This exhibition is
a replacement
for an iPhone app which I suggested
for years but nobody wants it.
This app
would change the time-scale/pitch
of music (played)
in a car according to
its acceleration/deceleration.

Figuratively:
At steady speed
the audience trades
the pulling landscape
to the music.
But when somebody slows down
either the music or the landscape
gets unemployed. But when the music
would slow down for a short time too,
it would help
towards a new
employment.
This app would have fed well
the audience of the Kunsthalle Bern.
No need for a visit.

In order to replace this application
I divide all work
into controversial
or conscious
or party content.
I employ party content
because it 'is still difficult to do well'
and 'it isn't as highly regarded
as other kinds of subject matter'.
(Paul Edwards)

In this exhibition
I oppose a bed sheet to a barrel.
While the barrel is as party content quite familiar,
e.g. Cooling Towers by Bernd und Hilla Becher,
the bed sheet is unidentified to most.
Both are just hooks but they can help to put
the cornflakes into the picture.
As this is certainly difficult to apprehend,
I offer Milka and Ritter Sport
to watch flower paintings
like Tulips, Camellias, Hyacinths
by Henri Fantin-Latour.

Wolfgang Breuer (b. 1966) lives and works in Berlin, Germany. He attended Städelschule in Frankfurt am Main (2004), and currently teaches at the Academy of Fine Arts, Vienna, Austria. His work has been shown in several international institutions, including solo exhibitions at Kunsthalle Bern, Switzerland (2016); Halle für Kunst, Lüneburg, Germany (2013); Cubitt, London (2010); and KW Institute for Contemporary Art, Berlin (2009). Recent gallery exhibitions include Neue Alte Brücke, Frankfurt am Main (2014); Pro Choice, Vienna (2011); Galerie Meyer Kainer, Vienna (2011); and Etablissement d'en face, Brussels (2011). This is the artist's first solo exhibition in Los Angeles.

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