

**PerformanceProcess**  
**New Swiss**  
**Performance Now**  
**19.1.–18.2.2018**  
**Kunsthalle Basel**

**EN**

**Claudia Comte**  
**Florian Graf**  
**Raphael Hefti**  
**Balz Isler**  
**Florence Jung**  
**Sophie Jung**  
**Stefan Karrer**  
**Ariane Koch &**  
**Sarina Scheidegger**  
**Nils Amadeus Lange**  
**Jérôme Leuba**  
**Marta Margnetti**  
**Lou Masduraud &**  
**Antoine Bellini**  
**Garrett Nelson**  
**Oppressed by Privilege /**  
**Privileged by Oppression**  
**Ernestyna Orlowska**  
**Mai-Thu Perret**  
**PRICE (Mathias Ringgenberg)**  
**Lea Rüegg &**  
**Raphaëla Grolimund**  
**Romy Rüegger**  
**Yves Scherer**  
**Steven Schoch**  
**Ramaya Tegegne**  
**Hannah Weinberger**  
**Johannes Willi**

It is hard to know when, exactly, visual artists first started to deploy performance as an art form. Some locate its origins in the early twentieth century, in the Futurist and Dada movements, while others identify its proper inception in the 1960s and 1970s, when the term came into wide use in the art world. Since those beginnings, increasing numbers of artists have embraced performance, with particular fervor in Switzerland. From the anarchic events of the Dada group in Zurich to the machinic actions of Jean Tinguely and Roman Signer to the concert antics of Les Reines Prochaines, Switzerland has long been a stronghold of performance.

In the context of PerformanceProcess, *New Swiss Performance Now* celebrates the contemporary legacy of these practices. The exhibition concentrates on a new generation of artists, including those who regularly engage in performance art as well as those who use the medium only occasionally. It defies the typical presentation of performance in an art institution, where live work is usually either an exceptional event, or is represented through leftover traces. *New Swiss Performance Now* privileges the live, with no documentation, scripts, props, or other substitutes. Across the duration of the exhibition, a program of more than fifty fleeting performances unfolds, all newly commissioned or recent. They range from the dazzling to the almost imperceptible, and draw on techniques from theater, dance, and installation.

Often artists are attracted to the fact that an ephemeral act can challenge art conventions—for instance it can unsettle art's easy collectability, subverting the permanence of painting and sculpture. Or they are interested in the way in which a live event, and the bodies that enact it, can trouble both audiences' experiences and art institutions' typical operational strategies. In their hands, a performance can be a spectacular action, presented at an announced time for

an expectant audience; it can interrupt a conventional art viewing experience; it can be a largely unnoticeable negotiation between artist and institution that subtly shifts their protocols; it can be an event recognized as such by visitors only after; or it can be something that the visitor herself or himself enacts, perhaps even unwittingly. In short, while such artistic manifestations may have in common a time-based, evanescent, and dematerialized format, the range of what goes under the name »performance” is vast.

The performances featured in *New Swiss Performance Now* demonstrate this. They include several performances that are activated over the duration of the exhibition, whose impact comes from their persistence. This is the case with Marta Margnetti’s *Dispositivo di protezione (protective device)* (2018), which takes the form of a silver amulet gifted to each person employed at Kunsthalle Basel; they are to be worn during working hours and explained to whomever might ask about them. The piece’s »performativity” lies in the act of gifting and the agreement to wear and personally disperse information about the artwork. Differently approaching the issue of labor is Jérôme Leuba’s *battlefield #132* (2018), from his series of »living sculptures.” Two hired performers take turns simulating a seemingly ordinary, perhaps entirely unnoticeable, action (a man turns a corner of the stairwell into an impromptu workspace) that becomes strange through its tenacity: they do so from Thursday to Sunday, over the entire workday.

The exhibition also includes projects whose conceptual nature affects nearly every other project. Florence Jung, for instance, requires that visitors attending certain performances in the main gallery sign an agreement making them performers in her *Jung59* (2018). It is not by chance that the legal document resembles those that performers often have to sign when working with institutions; its demand also echoes the signing away of rights we all face when, for instance, downloading a new computer application. Here, not to sign Jung’s agreement is to be denied entry. In a second piece, presented on Basel Museums Night, Jung presents *Jung58* (2018), in which a guard stationed outside the main gallery asks to inspect people’s bags, subjecting visitors to the sorts of checks more usually encountered at airports or courthouses than at art exhibitions. Here again, to refuse Jung’s »security” measure is to be denied entry. Hannah Weinberger’s *facilities and utilities* (2018), on the other hand,

requires Kunsthalle Basel to make certain items, from curtained clothes racks to snacks to a fog machine, available to any performer in the exhibition. Weinberger’s artwork resides not in the objects themselves (which may or may not be selected and used) but in the intervention that re-directs an institution’s attention to servicing the needs of performers, rather than the other way around.

