

The background is a close-up photograph of a wooden book cover. The wood grain is vertical and shows signs of age, including knots and varying shades of brown. A large, white, geometric outline is superimposed on the image. It consists of a large rectangle with a semi-circular cutout at the bottom center. The top-left and top-right corners of the rectangle are cut off by diagonal lines, creating a stylized, angular shape.

Heidi Bucher

*1926 in Winterthur, Switzerland

†1993 in Brunnen, Switzerland



Heidi Bucher's Skinnings series is a study of the relationship and boundaries between architectural structures and the human body. Started in 1975, the series depicts the architectural spaces Bucher inhabited as receptacles of memory and experience that were very much a living, breathing part of her life. By "casting" these spaces in latex and then "skinning" them by peeling off the latex membrane, Bucher sought to capture the essence of a room or an entire building, such as her grandmother's home or her studio in the Canary Islands. Along with documenting her personal history, Bucher was also interested in exploring feminism, domestication, and collective memory, as seen in her "skinning" of the Bellevue Sanatorium in Switzerland. Famously, in 1882, Anna O. was sent there for hysteria, a now discredited diagnosis of neurosis that was given to 19th-century women who experienced uncontrollable and excessive emotional behaviors. Anna O.'s treatment is regarded as marking the beginning of psychoanalysis, and her case first appeared in Sigmund Freud and Josef Breuer's studies on Hysteria in 1895. Bucher's Skinnings explore notions of limitation and domesticity, using them almost like footprints that allowed her to preserve and recreate history.

Heidi Bucher (b. 1926, Winterthur, Switzerland; d. 1993, Brunnen) lived in Winterthur.

Her work is included in numerous museums and private collections worldwide including **Museum of Modern Art (MoMA)**, New York; **Metropolitan Museum of Art**, New York; **Solomon R. Guggenheim Museum**, New York; **Hammer Museum**, Los Angeles; **Centre Pompidou**, Paris; **Israel Museum**, Jerusalem; **Kunsthau Zürich**, Zurich; **Kunsthau Zug**, Zug; **Kunstmuseum Lucerne**, Lucerne; **Kunstmuseum Winterthur**, Winterthur; **Migros Museum für Gegenwartskunst**, Zurich, **Tate Modern**, London.



Heidi Bucher. Heidi Bucher, Mendes Wood DM, Brussels, 2022.



Heidi Bucher. Heidi Bucher, Mendes Wood DM, Brussels, 2022.



















Heidi Bucher. Heidi Bucher, Mendes Wood DM, Brussels, 2022.



Heidi Bucher. Heidi Bucher, Mendes Wood DM, Brussels, 2022.







































Heidi Bucher. Metamorphoses I, Kunstmuseum Bern, 2022.



Heidi Bucher. Metamorphoses I, Kunstmuseum Bern, 2022.



















Heidi Bucher. Metamorphoses, Haus der Kunst München, Munich, 2021













Heidi Bucher

Dragonfly costume object

1976

textile, latex and mother
of pearl pigments

246 × 295 × 15 cm



Heidi Bucher in Dragonfly costume object



Heidi Bucher

*Anna Mannheimer mit
Zielscheibe*

1975

latex, cotton, mother of
pearl pigment

213 × 200 cm



Ellis Island, Jewish Museum of Belgium, Brussels, 2021

Heidi Bucher

*Psychiatrische Anstalt
in Kreuzlingen -
Sanatorium Bellevue
"Fenstertüre"*

1988

organic latex on canvas

260 × 165 cm











Skinning of the doors and windows at the abandoned Bellevue mental health institution, 1988







Bellevue (Kleines Glasportal), 1988



Skinning of the doors and windows at the abandoned Bellevue mental health institution, 1988





Heidi Bucher in Lindgut, Winterhur, 1988



Memory as Architecture, Memory as Skin, Mendes Wood DM, São Paulo, 2020













Heidi Bucher, *Obermühle, Parquet room nr. 9*, 1980-82, caoutchouc skin, jute, 338 × 266 cm



Heidi Bucher, *Balcony of the Palacio Ico, Teguise, Lanzarote*, ca. 1990, latex, cotton, 132 × 215 cm





Heidi Bucher

*Untitled (Object from
the Borg / Figur auf
Grünem Hintergrund)*

ca. 1978

textile, latex, mother-of-
pearl pigments

201 × 97 cm



Heidi Bucher

Untitled

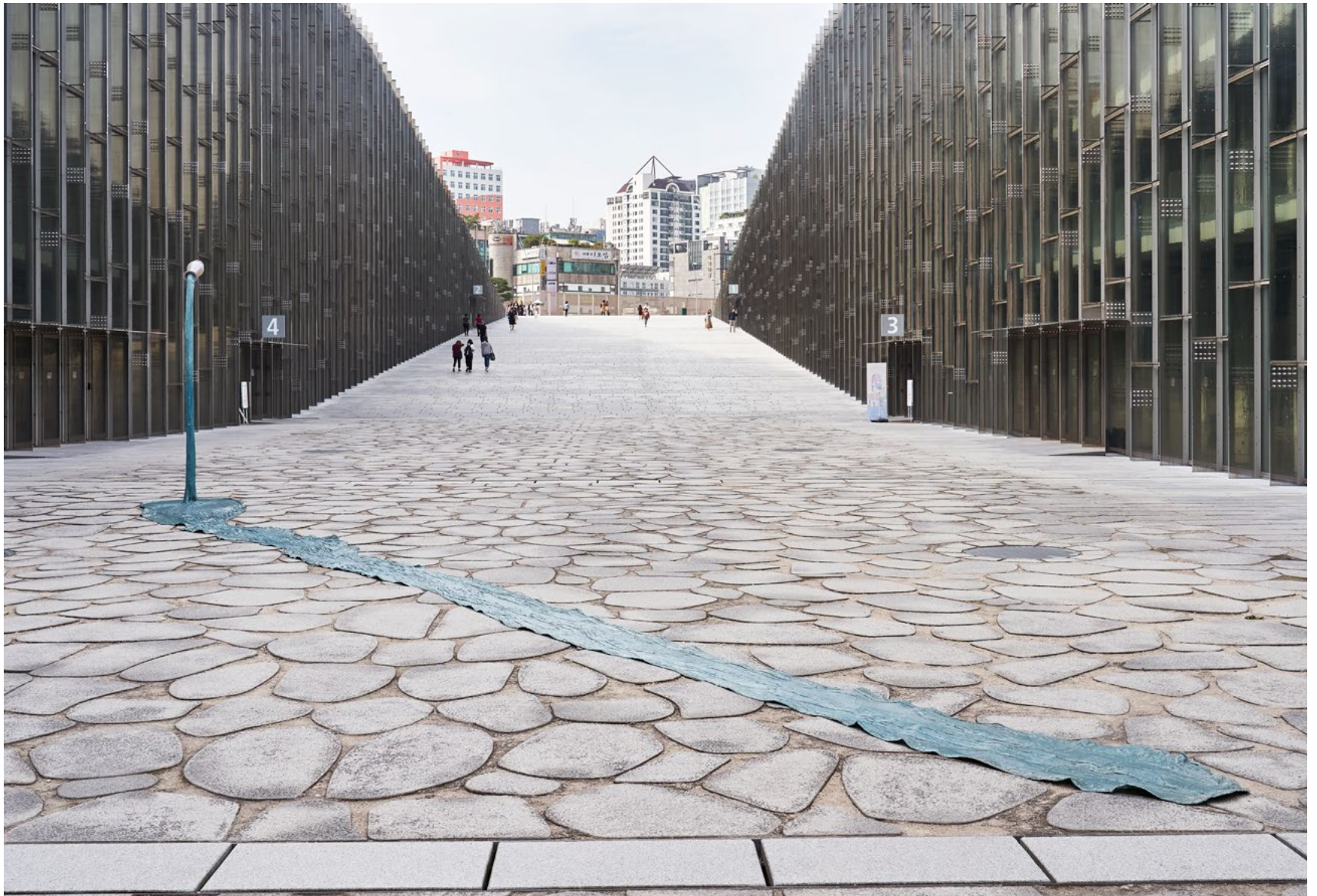
1979

latex, cotton

67.5 × 48 cm



Die Psyche des Politischen, Kunsthalle Baden Baden, Baden Baden, 2019



Zürich meets Seoul: A Festival of Two Cities, Seoul, The Valley, EWha Womans University, 2019



