



Time, please

with Steve Bishop (CA), Lucia Elena Průša (DE/AR), Michael Ray-Von (US), Hannah Weinberger (CH), Angharad Williams (UK), Jiajia Zhang (CH)

Curated by Karin Borer and Daniel Kurth

May 14 – July 9, 2023

The group exhibition **Time, please** circles around time-immanent themes and concepts such as non-linear narration, performance and re-enactment, action and reaction, acceleration and stasis. In various media, the participating artists engage with an altered perception of time that encompasses physical and social cycles, automation, repetition, and an engagement with nostalgic pasts.

What happens when time is released from the corset of timekeeping and scheduling? Then events no longer follow one another and effects no longer follow causes – clarity gives way to a game of possibilities. Gaps in the process arise when something intervenes in the in-between. We may not move forward, but back, up, down, nodding, to the left and to the right. We may be making rounds, forming loops, branching out into parallel worlds and labyrinthine memory spaces.

The spatial settings of artist **Lucia Elena Průša** (b. 1985, lives in Vienna) and artist **Michael Ray-Von** (b. 1988, lives in Basel) as well as the expansive video installation by artist **Jiajia Zhang** (b. 1981, lives in Zurich) are understood in this exhibition as individual components of a self-sustaining system. By entering the exhibition space, one enters an undefined cyclical organism or apparatus and becomes part of a non-linear sequence of events.

Lucia Elena Průša creates works that examine socio-cultural concepts such as language, time and space as factors of mental and physical perceptibility. With regard to the practice of re/construction, the artist's works explore structural systems and social constructs in which categorizations are challenged. Her exhibited objects describe how every form of technology is an extension of our limbs: a prosthesis to control time – to stretch time. The posters with collected images of puppets are projection carriers and can be used as a proxy voice. As substitutes they take on roles and characters – and provoke in the exhibition a tangled confusion between authorship, me-construction and viewers. Who is looking at whom here? Lucia Elena Průša's drawings function as paratexts to her installations. Through practice, repetition, and *freewriting*, interrogations of identity emerge, for example, through the repetitive performing of her "name tags".

Michael Ray-Von explores the political dimension of human consciousness in his work. He combines theatrical and exhibitionary modalities to produce opportunities for wonder. In Kunst Raum Riehen, he does this by working with theatrical lighting and special effects, which he distributes over the three floors, with a single monologue apportioned along the audience's journey. This is complemented by sculptural and architectural experiments in sequencing and routing, and framed images that complicate optics and elude recognition.

Spread over three floors, **Jiajia Zhang** shows three new videos from 2023, which are all public transport journeys through Milan. The footage from the urban space is juxtaposed with recordings of baby sounds. Different temporalities overlap and run parallel to each other: nursing time, rush hour, linear, chaotic and dead time. Concepts such as object permanence, affect, AI, and language emerge, pointing to different stages of children's sense-making and, at the same time, to the connection between time and space.

The exhibition includes a cinematic screening room in which the film works of artist **Steve Bishop** (b. 1983, lives in London), artist **Hannah Weinberger** (b. 1988, lives in Basel) and artist **Angharad Williams** (b. 1984, lives in Wales and Berlin) are shown. The regular sequence of the films forms the rhythm of the exhibition. The cinematic arrangement runs in an endless loop throughout the duration of the exhibition, so that the room functions as a pacemaker – a "clock" – of the superordinate system. An acoustic signal is connected to the other exhibition rooms. With this signal, the starting point of the next film can be perceived acoustically at any location within the exhibition. A temporal pattern is created – similar to a metronome or a wall clock.

Hannah Weinberger's work collages the percussion of people in everyday life, tightening the social cacophony into ephemeral atmospheres unburdened by dramatic crescendos. By fusing field recordings and film footage, Hannah Weinberger enlarges space into subtly shifting landscapes of memory – creating a moment whose existence is inextricably linked to the time and place in which it was taken. In the exhibition she presents her film *Awake, while you're dreaming* from 2015.

Steve Bishop's work brings together fabricated and found materials, using the language of minimalism and of the mundane to articulate both the poignancy and humour in sentimentality, and the impossibility of beholding both the significance and futility of time and of a life lived. Produced for his exhibition *Deliquescing* at KW Institute for Contemporary Art, Berlin, *The Caretaker* is a 24-minute long film shot by the artist in a deserted town in northern Canada. After being built in 1981 to house workers of a nearby mine, the town was abandoned only two years later after the mine's closure. In the hope that families could soon return, a live-in caretaker was hired by the local administration to preserve the streets and buildings, in what has now been a 40-year struggle to prevent the surrounding forest from reclaiming the town. The film is not only a testament to the caretaker's efforts (who continue to mow the lawns, fix houses' roofs and maintain indoor heating), but it also documents the presence of human occupation (lighting and electricity humming) against an encroaching force of nature.