Some projects are the work of artists more typically known for their object production. These include Claudia Comte’s *Hot Saw–Electric Power* (2018), a continuation of the artist’s research into various forms of play, inspired by board games, dance, and professional sports. Here, an artist perhaps best known for her paintings and sculptures orchestrates a game carried out by lumberjacks who transform loads of timber into temporary geometries. Raphael Hefti’s *We are not one way trip to mars people* (2018) continues the artist’s experiments with using industrial materials and technologies against themselves. Mixing choreographic principles and chance techniques, his performance plays with the visual codes of both the history of Abstract Expressionism and public road marking; the result is a transient action creating a striking temporary indoor floor painting. Mai-Thu Perret’s *Figures* (2014) extends the feminist strategies at the heart of her practice. Here, with a minimalist staging, haunting vocals, specially composed music, and a life-size marionette animated by a dancer, her all-female cast enacts an elaborate narrative about female figures across history: an Indian mystic, a nineteenth-century US-American Shaker, a 1950s computer programmer, an artificial intelligence, and a journalist. Differently mixing the real and its representation is Yves Scherer’s *Nail Care* (2018), in which Scherer commissioned a curator to select a series of contemporary artworks, then had representations of the works painted onto the acrylic fingernails of a performer, who walks through Kunsthalle Basel on specific days with her portable »exhibition.”

Other performances take the form of one-on-one encounters. These include Florian Graf / FG Artists Service Group’s *Healer* (2018), for which Kunsthalle Basel hired the artist’s »company” to perform one of its advertised skills. The service consists of listening to and healing visitors over a series of individual appointments. In a second piece, which might well go entirely unnoticed, Graf acts out another role, that of *Vagabond* (2018), in which on February 9, 2018,

he aimlessly lingers within a two-hundred-meter radius of the institution. Graf's performances play ironically with common perceptions about the role of the artist—running the gamut from dreamer to spiritual guide—articulating these in the form of hireable services.

A different one-on-one approach is offered by Romy Rügger, whose *synthetic stream plays* (2018) is conceived as a rendezvous between the artist and any visitor who has made an appointment with her. For it, Rügger creates an experience inspired by film montage, built from fragmented texts, repetitions, and pauses, as well as feminist, postcolonial, and other narratives, shared while exploring symbolically loaded sites in the city.

A number of pieces loosely take the form of lecture-performances, involving associative storytelling or research. This is the case for Balz Isler's *untold but seen* (2018), in which the artist weaves a complex poetic narrative across projected images and spoken text fragments, ordering knowledge, communication symbols, and imagery according to his own idiosyncratic logic. It applies as well to Stefan Karrer's *HORIZON\_X* (2018), an internet research-driven tale that uses maps, found images, and scientific findings to connect wave organisms, submarine cables, the Mediterranean Sea, and beyond. Steven Schoch's *TALKING AROUND (SUBJECT) WITH ACCENT #3* (2018) exuberantly explodes the lecture genre, deploying improvisation, philosophical rambling, pseudoscience, and duration to stretch rational thinking. Sophie Jung's *I wuz born this way...WHAT'S YOUR EXCUSE? (A Miss Spell to Free Yourself from Patriarchal Undermining in the Work Place)* (2016) takes the form of a fast-paced, loquacious tackling of contemporary sexism. Differently exploring feminism, Ramaya Tegegne's *Version #17: Annie Sprinkle* and *Version #18: Adrian Piper* (both 2018) present the artist's own take on the lecture genre in two pieces that first emerged from Tegegne's attempt to teach herself the history of performance. She presents reenactments of historic feminist pieces of performance art, intertwining her versions with documentation of the originals.

