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Inside - Outside

The assumption that a picture can only be perceived from a distance or from a bird's-eye view is questioned with this project.

Our approach with the installation is to pose alternatives to this notion. Basing our point of departure on the experience that the eye typically “walks” through a picture, we invite the viewer to move throughout the image - physically. Although an overview is lost while walking through the picture (with the eye or on foot), it allows new perspectives to emerge: sensorial perceptions replace the more rational comprehension.

Placing a drawing in the landscape allows viewers a transition from experiencing a general view of the installation to losing themselves in its context. In addition, a link to a tradition of pictures in landscapes is formed, pictures whose entirety can only be grasped from a distance. Reference is made here to the Nazca desert lines in Peru and the white horses in the hills of southern England.

Point of reference

A photograph of a Joseph Beuys' project called *Bog Action* (1971) serves as master image. The subject matter of *Bog Action* serves as a point of reference to the ecosystem which is endangered due to human interference, thus enabling the central mission of the Guandu National Park to be integrated into the project.

With another work by Beuys, *Eurasia* (1968), a link is forged between two poles, namely the exchange of cultural assets between the East and the West. Our project would like to contribute to this link.

In addition, we refer to Beuys' *7000 Oaks* (1982), a project in which includes the factor of time. For Beuys' project, oak trees were planted next to basalt stone columns. A contrast will evolve between the trees that continue to grow over years, and the columns, which will eventually be worn away. The result is an inversion of the original proportion of size over time.

Our installation will also transform with time as well. Marsh grass grows rampantly and will eventually conceal the elements we have placed in the installation. Nature will gain the upper hand during the rainy season causing a conversion between the order created by human beings and the order of nature.

This Beuys-like action captured in analogue photography is digitalized with Photoshop, rendered in stakes to produce a matrix of dots (0=white, 1=black) and then transferred to the landscape.

An order formed by digitalization is placed within the order created by the natural growth of the park resulting in a domesticated landscape: a garden.



Beuys' Bog Action, 1971



Digitized image



Image in dots

Jump in the bog - Eurasia

To demonstrate his concern for bogs, Europe's most endangered eco-system, he carried out *Eine Aktion im Moor - Bog Action* (1971), in which he jogged through a bog, bathed in the mud, and eventually swam through this swampy pit. Bogs were under threat of being drained to form low-lying land masses known as polders. Beuys described his interest in bogs as follows:

«Bogs are the liveliest elements in the European landscape, not just from the point of view of flora, fauna, birds and animals, but as storing places of life, mystery and chemical change, preservers of ancient history. They are essential to the whole eco-system for water regulation, humidity, ground water and climate in general.»

Project description

Our installation is an enlarged replication of a digitalized photograph. It is comprised of thousands of identical elements set in the landscape – partially on solid ground and partially in the marsh – which will change over time.

The elements are stakes which are placed vertically at equal intervals in a grid format taken from the digitalized image. The stakes are a natural material processed by humans: bamboo.

There are two fundamentally different ways of viewing the installation:

From the outside

The drawing is perceived as a field of stakes. Depending on the topography, it could be possible to maintain an overview, particularly when viewed at a distance (such as the hills in southern England) or seen from above (Nazca desert lines).

It would be best viewed from a natural elevation. If the topography does not allow for this, a raised hide would need to be constructed to experience the installation from a high vantage point and enable it to be captured in photographic images.

From the inside

A specific number of rubber boots will be made available in order that viewers can enter the field for two hours every day. By moving through the installation, viewers experience an intimate view of the work as well as walk within the marsh lands. While they lose the overview when immersing themselves in the artwork, they gain new perspectives within the field of stakes.

Presentation/Activities

The project will include an indoor presentation of a sequence of digital photographs capturing the installation undergoing a process of change. The stakes will become overgrown with marsh grass during the summer's rainy season. The presentation will be continually supplemented with digital photos to document the dimension of time and its effects on the project. Thus, even if a viewer visits the installation only once, she can understand the impact that the factor of time has on the artwork and see this progression. The stakes will be overgrown with marsh grass over the course of the summer during the rainy season.

Site

Uneven areas in the topography and moor-like parts of the landscape, possibly bushes as well can be integrated into the work.

Documentation/Activities

By means of digital photography, the changes of the installation will be captured at regular intervals of time and presented, including the changes to the master image, the installation itself and the overgrown state.



