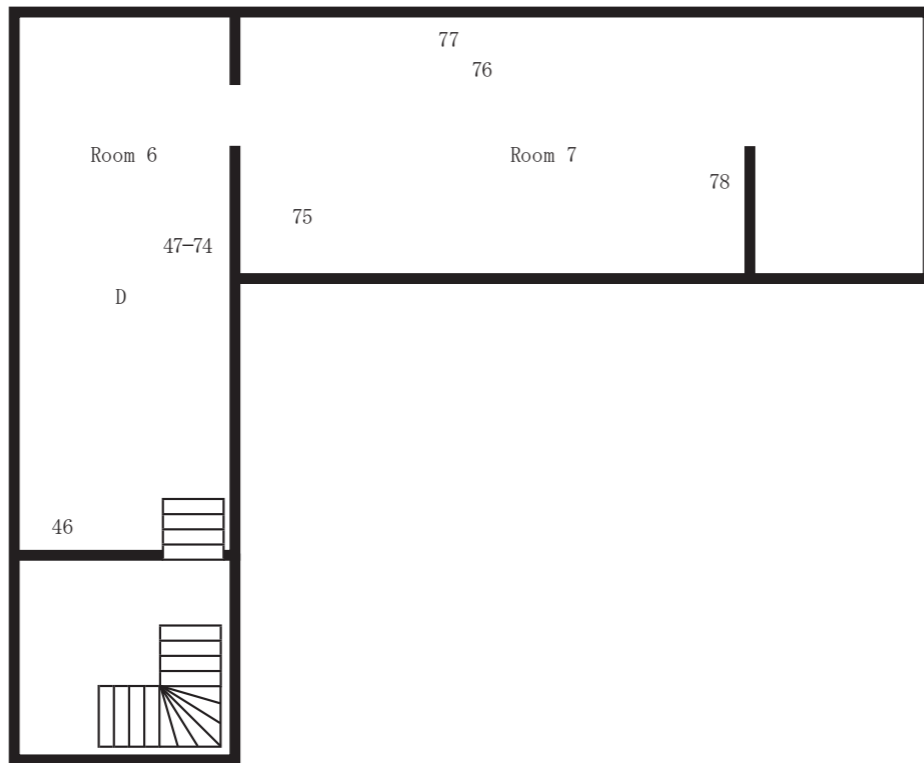


BASEMENT

JULIETTE BLIGHTMAN
Extimacy
 &
I Want to Live in the Country (and Other Romances)
 with Marie Angeletti, Olga Balema,
 Dawn Mok und Kate Sansom
 Invited by Juliette Blightman

24. September – 13. November 2016



Room 6

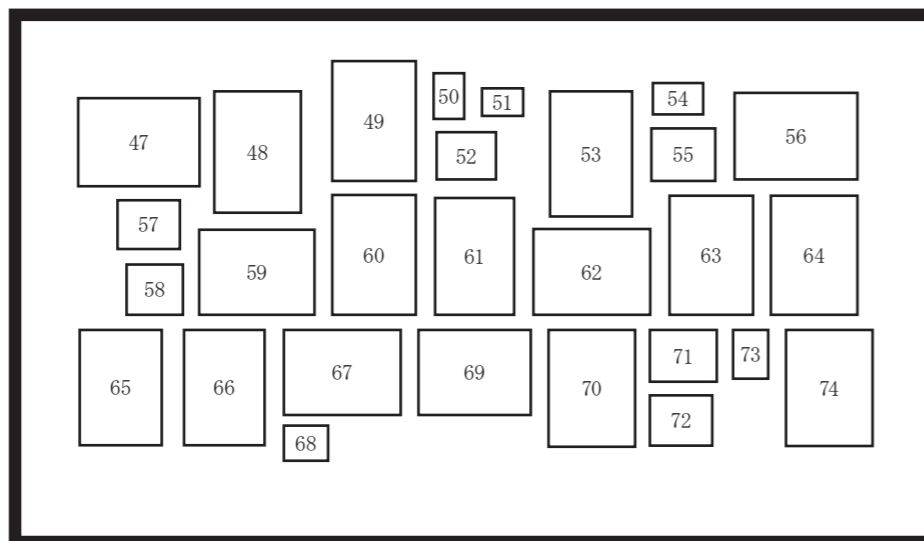
- 46 *Margot, St. Johns, London, 2015*
- 47 *Day 329, 2016*
- 48 *Day 107, 2016*
- 49 *Day 261, 2016*
- 50 *Munich to Berlin, 2015*
- 51 *Day 69, 2016*
- 52 *Berghain to the Balearic Islands, 2016*
- 53 *Day 69, 2016*
- 54 *Day 49, 2016*
- 55 *Day 207, 2016*
- 56 *Day 249, 2016*
- 57 *I Want to Live in the Country (and Other Romances) #1, 2016*
- 58 *Zurich (No. 2), 2015*
- 59 *Day 111, 2016*
- 60 *Day 323, 2016*
- 61 *Day 330, 2016*
- 62 *Day 150, 2016*
- 63 *K and B sleeping, 2016*
- 64 *Day 274, 2016*
- 65 *Day 324, 2016*
- 66 *Day 321, 2016*
- 67 *Oo.noo, 2016*
- 68 *Day 195, 2016*
- 69 *Day 114, 2016*
- 70 *Day 177, 2016*
- 71 *Neugasse, Zürich, 2015*
- 72 *The White House Hotel, London, 2015*
- 73 *Still life #7 (three o'clock shadow), 2015*
- 74 *Day 272, 2016*

