

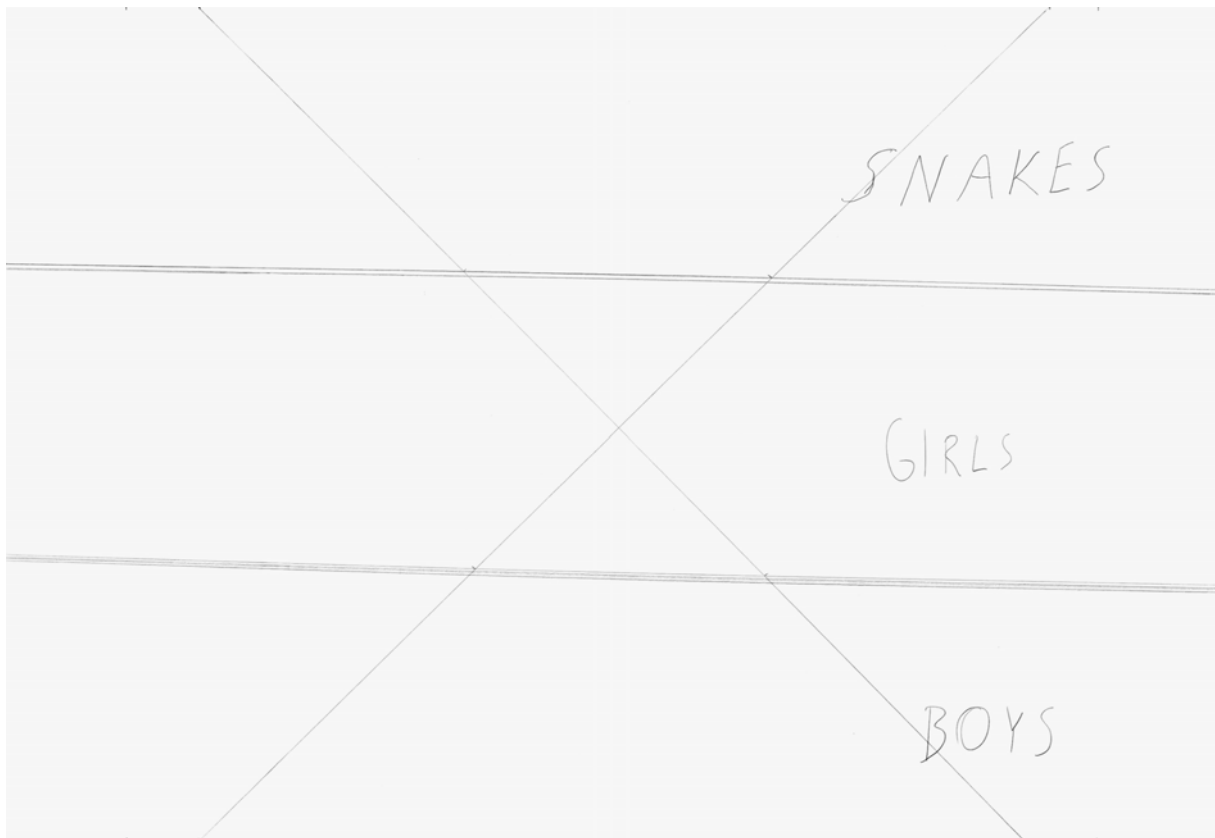
Robert Estermann

Drawings / Works on Paper

ABOUT MY WORK

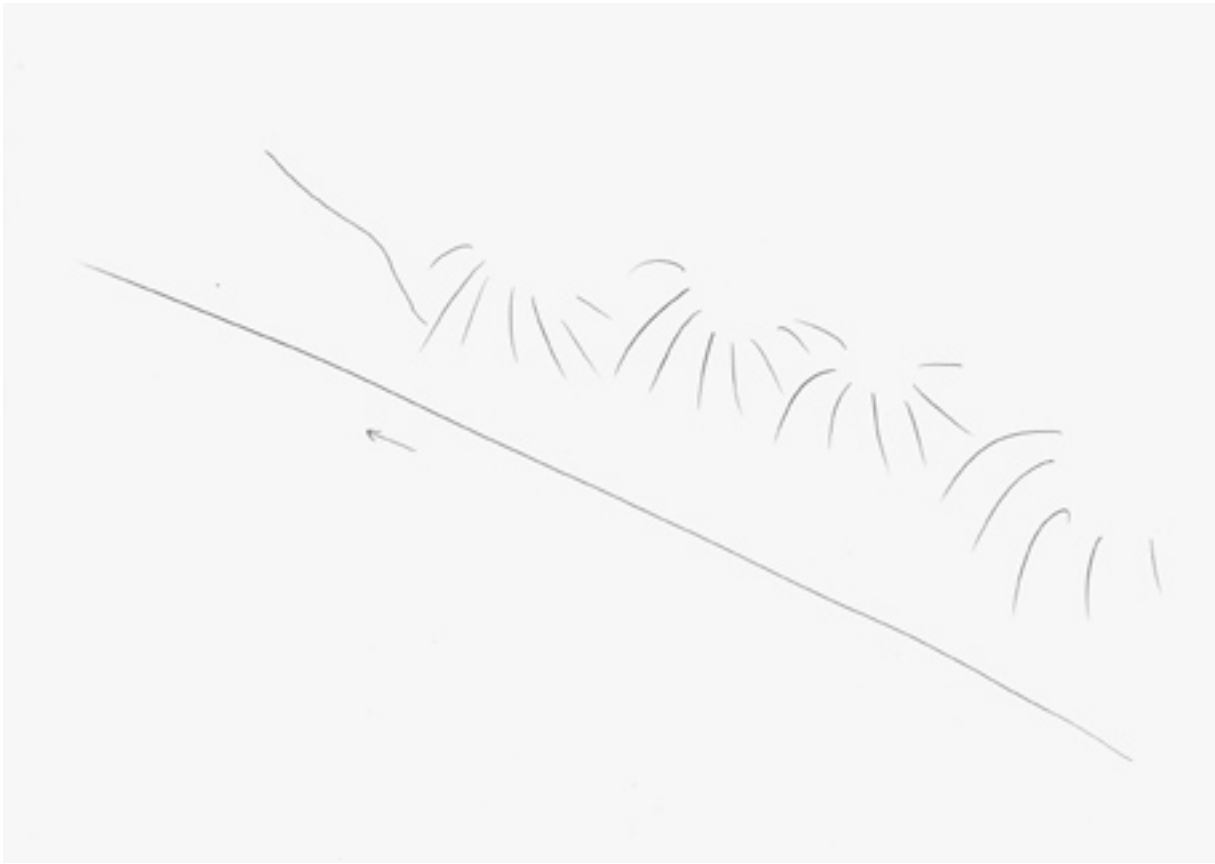
Imagine a place where every act, every touch would have the impact of a non-ending question; or the impact of a kind of revolution, because there would be no meta-narrative between or amongst any act. The dynamic of such a place is, physically, a history of equations — a poetics, not of metaphors or symbols, but that of the un-measurable, obscene in the hole of life.

I am interested in speaking as if stereotypes within cultural identification would not exist, I crossover, and I find sequences that differ from each other in a certain way as far as I can see. I am not at all interested in moralizing these differences. The lines in my drawings do not properly describe something, they are rather weapons of endless translating power. I am interested in a material that is artist, businessman, time, fetish, translation.



Untitled (Shelf: Snakes Girls Boys), 2006
pencil and colour pencil on paper, 70 x 100 cm

A suggestion of a shelf with three sections, across gender and species.



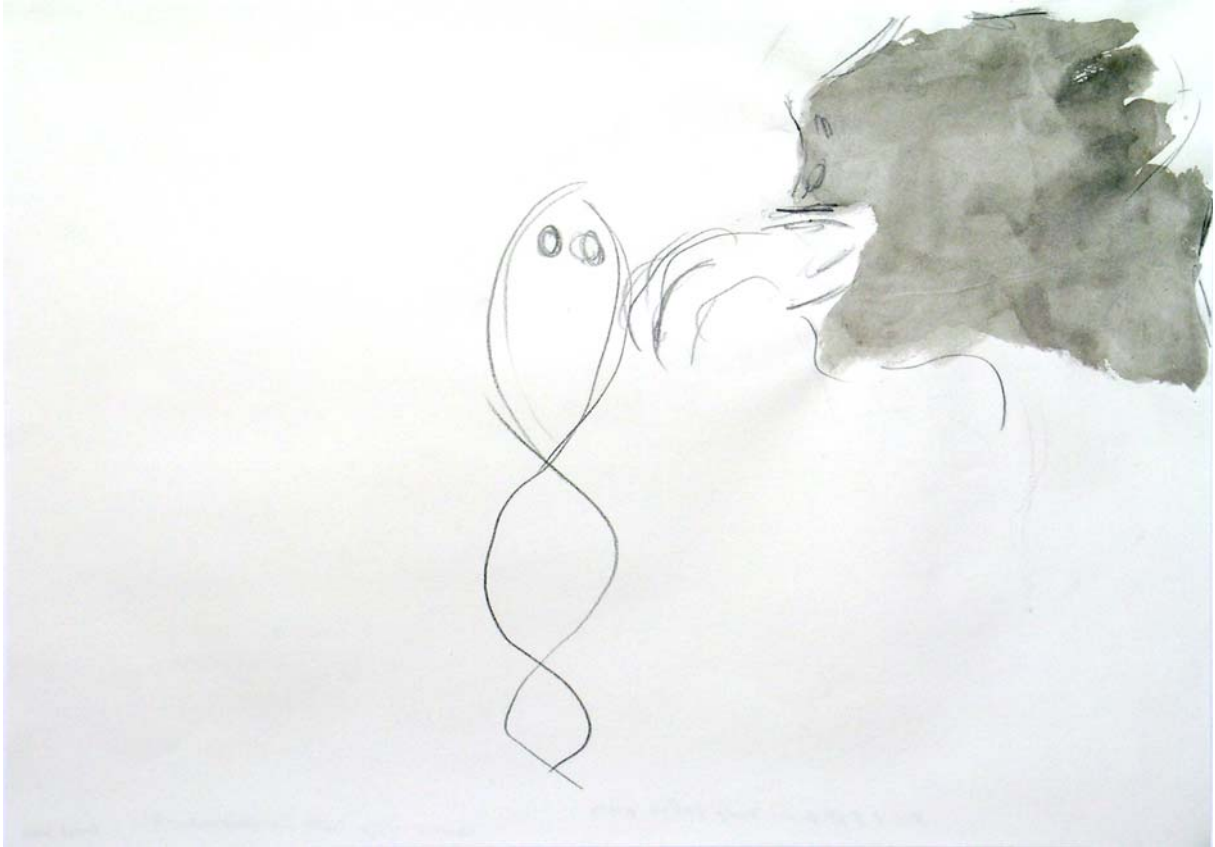
Untitled (Wind Grass), 2006
pencil on paper, 29.7 x 42 cm