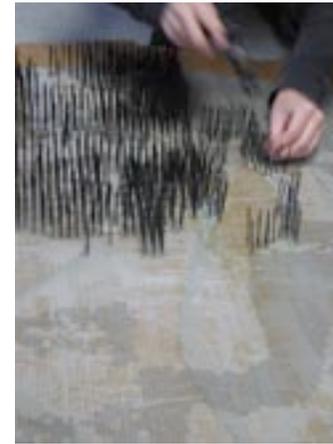
© villigerhandlemanvilliger 5 Model Beuys' Bog Action, 1971 · toothpicks, digital net on transparent paper, corrugated cardboard · 93 x 123 cm / 37" x 48" · 2006



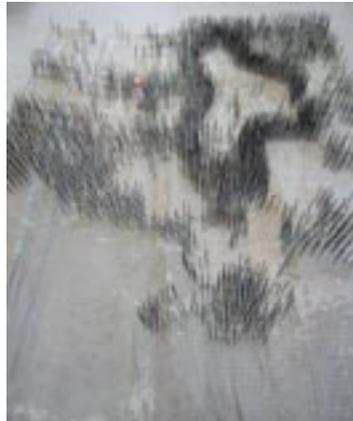
Topography



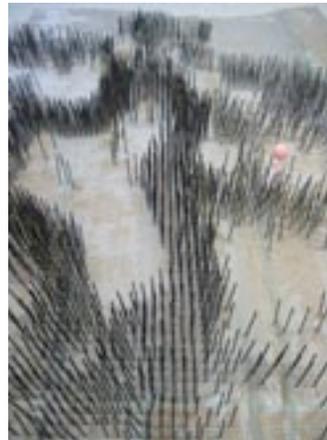
Toothpicks, nature colored



Toothpicks, tinted black



Upside down,
different perspective



Final Version
from height of 80 cm / 31"
of the model
16 m / 52' in reality



From above



Work in progress
toothpicks (black tinted) put in digital net of dots on
transparent paper on cardboard



Figurine human size within the poles (scale 1:20)



toothpicks / Poles

height above ground
model: 5 cm / 2"
Reality: 1 m / 3,3'

diameter
model: 0,2 cm / 0,08"
reality: 4 cm / 1,6"

Realization

topography	mostly flat, some small hills
vegetation	smaller trees, fast growing tall marsh grass
measurements of installation	18 m / 60' x 23 m / 75'
depth of wetlands	1 m / 3,3'
height of marsh grass	before rainy season: deep after rainy season: 1 meter / 3,3'
rainy season	April - June

Material

bamboo diameter	about 4cm / 1,6" tinted black, glossy (if possible)
amount	2000 pieces
height of sticks	1,5 m / 5'– 2 m / 6,5' (0,5 m / 1,6' in the marsh)
color	still doing research to find a local method of applying natural color to bamboo poles (see below)



Translating the image into the landscape



The grid will be divided into larger sections, containing 5 digital dots on each side, creating fields of 25 dots. These fields will be measured and marked with cords. (Same technique which Egon Meier used, see introduction p. 15/16). The drawing will be put within this grid. According to the drawing the bamboo stakes will be set.

Dyeing of bamboo

Research from the internet:
<http://members.aol.com/woinem1/index/bamboo.htm>

Coloring of bamboo depends to the local conditions and therefore the plants being used for that purpose. Every country has developed its own techniques and the descriptions of the recipes would be useless, because these special plants normally aren't available in other countries.

A possibility for coloring the whole wood is the „carbonization“, which is practised mainly in Japan. The whole bamboo-piece is incubated in a steam boiler under a pressure of 5Kg/ cm² and a temperature of 150°C over a time of 20-30 minutes. As a result, the whole bamboo is colored in brown.

A further method is the coloring with acid, which is practised also in Japan. The outer bamboo-skin is removed, then hydrochloric acid is applied with a brush; then the bamboo is heated in an oven resulting in a brown color also.

Smoking gives a brown color and will keep away insects.

Research - Reference materials

Our research circles around images in landscape viewed from an outside position. Such positions could be:

a plane

a topographical situation

a tower or raised hide



Dancing Ellipses, FIG - Flughafenimmobiliengesellschaft Kloten, Zurich, project and realization 1991

Rotzler Krebs Partner, landscape architects, temporary installation, 90 m x 450 m / 295' x 1476' and 65 m x 325 m 213' x 1066'

Image viewed from plane while landing at Zurich airport. The shapes are drawn as simple ellipses in order to make them visible while passing at highspeed. The speed causes the ellipses to seemingly dance being viewed from the air.



