

...von möglichen Welten

Kunsthalle Basel 27.11.2021–
2.1.2022

With

- Olivia Abächerli**, * 1992 in Stans, CH;
lives and works in Bern
- Ruth Baettig**, * 1964 in Kaltenbach, CH;
lives and works in Lucerne, CH, and Basel, CH
- Anna Maria Balint**, * 1992 in Basel, CH;
lives and works in Basel
- Mattania Bösiger**, * 1991 in Solothurn, CH;
lives and works in Basel, CH
- Mélusine Brosse**, * 1986 in Saint-Flour, FR;
lives and works in Strasbourg, FR
- Marie Do Linh**, * 1997 in Basel, CH;
lives and works in Basel
- Remy Erismann**, * 1976 in Zofingen, CH;
lives and works in Bern
- Eva Gadiant**, * 1981 in Zurich, CH;
lives and works in Zurich and Paris
- Cléo Garcia Leroy**, * 1991 in Créteil, FR;
lives and works in Strasbourg, FR
- Samuel Haitz**, * 1997 in Muri AG, CH;
lives and works in Berlin
- Basil Ikum**, * 1998 in Bern;
lives and works in Basel, CH, and Bern
- Işık Kaya & Thomas Georg Blank**:
Işık Kaya, * 1990 in Adana, TR;
lives and works in Los Angeles, US
Thomas Blank, * 1990 in Bensheim, DE;
lives and works in Darmstadt, DE, and Los Angeles, US
- Anita Kuratle**, * 1967 in Kreuzlingen, CH;
lives and works in Basel, CH
- Karen Amanda Moser**, * 1988 in Thun, CH;
lives and works in Bern
- Marian Mayland**, * 1988 in Bochohl, DE;
lives and works in Essen, DE
- Yvonne Roth**, * 1982 in Rodalben, DE;
lives and works in Karlsruhe, DE
- Kaltrinë Rrustemi**, * 1993 in Riaz, CH;
lives and works in Bulle, CH
- Paula Santomé**, * 1994 in Vigo, ES;
lives and works in Basel, CH
- Fabio Sonogo**, * 1988 in Winterthur, CH;
lives and works in Basel, CH
- Tatjana Stürmer**, * 1993 in Darmstadt, DE;
lives and works in Karlsruhe, DE, and Amsterdam
- Pablo Stahl**, * 1997 in Strasbourg, FR;
lives and works in Strasbourg
- Jodok Wehrli**, * 1994 in Zurich, CH;
lives and works in Basel, CH
- Anna Wiget**, * 1983 in Männedorf, CH;
lives and works in Basel, CH, and Berlin

Artists are often credited with world-building, or at least with helping to change our views of the contemporary world. Using a variety of strategies and approaches, they create visible evidence that there is more than one way of understanding and thus shaping our complex present. The twenty-four artists selected for this 22nd edition of the Regionale exhibition work in varied genres—drawing, installation, painting, photography, sculpture, and video. They make use of readymade images or construct narratives from memory. They send us on treasure hunts or trace fraught histories. They find sense in abstraction or zero in on societal clichés. In short, they draw from the external world as well as from their own internal worlds.

... von möglichen Welten (... of possible worlds) already starts on the street, with a map by Fabio Sonogo painted on the entrance door. For some time, he has been designing oversized “treasure maps,” which playfully address human desire and the search for meaning. Karen Amanda Moser contributes two conceptual artworks that also operate outside the exhibition space. The first, a rubber stamp available at the reception desk, imprints a text on the skin of willing visitors. The text is an adaptation of the typical artwork label, pointing out that identity is a construction that can be shaped. Moser also installed a text-based work in the restrooms, legible through reflection in the mirrors. Taking the form of dialogues, it focuses on stereotypical identity attributions in our society.

