COUNTING

Carl Andre, Kasper Bosmans, Andrea Büttner, Balthasar Burkhard, stanley brouwn, Alan Charlton, Julian Charrière, Hamish Fulton, Bethan Huws, Callum Innes, Steffani Jemison, Kimsooja, Martina Klein, donna Kukama, Richard Long, Mario Merz, Hana Miletić, Katie Paterson, Ulrich Rückriem, Augustas Serapinas, Niele Toroni, Anouk Tschanz, Su-Mei Tse, Not Vital, Kemang Wa Lehulere, Dan Walsh, Petra Wunderlich

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Counting celebrates 40 years of Galerie Tschudi together with 27 artists.

The title refers to a simple, almost universal gesture: a child counting steps, stones, or passing strangers. In doing so, the child begins to shape the world into something knowable. *Counting* becomes a way to create order, to pay attention. The exhibition observes counting not just as a system of numbers, but as something instinctive, imaginative, and layered.

Su-Mei Tse's *Faded (III - #5)* introduces the tension between visibility and disappearance. The once-seductive surface of the mirror appears blurred and stained, robbed of clarity. As such, the piece reflects the viewer but also refers to the element of time in relation to oneself. Inspired in part by Jun'ichirō Tanizaki's *In Praise of Shadows*, the work speaks to a kind of beauty that resides in the worn and the fading.

In a similar gesture, Julian Charrière's *Coalface* is a striking encounter of materials and time. A suspended oil lamp glows in front of a smooth black panel, where anthracite coal, a relic of deep geological time, meets more modern stainless steel. The artist stages a confrontation between epochs and, in doing so, reflects on the timescales we inhabit. It is an act of placing oneself in time, not in years, but in layers, sediments, and transformation.

In the work *Satellites*, Dan Walsh explores counting as a form of structure and variation. Through serial compositions and carefully calibrated color fields, Walsh builds visual rhythms that echo systems of classification or coding. The forms are abstract yet methodical, suggesting a kind of visual language in which repetition and difference generate meaning. Each canvas becomes a record of choices that invites the viewer to scan, track, and trace.

Similar to the child counting steps, walking can be a physical form of counting. Richard Long and Hamish Fulton both use walking as a way of measuring and marking time. Long transforms movement through the landscape into visual form—stones arranged, lines drawn, distances recorded—each gesture is a deliberate count. In *Hours Miles, England*, he inverts the relationship between time and distance, showing how reversing hours and miles results in two very different walks. Fulton treats walking as a time-based experience. His Engadin *Mountain Skyline, Switzerland 2012, 2020, 2021, 2024* records four encounters with the same horizon over twelve years. Kasper Bosmans' *Little Boots* brings a more playful take on counting steps. Referencing shoes in relation to mythological stories, the work turns the trace of a step into a coded image.

In *The crest of 1000 waves*, Katie Paterson engages with counting through the rhythms of the ocean. In this work, 1000 waves are recorded as embossed impressions on paper. Ocean water is gently brushed on, giving the work a direct material link to its subject.

The piece becomes a meditation on repetition and difference, on the passage of time as traced by the sea. Here, counting is not only a system of order, but an act of respect for natural cycles far beyond our own.

Anouk Tschanz's photographs of sunflowers mark a moment of focus. Working with analog black-and-white photography, Tschanz creates handmade prints in her own darkroom, using techniques such as split-grade filtering, image masking, and dodging. Her close-up images of petals, textures and shadows show a careful composition of form and abstraction. The works register subtle differences; studying surfaces, and suspending time in the process.

In some ways, counting is a habit that offers comfort, not unlike a blanket that a child clutches close to feel safe. One might even be reminded of the simple act of counting flower petals—*they love me, they love me not*. Sometimes, when the world is uncertain, we perform the order we seek.

In this sense, Callum Innes approaches watercolor with a precise tension between control and chance. Washes of color are applied in measured strokes, then partially lifted or diluted, revealing delicate shifts in tone and structure. The paper absorbs and resists, making the process visible: edges blur, pigment pools, and decisions remain suspended on the surface.

Other works reflect counting as cultural inheritance. Hana Miletić turns to weaving and mending as ways of recording labor and care. Augustas Serapinas observes institutionalized tradition and cultural significance as a space for critique. While artists like Not Vital, donna Kukama, and Kemang Wa Lehulere explore fragmented histories through repetition and erasure.

With *Monster*, Bethan Huws reinterprets a medieval carving of a man-eating creature by rendering it in neon. The transformation from stone to light shifts the focus from sacred symbolism to a more contemporary language. It invites viewers to read and interpret the image rather than simply observe it.

Steffani Jemison's video *Bound & Same Time* explores movement, language, and the tension between control and release. Against a decommissioned canvas backdrop, we see Chicago acrobats tumbling and leaping, voice-over narration describing imagined flight. The trampoline logo "SkyBound" hovers against the open sky and suggests both confinement and aspiration. Jemison explores how communities transmit identity and memory through repetition, improvisation, and embodied tradition. The work gestures toward a future shaped by collective presence and possibility.

Counting begins with the simple act of learning to explore the world and how to be in it. Like a comfort object, counting offers reassurance. Through the works in this exhibition, we see how this impulse can evolve: measuring time, space, and memory in ways both personal and collective. Ultimately, *Counting* is meant to point us forward, allowing us to take the next steps with clarity and commitment. But *Counting* also reminds us that in all its seriousness it will always remain something open and playful in the process.