

# Regionale 17 Beyond the Real

Othmar Farré

Born 1985, Brig, CH  
Lives and works in Basel, CH

Gregory Hari

Born 1993, Richterswil, CH  
Lives and works in Basel, CH, and Zurich, CH

Danae Hoffmann

Born 1994, Neustadt an der Weinstrasse, DE  
Lives and works in Karlsruhe, DE

Camille Holtz

Born 1989, Obernai, FR  
Lives and works in Marseille, FR

Maude Léonard-  
Contant

Born 1979, Joliette, CDN  
Lives and works in Basel, CH

Dominic Michel

Born 1987, Klingnau, CH  
Lives and works in Basel, CH

Deirdre O'Leary

Born 1989, Fribourg, CH  
Lives and works in Basel, CH

26.11.2016  
–8.01.2017

Kunsthalle  
Basel

For the 17th edition of the Regionale EN  
exhibition, Kunsthalle Basel presents  
seven young artists of the region.  
Their work negotiates the so-called “real”  
in diverse ways—documenting it, attempting  
to replicate it, or oneirically charging it so  
as to create works that can best be described  
as surreal. In each case, either a proximity  
to or a distance from the real equally suggests  
an engagement with it. Brought together  
in the exhibition, these various responses  
to reality—via interrogation, celebration, re-  
figuration, or distancing—offer a keen  
commentary on our contemporary world.  
*Beyond the Real* looks at the productions  
of artists who use everyday materials to re-  
flect on reality as well as the possibilities  
for its reimagination.

## Room 1

Othmar Farré's video and sculptural installa-  
tion *you already know* is the first work visi-  
tors encounter. It takes as its subject our con-  
temporary fascination with the optimization  
of the self. Situated on packing-tape-  
covered couches are three screens showing  
“motivational” video clips collected from the  
Internet. The videos attempt to inspire  
confidence, provide help during life's down-  
turns, or boost self-discipline. They offer  
a vivid, critical picture of a society in which  
personal advancement, ever more material  
success, and smooth social performance  
are regarded as central aims in life.

Dominic Michel plucks images and objects  
from his studio and lays them on the surface  
of his digital scanner, transforming them  
from material reality into digital files, then  
printing the images, returning them back  
into the material world. This daily routine is  
an accumulative process, like keeping a  
diary, by which the artist records his con-  
crete, quotidian reality while creating a  
different kind of reality by producing new  
relationships on the flat glass of the scanner.  
The prints, pasted to the wall, are actual-  
size representations of his working materials  
and simultaneously new objects with their  
own material and artistic logic.

Accompanying these is *Finger*, a series of  
sculptures made from emptied-out five-  
liter metal turpentine cans filled with sand.

### Room 3

CAMILLE HOLTZ

*Fétiches*, 2010—2016

Work consisting of

- 1 *Guirlande*, inkjet print  
70 × 100 cm
- 2 *Trophées*, inkjet print  
30 × 40 cm
- 3 *Caniche Abricot*  
inkjet print on canvas  
40 × 60 cm
- 4 *Mastiff*, inkjet print  
60 × 80 cm
- 5 *Cage*, inkjet print  
40 × 54 cm
- 6 7 trophies, metal,  
mixed material  
Various dimensions
- 7 *Patte*, inkjet print  
30 × 40 cm
- 8 *Dame de dos*, inkjet print  
50 × 70 cm
- 9 *Oeil de Dogue*, inkjet print  
60 × 80 cm
- 10 *Boxer*, inkjet print  
45 × 60 cm
- 11 8 trophies, metal,  
mixed material  
Various dimensions
- 12 *Lévrier*, inkjet print  
60 × 80 cm
- 13 Trophy, metal  
ca. 21.5 × 15 × 11.5 cm
- 14 *Caniche Noir*, inkjet print  
60 × 80 cm
- 15 *Pneu*, inkjet print  
40 × 54 cm

### Room 1

OTHMAR FARRÉ

- 1 *you already know*, 2016  
2 couches, 3 flat screens, tape  
75 × 250 × 88 cm,  
75 × 180 × 88 cm  
Video, color, sound  
19'50", loop

DOMINIC MICHEL

- 2 Untitled, 2016  
20 inkjet prints on paper  
Each 21 × 29.7 cm

DANAE HOFFMANN

- 3 *Fuck-You-Schalter*, 2016  
Fabric, foam, iron, paint  
195 × 111 × 37 cm
- 4 *Sugardaddy*, 2016  
Foam, iron, paint, plaster  
87 × 47 × 68 cm
- 5 1, 2, 3, 2016  
Foam, iron, paint  
69 × 132 × 42 cm
- 6 *Antennensporti*, 2016  
Foam, iron, rubber  
301 × 120 × 136 cm
- 7 *Personaltrainer*, 2016  
Foam, iron, paint, plaster  
130 × 69 × 37 cm
- 8 *Stretchers*, 2016  
Fabric, foam, iron, paint  
240 × 67.5 × 69 cm

