

EN

Terry Fox

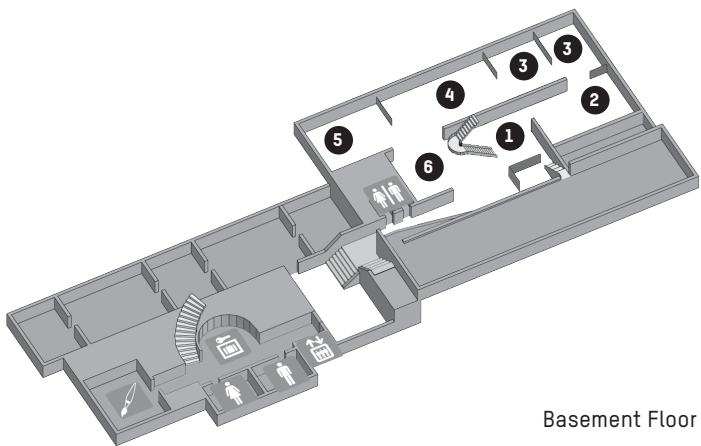
Elemental Gestures

10.03.17 – 05.06.17

KUNST
MUSEUM
BERN

EXHIBITION GUIDE

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Introduction

Terry Fox was born in Seattle (USA) in 1943. He was a visionary of contemporary art in the 1960s and 70s. Even today artists esteem him highly, although among the general public he is little known. His initial artistic homeland was the West Coast of the United States. But strong bonds also tied Terry Fox to the art scene in North Rhine-Westphalia. He lived in Cologne from 1996 until he died in 2008. Besides Vito Acconci, Joseph Beuys, or Bruce Nauman, he is regarded as one of the leading exponents of early performance, video, and sound art. His earliest performative works were actions and events that thematically addressed everyday phenomena and life in public spaces. Frequently his artistic activities comprised simple elemental gestures. He sought to merge art and life. In the 1970s Fox worked increasingly in galleries, museums, or studios. Sometimes the public was partly or totally excluded from the performances. He used a range of materials, including not only the human body – his own – but frequently fish too – both dead and alive. His materials were everyday things such as flour, water, string, cigarettes, or soap. His activities often imbued them with symbolic meaning. Over the years, sound became increasingly central to his work. He repeatedly tried out new techniques and objects to produce sounds and, from the 1980s onwards, composed multi-layered spatial images using objects, language, and acoustic stimuli. He not only applied text and image symbols to paper, but employed them within installations too.

The exhibition has already been on show in Berlin, in Mons in Belgium, and in Wuppertal. In Bern we are augmenting the show with two extra exhibition rooms devoted to Terry Fox's connection to Switzerland. Fox stayed in Bern a number of times as an artist, two of them even at the Kunstmuseum Bern. In 1980 he carried out a performance with the title

A Candle for A.W. Of this performance no material remnants have survived so that we today no longer know what it exactly comprised. What we do know, however, is that A.W. signifies Adolf Wölfli, the Bernese artist who, early in the 20th century, created an extensive private cosmos in the shape of drawings while he was an inpatient at the Waldau psychiatric hospital. This artist's work fascinated Terry Fox. He saw it for the first time in 1972 at Documenta 5, which was curated by Harald Szeemann. Yet another Swiss left a lasting impression on the US artist, the novelist Robert Walser. The latter's work attracted much attention internationally in 1985 when the first volume of his *Microscripts* edition was published with the title *Aus dem Bleistiftgebiet*. Why the two artists were so important to Terry Fox has not been sufficiently researched to date. An initial key to answering this question might be the use of word and image, which, in the case of all three artists, led to a system of puzzles and labyrinth-like structures. A second lead linked to the first takes us to the trajectory of the "Other." This was the focus of the 1987 exhibition *Die Gleichzeitigkeit des Anderen* (The synchronicity of the Other), which was curated by Jürgen Glaesemer at the Kunstmuseum Bern. Terry Fox's contribution to the show was the performance *The Eye Is not the Only Glass that Burns the Mind*. No documents have survived this performance either. We do know, however, that Terry Fox produced sounds in it by spanning piano strings across a room. An international symposium will be scrutinizing Terry Fox's work and influence in Bern and the artistic footprints he has left behind there.

