

# KUNSTMUSEUM THUN



## GIACOMO SANTIAGO ROGADO ALL THAT YOU SEE 11 MAY – 28 JULY 2024

### ENGLISH

#### INTRODUCTION

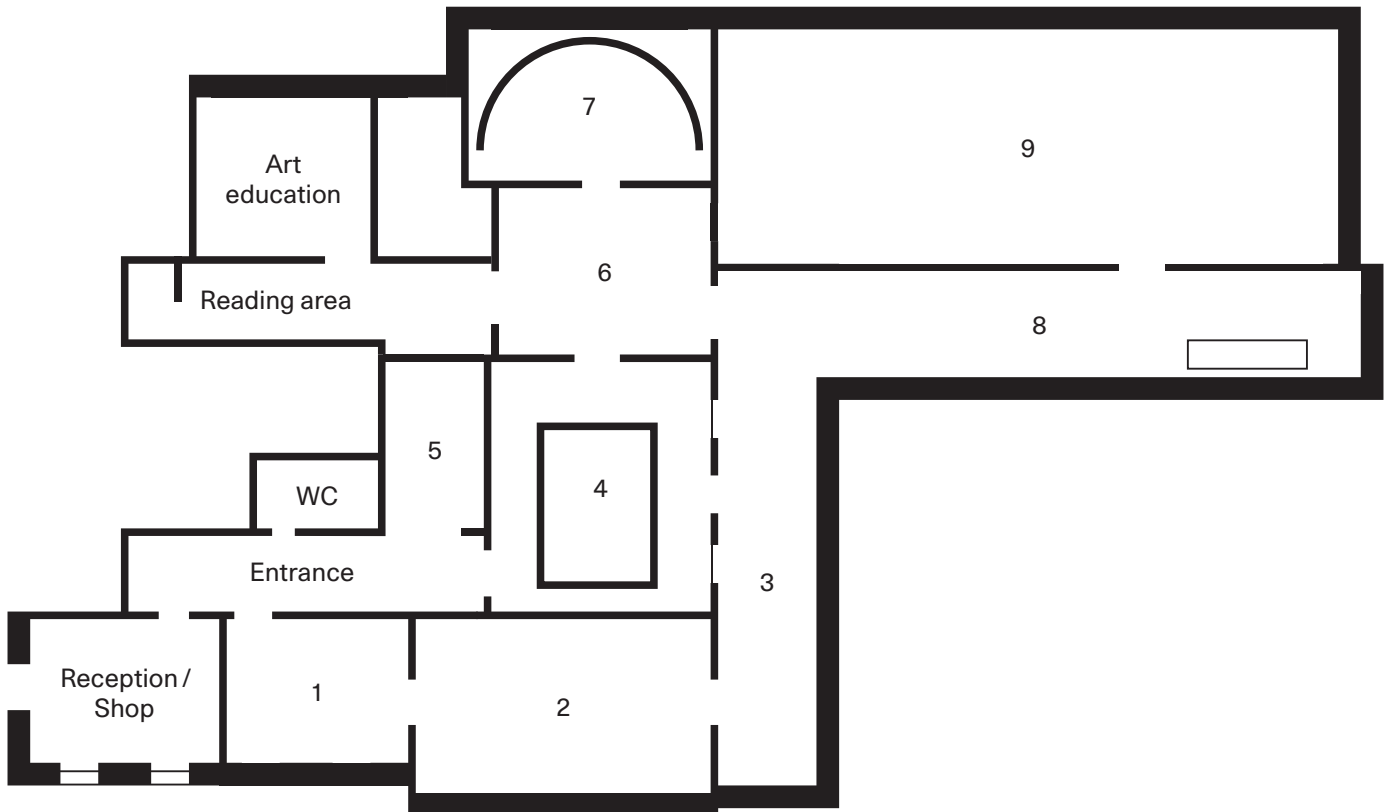
The artist Giacomo Santiago Rogado, born in Lucerne in 1979, explores in his paintings, works on paper and spatial installations both human perception itself and the history of artistic and non-artistic images. Using various techniques and materials, many of which have a long tradition, he probes the possibilities, limits and conditions of contemporary painting. Since the mid-2000s, Rogado has produced an extensive and extremely diverse oeuvre. He primarily devotes himself to developing series over an extended period of time, taking up the same leitmotifs, themes or processes again and again, which he varies and continually places in new contexts. For this reason, Rogado's oeuvre exhibits great consistency and stringency, without however lacking in innovative pictorial inventions and displays. His reflexive, circular approach can best be envisioned as a spiral that keeps leading the artist back to the same point – but always at a higher level (of development). We can therefore constantly take a fresh look back at Rogado's earlier images from the perspective of the present, as well as perceiving his present images with hindsight from the past. This is the basic idea behind Rogado's solo exhibition at the Kunstmuseum Thun, the very first retrospective of the artist's work.

