

Regionale 24

Will I still perform tomorrow?

25 Nov 2023–07 Jan 2024

What happens when our individual life goals meet with predictions and dystopias that forecast an end to the world as we know it? Do we stick to our plans all the same and carry on as usual? Which future speculations actually affect our everyday lives, determine what we decide to do tomorrow or in five years' time? Work and family, saving, travelling and partying — a seemingly endless cycle.

In contrast to macro-scale future scenarios, the exhibition *Will I still perform tomorrow?* revolves around personal visions of the future, shaped by desires and fears, by the constraints and demands of capitalist performance society. The narratives range from departures to strategies of refusal. Or, in other words: the exhibition looks at, for example, what makes young people go to school four days a week, rather than what makes them strike on Fridays — the suggestion being, that one cannot be separated from the other.

The Regionale is an annual group exhibition developed in the context of a cross-border cooperation of 20 institutions in Germany, France, and Switzerland with a focus on local contemporary art production in the three-country region around Basel.

Artists: Amélie Bodenmann, Nadine Cueni, Oleksandr Holiuk, Damien Juillard, Florine Leoni, Claire Megumi Masset, Alexis Puget, Catherin Schöberl, Ilja Zaharov, Karla Zipfel

Curators: Heinrich Dietz and Marilena Raufeisen

Hall

1 Catherin Schöberl

“Hey Emily! What is your goal in life? Do you want to share yours with me?” a seemingly straightforward question that asks after something bigger: the objectives of a person’s life—or for many, the meaning of life itself. Because is a life without a goal even worth living?

In a volume of poetry published in 1896, the poet Emily Dickinson wrote: “in every human nature [exists] a goal.”¹ Catherin Schöberl became aware of the poem *Each life converges to some centre* during the lockdown in 2021 and found herself, albeit involuntarily, living under similar conditions to Dickinson. From a young age, the writer undertook a kind of voluntary self-isolation, never leaving the house. Something that was in any case imposed on most women by society became a free choice for Dickinson and thus a form of self-empowerment. Schöberl was forced to work from home during a residency and began an online research project. Using the online platform Instagram, she collected the personal goals of various living Emilys and used them to create a database of around 60 life goals. With the help of the *LIFE GOAL GENERATOR (2023)*, visitors can receive new, personalised “Life Goals,” generated at the click of a mouse. In the style of a computer-generated horoscope, it shows what life has in store.

The programme, which constantly assembles new goals from the database, allows us to sense the self-imposed wishes and hopes of our time. They bear witness to a society that constantly feeds hyper-individuality, self-love and self-promotion into its neoliberal value system. After running the generator a few times, it becomes clear that the question is met with suspiciously similar life goals and attitudes each time, despite the seemingly infinite possibilities of what life could have to offer. They all follow the ideal of self-optimisation and improving one’s own life.

2 Oleksandr Holiuk

A black frame with a passe-partout, a blue sheet of paper containing detailed instructions. Carried out by Martin Puchberger, exhibition technician at Kunstverein Freiburg for twenty years.

The difference between the inaction that people, especially in Western societies, are repeatedly accused of in the face of blatant catastrophes, and the idleness demanded by the artistic process lies in the circumstances against which 'nothing' is performed. Being inactive is often not the result of a conscious decision, but rather the easiest way to avoid dealing with something. In contrast, in a meritocracy characterised by capitalism, which takes higher, faster, further as core principles and in which everyone is under constant pressure to perform, doing nothing is likely only possible if it becomes part of paid working time.

Oleksandr Holiuk's work questions institutional dependencies and encourages us to think about the production conditions of a contemporary work of art. After all, doing nothing is supposedly part of every creative process. It should be normal to do nothing. By radically denying control over artistic decisions, the work seeks new ways of questioning the individuality of authorship and uncovering traces of the collective within the, at present, strongly identity-based art discourse. The work also makes the labour of people visible, which would otherwise remain invisible in the presentation. Nevertheless, the artist retains control, ultimately commanding another person to work or not to work. Holiuk is aware of the violence and imbalance of power inherent in many attempts at egalitarian aesthetics. The question remains: Martin Puchberger, did you miss the hour at the end of the day?

