shines brightest for Scherer: Emma Watson (a.k.a. Hermione from the Harry Potter movies). Images of the actress, activist, and U.N.-Goodwill ambassador dominated Scherer’s show. Though this isn’t the first time she graced his work, here she appeared in large-scale lenticular prints, mugging for the camera like all celebrities must. But she isn’t alone. In superimposed layers, Scherer combined her image with his own visage or with various other images, like interior views of homes built by notable Mexican architect Luis Barragán.



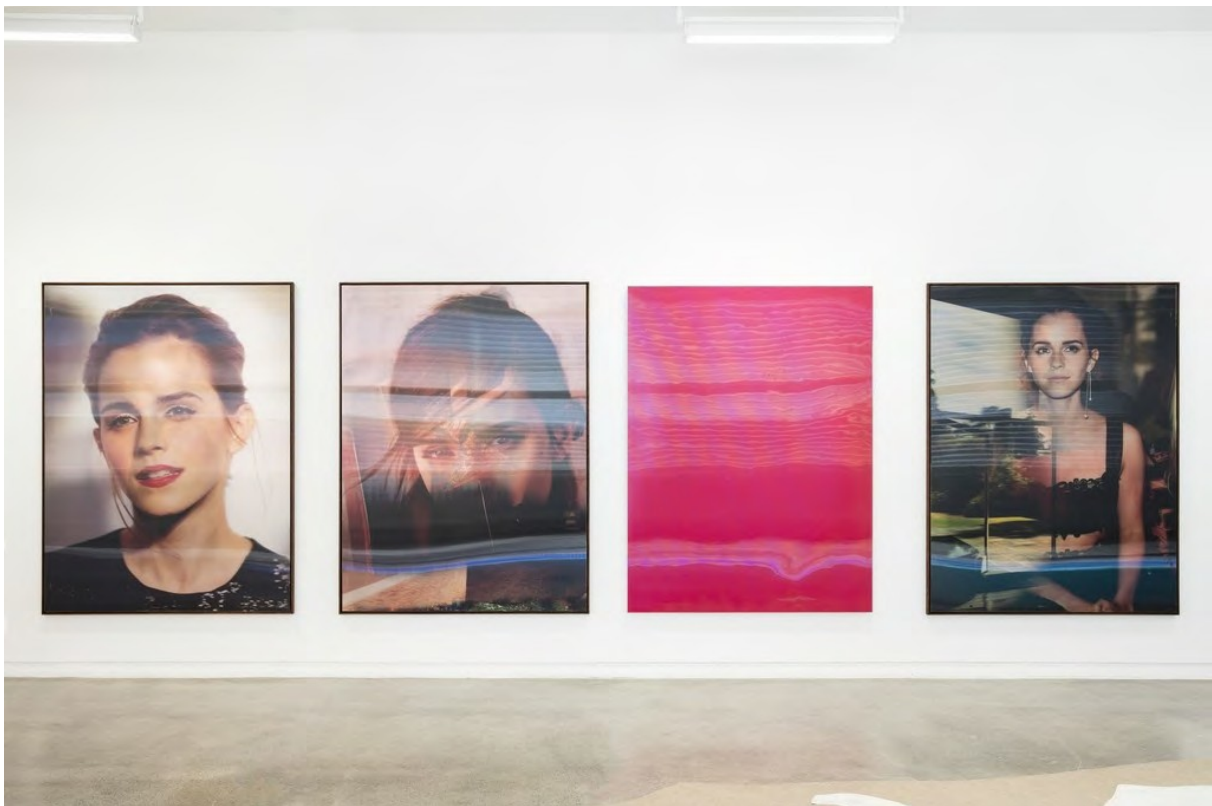


Image courtesy of Rod Bianco Gallery

Scherer gathered these images from different sources. For Emma Watson, he pulled the photos from various websites, building up a collection he then deployed across his own prints. For the domestic scenes, he used images scanned from a book of Barragán's projects. These strange, unsettling amalgamations suggest a kind of warped domestic fantasy in which the artist and Watson are lovers sharing a home.

Scherer unspools this theme further with a series of sculptures. At first, they look as if he has cast a couple in the first stages of lovemaking. But closer examination reveals they are 3D homages to a famous photograph, taken by Annie Leibovitz, of an iconic couple from the 1990s: Johnny Depp and Kate Moss. The works drive home the sense of voyeurism engendered by celebrity culture, while also suggesting that what we see is really the creation of our own imaginations run wild.