Rogado has brought together here nearly 80 works made between 2005 and 2024. Outstanding key works are shown alongside new pieces produced especially for the show. Although the exhibition is conceived more or less chronologically, the artist also reacts directly to the architectural

challenges and conditions of the surrounding space. For him, it is not only the careful composition of the individual works that counts but also their arrangement and placement in the space and within an exhibition choreography.

Rogado is the first artist in the history of the museum to simultaneously show works at both locations, the Thunerhof and the Thun Panorama, covering an area of over 1,000 square metres. *ALL THAT YOU SEE* at the Thunerhof presents paintings, works on paper and installations from recent years and decades, while the exhibition *AUSSER SICHT* (Out of Sight, 11 May – 1 December 2024) in the glazed extension to the Thun Panorama features a new site-specific spatial installation that makes reference to both Schadaupark outside and Marquard Woche's circular painting inside.

## OVERVIEW



### ENTRANCE & GALLERY 1

#### EARLY DRAWINGS AND ILLUSTRATIONS

The show begins with a concentrated selection of images from Rogado's early work, produced between 2005 and 2008. These works demonstrate a firm interest in drawing and illustration, which later increasingly transitions to or is combined with painting. At the beginning of the circuit, visitors are greeted by the half-length portrait of a little girl in the work *Spiegel* (Mirror, 2008). She turns a pert and scrutinising gaze on the viewer, watching us from a diamond-shaped opening with striped colour gradients. The opening resembles a curtain drawn aside to reveal a picture behind a picture. The motif of looking through something is continued in a larger format in Gallery 1 with *Lucia* (2008) and the diptych *Bellevue* (2007), which likewise portray young people whose appearance, clothing and demeanour do not seem to correspond to our present day. The artist in fact found his models for these half-length portraits in journals, glossy magazines and advertising images from the first half of the twentieth century, making their old-fashioned quality evident with a brownish patina. Most striking, however, are the vests or gilets worn by the subjects, which seem to lay bare a different reality. While *Lucia* shows a dreamy-eyed young woman making an enigmatic casual hand gesture, her gilet opens up a view onto a black-and-white cloud formation. *Bellevue* depicts a young man and woman who both seem to be looking inward, withdrawn from their surroundings. The philosopher Ursula Pia Jauch (b. 1959) has described these monumental portraits as "memorials to introspection", as they provide a glimpse of psychologically mysterious inner landscapes that will at some point belong to

a "past" time. In their ambivalent duality, the images thus present an interplay between illustrative, figurative reality and inner abstraction.

### GALLERY 2

#### FUSION OF HORIZONS

In the second gallery, the exhibition moves on to the artist's current work with the series *Fusion of Horizons* (2024). Choosing for the most part smaller horizontal formats, Rogado experiments in these work group with several ways of representing the horizon. He is alluding here to the paradox by which the horizon on the one hand offers stability and orientation but on the other always remains intangible and fleeting. In *Fusion of Horizons*, different approaches to the subject can be identified. In one work variation (*Fusion of Horizons 5, 19*), Rogado applies a thin paint glaze in wavy bands that overlap in the pictorial space, creating a convincing impression of depth.

In another variation in this series (*Fusion of Horizons 2, 3, 6, 8, 11*), the artist applies varicoloured impasto rectangles to the picture support in the manner of Constructivist or Concrete art. These taper towards the centre of the image and become brighter, suggesting an ever-greater pictorial depth. At the centre is usually a small white rectangle, possibly referring to the infinity and boundlessness of the horizon.

In a further variation, Rogado manipulates photorealistic seascapes (*Fusion of Horizons 7, 16*), overlaying them with more or less opaque or transparent grid structures from the previous rectangular variation. In other works, he experiments with colour gradients, stripes or colour clouds

into which he inserts a second image (*Fusion of Horizons 20, 21, 22*). This results in a harmonious coexistence of abstract and figurative picture areas.

## GALLERIES 3 & 8 / VERANDA

### WORKS ON PAPER

Galleries 3 and 8 are dedicated to works on paper, a medium Rogado has worked with regularly since circa 2015. It enables him to try out new techniques, materials and working methods quickly and easily in a smaller format. The artist's works on paper can be seen as a diary-like store of ideas that serve him as a source of inspiration for paintings – sometimes even years later. At the same time, Rogado sees these works not just as preparatory sketches or exercises but as artworks in their own right.