### Room 4

CAMILLE HOLTZ

- 1 *Big Daddy*, 2016  
Digital video, 4:3, color, sound,  
French with English subtitles  
29', loop

- 1 *En attendant*, 2016  
Digital video, 16:9, color, sound,  
French with English subtitles  
27', loop

DOMINIC MICHEL

- 2 *Finger*, 2016  
Mixed objects, sand, steel can  
30 × 17 × 12 cm

### Room 5

MAUDE LÉONARD-CONTANT

- 1 *Shuffle*, 2016  
Gouache mounted on MDF  
16 × 24 × 2 cm

- 2 *Breathe in*, 2016  
Felt, glass, steel  
80 × 135 × 4 cm

- 3 *Breathe out*, 2016  
Felt, glass, steel  
95 × 130 × 4 cm

- 4 *Lecture aléatoire* 2016  
Plaster cast in clay  
Dimensions variable

GREGORY HARI

- 5 *views and stones 1-4*, 2016  
Glue, modeling clay,  
Plexiglas, talcum powder  
200 × 100 cm; 73 × 33.2 cm;  
62 × 33.1 cm; 50 × 32.6 cm

- 6 *hand and face*, 2016  
Metal, photo paper, plastic,  
talcum powder, terry cloth, water  
2 terry cloths, each 400 × 150 cm;  
photo 13 × 9 cm;  
plastic 20 × 90 × 87 cm  
Performance, approx. 30'

MAUDE LÉONARD-CONTANT

- 7 *Martel en tête*, 2016  
Untitled, 2016  
Untitled, 2016  
3 Gouaches mounted on MDF  
16 × 24 × 2 cm, 24 × 16 × 2 cm,  
24 × 16 × 2 cm

- 8 Untitled, 2016  
Oxidized copper, sand,  
Styrofoam  
12 × 180 × 70 cm

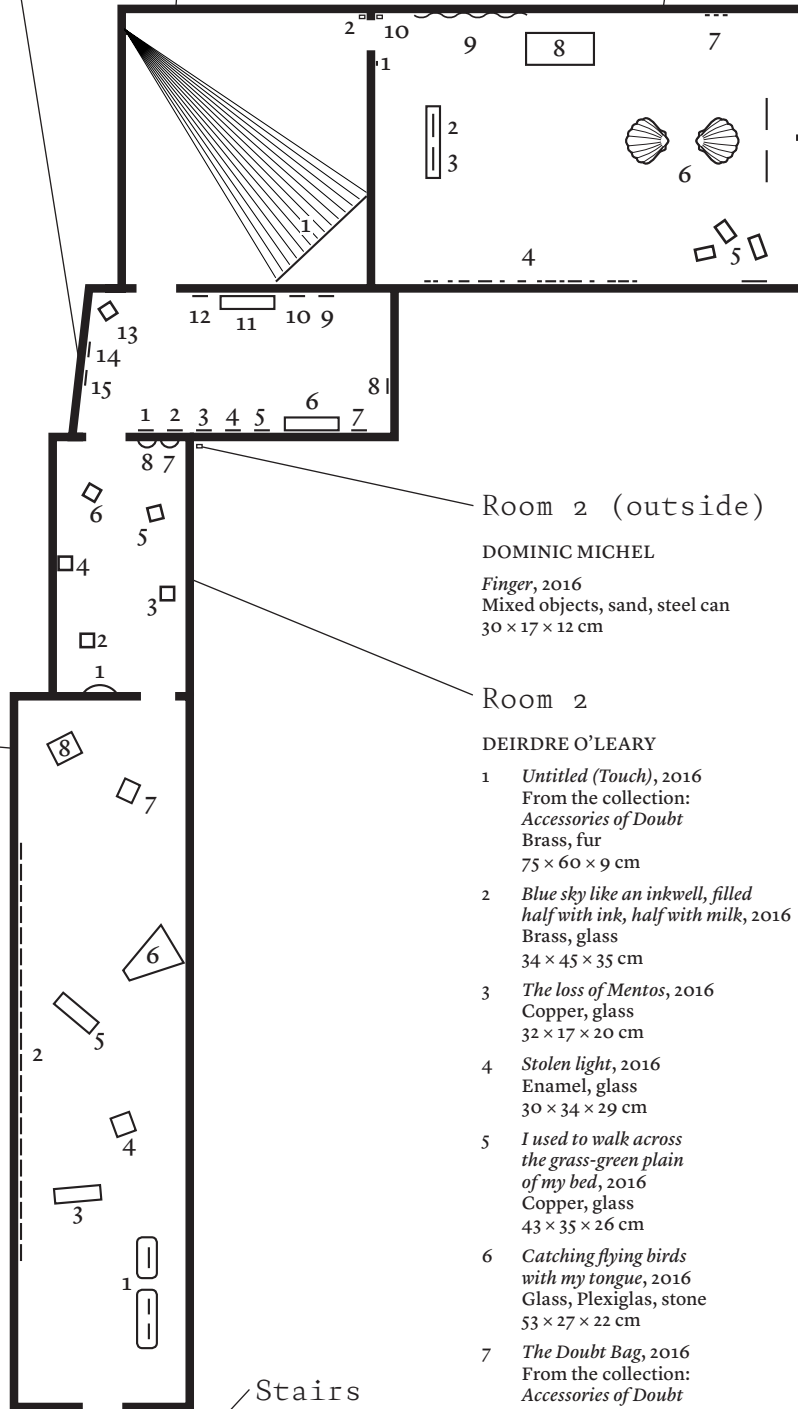
- 9 *Digressions*, 2016  
Himalayan salt, plasticine,  
silk pleating, steel  
60 × 400 × 8 cm