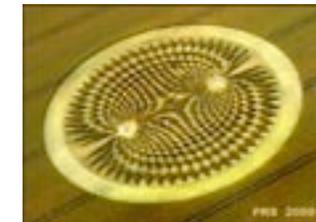
White Horse, Uffington, England



Kolibri, Nazca Desert lines, Peru



Corn Circle: Circular (or more elaborate) formations found in growing crops, most commonly in Southern Britain. Sometimes they are associated with UFO sightings. Many formations appear to have been intelligently created and to have some symbolic meaning. Despite several 'confessions' made by various individuals and groups, the crop circle mystery remains unsolved.





The Cherhill White Horse is the second oldest of the Wiltshire horses. Very well placed high on a steep slope, the horse is easily visible from below and from a distance.



Uffington White Horse Cut in the Bronze Age 1400 BC and 600 BC, and probably between 1200 BC and 800 BC.



The Westbury or Bratton white horse
The Westbury white horse is the oldest of the Wiltshire horses. It is also one of the best situated, being high on a very steep slope and overlooking a panoramic view. On site of an ancient horse. Several times re-cut.



Waimate, South Island, New Zealand
The horse, which is constructed from over 1000 concrete slabs with a pre-cast head weighing two and a half tons, faces left and is situated 1300 feet (396 metres) above sea level. It measures 60 feet (18 metres) high by 48 feet (15 metres) long.



Ciudad Juárez White Horse, Chihuahua, Mexico
Painted in whitewash on a mountainside north west of the border city of Ciudad Juarez by local architect Hector García Acosta and his son Carlos, it is a huge reproduction of the Uffington horse.



Cerne Abbas Giant, Dorset
The Cerne Abbas Giant or the 'Rude Man' is the largest hillfigure in Britain, he is one of two representations of the human form, the other being the Long Man of Wilmington in East Sussex. The giant, carved in solid lines from the chalk bedrock measures in at 180 feet high, and carries a huge knobbed club, which measures 120 feet in length.



Uffington White Horse cut in the Bronze Age

The original purpose of this horse is unknown. It may have been the emblem of a local tribe, and have been cut as a totem or badge marking their land, or it may have had a religious purpose or significance. The horse-goddess Epona was worshipped by the Celts in Gaul, and she had a counterpart in Britain, Rhiannon, so the Uffington white horse may have been cut by adherents of a cult of the horse-goddess.

Alternatively, the horse could have been cut by worshippers of the sun god Belinos or Belenus, who was associated with horses. He was sometimes depicted on horseback, and Bronze and Iron Age sun chariots were shown as being drawn by horses. Conceivably, if this suggestion is correct, the horse could have been cut on the shallower slope at the top of the hill in order to be seen from above by the god himself.

The young readers' historical novel „Sun Horse, Moon Horse“ by Rosemary Sutcliff, though fiction, is a fascinating speculation on the cutting of the Uffington horse by a member of the Iceni tribe, and paints a vivid picture of what life in the Bronze Age might have been like.

The Uffington white horse can be seen from up to twenty miles away in good conditions. It can be seen close up from the top of nearby Dragon Hill, but is perhaps best viewed from three or four miles away, being on the very top of the escarpment where the slope is less steep. In July 2004 I was told that the horse is looking clean, and that the English Heritage is to erect a fence around it.



Tree



Hands



Astronaut



Colibri



Condor



Spider

Drawings in the desert

The Nazca lines are geoglyphs and geometric line clearings in the Peruvian desert. They were made by the Nazca people, who flourished between 200 BCE and 600 CE along rivers and streams that flow from the Andes. The desert itself runs for over 1,400 miles along the Pacific Ocean.

The Nazca lines are communal. Their creation took hundreds of years and required a large number of people working on the project. Their size and their purpose have led some to speculate that visitors from another planet either created or directed the project.

Speculations on the Nazca lines

The Nazca probably used grids for their giant geoglyphs, as their weavers did for their elaborate designs and patterns. The most difficult part of the project would have been moving all the stones and earth to reveal the lighter subsoil. There really is nothing mysterious about how the Nazca created their lines and figures.

G. von Breunig thinks the lines were used for running footraces. He examined the curved pathways and determined that they were partially shaped by continuous running. Anthropologist Paul Kosok briefly maintained that the lines were part of an irrigation system, but soon rejected the notion as impossible. He then speculated that the lines formed a gigantic calendar. Maria Reiche, a German immigrant and apprentice archaeologist to Julio Tello of the University of San Marcos, developed Kosok's theory and spent most of her life collecting data to show that the lines represent the Nazca's astronomical knowledge. Reiche identified many interesting astronomical alignments, which had they been known to the Nazca might have been useful in planning their planting and harvesting. However, there are so many lines going in so many different directions that not finding many with interesting astronomical alignments would have been miraculous.



The parallel lines at Nazca caused speculations that they might have been used as a runway for kites. Several men running on the lines would start the kite flying.