Few lines suggest stream, (opposite) current and vegetation.

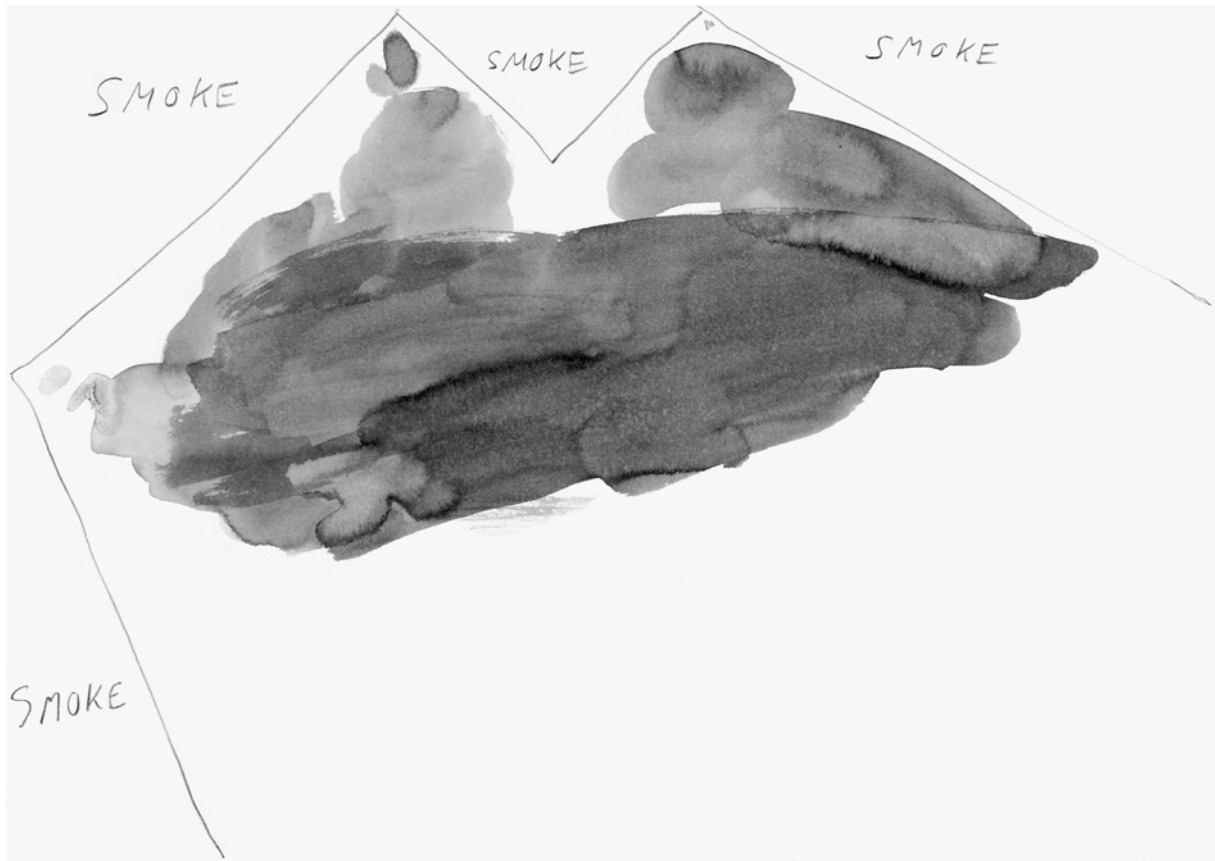


Untitled (Left Hand Corner), 2005
felt pen on paper, 42 x 29.7 cm

Written words are equally treated as part of the drawings. Here, „LEFT HAND CORNER“ with its associations is combined with a seemingly simple graphical pendant. The hatching in the curve can be seen as a space of freedom within the rigidity of the act of enunciation.

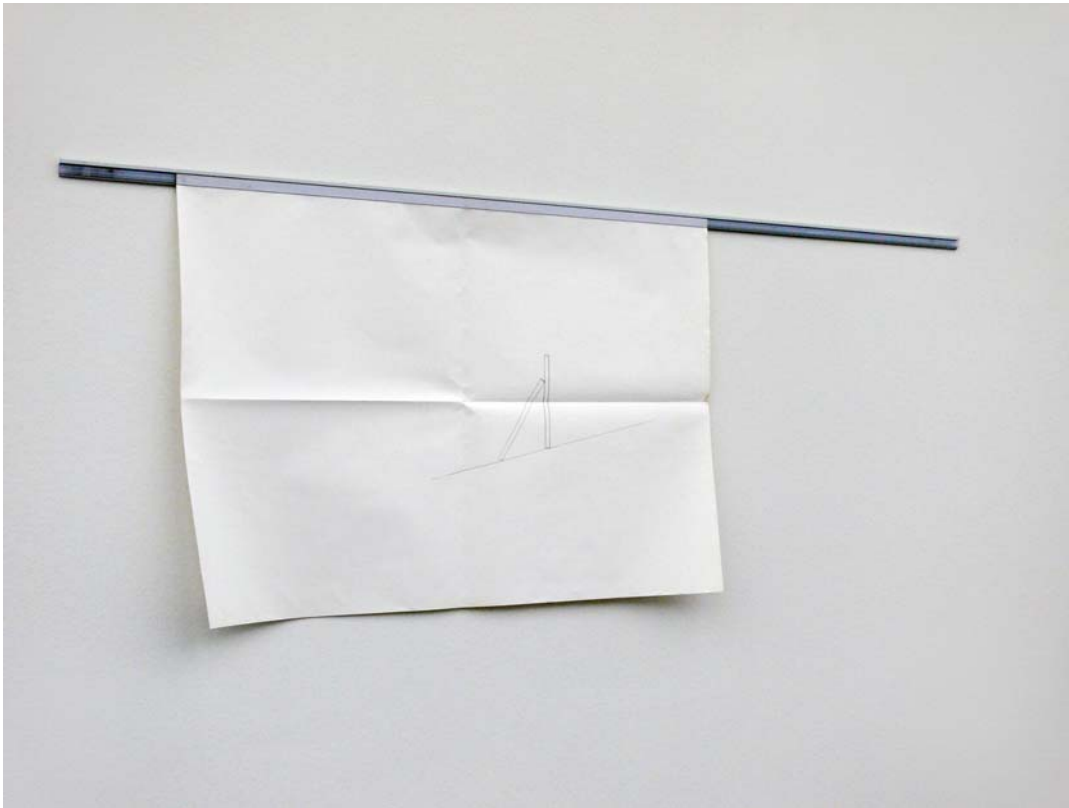


Black Boy Licks Xsomes Ice Lolly, 2002
pencil and ink on paper, 29.7 x 42 cm



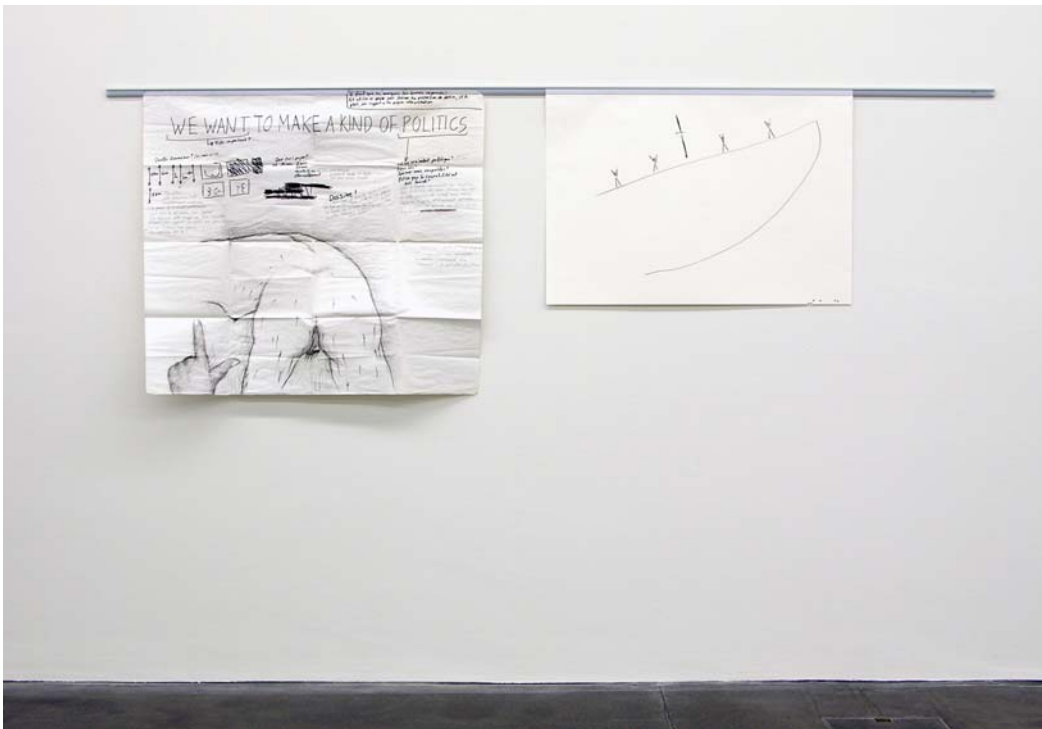
Untitled (Smoke), 2006
pencil and ink on paper, 29.7 x 42 cm

How one entity perceives otherness as smoke while not being distinct.



