

The Kunstmuseum Bern is presenting the most extensive retrospective so far of the work of Tracey Rose. The South African artist has been a radical voice in international art since the mid-1990s. Her works are centred on the power of performance and the body as a place of resistance and discourse.

With over a hundred works, the Kunstmuseum Bern is showing the most extensive retrospective so far of the work of the South African performance artist Tracey Rose (b. 1974). In her works she engages with themes such as post-colonialism, gender, sexuality, racism and Apartheid. At their centre are the power of performance art and the body, which Tracey Rose sees as a place of protest, rage, resistance and discourse, but also of healing.

The artist realises her sensational performative practice in various media such as video, sculpture, photography, installation and drawing, in particular casting light and critically commenting on central experiences in the transition to a post-colonial world. Rose's work is often described as absurd, anarchic and carnivalesque.

Shooting Down Babylon

The exhibition in the Kunstmuseum Bern follows Rose's journey from her early interest in questions of identity to the aesthetics of violence and an interest in healing processes and rituals. It shows works from the years between 1990 and 2021, including the work *T.K.O. (Technical Knock-Out)* (2000) from the collection of the Kunstmuseum Bern, in which the artist has been represented since 2001.

The title of the exhibition, *Shooting Down Babylon*, is taken from the installation of the same name, made in 2016 as a reaction to Donald Trump's election victory. For this work, Rose subjected herself to cleansing rituals which she filmed and reproduced in a physically insistent video sculpture. As a prelude to the exhibition, this work clearly demonstrates the extent to which Tracey Rose's work is rooted in the physical, in rage and in the search for spirituality.

Ten new works have been commissioned for the present exhibition; they are part of the continuing *Mandela Balls* series. Basing her work on the poem *Dream Deferred* by Langston Hughes, the artist builds a total of 95 monuments to the freedom fighter Nelson Mandela – one for each year of his life. With these fragile and sometimes comical objects she explores the legacy left by his hopeful beginning.

Opening

The opening of the exhibition will take place on

Thursday, 22 February 2024, from 6 pm.

Admission to the exhibition is free on this evening.

Curators

Koyo Kouoh, Tandazani Dhlakama, in collaboration with Kathleen Bühler

Assistant Curator

Nina Liechti

With the support of

Kanton Bern, Burgergemeinde Bern, Stiftung GegenWART. Dr. h.c. Hansjörg Wyss

Cooperation

The exhibition has been organised by Zeitz MOCAA (Cape Town, South Africa).

Media preview

We cordially invite you to the media preview with curators Kathleen Bühler and Koyo Kouoh on **Wednesday, 21 February 2024 at 10 am at the Kunst-museum Bern.**

Please register via press@kunstmuseumbern.ch.

Contact

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Individual visit of the exhibition



We are looking forward to your individual visit to the exhibition. Admission to all exhibitions at the Kunstmuseum Bern is free for media representatives with a valid press card. Please fill in the digital accreditation form which you can either access via kunstmuseumbern.ch/media or by screening the QR-Code before your visit.

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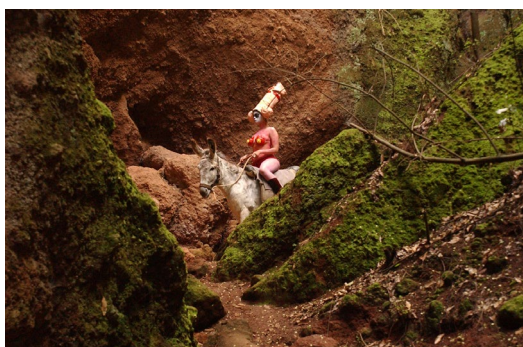
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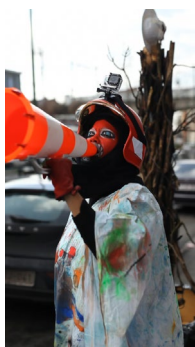
01

Tracey Rose
Lovemefuckme, 2001
Lambda print
119 x 119 cm
Courtesy of the artist



02

Tracey Rose
The Prelude: La Marcha de la Aparicion, 2003
Pigment inks on cotton rag paper
73 x 49 cm
Courtesy of the artist



03

Tracey Rose
Die Wit Man, 2015
Video, colour, sound
42:40
Courtesy of the artist



04

Tracey Rose
Lala, 2013
Mixed media on paper
228 x 150 cm
Courtesy of the artist



05

Tracey Rose
A Dream Deferred (Mandela Balls), 13/95 IMBOKODO: Kathy's Rainbow, 2021
Mixed media
85 x 90 x 120 cm
Courtesy of the artist