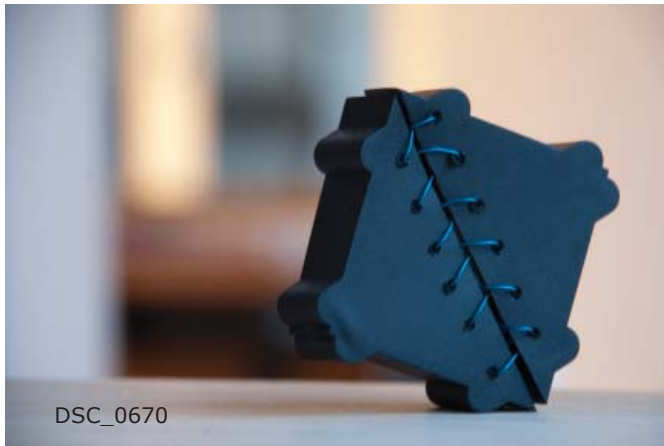


Sibylle Grosjean, Zürich  
\* 25.12.1964

«And how do we begin to covet, Clarice?»

Silence of the Lambs, 1991, Hannibal Lecter to FBI-Agent Clarice Starling.



*My artistic interest centres around availability, haptic desire and the value of the personal presence.*

*For 20 years I only pursued these subjects in my assemblages - unsystematically, in unspectacular fashion, for my personal use and needs. The question as to whether the miniature sculptures are art was not up for discussion. Their „production“ was smoothly linked with environmental commitment, career, bringing up children, cultivating relationships. Everyday life.*

*The decision to exhibit the „things“ as art in 2011 also moved me to start clarifying the basic themes of my interest.*

*Sibylle Grosjean  
March 2013*

## Colors

*Experiments with collected and measured colors.*

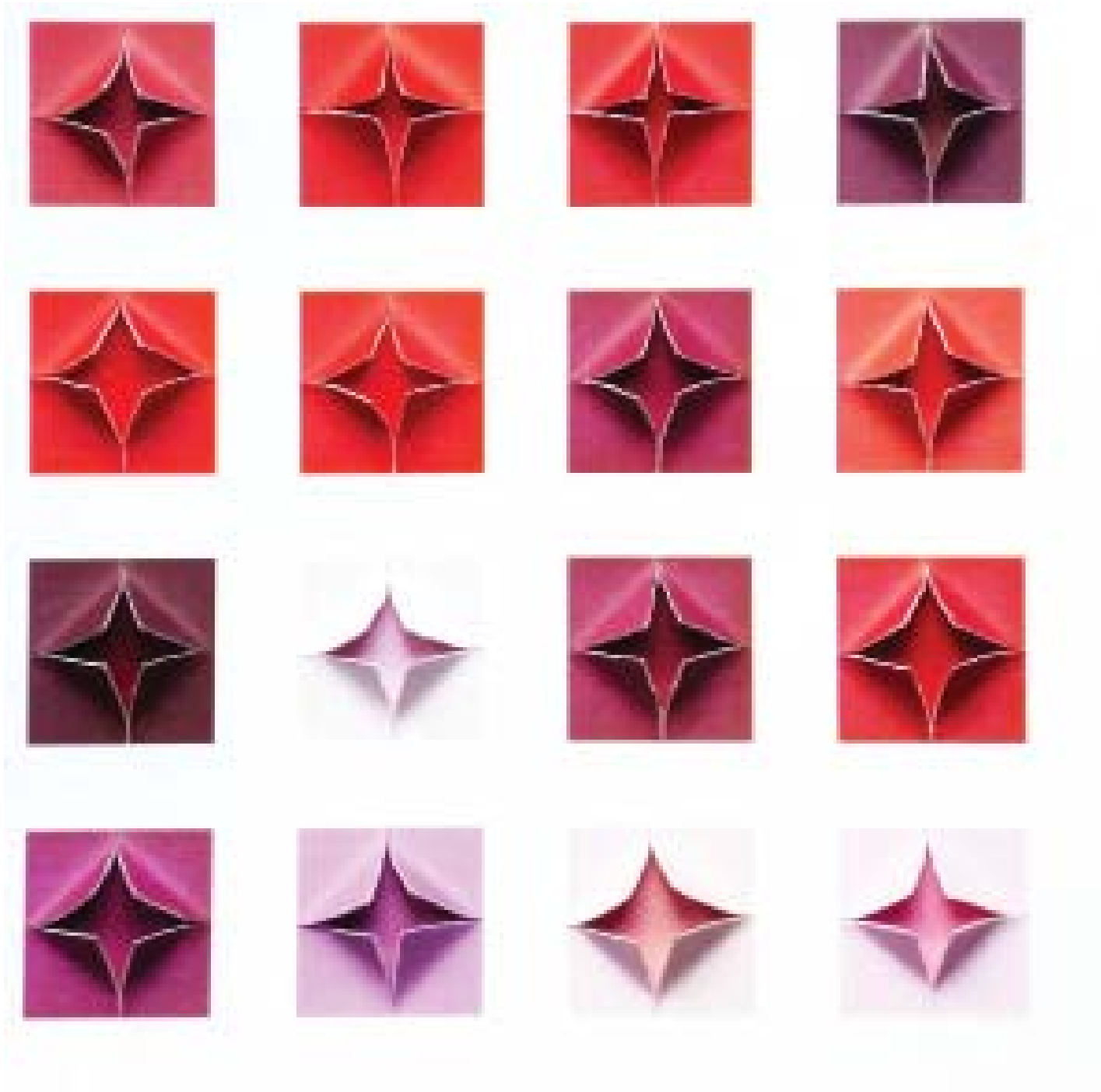
*Colors upset me. They are everywhere and nowhere, but exiting.*