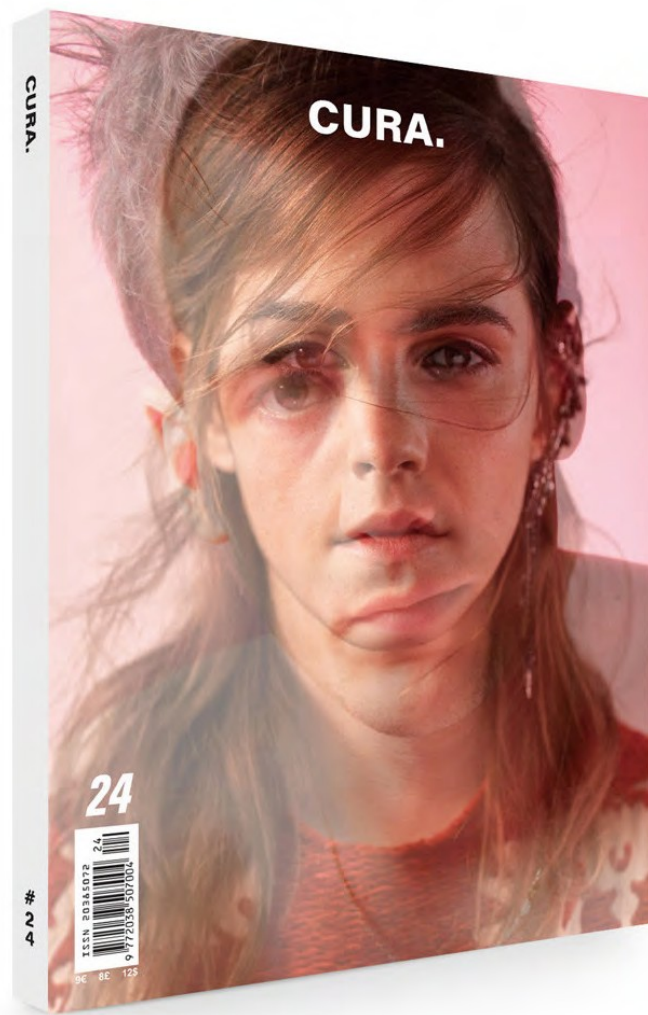
—Karen Kedmey



Yves Scherer *Portraits*,  
2016 Rod Bianco Gallery



Yves Scherer  
*Emma Barragan Mexico*, 2016 Rod  
Bianco Gallery





# Forbes

## FORBES 30 UNDER 30 EUROPE: THE ARTS



**Yves Scherer**

Artist

Yves Scherer's work deconstructs the illusion of intimacy between 'audience' and 'celebrity', the permeable boundaries between social networks, the media and every-day life and questions about gender. He works with different mediums and in different forms and is currently completing a charity project in Mexico City and has displayed his work in multiple countries.

### STATS

AGE

**29**

RESIDENCE

**New York, NY**

### ON FORBES LISTS

**30 Under 30 - Europe - The Arts**

2017

## Fiction // East of Eden: An Interview with Yves Scherer

Article by Alice Bardos in Berlin // Friday, Aug. 12, 2016

“The often arbitrary line between art/life has turned into an erasure of that line entirely. Without a robust sense of ‘life’ as something other than art, the terms collapse into one another and we are left with an all-performance-all-the-time reality,” writes feminist scholar **Peggy Phelan**.

I'd done research into his sculptures and surreal post-internet pieces before I'd met him, but going off of the intellectual and nostalgic facets of his work—in tandem with my quickly made presumptions towards the primeval sound of his name—meant that I was expecting a drier experience to present itself when I went to meet the artist **Yves Scherer**. I'd been invited to get an introduction outside of a gym one evening, as he and his collaborator **Grear Patterson**'s three-chapter and -city show 'East of Eden' had just drawn to a close earlier in the month at **Galerie Guido W. Baudach** in Berlin. Variations of the artists' reflections on roaming the world together through photograph, film, installation and storytelling are also being shown in Brussels and Amsterdam.

Yves Scherer and Grear Patterson: East of Eden, Berlin // Courtesy of the artists and Galerie Guido W. Baudach



The meeting location turned out to be a ritzy members-only club unfitting in its unostentatious Berlin setting. The elevator ride to the rooftop restaurant seemed to transport me and the young, humming, underdressed artist beyond preconception and into an unsettling atmosphere which looked to be a better host to a slick **Don Draper** type. What followed was the verbalization of a thought process and repertoire of past experiences so rich, bizarre and honest, that although his words were blushing with sincerity, their authenticity seemed to be in question. I don't mean to suggest that they were fictitious—devoid of truth—but perhaps at times fictional, when reality is deeper steeped in honesty than fact.

Between an overarching affect of freedom, rebellion and connection to altered states of conscious experience, through art and substance, many parallels could be drawn between Yves Scherer and the Beat Generation. Perhaps in all interviews, exhibitions, and interactions there is an element of performance and role-taking which enhances empathy as opposed to belying it, taking away people's right to judge and instead beckoning them to experience. Cue the waiter, menus in hand.



Yves Scherer and Gear Patterson: East of Eden, Amsterdam // Courtesy of the Artists

**Alice Bardos: When did you decide you wanted to become an artist?**

**Yves Scherer:** I don't actually know if I know. Almost when I moved to Berlin. Before I came, I wanted to become a writer. I was studying literature. When I moved to Berlin for an exchange, I really liked it here and I started writing a bit more, then I chose to stay here. After a year, I got really bored of writing.

I got bored of sitting at the computer all day, everyday. In my own room alone, it was really fucking lonely. Then I decided that I was just going to start making sculptures.

**AB: What did you write about?**

**YS:** More like short stories. I applied for a creative writing program, and I went to the interview and they asked me if there was another subject that I was interested in, other than violence. I didn't think that was a large part of my life, but there must have been something in there. Maybe that's what I wrote about.

Now I do write my own press releases. I also used to write the press releases as a text piece, more like a letter. Recently, I sort of stopped reading, and if you don't really read anymore you can't really write anymore.

Self-reflexivity is a little over-estimated. I really try not to think about myself at all. I really feel it's something which stops me and makes me feel bad about myself.





Yves Scherer and Gear Patterson: East of Eden, Amsterdam // Courtesy of the Artists

**AB: That reminds me a little of Samuel Coleridge’s ‘Confessions of an English Opium Eater’—sad and kind of neurotic. What do you think?**

**YS:** Yeah, but I think there’s a difference between addiction and taking opium, that’s not the same story. Like if I drink a glass of wine now, it’s totally different than being an alcoholic. If I drink a glass of wine now, it’s not going to be sad. It’s going to be like “wooooo”, you know? So the opium thing is not necessarily going to be sad. In a way, I really kind of like opium so that’s why I’m confused. But I agree the thing that helps you the least in life is sitting in your room and thinking about yourself, it pulls you down and you don’t go anywhere.

