

Art | Basel

Basel | June | 15–18 | 2017

PRESS RELEASE

BASEL | MAY 23 | 2017

Parcours: 22 site-specific artworks presented around Basel's Münsterplatz

Curated for the second year by **Samuel Leuenberger**, Director and Curator of SALTS in Birsfelden, Switzerland, **Parcours** returns with 22 site-specific artworks sited around Basel's historical Münsterplatz. **Parcours** will feature artworks by both internationally renowned and emerging artists including **Ai Weiwei**, **Katinka Bock**, **Pedro Cabrita Reis**, **Miriam Cahn**, **Berlinde de Bruyckere**, **Nathalie Djurberg** and **Hans Berg**, **Latifa Echakhch**, **GCC**, **Amanda Ross-Ho**, **Cally Spooner**, **Rirkrit Tiravanija** and **Wu Tsang**. **Art Basel**, whose Lead Partner is **UBS**, takes place at **Messe Basel** from **June 15 to June 18, 2017**.

Engaging with Basel's past and present by weaving artistic interventions into the fabric of the city, this year's edition of **Parcours** portrays a series of intimate experiences, with artists addressing the truths that concern their daily experiences. The eighth edition of **Parcours** is again sited in the heart of Basel's historical city center, the **Münsterhügel**, where 21 artists engage with an abundance of historically rich scenic sites. Visitors will enter public as well as private spaces, discovering local institutions, city departments, and churches built in various centuries. These places – through their own histories and interactions with the public – will contextualize and amplify each artist's personal thoughts. Taking place on Saturday, June 17, **Parcours Night** will once again feature a specially curated program of live performances, access to all **Parcours** sites and extended opening hours at some of Basel's leading museums.

Installed on Münsterplatz, **Ai Weiwei's** (b. 1957) monumental sculpture 'Iron Tree' (2016) will create a contemplative environment for viewers to reflect on their relationship to nature, culture, history and the self. 'Site of the Fall: Study of the Renaissance Garden' (2016-17) by Iranian artist **Reza Aramesh** (b. 1970) will consist of three hand-carved and polished Carrera marble sculptures presented in different contexts: beside the masterpieces of the Antiquities Museum, upon the banks of the Rhine river and before the threshold of Basel's civil courthouse. By formally alluding to Renaissance ideals, Aramesh presents the beautiful as the damned: victims excluded from paradise, and questions the traditional representation of suffering throughout the Western art-historical canon. In the Basler Münstersaal, **Latifa Echakhch's** (b. 1974) work 'Screen Shot' (2015) is comprised of several three-panel screens of the artist's height and arranged like a labyrinth, draped with clothes immersed in black India ink; each item leaving drippings on the panels and floor, reminiscent of wet clothing that has been lost on the run.

As it is often the case with **Katinka Bock's** (b. 1976) work in the public arena, 'Parasite Fountain' (2017) has both a poetic and a direct relationship to its environment. More of a leak in the system than a fountain, the sculpture has a rather parasitical existence: it takes water from a neighboring fountain and does not return it to its original circuit. Since the end of the 19th century when indoor plumbing began providing water to Basel's residents, the purpose of the city's numerous public fountains has been for the most part, decorative. To emphasize their original purpose, 'Footnote to a Fountain' (2017) by **Sophie Nys** (b.1974) places jerry cans at several fountains throughout the city, commemorating these urban springs as social hubs and paying tribute to the perpetual source of free drinkable water, accessible to all.

A second work by **Sophie Nys** will be on show in the auditorium of Naturhistorisches Museum. '102 craters on Venus' (2017) is an artist publication that examines the historic exclusion of the achievements of female scientists by preeminent institutions of higher learning. Also on view at Naturhistorisches Museum will be 'Belief in the Power of Believe' (2017), a new work by artist collective **GCC** (established 2013). GCC's 3D MDF reliefs reference antiquity in their compositions combining them with imagery from YouTube videos, thus creating new contemporary cultural artifacts.

In Basel's Town Hall, 'Concerned by the ghost without being bothered' (2017) is a new work by **Flaka Haliti** (b. 1982). Advertisement banners in varying shapes and sizes, illustrated with a blue line drawing, allude to an assembled mass, a procession or a demonstration. Presented on the terrace of the Alte Universität, **Rirkrit Tiravanija's** (b. 1961) installation of illuminated neon verse 'untitled 2007 (stories are propaganda...)' (2007) is at once critical and self-reflective. At the Bartels Foundation visitors will encounter 'And As The Medieval Cloisters Connect Seamlessly With The Corridors of Power... I'm quietly confident... (U-turn!)' (2013), a sound installation by **Cally Spooner** (b. 1983), addressing language and political leadership, specifically within British politics.

