

I LIKE YOU FOR THE THINGS I KNOW ABOUT YOU, BUT LOVE YOU FOR THE ONES I DON`T

mit Nicolle Bussien, Angela Cerullo & Giorgio Bloch, Alessandro de Francesco und Timo van Grinsven

EN The concept of similarity seems an essential mode of human perception. If we look at an object or our surroundings, we try to find a matching image or experience in our head, to better understand what we see. Sometimes a face we don't know reminds us of someone we are familiar with, sometimes lines become a sign. Seeking similarities as a method to generate knowledge is often critically questioned, as the conclusions of analogical reasoning do not follow with certainty. Nevertheless, it might be interesting to ask what we consider as familiar, what as the other. What/who do we develop empathy for, what/who do we exclude and feel (in)different towards? And eventually can art, which confronts us with variations of the everyday as well as the strange, expand our capability for empathy; empathy for other beings, but also towards our environment? Empathy, after all, does not always need to be built on knowledge alone and could as well be the result of curiosity or affections beyond explanation.

The exhibition includes four artistic positions that each relate in their own manner to the ideas sketched above.

DE Das Konzept der Ähnlichkeit scheint ein wesentlicher Aspekt für die menschliche Wahrnehmung zu sein. Wenn wir ein Objekt oder unsere Umgebung betrachten, versuchen wir ein passendes Bild oder eine Erfahrung in unserem Kopf zu finden, um das was wir sehen besser zu verstehen. Manchmal erinnert uns ein unbekanntes Gesicht an jemanden, den wir kennen, Linien werden zu einem Zeichen, das es zu lesen gilt. Die Suche nach Ähnlichkeiten als Methode um Wissen zu generieren wird oft kritisch hinterfragt, da Analogieschlüsse nicht mit Gewissheit folgen. Dennoch kann es interessant sein, der Frage nachzugehen, was wir denn als vertraut, was als das Andere betrachten. Für was/wen entwickeln wir Empathie, was/wen grenzen wir aus und wem gegenüber sind wir gleichgültig? Und kann möglicherweise Kunst, die uns mit Variationen des Alltäglichen wie auch dem Unbekannten konfrontiert, unsere Fähigkeit zur Empathie erweitern: Empathie für andere Wesen, aber auch gegenüber unserer Umwelt. Mitgefühl muss schliesslich nicht immer mit Wissen begründet sein, denn es könnte auch aus Neugier oder Zuneigung jenseits des Erklärbaren entstehen.

Die Ausstellung umfasst vier künstlerische Positionen, die sich jeweils auf ihre Weise auf die oben skizzierten Ideen beziehen.

IT Il concetto di somiglianza sembra un modo essenziale della percezione umana. Se guardiamo un oggetto o ciò che ci circonda, proviamo a trovare un'immagine o un'esperienza corrispondente nella nostra testa, per capire meglio ciò che vediamo. A volte un viso estraneo ci ricorda qualcuno che conosciamo, a volte le linee diventano un segno. La ricerca di somiglianze come metodo per generare conoscenza è spesso messa in discussione, poiché le conclusioni per analogia non sono certe. Tuttavia, potrebbe essere interessante chiedersi cosa consideriamo familiare, cosa come l'Altro. Per cosa / per chi sviluppiamo empatia, cosa/ chi escludiamo e verso cosa/chi ci sentiamo (in) differenti? E alla fine l'arte, che ci confronta con variazioni del quotidiano e con lo sconosciuto, può espandere la nostra capacità di empatia; empatia per altri esseri, ma anche verso il nostro ambiente? L'empatia, dopo tutto, non ha sempre bisogno di basarsi sulla conoscenza ma potrebbe anche essere il risultato di curiosità o affetti oltre ogni spiegazione.

La mostra comprende quattro posizioni artistiche che si relazionano ciascuna a suo modo alle idee sopra abbozzate.

Text and cur. Karen Amanda Moser

IT translation by Angela Cerullo

Aufgrund der geltenden Sicherheitsmassnahmen bitten wir euch, eine Maske zu tragen. / Due to the circumstances, we ask you to wear a mask.

