

KUNSTHALLE BERN

Lose Enden
27 March – 16 May, 2021

With Mitchell Anderson, Tina Braegger, Leidy Churchman, Paul Czerlitzki,
Georgia Gardner Gray, Julia Haller, Annina Matter / Urs Zahn,
Yoan Mudry, Vera Palme, Elif Saydam, Dominik Sittig, Hans Stalder

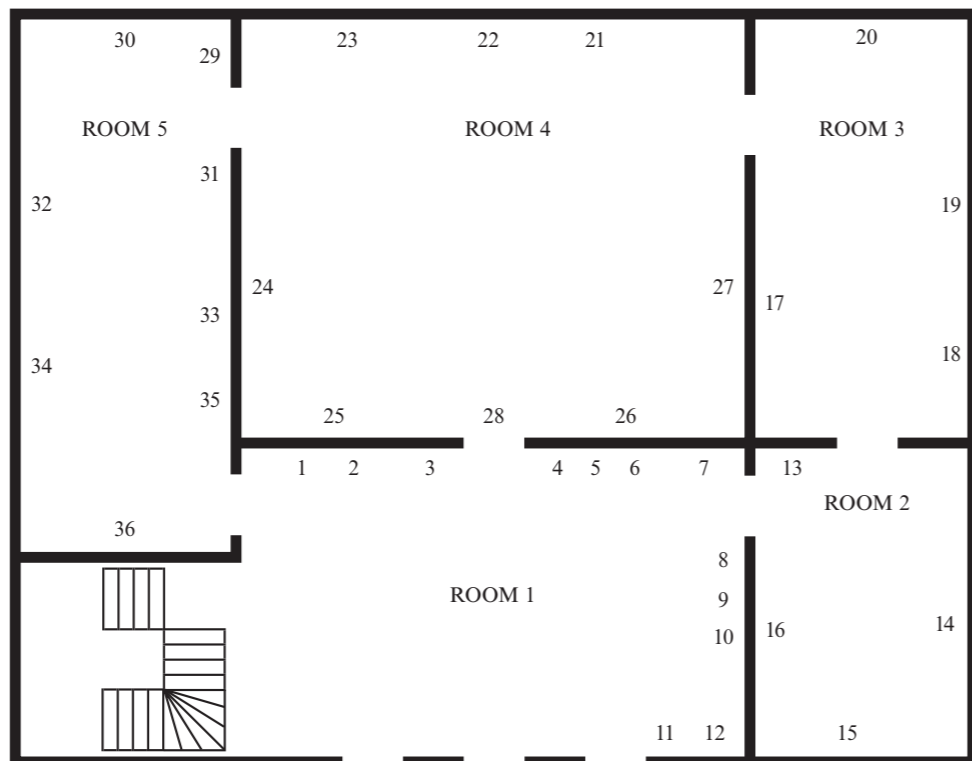
Curated by Valérie Knoll and Julia Künzi

Half a century ago, a German Communist wrote on a canvas the words “stop painting!”. As luck would have it, he didn’t even stop painting himself. His slogan didn’t fall on deaf ears, but rather made the rounds as a prophecy that was never quite fulfilled. To this day, the fact that painting lives on continues to be a source of irritation to those who consider it hopelessly commercialised and backward. But is it really going nowhere? The answer would appear to be no: artists remain profoundly committed to the medium and are constantly finding new ways to confront its fraught history and controversial reputation, while broadening the possibilities of what painting could be. The death of painting was announced over a hundred years ago, and yet it lives on. When the artist chess-player pronounced it a mere retinal art, and proclaimed in its place the readymade, he succeeded only in persuading artists to incorporate the lessons of conceptual art into their thinking about painting. Pretty soon, people stopped thinking about art as something that developed in a single, linear direction anyway. And contemporary art, which took the place of modern art, no longer followed universal rules that had been declared valid at a certain point in time only to be quickly superseded by others. The rules have come to be debated on thirty different playing fields at the same time. Although this makes life for artists who paint more difficult, the diversity does also offer certain freedoms. It would be a mistake to confuse this wealth of possibilities for the principle of anything goes. *Anything* does not go. Though students in art schools may be painting again as if painting had no history, most have come to feel its burden by the time they leave the shelter of the academy. History remains a terrain they must find a way of relating to, and their work must withstand comparison with everything that has already been done.

And yet, for all that it may seem that every possible picture has already been painted down to its last brushstroke, artists continue to produce paintings that have never been seen before. Just when everything seemed to have been done, another turning suddenly emerges in the gaps, without which history would never have been able to progress.

The artists brought together in *Lose Enden* are writing the latest chapters in the history of painting, while not necessarily regarding themselves as painters. In contrast to the practice of preceding generations, their differences are less likely to be expressed in gestures of hesitation and scepticism. Many draw upon an abundance of resources, acutely aware of the formidable conventions with which they are engaging. Faced with the prospect of having to add to the vast system of images, narratives and ideas, they seem to exhibit a remarkable self-confidence. Something has changed. Only ten years ago, painting was being discussed in terms of its capacity to reproduce circuits of social and economic power – networks were detaching it from what it referred to. In *Lose Enden*, the relationships emerging from beneath the surface appear neither to be restricted to particular networks, nor entirely distinct from others. Notions of this kind, conceived in metaphors of digital complicity, have bottomed out. Relationships tend again to be thought of in isolation from each other, as if people were watching each other at work in their glass studios, rather than actually meeting and exchanging ideas.

