

Rossella Biscotti Rochelle Feinstein Naama Tsabar

20 April – 16 July 2018
Kunsthhaus Baselland

Rossella Biscotti *The City*

For her solo presentation at the Kunsthhaus Baselland, Rossella Biscotti premieres her five-channel video installation *The City*, 2018, on her extensive research and filming of the Çatalhöyük archaeological site, Konya, Turkey. Biscotti investigates the relationship between the neolithic community that built the earliest urban centre known to date and the archeological community that has been unearthing it over the past twenty-five years. This is Biscotti's first solo exhibition in Switzerland.

Does the study of ancient artefacts and cultures provide a mirror with which we can consider the subjective values held by researchers in their own society? Biscotti worked closely with Ian Hodder, leader of the Çatalhöyük Research Project and Professor of Social Anthropology at Stanford University, and his international team, filming during the 2015 and 2016 excavation seasons. Since 1993, Hodder, one of the key thinkers of the post-processual school, has put his ideas to the test at Çatalhöyük. These include decentralised project management teams, self-reflective and diaristic reporting, co-authorship and data sharing and an understanding of the site as a living community uniting both professional agents and local actors. When on site, Biscotti recorded how these methods were activated in order to study an ancient people whose own community underwent various radical socio-economic changes.

Inhabited for a period of almost 2,000 years (circa 7500 to 5700 BC), Çatalhöyük has eighteen layers of occupation and was once home to a "proto-city" of nearly 10,000 people centred on a honeycomb maze-like complex of shared buildings that grew both out of and on top of each other. The film looks in particular at these urban forms in which

distinctions between public and private were rather fluid, while also investigating the site's complex burial rituals in which the dead were interred amongst the living. Likewise, evidence of the division of labour, between what was produced where and by whom on the site, seems to suggest a society with little to no social or gender stratification. These organisational principles, which show how another, possibly more liberated form of society functioned, are contrasted with the dig's modern context in order to consider how our own social constructions have also advanced.

The 2016 season stopped abruptly due to the attempted military coup d'état in Turkey. The season would be the last of Ian Hodder's twenty-five-year project. Rossella Biscotti was then on the first day of her second year's filming and she adjusted her script to record the bureaucracy of closing the site, the meetings, the departure of the community and the empty landscape that remained.

In her multi-media practice, cutting across filmmaking, performance and sculpture, Biscotti explores and reconstructs obscured moments from recent times, often against a backdrop of state institutions. The site of investigation tends to leave its mark on her sculptures and installations as she composes new stories from personal encounters and oral interrogations. By examining the relevance of the recovered material from a contemporary perspective, Biscotti sensitively weaves a link with the present.

Rossella Biscotti was born in 1978 in Molfetta, Italy. For the past decade she has been living and working between the Netherlands and her research sites. Artists-in-Berlin Programme, DAAD, Berlin (2018).

Selected Solo Exhibitions: V-A-C Foundation at Gulag Museum, Moscow (2016), Museion, Bozen (2015), Haus Lange and Haus Esters, Krefeld, WIELS, Brussels and Sculpture Center, New York (2014) e-flux, New York and Secession, Vienna (2013), and CAC, Vilnius (2012).

Selected group exhibitions: Contour Biennial 8, Mechelen, Moderna Museet, Stockholm and Stedelijk Museum, Amsterdam (2017), Swiss Institute in New York and Van Abbemuseum, Eindhoven (2016), Irish Museum of Modern Art, Dublin (2015), ICA London (2014), MAXXI, Rome, Witte de With, Rotterdam and Museu Serralves, Porto (2010).

Biscotti has taken part in major international exhibitions including the 55th Venice Biennale and the 13th Istanbul Biennale (2013), dOCUMENTA 13 (2012) and Manifesta 9 (2012).

The exhibition is kindly supported by the Mondriaan Fund. The City is produced in cooperation with Protocinema, Istanbul.

Rossella Biscotti is represented by Wilfried Lentz Gallery, Rotterdam and mor charpentier, Paris.