Room 1

The Route over Furka Pass

The show at the Kunstmuseum Bern commences with a performance given by Terry Fox for Furk'Art 1990, to which he also contributed an installation. Gallery owner Marc Hostettler was the initiator behind the Furk'Art project. Over the period from 1983 to 1999, famous artists were invited to take part in what one could call artistic field experiments in Hotel Furkablick and surroundings. Besides Terry Fox, artists such as Marina Abramović and Ulay, Max Bill, Daniel Buren, Fischli & Weiss, Günther Förg, or Roman Signer were unable to resist the allure of the region around the pass, situated between glacier and mountain. In 1983 und 1984 the US artist James Lee Byars participated in the Furk'Art project. In our exhibition you can view his *Death Stone*, which he found in the Furka Pass region.

Terry Fox decided on working with a fish for Furk'Art 1990. So he purchased a large sea bass in Basel on the way to Furka Pass. He had it packed in ice and took it frozen with him to Hotel Furkapass, where it was stored in the freezer. From the hotel he made a number of day-long hikes in search of a spot where he could abandon the fish to the mountain. On the edge of the Sidelen Glacier he found a site to bury the fish – under a huge, slowly melting blanket of ice. “A wonderful sound of dripping water broke the absolute quiet of the alpine world, produced by the melting ice where its lowest layers met naked rock. I returned to this spot for the sole purpose of recording the sound on audiotape for myself.” (Terry Fox) Decisive for the choice of location was very likely Fox's interest in places of transition, for material transformations, and the plasticity of sound.

On the day of the performance *Locus Harmonium*, Terry Fox tied the fish with string to his back and walked to the spot leading a large group of people – Switzerland’s urban art scene met at Furka Pass. The group hiking there along a narrow bridle path resembled a procession and halted twice: during the first break the sea bass was laid down on a high crag of rock and during the second break it was let to water while Fox played with the violin bow on a sonorous metal rod. The static harmonic sound blended into the quiet of the Alps. After one-and-a-half hours, Terry Fox and his escort reached the place where he had previously made audio recordings of the melting glacier. Leaping over a crevasse of compacted ice, Terry Fox put some distance between himself and his escorts. He disappeared over the field of ice and buried the fish in the “eternal ice” of the glacier. Aufdi Aufdermauer’s video recorded Terry Fox’s performance *Locus Harmonium* and is at the same time a memento of the now largely thawed glacier.

Room 2

Bodies and Time

Around 1970 Terry Fox was one of the key representatives of the performance art scene in the San Francisco Bay Area and is seen as a pioneer of US body and conceptual art. He used his own body as a medium and material to charge spaces with energy. With it he plumbed life's physical and mental limits. As a young man, Terry Fox was diagnosed with Hodgkin's disease (a type of lymphoma or cancer of the white blood cells) and had to undergo extensive therapies. His interest in his physical existence and the idea of mortality is entwined with this experience, but by no means explained by it fully. His performances are dedicated to how death and life are interrelated and not to death and disease alone: seen from this angle, life means having overcome death and death is intrinsic to life. Terry Fox's performance *Pisces* (1971) clearly displays his dialectical way of thinking. The performance comprised two parts. The first part was carried out at the Museum of Conceptual Art in San Francisco. Terry Fox purchased two live fish on February 2, 1971, in San Francisco's Chinatown. He put the fish on the floor of the museum and tied a piece of string to each of their tails. He then lay down on the floor too and tied the other ends of the pieces of string to his tongue and penis. A description has been passed down to us: "As the fish flipped and jerked they tugged at the artist's body until they died." Following this, the artist then also used the dead fish, which he wrapped in white cloth, for the second part of his performance at Santa Clara University. Two switched-on flashlights lay on the ground in a dimly lit room, the rays of light directed at each another. The path of light between the two flashlights was powdered with flour. When the batteries were exhausted and the light went out, the flashlights and the dead fish were laid next to Terry Fox, who rested on a pillow. The strings were fastened to his hair and his teeth. He slept for several hours, attempting to dream of how the fish were killed.