D Ceiling Fan

Unless otherwise indicated, all works are Courtesy the artist and Galerie Isabella Bortolozzi, Berlin.

Room 7

- I Want to Live in the Country (and Other Romances)*
- 75 Olga Balema, *Globe, 2016*
Courtesy the artist, Croy Nielsen, Vienna
- 76 Marie Angeletti, *Voltika, 2015*
Courtesy the artist, Carlos/Ishikawa London
- 77 Marie Angeletti, *Bremen, 2015*,
Courtesy the artist, Carlos/Ishikawa London
- 78 A collaboration between Juliette Blightman, Dawn Mok and Kate Sanson, *Cool Sex, 2016*



CLUSTER 2

KUNSTHALLE BERN

JULIETTE BLIGHTMAN – *Extimacy*

&

I Want to Live in the Country (and Other Romances)

with Marie Angeletti, Olga Balema, Dawn Mok and Kate Sansom

Invited by Juliette Blightman

24 September – 13 November 2016

One can experience events in a public space that appear intimate. More and more private things are being taken out of the protected space of the home and put on display. People expose themselves in ways that until recently were deemed awkward, but now appear normal to some. The border between the spheres is apparently becoming more fluid. The political slogan that *the private is political* has been overtaken by a reality that can hardly be grasped by the distinction between private and public anymore. Yet the two spheres still exist, albeit in a form that is almost inextricably connected. Life is passing through a fundamental, almost unavoidable transformation of the notions of individual and society. To withdraw from these changes merely through defense and retreat may at times give rise to a place of longing, but it usually leads to excluding oneself from public life. To just go along with the developments results in little more than weary opportunism. The challenge instead lies in inventing self-determined behavior under altered circumstances, which need to be comprehended in the first place.

Juliette Blightman's artistic engagement is based on observations and impressions of her life, of the reality that surrounds her each day. What comes together is a kaleidoscope of pictures of her family and friends, of travels, parties, and spending time together, of interiors and close-ups of details that are easily overlooked, of her own universe and that of the others. An archive of snapshots has been compiled over the years marking the passing of her days. It is an attempt to find a pictorial language for lived time and raising it above pure ephemerality. Blightman seeks formal solutions that assemble an image of her own times beyond merely capturing transient moments. She edits a film that is not a film, whose sequence of cuts makes what has been experienced more tangible. A projected depiction allowing one to comprehend the here and now in a better way.

The situations that Blightman includes in her image sequences often seem hardly worth mentioning. They appear mundane and familiar, have little to do with unique experiences, remarkable observations, or great feats. It is precisely the interest in that which is considered irrelevant, unspecific, interchangeable; the presumption that it is especially the small periods of time that can constitute an entire chapter in one's life. But Blightman's pictures are different than those of the private family albums we are all familiar with. Some appear more like the one's currently made to depict life on the internet. But there is also a clear difference to this kind of self-presentation, because Blightman brings a more reflected theatricality into play. The images appear saturated by an unusual silence, by detachment and melancholy. It is an unknown view of everyday reality that—precisely because it is traversed by moments of conventionality and almost artlessness—places what is unspectacular in a poetic light. This illumination is repeatedly composed in different ways. Blightman confronts new pictures with older ones, letting experiences from different times run in parallel. Surprising constellations emerge, but also variants and repetitions that seek to insist. They are attempts at making events present again without defining them in an assertion or an order. The archive of her own history never becomes visible in its entirety. A certain voyeurism that we are all probably familiar with is stimulated but not fulfilled. If intimacies become visible, they appear abstracted or in formal translations. A motif of a photograph is transferred to a painting or drawing which can in turn appear in a film.

Juliette Blightman alternates between photography, painting, drawing, installation, text, and film. Works by other artists or family members become part of the whole. In this manner, the outside and its effects are included in her own practice. What comes together is shaped by cinematographic influences that make their artistic origins in film discernible. Blightman lends each room—or should I say each take—an own atmosphere that carries us when we walk through the exhibition as if through movie scenes as we become part of the image ourselves.