3 Karla Zipfel

In 2011, school leavers from Bad Krozinger Kreisgymnasium were presented with their certificates in a red folder from the Sparkasse bank, which contained tips on financial life planning. For her installation *MeinMikromilieu*

("MyMicromilieu") (2021), Karla Zipfel recreated the school report folder and added collages and drawings. In a reworking that moves between sociological observation, image analysis and personal memory work, she brings together stock imagery from the Sparkasse's youth marketing with graphics from Sinus market research institute and mementos from her time at school. With the Plexiglas frames and steles made of wooden veneer, the installation utilises a material language that cites a specific living environment of the 1990-2000s.

The term 'milieu' describes a social group with similar lifestyles, values and life goals. A milieu is influenced by factors such as income, education and social involvement and allows conclusions to be drawn about consumption patterns, which turns what is actually a sociological term into a profitable marketing tool. The milieu that Zipfel's work traces can be assigned to the overarching category of the middle class. For a long time in Germany, the promise of social mobility, higher education and material prosperity was becoming achievable for ever larger sections of the population. In the last ten years, however, the middle-class proportion of the population has declined, affecting young adults in particular.²

Obtaining a general higher education entrance qualification marks the start of a life stage in which the future seems to lie open. Gently assertive, the Sparkasse's targeted marketing reminds young people not to lose sight of personal financial planning in this time of change, because: "The Sparkasse financial plan takes all aspects of your life into account: your current financial situation, risks, wishes and goals. So you can live the way you want to — now and in the future."³

4 Nadine Cueni

In rapid succession, Nadine Cueni's two-channel video installation *Heute war ein ausgesprochen guter Tag* ("Today was a really great day") (2018) shows largely found footage of journeys through the Peruvian Andes and to Machu Picchu. Young white video bloggers pose in front of the

camera, gesturing excitedly, and share their experiences with an online audience. On the soundtrack we hear extracts from the diary of a young man who travelled through Peru in 1991. The tour stops mentioned seem to be synchronised with the locations in the videos, and the many superlatives in the report are matched by the video bloggers' excited enthusiasm. At various points, the image freezes and the text switches to other temporal strands. A first-person narrator recalls his childhood, for example, feeling neglected by his parents and taking refuge in alcohol from his parents' at-home bar from as early as age seven. In further episodes, he talks about how he overcame his heroin addiction: "When you inject heroin, you feel like the egg yolk in the egg white, safe and embedded, weightless, a kind of embryonic state, all the problems and grief, mental and physical pain, everything evaporates."

Although it remains unclear whether and how the images and the various narrative strands are connected, we search for links. For example, the travellers' optimistic hunger for experience and the heroin addict's self-destructive refusal seem like two sides of the same coin, characterised by the pressure to perform and the struggle for attention. The people and landscapes in Peru, on the other hand, only appear as a backdrop for travellers who are setting off, breaking away, but first and foremost revolving around themselves.

5 Claire Megumi Masset

The body becomes one with the substrate, loses all reference to space and time, sinking deeper and deeper into the cushion, slumping involuntarily, held only by the light, signals and tones emanating from the smartphone. But there are other sounds too, difficult to recognise but familiar, sounds that are otherwise hardly noticed as products of fast-paced urban life. I pause and listen, the hissing and roaring, humming and clanking calm me. They are signs of not being alone and help to keep the vague feelings of sadness and fear at bay. I ensure there

is always continuous background noise in my everyday life. In fact, I don't even mind what is playing in the background, whether it was cassettes in my childhood, later CDs, or today, podcasts or some series – the main thing is that it's not quiet. When your eyes are hypnotised by the small screen, reality seems to fade away.

The relics of the performance *だらだら [daradara] all the time coping* (2023) lie in the space, and look as abandoned as I feel in the silence. "Dara dara" is from the Japanese, the onomatopoeic word describes a state of lying around and doing nothing, but can also be used to express uncertainty or hesitation, especially when it comes to decisions or actions. I am aware how important exercise and activity are for mental health, but that is exactly what is hard when you're overwhelmed by everyday demands. When I think about it more precisely, I realise that there are hardly any moments in my everyday life when there is complete silence, apart from perhaps during working hours. If we are not distracted, our thoughts drift off – possibly into spheres that we find unpleasant.

6 Florine Leoni

Kevin wants to be a rapper: "I'm already working hard on it and really believe in myself. And if you're watching the film and you have a life goal, and everyone says 'you can't do it,' I say believe in yourself, you really can do it!" Florine Leoni's video *Aysha Kevin Michele* (2017) shows snapshots from the lives of three young people. They interact in front of and with the camera, reveal what is important to them and talk about their dreams for the future. The desires for sporting success, to own a Lamborghini or become a celebrity reflect the values of our market-based society, and doubts arise as to whether these dreams will ever be fulfilled. But it appears that there's more to these portrayals of these young people and their stories, in the hope for a better future that they express.

