

Com&Com

Marcus Gossolt / Johannes M. Hedinger

Work documentation

2003 – 2008



Com&Com

Com&Com was founded in 1997 by Johannes M. Hedinger (*1971) and Marcus Gossolt (*1969).

Com&Com produces films, paintings, sculpture, theater, music, books and monuments that thematize the boundaries between high art and low culture. Their work infiltrates the existing communication channels of advertising and mass media, using them to as a platform to stage the difference between „original“ and „counterfeit.“

Com&Com first achieved wide notice with C-Files: Tell Saga (2000, with HR Giger), a fictitious feature film project about the origins of Switzerland selected by Harold Szeemann for the 2001 Venice Biennial, and for the pop song „Side by Side“ (2002) with Dieter Meier (Yello), that reached the seventh spot in the Swiss charts.

The two artists became known beyond the art world with the public art project „Mocmoc“ (2003) they created for the town of Romanshorn on Lake Constance. The brightly-colored monument, invented story of the town’s founding, and theatrical nature of the entire project proved so polarizing that a special election on the monument’s fate was held in the summer of 2004. Mocmoc won the day, and has since been transported to the Gulf of Arabia (Sharjah Biennial 2005), Asia (Singapore Biennial 2006) and Germany (Triennial Oberschwaben 2008). In 2004 Com&Com developed Gusgusdada, a project which marked the reopening of the Cabaret Voltaire in Zurich by marketing a baby named Dada.

In addition to projects based on the media and public participation, Com&Com has focused on film and, since 2006, painting and transfer among different visual media. For example, their 2005 road movie, The Big One, serves as the basis for a series of large-format airbrush paintings that begin in 2006. More recently, Com&Com has been co-operating with Google on the image and film cycle Google Earth Art (since 2008).

The works and projects of Com&Com have been shown in 16 countries and about 90 shows to date, including five biennials and solo exhibitions at the Kunsthaus Zürich and Kunstwerken Berlin.

Johannes M. Hedinger and Marcus Gossolt live in Zurich, St. Gallen, and Berlin.

Website

www.com-com.ch

„The Illusion and imitation are perfect.“

NZZ, September 9, 2000

„From Marcel Duchamp via Andy Warhol to Com&Com.

After all, smart art is good PR.“

St. Galler Tagblatt, September 23, 2003

Google Earth Art

2008

Film, Animation, Text, Music, Painting

The project Google Earth Art, begun in early 2008, aims to apply the Google Earth technology and aesthetic to create artistic projects and works with and within Google Earth. This work is being done in official partnership and cooperation with Google Switzerland.

Google Earth Art explores themes such as the representation versus the construction of reality in virtual space, problematics of cartography and picturing the world, and the role of art in virtual public spaces.

First Google Earth Art, Switzerland (2008) offered a video completely programmed in Google Earth showing a virtual flight through a 3-D model of the Swiss Alps. The flight takes the viewer past a virtual text production by Com&Com, also programmed in Google Earth: crowing the peak of Bern's Rosenhorn are the words „It's so superficial, but it's true.“ A KMZ link makes this artistic intervention visible to all Google Earth users around the world. The five-minute film is accompanied by a symphonic soundtrack by Mario Marchisella.

In a second step, medium transfer will be used to link traditional visual and artistic media (painting, print, sculpture) with the purely digital environment of Google Earth. For example, large-scale paintings are being planned that will translate the digital landscapes into one of the oldest and most traditional media for representation. Physical 3-D models in the form of small sculptures that extract Google Earth images are also in planning.

„A virtual journey through the mythical-auratic Swiss mountains and the authenticity, infinity, and Swiss identity that revolves around them.“

Kornelia Imesch, „Shifting Identities“ catalog, Kunsthaus Zürich, 2008



Google Earth Art, Switzerland
CH, 5 min., 2008

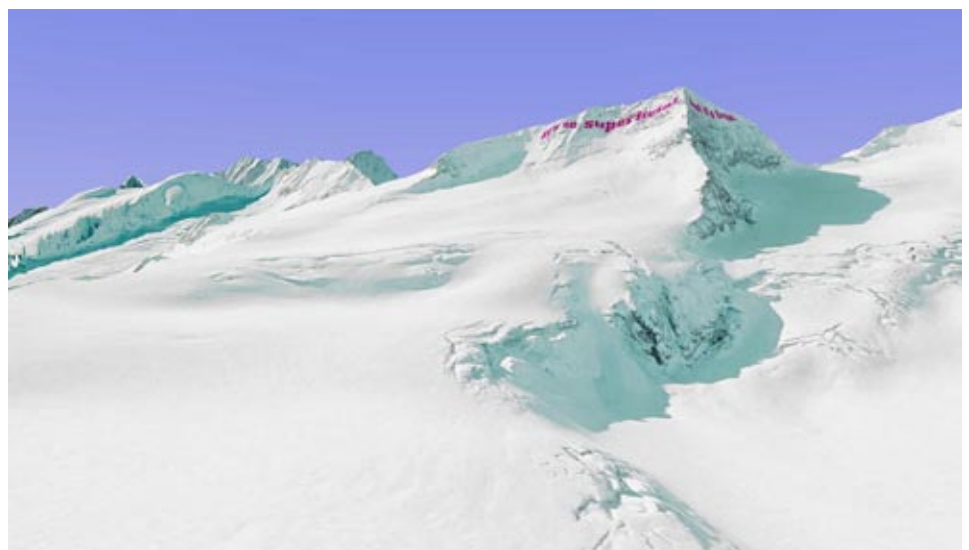
Produced by:
Com&Com and Kunsthaus Zürich

Directed and programmed by:
Johannes M. Hedinger und Marcus Gossolt
(Com&Com)

Music:
Mario Marchisella

Edited by:
Marco Leisi

Visual effects:
Tom Bürgin



The Big One

2005 – 2007

Film, music, photography, painting, website

The Big One is a transmedial art project combining film, photography, painting, music, and installation. The project presents an aesthetic dialog among image, space, sound and music, as well as between the concepts of abstraction and reality.

