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Cerith Wyn Evans, "Towards the representation of a community united by nothing", 2009



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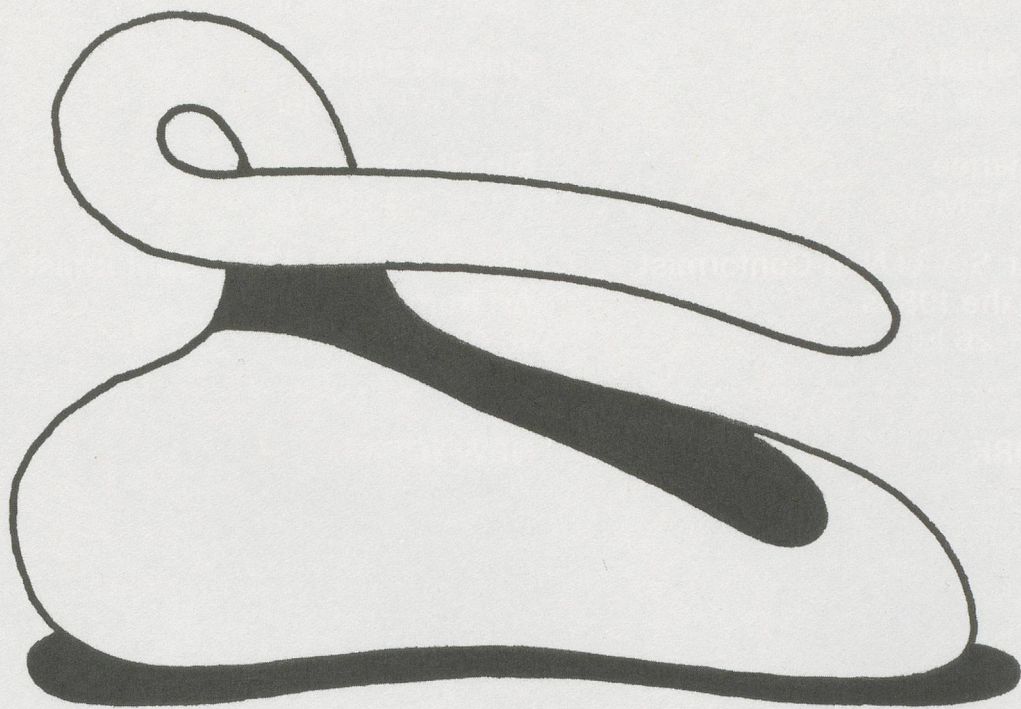
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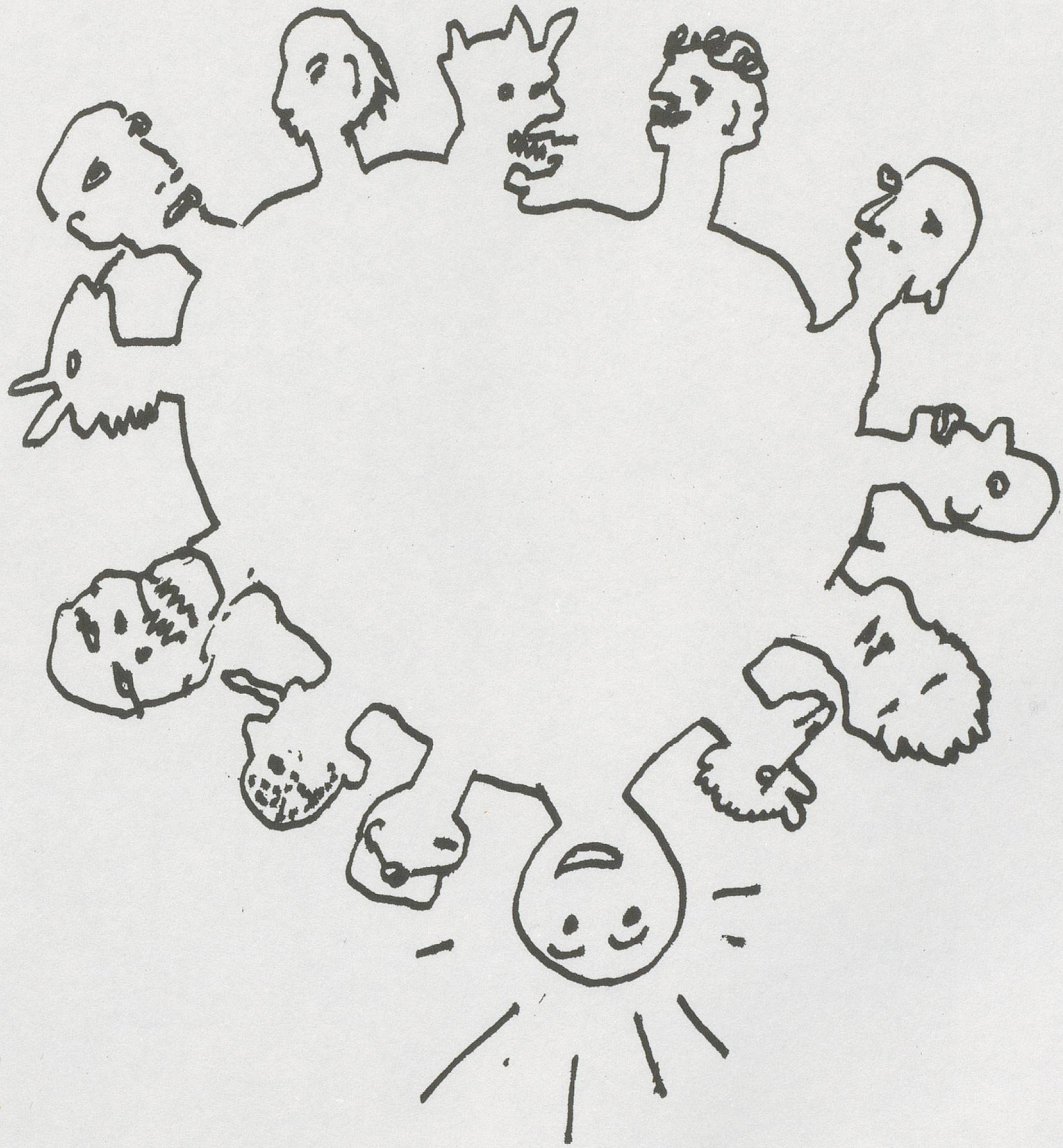