The three protagonists' functional surroundings quickly become recognisable as a pedagogical institution. This is a weekly boarding school with a special school for

children and young people who have not found a place in the regular system. When filming, Leoni focussed on the resources and strengths of the three young people, on what they wanted to show of themselves. We see the three of them watching scenes from the video, they talk about the camera and the people behind it, they pose for the camera or, like Kevin, address future viewers. Again and again, the video plays with the relationship between performer, camera and audience—a relationship that has always been determined by power dynamics, but at the same time enables empathy and transformation and thus harbours a potential for emancipation.

7 Amélie Bodenmann

The coffee tables look out of place, out of time, the long glass table is hard to categorise. Puddles form all over it, water drips onto the floor of the exhibition hall. Closer inspection reveals leftover glasses and bottles; they seem randomly placed and forgotten. Relics of a party that never took place, the ashtrays are empty.

The state of it is irritating; shouldn't someone clean up, wipe up the water, sweep the floor? Amélie Bodenmann leaves behind a space that makes us realise that there is no way to capture the moment, that time cannot be frozen. The two installations *My friend is Your friend, (last night, or the night before)* (2022) and *Slipstream* (2023) create a surreal yet melancholy setting in which the boundaries between reality and fantasy, between past, present and future become blurred. The title *Slipstream* refers to a literary genre of the same name, from the border zone between postmodern literature, on the one side, and science fiction and fantasy on the other. With the subtle alienations of familiar, domestic objects moulded from ice, the instability of the present is made tangibly clear to us. Did I miss something, am I too early or too late? It feels familiar but forsaken; in the end, a loss is what remains as a consequence of time.

8 Damien Juillard

The visual centre of the installation *Utopia is a feeling II* (2023) by Damien Juillard is a wide-stretching wall piece made of industrially manufactured ceramic tiles—a material that is usually used to protect surfaces from dirt, residue and liquids. Drawings of fragmented male bodies are engraved into the tiles. With these motifs, Juillard navigates between intimate and public spaces, drawing on both a personal archive and Grindr, a dating app for queer users. On the reflective surface, the visibility of the fragmented drawings varies depending on the position of the viewer, who thus becomes part of a strategic game of concealment and visualisation, of staging and seduction. The installation includes a perfume that Juillard developed together with perfumer Andreas Wilhelm. The fragrance is composed of notes reminiscent of gin and tonic, sweat or other bodily fluids, inspired by a club night, by what can happen on the dance floor, in the darkrooms or in the toilets.

Just like a dating app, what goes on in a club can also be subject to the rules of the attention economy, of competition and self-performance. Yet Juillard's installation also evokes moments of queer ecstasy that allow an escape from the here and now, from a reality determined by heteronormativity and capitalism. In his groundbreaking book *Cruising Utopia*, José Esteban Muñoz contrasts such moments of queer performativity with the hopelessness of a devastating present. They are concrete utopias, moments of collective potentiality in which the possibility of another world is not only conceivable, but tangible.⁴

Gallery

9 Ilja Zaharov

“I was sick of relying on people, sick of not being able to get myself in order. She believed my lie, as far as I could tell. I suggested taking a walk together and possibly dining out. We ate at an Ethiopian restaurant. She covered the bill. On Sunday, I felt tired and nervous with a headache. I tried to play it off in front of her. Maybe I shouldn't have called her at all. Prozac and Tylenol; she tried to talk to me, and we reminisced about our common childhood. It was a halfhearted conversation. On Monday afternoon, she set out to San Diego. We hugged and kissed goodbye. Prozac. I salvaged the wine bottle out of the closet. I was disgusted at myself. I got in the bathroom and looked at my stupid face in the mirror. I tried to wipe off my ugly face, lost my composure, started crying, and hammering at the reflection. It crossed my mind to break the mirror to exaggerate the feeling of misery and somehow hurt the reflection, maybe even foreshadow a fatal self-destruction which was bound to conclude this kind of cringy movie. But I was a bad actress and soon abandoned my little scene.”⁵

Ilja Zaharov's installation *Episodes* (2023) immerses us in a present that is missing its future and seems to be trapped in an endless downward spiral. Despite the threat of societal and planetary catastrophe, the protagonist has to deal with other, personal issues that feel no less threatening or existential. *Episodes* tells of resignation to life—an emotional state between fear and apathy that is felt individually and yet is symptomatic of the social environment in which it is embedded.

