

KUNSTHALLE BASEL

REGIONALE 21

SITUATION 1 UND ANDERE

28.11.2020–
3.1.2021

With

MITCHELL ANDERSON, * 1985 in Chicago, US;
lives and works in Walchwil, CH, and Basel, CH

FANTINE ANDRÈS, * 1983 in Strasbourg, FR;
lives and works in Strasbourg

COLIN BARTH AND JONAS HULDI:
Colin Barth, * 1997 in Solothurn, CH;
Jonas Huldi, * 1998 in Bern;
both live and work in Basel, CH

ANNA DIEHL, * 1986 in Teufen, CH;
lives and works in Basel, CH

MAYA HOTTAREK AND JULIAN ZEHNDER:
Maya Hottarek, * 1990 in Chironico, CH;
lives and works in Biel, CH, and Basel, CH
Julian Zehnder, * 1995 in Bern;
lives and works in Zurich, CH, and Graz, AT

CYRIL TYRONE HÜBSCHER, * 1993 in Bern;
lives and works in Basel, CH, and Zurich, CH

JULIAN-JAKOB KNEER, * 1992 in Basel, CH;
lives and works in Berlin and Zurich, CH

AMBRA VIVIANI, * 1993 in Naples, IT;
lives and works in Basel, CH

ISADORA VOGT, * 1992 in Zurich, CH;
lives and works in Basel, CH, and London

LINUS WEBER AND MARC MEIER:
Linus Weber, * 1995 in Basel, CH;
lives and works in Basel
Marc Meier, * 1991 Baden, CH;
lives and works in London

KARLA ZIPFEL, * 1993 in Freiburg, DE;
lives and works in Hamburg, DE

Whether they show overcrowded hospital wards with exhausted personnel in protective gear, or overloaded shopping carts and emptied grocery store shelves, the countless pictures that have accompanied this year impressively demonstrate the extent of the current pandemic and attempt to make tangible the incomprehensible. Other imagery, however, has already inscribed itself into our everyday lives: foot traffic lights that regulate access, chained-down disinfectants, the warnings admonishing you to keep distance. In this new normality, our interactions with others and with the environment are undergoing a fundamental revision, and it seems as if situations that are beyond our control have become more than ever part of a profound collective experience. **EN**

Situation 1 und andere (Situation 1 and Others) refrains from replaying these images or endeavoring to explain the current situation. And yet the artworks in this group exhibition unambiguously speak of the confusion, insecurity, and anxiousness so present today, perhaps owing to the fact that the *conditio humana* has, quite simply, always been a basic material for creative work.

Linus Weber and Marc Meier's video work *Situation 1* (2017), which inspired the exhibition's title, follows a protagonist as he undergoes a frantic and perplexing search in an unidentified snowy landscape. The suspenseful scenes are occasionally interrupted by telephone conversations between him and an unseen interlocutor, in which they try to analyze a mysterious "situation." Desperate and breathing heavily, the man interrupts his search, only to start all over again: a repetitive, fruitless effort in which he cannot escape these inexplicable situations.

In the next room, another situation unfolds: artworks are placed at a safe distance, without direct contact, even with the wall. Isolated. This impression is accentuated by the path of adhesive tape that runs between them, which the visitor may choose to follow, or not. Perhaps it simulates the floor markings that currently organize foot traffic flows in shops, or the yellow brick road that leads to the Emerald City in *The Wizard of Oz* (1939), or Lars von Trier's dark film parable *Dogville* (2003), whose floor plan thematizes the problematic relations between the individual and the community. Each of these interpretations leads to a different reading of the artworks.

