

EN

REGIONALE ¹⁹ A TOOTH FOR AN EYE

CAMILLE BRÈS

MONA BROSCHÁR

SIMONA DEFLORIN

GEROME GADIENT

HANNAH GAHLERT

AXEL GOUALA

PHILIPP HÄNGER

DOMINIK HIS

JERONIM HORVAT

DANIEL KURTH

KASPAR LUDWIG

INÈS P. KUBLER

CLAUDIO RASANO

DORIAN SARI

SIMONE STEINEGGER

MIRJAM WALTER

The title of this year's regional exhibition, *A Tooth for an Eye*, is borrowed from a song title that reimagines the Old Testament code of corporeal retaliation ("an eye for an eye" or "a tooth for a tooth"), proposing non-commensurable exchange in its stead. Simultaneously, the title points to the human body as a central aspect of social and political systems across history. Bodies are much more than their appearances: they are biological battlegrounds, projection surfaces for fantasies, sites of individuality, scenes of confrontation. Since the beginning of humankind, they have been used, instrumentalized, manipulated, fragmented, transformed, and commercialized in innumerable ways.

Above all, bodies are transient vessels; only traces of their existence remain after death. Despite this vulnerability, they are our ur-architecture. Their permeability defines how and what we sensually experience, and they are powerful tools for shaping the world. All sixteen artists in this group show—featuring artists from the region—understand this. They reference the body while detaching it, abstracting it, extending it, and transforming it in order to grasp its manifold biopolitical dimensions, all the better to re-form and rethink it.

Upon entering the exhibition, the visitor's body already forms part of Gerome Gadiant's sound piece, which records the footsteps of visitors, subjects them to logarithmic manipulation, and transmits them back into the exhibition space as an eerie soundtrack. Other works nearby likewise evoke the body through its traces and the environments in which it circulates. Daniel Kurth's *Self Portrait* shows the artist's own worn-out sneakers, from which a fugitive smoke rises, as if the artist himself has evaporated. Kurth also uses the absent body in another piece, *Amazing Luxury Hilltop Houses That Will Blow Your Mind*, a compilation of commercials for luxury homes that removes all human life, showing only the empty, pretty shells of a commercialized, glossy world for people with capital. In the center of the room, Jeronim Horvat's *Mono-bloc*, a plaster cast in two parts taken from the most widely available plastic chair in the world,

24.11. - 30.12.2018

KUNSTHALLE BASEL

- 20 Inès P. Kubler
Armes Blanches, 2017–18
Series of 50 sculptures
Mixed media, wax
Various dimensions
- 21 Simone Steinegger
Truth or Consequences – and the day, she lost her face, 2017
Mixed media
Dimensions variable
HD film, color, no sound
47 sec, in loop
Oil on canvas
60.5 × 80 cm

- 22 Mona Broschàr
Staying a Leif, 2015
Oil on canvas
40 × 30 cm
- 23 Mona Broschàr
Gang, 2018
Oil on canvas
20 × 30 cm
- 24 Mona Broschàr
Gourmetteller, 2016
Oil on canvas
200 × 170 cm
- 25 Kaspar Ludwig
Pellaria, 2017
Mixed media
150 × 170 × 50 cm

- 26 Hannah Gahlert
ICH, 2018
Ceramic, fabric, PVC
200 × 200 × 100 cm

- 27 Simona Deflorin
From the series
Kali and the Cat,
2018–ongoing
Nepomuk, 2018
Untitled, 2018
Untitled, 2018
Untitled, 2018
Untitled, 2018
Each 130 × 85 cm
Finn, 2018, 110 × 91 cm
China ink, glaze color, and
water color on paper
- 28 Hannah Gahlert
Vergiss die geheimen Räume nicht, bevor du gehst, 2018
Fabric, metal, PVC
200 × 200 × 100 cm

- 29 Dorian Sari
Luggage, 2018
Mattress, mixed medias
73 × 80 × 190 cm

- 30 Simona Deflorin
Undercover II, 2016
Oil on canvas
62 × 60 cm
- 31 Hannah Gahlert
Sirene, 2018
Ceramic, fabric, perfume,
PVC, wood
200 × 200 × 100 cm
- 32 Dominik His
Snob, 2016
Felt, plaster, shellac, wood
28 × 42 × 34 cm
- 33 Dominik His
Wacky house, 2018
Epoxy resin, hard foam
30 × 51 × 11 cm

- 34 Dominik His
Letzter Halt, 2015
Brass, cord, plaster,
wax, wood
16 × 33 × 19 cm