10 Alexis Puget

Like a premonition, the barely perceptible sounds of a thunderstorm permeate the exhibition hall from the gallery on the upper floor. These emanate from the installation *K*RAUT.BOLID*WILLKOMMEN* (2023) by Alexis Puget. The gravitational centre of the work is a small medicine cabinet with an integrated screen showing thunderstorm

recordings that circulate on YouTube as relaxation videos. “Kraut bolid” (in English, “cabbage fireball”) is another name for a foo fighter. The glowing, spherical objects were observed by fighter pilots during the Second World War and are still one of the most unexplained potential sightings of extraterrestrial flying objects. As a kind of reliquary, the cabinet houses dried flowers as well as 3D prints of fossils and model spaceships filled with synthetic tears. The designs for the models come from internet forums where UFO fans speculate about possible forms of these extraterrestrial flying fireballs.

The arrangement is complimented by Puget's work *ALLOK7.FR (Holidays in a red sun)* (2023). It is named after a video store that was located in the basement of the house where the artist grew up, and which he memorialises here and in a parallel presentation at the HEK in Basel. Both presentations are expanded by an online video club for works by young artists. The installation at the Kunstverein brings together material from the non-existent B-movie *Holidays in a red sun*, including a trailer in which two avatars morph into each other and increasingly resemble one another. The starting point of the film is a dialogue between two users named Monster and Charm Angel, in the chat of the YouTube live stream of *Sad Songs for Sad People*. A romantic exchange develops between the two avatars until they disappear from the chat, one shortly after the other. Perhaps they are on holiday together, somewhere in a space that once seemed to promise unlimited possibilities under the name “cyberspace.”

Following a DIY aesthetic and fuelled by internet cultures, Puget's network-like assemblages intersect para-scientific and speculative, dystopian and utopian sightlines in a way that brings to mind a saying by science fiction author Kim Stanley Robinson: “Science fiction is the realism of our time.”

¹ Emily Dickinson, *Poems Third Series*, ed. Mabel Loomis Todd (Boston: Roberts Brothers, 1896).

² Cf. Ifo Institut, "Mittelschicht in Deutschland leicht geschrumpft", press release 07.08.2023, <https://www.ifo.de/pressemitteilung/2023-08-07/mittelschicht-deutschland-leicht-geschrumpft>; Bertelsmann Stiftung, "Die Mittelschicht in Deutschland bröckelt," <https://www.bertelsmann-stiftung.de/de/themen/aktuelle-meldungen/2021/dezember/die-mittelschicht-in-deutschland-broeckelt>, accessed 13.11.2023.

³ Sparkasse Staufeu-Breisach, "Sparkassen-Finanzkonzept", <https://www.sparkasse-staufen-breisach.de/de/home/privatkunden/sparkassen-finanzkonzept.html>, accessed 13.11.2023.

⁴ José Esteban Muñoz, *Cruising Utopia* (New York: NYU Press, 2009).

⁵ Extract, Ilja Zaharov, *Episodes* (2023)

Artists

Amélie Bodenmann lives in Basel, CH, studied MA Fine Arts at Institute Art, Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- (S) and group exhibitions (G) (selection): *My friend is Your friend, (last night, or the night before)*, Lokal-Int, Biel/Bienne, CH, 2022, (S); *Sonnenuhr*, FÜ40, Basel, CH, 2022, (G); *Inside the Struggle*, Rhythmus Messy Cambio, Basel, CH, 2022, (G); *Nach Birken*, Wettsteinhäuschen, Basel, CH, 2022, (G).

Nadine Cueni lives in Basel, CH, studied MA Fine Arts at Institut Art, Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- and group exhibitions (selection): *Tattoos, Kunst auf dem Körper. Regionale 24*, Galerie für Gegenwart Kunst, E-Werk, Freiburg, DE, 2023, (G); *Fun Feminism*, Museum Gegenwart Basel, Basel, CH, 2022, (G); *Live, Love, Justice*, Kunsthaus Baselland, Muttenz, CH, 2020, (G); *des hirondelles*, Tinguely Museum, Basel, 2019, (S); *Atlas of Heavens*, Kunsthaus Baselland, Muttenz, CH, 2018, (G).