Textile from Nazca culture with depiction of winged animal



Soil drawing from close up



There are triangular, trapezoid and rectangular shaped runways made by removing stones. These places are thought of as having been used as exercise runways to start and land kites in all different directions with the help of desert winds.



Field 1 (Ausgleichsfläche No1), 2003
branches of ashwood
dimension of the field 3 m x 4 m / 10' x 13'



Field 2 (Ausgleichsfläche Typ17), 2003,
418 poles of wood, each 3.5 x 3.5 cm / 1,4" x 1,4", painted on top
dimension of the field 20 m x 25 m / 66' x 82'

Creating a new level in the topography

On first sight, Egon Meier's Fields resemble our proposed work somewhat closely. Egon uses a designated amount of stakes setting them in the landscape at equal distances from each other. But here the differences begin: His poles are not all the same height. To even out the natural topography he adapts the lengths of the individual poles flattening gentle dips and slopes.

The sections of young branches of ashwood are white by nature. While the poles of wood are painted white on the top surface. These natural and artificial white parts are perceived as dots suspended in the landscape creating a new level depending on the perspective of the viewer and the natural light.



(Field 1) under construction



(Field 1) under construction



(Field 1) final version



(Field 2) final version



(Field 2) final version



(Field 2) final version



Roy Lichtenstein

Using oil and Magna paint his best known works, such as Drowning Girl (1963, Museum of Modern Art, New York), feature thick outlines, bold colors and Benday Dots to represent certain colors, as if created by photographic reproduction. Most of his best-known artworks are relatively close, but not exact, copies of comic book panels.



Roy Lichtenstein

His most famous image is arguably Whaam! (1963, Tate Modern, London), one of the earliest known examples of pop art, featuring a fighter aircraft firing a rocket into an enemy plane with a dazzling red and yellow explosion. This diptych is large in scale, measuring 1.7 x 4.0 m (5'7" x 13'4").



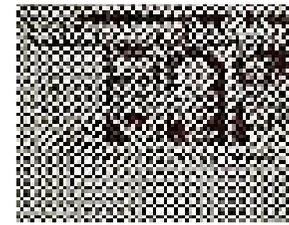
Sigmar Polke



Sigmar Polke, Don Quichote



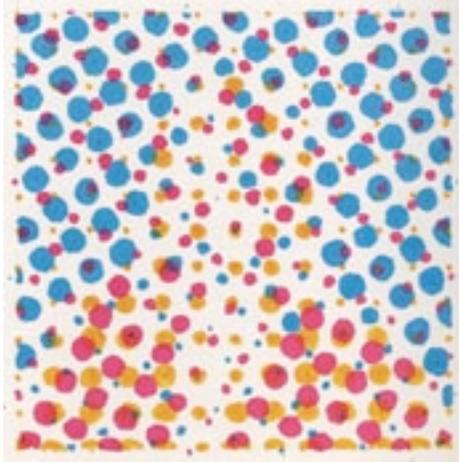
Sigmar Polke



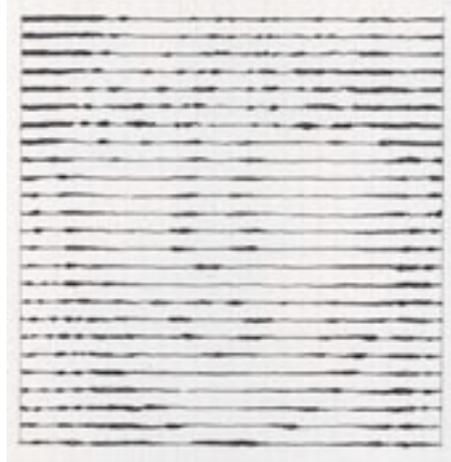
Sigmar Polke

Further reference materials

Both, Roy Lichtenstein's and Sigmar Polke's work are based on dots known from the photographic reproduction. Both enlarge their images in order to make the original dots visible. They handpaint the dots which were originally used for the printing process. Printed dots are irregular in size. Digitized dots or pixels keep the same size over the entire image.



Amsterdam, 1979, 29.7.x 21cm / 11,6" x 8"
Felt Pen, Pencil on Paper



Amsterdam, 1979, 29.7.x 21cm / 11,6" x 8"
Felt Pen, Pencil on Paper



Carboneras, 1971, 29.7.x 21cm / 11,6" x 8"
Pen, Ink on Paper

Markus Raetz's drawings are based on the research of different systems of reducing images to their quintessential line or dot. Many of his works are based on questions on the printing processes in general and especially into the silk screen.