DOMINIC MICHEL

- 10 *Finger*, 2016  
Mixed objects, sand, steel can  
30 × 17 × 12 cm

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

All works  
Courtesy the artists



### Room 2 (outside)

DOMINIC MICHEL

- 1 *Finger*, 2016  
Mixed objects, sand, steel can  
30 × 17 × 12 cm

### Room 2

DEIRDRE O'LEARY

- 1 *Untitled (Touch)*, 2016  
From the collection:  
*Accessories of Doubt*  
Brass, fur  
75 × 60 × 9 cm
- 2 *Blue sky like an inkwell, filled  
half with ink, half with milk*, 2016  
Brass, glass  
34 × 45 × 35 cm
- 3 *The loss of Mentos*, 2016  
Copper, glass  
32 × 17 × 20 cm
- 4 *Stolen light*, 2016  
Enamel, glass  
30 × 34 × 29 cm
- 5 *I used to walk across  
the grass-green plain  
of my bed*, 2016  
Copper, glass  
43 × 35 × 26 cm
- 6 *Catching flying birds  
with my tongue*, 2016  
Glass, Plexiglas, stone  
53 × 27 × 22 cm
- 7 *The Doubt Bag*, 2016  
From the collection:  
*Accessories of Doubt*  
Brass, stone  
70 × 20 × 3 cm
- 8 *The Doubt Cap*, 2016  
From the collection:  
*Accessories of Doubt*  
Cotton, glass  
40 × 18 × 25 cm

### Stairs

DOMINIC MICHEL

- 1 *Finger*, 2016  
Mixed objects,  
sand, steel can  
30 × 17 × 12 cm

Each brandishes magnets and a gaggle of metal wires, like a child's attempt to replicate the telecommunication antennae of the adult world. The sculptures are positioned in different areas both within and just beyond the exhibition space as if they were computer network routers, says the artist, in order to visualize how deeply our daily life and work is based on a connectivity that reaches out, just as fingers do.

Danae Hoffmann's army of metal sculptures are augmented with soft and pliable materials, like foam and fabrics, which seem to have been quickly painted, swiftly plastered, and roughly cut, and either tacked loosely in place or simply draped on the metal frameworks. The spindly structures balance on precariously thin legs, or reach out in a way that suggests both awkwardness and a strange elegance. One can recognize in all of them references to real things and situations. Their titles—*Antennensporti*, *Stretcher*, *Personaltrainer*—evoke sports training devices gone wrong, and thus a thwarted cult of self-optimization, recalling Farré's work nearby.

#### Room 2

Deirdre O'Leary's objects are related, according to the artist, to "language." Alongside her writing practice and use of text in her works, she strives to compose artworks that are put together like phrases in a speech or poem. Here she presents pieces assembled from readymade elements such as fur gloves on a chain, or a baseball hat with its own built-in wind chime, confronting us with her own strange and poetic way of turning the ordinary into the surreal. A set of hand-blown glass sculptures, formed with her own breath, are containers for the whispered stories O'Leary filled them with. She provokes us to wonder what her vessels would say if only we set her words free.

