

Søren Berner

Documentation



BIM – Baden in Musik *Baden in music*
Kunst am Bau / Art on public buildings, 2014

The Art project was selected by Curator Nadja Baldini together with the Art Council of the Cantone of Zug and took place at a technical college in Baden (City close to Zurich). The Artists premise was to work with the students and to introduce them to the ideas contemporary art is dealing with but also how to use art as a mediation for their own expression and ideas.

For this danish born artist Søren Berner proposed a radio station which he called Future Research System where the students would report/create/rap/ etc. about their lives and future and what they hoped or feared for. Berner had prepared questions he had developed collaboratively with sociologist Søren Jensen for the students to think about and to respond to. The questions facilitated a reflection on what was important to them and what they would like to comment on. Be it their social life, work life, life in general and where they're heading. But also it was a reflection on their relationship with the college, the teachers and the teaching in itself.

They had to find a format to express themselves, which was adequate to the medium of the radio. This pushed them to find the right form for their content, rehearse it and perform it, thus making it public.

The radio station was a one year long project which made visible or better said audible the hopes, fears and future fantasies of this generation but also figured as a kind of portrait of the school with all its components. The hopes and dreams of the students, their relationship to the education they were in but also the question of education in itself formed part of it. The project wasn't limited to the students but incorporated everyone who worked there. Berner often walked around the college to gather information and contributed as a „reporter specialized in future related questions“ to add layers to the portrait.



BIM - Baden in Musik Kunst am Bau - *Art on public buidlings*, 2014
 Selected by Curator Nadja Baldini and the Art committee of Baden.
 A one year Sound studio/Radio Station - installation at the Technical College of Baden - BBB - Søren Berner



Freenactment

Mad House Helsinki, 2014

Freenactment is a work that explores the problematics of documentation in performance. How can a photograph contribute to the understanding of a performance? The work consists of several steps and actively invites the participants to engage in a dialogue and take part in the performance, effectively playing a role in the piece alongside the artist.

The first step is to form a group and start a dialogue around the question of documentation of performance and the problematics it entails like the moment of the event that can never be represented. It can be partially documented, give the audience who wasn't there an idea of how it might have been, but will never be able to fully represent it. Participants are then asked to join a Freenactment where the active role of the participants is needed in order to create documentation. They each are asked to take a photograph of the person taking a photograph of the person taking a photograph of the Freenactment and are thus confronted with the question of documentation in the performance.

The performance hinges on the use of photography as a medium that requires one viewpoint and catches one moment in time. The participants are creating a chain of viewpoints which becomes evident in their photographs and visualizes the problematics of subjectivity of a

specific viewpoint. Step aside and you will get a different story.

Back in the room where the performance started the participants are split up in three groups. The first group is asked to formulate questions around the experience they just had for the second group who then tries to come up with possible answers. The third group's position is that of evaluation where the questions and answers are being discussed. This process is set up to facilitate a discussion and an exchange between the participants and to enable a reflection on the work and their collaboration.

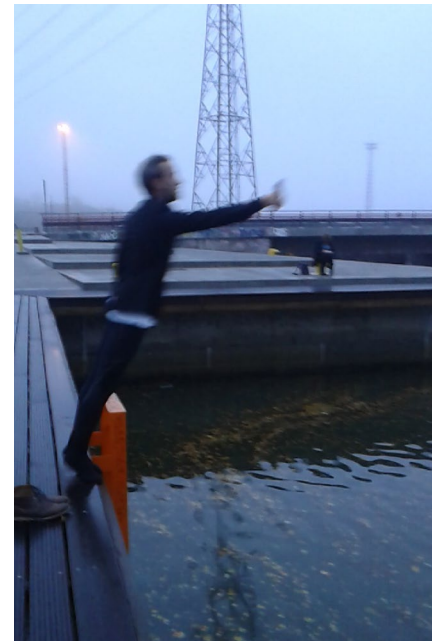
The title Freenactment is a word invented by Søren Berner and comes from Reenactment where a performance/moment is repeated. He added the F for freely interpreted to underline the gap between the pre-existing work and his own interpretation of it. Also because he doesn't necessarily refer back to a performance but to a photograph which documents an event and thus refers back to the question of viewpoint and authenticity.

