

## BRUNO JAKOB

### *Unusual Things Happen*

March 2<sup>nd</sup> to April 14<sup>th</sup>, 2012  
Exhibition opening: March 1<sup>st</sup>, 6 – 8 pm

Galerie Peter Kilchmann is honored to announce the new single exhibition of Bruno Jakob. After studying at the Kunstgewerbeschule Basel and Kunstakademie Düsseldorf, the Swiss artist (\*1954) relocated to New York in the 1980s. In 2011 Bruno Jakob was invited to participate in the 54. Venice Biennial, where he exhibited two installations at the Arsenale and in the Main Pavilion (see invitation card). Now Bruno Jakob presents a fascinating continuation of his installation *Breath* (2010-2011), as well as the new three-dimensional and free hanging artwork *Breath, Time Suspended, Forever Interrupted (Weisses Lächeln)* (2011) in the two rooms at the far end of the gallery. A highlight is the installation of his newest series *Unusual Things Happen* (2012), which consists of a combination of five open and rolled canvases (each 80 x 80 cm).

There is a long art historical tradition of empty paintings and monochrome canvases, and it would be easy to view the works of Bruno Jakob as the heritage of constructivism or concept art. Such a classification would however fall short of the works of this artist. Regardless of the supposed blankness on his canvases, Jakob's art is all about sensuality. Here, one is not asked to understand, but rather to sense the artworks. In contradiction to concept art Bruno Jakob works on his paintings in a very traditional manner. He uses paintbrushes, thoughts, and steam to draw on canvases, paper, and walls. He is interested in pinning down thoughts and impressions. The pictures remain empty to our eyes only because Bruno Jakob uses energy, brainwaves or love instead of pigments.

A historical analogy and connection might be made with the composition *4'33"* (1952) from John Cage, as Roman Kurzmeyer pointed out in an essay from 2007. With *4'33"* the American painter and composer John Cage created a score that instructs the performing musicians to remain still for the duration of the recital. Suddenly concertgoers can hear the concert *itself* – the sounds of the persons they are sitting next to, a stifled cough from the back rows, the buzzing of the ventilators. Chance and coincidence play an important part in this composition.

Bruno Jakob understands painting similarly to how John Cage perceived music. The artworks of Bruno Jakob can thus be described as vessels, waiting to be filled individually by each viewer. A personal visual experience is central. The artist only provides subtle hints, giving us the titles of the works and the descriptions of material and technique. However, which picture becomes visible based on these declarations remains ambiguous. The outcome is inconceivable. Unusual things might happen. You may chuckle.

Apart from the 54<sup>th</sup> Biennial of Venice Bruno Jakob exhibited in Kunstmuseum Liechtenstein, Vaduz, as part of the group show "Example Switzerland" and in museum Haus Konstruktiv, Zurich, as part of the show "The fantastic four – Zurich concrete" in 2011. Bruno Jakob also participated the group show "Greater New York" in the P.S.1 Contemporary Art Center, New York, in 2010. A catalog, published on the occasion of his solo exhibition in Kunsthaus Langenthal, can be obtained through the gallery. In 2012 Bruno Jakob will participate in the exhibition "Monochrome" in the art space SALTS, Basel, and show works at the Kunstmuseum Luzern.

The artist will be present for the opening.  
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