#### Room 3

Camille Holtz presents the installation *Fétiches*, comprised of photographs and trophies taken at dog shows in the Alsace. The images depict that world in a way that feels unreal; by focusing on the most garish details and creating compositions that highlight the hyperreality of the show

atmosphere, Holtz captures the posturing and representational strategies of any such competitive event. The line of trophies won at these types of shows suggests that they are readymade emblems of a certain reality.

#### Room 4

Camille Holtz's two most recent films, *Big Daddy* and *En attendant*, offer little in the way of spectacular drama; rather, we see her young subjects engaged in informal and incomplete dialogues, sparse or nonexistent narratives, and everyday actions. Holtz's documentary style, calling upon untrained actors to perform in their native settings, focuses on the tiniest details of human interaction, the anguishes of adolescence, the micro dramas of real life.

#### Room 5

Maude Léonard-Contant creates conversations among pieces that she forms, arranges, and places with no fear of pushing their materiality to its limits. And in these constellations, she reminds us of reality's roots in the Latin term *res*, meaning thing, object, matter. For there is no reality without thingliness and Léonard-Contant is interested in precisely the inherent qualities of materials and in what happens when different materials, with distinct symbolic registers, encounter one another and appear as one piece. In her latest sculptures, consisting of felt and mirrored glass that is opaque on one side, soft and warm meets cold and hard: one side transparent, the other side veiling information.

Gregory Hari's *hand and face* is a performance and installation inspired by a photograph taken in 1996, showing the artist on the balcony of his family home. Wearing a colorful girl's dress, with a blue wading pool in the shape of a seashell in the background, Hari "performed" for the camera then as he performs for his audience now. The installation recalls the photo and includes a small plastic pool filled with talcum powder and water, two oversize terry-cloth towel banners suspended from the ceiling (with the words *FACE* and *HAND* on them), pieces of Plexiglas the size of the windows at the house where the photo was taken (sprinkled with talcum

powder), and the original photograph taken by his mother. The performance reenacts a ritual of cleansing in order to clean, as Hari insists, “the surface and the inner life of the artist.”

Whatever their medium, and whatever their proximity to or distance from the real, the works in *Beyond the Real* remind us that there are many realities, existing or imagined, and that maybe one of the roles of art might be to help us to navigate our way through them.

*Beyond the Real* is part of Regionale 17 and curated by Elena Filipovic, Claudio Vogt, and Renate Wagner.

## PERFORMANCES

*hand and face* (2016), performance  
by Gregory Hari in English  
26.11.2016, Saturday, 7:30 pm  
8.12.2016, Thursday, 7:30 pm  
15.12.2016, Thursday, 7:30 pm  
5.1.2017, Thursday, 7:30 pm

## GUIDED TOURS THROUGH THE EXHIBITION

Every Sunday at 3 pm guided tour, in German  
27.11.2016, Sunday, 3 pm  
curator's tour, in English and French  
5.1.2017, Thursday, 6:30 pm  
guided tour, in English

## EDUCATION / PUBLIC PROGRAMS

*Kamera Lläuft-Illusion*, film premiere at  
Stadtkino Basel, Klostersgasse 5  
6.12.2016, Tuesday, 6:30 pm  
Three short films made by students from  
Schule für Gestaltung Basel in dialogue with  
the artists Gregory Hari, Camille Holtz,  
and Dominic Michel, in German.  
Guests are welcome to visit the exhibition  
after the film screening.  
7.12.2016–8.1.2017 Presentation of the films at the  
Kunsthalle Basel bookshop.

## Artist Talks

8.12.2016, Thursday, 6:30 pm  
Artist talk with Othmar Farré, Gregory Hari,  
and Deirdre O'Leary, in German.  
15.12.2016, Thursday, 6:30 pm  
Artist talk with Danae Hoffmann and  
Maude Léonard-Contant, in German.  
The artist talks are part of the art education  
project Perspektive Kunstvermittlung and  
conducted by students from the Art History  
and Musicology Department, University  
of Basel.

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

## Thanks to

Anet, Caroline, Thomas Blank, Borotalco, Daniela,  
Lena Farré-Zenklusen, Bence Gordos, Guillaume  
Grall, Familie Hari, Julie Henry, Wolfgang Hoffmann,  
Quentin Holtz, Ivanov, Martina Jung, Caspar  
Kindermann, Leonie, Basim Magdy, Maxime Milanese,  
Barbara Mundt, Alice Mundt, Camillo Paravicini,  
Julia Pfisterer, Roland Ramseier, Schweighauser  
Kunststoffe AG, Ethan Selcer, Bruno Steiner, Melchior  
Tersen, Pierre Tremereel, Marion Vasséur Raluy,  
Lea Whinyates, and Lucia Zenklusen

Kunsthalle Basel is supported by Kanton Basel-Stadt.