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1 Nicolle Bussien

Act privileged!, 2021

10min 12 sec

In her work Nicolle Bussien (*1991 CH) deals with political issues such as identity, borders, community and belonging. The first part of the video essay series «Act privileged!» shows a group of people forging entrance stamps to a club. Together they talk about hurdles regarding cultural participation in (night) life and draw analogies to exclusionary practices in society as a whole.

The stamp is in itself an analogous process for multiplying an image, text or logo and renders the question of the original obsolete. Nevertheless, stamps are often used as validation of official documents. Thus, the work proposes forgery as a possible gesture of empowerment.

Together with:

Titilayo Adebayo
Izabel Barros
Mardoché Kabengele
Mbene Mwambene
Timo Righetti
Anelis Kaiser Trujillo

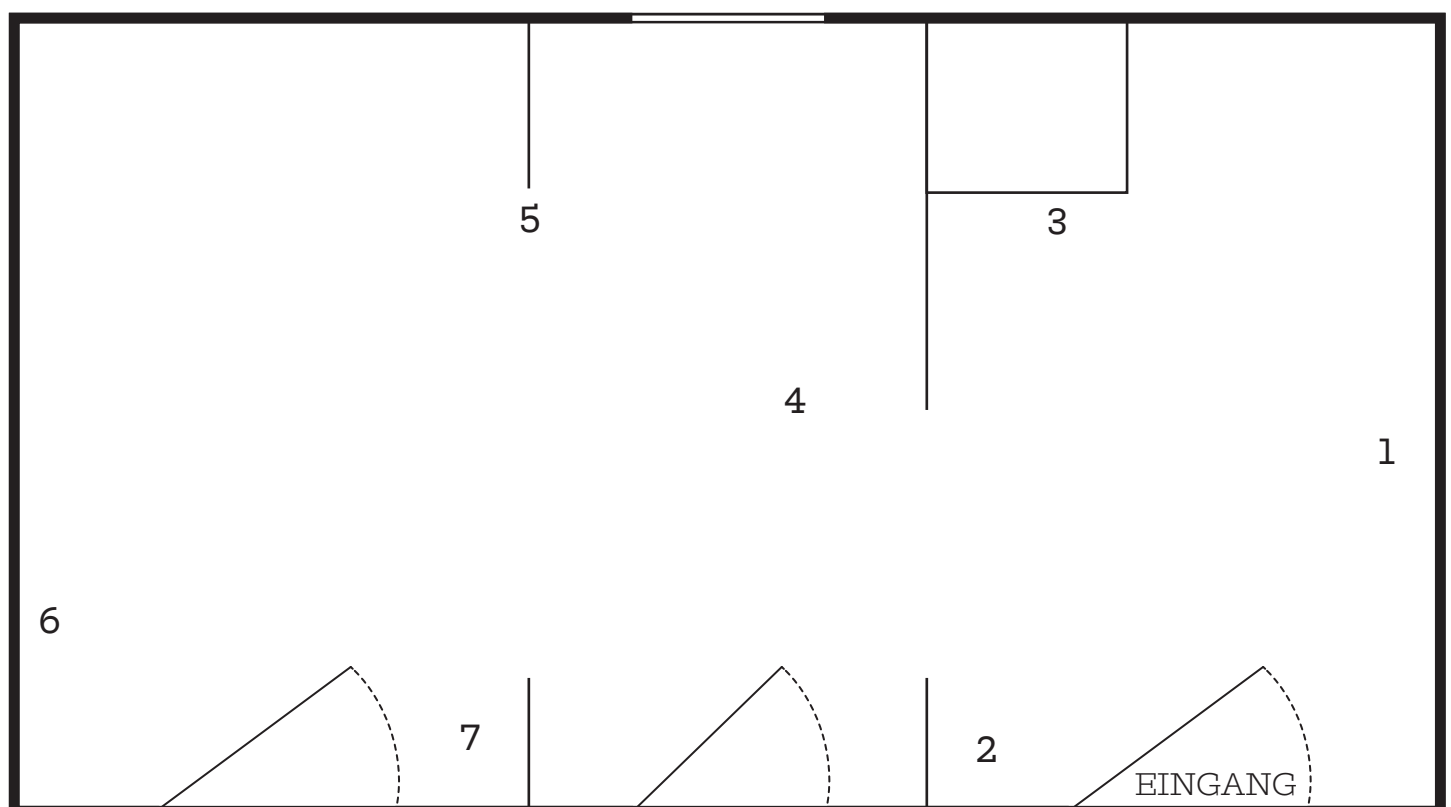
Camera: Alain Guillebeau
Sound recording: Carole
Postproduction: Nicolle Bussien
Subtitles: Rachele Piffaretti
Catering: Medina

