



Kanton Basel-Stadt  
Kultur

Kunsthalle Basel  
24.10. – 7.11.2021

# KUNST KREDIT

Pavel Aguilar  
Franziska Baumgartner  
Franziska Furter  
Chantal Küng  
Barbara Maria Meyer  
Katrin Niedermeier  
Emanuel Rossetti  
Manuel Scheiwiller

English  
version

Kunstkredit Basel-Stadt promotes contemporary art in Basel and the Basel region by awarding annual grants. The 2020 grants went to eight artistic positions singled out by the Kunstkredit Commission in a two-stage selection process. Besides receiving valuable financial assistance, the artists are also given an opportunity to reach a wide audience by presenting their work at the Kunstkredit Annual Exhibition at Kunsthalle Basel. The task of developing a coherent group show out of what may be radically different positions falls to a different guest curator every year.

The themes and media vary and all that binds the artists together is the fact that they belong to the same regional art scene. But are there still aspects that they all have in common?

This year's recipients are all concerned with a present that currently has the feel of a vacuum: an airless space characterized by the complete absence of matter. A vacuum may also be felt in situations in which our accustomed scope for action is lacking. Picture a Vacuum by British singer Kae Tempest is thus a paradoxical attempt to delineate an absence, which is what the artists exhibiting here are doing – and to great effect, too.

Viewed close-up, Franziska Furter's monumental explosion drawing seems to implode, leaving a fine web extending throughout the exhibition space in its wake. Barbara Maria Meyer for her part translates fleeting perceptual impressions into abstract paintings, while Emanuel Rossetti trains his photographic gaze on the fringes of our urban spaces, thus ennobling them. Manuel Scheiwiller sets the silence of nighttime in motion with expressive, dance-like movements, and Pável Aguilar has acoustic noise manifest itself as organic sound art. So compelling is Franziska Baumgartner's weightless video and sound installation that we are soon transfixed by it. The drawings and textile work of Chantal Küng, by contrast, are about social structures and omissions in the historical record. And finally there is Katrin Niedermeier, who examines the lack of diversity in gender roles on the web and the interpenetration of physical and virtual space.

So unexpected and abundant are the showcased approaches that suction becomes productive, opening up new perspectives on the present.

Eva-Maria Knüsel, curator of the exhibition

# Barbara Maria Meyer

1 E – Nr. 46/2020, E – Nr. 01/2021,  
E – Nr. 03/2021, E – Nr. 64/2020,  
E – Nr. 55/2020, E – Nr. 04/2021,  
oil on canvas, 2020/2021

Meyer's large-format paintings grow out of her recollection of the sensory impressions gathered when exploring landscapes on foot. Her interest is in the clarity of nature's colors and light, the roaming gaze, and the rhythmic interplay of single trees and bushes with fields and whole swaths of land. Working fast and without any concrete sketches, she commits her memories to canvas in the studio. The vertical formats, gestural application of paint, and carefully chosen palette together make for a whole repertoire of playful engagements with composition, color interactions, and white space. Although Meyer remains radically detached from her motifs, her series of carefully framed images gives us a powerful impression of light, the seasons, and her own sentiments.

Barbara Maria Meyer, b. 1955, lives and works in Basel and Saint-Louis (F)

# Franziska Furter

2a **I Wish I Knew How it Would Feel to Be Free**, India ink on paper, 2021  
2b **Atoms of Delight**, glass beads, nylon, 2021

Furter developed her monumental India ink drawing to fit the dimensions of the exhibition space. Her inspiration was the way explosions are depicted in manga and superhero comics. Whereas the drawing itself is stridently graphic, the watercolors lend it a fleeting, nebulous quality; the dynamic of the explosion seems almost to have been reversed so that it looks more like an implosion or a freeze-frame in between.

**Atoms of Delight**, a fine web of glass beads strung on nylon carries the image deeper into space. Its many branches, tangles, knots, loops, and loose ends can be read as a visualization of the cognitive process underlying the work, the material manifestation of which might be the long and arduous task of threading the beads.

