

PROGRAM

Special Edition of Art Secret – Adventurous Expeditions for Children (6–11 years) during the opening of the exhibition with Maja Brönnimann, dancer
FRIDAY, 18 OCTOBER, 7–7.45pm

Public Tour with Ryan Gander
SATURDAY, 19 OCTOBER, 2pm

Public Guided Tours with Lunch with catering by *Wagen zum Glück*, Berne
TUESDAY, 29 OCTOBER
TUESDAY, 3 DECEMBER
Guided tour 12.30–1pm; lunch 1pm
Please register until the day before:
info@kunsthalle-bern.ch

Public Guided Tour with Coffee and Cake
WEDNESDAY, 13 NOVEMBER, 2pm

Art Secret – Adventurous Expeditions for Children (6–11 years) with Anna Heinimann, dancer
WEDNESDAY, 20 NOVEMBER, 2–4pm
Please register until the day before:
info@kunsthalle-bern.ch

Étude 19
Series of events organized by students of Visual Arts and Art History in collaboration with Kunsthalle Bern
www.facebook.com/etudebern
TUESDAY, 26 NOVEMBER, 7pm

Public Guided Tour
SUNDAY, 8 DECEMBER, 2pm

KUNSTHALLE BERN

RYAN GANDER
THE 500 MILLION YEAR COLLABORATION
19 October – 8 December 2019

The title Ryan Gander has chosen for his exhibition asserts an inconceivable temporal dimension. A collaboration over 500 million years? Between man and earth? Is it a look into the past or to the future? “Stone upon Stone upon Fallen Stone”, Lawrence Weiner wrote on the building of the Kunsthalle in 1983. In view of such dimensions, the rich hundred-year history of the Kunsthalle Bern is infinitesimally nothing.

Ryan Gander rarely shies away from taking up universal themes in his artistic practise. Many of the works shown in *The 500 Million Year Collaboration* focus on notions of time and the perception of the self. It is the artist's most comprehensive institutional exhibition to date, in which mainly new or seldom shown works are related to one another. Among the pieces on display are sculptures from his *Potent motif of ambition (Dramaturgical framework for structure and stability)* series, which he started in 2018. Their protagonists are life-size skeletal figures of metal, which strike various poses. While they appear like robots due to their technoid look, they seem to originate, rather, from the stick figure. They are astonishing, because they express emotions solely through their different postures, as they have no faces or facial expressions. Also included in the exhibition is a series of ink drawings entitled *Embrace Your mistakes ... your mistakes are the markers of your time* (2019). In each of the images, Gander has tried to capture in calligraphy ink the moment when the flame of the candle dies. In the traditional ink technique, which requires great precision, it is almost impossible to capture this fraction of time midway between flame and smoke. Gander unwaveringly took on this breath of the sheer impossible, as it is usually not the flawless which yields fascinating results.

Gander doesn't make it easy for the viewers who like to reduce artist and artworks to a specific artistic identity. His oeuvre defies being tied down to a single style and his works are often impossible to identify, because Gander pursues not one but a plurality of practises. As an artist, he looks for the particular form and visual language his inventiveness requires. Over the years, this has resulted in a highly complex system in which his works can be shifted into ever new relationships.

What Gander calls “culturefield” is an imaginary, dreamlike parallel world, a kind of playing field on which exemplary visions can be put to the test and proposed. In the exhibition in Bern, many works revolve around the economy of attention which adapts to constantly changing technologies. Contrary to the complaint frequently voiced today that the Internet and the new media have had the effect of a shortened attention and concentration span, Gander's works demand quiet contemplation. Being assertions of reality and at times contradictions in terms, his works often lack information. They are characterised by a silence, even when they sometimes speak.



STANLEY THOMAS
JOHNSON
STIFTUNG

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

ERDGESCHOSS
GROUND FLOOR

RYAN GANDER
THE 500 MILLION YEAR
COLLABORATION
19. Oktober – 8. Dezember 2019
19 October – 8 December 2019



Aussen / Outside

1
I left my pride outside today, 2018
Aufkleber / Stickers
Courtesy the Artist

Saal / Room 1
2
Equivalent Economies and Equivalent Means, 2018
Verkaufsautomat, Steine, 10'000€ / Vending machine, stones, 10'000 €
Courtesy the Artist & gb agency

3
My family before me, 2006
Schwarzweiss-Fotografie, gerahmt / Framed black and white photograph
Courtesy the Artist

4
The way things collide – (My family before me, 2006, meet cigarette butt), 2016
Birnenholz / Pear wood
Courtesy the Artist

5
The Daily Business of Living, 2019
Röhre, Spindel / Pipe, spindle
Courtesy the Artist

6
I'm never coming back to Paris again, 2019
Animatronik, Schweizer Franken / Animatronics, Swiss Francs
Courtesy the Artist & gb agency

Letter to a young artist, 2019
Farblaserdruck auf Papier / Colour laser print on paper
Courtesy the Artist

Reproduktion eines Briefes, den der Künstler mit 9 Jahren schrieb / Reproduction of a letter written by the Artist aged 9.

