

# Uo Gestalt

sunsthalle Basel  
**19.5.—13.8.2017**

**Caroline  
ACHAINTRE**

**Olga  
BALEMA**

**Joachim  
BANDAU**

**Trisha  
DONNELLY**

**Marcel  
DUCHAMP**

**Michaela  
EICHWALD**

**Florence  
JUNG**

**Eric N.  
MACK**

**Liz  
MAGOR**

**Park  
McARTHUR**

**PAKUI  
HARDWARE**

**Nathalie  
PERRIN**

**Tomo  
SAVIĆ-GECAN**

**Lucie  
STAHL**

**Alina  
SZAPOCZNIKOW**

**Adrián  
VILLAR ROJAS**

You are greeted by gleaming technoid forms of vaguely human dimensions. Joachim Bandau's too long overlooked, but utterly contemporary-seeming sculptures of the 1960s and 1970s appear to be functional (note their quasi-industrial finishes, their wheels, handles, tubes, and protective rubber casings), yet they are resolutely without purpose. They stand like alien devices, weirdly sensual and creaturely. Nearby, a recent composition involving a thrift store blanket and textile scraps by Eric N. Mack hangs limply; further into the exhibition, other examples of his textile collages are affixed to a curtain railing or swoon onto the floor. Without fixed shape or form and released from the strict geometry of a stretched canvas, Mack's sewn and arranged material remnants are marked by their kinship to commodities and popular culture: street style, Prince, greasy takeout food, a Harlem dog hospital advert, et cetera.

You sense that these works engage a history of painting, just as Caroline Achaintre's hand-tufted rugs do, the latter even more pronouncedly engaging with domesticity, with "women's work," with a dirtiness (of the floors they allude to), and exhibiting a flaccidity that is neither genteel nor heroic. A yet different engagement with the history of painting is that of Michaela Eichwald, whose works feature abstract traces. Those gestural marks stick to cheap imitation leather on which the paint doesn't dry as it would on canvas; it remains tacky for a long time, dust invariably clinging to the gummy surface. All of these works' insistent materiality plays with that most auratic of art history's mediums, rendering it less noble—even debased somehow.

And the vaunted tradition of sculpture, for its part, is made irrepressibly strange (Freud had a name for it, *unheimlich*, or uncanny) by Liz Magor's *Sleepers*. These works are variations on a theme: a doll wrapped in a rubberized silicone cast of a baby blanket, "swaddled" so only the uppermost part of its forehead and hair spill out. "Creepy" is perhaps the best word to describe them. They lie, casually but eerily, on the floor and in your way (indeed, much of Magor's materially confounding oeuvre operates this way, and pieces are scattered throughout the show). So opens the exhibition.

There is no easy way to account for a show that goes by the title *Ungestalt*. The German term signifies neither exactly the English "formlessness" nor the French *informe*, yet shares something of their essence. Indeed, the rather arcane word conveys wildly different senses, which seems perfectly fitting for the present circumstance. It is a description of something that struggles against delineation—indeed, against the clean, articulated wholeness suggested by *Gestalt*. It also describes something clumsy and misshapen, even monstrously so. Under these rubrics, amorphous, gooey, abject, and fugitive emanations might be described as *ungestalt*. Perhaps something that both is a form, and actively undoes that form, comes closest to embodying a term that itself escapes capture. But how might we apprehend this notion not only materially, but also perceptually and conceptually? And how might thinking about it offer a vehicle for understanding the divergent practices of the artists, living and dead, who made these works half a century ago—or as recently as last month?

In the gallery's second room and presented a bit as if in the storage area of a *Wunderkammer*, pedestals abutting pedestals, sculptures, drawings, and photographs are positioned so low that you must get on your knees to properly view them. Here works by Marcel Duchamp and Alina Szapocznikow serve as core historic elements. In the 1950s, long before it was possible to recognize them as "outtakes" of his final artwork, *Étant donnés: 1. La chute d'eau 2. Le gaz d'éclairage* (1946–66), Duchamp produced a series of three strangely formed objects, looking like body casts. Although they don't immediately reveal their indexical counterparts or their relationship to the nude figure in Duchamp's final installation, this trio of so-called "erotic objects" have a curious corporeality and take up an indeterminate

role as both things in themselves and preambles to another artwork beyond them. They encircle a 1971 sculpture by Szapocznikow in polyester resin cast from body parts (a foot, a breast), amalgamated with the ordinary stuff of her studio (pantyhose, newspaper). The Polish sculptor described her works from the late 1960s and early 1970s as nothing more than "awkward objects," which might have been another way of calling them *ungestalt*. Haunting, visceral, sensual, endlessly uncanny: Szapocznikow's body casts, lugubrious forms, and accretions of matter using unorthodox materials, methods, and forms act, much as Duchamp's works here do, as harbingers of the absent but nevertheless disquieting (real) body at the heart of the presentation.

Populating this exhibition are exquisitely ungainly, recalcitrant works that, each in their own way, refuse to be docile, stable, well-balanced. There is something obscene, unsettling, or (quite literally) rotten about them, even when they might also be described as inexplicably attractive, even elegant. Sometimes the artworks' resistance is material: as with Olga Balema's ever so slightly quivering, mechanized and mysterious, or viscous and dripping, always odd sculptural forms; Lucie Stahl's resin-coated photographs that depict hands grasping various dirty industrial or natural elements; the artistic duo Pakui Hardware's industrial shelves and trays with archival NASA images of Mars imprinted on silicone so that they look like diseased skin; or Park McArthur's upright, pocked, partially plastic-draped, scribbled-upon foam pieces that stand like strange sentinels or anti-monuments in the final room of the exhibition.

Sometimes the artworks' resistance is more perceptual than material, as with Trisha Donnelly's two filmic works, one an abstract moving image, the other a still projected image, each hovering somewhere between analog and digital, and each appearing at once present and effaced, almost apparitional. Or Adrián Villar Rojas's comestibles slowly rotting in a crammed refrigerator-freezer. His encased display of domestic entropy—neither entirely solid nor liquid, increasingly oozing the more the audience opens its door to take a look—creates not only a slippage between luxury commodities (lobsters, champagne, scallops, pomegranates) and disgusting waste, but also fills the air of the gallery with its nasty, olfactory signature.

Sometimes the artworks' resistance is conceptual, as Tomo Savić-Gecan's literally self-undoing works. For example the one that is nothing more than its value—a value declining every minute of the exhibition's run. Set at CHF 100,000 at the opening of the show, it dwindles until it announces its own worthlessness. Another piece by him quite literally changes the conditions of the exhibition, impacting humidity levels in the galleries according to unseen forces. Nathalie Perrin's drawings, on the other hand, portray the chaos of a mind that sees connections between wildly divergent points of reference: classical music, military strategy, Russian novels, chess maneuvers, geography. To read them is to trace vertigo-inducing connections between the incomprehensible plenitude of the world and Perrin's scribbled attempt to in some way map it.