Eurasian staff

«Joseph Beuys created in 1968 an utopian internationality which he called the state of EURASIA [...]» (Eugen Blume)



7000 Oaks



Dia installed five basalt stone columns, each paired with a tree, at 548 West 22nd Street in 1988, continuing the sculpture project *7000 Eichen - 7000 Oaks* by German artist Joseph Beuys. Five different varieties of trees were planted: ginkgo, linden, bradford pear, sycamore, and oak. In 1996 Dia extended this project by planting 18 new trees, each paired with a basalt stone, on 22nd Street from 10th to 11th avenues, adding Pin Oak, Red Oak, Elm Honey Locust, Ginkgo and Linden.

Beuys's project *7000 Oaks* was begun in 1982 at Documenta 7, the large international art exhibition in Kassel, Germany. His plan called for the planting of seven thousand trees, each paired with a columnar basalt stone approximately four feet high above ground, throughout the greater city of Kassel. With major support from the Dia Art Foundation, the project was carried forward under the auspices of the Free International University (FIU) and took five years to complete, the last tree having been planted at the opening of Documenta 8 in 1987. Beuys intended the Kassel project to be the first stage in an ongoing scheme of tree planting to be extended throughout the world as part of a global mission to effect environmental and social change; locally, the action was a gesture towards urban renewal.



Model, 2003



Realization, 2004
Height: 5m / 16,4'
3 of them are realized



Virtual reality, 2003

Oversized pins for the Valley of Albula, Switzerland

I'm searching for a significant place on the map and mark it with a pin. I enhance its importance by putting my pin there. Irrelevant things can get attention through this intervention. I call the new marked places crossing points. They are places where idea and landscape meet (or cross) each other. The realized pins are 5 meters / 16,4 feet in height and slightly oblique in the landscape. They are pointing to or marking this crossing place. The red head of the pins helps to locate them from a distance. The pins are spread out in the Valley of Albula. They are visible from the street, the train and from the hiking trails near by. They indicate places of high importance to the tourists like „searching for a needle in a haystack»!



In order to define Swiss identity we decided to collect representative dirt from the ground in different places of the country.
Specific place: Bretonnières, County of Waadt



We put a grid over the map of Switzerland in order to find 15 significant places without being biased by personal reference.



All places were in equal distance to each other on the country's map.



Specific place: Hünenberg, County of Zug



In Zurich we presented the dirt of all 15 places in plastic bags according to the place where it was found. The seemingly empty bag contained ice of a glacier. Seeds sprouted from all different parts of the country and their plants started to grow.



Education

- 2000–2004 Hochschule für Gestaltung und Kunst Zürich, HGKZ,
LGK, Master of Art Education
- 1991-1997 Kantonales Lehrerseminar Wattwil, B.A.
- 1995/96 Belgaum, Karnataka, India
Internship as social worker
- since 2003 collaboration with Regula Pöhl under the label
ZündWerk (Regula Pöhl + Daniela Villiger)
www.zuendwerk.ch

Actions in the public space

- 2007 *Reisebüro* ZündWerk, on the www
- 2005 VerbindungsBlicke, Installation in Rapperswil - Jona
- 2004 (*verführungen*)*intermezzo* 1-3, Aktionen in Rapperswil - Jona
- 2003 *ein – gemachte Träume*, Ausstellung Hauptplatz Rapperswil

Exhibitions (solo)

- 2007 Wetz-Museum / KKL Uffikon

Group exhibitions

- 2006 *reflectere lat.*, Kunst und Sport Teil 2, Hallenbad Wald
- 2004 *Unerreichbare Erreichbarkeit*,
Installation im öffentlichen Raum, Lachen

Grants

- 2005 Werkbeitrag des Kantons St. Gallen, grant

Reviews

- Ein Velo als bewegliches Symbol*, Die Südostschweiz,
20.6.05
- Verbindende Blicke zum Nachbarn*, Die Südostschweiz,
30.3.05
- Träume ins Einmachglas gebannt*, Linth Zeitung, 28.8.03

Publications

- Diplomarbeit*, Werkspuren 2/06, Verbindungen,
ZündWerk



Calyx; 43"round; oil on panel; 2000
(collection of A. Keep)



Tri-growth; 16"(round); oil on panel;
1998



Grain; 8" x 8 1/2"; oil on panel;
1999



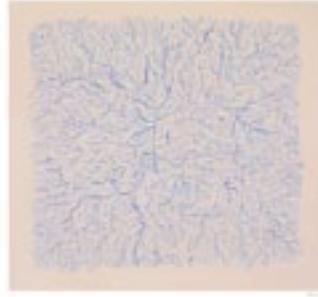
Cell Structure; 10 1/2" x 10 1/2";
oil on panel; 1997

Paintings based on the observance of nature

My connection with nature and the environment manifests itself in paintings based on an underlying structure of the geometry of cells. In scrutinizing these structures I want to emphasize the necessity to be in tune with these natural forces. The realization and recognition of the human impact on ecology has made it evident how far we have strayed. Nature is not an enemy to overcome or conquer but through observation becomes a guide or map to find synchronicity.