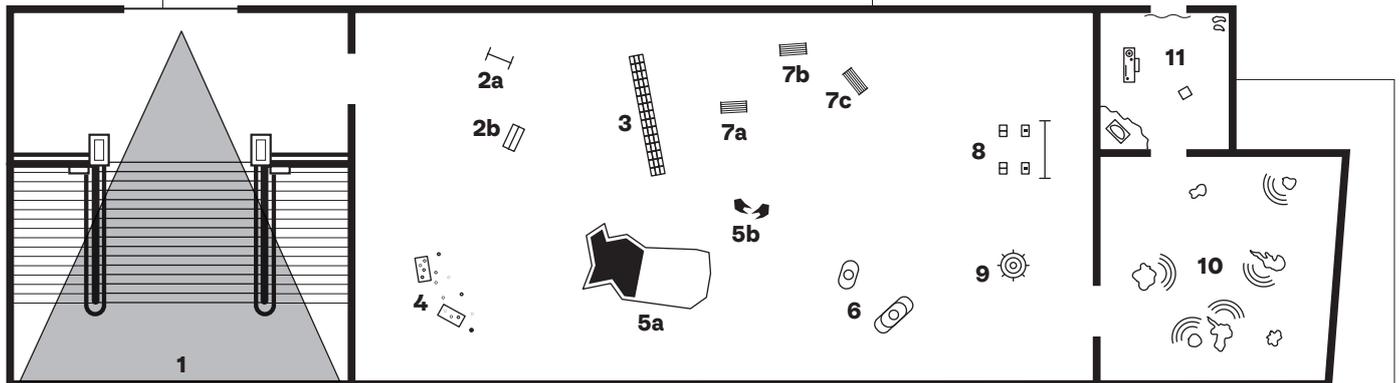
Fantine Andrès's drawings (all 2020), presented on metal stands, bear innocuous titles such as *Bibelots* (Knickknacks), *Cuir* (Leather) and *L'oubli*

ROOM 1

- 2a** Fantine Andrès
Bibelots, 2020
Graphite on paper
86 × 56 cm
- 2b** Fantine Andrès
Cuir, 2020
Graphite on paper
76 × 56 cm
Loubli, 2020
Graphite on paper
76 × 56 cm
- 3** Mitchell Anderson
Personal Copy, 2018
Video rental shop bootleg,
collection former owner,
Kirchheim unter Teck, DE
200 × 327 × 40 cm
- 4** Cyril Tyrone Hübscher
SHTF-scenario, 2020
Installation, consisting of
Vitamin Well Box (Big Rock), 2020
20 × 32 × 13 cm
Vitamin Well Box (Small Rock), 2020
23 × 26.5 × 12 cm
Vitamin Well Box (Two Rocks), 2020
20 × 26.5 × 8 cm
Seafood Box (Two Rocks), 2020
26 × 35 × 13 cm
- 5a** Anna Diehl
Mein kleiner Garten, 2020
Acrylic paint and oil on jute,
MDF, paint
Ca. 75 × 200 × 400 cm
- 5b** Anna Diehl
We Fight, 2015
Wax
2 parts, each 23 × 30 × 15 cm
- 6** Ambra Viviani
Dance of Avoidance, 2020
Concrete, tin
140 × 75 × 50 cm,
110 × 120 × 40 cm
- 7a** Isadora Vogt
Kleiderständer 2, 2020
Mixed media on jute, clothes
rack, clothespins, clothes
80 × 85 × 57 cm
- 7b** Isadora Vogt
Kleiderständer 1, 2020
Mixed media on jute
and cotton, clothes rack,
clothespins, clothes
73 × 57 × 103 cm
- 7c** Isadora Vogt
Kleiderständer 3, 2020
Mixed media on cotton,
clothes rack, clothespins,
clothes
79 × 40 × 82 cm
- 8** Karla Zipfel
Converting Solutions, 2020
Mixed media
Animation, 3 sec, in loop
Ca. 220 × 200 × 200 cm
- 9** Julian-Jakob Kneer
ornament sublime, 2019
Lathed oak wood,
metal studs, metal beads
120 cm high, Ø 45 cm

