

Rochus Lussi. A Work Study.

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Essence

Rochus Lussi's oeuvre encompasses a remarkable range and radiates a powerful presence. Spanning more than thirty years, it not only incorporates an array of techniques and artistic forms of expression but also charts his development from here to there and back again. Back to his own self, where it all began.

Lussi's extensive body of work comprises objects, sculptures, installations, sketches and drawings, woodprints, performances and artworks in public spaces. Lussi's work always revolves around themes that are essential to him. Themes that have evolved over the course of his creative output. Themes that profoundly pertain to the human condition and have found a lyrical, material expression in his work.

We encounter works dealing with such themes as the 'I' and the 'you', the individual and the masses, vulnerability and fortitude, the perpetrator and the victim, joy and pain or love and desire. The protagonists are humans, animals, saints and other beings, all of which have found poignant interpretations, referred to by Lussi as "multiples", "trophies" and "icons".

The majority of his works are sculptures, most often in wood. The chain saw is an essential tool here, with which Lussi masterfully carves exceptionally delicate figures from a tree trunk. In addition, the cutting disc, mallet, carving knife and copy router are also deployed. With his skilful use of the entire range of sculptural tools, Lussi creates surfaces with exceedingly varied textures: from finely burnished and rich in detail to coarsely wrought and reduced in form.

All works are unfailingly aesthetic, often in a realistic rendering, sometimes abstract. However, when you engage with the object and explore the beauty of surface and form, you may well experience a tipping point. You will be confronted with contradictions that resonate beyond pure aesthetics or that make you shudder. Sensuality can turn into perversion or beauty into the terrifying. Symbolic of this is the colour red, applied to an apple, for example, which runs like a common thread throughout his entire work. Red as a symbol for the richness of life with all its positive and negative nuances.

In this sense, Rochus Lussi has created a unique oeuvre in which the search for one's own self finds expression in artistic interpretation that tackles substantive issues relevant to existence, and that both delights and confounds us, while getting right to the heart of the matter.

Works

I, You and We (1993 – 1996)

Rochus Lussi summarises the beginning of his first creative phase as a time of "searching and very free all at once". While acquiring the fundamentals of his craft – during his training in Brienz to become a wood sculptor and one year of studies with Jan Hendrych at the Academy of Arts in Prague – he had already commenced on a journey to find his own sculptural language and forms of expression.

The beginning was characterised by free works revolving around the theme of 'I' and 'you'. These works included the objects "Paar in der Astgabel" (1995) and "Aufgespaltener Kopf" (1996), as well as the sculpture "Fünf Figuren" (1996) made from a single piece of wood split in half. In the installation "Aufgespaltene Figuren – Mann und Frau" (1994), relief-like figures were hewn from two halves of a split trunk and the resulting hollowed cavities filled with earth. Who is who, and what are we together? And which of us is filled with whose values? The hollowed trunks were subsequently used as printing blocks: man and woman, brought together in seemingly endless multiplication, joined to form a wallpaper-like covering; one and one became a multiple. "Totenritual" (1994) was created in reference to a primeval death ritual, consisting of four naked figures. Carved from wood, their robust form is reminiscent of figurative representations of indigenous peoples. A woman and two men stand before a

male corpse. The dead man clasps his erect member with his hands: life and death are conjoined in a final state of torpidity.

The work that follows is exceptional and was to remain unique by virtue of its rendering: “Dorothea” (1996), a nine-part installation of individual figures, crafted from wood and human hair, exhibited in Haus Wyden in Sarnen. The archaic-looking figures, reduced to the very essential, are free depictions of Dorothea Wyss, the enigmatic wife of Brother Klaus (Niklaus von der Flüe) who is said to have grown up in this house. Exposed in the barren rooms of the wooden house, the figures convey a sense of loneliness. Thus, they were given a wrapping of cellophane foil that provided a delicate layer of protection for the gentle, vulnerable figures made of organic material.

“Multiples” – People and Objects (1996–2009)

From 1996 onwards, an intensive phase followed in which the themes of the early years were reflected upon and further explored. The focus shifted to questions concerning the individual and the masses, the private and the public, protection and fortitude, while firmly establishing the human figure as a motif.

Between 1997 and 2000, ten couples were created for “Paardarstellungen”, portraying everyday people. The double is always formed by the same person, but one is clothed and one naked. In other words, one person is protected and its counterpart not. The figures are life-size or smaller, made of wood and set in colour. They are free compositions committed to realism, based on anatomical studies and accompanied by a series of sketches.