Construction for an Acute Plane, 2007
pencil on paper, snaplock bar, 76 x 200 cm

This work reflects the optimism of the architect, of the artist.



A Mouth Full of Water from the Ocean, 2005
pencil, charcoal, felt pen on paper, snaplock bar, 110 x 280 cm

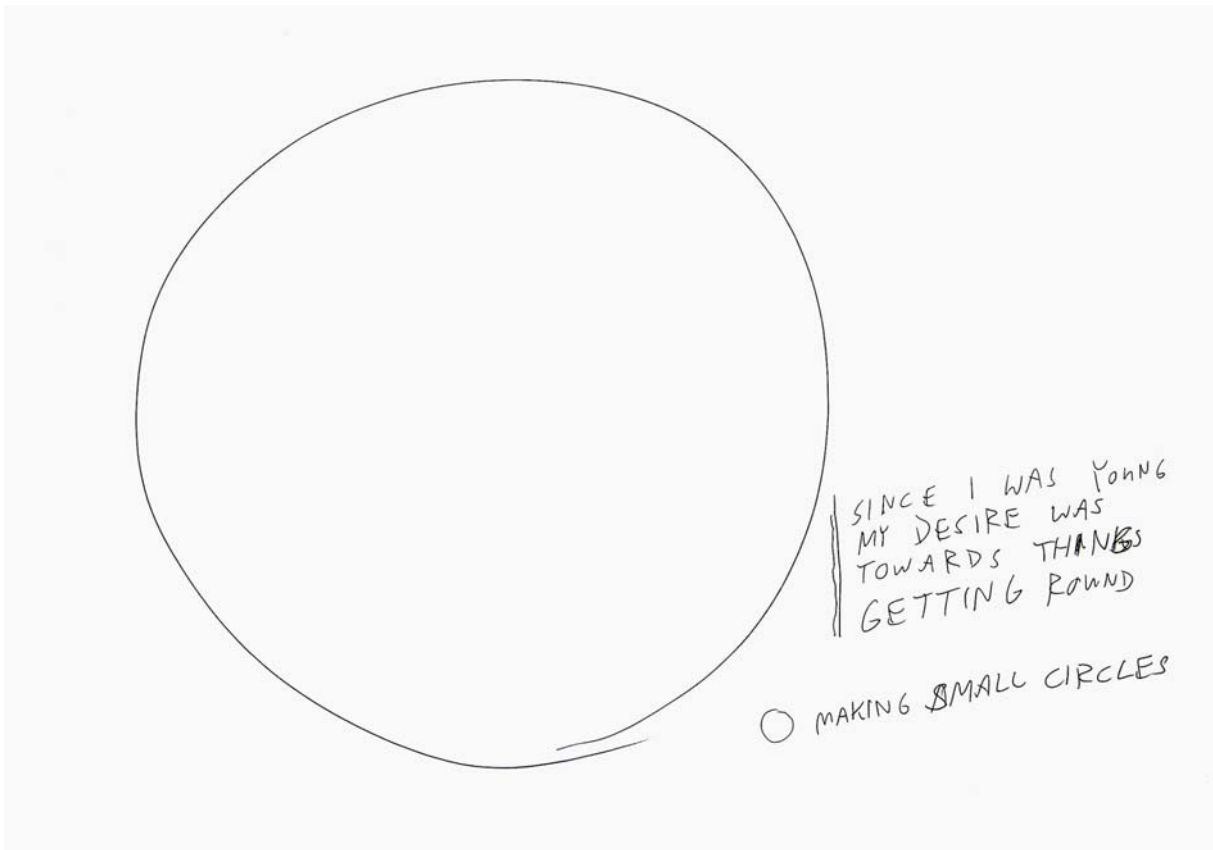


from left to right:

Calligraphy of a Young Westener, 1995, pencil and ink on paper, 29,7 x 42 cm

Untitled (Viele Angestellte), 2006, felt pen on paper, 42 x 59.4 cm

Lucy, 2004, pencil on paper, 15.8 x 22.2 cm

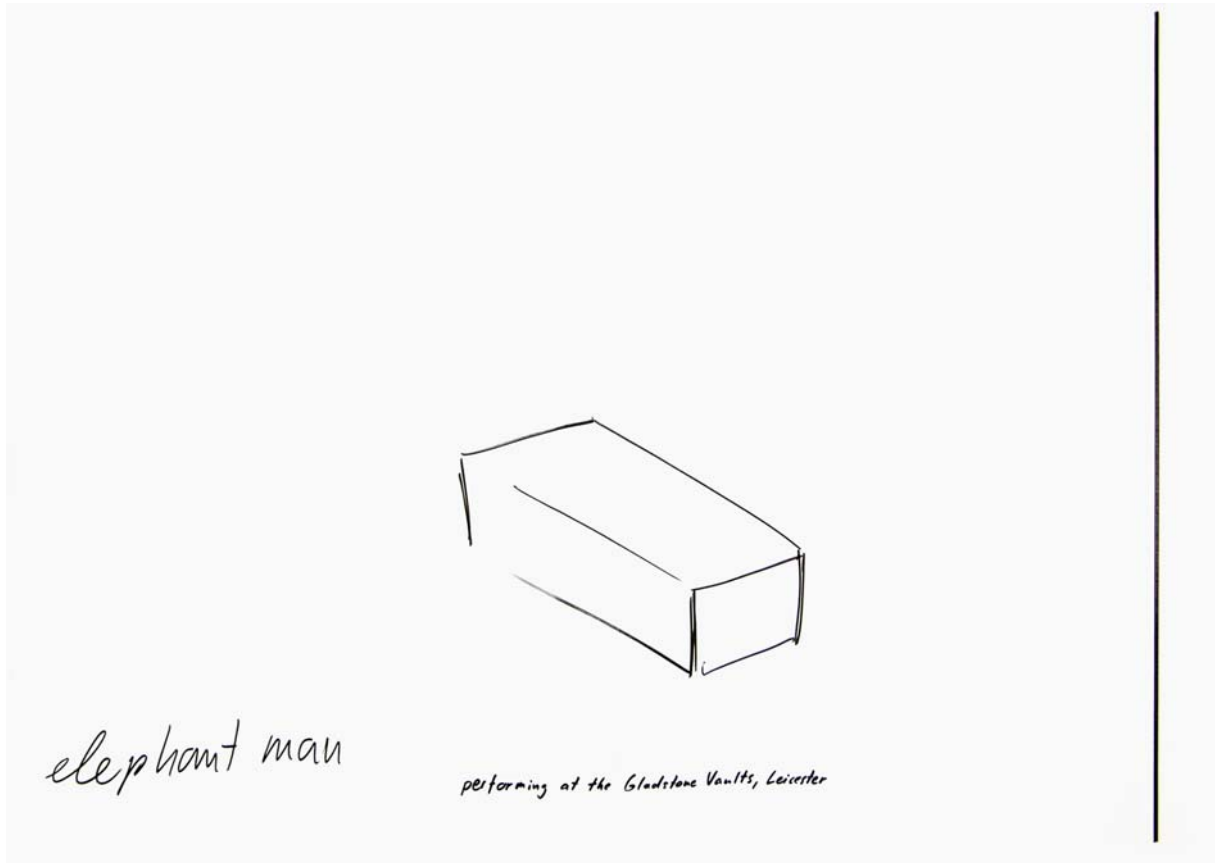


Untitled (Making Small Circles), 2002
ballpoint pen on paper, 42 x 59.2 cm

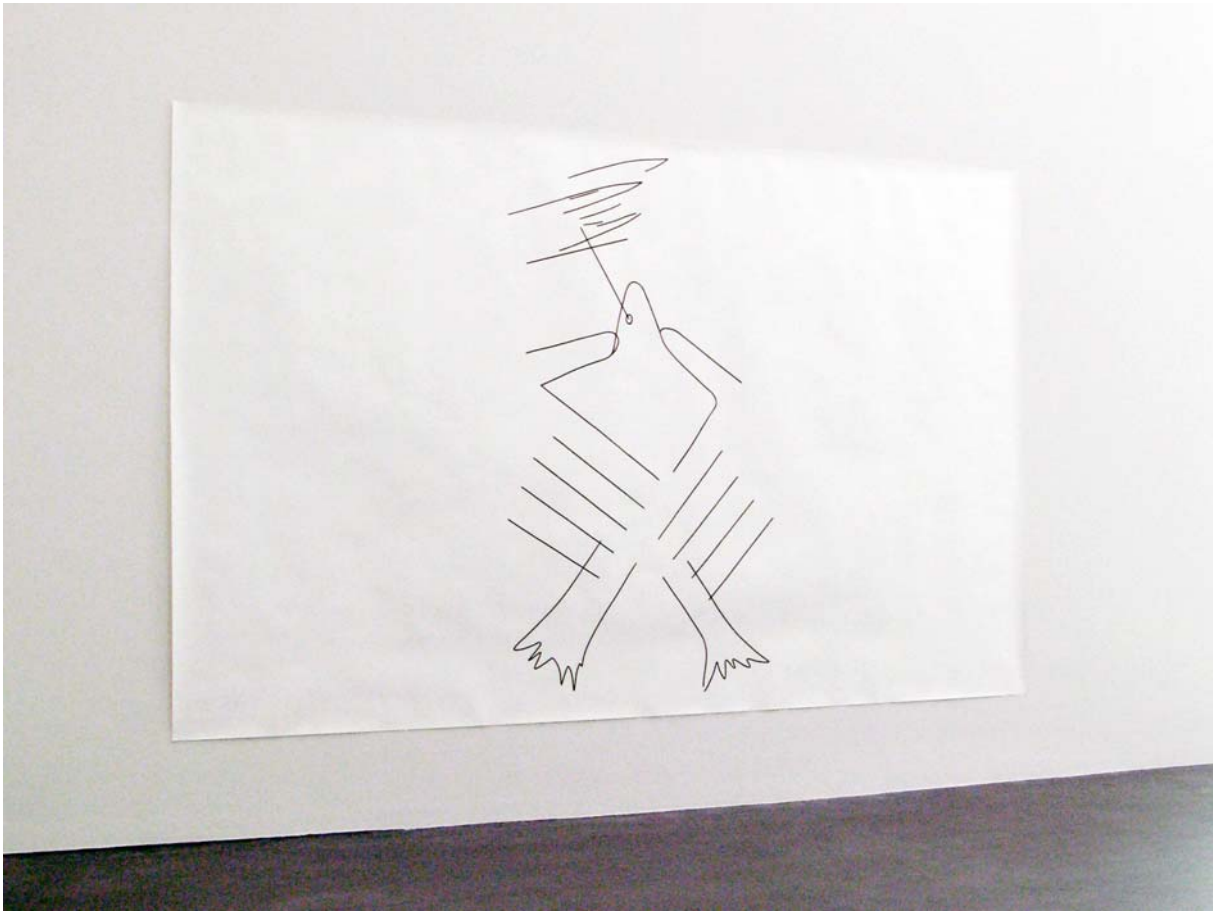


Untitled (Hitler Kugeln), 1999
pencil on paper, 29.7 x 42 cm

1 meter, dropped bombs, Mozart Kugeln, the obscene.



Untitled (From the Elephant Man Series), 2005
felt pen and marker on paper, 100 x 140 cm



Untitled (Portrait), 2007
marker on paper, 210 x 340 cm

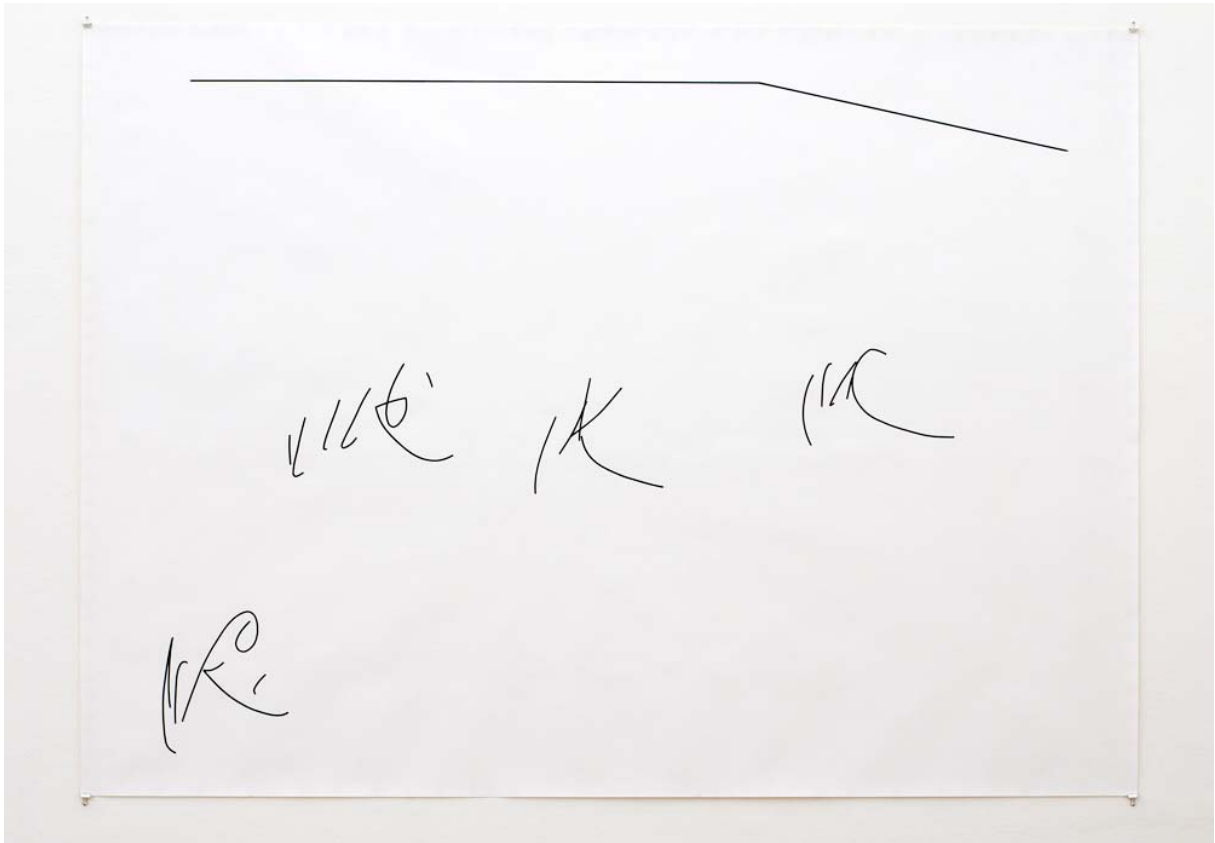


Walking Boy, 2006
marker on paper, 285 x 210 cm



Untitled (Poo), 2000
coffee, charcoal on paper, 200 x 200 cm

Untitled (Please Sit Here), 2001
felt pen on paper, 80 x 140 cm



Grand Modern Beach, 2008
marker on paper, 210 x 286 cm



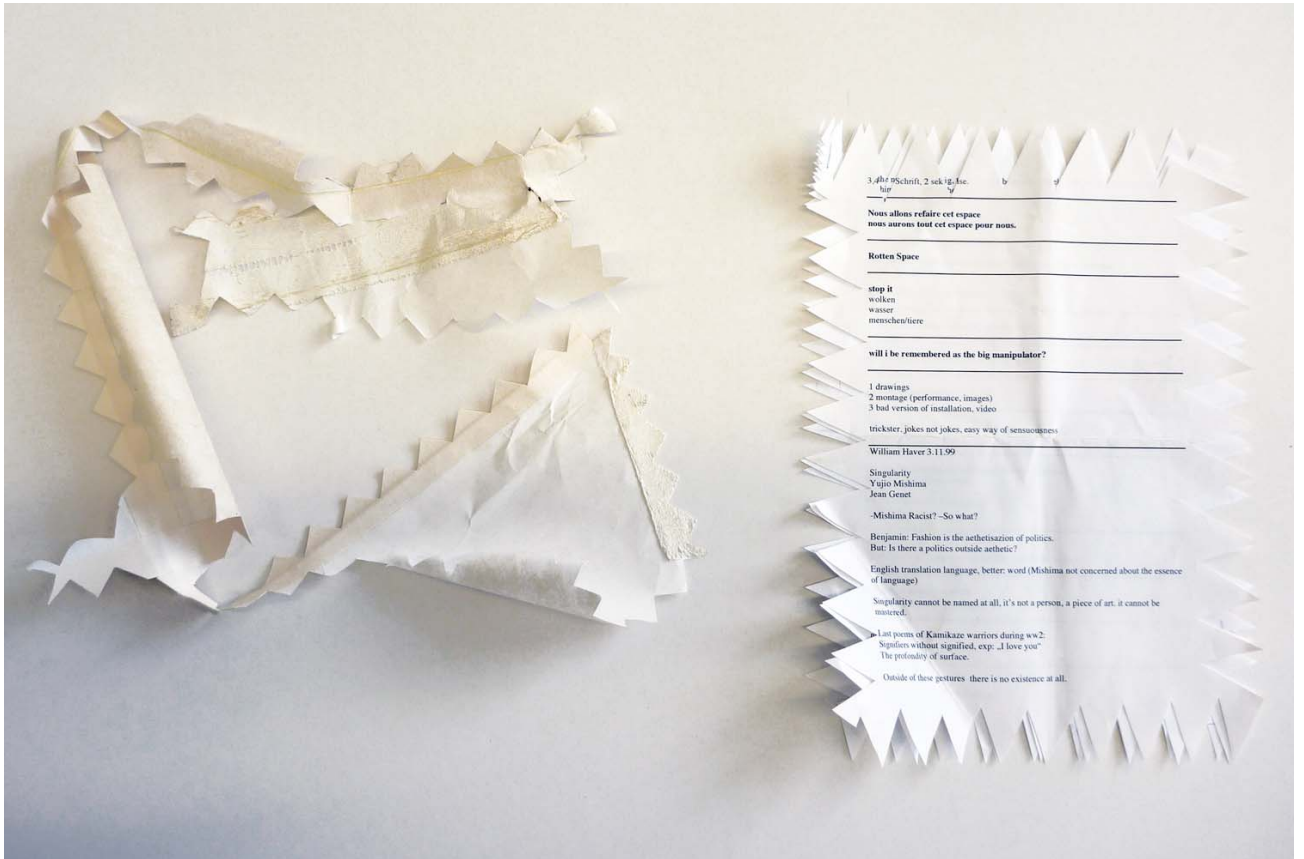
Modern Beach Design as Projected by the Beach, 2010
12 slides, slide-projector, polka-dots, tripod