Wu Tsang's (b. 1982) 'The secret life of things is open' (2014/2017) is set in the library and smoking room of the exclusive Club de Bâle, which is exceptionally opening its doors for this year's Parcours. Within the artist constructs a library of sorts, composed of fragments of an ongoing collaboration with poet and theorist Fred Moten that includes films, sound works and printed matter. The library will become a portal to secret performative events happening throughout the week, culminating in a live performance as part of Parcours Night on Saturday. In 'The Green Room & The Science Lab' (2017) performance artist **Marvin Gaye Chetwynd** (b. 1973) incarnates a mad scientist at the center of a highly theatrical, fantastical laboratory. Filled with dry ice and illuminated by theatre lights, the papier-mâché laboratory draws inspiration from Jerry Lewis' iconic Nutty Professor, as Chetwynd metamorphoses between a gawky scientist and an unapologetic diva. **Nathalie Djurberg** (b. 1978) and **Hans Berg** (b. 1978) will show 'Who am I to Judge, or, It Must be Something Delicious' (2017) in the Gymnasium am Münsterplatz. Mixing animation, sculpture and sound, this work presents psychologically charged scenarios exploring human nature's capricious and erotic inclinations.

Miriam Cahn's (b. 1949) 'SCHLACHTFELD/ALTERSWERK' (2012), on show at Museum der Kulturen, is a sculptural installation composed of carved tree trunks scattered on the ground, accompanied by five slides showing Cahn recomposing plasticine body parts. **Berlinde de Bruyckere's** (b. 1964) 'My Deer' (2011-2013), at once beautiful and haunting, draws from the legacies of the European Old Masters and Christian iconography. The deer, cast in iron, is gently laid across a table. The animal's delicate limbs and lithe body convey both fragility and strength; as though set upon an altar it is imbued with a ritualistic, almost devotional quality, exemplifying the artist's to deal with the dualities of the human condition. **Gianni Colombo's** (1937-1993) environments break down the borders of contemplation and static observation, plunging the viewer into a transformed space. From 1964 to 1992, his environments introduced perceptive functions involving the kinetics of the body and states of balance. 'Spazio curvo' (1992), which will be installed on Martinsgasse, alters the viewers perception of architectural space with curved shapes suspended in the void.

For 'Untitled Findings (ACCESS)' (2017), **Amanda Ross-Ho** (b.1975) places enlarged replicas of keys that open doors to a range of cultural institutions and private spaces in Basel. Visitors will discover the keys one-by-one, as if they had been dropped by their careless owners. A large-scale sculptural replica of the artist's own carabiner keychain completes the work. **Christodoulos Panayiotou's** (b. 1978) new work 'Untitled' (2017), on the other hand, is not tied to a specific location. For the duration of Art Basel, Panayiotou will bestow jewels and necklaces to people, with the instruction to wear them throughout

the course of the show. The group of people wearing the jewelry will only assemble once for a gathering at Museumsbistro Rollerhof on Wednesday, June 14.

Lena Henke's (b. 1982) work consists of five elements. A bronze sculpture depicting a surrealistic interpretation of New York's urban landscape will be shown on the Pfalz while four sculptures made from sand and rubber will populate the wilderness of the Garden of Lesegesellschaft along the Rhine River. **Markus Selg's** (b. 1974) 'Arcadia' (2017) will be presented in Martinsgasse. 'Arcadia' is a large-scale, digitally-produced tapestry referring to social and cultural concepts of the garden, offering the viewer a gateway into a world where nature and technology; reality and simulation are equitably fused.

Over the past decade, **Erika Verzutti** (b. 1971) has drawn from different sources to create a vast taxonomy of forms, which she constantly expands and recombines. 'Centipede' (2017) is a wall sculpture made with bronze casts of banana bunches, emphasizing the modular quality of fruit volumes. **Pedro Cabrita Reis'** (b. 1956) new work 'The Basel Line' (2017) creates an unexpected line of light in dialogue with neighboring trees leaning against the corner of the Münster architecture.