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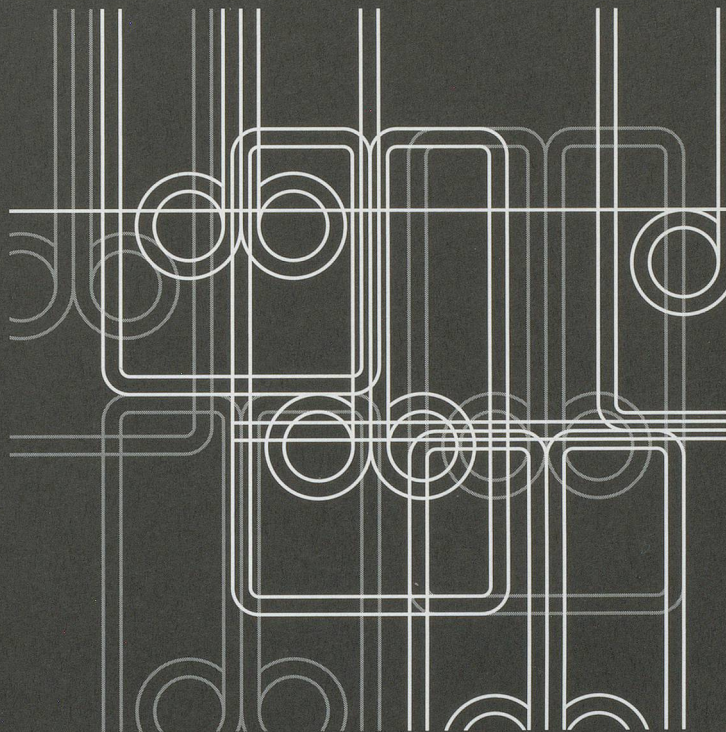
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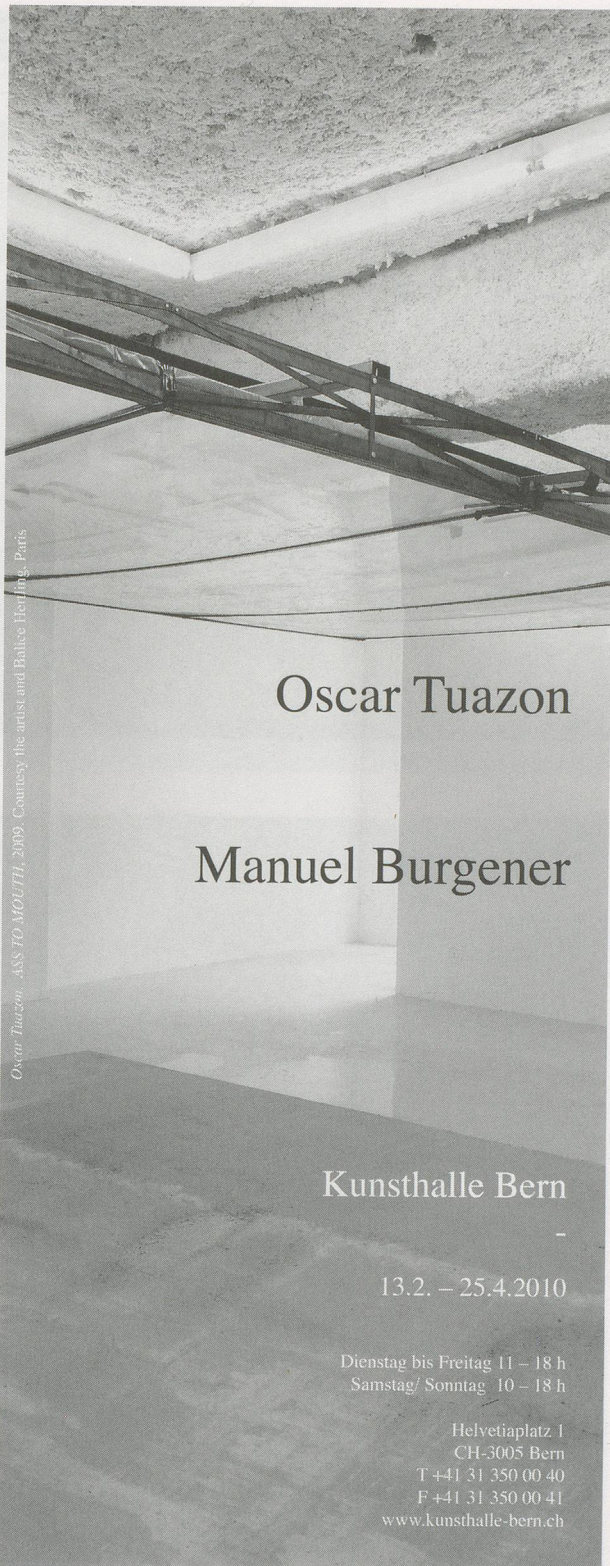
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Bild: Fred Tomaselli, „Untitled (Photogram #2)“, 2007, Private Collection, London, ©K