Documented Freenactments:

„Leap into the void“ by Yves Klein

„Abu Ghraib“ Satar Jabar - Torture photo by Sabrina Harman

Text by Nicole Bachmann



Freenactment
Participatory performance
Madhouse, Helsinki 2014 - Søren Berner



Freenactment
Participatory performance
Madhouse, Helsinki 2014 - Søren Berner



Barbie
 Nikolaj Kunsthal, Copenhagen 2012
 Installation, performance
 Acrylic paint, wood, fire extinguisher, marker
 Dimensions Variable -- Søren Berner



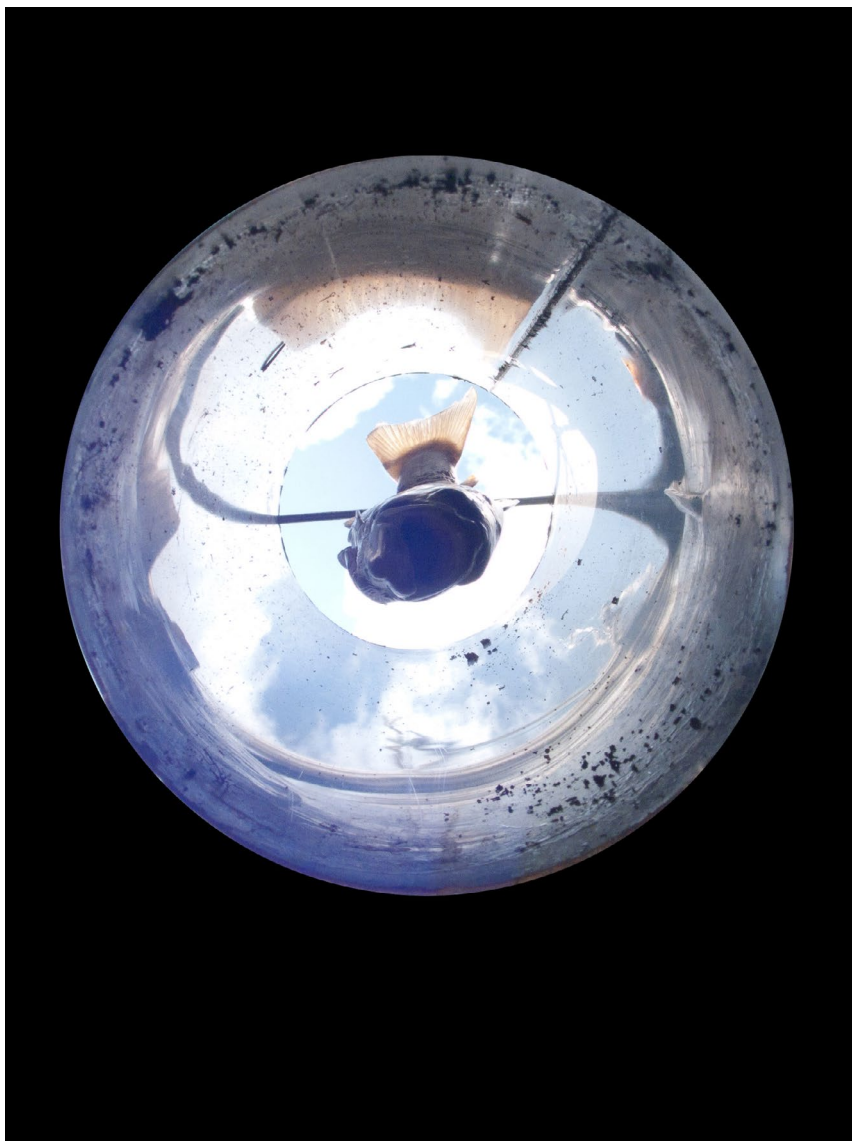
Barbie
 Nikolaj Kunsthall, Copenhagen 2012
 Installation, performance
 Acrylic paint, wood, fire extinguisher, marker
 Dimensions Variable - Søren Berner



