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## **Sandi Paucic: Career in Art**

*Ivan Pavan, 28, a first-semester student at Zurich's F+F*

I've been attending Zurich's F+F art school for three weeks now. So far I really like it, and I can already feel good vibes coming from my teachers and fellow students. Take the art history course – I get tremendous input from it. I've come to realize how important it is to know art history, and that much of it can be tied in with one's own work.

I've been drawing ever since I was a child, beginning with still lifes, which I did in crayon. I never tired of looking at reproductions in books, and was especially impressed with the work of Dali, Picasso, Max Ernst and Alberto Giacometti for instance.

My youth was not the happiest time of my life. As a baker's apprentice, I could only use my drawing talent to decorate cakes. Actually, that did give me a chance to realize a few of my own ideas, but on completing my training, I didn't feel like working as a baker. So for the next ten years I became a day worker on construction sites, together with a few other jobs.

In 1997 I put on my first show. The paintings and drawings on display at one of Zurich's illegal bars included figurative and abstract works in acrylic. The feedback from viewers was positive, and seven of my works, which I had priced between 500 and 1500 Swiss francs, got sold. The subject matter was in a rather somber register and highly expressive. The works had to do with personal experiences that I translated into a slice-of-life reflection: at 18 I had gotten hooked on cocaine and heroin, and for three years I belonged to the drug scene. At some point, I

## **Pierre Casè: Rebirth**

"... The right hemisphere, the left hemisphere, and the rediscovery of creativity dramatically suspended between being and non-being, like the 'indelible trace' of past experience in its ongoing evolution towards new testimonies and new meanings..."

Returning to painting for the first time after a long interruption was akin to a rebirth. To enter the studio, to again touch the

came to realize that my life was at risk. Many of my works were influenced by my drug affliction.

Last December, just when I was working as a billposter, I came across the F+F lettering against the school's entrance door, and I said to myself why not stop in. They handed over some information brochures and allowed me to have an interview with the rector on the spot. He looked over my portfolio and, commenting that certain works seemed highly influenced by Giger, asked to see some others. He was of the opinion that my drawings showed talent.

I do not know yet what courses at F+F have the most to offer for me. One thing that is totally new to me is handling a computer, something I hadn't the slightest inkling about before. I've seen the artistic work you can do on images, how you can manipulate them, but I have mixed feelings about retouching photos to such an extent.

Last Monday I attended an F+F performance event at Zurich's Sphere Bar: a man and woman sat on stools in their underwear and wrapped each other in adhesive tape literally from head to foot. After watching them for a while, I found their tape idea quite profound: two separate people, man and woman as a tie. Another performer wore a sign throughout the evening; it was marked "Everything is possible." I really liked that phrase, because it described a basic fact: when you want something, you have to work at it; at first, the doors are closed but at some point they open. The only thing is that you should never give up on yourself.

soils, tars, and sands with an eye to winning a battle against oneself, to communicating anew with others, was like learning to speak and walk all over again.

This was how I picked up the broken thread, that I struck out for the shore that seemed lost beyond the limits of desire.

The "archaic heads" were born of my awareness and stub-

born will to measure my reaction to this "mal de vivre" that at times holds us in its grip, casts doubt on our reasons for living. These "heads" are part of my therapy, my determination to stake out that part of myself that seemed to have vanished: the wall loomed uniform and insurmountable.

My powers of perception remained to be reconquered: at a certain point, the seductive appeal of things is not enough to cancel out doubt. Hence the necessity of a self-analysis, and of a stripping to the point of exposing my very capacities to think and feel. The whole process became transformed into an artistic endeavor capable of linking back up with archaic motifs already plumbed in the past and which now took on a new meaning and

led to new discoveries. Thus I reconquered my narrative material and the "arch" spanning my work – a bond I thought had been lost but which, quite to the contrary, in the manner of a cranium, protected and saved me and enabled my resurrection.

Everything seems clearer now: the past, the suffering, the measure of time. Tomorrow is a gaze that, in any case, focuses on hope.

Pierre Casè

Central president of the SPSAS from 1987 to 1993

### **Werner Stauffacher: At the Start of Everything Stands an Author!**

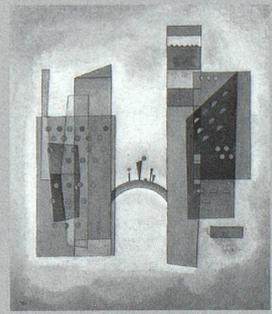
Without works, no fine arts – and certainly not without protected works! And behind such works there necessarily stands the human individual who is their author. Which is, in a nutshell, the main argument in favor of the most comprehensive possible copyright protection for fine arts works and photographs, as well as for written texts, music and films.

Until now it has always been and remains a person who, given his or her experience, feelings and thoughts, thinks up and

realizes a work, no matter what technique is involved. What is crucial is that the person who takes up the role of creator should produce a work of a unique nature. Hence it is the artist as an individual who represents the sole and first reference point for the copyright protection of works. And this is how things shall continue to stand in the matter, despite the far-reaching changes taking place in the technical world.

### **Susanne Müller: Private Collection**

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