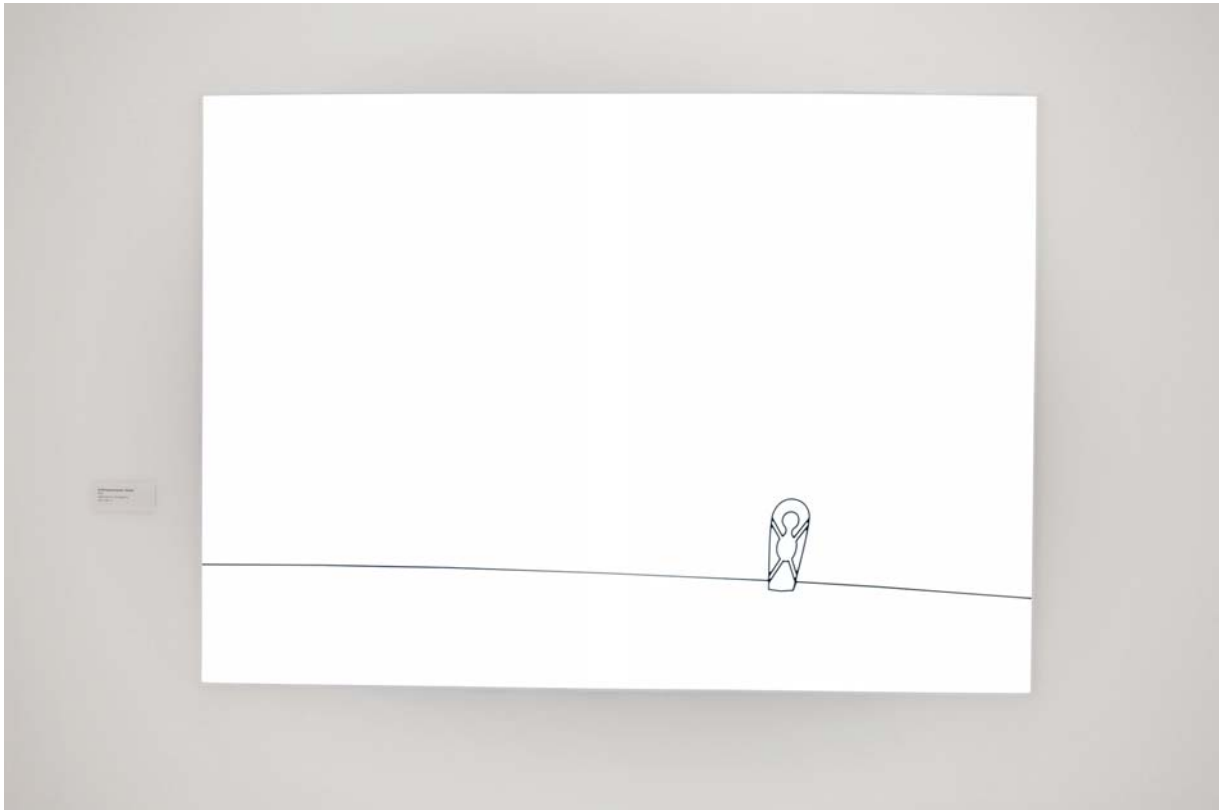
Modern Beach Design, 2008
a series of 12 drawings, felt pen on paper, 100 x 70 cm each



Love, Serendipity, Passion, Drama, 2010
ink on wall, 72 x 180 cm



Untitled, 2010
two paper objects, 30 x 30 x 2 cm and 30 x 21 x 1 cm



Anthropomorphic Shield I, 2010
ink-jet print in LED lightbox, 100 x 140 x 1.2 cm

A light-box displaying a drawing of a war shield similar of those of the Wola Highlanders of Papua New Guinea, leaning against a wall. On this war shield is a drawing of a man. It is unsure if it shows an aggressor or a victim. Anthropologists researching the reasons behind this anthropomorphic design found out that the 'answer' itself can only be 'expressed' in the Wola Highlander's shield-code, and is unreachable by words: When asked why they decorate their war shields with anthropomorphic designs, they maintain that there is no reason, yet this is not some custom they slavishly follow; there is no such decoration applied on their other material objects. It is assumed that the designs which these people put on their war shields are 'saying' something to them. The people concerned can understand the message in shield-code only; they are unable to verbalize it. So what is the validity of any attempt to put it into words? Even if partially successful, there will inevitably be some degradation and distortion into meaning.



Doors for Towelie, 2007
9 doors, adhesive film, plaster, 204 x 90 x 83 cm



Announcements, 2010

Room installation: wood, 100 ink-jet prints, metal, bleach

During the exhibition, a young man is cleaning several times the floor with bleach.

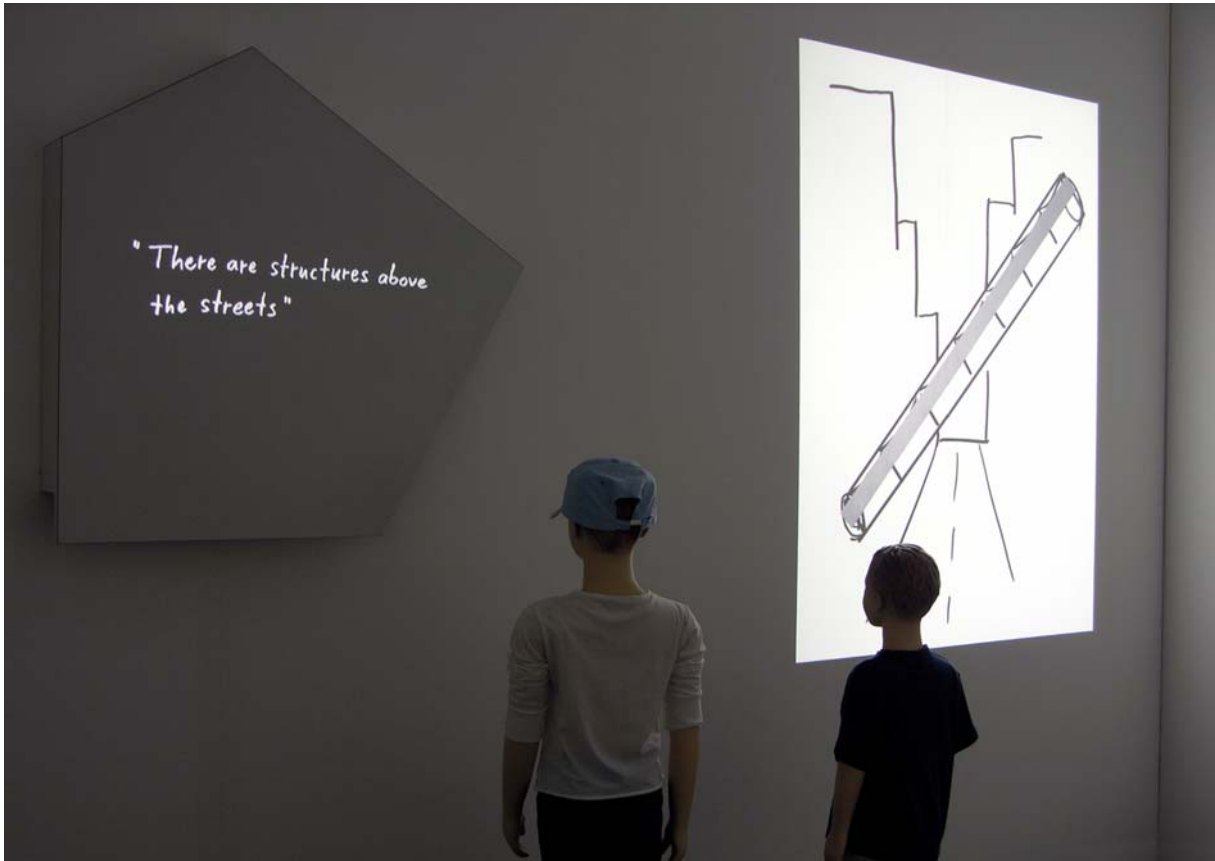
1200 x 1200 x 240 cm

A structure consisting of twelve wooden boards on stilts zigzagging throughout the whole exhibition space, forming a "U". The visitor can walk all around this "U".