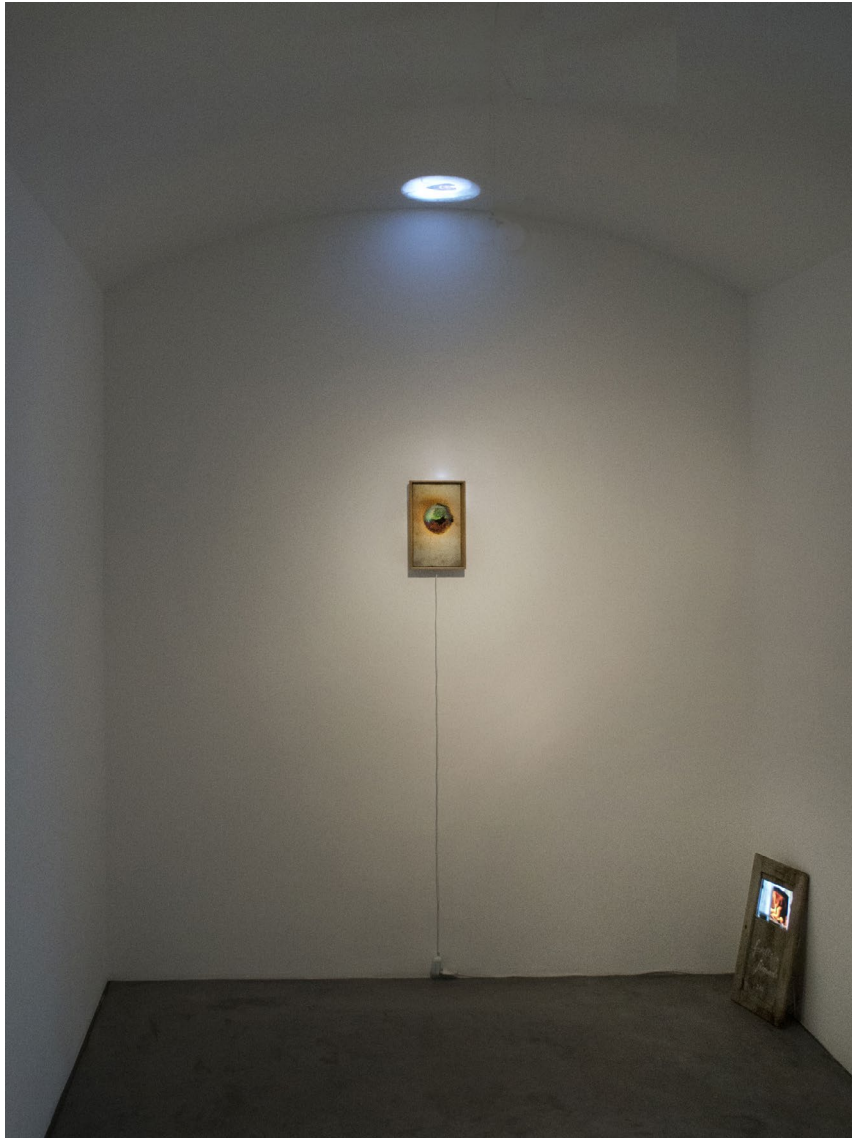
Barbie
 Nikolaj Kunsthall, Copenhagen 2012
 Installation, performance
 Acrylic paint, wood, fire extinguisher, marker
 Dimensions Variable - Søren Berner



Forella Fümada
NAIRS Centre For Contemporary Art 2012
Installation, performance
Chrome steel, Wood, Trouts - Søren Berner



Forella Fümada
NAIRS Centre For Contemporary Art 2012
Installation, performance
Chrome steel, Wood, Trouts - Søren Berner



Forella Fümada

Bündner Kunstmuseum 2012

Oxidated chrome steel, Wood, Videoprojektion.

Dimensions: 23cm x 36 cm - Søren Berner



Fowling

performance. Kunstraum Bellerive, Zürich 2012
 wetsuit, wheat bread, projector
 Dimensions Variable



Brot & Arbeit

installation | performance. Stadtgalerie Bern, 2012

rye seeds, sour dough, oven, wood, silkscreen. salt, beer, sugar, sunflower seeds, knife, cloth, sponge, chalk, butte, ceramic

Dimensions Variable

Solution

installation | performance | video

A Broadcasting jingle starts Solution. Nine black canvases hangs in a square 3x3. Performer makes Powerpoint presentation with slide show simultaneous beamed onto 9 canvases forming the 4/3 format for Projections. At the same time performer paints canvases white. Near to the end of Powerpoint a beat starts and performer begins to rap while a musicvideo is projected onto the canvases. As the beats finishes performer takes down one canvas and auction it away to the highest bidder amongst the audience.