Parcours takes place from Monday, June 12 to Sunday, June 18, culminating in Parcours Night on Saturday, June 17 with live performances by **Itziar Okariz** (b. 1965), **Than Hussein Clark** (b. 1981), **Marvin Gaye Chetwynd** (b. 1973), **Shana Moulton** (b. 1976), **Moved by the Motion (Wu Tsang, boychild, Patrick Belaga, Bendik Giske and Josh Johnson)**, **Eric Hattan** (b. 1955), **Julian Sartorius** (b. 1981) and **Hans Berg** (b. 1978).

Supported by MGM Resorts Art and Culture, 'Yes, Yes, All the News that's Fit To Print' (2017) by **Than Hussein Clark** (b. 1981) will transform Otto Rudolf Salvisberg's 'Erste Kirche Christi' – a little-known but remarkable Modernist church from 1936 – into the artist's own version of a Broadway theatre. Besides the Saturday night screening, the performance will also be shown on Monday and Wednesday evenings. Additionally, the Antikenmuseum und Sammlung Ludwig, Museum der Kulturen, Naturhistorisches Museum and Kunstmuseum Basel will have extended opening hours and free public access during Parcours Night.

On Sunday, June 18, from 4pm to 5pm **Jane Morris**, Editor-at-Large, The Art Newspaper and Contributor, The Economist, will moderate a panel discussion as part of the Conversations program. Focused on Parcours and titled 'The Stage as Safe Space', the panel will feature Parcours curator **Samuel Leuenberger** and the artists **Marvin Gaye Chetwynd** and **Than Hussein Clark**.

The full list of Parcours projects:

Ai Weiwei, neugerriemschneider
'Iron Tree', 2016
Münsterplatz

Reza Aramesh, Leila Heller Gallery
'Site of the Fall: Study of the Renaissance Garden', 2016-17
Antikenmuseum Basel und Sammlung Ludwig, St. Alban-Graben 5; Zivilgericht Basel-Stadt, Bäumleingasse 3; Wettsteinbrücke, along Rhine Promenade

Katinka Bock, Galerie Jocelyn Wolff, Meyer Riegger
'Parasite Fountain', 2017
Eurofima, Ritterhof Garden, St. Alban-Graben 11 / Rittergasse 20

Pedro Cabrita Reis, Sprovieri, Kewenig, Magazzino, Mai 36 Galerie, Peter Freeman, Inc.
'The Basel Line', 2017
Corner Rittergasse/Münsterplatz

Miriam Cahn, Galerie Jocelyn Wolff, Meyer Riegger
'SCHLACHTFELD/ALTERSWERK', 2012
Museum der Kulturen Basel, Hedi Keller Saal, Münsterplatz 20

Marvin Gaye Chetwynd, Sadie Coles HQ, Massimo De Carlo
'The Green Room & The Science Lab', 2017
Elfdausigjumperestube, Rheinsprung 12

Gianni Colombo, A arte Invernizzi
'Spazio curvo', 1992
Corner of Martinsgasse/Stapfelberg

Berlinde De Bruyckere, Hauser & Wirth
'My Deer', 2011-2013
Zum Fälklein, Hofmauer, Stapfelberg 2 (Naturhistorisches Museum Basel)

Nathalie Djurberg & Hans Berg, Gió Marconi, Lisson Gallery
'Who am I to Judge, or, It Must be Something Delicious', 2017
Gymnasium am Münsterplatz, Münsterplatz 13

Latifa Echakhch, Galerie Eva Presenhuber, kamel mennour, kaufmann repetto
'Screen Shot', 2015
Bischofshof, Münstersaal, Rittergasse 1

GCC (Nanu Al-Hamad, Khalid Al Gharaballi, Abdullah Al-Mutairi, Fatima Al Qadiri, Monira Al Qadiri, Aziz Al Qatami, Barrak Alzaid, Amal Khalaf),
Kraupa-Tuskany Zeidler, Mitchell-Innes & Nash
'Belief in the Power of Believe', 2017
Naturhistorisches Museum Basel, Augustinergasse 2

Flaka Haliti, Deborah Schamoni
'Concerned by the ghost without being bothered', 2017
Basel Town Hall, Courtyard