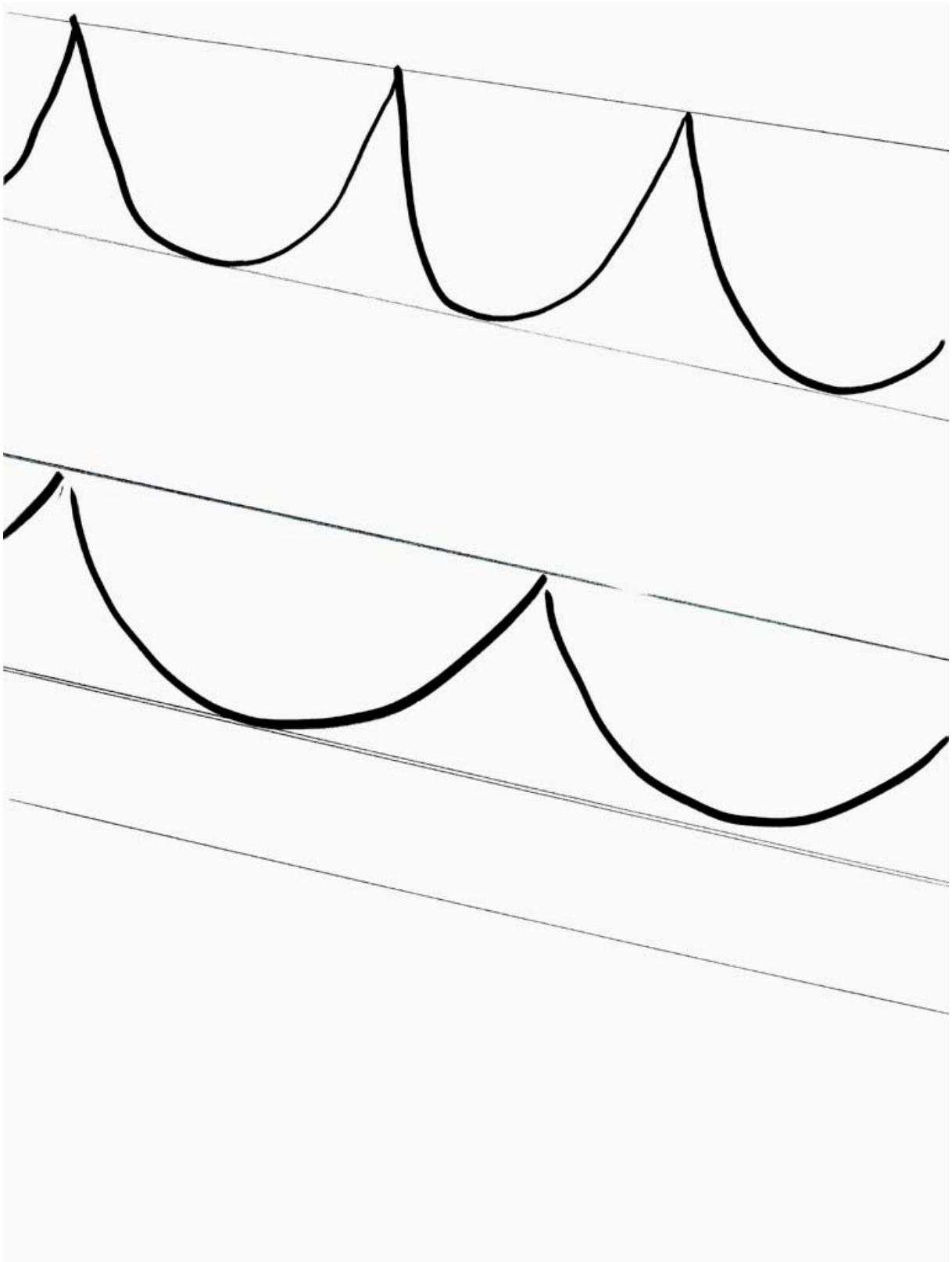
About 100 prints are (permanently) pasted up on both sides of the boards. These prints are 1:1 reproductions of a series of about 50 drawings especially made for this installation, which means that most of them appear multiplied two or more times.

The setting reminds the announcement boards in the entry area of city halls, with the posters of the political candidates of a forthcoming election, announcements of events and so on. But if one tries to develop this analogy in greater detail, one gets stuck. And whoever begins this to read as an exhibition of drawings (objects of art being displayed on a movable display not being part of the work of art) will get stuck very soon, too. In fact, the multiplied copies and the missing of any "original", and the "improper" way of "hanging", the missing of any first- and (especially) second-degree storyline or "artistic will of expression", demands some refocusing by the visitor based on his self-awareness, wants he further penetrate the work.

"Announcements" as a whole is a display-machine, a medium as the message if you will, not as some self-sufficient statement, but as just one amongst many other (sociological, linguistic ...) findings and interests within this work (the operating of the installation as a whole and in its parts, and also of the individual drawings). Announcements are already before they become occupied by official language. With regard to the city hall analogy, I realized that (even abstract) mimesis of official language was not enough. I felt the necessity for using "minor", "unofficial" language.

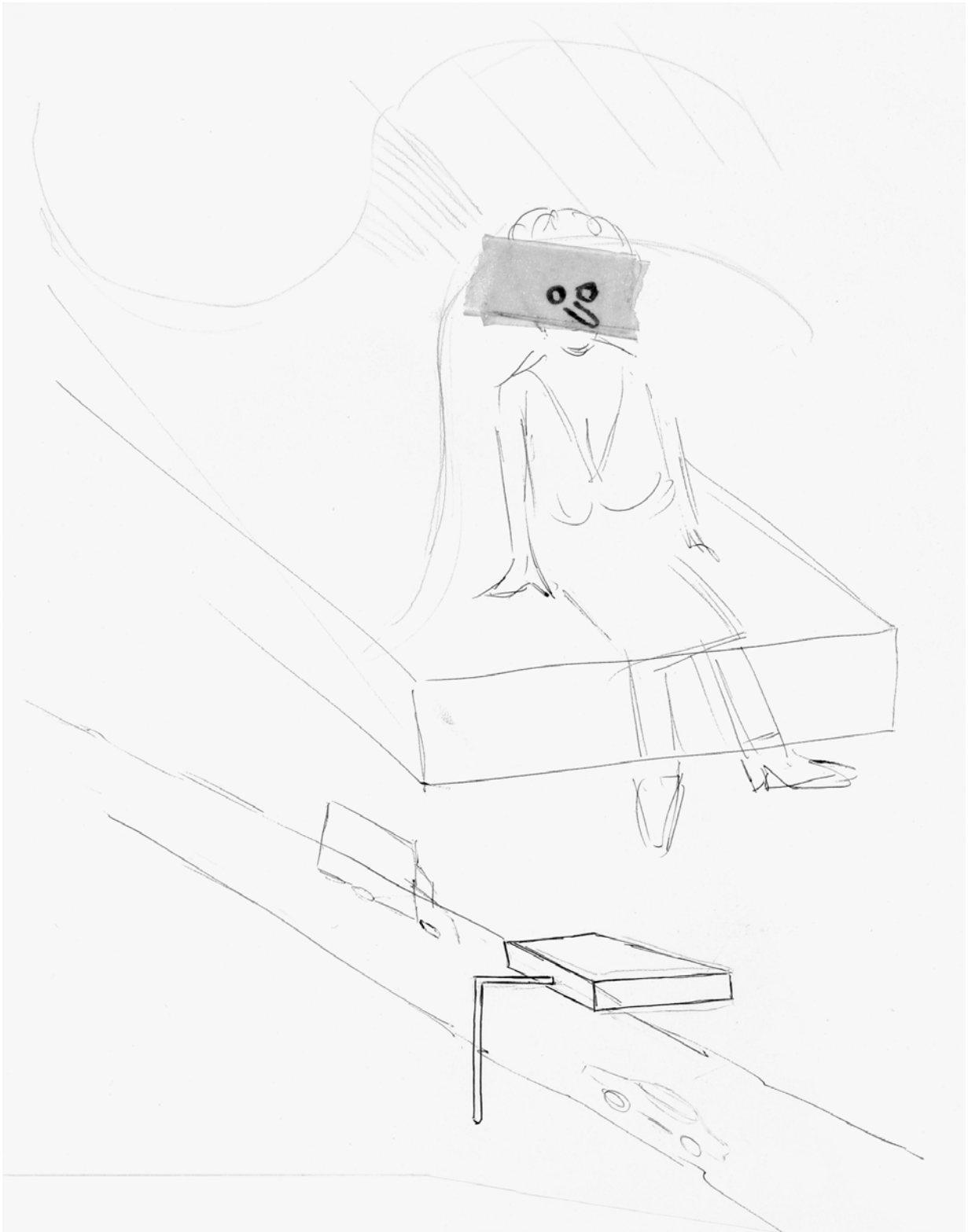


Transparent Kindergartens Above Streets (Translated Research Samples), 2005
2 channel video installation, 2 mannequins, wall object, 280 x 300 x 200 cm



Untitled (From the Transparent Kindergartens Above Streets Series), 2006

felt pen and pencil on paper, 42 x 29.7 cm



Untitled (From the Transparent Kindergartens Above Streets Series), 2006
felt pen and pencil on paper, 42 x 29.7 cm

"Robert Estermann's precise way of formulating questions – that are, as far as I see – of urgency to any cross disciplinary research in the technological society of our time, shows a very particular way of taking intellectual risks. His intellectual honesty makes his work incomparable with any known art practice and enables him tracing a completely new brand of social research."