*Ungestalt* brings together a subjective ensemble of newly commissioned and existing pieces of drawing, photography, sculpture, textile, and video by fifteen artists and one artistic duo, each of whom has responded to their moment with works characterized by a tantalizing, yet unnerving, volatility. In its amorphous excess, the show also poses the question: How can an exhibition itself become subject to a certain degree of *unforming*? One answer is: through some abdication of control. Accordingly, Florence Jung, known for her various acts of artistic evasion in which rumors or audience sequestration or counterfeit items replace art, was invited to exert her influence upon the exhibition. Her (possible) interventions into every aspect of the show's preparation, presentation, and communication constitute her artwork, the details of which will remain confidential. Her imperceptible, incomunicable influence undoes the exhibition just as the shifting humidity levels and the rot wafting in the air subtly outmaneuver curatorial control, rendering a show that is not quite governable, not quite containable, not quite able to itself achieve *Gestalt*.

## LIST OF WORKS

Florence Jung  
*Jung52*, 2017  
Performance  
Courtesy the artist

## ONLINE KUNSTHALLEBASEL.CH

Tomo Savić-Gecan  
*Untitled*, 2007–2017  
The value of the artwork is the artwork; the value is in a constant state of devaluation, from the moment the exhibition begins until its closure, at which point the artwork will be worth nothing. You may inquire at Kunsthalle Basel about the value of the artwork at any given moment or consult the website.  
Courtesy the artist

## ROOM 2

**1** Eric N. Mack  
*Necklace Sundries*, 2017  
Acrylic and dye on cotton t-shirt, dinner napkin, rope, terrycloth  
167.64 × 213.36 cm  
Courtesy the artist; Moran Bondaroff, Los Angeles; and Simon Lee Gallery, London

**2** Trisha Donnelly  
*Untitled*  
Video  
Flexible dimension  
Courtesy the artist

**3** Liz Magor  
*Bull 1/5*, 2001  
Silicone rubber  
1.5 × 30.5 × 20 cm  
Courtesy the artist and Susan Hobbs Gallery, Toronto

**4** Nathalie Perrin  
*Le Dahlia noir*, 2015  
16 × 11.2 cm  
*Jacob et l'ange I*, 2015  
16 × 11.2 cm  
*Jacob et l'ange II*, 2015  
16 × 11.2 cm  
*La plaire du donakili*, 2017  
70 × 50 cm  
*Ungestalt IV*, 2017  
25.5 × 18.1 cm  
All works pencil on paper  
Courtesy the artist

## ROOM 1

**1** Joachim Bandau  
*Der Tänzer*, 1968  
Glass fiber reinforced polyester, lacquer  
147 × 88 × 57 cm  
Private collection, Zurich

**2** Eric N. Mack  
*Pelle Pelle*, 2017  
Microfiber blanket, polyester, silk curtains  
254 × 480.06 × 10.16 cm  
Courtesy the artist; Moran Bondaroff, Los Angeles; and Simon Lee Gallery, London

**3** Liz Magor  
*Heavenly Wool Blanket*, 2013  
Platinum cured silicone rubber, wool  
71 × 54.5 × 11.5 cm  
Courtesy the artist and Susan Hobbs Gallery, Toronto

## ROOM 4

- 1** Tomo Savić-Gecan  
*Untitled*, 2005–2017  
A mechanism recorded the entry times of visitors to the exhibition *The One*, held at the New General Catalogue Gallery in New York from October 15 to November 14, 2005; the data from that mechanism is shifting the humidity levels at Kunsthalle Basel for the duration of the exhibition *Ungestalt* from May 19 to August 13, 2017.  
Courtesy the artist
- 2** Pakui Hardware  
*Hesitant Hand*, 2017  
UV print on silicone, images from NASA digital archive, plastic, PVC silicone rubber belts, stainless steel, transportation boxes  
Dimension variable  
Courtesy the artists and Exile Gallery, Berlin
- 3** Joachim Bandau  
*Fahrbare schwarze Sesselgruppe*, 1971  
Anodized aluminum, C hose couplings, glass fiber reinforced polyester, mannequin segments, rolls, Vacuflex hoses, varnish  
107 × 90.5 × 94 cm, 105 × 90.5 × 94 cm  
Courtesy Joachim Bandau; Galerie Thomas Fischer, Berlin; and Galerie Mark Müller, Zurich
- 4** Joachim Bandau  
*Flossenfuss*, 1973  
Glass fiber reinforced polyester, pigmented  
13 × 86 × 91 cm  
Courtesy Joachim Bandau; Galerie Thomas Fischer, Berlin; and Galerie Mark Müller, Zurich
- 5** Lucie Stahl  
*Frozen*, 2017  
Inkjet print, aluminum, epoxy resin  
167 × 120 × 2.5 cm  
Collection Artemis Baltoyanni

**6** Lucie Stahl  
*Spill*, 2017  
Inkjet print, aluminum, epoxy resin  
167 × 120 × 2.5 cm  
Courtesy the artist and Freedman Fitzpatrick, Los Angeles

**7** Alina Szapocznikow  
*Untitled* (from the *Expansion* series), 1968  
Polyester resin, polyurethane foam  
90.8 × 59.7 × 5 cm  
Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris

## 1

## 11

## 2

## 1

## 5

## 4

## 2

## 3

## 6

## 15

## 14

## 13

## 10

## 11

## 12

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

## 4

## 3

## 2

## 1

## 7

## 6

## 5

</

Caroline Achaintre was born in 1969 in Toulouse, FR;  
she lives and works in London.

Olga Balema was born in 1984 in Lviv, UKR;  
she lives and works in Berlin and New York, USA.

Joachim Bandau was born in 1936 in Cologne, DE;  
he lives and works in Aachen, DE, and Stäfa, CH.

Trisha Donnelly was born in 1974 in San Francisco, USA;  
she lives and works in Düsseldorf, DE, and New York, USA.

Marcel Duchamp was born in 1887 in Blainville-Crevon, FR,  
and died in 1968 in Neuilly-sur-Seine, FR.

Michaela Eichwald was born in 1967 in Cologne, DE;  
she lives and works in Berlin.

Florence Jung was born in 1984 in Fort-de-France, FR;  
she lives and works in Biel/Bienne, CH.

Eric N. Mack was born in 1987 in Columbia, USA;  
he lives and works in New York, USA.

Liz Magor was born in 1948 in Winnipeg, CA;  
she lives and works in Berlin and Vancouver, CA.

Park McArthur was born in 1984 in Raleigh, USA;  
she lives and works in New York, USA.

Pakui Hardware: Neringa Černiauskaitė was born in 1984  
in Klaipėda, LTU, and Ugnius Gelguda was born in 1977 in Vilnius;  
both live and work in Berlin and Vilnius.

Nathalie Perrin was born in 1989 in Geneva, CH;  
she lives and works in La Croix-sur-Lutry, CH.

Tomo Savić-Gecan was born in 1967 in Zagreb;  
he lives and works in Amsterdam.

Lucie Stahl was born in 1977 in Berlin;  
she lives and works in Berlin.

Alina Szapocznikow was born in 1926 in Kalisz, PL,  
and died in 1973 in Passy, FR.

Adrián Villar Rojas was born in 1980 in Rosario, AR;  
he lives and works in Rosario, AR, and New York, USA.