As is true for many of this artist's performances, time played a key role in this one too. It engaged with the time the fish still had to live, the time in which the flashlights could produce light, and finally the hours that the artist devoted to sleeping and dreaming. But why did Terry Fox kill the fish? Was their vital energy to be transferred to the artist? Did their death ensure that he regain his health? Or did it connect them to him, so that he could gain insights into the enigma of death? Has he killed the fish as part of a sacrificial rite for which he afterwards offers apologies in his dreams? We cannot say for certainty what was meant. It seems very likely that for Terry Fox the fish denoted himself or his situation in some way. But it cannot be determined for sure whether he saw himself as living through them or participating in their death. The other works of art in this room address very similar realms of meaning. *Levitation* (1970) represents an attempt to achieve a state of limbo and thereby to transcend physical existence for a while. On the other hand, *Turgescent Sex* (1971) is a ritualistic video performance with a dead fish, which stands both for the victims of the Vietnam War and for himself, according to Fox's comments about the work.

Terry Fox, however, did not only use his own body or those of fish as (living) material but also smoke, fire, water, or flour. In many of his works of the 1970s he recurs to these materials and combines them with one another. Often flour and water are employed together. Dough is the focal point of the performances *Yield* (1973) and *Hefe* (*Yeast*, 1971), which was recorded by photographer Ute Klophaus. Dough fermented with yeast was, for the artist, a kind of living organism, which grows and changes independent of his actions. Many of Terry Fox's works were open-ended, as the course of the performances was dependent on factors beyond his control, such as the fermentation of his dough, the dying of the fish etc. The motif of the body reappeared in *Yield*. The artist said about this work that "On the first day I drew the human thorax on the floor with lines made of flour and then formed a groove in it with my hands. Then I filled, drop by drop, the groove with water, filling my mouth by sipping from a metal bowl. In this way I made all the lines out of a flour paste. On the second day I drew a line (the spine) from the thorax to the pelvis." Even in 1971 the resemblance to a human skeleton was obviously not readily identifiable. The lines on the floor reminded the audience rather of a labyrinth – a further key motif in Terry Fox's art.

Room 3

The Labyrinth

In 1972 Terry Fox discovered something that meant a lot to him: the floor mosaic in Chartres Cathedral. Instead of viewing the labyrinth as a maze, Fox understood it as the optimistic message not to get lost. He came to see the labyrinth's specific geometry – measuring 552 paces, 11 circuits, and 34 turns – as symbolic for finding out who and what you are. The labyrinth thus provided the conceptual basis for numerous works, performances, and drawings of the artist in the following years. For example, Terry Fox made a plaster-of-Paris model of the Chartres' labyrinth and employed it in a number of performances, videos, and photographs to gain further insights into the sense of touch and indeterminateness. Fox discovered that an underground river flows underneath the cathedral at a depth of 37 meters. This distance corresponds exactly with the height of the uppermost part of the building measured from the floor mosaic depicting the labyrinth. Terry Fox was not only interested in labyrinths as concrete paths to take. Early in the 1980s he mapped out the Berlin Wall by means of "sound mapping." Paths pursued – step by step – by day and night, changing patterns of light and shade, probing the way with a blind man's cane – these subjects crop up in several videos and sound-art pieces. They conjure up notions of paths through life that each of us might discover for ourselves.

The content and form of his sound installation *The Labyrinth Scored for the Purrs of Different 11 Cats* (1977) is a surprising translation of the Chartres' labyrinth. Four loudspeakers play back the purring of eleven individual cats. The artist arranged the sounds made by the cats in a special way, which acoustically is not immediately evident. As the artist explained: "Each cat represented one of the 11 concentric rings. The 552 steps into the labyrinth were changed into 10-second segments of purring for each step. The 34 turns were changed into 10 seconds of overlapping purrs as the path moved from one cat (ring) into the next. The tape follows the path of the labyrinth exactly and moves in stereo to the right or left speaker as the labyrinth path swings right or left. The center is the simultaneous purring of all 11 cats." A number of graphic works accompany the sound installation, among them a "partitur" or score and a sketch of the labyrinth with comments concerning the arrangement of the purring of the cats. The work has a rigorously formal structure. However, the purring of the cats jars strongly with the rational nature of the piece.