Eran Schaerf

Robert Estermann

Born 1970 in Sursee, Switzerland

Based in Zurich, Switzerland

Education

1991 – 1992:

University of Sorbonne (French Literature and Philosophy), Paris, France

1992 – 1997:

École Nationale Supérieure des Beaux-Arts, Paris, France (DNSAP, Master of Arts)

1999 – 2001:

Jan van Eyck Akademie, Post-Academic Institute for Research and Production for Fine Art, Design and Theory, Maastricht, The Netherlands

Grants & Awards

2009:

Swiss Art Award, Swiss Federal Office of Culture, Bern, Switzerland

Bae Open Space Studio Grant (and residency), Busan, South Korea

2007:

Manor Art Prize, Lucerne, Switzerland

Swiss Art Award, Swiss Federal Office of Culture, Bern, Switzerland

Grant of the Canton of Zurich, Switzerland

2005:

Swiss Art Award, Swiss Federal Office of Culture, Bern, Switzerland

Prize of the Jury, Prize of the Cantons of Central Switzerland, Museum of Art Lucerne, Switzerland

Grant of the Canton of Zurich, Switzerland

2001:

Neuentdeckung des Jahres 2000, 20. Internationale Kritiker-Umfrage, Art-Das Kunstmagazin, Hamburg, Germany

Jan van Eyck Akademie Grant, Maastricht, The Netherlands

2000:

Jan van Eyck Akademie Grant, Maastricht, The Netherlands

Huygens Scholarship, Nuffic Programme, The Hague, The Netherlands

1999:

Jan van Eyck Akademie Grant, Maastricht, The Netherlands

since 1998:

Various exhibition grants, including Pro Helvetia, Zurich, Switzerland

Selected Solo Shows

2010:

“Announcements Annonces Ankündigungen”, (les halles) espace d’art contemporain, Porrentruy, Switzerland

“Robert Estermann - Sissy Circus and Other Singularities”, Agnès b. Gallery, Hong Kong, China

2009:

“Modern Beach Design”, Hilfiger Kunstprojekte, Lucerne, Switzerland

2008:

“New Sundays”, Galerie du Jour agnès b., Paris, France

2007:

“Robert Estermann. Manor Kunstpreis Luzern 2007”, Museum of Art Lucerne, Switzerland

2003:

“Robert Estermann”, Ausstellungsraum restitution, Berlin, Germany

2002:

“Robert Estermann”, Galerie du Jour agnès b., Paris, France

2000:

“water is strong”, Galerie du Forum Saint-Eustache, Paris, France

“room and anteroom / all desires / I have forgotten your name”, gallery 227, Maastricht, The Netherlands

1995:

“sudden, everything”, ENSBA, Paris, France

Selected Group Shows

2011:

“Môtiers 2011 - Art en plein air”, Môtiers, Switzerland

(forthcoming: 18 June – 18 September 2011)

“Max von Moos – gesehen von Peter Roesch, Christian Kathriner & Robert Estermann”, Museum of Art Lucerne, Switzerland (forthcoming: 19 March – 31 July 2011)

Kim Kim Gallery, Seoul, South Korea

(forthcoming)

“Voici un Dessin Suisse (1990-2010)”, Kunsthaus Aarau, Switzerland

(forthcoming: 29 January – 25 April 2011)

“In Erster Linie”, Kunstmuseum Solothurn, Switzerland

2010:

“Zentralschweizer Kunstszene”, Museum of Art Lucerne, Switzerland

“Where in this world could I go?”, von cirne, Cologne, Germany

“Edition 5, Erstfeld”, Haus für Kunst Uri, Switzerland

“Voici un Dessin Suisse (1990-2010)”, Musée Rath, Geneva, Switzerland

Gluri Sutter Haus, Wettingen, Switzerland

2009:

“If it works, it's out of date”, Gallery Shilla (with Kim Kim Gallery), Daegu, South Korea

“Moving Seashore”, Space Bandee, Busan, South Korea

“Sammeln Verpflichtet”, Museum of Art Solothurn, Switzerland

“Swiss Art Awards 2009”, Art Basel, Basel, Switzerland

MadridFoto, with Galerie du Jour agnès b., Madrid, Spain

“Zeigen”, ETH Zurich Hönggerberg, Zurich, Switzerland

2008:

“Zentralschweizer Kunstschaffen 2008”, Museum of Art Lucerne, Switzerland

“24. Kantonale Jahresausstellung”, Museum of Art Solothurn, Switzerland

“Impression 2008”, Kunsthaus Grenchen, Grenchen, Switzerland

“Kim Kim Gallery”, ROB-ERT, Berlin, Germany

2007:

“Top of Central Switzerland”, Museum of Art Lucerne, Switzerland

“Werkbeiträge Bildende Kunst 2007 Kanton Zürich”, F+F, Zurich, Switzerland

“Swiss Art Awards 2007”, Art Basel, Basel, Switzerland

“Prix Spécial Noël”, Galerie du Jour agnès b., Paris, France

2006:

“Was macht die Kunst - Ankäufe der Stadt Zürich 2001 - 2006”, Helmhaus, Zurich, Switzerland

“Heimatflimmern”, Brandenburgischer Kunstverein, Potsdam, Germany

“La Luna. La Diva”, likeyou.projects, Zurich, Switzerland

Int. Triennale für Originaldruckgrafik, Grenchen, Switzerland

“Performances et Projections”, Galerie du Jour agnès b., Paris, France

2005:

“Jahresausstellung Innerschweizer Künstler”, Museum of Art Lucerne, Switzerland

“Werkbeiträge Bildende Kunst 2005 Kanton Zürich”, F+F, Zurich, Switzerland

“Swiss Art Awards 2005”, Art Basel, Basel, Switzerland

2004:

Fiac, with Galerie du Jour agnès b., Paris, France

“11th Biennial of Visual Arts VALUES”, Pancevo, Serbia

“Desidolize Now”, Grande-Halle de la Villette, Paris, France

2003:

"Kunstszene Zürich", Toni-Areal, Zurich, Switzerland
Art Cologne, with Elisabeth Kaufmann Gallery, Cologne, Germany
"PARA...SIGNS", Elisabeth Kaufmann, Zurich, Switzerland
"Eine mittlere Ebene", Amtshäuser III und IV, Zurich, Switzerland

2002:

Fiac, with Galerie du Jour agnès b., Paris, France
Art Forum Berlin, with Galerie du Jour agnès b., Berlin, Germany
"seeyuatthepremierefair", Kongresszentrum Rauchstrasse, Berlin, Germany
"Commitment", Las Palmas, Rotterdam, The Netherlands
"Sans Dessus-Dessous", Galerie Jennifer Flay, Paris, France

2001:

"The air palpably thickens ...", MARRES centrum beeldende kunst, Maastricht, The Netherlands
"T-SHIRT", paris project room, Paris, France
"LIE!", Compression Space, Amsterdam, The Netherlands
"drawings", Jan van Eyck Academie, Maastricht, The Netherlands
"UNLIMITED.NL#4", De Appel Foundation, Amsterdam, The Netherlands

2000:

"objet : projet", Shed im Eisenwerk, Frauenfeld, Zurich, Switzerland
"affinités électives 2", Galerie du Jour agnès b., Paris, France
"open nights", Jan van Eyck Academie, Maastricht, The Netherlands
"Literie", Galerie du Forum Saint-Eustache, Paris, France

1999:

"The Garden Project", Total Open-Air Museum, Jangheung, South Korea
"Drawing a Line", Total Museum of Contemporary Art, Seoul, South Korea
"affinités électives", Galerie du Jour agnès b., Paris, France

1998:

"Rencontres internationales Hors Circuit Paris/Berlin", Brotfabrick, Berlin, Germany
"Storage", TONIC, New York, USA
"Fin de Siècle", Ambassade Suisse, Paris, France

1996:

"Sin-Aesthetics", MK Galerie, Rotterdam, The Netherlands
"Kaukolämpöä ja muita siirtymä" (District heating and other transitions), former criminal investigation departement, Helsinki, Finland

1995:

"While you kissed the stairway", rue de Lancry, Paris, France

1993:

"Etat de transfert", Galerie Jorge Alyskewycz, Paris, France

Actions & Performances

2009:

"Streetpeople", ETH Zurich Hönggerberg, Zurich, Switzerland
"Brnd mrror kds srnd accdnt", Mueum of Art Lucerne, Switzerland

2007:

"Alex in Town", Streets of Grenchen, Switzerland

2005:

"Reflexe auf Fensterscheiben in Cartoons (...)", artist's studio, Zurich, Switzerland

2003:

"unreiner Duff", Amt für Hochbau, AH III und AH IV, Zurich, Switzerland

2002:

"Je suis ninja. Voilà ma proposition pour une séance profonde de Rock.", Galerie Jennifer Flay, Paris, France

2000:

"room and anteroom / all desires / I have forgotten your name", Gallery 227, Maastricht, The Netherlands

"water is strong", Galerie du Forum Saint-Eustache, Paris, France

1999:

“Illegal company”, Bahnhofstrasse, Zurich, Switzerland

“This is fiction”, Total Museum of Contemporary Art, Seoul, South Korea

1998:

“Streetpeople”, Brotfabrick, Berlin, Germany

1997:

“Fighting People”, ENSBA, Paris, France

“Sex For a future”, ENSBA, Paris, France

“L'oiseau le plus beau de notre époque”, ENSBA, Paris, France

1996:

“HI STORY”, Railway station square / Kaisaniemen Puisto, Helsinki, Finland

1995:

“Changer des jambes en plantes aquatiques est un crime”, ENSBA, Paris, France

“Parkett”, Hôtel de Chimay, ENSBA, Paris, France

Film Projections

2010:

“Parallel Discipline”, Space Hamilton, Seoul, S-Korea

2000:

“thés vidéos”, Galerie Eof, Paris, France

“Singular multiplicity: a re-visitation on 'identity' [breaking the code, part 2]" Institut für Gegenwertkunst, Wien; Central St Martins? School of Art, London, UK

“Inhabiting Technologies” (Symposia), with Sue Golding [johnny de philo], ICA, London, UK

1999:

“Drive-In”, cinéma action cristine, Paris, France “contamination”, “contamination continue”, cinéart café, Nanterre, France “what is Enlightenment (chapter 2)”, symposium, Jan van Eyck Academie, Maastricht, The Netherlands

Public Collections

City of Zurich, Switzerland

Museum of Art Lucerne, Switzerland

Museum of Art Solothurn, Switzerland

MARRES centrum beeldende kunst, Maastricht, The Netherlands

Total Open-Air Museum, Jangheung, South Korea

Sammlung Hoffmann La-Roche, Basel, Switzerland

Agnès B. Collection, Paris, France

Numerous Private Collections

Teaching, Lectures & Workshops

2008 – present:

Swiss Federal Institute of Technology Zurich (ETHZ), Department of Architecture, Zurich, Switzerland (teaching assignment at the Institute of Architecture and Art)

2003:

Hochschule für Gestaltung und Kunst (HGKZ), Zurich, Switzerland (performance workshop with Danel Kurjakovic)

2001:

Academie van Beeldende Kunsten, Maastricht, The Netherlands (lecture)

1999:

The Korea National University of Art, Seoul, South Korea (performance workshop with Koh Nak Beom)

1997:

Camp Crystalair, Frankfort, Michigan, USA (Head of Arts & Crafts Department)

Selected Bibliography

2010:

- Kunst-Bulletin, Annelise Zwez, "Robert Estermann", 7-8/2010, Zurich, p. 56
- Yearbook 2010 DARCH ETHZ, "In Richtung Optimum Schwarzes Haus Weiss", Departement of Architecture at the ETH Zurich, ISBN 978-3-85676-282-7, Zurich, pp. 23-27
- "Edition 5 Erstfeld", Ruth Nyffeler, Jürg Nyffeler, Barbara Zürcher (publishers), edition pudelundpinscher, ISBN: 978-3-9523273-8-8, Erstfeld, pp. 38, 119
- "Voici un dessin suisse – Swiss Drawings 1990-2010", jrpringier (publisher), ISBN 978-3-03764-100-2 (english edition), ISBN: 978-3-03764-101-9 (french edition), ISBN: 978-3-03764-102-6 (german edition), Zurich, pp. 129-132, 248, 252
- "Voici un dessin suisse", livret d'exposition, Musées d'art et d'histoire (publisher), Geneva, pp. 28-29
- Le Temps, Laurence Chauvy, "Le dessin suisse poursuit ses chimères", 6. April 2010, Geneva, p. 22
- Artpress, Charles-Arthur Boyer, "Le dessin, territoire d'explorations", n°366, April 2010, Paris, p. 36
- Elle Magazine Hong Kong, Mavis Leung, "Sissy Circus and Other Singularities", March 2010, Hong Kong, p. 54
- Aargauer Zeitung, Sabine Altorfer, "(Nur) der Standort verbindet sie", 6. February 2010, Aargau, p. 22
- Rundschau Ausgabe Süd, 21. January 2010, Brugg, p. 13
- Atelieregemeinschaft Spinnerei Wettingen, "Atelieregemeinschaft Spinnerei Wettingen", catalogue, January 2010, Wettingen

2009:

- Openspace Bae International Artist-in-residence Program, "Open to You", yearbook catalogue, December 2009, Busan, Korea, pp.98-109, and DVD
- Swiss council for the arts, "Swiss Art Awards 2009", exhibition catalogue, ISBN 978-3-9523148-8-3, Bern, pp. 66-69
- 20 Minuten, daw, "ETH-Unterricht mal anders: Haus schwarz angemalt", 7. October 2009, Zurich, p. 9
- Neue Luzerner Zeitung, Urs Bugmann, "Zeichnungen sind Ausbrüche des Denkens", 30. September 2009, Lucerne, p. 11
- e-FM Busan, radio broadcast about Open Space Bae (includes interview with R.E.), 7. September 2009, Busan
- "Modern Beach Design", artist's book, Caustic Window (publisher), 2009, Seoul ISBN 978-89-956464-4-1
- Kulturzeiger, Fabian Gressly, "Eidgenössische Kunstpreise für sechs Solothurner", July 2009, Solothurn, p. 7
- Neue Luzerner Zeitung, Urs Bugmann, "Die Kunst gibt dem Leben eine Projektionsfläche", 9. February 2009, Lucerne, p. 11
- Radio DRS1, Regionaljournal Zentralschweiz, "Vierzig Jugendliche als lebendige Skulptur", Mirjam Brey, 7.2.2009, Lucerne
- Solothurner Zeitung, Urs Byland, "Bilder und Kunst aus einer anderen Welt. Atelierbesuch Robert Estermann", 31. January 2009, Solothurn, pp. 1, 31

2008:

- "collection agnès b.", jrpringier (publisher), ISBN: 978-3-905829-82-2 (english edition), ISBN: 978-3-905829-83-9 (french edition), Zurich
- Les Inrockuptibles, "Robert Estermann", 19. February 2008, Paris, p. 76

2007:

- Kunstmuseum Luzern, "Top of Central Switzerland", exhibition catalogue, ISBN 978-3-267- 00154-6, 2007, Lucerne, pp. 72-73
- Tages-Anzeiger, Sascha Renner, "Die Zürcher Kunstszene geht fast leer aus", 13. June 2007, Zurich
- Swiss council for the arts, "Swiss Art Awards 2007", exhibition catalogue, ISBN 978-3-9523148-1, Bern, pp. 00-1;61-64
- Kunstmuseum Luzern, "Robert Estermann, Pleasure, Habeas Corpus, Motoricity. The Great Western Possible", exhibition catalogue, Edition Fink, ISBN 978-3-03746-105-1, 2007, Zürich (monographical)
- Kunst-Bulletin, Niklaus Oberholzer, "Luzern: Robert Estermann im Kunstmuseum", Mai 2007, Zurich, p. 71
- Neue Zürcher Zeitung, sba., "In der Mausfalle", 31. March 2007, Zurich, p. 52
- Neue Luzerner Zeitung, Urs Bugmann, "Ich biete Reibungsflächen", 21. March 2007, Lucerne, p. 43
- Schweizer Illustrierte, Kati Moser, "Der Pfahlbauer", 20. February 2007, Zurich, pp. 75-76

2006:

Stadt Zurich, "Was macht die Kunst - Ankäufe der Stadt Zürich 2001-2006", exhibition catalogue, Edition Fink, 2006, Zurich

Kunstanorama Luzern / Brandenburgischer Kunstverein, "Heimatflimmern", exhibition catalogue, 2006, Luzern / Potsdam, pp. 15-16

2005:

Swiss council for the arts, "Swiss Art Awards 2005", exhibition catalogue, ISBN 3-9522701-6-4, Bern, pp. 45-48

Tages-Anzeiger, Sascha Renner: "Blütenlese des Kunstschaffens", 13. October 2005, Zürich, p. 24

Neue Zürcher Zeitung, Philipp Meier: "Katastrophen und Abstürze", 15./16. October 2005, Zürich, p. 57

association marcel wallace, "paris project room", ISBN 2-9523935-0-8, 2005, Paris

2004:

"imam da kazõem - Robert Estermann Very Yellow Plane, umetnik iz Sõvajcarske", Pancevac, No.4042, 25 Juni 2004, Pancevo

Gallery of Contemporary Art, "11th Biennial of Visual Arts VALUES", exhibition catalogue, ISSN 1451-804X, 2004, Pancevo, pp. 102-103

jeune création, "jeune création 2004", exhibition catalogue, ISBN 2-904652-44-2, 2004, Paris

D (is for drawing), international magazine on contemporary drawing N°1, Johnny Golding, "Four Horses, Four Boys and the Techne of Line Drawing", Juni 2004, Maastricht, pp. 76-79

Kidswear Magazine N°18, spring/summer 2004, "I mean it: Fetish matter and democracy", Katharina Koppenwallner (Hrsg.), 2004, Cologne

2003:

Libération, Annik Rivoire, "Le Net sur le pied de paix", 22 mars 2003, Paris

2002:

Metropolis M nr. 4, Front Page, ISSN 0168-9053, Aug./Sept. 2002, Utrecht (with Pascale Gatzen)

BKVB, "Commitment. Een keuze uit drie jaar Fonds BKVB", exhibition catalogue, 2002, Rotterdam

"tout est important - Hans-Ulrich Obrist parle avec Robert Estermann very yellow plane - mercredi 4 septembre 2002", édition galerie du jour agnès b., 2002, Paris, CD audio, 40'

illico, "Expo", 12 septembre 2002, Paris, p. 23

Louise, "Sans Dessus-Dessous", 1/2002, Paris, pp. 14-15

2001:

"Robert Estermann very yellow plane", booklet, self-published, 2001

sl@sh, "Very yellow plane", décembre 2001, Montreux, p. 60

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