A certain exhibitionism is the mainstay of performance, as is the voyeurism of the audience. In a second piece from his series of »living sculptures,» entitled *battlefield #130* (2018), Jérôme Leuba engages more than twenty people to simultaneously gaze intently at any visitor who enters the exhibition. This reversal of

the typical viewing experience provokes immediate unease. So, too, does Garrett Nelson's *Blind Audition* (2018), which takes its title from the practice of a »blind audition,» a method of evaluating quality without prejudice by ensuring that those who judge are unable to identify the race, sexuality, age, et cetera, of the person auditioning. Here, the artist and his performer, Richie Shazam, locate the voice and movement of the piece behind curtain structures, thus refusing the spectacularized entertainment that some expect of performance art, while making identity politics central to it.

Some projects unfold in multiple parts. In Ariane Koch & Sarina Scheidegger's *EVERYBODY IS LEAVING, WE ARE SHOWING UP!* (2018), spread over five consecutive Sundays, the artists and a group of hired performers (each of whom has the ability to impact the trajectory of the piece) treat themes of otherness and exclusion as they move swarm-like in the space. A different sort of buildup is present in Lea Rügger & Raphaela Grolimund's *reich und schön und kunst, episode 1–3* (2018), a musical in three chapters loosely modeled on a soap opera, using pop cultural references to reflect on how young artists should act with respect to the art world, seduction, and success. Steven Schoch's *FEED #5* (2018) deploys props, costumes, meandering thoughts, and visitor participation to build, scene after scene, upon previous versions of his series of *FEED* works.

A number of performances play with the very idea of staging, including Sophie Jung's *Paramount VS Tantamount* (2018), a character play comprised of improvised passages, music, and facial expressions through which the artist alternately portrays several characters. The concert stage, in this case two of them, is central to the riotous, simultaneous concerts of *Oppressed by Privilege / Privileged by Oppression*, whose *Aufstand der Privilegierten* (2018) channels a punk, political, DIY spirit and features lyrics derived from an open call to submit texts. Drawing equally from theater and party culture is Ernestyna Orłowska's *God Is a Girl, Extended Version: Night Time Is the Right Time* (2018), made in collaboration with Tanja Turpeinen. Exploring the erotic and the absurd, rituals of freedom and the allure of mystical cults, the two performers enact a theatrical choreography of hedonistic excess.

Other pieces conceptually take the art space or art viewing experience as a point of departure. In Nils Amadeus Lange's *Despicable* (2018), yellow-costumed characters inspired by the mischievous cartoon characters known as Minions install artworks from the collection of the Basler Kunstverein, perform a spectacle of art viewing, and then proceed to undress and dance to pop songs. Bridging high and low, the work embraces kitsch and sentimentality as dignified art experiences. In its own way, Mathias Ringgenberg's musical performance *Where Do You Wanna Go Today (Variations)* (2018) by the fictional character PRICE juxtaposes the art institution with club culture, commenting on the frustration and solitude of a generation that has grown up with mass culture, neoliberalism, and the omnipresence of the internet. Lou Masduraud & Antoine Bellini turn the exhibition space into an installation for a collective experience with *Active Substances* (2018), an elaborate scenography in which so-called »active substances» are differently dispersed through the space, accompanied by live music.

A different sort of collective experience, this one commissioned in relation to Basel's own performative tradition, Fasnacht, is Johannes Willi's *Yypfyffe* (2018), a project envisioned with the Basel Fasnacht clique »Die Unbaggene.» The artist presents a forest-like setting in which the theme and props he designed for the clique are inaugurated with specially built music instruments. This and other events taking place throughout the exhibition's duration lead to its grand finale on February 18 and into the wee hours of February 19, when all of Basel turns off its lights at 4 am for the *Morgestraich*, the ritual beginning of carnival, thus connecting the exhibition to the broader city's collective performance.

We call this exhibition, which takes one month to fully unfold, *New Swiss Performance Now*. Although there may be no single commonality among them that could be understood as »Swissness,» across the numerous performances, exploring extraordinarily diverse methods and protocols, the participating artists expand on the rich history of performance art in Switzerland and reveal the form's incredible vitality in the new and the now.