Fox also employed the labyrinth motif in the medium of sculpture. *A Metaphor* (1976) comprises two high stools, one placed on top of the other. The stool underneath stands for an underground well and corresponds with the river under the cathedral. The stool on top corresponds with the uppermost spire of the cathedral. Between them lies – on the surface of the earth – the labyrinth.

Room 4

Language and Symbols

In his performances Terry Fox largely avoided using language because he wanted his performances and sound pieces to be universally understood. But text did play its part in them too, insofar as the artist's comments accompanied many of his performances, and they have proven to be invaluable sources for understanding them. From the early 1980s onwards, text became increasingly important in his art. This went hand in hand with the artist broadening his artistic repertoire of objects and drawings, which entered into a strong union with language and symbols. Politically controversial headlines of newspapers or individual letters, rhyme riddles, and puns appear on the surfaces of his sculptures and in graphic works. Characteristic for Fox's utilization of writing and language is that reading requires a lot of time and patience. Viewers must exert themselves in decoding and deciphering these pieces in order to comprehend the meaning of the symbols and words. Often the reading process requires a physical effort as well. Ultimately the meaning of what is written does not have priority. Instead it is the performative act that is important, not his own but what the public performs in its reception of a work.

The surface of *Cynosure* (1990) has been literally covered with letters. The title means center of attraction or interest as well as Ursa Minor or, in German, *Kleiner Wagen* (small wagon). If you want to understand the text you have to move around the object. Our comprehension is made more difficult by the fact that only every second letter is part of a word. Words such as short / near / dim / far / double / dull are to be found spread out over the wagon. They all refer to perspective and perception issues, which in turn are necessary for understanding his work. The objects *Envelope* (1991) and *Ovum Anguinum* (1990) display similar

structures. The latter means the egg of a snake. The sculpture consists of a ladder supported by a wooden ring. The words odorless / colorless / tasteless / formless / silent have been inscribed on the brace of the ring. They signify a zone of incomprehensibility and become one with the characteristics of the inscrutable snake.

In *Hobo Signs* (1985) we are confronted by unusual symbols: the secret signs of vagabonds. Terry Fox discovered the abstract symbols while wandering about and found out that they were in fact a secret language used by tramps. With it they can exchange information about certain places. *Catch Phrases* (1981-84) too communicate an array of messages by means of a corpus of symbols the artist garnered from his immediate environment. But in contrast to *Hobo Signs*, they are comprehensible for everyone, perhaps more so than most of us would care for. This work engages with militaristic news headlines that Terry Fox heard during his stay in West Berlin while listening to American Forces Network Europe radio: armed struggle / military presence / balance of terror. We can plausibly comprehend his employing them in his art as an attempt to imbue these terms with their original, terrible significance anew; terms that have, in the meantime, congealed into empty words.

Room 5

Sounds of the Earth

For Terry Fox sound and performance were closely linked together. In his eyes they were both universally comprehensible languages, which he combined in some of his works. He saw spaces, materials, sounds, and actions too as variants of sculpture. He once defined performance as sculpting before an audience. Sound was likewise sculptural to his way of thinking, and often he used spaces in an instrumental way. A sound performance that is characteristic for Terry Fox's art is *Suono interno* (1979). Over three days he produced sounds on piano strings, which he had spanned throughout a former church in Florence. While the public could not attend the performance as far as entering the church was concerned, it was nevertheless encouraged to listen to the sounds from outside through a hole in the church door. A text and a marking indicate the place where this distant but even so – in its way – intimate encounter with the work was possible. Terry Fox required a sound box in order to produce an acoustic effect, and it was the church interior that fulfilled this function – it was transformed into the body of a stringed instrument. The way this work of art was arranged displays exemplarily how the artist related to his audience, a relationship that constantly oscillated between inclusion and exclusion. Fox needed and sought an audience, but he kept it at a distance. Whether an intimacy arose or not depended on the attitudes of the beholders, on their ability or willingness to be drawn in by his unobtrusive offerings.