STAIRS

- 1** Linus Weber and Marc Meier
Situation 1, 2017
HD video, color, sound
9 min 36 sec, in loop



ROOM 2

- 10** Maya Hottarek and
Julian Zehnder
Autopoiesis, 2020
Installation, consisting of
Maya Hottarek
Eukaryota 1, 2019
Glazed ceramics, animal
hair, leather, hemp string
50 × 38 × 36 cm
Eukaryota 2, 2019
Glazed ceramics, animal
hair, leather, hemp string
50 × 32 × 35 cm
Eukaryota 3, 2019
Glazed ceramics, animal
hair, leather, hemp string
60 × 40 × 28 cm
Hydrosphere 1, 2020
Glazed ceramic, light bulb,
hemp string
30 × 30 × 28 cm

- Hydrosphere 2*, 2020
Glazed ceramic,
light bulb, hemp string
30 × 20 × 20 cm
Sextoy for Alien 2, 2020
Glazed ceramics
30 × 32 × 36 cm
Sextoy for Alien 3, 2020
Glazed ceramics
25 × 34 × 35 cm
Julian Zehnder
*The Auralisation of
Connectivity*, 2020
Five-channel sound
installation
17 min 34 sec, in loop
Dimensions variable

ROOM 3

- 11** Colin Barth and Jonas Huldi
*That Butterfly Was
Not There Yesterday*, 2020
Installation with HD video
HD video, color, sound
10 min 40 sec, in loop
Mixed media
Dimensions variable

(The Forgotten). To make them, the artist collects and arranges discarded objects, which she then photographs, in order to make her drawings. Their meticulously precise detail heightens the dark and vaguely ominous character of the portrayed objects, whose functions are now ambiguous.

Mitchell Anderson's *Personal Copy* (2018) consists of VHS copies of commercial films systematically pirated by a former video store owner for private use. In the age of digital streaming, these already obsolete readymades are reminiscent of a bygone era. However, as hoarded stash, they also resonate achingly with our present moment, and speak of a collective need to find distraction indoors when the world outside is undergoing its own almost cinematic end-time scenario.

Speculations about the end of the world also play a central role in Cyril Tyrone Hübscher's installation *SHTF-Scenario* (2020), which references the acronym for the moment when the "shit hits the fan." Metal shelves hold makeshift supplies of different types that will become useful on the impending day of reckoning: used cardboard boxes, some containing fake rocks and minerals, others collaged with pictures of Albrecht Dürer's apocalyptic horsemen, or handwritten instructions, stickers, and packing tape. Rocks and plastic bottles are scattered all around—an unhinged staging of chaos.

Where to go is the theme of Anna Diehl's artwork, *Mein kleiner Garten* (My Little Garden, 2020). Painted on unstretched jute fabric and draped over a concealed object, it has as its central motif a labyrinth—one of humankind's oldest symbols for difficult, inscrutable situations in which one is trapped. Positioned next to it is *We fight* (2015), two oversized bird heads facing each other. It is unclear whether they are fighting against each other or on the same side against an unknown adversary.

Ambra Viviani's *Dance of Avoidance* (2020) testifies to the artist's interest in historical, mythological narratives and their intersection with scientific attempts at explanation. In science, the behavior of two of Neptune's moons, Naiad and Thalassa, is called the "dance of avoidance" because they manage to avoid a collision even though they are in similar orbits. This inspired Viviani to create figures whose gestures are based on ancient dance traditions while also evoking modern-day twerking. Totem-like, they were created by the artist because, as she says, "big problems also need big amulets."

Isadora Vogt focuses on the uncanniness of the domestic sphere with her *Kleiderständer 1*, *Kleiderständer 2*, and *Kleiderständer 3* (Clothes Rack 1, 2, and 3, all 2020). She presents her paintings, like freshly washed laundry, together with pieces of clothing on clothes racks. The ethereal paintings deploy folkloric and fairy-tale motifs in a manner that manifests a touch of irony and a penchant for revealing the cute and innocent as potentially threatening and dangerous.