Research assistance:

Mardoché Kabengele
Mohamed Hassan
Yoftahe Efrem
Mayo Irion
Vanja Ivana Jelić
Malana Rogers-Bursen
Mohamed Wa Baile

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Kultur Stadt Bern
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Olivie Abächerli
Giorgia Piffaretti



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2 Timo van Grinsven
Zelfdragend, 2021
 Drawing with plaster
 Dimension variable

3 De Blinde Ruimte/ Sharing Some Sorrow /
hier=da /da=hier, 2021
 Drawings with plaster
 Dimension variable

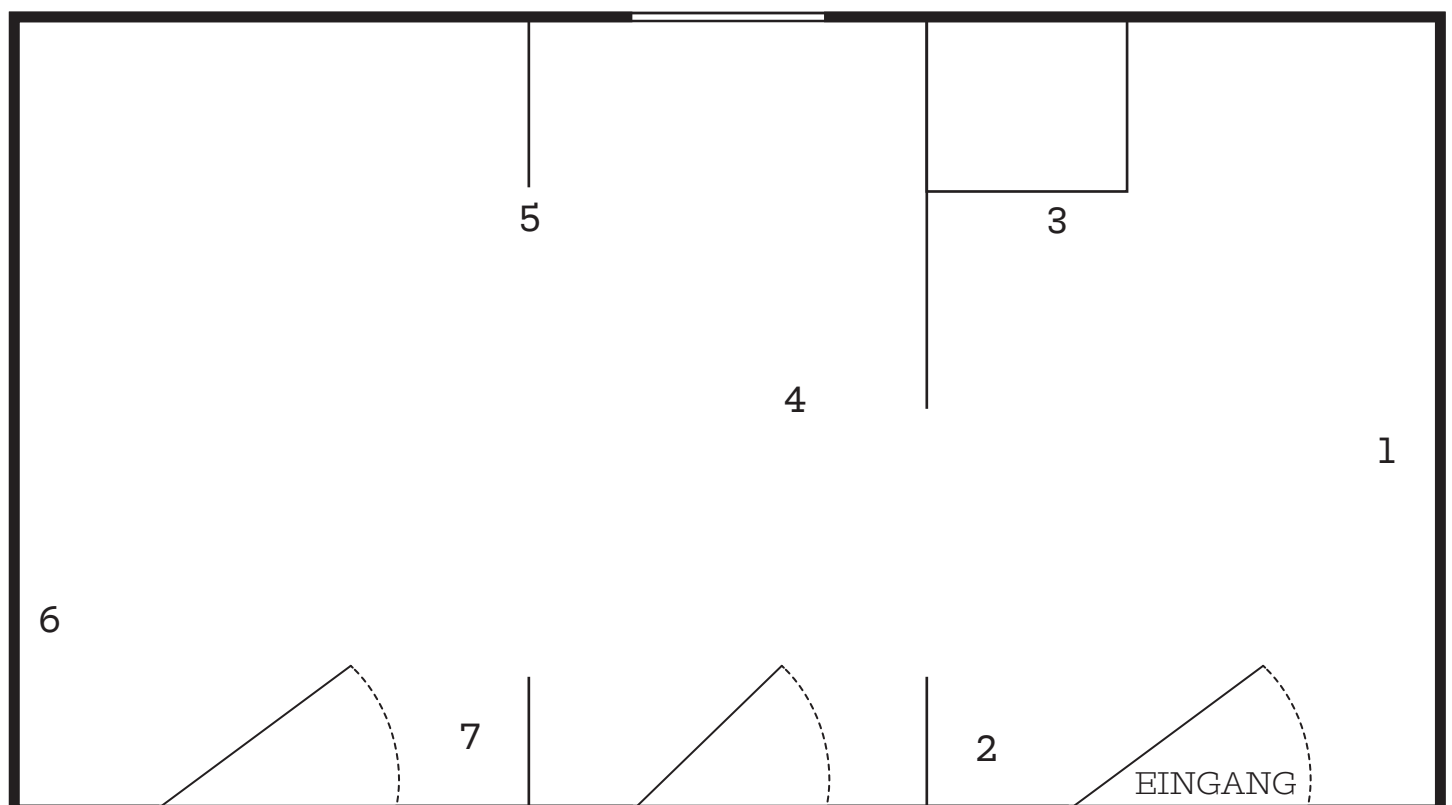
5 844, 2016
 Goldplated messing, tape
 16 x 4 x 0.3cm

