

Kunsthalle Basel

Davor, danach und alles dazwischen

25.11.2023–07.01.2024
Regionale 24

With

- Valentine Cotte** * 1994 Toulouse, FR
Lives and works in Strasbourg, FR
- Laurie De Jesús Lagares** * 1995 Ponce, PR
Lives and works in Basel
- Neckar Doll** * 1995 Mulhouse, FR
Lives and works in Paris and Strasbourg, FR
- Franca Fay and Odilia Senn:**
Franca Fay * 2001 Muttenz, CH
Lives and works in Basel
Odilia Senn * 1999 Zofingen, CH
Lives and works in Basel and Bern
- Oleksandr Holiuk** * 1998 Odesa, UA
Lives and works in Basel
- Matthias Holznagel and Rafael Jörger:**
Matthias Holznagel * 1999 Freiburg in Breisgau, DE
Lives and works in Karlsruhe, DE
Rafael Jörger * 1997 Freiburg in Breisgau, DE
Lives and works in Karlsruhe, DE
- Sven Hoppler** * 1995 Basel
Lives and works in Basel
- Damien Juillard** * 1996 Geneva, CH
Lives and works in Basel
- Chiharu Koda** * 1982 Okayama, JP
Lives and works in Karlsruhe, DE
- Aimée Le Briéro** * 2000 Pontivy, FR
Lives and works in Strasbourg, FR
- Hojeong Lee** * 1996 Anyang, KR
Lives and works in Karlsruhe, DE
- Luc Mattenberger** * 1980 Geneva, CH
Lives and works in Basel and Geneva
- Martin Raub** * 1982 Lubbock, US
Lives and works in Basel
- Anaïs Strübin** * 1988 Arlesheim, CH
Lives and works in Basel and Zurich, CH
- Tyra Wigg** * 1989 Överjärna, SE
Lives and works in Basel
- Linda Wunderlin** * 1982 Liestal, CH
Lives and works in Basel
- Janis Zeckai** * 1992 Karlsruhe, DE
Lives and works in Karlsruhe

A ghostly human form, comprised of thousands of rings, lies on the steps of Kunsthalle Basel like shed skin. **EN**
Created by hand based on the dimensions of the artist's body and reminiscent of medieval chain mail, Valentine Cotte's piece immediately raises questions: Is this object ancient or newly made? Did it serve as a kind of armor discarded after serving its purpose? In fact, it is a fragile ceramic sculpture that negotiates protective constructions with historical references. Moving between temporalities and references, Cotte's work is the perfect opener to the group show *Davor, danach und alles dazwischen* (Before, After, and Everything in Between).

In their conceptual and material investigations, contemporary artists are often chroniclers, archaeologists, treasure hunters, and architects of change—of and in the past, present, and future. *Davor, danach und alles dazwischen* presents nineteen artists from the tri-border region around Basel who have applied to participate in exhibitions in the twenty venues of the annual Regionale. The exhibition features photography, painting, performance, sculpture, and video, showing how temporality can inspire artistic creation.

The artwork, *Tom Senn* (2023), by Oleksandr Holiuk takes the form of an instruction—a kind of performance protocol—that was carried out by one of Kunsthalle Basel's employees and now bears his name by way of a title. In the stairwell, it appears as a framed text. Time plays a special role in this work: an hour of complete inactivity was required for the artwork to take shape. Holiuk's two additional pieces in the exhibition refer to the various stages in a person's life in the form of immigration and customs authorities' lanyards with branded key chains from art schools.

On the landing, Luc Mattenberger has created a place that invites you to meditate. With its formal appearance referencing industrial production, the work takes a critical look at the business of self-optimization intended, on the one hand, to increase the quality of life and, on the other, to extend personal productivity.

In a series of photographs, Martin Raub captures images of his electronic devices covered in crystals. His smartphone, camera, and other formerly state-of-the-art objects, generally in everyday use, now look like relics of a bygone era, reminiscent of artifacts from a subaquatic archaeological site. While the artist has spectacularly decorated these consumer objects,

Performances

Franca Fay and Odilia Senn
the rebirth of venus, 2023
Sound performance, approx. 50 min

