

JANUARY 23RD - MARCH 20TH, 2021

Flurin Bisig
The Anarchy of Silence



Installation View: Flurin Bisig, *The Anarchy of Silence* at GNYP Gallery in 2021

Flurin Bisig

The Anarchy of Silence

Assuming a given perspective, one can find authorities everywhere, all the time. It can manifest itself through the model of society one inhabits, the religion one observes, the economic system that regulates our exchanges—we are always pledging allegiance to some entity, real or abstract. Because of their intermittent contact with tradition, manifest through the material in front of them, the names in the museums and galleries, artists are among the most sensitive to the ambiguous weight of authority. The way for artists to deal with this is twofold: One can face it critically or succumb to it. Flurin Bisig selected the first option.

The clue to better understand Bisig's posture is provided by the very title of this exhibition, the first solo one the artist organizes with the GNYG Gallery: *Die Anarchie der Stille*, or the anarchy of silence, a title borrowed from a book of aphorisms by Hans Saner (1934 – 2017) in which the Swiss philosopher—through the inspection of various themes, ranging from love to filmmaking, religion to philosophy—inquires about the notion of authority. Questioning it, then, is the motto Bisig appropriates from these ideas. Hence directing them to his production.

In his poetics, the primary vehicle to express this negotiation is the use of the human body, something he claims he developed during his formation period in Brazil, where he found its “importance and power,” for the body “provides continuity as a beholder of so much ancient and new information.” By working, for instance, with timeless sculptures as collages—and what's more, as photography first, the primary medium of the collage itself—Bisig inserts them into an ongoing stream of

artistic genres, technics, and developments. This *mélange* of mediums and time-references problematizes the aura we cast over these sculptures (forged at the time with ritualistic goals in mind) and decrees them contemporary: secular, analytic, sensual. In other words, Bisig questions their given authorities and primordial objectives, pushing them into the contemporary influx.

That's also the primary trend behind his marble sculptures on wooden stands. These abstract but cohesive pieces flirt with the body, being up to us, the viewers, to find the possible connections. After all, the visual patterns of beauty, gender, and health, aren't they also forms of authority? Shouldn't those also be questioned? And what better medium to open that debate than the classical marble, used to promote ideal bodies in the past? Now, it's a vehicle to the realm of abstractionism, still a form of freedom.

Interested by a broader cultural history, Flurin Bisig renders the body with multiple meanings, forms, and connotations, always open to debate, something that grants him the ability to interrogate whatever he finds in his way, since he understands that all is fluid, despite what the rigidity of the material, or the ideas, suggests. His questioning of the many authorities that influence our daily lives, though, is not one loaded with merciless connotations. Instead, it is open to the places that an investigative interpretation of the body can take us. One aware that the body also conjugates sensual undertones—the seed of all anarchy.



Flurin Bisig

You come through

2020

Carrara marble, spruce wood

Dimensions of the total work:

222 x 28 x 15 cm,

87.5 x 11 x 6 in

Dimensions of marble part:

56 x 22 x 11 cm,

22 x 8.5 x 4 in

Flurin Bisig

Death To Everyone

2020

Carrara marble, spruce wood

Dimensions of total work:

175 x 52 x 45 cm,

69 x 20.5 x 18 in

Dimensions of marble part:

80 x 30 x 32 cm,

31.5 x 11 x 12.5 in



Flurin Bisig

The Desperate Kingdom of Love

2020

Carrara marble, spruce wood

Dimensions of total work:

191 x 20 x 15 cm,

75 x 8 x 6 in

Dimensions of marble part:

25 x 15 x 14 cm,

10 x 6 x 5.5 in





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Tragedy 1

2020

collage from book illustration

unframed:

25 x 24 cm,

10 x 9.5 in

framed:

51 x 37 cm,

20 x 14.5 in





Flurin Bisig

Tragedy 5

2020

collage from book illustration

unframed:

25 x 24 cm,

10 x 9.5 in

framed:

51 x 37 cm,

20 x 14.5 in



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Flurin Bisig

27 04 20, Netstal (1)

2020

permanent marker and pencil on paper

unframed:

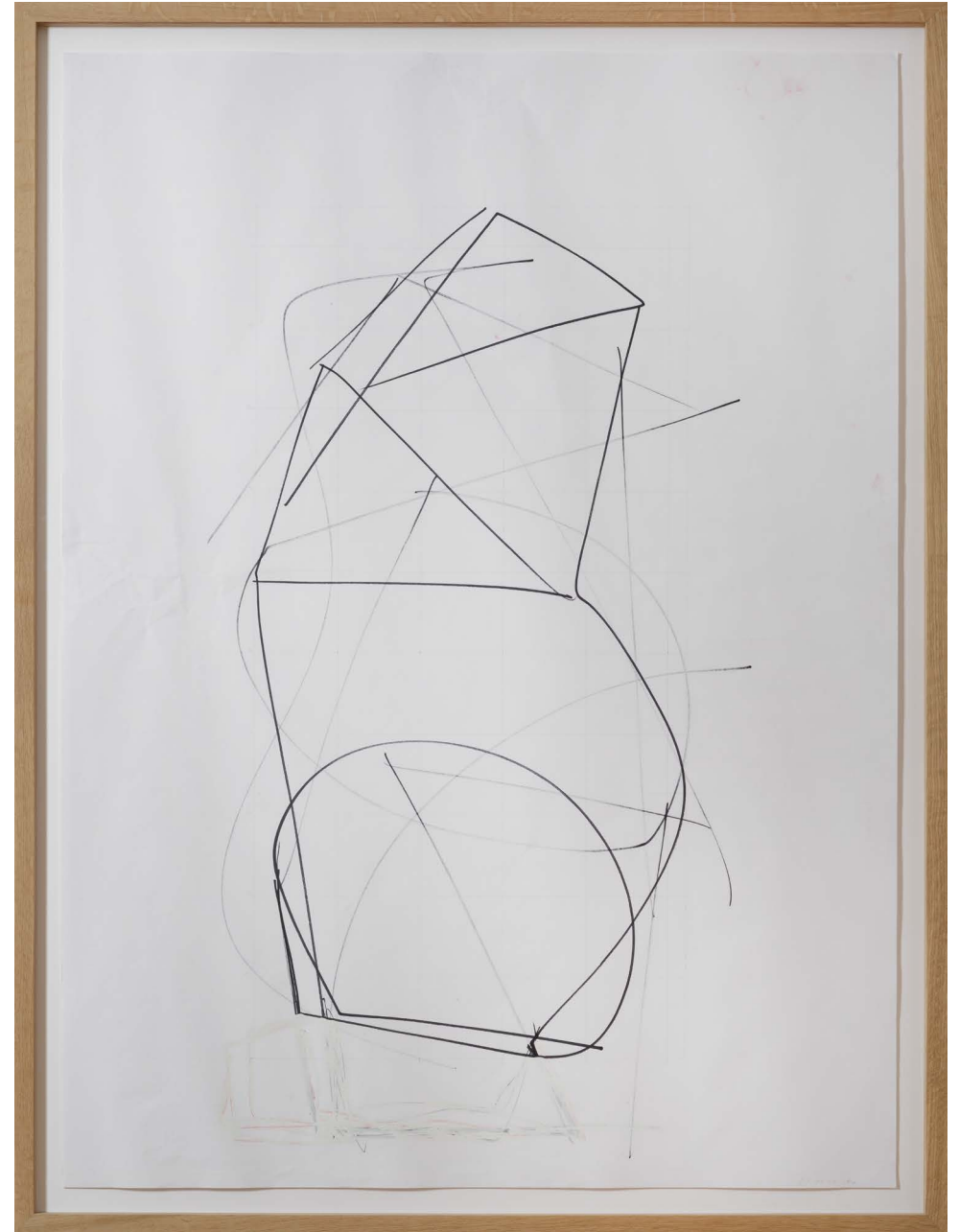
140 x 101 cm,

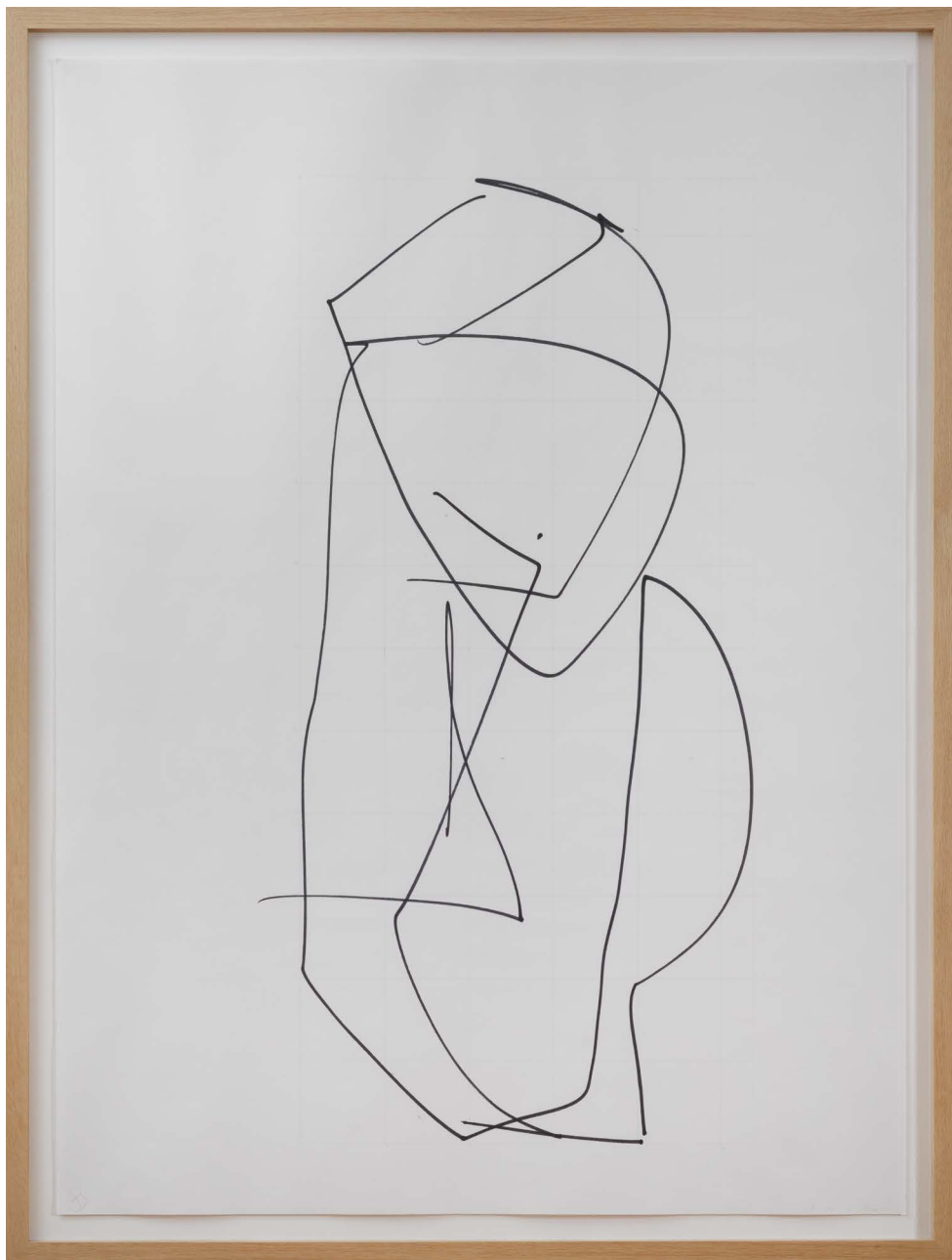
55 x 40 in

framed:

150 x 112 cm,

59 x 44 in





Flurin Bisig

27 04 20, Netstal (2)

2020

permanent marker and pencil on paper

unframed:

140 x 101 cm,

55 x 40 in

framed:

150 x 112 cm,

59 x 44 in



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Flurin Bisig

Flurin Bisig (b. 1982) is a Swiss artist based in Glarus. He works mainly with abstract sculptures, conceptually derived from a fundamental drawing basis. Bisig primarily researches the effect of sculpture. By constantly questioning their properties and definitions anew, he finds impulses for his considerations everywhere in everyday life. In these sculptures Bisig dialogues with classic sculpture by working with such a traditional material.

Simultaneously the artist also succeeds in skillfully molding his working matter. In addition to his sculptural practice, Bisig's drawings and collages not only complement his sculptures but are part of the same artistic process. After his education at the Hochschule für Kunst in Luzern and the Universität der Künste in Berlin, Bisig lived in Brussels. He has been awarded different scholarships and prizes, while also participating in international artistic residences.

Bisig's work has been shown internationally, in Switzerland, Germany, Italy, the Netherlands, the USA and Brazil.



Flurin Bisig