Lena Henke, Galerie Emanuel Layr, Real Fine Arts, Bortolami
'City Lights (Dead Horse Bay)', 2016
'Upper Part (Publyck Sculpture)', 2017
'Middle Part (Publyck Sculpture)', 2017
'Lower Part (Publyck Sculpture)', 2017
'parlous', 2017
Pfalz and in the Garden of Lesegesellschaft along the Rhine River

Sophie Nys, Galerie Greta Meert
'Footnote to a fountain', 2017
Various fountains throughout the Parcours area

Sophie Nys, Galerie Greta Meert
'102 craters on Venus', 2017
Naturhistorisches Museum Basel, Aula, Augustinergasse 2

Christodoulos Panayiotou, Rodeo

'Untitled', 2017

Throughout the city of Basel and one time only at Museumsbistro Rollerhof on Münsterplatz

Amanda Ross-Ho, Mitchell-Innes & Nash

'Untitled Findings (ACCESS)', 2017

Various locations throughout the Parcours area

Markus Selg, Galerie Guido W. Baudach

'Arcadia', 2017

Martingasse 7

Cally Spooner, ZERO..., gb agency

'And As The Medieval Cloisters Connect Seamlessly With The Corridors of Power... I'm quietly confident... (U-turn!)', 2013

Stiftung Bartels Fondation, Zum Kleinen Markgräflerhof, Augustinergasse 17

Rirkrit Tiravanija, Neugerriemschneider

'untitled 2007 (stories are propaganda so pay a penny for the royalties and sing a prologue to history if the mass is against the classes the girls will be god the only free choice is refusal to pay choking on the billboards philosophy in the boudoir the days of this society is numbered) ', 2007

Terrace of Alte Universität, Rheinsprung 9

Erika Verzutti, Fortes D'Aloia & Gabriel, Andrew Kreps Gallery, Alison Jacques Gallery

'Centipede', 2017

Sportplatz, Rittergasse 5

Wu Tsang, Antenna Space, Galerie Isabella Bortolozzi

'The secret life of things is open', 2014, 2015, 2017

Club de Bâle, Rheinsprung 5

NOTES TO EDITORS

Parcours Opening Hours

Monday, June 12, 2017, 1pm to 9pm

Tuesday, June 13 to Friday, June 16, 2017, 11am to 9pm

Saturday, June 17, 2017, 11am to 12midnight

Sunday, June 18, 2017, 11am to 7pm

Parcours Night Performances, Saturday, June 17

Itziar Okariz, *Dream Diary*, 6pm to 11pm

Ongoing; Basler Münster, Kreuzgang, Maria-Magdalena-Kapelle; presented in collaboration with Kunsthau Baselland

Than Hussein Clark, *Yes, Yes, All the News that's Fit To Print*, 7pm to 10pm

Ongoing; Erste Kirche Christi, Picassoplatz 2; supported by MGM Resorts Art and Culture

Marvin Gaye Chetwynd, *The Panther Ejaculates*, 8pm

120'; Procession starts at Elfdausigjumperestube, Rheinsprung 12

Shana Moulton, *This organ wants this, that organ wants that*, 8.30pm

120'; Kunstmuseum Basel, Neubau, St. Alban-Graben 20

Moved by the Motion (Wu Tsang, boychild, Patrick Belaga, Bendik Giske and Josh Johnson), *Anchoritic Cell and Cause*, 10pm
40'; Martinskirche, Martinskirchplatz 4

Eric Hattan & Julian Sartorius, *Chaises Musicales*, 10.45pm
45'; Bau- und Verkehrsdepartement, Lichthof, Münsterplatz 11; presented in collaboration with Centre Culturel Suisse – Paris

Hans Berg, *Live Electronics*, 11.15pm
90'; Kaserne Basel, Rosstall 2, Klybeckstrasse 1b

Additional performances of Than Hussein Clark 'Yes, Yes, All the News that's Fit To Print 'take on place on:

Monday, June 12, 2017, 7.30pm to 8.30pm

Wednesday, June 14, 2017, 9pm to 10pm

Free public access

About Samuel Leuenberger

Samuel Leuenberger is an independent curator born and based in Basel. He initiated and runs the not-for-profit exhibition space SALTS in Birsfelden (Switzerland), which promotes young Swiss and international artists. In 2014 Leuenberger was the associate curator of '14 Rooms', a major live art exhibition by Fondation Beyeler, Art Basel and Theater Basel. In 2015, he worked as the curator for the visual arts at the interdisciplinary festival 'Les Urbaines' in Lausanne. He is currently co-organizing the Salon Suisse, a collateral program by Pro Helvetia, supplementing the exhibition at the Swiss Pavilion at the Venice Biennale and is guest-curating a group show in the context of 'curated by' in Vienna in September. Since 2016 he is a member of the commission of the Department of Culture of Basel-Stadt. In May 2017, the Canton of Baselland announced Samuel Leuenberger as the winner of the 2017 Kulturpreis for his work in the field of mediation and curation in the region of Basel – on a national, as well as international front.

