

Seeing and feeling, an internal process is informed by exteriority—how we have been socialised to make meaning. What I see is coloured by my experience, background and socialisation, making a seemingly objective act inextricably biased. On top of that, memory is unstable—your reading of the world often colours how you make meaning of what you remember which in turn changes as your perception shifts.

Twilight. Neither perception nor non-perception poses compelling questions; “Do we only see what we know? What can dislocate us from our comfortable, predefined point of view, and challenge our gaze on the world?”³ And potentially, can we read the world anew if we suspend for a moment our habits and biases?

Ivana Franke’s exhibition inaugurates Kabelo Malatsie’s directorship of the Kunsthalle Bern.

¹ Image here includes performance and any medium that creates an image even if you complete the work in your mind.

² You can read about it here - <https://www.theguardian.com/news/series/cambridge-analytica-files>

³ From Elena Agudio’s text *Retreat into Darkness. Towards a Phenomenology of the Unknown. On Disorientation, Epistemological Rupture, and Non-Knowledge* in Ivana Franke’s *Retreat into Darkness. Towards a Phenomenology of the Unknown* publication

Ivana Franke, Kabelo Malatsie and the team would like to thank Anaïs Bogmann, David Brühlmann, Flo Bürki, Benj Fischer, Floyd Grimm, Jerry Haenggli, Sibyll Häusermann, Kasma, Barni Kiener, Lea Luzifer, Anna Marcus, Alizé Monod, Niramy Panthmanatan, Ruven Stettler, Christoph Studer, Teo Petruzzi, Peter Thöni, Cyrill Walker, and Urslé von Mathilde.

PROGRAM

Exhibition walkthrough and conversation with Kabelo Malatsie
THURSDAY, 30 JUNE, 6 pm

Tour of the exhibition
SUNDAY, 12 JUNE, 2 pm

Members of the association Kunsthalle Bern are cooking for you!
Tour of the exhibition with lunch
WEDNESDAY, 15 JUNE, 12.30 am, with Bernd Prehm and Fritz Stämpfli
Please sign up until the previous day:
info@kunsthalle-bern.ch
The number of participants is limited.

Features
with Gila Kolb and Konstanze Schütze
Micro research – a lecture performance
FRIDAY, 22 JULY, 6 pm

Short Cut | 30-minute tour of the exhibition
SUNDAY, 7 AUGUST, 2 pm

A conversation with Ivana Franke (artist), Kabelo Malatsie (director Kunsthalle Bern), prof. Bilge Sayim (head of the Psychophysics of Appearance Lab, University of Bern and CNRS, France) and Lantian Xie (artist)
Date to be confirmed

Seeing beyond categorical boundaries
Educational program for students
A study developed with Prof. Bilge Sayim (head of the Psychophysics of Appearance Lab, University of Bern and CNRS, France) will be conducted at the Kunsthalle Bern.
Using a range of questionnaires, participants will be asked to report on their experiences while visiting the installation, helping to shed light on the perceptual and cognitive processes that occur when people are confronted with stimuli that probe the limits of our perceptual systems.

For questions and registration please contact:
info@kunsthalle-bern.ch

KUNSTHALLE BERN

IVANA FRANKE
TWILIGHT. NEITHER PERCEPTION NOR NON-PERCEPTION
11 JUNE – 7 AUGUST 2022

Ivana Franke’s exhibition brings the question of seeing and perception into full view. We live in a world that is ocular-centric. Sight dominates every aspect of our lives. In law, evidence-building is often centred on sight—witnessing is the ability to have seen a crime being committed and/or the perpetrator, outweighing what was heard as proof. Scent on the other hand is not even considered even if victims of assault remember it more vividly than vision. The evidentiary rules and governs our world. Every act must be validated by a readable document.