*I collect colors. I don't care whether it's the „intended“ color, I take it's representation, it's copy, it's presence as the original, as long as it's materially present.*

*Colors that I find and take are greasy, furry, soapy, shiny, prickly, brittle. They have form, material, body, even if it's only paper.*

*Imaginary color lacks all of these. But it is measurable, nameable, infinitely transportable. And discriminating. It counters the babylonical of the visible with language, color circles, Pantone-scales, RAL-Numbers, RGB-values.*

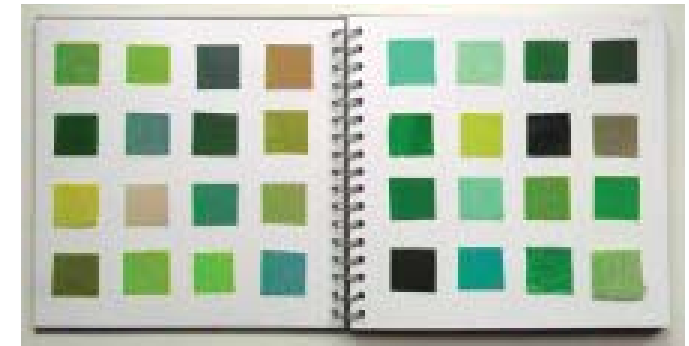
*These encounters.*



# Book of Colors

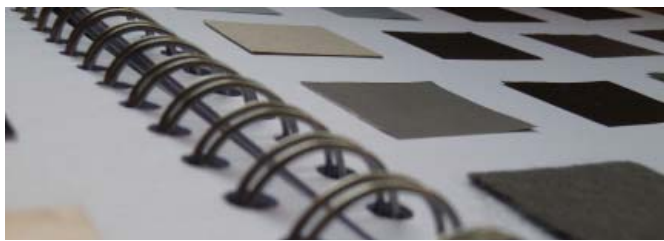
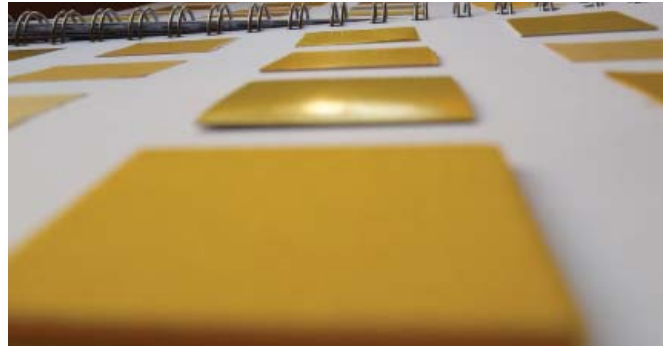


Nein-Zum-Rentenklauflyerrot, 3D Brillenumschlagsrot, Sunrise-Mobilezonemagazinrot, Wahlflyerrot, Unia-Plakatrot, SRK-Schweizerpassrot, Rotseeregatta Programmrot, Eidg. Schwingfest Programmrot, 1to1 Energyinseraterot, SLRG-Kursflyerrot, Kongressprogrammrot, Helsana Rechtsschutzrot, Helsana Wettbewerbsrot, Adventstippflyerrot, Fortbildungsprogramm KSR Böblingenrot, Gedok-Programmrot, Autoaufkleberfarbmusterrot, Autoaufkleberfarbmusterrot, Autoaufkleberfarbmusterrot, Autoaufkleberfarbmusterrot, Bastelmaterialverpackungsrot, LadyCrackerverpackungsrot, Choufouchoufflyerrot, Airberlinwerbungsrot, Coop Prontosackrot, Möbel Hubacherrot, SES-Mitgliederzeitungsrot, Mobile Zoneinseraterot, Denner Weineshoprot, Mobile Zoneinseraterot, Tessiner Glasuntersetzerrot, Wahlflyerrot



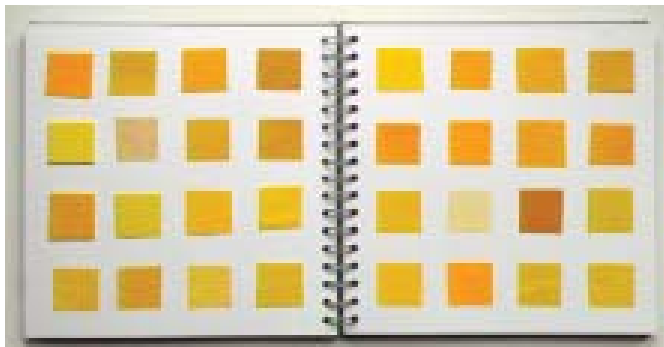
Coop Prontosackgrün, Cashgate-Kuvertgrün, csp Wahlflyergrün, Präsentationsmappehängergrün, Präsentationsmappehängergrün, Coopsackgrün, Greencross Portraitgrün, Greenpeace Italien Magazingrün, Badekappengrün, Anton Stankowsky Ausstellungseinladungsgrün, KSR Böblingen Fortbildungsprogrammgrün, Selbsthilfegruppengrün, Wanderbuchinsetgrün, Geschenkkarte Chicoréegrün, Chicorée Plastiksackgriffgrün, Corris Werbemappengrün, Salatverpackungsgrün, Gummihandschuhgrün, Grusskartenwerbungsgrün, Aktiviansetgrün, Klebebandgrün, Barockkonzertflyergrün, Aftereightgrün, Palazzo Musik Flyergrün, Autoaufkleberfarbmustergrün, Autoaufkleberfarbmustergrün, Autoaufkleberfarbmustergrün, Autoaufkleberfarbmustergrün, Autoaufkleberfarbmustergrün, Dosenbachgrün, Miocarmicrosetgrün