One year later, a work that at first glance appears similar was created: “Die drei Grazien” (2001). Here, however, the addition of a remarkable element emerges that served to pursue questions relating to the self and others – and was to accompany Lussi for a long time. An original prototype was cut out of a block of wood with a chain saw. The two remaining figures were reproduced mechanically. Finally, all three figures were individualized by altering their limbs. This work reflects the theme of the individual and the masses, which was to become a focal point in the following years dealing with the subject of massification and in terms of “Multiples”.

A reference work for this is Lussi’s “Begegnungsstätte II” (2002). It is an installation comprised of 36 wooden figures, each about 35 cm high: one naked woman and 35 clothed women, one prototype and 35 copies mill-cut by machine. Here, too, the artist then individualised each replica by hand, each with its own head and arm position. Arranged in the mass, the replicated individuals encounter one other and simultaneously encounter their own selves. “Begegnungsstätte III” (2003) followed up on the theme, but with a different, small-format figure and a series of sketches: a sobbing boy. The individual pain seems to expand into collective grief. Remarkable is the installation “Begegnungsstätte I” (2001 – 2003), which also aligns with this theme. The protagonist is a life-size rabbit in 144 copies. Every single object was sculpted manually and individually shaped. The first rabbits were actually created in 2001, but it was not until 2003 that they became a large group and were painted in white. In this respect, this work can be regarded as a transitional work to the theme of massification and as a work of particularly high-quality in its purely handcrafted execution.

The theme of massification is intensified in the poignant work “Herzen” (2003), comprising 200 life-size hearts made of wood. The original, created from an anatomical model, was reproduced by machine, and finally each heart was given individual loops as veins. The hearts are painted red – just like the women’s dresses for “Begegnungsstätte II” and like many of his subsequent works. For Rochus Lussi, the colour red has both a religious and erotic symbolic value, as does Adam and Eve’s red apple in Paradise, which stands for seduction in Paradise, for sin and for great promise.

“Nabelschnüre” (2004) also deals with the theme of massification but is joined by a new contextual component: the subject of vulnerability and protection. The umbilical cord is essential for survival for a certain period of time and inextricably denotes both the elemental force and vulnerability of life. In this installation, an umbilical cord is arranged atop each one of the 50 steles. The shape is based on initial sketches drawn after a real umbilical cord. Displayed *en masse*, the work acquires a calligraphic

character. Each stele with an umbilical cord object lying on it was fashioned from one piece of wood with a chain saw.

Rochus Lussi considers “Liegende” (2004) one of his major works. It consists of 50 small-format wooden figures, mill-cut and then individually transposed. The women and men lie in five rows of ten, one above the other, in a frame. They are only clad in the loin area and appear to be laid out. Whether they are resting, sleeping or dead is not discernible. Their reclining posture with resting arms follows a religious motif. Serving as a model was the famous painting “The Body of Christ in the Tomb” (1521/22) by Hans Holbein the Younger, which refers to the Passion of Christ and the associated hope of redemption of mankind. “Liegende” was followed by the installations “Fliegende” (2005) and “Kauernde” (2005), both again consisting of fifty mill-cut, individually altered female figures set in colour. Four years later, “Winkende” (2009) was to conclude the “Multiples” theme with small-figured humans as protagonists.

Against the background of massification, a playful, non-figurative installation was created: “Brote” (2006). In it, 150 objects representing one-kilogram loaves of bread are assembled in a row on the floor of the entrance hall of the administration building of the canton of Obwalden. The dark brown loaves of bread, hewn out of a piece of wood with a chain saw and encased in a brown crust, form a homogenous mass, but all differ in detail. All are the same, yet all are different. This striking work found a continuation a few years later for the exhibition in the Swiss Museum of Transport in Lucerne, for which Lussi was commissioned to sculpt food items for one of the last two Migros shopping carts *en route*. From 2009 to 2011, he created bread, sausage, meat, fish, vegetables and fruit. All objects were carved out of a piece of wood with a chain saw, refined with sandpaper and given realistic colours. The one-kilogram loaves of bread, chickens and cervelats – the foodstuffs that most often rolled along in the Migros shopping carts – were raised to the status of masses and ultimately became cult classics.