Rochelle Feinstein

Rochelle Feinstein's subjects are no less than freedom of opinion, feminism, racism, the AIDS crisis and Donald Trump. Over nearly thirty years the New York artist, a long-time professor of painting and printmaking at Yale University, has created a body of work that reveals itself as politically caustic yet densely humorous. Her painting, which the viewer generally encounters in a forceful blast, deals consistently with the cultural and political connections of artistic production, transferring everyday individual and collective feelings into a language of abstraction. For Feinstein, painting is an anti-hierarchical endeavour to answer the question of what the medium can mean today, societally and culturally, without being limited by traditional forms. Her greatest critic, or, to put it better, her closest observer, is Rochelle Feinstein herself. Through an unswerving challenge to the meaning of painting in the world today she gives a voice back to painting: a voice that remains on the pulse, and engages with the viewer in a direct, natural and anything but elitist manner.

Language is an important element of this artistic discourse. Feinstein's work is repeatedly defined by speech bubbles, (self)-critical comments and significant key words from individual or collective vocabularies. "Whatever the source of these words and phrases, each is a form of communication, or miscommunication," comments the artist in a conversation. "Commonplace speech, colloquialisms, clichés that are lacking in emotion. If I'm lucky, they often stage my paintings. I've been collecting these enigmas, informally at first, since the 1990s, and in the last six or so years, as what I term flash cards. However, these are one-sided; the question is the phrase, the answer comes through the painting."

The solo exhibition at the Kunsthhaus Baselland, which was developed in collaboration by Ines Goldbach and the artist, follows Feinstein's major retrospective that, until recently, toured Europe and will conclude this autumn in New York. This new exhibition concentrates particularly on current works: works made by Feinstein over the past two years, in part during a residency in Rome. Maps play a central part here, and not just due to the fact

that the artist is always on the move. "Historical maps drew my attention quite recently," she remarks. "Before and after the 2016 US election, perhaps like many others, I must have looked at maps at least a dozen times a day. While boundaries remained stable, the metrics changed as often. Each work from the last two years began with my selecting and engaging with familiar forms: heart, calendar, monochrome, trophy, etc. *Bleep* and *Plein Air I, II* are the only two works that use maps as a 'form thought' or foundation... Yes, as you say, maps help us to 'navigate or orient ourselves'. Since 2016 it's become increasingly impossible to do that. These paintings are maps of disorientation, obfuscation and deletion."

Perhaps this is the key to Rochelle Feinstein's vibrant work, which can raise the pulse if viewers follow where the artist would take them: painting that does not pacify, but is an event, an experience of the world.

Rochelle Feinstein was born in 1947. She lives and works in New York.

Selected Solo Exhibitions: *Rochelle Feinstein*, (Retrospective): Image of an Image, Bronx Museum of the Arts, Bronx, NY (forthcoming November 2018); *Rochelle Feinstein*, Campoli Presti, London, England; (forthcoming November 2018); *Who Cares*, On Stellar Rays, New York, NY (2017); *Rochelle Feinstein*, Francesca Pia, Zurich, Switzerland (2016); *Rochelle Feinstein (Retrospective): In Anticipation of Women's History Month*, Centre d'Art Contemporain, Geneva, Switzerland (2016); *I Made a Terrible Mistake*, Lenbachhaus, Munich, Germany (2016); *Make it Behave*, Kestnergesellschaft, Hannover, Germany (2016); *Love Vibe*, On Stellar Rays, New York, NY (2014); *Rochelle Feinstein*, Higher Pictures, New York, NY (2013); *The Estate of Rochelle F.*, On Stellar Rays, New York, NY (2011).

Selected Grants: American Academy in Rome, Rome Prize Fellowship in Visual Arts; John Simon Guggenheim Fellowship; Joan Mitchell Foundation Grant; Foundation for Contemporary Arts Grant; Radcliffe Institute for Advanced Study Fellowship; Louis Comfort Tiffany Foundation.

Feinstein's work is held in the collections of the Lenbachhaus, Munich, Museum of Modern Art, New York and the Perez Art Museum, Miami.