- Claudia Comte**  
*Hot Saw – Electric Power*, 2018  
Performance, 4 chainsaws, pine wood  
With 4 lumberjacks, 1 DJ
- Florian Graf / FG Artists Service Group**  
*Healer*, 2018  
Service performance  
8 sessions, each ca. 20 min.
- Florian Graf / FG Artists Service Group**  
*Vagabond*, 2018  
Service performance  
5 hrs.
- Raphael Hefti**  
*We are not one way trip to mars people*, 2018  
Performance, bi-component cold plastic paint, road marking machine  
Ca. 1 hr.
- Balz Isler**  
*untold but seen*, 2018  
Performance
- Florence Jung**  
*Jung58*, 2018  
Performance
- Florence Jung**  
*Jung59*, 2018  
Performance
- Sophie Jung**  
*I wuz born this way...WHAT'S YOUR EXCUSE? (A Miss Spell to Free Yourself from Patriarchal Undermining in the Work Place)*, 2016  
Performance  
Ca. 20 min.
- Sophie Jung**  
*Paramount VS Tantamount*, 2018  
Performance  
Ca. 40–60 min.  
With the support of the Swiss Arts Council Pro Helvetia
- Stefan Karrer**  
*HORIZON\_X*, 2018  
Performance  
Ca. 30 min.  
With the support of the Swiss Arts Council Pro Helvetia and Fachausschuss Film und Medienkunst BS/BL
- Ariane Koch & Sarina Scheidegger**  
*EVERYBODY IS LEAVING, WE ARE SHOWING UP!*, 2018  
Performance in five acts  
With Ana Castaño Almendral, Meret Bodamer, Lucien Haug, Alina Immoos, Marcus Rehberger, and Venus Electra Ryter  
With the support of the Swiss Arts Council Pro Helvetia and Erna and Curt Burgauer Foundation
- Nils Amadeus Lange**  
*Despicable*, 2018  
Performance  
Ca. 30 min.  
Performers: Max Göran, Nils Amadeus Lange, Teresa Vittucci
- Jérôme Leuba**  
*battlefield #130*, 2018  
Living sculpture  
With the support of the Swiss Arts Council Pro Helvetia
- Jérôme Leuba**  
*battlefield #132*, 2018  
Living sculpture  
Performers: Philipp Mikhail, Benjamin Stein  
With the support of the Swiss Arts Council Pro Helvetia
- Marta Margnetti**  
*Dispositivo di protezione (protective device)*, 2018  
Performance, silk, silver
- Lou Masduraud & Antoine Bellini**  
*Active Substances*, 2018  
Situation  
Ca. 2 hrs.
- Garrett Nelson**  
*Blind Audition*, 2018  
Performance  
Variable length  
With Richie Shazam  
With the support of Kunstcredit Basel-Stadt
- Oppressed by Privilege / Privileged by Oppression**  
*Aufstand der Privilegierten*, 2018  
Performance  
Oppressed by Privilege / Privileged by Oppression is a collective project initiated by Daniela Brugger and Vera Bruggmann.  
With Franziska Baumgartner, Daniela Brugger, Vera Bruggmann, Daniela Caderas, Linus Gemisch, Lysann König, Lea Kuhn, Nora Locher, Marlon McNeill, Julia Minnig, Lea Rüegg, Sarina Scheidegger, Alena Stählin, and Sara Natascha
- Ernestyna Orlowska**  
*God Is a Girl, Extended Version: Night Time Is the Right Time*, 2018  
Performance in collaboration with Tanja Turpeinen  
Ca. 30 min.
- Mai-Thu Perret**  
*Figures*, 2014  
Performance  
Ca. 28 min.  
Direction: Mai-Thu Perret  
Choreography: Mai-Thu Perret, Anja Schmidt  