Solo Exhibitions

2021

The Anarchy of Silence
GNYP Gallery, Berlin (Germany)

2020

Love and Work (2007-today)
TICK TACK, Antwerp (Belgium)

2019

Am Saum des Sinnes/At The Seam Of Meaning
Bündner Kunstmuseum Chur, Chur (Switzerland)

2018

This is how I start another day in kingdom
fourseasonsberlin °8, Berlin (Germany)

2013

The seismographical back
Kunsthalle São Paulo, São Paulo (Brazil)

2011

Aus einem steinleichten Schweigen heraus
Hans-Kock Foundation, Kiel (Germany)

Mit dem Rücken zum Publikum
Wäscherei Kunstverein Zurich, Zurich (Switzerland)

2010

The first Rendez-Vous
Playstation at Galerie Fons Welters,
Amsterdam (The Netherlands)

Selected Group Exhibitions

2018

Zentralschweizer Kunstschaffen XL
Kunstmuseum Luzern (Switzerland)

Face my boost by your ShotSpotter
Hardstrasse 43, Basel (Switzerland)

2017

Swiss Art Awards 2017
Messe Basel (Switzerland)

Eutopia ,28'
Cultuurcentrum Strombeek (Belgium)

2016

There's a gap in between
Coup de Ville @ Nylonfabrik,
Sint-Niklaas (Belgium)

2014

Now. You are here
Zwartwild, Gent (Belgium)

Aktuelle Kunst,
Stadmühle Willisau,
Willisau (Switzerland)

Residencies and Prizes

2021

International studio and curatorial program (iscp),
New York (USA)

2014-2016

HISK Residency Programm,
Gent (Belgium)

2013

Rio sem fumaça, Barracão Maravilha,
Rio de Janeiro (Brazil)

CONTACT & INQUIRIES

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