Werkschau Kanton Zürich, 2011



Solution
 installation | performance | video. Werkschau Kanton Zürich, 2011



Father i should have listened

Museum Helmhaus, Zürich 2011

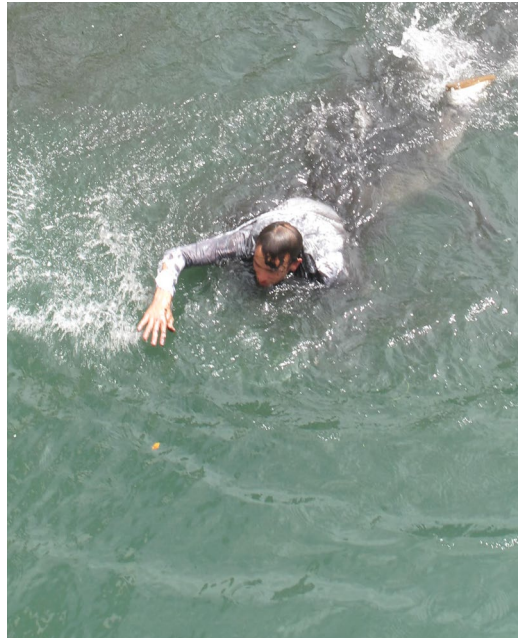
Performer provides audience with filled balloons. While performer talks in an abstract language in the corner of the exhibitionspace. Audience throw balloons exploding on the wall and on performer. Audience is placed in two rows forming a sort of path. Equipped with plastic bags containing feathers they decorate performer walking down the path ascending up stairs of a platform with a 5 meter springboard attached to it. Performer walks on springboard that exits through window on first floor and jumps off into river running by underneath.

„Bevor Søren Berner am 13. Juli 2011 um 15 Uhr, weiss gekleidet und mit den Füßen voran aus dem Fenster des Helmhauses in die Limmat sprang, schrie er den paar anwesenden Zuschauern unverständliche Sätze entgegen. Unverzüglich machte er sie zu Komplizen und Mit-tätern, liess sich regungslos mit Farbbeuteln schwarz bewerfen und mit weissem Hühnerflaum (oder waren es Schwäne?) berieseln. Dann bestieg er ohne hast die Stufen zum Sprungbrett und verschwand.

Die Performance selbst hatte eine eher beiläufige als pa-thetisch choreographierte Dramaturgie. Was geschehen sollte, aber vielleicht nicht musste, geschah. Gefahr war nicht zu spüren. Es blieb ein Vor- und ein Nachher und die Erinnerung dazwischen, materielle

Relikte, ein schöner Titel und ein Ort zum Nachdenken. Die Nostalgiker des Tachismus können hier die energetisch geladene Zufallgestaltung der schwarzen Ecke bewundern, die „Kunst-im Bau“ –Befürworter die architektonisch anständigen Podeststufen zum goldenen Sprungbrett loben und Kleinräumer vergebens die Botschaft der Fusstapfen lösen. Irgendein Ikarus war einmal da, gewiss. Der Inhalt bleibt aber verschlei-ert. Was heisst schon „zeitgenössisch“, wenn die Zeit permanent mit der Limmat vorbeifliesst? Alle Mythen, gleich wie Kunst, hinterlassen Spuren. Manchmal sind sie sehr ästhetisch.“

German Article, Text by Ludmila Vachtova



Father i should have listened
Museum Helmhaus, Zürich 2011
Installation, performance
Acrylic, plastic, aluminum, wood, feathers - Søren Berner



Father i should have listened

installation | performance | video. Museum Helmhaus, Zürich 2011

Convey

performance | video.

“Convey” consists of two parts. First part involves a single visitor in a very private experience with the artist. Moving around in public space the visitor is invited to join a demonstration, build a sculpture of random things inside a gas station, to create street art restrained by a rope, and finally enter into a dream travel.

The second part takes place in front of the kiosk itself, which is converted into a studio, wherein the experiences of the participants will be subsequently shared/conveyed over a camera and screen with the rest of the public. Part two is recorded while the only left over of part one is the experience conveyed by the visitor.