I worked for a guy in Berlin, and he always said don’t think and don’t act. It’s about having the action going through you instead of consciously thinking about it. It’s like being in this dream of things and just going with it.

What’s the last book you’ve read?

**AB: ‘The Sun Also Rises,’ and I tried reading ‘Alone in Berlin,’ but it was too depressing for me. What about you? What books have you recently read?**



Yves Scherer and Gear Patterson: East of Eden, Tannheim // Courtesy of the Artists

**YS:** 'The Sun Also Rises.' I think that's kind of a light read in a way, I like that. I like 'This Is How you Lose Her' — I think it's by **Junot Díaz**. I lived in the Bronx in New York. He kind of really speaks about people from the Dominican Republic. His stories of girls—they really have a voice in it, I like it.



Yves Scherer and Gear Patterson: East of Eden, Berlin // Courtesy of the artists and Galerie Guido W. Baudach

**AB: What part of 'East of Eden' inspired you?**

**YS:** I never read it, actually. I bought it in China last summer, and read it a little. I watched the movie though. We did four shows which kind of have something to do with the book in a way, but it was more about what the title implies. The two main characters are a little like Gear and me, they started driving from New York to L.A. like we did last year. I don't even think Gear read it, but maybe they read it in school in the US.

**AB: So can you walk me through the exhibition, what was it about?**

**YS:** At first there was a waiting area, sometimes one or two people could go in together. Then you got picked up by a friend of ours, she guides you through the show. For the show in Berlin we wanted to try something else, it's not what Gear or I usually do. I don't even know how successful it was. We tried to create an experience. It's like a re-staging of an experience that Gear and I had in Mexico, in some respects.



Yves Scherer and Gear Patterson: East of Eden, Berlin // Courtesy of the artists and Galerie Guido W. Baudach

**AB: What experience did you have in Mexico with Gear that influenced the exhibition?**

**YS:** It was a DMT trip. There are a few things that refer to the trip. The whole experience is meant to be between things: the guide offers you tea and cookies, and she starts talking like I would talk to you. You're free to go to the roof with her if you want. You just do whatever, and she does whatever. She does it really well, I have to say. She's about 21 years old, she makes people feel welcome.

The whole show was an installation with certain elements that reference the house that Gear and I lived in together in the Bronx. It was a homely place with lights, and Gear made a rainbow on the wall. It looks a little bit like an opium dungeon. The things in there are not really art works, they're kind of more like what you have at home.

The environment is meant to set the mood, to calm you down. It's meant to evoke a little bit of a catharsis, it's meant to change you a little bit. Then the guide takes you to a video piece, near some tatami and blankets that I made, which is playing on virtual reality glasses, low-fi ones. It's not oculus rift. It's kind of shit.

**AB: Tell me about the film that you put together for the exhibition and the sources for the piece.**

**YS:** The film [laughs]... wasn't as good as the room. It was of footage from our trips between New York and L.A. and then Mexico. A lot of the footage is taken while driving. So the video at first is hypnotic, it's meant to slow you down even more, you just go into a trance. Then it clicks: the ten films of photos from our trips, even from our travels to China and Thailand, and the pictures all kind of come together and flip through really quick, then a beat starts—Kanye West actually—and then it kind of fades and continues and ends in three or four minutes. Then you kind feel like you don't know if you got it all right.





Yves Scherer and Gear Patterson: East of Eden, Amsterdam // Courtesy of the Artists

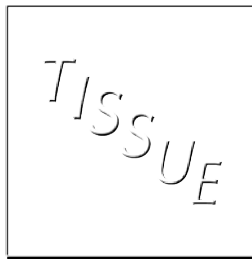
**AB:** Does the film in 'East of Eden' reflect how you feel when you travel?

**YS:** No, it's more like a DMT trip. It's the most important drug experience I've had in my life.

I think a movie is a really good way to walk you through something. A movie takes you to a place in two hours, and a book in twenty hours, but it's more immersive. The challenge was to take you there in the course of a few minutes, because other people were waiting outside. We just tried to make it really intense. The room takes you out of the world, and then the video takes you out of the room.



CASSINA PROJECTS



Tissue, ' Yves Scherer-From Fantasy or Fiction, Towards an Observation of Direct Environment' February 2017

FEBRUARY 1ST, 2 017,

## **YVES SCHERER —FROM FANTASY OR FICTION, TOWARDS AN OBSERVATION OF DIRECT ENVIRONMENT**



Honey Moon, Installationview, Swiss Institute 2015

***“Obsessional does not necessarily mean sexual obsession, not even obsession for this, or for that in particular; to be an obsessional means to find oneself caught in a mechanism, in a trap increasingly demanding and endless.” — Jacques Lacan***

CASSINA PROJECTS

His oeuvre is quite versatile, so it's hard to describe his process of work as it kind of changes depending on a series he is working on. But his most known work is probably the one that includes Emma Watson, Kristen Stewart, Kate Moss and Johnny Depp, so from that point of view, it's safe to say that at least in one type of work his artistic tools evolve from media and pop societies products. Those topics do not only serve him as a conceptual starting point but rather as an inspiration. And even though he sometimes takes his ideas from the internet, movies, movie stars... language and how he translates images from abstract to the physical state, is what plays a central role in his body of work. His work one could say is a mixture of longing, fantasy, rejection, engaged in the social convention of pop culture. Anyway, Yves Scherer is definitely one of the names you should put on your radar if you haven't already. He has something very intriguing going on, and we like it, whatever it is, we like it.