Film

Anna (Yangzom Brauen, Aeon Flux) has just buried her beloved aunt as California once again awaits a massive quake. With no particular goal, Anna sets off on a trip through the desert in her old convertible. Along the way she meets a series of eccentric characters, including two dancing glitter girls, a crazy jogger, and a crooner heartbreaker. Friends and family also turn up regularly for imaginary visits to Anna's car. Actual events and memories and different levels of time and perception increasingly blur as the trip becomes a journey into Anna's mind. The Big One is not a film about the mythical quake, but a road movie about life, love, and the big questions: who am I, where do I come from, and where am I going? In the end, we reach the realization that everything that ever happened is still happening.

Painting/Photography/Installation

About 80% of The Big One consists of real film images and 20% of abstract digital animation that in some cases merges with the realistic footage. The colors and forms in the animated sections are generated from the look and message of the film scenes that preceded them.

After the film was completed, it was reduced back to individual images. These provided the starting point and foundation for new large-format works in a variety of media. The film stills formed the basis for large-format, traditionally created abstract paintings and a photo edition of images superimposing real film images with abstract ones. During installations and exhibitions, parts of the film soundtrack are also played in parts of the exhibition space.

Website

www.thebigone.ch

„Unconditional feel-good art ... an atmospheric wellness trip!“

Tages Anzeiger, Zurich, November 24, 2005

„A surprisingly peaceable follow-up to Mocomoc.“

SIE+ER (SonntagsBlick), January 28, 2007



The Big One

USA/CH, 25 min., 2005

English

Directed and produced by:

Johannes M. Hedinger und Marcus Gossolt
(Com&Com)

Screenplay by:

Johannes M. Hedinger

Cinematography and editing:

Simon Baechler

Music:

Mario Marchisella

Featuring:

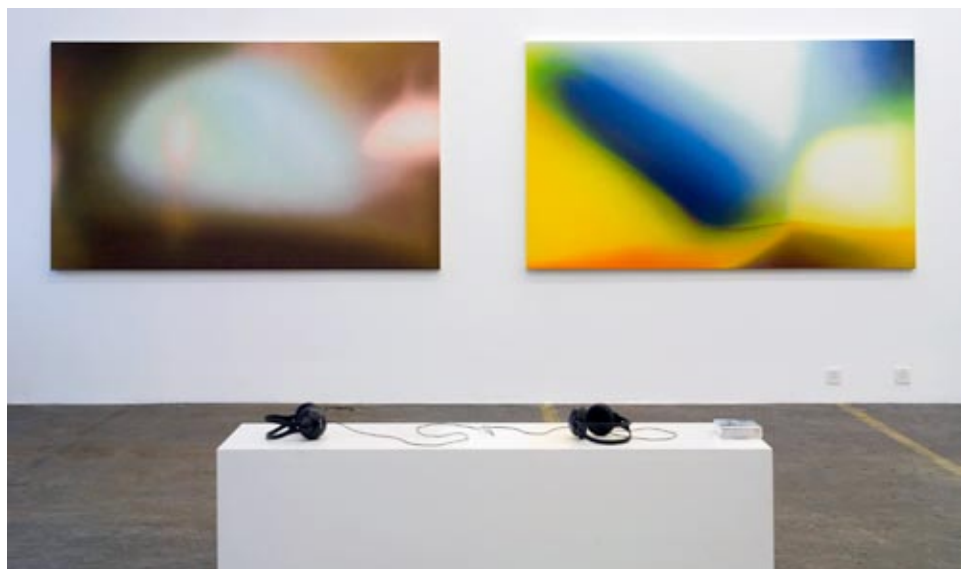
Yangzom Brauen, Selene Luna, Pearl Harbour,
Matt Lowe, Jack Barley, Courtenay Kellen
Taylor, Maureen Kellen Taylor, Ronny Novick



Stills and making-of photos from „The Big One“, film, 2005



The Big One – Fading Print, I, III, II, 2007



The Big One, paintings, acrylic on canvas, 224 —126 cm and 126 —70cm

Gugusdada

2004 – 2007

Campaign, film, music, photography, multiple, installation, website

Campaign

To mark the reopening of Cabaret Voltaire in the fall of 2004, Com&Com went looking for expectant parents willing accept CHF 10,000 to name their future child DADA. A family from Winterthur was selected from the seven who applied. The controversial project triggered an intense response in the media and among the general public. Even Unicef got involved in the discussions, resulting in a falling out with the Swatch Group, Cabaret Voltaire's main sponsor. Despite the scandal, Dada Kim Osarimen Izevbigie (*Feb. 5, 2005) is growing nicely and has served as the Cabaret Voltaire's ambassador since his birth. As the first human „ready-made“ in the history of art, Dada embodies the rebirth of Dadaism.

