

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 Rüeegg, 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, Rüeegg 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 Rüeegg & 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
18.1.2018 Thursday	Opening
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
19.1.2018 Friday	Basel Museums Night
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	
20.1.2018 Saturday	
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
21.1.2018 Sunday	
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
25.1.2018 Thursday	
5:00—7:00 pm	Claudia Comte, <i>Hot Sarw–Electric Power</i> , 2018
26.1.2018 Friday	Symposium Day 1 at Museum Tinguely
<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 Wetzler, Martina-Sofie Wildberger, Alice Wilke, and Catherine Wood. In English and German
27.1.2018 Saturday	Symposium Day 2 at Kunsthalle Basel
<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	
28.1.2018 Sunday	
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

31.1.2018	Wednesday	
	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
1.2.2018	Thursday	
	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
2.2.2018	Friday	
	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
3.2.2018	Saturday	
	1:00—5:00 pm	Florence Jung, <i>Jung59</i> , 2018
	1:00—5:00 pm	Garrett Nelson, <i>Blind Audition</i> , 2018
4.2.2018	Sunday	
	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
8.2.2018	Thursday	Opening
	7:00—10:00 pm	Yuri Ancarani, <i>Sculture</i> , exhibition from 9.2.—29.4.2018
9.2.2018	Friday	
	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 & Raphaella Grolimund, <i>reich und schön und kunst, episode 1–3</i> , 2018
	5:30—6:00 pm	Stefan Karrer, <i>HORIZON_X</i> , 2018
10.2.2018	Saturday	
	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
11.2.2018	Sunday	
	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
15.2.2018	Thursday	
	6:30—8:00 pm	Steven Schoch, <i>FEED #5</i> , 2018
16.2.2018	Friday	
	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
17.2.2018	Saturday	
	11:00 am—5:00 pm	Jérôme Leuba, <i>battlefield #130</i> , 2018
18.2.2018	Sunday	Grand Finale
	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

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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.

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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 and performanceprocessbasel.ch