The earliest work in this exhibition is *Spion im Nachtspiel* (Spy in Night Game, 2005) and is one of the few narrative works in Rogado's oeuvre. It shows an explorer standing on a rocky outcrop overlooking the sea and peering through a telescope at a large estate on another island or a different part of the same island. What the explorer has discovered here or what has aroused his interest remains unclear. Is he researching his next destination? Or does he see something unusual in the distance? What is it about the rather ordinary-looking property that he appears to be looking at that has caught his eye? With the snow-white sun that dominates the sky, the image evokes distinct associations with the metaphor of light in the Age of Enlightenment, a period of scientific discoveries and philosophical insights. But such associations slip into irony as soon as we spy the clockwork winder on the researcher's back, a mechanism used to set tin wind-up toys in motion. What appears at first glance to be a realistic scene thus turns out to be a whimsical imaginary scenario concocted by Rogado. We may surmise that the artist is merely playing a game with the viewers, mocking their urge to find a story in every picture in order to make it understandable and comprehensible.

The other examples collected here date mainly from 2023/24 and display two different formats. As in the artist's paintings, we can observe in them effects such as colour gradients, colours bleeding and overlapping, and also areas where the support shines through. Here, however, the pigments are applied not to a cotton canvas but to absorbent paper. Nevertheless, in both mediums, the artist relinquishes some control over the image. Paint and paper become equal players in the artistic working process.

Some of the sheets evoke associations with astronomical or physical phenomena: *Lunar 1 & 2*, for example, resemble moons. *Eclipse 1 & 2* can be associated with the sight of the solar eclipse, while *Neuron* has similarities with representations of neural networks and *Niesel* (Drizzle) recalls a meteor shower. Other works exhibit parallels with Rogado's painting series *Intuition* or *Accord*, which viewers will encounter in Gallery 9.

From the serial arrangement on the wall, it is evident that these works were created as part of a process. At the same time, the smaller format encourages visitors to engage with the works more closely.

At the back of Gallery 8, a display case shows postcards, artist's books and sketchbooks with notes, studies, experiments. This material enables viewers to directly comprehend the genesis and conceptual considerations of the artist during the creation of individual series.

## GALLERY 4

### SPATIAL-ARCHITECTURAL INSTALLATION

Gallery 4 is occupied by the installation *Growing together through emotions over time* (2017). This work opens up the pictorial space and thus the panel painting into the third dimension, allowing viewers to step into it for an immersive experience. *Growing together through emotions over time* is a cube closed on all sides and bordered by canvas-covered stretcher frames. The result is a room within a room in which the viewer, freed from all external distractions, can concentrate fully on the paintings. In this mindful looking, viewers are left with only colours, light and shadows to confront, leading to a more intense aesthetic experience.

Rogado's installation was inspired in particular by his interest in Eastern meditation techniques, which are geared toward isolating oneself from external stimuli through concentration exercises and conscious letting go. Whereas in *Growing together through emotions over time* this blocking out of stimuli is brought about by the spatial intervention, in meditation this effect is produced by the meditators themselves.

Another intriguing encounter is possible from outside the work, because the way in which the cube is constructed is itself a constitutive element of the installation. The semi-transparent canvases, impregnated with monochrome clouds of colour, function like membranes that create a poetic interplay between light and shadow, opacity and transparency.

## GALLERY 5

### DARK SPACE

At the centre of the exhibition is a dark space illuminated only by daylight and the artificial light of the surrounding galleries. On view here are paintings from the series *Spectrum* (2022/23) and *Force* (2023), combined with the small-format sculptures *Observing Self* (2015) and *Time Capsule* (2015) to evoke associations with outer space. The works *Force 2 & 3*, for example, call to mind the radiant power of the sun and stars, while *Spectrum 4* resembles a view of the Milky Way. The objects in the series *Observing Self* in turn distort human perception. They each consist of three mirrored spheres joined together, in which the viewers and the space are reflected as if in a fish-eye lens. Gazing into them, we see not only ourselves and our surroundings in a 360° panoramic view but also a threefold reflection on the shiny orbs. *Time Capsule* takes up the same theme, along with the aspect of time by way of an hourglass integrated into the object. The hourglass refers to the different intrinsic temporalities of humankind and the universe and the related temporal overlaps.

