

with fondest regards, Mathias C. Pfund, 2024

In 2023, the Biel Art Center received a major donation from Mary Ann and Hal Glicksman, an American couple who were close to the Los Angeles art scene from the late 1950s to the mid-1980s. The donation includes a number of works, as well as plans, editions, posters and books. In all, several hundred items of a heterogeneous nature have enriched the Art Center's collection and library. These include a drawing by Dan Flavin (1933-1996) and a number of fluorescent tubes, the preferred material of this great minimalist artist. Hal Glicksman organized an exhibition of Flavin's work in 1976 at the Otis Art Institute, the university gallery he directed at the time. For the occasion, Flavin produced two grids of fluorescent tubes, the titles of which bear a dedication to the Glicksman couple. In 2024, the Art Center invited artist Mathias C. Pfund to investigate drawing and tubes, not recognized by the artist's Estate. The result is a formidable study that questions notions of originality and ownership, as well as dedication and friendship, on the basis of a fundamentally immaterial work.

« Mathias Pfund's „Dan Flavin, untitled (for Mary Ann and Hal with fondest regards)“ 1 and 2, 1976 [brown napkin, 1977] from 2024 consist of old fluorescent lamps that were used in the exhibition organised by Hal Glicksman at the Otis Art Institute in 1976, as well as newer lamps that were part of the Glicksman donation. The simple cross-shaped arrangement, with one lamp facing the wall and the other facing the room, follows a later sketch Flavin made on a brown napkin, which has more the character of a notation.

The corner of the room was one of Flavin's favoured spaces within the room, whose peculiarities he used to create imposing areas of colour. This specific corner work plays with the relationship between the light source and the viewer. An effect already described by Jack Burnham in his review of Flavin's first retrospective in 1969: „In contrast to the direct intensity of adjacent fluorescent tubes, fixtures turned away from the spectator produce, not blackness, but patches of nonlight.“ »

Olga Osadtschy, « A glitch in the system », 2024

Olga's text (FR/DE)

https://www.pasquart.ch/wp-content/uploads/sites/6/2024/08/KBCB_MP_Saaltext_A3_FR.pdf

https://www.pasquart.ch/wp-content/uploads/sites/6/2024/09/KBCB_MCP_Saaltext_A3_DE.pdf

List of works

- Marie Cuennet and Mathias C. Pfund, *with fondest regards (poster)*, 2024
screen printing on paper, Din A1, 20 copies
- Mathias C. Pfund, *Dan Flavin*, untitled (for Mary Ann and Hal with fondest regards) 1, 1976
[brown napkin, 1977], 2024
- Dan Flavin, ballpoint drawing on a brown napkin, LA, 1977.
- Mathias C. Pfund, *Dan Flavin*, untitled (for Mary Ann and Hal with fondest regards) 2, 1976
[brown napkin, 1977], 2024
- Mathias C. Pfund, *with fondest regards (brochure)*, 2024

21,5 x 28 cm, (EN), 1000 copies, ISBN: 978-2-8399-4365-9

https://www.pasquart.ch/wp-content/uploads/sites/6/2024/08/Mathias_C_Pfund_withfondestregards_ENG.pdf

- Mathias C. Pfund, *Whale Fall*, 2024

Vitrine with works by Rirkrit Tiravanija, Cindy Hinant, Stefan Brüggemann, Will Brown, Jennifer Allora & Guillermo Calzadilla, Louise Lawler.

Developped label (FR/DE):

https://mathiaspfund.ch/wp-content/uploads/2024/10/20280904_Whale_fall-3-1.pdf

Venue

with fondest regards, Kunsthaus Biel / Centre d'art Bienne (KBCB), September 4 - December 1st, 2024

Credit photos

Lea Kunz & Thomas Annaheim Lambert

Video of the opening (Vernissage TV):

<https://www.youtube.com/watch?v=5qJbKxtfYZY>

IG:

mathias.c.pfund

kbc_b_kunsthau_centredart

lea_kunz

thomas_annaheim_lambert

mariecuennet