PIPILOTTI RIST
Sip my Ocean

1 Nov 2017 — 18 Feb 2018

Media Release
A major new exhibition by pioneering Swiss artist Pipilotti Rist – from her early videos to her large-scale installations.

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Museum of Contemporary Art Australia

SYDNEY INTERNATIONAL SERIES
Presenting Partner: Media Partner: Supporter:

NSW Tourism; Destination NSW; Citi; Sydney Morning Herald; Pro Helvetia
Dive into the MCA’s summer exhibition Pipilotti Rist: Sip my Ocean

This summer the Museum of Contemporary Art Australia (MCA) is proud to present a major new exhibition by pioneering Swiss artist Pipilotti Rist.

Opening 1 November, Pipilotti Rist: Sip my Ocean is exclusive to Sydney as part of the Sydney International Art Series. Incorporating video and sculpture, Rist’s dazzling environments plunge viewers into colourful projections which explore the relationship between nature, the body and technology.

The exhibition presents the spectrum of Rist’s ground-breaking practice, from her early single-channel videos of the 1980s to her large-scale audio-visual installations and recent immersive environments. Her work is an ode to the heart and the intellect, to the big emotions that sustain us as human beings and to the beauty of the world and the universe around us.

The Sydney International Art Series brings the world’s most outstanding exhibitions exclusively to Sydney, Australia. Created by the NSW Government’s tourism and major events agency, Destination NSW, the Sydney International Art Series is a signature event on the NSW Events Calendar.

MCA Director, Elizabeth Ann Macgregor OBE said: ‘Pipilotti Rist’s work was first shown at the MCA in 2001 in the exhibition Art/Music: Rock, Pop, Techno and in 2014 her work featured in the 19th Biennale of Sydney: You Imagine What You Desire, captivating people who sat mesmerised in the gallery for hours.’
‘We’re thrilled to continue our long-standing relationship with Rist for the Sydney International Art Series and to give our large and diverse audience the opportunity to see the most comprehensive exhibition of her work ever to be staged in Australia,’ Macgregor continued.

As one of the first generation of artists to grow up with televisions in their living rooms, Rist’s work references the history of new media, with her early videos presented on monitors and her recent works projected across ceilings, floors and walls. From the beginning Rist has been an innovator, readily engaging with advances in technology and new ways of making art. Her work reflects the symbiotic relationship between technology and biology, presenting both as an intrinsic part of human experience.

Occupying the entire third floor of the Museum, along with breakout works on the second and floor, the exhibition is choreographed as a sequence of different viewing experiences. Viewers are invited to sit down on oversized red sofas in Das Zimmer (The Room) (1994/2017); to walk through a magical forest of hanging lights in Pixelwald Motherboard <Pixelforest Mutterplatte> (2016), and a maze of floating fabric in Administrating Eternity (2011); or to lie down and look up at 4th Floor to Mildness (2016) and rest on the floor cushion to watch Lobe of the Lung (2009). Key works from Rist’s career form this exhibition including her earliest most well-known dual-channel video projections Sip my Ocean (1996) and Ever is Over All (1997).

Citi has been the Presenting Partner of the MCA’s Sydney International Art Series for four years, supporting the MCA in bringing to Sydney the work of some of the world’s leading artists. Citi Australia CEO, David Livingstone, said: ‘At Citi, we are passionate about bringing the best the world has to offer to Australia and opening doors to experiences that expand the way we view the world around us. Pipilotti Rist is one of the world’s most exciting contemporary artists, and Citi is proud to support the latest exhibition from this renowned pioneer of the art world.’

Exhibition curator and MCA Senior Curator, Natasha Bullock concludes: ‘Pipilotti Rist brings ideas and feelings together, and does so through the prism of video. Her imaginary worlds carve a unique vision, with all the attendant depth and weight of painting – an art form that has culturally sustained us, and our imaginations, for centuries. Rist, however paints with lights cameras and keyboards.’


**TICKETS**

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**MEDIA CONTACT**

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PUBLIC PROGRAM HIGHLIGHTS
Public programs will accompany the exhibition:
- Artist Talk with Pipilotti Rist on Sunday 5 November
- daily Guided Tours, free with exhibition entry
- late night special events as part of Lights on Later on Wednesday evenings until 9pm
- exclusive exhibition access during two of MCA’s legendary after-hours events ARTBAR (Ages 18+) and Genext (Ages 12–18)
- Creative Learning programs for students and teachers

SUNDAYS WITH PIPILOTTI
Every Sunday, families are invited to get creative with free hands-on art-making activities and experiment with mirrored light and projections to create dream-like collages inspired by the artist’s practice. This unique drop-in program supports children and their grown-ups to play and learn together through open-ended play-based learning (FREE entry, open every Sunday 10.30am–4pm throughout the exhibition, excludes exhibition ticket).

SUMMER POP-UP BAR
Following on from the success of the Gin Garden and Cherry Blossom Bar in previous years, the MCA’s Summer Pop Up bar will open from 1 November, offering breathtaking sweeping views over Circular Quay and the Sydney Opera House. Taking a cue from the exhibition, the pop-up bar will be soaked in kaleidoscopic colour and offer a one-of-a-kind, insta-friendly experience. A bespoke cocktail and dining menu will be on offer by MCA’s catering partner Culinary Edge. Open to the public on Wednesdays to Sundays for bar is also available for private hire, with special event and exhibition viewing packages available.