*The Book of Colors is a Collage of 640 collected Colors from different everyday sources including their „name“, i.E. Red-of-a-Votation-Flyer.*



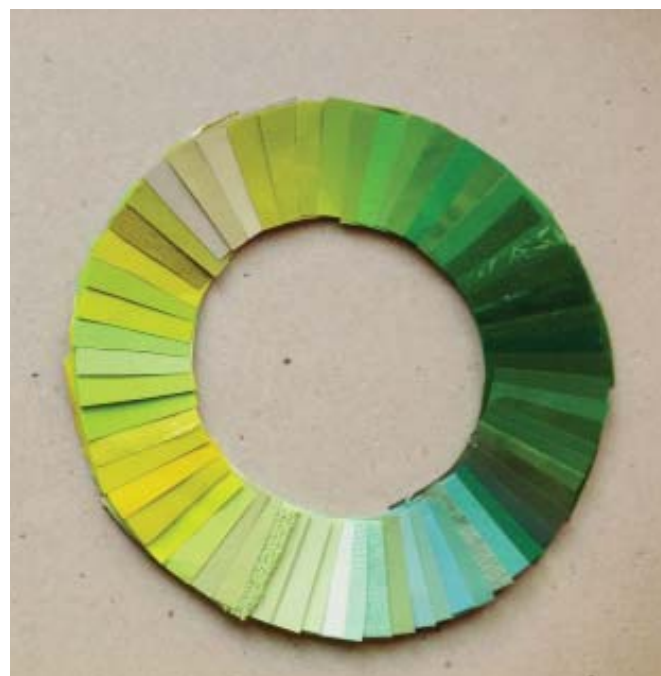
etscher Zitatgelb, Geschenktütengelb, Da Capo Kartengelb, Topdeqmontageflyergelb, Wahlflyergelb, Stapferstube-Flyergelb, Reno Schuhwerbungsgelb, Einladung Tag der offenen Türgelb, Möbelwerbungsgelb, SF2-Programm Inse-  
 rategelb, Tagungseinladungs fragilegelb, Schwingen, Hornussen, Jodeln Inse-  
 rategelb, GP Italy Magazingelb, Selbsthil-  
 fegruppengelb, Wegweiser für psychisch  
 veränderte Menschengelb, Sexualpäda-  
 gogische Präventionsangebotegelb, Radio  
 Zürisee-Inserate gelb, Railtourflyergelb

Programm Nachmittagsfilmbau, Fo-  
 rum Magazin Stuttgartblau, SBB Shop-  
 villeflyerblau, SLRG-Jahresberichtsblau,  
 SBB-Magazinblau, SBB-Magazin Reise-  
 angebotsbroschürenblau, SBB-Sparinse-  
 rateblau, Railtourflyerblau, Systembro-  
 schüre Swisslosblau, Ticino Top Events  
 Inse-  
 rateblau, EWZ-Inse-  
 rateblau, Sothe-  
 bys Inse-  
 rateblau, SVP-Graphikblau, Ti-  
 cino Inse-  
 rateblau, Betriebskerichtblau,  
 Weltklassezürichkartenblau,  
 Edelum-  
 schlag für Rechnungsblau, Schaum-  
 stoffblau, Alilaguna Fahrplanblau, Ali-  
 laguna Fahrplanblau, Mini-Coupeblau,  
 Autoaufkleberfarbmusterblau, Autoauf-  
 kleberfarbmusterblau, Migros Klopapier-  
 blau, Druckerpapierverpackungsblau,  
 Lernfahrschildblau, Lernfahrschildblau,  
 Bastelfilzblau, Moosgummiblau, Moos-  
 gummiblau, Bastelfilzblau



Serviettengelb, Interdiscount Salegelb,  
 Amaretti Bianchigelb, Goldenpassinse-  
 rategelb, Moosgummigelb, Russisches Ma-  
 gazin Fahrradtestgelb, Russisches Ma-  
 gazin Rätselgelb, Ledon-Inse-  
 rategelb, Moosgummigelb, Sucriliteverpackungs-  
 gelb, Chicco dOro Verpackungsgelb, Bon-  
 bonverpackungsgelb, Wahlkundegelb,  
 Ashgar Farhadi Interviewgelb, Hugo Lo-