Yves Scherer is a Swiss-born, NYC-based artist. He holds a BA in Sciences of Culture, Lucerne, Basel & Berlin, 2011, and MA on Sculpture, Royal College of Art, London. His solo exhibitions and projects include Galerie Guido W. Baudach, Berlin, S.A.L.T.S., Basel, Sued, Cologne...

INTERVIEW: KATJA HORVAT

PHOTOGRAPHY: YVES SCHERER ARCHIVE

**What is going through your mind at this exact moment?**

I'm sitting at the table of a friend's parent in LA and feel bad for occupying the kitchen for hours everyday.

**Your body of work is quite versatile. From outer perspective making sense of it could go either way. It could go towards – still searching for that one thing that will be your 'thing,' something that will hook you to the point it will become the thing people know you about... But on the other hand, it could go towards – being humble and not having your head stuck in your ass thinking that one good thing is enough... What's the deal, in reality, though? How come you do so much 'different' things?**

Ye, I think maybe I have been doing too many things. Lately, it seems people got confused a bit. Maybe I'm also and still confused but currently trying to get my life a bit more stable and steady and hope this will also tickle down to my work. Not really having a house or fixed studio in the last years have def had an impact and forced me to produce things under really different conditions and influences, so guess this is probably one of the reasons for the diversity or chaos. But I still think there are some series or types of works that I trust in that I have developed further in the last years.



**Tell me about your work process?**

Most of my work kind of starts from my computer, looking at images grouping them on my desktop, etc. I really work in exhibitions, meaning that I develop the work specifically for the show. Then mostly I get the things I need fabricated and plan some installation elements etc on the computer so that the show really comes together on site only. I have recently rented a new permanent studio, though, and now trying to organize my things to be more in-house, actually, making most of the work in the studio and starting with the physical material again. I guess this will hopefully end up going hand in hand with the outsourced production into a sort of rich practice.

**Has there ever been a time when making art felt more like a job and not a pleasure anymore?**

It's always both, I think.

**What was your primary ambition when you first started making art?**

It was probably about getting a girl to be honest, which feels like a pretty bad guide through life from here.

**And did you get her?**

Haha, that's not who I was thinking about in the first place but I think going all the way back and look at it from like a psychoanalytical point of view it might have been my sister to start with. She's my twin and used to date artists when we were young, and I guess that might have left a mark.

The answer to your question is no, though.

**There is a fair amount of celebrity culture in your work. What attracted you to that whole scene in the first place, and do you think celebrities are more interesting than 'normal' people?**

No, I don't, but there was something which had interested me about it in the last years. Maybe it's cause this culture is so different from what I grew up with in Switzerland. Now living in NY for the last years this perspective had changed a bit, and I lost much of my interest.

**And what interests you now?**

That's a good question. I guess my interest has shifted away from a sort of fantasy or fiction more towards an observation of direct environment. I'm really interested in the Bronx where I live for example, but also in Mexico where I spent some time in the last year. And strangely to say that but it's mostly the spiritual aspect of life that I encountered there that inspires me at the moment.

**Yeah, feelings... Let's talk a bit more about your work and how I find it a bit sexual. Even if it's just a photo of Emma Watson or Kristen Stewart totally dressed or just a normal portrait, I do see sexual connotation to it. A bit Richard Prince/y. A bit of that longing, wanting someone you can't have vibe.... But how do you see it? Is there any sexual reference to it, regarding all your work?**

Yes, Richard Prince is def an influence, but the work is not primarily about sexuality – It really has the longing or can't have vibe, though. Emma Watson and Kristen Stewart are both not really sexual or sexualized figures but stand for different things. They are both very strong women that have managed to take a position which goes way beyond their body and what they look like. And this obv influences my work as well. But yes the position I have been playing on is also the sort of creepy nerd which sits at home alone looking at these figures, and as with the internet itself, this sort of private realm watching is sexualized.

**As Richard Mason put it in The World of Suzie Wong 'Sexual objectification has always been an important aspect of art. There is no point in denying it.' Continuing saying that 'The creative impulse had its roots in sexuality.' And I've also once read that creative people are more promiscuous. Do you think there is any truth in that?**

Haha, yes and yes and yes. Not so sure about the last thing, though, it's already hard enough to say what creative people means.

**Anyway, let's talk more about what is next for you. There is some curating on the horizon, right? Mexican jungle project... Tell me more...**

Not exactly sure about this. I'm thinking to maybe do something in the jungly region outside of Mexico City. There is a place called Malinalco, and its kind of the second biggest or most frequented pilgrim site, aside of the Virgin of Guadalupe. I'm kind of thinking about a house or public sculpture or structure which maybe reflects on this and the position Emma Watson has inhabited in my work and the world. I dunno really, it's more a feeling and I'll go to scope it out next week.

**Claude Levi-Strauss once said 'Objects are what matter. Only they carry the evidence that throughout the centuries something really happened among human beings', would you agree?**

Maybe. It's probably book or more generally text that tells us what happened and which remains. I've never paid much attention to the objects as historical documents, but guess that's me. I look at them much more in a formal way, – or especially if we think about artworks –, just judge them aesthetically or think about how they are made. But like all our everyday objects as spoon or cups or a cinema movie.

**But art work's are objects, and they do tell history...**

Yes I agree, it's just not the part I'm interested in most.

