

MEDIA RELEASE

01.11.2025 08.02.2026**Yann Stéphane Bisso. Mosaïque, présence, absence**
Kiefer Hablitzel | Göhner Art Prize 2024

Time passes, but what remains, what disappears? The exhibition *Mosaïque, présence, absence* presents the latest works by Yann Stéphane Bisso (*1998), who addresses the theme of the perception of time and its traces. A 27-part work series not only transposes two-dimensional painting into three-dimensional sculpture, it also adds a temporal component, designated in art theory as the fourth dimension: by basing one image on a previous one, Yann Stéphane Bisso creates a sequence of movement. Using copy, repetition and rhythm, he counters the Eurocentric view of constant progress and a linear time sequence with a cyclical form of memory and of the perception of time.

Time, even more so its passing, its slipping away, is also present in the painting *Sablier, vapeur flottante...* (Hourglass, wafting fog...) in which the reflection of a boat on the water's surface becomes an hourglass. Possible associations are the passing of life and the crossing through dark waters into the underworld. This vague and dismal foreboding is heightened by the fog and the schematic shapes on the horizon. In his landscape paintings Yann Stéphane Bisso renders mysterious intermediate worlds visible by allowing surreal elements to shine through, similar to Magical Realism. The triptych *En second lieu...* (In second place...) shows a scene made up of clouds. Three circles look like alien heavenly bodies that transform the dream landscape into a visual puzzle.

Yann Stéphane Bisso's work is shaped by memories of his country of origin, Cameroon. Themes such as migration and colonialism are interwoven with personal matters related to homeland and identity. For him, socio-critical writings, especially on the consequences of colonialism, are an important reference point. In the work series *Figures S/O* Yann Stéphane Bisso examines the significance of Black sculpture: his 27 objects link sculpture and painting. He engages with the statues of the Boulous and Bamileke peoples from Cameroon and with contemporary works by Hervé Youmbi, Ousmane Sow and Ronald Moody. As the point of departure for his 27 sculptures Yann Stéphane Bisso chose objects from the realms of art, culture and crafts. He painted four paintings of each and assembled them into a cube on recycled chair legs. Each image that emerges is always based on the previous one, giving rise to a multifaceted temporality of original and copy. This relationship does not have negative connotations, unlike the western view. Instead, the original takes on a new presence (*présence*) thanks to its copy. This series of works addresses the theme of cultural heritage; how it circulates, returns and is re-interpreted. The artist is interested in how motifs and symbols meander through generations and geographies, undergo change and repeatedly take on a new topicality. In contrast to this presence, *absence* stands for the sculptures that are not there, like an echo chamber of indelible memories.

Yann Stéphane Bisso has been awarded the Kiefer Hablitzel | Göhner Special Art Prize, which in addition to a solo exhibition also facilitates a first publication.

curated by Eveline Suter

DATES

Media Preview

Friday, 31.10., 10.15 am

Opening

Friday, 31.10., from 6 pm

Greeting and introduction

Fanni Fetzter, Director Kunstmuseum Luzern

Claire Hoffmann, Jury President of the Art Prize Kiefer Hablitzel | Göhner

Eveline Suter, Curator

Talk in the Exhibition

Sunday, 16.11., 11 am

With the artist Yann Stéphane Bisso and the curator Eveline Suter

Book Launch

Wednesday, 14.01., 6 pm

Talk with the artist Yann Stéphane Bisso and the artist Caroline Bachmann, moderated by the curator Eveline Suter

Publication

Yann Stéphane Bisso. Mosaique, présence, absence,
with texts by Thomas Conchou, Julian Denzler,
Eveline Suter, f / g / e, edited by Kunstmuseum Luzern,
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Opening hours during the holidays

24./25., 31.12. closed,

26.12. and 01.01., open from 11 am to 6 pm