In his way, Terry Fox was always receptive to communication – for example the harmonic oscillations of the earth itself. *Instrument to Be Played by the Movement of the Earth* (1987) is a kind of seismograph: his interest in earth vibrations does not come as a surprise if we take into account that he is an artist from the West Coast of the United States. Seismic waves in the ground would cause the grain, which has been filled in a funnel-shaped container supported by a thin shaft, to trickle into the basin on the floor. The sounds produced in this way would be an acoustic translation of the movement of the continental plates. Fox's interest in physical processes was not limited to only acoustic phenomena. In his most famous work, the video *Children's Tapes* (1974), Terry Fox carried out small experiments in physics and made video recordings of them. The motivation for this work was to create a meaningful TV program for his five-year-old son and other children, a program that would teach them something while inciting them to be creative themselves. The material means used for carrying out the experiments were minimal. In them especially heat or fire got many of the transformation processes going. In these simple experiments fundamental laws of life become visible – Terry Fox was in pursuit of them in his work in a diversity of ways.

Room 6

Terry Fox's Cosmos: Joseph Beuys, Robert Walser, Adolf Wölfli

The final part of the exhibition serves less as a concluding chapter for his art than as a proposal for opening a window on Terry Fox's oeuvre in relation to the expansive world of art in which he actively positioned himself. Fox was not an artist who worked in isolation, despite the fact that he is not well-known among the general public. Quite the opposite is true – much of his work was made in collaboration with other artists. Two of the pieces present in the exhibition testify to this. For example *Lunedì* (1975), a performance that was carried out only for the video camera, was recorded by Bill Viola. In the first shot we see the artist from afar through the frame of a door. He plays synchronously with two violin bows on separate metal bowls. Terry Fox produces different tonal colors by varying the pressure and angle as he draws the bow over the edges of the bowls. During the performance the camera moves with each new shot closer to the action. Finally the focus closes in on Fox, who sprinkles salt onto the edge of one of the bowls. He thereby not only changes the sound, the salt too flows to the inner part of the bowl and forms different patterns through the vibrations. The effect of physical laws conflates with an aesthetic experience.

A second joint artistic effort featured in this exhibition took place with Joseph Beuys. In 1970 Terry Fox performed with him in the cellar of the Kunstakademie Düsseldorf. Like many US Americans, he discovered the art of Joseph Beuys in a 1969 interview that was published in *Avalanche* magazine and was full of admiration for the older art colleague from Europe. In *Isolation Unit* the two artists worked simultaneously but independently of one another. Fox described Beuys' performance as a kind of dream about a dead mouse, a funeral for a mouse. In the course of the performance, Beuys let it be rotated over an audiotape and he

carried it about the room on the palm of his hand. Fox for his part produced noises with two metal tubes of different length, which he either hit on the ground or against one another. Finally he shattered the glass of a window that was deposited in the cellar, while Beuys ate a passion fruit and spat out the pips. The approximately half-hour performance was recorded on audiotape. Fox dedicated a work to Beuys after the latter died. It is now part of the collection of the Kunstmuseum Bern. *Dal cielo del fuoco (for Joseph Beuys)* (1986) consists of a plate of reflecting glass of a mirror with text engraved on the back. Arms of a cross are covered with fragments of sentences, all of which begin with either YES or NO. This references Beuys' performance *Ja, ja, ja, nee, nee, nee* (Yes, yes, yes, no, no, no, 1968). The center of the cross is subdivided into 64 squares, corresponding with Beuys' age in years. Each square in turn is filled with dots, which increase in density toward the center. In this work too the focus is on the slow process of reading itself, while the meaning of the text is only of secondary importance. The decisive part is how letters, numerals, the cross, and the labyrinth fuse into a symbolic entity.