Dance: Anja Schmidt  
Songs: Tamara Barnett-Herrin  
Music: Beatrice Dillon  
Puppets and masks: Kunstbetrieb AG Münchenstein  
Molds: Paul Limoujoux, Lifecast London  
Technical assistance: Ludovic Bourrilly  
Administration: Lena Guévry  
Production: Association Feu Pâle  
Premiere: Biennale of Moving Images, Centre d'Art Contemporain Genève, 2014  
With the support of Canton of Geneva and the Swiss Arts Council Pro Helvetia  
Thanks to Ludovic Bourrilly, Beatrice Collier, Sweetie Kapoor, and Elisa Langlois
- PRICE (Mathias Ringgenberg)**  
*Where Do You Wanna Go Today (Variations)*, 2017  
Performance  
70 min.  
Concept and Performer: PRICE (Mathias Ringgenberg)  
Dramaturgy and Character Coach: Mira Kandathil  
Movement Research: Ivan Blagajcevic  
Voice Coach: Katarzyna Sitarz  
Music: PRICE (Mathias Ringgenberg)  
Music Producer: Alban Schelbert, Modulaw  
Costume Design: BARRAGAN  
Co-Production: Arsenic – Contemporary Performing Arts Center, Lausanne; STUK – House for Dance; Image & Sound, Leuven  
Special thanks to Tanzhaus Zürich, Workspace Brussels, Montevideo Marseille, and Mario Winkler Company GmbH  
With the support of the Swiss Arts Council Pro Helvetia, the City of Zurich, Canton of Zurich, and Ernst Göhner Foundation
- Lea Rüegg & Raphaela Grolimund**  
*reich und schön und kunst, episode 1–3*, 2018  
Performance in 3 chapters  
Music: Valentina Demicheli, Eva Pandora, M. Schneider, Yanik Soland  
Performers: Michelle Flury, Chris Handberg, Aaron Hauswirth, Isadora Vogt
- Romy Rügger**  
*synthetic stream plays*, 2018  
Performance  
Each ca. 1 hr.
- Yves Scherer**  
*Nail Care*, 2018  
Performance, acrylic nails, nail polish  
Featuring reproductions of art works by Nora Berman (right index finger), Lauren Elder (right pinky), Nick Farhi (left index finger), Devin Farrand (right thumb), Rives Granade (right ring finger), Chase Hall & Grear Patterson (left middle finger), Ariel Herwitz (left thumb), Dwyer Kilcollin (left ring finger), Mieke Marple (left pinky), Adriana Papademetropoulos (right middle finger)  
Performed by Eleonora Sutter and made in collaboration with Simmy Voellmy.
- Steven Schoch**  
*FEED #5*, 2018  
Performance  
1 hr.  
Dramaturgy and artistic advice: Chris Handberg, Dawn Nilo, Ralf Samens  
Scenography and installation: Steven Schoch
- Steven Schoch**  
*TALKING AROUND (SUBJECT) WITH ACCENT #3*, 2018  
Performance  
Variable length
- Ramaya Tegegne**  
*Version #17: Annie Sprinkle*, 2018  
Performance  
Ca. 30 min.
- Ramaya Tegegne**  
*Version #18: Adrian Piper*, 2018  
Performance  
Ca. 35 min.  
Thanks to Lili Reynaud-Dewar, Simon Fraser University Vancouver, Gasworks London, and Kunsthau Glarus
- Hannah Weinberger**  
*facilities and utilities*, 2018  
Mixed media
- Johannes Willi**  
*Yypfyffe*, 2018  
Performance  
Part of *Ayahuasca la vista*, 2018, in collaboration with the Basel Fasnacht clique »Die Unbaggene» and Benedikt Wyss