The digital sphere increasingly dominates our perception of the world, despite being subverted by commercial interests and controls. The art in the first rooms responds to this situation. The two small-format paintings in black and white by Mattania Bösiger feature a photo-realistically rendered luxury car, ablaze, partially covered with the computer-screen

ROOM 4

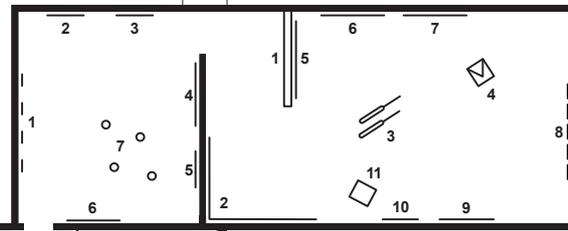
- 1** Mélusine Brosse
Nymphose 1, 2021
Nymphose 2, 2021
Nymphose 3, 2021
Nymphose 4 (WIP), 2021
Graphite on paper
Each, approx.
150 × 65 cm
- 2** Eva Gadient
Candy Rainbow, 2021
Oil, graphite, and neon acrylic spray paint on canvas
205 × 157 cm
- 3** Eva Gadient
Alice, 2021
Oil, graphite, and neon acrylic spray paint on canvas
210 × 156 cm
- 4** Eva Gadient
Alice, 2021
Oil and graphite on canvas
195 × 206 cm
- 5** Eva Gadient
C., 2021
Oil and graphite on canvas
205 × 162 cm

ROOM 5

- 1** Samuel Haitz
Versuch über die Pubertät (Essay on Puberty), 2020
Inkjet-print on paper, paste
Dimensions variable
- 2** Kaltrinë Rustemi
Tribute to the war that I did not experience, 2019
Audio piece, color print on paper, media technique, wooden benches
180 × 645 × 40 cm,
175 × 450 × 40 cm
Audio piece in English and French,
5 min 43 sec, in loop
- 3** Yvonne Roth
Schaumschläger, 2021
Steel
2 parts,
each 40 × 246 × 40 cm
- 4** Yvonne Roth
Ohne Titel, 2020
Concrete, steel trestles, steel, cable ties
100 × 100 × 80 cm
- 5** Fabio Sonego
Treasure Map 5/26, 2020
Ink on paper, tape
209 × 200 cm
- 6** Fabio Sonego
Treasure Map 26/26, 2021
Ink on paper, tape
190.5 × 186.5 cm
- 7** Fabio Sonego
Treasure Map 25/26, 2021
Ink on paper, tape
190.5 × 186.5 cm
- 8** Pablo Stahl
She wasn't there, 2021
Serigraph on cotton paper, photo print on paper, frame
5 prints,
each 79.5 × 59.5 × 2 cm,
framed
- 9** Marie Do Linh
Ohne Titel (Sträusse), 2018
Acrylic paint, bitumen, jute, oil pastel, and wax on cardboard
200 × 167.5 cm
- 10** Marie Do Linh
Ohne Titel (Sträusse), 2018
Acrylic paint, ash, oil pastel, paper, sand, and spray paint on cardboard
167.5 × 200 cm
- 11** Marie Do Linh
Gebunden Nr. Eins, 2019—ongoing
Gebunden Nr. Zwei, 2019—ongoing
Note book, mixed media on paper
Each 21 × 31 × 2 cm

ROOM 3

- 1** Olivia Abächerli
neutral background, 2020-2021
Digital print on non-woven wallpaper
233 × 350 cm
- 2** Ruth Baettig
Painting #9 (Persona), 2020
HD video, color, sound
5 min 10 sec
- 3** Marian Mayland
Michael Ironside and I, 2021
2K video, color, sound
14 min 52 sec
- 4** Jodok Wehrli
Commodification, 2018
3-channel video transferred to 1-channel, color, sound
9 min 18 sec
- 5** Işık Kaya & Thomas Georg Blank
Crude Aesthetics, 2021
4K video, color, sound
10 min 15 sec
- 6** Anna Wiget
Quasi natural hologram forming a Kar Landscape based on a Merokar, 2020
2-channel HD video transferred to 1-channel, color, sound
10 min 30 sec
- 7** Tatjana Stürmer
Death by Landscape, 2021
4K video, color, sound
14 min 45 sec



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.