Focusing once again on the human being, he created two works entitled “Babies” (2007). One consists of 30 wooden sculptures, which are “Multiples” of life-size and realistically rendered naked babies. They lie grouped in a large cluster on the hard floor. The second installation comprises four wooden reliefs, each depicting twelve babies floating on or in milk. The relief panels were individually mill-cut and then joined together. Precisely because the babies are so realistically crafted, both works trigger a certain unease, a feeling between trepidation and delight. Are the little creatures defenceless and in need of protection? Are they contentedly babbling? Are they comfortably bathing? Or are they drowning in the solid mass? Two years later, in “Raumarbeit Talmuseum Engelberg” (2009), the babies would once more populate the floor and once again trigger sensations of pleasure and dread. Arranged in the little outhouse, they became an installation with wooden chickens hanging from the ceiling and hearts made of wood with aluminium coating on the walls: an intervention in public space that surprises, confounds, delights and prompts reflection.

The “Maria im Sarkophag” (2009) installation, exhibited in the private chapel of the small Vorder-Bleichenberg castle in Solothurn, is a scenic, small-scale “Multiple” carved out of wood. It comprises 15 steles, each with a recumbent Mary in a sarcophagus. The motif is inspired by the “Weisse Muttergottes” in the church in Buochs in Nidwalden, which is a copy of the Virgin Mary from Varallo in Piedmont. Lussi’s Virgin Mary, however, depicts an ordinary woman who appears sensual with her gentle posture, red lips, pearly pale skin, full hair and golden crown. As already apparent in “Liegenden” (2004), the juxtaposition between a religious theme as inspiration and the contemporary, secular realisation with erotic overtones emerges even more clearly here.

Gold also appears in “Hände” (2008), in which numerous hands, modelled after Lussi’s own open hand, are mounted in rows on walls. Each hand is acrylic gilded in gold. Although similar in their multitude, they are all slightly different, because all the fingers on the identical hands crafted from wood have been newly set. With their golden skin, the body parts, created as multiples, seem to acquire the glow of the halo, which radiates all-embracing beauty.

Another work with a sacral motif and secular-erotic character is the triptych “Maria mit Kind” (2008), based on the famous model created around 1465 by the Dutch painter Dirc Bouts. It is perhaps the

most beautiful and certainly the most intimate half-figure depiction of the Virgin and Child: with a tender, caring gaze, the young woman offers her bare breast to the joyful child. The lifelike depiction almost makes one forget that we are dealing here with holy subjects. But it is precisely the special intention of this icon, which was modern at the time, to portray the miraculous incarnation of God in the context of his earthly existence. Lussi goes one step further than the model and interprets his “Maria mit Kind” in a more reduced, austere and contemporaneous manner in its design and use of white. With multiple hares in the background, symbols of fertility, he sets a clearly secular accent. Fertility and femininity are also central aspects in “Artemis” (2008), joined here by the theme of fortitude. In Greek mythology, Artemis is the goddess of hunting, of the forest, the moon and childbirth, as well as the guardian of women and children. One form of representations shows her with a garment of hanging breasts, which could refer to her function as a nurturer, or one with bull testicles, which were supposedly sacrificed to her. In this aesthetic and formally reduced depiction, Lussi takes up the image of the skirt made of testicles, with which his Artemis references both fortitude and fertility. The installation comprises nine objects made of linden-wood.

Skin and Fur – Animals and Saints (2009 – 2012)

In the creative period following 2009, the central themes prior to this remained strongly present, but new aspects were also given weight. In a first step, the human being as a motif was replaced by the animal. The focus shifted to the theme of vulnerability and fortitude and thus, in the artistic realisation, to the outer surface of a living being. Rochus Lussi describes his “fur or skin period”, as he calls it, as an important stage in his work.

Works involving animals already appear in his earlier output, such as in the “Gemshörner” (2004) installation, which comprises a host of original-size chamois horns sculpted from wood and set in colour; the horn stands as a symbol of fortitude. Or the “Füsse» (2005) installation which, with its 100 cow and human feet each crafted from wood, refers to the fact that all living beings are equal. “Meeresschildkrötenpanzer” (2008) is an art-in-public-space project comprised of 24 sea turtle shells, sculpted from oak with a chain saw, floating on the lake in Arosa, which alludes to the animalistic.

