

Kim Seob Boninsegni

We Are Coming Through In Waves

Opening: June 14, 6 pm

Performance: Perfect Vehicles, June 14, 9 pm

Participants: Vittorio Brodmann

Eric Förster / Pascal Marti

Quinn Latimer / Paolo Thorsen-Nagel

Yoan Mudry

Marion Poisot

Camille Poltera

Aymeric Tarrade

Cedric Eisenring / Oliver Falk / Julien Gfeller / Seraina Kraushaar / Marlon McNeill /

Fatuma Osman / Melchior Quitt / Rebecca Senn / Dan Solbach / Anthony Thomas /

Paolo Thorsen-Nagel / Lukas Wiesner / Simon Zimmermann and others.

Choréographie: Olivia Ortega

Aide technique et captation: Joseph Favre, Andrea Marioni, Charles-Elie Payré

Performance in cooperation with Liste--The Young Art Fair's Performance Project
and Association 134340

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Perfect Vehicle is a performance based on the thoughts regarding the non-distinction between human and non human. For this performance, the audience isn't considered as "human" but as vehicles or vectors between different histories, times, actions. What matters here is what creates links, connections and thus reformulates social networks. It is trying to make the active forces visible and leading us to new associations.

Press Release (German)

Nach John Armleders Boxclub (2008), Ida Ekblads Hinterglas-Schaufenstermalerei (2009) und Rob

Pruitts Holy Crap (2010) zeigt New Jersey zur Eröffnung der Art Basel eine Einzelausstellung des Genfer Künstlers Kim Seob Boninsegni. 1974 in Seoul geboren und in der Schweiz aufgewachsen, gehört Boninsegni zu den geschätzten und abwesenden Künstlern der neuen Generation. In der Rolle des Unterrichtenden an der HEAD, des Kurators für Atelier, Forde und Espace Abraham Joly, als Regisseur für das Genfer Théâtre de l'Usine, als Filmer, Zeichner, Organisator und politischer Aktivist, ist Boninsegni vielfältig präsent, kaum fassbar, zuverlässig und unberechenbar. Dabei baut er, wie es Fabrice Stroun formuliert hat, ein Netzwerk von Objekten, Aktivitäten und Bezügen auf, in denen er – manchmal wie unbeteiligt – die Sprache und die Macht des Marktes und des Konsums nachzeichnet, aber auch seine persönliche Geschichte: die eines Go-Betweens, der der Integration widersteht und an dem Integrationsbemühungen scheitern. Dazu passt, dass zur Ausstellungseröffnung jener Katalog angekündigt ist, der seit nunmehr drei Jahren erscheinen sollte.

Press Release (Worldlingo English)

After John of arm leather box club (2008), new Jersey points IDA Ekblads Hinterglas Schaufenstermalerei (2009) and Rob Pruitts Holy Crap (2010) to the opening of the kind Basel a single exhibition Geneva artist of the Kim Seob Boninsegni. 1974 in Seoul born and in Switzerland grown up, belong to Boninsegni to the estimated and absent artists of the new generation. In the role of the informing to the HEAD, the curator for studio, Forde and Espace Abraham Joly, as a director for that Geneva Théâtre de l'Usine, as Filmer, draughtsmen, supervisor and political activist, Boninsegni is variously present and understandably, nevertheless hardly reliable and incalculably. He builds, like it Fabrice Stroun formulated, a network of objects, activities and purchases up, in which he - sometimes as indifferent - after-draws the language and the power of the market and the consumption, in addition, its personal history: a Go-Betweens, which resists the integration; because of that integration efforts fail. It fits that for exhibition opening that catalog is announced, which should appear for now three years.

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