Heidi Bucher, Swiss Institute of Contemporary Art, New York, 2014



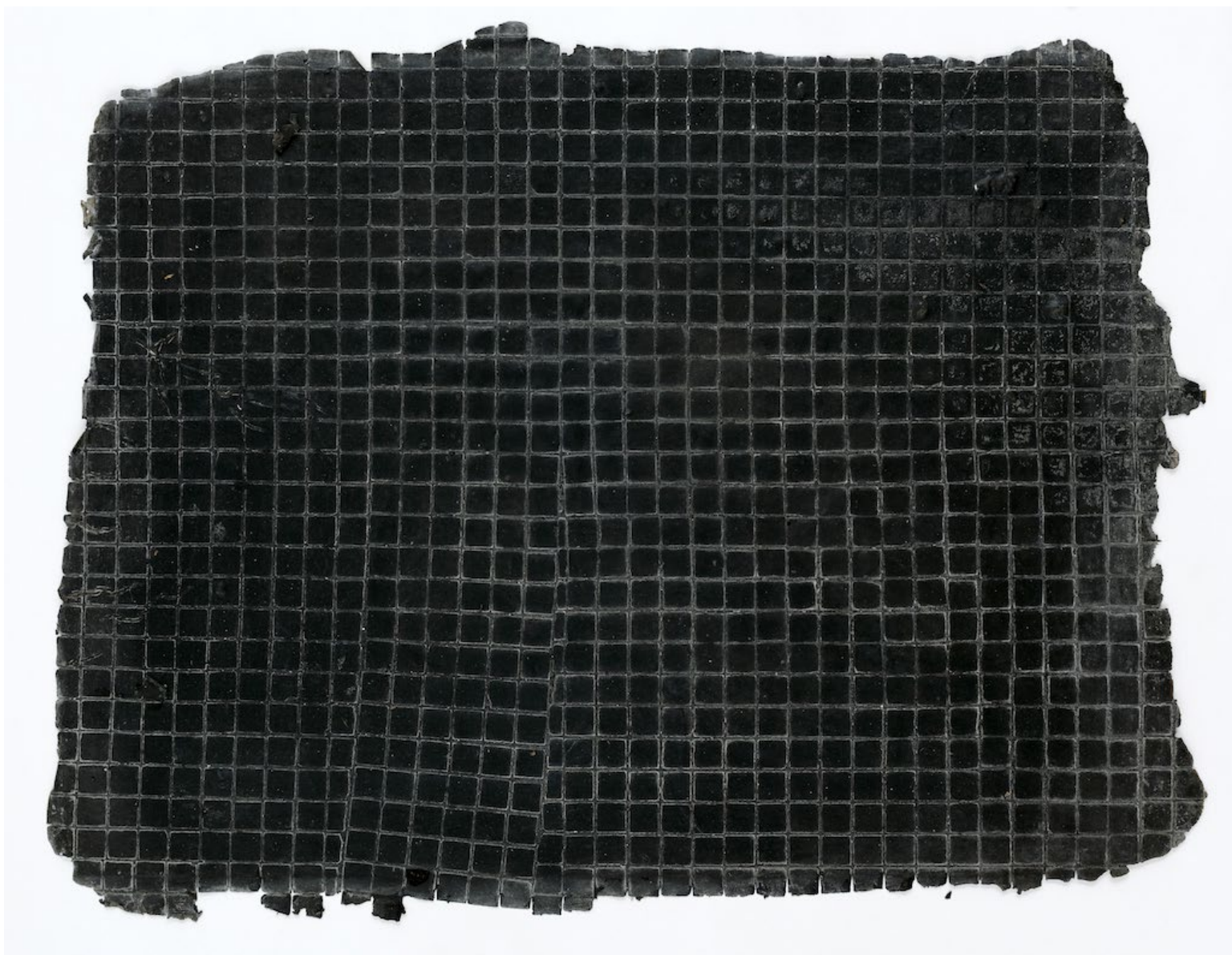




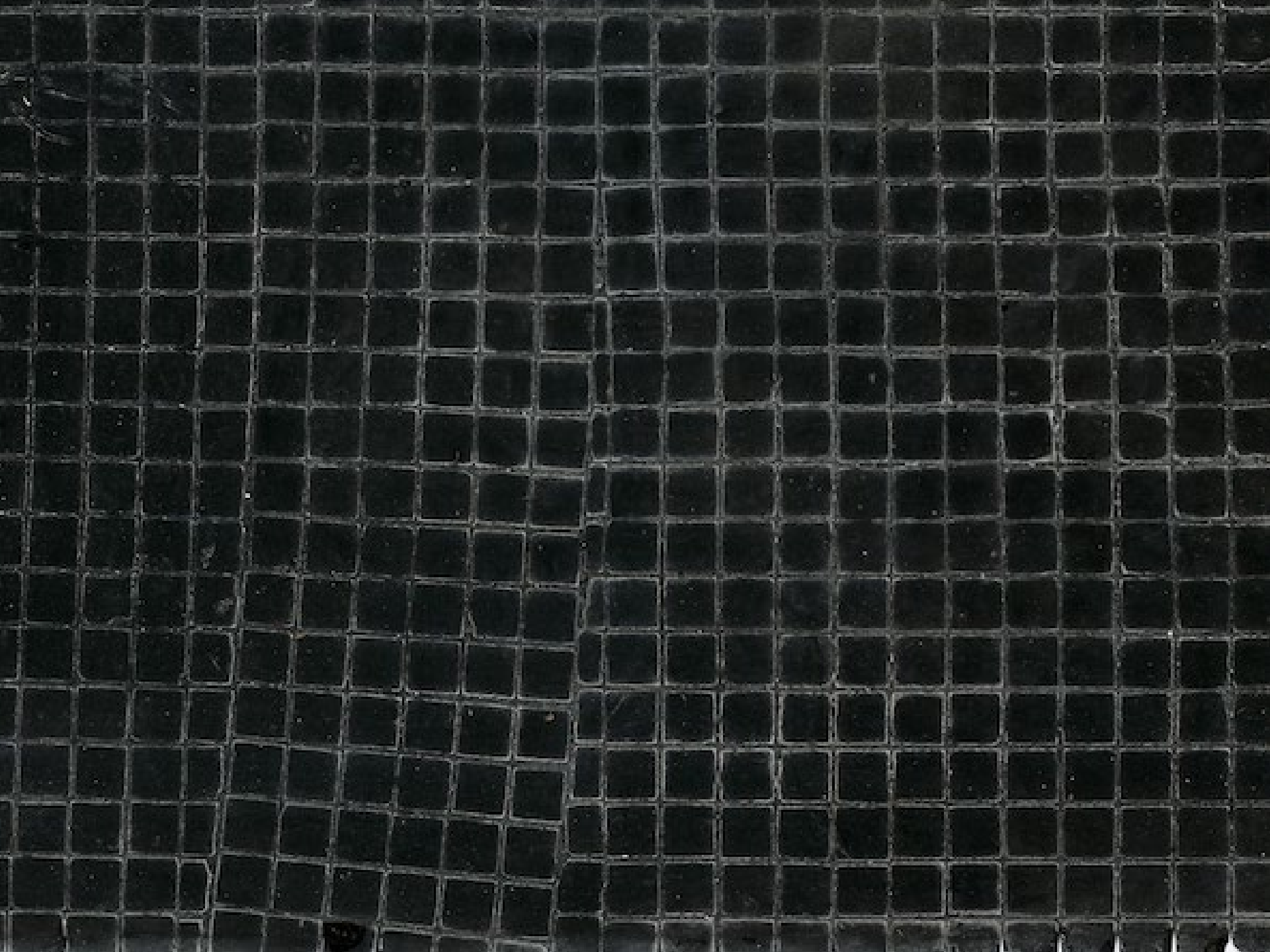




Centre Culturel Suisse de Paris, Paris, 2013



Heidi Bucher, *Untitled (dark floor piece from Villa Bleuler) Zürich*, 1991, textile and latex with black color pigment, 66 × 53 cm