Website

www.gugusdada.ch

„In its first public campaign, the Cabaret Voltaire is determined to squander taxpayer's money on a couple willing to burden their baby with the name ‚Dada.‘ The consequences of a Dada baby for the history of art cannot be underestimated. A living readymade would make Duchamp's toilet bowl obsolete once and for all.“

SonntagsZeitung, October 24, 2004

„If a child of Com&Com is really baptized with the name ‚Dada‘ in Zurich in February 2005, we may be able to stop worrying about the future management of the Cabaret Voltaire.“

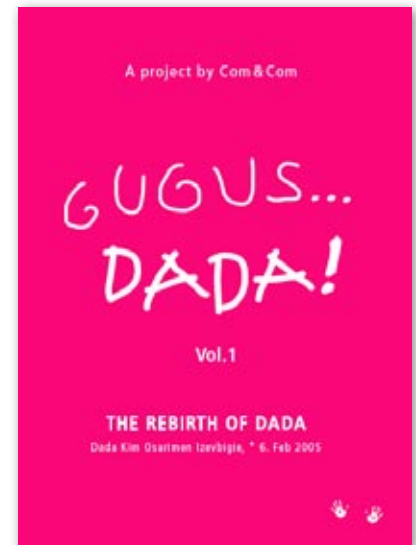
NZZ, December 15, 2004

„The cross-disciplinary project raises questions related to legalities of art and advertising. One question in particular is the focus: how far can art go – and when does it cross the boundaries of good taste?“

Persönlich, January 2005

„Guguseli Dada! Welcome to the world. And good luck with that name.“

Blick, February 17 2005



GUGUSDADA. Vol.1. The Rebirth of Dada.

2006, 80 min., DVD

German, English

Conceived and produced by:
Johannes M. Hedinger und Marcus Gossolt
(Com&Com)

Cinematography and editing:
Andreas Göldi

Interviews:
Suzann-Viola Renninger

Music:
Marius Tschirky

Featuring:
Dada Kim Osarimen Izevbigie, Com&Com,
Nick Hayek, Chris Izevbigie, Eva Laportella,
Elmar Ledergerber, etc.

Mocmoc

2003 – 2007

Campaign, sculpture, installation, films, music, multiple, installation, drawings, website

Legend has it that the pokémon-like creature „Mocmoc,“ commemorated on the plaza by the train station in Romanshorn, once used its horn to save the town from a deadly inferno. The legend – actually a story made up in the present – and the associated „votive image“ are both aspects of a project by the Swiss artist duo Com&Com. With the polyester hybrid being, which was dedicated in 2003 and whose name is an anagram of the artists' brand, the duo casts an ironic light on the traditional representative sculpture of public monuments by adapting it to meet today's Disney aesthetic.

„Mocmoc“ quickly became the darling of children, an audience the project explicitly addressed with a variety of activities, but caused a rift among the town's adult population. By employing provocation, instrumentalization, and participation strategies in the course of its implementation as a postmodern city brand, the conceptually multifaceted project points to the socioeconomic and political complexity of branding processes. In so doing, the project produced a discourse on the meaning, problematics, and limits of art in the contemporary (media-based) public sphere. Mocmoc is conceived to function on a variety of different levels of access and reception and to be used in a number of ways. These include, for example, developing the work as a marketing and merchandising instrument for a palette of products ranging from T-shirts and story CDs to art multiples. „Mocmoc“ comes complete with a fan club and a homepage. His creation and reception are traced and examined in scholarly publications and a documentary film. As the cultural ambassador for Romanshorn, he has made appearances in a number of exhibitions since 2003, including the seventh Sharjah Biennial (United Arab Emirates, 2005). He was also invited to the First Singapore Art Biennial (2006), where he met the city's symbol, Merlion.

Kornelia Imesch

Websites

www.mocmoc.ch

www.mocmocmermer.com

„Paris has the Eiffel tower, New York has the Statue of Liberty, and Romanshorn has Mocmoc.“

Max Brunner, mayor of Romanshorn, at the monument's unveiling on September 20, 2003

„Welcome to Toon Town. Beware of the art! The city's move to set a mark has the people of Romanshorn in an uproar.“

Neue Zürcher Zeitung, November 16, 2003

„Feathers flying in Romanshorn?“

Tagblatt, Thurgau edition, February 7, 2004



Mocmoc, the unloved monument Zürich 2004

With texts by:

Gion Mathias Cavelti, Com&Com, Bruno Glaus, Andreas Göldi, Walter Grasskamp, Peter Gross, Boris Groys, Klaus Heid, Caspar Hirschi, Karolina Jetic, Martina Koch, Markus Landert, Gerd Löhrer, Philipp Meier, Sibylle Omlin, Karl-Josef Pazzini, Toni Schönenberger, Wolfgang Ullrich, Wolfgang Welsch, Nicole Wydler



Campaigns, photos, and material related to the „Mocomoc“ project, 2003–2007, plus excerpts from the documentary film Mocomoc – the unloved monument, 2004



Mocmoc – the unloved monument

45 min., 2004
German, English

The mad artistic debate about the sculpture „Mocmoc“ by the artist duo Com&Com caused a rift not only in the Lake Constance town of Romanshorn, but throughout wide swaths of the Swiss cultural landscape. In the end, a special election was needed to decide whether the monument could stay. Almost 400 media reports, dozens of interviews, and a variety of archival material combine to produce a surprising and charming documentary film that is not just about Mocmoc, but also about the questions and issues raised by contemporary art in public spaces.