Kunstmuseum Thun

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November 21, 2009 – February 21, 2010
Opening: November 20, 2009, 6pm

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– AN EXHIBITION ABOUT MOVEMENT,
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Opening: March 5, 2010, 6pm

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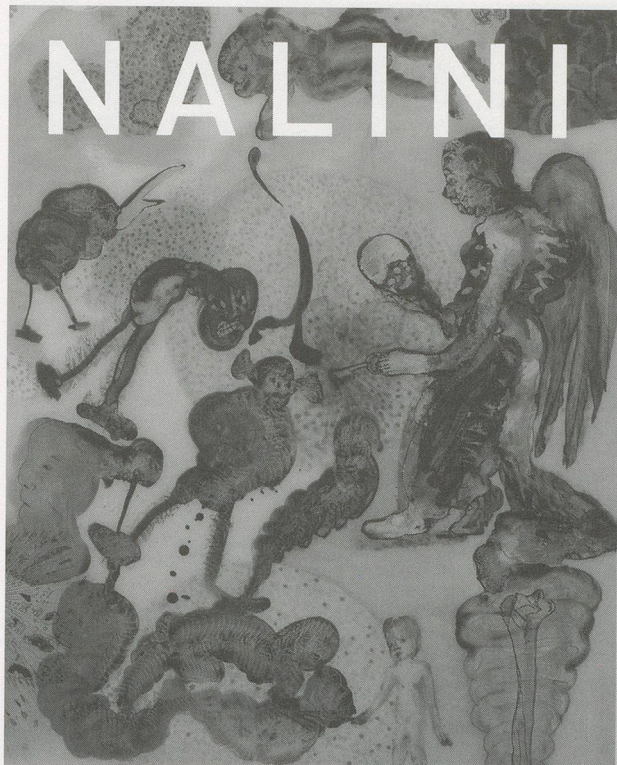
June 13 – July 31, 2010
Opening: June 12, 2010, 6pm

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FÜR GEGENWARTSKUNST

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Opening: June 12,
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IAN ANÜLL
6. MÄRZ - 17. APRIL 2010

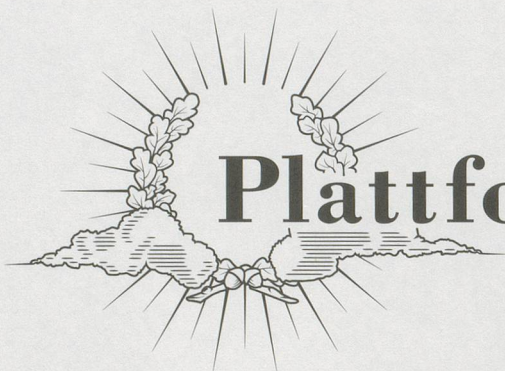
MATTHEW BENEDICT
23. APRIL - 5. JUNI 2010

LAWRENCE WEINER
12. JUNI - 31. JULI 2010

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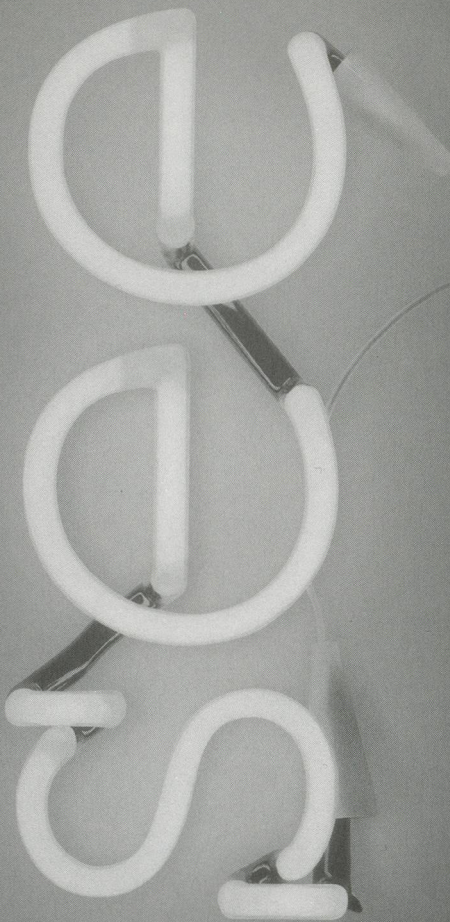
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The Armory Show – Modern Art of the 20th Century – Pier 92