All works courtesy of the artists

# Agenda

Ongoing	Marta Margnetti, <i>Dispositivo di protezione (protective device)</i> , 2018
	Hannah Weinberger, <i>facilities and utilities</i> , 2018
Thu–Sun	Jérôme Leuba, <i>battlefield #132</i> , 2018
<b>18.1.2018 Thursday</b>	<b>Opening</b>
7:00—10:00 pm	Yves Scherer, <i>Nail Care</i> , 2018
7:00—9:00 pm	Florence Jung, <i>Jung59</i> , 2018
7:45—8:00 pm	Lea Rüegg & Raphaela Grolimund, <i>reich und schön und kunst, episode 1–3</i> , 2018
8:15—8:45 pm	Ernestyna Orlowska, <i>God Is a Girl, Extended Version: Night Time Is the Right Time</i> , 2018
<b>19.1.2018 Friday</b>	<b>Basel Museums Night</b>
6:00 pm—2:00 am	Yves Scherer, <i>Nail Care</i> , 2018
7:30—10:00 pm	Florence Jung, <i>Jung58</i> , 2018
7:30—8:00 pm	Nils Amadeus Lange, <i>Despicable</i> , 2018
8:30—9:00 pm	
9:30—10:00 pm	
<b>20.1.2018 Saturday</b>	
2:30—4:40 pm	Florence Jung, <i>Jung59</i> , 2018
2:30—3:15 pm	Balz Isler, <i>untold but seen</i> , 2018
3:30—4:40 pm	PRICE (Mathias Ringgenberg), <i>Where Do You Wanna Go Today (Variations)</i> , 2017
<b>21.1.2018 Sunday</b>	
11:00 am—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
11:00 am—5:00 pm	Ariane Koch & Sarina Scheidegger, <i>EVERYBODY IS LEAVING, WE ARE SHOWING UP!</i> , 2018
<b>25.1.2018 Thursday</b>	
5:00—7:00 pm	Claudia Comte, <i>Hot Saw–Electric Power</i> , 2018
<b>26.1.2018 Friday</b>	<b>Symposium Day 1 at Museum Tinguely</b>
<i>From Live to Legacies: Exploring Performance Art</i>	
9:45 am—8:00 pm	Talks and lectures with Madeleine Amsler, Alexandra Bachzetsis, Pierre Bal-Blanc, Martin Chramosta, Paul Clinton, Jean-Paul Felley, Elena Filipovic, Séverine Fromageat, Max Glauner, Pascale Grau, Sophie Jung, Olivier Kaeser, Roman Kurzmeyer, Elise Lammer, Emma Lavigne, Heinrich Lüber, Christian Marclay, Muda Mathis, Andrea Saemann, Diego Stampa, Roland Wetzol, Martina-Sofie Wildberger, Alice Wilke, and Catherine Wood. In English and German
<b>27.1.2018 Saturday</b>	<b>Symposium Day 2 at Kunsthalle Basel</b>
<i>Performing the Exhibition</i>	
12:00—1:00 pm	Florence Jung, <i>Jung59</i> , 2018
12:00—1:00 pm	Raphael Hefti, <i>We are not one way trip to mars people</i> , 2018
1:00—1:15 pm	Welcome by Elena Filipovic, in English
1:15—2:00 pm	Mathieu Copeland, <i>Choreographing Exhibitions</i> , lecture, in English
2:00—2:30 pm	Ramaya Tegegne, <i>Version #17: Annie Sprinkle</i> , 2018, performance
2:30—3:15 pm	Sabine Gebhardt Fink, <i>Better with because of. Feminist and queer strategies in contemporary performance art</i> , lecture, in English
3:15—3:30 pm	Break
3:30—3:45 pm	Lea Rüegg & Raphaela Grolimund, <i>reich und schön und kunst, episode 1–3</i> , 2018, performance
3:45—4:30 pm	Simona Travaglianti, <i>Relationen in Raum und Zeit: Wie performative Künste den Rabmen in Frage stellen</i> , lecture, in German
4:30—5:15 pm	<i>The Many Lives of the Live</i> , panel discussion with Jérôme Leuba, Ramaya Tegegne, and Hannah Weinberger, moderated by Elena Filipovic, in English
5:15—6:00 pm	<i>Yschtoo! Zeitgenössische Kunst an der Basler Fasnacht</i> , panel discussion with Johannes Willi and Benedikt Wyss, moderated by Claudio Vogt, in German
6:00—6:30 pm	Dominikus Müller, <i>Verläufe. Performance und die Sprache der Verflüssigung</i> , lecture, in German
6:30 pm	Closing remarks by Elena Filipovic and Séverine Fromageat, in English
7:00—10:00 pm	<i>PerformanceProcess Night Out</i> with food, drinks, and music
Restaurant Kunsthalle Bar	
<b>28.1.2018 Sunday</b>	
11:00 am—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
11:00 am—5:00 pm	Ariane Koch & Sarina Scheidegger, <i>EVERYBODY IS LEAVING, WE ARE SHOWING UP!</i> , 2018