Helvetiaplatz 1, CH-3005 Bern
 T +41 31 350 00 40 info@kunsthalle-bern.ch kunsthalle-bern.ch
 Opening hours: Tu–Fr 11 am–6 pm, Sa–So 10 am–6 pm

PROGRAM

Tour through exhibition
With Juliette Blightman and Valérie Knoll
(Director Kunsthalle Bern)
SATURDAY, 29 OCTOBER, 2 pm

Portraits and Repetition
Films by Juliette Blightman with a short
introduction by the artist
SUNDAY, 30 OCTOBER, 6 pm
at cinema Rex, Bern
www.rexbern.ch

Public Guided Tours
SUNDAY, 25 SEPTEMBER
SUNDAY, 13 NOVEMBER
2 pm

Guided Tours with Lunch
TUESDAY, 27 SEPTEMBER
TUESDAY, 8 NOVEMBER
Tour 12.30–1 pm followed by lunch
Please register until 26 September / 7 November:
info@kunsthalle-bern.ch

Guided Tour with Coffee and Cake
WEDNESDAY, 19 OCTOBER, 2 pm

Étude 7
TUESDAY, 1 NOVEMBER, 6 pm
Series of events organized by students of
Visual Arts and Art History in collaboration with
Kunsthalle Bern
With Sarah Elser, Laura Grubenmann, Nina Selina
Liechti, Natalino Morabito and Nina Liška Rieben
www.facebook.com/etudebern

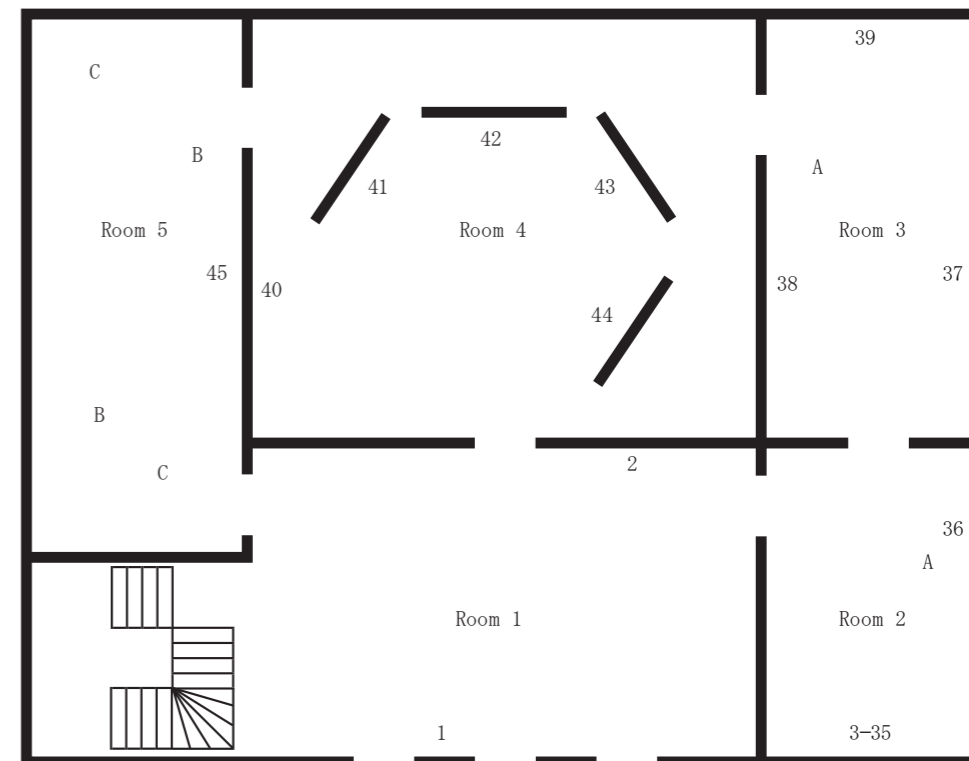
Art Secret – Adventurous Expeditions for Children
(6 to 11 years)
With Eve Scheiben (Theater Professional, Berne)
SATURDAY, 12 NOVEMBER, 2–4 pm
Please register until 9 November:
info@kunsthalle-bern.ch

Works by Juliette Blightman (born 1980 in Farnham,
UK, lives in Berlin) have recently been presented
at South London Gallery (2016), Galerie Azzedine
Alaïa, Paris (2016), Badischer Kunstverein,
Karlsruhe (2015), Eden Eden, Berlin (2015), Karma
International, Los Angeles (2015), Pied-à-terre,
San Francisco (2015), Forde, Geneva (2015), Cubitt,
London (2015), Kunsthau Bregenz (2014), Artists
Space, New York (2014), Essex St, New York
(2013), Drawing Room, London (2013), Museion of
Modern and Contemporary Art, Bolzano (2012),
Galerie Isabella Bortolozzi, Berlin (2012), British
Art Show 7, across UK (2011), International Project
Space Bournville, Birmingham (2011), Künstlerhaus
Stuttgart (2010), Irish Museum of Modern Art,
Dublin (2010).