In her film *Joe Public* (2022) **Angharad Williams** takes us on a journey that is both quotidian and epic, as well as ethical. The film follows her through day to day activities like shopping, sleeping, and watching films, as well as travels through rural and coastal landscapes. Through this journey, Williams

brings relief to the landscape, which becomes a shared space for the film's maker and viewers alike. Shot in black and white, the film brings us to a threshold where we are asked to consider the artist's pacifism and our own, freed from external reference or drive. While the film doesn't capture or reveal what lies beyond this ethical and discursive border, its climactic and linear construction paradoxically questions both the inevitability of violence and the limitations of pacifism as a comprehensive solution for coexisting peacefully. The intense and almost psychedelic ending, accentuated by the layering in Carl Stones's *Sukothai* soundtrack, culminates in a sequence where the artist prepares and fires a shotgun for the first time in the film (and possibly in her life). Through *Joe Public* Williams invites viewers to engage in direct and immediate self-observation, materializing and distorting the habits and assumptions we have developed to navigate the world. At the forefront of these habits and central to Williams' work is the theme of safety – a state and status-quo that arises from the confusion between freedom and its confines.

The exhibition is accompanied by the publication **Zeitsparkasse** with contributions by Steve Bishop, Lucia Elena Průša, Michael Ray-Von, Hannah Weinberger, Angharad Williams, Jiajia Zhang, and a text contribution by Zurich-based artist **Benedikt Bock** (*1987, DE).

Short biographies of the artists

Steve Bishop (b. 1983, CA) lives and works in London. He studied Fine Art at Kingston University in London and has completed his MA Sculpture at the Royal College of Art in London.

In recent years he has shown his work in **solo exhibitions** such as *All Ages*, Carlos/Ishikawa, London (2022); *The Caretaker*, Galerie Jaqueline Martins, São Paulo (2020); *Start Over Every Morning*, Kunstverein Braunschweig (2019), *Deliquescing*, KW Institute of Contemporary Art, Berlin (2018). He has been included in **group exhibitions** such as *Tacet*, Gems, New York (2021); *Artists Use Photography*, Praz Delavallade, Los Angeles (2019); *Porcupine*, Van Eyck, Maastricht, Netherlands (2018); *Condo Unit*, Galeria Jacqueline Martins, São Paulo (2018); *Computer*, Bureau Des Réalités, Brussels (2018), *Red House*, Talion, Tokyo (2018).

Lucia Elena Průša (b. 1985, DE/AR) lives and works in Vienna. She studied at the Academy of Fine Arts Vienna and at E.N.P.E.G in Mexico City.

Exhibitions i.a.: Austrian Cultural Forum, Berlin (2022); Alienze, Vienna (2022); Museum of Applied Arts, Vienna (2021); Simian, Copenhagen (2020); Essex Street Gallery, New York (2020); Swiss Institute, New York (2019); Kunsthalle Bratislava (2019); Belvedere 21er Haus, Vienna (2019); Gärtnergasse, Vienna (2018); Pina, Vienna (2018); Riverside, Bern (2017); Sophie Tappeiner Galerie, Vienna (2017); Travesia Cuatro Galeria Mexico, Guadalajara (2017); FUTURA, Prague (2016); Oslo 10, Basel (2016); JTT Gallery, New York (2016); Ve.sch, Vienna (2014).

Michael Ray-Von (b. 1988, US) lives and works in Basel. He studied at the CalArts School of Art in California and completed his master's degree at the Institute Art Gender Nature (HGK, FHNW) in Basel.

He presented his work in **solo exhibitions** such as *Basel Scenario*, the TANK, Basel (2021); *Faltpavillon 1* (with Finn Curry), Faltpavillon, Basel (2020); *i. Orderly Bloomst Folds* (with Stian Eide Kluge), Palmera, Bergen (2019); *Tunnelscape*, New Works, Chicago (2019); *Friendship* (with Oa4s), Kevin Space, Vienna (2018); *Spirit butterfly X* (with Oa4s), Lodos, Mexico City (2018). He has been included in **group exhibitions** such as *Something is burning*, Kunsthalle Bratislava (2022); *Platform 22*, Kunsthalle Palazzo, Liestal (2022); *World's Rainbow «Next Generation»*, diploma exhibition Bachelor and Master, Institut Kunst, HGK FHNW, Kunsthhaus Baselland (2021); *Hotel Simplon*, Giulietta, Basel (2021); *Círculos Concéntricos*, Amor, Mexico City (2017).

