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### PRESS RELEASE

BASEL | APRIL 20 | 2018

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#### Film: Details of Art Basel's program for 2018 in Basel

Art Basel will screen a premier program of 16 film and video works presented by the show's participating galleries. The Film program is curated for the fourth consecutive year by Cairo-based film curator Maxa Zoller and will include a special screening of Heather Lenz's 'Kusama - Infinity' (2018), selected by New York-based film curator Marian Masone. Program highlights include works by Ai Weiwei, Kudzanai Chiurai, R  di Martino, Douglas Gordon, Lynn Hershman Leeson, Hiwa K, William Kentridge and Xu Bing among others. Art Basel, whose Lead Partner is UBS, will take place at Messe Basel from June 14 to June 17, 2018.

This year's program seeks to ascribe new meanings to found footage within filmmaking as well as bring together leading artists from across the world, with a strong focus on South Africa. Maxa Zoller states: 'The diversity of formats and artistic backgrounds in the program shows that artists' filmmaking has reached a new, mature stage, one which is now truly independent from former traditions of disciplinary divisions —say fine arts versus cinema— and opens the door to exciting new forms of transmedia art.'

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#### FILM PROGRAM

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**Monday, June 11, 2018, 8.30pm**

**Opening Film of Art Basel Film Program**

**Xu Bing, 'Dragonfly Eyes', 2017, 81', Tokyo Gallery + BTAP**

'Dragonfly Eyes' is the first feature film by Beijing-based artist **Xu Bing**, who is best known for his installations and calligraphic work. The film is entirely composed of CCTV footage, which the artist and his team analyzed in detail. From the seemingly random surveillance footage, a narrative begins to emerge: a love story between a former Buddhist nun and a worker at a dairy farm. This new model of filmmaking not only revolutionizes cinematic storytelling but also produces a different kind of spectatorship, in which the viewer is forced to examine each frame for relevant details and action, rather than following a given plot in the conventional Hollywood style. The nature of CCTV footage creates an ongoing suspense —images designed to record violations, and thus ultimately images of anxiety, keep the spectator on edge, even when nothing seems to be happening on screen.

The screening will be followed by a Q&A with Xu Bing and Maxa Zoller.

**Tuesday, June 12, 2018, 5pm**

**Feature Program**

**R  di Martino, 'Controfigura', 2017, 74', Monica De Cardenas**

The concept of **R  di Martino's** acclaimed new film is encapsulated in its title. 'Controfigura', or 'stand-in', refers to the person who substitutes for an actor before filming for technical purposes, but in her work, di Martino gives her stand-in screen time. While

the stand-in runs barefoot through the streets of Marrakech, the viewer also sees the real actors and crew working on the film. As events take place on-camera and off, before and after the call for action, different levels of reality are interwoven into an intricate web. 'Controfigura' leaves the viewer wondering where the film starts and ends, or whether it ever ends at all.

The screening will be followed by a Q&A with R  di Martino and Maxa Zoller.

**Tuesday, June 12, 2018, 7pm**  
**Short Film Program**  
**'Taking Art for a Walk'**

The title of this Short Film Program was inspired by Richard Long's famous 1967 land art piece, 'A Line Made by Walking'. What does it mean to walk a line in today's context of geopolitical and gender-based categorizations and boundaries? In the films in this program, artists walk in countrysides, but their aim is not to catapult art out of the gallery, as Long sought to do when he first turned the green English countryside into a land art site. Instead, these works bring the politics of boundaries into the white cubes and black boxes of the art world.

Nancy Holt and Robert Smithson, *Swamp*, 1971, 6', James Cohan Gallery, Electronic Arts Intermix  
Charlotte Prodger, *LHB*, 2017, 19'39", Hollybush Gardens  
Hiwa K, *Pre-Image (Blind As The Mother Tongue)*, 2017, 16'9", KOW  
William Kentridge, *Second-hand Reading*, 2013, 7', Goodman Gallery, Marian Goodman Gallery

**Tuesday, June 12, 2018, 9pm**  
**Short Film Program**  
**'Films from the Postcolony: (Counter)Images from South Africa'**

In light of the vibrant artistic scene in South Africa, especially in Johannesburg and Cape Town, this long overdue program presents artists' attempts to create 'counter-narratives, counter-images and counter-memories', in the words of Zimbabwean artist **Kudzanai Chiurai**. The films of this Short Film Program engage with the history of Southern Africa and Africa's colonial history in general, from apartheid, exile and globalization to family memories and the role of women in these histories, asking what it means to represent a country.