<b>31.1.2018</b>	<b>Wednesday</b>	
	12:30—1:30 pm, 2:00—3:00 pm, 3:30—4:30 pm, 5:00—6:00 pm	Romy Rügger, <i>synthetic stream plays</i> , 2018 In public space, in English and German, registration required at assistant@kunsthallebasel.ch /+41(0)61 206 99 17
<b>1.2.2018</b>	<b>Thursday</b>	
	12:30—1:30 pm, 2:00—3:00 pm, 3:30—4:30 pm, 5:00—6:00 pm, 6:30—7:30 pm	Romy Rügger, <i>synthetic stream plays</i> , 2018 In public space, in English and German, registration required at assistant@kunsthallebasel.ch /+41(0)61 206 99 17
	6:00—8:00 pm	Lou Masduraud & Antoine Bellini, <i>Active Substances</i> , 2018
<b>2.2.2018</b>	<b>Friday</b>	
	12:30—1:30 pm, 2:00—3:00 pm, 3:30—4:30 pm, 5:00—6:00 pm	Romy Rügger, <i>synthetic stream plays</i> , 2018 In public space, in English and German, registration required at assistant@kunsthallebasel.ch /+41(0)61 206 99 17
	1:00—6:00 pm	Florence Jung, <i>Jung59</i> , 2018
	1:00—6:00 pm	Garrett Nelson, <i>Blind Audition</i> , 2018
<b>3.2.2018</b>	<b>Saturday</b>	
	1:00—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
	1:00—5:00 pm	Garrett Nelson, <i>Blind Audition</i> , 2018
<b>4.2.2018</b>	<b>Sunday</b>	
	11:00 am—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
	11:00 am—5:00 pm	Ariane Koch & Sarina Scheidegger, <i>EVERYBODY IS LEAVING, WE ARE SHOWING UP!</i> , 2018
<b>8.2.2018</b>	<b>Thursday</b>	<b>Opening</b>
	7:00—10:00 pm	Yuri Ancarani, <i>Sculture</i> , exhibition from 9.2.—29.4.2018
<b>9.2.2018</b>	<b>Friday</b>	
	11:00 am—6:00 pm	Florian Graf / FG Artists Service Group, <i>Vagabond</i> , 2018 In public space
	5:00—6:00 pm	Florence Jung, <i>Jung59</i> , 2018
	5:00—5:15 pm	Lea Rügger & Raphaëla Grolimund, <i>reich und schön und kunst, episode 1–3</i> , 2018
	5:30—6:00 pm	Stefan Karrer, <i>HORIZON_X</i> , 2018
<b>10.2.2018</b>	<b>Saturday</b>	
	1:00—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
	1:00—1:20 pm, 1:30—1:50 pm, 2:00—2:20 pm, 2:30—2:50 pm, 3:00—3:20 pm, 3:30—3:50 pm, 4:00—4:20 pm, 4:30—4:50 pm	Florian Graf / FG Artists Service Group, <i>Healer</i> , 2018 In English and German, registration required at assistant@kunsthallebasel.ch /+41(0)61 206 99 17
<b>11.2.2018</b>	<b>Sunday</b>	
	11:00 am—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
	11:00 am—5:00 pm	Ariane Koch & Sarina Scheidegger, <i>EVERYBODY IS LEAVING, WE ARE SHOWING UP!</i> , 2018
<b>15.2.2018</b>	<b>Thursday</b>	
	6:30—8:00 pm	Steven Schoch, <i>FEED #5</i> , 2018
<b>16.2.2018</b>	<b>Friday</b>	
	6:30—7:00 pm	Sophie Jung, <i>I wuz born this way...WHAT'S YOUR EXCUSE? (A Miss Spell to Free Yourself from Patriarchal Undermining in the Work Place)</i> , 2016
	7:00—8:00 pm	Oppressed by Privilege / Privileged by Oppression, <i>Aufstand der Privilegierten</i> , 2018
	8:00—8:30 pm	Oppressed by Privilege / Privileged by Oppression, record release
<b>17.2.2018</b>	<b>Saturday</b>	
	11:00 am—5:00 pm	Jérôme Leuba, <i>battlefield #130</i> , 2018
<b>18.2.2018</b>	<b>Sunday</b>	<b>Grand Finale</b>
	11:00 am—5:00 pm, 7:00 pm—12:00 am	Florence Jung, <i>Jung59</i> , 2018
	11:00 am—5:00 pm	Ariane Koch & Sarina Scheidegger, <i>EVERYBODY IS LEAVING, WE ARE SHOWING UP!</i> , 2018
	7:00 pm—2:00 am	Yves Scherer, <i>Nail Care</i> , 2018
	7:00—8:30 pm	Johannes Willi, <i>Ypffylfe</i> , 2018
	9:15—9:45 pm	Mai-Thu Perret, <i>Figures</i> , 2014
	10:00—10:35 pm	Ramaya Tegegne, <i>Version #18: Adrian Piper</i> , 2018
	11:00 pm—12:00 am	Sophie Jung, <i>Paramount VS Tantamount</i> , 2018
	0:30—2:00 am	Steven Schoch, <i>TALKING AROUND (SUBJECT) WITH ACCENT #3</i> , 2018