Thanks to  
Ramsey Alderson, Isabelle Alfonsi, Robin Anthony, Cécilia Becanovic, Nathan Bennett, Leonardo Bigazzi, Alexis Blum, Bernard Blum, Aaron Bondaroff, Guillermina Borgognone, Ethan Buchsbaum, Justyna Buško, Neal Curley, Dominic Eichler, Pascale Eisner, Thomas Fischer, Robbie Fitzpatrick, Alex Freedman, Maxwell Graham, Thomas Heyden, Susan Hobbs, Dona Hochart, Hannah Hoffman, Corrie Jackson, Catriona Jeffries, François Jupin, Irmel Kamp, Casey Kaplan, Brit Katke, Michael Kinsbergen, José Kuri, Gwenael Launay, Hervé Loevenbruck, Scott J. Lorinsky, Mónica Manzutto, Kate Marra, Jacqueline Matisse Monnier, Ella Dawn McGeough, Antoine Monnier, Christian Mooney, Alberto Moran, Barbara and Howard Morse, Paul Aymar Mourgue d'Algue, Mark Müller, Monika Pawłowska, Loring Randolph, Almine Rech, Germán Rodríguez Labarre, Andrea Rosen, Lydia Ruby, Bernard Ruiz-Picasso, Samantha Sheiness, Piotr Stanislawski, Birgit Suk, Philip Tan, Camilla Toschi, Piotr Voelkel, Ayelet Yanai, and Michel Ziegler

With special thanks to Almine Rech Gallery, New York; Hannah Hoffman Gallery, Los Angeles; and Moran Bondaroff Gallery, Los Angeles, for their precious support.

The exhibition is generously supported by Fundación Almine y Bernard Ruiz-Picasso para el Arte and the Isaac Dreyfus-Bernheim Foundation.

FABA FUNDACIÓN ALMINE Y BERNARD RUIZ-PICASSO PARA EL ARTE



## GUIDED TOURS THROUGH THE EXHIBITION

Every Sunday at 3 pm guided tour, in German

21.5.2017, Sunday, 3 pm  
Curator's tour, in English

11.6.2017, Sunday, 3 pm  
Guided tour, in English

29.6.2017, Thursday, 6:30 pm  
Guided tour, in English

## EDUCATION / PUBLIC PROGRAMS

Children's tour *I Spy with My Little Eye!*

11.6.2017, Sunday, 3 pm

6.8.2017, Sunday, 3 pm

A tour and workshop for children,  
from 5 — 10 yrs.,  
in German, by reservation only:  
[kunstvermittlung@kunsthallebasel.ch](mailto:kunstvermittlung@kunsthallebasel.ch)

*Lautstark 9* presentation

22.6.2017, Thursday, 5 pm

An audio guide for *Ungestalt* conducted by students from Birsfelden secondary school; available to all visitors.

*Kunsthalle ohne Schwierigkeiten*

7. – 13.8.2017, workshops for disabled people

In each all-day workshop, participants explore the current exhibitions and try out different forms of artistic expression. By reservation only, and for more information:

[kunstvermittlung@kunsthallebasel.ch](mailto:kunstvermittlung@kunsthallebasel.ch)

In the Kunsthalle Basel library you will find a selection of publications related to the exhibition.

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

More information at [kunsthallebasel.ch](http://kunsthallebasel.ch)

## ***Ungestalt***

Kunsthalle Basel

19.5.–13.8.2017

Caroline Achaintre, Olga Balema, Joachim Bandau, Trisha Donnelly, Marcel Duchamp, Michaela Eichwald, Pakui Hardware, Florence Jung, Eric N. Mack, Liz Magor, Park McArthur, Nathalie Perrin, Tomo Savić-Gecan, Lucie Stahl, Alina Szapocznikow, Adrián Villar Rojas

### **Pressebilder / Press Images**

Download-Link: [www.kunsthallebasel.ch/presse/](http://www.kunsthallebasel.ch/presse/)



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017, Blick auf Joachim Bandau, *Fingerbank*, 1970. Foto: Philipp Hänger/Kunsthalle Basel. Courtesy der Künstler; Galerie Thomas Fischer, Berlin; Galerie Mark Müller, Zürich /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017, view on Joachim Bandau, *Fingerbank*, 1970. Photo: Philipp Hänger/Kunsthalle Basel. Courtesy the artist; Galerie Thomas Fischer, Berlin; Galerie Mark Müller, Zurich



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017, Blick auf Adrián Villar Rojas, *Untitled* (aus der Serie *Rinascimento*), 2017. Foto: Philipp Hänger/Kunsthalle Basel. Courtesy der Künstler; kurimanzutto, Mexiko Stadt; Marian Goodman Gallery, London, Paris, New York /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017, view on Adrián Villar Rojas, *Untitled* (from the series *Rinascimento*), 2017. Photo: Philipp Hänger/Kunsthalle Basel. Courtesy the artist; kurimanzutto, Mexico City; Marian Goodman Gallery, London, Paris, New York



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017, Blick auf Pakui Hardware, *Hesitant Hand*, 2017. Foto: Philipp Hänger/Kunsthalle Basel. Courtesy Pakui Hardware und Exile Gallery, Berlin / Installation view *Ungestalt*, Kunsthalle Basel, 2017, view on Pakui Hardware, *Hesitant Hand*, 2017. Photo: Philipp Hänger/Kunsthalle Basel. Courtesy Pakui Hardware and Exile Gallery, Berlin



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017, Blick auf Olga Balema, *Appetite*, 2017 (vorne) und *the gift of tears*, 2017 (hinten). Foto: Philipp Hänger/Kunsthalle Basel. Courtesy die Künstlerin; Croy Nielsen, Wien; Hannah Hoffmann, Los Angeles / Installation view *Ungestalt*, Kunsthalle Basel, 2017, view on Olga Balema, *Appetite*, 2017 (front) and *the gift of tears*, 2017 (back). Photo: Philipp Hänger/Kunsthalle Basel. Courtesy the artist; Croy Nielsen, Vienna; Hannah Hoffmann, Los Angeles



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017. Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017. Photo: Philipp Hänger/Kunsthalle Basel



Installationsansicht *Ungestalt*, Kunsthalle Basel, 2017, Blick auf Olga Balema, *become a stranger to yourself*, 2017  
(vorne) und Eric N. Mack, *Parade*, 2016 (hinten). Foto: Philipp Hänger/Kunsthalle Basel /  
Installation view *Ungestalt*, Kunsthalle Basel, 2017, view on Olga Balema, *become a stranger to yourself*, 2017  
(front) and Eric N. Mack, *Parade*, 2016 (back). Photo: Philipp Hänger/Kunsthalle Basel

#### Pressekontakt / Press Contact

Claudio Vogt, Kunsthalle Basel, Steinenberg 7, CH-4051 Basel, Tel. +41 61 206 99 11, press@kunsthallebasel.ch

**Caroline Achaintre** ist 1969 in Toulouse (FR) geboren. Sie lebt und arbeitet in London.  
Caroline Achaintre is born 1969 in Toulouse (FR). She lives and works in London.

