



Indoors

A Room for 1993–, 2026
 analog photographs between 2021–2025, chromogenic prints on Fujifilm Crystal Archive paper, inkjet prints on 49 gsm newspaper, tape, hanging LED tubes, wooden structure, acrylic paint, cardboard, various sizes
 500 × 240 × 145 cm

bookshop
 Julia Horstmann
a container, 2025
 concrete, color pigments, metal, wood

b *Was not one to mess with, 2025*
 concrete, color pigments, metal

Outdoors

Bystanders (Public Ashtray), 2026
 acrylic One resin, air-dry porcelain, cigarettes and rubbish added by the passerby
 various dimensions

Ian Waelder

Zungen

January 31–March 15 2026

EN

as part of *for fear of continuity problems*

An exhibition series on memory taking place in parts of GAK's exhibition spaces as well as in the GAK's poster frames outside.

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The conversation around Waelder's exhibition *Zungen* started with a child standing in front of the family bookshelf. Still very small the child could only reach the books on the lower shelves, but over the years and as they became taller, more shelves and different books could be accessed. This access, reaching up or bending down, is something one regularly performs in front of books. Accordingly, in relation to the body and language, knowledge and memory are also connected to reach. And all are intertwined.

Within the exhibition at GAK sits a space with a low ceiling, a sort of box, which one is invited to enter. If one is too tall to walk upright, one will have to crouch down inside to explore the series of photographs repeatedly depicting a plant and documenting its growth over the years. The photographs capture time as being intimately connected to the artist himself—the plant was given to Waelder's mother on the day of his birth and since then grows alongside him.

Repetition regularly features in the work of Waelder. It gives seemingly arbitrary objects or images that he finds or which were given to him a sense of continuity and meaning. Embedded in this repetition is an insistence in the attempt to grasp something that is present yet hidden.

It reappears in the work for GAK's outside space as well. On the wall that usually holds thirteen poster frames, a series of sculptures extends from the wall and into the space of passersby. Based on a shoe last that repeatedly appears in Waelder's work, these sculptural objects, like GAK's ashtray next to the entrance, offer themselves as holders for something to be stored or tucked away, creating a space for slightly unconscious and casual contact.

Memory is central to Waelder's practice. He intricately combines objects, images, and spaces to form carriers of postures and remembrance. His modification of spaces, the corners one turns, the sculptures, images, and sounds one encounters, are all containers of a knowledge that is not fully accessible. They are rather an invitation to form subtle connections with a personal history as well as connections with history more broadly.

The exhibition title *Zungen* (tongues) alludes to a tip-of-the-tongue experience where conscious memory fails. A word one knows is so close to recollection but cannot be reached or voiced, creating a lapse in time. This phenomenon is said to be connected to emotions. The stronger the emotion, the more complicated it becomes to access the word.

Artist

Ian Waelder (b. 1993) graduated from the Städelschule in Frankfurt am Main in 2023, where he studied as a Meisterschüler under Prof. Haegue Yang. He is currently a fellow of the Laurenz-Haus Stiftung in Basel (2025/26). Recent solo exhibitions include Kestner Gesellschaft (Hannover, 2025), carlier | gebauer (Berlin, 2025), and Es Baluard Museu d'Art Contemporani (Palma, 2023–24), among others. Group exhibitions have taken place at institutions and galleries including Kunsthalle Wien (Vienna), ifa Galerie (Berlin), nsdoku (Munich), Petrline (Paris), Fundació Antoni Tàpies (Barcelona), Delfina Foundation (London), Francis Irv (New York), Nassauischer Kunstverein (Wiesbaden), and La Casa Encendida (Madrid), among others.

He has been an artist-in-residence at WIELS – Center for Contemporary Art (Brussels, 2024), and has received grants including the basis Hessisches Atelier Programm (2025–29), the DZ BANK Kunststiftung Förderstipendium (2023–24), and the Städelschule Portikus e.V. Graduation Prize (2023).

Exhibition series *for fear of continuity problems*

The exhibition *Zungen* by Ian Waelder is the third in the series *for fear of continuity problems*. It examines memory and remembrance in the poster frames outside the GAK and in parts of the indoor space. We have invited six artists to take turn discussing these concepts in their work in a variety of ways.

The series *for fear of continuity problems* invites artists to play a game of ping-pong between the small bookshop at the GAK and the question of how memory, perspectives, narratives, identities, and the unconscious can be spatially represented and publicly negotiated. Julia Horstmann has designed a new bookshelf for the collaborative project based on the idea of the memory palace, a method for remembering using places and artifacts.

Guided tours through the exhibitions of Ian Waelder and Mara Wohnhaas:

Thursday, February 12, 6pm

Sunday, March 1, 3pm

GAK Gesellschaft für Aktuelle Kunst

Teerhof 21, 28199 Bremen

www.gak-bremen.de

Opening hours: Tue – Sun 11am–6pm

Admission: 3,-, reduced: 2,-

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