- 35 Dominik His
Seins chagrins, 2017
Burlap, plaster,
polyurethane foam, wire
30 × 44 × 11 cm

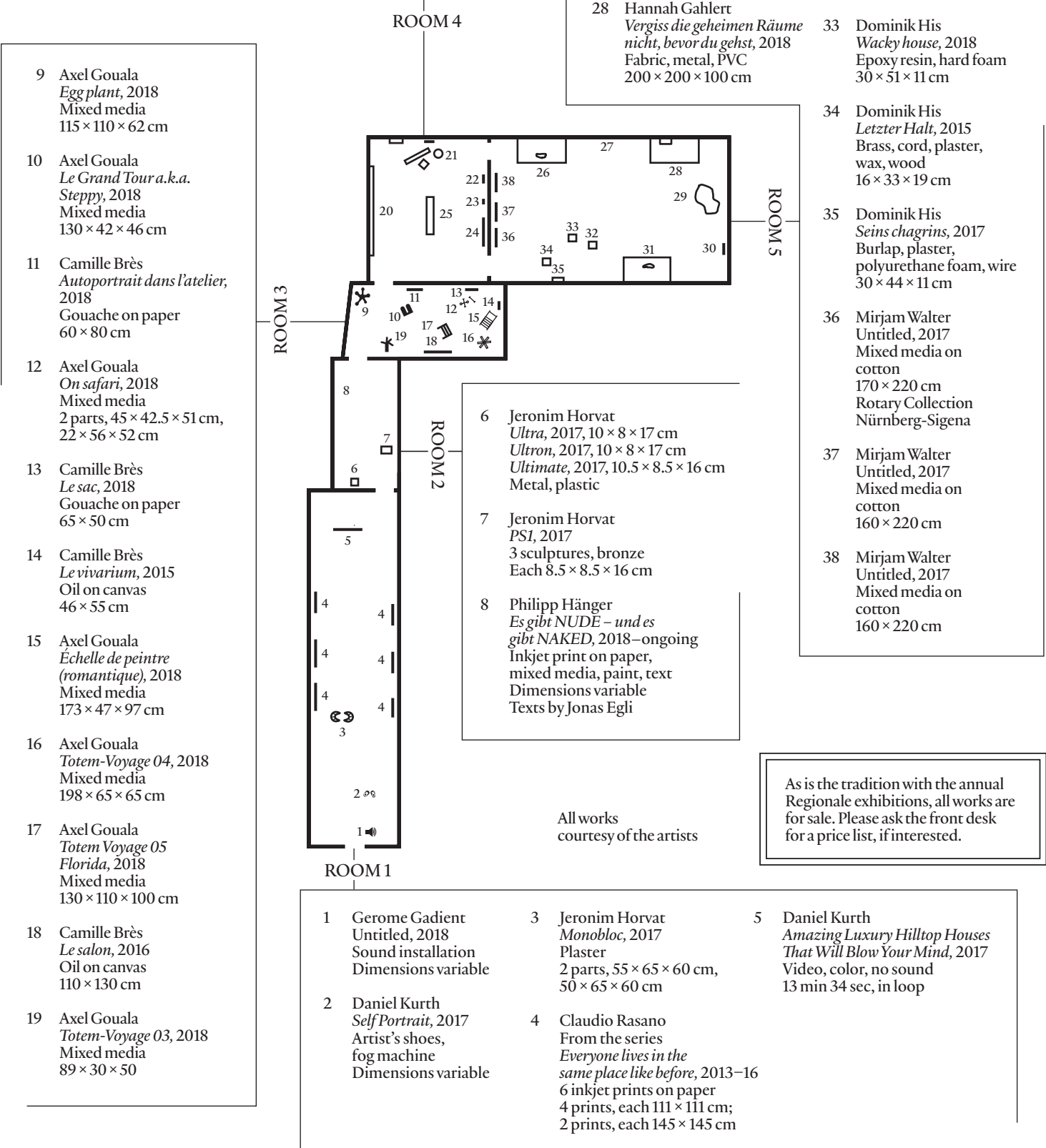
- 36 Mirjam Walter
Untitled, 2017
Mixed media on
cotton
170 × 220 cm
Rotary Collection
Nürnberg-Sigena