# Color Circles



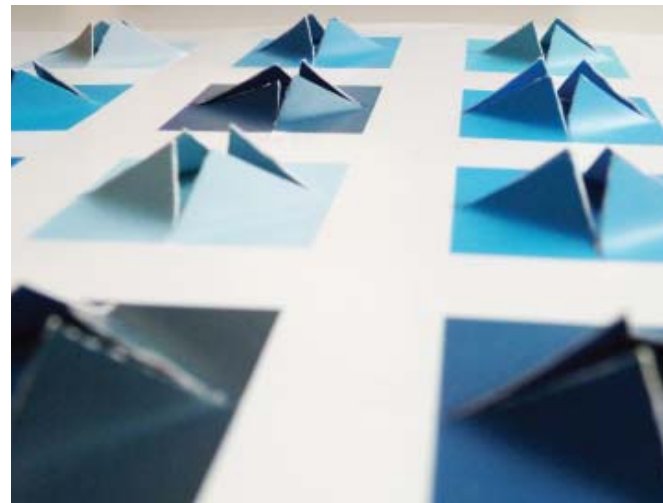
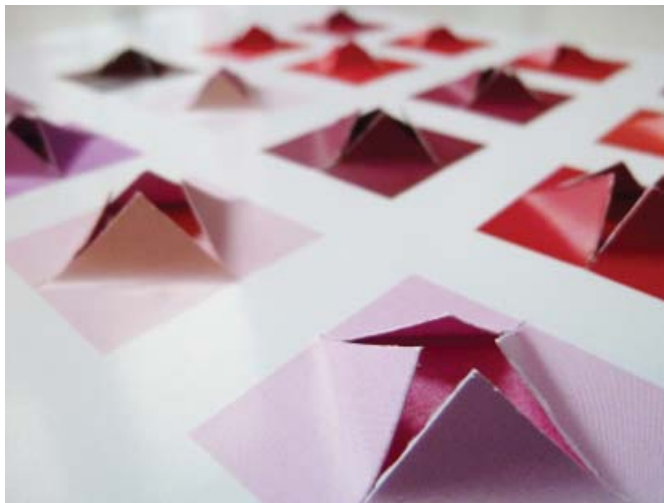
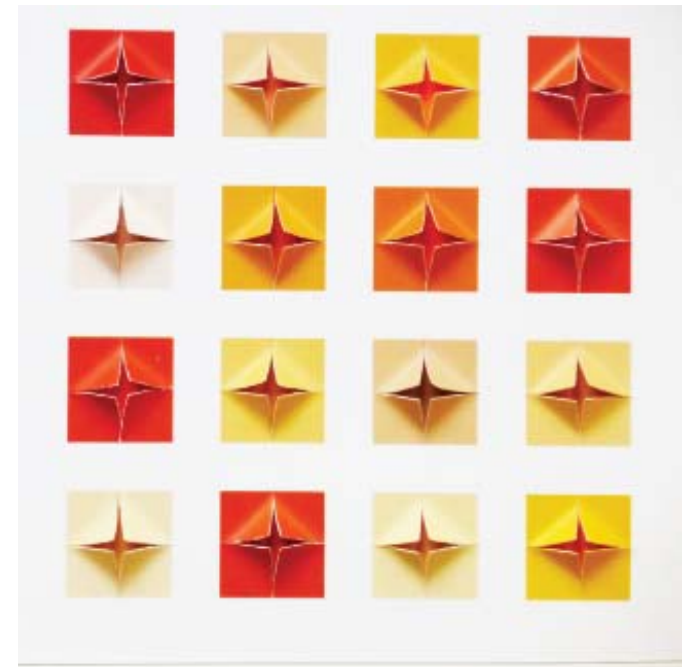
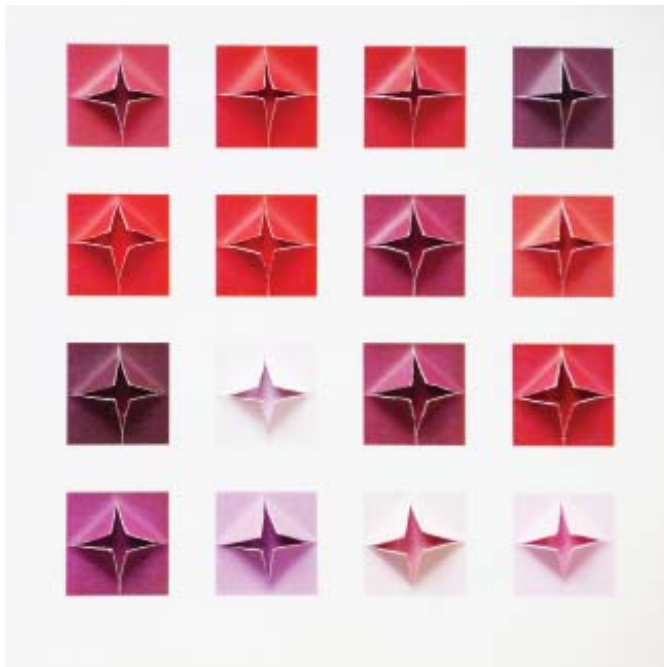
Color circles from Iten-circle-segments, about 60 collected colors, sorted, incl. inventory

*I do not paint. I collect. I take myself as the scale, my language as the color-space. I take colors, as they occur to me, as they are made available to me.*



Segments of various color circles according to Wikipedia (Iten 1961, Newton 1700, Boutet 1708, Goethe 1810, Scriabin ca. 1900, Kueppers 1976) cut from cardboard and counted. In the background uncalibrated A4-laserprints of the color circles.