As in Gallery 4, this gallery allows us to practice different ways of seeing and perceiving. While the preceding installation focused on self-observation and contemplative perception of one's surroundings, here the eye must first become accustomed to the dim light in order to see the works at all.

## GALLERY 6

### COALESCENCE

A small cross-section of recent works from the series *Coalescence*, in which the artist addresses themes such as concentration, repetition, variation and infinity, can

be seen in the Spiegelsaal (Mirror room). Using a brush, Rogado draws the paint from the middle outwards in a focused effort to create a three-dimensional pattern reminiscent of spirals, ammonites, swirls or waves. It takes him about one day to paint each picture, with the meticulous and repetitive application of paint putting the artist into an almost meditative state. Viewers can comprehend this state if they allow themselves to be drawn in by the hypnotic pull of these images. The three-dimensional relief patterns and light reflections change with each shift in viewing angle. Undulating and rhythmic structures summon impressions of hair or fur just begging to be touched, or in other cases call to mind a drop of water sending up a splash along with concentric ripples. At the same time, this series can serve as a metaphor for Rogado's entire oeuvre, because the artist always circles around and around the same basic idea.

## GALLERY 7

### PANORAMA PAINTING

Already from a distance, parts of the work *Anfang von etwas* (Beginning of Something, 2021) can be spied through the opening to the gallery. Once one has set foot in the space, the monumental dimensions of the circular painting then become apparent. *Anfang von etwas* is made up of curved canvases arranged in a row with no space in between, offering a 180° view of a fascinating pictorial space, which draws the beholder in to take a closer look. While vibrant clouds and veils of colour in various shades of red, yellow, violet, blue and green cluster together, merge or run into one another at the edges of the picture, the central white of the ground allows the panorama to be experienced in all its spatial depth. It is in fact the huge dimensions of the circular painting that enable viewers to mentally immerse themselves in the picture. This encounter with a seemingly infinite space can impart an almost transcendental experience – provided that viewers take the time to let the picture unfold its full effect.

As with the *Intuition* series, the canvases of *Anfang von etwas* were first plunged into a tub of water into which the artist had selectively dropped colour pigments. After the water dried and evaporated, coral-, sponge- or amoeba-like forms emerged whose composition the artist was only able to predict to a limited degree. Canvas, colour pigments and water become independent actors here in a partially random artistic working process.

## GALLERY 9

### ACCORD & INTUITION

The final highlight and culmination of the exhibition awaits in Gallery 9, where works from the series *Accord* and *Intuition* are on view, complemented by further large and small-format pieces. Most of these were produced this year, others within the last four years. While in the *Intuition* series clouds of colour seem to flow effortlessly into one another, overlapping or interpenetrating to form pleasing colour harmonies, the *Accord* series is the result of a much more closely controlled artistic process. Here, the artist has for the most part used stencils to apply organic or geometric forms to free-flowing and dynamic backgrounds (similar to those in *Intuition*). This method creates complex, multi-layered pictorial grounds that oscillate between chance and composition,

between foreground and background. It is interesting to note that in both series the artist incorporates the unpainted ground into the pictorial effect, which lends the works additional depth and an airy, floating impression. As a fitting finale, the works assembled in this gallery offer visitors a condensed overview of Rogado's diverse artistic language within the individual series and in terms of their network-like interconnections and mutual references. As the exhibition title *ALL THAT YOU SEE* suggests, the multifaceted displays enable viewers to discover and engage with Rogado's images in a reflective and concentrated manner.

A bilingual catalogue will be published with Distanz Verlag to accompany the exhibition (G/E; ISBN 978-3-95476-662-8). Book launch and talk with Giacomo Santiago Rogado and Amanda Haas (book designer), moderated by Mirjam Fischer (mille pages): Sat., 15 June 2024, 3:00 p.m., Kunstmuseum Thun (in collaboration with Art Basel).