#### AUSBILDUNG / EDUCATION

- 2001-2003 MA Fine Art Goldsmiths College, London  
1998-2000 Postgraduate studies Fine Art in Combined Media, Chelsea College of Art & Design, London

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - *Caroline Achaintre*, FRAC Champagne-Ardenne, Reims (FR)  
2016 - *BALTIC*, Centre for Contemporary Art, Gateshead (UK)  
- *Boo, c-o-m-p-o-s-i-t-e*, Brussels  
- *Limbo*, Arcade, London  
2015 - *Caroline Achaintre*, Tate Britain, London  
2014 - *Present/Future, Illy Prize*, Castello di Rivoli, Turin (IT)  
- *Mooner*, Arcade, London  
2013 - *Camp Coo*, UH Galleries, Hertfordshire (UK)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - *Entangled: threads and making*, Turner Contemporary, Margate (UK)  
2016 - *XXXmASS*, Kate Werble Gallery, New York (USA)  
- *A conversation about ceramics*, Galleria Monica de Cardenas, Milano (IT)  
- *Making & Unmaking*, Camden Arts Centre, London  
- *Corridor Plateau VI*, DREI, Cologne (DE)  
- *The Portent of Light*, MeetFactory, Prague  
2015 - *Folleree & Folleroo*, Arcade, London  
- *The British Art Show 8*, Touring exhibition (UK)  
2014 - *Deep One Perfect Morning*, Kerlin Gallery, Dublin  
- *Vernacular Alchemists*, Centre d'Art Contemporain Passerelle, Brest (FR)  
- *Decorum*, The Power Station of Art, Shanghai (CN)  
- *More Material*, Salon 94, New York (USA)  
- *Accordion*, Laura Bartlett Gallery, London  
2013 - *Decorum*, Musée d'Art moderne de la ville de Paris, Paris  
- *Six Possibilities for a Sculpture*, La Loge, Brussels  
- *Are You Alright? New Art From Britain*, MOCCA, Toronto (CA)

**Olga Balema** ist 1984 in Lviv (UKR) geboren. Sie lebt und arbeitet in Berlin und New York.

Olga Balema is born 1984 in Lviv (UKR). She lives and works in Berlin and New York.

#### AUSBILDUNG / EDUCATION

2007-2009 MFA in New Genres, University of California Los Angeles (USA)

2002-2006 BFA in Sculpture, University of Iowa (USA)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

2017 - *On the Brink Of My Sexy Apocalypse*, Hannah Hoffman, Los Angeles (USA)

2016 - *Early Man*, Swiss Institute, New York (USA)

- *Motherland*, Fons Welters, Amsterdam

- *Blasted Heath*, Capri, Düsseldorf (DE)

2015 - *One reenters the garden by becoming a vegetable*, Kunstverein Nürnberg, Albrecht Dürer Gesellschaft Nürnberg (DE)

- *Cannibals*, Croy Nielsen, Berlin

- *Olga Balema & Anne de Vries: Listening*, Michael Thibault, Los Angeles (USA)

2014 - *Her Curves*, High Art, Paris

- *Warm Bodies* (with Jonathan Baldock), Kunstvereinigung Diepenheim, Diepenheim (NL)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

2017 - *PRODUKTION. made in Germany drei*, Kunstverein Hannover, Sprengelmuseum, Kestnergesellschaft, Hannover (DE)

- Olga Balema, Marlie Mul, Iza Tarasewicz, Croy Nielsen, Vienna

- *Hours and Hours of Inactivity*, n.b.k., Berlin

2016 - *30: Untitled 1989*, Galerie Fons Welters, Amsterdam

- *Brachland*, PEACH at W139, Amsterdam

- *I Want To Live in the Country (and Other Romances)*, Kunsthalle Bern, Bern

- *Adhesive Products*, Bergen Kunsthall, Bergen (NO)

- *Wer Nicht Denken Will, Fliegt Raus: Handlungsanweisungen nach Beuys*, Museum Kurhaus Kleve, Kleve (DE)

- *I Am Still Alive – On the Materialities of Life*, Moderna Museet, Stockholm

- *Pastoral Myths*, La Loge, Brussels

2015 - *By the Bearer in whose Name it it Issued*, Center for Style, Melbourne (AU)

- *Where The Awing Flaps*, Éric Hussenot, Paris

- *Campana I*, Luis Campana, Berlin

- *Function Follows Vision, Vision Follows Reality*, Kunsthalle Wien, Vienna

- *Surround Audience*, Triennial, New Museum, New York (USA)

- *City*, William Arnold, Brooklyn (USA)

2014 - *Doom: Surface Control*, Le Magasin Grenoble – CNAC, Grenoble (FR)

- *Puddle, pothole, portal*, Sculpture Center, New York (USA)

- *From whose ground heaven and hell compare*, Croy Nielsen, Berlin

- *Nature after Nature*, Fridericianum, Kassel (DE)

- *Geographies of Contamination*, David Roberts Art Foundation, London

- *Material Memory*, Fluxia, Milan (IT)

- *Apples and Pears*, DREI, Cologne (DE)

2013 - *Urschleim*, Fauna, Copenhagen

- *♥*, High Art, Paris

- *Slip*, The Approach, London

**Joachim Bandau** ist 1936 in Köln (DE) geboren. Er lebt und arbeitet in Aachen (DE) und Stäfa (CH).  
Joachim Bandau is born 1936 in Cologne (DE). He lives and works in Aachen (DE) and Stäfa (CH).

#### AUSBILDUNG / EDUCATION

1957-1960      Staatliche Kunstakademie Düsseldorf (DE)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2016    - *Ophelia und das Mannequin*, Neues Museum, Staatliches Museum für Kunst und Design, Nürnberg (DE)  
          - *La face cachée*, Galerie Maubert, Paris  
          - *Dieses und Jenes*, Galerie Mark Müller, Zürich (CH)
- 2015    - *Bonsai*, Clement & Schneider, Bonn (DE)  
          - *Joachim Bandau – Richard Serra – Jens Trimpin*, Sebastian Fath Contemporary, Mannheim (DE)
- 2014    - *Figuren und Geräte*, Galerie Thomas Fischer, Berlin  
          - *Joachim Bandau*, Super Dakota, Brussels

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2016    - *Unscharfe Geometrie, Die Weiterentwicklung des Konkreten*, Galerie Artmark, Wien  
          - *In Wonderland, A Birthday Exhibition for Timo Miettinen*, Salon Dahlmann, Berlin
- 2015    - *Papier/Paper V – Zeichnung*, Clement & Schneider, Bonn (DE)  
          - *La Confusion des Genres*, Gallerie Mark Müller, Zürich (CH)  
          - *Lighght*, Super Dakota, Brüssel  
          - *Summer Show*, Galerie Thomas Fischer, Berlin  
          - *Intro*, kunstgaleriebonn, Bonn (DE)  
          - *26 rue du Départ*, Galerie Maubert, Paris  
          - *Accrochage*, Sebastian Fath Contemporary, Mannheim (DE)  
          - *Hiding in the Caves*, Galerie Thomas Fischer, Berlin  
          - *Kunst uit Huis: Collectie Wilploo*, De Korenbeurs, Schiedam (NL)
- 2014    - *Painting and Beyond*, kunstgaleriebonn, Bonn (DE)  
          - *m wie müller-emil m wie multipleart*, Kunsthaus Zofingen, Zofingen (CH)  
          - *embodying colour*, Vasarely Museum, Budapest  
          - *Puddle, pothole, portal*, Sculpture Center, New York (USA)  
          - *10*, Nicolas Metivier Gallery, Toronto (CA)  
          - *Haupt und Nebenwege*, Kunstraum Alexander Bürkle, Freiburg (DE)
- 2013    - *Vielfalt Statt Einfalt. 20 Jahre Artothek*, Städtische Galerie Villa Zanders, Bergischen Gladbach (DE)  
          - *Eine Handvoll Erde aus dem Paradies, Magische Objekte und Bilder aus dem Museum Morsbroich*, Museum Morsbroich, Leverkusen (DE)  
          - *Das Ende des 20. Jahrhunderts. Es kommt noch besser*, Hamburger Bahnhof – Museum für Gegenwart, Berlin  
          - *Void*, Super Dakota, Brussels  
          - *Joachim Bandau & Irmel Kamp*, Patricia Sweetow Gallery, San Francisco (USA)  
          - *Joachim Bandau, Niko Luoma, David Shapiro*, Nicholas Metivier Gallery, Toronto (CA)  
          - *Painting Objects*, Galerie Thomas Fischer, Berlin