Oleksandr Holiuk lives in Basel, CH, studying MA Fine Arts at Institute Art, Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- and group exhibitions (selection): *Davor, danach und alles dazwischen. Regionale 24*, Kunsthalle Basel, Basel, CH, 2023, (G); *A Call to a Friend*, CK Zamek, Poznan, PL, 2022, (S); *Made to Serve Magic II*, Stroboskop/Warsaw, Warsaw, PL, 2021, (G); *Made to Serve Magic*, Galeria Skala, Poznań, PL, 2021, (G).

Damien Juillard lives in Basel, CH, studied MA Fine Arts at Institut Art, Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- and group exhibitions (selection): *Davor, danach und alles dazwischen. Regionale 24*, Kunsthalle Basel, Basel, CH, 2023, (G); *Tattoos, Kunst auf dem Körper. Regionale 24*, Galerie für Gegenwartskunst, E-Werk, Freiburg, DE, 2023, (G); *Paint – by – Numbers*, Galerie Eva Presenhuber, Zurich, CH, 2022, (G); *In my room II*, Reaktor 19, Zurich, CH, 2021, (S); *World's Rainbow*, Kunsthaus Baselland, Muttenz, CH, 2021, (G); *The great unveiling*, Kunsthalle Palazzo Liestal, Basel, CH, 2020, (G).

Florine Leoni lives in Basel, CH. Film screenings (F), solo- and group exhibitions (selection): *Video Show and The Blind Pigeon*, CAN Centre d'art Neuchâtel, CH, 2023, (G); *leave a hello*, Kunstcredit Werkbeiträge, Kunsthalle Basel, CH, 2023, (G); *Swiss Art Award*, Messehallen Basel, CH, 2022, (G); *Bodily Encounters*, Salon Suisse, Biennale Architettura, Venice, IT, 2021, (F); *Aeschlimann Corti Stipendium*, Kunsthaus Langenthal, CH, 2018, (G); *53. Solothurner Filmtage*, Solothurn, CH, 2018, (F); *Aysha Kevin Michele*, MILIEU, Bern, CH, 2016, (S).

Claire Megumi Masset lives in Basel, CH, studied MA Fine Arts at Institute Art, Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- and group exhibitions (selection): *TREASURE*, Regionale 24, Kunsthaus L6, Freiburg, DE, 2023, (G); *(a special kind of-) HALF TRANSPARENCY*, Yamanote Line, Tokyo, JP, 2023, (G); *spaces are shells, are skins*, Art Sonje Center, Seoul, KR, 2023, (G); *I HEAR A NEW WORLD! – 14 MIAOWS OF THE FUTURE*, Fondation Beyeler, Basel, CH, 2022, (G); *Peace or Never*, Kunsthaus Baselland, Muttenz, CH, 2022, (G).

Alexis Puget lives in Strasbourg, FR, studying MA Fine Arts at Haute Ecole des Arts du Rhin, Straßbourg, FR. Solo- and group exhibitions (selection): *Unscharfe Realitäten. Regionale 24*, HEK, Basel, CH, 2023, (G); *Bubble Bath, Magma Maria*, Offenbach a.M., DE, 2023, (G); *Contracted Leasing, space n.n.*, Munich, DE, 2023, (G); *A place and another place*, Floating University, Berlin, DE, 2023, (G); *Ultralight (motel room live)*, Hôtel des Arts, Paris, FR, 2023, (G); *Je ne reviens jamais sur mes pas*, La Chaufferie, Straßbourg, FR, 2022, (G).

Catherin Schöberl lives in Basel, CH, studied MA Kulturtechniken, Universität Basel, CH. Solo- and group exhibitions (selection): *Unscharfe Realitäten. Regionale 24*, HEK, Basel, CH, 2023, (G); *Exploit me*, Kunstmuseum Olten, Olten, CH, 2023, (G); *Stronger When Equal*, Cental Station Zurich, Zurich, CH, 2023, (G); *Collective (R)evolution*, VC7 Open Sapce, Zurich, CH, 2022, (G); *This Is An Invitation*, Stroma Space, Cologne, DE, 2022, (G); *Artist Must Be Beautiful. Regionale 22*, accélérateur de particules, Strasbourg, FR, 2021, (G); *Jungkunst*, Halle 53, Winterthur, CH, 2021, (G); *in escalation*, A&O Kunsthalle, Leipzig, DE, 2021, (G).