## LIST OF WORKS

## ENTRANCE

1  
*Spiegel (Mirror)*, 2008  
Acrylic, oil on linen  
120 × 90 cm  
Loan from private  
collection

## GALLERY 1

2 & 3  
*Bellevue*, 2007  
Oil on canvas  
each 190 × 140 cm  
Collection Kunstmuseum  
Thun, Permanent loan  
from private collection

4  
*Lucia*, 2008  
Oil on canvas  
270 × 190 cm  
Collection Kunstmuseum  
Thun, Permanent loan  
from private collection

## GALLERY 2

5  
*Fusion of Horizons 6*, 2024  
Mixed media on cotton  
40 × 71 cm

6  
*Fusion of Horizons 3*, 2024  
Mixed media on cotton  
40 × 71 cm

7  
*Fusion of Horizons 5*, 2024  
Mixed media on cotton  
40 × 71 cm

8  
*Fusion of Horizons 7*, 2024  
Mixed media on cotton  
30 × 50 cm

9  
*Fusion of Horizons 22*,  
2024  
Mixed media on cotton  
40 × 71 cm

10  
*Fusion of Horizons 8*, 2024  
Mixed media on cotton  
30 × 50 cm

11  
*Fusion of Horizons 11*, 2024  
Mixed media on cotton  
30 × 50 cm

12  
*Fusion of Horizons 13*,  
2024  
Mixed media on cotton  
30 × 50 cm

13  
*Fusion of Horizons 16*,  
2024  
Mixed media on cotton  
40 × 71 cm

14  
*Fusion of Horizons 21*,  
2024  
Mixed media on cotton  
30 × 50 cm

15  
*Fusion of Horizons 4*, 2024  
Mixed media on cotton  
40 × 71 cm

16  
*Fusion of Horizons 19*,  
2024  
Mixed media on cotton  
40 × 71 cm

17  
*Fusion of Horizons 23*,  
2024  
Mixed media on cotton  
30 × 50 cm

18  
*Fusion of Horizons 1*, 2024  
Mixed media on cotton  
40 × 71 cm

19  
*Fusion of Horizons 2*, 2024  
Mixed media on cotton  
30 × 50 cm

## GALLERY 3 &amp; 8 / VERANDA

20  
*Spion im Nachtspiel (Spy  
in Night Game)*, 2005  
Oil on paper  
107 × 210 cm  
Loan from private  
collection

21  
*Clearing*, 2023  
Mixed media on paper  
45 × 28 cm

22  
*Aurea*, 2024  
Mixed media on paper  
45 × 28 cm

23  
*Eclipse 2*, 2024  
Mixed media on paper  
45 × 28 cm

24  
*Bloom*, 2023  
Mixed media on paper  
45 × 28 cm

25  
*Spirit 1*, 2015  
Mixed media on paper  
45 × 28 cm

26  
*Dive 3*, 2024  
Mixed media on paper  
76 × 57 cm

27  
*Fluid 3*, 2022  
Mixed media on paper  
76 × 55 cm

28  
*Valley*, 2023  
Mixed media on paper  
45 × 28 cm

29  
*Splash 3*, 2024  
Mixed media on paper  
45 × 28 cm

30  
*Twilight*, 2021  
Mixed media on paper  
45 × 28 cm

31  
*Breathe 3*, 2023  
Mixed media on paper  
45 × 28 cm

## GALLERY 4

## GALLERY 5

32  
*Lunar 1, 2024*  
Mixed media on paper  
76 × 57 cm

33  
*Connecting 2, 2024*  
Mixed media on paper  
45 × 28 cm

34  
*Swing, 2015*  
Mixed media on paper  
45 × 28 cm

35  
*Infused, 2024*  
Mixed media on paper  
45 × 28 cm

36  
*Becoming, 2024*  
Mixed media on paper  
45 × 28 cm

37  
*Breathe 2, 2022*  
Mixed media on paper  
45 × 28 cm

38  
*Niesel (Drizzle), 2022*  
Mixed media on paper  
76 × 57 cm

39  
*Splash 2, 2024*  
Mixed media on paper  
45 × 28 cm

40  
*Lunar 2, 2024*  
Mixed media on paper  
45 × 28 cm

41  
*Neuron, 2023*  
Mixed media on paper  
45 × 28 cm

42  
*Dive 2, 2023*  
Mixed media on paper  
76 × 57 cm

43  
*Fluid 4, 2023*  
Mixed media on paper  
76 × 55 cm

44  
*Eclipse 1, 2024*  
Mixed media on paper  
45 × 28 cm

45  
*Substance, 2023*  
Mixed media on paper  
76 × 55 cm

46  
*Align, 2024*  
Mixed media on paper  
45 × 28 cm

47  
*Tela, 2024*  
Mixed media on paper  
45 × 28 cm

48  
*Tao 2, 2015*  
Mixed media on paper  
45 × 28 cm

49  
*Tendo 7, 2024*  
Mixed media on paper  
45 × 28 cm

50  
*Accord 8 (Whalemouth),  
2020*  
Mixed media on cotton  
240 × 180 cm

51  
*Growing together through  
emotions over time, 2017*  
Mixed media on cotton  
300 × 400 × 600 cm