Heidi Bucher

Untitled, Dark Floor
Fragment II, Villa
Bleuler Zürich

1991

cotton, latex

120 × 120 cm



Heidi Bucher

Untitled, Dark Floor
Fragment III, Villa
Bleuler Zürich

1991

cotton, latex

120 × 120 cm



Heidi Bucher

*Untitled (Vase with
Hair)*

c. 1986

latex, cotton, Mother of
Pearl Pigments

15.5 × 26.5 × 15 cm





Heidi Bucher

Untitled (Quilt Object)

c. 1985

textile, mother of pearl
pigments

54.5 × 18 × 2 cm



Heidi Bucher

*Untitled (Die Wässer /
Waterworks)*

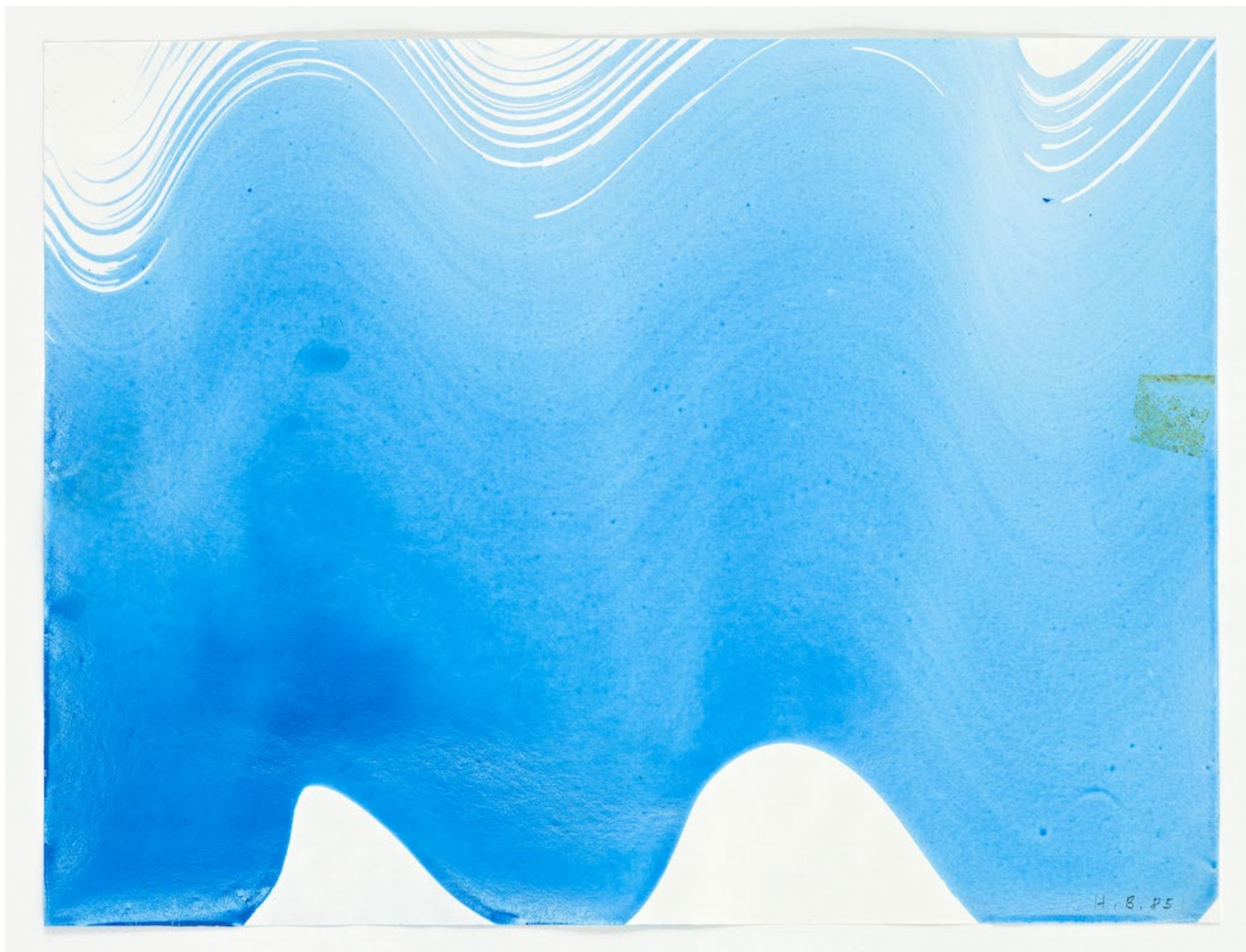
1985

watercolor on paper

30 × 40 cm



Heidi Bucher
*Untitled (Die Wässer /
Waterworks)*
1985
watercolor on paper
30 × 40 cm

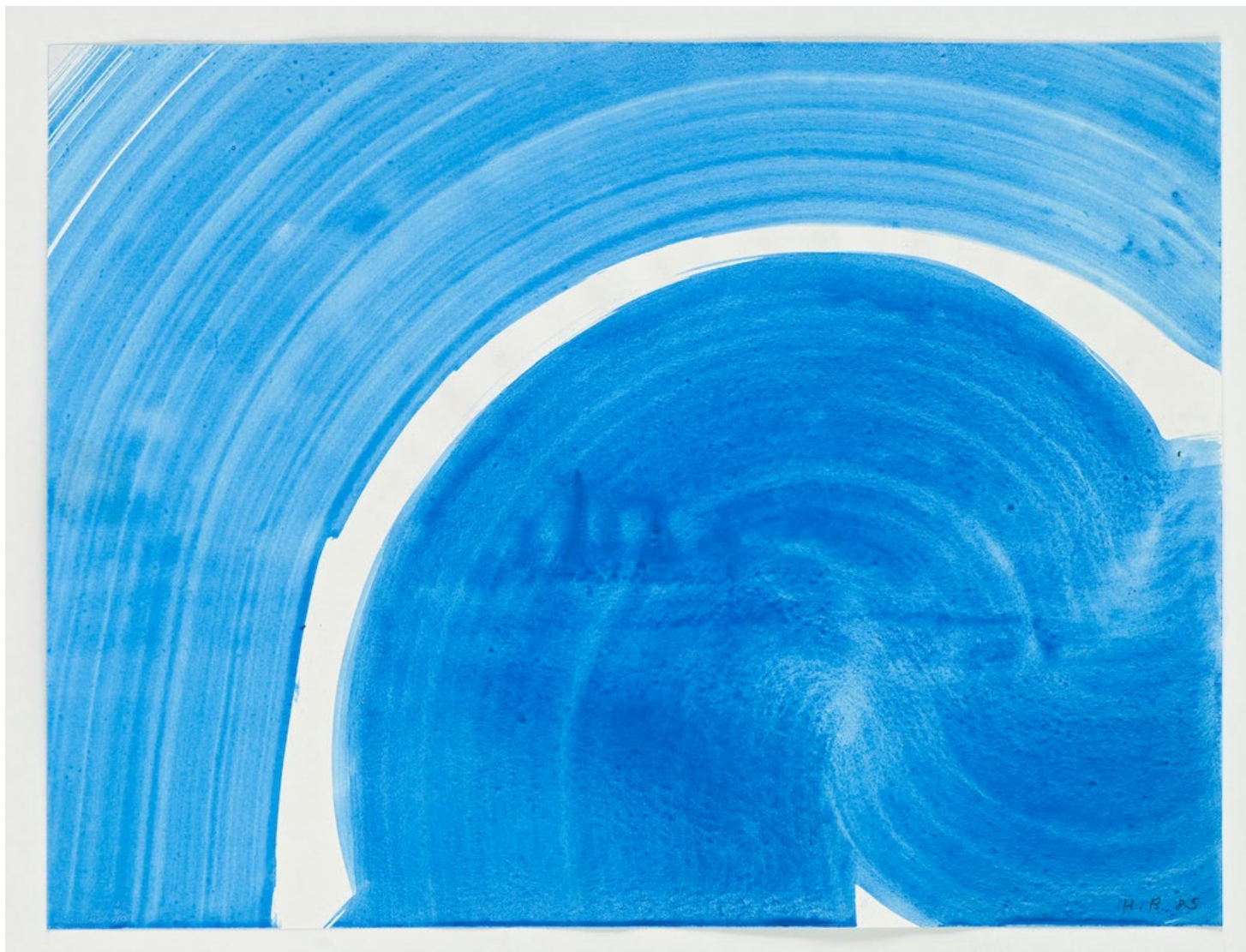


Heidi Bucher
*Untitled (Die Wässer /
Waterworks)*
1985
watercolor on paper
30 × 40 cm





Heidi Bucher
*Untitled (Die Wässer /
Waterworks)*
1985
watercolor on paper
30 × 40 cm