I'm an artist, and in this position, I deal much more with solving formal problems than history, I think.

**Yeah, I think so too. Anyway, where do you call home?**

The Bronx, NY

**Do you cry during movies?**

Yes.

**Are you a romantic type?**

Yes.

**I've once read that 'love is the only emotion that makes you go crazy,' what are your thoughts on that?**

I agree, haven't felt that way in a minute, though.

**Is solitude bliss?**

Yes, quite often.

## Yves Scherer "Couples" at Studiolo, Milan



Studiolo is pleased to present "Couples", a solo-exhibition by the Swiss artist Yves Scherer.

"I'm not one of these guys who's constantly in a relationship, not at all"

The show's title is a play on the the french fashion label The Kooples, whose ads depict real-life couples dressed in a matching manner, wearing chambray shirts, leather jacket and wool blazers. At the same time it's a take on the couple as a social structure, of "two individuals of the same sort considered together". As an intimate—or lovinG—relationship, the couple has been the cradle of a traditional family and our arguably most thought and written about structure.

Mainstream media has produced dozens of famous examples, here we're looking at a small selection: Arranged like a christian Altar there is the sculpture of two people laying on a piece of cloth in the middle of the space. The interweaved pose is taken from an image of Johnny Depp and Kate Moss, him protecting and covering her naked body with his own. Laying in a lake of what could be blood or pink color of unclear origin, we could read the scene as part of a sacrifice ritual, them giving they love and body for the sake of the public.

Spread along the room, there are images of other couples too; taken from Just Jared, a multimedia platform which provides pop culture trends, "extensive celebrity photo galleries and breaking entertainment news" they show the examples of the moment—Justin Bieber in multiple stages of his relationship with Selena Gomez as well as Robert Pattinson, the love vampire that has taken Kristen Stewarts heart before going for musician FKA Twigs. With these images pasted on wall, floor and ceiling, the space becomes a hybrid between lifestyle blog and the interior of a fashion boutique. In this environment of a small commercial store, the images serve as advertisement or "inspiration", selling you a lifestyle which allegedly can be bought with the products on offer. At the same time we are reminded of the stained glass windows in christian churches too, which depict the Saints of their specific time.

It's this icon-like status, which makes look, scale or evaluate our own relationship against these famous examples produced by the entertainment industry. This more personal or introspective side of the show finds it's continuation in the "Brangelina" paintings. Each taking a Prada handbag as a basis the works get turned into a Rauschenbergian assemblage, using pieces of clothing, paint and accessories from the artists personal collection. Hung to the wall these pieces become like trophies, part archive of the artists past love's and part of his imagined one's, the works speak of the time shared between two people and the resulting merge into this one single entity or persona, the couple as a sum which goes beyond it's part.



# MOUSSE

## Yves Scherer “Snow White and the Huntsman” at joségarcia, mx, Mexico City

“I’m deeply sorry for the hurt and embarrassment I’ve caused to those close to me and everyone this has affected. This momentary indiscretion has jeopardized the most important thing in my life, the person I love and respect the most, Rob. I love him, I love him, I’m so sorry.”

joségarcia, mx and Attilia Fattori Franchini are proud to present “Snow White and the Huntsman”, an exhibition of new works by artist Yves Scherer.

The show takes its title from the 2012 motion picture starring Kristen Stewart as Snow White and Chris Hemsworth as the Huntsman; a movie which was met with little interest at the box office, but has made headlines for what happened behind the scenes. Various images depicting an affair between the actress and Rupert Sanders, director of the movie, appeared in major news media and got inflated into a scandal which destroyed the public love--relationship between Kristen Stewart and her Twilight Co-Star Robert Pattinson.

This act of betrayal put million of fans to tears and launched a debate turned rant on the rightfulness of the action performed by the actress, making it’s way into the moral codex and subconscious of a generation. Scherer takes this context as a starting point, inserting his own narrative into it. By taking the position of a lover whose affection isn’t returned but betrayed by the very act, he develops the story of an intimate stranger, a position oscillating between the self--absorbed intensity and onanistic privacy of the man we brush past in our passages through late night airports and bus stations, and the artist’s personal history.

Over two locations and different installative environments, Scherer unfolds a fan--fiction-become--physical reality which pulls equally from iconic representations of 19th Century German folktales characters, Hollywood movies and gossip magazines, as well as from recollections of Scherer’s personal life. This narrative, which can be read as a modern fairytale, is reflecting on the cherished notions of solitude in the web--era and shared values of the couple as a social entity; on how to live and what to expect from a love relationship today. At the same time it’s an exploration of the illusion of intimacy between celebrity and audience, a product of the ever tightening and finely spun media mesh, which started off with Paparazzi culture but has risen exponentially with the diffusion of social media platforms as Instagram or Twitter.

Curated by Attilia Fattori Franchini



# ARTFORUM

## Yves Scherer and Ophelia Finke

HONOLULU

Hirschengraben 3

August 18, 2016–September 17, 2016

Hot-pink theatrical lights, a cocaine-colored motorcycle, and sexy-sweet cuddling—this show wants to knock you out with its bold arrangements. Ophelia Finke contributes the bike (*Balthazar*, all works cited, 2016) and Yves Scherer the cuddling, in the form of a figurative wall sculpture titled *Johnny & Kate* (indeed, Depp and Moss, respectively). The vibe is of smart, restless young things trashing their parent's house. Or in this case, Our Lord and Father's house: The central collaborative work anchoring the presentation is a deranged manger inside a hut, *Crib*—a nightclubby yet weirdly Arte Povera-ish version of the baby Jesus's farmhouse bed, tricked out with neon rods. The imprint of a splayed body on the floor dents some pungent hay. It could be an impression from Scherer's aforementioned work (but enlarged, life-size, as the sculpture is only about three feet tall). It's eerie—like evidence from a crime scene.