Penny Siopis, *My Lovely Day*, 1997, 21', Stevenson  
Uriel Orlow, *The Fairest Heritage*, 2017, 5'20", mor charpentier  
Kudzanai Chiurai, *We Live in Silence (Chapters 1-7)*, 2017, 36'16", Goodman Gallery  
Candice Breitz, *Profile (Variation C)*, 2017, 3'21", Goodman Gallery, kaufmann repetto, KOW

**Wednesday, June 13, 2018, 8.30pm**  
**Feature Program**  
**Ai Weiwei, 'Human Flow', 2017, 145', Lisson Gallery, neugerriemschneider**

Artist, activist and director **Ai Weiwei** captures the global refugee crisis in this epic film journey. Shot in 23 countries, 'Human Flow' focuses on the people in the midst of a human emergency. Ai has forged many large-scale art installations and directed several documentary films. This project merges the sweeping planetary scope of his art with his concentrated directorial style —humanistic, rigorously questioning and rife with emotional charge— in a new way.

**Thursday, June 14, 2018, 7pm**

**Feature Program**

**Lynn Hershman Leeson, 'Conceiving Ada', 1997, 72', ShanghART Gallery**

In this feature film by **Lynn Hershman Leeson**, Tilda Swinton plays Ada Lovelace, a 19th-century mathematician considered to have written the first computer program. The film transports her character into the 1990s New York, where Emmy, a computer programmer, is trying to make contact with Ada across time and space. This blend of history and fiction is a powerful example of a kind of 1980s and 1990s feminist filmmaking that seems more relevant than ever in the current context. 'Conceiving Ada' is being screened in connection with Hershman Leeson's solo exhibition 'Anti-Bodies' at Haus der Elektronischen Künste.

The screening will be followed by a Q&A with Lynn Hershman Leeson and Maxa Zoller.

**Thursday June 14, 2018, 9pm**

**Short Film Program**

**'Vertighosts: Homages to Hitchcock's Vertigo'**

This program brings together two artists' homages to 'Vertigo' (1958), Alfred Hitchcock's masterpiece about deceit and obsession. In her latest short film 'Vertighost', Lynn Hershman Leeson continues to develop her interest in the figure of the doppelgänger. In interviews with artists and art historians, she investigates the famous museum scene in which we see the character of Madeleine (with her iconic French twist) from the back as she looks at the portrait of her grandmother Carlotta. The subject of **Douglas Gordon's** 'Feature Film' is the haunting soundtrack of 'Vertigo', which was written by Bernard Herrmann, one of the most influential composers in Hollywood cinema. The film, which consists of close-up shots of the face and the hands of conductor James Conlon, marks the transition from Gordon's early cinematic installations, such as '24 Hour Psycho' (1993), to his later film works, notably 'Zidane, un portrait du 21e siècle' (2006).

Lynn Hershman Leeson, *Vertighost*, 2017, 14', ShanghART Gallery

Douglas Gordon, *Feature Film*, 1999, 75', Dvir Gallery, Gagolian, Galerie Eva Presenhuber

**Friday, June 15, 2018, 8.30pm**

**Special Screening**

**Shirin Neshat, 'Looking for Oum Kulthum', 2017, 86'**

A film within a film, 'Looking for Oum Kulthum' portrays a fictional Iranian artist in exile and her quest to tell the real-life story of the legendary Egyptian singer Oum Kulthum. Like her heroine, the artist experiences the struggles and sacrifices a woman has to face if she dares to cross the lines of a conservative male-dominated society. With this film, artist and filmmaker **Shirin Neshat** returns to the themes of her previous feature film 'Women Without Men' (2009) and continues to develop her unmistakable visual style.

The screening will be followed by a Q&A with Shirin Neshat and Marcy Goldberg.

**Saturday, June 16, 2018, 8pm**

**Special Screening curated by Marian Masone**

**Heather Lenz, 'Kusama – Infinity', 2018, 80'**

**Heather Lenz's** feature documentary 'Kusama – Infinity' portrays Japanese artist Yayoi Kusama's turbulent quest to achieve international fame. The film traces her journey from a conservative upbringing in rural Japan to her brush with celebrity in America during the 1960s, when she rivaled Andy Warhol for press attention and battled sexism and racism.

Kusama's hallucinations of polka dots shaped her art but eventually led her to a mental institution in Tokyo, where she has lived voluntarily for almost 40 years. Now in her late 80s, she is one of the most popular artists in the world today.

The screening will be followed by a Q&A with Heather Lenz and Marian Masone.

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## NOTES TO EDITORS

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### **Admission**

Film tickets are CHF 17.