Franziska Furter, b. 1972, lives and works in Basel

# Chantal Küng

**3a 25 drawings**, watercolor and pastel chalk on paper, 2021

**3b Quilt for Non-linear Storytelling (or Friendship Quilt)**, pieces of cloth, linen, quilting thread, wool, 2020/2021

Chantal Küng's sensitive, tongue-in-cheek drawings turn on corporeality, identity, and motherhood, and on questions of how knowledge arises and how it can be internalized and passed on. Her reflections on artistic forms of communication and production also informed an intriguing work of textile art: Küng asked her friends to give her a scrap of fabric that for them has special personal meaning. She then spent many long hours of the lockdown sewing these remnants together to form a quilt, thus "weaving" together multiple stories. Her work also references quilting as a craft that has an important social function. The focus is less on the finished object than on the artist's attempt to overcome physical distance and to continue collaborating with others, while at the same time opening up an experiential space for visitors' own narratives.

Chantal Küng, b. 1985, lives and works in Basel and Zurich

# Katrin Niedermeier

**4 Betty Body Bought a Bit of Better Belly**, performative multimedia installation, 2021

Niedermeier's installation transforms the exhibition space into a hybrid experimental space between fitness center and showroom. The different elements and media reference the interpenetration of the physical and virtual world and enable us to experience their reciprocity. Niedermeier invites visitors to follow the instructions of animated digital instructors and to copy their poses on their yoga mats. The instructors are female avatars furnished with generic, in most cases stereotypical, sets of movements, and are available for purchase on the internet. The grid on the wall relates to the conventions of digital representations of space; the knitted sweater motifs rest on the visual worlds and metadata of the avatars and were designed with the aid of consumer-friendly, automated online software before being forced into a rigid pose by framing.

Katrin Niedermeier, b. 1978, lives and works in Basel

# Manuel Scheiwiller

## 5 Young Boy Dancing Group 2021, Video, 2021

Scheiwiller's experimental video work is a tracking shot that takes us through the deserted streets of Athens at night. The route is dictated by a vehicle with a driving beat followed by four people who by turns run, dance, and stagger along behind it. Their expressive movements contrast sharply with the emptiness of the streets rolling by, the shuttered display windows, and the scenes of urban life at a standstill. These impressions are further amplified by blurred motion shots, close-ups, and overdone coloration.

The spontaneous, DIY-look scenes, all of which were shot during the lockdown with performers from the Greek capital, tell of a way of life caught between isolation and eruption, choreography and complete loss of control, vulnerability and self-empowerment.

Manuel Scheiwiller, b. 1984, lives and works in Zurich

# Emanuel Rossetti

## 6 TopXI(live), multimedia installation, 2021

In his photographs, Rossetti explores the fringes of urban areas and landscapes modeled by humans. His panoramas leveled at the horizon tell of cities' unraveling and of the flight into the countryside that was triggered by the lockdown. The photographs on display are prints from an extensive image archive in which Rossetti, adopting an extreme fish-eye perspective, focuses on streets, landscapes, and interiors in both Europe and North America.

The enlarged prints seem to direct the gaze outward, but as if through a bulls-eye; the noises filtered into the exhibition space of the Kunsthalle from the street outside amplify the impression of immediacy. Additional staging with artificial light and a sluice-like curtain greatly enhance the drama of both sound and image.

Emanuel Rossetti, b. 1987, lives and works in Basel

# Franziska Baumgartner

## 7 **Tidal**, interactive video and sound installation, 2020

Floating in space is a circular disk with a video of a constantly changing, amorphous fluid projected onto it. Ethereal sounds, gushing, and dripping acoustically reinforce the impression of weightlessness.

The work grew out of Baumgartner's experimental handling of everyday materials. The moving image is of Ferrofluid, a metallic liquid used in loudspeakers and hard disks. The soundtrack is based on noises that Baumgartner produced with her own voice and then alienated with the aid of a randomizing algorithm. Visitors can actively impact the soundtrack by changing their sitting position. Baumgartner's combination of analogue and digital sound and image production and the involvement of her audience taps into the current discourse on digitalism, art production, and authorship.

