



To state that the only half-fixed superego structures of an entire junior generation collapsed in one fell swooth would be somewhat oversimplified. The superego—if we want to use this concept—is a multifunctional authority: psychoanalysis uses in not only the "lead" of parental barns or a punishing conscience, but also as a place of valves, the ideal ego and individual self-regulation. In addition, this generation's fears of punishment were very physically anchored, literally beaten into them nather than psychologically "acquired." Maybe it would selfice to speak of a rapid resolution of body tension with the continued main-

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treance of a certain amount of old ideological material. Such dissolvine results in laughter, delivine, and pleasure in violation, with a strong addictive component, Especially when experienced as a collective process, as then also staged. As a historical rule, such an outbreak leaves behind a kind of hangover due to its contradictory nature. The level of the delivine and the intensity of transpressions cannot be maintained for years in every-day life, or only for a select few, hard-core professional transpressions, who in this very process become professionals. The others return to a kind of "new normality," completed renewed.

For their children's generation, the result of this profers a matrixect. The loss of a whole series of religious and social procuriptions, which massively decreased the pressure on single individuals to conform in the course of the 1970's to the 1990's, of course also implies a changed relation to the whole complex of "transgression. Where life follows prepared tracks, the necessity of transgressions and outbreak as a personal form of development sinks, new forms of (always necessary) generational coeffict have to be inverted; a difficult job, for which there are no clear task or fareed fearing noises.

In addition, the paths created by fearing down restrictive walls are not just populated and expanded by the prophets or practiscens of "new freedown," but also by other beneficiaries, by the producers, tades, and sellers of garbags. There is no social, affective transformation that does not have its point of inerbase with the market her marketplace of ideologies and economic markets. Standing at each breakthrough are not just the prophets, proprincenters, and discenses, but also gargeters who check the new gaps for what can be financially milked; who are guickly on hand with new products, who

## Album On/Around the Work of Urs Fischer, Yves Netzhammer, Ugo Rondinone, and Christine Streuli

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## Switzerland at the 52nd Venice Biennale 2007

"Album" is a deliberately unrepresentative compilation of genre-hopping textual and visual material, placed in orbit around the work of the Swiss artists Urs Fischer (\*1973), Yves Netzhammer (\*1970), Ugo Rondinone (\*1962), and Christine Streuli (\*1975). The book includes specially commissioned critical texts, conversations, reports, and visual essays that, in a sometimes straight and sometimes vague manner, address the larger issues implied in the works of the artists, such as notions of time, the animal and the human, shock, and materiality.

With a similarly eclectic mix of historical analysis, literary tableau, and art-world journalism the book imagines a psycho-geography of Switzerland, from its Alps to its art-filled bunkers. Sensitive to its context, informative and discursive, rather than promotional, the book is rounded off with a survey on the future of biennials in relation to the present-day "fair mania" and a selection of the critic's views on the disparate practices of the four artists.

With contributions by renowned authors Bice Curiger, Klaus Theweleit, Philip Ursprung, and many more. Designed by Aude Lehmann & Lex Trüb.

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