## Measured Colors



16 collected colors each with a cover, (ca 23x23 cm) on which the colors are reproduced twice: on the covers back as a laserprinted scan of the color, on the front the laserprinted result of the technical color-measurement.

The measured colors on the front are cut open to give the printed colors some more body.

# Color-Searches



Result of a google-picture-search for „feuerrot“ (firered) on my iPhone in 2012.

*This project used the result of google-color-searches on my iPhone as relative indications to mail-order the looked-up colors.*

forrestgreen, königsblau, zitronengelb, orange, white, schwarz, grau, braun



Reconstruction of the color-search «feuerrot» (firered) laserprinted and mounted on cardboard.

Reconstruction of the colorsearch «feuerrot» mounted in aluprofiles - 9 (leathercolor), 6 (spraypaint), 13 (silkpaper), 11 (enveloppes)

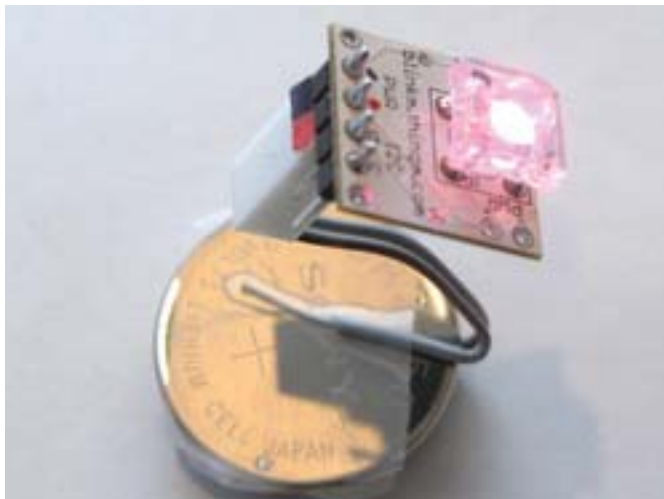




## Measured Colors II

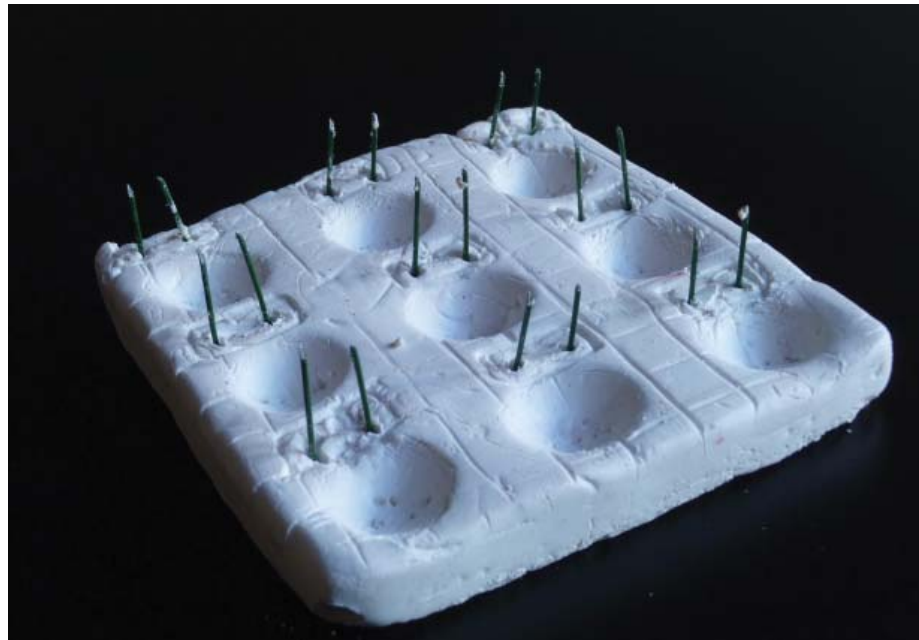
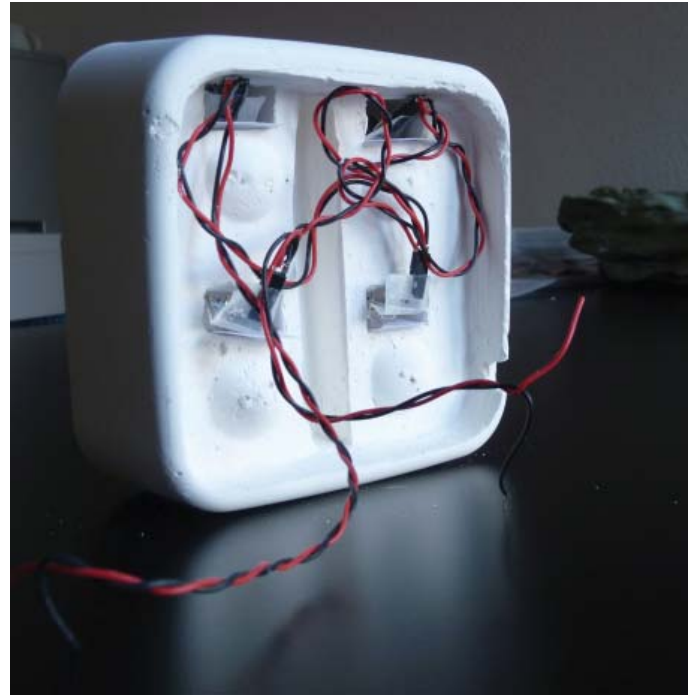


redcollector1 - 2012 - 9 measured colors, Gypsum, 9 LEDs (16x16x6 cm)



