

Sanna Helena Berger, Francesca Brugola, Wisrah C. V. da R. Celestino, Jason Hirata, Florence Jung, Ilja Zaharov
Revolt Against the Sun!
at Kunsthhaus Baselland

August 30 – September 14, 2025

The exhibition was displayed amidst the graduation exhibition *Revolt Against the Sun!* at Kunsthhaus Baselland and was supported by the Institute Art Gender Nature, Basel Academy of Art and Design FHNW.

All elements in this checklist together shape what is understood as *Revolt Against the Sun!* with Sanna Helena Berger, Francesca Brugola, Wisrah C. V. da R. Celestino, Jason Hirata, Florence Jung, and Ilja Zaharov. Yet it remains open to debate whether these are artworks in their own right, traces and effects of an artwork that insists on being the conversation itself, or simply matters of semantics. The checklist that follows is therefore not a list of works, but a constellation of elements that attempts to set them in relation and give additional information to what you see in the images.

Images courtesy of the artists. Photos by Stefan Lux.



Produced in cooperation with VernissageTV, the video presents an uninterrupted external establishing shot of Kunsthhaus Baselland spanning 4 hours and 11 minutes. It adopts the visual style and language of VernissageTV, but unlike typical VernissageTV videos where the title card appears once at the beginning, here the title card flashes repeatedly throughout the continuous, uncut shot that remains exclusively outside the building, never cutting to interior views. The video is silent and presented as a continuous loop.



A video documents the conversational exhibition *Revolt Against the Sun!*. A shorter, 20-minute cut compiled by Jason Hirata was shown during Ilja Zaharov's examination and is available online. The subtitles consist of excerpts from recorded and transcribed conversations and written correspondence exclusively between Ilja Zaharov and the interlocutors Sanna Helena Berger, Francesca Brugola, Wisrah C. V. da R. Celestino, Jason Hirata, Florence Jung, and VernissageTV.



Two aluminum frame chairs with black grate-style plastic seating, borrowed from Kunsthhaus Baselland for the duration of the exhibition, are placed in front of the video installation. The exhibition booklet for *Revolt Against the Sun!* is pierced through one of the chair legs.

Ilja Zaharov is present in the exhibition for two hours during opening hours to engage in conversation with visitors.



A DIN A0 poster replicates the size and appearance of the original graduation show poster. However, it includes the names of the non-graduating artists invited by Ilja Zaharov—Sanna Helena Berger, Francesca Brugola, Wisrah C. V. da R. Celestino, Jason Hirata, Florence Jung—among the list of graduates. The appropriated poster was recreated in Illustrator and flattened into gray-scale. It is placed crookedly at the junction of the wall and floor, positioned between being hung and fallen. The art school disapproved of including these non-graduating artists in the official poster and related communications.

A stack of booklets titled *Revolt Against the Sun!* is available for visitors to take away. The booklet attempts to articulate the conversational exhibition through the lens of Moyra Davey's *Notes on Blue*. It features words by Ilja Zaharov, with a formal intervention by Francesca Brugola who has reformat-
ted the text into the structure of a screenplay.



A Chanel shopping bag rests on a staircase ledge, positioned just out of easy reach but still attainable with some effort. The Chanel sunglasses inside the bag were purchased using the diploma production allowance and reimbursed up to the maximum limit of 450 CHF. Due to reimbursement rules excluding services, fees, childcare, research, and other immaterial labor, only material acquisitions like these sunglasses were eligible for reimbursement.

The decision to acquire the sunglasses arose from multiple factors. It was initiated by Berger's request for a mnemonic of the show as remuneration for her participation in the conversational exhibition, and embraced by Zaharov as a way to manipulate the production budget and reveal the absurdity of rules prohibiting direct payments to third parties.

Following the conclusion of the show, the sunglasses will be given to Berger, serving as remuneration, a mnemonic of the exchange, and a ironically literal reminder of the show's title.

For the viewer, the bag functions like a sealed container: the floor plan indicates that it contains sunglasses, but this remains unverifiable unless one breaks the institution's house rules by climbing the ledge and opening it.



In the publicly accessible library of Kunsthau Baselland, paper works are discreetly placed between the pages of selected books, resembling forgotten notes. Visitors are invited to take these works home, guided by hints provided in the exhibition booklet. It is anticipated, however, that not all pieces will be found.



The entire email correspondence between Wisrah C. V. da R. Celestino and Ilja Zaharov, which centers on inquiries about the art school's decision to exclude the artists invited by Zaharov from official communications, is printed atop official graduation show flyers. This layered work also incorporates Celestino's own proposal, which emerges from within the printed exchanges themselves.

Handwritten notes and lists of artists' names related to the making of this exhibition, specifically artists considered for the show.



The denim jacket is printed with text from Michael Craig-Martin's An Oak Tree from 1973. The washed-out ink of the text is difficult to read and only legible to those already familiar with its reference. Structured as a dialogue between an interested skeptic and the artist, the text sets out the claim that a glass of water can be transubstantiated into an oak tree.

The proposal to incorporate this text into the conversation was suggested by Florence Jung, who offered the idea of outsourcing the dialogue to Craig-Martin's plaque.

This gesture connects the recorded conversations with the logic and illogic of An Oak Tree, highlighting how the conversation itself already embodied the work's conceptual framework. The jacket is hung in the institution's wardrobe and will likely be forgotten there after the show concludes.