Heidi Bucher

Puerta Azul

1984

latex and cotton on
canvas

210 × 130 cm





Heidi Bucher, Ahnenhaus, Winterhur, 1981

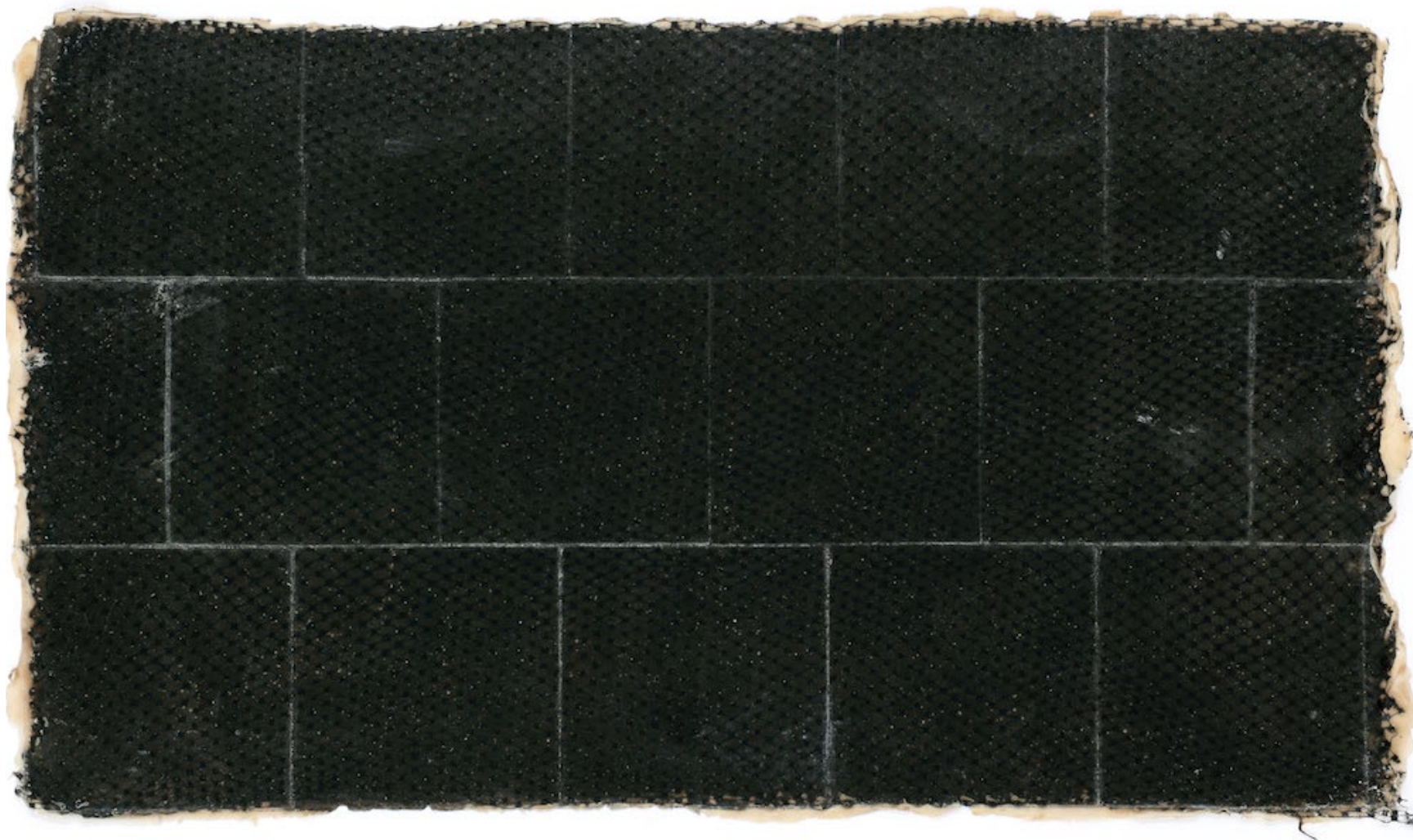






Heidi Bucher, *Untitled, Wall with Window, Abnenhaus Obermühle, Wintertur*, 1980 - 1981, textile, paper, latex and mother of pearl color, 250 × 380 cm





Heidi Bucher, *Untitled (Dark Tiles)*, «Abnenhaus» Obermühle Winterthur, 1981, fine black textile, latex, 51 × 30 cm



Heidi Bucher

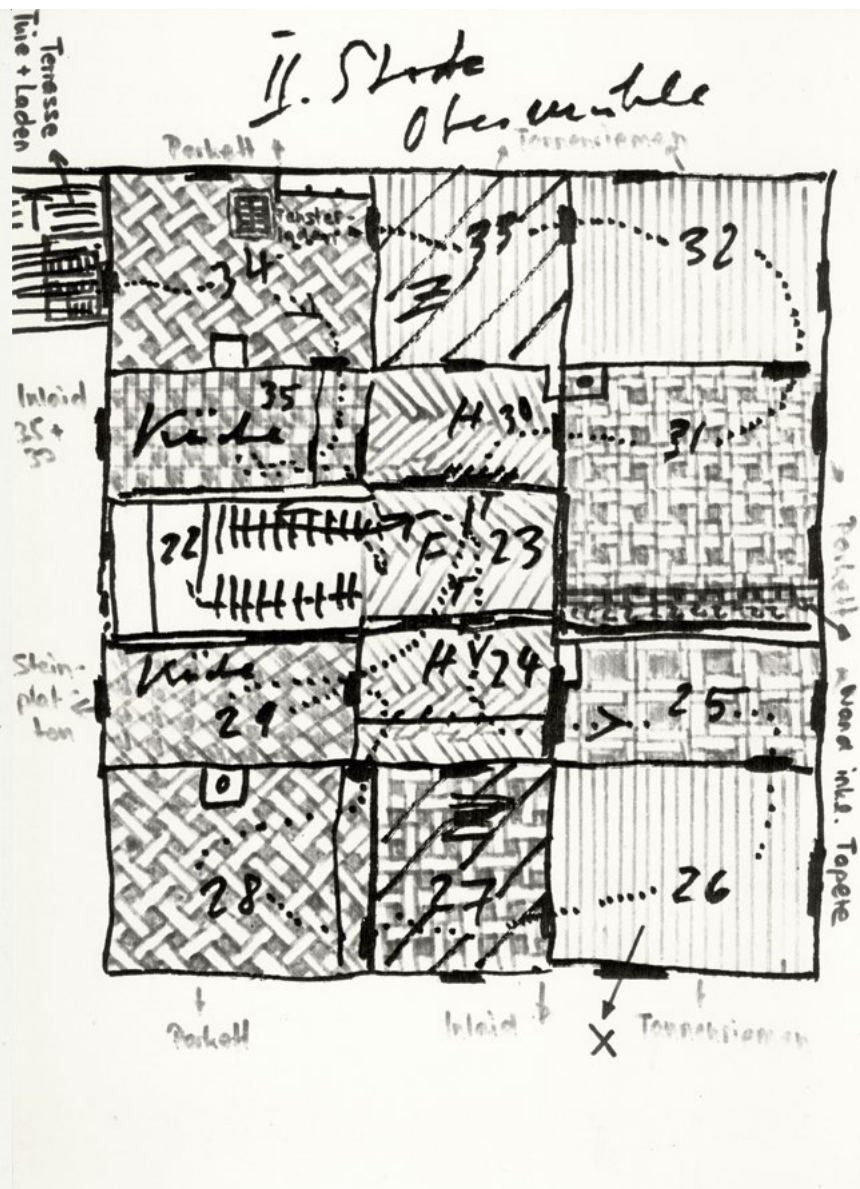
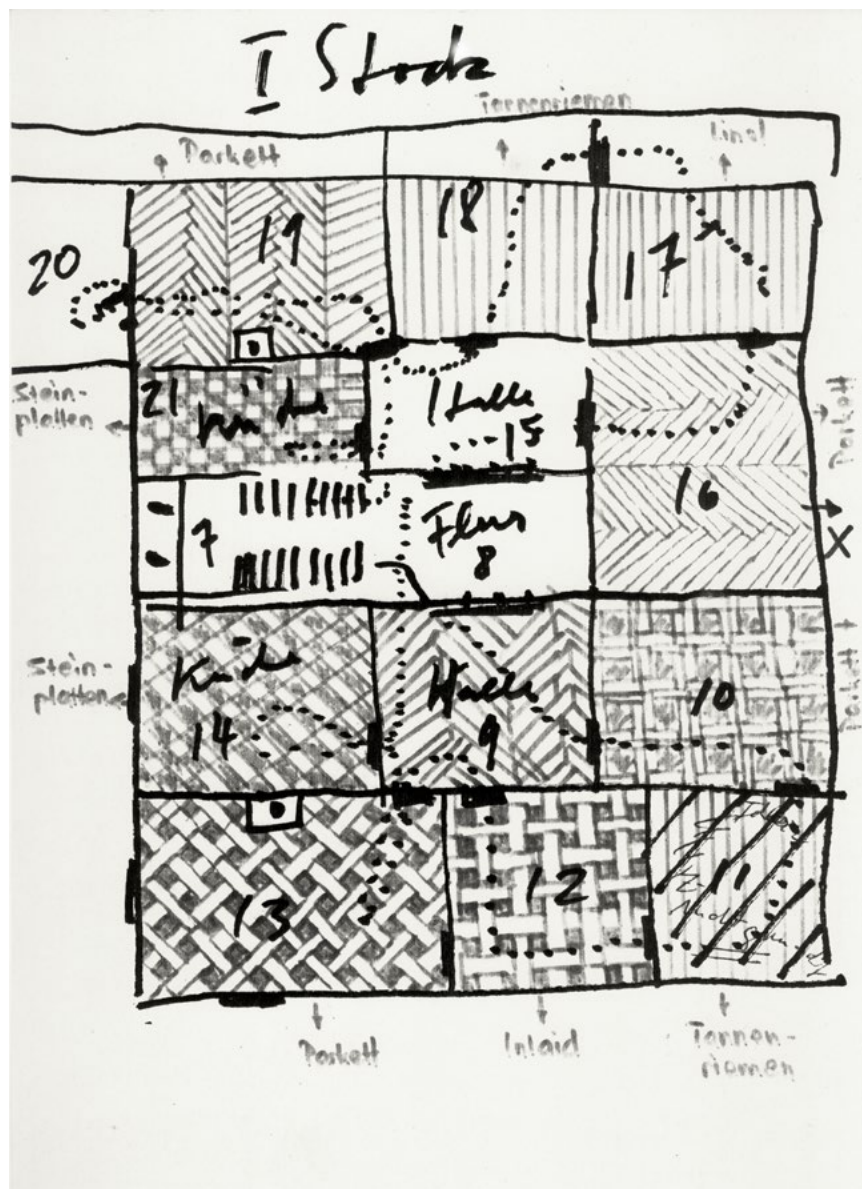
*Parkett / Room 26,
«Abnenhaus» Obermühle
Winterthur*

