

CASTING SHADES AT NEW MOON 5.06. – 10.07.2021

EN

Philip Ortelli, Sandar Tun Tun

Entering KRONE COURONNE, we find ourselves in the foyer, a room of convergence, an in-between. Translucent curtains redefine the architecture, paving the way to the spaces. In the background, we hear sounds, a vibration, a voice. We see lights, reflections, beams of colour. An invitation to an otherworldly universe.

Casting Shades at New Moon stemmed from the multiple allegories around the moon as a silent and discrete observer, and the social and geological phenomena of its cycles. Featuring new works by artists Philip Ortelli and Sandar Tun Tun, who have been sharing research and nurturing reflections for several months, the exhibition navigates between the sensory investigation of bodies in space and the phenomenological experience of sound, shape and colour. From a visual and sound installation to wax sculptures, the works oscillate between fabulation, poetry and phantasmagorical worlds.

In her manifesto *Glitch Feminism* (2020), Legacy Russell suggests that bodies need to break away from their binary confinement and take on a vast and infinite dimension ('cosmic bodies'). *Casting Shades at New Moon* is interested in unveiling the 'multiple' bodies, and to do so through the visitors' senses, which might be tickled, amplified or twisted. From this cosmic reading of the world, the moon becomes the starting point of the exhibition.

As a bonded, loyal and continuous satellite, the moon turns on itself and around the Earth over a period of eight cycles. Because of its synchronous rotation, it reveals to us only one of its sides – the other is 'hidden'. The 'far side' as it is called, or the 'dark side' in its figurative sense, serves as a metaphor for exploring the unknown, the unconscious and for making visible what isn't. This notion of (in)visibility applies in particular to the beginning of each new cycle when the new moon aligns with the sun, casting its shadow onto the Earth, making it dark and imperceptible. This phenomenon of appearance and disappearance lies at the core of the artists' works, where materiality is explored to give substance to body contours and shadows.

The series of 8 beeswax sculptures by Philip Ortelli pixelate the wall made of lapis lazuli pigments, a deep blue known to absorb light and intensify our perception of the colour. Following the moon's cycle, the works reveal fragments of bodies, objects, symbols, emotions, reminiscent of surrealist marks, where the juxtaposition of images from distant realities stimulate imagination and the unconscious mind. In astrology and esoteric sciences, the moon is often associated with the instinctual, the intuitive or non-verbal emotions. A playful and coquettish face, *Miss Lure* personifies a moon, embodying human-related emotions – an exploration of the power of charisma and its manipulative potential.

Ortelli's video *Bad Weather And Class Struggle* opens a window on a fantasy world oversaturated with colour and filled with illusory forms and symbols. The setting gradually turns into a darker, more apocalyptic scenario. The video is incorporated into a window-shaped structure/hole, in which the fluidity of the curtains alludes to a gateway to another world. Perhaps a rendezvous to the dark side of the moon.

Synthia by Sandar Tun Tun is a sonic and immersive installation in a presence-sensitive environment. Lights and speakers are laid out to invite the public into an ear-oriented wander. In the middle, a webcam captures spatial information (luminosity, colors, forms or movement velocity) that the artist interprets as potential corporealities. With *Synthia*, Tun Tun orchestrates a poetic and complex sonic language made out of a codified system based on diverted algorithmic recognition. Witnessing any changes, the webcam translates visual data into signals and audio fragments from tonic high-pitched to deep soundwaves.

Inspired by the moon's mysteries and symbology, Sandar Tun Tun's installation and Ortelli's works dialogue between each other, engaging the public in an environment that is both disturbing, comforting and emancipating, and where shadows and body contours become the vectors for a sensorial and real-time lived experience.

Philip Ortelli (1991, born in Bern, lives and works in Zurich) works mainly with sculpture and video, oscillating between concept and intuition. His most recent work negotiates part of the complex history of representation of queer living realities in Switzerland. After completing his Bachelor's degree at the HKB in Bern and an MA at the Sandberg Institute in Amsterdam in 2018, Ortelli has exhibited his work at various institutions (Kunsthaus Langenthal, Centre d'Art Contemporain Genève, etc.) and received several awards.

Sandar Tun Tun (1989, lives and works in Geneva and Marseille) is an artist and composer working with time-based media. Negotiating an aesthetic and social experience that often privileges the gaze, her practice is an exploration of listening that she deploys in collaborative research projects and through the musical entities Nay Thit (DJ, producer) and SD S (noise, experimental music). Her installations, performances, compositions and collective writing examine power relations, the space of appearance/disappearance and contemporary conditions of coexistence. She is also one half of BARE-TT, a duo formed in 2016 that investigates sonic narrative possibilities at the intersection of science fiction and living symbiotic relationships.

Events:

Sa, 5.6, 16:00-21:00
Vernissage

Fr, 11.6, 20:00-22:00
KRONE Karaoke

Fr, 25.6, 19:00
Performative Reading

Sun, 4.7, 19:00
Surprise Screening

Sa, 10.7, 16:00-21:00
Performance Our Own Psalmody
Sandar Tun Tun

The exhibition is supported by:
Kultur Stadt Bern
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Oertli Stiftung

Opening hours:

Thu-Fri, 16:00-19:00
Sat, 12:00-16:00
Sun, 12:00-16:00

1.
Philip Ortelli
Mad Mother, 2019
Plaster
40 x 40 x 25cm

2.
Sandar Tun Tun
Synthia, 2021
Sound installation

3.
Philip Ortelli,
Sending nudes at new moon, 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

4.
Philip Ortelli,
I don't care if you're lyin', 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

5.
Philip Ortelli,
It was a capitalist night, 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

6.
Philip Ortelli,
We will all end in tears, 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

7.
Philip Ortelli,
Tie'em to a fence post
(Rights for gays, oh yeah), 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

8.
Philip Ortelli,
Every tool is a weapon, 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

9.
Philip Ortelli,
I thought my life would get easier, indeed, 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

10.
Philip Ortelli,
If you fall asleep down by the water, Baby,
I carry you all the way home, 2021
Beeswax, tree resin, carnauba, wax
3 x 30 x 30cm

11.
Philip Ortelli
Miss Lure, 2021
Beeswax, plaster, linen, ready-made
60x60x60cm

12.
Philip Ortelli
Bad Weather and Class Struggle
Vertical 4k-video, silent animation
with quote by Richard Siken, 2021