{1: (65, 16, 15), 2: (75, 11, 8), 3: (96, 20, 16), 4: (88, 23, 19), 5: (64, 7, 5), 6: (39, 5, 4), 7: (204, 32, 32), 8: (62, 8, 6), 9: (67, 20, 35), 10: (94, 18, 15), 11: (113, 16, 15), 12: (79, 13, 9), 13: (47, 10, 8), 14: (84, 14, 10), 15: (85, 15, 11), 16: (52, 14, 11)}, photos of the measured things

Transforming technically measured colors on my way to the office directly into light with the help of RGB-programmable LEDs failed. I had to construct a Gypsum-body, as the LED alone dazzled.

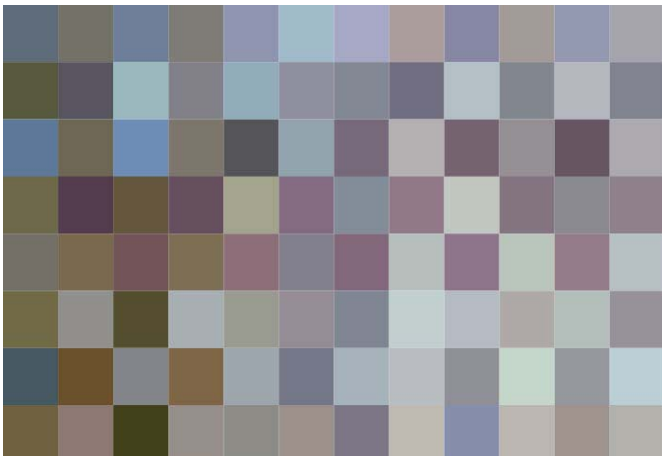


## printed skies

1m<sup>2</sup> of printed Sky (5) - 2012 - woven paperstrips of printed sky from magazines  
(100x100cm)



Detail of printed sky 5 (Photograph)



Colorreconstruction (Photosop) of Detail



## about printed skies



*Is the sky (in german the same word as heaven) sky-blue? And does it exist? If not, what are they taking pictures of? If yes, how big is it? If it starts at the horizon, where the earth stops, it must be much bigger than the face of the earth: more than 510.1 Million Squarekilometers. 1 squaremeter of sky, as can be found in every magazine, seems quite small in comparison.*

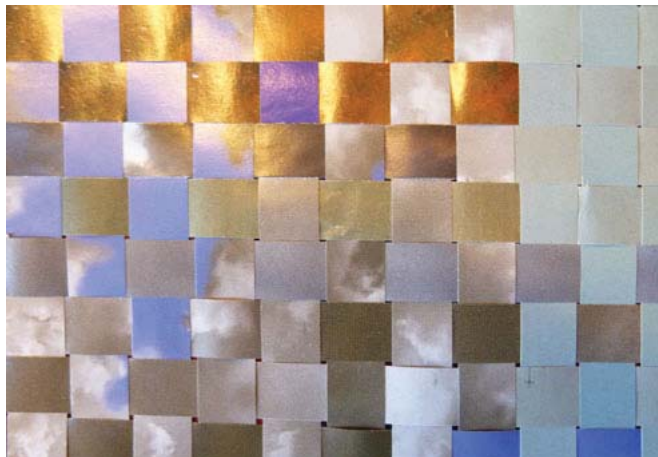
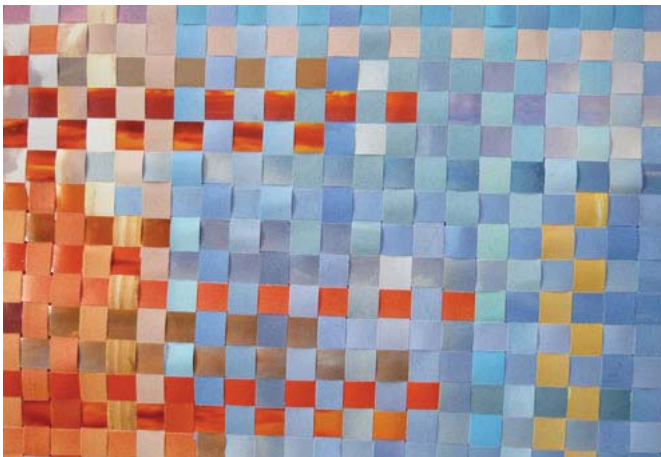
*My thus relatively small weavings of printed sky stem from my being overwhelmed with pictures. What am I to do with so many out-of-context-views?! So much beautiful, upsetting, funny, everyday, abstruse, obtuse, intimate. But always there. Never here.*

*I'm haunted by the idea, that I'm being fobbed off. The haptic cannot be transported cheaply. Am I to be content with the picture of the object, am I to overlook the sensory deprivation, am I to confound the related with the experienced?*

*To „photoshop“ with a papercutter is to reclaim the absent, somehow. I tear printed skies from magazines, cut them to stripes and retrieve: Material, smell, sound, object and haptic experience.*