Tyra Wigg
limb immersed, 2023
Performance, approx. 4 hrs

Room 3

1 Chiharu Koda
Stein zu Stein (x11, y265, f4), 2023
Agar-agar sheets from Rhine water, concrete
20 × 80 × 150 cm

2 Laurie De Jesús Lagares
En descanso In Rest, 2022
Charcoal on polyester
Triptych, each 40 × 29.5 cm

Room 2

1 Linda Wunderlin
Zonen ästhetischer Kausalität, 2022
Cardboard tubes, glue, dispersion paint
Dimension variable

2 Sven Hoppler
a *Rothkowitz*, 2021
Oil on canvas
70 × 50 cm
b *Suchender*, 2021
Oil and acryl on canvas
45 × 40 cm

c *Spaziergang*, 2023
Oil and acryl on canvas
30 × 30 cm
d *o.T. (Suchende)*, 2023
Oil on canvas
28 × 28 cm
All works courtesy the artist and Galerie Schwind

Room 1

1 Martin Raub
a *iPhone 5 with Sodium Hexacyanoferrate(II)*, 2022
b *Canon Powershot Digital Elph with Monoammonium Phosphate*, 2022
c *Sony WM-EX502 Walkman with Potassium Aluminum Sulfate*, 2022
d *iPod Nano 3rd Generation with Chromium Potassium Sulfate*, 2022
e *Kodak 8mm Brownie with Magnesium Sulfate*, 2022
f *Nintendo DS Lite with Copper Sulfate*, 2022
Inkjet print on paper
Each 30 × 40 cm, framed

2 Laurie De Jesús Lagares
a *Engineered ecosystem 3*, 2023
150 × 99 cm
b *Engineered ecosystem 1*, 2023
131 × 97.5 cm
Oil on canvas

3 Laurie De Jesús Lagares
a *Almost there, in a place that is as distant as it is close #2*, 2023
b *Almost there, in a place that is as distant as it is close #1*, 2023
c *Almost there, in a place that is as distant as it is close #3*, 2023
Oil on linen
Each 29 × 39 cm

4 Matthias Holznagel and Rafael Jörgen
Intervention 1 (excerpt of how to destroy angels), 2023
Foldable tables "LIFETIME"
182 × 760 × 15 cm

5 Anaïs Strübin
Stilistische Zeitenwende, 2023
Oil and chalk on cotton
160 × 100 cm

6 Hojeong Lee
a *Ray, you don't know*, 2023
21 × 35 × 3.5 cm
b *Sanctuary*, 2023
24 × 20 × 1.6 cm
c *Zeichner*, 2023
25.1 × 38.1 × 4 cm
d *Good Man's Dog*, 2023
16 × 29.8 × 4 cm
e *Bell*, 2023
29.7 × 21 × 2.1 cm
Graphite on paper, artist's frame

7 Neckar Doll
a *Education of War (Bush)*, 2023
Aluminum, PVC, paper, Citadel® miniatures, newspaper, painted thermoplastic
b *Education of War (Vietnam/Monks)*, 2023
Aluminum, PVC, paper, Citadel® miniatures, newspaper
Each 44 × 60 cm, framed

8 Oleksandr Holiuk
a *Mom*, 2023
b *Dad*, 2023
Art school merchandise keychains, United States Immigration and Customs Enforcement lanyard
Each 66 × 9 × 6 cm

9 Janis Zeckai
a *through which power is enacted*, 2021
Acrylic paint, aluminum, felt, hearing aid, steel, painted steel, Styrofoam
56 × 56 × 46 cm
b *untitled*, 2023
Acrylic resin, acrylic varnish, aluminum, plaster, Styrofoam insulation board
95 × 30 × 30 cm
c *untitled*, 2023
Aluminum, felt, found objects, polyethylene terephthalate glycol
82 × 53 × 35 cm
d *junkies*, 2022
Acrylic varnish, aluminum, epoxy resin, plaster, steel, Styrofoam insulation board
81 × 45 × 41 cm