- 37 Mirjam Walter
Untitled, 2017
Mixed media on
cotton
160 × 220 cm

- 38 Mirjam Walter
Untitled, 2017
Mixed media on
cotton
160 × 220 cm

- 9 Axel Gouala
Egg plant, 2018
Mixed media
115 × 110 × 62 cm
- 10 Axel Gouala
Le Grand Tour a.k.a. Steppy, 2018
Mixed media
130 × 42 × 46 cm
- 11 Camille Brès
Autoportrait dans l'atelier,
2018
Gouache on paper
60 × 80 cm
- 12 Axel Gouala
On safari, 2018
Mixed media
2 parts, 45 × 42.5 × 51 cm,
22 × 56 × 52 cm
- 13 Camille Brès
Le sac, 2018
Gouache on paper
65 × 50 cm
- 14 Camille Brès
Le vivarium, 2015
Oil on canvas
46 × 55 cm
- 15 Axel Gouala
Echelle de peintre (romantique), 2018
Mixed media
173 × 47 × 97 cm
- 16 Axel Gouala
Totem-Voyage 04, 2018
Mixed media
198 × 65 × 65 cm
- 17 Axel Gouala
Totem Voyage 05 Florida, 2018
Mixed media
130 × 110 × 100 cm
- 18 Camille Brès
Le salon, 2016
Oil on canvas
110 × 130 cm
- 19 Axel Gouala
Totem-Voyage 03, 2018
Mixed media
89 × 30 × 50

- 6 Jeronim Horvat
Ultra, 2017, 10 × 8 × 17 cm
Ultron, 2017, 10 × 8 × 17 cm
Ultimate, 2017, 10.5 × 8.5 × 16 cm
Metal, plastic
- 7 Jeronim Horvat
PSI, 2017
3 sculptures, bronze
Each 8.5 × 8.5 × 16 cm
- 8 Philipp Hänger
Es gibt NUDE – und es gibt NAKED, 2018–ongoing
Inkjet print on paper,
mixed media, paint, text
Dimensions variable
Texts by Jonas Egli



All works
courtesy of the artists

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

- 1 Gerome Gadiet
Untitled, 2018
Sound installation
Dimensions variable
- 2 Daniel Kurth
Self Portrait, 2017
Artist's shoes,
fog machine
Dimensions variable
- 3 Jeronim Horvat
Monobloc, 2017
Plaster
2 parts, 55 × 65 × 60 cm,
50 × 65 × 60 cm
- 4 Claudio Rasano
From the series
Everyone lives in the same place like before, 2013–16
6 inkjet prints on paper
4 prints, each 111 × 111 cm;
2 prints, each 145 × 145 cm
- 5 Daniel Kurth
Amazing Luxury Hilltop Houses That Will Blow Your Mind, 2017
Video, color, no sound
13 min 34 sec, in loop

speaks about both the globalization of modern consumer culture and the bodies that are shaped by its products. The photographs by Claudio Rasano enact a similar excision of the human. In this selection of stark, carefully composed color images from the series *Everyone lives in the same place like before*, the photographer documents buildings and constructions in which humans are palpably absent.

In room 2, a work by Philipp Hänger, *Es gibt NUDE – und es gibt NAKED* (There is NUDE—and there is NAKED), unfolds on two walls and will be continuously altered over the course of the exhibition. Hänger works with layers of photographs (both found and newly made), textual elements, and overpainting, to create a visual essay that fuses object and subject, (corporeal) protection and exposure, blankness and image excess. The piece is joined by two series of small-scale sculptures by Jeronim Horvat in bronze and high-tech plastic, derived from the modern fitness and entertainment industry. While they once served as extensions of the hands of adolescent gaming aficionados or acted as bicycle bottle holders, they now look like strange prosthetics from some future world.

Other consumer objects have inspired the artists featured in room 3, including Axel Gouala, who combines exotic-looking plastic plants with various devices that are supposed to make modern life easier and more comfortable, or make bodies fitter. These hybrid forms gain playful new life while foregoing the bodies they were originally meant to serve. Camille Brès's figurative paintings also address the possessions, environments, and decor that surrounds people—portraying human life only through indirect representation.

Everyday objects of another kind are the basis for the series *Armes Blanches* (melee weapons) by Inès P. Kubler, who has encased various sharp implements (scalpels, oyster shuckers and others) in wax to resemble prehistoric artifacts, like humankind's first tools. In a nearby showcase, Kasper Ludwig's faces and heads made from balloon casts are laid out like anthropological specimens. Simone Steinegger also fragments the human body, staging a clinical spare-parts depot in the exhibition. The surrealistic features of Mona Broschár's painterly still lifes suggest ambiguous associations between colorful comestibles and bodily interiors, while also giving certain foods an animistic life of their own.