UPPER LEVEL



LOSE ENDEN
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LOWER LEVEL



ROOM 1	10	ROOM 3	23	ROOM 5	36	43	ROOM 7
1	Annina Matter / Urs Zahn <i>Eins, zwei, drei, Tier</i> , 2021 Acrylic on canvas	17	Dominik Sittig <i>Hotel Montecarlo, Barcelona 1979</i> , 2017 Acrylic on unprimed cotton Collection Gaby & Wilhelm Schürmann, Herzogenrath	29	Tina Braegger <i>The Great Depression</i> , 2020 Oil and glitter on canvas Courtesy the artist and Weiss Falk, Basel	Elif Saydam <i>Mood Maze</i> , 2020 Copper, inkjet-transfer, squid ink and oil on canvas	49
2	Annina Matter / Urs Zahn <i>A (wie Arbeit)</i> , 2020 Acrylic on canvas	18	24	30	ROOM 6	44	50
3	Annina Matter / Urs Zahn <i>The Person who wears the Coat of many Colors</i> , 2019 Acrylic on canvas	19	Hans Stalder <i>Der Tisch</i> , 2019 Oil on canvas	Julia Haller <i>Untitled</i> , 2016 Mineral panel, pigment, wood Courtesy the artist and Galerie Nagel Draxler, Berlin/Cologne/Munich	37	Elif Saydam <i>Decisions</i> , 2020 Copper, inkjet-transfer and oil on dyed canvas	Yoan Mudry <i>Schizophrenic Value</i> , 2019 Acrylic and oil on canvas
4	Annina Matter / Urs Zahn <i>Learning from Paul Klee</i> , 2017 Acrylic on canvas	20	25	30	Elif Saydam <i>Austerity</i> , 2021 23k gold, inkjet-transfer and oil on canvass	45	51
5	Annina Matter / Urs Zahn <i>Ohne Titel</i> , 2020 Acrylic on canvas	20	Hans Stalder <i>Krähen</i> , 2019 Oil on canvas	Julia Haller <i>Untitled</i> , 2019 Acrylic on canvas, aluminum frame Collection Zinken-Reinhardt, Cologne	38	Elif Saydam <i>Zu spät (I)</i> , 2021 23k gold, pure silver, copper, inkjet-transfer and oil on canvas	Tina Braegger <i>She said it not me</i> , 2020 Oil on canvas
6	Annina Matter / Urs Zahn <i>Learning from Paul Klee</i> , 2017 Acrylic on canvas	ROOM 2	26	31	ROOM 6	46	52
7	Annina Matter / Urs Zahn <i>Application for an Artschool</i> , 2017 Acrylic on canvas	13	Hans Stalder <i>Der Tisch</i> , 2019 Oil on canvas	Paul Czerlitzki <i>BYE BY</i> , 2021 Acrylic on canvas	39	Elif Saydam <i>Fantasy</i> , 2021 23k gold, inkjet-transfer and oil on canvas	Tina Braegger <i>Der Grosse Bär</i> , 2020 Oil on canvas
8	Annina Matter / Urs Zahn <i>Portrait of a Painter</i> , 2017 Acrylic on canvas	17–20	27	32	Elif Saydam <i>Zu spät (II)</i> , 2021 23k gold, inkjet-transfer and oil on canvas	37, 39, 43–46	51–52
9	Annina Matter / Urs Zahn <i>Learning from Michael Kребber</i> , 2019 Acrylic on canvas	Courtesy the artist	Hans Stalder <i>Der Tisch</i> , 2020 Oil on canvas	Paul Czerlitzki <i>BYE BY</i> , 2020 Acrylic on canvas	40	Courtesy the artist and Tanya Leighton, Berlin	Courtesy the artist and Weiss Falk, Basel
		ROOM 4	28	33	Elif Saydam <i>Climb Fool</i> , 2019 Copper, lavender oil and oil on dyed canvas	38, 40–42	53
		21	Dominik Sittig <i>Autoscooter, 1967 (Hanna, Bärbel)</i> , 2019 Acrylic on unprimed cotton Collection Michael Heins, Herzogenrath	Paul Czerlitzki <i>BYE BY</i> , 2021 Acrylic on canvas	41	Courtesy the artist and Galerie Rüdiger Schöttle, Munich	Yoan Mudry <i>Reflections on painting #1</i> , 2021 Acrylic and oil on canvas Private Collection, Switzerland
		22	28	34	Elif Saydam <i>Day Fool</i> , 2019 23k gold, copper, lavender oil and oil on dyed canvas	47	54
		Leidy Churchman <i>The Spiral</i> , 2016 Oil on linen Collection Sandra & Giancarlo Bonollo, Carré	Dominik Sittig <i>Autoscooter, 1967 (Hanna, Bärbel)</i> , 2019 Acrylic on unprimed cotton Collection Michael Heins, Herzogenrath	Paul Czerlitzki <i>BYE BY</i> , 2021 Acrylic on canvas	41	Mitchell Anderson <i>Rosebud (eines Morgens aus unruhigen Träumen)</i> , 2021 Encaustic on wood panel	Yoan Mudry <i>I wish I had a Garage</i> , 2021 Ink on paper
		16	28	35	42	48	49, 50, 54
		Vera Palme <i>SOS (III)</i> , 2020 Oil on linen	28	Paul Czerlitzki <i>BYE BY</i> , 2020 Acrylic on canvas	Elif Saydam <i>Fall Fool</i> , 2019 23k gold, copper, lavender oil and oil on dyed canvas	Mitchell Anderson <i>Rosebud (Ventose)</i> , 2021 Encaustic on wood panel	Courtesy the artist and Nicolas Krupp Gallery, Basel
		13–16	28	31–35	47–48		
		Courtesy the artist	28	Courtesy the artist, Konrad Fischer Galerie, Düsseldorf and annex14, Zurich			