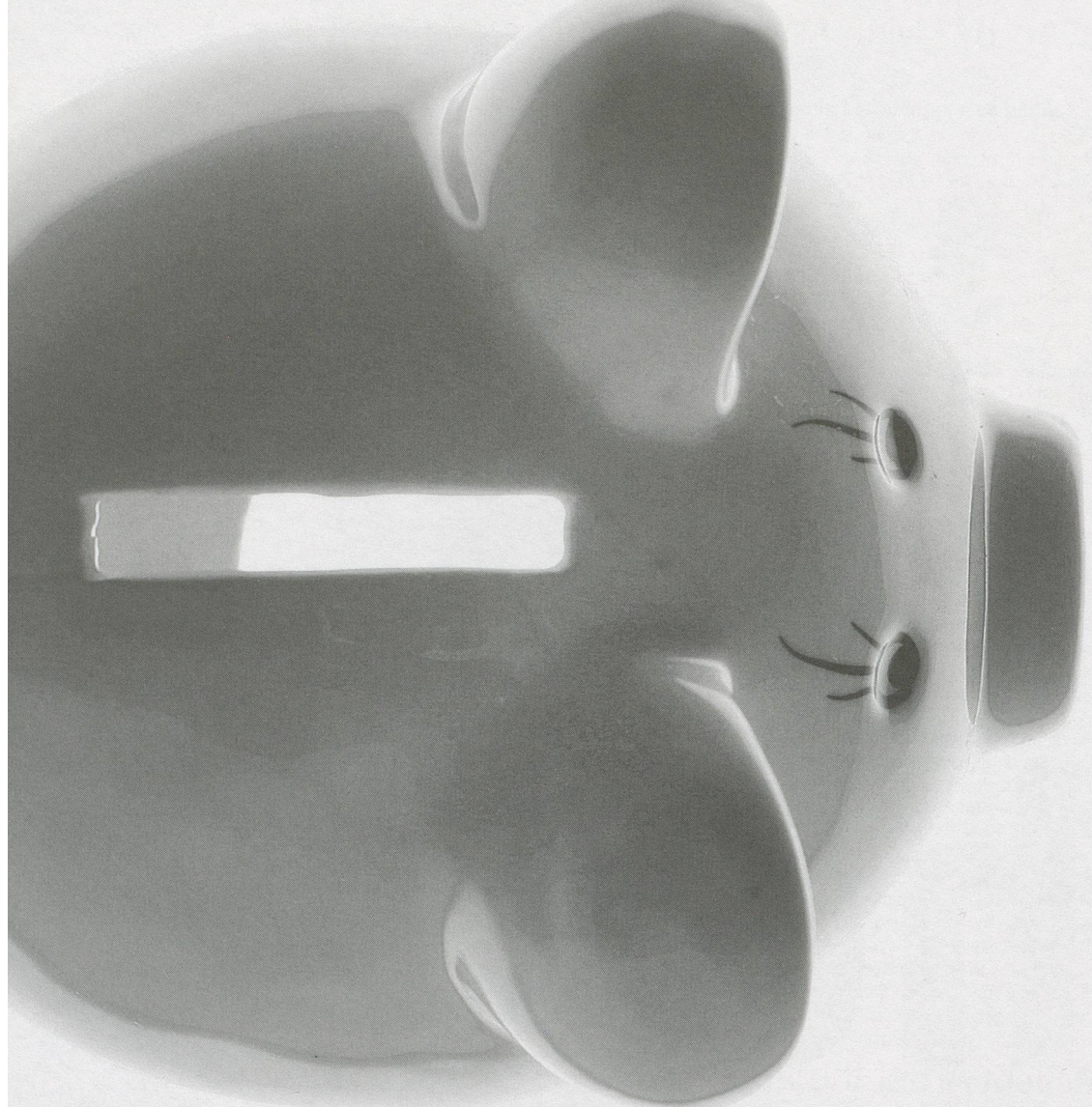
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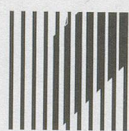
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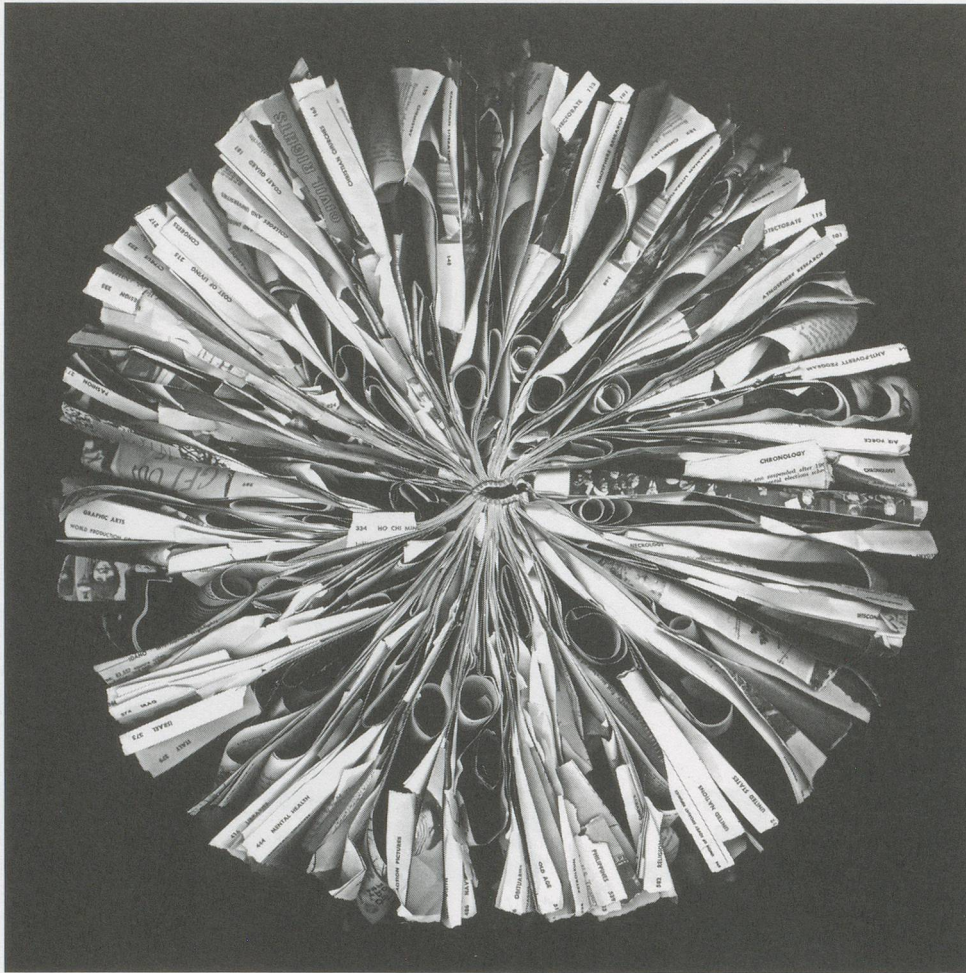
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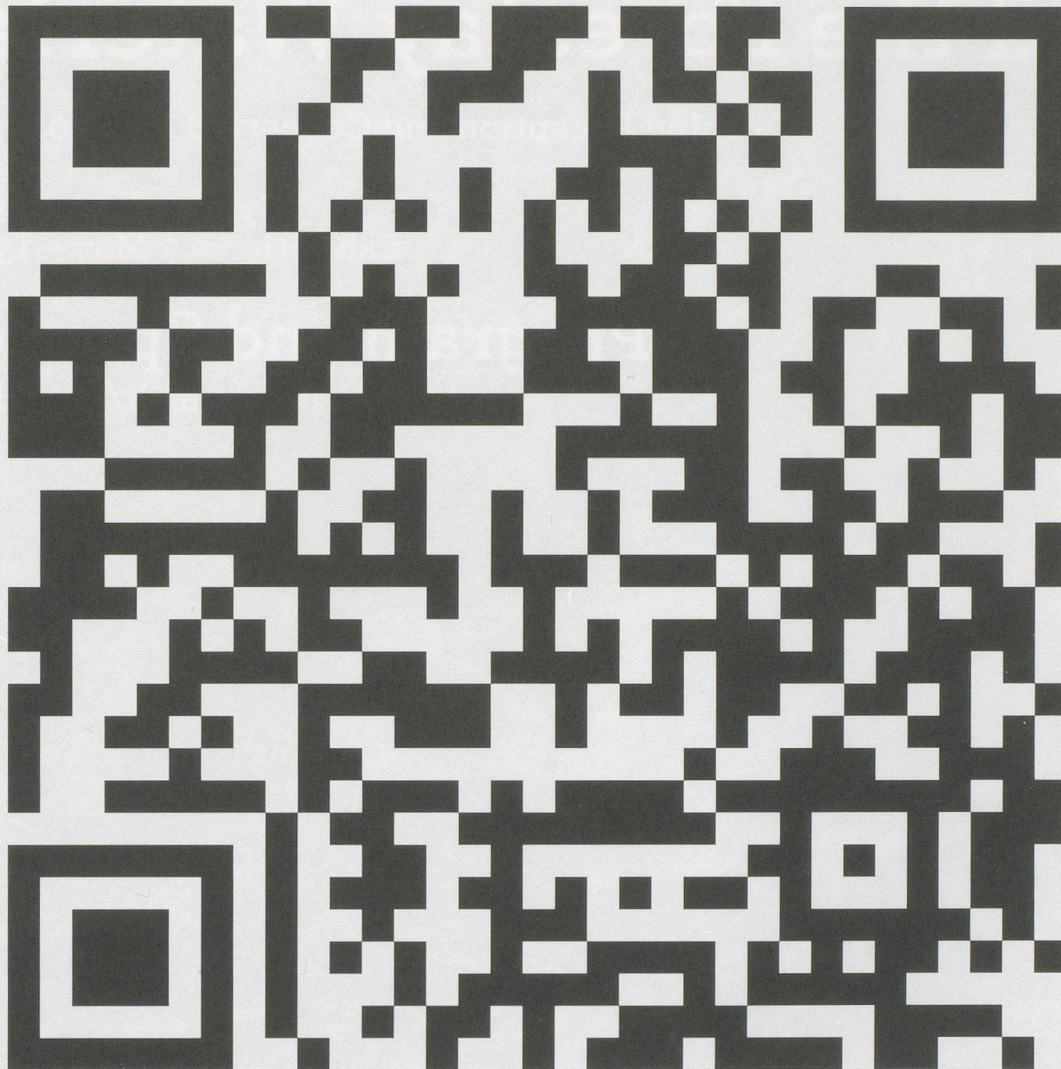
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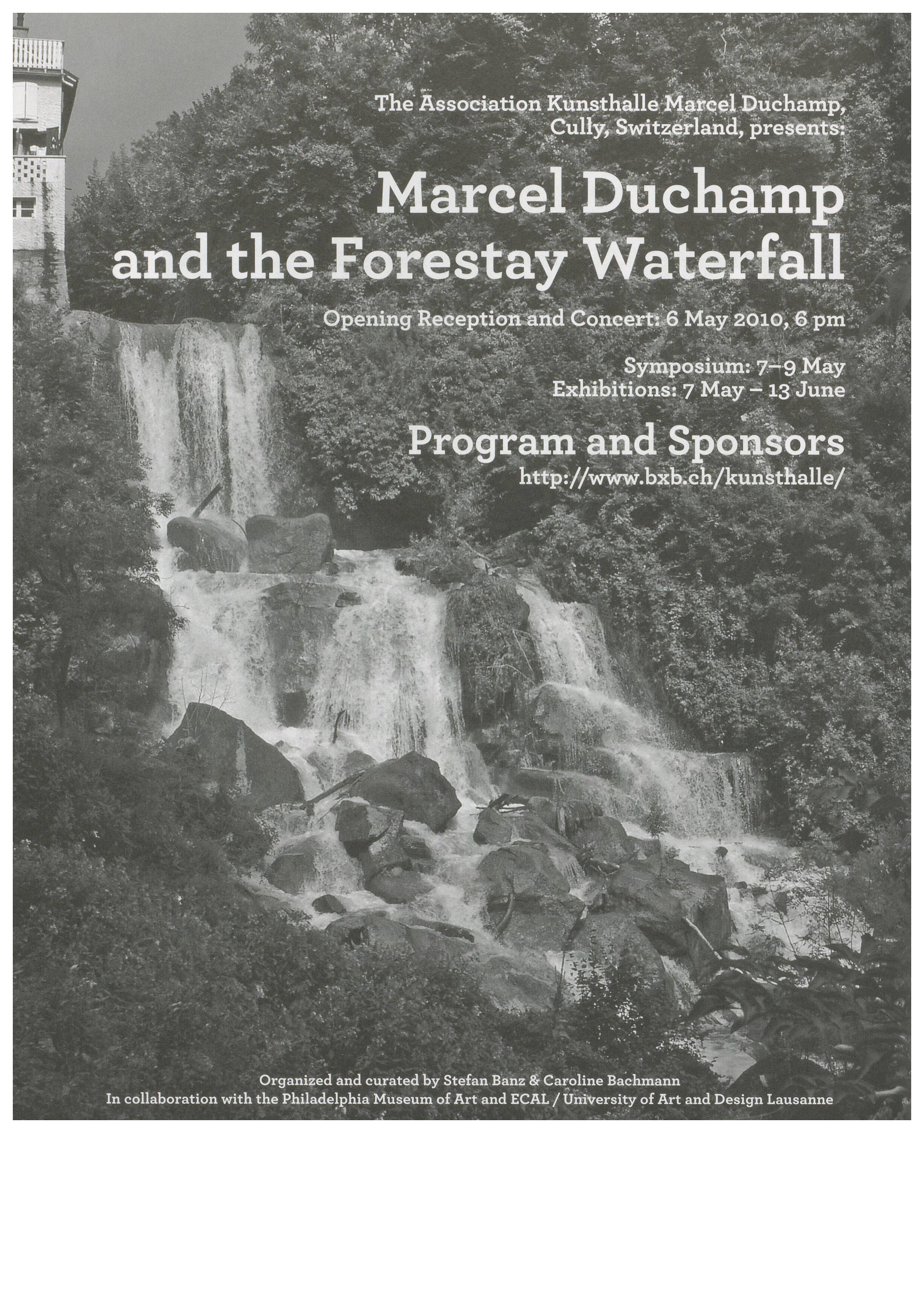