Art Basel – Das Weisse Haus, Keck-Kiosk, Basel 2011



Convey

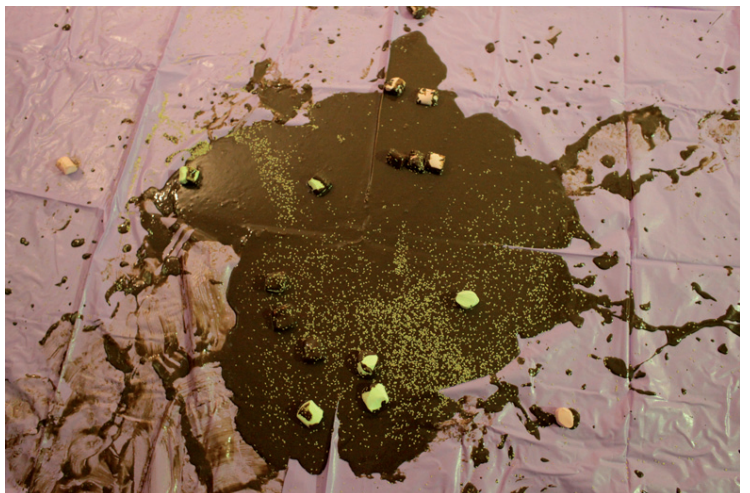
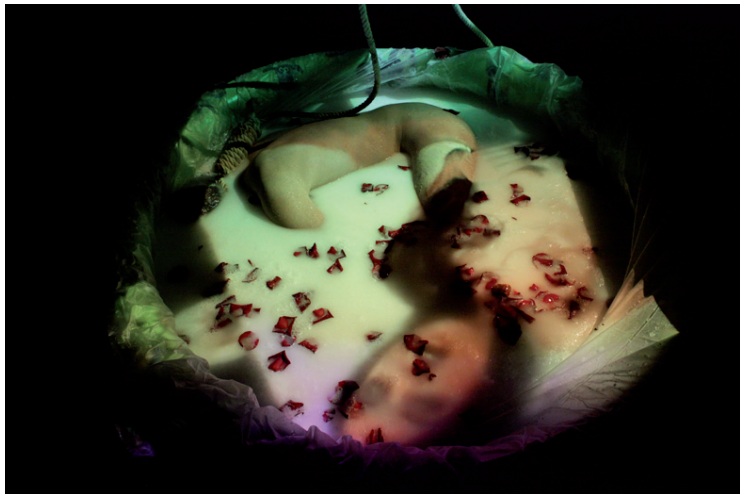
performance | video. Art Basel – Das Weisse Haus, Keck-Kiosk, Basel 2011
 Rope, camera, cotton, stencils, spraypaint, stanley knife, chalk
 Dimensions Variable

Superbia

performance | installation

Audience are asked to pick up water balloons with red paint. Audience chase performer down street and stone him with balloons. On roof of exhibition space a speech is held spoken with imaginary words and gestures. Everybody is invited into exhibition space again. Performer kneeling in front of a big pink phallus symbol decorated with black birds and onions. Hanging from ceiling, a bucket filled with chocolate sauce is poured over performer whilst audience throw sesame seeds and marshmallows on him. Performer stands on barrel with rope tied around neck, throws rose petals into pool of milk as a pornographic film is projected on surface of pool. He jumps into pool simulating suicide. Performer jumps threw projection screen proudly waving American flag.

Selfservice Open Artspace, Stuttgart 2010



Superbia

performance | installation. Selfservice Open Artspace, Stuttgart 2010

Chocolate cream, acrylic, mars mellows, sesame seeds, onions, tension cables, plastic, water, rose petals, hemp rope

Dimensions variable

First Person

installation | performance | video

1) Performance freestyle with pre-recorded video / Audience hold and move spotlights in room
2) Slowed down hardstyle music with subliminal porn in room / Audience stand in circle and read a text by Eminem out loud / Ritual performed while making a golden sculpture in the middle of circle
3) Room is destroyed while recorded / Recording projected on wall / Audience placed in certain positions in room / Live keyboard soundtrack created
4) Light on / Light off / Jim Lambie / Not Jim Lambie
5) Everybody into small room / Both performers explain „First Person“ concept directly to one person simultaneously / Constantly change person
6) Newspapers handed out / Audience create paper balls and throw them into basket held by performer carried back and forth through room / Auction pull determined by number of paper balls reaching basket
7) Audience placed in front of wall / Camera connected to monitor pointing at audience / Audience asked to think of one word each, describing the performance / Words written on wall / Meanwhile singing „Symphony of science“

Audience leave apartment and six new persons are invited in. Process is repeated until all audience present have seen the performance.

Link to video (5 min): <http://bit.ly/eUJJS5>

Kunstverein Das Weisse Haus, Vienna 2010



First Person

installation | performance | video. Kunstverein Das Weisse Haus, Vienna 2010

First Person part II

performance

Performer starts with a keynote presentation on the history of performance art. After 3 minutes with slides and name-dropping sequences performer change into an abstract language while continuing the presentation. Audience is asked outside in order to stone performer. Then inside again the audience throws popcorn at performer whilst black thick liquid is poured over his head.

The leftover of popcorn, black liquid, and red paint is sealed with a plexiglas plate onto a frame and sold to the highest bidder amongst the audience.