Directed by: Andreas Göldi, Johannes M. Hedinger and Marcus Gossolt (Com&Com)

Cinematography and editing: Andreas Göldi

Music: Marius Tschirky

Featuring: Marcus Gossolt, Johannes M. Hedinger, Markus Landert, Sibylle Omlin, Wolfgang Ullrich

Produced by: Com&Com, Andreas Göldi



Mocmoc bei den Arabern

13 min., 2005
German, English, Arabic

The mascot „Mocmoc“ also attracted notice at the Seventh Sharjah Biennial (UAE). The initiator of the novel public art project, the artist duo Com&Com, brought the Swiss legend of „Mocmoc“ to Arabia, where they worked with children to put on the story as a play and organized a drawing contest in local schools. The diverse results were presented as part of the Biennial and honored by the head of state, His Majesty Dr. Sheikh Sultan Bin Mohammed Al Qasimi. The documentary film, consisting of footage by Sharjah’s state television station, shows His Majesty visiting the Biennial and the „Mocmoc“ events.

Directed by: Johannes M. Hedinger and Marcus Gossolt (Com&Com)

Script: Johannes M. Hedinger

Cinematography: Sharjah TV

Editing: Lukas Gähwiler

Musik: Marius Tschirky

Featuring: Sheikh Sultan Bin Mohammed Al Qasimi

Produced by: Com&Com, Sharjah Biennial



Mocmoc & Mermer

The incredible adventures of two friends
2 episodes, 31 + 34 min., 2006
English

„Mocmoc“ and „Mermer“ never pass up a chance for an adventure – or a party. They go sailing, skiing, golfing, dancing, and shopping, hike through the Alps, explore the jungle, enjoy the sea, and visit museums, concerts, churches and nightclubs. The two friends eagerly make their way through the world, observing and trying to understand it. What helps us to see history? What brings us the future? Can science explain everything? Does God exist? How do you make good art and why do we need friends?

On all of their journeys, Mocmoc and Mermer are constantly searching for the meaning of life and the answers to the questions: Who are we? Where do we come from and where are we going? But the final questions remains unanswered – so they will set off again on a new adventure tomorrow.

Directed by: Johannes M. Hedinger and Marcus Gossolt (Com&Com)

Screenplays: Johannes M. Hedinger

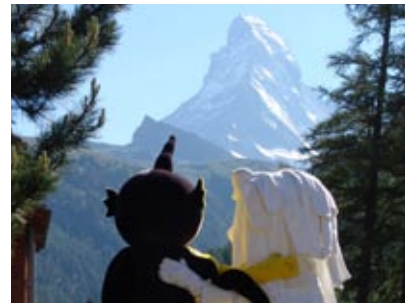
Cinematography: Marcus Gossolt, Lukas Gähwiler and Martin Anner

Editing: Martin Anner and Johannes M. Hedinger

Music: Sergio Gio Fertitta

Featuring: Martin Anner, Severin Müri, Ignatius Pang Yew Yang, Elson Soo Wai Cheong, Diane Toh Siqi, Johnson Chew Zong Sheng, Freddy Lai Hoe Boon, James Tay Weng Kiong, Christopher Goh Khoon Xian

Produced by: Com&Com, Singapore Biennial



The Making of Heroes

Installation in the exhibition Heroes Today, CentrePasquArt, Biel, 2005

Curator, text by: Kathleen Buehler

The works of the artist duo Com&Com, known since 1997, have been considered paradigms of successful self-promotion and the superimposition of art and mass culture. In addition, however, they reveal a differentiated interrogation of the topos of the hero and the popular longing for rescuers and saviors. The installation examines selected works in terms of their relation to the hero topos and interprets them anew in light of this background.

The work „hero“ has Indogermanic roots and originally meant a person who drives the sheep on the meadow. Since prehistorical shepherds had to defend their herds against human and animal predators, sometimes with their very lives, the word could be used to indicate a brave fighter who was aware of his mission. From this prehistoric area of activity, the brave shepherd came to generally symbolize one who struggles for order against chaos of every kind. He became Heros, the ultimate protector of land and culture.

The hero as someone who achieves the exceptional is related to the idea of the genius, a concept emerging from the intersection of the Latin genius (protective spirit) and ingenium (talent) to indicate the ability to create something original and exemplary and/or an individual possessing such an ability. Creative subjectivity is at the core of artistic production, and such subjectivity is considered „genius“ because its original creative power does not follow predefined rules. In contemporary usage, however, „genius“ has become a colloquial assessment that indicates exceptional native talent in contrast to acquired skills.

Com&Com has been sending up just such bourgeois aesthetic categories and their ideas of artist subjects as geniuses for years, poking fun at them by cheerfully mixing styles, media, and genres and exhibiting a tendency to employ the entertainment industry's advertising strategies. The artist as a hero in a struggle for civilizations's high achievements, busily producing values that can't be measured in money, opposing unfair critics and envious, less talented colleagues – this is a cliché that Com&Com nourishes by continually presenting themselves in new roles, while simultaneously subverting the seriousness and moral valuation of the topos, eventually leading to statements that completely debunk it.