Holder of Art Basel VIP cards, Art Basel tickets and exhibitor passes can pick up a free ticket at the Stadtkino Basel box office. The Stadtkino Basel box office opens 30 minutes prior to the screenings. As seating is limited, please email [film@artbasel.com](mailto:film@artbasel.com) for advance ticket reservation or visit the Film information desk at Art Basel, entrance area of Hall 2.

### **Stadtkino Basel**

The Film program will be screened at Stadtkino Basel from Monday, June 11 to Saturday, June 16, 2018.

Tram number 1 (direction SBB) or 2 (direction Binningen) from Messeplatz to Bankverein. From Bankverein it is a three-minute walk to Stadtkino, Klostersgasse 5, 4051 Basel.

### **About Maxa Zoller**

2018 marks the fourth year Dr. Maxa Zoller curates the Film sector for Art Basel in Basel. Zoller works as a film curator and lectures at the American University in Cairo. She has presented various experimental film screenings at Tate Modern, South London Gallery, no.w.here, the Munich Filmmuseum and the Centre of Contemporary Art in Geneva. A former lecturer at Goldsmiths College and Sotheby's Institute of Art, Zoller developed a keen interest in alternative pedagogical tools; she created the workshop series 'The Cinematic Body' for the artist-run space no.w.here in London, where she also led the first edition of the summer school in 2012. In her writings for MIT, IB Tauris, JRP-Ringier and Hatje Verlag she covered topics ranging from post-socialist identity discourse and feminism to her academic expertise – the history of Western avant-garde and experimental film. Her current research interests regard the relationship between textile theory and contemporary art.

### **About Marian Masone**

Marian Masone is a film curator based in New York. For over 25 years Masone was the Associate Director of Programming at the Film Society of Lincoln Center, one of America's preeminent film organizations where she sat on the selection committees for 'New Directors/New Films', produced with the Museum of Modern Art in New York and 'The New York Film Festival'. Among her consulting projects, she works with German Film Services to select and present a yearly program of German films in New York City and is a consulting producer for Jump Cut Creative in New York. Masone is on the film panel of the Princess Grace Foundation, awarding fellowships to young artists, and is a member of Women in Film's preservation fund. She has been a guest lecturer and curator for leading institutions such as Parsons School of Design in New York and Museo Reina Sofia in Madrid.

### **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 which catalyzed much-needed support for outstanding non-commercial art projects worldwide and helped garner pledges in excess of USD 2 million in support of around 70 art projects from around the globe – from Bogotá to Ho Chi Minh City, San José and Kabul. 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](http://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. 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 Arts Forum and the art news-focused app 'Planet Art' app. Each year UBS and Art Basel co-publish the 'Art Basel and UBS Global Art Market Report' by Clare McAndrew. Find more details at [ubs.com/art](http://ubs.com/art).

Art Basel's Associate Partners, supporting all three shows, are MGM Resorts International – one of the world's leading entertainment companies with a long-standing commitment to presenting and supporting art in public spaces; Audemars Piguet, whose expanding activities in contemporary art include the Audemars Piguet Art Commission; and NetJets – the world leader in private aviation. Art Basel is also supported globally by BMW, who has co-developed with Art Basel the BMW Art Journey, Ruinart, the Official Champagne Partner and La Prairie, the premier luxury skincare.

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, and AXA ART, the leading art insurance company. Joining Art Basel for the first time as a Partner is Sanlorenzo, the renowned Italian manufacturer of made-to-measure yachts. Further Partners of the Basel show are Davidoff, Vienna Tourist Board and ARVI. Art Basel's Media Partner is The Financial Times. For further information about partnerships, please visit [artbasel.com/partners](http://artbasel.com/partners).

### **Important Dates for Media**

#### **Preview (by invitation):**

Tuesday, June 12, 2018 and Wednesday, June 13, 2018

#### **Public opening dates and hours:**

Thursday, June 14, 2018 – Sunday, June 17, 2018: 11am-7pm

#### **Press accreditation:**

Online registration for press accreditation will open in April 2018. Please visit [artbasel.com/accreditation](http://artbasel.com/accreditation).

### **Upcoming Art Basel shows**

Basel, June 14-17, 2018

Miami Beach, December 6-9, 2018

Hong Kong, March 29-31, 2019

**Media information online**

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

For the latest updates on Art Basel, visit [artbasel.com](http://artbasel.com), find us on Facebook at [facebook.com/artbasel](https://facebook.com/artbasel) or follow @artbasel on Instagram, Google+, Twitter, Weibo and Wechat.

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