Ilja Zaharov lives in Breisach am Rhein, DE, studying MA Fine Arts at Institute Art, Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- and group exhibitions (selection): *Cantonale Bern Jura 2023*, Stadtgalerie / Galerie 3000, Bern, CH, 2022, (G); *Im Zweifel Zickzack*, FABRIK Culture, Hégenheim, FR, 2022, (G); *We are so many here*, Kunsthalle Basel, Basel, CH, 2022 (G); *Down by the River*, DELPHI_Space gvbk, Freiburg, DE, 2021, (G); *MAY '68 IN '78, 1978/2019*, Biennale für Freiburg #1, Kommunales Kino, Freiburg, DE, (G).

Karla Zipfel lives in Berlin, DE, studied MFA Fine Arts at HFBK Hamburg, DE. Solo- and group exhibitions (selection): *Kunstpreis »junger westen«*, Kunsthalle Recklinghausen, Recklinghausen, DE, 2023, (G); *Highlights aus der Sammlung Jakob*, Galerie für Gegenwartskunst, E-Werk, Freiburg, DE, 2023, (G); *Was wurde aus der Blauen Lagune*, Junge Kunst, Wolfsburg, DE, 2022, (S); *Forming, Storming, Norming*, Kunstverein Gastgarten, Hamburg, 2022, (G); *Conditions of a Necessity*, Kunsthalle Baden-Baden, Baden-Baden, DE, 2021, (G); *Situation 1 und andere*, Kunsthalle Basel, Basel, CH, 2020, (G); *Evidence of Daisy-Chaining*, Klub der Künste, Deichtorhallen, Hamburg, 2020 (S).

1
Catherin Schöberl
LIFE GOAL GENERATOR, 2021
Random generator, Java script/HTML
(programming: Daniel Witzke), video
1:10 min.
Dimensions variable

2
Oleksandr Holiuk
Martin Puchberger, 2023
Inkjet on paper, passe-partout, framed
60 × 43 cm

3
Karla Zipfel
MeinMikromilieu, 2021/23
Acrylic frames, drawings, collages on paper,
vener wood, PVC floor coating
132,5 × 325 × 197,5 cm

4
Nadine Cueni
Heute war ein ausgesprochen guter Tag, 2018
HD video, sound
13:59 min.

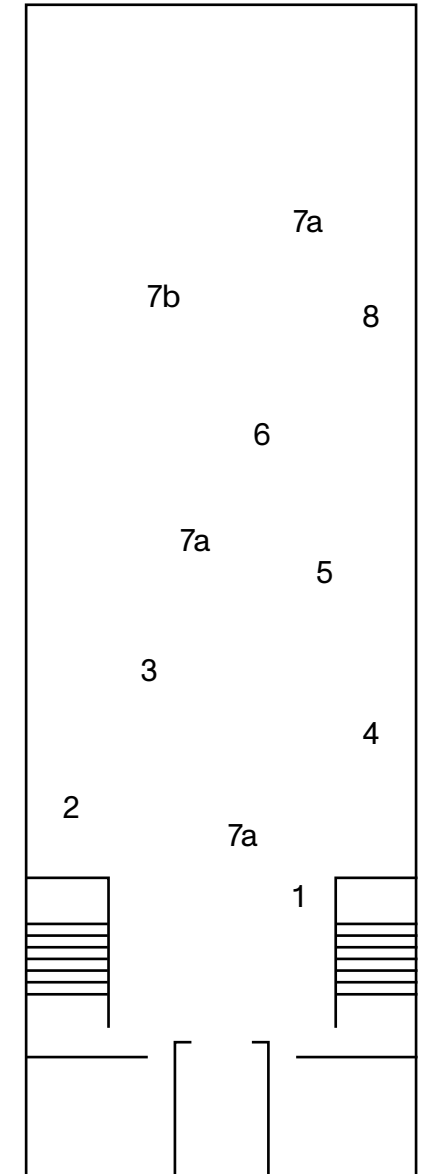
5
Claire Masset
だらだら [daradara] all the time coping, 2023
Pillow, smartphone, canvas, mirror, sound
43:44 min.
Dimensions variable

6
Florine Leoni
Aysha Kevin Michele, 2017
HD video, sound
29:19 min.

7
Amélie Bodenmann
a
*My friend is Your friend,
(last night, or the night before)*,
2022
Glass tables, ice, tin, sunflower
seeds, dust
Dimensions variable
b
Slipstream, 2023
Glass, ice, tin, sunflower
seeds, dust
Dimensions variable