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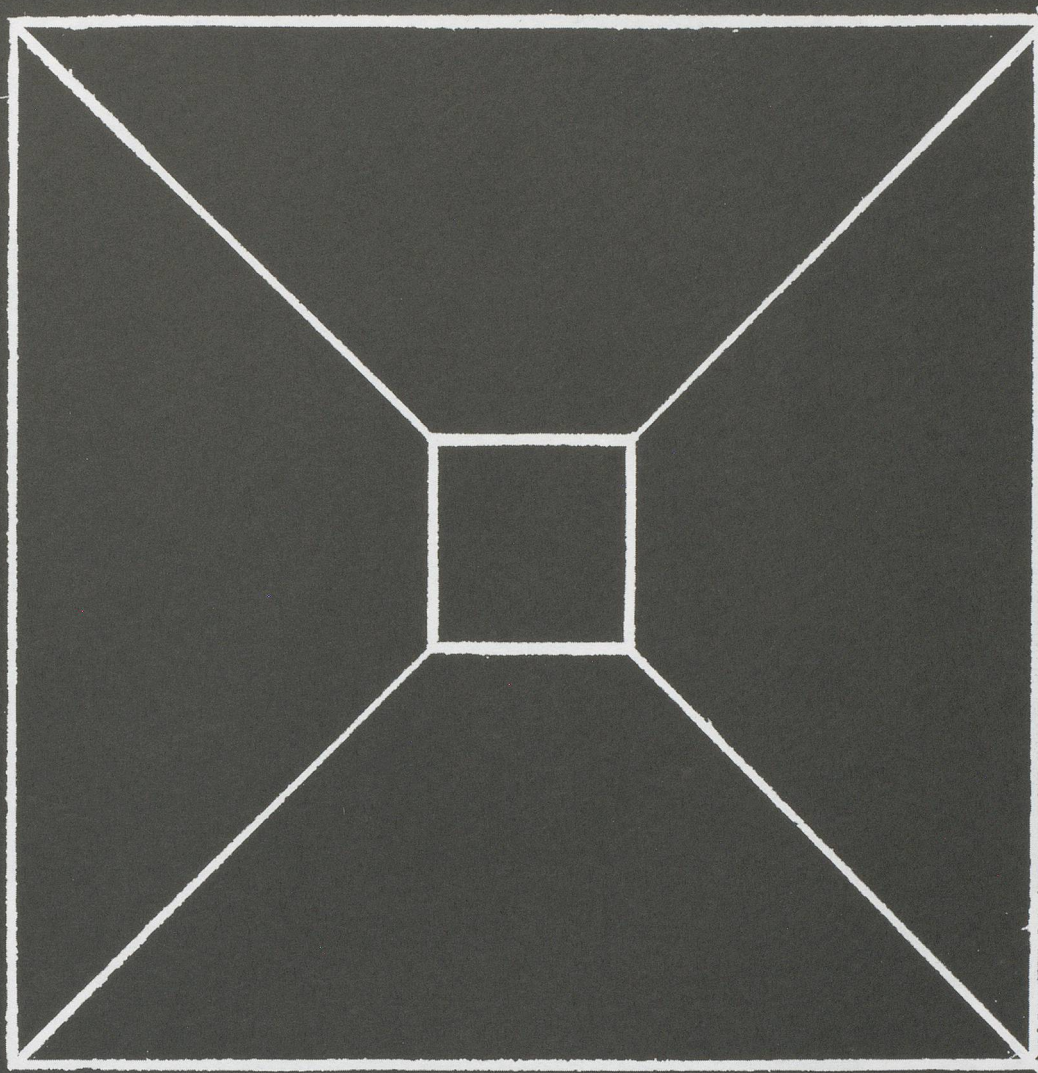
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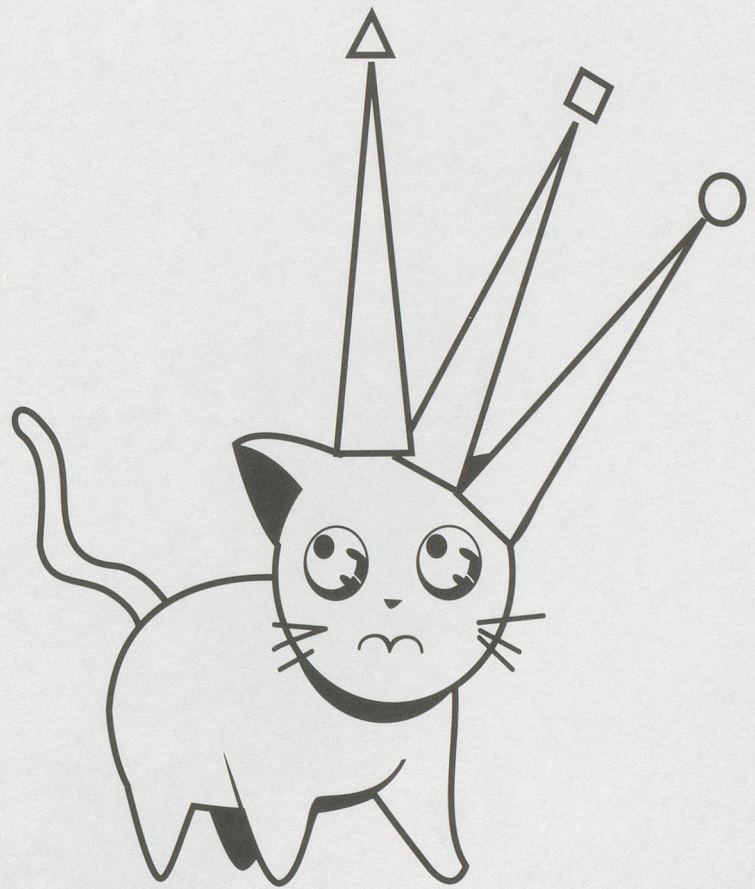
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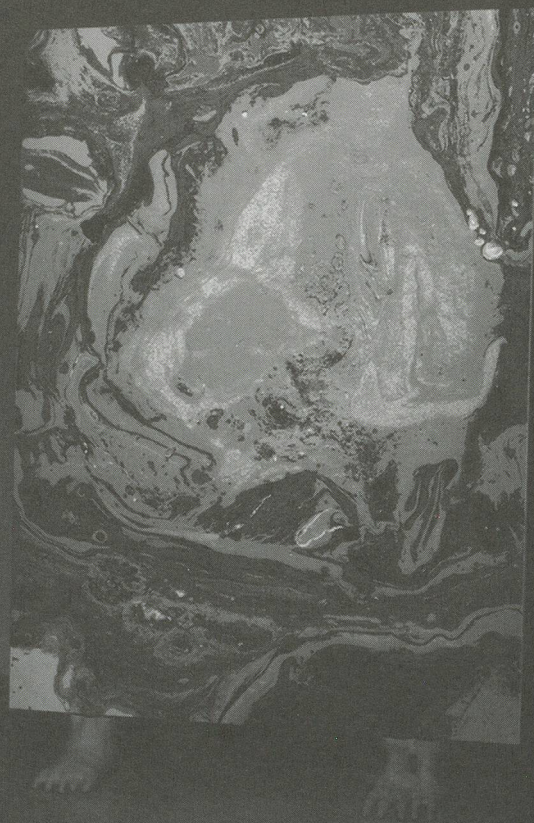
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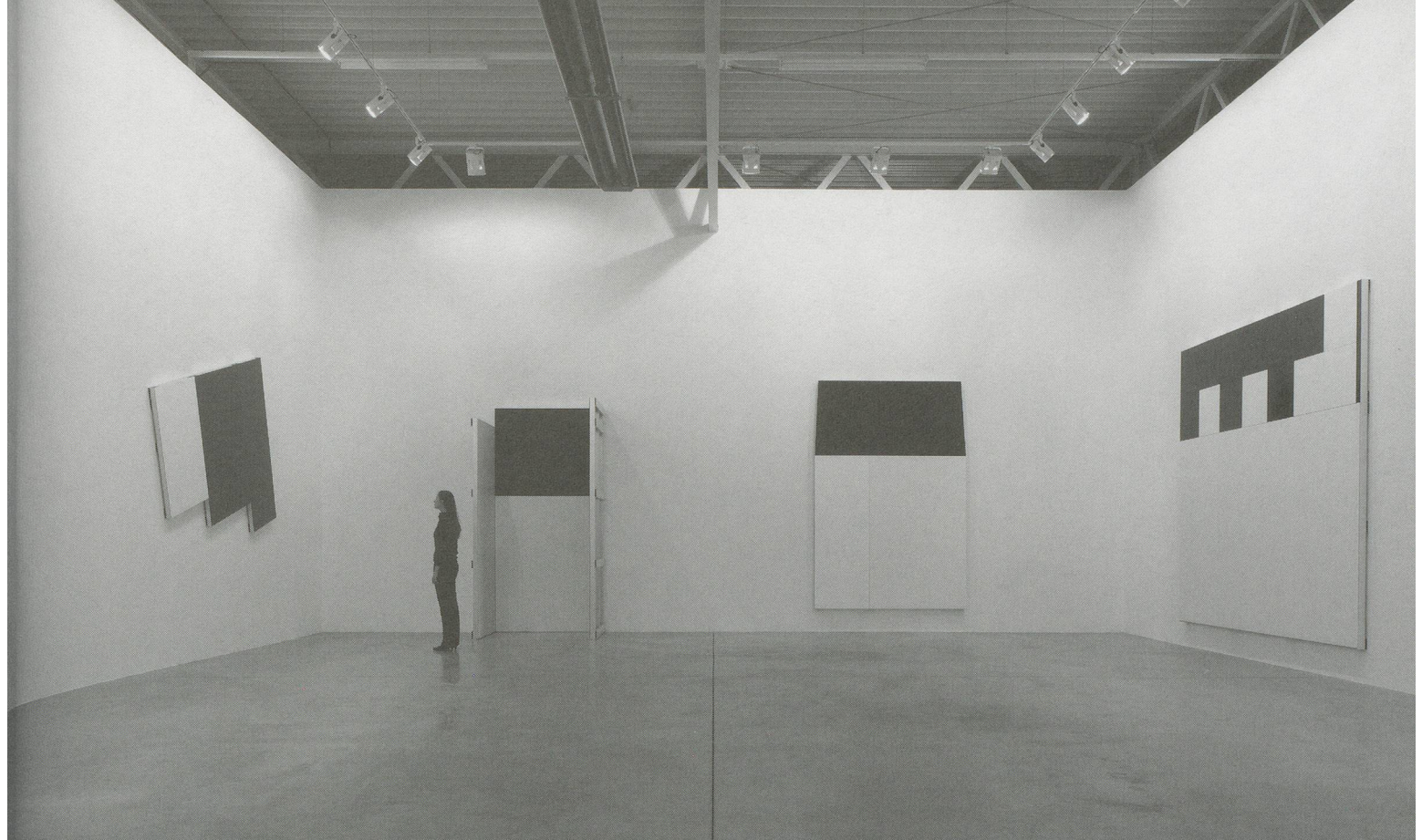
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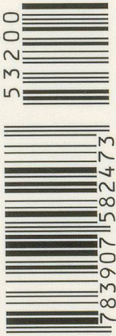
