

ARTIST

Flurin Bisig



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

Flurin Bisig

Songs: Ohia 3

2020

Carrara marble, spruce wood

Dimensions of total work:

208 x 24 x 16 cm

82 x 9.5 x 6.5 in

Dimensions of marble part:

42 x 28 x 9 cm

16.5 x 11 x 3.5 in





Flurin Bisig

You come through

2020

Carrara marble, spruce wood

Dimensions of the total work:

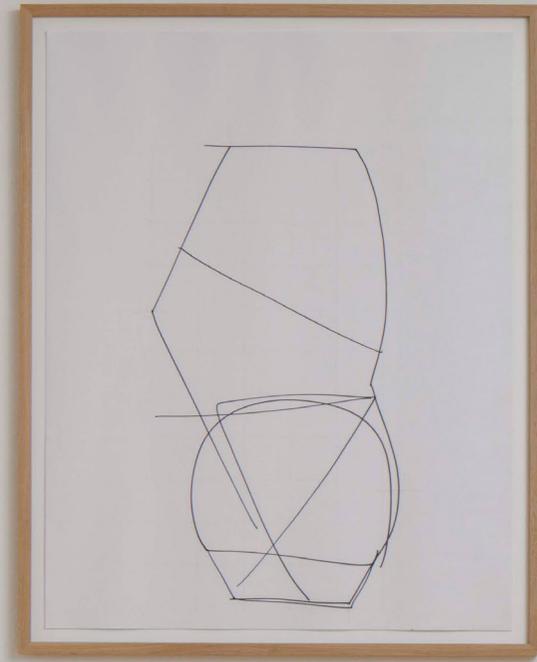
222 x 28 x 15 cm,

87.5 x 11 x 6 in

Dimensions of marble part:

56 x 22 x 11 cm,

22 x 8.5 x 4 in



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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.





Installation View: Flurin Bisig, *The Anarchy of Silence* solo exhibition at GNYG Gallery in 2021



Flurin Bisig

Tragedy 6

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 3

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

The Anarchy of Silence

JANUARY 23 - MARCH 20, 2021

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.

by João G. Rizek



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Flurin Bisig

3x sculpture

SEPTEMBER 8 - OCTOBER 21, 2018

The exhibition brings together works by Umut Yasat, Flurin Bisig, and Habib Farjabadi – three highly divergent artists. Nevertheless, the artworks presented here share more than the fact that they are primarily abstract sculptures. They all have an aesthetic which invites the viewer to examine the surfaces and structural composition down to the smallest detail. Because the sculptures combine wood, metal, stone, paint, and repurposed objects, their materiality is not obscured. On the contrary, it is emphasized as a distinct characteristic that draws the viewer in. This accounts for the unusual presence they exert in the room in relation to the viewer, acting as a counterweight to her or his movements. Indeed, all in all, there is a strangely human aura to Yasat, Bisig, and Farjabadi's sculptures that arises through their interaction with the viewer – and with each other.

In his work Swiss artist Flurin Bisig explores, above all, the power of sculpture. By continually questioning how the medium is characterized and defined, he finds impetus for his reflections everywhere in everyday life – from the entangled legs of a couple, to a room marked by the commanding posture of a waitress. The work *Viva Lost Blues* is characterized by this desire to experiment, as are other expressive individual pieces, which at the same time form a unity that clearly originates from the same aesthetic cosmos. Beginning with drawings, the work process involved is slower and more concrete, due to the sculptor's choice of traditional materials. By this means, they evoke classical sculpture and thus at the same time reanimate the past – or rather, propel it forward. Furthermore, Bisig succeeds

in skillfully controlling or even inverting the expected visual effect of his materials. For instance, a piece of tape placed on the edge of a plaster figure appears to hold the solid body together – as if it were a delicate eggshell – thus giving it such an air of instability that viewers approach it gingerly.

In addition to his sculptural practice, for over ten years Bisig has been creating works on paper, which he numbers consecutively. Inspired by Robert Morris's *Blind Drawings* and operating under a set of rules, drawings 259–269 (*wir körper 1zu4/us bodies 1to4*) form a series in its own right.

In addition to displaying a strong intuition for their materials, Bisig, Farjabadi, and Yasat all share what could be described as a pragmatic or experimental approach to the exhibited work: Yasat parts with things unreservedly in order to present them to us in new configurations; Farjabadi is able to create an inexhaustible and cross-cultural formal vocabulary using simple materials; and lastly Bisig explores the medium of sculpture and creates a virtually endless series of works on paper that he submits to various rules. In this manner, the sculptures by all three artists make viewers aware of their structure, compelling them to take a closer look.

by Klara Niemann



Installation View: Flurin Bisig, *3x sculpture* group exhibition at GNYP Gallery in 2018



Installation View: Flurin Bisig, *3x sculpture* group exhibition at GNYP Gallery in 2018

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,

Stadtmühle 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)

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