ROOM 2

- 1** Jodok Wehrli
WhateverFloats-YourBoat, 2020
Digital print on paper, nails
95 × 170 cm
- 2** Mattania Bösiger
Room IV, 2020
Oil on fiberboard
80 × 60 cm

- 3** Mattania Bösiger
Room VIII, 2020
Oil on fiberboard
60 × 80 cm
- 4** Mattania Bösiger
Room untitled_1, 2021
Oil on fiberboard
80 × 60 cm
- 5** Mattania Bösiger
Room VII, 2020
Oil on fiberboard
60 × 80 cm

- 6** Cléo Garcia Leroy
Élie, 2020
Oil on canvas
100 × 70 cm
- 7** Cléo Garcia Leroy
Jardin, 2020
Oil on canvas
22.5 × 31 cm
- 8** Cléo Garcia Leroy
Heroes, 2020
Oil on canvas
29.5 × 29.5 cm

- 9** Cléo Garcia Leroy
Pieds, 2020
Oil on canvas
31 × 22.5 cm
- 10** Cléo Garcia Leroy
Amies, 2021
Oil on canvas
200 × 120 cm
- 11** Cléo Garcia Leroy
La Manche, 2020
Oil on canvas
31 × 22.5 cm

ROOM 1

- 1 and 2** Mattania Bösiger
Mute (positiv), 2021
Mute (negativ), 2021
Oil on fiberboard
Each 30 × 24 cm
- 3** Samuel Haitz
Sale (After Lutz Bacher), 2021
C-print, frame
130 × 91.5 cm, framed
- 4** Anita Kuratle
I Was Here, 2018
Casting resin, color
Dimensions variable

- 5** Remy Erismann
Breakdancer, 2021
Mixed media
107 × 180 × 55 cm,
100 × 240 × 30 cm,
60 × 140 × 110 cm
- 6** Paula Santomé
Idol Eyes or the Gods with Panties, 2021
Graphite on paper
1 × 10.3 m

- 7** Tatjana Stürmer
Escaping Contours, 2020
Digital print on suede fabric
212 × 343 × 0.2 cm
- 8** Tatjana Stürmer
Bread of Dreams, 2020
Digital print on suede fabric
212 × 145 × 0.2 cm

- 9** Basil Ikum
No Kia, 2020
Acrylic paint, spray paint, and oil pastels on canvas, glass cleaner
135 × 85 cm
- 10** Basil Ikum
SUPER MERCADOS, 2020
Marker, spray paint, and sticker on canvas
2 parts,
126.5 × 190.8 cm,
127 × 93.7 cm

ENTRANCE DOOR

Fabio Sonego
Treasure Map Extended, 2021
Chalk paint
Dimensions variable

RECEPTION

Karen Amanda Moser
Additional information / Zusatzinformation / Information complémentaire, 2016—ongoing
Stamp
3 × 7 cm

TOILETS

Karen Amanda Moser
Try on Characters, 2020/21—ongoing
Vinyl letters
Each, approx. 40 × 90 cm

symbol for muted audio. It is a critical reminder that we often choose to tune out, even when the world in front of us is on fire. Samuel Haitz has covered in price stickers a publicity image of an idealized young man with his torso exposed, literalizing the commodification of desire. Repeatedly, Anita Kuratle's wall relief declares, "I was here." Her reference to everyday graffiti, in a form reminiscent of raised scars, pinpoints the essential need to leave traces of one's presence. Remy Erismann's dark, glittering sculptures, made of layers of materials, are inspired by an amusement park ride, linking sharp edges and security belts—possibly to point out the danger of venal pleasure? Paula Santomé's drawing, more than ten meters long, depicts scenes sourced from the internet of young women "misbehaving" in a forest landscape—drinking, partying, peeing, vomiting. Opposite it, two printed curtains by Tatjana Stürmer hang. The motifs are drawn from an early medieval manuscript, the Book of Kells, woven into dense imagery whose symbolism combines the medieval with the contemporary, the natural with the digital. Basil Ikum's paintings, depicting and even propped up on quotidian commodities, humorously dismantle the consumer world's exaggerated representational strategies.

In room 2, Jodok Wehrli's work is a collage of material from commercial image databases and self-optimization slogans that expose their profit-oriented agendas. Mattania Bösiger's meticulously painted images show small and large domestic dramas, to demonstrate how constructed—and influenced by the digital—our spaces of experience are. Cléo García Leroy's paintings, with their details of deconstructed human bodies, illustrate how fragmented human perception can be.

