

The Waiting List

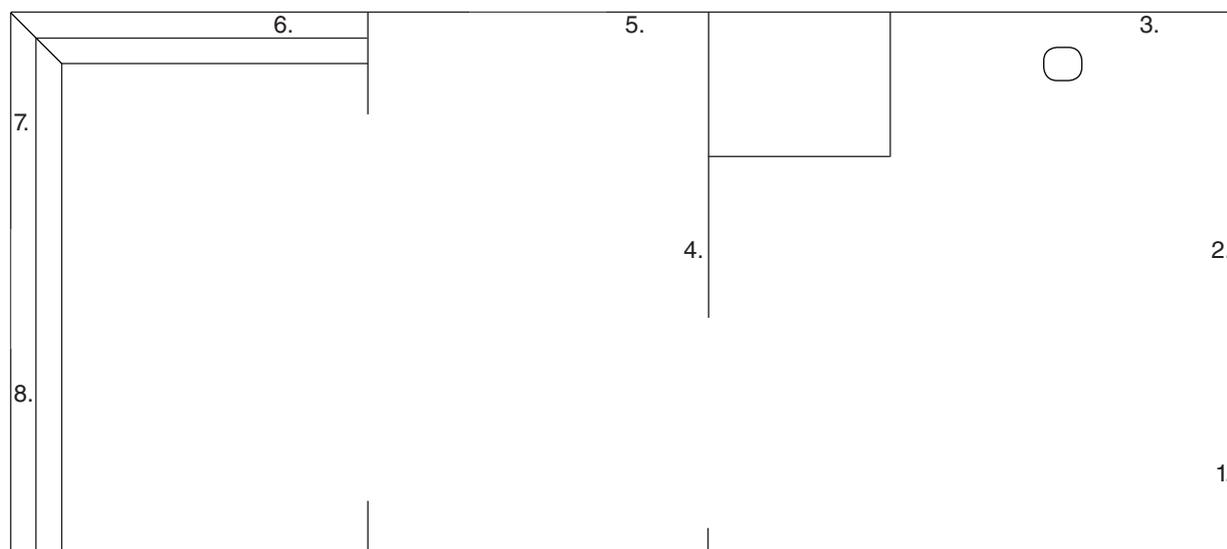
Chris Evans, Dora García, gerlach en koop, Bethan Huws, Florence Jung, Jonathan Monk, Annaïk Lou Pitteloud, Steve Van den Bosch

Grand Palais

Thunstrasse 3, CH-3005 Bern

24.10 - 21.11.2020

An exhibition conceived by Annaïk Lou Pitteloud



1. Florence Jung

Jung74

2020

Scénario

5. Chris Evans

Title of funding application submitted to the Scottish Arts Council, proposed by UK Arts Board Agency, on behalf of artist Ian Anderson (pseud.)

1999

2. Bethan Huws

I wonder. I think. I wait. I blink.

2020

6. gerlach en koop

en

2020

Visitor leaving the room

3. Annaïk Lou Pitteloud

Title

Date

Material

Dimensions

7. Jonathan Monk

Untitled (Layout Details)

2020

4. Édouard Manet

8. Dora García

Proxy

2001

Performance

After a severe selection procedure, a woman is chosen to substitute another woman.

1. Florence Jung (*1987, CH)

At the place and time stated, someone will be waiting for Luca Bruelhart (or Lukas Brulhard). If he shows up, Florence Jung will stop using his identity. Luca Bruelhart, or Lukas Brulhard (the spelling is uncertain), arrived at a New Year's Eve party, in a house, between 2013 and 2014, without knowing anyone there. He spent the night, then a second night, and all the following ones. The inhabitants of the house got used to his silent presence before fully realizing he was still there. He still is. Florence Jung has appropriated his identity in several works, texts and publications.

2. Bethan Huws (*1961, UK)

Combining a conceptual and literary approach, this piece oscillates between description and poetry. It invokes a place and evokes a date. In doing so, it seems to draw a long arc of time that links the exhibition space to another place lost in the ages where someone is nevertheless acting; it could be seen as a form of historical suspension that would associate people more than a century apart, or as an inner gaze projecting towards the past, or it could simply stick exactly to the present moment of reading a piece of text that undoes all certainty.

3. Annaïk Lou Pitteloud (*1980, CH)

Four words listed on a wall label can be read separately or as a sentence. They are alternatives to the descriptive categories used in artistic terminology. The title accompanying this wall label provides a factual description of these same classifications. In this game of substitution, two objects inherent to the exhibition space come into conflict. The artwork is a title and the title is an artwork; a game that makes it possible to address not only what is done, a finished object, but the fact of doing, or the practice of art.

4. Steve Van den Bosch (*1975, BE)

For the duration of this exhibition, Steve Van den Bosch's untitled contribution temporarily postdates Édouard Manet's 1876 portrait of Stéphane Mallarmé to the current year.

5. Chris Evans (*1967, UK)

For the UK Arts Board Agency (UKABA), Evans put advertisements in various arts magazines and distributed seven thousand flyers asking artists to put forward ideas for work that needed funding from both regional and national arts boards. He then took these ideas — often not more than one or two lines in length — and turned them into fully costed applications to the appropriate funding bodies [The National Lottery, Scottish Arts Council and Arts Council of England]. The only restriction, hinted at by the UKABA logo, was that all proposals had to relate to the theme of 'trees'. Freed from having to balance the chore of making an application against the realistic chance of success, artists put forward plans they might otherwise have shelved. Through the submitted proposals, Evans aspired to intervene between artists and state funding and implicate himself in the apparatus that decides what gets made, by whom and for whom. What kept Evans going, for the year he worked on this project, was the thought of an arts board officer faced with an inexplicable rush of interest in the tree as a contemporary theme.

6. gerlach en koop (NL)

A performative piece that needs a visitor. The title *en* is a conjunction, like *e*, *et*, and *und*. Collective artist gerlach en koop isolate the conjunction that both separates and binds them.

7. Jonathan Monk (*1969, UK)

When the invitation to participate in this exhibition was extended, a letter and PDF was sent to the artists. Included in this PDF were floor plans, photographic documentation of the space, a visualisation of the potential layout of the wall labels, and a precise description detailing the format and borders of the labels. Jonathan Monk commissioned someone to paint the details of the label's design, thus reproducing the last page of the PDF sent within the given format of a wall label.

8. Dora García (*1965, ES)

'Life can only be understood by winding it back.'¹

¹ Dora García, *Le futur doit être dangereux, 1991–2005*, Musac, Museo de Arte Contemporáneo de Castilla y León / Frac Bourgogne, Dijon, 2005.