However, “Orang-Utan” (2009) may be regarded as the actual prelude to the “fur or skin period”. It was created in the wake of the shocking reports from the Indonesian islands of Borneo and Sumatra, according to which orangutans were alienated from their species, mistreated and tortured by people who took them home and treated them like living trophies. The anger and disappointment at these people who disregarded the animals’ welfare and exploited their defencelessness shifted Lussi’s focus to the animal and its vulnerability. The result was a group of six life-size orangutans, which had been sculpted from the tree trunk with a chain saw and set in colour.

The theme of vulnerability became concrete in several subsequent works in which the skin becomes the visible vehicle: the skin as a membrane, i.e., as the outermost layer that envelops life, the skin that becomes a fragile landscape and a metaphor for existence. Colour was used in the wooden reliefs “Orang-Utan-Fell” (2009) and “Baumrinde” (2009), “Gemüseanbau”, “Reisanbau” and “Ackerbau” (all in 2011) and much later in “Elefantenhaut” (2017). While the first of these reliefs are very realistic, the following ones become increasingly abstract and vague.

The skin theme culminated in the subsequent “Fell” works and simultaneously melded with the confluence of religion and eroticism that spans the entire oeuvre. A presumed contradiction that runs through Lussi’s work, who is less fascinated by the institutional than by the essence of religion. The wooden relief “Maria Magdalena” (2009) presents Mary Magdalene, delicately portrayed in great detail, against a smooth background representing human skin. The image of the saint references a sculpture by Tilman Riemenschneider, who had sculpted it as part of his famous Mary Magdalene altarpiece for the Church of St. Mary Magdalene (1490/92) in Münnerstadt. Riemenschneider created the saint who, according to legend, lived 30 years as an ascetic in the wilderness and let her body hair grow in abundance to protect her nudity. Excluded from this protective coat of curled hair are the knees – Mary Magdalene is said to have spent her ascetic existence kneeling in prayer – as well as her

face, hands and breasts. Rochus Lussi's "Maria Magdalena" was less about the figure of the saint and more about the image of a woman. For him, the fur-like surface refers on the one hand to vulnerability and on the other to the sensual, the erotic.

The theme was further pursued in several virtuosic works: for example, "Maria Magdalena Fell" (2010), a wooden relief with a fur landscape. The "Fellkleider oder Maria Magdalena" (2010) installation comprises 13 fur garments sculpted from wood and hung on the wall which, presumably, Mary Magdalene has taken off. "Maria Magdalena" (2010) is a sculptural work with 30 small figures and a life-size, contemporary Mary Magdalene. A work realised three years later continued the theme: "Faltenobjekt" (2013), consisting of two wooden sculptures that suggest figures under a cloth. The creases of the cloth gently fold and stretch over what is hidden. Like a protective layer, they seem to warm and caress what is covered. Who is under the cloth? Mary Magdalene – and a hare which, hidden under the cloth, has become a "scaredy-cat" and at the same time, according to an Indian legend, a metaphor for overcoming fears.

Thematic Consolidation – Allegories (from 2012 onwards)

In 2011 Rochus Lussi was to realise his last purely representational portraits of human beings for the moment. For instance, the bathers wearing face masks in "Stofffärberei" (2011); the small figure of Gertrud Guyer Wyrsh, sculptor ("Augenblick 1", 2011); and the monumental sculpture of Cyrill ("Augenblick 2", 2011). From 2012 onwards, the human figure receded more and more into the background and was increasingly superseded by allegorical representations. Significant work themes became interwoven and found other accentuations and new forms of expression.

Life and Changes

"Kokon" (2012/13), for example, stands for pupation and symbolises change in life. The installation consists of 140 oversized cocoons sculpted from wood. All are individually shaped, initially working from the originals and then progressively as free creations. Suspended from a white ceiling and walls, lying on the grey floor, they camouflage themselves in delicate colours.

The experimental work "sometimes quickly changed" (2016), created four years later, also alludes to life, which can sometimes change quickly. Lussi created wooden doubles from collected plaster models with a copy router; they had "lost their identity". The replicas, which take on the forms of the models along with their traces of wear, refer in jest to the fact that time does not make things worse, but simply different. For Lussi, this work is important because it is non-representational and experimental. Moreover, it is an ongoing project that later received further impetus with "sometimes quickly changed" (2018).

Traces

Profound and especially aesthetic is a group of works that addresses the traces that people leave behind. A person is thus no longer present in the work as a figure, but rather in what is left behind by their actions.