Wonderland Art Space, Copenhagen 2011



First Person part II

performance. Wonderland Art Space, Copenhagen 2011

Artist CV

So:ren Berner *77

Living and working in Zürich and Copenhagen

Selected Exhibitions and Performances:

Freeractments // Madhouse, Helsinki 2014 - FIN

BIM // Kunst am Bau, Art Award, Berufsfachschule BBB, Baden 2014 - CH

Alles Wird Gut // Rare Portraits, Shedhalle, Zürich 2014 - CH

Children of Public Space // Nikolaj Kunsthal, Copenhagen 2014 - DK

Re:Publicdomain // Forum Schlossplatz, Aarau 2013 - CH

Smoked Trout // Dienstgebäude, Zürich 2013 - CH

Forella Fümada // Bündner Kunstmuseum, Chur 2012/13 - CH

Yva - The unknown // Rote Fabrik, Zürich 2013 - CH

Barbie // Samtalekøkkenet, Nikolaj Kunsthal 2012 - DK

G.A.M. // Burningman, Nevada 2012 - USA

Squatting Beirut // Share Beirut, TEDx Beirut 2012 - LEB

Catch a Glimpse of Me // W139, Amsterdam 2012 - NL

Brot & Arbeit // Stadtgalerie Bern 2012 - CH

Vogelfang // Kunstraum Bellerive, Zürich 2012 - CH

Geräuchert // NAIRS, Centre for Contemporary Art, Scuol 2012 - CH

Solution // National Art Award, Cantone Zürich, Werkschau 2011 - CH

Father I Should Have Listened // Helmhaus Museum, Zürich // 2011 - CH

Convey // Keck Kiosk, Art Basel 2011 - CH

Das Brot Des Anderen // Christinger De Mayo Gallery, Zürich 2011 - CH

First Person Part II // Wonderland Art Space, Copenhagen 2011 - DK

Screen Prints // Hinterhof Offspace, Basel // 2011 - CH

Superbia // Selfservice Open Art Space, Stuttgart 2010 - DE

Privatize! // K3, Zürich // 2010 - CH

First Person // Space shift, Das Weisse Haus, Vienna // 2010 - AT

Globalize it // Dock18, Zürich // 2010 - CH

Long or Short // Frfr Galerie, Zug 2010 - CH

Impression // Kunsthau Grenchen // 2009/10 - CH

Fear the Generator // Cabaret Voltaire, Zürich 2009 - CH

Pentrax Reference // Performance night, Zürich 2009 - CH

Development // Salon Balon Off Space, Zürich 2009 - CH

Kargology // Alt_Cph Art Fair, Copenhagen 2008 - DK

Kargology // Gerschwin Performance Space, New York 2008 - USA

Artville // Tempelhof, Berlin 2008 - DE

Shifting Identities // Kunsthau Zürich 2008 - CH

Muesum Nacht // MAK - Museum for Applied Arts, Vienna 2008 - AT

KARGO // Triangle Project, Istanbul 10th Biennale - 2007 - TR
Die Aussschüttung // Liste 07, Art Basel 2007 - CH
Spurensicherung // Palais Bleu Projektraum, Trogen 2007 - CH
Metamorphosis // W139, Amsterdam 2006 - NL
Microstories Austria // MAK (Museum for applied arts), Vienna 2006 - AT
Native American Supremacy // HMPS, Amsterdam 2006 - NL
Pentrax Solutions // Galleri Roodkapje, Rotterdam // 2006 - NL

Grants:

2014 - Danish Art Council
2013 - Danish Art Council
2012 - Danish Art Council
2011 - The Cantone of Zurich Art Council Prize
2011 - The City of Zurich Art Award
2006 - Renee & Renia Schlesinger Foundation
2005 - Berlagefonds Rietveld Foundation

Selected Press/Publications:

OpaqueJournal - 1/2014
OnCurating - 2014
Mind the gap -1993-2013
der:die:das: (Issue H) - 2012
Love and Security (Artist Feature), Tissue Magazine 3/2012
Kulturpalast - ZDF kultur 13/12/2012
Blick - 2010
The Swiss Issue - 2008
Fucking Good Art - 16/2007
Love Sour Love - Faile Publications 2/2005
DADA Zeitung 4/2004

Other:

Application Committee member at Zürich University of the Arts - 2012/2013
External examiner / Artist Expert, ETH University of Science, Fine Art Class
Digital Art and Strategies / Lecture, University of Applied Arts Vienna 2010
Application Committee member at Rietveld Academy of Fine Art - 2006