Striving for compression in writing and visual signs is also a characteristic of the cosmoses of Robert Walser (1878-1956) and Adolf Wölfli (1864-1930). When Terry Fox died in Cologne in 2008, Walser's book *Masquerade and Other Stories*, in the English translation published in 1990, lay on his writing desk. An illustration of Adolf Wölfli's adorned the cover. This is in itself a strange artistic compression, a scene – Terry Fox's desk with Walser and Wölfli – that puts the convergence of their shared artistic values in a nutshell. A possible link between all three is their physical or mental infirmities. Wölfli and Walser spent long periods in psychiatric wards, while Terry Fox for his part was physically seriously

ill when he was young. What fascinated Fox about Wölfli was perhaps the existential urgency of the latter in his devotion to art. He once described Wölfli as *the* ultimate artist – as for Wölfli there was no divide between art and life. The same is more or less true for Walser, who was always writing – when not on paper, then on furniture or on anything at all that would serve as a surface to write on. Constantly producing is not only a characteristic of Wölfli and Walser but of Terry Fox too, a means of ensuring one is alive and one that has withstood the test of time.

Biography

Terry Fox

1943 Born on May 10 in Seattle, Washington (USA).

1962-1963 Studied painting at Accademia di Belle Arti, Rome.

1963 Moved to San Francisco. Fox devoted himself to painting. He fostered an interest in the way script was used by the French symbolists Arthur Rimbaud and Paul Verlaine.

1967 Sojourn of several months in Amsterdam. First performances, among others *Dust Exchange* with William T. Wiley, a dust-exchange performance between Europe and the USA. Fox finished with painting by performing *Art Deposit*, an action comprising leaving all his paintings at Galerie Rudolf Zwirner, Cologne, without the gallery asking for them.

1967- 1968 Paris: Under the sway of the student revolts the first street interventions took place. Fox turned hydrants on and called the water that poured out "processual sculpture." Antonin Artaud's *Theater of Cruelty* became a source of inspiration.

Since 1969 San Francisco: Staged fragments of reality as *Public Theater*, a series of street happenings, which he announced in advance using posters. This was his beginning as a performance artist.

1970 Active in conjunction with the alternative exhibition space at the Museum of Conceptual Art (MOCA) in San Francisco. First solo exhibition at Reese Palley Gallery, San Francisco, in which he realized his first performances. Performance with Joseph Beuys in the Kunstakademie Düsseldorf cellar.

1971 Fox, Vito Acconci, and Dennis Oppenheim simultaneously staged *Environmental Surfaces*, three performances, at Reese Palley Gallery, New York.

1972 Participated at *documenta 5*, Kassel, with the three-day performance *Action for a Tower Room* in which he began working with sound as art material. Discovered the labyrinth on the floor of Chartres Cathedral. All his work during the next six years referenced it in some way, especially his performances with piano strings.

1973 First solo exhibition at a museum, at University Art Museum, Berkeley.

1974 Video and video performance became his key media. Produced *Children's Tapes*.

1976 Made his first sound sculptures and 'instruments' out of piano strings. Fox developed a method with which he could bring piano strings to vibrate over their whole length. He transformed cellars and exhibition spaces in

art institutions as well as public places into sound and resonance chambers.

1977 Participated at *documenta 6*, Kassel.

1980 Performance *A Candle for A.W.* at the Kunstmuseum Bern, which he dedicated to Adolf Wölfli.

1981-1982 Sojourn in Naples. A Berlin DAAD Artist-in-Residence Program grant: a year-long residency in Berlin. Drawings and partiturs or scores related to the Berlin Wall. Solo exhibition *Linkage* at the Kunstmuseum Lucerne and in the Museum Folkwang, Essen.

1984 Participated at the Venice Biennial. Worked in the areas of drawing, sculpture, and sound installations, often in combination with language and text.

1986 *Videowochen im Wenkenpark* at Riehen/Basel, Workshop by Terry Fox: The Intervention of Video and Sound in an Artificial Landscape.

