



Bern

[Emanuel Rossetti](#)

[KUNSTHALLE BERN](#)

Helvetiaplatz 1

October 23–December 7



View of “Emanuel Rossetti,” 2014. Foreground: *Gallery Bells*, 2014. Background: *Vomitory*, 2014.

[Emanuel Rossetti](#)’s “Delay Dust” starts on an unusual note for an institutional solo exhibition. Before even entering, one encounters a work by another artist, [Georgia Sagri](#)’s *Sick Building*, 2014, a log lodged in a wooden, florescent painted frame, installed outside in front of the building. By incorporating Sagri’s piece, Rossetti gestures to his artistic milieu, as if signaling its importance to be equal to any of his own works. The inside of the museum is dominated by Rossetti’s *Vomitory*, 2014, a soft, blood-red carpet that covers floors and walls of the central lobby and a side gallery, upholstering the acoustic space that reverberates with the sound installation *Boundaries # 2*, 2014. Simple black speakers placed one per room throughout the museum emit an array of swelling and decaying sustained tones, lingering on the edge of audible, in a collage of drone music. The speaker’s frequencies bleed across multiple rooms, connecting the red-carpeted spaces with the surrounding bare, white rooms.

One of Rossetti’s unframed film stills, which features a donut-shaped image rendered in SketchUp, *Untitled*, 2010, is displayed in the lower floor galleries, but its reception is interrupted by a shrill, timed ring from upstairs of *Gallery Bells*, 2014, a zigzag layout of five metal bells laid out on the floor and installed in one of the red rooms. This pervasive sound unites the visual displays, putting them in dialogue across spatial boundaries and reiterating Rossetti’s opening gesture of including Sagri, in the way it evinces a determination on Rossetti’s part to bridge connections between individual practices, mediums, and environments

— [Gabrielle Schaad](#)