They take on the identities of TV heroes and fight against extraterrestrials and mythological figures lost in time (C-Files: Tell Saga, 2000); they present themselves as race-car drivers constantly facing the possibility of a tragic death on the track (Side by Side, 2002); they stand like angels above the baseness of day-to-day existence, looking toward infinity (Angels, 2003). At the same time, they wear the contemporary uniform of lifeguards from the TV series Baywatch in their role as the mythical Odysseus (The Odyssey, 2001) and see themselves not only as Zorro (1999) or Batman, but as pop singer Britney Spears („Oops! We did it again“, Camel, 2000). In so doing, they make no distinction between high and low culture or fine art and entertainment and pay little heed to gender logic. Instead, they make use of the omnipresent stock of images of heroes and stars available in an age of new media, a global entertainment industry, and the Internet. Last but not least, they do so with a critical, ironic eye toward today's system of art and at a facetious distance from its successful branding strategies. Their work, especially the poster and postcard



„C-Files: Tell Saga“, 2000, Video, 4'30“
Sammlung Schweizerisches Landesmuseum



„Side by Side“, 2002, Video, 4'30“
Kunstmuseum Thurgau Kartause Ittingen



„Protecting the Earth“, 1997
Collection Com&Com

campaigns, superficially offers constant and coquette flirting with their viewers' expectations and previous knowledge. In the end, Com&Com lay bare the untenable cliché of art's moral and cultural superiority that ignores its status as a good – without, of course, giving up art-market pricing and the artist's prestige.

Like mythical heroes, Com&Com acknowledge their artistic forbears. When they parody a famous film poster in *Protecting the Earth* (1997) by arming themselves with two bottle dryers while standing in poses copied from Will Smith and Tommy Lee Jones, they position themselves at the level of heroes and construct a quasi-divine forefather who has entered the realm of myth: Marcel Duchamp. Duchamp is both seen as the founding father of contemporary art and, with his readymades, embodies the idea of postmodern genius since his objects follow no rules but are elevated from their context and declared to be works of art. For those viewers who initially miss the sideswipe at the art market and especially the work's self-mockery, the slogan provides a further clue: „Com&Com – protecting the earth from the scum of contemporary art.“

Com&Com demonstrate a flair for dealing with their own heroic status as combative artists and their works winnow diverse aspects of the heroic from the concept. For example, they celebrate their rejection of earthly concerns and their interrogation of transience with computer-tomographic images of their own skulls (*Skulls of the Artists*, 2001), which point with a wink at the secret of their genius on the one hand and, in the tradition of the classical „memento mori,“ suggest what will be left of them at the end of their careers on the other.

They also examine the problem of succession by propagating clones and expanding their own limited, earth-bound work (*The Next Generation*, 1999). Furthermore, they attempt to merge the best aspects of each of them into a type of superartist (*Portrait of the Artists*, 2005) and thus evoke the megalomaniacal ideas that stretch from Frankenstein to Nietzsche to obscure sects today.

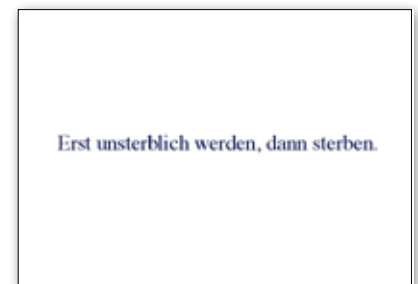
The installation by Com&Com presents a parcours of interpretation within the range of these layers of meaning attached to the artist genius/hero. The various groups of work presented in excerpts make the changing and sometimes contradictory positions of the artist duo on this topic visible. As contemporary hero worship demands, the accompanying merchandising articles are presented as fan material and seemingly authentic souvenirs to be respectfully exhibited and preserved in a case as a „contact relic“ – despite the fact that this supposed glimpse behind the scenes simply reveals another level of staging. Since Com&Com's work is highly complex and self-referential, the artists themselves provide commentary to the exhibit in the form of a collection of high-flown platitudes about success and the artist (*Dictum*, 1997–2005). The fact that they present truisms written by others as their own words does not threaten their status as authors, since in the end their artistic achievement largely consists of artful appropriation.



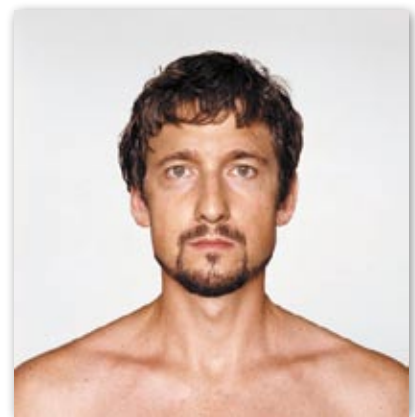
Angels, 2003, Leuchtkasten
Collection Com&Com



Skulls of the Artists, 2001, 3D-Laser-Print,
Chromlackierung, Collection Tabea Guhl



Dictum Nr. 40, 2001, Wallpainting
Collection Com&Com



Portrait of the artists, 2005, C-Print
Collection Com&Com

Biografie Com&Com

Marcus Gossolt/Johannes M. Hedinger

Johannes M. Hedinger, * 1971 in St. Gallen

Studied art at the Hochschule der Künste Zürich ZHdK and the University of California Los Angeles UCLA; studies art history, cultural studies, film, and Germany at the University of Zurich and the Humboldt University, Berlin. Dissertation in progress at the University of Zürich and University of Arts Berlin UdK since 2007.

