

Dossier 2023

Katrin Sperry (*1986 in St. Gallen, lives and works in Bern, CH) works as a freelance curator and cultural scientist. She has a Master of Arts in "World Arts" and "Gender Studies" from the University of Bern (CH) and a Bachelor of Arts in "Popular Culture" and "Photography" from the University of Zurich.

Since 2020 she's the president of the jury of the Aeschlimann Corti-Stiped and since 2021 the artistic director and curator at the Benzeholz – room for contemporary art in Meggen. She serves on the managing committee of the Bernische Kunstgesellschaft and curates the offspace Vitrine in Bern.

Selection of realised projects

"Not My Circus, Not My Monkeys. The Motif of the Circus in Contemporary Art."
16th September – 3rd December 2023 at [Kunstmuseum Thun](#)
Opening: 15th September, 6.30 p.m.

With: Artists: Kathryn Andrews, Miriam Bäckström, Istvan Balogh, Beni Bischof, Barbara Breitenfellner, Mona Broschár, Michael Dannenmann, Latifa Echakhch, Nicola Hicks, Zilla Leutenegger, Taus Makhacheva, Dieter Meier, Yves Netzhammer, Tal R, Augustin Rebetez & Martin Zimmermann, Boris Rebetez, Ugo Rondinone, Niklaus Rüegg, Francisco Sierra, Norbert Tadeusz, William Wegman

The first circus was founded in London towards the end of the eighteenth century, and over the following century this form of entertainment would go on to become a mass phenomenon in European urban life, exerting a lasting fascination. Today, the circus as a locus of sensual experiences and sensational extremes seems like a relic of a bygone era. But its symbolic power remains undiminished. For its inquisitive exploration of the enduring nature of humanity, and its deliberate staging of beautiful illusions alongside hard struggles, of success and failure as integral parts of human existence, can in fact tell us a great deal about today's reality. The thematic exhibition at the Kunstmuseum Thun assembles works by contemporary artists who draw on circus motifs. In evoking its formal vocabulary and emotionality, they demonstrate how the circus with its unique repertoire offers a model for questioning our own present-day social conditions, a way to lay bare cultural power structures and marginalization as well as political and historical filters.

The exhibition will be accompanied by a catalogue published by Hirmer Verlag
ISBN: 978-3-7774-4179-5

www.kunstmuseumthun.ch

"Wind of Change"

An exhibition about the topic of departure
25th of April – 26th of September 2021 at [Kloster Dornach](#) Opening:
25 April, 5 p.m.

With Claudia Breitschmid, Esther Ernst, Ingo Giezendanner, Florian Graf, Tamara Janes and Marinka Limat



Tamara Janes, If I were a Reverse Image Research, 2020



Florian Graf, Ways to the Places, 2018

The exhibition is accompanied by a publication (2021)

www.klosterdornach.ch

"We celebrate 70 years. With old and new acquaintances from the collection" 18th of august – 18th of november 2018, at [Kunstmuseum Thun](#)
Co-Curation

The Kunstmuseum Thun celebrated its 70th anniversary with a comprehensive exhibition. Networks of relationships, ties as well as friendships around the Kunstmuseum Thun and its collection were taken up for the occasion. The wide spectrum of Thun's artists particularly characterises the collection and makes the Kunstmuseum the visual memory of the region.

Since the establishment of the Municipal Art Collection in 1948, the collection has grown from a basic stock of around 50 graphic sheets to a collection of almost 7,000 works of art in the last 70 years. The focal points of the collection are landscape and pop art. However, the wide-ranging works of Thun's artists also carry weight. This gives the collection its unique character. In the anniversary exhibition the networks of relationships and friendships between artists, museum employees and the audience, which have arisen over the years in and around the museum and are also reflected in the collected works are at the centre. In order to highlight the widest possible range, the occasion of the anniversary will be used to specifically integrate works of art that have never been shown to the public or that have not been displayed for a while.



Installation views, Kunstmuseum Thun, 2018, David Aebi

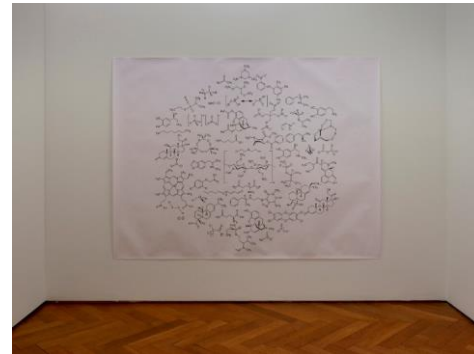
“Oil factory exhibition 4. How does evil smell?”

10th of december 2016 – 22nd of january 2017, [Kunstmuseum Thun](#)
Curation

Due to a series of olfactory exhibitions at the Kunstmuseum Thun, the artist Habib Asal was invited to create an installation which includes art works from the collection of the museum.

We are confronted (almost daily) with images via television, print and online media of (terror) threats and attacks causing society unease, fear and panic. But for most of us, this view remains distant and the perception rather abstract since we are uninvolved. The question arises, how the sense of threat and fear can be represented artistically?

This exhibition's conceptual approach to the topic focused on the chemical composition of materials with which feelings of fear can be linked. The main interest in the chemical composition of weapons that cause death, injuries, fear and panic led to the idea of displaying chemical formulas, since they, to a non-expert, are abstract too.



Installation views, Kunstmuseum Thun, 2016, photos: David Aebi

Selection of texts for publications

“Actually, the World”

in: Not My Circus, Not My Monkeys. The Motif of the Circus in Contemporary Art, 2023
Hirmer Verlag (DE / EN)

“Portraits: Nicole Bussien & Giorgia Piffaretti / Katrin Hotz & Jeanne Jacob”

in: Jubiläumspublikation Frauenkunstpreis, 2023, published by Stiftung Frauenkunstpreis

“Ein Gespräch in Sprachnachrichten mit Franca Franz”

in: SOFT CRASH. Franca Franz, 2022, MMKoehn Verlag

“The Symphony of Humanity”

in: Paul Fägerskiöld. Blue Marble, 2021, Verlag für moderne Kunst, (DE / EN)

“Zukunft, Radikal offen”

in: FUTURE NOW. George Steinmann, 2021, published by Stadtgalerie Bern

“Utopia and Model”

A conversation with Boris Rebetez

in: von Bartha Report N° 13/2018, Gallery von Bartha (DE / EN)

[Link to the report](#)

Artist texts about Margrit Jäggli, Christian Helmle, Max Matter

in: Bilder erzählen. Literarische Begegnungen mit der Sammlung des Kunstmuseum Thun, 2017, Kunstmuseum Thun (DE)

Artist texts about William Utermohlen, “Self-Portraits” (1955-1999), Paul Le Grand, “(dis)appear” (2008), Livia Di Giovanna, “A Lapse of Time” (2015), Leonid Iwanowitsch Rogosow, “self-operation with the help of a mirror” (1961)

in: Mirror Images. Reflections in art and medicine, 2017, Verlag für moderne Kunst (DE / EN)

“The Touch of Nature”

Art-historical text about the artworks “Propagazione 31-12-2012” (2012) and “Essere fiume (7)” (2000) by Giuseppe Penone

“Forming Processes Close to Nature”

Art-historical texts about the art works “Silk Piece V” (2011-2012) and “Die unendliche Feinheit des Kausalgewebes”(2016) by Jens Riesch

in: The forces behind the forms, 2016, Snoek Verlag (DE / EN)