A reference work for this phase is the "Spuren" (2014) installation, consisting of several objects representing morning pillows in a realistic manner: crumpled and abandoned – trophies of the night. The person who has apparently just got up has left the pillow behind with all its traces of the night; the used pillow still harbours the night's dreams and has absorbed the bodily fluids of the night's joys and fears. The wooden pillows seem real in their detailed depiction with the fine folds. Pillows served as models, and their wooden replicas were cut out of a piece of poplar wood with a chain saw, smoothed, sanded, painted white and finally sanded again. Four years later, the theme was to be further elaborated in "Spuren" (2018), an installation with 340 hanging handkerchiefs, each one sculpted from wood with the chain saw. The handkerchief as a helper in times of need – for example, to wave goodbye or to dab away tears of joy and sadness – and thus stands for all human emotions. "Duvets" (2019) continued the preceding "Spuren" in terms of design and content.

Vulnerability and Fortitude

With the “Nimbus” (2013) installation, Rochus Lussi hints at the increasingly prominent theme of vulnerability and fortitude. It consists of 17 gold-plated, oversized halo rays made of wood. Arranged into a composition on the wall, they shine not only sublimely and protectively, but also menacingly and as if on guard. The theme is expanded in “Dornen” (2014), comprised of 30 oversized thorns of a barbed wire rose made of oak and set in red paint. Thorns serve to protect the delicate roses, which symbolize life.

The theme culminates in “Dünne Haut” (2014) – a key work for Rochus Lussi. Created as an installation for a room in the Nidwaldner Museum, it consists of 845 hanging objects with 10 themes: guns, knives, aubergines, high heels, dragonflies, thorns, horns, rats, splinters of wood and scraps of skin. These denote vulnerability and at the same time fortitude. Every single object was created individually and in a free manner with the chain saw and the cutting disc. Beneath this menacing multitude lies its counterpart: a baby and a piglet, nestled together, finely detailed and realistically sculpted. On the bare floor they endeavour to provide each other with the last possible warmth. Although exposed and in need of protection, they are perfect in their purity.

Little Red Riding Hood was also completely pure and defenceless before the wolf devoured her. The only thing that remained was the little red hood that the wolf had claimed as a trophy. At least, this is how Rochus Lussi interpreted the fairy tale in his “Rotkäppchen” (2014).

Trophies

The trophy as a sign of a successful hunt or a victory over the adversary poses questions relating to the opponent’s vulnerability and fortitude. Who is the perpetrator? Who is the victim? The “Trophäe Rehkopf” (2018) installation forms a veritable trophy landscape. Originally, thirty deer heads sculpted from wood in a realistic manner were mounted on the wall. The deer is considered a power animal and stands for family ties, motherhood and sensuality. “Trophäen” (2019) also deals with the theme of vulnerability and fortitude. It comprises 180 horns, carved from wood and set in colour. Inspiration for the horns was drawn from two animals each from the northern and southern hemispheres: the cow and the ibex, as well as the bushbuck and the desert ram.

Particularly succinct and aesthetic is the “Ereignisse 1” (2019) installation, which brings together a pack of life-size wolves carved out of solid wood with painted surfaces. In terms of content, it is a continuation of “Rotkäppchen” (2014). The focus here, however, is on the wolf. The wolf is at once a predator and a hunter. At the same time, however, it is hunted by humans and becomes their hunting trophy. The nature of the wolf is characterised by a strong dichotomy. As a reputed and humanised villain, it has found its way into idioms, proverbs and fables. Quite unjustifiably, because the sensitive and extremely adaptable animal has a pronounced social intelligence and is depicted in all cultures as a strong pack animal with special powers.

Private and Public

Three works were inspired during his artistic sojourn in New York in 2016: “Embleme”, “Rückenkratzer” and “big teddy”, all of which again refer to vulnerability and the private as well as exposure and the public in a very unique form of expression.

The “Embleme” (2016) series consists of several small-format wooden sculptures, all set in colour and gold or aluminium leaf. The wooden protagonists are rabbits and rats – animals that inhabit the fields surrounding the metropolis of New York in large numbers – presented on nimbuses. Animals of everyday life thus acquire an aura of the sacred and are elevated to icons. This contrast in content corresponds with the creative realisation between the subtle and realistic as well as the ephemeral and

abstract. In a similar vein, “Cuba Raben” (2018), created for a group exhibition in Havana, follows this collection of works in terms of content and design.