Saal / Room 2

7
Upside down Breuer chair after a couple of inches of snowfall, 2017
Wassily Modell B3 Stuhl, Marmorkunstharz / Wassily Model B3 chair, marble resin
Courtesy the Artist & Esther Schipper, Berlin

8
By physical or cognitive means (Broken Window Theory date 4 July), 2019
Dispersionsfarbe, Klebeband, verstärktes Glas, Aluminiumrahmen / Emulsion paint, duct tape, reinforced broken glass, aluminum frame
Courtesy the Artist & Lisson Gallery

Saal / Room 3
9
I is ... (xii), 2015
Marmorkunstharz / Marble resin
Courtesy the Artist & Esther Schipper, Berlin

10
By physical or cognitive means (Broken Window Theory date 21 May), 2019
Dispersionsfarbe, Klebeband, verstärktes Glas, Aluminiumrahmen / Emulsion paint, duct tape, reinforced broken glass, aluminum frame
Courtesy the Artist & Lisson Gallery

11
Confounded by choice, or, You are demanding already (Dramaturgical framework for structure and stability), 2019
Edelstahl, Messing, Aluminiumdraht / Stainless steel, brass, aluminum wire
Courtesy the Artist & Lisson Gallery

Saal / Room 4

12
Take confidence in your abilities, 2019
Computeranimierte Maus / Animatronic mouse
Courtesy the Artist & Lisson Gallery

13
2000 year collaboration (The Prophet), 2018
Computeranimierte Maus, Ton / Animatronic mouse, audio
Courtesy of Ishikawa Foundation, Okayama

Eine philosophische Rede basierend auf der finalen Szene von Charlie Chaplins *Der Grosse Diktator* (1940), geschrieben aus einer Post-Simulakrum-Perspektive. / A philosophical speech based on the final scene of *The Great Dictator* (1940) by Charlie Chaplin, rewritten from a post-simulacrum perspective.

Saal / Room 5

14
Mr. Modern Classical Conceptualist is no longer talking to himself (Dramaturgical framework for structure and stability), 2019
Edelstahl, Messing, Aluminiumdraht / Stainless steel, brass, aluminum wire
Courtesy the Artist & Lisson Gallery

15
Things will knock you over / The fallout of being (Dramaturgical framework for structure and stability), 2019
Edelstahl, Messing / Stainless steel, brass
Courtesy the Artist & Lisson Gallery

16
I be (xix), 2017
Antiker Spiegel, Marmorkunstharz / Antique mirror, marble resin
Courtesy the Artist & Lisson Gallery

17
Retrospective Study for Dramaturgical Framework (Torso of a youthful athlete...), 2019
Marmorkunstharz, Edelstahl, Wachs / Marble resin, stainless steel, wax
Courtesy the Artist & Lisson Gallery

18
Protomartyr (Divergent Narratives), 2019
Digitaldruck / Digital print
Courtesy the Artist

Plakat mit einem Rendering von Picasso's fiktivem Tresor, den er mutmasslich direkt auf die Wand des Zimmers gemalt hat, das er während seiner von Armut geprägten Blauen Periode mit Georges Braque teilte. / Poster with a rendering of Picasso's fictional safe that he allegedly painted directly onto the wall of a room he shared with Georges Braque during his impoverished Blue Period.

UNTERGESCHOSS
LOWER LEVEL



Saal / Room 6

19
Evidence of Absence, 2019
Peli-Schutzkoffer, Acrylwürfel, LEDs / Peli cases, acrylic cubes, LED's
Courtesy Collection Laurent Fiévet, Paris

20
Staccato Reflections, 2017
Monitor, Glas, Metallständer, Spiegel, Pflanzen / Monitor, glass, metal stand, mirrors, plants
26'09"
Courtesy the Artist & Esther Schipper, Berlin

Bildschirm mit Wortkompositionen / Konkreter Poesie des Künstlers. / Display presenting a word composition / concrete poetry written by the Artist.

Saal / Room 7

21
On slow Obliteration, or The Silent Majority, 2019
Gerahmtes Flip-Dot-Display, Abreibefolie einer Liste aller verstorbener Künstler, die eine Einzelausstellung in der Kunsthalle Bern hatten / Framed flip-dot panel, rub down transfer listing all deceased artists who had a solo exhibition at Kunsthalle Bern.
Courtesy the Artist & TARO NASU

22–36
Embrace your mistakes... your mistakes are the markers of your time, 2019
Kalligraphie-Tinte auf 130g/m2 Papier / Calligraphy ink on 130g/m cartridge paper
Courtesy the Artist

37

Monkey see, monkey do, 2019
Polyurethan, Farbe, Glas, glasfaserverstärkter Kunststoff, Stahl, Kunststoff, Lampenöl, Flamme, Zeitschaltuhr / Polyurethane, paint, glass, fiber glass, steel, plastic, lamp oil, flame, timer
Courtesy the Artist & Esther Schipper, Berlin

Dreidimensionale, lebensgrosse Skulptur von *Gauguin's Chair* (1888), ein Porträt von Gauguin, gemalt von Vincent van Gogh. / Life-size three-dimensional recreation of *Gauguin's Chair* (1888), a portrait from Gauguin originally painted by Vincent van Gogh.

38

The paradigm convulsed, 2019
Acrylwürfel, Metronome / Acrylic cubes, metronomes
Courtesy the Artist & Esther Schipper, Berlin