GROUND FLOOR

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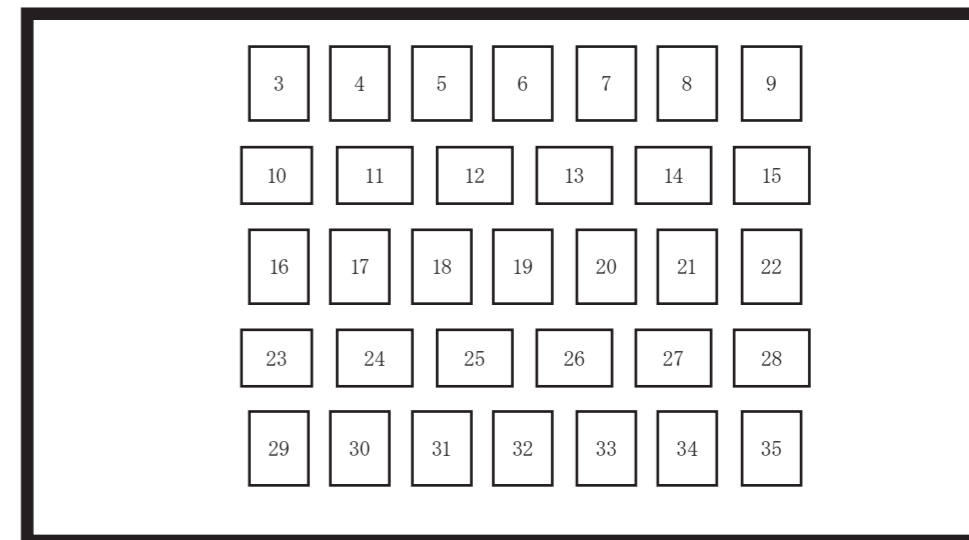


Room 1	Room 3	Room 4	Room 5
1 <i>Exclusivity (no. 3)</i> , 2015	37 <i>Day 336</i> , 2016	40 <i>Still life #6</i>	45 <i>Day 51</i> , 2015
2 <i>Come inside, bitte</i> , 2015	38 <i>Day 333</i> , 2016	41 <i>Still life #5</i>	B <i>Ficus benjamini</i>
	39 <i>Yes, you were right. It's going to be wet tomorrow</i> , 2008	42 <i>Still life #2</i>	C <i>Palm tree</i>
	A <i>Monstera</i>	43 <i>Still life #3</i>	
		44 <i>Still life #11</i>	

- Room 2
- 3 *Day 193*, 2016
 - 4 *Day 11*, 2015
 - 5 *Day 275*, 2016
 - 6 *Day 331*, 2016
 - 7 *Day 291*, 2016
 - 8 *Day 321a*, 2016
 - 9 *The Tale That All But Shapes Itself*, 2016
 - 10 *Day 205*, 2016
 - 11 *Day 320*, 2016
 - 12 *Day 15b*, 2016
 - 13 *Day 263*, 2016
 - 14 *Day 15a*, 2016
 - 15 *Day 35a*, 2016
 - 16 *Day 2*, 2016
 - 17 *Day 11c*, 2016
 - 18 *Day 321b*, 2016
 - 19 *Day 17a*, 2016
 - 20 *Day 57*, 2016
 - 21 *Day 73*, 2016
 - 22 *Day 11c*, 2016
 - 23 *Day 35b*, 2016
 - 24 *Day 49*, 2016
 - 25 *Day 15*, 2015
 - 26 *Day 254*, 2016
 - 27 *Day 191*, 2016
 - 28 *Day 32*, 2016
 - 29 *Day 2*, 2016
 - 30 *Day 158*, 2016
 - 31 *Day 8*, 2016
 - 32 *Day 11d*, 2016
 - 33 *Day 11b*, 2015
 - 34 *Day 159*, 2016
 - 35 *Day 13*, 2016

36 *Suffocating*, 2015
A *Monstera*

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the artist and Galerie Isabella
Bortolozzi, Berlin.



CLUSTER 1

Kunsthalle Bern would like to thank the city of Berne, the Confederation as well as Galerie Isabella Bortolozzi, Berlin, for their generous support. The exhibition was supported by the No Leftovers-Fonds.