The final room of the exhibition hosts Hannah Gahlert's sculptural installations, in which a variety of materials meet: soft and hard, arching and writhing, sometimes tamed only by a metal box or ceramic bands. The objects of Dominik His, on the other hand, appear more controlled in their materiality, their shell-like surfaces and meticulously crafted forms evoking alien eggs or imaginary architectures; they are also studies that, like Gahlert's works, speak through and about an implicit, if foreign, corporeality. Simona Deflorin's works on paper are expressive, wild syntheses of goddess, human, and animal, full of dynamism and dark power. An amorphous object lies in the back of the space: a mattress emptied of some of its material insides and filled with the worldly possessions of Dorian Sari, its maker. By inserting his property into the "skin" of an object marked by traces of the artist's own life, he reminds us that a bed not only serves bodies as a resting place, but is traditionally linked to birth, life, and death. The painterly figures in the triptych by Mirjam Walter propel their interiors almost violently outward, suggesting bodies in which neat distinctions between interior and exterior, self and other, exuberance and containment, are volatile and unreliable.

Conceptually, experimentally, sensually, expressionistically, these works dissolve the body in smoke, follow its traces, isolate it, break it into parts, show the limits of its controllability, and cast a sharp eye on its environment and its positioning within it. And like a body, the exhibition itself is not a consistent entity, but morphs from space to space. It brings together different strategies of artistically dealing with corporeal representation and the relation between humans and objects. Whereas the first rooms contain works that use documentary and mimetic techniques, the spaces that follow take analytical, structural, or quasi-archaeological approaches. In the last room are the most abstract and organic forms of all. The exhibition itself thus undergoes a kind of transformation as visitors progress through it, from concrete, figurative, but also conceptual representations to more expressive forms, at once sensual, subjective, and visceral.

A Tooth for an Eye is part of Regionale 19 and is curated by Elena Filipovic, Claudio Vogt, and Renate Wagner.

Regionale brings together nineteen institutions from three countries (CH, DE, FR) presenting more than 180 artistic positions from the region of Basel and the trinational area (Northwestern Switzerland, South Baden, Alsace). Find more information about the Regionale and the participating institutions at: regionale.org.

Kunsthalle Basel is supported by Kanton Basel-Stadt.

Camille Brès

* 1987 Maisons-Laffitte, FR;
lives and works in Strasbourg, FR.

Mona Broschár

* 1985 Bad Säckingen, DE;
lives and works in Leipzig, DE.

Simona Deflorin

* 1965 Bergamo, IT;
lives and works in Basel, CH.

Gerome Gadiant

* 1996 Basel, CH;
lives and works in Basel.

Hannah Gahlert

* 1988 Karlsruhe, DE;
lives and works in Karlsruhe.

Axel Gouala

* 1987 Paris;
lives and works in Strasbourg, FR.

Philipp Hänger

* 1982 Basel, CH;
lives and works in Aarau, CH.

Dominik His

* 1965 Basel, CH;
lives and works in Kilchberg, CH.

Jeronim Horvat

* 1991 Berlin;
lives and works in Basel, CH.

Daniel Kurth

* 1985 Basel, CH;
lives and works in Basel.

Kaspar Ludwig

* 1989 Nuremberg, DE;
lives and works in Basel, CH, and Carrara, IT.

Inès P. Kubler

* 1971 Oviedo, ES;
lives and works in Strasbourg, FR.

Claudio Rasano

* 1970 Basel, CH;
lives and works in Basel.

Dorian Sari

* 1989 Izmir, TR;
lives and works in Basel, CH.

Simone Steinegger

* 1980 Basel, CH;
lives and works in Basel.

Mirjam Walter

* 1993 Freiburg im Breisgau, DE;
lives and works in Nuremberg, DE.

GUIDED TOURS THROUGH THE EXHIBITION

Every Sunday at 3 pm guided tour, in German

25.11.2018, Sunday, 3 pm

Curator's tour with Renate Wagner, in German

EDUCATION / PUBLIC PROGRAM

Artists' talks

6.12.2018, Thursday, 6:30 pm

Artists' talk with Simona Deflorin and Philipp Hänger. Followed at 7:30 pm by the book presentation of *You keep looking your way* with Philipp Hänger, published by Aargauer Kuratorium, in German.

13.12.2018, Thursday, 6:30 pm

Artists' talk with Jeronim Horvat and Simone Steinegger, in German
The artists' talks are part of the art education project *Perspektive Kunstvermittlung* and conducted by students from the Art History and Musicology Department of the University of Basel.

Body Buddies

9.12.2018, Sunday, 2 pm

Presentation of the new art education project involving augmented reality. Virtual guided tours with *Body Buddies* available by request from 9.12.–30.12.2018, in German. This project received the kind support of Swiss Arts Council Pro Helvetia.

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More information at kunsthallebasel.ch