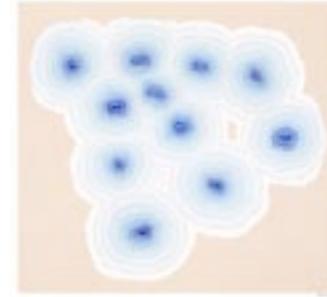
Portrait of Beuys, 48" x 48"; oil on panel; 2006



Capillaries (blue) #34; 11 1/4" x 12"; gouache on paper; 2005



Lines (worm-like) #23; 11 1/4" x 12"; gouache on paper; 2004



Shapes (thick lines, gradation blue to white) #35; 11 1/4" x 12"; gouache on paper; 2005 (collection of J. Sturm)

Concerning Beuys

A recent investigation of the work of Joseph Beuys has truly brought full circle how art can impact on the shifting of this awareness. «[Beuys] undertook searching how artistic creation can directly convey the existential attitudes of a more profound understanding of natural ecological relationships, and how an expanded conception of art can tackle even the social, economic and political reorganization of Western society.»

from «Joseph Beuys/Pioneer of a Radical Ecology»

by David Adams, Art, Journal/Summer 1992

Education

1996 – 1998 M.F.A. School of Visual Arts; New York, NY
1983 - 1987 B.F.A. Parson's School of Design; New York, NY

Exhibitions (selected)

2006 *ArtBar* Ithica, NY; Group Show,
ARTcetera Boston, MA; AIDS Action Committee Auction
Twenty-Ninth Small Works curated by
Jack Shainman; New York, NY; Group Show

2005 *22 Drawings*, Galerie 48; Saarbrücken, Germany
The Repetitive Mark Gallery NAGA; Boston, MA
Selections from the Boston Drawing Project, curated
by Michelle Lamuniere; B. Toale Gallery; Boston, MA

2004 Visual Poetry Healing Arts; Brooklyn, New York;
Group Show

2003 Scope Miami; represented by Black and White
Gallery; Brooklyn, NY
Selections from the Boston Drawing Project, curated
by Susan Stoops; B. Toale Gallery; Boston, MA
On the Horizon, Black and White Gallery;
Brooklyn, New York; Group Show
Twenty-Sixth Small Works, curated by Tatyana
Okshteyn; New York, NY; Group Show

2002 *Painting As Paradox*, curated by Lauri Firstenberg;
Artists Space; New York, NY; Group Show

1985-2000 Greenpoint Riverfront Artists Annual Open
Studios 70 Commercial Street, Brooklyn, NY;

1999/2000 Commercial Street Artists' Collective curated
by Alison Macdaniel and Christopher Wilde;
Brooklyn, NY; Group Show; 1998
MFA Special Projects, curated by Dan Cameron;
Visual Arts Gallery; New York, NY; Group Show;

1998 *Twenty-First Small Works*, curated by Ealan
Wingate; New York, NY; Group Show; 1998
MFA Fine Arts Open Studio; School of Visual Arts;
New York, NY;

1997/98 Allston/Brighton Art Exposition; Brighton, MA;
Group Show;

Collections

Oskar Lafontaine; Private collector
Collection 48; Saarbrücken, Germany
Simmons College of Art; Collection, Boston, MA
David Baskin; Private collector
Stacey Factor; Private collector
Bernard Toale Gallery; Boston Drawing Project,
Boston, MA
Pierogi 2000; Drawing Collection, Brooklyn, NY
Artists Space; Slide Registry, New York, NY
Rotunda Gallery; Slide Registry, Brooklyn, NY
Amanda Keep; Private collector
John Giardina; Private collector
George Treib; Private collector

Publications

Blender; New York, NY Spring 2005

FInd; Los Angeles, CA Spring 2006

Honors / Awards

- 2003 Honorable Mention; Twenty-Sixth Small Works,
New York, NY;
- 1998 Nominee for 1998 MFA Grant; Joan Mitchell
Foundation, Inc., New York, NY;
- 1997 Scholarship Award; School of Visual Arts, New
York, NY;
- 1994/6 Allston/Brighton Art Exposition; Brighton
Branch Library, Brighton, MA
Painted Sculpture-First Place and Painting-First Place;