6 On The Other Hand, 2021
 Metal, leather
 7 x 20.5 x 2cm

6 De Afwezige Bril, 2021
 Holes
 Dimension variable

The figures Timo van Grinsven (*1985 NL) manifestst in various media, appear like signs related to such we know around here. Even if they seem familiar, Timos drawings stay somewhat enigmatic. His figures are situated at the boundaries of readability. So is 844, a subtile object made of two components, referring to numbers. The two parts are brought into a balance which is not found in stillness but in oscillation. One is not quite sure, if the object is intended to be read as a mathematical equation or a shape in its own right.

The other two works Timo shows were developed for this situation. As the artist can` t travel, he fabricated tools and plans, with the aid of which the drawings could be executed by someone else. The tools – one a chalk-cast of the artists finger, the other a tool to engrave the benches – become carriers of the artist`s personal style and authorship. The author, the tool, the lines, the signifier, the signified, the executor, the reader, all become closely entangled in a process of translation.



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4 Angela Cerullo & Giorgio Bloch

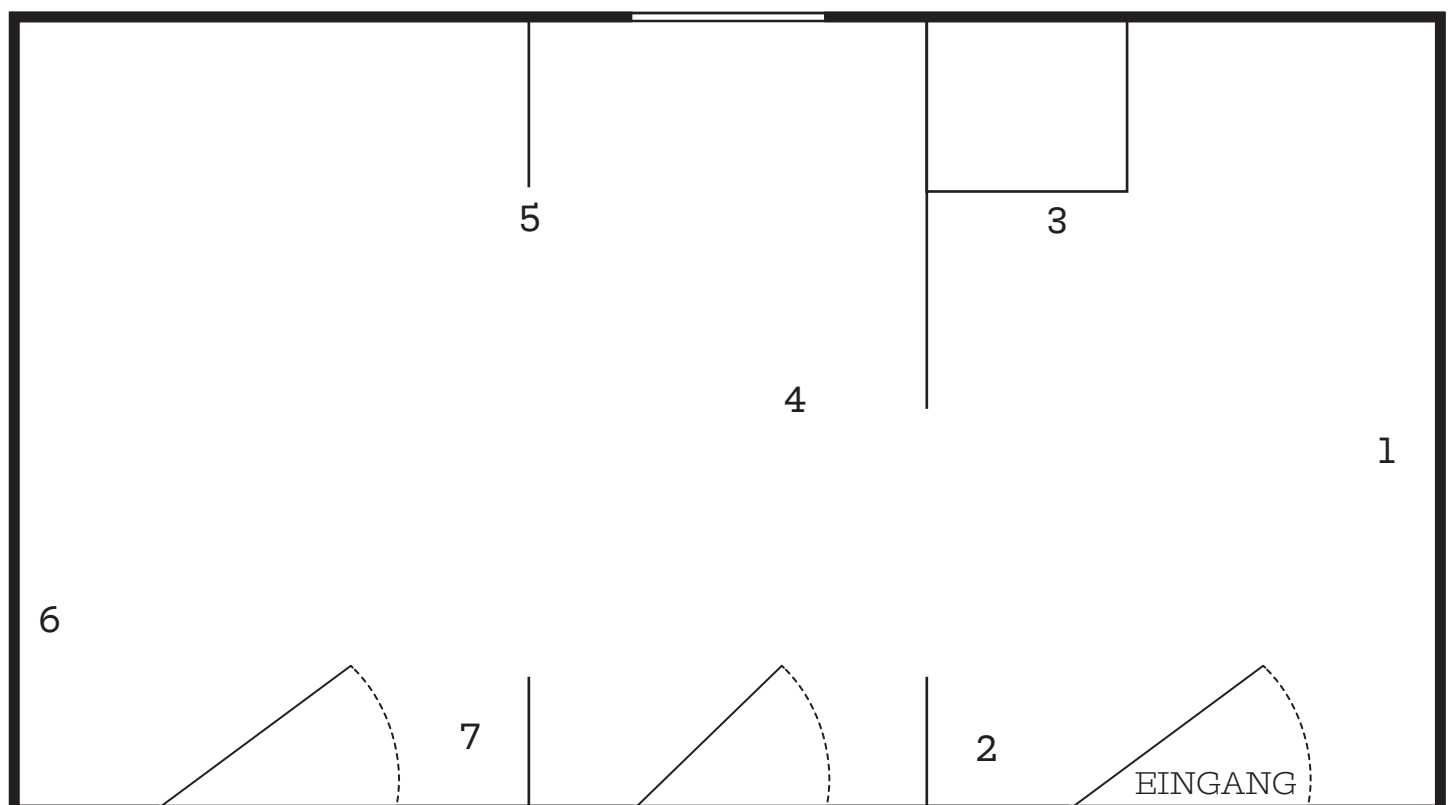
Tutti cantavano, tutti...

(... but if i prick myself with a pin, you don't bleed), 2021

Mixed Media

Dimension variable

A lamp with tufts of hair, half design object, half palm tree stands next to a reclining lamp that, even if the mind denies it, seems to be balanced by a dried sponge. Both cluster around a third object, made of seaweed and bone glue, hanging from the ceiling. A little further away from the