10 Aimée Le Briéro
Buhez an tud kozh, 2022
HD video, color, sound
9 min 49 sec, looped
Mixed media

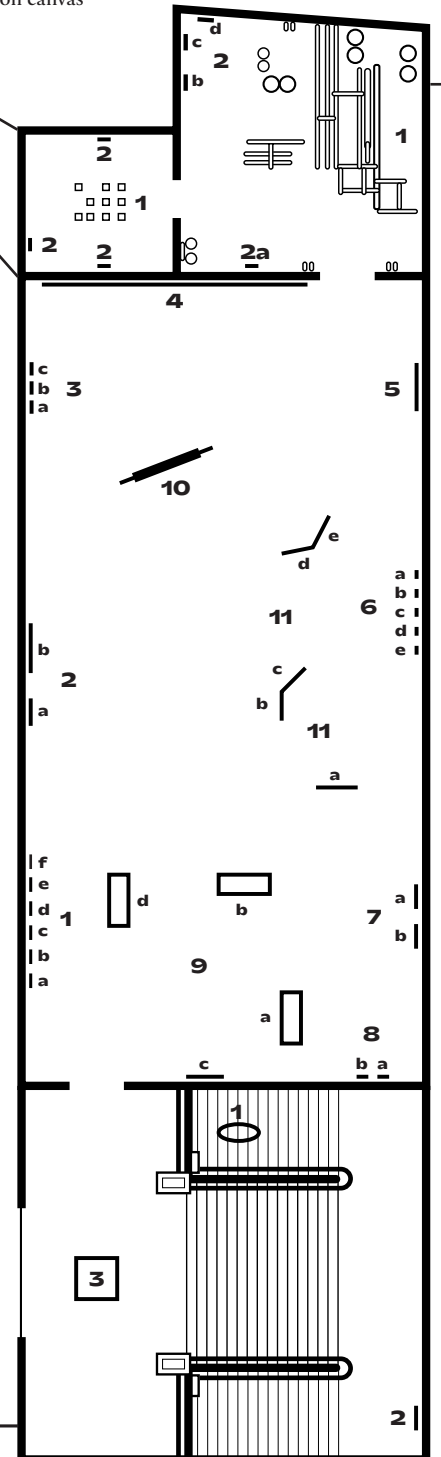
11 Damien Juillard
a *Pressure grounds*, 2023
Inkjet print on poster paper, Plexiglas
b *Desire lines*, 2023
Inkjet print on poster paper, Plexiglas, stickers
c *Stress points*, 2023
Inkjet print on poster paper, Plexiglas, stickers
d *Off sides*, 2023
Plexiglas, stickers
e *Contact zones*, 2023
Inkjet print on poster paper, Plexiglas, stickers
Each 189 × 91.5 × 8 cm

Stairs

1 Valentine Cotte
On m'appelle cotte de maille, 2022–2023
Porcelain, high temperature ceramic
163 × 53 × 3 cm

2 Oleksandr Holiuk
Tom Senn, 2023
Laser print on OHP foil, Plexiglas, tape
38 × 27.5 cm

3 Luc Mattenberger
Fontaine, 2022
Fluorescent tube, foam, leatherette, Plexiglas, pump, galvanized steel, painted steel, stainless steel, demineralized water, polyester, wadding
Dimension variable



As is the tradition with the annual Regionale exhibitions, all works are for sale. Please ask at the front desk for a price list, if interested.

All works, unless otherwise indicated, courtesy the artists

he also questions the obsolescence built into them by design.

Laurie De Jesús Lagares presents several pieces dispersed across the exhibition. Her large-format paintings portray two views on the artificial environment of a mangrove in Basel's Botanical Garden, while with the three pieces from the series *Almost there...* (2023), the artist painted recent natural disasters in her native Puerto Rico, which she followed from afar. In the final room of the exhibition, the triptych *En descanso In Rest* (2022) painted on stretched polyester, shows loosely drawn images of sleeping members of the artist's family. Lagares' works take up themes of dislocation and the mediated participation in the lives of others, lending expression to the simultaneity of proximity and distance, alienation and familiarity.

Matthias Holznagel and Rafael Jörger's abstract wall work consists of a series of industrially manufactured folding tables bearing the brand name "LIFETIME." Lined up next to each other, these objects in the tradition of Marcel Duchamp's readymade point to late capitalist society's seemingly relentless drive to produce, proposing infinite longevity as a selling point.

Anais Strübin often draws on observations of her immediate surroundings in her work, such as her painting of seemingly windswept fabric caught tangled around a potted plant. Embedded in her take on the classical genre of the still life is a suggestion of the passage of time and deliberate unfinishedness.

Hojeong Lee's delicate drawings in graphite on paper are set in frames created by the artist. Their materiality and physical presence captivate as the images represent bulges, scars, and abstracted swirls alongside anthropomorphic forms that seem to emerge from the maelstrom of time.

Neckar Doll's two pieces combine personal and historical material. Doll has superimposed elements from the popular war strategy game *Warhammer 40,000* over photographs from magazines reporting on the Vietnam War and on former US President George W. Bush. The resulting artworks remind us of how society is inoculated with the logic of war.