8
Damien Juillard
Utopia is a feeling II, 2023
Engraved ceramic tiles,
charcoal, perfume bottle,
stickers
120 × 400 × 6 cm (ceramic)

Hall

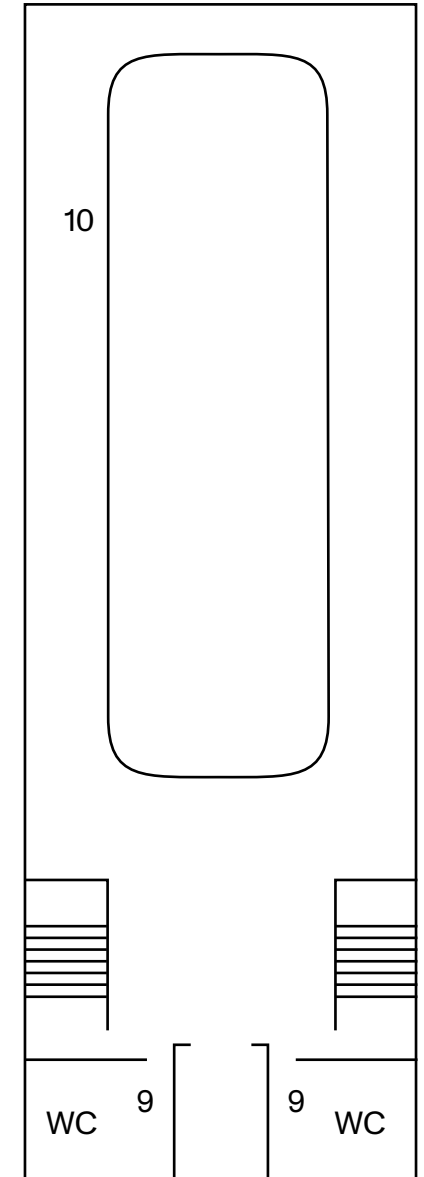


9
Ilja Zaharov
Episodes, 2023
Three engraved mirrors, sound
25:36 min. (left-hand WC), 13:49 min.
(right-hand WC)
each 50 × 60 cm (mirror)

10
Alexis Puget
a
*K*RAUT.BOLID*WILLKOMMEN*, 2023
50% counterfeit medicine cabinet, video,
screen, 4000k neon lights, box spring chains, resin
fossils and vessels, artificial tears, dried flowers
4:00:03 hrs.
Dimensions variable

b
ALLOK7.FR (Holidays in a red sun), 2023
Steel frames, PVC print, suspension files, chair,
paper, DVD cases, garden angle sculptures,
suitcase, lighter, necklace, doll house light,
business card, video, website
5:20 min.
Dimensions variable

Gallery



Programme

Fri, 24 Nov 2023, 7.30 pm

Opening with an introduction by Heinrich Dietz
and Marilena Raufeisen

Performance by Claire Megumi Masset

Thu, 30 Nov 2023, 7 pm

Curator's Tour with Heinrich Dietz and Marilena Raufeisen

Sun, 3 Dez 2023, 11.45 am

Regionale 24 Bus Tour 1 Basel–Freiburg

Curator's Tour with Marilena Raufeisen (German)

Sun, 10 Dez 2023, 2–6 pm

Curator's Walk to the Regionale 24 Exhibitions in Freiburg

Meeting Point: T66 Kulturwerk, Talstraße 66

Thu, 14 Dez 2023, 7 pm

What to expect and what to do

Artist talk with Oleksandr Holiuk, Catherin Schöberl
and Ilja Zaharov,

Performance by Claire Megumi Masset

Sun, 17 Dez 2023, 9 am

Regionale 24 Bustour 3 Freiburg–Basel,

Departure Konzerthaus Freiburg

Sun, 17 Dez 2023, 2–4 pm

When will the dinosaurs return?

Workshop for Children 6–12 years

Sun, 7 Jan 2024, 12 pm

Regionale 24 Bus Tour 4 Straßburg–Freiburg–Basel

Curator's Tour with Marilena Raufeisen (English)

Opening Hours:

Wed–Fri, 3–7 pm

Sat–Sun, 12 am–6 pm

24–26 Dec, 31 Dec 2023, 1 Jan 2024

closed

6 Jan 2023 open

Entrance: 2 € / 1,50 €

Thursdays free

Members free

Regionale 24

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