

The Kunsthalle Bern as a Model — Localizing the Contemporary

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Localizing the Contemporary The Kunsthalle Bern as a Model

Peter J. Schneemann [ed.]



Christo and Jeanne-Claude, *Wrapped Kunsthalle*, 1968.



Michael Heizer, *Bern Depression*, 1969.



Donald Judd and Johannes Gachungu, 1976.



Michael Auber, 1993.



Andrea Fraser, *Information Room*, 1998.

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The centenary of the Kunsthalle Bern in 2018 calls for a reflection upon how its specificity has decisively shaped the notion of contemporaneity. Unlike collecting museums, Kunsthallen are associated with negotiations around the formal and social positioning of contemporary art. The sequence of more than 750 exhibitions held so far at the Kunsthalle Bern constitutes a paradigmatic model of display, which is significant within the institutional history of art. It serves as a case study for ways in which local and international artists examine the conditions of art making and push the formats of exhibition making. Interactions with the architectural structure of the Kunsthalle Bern, such as Christo and Jeanne-Claude's wrapping in 1968, have led to a constant and critical exploration of both the building and its rules. Such an artistic strategy has turned the frame for and site of art presentation into a medium itself.

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