Hannah Weinberger (b. 1988, DE) lives and works in Basel. She studied at the Zurich University of the Arts and has been a lecturer at the Institute Art Gender Nature, HGK Basel FHNW, since 2016.

She has presented her work in **solo exhibitions** such as *Hannah Weinberger*, Kunstmuseum Solothurn (forthcoming, 2023); *TV Bar*, Berlin (2020); MAK Centre for Art & Architecture, Mackey Apartment, Los Angeles (2020); *we didn't want to leave*, Centre d'Art Contemporain, Geneva, (2019); *solid mumbled into line* (performance), DokFest Forum, Fridericianum, Kassel (2019); *Concierto Local* (performance), Frecuencia Singular Plural V, Centro Centro, Madrid (2019). She has been included in **group exhibitions** in recent years such as *Nature. Sound. Memory*, Kunsthaus Baselland (2023); *Des rencontres et des liens, suite*, Meyer Riegger, Karlsruhe (2023); *Manifesto of Fragility*, Biennale de Lyon, Musée Gadagne, Lyon (2022); *Bang Bang*, Tinguely Museum, Basel (2022); *Do you hear us?*, Istituto Svizzero, Rome (2021).

Angharad Williams (b. 1984, UK) is an artist and writer living in Wales and Berlin.

She has presented her work in **solo exhibitions** such as *Life and times*, Kantine, Brussels (2023); *NEW TECHNOLOGY*, Fanta, Milan (2023); *Eraser*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2022); *Picture the Others*, Mostyn, Llandudno, Wales (2022); *Something is better than nothing, right?*, Halle für Kunst, Lüneburg (2021). She has shown her work in **group exhibitions** such as *Unto Dust*, Fitzpatrick Gallery, Paris (2023); *SHIFTERS*, Sentiment @ 24 rue de Tourville, Paris (2022); *The Wig*, Bonner Kunstverein (2022); *Othmar Farré, Gegen Nazis, Marta Riniker-Radich, Angharad Williams*, Die Treppe, Basel (2021); *Tourism*, Stadtgalerie Bern (2021); *SECOND*, Fri Art, Fribourg (2021); *Not working*, Kunstverein München, (2020); *Should we get lunch, I want to burn this place down*, Kunstverein Harburger Bahnhof, Hamburg (2020).

Jiajia Zhang (b. 1981, CH) lives and works in Zurich. She studied architecture at ETH Zurich and photography at the International Center of Photography, New York and graduated with a Master of Fine Arts degree from Zurich University of the Arts in 2020.

Her work has been featured in **solo exhibitions** such as *You Left Something Behind*, Kunstmuseum St. Gallen (current, 2023); *If Every Day Were a Holiday, Towns Would Be More Mysterious*, Coalmine Gallery, Winterthur (2021). She has shown her work in **group exhibitions** such as *Kino*, Fluentum, Berlin (2022); *Swiss Art Awards*, Basel (2022); *La réforme de Pooky*, FriArt, Fribourg (2022); *Heimspiel*, Kunsthaus Glarus (2022); *Projection of a selection of films by Mohamed Almusibli*, Fondation d'entreprise Pernod Ricard, Paris (2021); *Sommer des Zögerns: Francesco Cagnin & Jiajia Zhang*, Kunsthalle Zurich (2020); *Heimspiel 2018*, Kunst Halle St. Gallen (2019).

Exhibition events

Wednesday, June 14, 2023, 6 pm

Release of the exhibition publication – with a reading by Benedikt Bock, artist

Friday, June 30, 2023, 6 pm

Conversation in the exhibition, with bar

Kunst Raum Riehen, im Berowergut, Baselstrasse 71, 4125 Riehen

Tel: 061 641 20 29 (during the opening hours), www.kunstraumriehen.ch,

kunstraum@riehen.ch

Special opening hours:

Ascension (May 18) 1 pm – 6 pm, Pentecost (May 28/29) and Art Basel (June 12 – 18) 11 am – 6 pm