**Trisha Donnelly** ist 1974 in San Francisco (USA) geboren. Sie lebt und arbeitet in Düsseldorf (DE) und New York (USA). / Trisha Donnelly is born 1974 in San Francisco (USA). She lives and works in Dusseldorf (DE) and New York (USA).

#### AUSBILDUNG / EDUCATION

- 2000 MFA, Yale University School of Art, New Haven (USA)  
1995 BFA, University of California, Los Angeles (USA)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - *Wolfgang Hahn Prize*, Museum Ludwig, Cologne (DE)  
2016 - *Serralves Villa*, Serralves Museum of Contemporary Art, Porto (PT)  
2015 - Matthew Marks Gallery, Los Angeles (USA)  
- Air de Paris, Paris  
- *Number Ten : Trisha Donnelly*, Julia Stoschek Collection, Düsseldorf (DE)  
2014 - Serpentine Gallery, London  
2013 - San Francisco Museum of Modern Art, San Francisco (USA)  
- „*april*“, Galerie Eva Presenhuber, Zürich (CH)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - *Generation Lost: 10 Years*, Julia Stoschek Collection, Düsseldorf (DE)  
- *JAGUARS AND ELECTRIC EELS*, Julia Stoschek Collection, Berlin  
- *Grounding Vision: Waclaw Szpakowski*, Miguel Abreu Gallery, New York (USA)  
2016 - *A Slow Succession with Many Interruptions*, SFMoMA, San Francisco (USA)  
- *HAMLET*, Künstlerhaus Stuttgart, Stuttgart (DE)  
- *The Tanks*, Tate Modern, London  
- *Artists Incorporated!*, Les Ateliers de Rennes, Biennale d'Art Contemporain, Rennes (FR)  
- *Invisible Adversaries*, CCS Bard Hessel Museum, Annandale-on-Hudson, New York (USA)  
- *Less Than One*, Walker Art Center, Minneapolis (USA)  
- *Number Twelve: Hello Boys*, Julia Stoschek Collection, Düsseldorf (DE)  
- *Images*, Fridericianum, Kassel (DE)  
2015 - *Thirty Shades of White*, Praz-Delavallade, Paris  
- *Gallery 30 / 130: Thirty Years of Books and Catalogs, etc.*, White Columns, New York (USA)  
- *The Bottom Line*, S.M.A.K., Ghent (BE)  
- *Äppärät*, Ballroom Marfa, Marfa (USA)  
- *Collecting Lines: Drawings from the Ringier Collection*, Villa Flora, Winterthur (CH)  
- *Love Story – Works from Erling Kagge's Collection*, Astrup Fearnley Museet, Oslo  
- *Storylines: Contemporary Art at the Guggenheim*, Solomon R. Guggenheim Museum, New York (USA)  
- *Second Chances*, Aspen Art Museum, Aspen (USA)  
- *The Noing Uv It*, Bergen Kunsthall, Bergen (NO)  
2014 - *Nothing Besides Remains*, Gertrude Contemporary, Melbourne (AU)  
- *Never Look Back When Leaving*, Casey Kaplan, New York (USA)  
- *RAW 2014: Daemon*, Reed College, Portland (USA)  
- *L'Almanach 14*, Le Consortium, Dijon (FR)  
2013 - *The Encyclopedic Palace*, La Biennale di Venezia, Venice Arsenale, Venice (IT)  
- *Encore!*, Bonniers Konsthall, Stockholm  
- Fondazione Sandretto Re Rebaudengo, Turin (IT)  
- *Champs élysées*, Palais de Tokyo, Paris  
- *Go! You sure? Yeah..*, POOL@LUMA, Zürich (CH)  
- *DLA Piper Series: Constellations*, Tate Liverpool, Liverpool (UK)

**Marcel Duchamp** ist 1887 in Blainville-Crevon (FR) geboren und starb 1968 in Neuilly-sur-Seine (FR).

Marcel Duchamp is born 1887 in Blainville-Crevon (FR) and died in 1968 in Neuilly-sur-Seine (FR).

**Michaela Eichwald** ist 1967 in Köln (DE) geboren. Sie lebt und arbeitet in Berlin.

Michaela Eichwald is born 1967 in Cologne (DE). She lives and works in Berlin.

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - Reena Spaulings, New York (USA)  
2016 - *Absolution*, Silberkuppe, Berlin  
2015 - *quo vadis gnothi sauton and cui bono*, Overduin & Co., Los Angeles (USA)  
- *Gesellschaft III. Die Bamberger Kondition unter besonderer Berücksichtigung der Auslegung allen Geschehens*, Internationalen Künstlerhaus Villa Concordia, Bamberg (DE)  
2014 - *Ziele im Leben*, dépendance, Brüssel  
- *Der Aron Schreckmuster-Preis*, Palais de Tokyo, Paris  
- Galerie Meyer-Kainer, Wien  
2013 - *Knotti Times*, Silberkuppe, Berlin  
- *Ergriffenes Dasein: Artist, Writer, Mentalist*, Reena Spaulings, New York (USA)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - *Aftermieter*, Haus Mödrath – Räume für Kunst, Kerpen (DE)  
- *Condo*, Maureen Paley hosting dépendance, London  
- *Gebärden und Ausdruck*, Halle für Kunst, Lüneburg (DE)  
2016 - *Incorporated!*, Les Ateliers de Rennes – Biennale D'Art Contemporain, Rennes (FR)  
- *Painting 2.0*, Mumok, Vienna  
2015 - *Painting 2.0*, Sammlung Brandhost, München (DE)  
- *Raw and Delerious*, Kunsthalle Bern  
- *The Pleasure of the Text*, Campoli Presti, London  
- *The Group*, castillo/corrales, Paris  
- *Artists and poets*, Secession, Vienna  
- *Off Broadway*, CCA Wattis Institute, San Francisco (USA)  
- *The Forever Now: Contemporary Painting in an Atemporal World*, MOMA, New York (USA)  
2014 - 8<sup>th</sup> Berlin Biennale, Berlin  
- *Tif Sigfrids*, Los Angeles (USA)  
- *Cocu au Marron.*, CAN, Neuchatel (CH)  
- *Die Antwort der Dinge.*, Lothringer 13 Halle, München (DE)  
- *EFFI B.*, Silberkuppe, Berlin  
2013 - *Das Allerletzte Professor Winkler Stipendium*, Kunstverein Weiden, Weiden (DE)  
- *Kleinplastik seit 1980*, Triennale Fellbach, Fellbach (DE)  
- *Café Paradiso, With Barker, Flood, Pfisterer.*, Arthur-Boskamp-Stiftung, Hohenlockstedt (DE)  
- *Catch as Catch Can*, Locks-Gallery, Philadelphia (USA)  
- *Purple Glass*, Overduin & Kite, Los Angeles (USA)  
- *Painting Forever*, Kunst-Werke Institute for Contemporary Art, Berlin  
- *Festival der Kleinskulptur*, Halle für Kunst, Lüneburg (DE)  
- *Some End of Thing*, Museum für Gegenwartskunst, Basel (CH)

**Pakui Hardware:** Neringa Černiauskaitė ist 1984 in Klaipėda (LTU) geboren, und Ugnius Gelguda ist 1977 in Vilnius. Sie leben und arbeiten in Berlin und Vilnius.