Reviews

Boston Globe, *Ambitious and Engaging Show
Makes Art of Community*, Cate McQuaid, July 8, 2005
The Phoenix, *Summer Flings, Newbury Street
Delivers*, Christopher Mills, July 15-21, 2005
Wochenspiegel, 17. August 2005, Nr. 33
Saarbrücker Zeitung, *Eine Ahnung von
Zerbrechlichkeit*, Nr. 178,
Mittwoch, 3. August 2005, Seite B2
Bild Zeitung, 1. August, 2005, Saarland, Seite 3
ArtsMEDIA, *Drawing on the New*,
William Corbett December 2003, page 23



Pine Sprouts in Flowerpot, 1996/97



Morning Glory in Chelsea, 1997



Winter Rye and Wheat, SVA Gallery, Chelsea NY, 1998

Domestic Landscape - Garden Projects

Collaborative work with Janice Handleman

Winter Rye and Wheat Plantations, SVA Gallery, 1998

Domestic Nature at Visual Arts Gallery at School of Visual Arts, NY

Morning Glory in Chelsea - Breeding weeds in the apartment was more difficult than expected: missing wind, insects and light: the entire natural environment had to be done artificially.

Pine Sprouts in flowerpot - Change of scale - domesticated nature



Friedrich, Solitary Tree,
cross stich, yarn on linen, 2002



Hokusai, 36 views of Mount Fuji,
cross stich, yarn on linen, 2002



Breughel, Adoration of the Magi in Snow,
stiching machine, thread on fabric, 2003

Digitalized images

Several master images served as points of departure.

They have been minimized into an equally small format (4cm x 3cm / 1,2" x 1,6").

Cross stich images

These images are translated into the grid of cross stiches. They are handmade and were realized in danish yarn on linen. My goal was to create the impression of pointillist images by using different colors next to each other.

Stiching machine generated image

This image was drawn for a program of a stitching machine. It was realized in 15 different colors of thread on fabric. I tried to create a texture of an expressionist painting by using a stitching machine.

Education

- 1996 – 1998 School of Visual Arts, N.Y.C., Master of Fine Arts
1991 – 1996 Hochschule für Gestaltung & Kunst Luzern, ZWL
Master of Art Education
1982 – 1986 Kantonales Lehrerseminar Kreuzlingen, B.A.

Solo exhibitions (selected)

- 2007 Galerie Schönenberger, Kirchberg SG (6.5.-3.6.07)
2005 Galerie Römerapotheke, Zürich
Kulturzentrum Kammgarn Forum Vebikus, SH
2004 Galerie Schönenberger, Kirchberg SG
2003 Kulturraum Schlosshof, Alpnach
Susanna al bagno, salle de bains, Museum Bellerive, Zürich
2000 m.o.d.o. Galerie, Winterthur
1999 Wave Hill, N.Y.C.
1996 Erfrischungsraum, School of Art Lucerne, Switzerland

Group exhibitions (selected)

- 2007 *Zürich4 Paris 18*, la Goutte d'or, Paris (16.3.-1.4.07)
2006 *Zürich4 Paris 18*, Kaserne Zürich
Plastisch, Galerie Römerapotheke, Zürich
Swiss contemporary drawings,
Seedamm Kulturzentrum Pfäffikon SZ
Settings, Galerie Carla Renggli, Zug
StettART, Installation im öffentlichen Raum
2005 *Kleinformat*, Galerie Carla Renggli, Zug
Scope Miami, Galerie Römerapotheke, Zürich
Berlin Kulturstipendium der TG-Wirtschaft, Tägerwilten
Aqua Reell, Galerie Römerapotheke, Zürich

- Kunst Zürich, Galerie Römerapotheke, Zürich
Projektraum exex. Ostdiamanten, St.Gallen
NOW, Übersicht Nid- und Owaldner Kunst 2005
Scope London, Galerie Römerapotheke, Zürich
Scope New York, Galerie Römerapotheke, Zürich
25 Jahre Galerie Schönenberger, Kilchberg SG
2004 *Animaux*, Seedamm Kulturzentrum, Pfäffikon SZ
Berlin Kulturstipendium der TG-Wirtschaft, Frauenfeld
Innocence Found, DFN Gallery, N.Y.C.
Jurierung 03/04 GSBK, Binz 39, Zürich
2003 *Zentralschweizer Kunstschaffen*, Kunstmuseum Luzern
2002 Kunstweg Alpnachstad-Alpnachdorf
Hall of Art, Williamsburgh Brooklyn, N.Y.C.
2001 Miami Art Fair, the viewing room
Carla Renggli Galerie, Zug
2000 *small works NYU*, Annual Art Competition, N.Y.C.
the viewing room, N.Y.C.
1999 *Domestic Landscape*, Joyce Goldstein Gallery, N.Y.C.
Thirteen Women at General Electric, Fairfield, CT
1998 *special selections*, Visual Arts Gallery, N.Y.C.
Visions from N.Y., Nidwaldner Museum Höfli, Stans
MFA at SVA, Fordham University Arts Guild, N.Y.C.