Marcus Gossolt, * 1969 in St. Gallen

Studied architecture and art at the HGK Basel and art and media studies at the KHM Cologne. Project agency „Alltag“ for visual and strategic communication since 2005.

Solo exhibitions

- 2008 Galerie Bernhard Bischoff & Partner, New Works, Bern (CH)
- 2007 Galerie Olaf Stüber, The Big One, Berlin (D)
Galerie Bernhard Bischoff & Partner, The Big One, Bern (CH)
- 2004 Cabaret Voltaire, Zürich (CH)*
Galerie Olaf Stüber, Berlin (D)*
- 2003 KW Kunst-Werke, Berlin (D)*
Kunstmuseum des Kt. Thurgau, Kartause Ittingen, Warth (CH)*
- 2002 Galerie Urs Meile, Luzern (CH)*
Galerie Bob Gysin, Zürich (CH)*
- 2001 Govett Brewster Art Gallery, New Plymouth (NZL)*
Shed im Eisenwerk, Frauenfeld (CH)*
- 2000 Kunsthaus Zürich, Zürich (CH)*
- 1999 Raum für aktuelle Kunst, Luzern (CH)*
Gallery Scott Thatcher, New York (USA)*
- 1998 Galerie Sima, Nürnberg (D)*

Group exhibitions

- 2008 Kunsthaus Zürich, Shifting Identities – (Swiss) art now, Zürich (CH)*
ZKM Karlsruhe, Vertrautes Terrain – aktuelle Kunst in/über
Deutschland, Karlsruhe (D)*
1. Bodensee-Triennale, Nothing to declare, Friedrichshafen (D)*
Kunstpanorama Kunsthalle Luzern, Top of Experience, Luzern (CH)*
Loop Festival Barcelona, Schweizer Videokunst, Barcelona (E)
Substitut, Zu Gast bei Verlierern, Berlin (D)
Filmhaus Kulturzentrum K4, Out of the Darkness, Nürnberg (D)
Stellwerk im Kulturbahnhof Kassel, www.cc-space.de, Kassel (D)
- 2007 Kunsthaus Zürich, Videolounge, Zürich (CH)
Deutsches Hygiene Museum, Six Feet Under, Dresden (D)*
Galerie Stampa, Videokunst, Basel (CH)
Espace Michel Journiac – Centre Saint Charles Paris,
(Im)-Postures. Paris (F)*
VFO (Verein für Originalgrafik), Zürich (CH)
GL Strand, 100 Tage – 100 Videos, Kopenhagen (DK)*

- 2006 1. Singapore Biennale, Singapur (SG)*
 Kunstmuseum Bern, Six Feet Under, Bern (CH)*
 Neue Kunst Halle St. Gallen, Heimspiel 06, St. Gallen (CH)
 CentrePasquArt, Branding, Biel Bienne (CH)*
 Kunstmuseum Thun, Musée Coco, Thun (CH)*
 European Media Art Festival, Smart Art, Osnabrück (D)*
 Heidelberger Kunstverein, 100 Tage – 100 Videos, Heidelberg (D)*
- 2005 Sharjah International Biennial 7, United Arab Emirates (UAE)*
 CentrePasquArt, Helden Heute – heros a jamais, Biel (CH)*
 Galerie Bernhard Bischoff & Partner, (...), Bern (CH)
 Kunsthalle Zürich, Bekanntmachungen – der Strich, Zürich (CH)
 Baustelle Schweiz, Migrationsmuseum Schweiz, Toni-Areal, Zürich (CH)*
 transit.davos, Davos (CH)
 The Third Line Gallery Dubai, Heal the world, Dubai (UAE)
 Les Complices, Musée CoCo, Zürich (CH)*
 Les Complices, Boutique, Zürich (CH)
 PROGR, videokunst.ch, Bern (CH)
- 2004 Centre d'Art Contemporain, Ethnic Marketing, Genf (CH)
 Forum der Schweizer Geschichte, Tell bitte melden, Schwyz, (CH)
 Joao Ferreira Gallery, Children of Paradise, Cape Town (SA)*
 Kunst.Voralberg, Materialmagazin, Nachschub, Feldkirch (A)*
 Messe Basel, Swiss Art Award, Basel (CH)
 Art Bodensee, Dornbirn (A)
- 2003 Kasseler Kunstverein, Fridericianum, Solo Mortale, Kassel (D)*
 Kunstmuseum St. Gallen, Heimspiel, St. Gallen (CH)
 Saint-Gervais Genève, 10. BIM, Biennale de l'image en Mouvement, Genf (CH)*
 Zurich Development Centre, Fashion, Zürich (CH)
 Lista Center, Degersheim (CH)
 Kontainer Gallery, the Agreement, Los Angeles (USA)
 MAK Center, Garage Project, Plugged & Haunted, Los Angeles (USA)
 UCLA art department, Warner Studios, Los Angeles (USA)
 Kunstmuseum St. Gallen, Out of the dark, St. Gallen (CH)
 Kunstmuseum des Kt. Thurgau, Kartause Ittingen, Boxenstopp, Warth (CH)
- 2002 BIG Torino, 2. International Biennial of Young Art, Big Social Game, Turin (I)*
 EXPO.02, Arteplage Biel, Geld und Wert – das letzte Tabu, Biel (CH)*
 CCA Center of Contemporary Art, Matrix of Collaboration, Kiew (UA)
 Kunstmuseum des Kt. Thurgau, Kartause Ittingen, Int. Fotografie, Warth (CH)*
 Messe Basel, Eidgenöss. Kunststipendium, Basel (CH)
 Kunstmuseum St. Gallen, Salon, St. Gallen (CH)
- 2001 49. Biennale di Venezia, Plateau of Humankind, Venedig (I)*
 Migros Museum für Gegenwartskunst, M Family, Zürich (CH)*
 Galerie Barbara Thumm, Firemousegod, Berlin (D)
 Galerie Bob van Orsouw, Zurich – Urban Diary, Zürich (CH)
 Albrecht Dürer Gesellschaft, Kunst & Sport, Kunstverein Nürnberg (D)
 Kunst- und Medienzentrum Adlershof, if we were kings, Berlin (D)
 Art Frankfurt, Art-Kino, Frankfurt a.M. (D)*
 Messe Basel, Eidgenöss. Kunststipendium, Basel (CH)
 Galerie Bob Gysin, Diplomausstellung HGK SBK, Zürich (CH)*
- 2000 Kunstmuseum St. Gallen, Ostschweizer Kunstschaffen, St. Gallen (CH)
 Galerie Barbara Thumm, No Vacancies, Berlin (D)*
 Akademie der Künste/ Berlin Pavillon, Z 2000, Berlin (D)*
 M Art, Helsingborg (S)
 Galerie Brigitte Weiss und Art Magazin, Girls, Zürich (CH), *Kuration*
 Schmidt Invest Nürnberg, Kunst + jetzt, Nürnberg (D)
 Kunstszene Zürich, Hürlimann Areal, Zürich (CH)