Finke's ultra-smooth hog, which looks 3-D printed, is the real deal, transformed by white spray paint on one side and blue camo on the other. Scherer's *Johnny & Kate*—based on a 1990s picture by Annie Leibovitz—is dead/alive, made of dull bronze but soft looking, as if it were molded in Plasticine. Its mixture of sexiness and vacancy overrides the sordid celebrity voyeurism—the serene figures seem more pleasantly bored than blissed out.

Profanation isn't simply the debasement of the holy—it's the returning of divinity to the human realm. Finke and Scherer try to find transcendence in a world of slutty tabloids and LEDs. Their tableaux don't trade in mean-spiritedness, as a shooting-star ornament made from pinecones adorning the entrance to the (maybe?) Christ child's resting place lovingly suggests.

— Nicholas Chittenden Morgan



View of "Yves Scherer and Ophelia Finke," 2016.

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY

# Creators

Creators, 'Inside the Mind of a (Fictional) Kristen Stewart Stalker' A. Nunes, March 2016

ART

## Inside the Mind of a (Fictional) Kristen Stewart Stalker

AN ANDREW NUNES  
Mar 7 2016, 2:55pm



Yves Scherer "Snow White and the Huntsman" installation views at [joségarcía ,mx](#), Mexico City, 2016 Courtesy: the artist and [joségarcía ,mx](#), Mexico City.

Swiss artist Yves Scherer's haunting exhibition is a reflection on the effects of celebrity obsession.

The 2012 film *Snow White and the Huntsman* left little lasting cultural impact for a blockbuster of its stature, but to fans it resulted in the end of Kristen Stewart and Robert Pattinson's romantic relationship. A revered relationship since their early *Twilight* days, Stewart and Pattinson's break up serves as the impetus for Swiss artist [Yves Scherer's](#) solo exhibition at [joségarcía ,mx](#) in Mexico City.

Aptly titled *Snow White and the Huntsman*, the exhibition is a multimedia representation of an obsessive Stewart fan's mind, sprawled through the expansive but crumbling castle-like space. The fan-turned-obsessive and dangerous lover is revealed to be the artist himself.





Yves Scherer "Snow White and the Huntsman" installation views at joségarcía ,mx, Mexico City, 2016. Courtesy: the artist and joségarcía ,mx, Mexico City.

Painted collages containing shirtless images of the artist next to paparazzi-sourced images of Stewart, bloody scribbles of the actor's name on deformed canvases, and a car whose interior is covered in blood-drenched plastic show a mental breakdown of a delusional individual overwhelmed by celebrity culture and unreciprocated love.

Scherer's decision to insert himself is not without conceptual reason: "Certain reactions to my earlier works have made me consider the relationship of myself as a person towards the subject of my art. It's quite interesting to me that as an artist you still are in sort of a public position, maybe even with the power to change the nature of this relationship, which would be the greatest thing to happen here," Scherer explains. "With this new work I tried to include my own body into the discourse as well, not being part of a grey mass of online audience but making myself vulnerable, too."

Although he is inserted into the works, he's not really Stewart-obsessed: "I'm not exactly in love with Kristen, although I quite like her, but I really like what you refer to as fantasy or fiction... But I am a little bit looking for love, so all this text here and the intellectual take on it might be just talking around that fact." Check out images from the show below:



Yves Scherer "Snow White and the Huntsman" installation views at joségarcía ,mx, Mexico City, 2016. Courtesy: the artist and joségarcía ,mx, Mexico City.



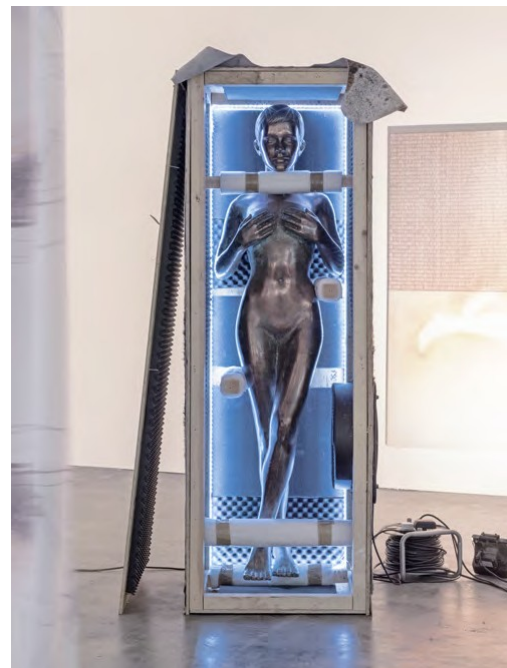
REVIEW - 20 FEB 2015

## Yves Scherer

Galerie Guido W. Baudach Berlin

BY MELISSA CANBAZ

Most people probably heard via social media about English actress Emma Watson's address at the United Nations where she launched the #HeForShe gender equality campaign to win over men to feminism. Soon after, an unknown agency began issuing threats to publish nude photographs of Watson online. These claims of 'Emma you're next' turned out to be a blue. A Google search still comes up with many nude pictures of the actress, but they are all fakes, more or less crudely put together using Photoshop.