1980

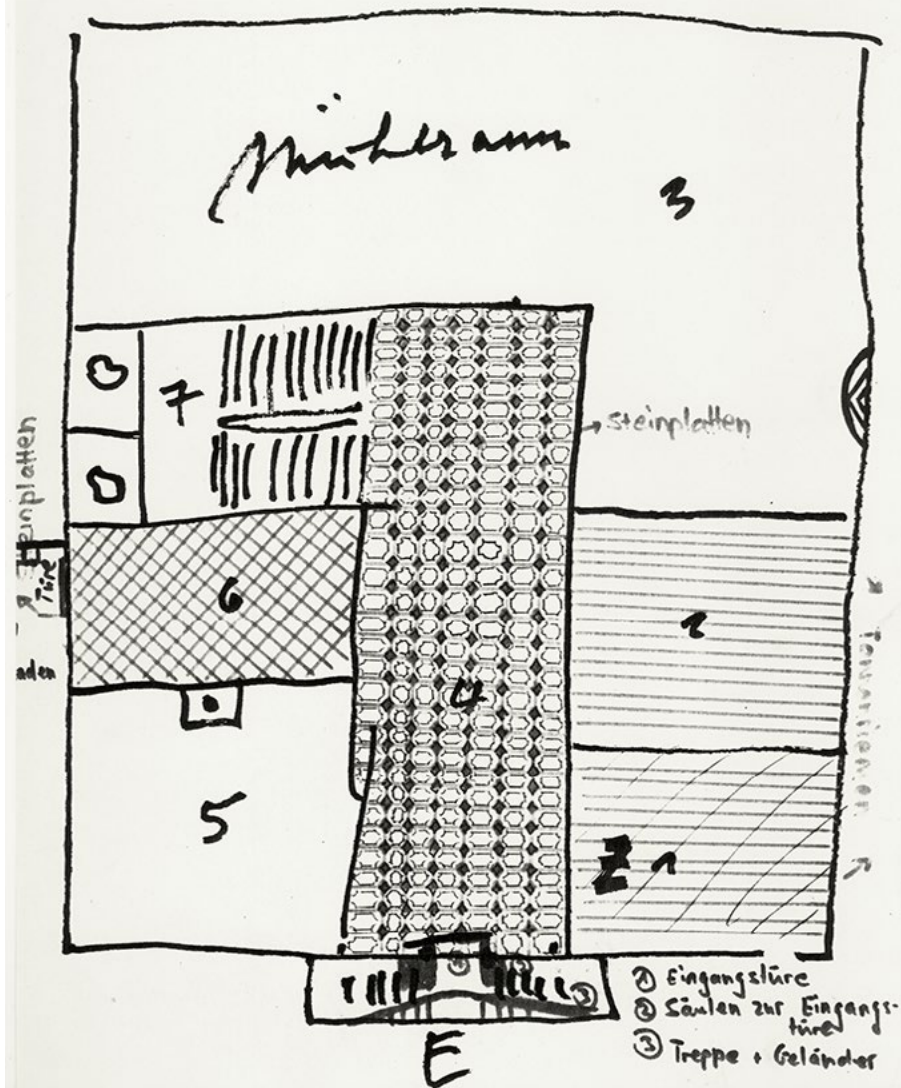
cotton and latex (with
wooden hanging system
integrated)

384 × 367 cm





Portiere 0





Heidi Burcher, Herrenzimmer, 1977 - 1979



Heidi Bucher and assistant, Ahnenhaus, Winterhur, 1978



Heidi Bucher

Sonntagsschürze

1978

textile, latex, bamboo
and mother of pearl
pigmented color

162 × 58 cm





Heidi Bucher

Untitled

c. 1976

fabric, latex, mo fabric,
latex, mother of pearl
pigments on foam

48 × 44 × 3 cm



Bodysheils, Los Angeles County Museum of Art, Los Angeles, 1972



Bodysbells, Venice Beach, Los Angeles, 1972





Fliegender Hautraum, 1981. Installation view from the Arnenhaus / Obermühle Winterthur

Interiors: Heidi Bucher and the Fragile Rooms*

By Philip Ursprung

Upon her death in 1993 Heidi Bucher suddenly disappeared from the art world's memory. It was not that she was more "at peace," as people usually say in such cases: she was surrounded by total silence. Why was Bucher's work forgotten? Are we dealing with an act of suppression by the art world? Has it to do with the fact that the objects are very unwieldy, that they consist of fragile, now partially damaged latex skins which are very difficult to install? Is it because they cannot be reproduced? What makes the work topical from the perspective of today? Can we see the work in a new light? Has it changed?

Does it still live on? It would be easy to assume that the disappearance of Bucher's work from the memory of the art world could be explained by the fact that her works of art were inseparably bound up with her as a person, with her demeanor, her capacity to get things done. And it is in fact striking that most of the articles about Bucher published in the seventies and eighties are closely focused on her as a person. However, this phenomenon is true of many seventies' artists, from Joseph Beuys to Gordon Matta-Clark, from Jean Tinguely to Bruce Nauman, from Judy Chicago to Ana Mendieta. This may have to do with the fact that the art world was much smaller then than it is today. It may have to do with the central significance of the human body and the performance aspect of the art of that period. But it may also be connected with the fact that critics and history writers lacked the concepts to describe this art adequately, and therefore, almost as a prop, placed the perpetrators of the art in the foreground, whether they transfigured or suppressed them, adulated or decried them. In other words: focusing on the biographies of the artists of that period is inherently less in the structure of the works than in the inability of art history writers to describe them.