- Kunst 2000, Int. Messe für Gegenwartskunst, Zürich (CH)
 Messe Basel, Eidgenöss. Kunststipendium, Basel (CH)
- 1999 O.K, Zentrum für Gegenwartskunst, Sozialmaschine Geld, Linz (A)*
 Swiss Institute New York, Xposition, New York (USA)
 Linienstrasse 155, art pleasure 1, Berlin (D)
 Heuwaage Basel, Ebene E, Basel (CH)*
 Messe Basel, Eidgenöss. Kunststipendium, Basel (CH)
 Raum für aktuelle Kunst, Luzern (CH)
- 1998 Kunstmuseum St. Gallen, Kunst-Salon, St. Gallen (CH)
 Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, Nürnberg (D)
 Galerie Gaxotte, Porrentruy (CH)
 GSMBA/visarte Ostschweiz, St. Gallen (CH)
 Messe Basel, Kiefer-Hablitzel-Stipendium, Basel (CH)
- 1997 Kunstmuseum St. Gallen, Ostschweizer Kunstschaffen, St. Gallen (CH)

* = catalogue / publication

Film, Video

- 2008 GOOGLE EARTH ART, SWITZERLAND, Animation/DVD, 5'
- 2007 GUGUSDADA (Doku-Feature und DVD-Archiv), DV/DVD, 13',
mit Andreas Göldi, Suzann- Viola Renninger
- 2006 MOCMOC & MERMER, The Right Way, (Short Feature), DV/DVD, 30'
 MOCMOC & MERMER, The Secret Key, (Short Feature), DV/DVD, 30'
 D'SCHWIZ (Docu-Clip), DV/DVD, 4'
 CLAIM TO GREATNESS (Animation), Digital, 1' (*nur Produktion*)
- 2005 THE BIG ONE, (Roadmovie) starring Yangzom Brauen, 16mm, 25'
 MOCMOC bei den Arabern (Doku-Feature), DV/DVD, 13'
- 2004 MOCMOC, das ungeliebte Denkmal (Doku-Feature), DV, 45'
mit Andreas Göldi
 UNITED CLOURS OF GERMANY (6 shorts), DVD, 15' (*nur Produktion*)
- 2002 I LOVE SWITZERLAND (Video), Digi Beta, 1'15"
 SIDE BY SIDE, feat. Dieter Meier (Musicvideoclip), 35 mm, 4'20"
- 2000 C-FILES: TELL SAGA. Trailer, starring HR Giger (Video), Beta SP, 3'45"
 C-FILES: TELL SAGA. Making of (Video), Beta SP, 8'45"
- 1999 C-FILES: TELL SAGA. Episode Nr. 3, (The Rütli / Alien), (Video), DV, 4'50"

Public Art

- 2003 Mocmoc, Denkmal und Wandbild, Bahnhof Romanshorn, CH

Music, Theatre, Performance

- 2006 MOCMOC&MERMER (Popsong), engl. 3'
 D'SCHWIZ (neues Schweizer Volkslied), CD, tot. 15'
- 2005 MOTIVATION SPEECH, Audioinstallation, dt, 2'2005 MOCMOC
 (Arab version), (Märchen und Lieder), arab, CD, 25'
 MOCMOC Kindertheater Sharjah, Theater, Biennale Sharjah, 20'
 GUGUSDADA, feat. Marius und die Dadaisten, (Song), Maxi-CD, 8'
- 2004 GUGUSDADA (new public art, Langzeitaktion), Cabaret Voltaire,
 Dada Zürich
- 2003 MOCMOC – die Legende (Hörspiel mit Kinderliedern), CD, 40'
 MOCMOC (new public art, Langzeitaktion), Romanshorn
- 2002 TELL STAR (Musical), Luzerner Theater, 2,5 h
 SIDE BY SIDE, feat. Dieter Meier (Song), Maxi-CD, 4'01"
- 1999 C-FILES: TELL SAGA. Mystery (Song), CD, 4'50"
 The Christmas Sale, feat. FLAP (Songs), MC, total 15'