Four shimmering metallic sculptures by Janis Zeckai are made from used, found material, including film projectors, car rims, vacuum cleaner parts, and soft toys. The artist has deconstructed and otherwise deformed his

source material to create new forms that seem to come from a dystopian future.

At first glance, Damien Juillard's sculptural works appear like dark monoliths. Only upon closer inspection does the complexity and multi-layered nature of each reveal itself. Behind Plexiglas are scanned drawings and digitally manipulated image material that addresses the human body's representation and its circulation in a market of physical desire.

On a relay of traffic signs and barriers, Aimée Le Briéro shows a film that documents the lives of older people and superimposes them over those of younger people: a picture within a picture. Without further commentary, generations come together to carry out similar everyday activities. Whether at the beginning or the end of life, existence hardly seems to differ.

The second exhibition room is filled with Linda Wunderlin's gray cardboard tubes of various sizes, arranged into a sculptural installation. Her research into the pharma and chemical industrial architecture, particularly the Schweizerhalle near Basel, has inspired its dense structure and minimalistic forms. With the piece, she looks at local industrial history and its creation of seemingly infinitely expandable systems.

Sven Hoppler's paintings are rich in references, including art historical ones. These skillfully executed realistic depictions appear matter-of-fact, yet the pictures seem like frozen scenes of labor or quotidian acts in the absurd theater of life.

In the center of the last room, Chiharu Koda shows her most recent work, for which the artist mixed Rhine water with agar-agar and cast it into geometric forms. She combines gelatinous, dried results with concrete elements to create a minimalist, multi-part floor sculpture. The sheets of Rhine water are reminiscent of geological sedimentation, whose layers contain information about the past.

As part of the exhibition, and punctually presented over the course of it, two performances will be shown. They include a new 50-minute sound performance by Franca Fay and Odilia Senn based on a dialogical exchange between the artists and the works of groundbreaking electronic music pioneers such as Maryanne Amacher, Suzanne Ciani, and Éliane Radigue.

Another performance was newly developed by Tyra Wigg for the exhibition. It is based

on the artist's existing performance *limb limb limb* (2023), extended here to four hours. In it, an amorphous figure uses the means of choreography to explore the connections between the body, architecture, and healing.

Artistic creation has always had a relationship to temporality—while being created in a here and now, art is inevitably shaped by the past and might even change our understanding of it, too. *Davor, danach und alles dazwischen* explores revenants of the space-time continuum and, in so doing, attempts to sharpen our perception about how deeply historicity, continuity, and futurity impacts us. It reminds us that there may be lessons to be learned from looking back, even as we continue to speed forward in time.

Davor, danach und alles dazwischen is part of the Regionale 24 and is curated by Elena Filipovic and Renate Wagner.

Regionale is an annual group exhibition developed in the context of a cross-border cooperation of 20 institutions in Germany, France, and Switzerland, focusing on local contemporary art production in the three-country region around Basel. More information on Regionale and the participating institutions is available at: regionale.org.

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GUIDED TOURS THROUGH THE EXHIBITION

Public guided tours on every first Sunday of the month,
in German
03.12.2023, Sunday, 3 p.m.
07.01.2024, Sunday, 3 p.m.

Curator's tour with Renate Wagner, in German
26.11.2023, Sunday, 3 p.m.

MEDIATION AND PUBLIC PROGRAM

Performance by Franca Fay and Odilia Senn
30.11.2023, Thursday, 6:30 p.m.
Presentation of the newly conceived performance
the rebirth of venus

Mal•Mal – draw from a live model in the current exhibition,
in English and German
06.12.2023, Wednesday, 6–8 p.m.
Materials will be provided.

Artists' talks
07.12.2023, Thursday, 6:30 p.m.
Artists' talks with Chiharu Koda, Franca Fay,
and Odilia Senn, in German
14.12.2023, Thursday, 6:30 p.m.
Artists' talks with Damien Juillard, in English,
and Anaïs Strübin, in German
The artists' talks are moderated by students and art enthusiasts.

Performance by Tyra Wigg
09.12.2023, Saturday, noon–4 p.m.
10.12.2023, Sunday, noon–4 p.m.
Presentation of the newly conceived performance
limb immersed

mittwoch-matinée, in German
27.12.2023, Wednesday, 10 a.m.–noon
As part of the museen basel event series,
the current exhibitions will be explored and
discussed together.

Follow us on Instagram and share your photos and impressions
with #kunsthallebasel and #regionale24.

More information at kunsthallebasel.ch