Stipends/Awards/Grants

- 2006 Project Zürich 4 - Paris 18, artist in residence, Paris
2005 Werkbeitrag des Kantons Thurgau, grant
2004 Fontana-Gränacher Stiftung, annual prize of 2004
2003 Kulturstiftung des Kantons Thurgau, stipend
2000 Yaddo, Artists' Community, Saratoga Springs, N.Y., Stipendium
1999 Vermont Studio Center, Stipendium
1997/98 School of Visual Arts, N.Y.C., Stipendium

Collections

Collection Hans und Isabella Stricker, Luzern
Collection des Kantons Zürich, Installation Walcheplatz
Collection Kunstkommission des Seminars Kreuzlingen,
Collection Peter und Elisabeth Bosshard, Rapperswil
Collection Keller Wedekind-Stiftung, Einsiedeln
Collection Manfred Frey, Wien
Collection Iren Tanner, Zürich
Collection Maya Vonmoos, Basel
Collection Herbert Hunziker, Frauenfeld
Collection Guido Hulsbosch, Brüssel
Collection Harriet Irrgang, New York
General Electric Cooperation, Fairfield, C.T.
James Robertson Art Consultants Inc. Toronto Ontario,
Wave Hill Collections, Cathy Marks Weinroth, N.Y.C.

Selected Press Releases

Un quartier assez triste, Ariane Gigon Bormann,
La Liberté, 7.11.06
Glanzlichter der Woche, Züritipp, 2.-8.11.06
Zürich en balade à la Goutte d'Or, Antoine Menuisier,
l'Hebdo, 29.6.06
Kulturaustausch Radio DRS 2, aktuell,
Philipp Scholkmann, 29.6.06
Sinnliches Medium und Experimentierfeld,
Suzanne Kappeler, NZZ, 15. 3. 06
Zeichnen imitiert und lehrt das Sehen, Urs Bugmann,
Luzerner Zeitung, 4. 3. 06
Überraschung am stillen Örtchen, Martin Preisser,
Ostschweizer Tagblatt, 18. 7. 05
Förderbeiträge gut angelegt, Andrea Gerster,
Thurgauer Zeitung, 11. 6. 05

Unterschiedliche Bildfindungen, Barbara Fatzer, TZ /
Ostschweizer Tagblatt, 9. 3. 05
Ein Arsenal im Kreis 4, Suzanne Kappeler, NZZ, 9. 2. 05
Fremd und gleichzeitig anziehend, Suzanne Kappeler,
NZZ, 11./12. 12. 04
Das Miniaturmuseum von Judit Villiger befragt die Kunst,
Niklaus Oberholzer, Neue Luzerner Zeitung, 19. 12. 03
Aus Judit Villigers kleiner Welt, Urs Bugmann (bug),
Neue Luzerner Zeitung, 15. 11. 03
Bad im Bild, Sabine Arlitt (sar), züritipp, 18. 4. 03
Judit Villiger, Fredi Bossard (fb), woz scene, 10. 4. 03
Unbehelligt beobachten, Barbara Fatzer (bf),
Ostschweizer Tagblatt, 11. 4. 03
Erlebnisse der dritten Art, Kathrin Gebert-Kuhn
Winterthurer Lanbote, 29. 11. 00
Tracing the Path, Real and Historical, William Zimmer,
New York Times, 31. 10. 99

Publications

Zürich4 Paris 18, Katalog, 2006
Vom Schweifen der Linien, Seedamm Kulturzentrum, 2006
Broschüre, Galerie Römerapotheke, Zürich, 2005
Animaux – Von Menschen und Tieren, Katalog
Seedamm Kulturzentrum, Pfäffikon SZ, 2004
Salle de bains, Publikation, Museum Bellerive, Zürich, 2004
Susanna al bagno - drei Faltpakate, 2003
Thurgauer Jahrbuch 2004, Verlag Huber, Frauenfeld, 2003
Kunstweg Alpnachstad Alpnach Dorf, Katalog, 2002
My first bear's pelt was originally a sheep, Thesis
School of Visual Arts, N.Y.C., 2. Auflage, 2000