1987 Participated at *documenta 8*, Kassel.

1987-1995 Lived and worked in Liège (Belgium).

1988 Fox contributed the performance *The Eye Is not the Only Glass that Burns the Mind* to the exhibition *Die Gleichzeitigkeit des Anderen* (The synchronicity of the Other) at the Kunstmuseum Bern.

1990 *Locus Harmonium*, performance on Furkapass in conjunction with the *Furkart* project. Solo exhibition at Galerie Francesca Pia, Bern.

Since 1996 Lived and worked mainly in Cologne.

1997 Solo exhibition *Vesica Piscis* at Galerie Francesca Pia, Bern.

1998 Solo exhibition *Ataraxia*, largely comprising works devoted to sound, at Stadtgalerie Saarbrücken.

2000 Publication of *Ocular Language* – the complete edition of his interviews and art writings.

2002 Participated in the festival *Emit Time*, Freie Akademie Bern / Hochschule der Künste Bern, with the installation *Berner Himmelsleiter* (Jacob's ladder of Bern) in Bern Minster.

2003 Retrospective *(RE/DE)CONSTRUCTIONS & c.* at Kunsthalle Fridericianum, Kassel.

2005 Terry Fox taught at San Francisco Art Institute

2006 Artist in residence, Worpswede.

2007 Solo exhibition *Illuminations* at Ronald Feldman Fine Arts, New York.

2008 Died on October 14 in Cologne.

Begleitprogramm

Symposium zu Terry Fox
**«The Eye is Not The Only Glass
That Burns The Mind»**

Freitag, 5. Mai, ab 18h

Samstag, 6. Mai, 10h – 17h

Veranstaltet von Kunstmuseum
Bern, Terry Fox Association e.V.
Köln, Robert Walser Zentrum Bern,
Institut für Kunstgeschichte
der Universität Bern und Hoch-
schule der Künste Bern.

Das Symposium beleuchtet die
Ideen- und Werkspuren von Terry
Fox sowie die wissenschaftli-
che Auseinandersetzung mit
dem gedehnten Werkbegriff des
Künstlers. Durch die Ansiedlung
von Fox' Werk am Rande des
«Nichts», werden hierbei auch
die Begriffe Performance, Werk,
Klang, Text-Bild oder Videokunst
neu durchdacht.

Das Symposium wird unterstützt
von:



SWISSLOS
Kultur Kanton Bern

**Reihe «Kunst und Religion
im Dialog»**

Sonntag, 19. März, 15h

Valerian Maly (Gastkurator Kunst-
museum Bern) im Dialog
mit André Flury (Katholische Kirche
Region Bern)

Führungen

Sonntag, 11h: 12. März, 9. April*,
14. Mai**, 28. Mai

* mit der Kuratorin Seraina Renz

** mit dem Kurator Valerian Maly

Dienstag, 19h: 28. März, 25. April

Einführung für Lehrpersonen

Dienstag, 14. März, 18h

Anmeldung erforderlich:

T 031 328 09 11 oder

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Samstag, 25. März,

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«Wege im Raum» Workshop
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Catalogue

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Hrsg. von Arnold Dreyblatt und

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Block, Kathleen Bühler, Nikola

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Exhibition

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Opening hours	Tuesday: 10:00 a.m. – 9:00 p.m. Wednesday – Sunday: 10:00 a.m. – 5:00 p.m.
Public holidays	Good Friday, Easter Monday and Whit Monday open 10:00 a.m. – 5:00 p.m.
Private guided tours / schools	T +41 31 328 09 11 vermittlung@kunstmuseumbn.ch
Curators	Seraina Renz, in collaboration with Valerian Maly, Kunstmuseum Bern, Arnold Dreyblatt and Angela Lammert, Akademie der Künste, Berlin

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Kunstmuseum Bern, Hodlerstrasse 8 – 12, 3011 Bern
www.kunstmuseumbn.ch, info@kunstmuseumbn.ch, T +41 31 328 09 44