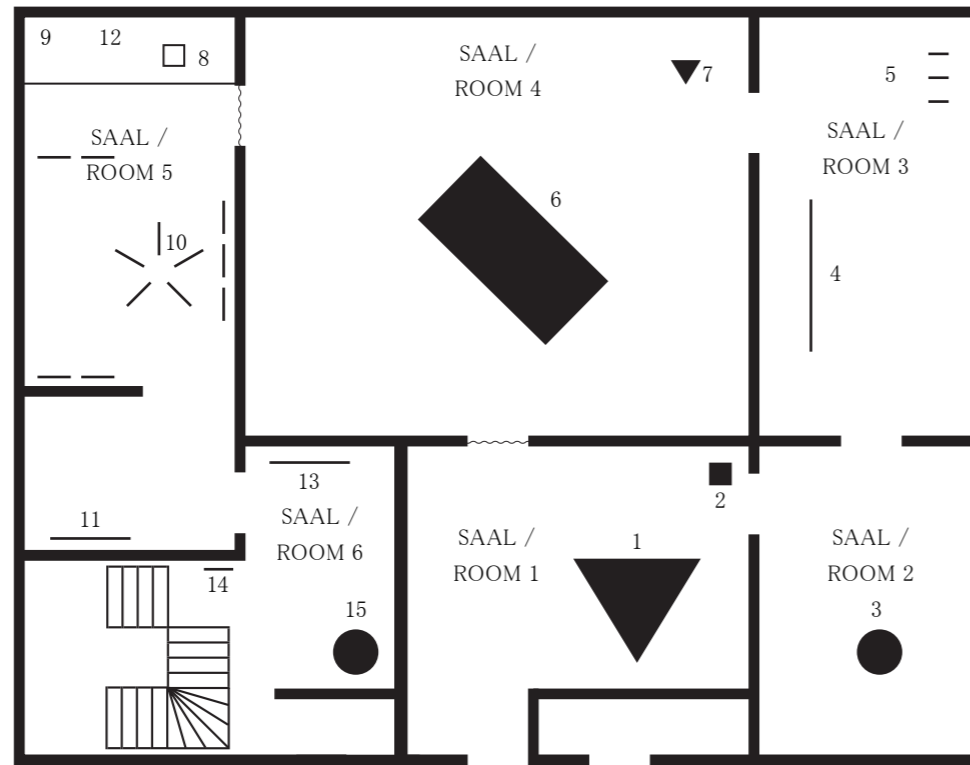
Those of us with sight rely on it to orientate and to make meaning of the world. Sight is truth. Truth is often controlled by what has been seen and whether another person can confirm it, which turns it into fact. Ocular-centrism is not only the exclusive domain of any particular field. The world creates images. In visual/contemporary arts, images¹ are created to be viewed in space. Literature in its expanded form also relies on sight. A story told is contingent on the capacity to visualise the storyteller’s narration. The sciences are dependent on lens-based technology to build evidence for their claims or experiments like astrophysicists who use telescopes to collect data and read it to speculate on worlds that we know little of. Western medicine is also another example. As a patient, you are often required to draw an image of what you are feeling which in turn directs your physician’s examination. Anything outside of the matrix of validation falls off to the esoteric, unscientific, and primitive, to put it crudely.

It is no wonder that social media and the internet make use of vision and validation. The ‘like’ button answers the question, did you see what I saw? In 2018 when the Cambridge Analytica² and Facebook story broke it shook the fixity of truth. It exposed our biases and the construction of truth-making. The story proved that what you see online is a distortion of what exists. However, this only created a distrust of social media platforms and algorithms. It did not question our biases; how strongly held they are and how pliable they make us. The Covid-19 pandemic sent shockwaves across the human world and rocked the absolute trust that we had in the scientific community and some governments. We lived in a completely destabilised world for a good two years—we are still reeling from it. This became a moment for conspiracy theorists to thrive and WhatsApp became a superhighway for this traffic where half-truths circulated as clandestine information.

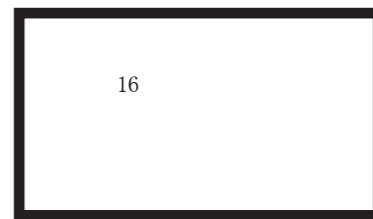
Ivana Franke’s first solo exhibition in Switzerland provides a moment to recalibrate our habitual ways of seeing and being in the world, opening apertures to other viewpoints. Franke is known for her site-responsive works which question the thresholds of our perception by creating a connection between the viewer’s consciousness and the environment. Her multi-disciplinary work draws on neuroscience, mathematics, optics and architecture, pointing to a wider understanding of artistic practice and its relevance to other disciplines, as well as to the validity of entangled practices.