*The fact, that the printed skies cannot be photographed well, to me is success. The hope of the resulting objects is not to produce another enticing picture nor to give a visual or emotional impression of sky. Why should I - you can always get that in front of the house. But to have weaved a true artifact - that speaks of me, of diligence, of failure, that has become a touchable object made of some (imaginary) stuff.*

# printed skies



1m<sup>2</sup> of printed Sky (2) - 2012 - woven paperstrips of printed sky from magazines (100x100cm)

1m<sup>2</sup> of printed Sky (3) - 2012 - woven paperstrips of printed sky from magazines (100x100cm)

1m<sup>2</sup> of printed Sky (1) - 2012 - woven paperstrips of printed sky from magazines (100x100cm)

# Pop ups of football riot photographs



# Reliefs of football riot photographs



# Reliefs of clothing (study of drapery/cloth)





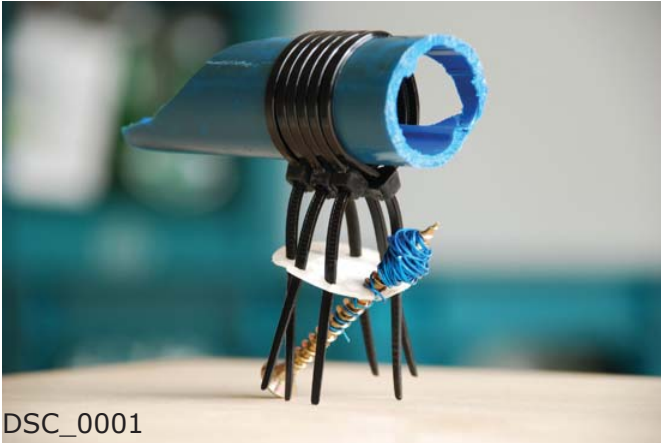
## Things

*Of the Things (assemblages, arbitrary small sculptures) there are about 100. The first ones were made during the early 1990s.*



DSC\_0379

## about things



*The Things do not represent anything. They are the leftovers of a period of time of concentration and forgetting myself, coagulated. My Things are not verbal. They do not formulate anything, they have no title.*

*A Thing is an arbitrary and intimate construction. It is finished when I have finished with it.*



*Beyond that, it has no justification, no claim, no basic idea. It begins its existence as the result of my actions and then owes its existence to its - often fragile - continuation. I find it difficult to conduct a discourse about the Things. Because there is no meaning about which I could speak - the Things are meaningless and free of function.*

*There are no rules according to which a Thing must be constructed. It arises out of what comes into my fingers. In its composition are reflected only availability and my predilection for certain materials and connections. Whether a component is old or new, found, bought by me or given to me, is irrelevant.*



*What is important, on the other hand, is that I find the construction part desirable not merely visually, but also and especially haptically. Weight, form and deformity, surface characteristics and structure, flexibility and the lack of it.*

*I have no whole in mind when I start out. I sit down, observe, finger the parts and begin to put them together, twist them, drill into them, glue and wedge. In so doing, nails, screws, rubber, wire, glue, string and clips are sometimes the subject and other times the object of connections. I have a need for wantonness, for the precarious, stability, for tension and poetry, and I try to bring out these qualities from the components.*

*When they are finished, the Things surprise me. They remind me vaguely. Of so-*

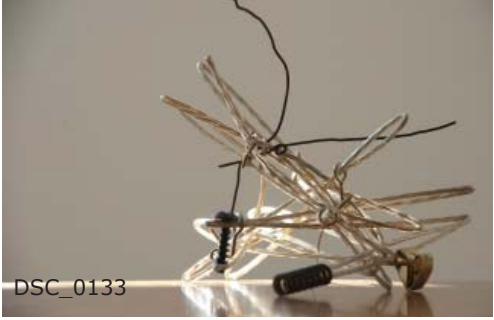
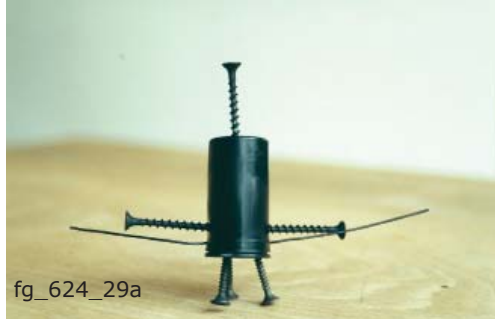


mething. Afterwards I want to capture them somehow, penetrate them. Perhaps I shall do this someday. One could make a list of the exact components according to item and manufacturer's number, according to precise designation, and make an exploded drawing of them in order to reconstruct them.

To take photographs of them is a beginning, an attempt to fathom how it comes about that something has come out of the haptic process. And ultimately the photos are an expression of the affection that I feel for my Things when they are finished.

They receive their designation whilst being photographed. These are the data names that the camera allocates of its own accord - or, in case of scans, the codes of the photo laboratory on the reverse side of the photographs. This seems appropriate - the designation is, like the Thing itself, very specific. And virtually without meaning.