Pakui Hardware: Neringa Černiauskaitė is born 1984 in Klaipėda (LTU) and Ugnius Gelguda is born 1977 in Vilnius. They both live and work in Berlin and Vilnius.

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - *On Demand*, Exile Gallery, Berlin  
- SIC Gallery, Helsinki
- 2016 - *Vanilla Eyes*, Museum of Modern Art Ludwig Foundation (MUMOK), Vienna  
- *The Metaphysics of The Runner*, Kunsthalle Tallinn, Tallinn  
- *Transactions*, Podium, Oslo
- 2015 - *Lost Heritage*, Contemporary Art Center, Riga  
- *Dawning*, Exo Exo, Paris
- 2014 - *Shapeshifter, Heartbreaker*, Jenifer Nails, Frankfurt (DE)  
- *The Metaphysics of the Runner*, Contemporary Art Centre (CAC), Vilnius  
- *The Metaphysics of the Runner*, 321 Gallery, Brooklyn (USA)  
- *Shapeshifter, Heartbreaker. On the Ecology of Algorithms*, Moderna Museet, Stockholm

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - APPARAT – *Technologies of Persuasion*, Kunstverein Braunschweig (DE)  
- *Site Visit*, Kunstverein Freiburg (DE)  
- ARS17 screening-series, KIASMA, Helsinki  
- Contemporary Art Centre, Vilnius  
- *Citynature*, National Gallery of Art, Vilnius  
- *Thought Sculpture*, Trafo Gallery, Budapest
- 2016 - *Portals*, Spike Art Quarterly  
- *Random Rapid Heartbeats*, Kunsthalle Tallinn, Tallinn  
- *H Y P E R C O N N E C T E D*, Moscow Modern Art Museum (MMOMA), Moscow  
- *BODY HOLES*, Berlin Biennale, Berlin  
- *Assembled, Disassembled*, Zacheta National Gallery, Warsaw  
- *Hybrid(...)scapes*, group show and 6th Inter-format Symposium on Hybrid Natures, Nida Art Colony, Nida (LT)  
- *End of Meaning*, Editorial project space, Vilnius  
- *States of Flux*, Swimming Pool, Sofia  
- *On-Screen and Off*, Bid Project, Milan (IT)  
- *Codes for Conduct*, NURTUREart, Brooklyn (USA)
- 2015 - *Threads: A Phantasmagoria about Distance*, Kaunas (LT)  
- *You will find me if you want me in the garden*, Valentin, Paris  
- *Time flies like an arrow, fruit flies like a banana*, Tinos Island (GR)  
- *Crystal Readings*, Soy Capitan, Berlin  
- *Deep Skin*, Sudbury Neutrino Observatory (SNOlab), Ontario (CA)  
- *NeverWinter: BorderLands*, Dragon's Lair, Stockholm  
- *We'll Meet Again*, Kunsthalle Athena, Athens
- 2014 - *Society Acts*, Moderna Museet, Malmö (SE)  
- *Popcorn, Pepsi, Petabytes*, CCS Bard / Hessel Museum of Art, New York (USA)  
- *Popcorn, Pepsi, Petabytes, Intro*, Cage, New York (USA)

**Florence Jung** ist 1984 in Fort-de-France (FR) geboren. Sie lebt und arbeitet in Biel/Bienne (CH).  
Florence Jung is born 1984 in Fort-de-France (FR). She lives and works in Biel/Bienne (CH).

EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 Les Halles, Porrentruy & Frac Franche-Comté, Besançon (FR)  
2016 Despacio, San José (CR)  
2015 Circuit, Lausanne (CH)  
2014 22ruemuller, Paris

GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - *Action!*, Kunsthaus Zürich (CH)  
- Swiss Art Awards, Basel (CH)  
- *Edmund Felson*, Edmund Felson gallery, Berlin  
- *Jeux & mensonges*, Château de Servières, Marseille (FR)  
- *Incorporer le texte*, LaM, Lille (FR)  
2016 - *Walk on the public site*, What About Performance Art?, Genève (CH)  
- *Twisting Crash*, Romantso, Athens  
- *Manofim*, Jerusalem contemporary art festival, Jerusalem (IL)  
- *Unnoticed art festival 2*, Nijmegen (NL)  
- *Festival de l'inattention*, Glassbox, Paris  
- *Exposition des nominés*, Kiefer Hablitzel, Basel (CH)  
- *What people do for money*, Parallel Events Manifesta 11, Zürich (CH)  
- *L'art est un mensonge*, H2M, Bourg-en-Bresse (FR)  
- *All the lights we cannot see*, Yanggakdo International, Pyongyang

**Eric N. Mack** ist 1987 in Columbia, Maryland (USA) geboren. Er lebt und arbeitet in New York (USA).  
Eric N. Mack is born 1987 in Columbia, Maryland (USA). He lives and works in New York (USA).

#### AUSBILDUNG / EDUCATION

- 2014 Skowhegan School of Painting and Sculpture (USA)  
2012 MFA, Yale University (USA)  
2010 BFA, The Cooper Union (USA)  
2008 Yale at Norfolk Fellowship (USA)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - *Vogue Fabrics*, Albright-Knox Gallery, Buffalo (USA)  
2015 - *Never Had A Dream*, Moran Bondaroff, Los Angeles (USA)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - *Blue Black*, Pulitzer Arts Foundation, St. Louis (USA)  
- *BALTIC Artists' Award 2017 Group Exhibition*, BALTIC Centre of Contemporary Art, Gateshead (UK)  
- *In the Abstract*, Mass MoCA, North Adams (USA)  
2016 - *Clifford Owens: Hard & Fast*, INVISIBLE-EXPORTS, New York (USA)  
- *Extensions Made To Trouble Transformation*, Almine Rech Gallery, Paris  
- *Summer Exhibition*, Shane Campbell Gallery, Chicago (USA)  
- *Goulding the Lolly*, Gavin Brown's Enterprise, New York (USA)  
- *Making and Unmaking*, Camden Arts Centre, London  
2015 - *Winter in America*, Jack Shainman Gallery/The School, Kinderhook, New York (USA)  
- *Greater New York*, PS1/MoMA Contemporary Art Center, New York (USA)  
- *Everything, Everyday: Artists-in-Residence 2014-15*, The Studio Museum in Harlem, New York (USA)  
- *Some Stew You Got Inside Your Plastic Bag, and You Always Organize The Parts So Close*, OHWOW Gallery, Los Angeles (USA)  
- *Strangers*, Company Gallery, New York (USA)  
- *Eric Mack*, James Fuentes Gallery/Allen and Eldridge, New York (USA)

**Liz Magor** ist 1948 in Winnipeg (CA) geboren. Sie lebt und arbeitet in Vancouver (CA).

Liz Magor is born 1948 in Winnipeg (CA). She lives and works in Vancouver (CA).