ART PASS
The Sydney International Art Series brings the world’s most outstanding exhibitions to Australia, exclusively to Sydney, every summer. The 2017–18 series will showcase two inspired exhibitions – Pipilotti Rist: Sip my Ocean at the Museum of Contemporary Art Australia and Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum at the Art Gallery of New South Wales. Purchase a Sydney International Art Pass to see both exhibitions and save 20%! Adult tickets $37, Concession / Member / Child $30 and Family $94.

ACCOMMODATION PACKAGE
The MCA has partnered with hip designer hotel QT Sydney to offer a ‘Pipilotti Rist Experience’ package. This offer starts from $440 per night and includes overnight accommodation in a QT King Deluxe, breakfast for two in Gowings Bar & Grill, a double pass to the exhibition and a cocktail for two at the MCA on arrival. Valid for stays between 1 November 2017 and 18 February 2018 on www.qtsydney.com.au. Terms & conditions apply.

QANTAS HOLIDAYS PACKAGE
Book a package through Qantas Holidays and see the Sydney International Art Series Pipilotti Rist: Sip my Ocean at the MCA and Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum at the AGNSW. From $289 per person twin share, the package includes 1 night at the Holiday Inn Old Sydney in a Standard Queen Room, full breakfast and a Sydney International Art Pass. Visit https://packages.qantas.com/events. Terms & conditions apply.

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SIP MY OCEAN (1996)

Mirrored across the corner of a room, *Sip my Ocean* (1996) shows fragments of a man and a woman in a salmon dress and a yellow bikini swimming underwater and images of sinking tea cups, television sets, toys, floating plants and coral. The music and lyrics cover Chris Isaak’s song *Wicked Game* (1990). A voice is heard singing and finally screaming ‘I don’t want to fall in love’.

The imagery plays hypnotically with the music, morphing in and out of the corner like the ebb and flow of the tide. The title of the work is sexually suggestive of the body and the ocean demonstrating how Rist’s work can blend the intimate and the universal.

ADMINISTRATING ETERNITY (2011)

*Administrating Eternity* (2011) places the viewer in the heart of the work. Surrounded by images and sound, and fabric swaying in the air, the shadows created by the viewer’s body become part of the work. *Administrating Eternity* is made from a maze of translucent veils hung from the ceiling, multiple projections from different corners of the room and a soundscape. Projections of sheep, cows and pristine Swiss mountain ranges bleed across the hanging fabric and within the space. It is a work of shifting atmospherics. The title of the work means to manage and care for the future. About this installation Rist says: ‘Net curtains remind me of the lapses that occur in the brain. Images projected onto one curtain inevitably fall apart on the ones behind. They help diffuse the image in the same way our memory of the past encroaches on our waking consciousness.’

PIXELWALD MOTHERBOARD
<PIXELFOREST MUTTERPLATTE> (2016)

*Pixelwald* (*Pixel Forest*) (2016) imagines a television screen exploding into a room. The work expands pixels into forms that float in three-dimensional space, referencing how images on a screen are made from hundreds of pixels. Produced in collaboration with Kaori Kuwabara, the work is made from a forest of 3000 LED (light-emitting diode) lights suspended from cables that overlap across the ceiling like the vines of a jungle forest. Viewers can walk on a path through the hanging light vines of the work. Each sculptural LED is operated by a separate video signal that reacts to music in the corresponding exhibition spaces. The work is ever changing, with sequences of light that twinkle or surge like a wave of vibrant colour in response to the music.
Pipilotti Rist was born in Grabs, Rhine Valley, Switzerland, in 1962. The second of five children, her given name is Elisabeth Charlotte Rist. When she left home at 19 she began introducing herself as Pipilotti. This was a combination of her childhood nicknames – Lotti, from her second name, and Pippi, after the children's book character Pippi Longstocking, known for her quirky character and extraordinary strength.

Rist studied at the University of Applied Arts in Vienna and Basel School of Design. She rose to prominence in the mid-1980s and 1990s with her single-channel videos, including *I'm Not The Girl Who Misses Much* (1986) and *Pickelporno (Pimple Porno)* (1992). Her work *Ever Is Over All* (1997) was awarded the Premio 2000 for outstanding achievement at the Venice Biennale in 1997. In 2009 she was awarded the Joan Miró Prize by the Fundació Joan Miró, Barcelona for her outstanding creativity. For her first feature film, *Pepperminta* (2009), Rist won the Extraordinary Award from the President of the panel of judges of the sixth Seville European Film Festival in Spain, and in 2010 the Cutting the Edge Award from the Miami International European Film Festival. In 2012 Rist was awarded the Harper's Bazaar China Art Prize; in 2013 the Zurich Festival Prize; and in 2014 the Prix Meret Oppenheim.


‘I want to create spaces for video art that rethink the very nature of the medium itself. I want to discover new ways of configuring the world, both the world outside and the world within.’


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