**Claudia Comte**

born 1983 in Grancy, CH;  
lives and works in Berlin and Grancy

**Florian Graf**

born 1980 in Basel, CH;  
lives and works in Basel

**Raphael Hefti**

born 1978 in Biel, CH;  
lives and works in London and Zurich, CH

**Balz Isler**

born 1982 in Zurich, CH;  
lives and works in Berlin

**Florence Jung**

born 1986 in Lorraine, FR;  
lives and works in Biel, CH

**Sophie Jung**

born 1982 in Luxembourg;  
lives and works in Basel, CH, and London

**Stefan Karrer**

born 1981 in Basel, CH;  
lives and works in Basel and Vienna

**Ariane Koch & Sarina Scheidegger**

Ariane Koch born 1988 in Basel, CH;  
lives and works in Basel and Berlin  
Sarina Scheidegger born 1985 in Bern;  
lives and works in Basel, CH, and Buenos Aires

**Nils Amadeus Lange**

born 1989 in Cologne, DE;  
lives and works in Zurich, CH

**Jérôme Leuba**

born 1970 in Geneva, CH;  
lives and works in Geneva

**Marta Margnetti**

born 1989 in Mendrisio, CH;  
lives and works in Bern and Lugano, CH

**Lou Masduraud & Antoine Bellini**

Lou Masduraud born 1990 in Montpellier, FR  
Antoine Bellini born 1979 in Annecy, FR;  
both live and work in Geneva, CH

**Garrett Nelson**

born 1982 in Bloomington, US;  
lives and works in Basel, CH, and Mexico City

**Oppressed by Privilege / Privileged by Oppression**

collective project from Basel, CH,  
with Franziska Baumgartner, Daniela Brugger, Vera Bruggmann,  
Daniela Caderas, Linus Gensch, Lysann König, Lea Kuhn,  
Nora Locher, Marlon McNeill, Julia Minnig, Lea Rüegg,  
Sarina Scheidegger, Alena Stählin, and Sara&Natascha

**Ernestyna Orlowska**

born 1987 in Szczecin, PL;  
lives and works in Bern

**Mai-Thu Perret**

born 1976 in Geneva, CH;  
lives and works in Geneva

**PRICE (Mathias Ringgenberg)**

born 1986 in Rio de Janeiro, BR;  
lives and works in Zurich, CH

**Lea Rüegg & Raphaela Grolimund**

both born 1992 in Basel, CH;  
both live and work in Basel

**Romy Rüegger**

born 1983 in Zurich, CH;  
lives and works in Berlin and Zurich

**Yves Scherer**

born 1987 in Solothurn, CH;  
lives and works in Berlin and New York, US

**Steven Schoch**

born 1987 in St. Gallen, CH;  
lives and works in Basel, CH, and St. Gallen

**Ramaya Tegegne**

born 1985 in Geneva, CH;  
lives and works in Geneva

**Hannah Weinberger**

born 1988 in Filderstadt, DE;  
lives and works in Basel, CH

**Johannes Willi**

born 1983 in Basel, CH;  
lives and works in Basel

Curated by Elena Filipovic and Renate Wagner

The exhibition *New Swiss Performance Now* is generously supported by Division of Cultural Affairs, Canton of Basel-Stadt, Jubiläumsstiftung der Schweizerischen Mobiliar Genossenschaft, and the Swiss Arts Council Pro Helvetia.



Kanton Basel-Stadt  
Kultur

prohelvetia

die Mobiliar

**PerformanceProcess**

The breadth and diversity of Swiss performance art from 1960 to the present is being celebrated in Basel through an exceptional institutional collaboration between Museum Tinguely, Kaserne Basel, and Kunsthalle Basel in partnership with Centre culturel suisse Paris, initiated by Division of Cultural Affairs, Canton of Basel-Stadt. Spanning five months, from September 20, 2017, to February 18, 2018, this project has roots in the multidisciplinary exhibition and festival PerformanceProcess held in 2015 at the Centre culturel suisse in Paris. Building upon and expanding that effort, the Basel institutions join forces to examine this powerful medium, each from a distinct perspective.

**Thanks to**

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**EDUCATION*****Lyrix – Writers' Workshop***

This Writer's Workshop with author Michelle Steinbeck offers young people a lyric encounter inspired by the performances in the exhibition. The project is realized in collaboration with LYRIX – a German federal contest for young poetry with students of the Gymnasium Bäumlhof, Basel.

In the Kunsthalle Basel library you will find a selection of publications related to performance.

Follow us on Facebook and Instagram and share your photos and impressions with #kunsthallebasel and #performanceprocess.

More information at [kunsthallebasel.ch](http://kunsthallebasel.ch) and [performanceprocessbasel.ch](http://performanceprocessbasel.ch)