52  
*Force 2, 2023*  
Mixed media on cotton  
34 × 41 cm

53  
*Spectrum 4, 2023*  
Mixed media on cotton  
80 × 60 cm

54  
*Observing Self (A1) 1, 2015*  
Ceramic, lacquer, sand  
32 × 12 cm

55  
*Observing Self (C1), 2015*  
Ceramic, lacquer, sand  
32 × 23 cm

56  
*Time Capsule, 2015*  
Ceramic, glass, lacquer,  
sand  
40 × 10 cm

57  
*Force 3, 2023*  
Mixed media on cotton  
41 × 34 cm

58  
*Observing Self (A1) 2, 2015*  
Ceramic, lacquer, sand  
32 × 12 cm

59  
*Force 4, 2023*  
Mixed media on cotton  
34 × 41 cm

60  
*Spectrum 1, 2022*  
Mixed media on cotton  
140 × 100 cm

GALLERY 6

61  
*Coalescence (Titan White)*,  
2024  
Acrylic and oil on cotton  
100 × 70 cm

62  
*Coalescence (Spiral,  
Viridian, Sap Green, Ivory  
Black)*, 2024  
Acrylic and oil on cotton  
60 × 80 cm

63  
*Coalescence (Spiral, Ivory  
Black)*, 2024  
Acrylic and oil on cotton  
100 × 70 cm

64  
*Coalescence (Cloud  
Gradient, Ivory Black,  
Madder Carmine)*, 2019  
Acrylic and oil on cotton  
150 × 100 cm

GALLERY 7

65  
*Anfang von etwas  
(Beginning of Something)*,  
2021  
Mixed media on cotton  
300 × 1600 cm

GALLERY 9

66  
*Accord 6 (Amazon)*, 2020  
Mixed media on cotton  
200 × 150 cm

67  
*Intuition 69*, 2024  
Mixed media on cotton  
280 × 220 cm

68  
*Accord 10 (Solar)*, 2021  
Mixed media on cotton  
240 × 180 cm

69  
*Intuition 68*, 2024  
Mixed media on cotton  
150 × 120 cm

70  
*Intuition 67*, 2023  
Mixed media on cotton  
280 × 180 cm

71  
*Intuition 56*, 2021  
Mixed media on cotton  
200 × 150 cm

72  
*Intuition 70*, 2024  
Mixed media on cotton  
240 × 180 cm

73  
*Swing*, 2024  
Mixed media on cotton  
90 × 120 cm

74  
*Accord 5 (Deep Blue)*,  
2020  
Mixed media on cotton  
200 × 150 cm

75  
*Intuition (Gravity) 1*, 2022  
Mixed media on cotton  
160 × 120 cm

76  
*Grasp*, 2020  
Mixed media on cotton  
240 × 150 cm

Kunstmuseum Thun  
Thunerhof, Hofstettenstrasse 14, 3602 Thun  
T +41 (0)33 225 84 20  
www.kunstmuseumthun.ch

In cooperation with:  Kunststiftung  
Göppingen

With generous support from:



Kanton Bern  
Canton de Berne

KULTURFÖRDERUNG  
REGION THUN



ERNST GÖHNER STIFTUNG

Stiftung Erna und  
Curt Burgauer

LANDIS & GYR STIFTUNG

KANTON LUZERN  
Kulturförderung  
SWISSLO

## CREDITS

Director and curator: Helen Hirsch

Exhibition concept: Giacomo Santiago Rogado, Helen Hirsch

Exhibition organisation: Cornelius Krell, Chiara Ottavi, Astrid Sedlmeier

Communication: Miriam Margani

Art education: Regula Brassel, Elisa Daubner, Meret Landolt, Gabriele

Moshhammer, Adrien Rihs, Eva Schuler (director), Réka Szűcs

Administration: Tanja Hählen, Michael Röthlisberger

Exhibition set-up: Raffaella Chiara, Marius Lüscher, Dan Reusser, Mirjam

Sieber, Simon Stalder (director), Henry Thomet, Patrizia Zeppetella

Visitor service: Amer Aiyub, Lisanne Alder, Senta Eggens, Simone Füredi,

Stefan Giger, Christine Lanz, Luc van Lieshout, Franziska Rohrer, Michael

Röthlisberger (director), Andrea Sohm, Raphael Walker, Sibylle Wymann,

Monika Wyttenbach, Roman Zaugg

Cleaning: Corinne Hämmerli

Graphic design: Bonsma & Reist