Franziska Baumgartner, b. 1987, lives and works in Basel

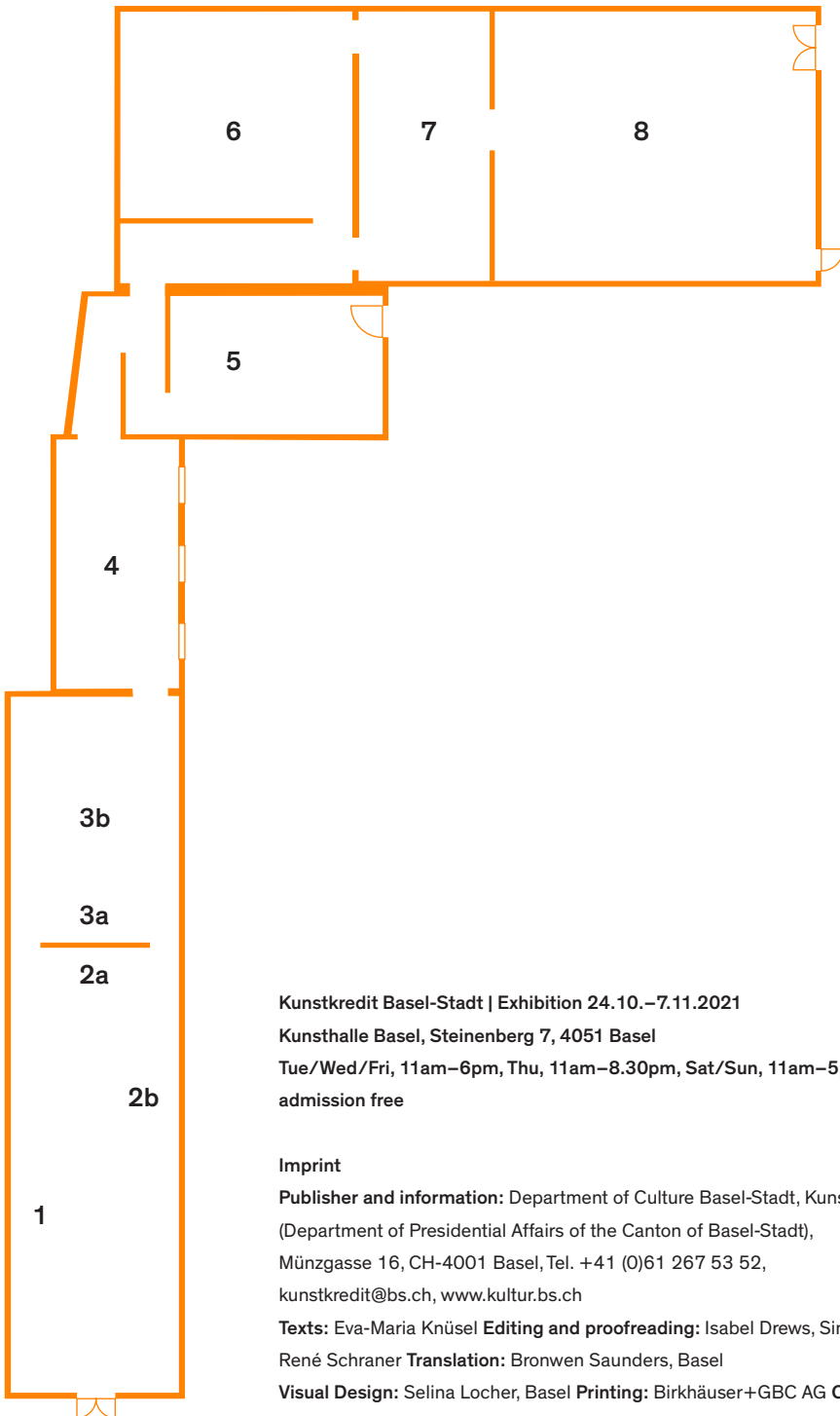
# Pável Aguilar

## 8 **FUGA**, sound installation, 2020 **Ocean Spirit**, Performance, 2021 (October 24, 2021, 1 and 3 p.m.)

Aguilar, who originally trained as a classical musician, uses an ancient technique from his native Honduras to craft instruments out of seashells. The loudspeakers in his sound installation **FUGA** play back recordings of himself breathing and blowing through these instruments. The bodily intimacy and proximity of the sound evokes associations with wind and waves and makes the roar of the sea an almost palpable experience.

Also close to Aguilar's heart are the endangered coasts, oceans, and indigenous peoples of Honduras. Conch trumpets were widely used among the native peoples of America and still serve the Garifunas, an African-indigenous ethnic group on the Caribbean coast, as a musical instrument and means of communication today. The installation thus symbolizes the culture that in 1800 was driven off the island of St. Vincent and scattered to the four winds and its ancient spiritual ties to the sea.

Pável Aguilar, b. 1989, lives and works in Basel



**Kunstkredit Basel-Stadt | Exhibition 24.10.–7.11.2021**

**Kunsthalle Basel, Steinenberg 7, 4051 Basel**

**Tue/Wed/Fri, 11am–6pm, Thu, 11am–8.30pm, Sat/Sun, 11am–5pm**

**admission free**

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