About Art Basel

Founded in 1970 by gallerists from Basel, Art Basel today stages the world's premier art shows for Modern and contemporary art, sited in Basel, Miami Beach and Hong Kong. Defined by its host city and region, each show is unique, which is reflected in its participating galleries, artworks presented, and the content of parallel programming produced in collaboration with local institutions for each edition.

Art Basel's engagement has expanded beyond art fairs through a number of new initiatives. In 2014, Art Basel launched its Crowdfunding Initiative, in collaboration with Kickstarter. This initiative presents jury-selected art projects to potential benefactors, which include Art Basel's vibrant audience and the Kickstarter community. The initiative has catalyzed much-needed support for outstanding non-commercial art projects worldwide and so far has helped pledge over \$1.5 million to creative projects around the world. For Art Basel Cities, launched in 2016, Art Basel is working with selected partner cities to develop vibrant and content-driven programs specific to the individual city. Connecting them to the global art world through Art Basel's expertise and network, Art Basel Cities supports its partners to develop their unique cultural landscape. For further information, please visit artbasel.com.

Partners

UBS, global Lead Partner of Art Basel, has supported the organization for more than 20 years. As Art Basel's global network expanded, UBS increased its lead partnership to include all three shows: Basel, Miami Beach and Hong Kong. In addition, UBS has a long and substantial record of engagement in contemporary art: as a holder of one of the

world's most distinguished corporate art collections, as an active partner in global contemporary art projects such as the Guggenheim UBS MAP Global Art Initiative, and as a source of information and insights through the UBS Art Competence Center, UBS Arts Forum and its new contemporary art news-focused app, 'Planet Art'.

Art Basel's Associate Partners, supporting all three shows, are Davidoff – the prestigious Swiss cigar brand, whose Davidoff Art Initiative encompasses residencies, art dialogs and grants; Audemars Piguet – the independent high-end watch manufacturer, whose expanding activities in contemporary art include the Audemars Piguet Art Commission; and NetJets – the world leader in private aviation. BMW, the renowned car manufacturer, has co-developed with Art Basel the BMW Art Journey, enabling the winning artist to design a journey of creative discovery. Additionally, Art Basel is supported globally by Ruinart as Official Champagne Partner.

The Art Basel show in Basel has a partnership with Baloise Group, whose Art Prize is awarded to up to two artists exhibiting in the Statements sector. Joining the show for the first time as a partner is La Prairie, the premier luxury skincare.

MGM Resorts Art & Culture, a partner of Art Basel, supports Than Hussein Clark's 'Yes, Yes, All the News that's Fit To Print' (2017). MGM Resorts International has a long-held commitment to the arts, showcased throughout the company's resorts around the globe. Each art installation, collection and partnership that MGM Resorts Art & Culture has realized over the years carefully considers the artist, the environment and the overall experience. For further information, please visit mgmresorts.com/artandculture.

Further Partners of the Basel show are AXA ART, Vienna Tourist Board, ARVI and Zoom by Mobimex. Art Basel's Media Partner is The Financial Times. For further information about partnerships, please visit artbasel.com/partners.

Important Dates for Media

Preview (by invitation):

Tuesday June 13, 2017 and Wednesday June 14, 2017

Public opening dates and hours:

Thursday June 15, 2017 – Sunday June 18, 2017: 11am-7pm

Press accreditation:

Online registration for press accreditation is now open. Please apply online before coming to the fair at: artbasel.com/accreditation.

Upcoming Art Basel shows

Basel, June 15-18, 2017

Miami Beach, December 7-10, 2017

Hong Kong, March 29-31, 2018

Media information online

Media information and images can be downloaded directly from artbasel.com/press. Journalists can subscribe to our media mailings to receive information on Art Basel.

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