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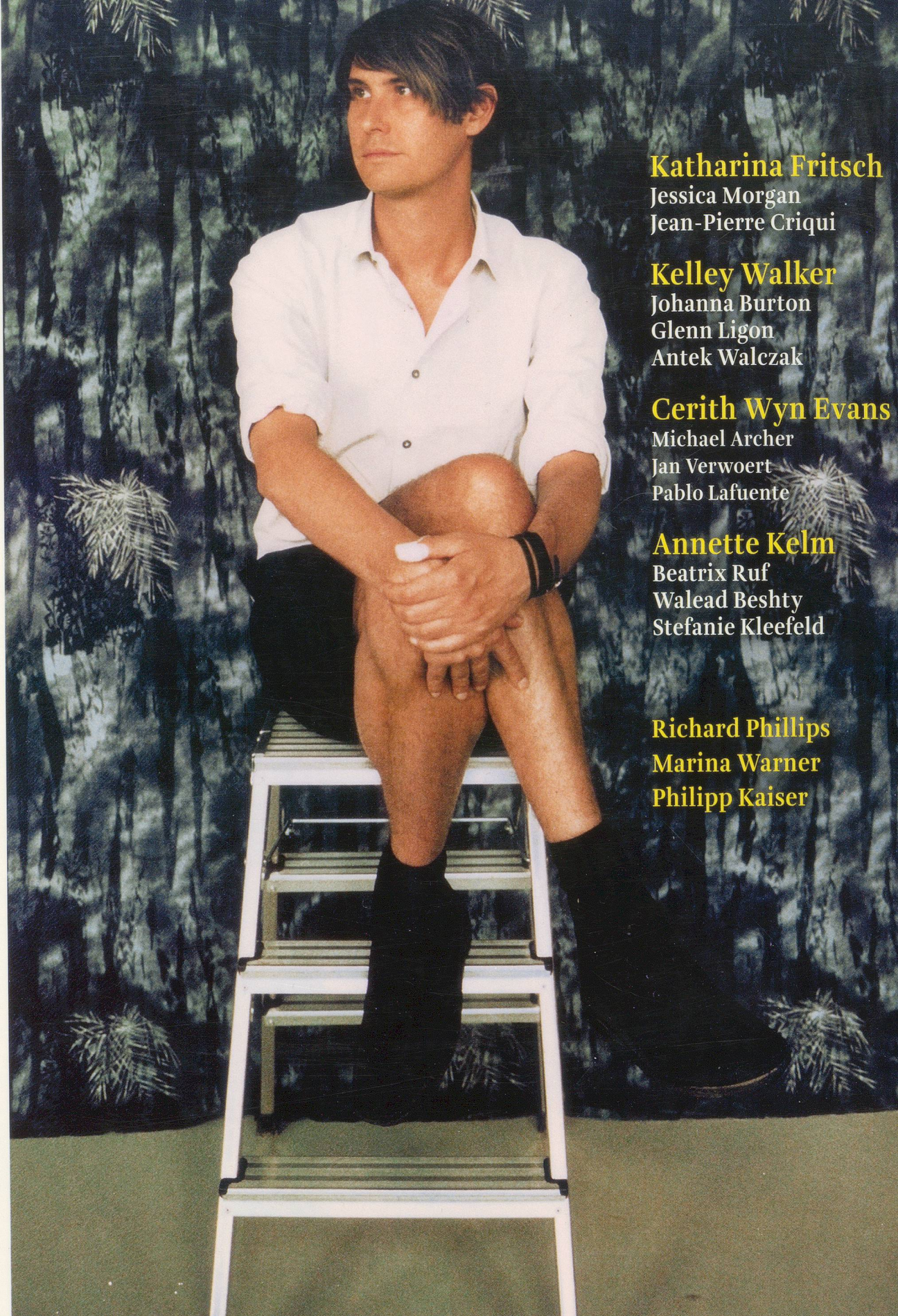


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Katharina Fritsch, Annette Kelm, Cerith Wyn Evans and Kelley Walker each chart distinctive territory of their own in applying a highly sophisticated aesthetic to the entrenched meanings of forms and images. The artists' investigations lead to revealing work that can be liberating, awe-inspiring and even make viewers uneasy at times, but it is equally capable of demonstrating autonomy and bringing to light hidden potential.

Katharina Fritsch, Annette Kelm, Cerith Wyn Evans und Kelley Walker setzen auf je ganz unterschiedliche Weise ihr in hohem Mass entwickeltes ästhetisches Raffinement ein, um mit Formen und Bildern und deren eingeffeichten Bedeutungen zu spielen. Dies kann befreiend und feierlich erscheinen, wie auch in ein beklemmendes Aufspüren und Entlarven münden, aber genauso Autonomie freisetzen und versteckte Potentiale sichtbar machen.



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Jessica Morgan
Jean-Pierre Criqui

Kelley Walker

Johanna Burton
Glenn Ligon
Antek Walczak

Cerith Wyn Evans

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