Olivia Abächerli's wallpaper piece in room 3 artistically negotiates Switzerland's supposed neutrality by mapping colonial-era connections that persist today. In the adjacent screening room, six short videos are presented, lasting roughly an hour overall and tracing a conflicted world: Ruth Baettig's poetic piece overlays an Ingmar Bergman film classic with the act of painting to address remembrance and forgetting. Marian Mayland's film is likewise a journey down memory lane, this one focusing on male actors of films from the 1990s—what has become of them and the stereotypes they represented. Jodok Wehrli's film feeds off a digital image bank and uses documentary and staged footage to show how porous such categories are when images become commodities. Işık Kaya and Thomas Georg Blank turn their camera on

oil pumps in urban and rural areas of the United States, aesthetically documenting the seemingly endless exploitation of natural resources. Anna Wiget tackles the notion of truth by mixing the documentary and the fictional with quotations from Friedrich Nietzsche, in which masculine pronouns have been replaced with feminine ones. Tatjana Stürmer's video, loosely based on a story by Margaret Atwood, follows a female protagonist who suddenly and inexplicably dies—a cinematic exploration of clichés related to dissolution, disappearance, and transformation.

In room 4, Mélusine Brosse's dark and enchanted drawings address transformation. Her titles refer to a stage of metamorphosis from caterpillars to butterflies, while her images reflect the artist's inner states and conflicts in the creative process. The paintings of Eva Gadiant use bold color, scribbled text, and gestural marks to express emotional inner worlds. Marie Do Linh has painted on a large scrap of linoleum from her parents' home to create abstracted fantasy creatures on it. In the center of the room are sculptures by Anna Maria Balint that, like strangely biomorphic signposts, struggle for balance and become projection screens for our imagination.

Entering the final room, one encounters Samuel Haitz's pasted photocopies of pages from the 1974 *Essay on Puberty* by Hubert Fichte. To see the artist's markings, along with the paperclipped photographs and other material he had inserted in his personal copy, unveils one reading of this once-scandalous publication about the longings of a young gay man. In an installation with an audio component, Kaltrinë Rustemi evokes her mother's childhood house in Kosovo. The fragmentary reconstruction reflects on home, war, displacement, and its consequences. Scattered throughout the space, Yvonne Roth's sculptures instrumentalize everyday objects to provoke shifts in our perception through enlargement and reconfiguration. More treasure maps by Fabio Sonogo filled with scenes from life remind us that the hunt for treasure—of whatever type—can be winding and elusive. Pablo Stahl's prints, lined with photographs of stately houses, repeat the line: "She was not there." They are documents of a conceptual and also imaginary search for a woman who has left her well-kept home without explanation or apparent reason. The exhibition ends with Marie Do Linh's paintings comprised of gestures layered on discarded packing material marked with traces of their former life. And with her sketchbooks, she allows us to glimpse still further possible worlds born from the channeling of fantastical visions into abstract forms.

In the field of logic, the concept of possible worlds is used to qualify statements: a possibility statement is considered true if it is possible in one world, but a necessity statement is only considered true if it is fulfilled in all possible worlds. Therein lies a critical potential: What would it mean if artistic creation could provide us with the appropriate tools not only to perceive and think of possible worlds (*von möglichen Welten*), but also to help them to become necessary?

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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
(Except on Sundays when the curator guides through the exhibition in English)

Curator's tour by Renate Wagner, in German
28.11.2021, Sunday, 3 pm

Curator's tour by Elena Filipovic, in English
5.12.2021, Sunday, 3 pm

EDUCATION / PUBLIC PROGRAMS

Mal•Mal—draw from a live model in the current exhibition, in English and German
1.12.2021, Wednesday, 6–8 pm
Materials will be provided.

Artists' talks
9.12.2020, Thursday, 6:30 pm
Artists' talks with Anna Maria Balint, Marie Do Linh, and Tatjana Stürmer, in German

16.12.2021, Thursday, 6:30 pm
Artists' talks with Samuel Haitz, Karen Amanda Moser, and Anna Wiget, in German

Students and art enthusiasts moderate the artists' talks.

mittwoch-matinée, in German
29.12.2021, Wednesday, 10–12 am
As part of the museums basel event series, the current exhibitions will be explored and discussed together.

...*von möglichen Welten* is part of Regionale 22 and is curated by Elena Filipovic and Renate Wagner.

The Regionale is an annual group exhibition developed in the context of a cross-border cooperation of 19 institutions in Germany, France, and Switzerland, focusing on local contemporary art production in the three-country region around Basel. More information on the Regionale and the participating institutions is available at: regionale.org.

Follow us on Instagram and share your photos and impressions with #kunsthallebasel and #regionale22.

Additional information is available at kunsthallebasel.ch