

KUNSTHAUS CENTRE D'ART PASQUART

As a guest in Kunsthaus Baselland

5.11.-15.11.2020

In a collaboration expressing solidarity and concerning another Kunsthaus, but above all to give visibility to a series of artists, Kunsthaus Baselland in Muttenez/Basle has invited the Kunsthaus Pasquart to show a small selection from its high calibre collection in the cabinet spaces of the Kunsthaus Baselland for the period until 15 November. Not only will this shorten the time until the museums in Canton Bern can re-open, but it will continue to be possible to experience art.

Anna Barriball, Manuel Burgener, Klodin Erb, Livia Di Giovanna, Clare Goodwin, Florian Graf, Kapwani Kiwanga, Rannva Kunoy, Rachel Lumsden, Barbara Probst, Markus Raetz und Rémy Zaugg.

Galerie 1

The introduction is formed by works preoccupied with formal and material aspects, which in terms of content, however, are characterised by different artistic approaches.

Clare Goodwin's (*1973) painting recalls Hard-Edge compositions; however, she doesn't construct her works on mathematical principles, but contrasts the precise and clearly delineated colour fields with narratives of a social reality. She titles her works with English forenames such as *Howard* (2016), lending them an additional portrait character. For the abstract paintings, which are often made dynamic by irregularities, she takes inspiration from discarded objects and items of clothing from the 1970s and 80s.

The video work *Am Dach* (2017) by **Livia Di Giovanna** (*1984) subtly removes the borders between reality, projection and reflection by artfully deconstructing subject matter from her personal environment. The scanning of the architecture with the video camera accentuates the qualities of materials, surfaces, volumes, light, shadow and their relationship to each other and creates abstract lines in a very different way.

The artistic process of **Kapwani Kiwanga** (*1978), the winner of the 2020 Prix Marcel Duchamp, is research-oriented, initiated by marginalised or forgotten histories and political events, which she articulates in her sculptures, installations, photographs and videos. The artist contrasts her research with the expressive materiality of her work, with which she refers to socio-political phenomena, syncretism or the global effects of power structures. *PEEL (black and white)* (2019) belongs to a series in which the metal frames of the works are stretched with shade cloth. This textile is at the same time porous and creates a border with the space behind the material. The works recall formal compositions, however in using this material, Kiwanga primarily implies a relationship between agriculture, power structures through colonialisation and economic viability.

With the photogram *Untitled* (2018) the winner of the 2018 Manor Art Award, **Manuel Burgener** (*1978) provokes subtle shifts in reception. The glass and the picture surface do not lie parallel to each other. On the photographic paper the reflections are visible but diffuse and at the same time they can be seen clearly on the glass. The white scratches, marks and shadings on the surface of the image don't allow any conclusions concerning a recognisable motif, while the asymmetrical reflections on the image and the glass provoke our own self-reflection.

The three sculptures *Bio Diversity (Blooming, Flying, Standing)* (2018) by **Florian Graf** (*1980) consist of the same three geometric forms – a circle, an L-form and a zigzag –, assembled in three different ways to evoke a human, a bird or a plant. This reduction and stylisation of the physical appearance of living species can be read as a metaphor for the term 'biodiversity'. At the same time Graf plays with the artificiality and naturalness of the objects. In his work he examines themes connected with architecture and landscape architecture and thus investigates the psychological and emotional impact of spaces on our bodies.

Galerie 2

Markus Raetz' (1941-2020) *Form im Raum* (1991/92) contrasts the immediate legibility of a familiar symbol with the process of perception. At the centre is the experience of the dynamic and continuous transformation of image and dissolution, order and chaos, figuration and abstraction, or space and surface. By circling round the sculpture and continually changing our viewpoint, we find or select in this fluid form a familiar icon of media culture.

The preoccupation with perception in **Rémy Zaugg's** (1943-2005) series *LOOK, I AM BLIND, LOOK. (No. 05)* (1998-99) is connected to strong contrasting colours. On longer observation the text begins to separate from the background and the image is thrown off balance. Seeing becomes increasingly difficult. The artist contrasts subversively the immediate formal impact with the statement communicated by the words.

In *Exposure #64: N.Y.C., 555 8th Avenue, 11.26.08, 5:52 p.m.* (2008) and other photographs in the series **Barbara Probst** (*1964) splits moments and situations into various aspects of the same instant. Cameras synchronised by radio record the same subject at the same time from different viewpoints. In this way the artist expands the photographs spatially and transforms the single into a multiple perception. She tests our definition of reality, for how can we generalise our outlook when the same moment can be perceived so varyingly?

Galerie 3

Although **Rachel Lumsden's** (*1968) work is clearly representational, the role of the human figure is ambiguous, not least because the artist rarely depicts facial features, thereby avoiding references to narrative or character or sometimes inserts objects such as lamps and furniture as their substitutes. Her themes connect the overlooked paraphernalia of the everyday with the fantastical and autobiographical fragments with those from the collective unconscious. In her interior *Sailing to Byzantium* (2016) Lumsden brings the past into the present, expressed above all in the atmosphere. The old-fashioned furnishings root the paintings in the mustiness of old-fashioned sitting rooms that remain part of a particular strata in contemporary British society and have a strong tradition in British painting.

In the expressive, fantastical visual worlds of *Serendipity / Braut in Vorbereitung* (2013) oder *Nachtisch 3* (2013), **Klodin Erb** (*1963) plumbs the limits of painting and simultaneously questions definitions of gender and identity. The alienation of images from their original contexts and playful interpretations of classical genres, styles and motifs characterise her gestural figurative works. She places less emphasis here on representation as on the process of painting, which should be autonomous and, through brushstrokes and colour, generate the pictorial object as a form of materialisation.

The paintings of **Rannva Kunoy** (*1975) appear on first sight to consist of a simple, monochromatic surface disrupted by scratch marks that engage with the ghost traces of the frame. Yet on closer inspection of *Dodd Frank* (2014) the works have a three-dimensional, almost holographic quality. The shimmering colours and shifting forms reinforce the impression that in Kunoy's paintings something is always just coming into being. A significant feature of Kunoy's work is the performative aspect. The artist's movements are clearly recorded in the dynamic line drawings that recall the fleeting pictures traced on frosty windows or with a flashlight in the dark.

Anna Barriball's (*1972) working method is unusually physical and her experience of time and endurance integral to her drawings and sculptures. The artist lays large sheets of paper over architectural elements such as windows or doorways and traces them with a lead pencil, paintbrush or sometimes with her fingers. The resulting dense graphite surface captures every subtle detail of the original object, while the materiality and the surface of the paper acquire a sculptural quality. For *Untitled V* (2008) she reversed her method and in a performative action wrapped her own body in the large sheet of paper worked all over with ink.

Curators of the Exhibition

Felicity Lunn, director and Stefanie Gschwend, associate curator, Kunsthaus Pasquart

Special thanks to Ines Goldbach and her team at Kunsthaus Baselland for this generous invitation!