#### AUSBILDUNG / EDUCATION

- 1970-1971      Vancouver School of Art, Vancouver (CA)  
1968-1970      Parsons School of Design, New York (USA)  
1966-1968      University of British Columbia, Vancouver (CA)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017    - Kunstverein in Hamburg, Hamburg (DE)  
          - Migros Museum für Gegenwartskunst, Zürich (CH)  
2016    - *The Blue One Comes in Black*, Centre d'art contemporain d'Ivry – le Crédac, Ivry-sur-Seine  
          - *Humidor*, Marcelle Alix, Paris  
          - *Habitude*, Musée d'art contemporain de Montréal, Montréal (CA)  
          - Catriona Jeffries, Vancouver (CA)  
2015    - Susan Hobbs Gallery, Toronto (CA)  
          - *Surrender*, Art Gallery of Ontario, Toronto (CA)  
          - *Peep-Hole*, Milan (IT)  
2014    - *Liz Magor: A Thousand Quarrels*, Presentation House Gallery, North Vancouver (CA)  
2013    - *Now Fear, No Shame, No Confusion*, Triangle France, Marseille (FR)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2016    - *No Visible Horizon: Forty Years of Walter Phillips Gallery*, Walter Phillips Gallery, and  
          Centre for Arts and Creativity, Banff (CA)  
          - *On Space and Place: Contemporary Art from Chicago, Los Angeles, Mexico City, and  
Vancouver*, DePaul Art Museum, Chicago (USA)  
          - *You be Frank, and I'll be Earnest*, Glasgow Sculpture Studios, Glasgow (UK)  
          - *The Green of Her*, Oakville Galleries, Oakville (CA)  
          - History made by artists, C L E A R I N G, New York (USA)  
          - *MashUp: The Birth of Modern Culture*, Vancouver Art Gallery, Vancouver (CA)  
2015    - *Walks and Displacements*, Andrew Kreps Gallery, New York (USA)  
          - *Still Life: Looking at the Overlooked*, TrépanierBaer, Calgary (CA)  
          - *A view believed to be yours: Liz Magor, Jerry Pethick, Ron Tran, Catriona Jeffries*,  
Vancouver (CA)  
          - *Our Lacustrine Cities*, Chapter NY, New York (USA)  
2014    - *L'intruse*, Marcelle Alix, Paris  
          - *You've Really Got a Hold on Me*, Oakville Galleries, Oakville (CA)  
2013    - *2013 California-Pacific Triennial*, Orange County Museum of Art, Newport Beach (USA)

**Park McArthur** ist 1984 in Raleigh (USA) geboren. Sie lebt und arbeitet in New York (USA).

Park McArthur is born 1984 in Raleigh (USA). She lives and works in New York (USA).

#### AUSBILDUNG / EDUCATION

- 2012 Whitney Museum Independent Study Program, New York (USA)
- 2012 Skowhegan School of Painting and Sculpture, Skowhegan (USA)
- 2011 Whitney Museum Independent Study Program, New York (USA)
- 2009 University of Miami, Master of Fine Arts, Summa Cum Laude, Miami (USA)
- 2006 Davidson College B.A. Davidson, North Carolina (USA)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - *New Work: Park McArthur*, San Francisco Museum of Modern Art, San Francisco (USA)
- 2016 - *Poly*, Chisenhale Gallery, London
- 2014 - *Passive Vibration Isolation*, Lars Friedrich, Berlin
  - Yale Union, Portland, Oregon (USA)
  - *Ramps*, ESSEX STREET, New York (USA)
- 2013 - Galerie Catherine Bastide, Brussels
  - *During the month of August ESSEX STREET, will be closed.*, ESSEX STREET, New York (USA)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - *2017 Whitney Biennial*, Whitney Museum of American Art, New York (USA)
  - *An Inventory of Shimmers: Objects of Intimacy in Contemporary Art*, MIT List Visual Arts Center, Cambridge, Massachusetts (USA)
- 2016 - *Incerteza viva: 32nd Bienal de São Paulo*, São Paulo (BR)
  - *Question the Wall Itself*, Walker Art Center, Minneapolis (USA)
  - *A new job to unwork at*, Artspace, New Haven (USA)
  - *Sempre arrivava avvolto da una trasparenza impenetrabile*, ADN Collection, Bolzano (IT)
  - *Care, a rehearsal for a performance*, Roots & Culture, Chicago (USA)
  - *Juices*, Forde, Geneva (CH)
- 2015 - *Unorthodox*, The Jewish Museum, New York (USA)
  - *Greater New York*, MoMA PS1, Long Island City (USA)
  - *Initial Conditions: Artists Make Spaces*, Franklin Street Works, New York (USA)
  - *The Slick & The Sticky*, Various Small Fires, Los Angeles (USA)
  - *Gaylen Gerber, Park McArthur, Jim Nutt*, Galerie Emanuel Layr, Vienna

**Nathalie Perrin** ist 1989 in Genf (CH) geboren. Sie lebt und arbeitet in La Croix sur Lutry (CH).

Nathalie Perrin is born 1989 in Genf (CH) geboren. She lives and works in La Croix sur Lutry (CH).

#### AUSBILDUNG / EDUCATION

- 2014-2017 University of Neuchâtel (CH)  
2012-2014 MA European Art Ensemble, Ecal, Lausanne (CH)  
2008-2012 BA Fine art, Ecal, Lausanne (CH)

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2015 - Fortune Carrée, Marie-Christine Gailloud Matthieu, Lausanne (CH)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2017 - Traversant le salon, Château de Nyon (CH)  
2015 - Topographique, Galerie Selecta, Nyon (CH)  
2014 - L'art se livre, Musée du Locle (CH)  
- Salle, espace dAM, Romainmôtier (CH)  
- Exposition de diplôme, Ecal, Lausanne (CH)  
2013 - Practicalities ou la vie matérielle, Galerie Basis, Francfort (DE)  
- Dear Peggy, Treize, Paris

**Tomo Savić-Gecan** ist 1967 in Zagreb geboren. Er lebt und arbeitet in Amsterdam.

Tomo Savić-Gecan is born 1967 in Zagreb. He lives and works in Amsterdam.

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2010 - Tomo Savić-Gecan - Bergen Kunsthall, Bergen  
- Tomo Savić-Gecan - Jeu de Paume, Paris  
2005 - Tomo Savić-Gecan - Etablissement d'en face projects, Brüssel

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2012 - Taipei Biennial 2012 - *Modern Monsters / Death and Life of Fiction* - Taipei Fine Arts Museum, Taipeh (CN)  
2011 - Melanchotopia - Witte de With Center for Contemporary Art, Rotterdam (NL)  
2010 - Art Always Has Its Consequences - Muzeum Sztuki in Lodz, Main Building, Lodz (PL)  
- Umjetnost uvijek ima posljedice - Gallery Nova, Zagreb  
2009 - Take the Money and Run - de Appel Boys' School, Amsterdam

**Lucie Stahl** ist 1977 in Berlin geboren. Sie lebt und arbeitet in Berlin.

Lucie Stahl is born 1977 in Berlin. She lives and works in Berlin.