“big teddy” (2016) is a huge American rubbish bag in its original size and made of wood, here with a teddy bear inside. A rubbish bag with its contents represents a household. It is filled with intimacy and therefore harbours a secret from outsiders. Yet the plastic skin is very thin and vulnerable. Three years later, the wooden rubbish bags were part of the “big teddy” (2019) installation in St. Peter’s Chapel in Lucerne. On display during Passiontide between Carnival and Easter, they referenced sins and their atonement as well as the hidden, dark chapters of church history.

“Rückenkratzer” (2016) also aligns with the theme of private versus public. The 25 wooden objects presented in the installation are fanciful and filigree as well as completely different in design: they are fitted with little hands on top and on the bottom with a cow’s tail, meat tenderiser, dildo, massage ball and other items. A backscratcher is a helper when you are alone, it provides well-being or – if the pressure is too great – pain. A continuation of the content-related theme as well as the diversification of the individual objects within a group is bundled in “Türklopfer” (2020), realised four years later, which playfully knocks on the skin in its aesthetic realism.

In the following works, the homogeneity and uniform language of objects and forms within an installation were to dissolve even further. The “tuchfühlen” (2020) installation, which continues the narrative in a realistic manner, consists of 14 individual wooden objects representing various combs, mirrors and snakes. According to Lussi, these objects allude to the story of Medusa and Perseus in Greek mythology. Combs stand for vanity and beauty. The snake is conquered only by looking indirectly into the mirror. The snake itself is ambiguous as a symbol and stands for cosmic creativity, holiness, primeval life force, but also for falsehood and evil. It serves as a symbol of life and renewal, but also death and destruction.

The tongue is also an ambiguous motif. It serves to taste, eat, love and feel. In the “be loved” (2021) installation, this ambiguity is heightened by means of tongues mounted on mirrors and reflecting in various ways. What is behind, what is in front? What is inside, what is outside? Is it one or is it two? According to Lussi, the work stands playfully for life’s great moments: love and be loved!

Formal Reduction and Diversification

Rochus Lussi’s most recent works are characterised by an increasing formal reduction and diversity of objects. In his multi-part “Wüste” (2018), he again took up the theme of skin, but interpreted it in a highly condensed form. The reliefs portray furrowed and torn landscapes in earth tones. They depict sections of the desert floor in an abstracted form and are redolent of skin viewed under a microscope. The work stands for the drying membrane of the earth, which symbolises life in a universal sense.

The “I have a dream” (2018) installation pursues the skin theme further but is even more abstract in its realisation. It depicts several objects in amorphous forms, whose furrowed, relief-like surfaces in grey refer to elephant skin. They allude to the elephant, which has thick skin but is thin-skinned and sensitive in character. In terms of content and with their wrinkled topography, the objects stand for the dichotomy and leave ample room for their own interpretations through their free-flowing forms.

Finally, two works need to be mentioned that capture the entire thematic range of Rochus Lussi’s work in simple and reduced forms of startling presence. The “Panini” (2020) installation, inspired by the legend of Saint Agatha, consists of 160 objects: fierce in their presentation and yet of utterly perfect beauty are the wooden Agatha bread rolls grouped as ornaments on the wall and painted the colour of bread. The transformed breasts of the Christian martyr illuminate the juxtaposition between nourishment and loss, desire and rejection, sensuality and cruelty, life and death.

Rochus Lussi’s most recent work, “Belle Ile” (2022), concludes the cycle, while paving new paths: a wall-to-floor installation whose objects, all in white, are marked by reduction, abstraction and diversity. Lussi describes his installation as “overgrown”. It comprises thirty objects, differing in detail, which can be assigned to two groups: the “beings” and the “shells”. The “beings” – such as the bird and wolf

creatures – are sculptures of stark formal reduction and poignant expression. They depict creatures based on memory images of prone, run-over and maltreated animals that Lussi encountered on his travels. In their expressive posture, though partially unfinished, these wooden creatures appear as if in a twilight state. Are they asleep? Are they dead? They seem to be resting or perhaps recovering. The protagonists in the “shells” group are wooden sculptures representing shells of body parts. They appear protective or as supportive layers that, for example, cover a leg or an arm. The centrepiece of the work is an object that, formed as a layer, represents the belly of a pregnant woman in oversized dimensions. Based on a plaster cast of the original belly, the membrane symbolizes the layer of life that embraces, protects and brings forth the life to come.

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