Rochelle Feinstein is represented in Switzerland by Francesca Pia, Zurich.

For the support of the exhibition of Rochelle Feinstein, we sincerely thank Candice Madey, Dr. Georg und Josi Guggenheim Stiftung and Isaac Dreyfus Bernheim Stiftung.

Naama Tsabar *Transitions#4*

New-York based artist Naama Tsabar adorns the spaces of the Kunsthau Baselland with an installation comprised of three bodies of work – *Transition*, *Works On Felt* and *Barricade*. This grouping of works is in a constant shift between the visual and the sonic, the active and the passive.

At first, when one comes down the stairs to the lower floor, the *Transition* canvases appear to be large-scale paintings or drawings. But instead of pigment, Tsabar uses cables, buttons, connectors and parts from amplifiers and speakers in order to create her sensuous compositions. On the one hand, they are attached simply to the wall; on the other, they still function as amplifiers and speakers and emit sound once activated. Tsabar's description of choice is 'sculptural paintings that have the ability to output sound'.

Barricade consists of several microphones arranged in a triangle formation. The microphones' cables line the floor in a formal composition, reflecting the path of transmitted sound. The spatial arrangement of the microphone mount's act as both barrier and enabler as the performative space between the microphones is physically limited. The sound picked up within *Barricade* expands into the different exhibition rooms as each side of the microphone shape feeds directly through a separate *Transition* canvas located in the first room.

Dispersed in several locations are works from Tsabar's ongoing *Works On Felt* series. Much like the *Transition* canvases the *Felt* works are between the sculptural and the sonic. By the addition of carbon fiber, piano strings and guitar tuning pegs, the felt gains new features that contradict its natural characteristics. Through their visible materiality and size they engage the body, to be touched, activated, felt. One is immediately confronted with their minimal design and then given a chance to directly engage with the work itself by plucking the strings, creating sounds from them.

For some time Naama Tsabar has been interested in the shift within a given physical space and field of reading that can happen through music and sound. When they are activated Tsabar's works' legibility changes, as does the distance between object and subject – when the viewer stops in their tracks to interact with the works and activate them, they breach the borders between their own body and the art object. At once constituting both an intimate and performative relationship with the

works and space, Tsabar does not want to present her viewer with work that should be admired only for its visual formal qualities. "I don't like authority, to be framed – restricted," says the artist. "These works break the borders that were set for them. They do this by possessing the potential to expand to a different field of action; they are in constant states of transition."

Making reference to the gender roles and codes of behaviour implicit in the music and club world, in her works and performances Naama Tsabar both pulls into focus the aggressive gestures of rock'n'roll and their associations with masculinity and power and simultaneously undercuts them. Her works function like a filter for the decadence of urban nightlife with all its seductive and subversive facets. Through the energetic and sensory encounter with the works a choreography of movement and sound emerges, which draws in the visitor and extends the work across the whole exhibition space.

A unique performance composed on and in the exhibition will premiere on the 13th of June, at noon, by Tsabar and a group of collaborating musicians.

Naama Tsabar was born in 1982 in Israel. She received her MFA from Columbia University in 2010.

Selected Solo Exhibitions and Performances: Museum of Art and Design, New York (2017-2018); Palais De Tokyo, Paris (2017); Paul Kasmin Gallery, New York (2017); High Line, New York (2016); Spinello Projects, Miami (2016); Paramo Gallery, Guadalajara (2016); Dvir Gallery, Tel Aviv (2016, 2007); MARTE-C, El Salvador (2015); Solomon R. Guggenheim Museum, New York (2014); Frieze Projects, New York (2014); Tel Aviv Museum of Art, Tel Aviv (2013, 2010); Pianissimo Gallery, Milan (2008); and The Herzliya Museum for Contemporary Art, Herzliya (2006).

Selected group exhibitions: Prospect New Orleans 4, New Orleans (2017-2018); Hessel Museum of Art, New York (2018, 2015); Museum Dhondt-Dhaenens, Sint-Martens-Latem (2017); TM StadTriennale, Hasselt/Genk, (2016) ExtraCity, Antwerp (2011); MoMa PS1, New York (2010); the Fisher Landau Center, New York (2010); The Bucharest Biennale for Young Artists, Bucharest (2008); and Casino Luxembourg, Luxembourg (2008).