centre, a bent square tube is attached to the wall. Mechanical processing formed marks on the inside, almost as if they were fingerprints from a hand that never touched it. Angela Cerullo (*1981) and Giorgio Bloch (*1982) are interested in precisely these (im)possibilities of contact between human beings and environment, between other beings, materials and objects – experienced as other and yet potentially sentient.



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7 Alessandro de Francesco

Copy Without Paste, 2016

modified computer keyboard (plastic, cable)

15 x 30 x 3cm

“This keyboard can only copy, but the act of copying is lost in the ether. The screen is absent, the cord is lost in space. The copied object is unknown, because nothing can be pasted. The ‘V’ key has been removed. Do the keys remain functions here? Empty functions, or cultural functions at most: we all know that it is about copying something. But what? Perhaps what is seen without the screen? Copying the space?” (Text: Alessandro de Francesco)

A bad connection, a faltering and the sender only copies his loneliness in front of the bare desk. This in a moment, when sharing would have been so essential... the sharing of images, thoughts, information, opinions. Our bodies meeting in space is a feeling that is difficult to translate. Perhaps the severed cable and the limited function of the keyboard shown by Alessandro De Francesco (*1981 IT), stand in an emblematic way for this inadequacy, pointing to what was sent somewhere but never received elsewhere: The legs nervously shaking beyond the screen or the laughter about a misunderstanding. The laughter which would have made up for everything.