In what follows I will therefore deliberately leave Heidi Bucher's personality out of the picture and ask how her works of art can be linked to the culture of the seventies. Is it possible for us to gain a better understanding of that period, which is slowly beginning to take shape in historical retrospect, through Bucher's works of art? I am starting from the assumption that Bucher's most important themes were established in the seventies. The large-format *Bodysbells* she made in California and exhibited at the Los Angeles County Museum in 1972 form the prelude. These are a group of foam sculptures which the performers, including Bucher's two sons and her husband, wore as costumes. The sculptures themselves have not been preserved, but a film shows a performance on the shore of Venice Beach where the *Bodysbells* move to and from, hop and circle around one another playfully. Because the sculptures are really large and ungainly, the movements seem muffled, decelerated, almost as if in slow motion. Developed from the *Landings* of the late Carl Bucher, she realized along with her husband the *Landings to Wear*, worn on the body like clothes—which made it onto

the front cover of *Harper's Bazaar*—to explore the complex spatial relationship between the human body and its surroundings. The shells envelop and protect the wearers' bodies like cocoons. They encapsulate them, seeming to intercept vibrations and muffle the relationship between the human figures and their surroundings. Who knows whether iridescent insects will ultimately emerge from the pupae.

THE ROOTS OF GLOBALIZATION

Like many artists of her generation, Bucher was just as much at home in the American art world as in the European one. Thus the *Bodysbells* would have been inconceivable without the large-format sculptures of American Pop art and Minimal art, without the happenings and performances of the sixties. And, at the same time, they demonstrate a predilection for the ludicrous that has its roots in the spatial concepts of Surrealism. Bucher's *Bodysbells*, and the *Bodywrappings* exhibited a year later, are, if you like, emblematic of the mood prevalent in the United States in the early seventies. In the wake of the economic recession, the oil crisis, the political shock of Watergate, and the devastating war in Vietnam, society changed at that time. In simple terms, there was a withdrawal into the private sphere. The earlier pioneering atmosphere gave way to a concern for the future. Instead of traveling to open-air concerts lasting several days, like Woodstock, young people went to discos on the weekends. Instead of "new frontiers," politicians spoke about "stagflation." The two most successful films of the decade, *Jaws* and *Saturday Night Fever*, dealt with fear and the withdrawal into the private sphere.¹

Can it be that the halting dance the *Bodysbells* executed on the shores of the Pacific—that is, at the place where the westward settlement came to an end—is a commentary on the fact that American society, after two decades of almost unbounded expansion, had come up against the limits of growth at the beginning of the seventies? Can it be that they are images for that sudden switch to the private, the individual, which characterizes Western societies to this day and goes along with the globalization process that began at that time? Or are they only catching breath for a new beginning, a new opening?

Of course, Bucher's sculptures are more than shallow illustrations of this altered state of affairs. But the elastic, yielding spatiality which Bucher achieves in her performances and sculptures—her exploration of the boundaries between the individual body and its surroundings—corresponds to the social shift that took place at the time between the private and the public spheres.² Art revolves around the themes of drawing boundaries. Environmental art, installation, ambience are the catchwords. Artists like Joseph Beuys, Gordon Matta-Clark, Dan Graham, Mario Merz, Vito Acconci, and Ed Kienholz, with whom the Buchers had ties of friendship, made deep inroads into the field of architecture. Women artists like Ana Mendieta, Christiane Möbus, and Rebecca Horn concerned themselves with

the themes of swathing the human body and the imprint made by it. Designers such as Gaetano Pesce demonstrate that the themes of muffling and wrapping apply to all domains of culture (see, for example, his Mamma chair, which leads those using it to plunge into a soft mold).

HISTORICAL SPACE

What may be regarded, in my view at least, as Heidi Bucher's masterpiece, directly followed the *Bodysells* and *Bodywrappings*— namely, the *Herrenzimmer* (1977–78). While, in the *Bodysells*, the future, play, children, projection—utopian space—are at the forefront, the *Herrenzimmer* deals with the past, with congealment, parents, memory—historical space. Bucher produced the work in several variations when she was already over fifty, after her return to Switzerland and her divorce from her husband. She used latex to make a casting on to material of the wall paneling in the study of her parents' upper-middle-class home in Wülflingen. The translucent latex skins were then installed in such a way that the late-nineteenth-century room was evoked in a spectral way, as a reminiscence and yet as something physically tangible. The *Herrenzimmer* attracted international attention in the context of the Weich und plastisch: Soft Art exhibition held at the Kunsthau Zurich in 1980.

It would be possible to speculate as to whether only someone who has lived in another country for quite a long time is in the position to perceive and depict the traces of suppressed historical processes in his or her own country—as was so in Bucher's case in German-speaking Switzerland. The extent to which Bucher's work involves an almost archaeological establishing of traces becomes clearest in the photographs of her intervention at the church on 21st Street in New York City in 1979. No less a person than Hans Namuth, who made his name by photographing and filming Jackson Pollock, took these pictures. They show the artist kneeling on the floor in the process of making a molding of details of the mosaic floor. "I have to get closer to everything," she said, in a different connection.³ Namuth's pictures encapsulate the mood of that time. It was a phase when the capital city was on the verge of financial collapse, and at times was threatening to suffocate in rubbish and under the pressure of the property crisis. At the same time it was the point at which the adaptation of old buildings for a new use started to be discussed, industrial archaeology came into existence as a discipline in its own right, and the general public was alerted to the finite nature of resources, whether natural or manmade. Like many artists, Bucher took up the cause of what was in danger of disappearing, of the material signs of an architecture that was under constant threat.

Bucher was one of the few artists in Switzerland to undertake the study of historical space, which makes her work all the more significant from the standpoint of today. Thus, for present-day observers, aspects which may not even have been seen twenty years ago become

central. Whereas those viewing it then experienced the *Herrenzimmer* directly and could get a sensory impression of the aura of the material with colored vestiges of the paneling still adhering to it, the latex skins have meanwhile become discolored and fragile. From our present perspective, the photographs showing Bucher in the process of making the work become crucially important.

The black-and-white photographs documenting the production of the various versions of the *Herrenzimmer*, and the moment when the impression made in the latex skin was torn away from the original architecture, contain the tension that makes the work explosive. They suggest that the object is only one part of a performance process. They show the artist, who is attacking the architecture of her parents' house, or, to be more precise, the interior, but without damaging it. The work requires strength but does not seem to be unpleasant. She handles the material half aggressively, half playfully, winding it around her own body until she disappears into it.

In his fundamentally important book *Ähnlichkeit und Berührung* Georges Didi-Huberman explains how the technique of taking an impression makes historical processes visible. He also reminds readers that the technique of taking mechanical impressions had been overshadowed by artistic innovation for decades, indeed for centuries.⁴ Didi-Huberman takes the logic of the print as an excuse to sketch out an alternative history of modernism leading to the postmodernist art of the eighties and nineties via artists like Duchamp. Didi-Huberman's exposition is only one of many attempts to revise the canon of the history of art in very recent times. The reassessment of Gottfried Semper, which likewise started tentatively in the seventies, no doubt also belongs in this context. Semper's "clothing" theory dating from the mid-nineteenth century, which argues that there is a close connection between architecture and clothing, can in turn be made to refer to Bucher's work.⁵ Bucher would doubtless have been familiar with Semper's ideas; at least, she makes a quite explicit reference to him in one performance. A group of performers carried the Hautraum (the skinning of the room) that had been peeled off the house of her forebears in Winterthur through the town and in so doing proceeded past one of Semper's masterpieces, the Stadthaus, completed in 1870.

The 1982 photograph showing the artist with symmetrically torn-away latex skins has impressed me most. She appears to be slipping into the peeled-off skins of the interior as if into the sleeves of a coat that has got too big.⁶ The latex skins hold her half imprisoned, yet she is half lent wings by them, like the figure of an angel with huge shimmering wings. She is half entangled in the texture of the past, and half carried by it. Like very few other artists of her generation, she thus made it clear how strongly the human body remains bound up with architectonic reality, and how memories, obsessions, dreams are materialized in the surface of interior spaces. She duplicates the reality of the interior, but neither as an abstractive,

simplifying representation, nor as a symbolization that heightens reality. The duplication remains dialectically linked to the reality, and in turn becomes a physical reality in its own right. It is not a detached image, but a substance that can in turn generate images. And not least, the work demonstrates how social standards are fixed in the conventions of architecture across the generations. Even if hardly any architect would specify a “*Herrenzimmer*” (literally a gentleman’s or master’s study) in a plan for a new house today, everyone knows what it means. The family hierarchies imposed in the nineteenth century continue to leave their mark on our language, our conventions, and the spatial organization of our buildings.