Zurich, 8/2009, 11/2010, 6/2011





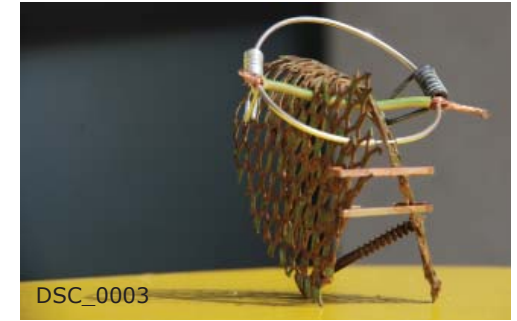
443-11-120002



DSC\_0603



DSC\_0077



DSC\_0003



DSC\_0109



DSC\_0101



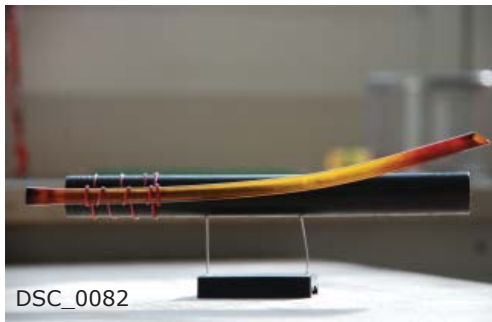
DSC\_0052



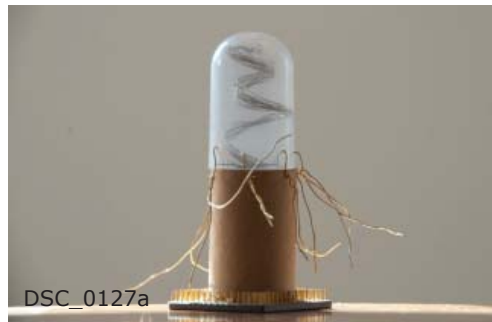
DSC\_0016



DSC\_0054



DSC\_0082



DSC\_0127a



DSC\_0018



DSC\_0220



DSC\_0084



DSC\_0027



DSC\_0200

# Curriculum Vitae

Sibylle Grosjean  
25.12.1964  
Born in Plagne (BE, Switzerland)

## Education

- 1983 General Qualification for University Entrance, Type B, Frauenfeld
- 1984/85 Language sojourn, Paris
- 1985 Internship at the Crystal Glassworks in Sarnen
- 1986 training, Translators' School DOZ Zurich (EN, FR, DE)
- 1987 studies, University of Zurich (German studies, journalism, philosophy)
- 1991 Certificate in Direct Marketing, SAWI Zurich
- 2001 Leadership training, IAP Zurich

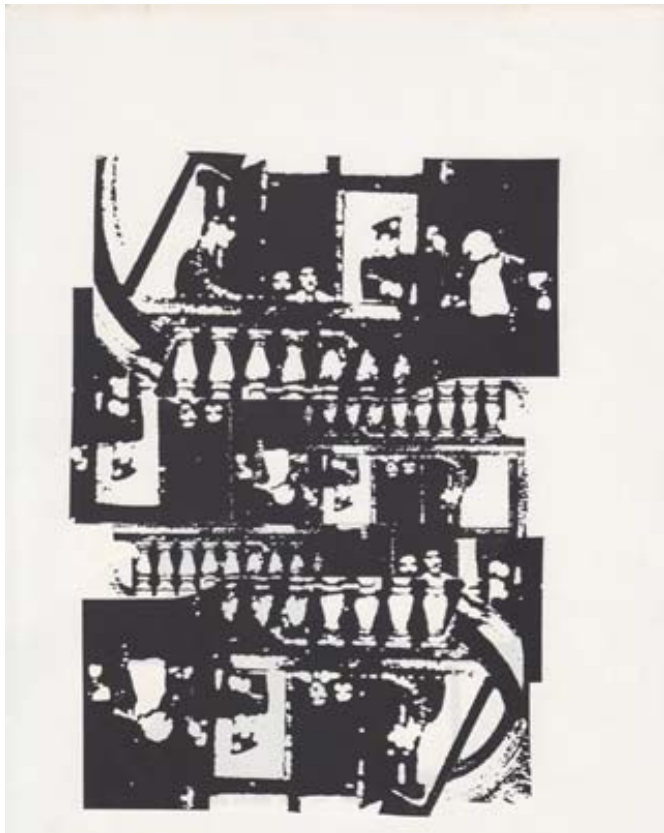
## Career

- 86-2002 Greenpeace (fundraising, marketing management, deputy chairman)
- 2002- grsbox GmbH (Consulting for Fundraising for Non-Profit Organisations)

## Art projects

- 1987 „ruin“, installation within the exhibition „Culture and Environment“
- 1987 „Tristesse and Isolde“, world premiere
- 2011 Participation in the jury-free exhibition „art scene Zurich 2011“
- 2012 „Printed sky and other things“, single exhibition, KIOSK, Zurich
- 2013 „Instructions not included“, group show, Artspace New Haven
- 2014 single exhibition, Galerie Claudine Hohl, Zurich

<http://www.sibylle-grosjean.ch>



Loxogon Cover 3 (1988) Photocopy Collage



Photo Series: Tower (1994-2009)

Sibylle Grosjean  
Sihlamtstrasse 4  
8001 Zürich

sgrosjean@grsbox.ch  
043 333 01 13  
079 430 97 62

[www.sibylle-grosjean.ch](http://www.sibylle-grosjean.ch)

«We begin by coveting what we see every day.»