#### AUSBILDUNG / EDUCATION

- 2001-2005      Städelschule, Frankfurt (DE)  
2000-2001      Glasgow Art School (GB)  
2000              Berlin University of the Arts

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2018    - Cabinet Gallery, London (upcoming)  
2017    - Freedman Fitzpatrick, Los Angeles (USA) (upcoming)  
          - *StagNation*, Dépendance, Brussels  
2016    - Dallas Museum of Art, Dallas (USA)  
          - Halle für Kunst, Lüneburg (DE)  
2014    - *Positions*, Art Basel Miami Beach, Miami (USA)  
          - *Pits*, Queer Thoughts, Chicago (USA)  
          - *Uncleaner*, Galerie Meyer Kainer, Vienna  
          - *Bithumen*, Neue Alte Brücke, Frankfurt (DE)  
          - *Ren*, Freedman Fitzpatrick, Los Angeles (USA)  
          - *Health*, pf Photography Gallery, Poznan (PL)

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2016    - *The Squatter*, Gaudel de Stampa, Paris  
          - *Le Mérite 2014-2016*, Treize, Paris  
          - Kunste-Werke Institute for Contemporary Art, Berlin Biennale 9, Berlin  
2015    - *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, Miami (USA)  
          - *1,000 ISLANDS*, Simon Lee, Hong Kong  
          - *La vie moderne*, Biennale de Lyon, Musée d'art Contemporain de Lyon, Lyon (FR)  
          - *Wow Tides*, MAVRA, Berlin  
          - *G.I.F.T.*, Der TANK, Basel (CH)  
          - *Mirror Effect*, The Box, Los Angeles (USA)  
          - *New Frankfurt Internationals: Solid Signs*, Nassauischen Kunstverein Wiesbaden (DE)  
          - *Bare code scan*, fused space, San Francisco (USA)  
          - *ésxatic photo*, samson, Boston (USA)

**Alina Szapocznikow** ist 1926 in Kalisz (PL) geboren und starb 1973 in Passy (FR).

Alina Szapocznikow is born 1926 in Kalisz (PL) and died in 1973 in Passy (FR).

#### AUSBILDUNG / EDUCATION

- 1948-1950 Ecole Nationale Supérieure des Beaux-Arts, Paris  
1946-1948 Artistic Industrial College of studio Josef Wagner, Prague  
1945-1946 Training at studio Otokar Velímsky, Prague

#### EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - The Hepworth Wakefield, Wakefield (UK)  
2016 - *Paysage(s) Humain(s)/Human Landscape(s)*, Gallery Loevenbruck, Paris  
2015 - *Sculpture - Lampe VIII, 1970*, Pippy Houldsworth Gallery, The Box project series, London  
- *Alina Szapocznikow*, Andrea Rosen Gallery, New York (USA)  
2014 - *Alina Szapocznikow: Body Traces*, Tel Aviv Museum of Art, Tel Aviv (IL)  
- *Alina Szapocznikow:...apokryfy, imponderabilia*, Panstwowa Galeria Sztuki, Warsaw  
- *Alina Szapocznikow: Art of memory*, Bonniers Konsthall, Stockholm  
2013 - *North of the Future*, Galerie Isabella Czarnowska, Berlin  
- *Alina Szapocznikow, Dudessin à la sculpture*, Centre Georges Pompidou, Paris

#### GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2018 - *Objects Likes Us*, Aldrich Contemporary Art Museum, Ridgefield (USA) (forthcoming)  
2017 - *Printemps Cosmique*, Centre Pompidou-Metz, Metz (FR) (forthcoming)  
2016 - *Postwar – Art between the Pacific and Atlantic 1945-1965*, Haus der Kunst, Munich (DE)  
- *Bittersweet Transformation: Alina Szapocznikow, Katherina Vycourova, and Camille Henroy*,  
Kunsthaus Graz, Graz (AT)  
- *From the Collection: 1960–1969*, Museum of Modern Art, New York (USA)  
- Museo de Bellas Artes de Bilbao (ES); Museo de Arte Contemporáneo de Monterrey (MX);  
ARKEN Museum of Modern Art, Ishøj (DK)  
2015 - *Apparitions: Frottages and Rubbings from 1860 to Now*, The Menil Collection, Houston  
(USA)  
- *Them*, Schinkel Pavillon, Berlin  
- *Organic Sculpture*, Alison Jacques Gallery, London  
- *La Grande Madre*, Fondazione Nicola Trussardi, Milan (IT)

**Adrián Villar Rojas** ist 1980 in Rosario (AR) geboren. Er lebt und arbeitet in Rosario (AR) und New York (USA).  
Adrián Villar Rojas is born 1980 in Rosario (AR). He lives and works in Rosario (AR) and New York (USA)

EINZELAUSSTELLUNGEN (AUSWAHL) / SOLO SHOWS (SELECTION)

- 2017 - *The Theater of Disappearance*, Metropolitan Museum of Art, New York (USA); Kunsthaus Bregenz, Bregenz (AT); NEON Foundation, Athens
- 2015 - *Two Suns*, Marian Goodman Gallery, New York (USA)  
- *Fantasma*, Moderna Museet, Stockholm  
- *Rinascimento*, Fondazione Sandretto Re Rebaudengo, Torino (IT)
- 2014 - *Lo Que El Fuego Me Trajo*: a Film by Adrian Villar Rojas, Galerie Marian Goodman, Paris  
- *En Casa*, a collaboration with Enrique Radigales, Casa Encendida, Madrid  
- *A Thousand Doors*, The Gennadius Library of the American School of Classical Studies, Athens  
- *The Real DMZ Project*, Artsonje Center and other locations, Seoul  
- *The Evolution of God*, The High Line, New York (USA)

GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP SHOWS (SELECTION)

- 2016 - *The 6th Marrakech Biennale*, Marrakech (MA)  
- *Tiroche DeLeon Collection Exhibition*, Mana Contemporary, Jersey City (USA)  
- *Shanghai Project*, Shanghai Himalayas Center, Shanghai (CN)  
- *5th Anyang Public Art Project*, Anyang Art Park and the city of Anyang, Ayang (KR)  
- *ANIMALITY*, Marian Goodman Gallery, London  
- *Miracle Marathon*, Serpentine Sackler Gallery, London
- 2015 - *The 14th Istanbul Biennial*, Istanbul (TR)  
- *Storylines: Contemporary Art at the Guggenheim*, The Solomon R. Guggenheim, New York (USA)  
- *Twelfth Havana Biennial*, Havana (CU)  
- *Sharjah Biennial 12: the past, the present, the possible*, Sharjah (AE), United States of Latin America, Museum of Contemporary Art Detroit, Detroit (USA)
- 2014 - *A Thousand Doors*, The Gennadius Library of the American School of Classical Studies, Athens

**Pressekontakt / Press Contact**

Claudio Vogt, Kunsthalle Basel, Steinenberg 7, CH-4051 Basel  
Tel. +41 61 206 99 11, press@kunsthallebasel.ch