Bucher’s rooms record this ambivalence. They represent fragility and at the same time embody it. Like her small-format objects, they too are always coated with an iridescent sheen which makes her works unmistakable, and derives from the use of nacreous pigments. It is a sheen that has made pearls so precious since time immemorial because it embodies the most subtle accretion of deposits and makes the course of time apparent. The iridescent layers of color had already fascinated the artist-craftsmen of the Jugendstil (or Art Nouveau), from Emile Gallé to Tiffany, and the aesthetics of that period only came back into fashion in the seventies. The sheen coats the objects with a layer that neither reflects a mirror image nor absorbs light. It allows the artist to prevent the objects from being assimilated again and again, to keep them at a distance.

This sheen—in both the concrete and metaphorical senses—currently covers a number of phenomena from the seventies. It envelops the objects, altering them depending on the standpoint we adopt. We cannot know how long this sheen will last. It is an aura that makes us curious, and prompts us to make ourselves open to it. For many years we were unable to detect that aura. Today it is once again vivid, offering us the opportunity to see things differently.

Notes

1. On the cultural history of the 1970s, see Stephen Paul Miller, *The Seventies Now, Cultures as Surveillance* (Durham, NC: Duke University Press, 1999).
2. Richard Sennett has provided a theoretical definition of this process in *The Fall of Public Man: On the Social Psychology of Capitalism* (New York: Knopf, 1977).
3. Heidi Bucher, *Häutungen* (Winterthur: Galerie im Weissen Haus, 1993), n.p.
4. Georges Didi-Huberman, *Ähnlichkeit und Berührung, Archäologie, Anachronismus und Modernität des Abdrucks* (Cologne: Dumont, 1999) (originally published as *L’empreinte*, Paris, Centre Georges Pompidou, 1997).
5. See Michael Gnehm, *Stumme Poesie, Architektur und Sprache bei Gottfried Semper* (Zurich: gta Verlag, 2004).
6. The parallels with architectural theory in the relationship between architecture and clothing in the nineteenth century come forcefully to mind. See Karin Harather, *Haus-Kleider, Zum Phänomen der Bekleidung in der Architektur* (Vienna, Böhlau, 1995). My thanks to Bettina Köhler for this information.

**This text was originally published in 'Heidi Bucher', a publication from the Swiss Institute (New York, 2014).*

Education

1942—1946

Zurich School of Arts and Crafts, taught by Johannes Itten and Max Bill, specialized class in Fashion Design, Zurich, Switzerland

Solo Exhibitions

2026

Heidi Bucher: Oraio Spíti, American College of Greece, Athens, Greece

Seelenlandschaften, Atelier Segantini, Maloja, Switzerland

2024

Heidi Bucher: *La rose de Paris*, Mendes Wood DM, Paris, France

Heidi Bucher. *traces*, Jahn und Jahn, Munich, Germany

Heidi Bucher: *and pull yesterday into today*, MCAD, Manila, Philippines

2023

Beyond the Skins, Red Brick Art Museum, Beijing, China

Heidi Bucher, Lehmann Maupin, Seoul, South Korea

Spaces are Shells, are Skins, Art Sonje, Seoul, South Korea

2022

Heidi Bucher. Metamorphoses II, Muzeum Susch, Susch, Switzerland

Heidi Bucher. Metamorphoses I, Kunstmuseum Bern, Bern, Switzerland

Heidi Bucher, Mendes Wood DM, Brussels, Belgium

2021

Heidi Bucher. Metamorphoses, Haus der Kunst München, Munich, Germany

2020

Memory as Architecture, Memory as Skin, Mendes Wood DM, São Paulo, Brazil

2019

Sublime Geometry, Alma Zevi, Venice, Italy

Die Wässer und Libellenlust, The Approach Gallery, London, UK

The Site of Memory, Lehmann Maupin, New York, USA

2018

Heidi Bucher, Parasol Unit, London, UK

2017

Floors: Heidi Bucher and Gordon-Matta Clark, Alma Zevi, Venice, Italy

Ahnenhaus, Fundaziun Not Vital, Ardez, Switzerland

2016

Hommage à Heidi Bucher und Carl Bucher, Kulturort Galerie Weiertal, Winterthur, Switzerland

2014

Heidi Bucher, Swiss Institute of Contemporary Art, New York, USA

Heidi Bucher, Alexander Gray Associates, New York, USA

Art Basel Feature with Freymond-Guth Fine Arts, Art Basel, Switzerland

2013

Heidi Bucher, Centre Culturel Suisse de Paris, Paris, France

Rooms are skins, are surroundings, The Approach, London, UK

Art Basel Feature, Freymond-Guth Fine Arts, Art Basel, Switzerland

Freymond-Guth Fine Arts, Zurich, Switzerland

2007

Heidi Bucher, Galerie Giti Nourbakhsh, Berlin, Germany

2004

Heidi Bucher – Mother of Pearl, Migros Museum für Gegenwartskunst, Zurich, Switzerland

1995

Heidi Bucher, Kunsthaus / Barlach Halle K, Hamburg, Germany

1993

Villa Bleuler, Galerie im Weissen Haus, Winterthur, Switzerland

Und ziehen das Gestern ins Heute: Die Häute aus dem Bellevue Projekt, Kunstmuseum

Thurgau, Warth, Switzerland

1983

Hauträume, Kunstmuseum Winterthur, Winterthur, Switzerland

1981

Räume sind Hüllen sind Häute, Galerie Maeght, Zurich, Switzerland

1979

Parketthaut / Herrenzimmer / Mobili, Galerie Maeght, Zurich, Switzerland

L'Objet préféré de l'artiste, Galerie Numaga, Auvernier, Switzerland

1977

Einbalsamierungen, Borg, Galerie Maeght, Zurich, Switzerland

1973

Bodywrappings, Esther Bear Gallery, Santa Barbara, USA

1972

Bodyshells, Los Angeles County Museum of Art, Los Angeles, USA

1971

Soft Sculptures to Wear, Museum of Contemporary Crafts, New York, USA Rothmans Art

Gallery of Stratford/Toronto, Canada

Musée d'Art Contemporain, Montréal, Canada

1958

Silkecollage, World House Galleries, New York, USA

1956

Collagen, Galerie Suzanne Feigel, Basel, Switzerland

Group Exhibitions

2026

Floor Skin (Ancestral House Obermühle), Aargauer Kunsthhaus, Aarau, Switzerland
The Body Within Abstraction, Haus Konstruktiv, Zurich, Switzerland
Museu Nacional de Arte Contemporanea (MNAC), Lisboa, Portugal
Closer: Heidi Bucher – Liesl Raff, Kunstmuseum Winterthur, Winterthur, Switzerland
Kleines Glasportal, Kunstmuseum Basel, Basel, Switzerland
Träumende Dinge, Kunsthaus Zug, Zug, Switzerland
Chambres, ghosts & digitales, FRAC MÉCA, Bordeaux, France
Skins, Not Our Own, Wallach Art Gallery – Colombia University, New York, USA
Stitches: A Haunted House and Other Ghost Stories, Villa Bernasconi, Lancy, Switzerland

2025

Ghosts: Visualizing the Supernatural, Kunstmuseum Basel, Basel, Switzerland
Arts of the Earth, Guggenheim Bilbao, Bilbao, Spain
Seelenlandschaften der Schweiz, Landesmuseum Zurich, Zurich, Switzerland
WORKS FROM THE COLECCIÓN JUMEX, Museo Jumex, Mexico City, Mexico
Hold Still, The Approach, London, UK
Correspondences, François Ghebaly, Los Angeles, CA
At the end of my suffering, there was a window, Zhuzhong Collection, Beijing, China
Looking Back: White Columns Annual, White Columns Gallery, New York, USA
Marie Hazard – Heidi Bucher Chambres à air, Frédéric Maillard, Geneva, Switzerland

2024

The Uncanny, Sigmund Freud and Art, Sigmund Freud Museum, Vienna, Austria
Imagine Home, Noordbrabants Museum, Herzogenbosch, the Netherlands
Spaces Embodied, Draiflessen Collection, Mettingen, Germany
Material Memories, Sammlung Migros Museum für Gegenwartskunst, Zurich, Switzerland

2023

The Uncanny, Sigmund Freud and Art, Kunsthalle Tübingen, Tübingen, Germany
Este puede ser el lugar, TEA – Tenerife Espacio de las Artes, Santa Cruz de Tenerife
Beneath the Surface, Lehmann Maupin, London, UK

