



Maya Rochat, installation, 2017

Press Release – Preview Notice

Potentielle Normaliensammlung. Reto Müller

Arresting Fragments of the World.
Brigham Baker, Judith Kakon,
Clare Kenny, Maya Rochat

Exhibition: 27 April – 25 June 2017

Pressconference: Tuesday, 25 April 2017, 11 am

Opening: Wednesday, 26 April 2017, 6 pm

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Starting with the fascination for the clear attitude of modernism, expressed in architecture as a «constructed idea», the artist Reto Müller (*1984, lives and works in Schaffhausen) develops a new group of works. His approach to modernism, however, is fragile. Backdrop, model, façade as well as copy and variation are keywords for his work. Also the title of the exhibition – «potentielle Normaliensammlung» (potential collection of standardized items) reflects possibilities rather than realisation. For his first institutional solo-show, Müller reacts to the heritage of early modernist architecture in Switzerland, particularly in Langenthal: Willy Boesiger, a close confidant of Le Corbusier and editor of his complete works, built a radical modernist edifice in 1928 for his father's carpenter workshop in Langenthal. Present and future of such buildings are Müller's starting point for his new videos. In the exhibition, the videos are combined with cast concrete, basalt or tin reliefs. With these examples of solidification and standardization, he examines questions of model-making, modularity and human scale. A publication is published on the occasion of the exhibition.



Reto Müller, Potentielle Normaliensammlung, 2017, filmstill [building by architect and sculptor Walter Maria Förderer (*1928)]

While the photographic image is subject to growing fugacity and fluctuation in the digital context, some photographic practices tend to expand into the physical space, using in-situ and analogue processes. Leaving traces, adding layers, multiplying and distributing images or using processes which rely on the apparatus and chance instead of the artist's involvement, are common to the practices of Brigham Baker (*1989), Judith Kakon (*1988), Clare Kenny (*1976) and Maya Rochat (*1985). These four circumnavigate, estrange and subvert photographic processes, without letting photography resurface as a medium. Their new videos, installations and sculptures, specifically developed for the exhibition at Kunsthau Langenthal, are immersive, with haptic surfaces while remaining fleeting, process oriented and interrogative.