Selected Grants: Tsabar is a Three-time recipient of an Artis Grant (2018, 2014, 2010), a two-time recipient of the America-Israel Cultural Foundation Grant (2009, 2005), the 2009–2010 recipient of the Joan Sovern Award from Columbia University, and

the 2012 Grantee of The Rema Hort Mann Foundation Award;”

Her work is held in the permanent collections of the Solomon R. Guggenheim Museum, Jimenez-Colon, Tel Aviv Museum, Israel Museum and Coleccion Dieresis. Tsabar lives and works in Brooklyn.

Naama Tsabar is represented by Dvir Gallery Tel Aviv/Brussels, Paramo Gallery Guadalajara, Paul Kasmin Gallery New York and Spinello Projects Miami.

For the support of the exhibition of Naama Tsabar, we sincerely thank artis grant program, Ostrovsky family fund, Paramo Gallery, Paul Kasmin Gallery, Dr. Georg und Josi Guggenheim Stiftung, Isaac Dreyfus Bernheim Stiftung, Ruth und Paul Wallach Stiftung, Dvir Gallery and Spinello Projects.

Events and Education Programme

Opening

Thursday, 19 April 2018 | 6.30 pm

In presence of the artists.

Family Sunday

Sunday, 22 April 2018 | 11 am–5 pm

Free entrance for families to the exhibition.

Guided Lunchtime Tour

Wednesday, 25 April 2018 | 12.15 am

With Ines Tondar, Kunsthaus Baselland

Guided Lunchtime Tour

Wednesday, 23 May 2018 | 12.15 am

With Carole Ackermann, Kunsthaus Baselland

Evening Talk

Wednesday, 23 May 2018 | 6.30 pm

Anna Winteler in conversation with Ines Goldbach about the exhibition of Naama Tsabar and subjects of space, body and rhythm.

Family Sunday

Sunday, 27 May 2018 | 11 am–5 pm

Free entrance for families to the exhibition

Family Sunday with Guided Tour and Art Workshop

Sunday, 27 May 2018 | 11 am–5 pm

Free entrance for families to the exhibition.

2 – 4 pm: Family tour and workshop with artist Maja Rieder.

Fee: 5 CHF / person. With family pass 4 CHF / person. **Registration until 23 May 2018** to office@kunsthausbaselland.ch.

Matinée

Wednesday, 30 May 2018 | 10–12 am

Guided tour with Ines Goldbach, Director and Curator Kunsthaus Baselland.

In German language. 10 CHF/ person.

Book Launch

Wednesday, 6 June 2018 | 6.30 pm

Sabine Hertig, *scrap*, Christoph Merian Verlag.

With Sabine Hertig and Ines Goldbach.

Performance

Wednesday, 13 June 2018 | 12 am

Performance on Transitions #4 by Naama Tsabar and fellow musicians

Artist Talk (in English)

Thursday, 14 June 2018 | 10 am–11 am

With Rossella Biscotti, Rochelle Feinstein, Naama Tsabar. Moderation: Ines Goldbach.

Family Sunday

Sunday, 24 June 2018 | 11 am–5 pm

Free entrance for families to the exhibition.

Guided Lunchtime Tour

Wednesday, 27 June 2018 | 12.15 am

With Carole Ackermann, Kunsthaus Baselland

Guided Lunchtime Tour in French

Thursday, 28 June 2018 | 12.15 am

With Fanny Grezet, Kunsthaus Baselland

Holiday program for children (6–12 years)

Tuesday, 3 - 6 July 2018 | 11 am–2 pm

With the artists Katharina A. Wieser and Maja Rieder
Fee: 10 CHF / person / day. With family pass 5 CHF / person / day. **Registration until 27 June 2018** to office@kunsthausbaselland.ch.

Guided Tour & Apéro

Monday, 16 July 2018 | 18:00

With Ines Goldbach

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