2022

Architectures Impossible, Musée des Beaux-Arts de Nancy, Nancy, France
Balance, Kunstmuseum Solothurn, Solothurn, Switzerland
Durch Raum und Zeit, Kunstmuseum Luzern, Luzern, Switzerland
Schell, Del Vaz Projects, Los Angeles, USA

2021

Ellis Island, Jewish Museum of Belgium, Brussels, Belgium
Reconstruction, Karma International, Zurich, Switzerland
Body Topographies, Lehmann Maupin, London, UK
Earth, Alma Zevi, Venice, Italy

2019

Sublime Anatomies, Palazzo delle Esposizioni, Rome, Italy
Die Psyche des Politischen, Kunsthalle Baden-Baden, Baden-Baden, Germany
Zürich meets Seoul: A Festival of Two Cities, EWha Womans University, Seoul, South Korea
Unconscious Landscape, Hauser & Wirth Somerset, Somerset, UK
In(Tensions), Bridget de Leon, Bath, UK
Home is a foreign place, The Met Breuer, New York, USA
In the Shadow of Forward Motion, Zabłudowicz Collection, London, UK

2018

An Intricate Weave, Nottingham Contemporary, Nottingham, UK
Positionen, Haus für Kunst Uri, Altdorf, Switzerland
Womenhouse, National Museum for Women in the Arts, Washington DC, USA
Don Quixote, Barbara Weiss, Berlin, Germany

2017

The Everywhere Studio, ICA Miami, Miami, USA
Womenhouse, Musée de la Monnaie de Paris, Paris, France
Viva Art Viva, Venice Biennale, Venice, Italy
The problem with having a body is that it always needs to be somewhere, The Approach, London, UK
Performance Process, Museum Tinguely, Basel, Switzerland
Abnenhaus, Fundaziun Not Vital, Ardez, Engadin, Switzerland
Fallingwater, Curuna Ardez, Engadin, Switzerland
Room, Warwick Arts Centre, Warwick, UK
20 Years, The Approach, London, UK
No Place Like Home, Israel Museum, Jerusalem, Israel
Room, Sadie Coles HQ, London, UK

2016

Grand Gestures, Freymond-Guth Fine Arts, Basel, Switzerland
Honolulu Triennale, Honolulu Art Gallery, Zurich, Switzerland
Revolution in the Making: Abstract Sculpture by Women, 1947 – 2016, Hauser Wirth & Schimmel, Los Angeles, USA
Oslo 10, Basel, Switzerland
Frauenpower, Art Dock, Zurich, Switzerland

2015

Artists and Architecture, Variable Dimensions, Pavillon de l'Arsenal, Paris, France
wow! Woven? Entering the (sub)Textiles, KM – Künstlerhaus, Halle für Kunst & Medien, Graz, Austria
NEON – Flying over the abyss, Contemporary Art Centre of Thessaloniki, Thessaloniki, Greece

Heidi Bucher & Virginia Overton, Freymond-Guth Fine Arts, Zurich, Switzerland
Menil Collection, Houston, USA
Hammer Museum Los Angeles, Los Angeles, USA

2014

Supple Expansions, Freedman Fitzpatrick, Los Angeles, USA
Monumental Fatigue: Heidi Bucher, Virginia Overton, Magali Reus, Yorgos Sapountzis, Hannah Weinberge, Freymond-Guth, Zurich, Switzerland
Artevida: corpo [body], Fundação Casa França-Brasil, Rio de Janeiro, Brazil
I Know Not To Know, Georg Kargl Fine Arts, Vienna, Austria
Andrew Roth, New York, USA

Freymond-Guth Fine Arts, Zurich, Switzerland

2013

Repertory, One Torino, Palazzo Cavour, Torino, Italy
Slip, The Approach, London, UK
M Sélection. La collection du Musée Migros d'art contemporain, Musée Rath, Geneva, Switzerland
Collection on Display: Heidi Bucher, Thea Djordjadze, Berta Fischer, Loredana Sperini, Katja Strunz, Migros museum für gegenwartskunst, Zurich, Switzerland
Collection on Display: Monica Bonvicini, Heidi Bucher, Tom Burr, Urs Fischer, Pamela Rosenkranz, Markus Schinwald, Cathy Wilkes, Migros Museum für gegenwartskunst, Zurich, Switzerland

2012

My Body is a Cage, Freymond-Guth Fine Arts, Zurich, Switzerland

2011

Chairs, Galerie Giti Nourbaksch, Berlin, Germany

2010

At Home, Galerie Giti Nourbaksch, Berlin, Germany

2008

Disguised, Rotwand Gallery, Zurich, Switzerland
Der schöne Schein, Museum Bellerive, Zurich, Switzerland
abc Art Berlin Contemporary, Galerie Giti Nourbaksch, Berlin, Germany

2007

Sculpture Park, Bad Ragaz, Switzerland

2004

It's All an Illusion – A Sculpture Project, Migros Museum für Gegenwartskunst, Zurich, Switzerland

1993

Mise en Scène, Bex et Arts, Fondation Szilassy, Bex, Switzerland
Das Bild hinter dem Bild. Depot der Geheimnisse, Kunstmuseum Olten, Olten, Switzerland

1992

Force Sight, Internationale Kunst der Gegenwart, Schloss Preseneck, Neuenstadt, Germany
Hautraum Binskin Bellevue, Internationale Kunst der Gegenwart, Schloss Presteneck, Neuenstadt, Germany

1990

Passagen Skulptur, Bad Ragaz, Switzerland
Musée de la Peau, Bex et Arts, Fondation Szilassy, Bex, Switzerland

1989

Solitude-Echos, Kunstverein Ludwigsburg, Ludwigsburg, Germany

1988

Woher-Wohin, Museum für Gestaltung, Zurich, Switzerland

1986

Aufgemöbeltes / Mobili, Kunstraum Palazzo, Liestal, Switzerland
Portal, Schloss Solitude, Stuttgart, Germany
Fabriksaalboden, Kammgarn, Schaffhausen, Switzerland

1985

Objekt Kunst – in ausgewählten Beispielen von Dada bis heute, Kunsthaus Zug, Switzerland
Schloss Schlösser Luftschlösser / Herrenzimmer im Baum, Schloss Lenzburg, Switzerland
Muschelobjekte, Museum Bellerive, Zurich, Switzerland

1983

La femme et l'Art, Triennale Le Landeron, La Landeron, Switzerland
Herrenzimmer / Ablosrauswegfliegling, Kunstmuseum Winterthur, Switzerland

1981

Hautraum Ahnenhaus, Museum für Gestaltung, Zurich, Switzerland

1980

Weich und Plastisch – Soft Art, Kunsthaut Zurich, Zurich, Switzerland
Türe zum Borg, Kunsthalle Waaghaus, Winterthur, Switzerland

1979

Verletzlich, Kunsthaut Zurich, Zurich, Switzerland
L'univers d'Aimé Maeght, Maison de la Culture, Rennes, France

1978

Aktualität – Vergangenheit, 3. Biennale der Schweizer Kunst, Kunstmuseum Winterthur, Winterthur, Switzerland

Berg – Bergen – Geborgenheit, Kunstmuseum Zug, Zug, Switzerland
Galerie Haus 11, Karlsruhe, Germany

1977

Kunstmuseum Winterthur, Winterthur, Switzerland

1975

Frauen sehen Frauen, Kunstammer zum Strauhof, Zurich, Switzerland

Terre des Hommes, Montréal, Canada

1963

Galerie im Weissen Haus, Winterthur, Switzerland

Publications

Heidi Bucher, Heike Munder and Philip Ursprung, eds., Migros Museum für Gegenwartskunst, 2005

Heidi Bucher, Karen Marta and Simon Castets, eds., texts by Indigo Bucher, Mayo Bucher, Bice Curiger, Heike Munder, Beatrix Ruf, Christian Scheidemann, and Philip Ursprung, Swiss Institute / Karma, 2015

Heidi Bucher, Parasol Unit, 2018

Heidi Bucher: Metamorphoses, Jana Taumann, Hatje Cantz, 2022

Collections

Centre Pompidou

Hammer Museum

Haus der Kunst München

Israel Museum

KADIST Art Foundation

Kunsthaus Zug

Kunsthaus Zürich

Kunstmuseum Bern

Kunstmuseum Bern

Kunstmuseum Lucerne

Kunstmuseum Winterthur

Metropolitan Museum of Art

Migros Museum für Gegenwartskunst

Musée Jenisch

Museum of Modern Art (MoMA)

Solomon R. Guggenheim Museum

Tate Modern



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