You enter a dark room. You are completely immersed in it. Your eyes need to adjust to this new environment. You are unsure of your next step. You stop and move slowly. There is a time of uncertainty before you regain your sight. Before you start making meaning based on what you are seeing and what you already know. Before you make quick associations and judgements. It is in these few somewhat negligible seconds that are emptiest from associations. In those seconds while adjusting, you are more alert, you are more aware of the rest of your body in relation to the space, and your place in it. I find this moment to be most productive, the moment where we are not sure—when we are most open. This is a moment of attention. I would like to ask us to hold on to this moment of openness, free from what we already know and open to other possibilities of moving and being in the world.

ERDGESCHOSS /
GROUND FLOOR



DACHSTOCK /
ATTIC



Saal / Room 1–4
Installationen im Dunkeln /
Installations in a dark space

SAAL 1 / ROOM 1

1
*(Retreat into Darkness.) Towards
a Phenomenology of the Unknown,*
2017
Aluminiumrahmen, Monofilament,
Motor, 4 Lichter, Regler
Aluminum frame,
monofilament, motor, 4 lights,
control units
312 × 312 × 268 cm

2
Center(ed), 2008–2022
Stahlkonstruktion, Monofilament,
LED-Licht, Regler
Steel construction, monofilament,
LED light, control unit
50 × 50 × 50 cm

SAAL 2 / ROOM 2

3
*Animated Sphere (of boundless
space),* 2008
Metallkugel, Monofilament,
Glühbirne, Stromwandler
Metal sphere, monofilament, light
bulb, electric transformer
diameter 103 cm

SAAL 3 / ROOM 3

4
*From the Faraway Past and From
the Future,* 2014
Aluminium-Konstruktion,
Monofilament, 2 Lampen, 2 Regler
Aluminum construction,
monofilament, 2 lights, 2 control
units
160 × 400 × 5 cm

5
Apparent Formations, 2022
Stahlständer, Licht, Regler,
3 Stahlrahmen, Monofilament
Steel stand, light, control unit,
3 steel frames, monofilament
each 100 × 100 × 1,5 cm

SAAL 4 / ROOM 4

6
Lovers Seeing Darkness, 2018
8 Lampen, Motor, Regler,
parabolische hyperboloide
Metallkonstruktion, Monofilament
8 lights, motor, control system,
parabolic hyperboloid metal
construction, monofilament
400 × 400 × 200 cm, 5 metal strips
each 300 × 3 × 3 cm

7
Conditional Paraboloid, 2022
Stahlrahmen, Monofilament /
Steel frame, monofilament
43 × 43 × 50 cm

SAAL / ROOM 5

8
Boxed-in Infinite Polyhedron,
2009
Acrylglas / Acrylic glass
79 × 79 × 79 cm

9
*Neither perception nor non-
perception,* 2022
Monofilament-Netz /
Monofilament net,
50 × 30 × 40 cm

10
Maya, 2022
Transparente Glanzfolie,
Aluminiumstütze
Transparent glossy foil,
aluminium support
Variable Dimensione /
Variable dimensions

11
*Chairs Outside of Human
Consciousness,* 2020–2022
Video, 11'30''
Adaptiert aus der Lecture-
Performance für / Adapted
from the lecture-performance
commissioned for
Episodo 1, Afterglow, Yokohama
Triennale 2020, Yokohama
Museum of Art, kuratiert von /
curated by Raqs Media Collective.
Schnitt/Editing: Niramy
Pathmanathan, Shamsher Ali

Dank an / Thanks to Raqs Media
Collective, Aki Hoashi, Kabelo
Malatsie

12
Kasina, 2022
Acrylglas / Acrylic glass
30 × 30 × 1,1 cm

SAAL / ROOM 6

13
Planetary Nebula, World_t012345_
A6_0, 2020
Gedruckte Zeichnung, Inkjet auf
Aluminium
Printed drawing, Inkjet on
aluminium
160 × 160 cm

14
Gossamer, 2022
Metallkugel, Monofilament,
Lampe, Regler
Metal sphere, monofilament, light,
control unit
diameter 100 cm

15
Hyper Living Room, 2019
Sections 32, 33, 36
3 gedruckte Zeichnungen,
Inkjet auf Acrylglas
3 printed drawings, inkjet on
acrylglas
Each 25 × 25 × 25 cm

DACHSTOCK (nicht begehbar) /
ATTIC (not accessible)

16
Bridging Worlds, 2022
Strobo-Lampen, Regler
Strobe lights, control system
2200 × 15 × 10 cm