Karla Zipfel's installation *Converting Solutions* (2020) comprises a window blind imprinted with a smiling face accompanied by two small screens with animated waiting loops, in front of which rest padded knee cushions. This altar-like arrangement combines seemingly contradictory elements: it fuses the visual language of advertising with religious, spiritual symbols such as prayer beads and kneeling cushions. The work emphasizes the fine line between meditation and perseverance, faith and commerce.

A preoccupation with sociocultural rituals and signs, especially with regard to transience, is a recurring theme for Julian-Jakob Kneer. His *ornament sublime* (2019), made of oak wood shaped on the lathe and studded with metal and beads, combines traditional craft skills with elements that refer to subcultures, and emphasizes the multivalence of the latter.

In the back rooms, the tape-marked path dissolves into immersion. Here, *Autopoiesis* (2020) spreads out like an organism. Bathed in green light, shiny, hairy, nest-like sculptures hang from the ceiling; on the floor rest objects that are imagined as sex toys for extraterrestrials. This atmospheric installation was created by Maya Hottarek in collaboration with Julian Zehnder, whose sonic landscape fills the space within and around the sculptures.

In the last room of the exhibition, Colin Barth and Jonas Huldi present a reconstruction of a work space entitled, *That Butterfly Was Not There Yesterday* (2020), filled with ordinary but also strange, almost surreal props. These form the backdrop for a recorded video conversation with a man who conveys, with absolute certainty, the abstruse and outlandish events in his everyday life.

There is no easy or happy ending. In this exhibition, which begins and ends with videos, both of which depict confounding situations, visitors are confronted with works of art that attempt to deal with the uncertainties of our human existence. And although the works are not afraid to reach into the darkness, their overall result is

not entirely bleak, nor without humor or hope. Each line drawn to create distance makes all the clearer what holds us together, and calls upon us—individually and collectively—to decide which paths we want to take, including those that have not yet been taken.

Kunsthalle Basel/Basler Kunstverein is generously supported by the Canton of Basel-Stadt.



Thanks to
Silke Baumann, Martin Stoecklin, Melina Wilson, all partners of Regionale, and to all participating artists

GUIDED TOURS THROUGH THE EXHIBITION

Every Sunday at 3 pm guided tours, in German

Curator's tour by Claudio Vogt, in German
29.11.2020, Sunday, 3 pm

Guided tour, in English
3.12.2020, Thursday, 6:30 pm

Curator's tour by Renate Wagner, in German
13.12.2020, Sunday, 3 pm

EDUCATION / PUBLIC PROGRAMS

Talk to Me

28.11.2020, Saturday

Throughout the opening day, the artists and curators will be present and can share information about the exhibition with visitors.

Artists' talks

8.12.2020, Tuesday, 6:30 pm

Artists' talks with Maya Hottarek and Cyril Tyrone Hübscher, in German, registration is mandatory at kunstvermittlung@kunsthallebasel.ch

15.12.2020, Tuesday, 6:30 pm

Artists' talks with Colin Barth and Jonas Huldi, in German, and with Ambra Viviani, in English, registration is mandatory at kunstvermittlung@kunsthallebasel.ch

The artists' talks are moderated by students of the Department of Art History, University of Basel.

Follow us on Facebook and Instagram and share your photos and impressions with [#kunsthallebasel](#) and [#regionale21](#).

Additional information is available at kunsthallebasel.ch

Situation 1 und andere is part of Regionale 21 and is curated by Elena Filipovic, Claudio Vogt, and Renate Wagner.

Regionale brings together nineteen institutions from three countries (CH, DE, FR) presenting artistic positions from the Basel region and the tri-national area (Northwestern Switzerland, South Baden, Alsace). More information on the Regionale and the participating institutions is available at regionale.org.