Yves Scherer, *Whenever I get gloomy with the state of the world, I think about the arrivals gate at Heathrow Airport (Copper)*, 2014

Yves Scherer's large-scale exhibition *Closer*, filling the main gallery space and titled after the British celebrity magazine, presented

four different Emma Watsons, all naked and life-size. (Just as many of the Photoshop fakes were already circulating before the scandal, Scherer's sculptures also predate it.) The 3D model on which the sculptures are based was constructed by Scherer using an average of the online material she found of Watson, resulting in a version of the actress the ideal of nerdy Photoshop boys. Some of the sculptures, such as *Whenever I get gloomy with the state of the world, I think about the arrivals gate at Heathrow Airport (Copper)* (2014), have a copper coating that gives them a certain 'classical' patina. With a slight shy grin, the figure holds her hands in front of her bare breasts and crosses her legs. Like a statue from classical antiquity, she was presented on a plinth standing in a pond suggested by a border of rugs, complete with plastic water lilies (*Wet Look*, 2014). The historical tradition of nude sculpture lent this work a certain femininity, but on closer inspection the sculpture lacked the crucial sexual charge. Instead, it appeared as an androgynous being, a visibly artificial creature that only carried a different weight when one remembers it is a supposed digital 'creation of a woman'. Other Emma sculptures like *Emmy* (2014) and *Emma (Pink)* (2014) did have a stronger sexual charge, with their nylon knee stockings or oversized anime eyes, but they, too, remained within the uncanny realm of the artificial.

The show's second striking motif was tatami: traditional rice straw mats from Japan. They lay on the floor or hung on the wall behind Perspex vitrines, strewn with burn marks or illegible tags (Sirens, 2014). These works were supplemented by prints working with the characteristic surface quality of the mats. Like the series of silk curtains printed with sketch-like drawings (Celebrity Curtain I, 2014), the mats acted as partitions, structuring an exhibition space filled with numerous sculptures and creating an illusion of inside and out, real and virtual, and evoking a strangely disconcerting domestic atmosphere. For Closer, this interlinking extended to the gallery's website, where in lieu of a gallery homepage Scherer provided an archive of high-resolution paparazzi pictures of Watson's private life available for download.

These distinct levels – real, virtual, private and public – were particularly pronounced in the juxtaposition of two works. The copper Emma in the back area of the gallery was in a wooden crate – both protected and cramped. In sight of it was a work titled *Rain* (2014) made out of a PC casing, a similarly 'box-like' form. It contained a small male anime figure – a geek living inside his computer. The exhibition succeeded in addressing issues of feminism and the internet without recourse to the expected tech aesthetic, as well as cleverly linking on and offline worlds.

*Translated by Nicholas Grindell*

## Exhibitions

### Has Post-Internet Art Come of Age?

Artist-to-watch Yves Scherer's Berlin show suggests so.

**Alexander Forbes** November 21, 2014



When we take a retrospective glance at the art world in five or ten years, it's a safe wager that fall 2014 will be mapped as the point at which post-internet art entered the mainstream. The often nebulous genre essentially refers to art that reflects on the context, conditions, and possibilities produced by our über-connected, online society. It has been featured in a [hate-piece](#) in *Art in America's* November issue and as the central tenet of Scott Reyburn's [market report from Frieze London](#), two months before for the *New York Times*. One of its biggest proponents, the collective DIS, was appointed to curate the 2016 Berlin Biennial (see "[DIS Will Curate 2016 Berlin Biennale](#)"). And, a slew of galleries have now built an entire identity, and a market, around the movement.

As the *AiA* take suggests, post-internet art is a far from universally accepted or appreciated movement—save perhaps unwittingly by urban sellers of the indoor palm plants that have, for whatever reason, become post-internet fans' calling card. To an extent, part of that problem is one of age; some of the artists aren't really or are just barely digital natives. In those cases, the work can remain too focused on the novelty of the internet and its modes of presentation rather than the conditions it produces. It can also simply be a misnomer for other, research-based practices.

But Yves Scherer dives as deeply as any of post-internet art's more-notable adherents. His debut show at Berlin's Galerie Guido W. Baudach—alongside Kate Cooper's phenomenal exhibition currently up at the KW Institute for Contemporary art—is the most 'contemporary' show I've seen all year. Entitled "Closer," it filets the post-internet and its theoretical bases with a fluency that suggests Scherer may not yet be fully cognizant of its resonance.

Take the tatami mats that form the show's second-most prominent motif, for example. One double-bed variant lies more or less in the middle of the gallery. Others are hung within Perspex vitrines having been burnt, sliced, painted, or otherwise altered. A third set aren't tatami mats at all but instead prints of the mats' characteristic rice straw surface on canvas. It's a fairly out-of-left-field reference for a Swiss-born 27 year old who splits his time between London, where he recently graduated from the Royal Academy, and Berlin.

Or is it? As I was soon to find out from Baudach, the tatami mat is in fact Scherer's preferred sleeping spot when in London – he bounces between friend's apartments or lives in places too small to have defined sleeping or living quarters. That's no odd quirk. It's a domestic manifestation of the state of play, which Yann Moulier Boutang and others have come to call Cognitive Capitalism. This is also the defining set of socio-economic factors that have surrounded post-internet artists as they've come of age: where work becomes brain-only work performed by the always-on-call, lifelong freelancer, tapped onto a laptop from bed or a café, and for which pay is often a distant prospect measured in quarter-long waits.

In the discrete schema of the exhibition, however, the mats delineate a residential interior. The space is populated by tabloid photos of celebrities dragging unsexily on cigarettes, opposed by a video—which looks on at Scherer's female friends taking lazy drags framed by twilight—that would sell anyone a Marlborough, sketched-on curtains, and four life-size nude statues of English actress Emma Watson.