Curatorial Projects

- 2004–05 PROVOKATION, Ausstellung/Filmreihe/Symposium, Cabaret
Voltaire, Zürich
- 2000 GIRLS GIRLS GIRLS, Galerie Brigitte Weiss und Galerie Art
Magazin, Zürich

Grants, Awards

- 2006 Filmpreis agent-provocateur, Zürich, CH
- 2004 Sitemapping.ch, Swiss Media Prize, Bundesamt für Kultur, CH
- 2002 Kunststipendium des Kanton Zürich
1. Rang, Kunst am Bau, Bahnhofplatzgestaltung Romanshorn
- 2001 Yvonne Lang-Chardonnens Stipendium nach Los Angeles
Anerkennungsbeitrag für Biennaleteilnahme, Bundesamt für
Kultur
- 1999 DAAD Stipendium nach Berlin
- 1998 Kiefer Hablitzel Stipendium
Werkzeitbeitrag der Stadt St. Gallen

Collections

- Collection Kunsthaus Zürich, CH
- Collection Hauser und Wirth, Henau, CH
- Collection Kunstmuseum St. Gallen, CH
- Collection Schweizerisches Landesmuseum, Zürich, CH
- Collection Kunstmuseum des Kt. Thurgau, Kartause Ittingen, Warth, CH
- Kunstsammlung Kanton Zürich, CH
- Kunstsammlung Kanton St. Gallen, CH
- Graphische Sammlung ETH Zürich, CH
- Collection Schweizerische Landesbibliothek Bern, CH
- Kunstsammlung Zurich Versicherung, Zürich, CH
- Lista Art Collection, Erlen und Degersheim, CH
- Collection Marlies Kornfeld, Bern, CH
- Collection Bruno Glaus, Uznach, CH
- Collection Gebert, Rapperswil, CH
- Collection Ruedi Bossi, Zürich, CH
- Collection Andreas Göldi, Zürich, CH
- Collection Schmidt Invest, Nürnberg, D
- Collection Barbara Thumm, Berlin, D
- Collection Karl Heinz Pichler, Zürich, CH

Publications (monographs)

- Johannes M. Hedinger, Marcus Gossolt (eds.), „Kunst, öffentlicher Raum, Identität. Mocmoc, das ungeliebte Denkmal“, With: Gion Mathias Cavelti, Bruno Glaus, Andreas Göldi, Walter Grasskamp, Peter Gross, Boris Groys, Klaus Heid, Caspar Hirschi, Karolina Jeftic, Martina Koch, Markus Landert, Gerd Löhner, Philipp Meier, Sibylle Omlin, Karl-Josef Pazzini, Toni Schönenberger, Wolfgang Ullrich, Wolfgang Welsch, Nicole Wydler, Niggli Publisher, Sulgen/Zürich, 2004, ca. 290 pp.
- Johannes M. Hedinger, Marcus Gossolt (eds.), „WE LOVE YOU“, With: Tobia Bezzola, Paolo Bianchi/Barbara Liebster, Daniel Binswanger, Christoph Blase, Elisabeth Bronfen, COM & COM, Anselm Franke, Boris Groys, Vinzenz Hediger, Tom Kummer, Hans-Ulrich Obrist, Karl-Josef Pazzini, Hans-Ulrich Reck, David Signer, Ute Tischler, Niggli publisher/Edition fink, Zürich, 2002, total 208 pp.
- „TELL STAR“, with texts by Barbara Mundel, Ann-Marie Arioli, Johannes M. Hedinger, Lucerne Theater, Lucerne, 2002, ill. 32 pp.

- Johannes M. Hedinger: „C-FILES: TELL SAGA – Das Buch zum Film“, Kunsthaus Zürich/Biennale Venedig and edition fink, Zurich 2001, 160 pp.
- Johannes M. Hedinger, Marcus Gossolt (eds.), „THE BOOK OF COM&COM“, with texts by von Daniel Baumann, Daniel Binswanger, Konrad Bitterli, COM & COM, Thomas Feuerstein, Andreas Göldi, Gerhard Mack, Roger Walch etc., edition fink, Zurich, 1999 / 2000 (2nd edition), 64 pp.
- Johannes M. Hedinger, Marcus Gossolt (eds.), „THE ODYSSEY“, edition fink, Zürich, 2001, ca. 150 color ill. 32 pp.

Internet

www.com-com.ch	official home page, since 2002
www.mocmocmermer.com	„Mocmoc&Mermer“ project, seit 2006
www.mocmoc.ch	„Mocmoc“ project, since 2003
www.gugusdada.ch	„Gugusdada“ project, 2004–06
www.thebigone.ch	„The Big One“ project, 2005/06
www.provokation.ch	Project for Cabaret Voltaire, 2004/05
www.side-by-side.ch	„Side By Side“ project, 2002
www.tell-star.ch	„Tell Star“ project, 2002