Each Emma is suited to a slightly different taker. One is pristinely white, save for a scribbled signature. Another is lightly splattered with pink paint, wears stockings, and has its face made up to look like an anime character. A pale pink statue's nightgown appears to have just slipped off its shoulder, the floor around it marked numerous times with “#heforshe,” the hashtag for Watson's recently-launched campaign for UN Women. A copper-covered Emma has been crated, the boxes interior padded with sound dampening foam and a fan installed on its side as if the shipper was worried she might expire without fresh air. A fifth sculpture, also copper or bronze, stands in a lily pond outside the curtain that's meant to form the door to Scherer's created-home in pure bourgeois fashion, despite the pond having been created with cheap, utilitarian carpet.

It would take a rather astute Watson aficionado to immediately recognize that the sculptures depict the actress. In strict terms, they don't. To create them, Scherer scoured the web, pulling hundreds of recent images of the actress—a partial archive of the photos has replaced the gallery's website for the duration of the show—to create a three-dimensional digital model of her based on an “average” of those images that could then be brought to life using a 3D printer.

The works' jumping off points are numerous. It's as good a critique of Google and Facebook's averaging effect on what was once a utopian vision of an infinitely diverse internet, as it is a takedown of our weirdly-intimate relationships with celebrity, with Instagram delivering a by-the-minute diary of famous strangers' private lives (the classic paparazzi photos on the wall recall just how distant that relationship used to be only ten years ago.)



If the exhibition could be misread, it would be as a direct commentary on female exploitation and objectification. Its press materials make passing reference to the trolls who threatened to expose nude photos of Watson following the HeForShe announcement. And though, of course, that context is unable to be excluded from any analysis of the show now, the sculptures were started long before—one was shown at Art Berlin Contemporary, which took place the week before the initiative's launch.

Like the tatami mats, the choice of Emma Watson was, if I had to guess, one based on the artist's personal taste and perhaps the fact that, more than most entertainment notables, there's nothing particularly bad or even controversial that one can say about the 24-year-old actress-cum-model. But there are others who could have taken her place—men too.

What it really breaks down to, where affect does and should be found in "Closer," is within the exhibition's most easily overlooked sculpture. Off to the right, as one enters the interior of Scherer's abode, a desktop computer tower sits almost as if it's being used to run the video playing around the corner. On closer inspection, however, a glowing, blue light shines inside the black metal frame, illuminating a sole male figure cross-legged on some computational structure, quite literally living within his computer.

To some ears, that might sound direct to a cringe-worthy degree. But it strikes its key with painful intensity. It exposes, like the best art, something we know but don't really like to admit. The internet at once connects us to an unprecedented degree and alienates us to a magnitude no theorist of the industrial revolution or even of 20 years ago could have predicted. We can watch anything, learn anything, order anything on displays of varying sizes. We can create and print out our dream companion or even a gun, for that matter. People, in their fleshy existence, cease to really matter. Except, of course, that they do.

# Art Viewer

Art Viewer, 'Yves Scherer at Exo Exo', E. Rigoulet, October 2015

## Yves Scherer at Exo Exo

October 3, 2015



**Artist:** Yves Scherer

**Exhibition title:** Where is the love

**Venue:** Exo Exo, Paris, France

**Date:** September 17 – 24, 2015

**Photography:** images copyright and courtesy the artist and Exo Exo, Paris

In his practice the Swiss artist Yves Scherer develops a hybrid project between the public and private spheres. At the heart of his work lies the dissolution of the boundaries between the domestic, public and virtual domains, the unknown and the familiar. The artists does this by superimposing reality with its fictional double. WHERE IS THE LOVE breaks down performance spaces and renders them liquid and porous. The works are arranged here as an immersive mise-en-scène, causing ever increasing confusion between reality and its power of projection.

The common theme of this scenario is the artist's trip to Asia. In the middle of the space, a fake Prada bag the artist bought in Beijing stands on the floor, displayed in it's original branded packaging. This "consumer good", exhibited here in a ready-made fashion, symbolizes the birth of desire and its ever exponentially increasing growth. Opened, offered, the imitation symbolizes and reproduce our desire for luxury, products and manufactured goods.

At the same time, the exhibition space is connected to the virtual world, with an amateur video the artist recorded during a holiday in Thailand with friends – a pure product of the "selfie" culture, self-worship and showing off your own pleasure (sometimes genuine, but often made up or sublimated) to others. This self-promoting video is broadcast on a television set which is installed to the ceiling of the space. It shows a remake of the Justin Timberlake song "Cry me a river", produced in bandwidth, image and background noise of an advert or a clip that

is taken in by the visitor almost subconsciously. This is the embodiment of a powerful presence that feeds and infects our desire through audio-visual fillers. It can be found in transit locations – hotels, restaurants, lifts, shopping centres – relying on a “one-size- fits-all”, passing, insidious desire, a personification of envy.

Against this backdrop of ins and outs, a few sketches, notes and plans are hung on a clothes line, jotted down on the pages of a notepad of the Royal Plaza Hotel in Hong Kong they form a personal archive used to measure the self-validating strategies.

WHERE IS THE LOVE then tells the story of a one-upmanship of desire, pleasure, consumerism, distribution and self-worship, staging a body that is already reduced to a transient image and making it readily available. It symbolises the constant repetition of a desire without an object, itself born from another desire, slowly pushing the boundaries of the areas of investment in love and emotion, of fulfilment and pleasure, just like an exhibition space that dissolves beyond its walls.

– Elisa Rigoulet

