

Depuis 1788

Freymond-Guth Fine Arts
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Wed — Fr 11 — 18hrs
Saturday 11 — 17hrs
Or by appointment

L'ÉTAT PARFAIT

27 November 2016 – 28 January 2017

A human condition is the constant aim to a perceived perfect condition – L'Etat Parfait. This results in the attempt to optimize the body, soul and the social status. Like many aspects of the current world this is enforced by the omnipresent public medialization of the private life. On one hand, in the modern digital world the current media enforces the positive will. On the other, it also creates dissatisfaction and a sense of disempowerment. This also appears in the context of economics, politics and social behavior. Additionally, L'Etat Parfait is also a legal term that can be translated as the “perfect state”. Both interpretations of L'Etat Parfait represent the aim for human, social, artistic or rhetoric perfection as well as the striving for harmony as an ideal state. The latter in particular stands for liberation and fulfillment.

The exhibition of Freymond-Guth Fine Arts deals with these topics and raises questions of such phenomena but also how to deal and improve these individual and social circumstances. L'État Parfait exhibits six Swiss positions that explore the many aspects of these concern and in doing so, they deal with ideals, social sensitivities and structures and their disintegration or with subjective questions by the artists like romanticism and utopia.

The extensive installation of **Clifford E. Bruckmann (*1987, works and lives in Zurich)** at the center of the main exhibition space is based on extensive research on the large international «Preppers» movement that is convinced of the imminent collapse of society due to war, catastrophies and/ or supernatural causes, for which the so-called «Preppers» prepare by creating immense secret bunkers of stored goods. Bruckmann's work «New Life Shelves (Basel 2016)» explores these fears of an apocalypse and the necessary precautions that would be taken in advance. However, these precautions also stand for the possible transition into a new world. The shelves oscillate at the border of dystopia and utopia. These precautions create a feeling of responsibilities and comfort. As Foucault said: „It is not the point to imagine the future as it will probably occur but to imagine the worst that could possibly happen no matter how unlikely – the worst case is taken as a form of certainty and as an updating of possible events and not of a calculation of probability.

In the same context for the «Preppers» and to grant minimal protection in case of an emergency there are backpacks scattered around the exhibition space. The backpacks carry titles such as «Bug Out Bag – Ticket to Paradise (Bora Bora)» like the badges sewn on to the backpacks and refer to a petty bourgeois everyday utopia. In collaboration with Philipp Ullrich, Bruckmann has also created <http://weareallpreppers.faith-> gathering and redistributing information on their research.

«Spirits» by **Gina Folly (*1983, works and lives in Basel)** is a series of glazed sculptures in the form of ears, eyes, lips and also of grotesque creations that are difficult to classify. The sculptures can also be used as flutes each with their individual resonating bodies. In Italian, these kind of objects are known as «Ocarinas». They were already used in Mexico by the Mayas in Mexico to evict evil spirits.

The minimalistic «Magic Boxes» by Gina Folly are replicas of termite hills. The containers are used in the Basel zoo to simulate the natural environment of apes for gathering their food. The food is placed into these boxes which are unique to the zoo of Basel. This simulation of nature helps to occupy and challenge the apes even though this does not match their natural environment.

Folly is generally interested in the tautology of objects like in her work «Youth». The type of fountain was originally used in Rome for a display of coconuts. The title plays with the image of an eternal fountain of youth as well as the circulation of objects and rituals in general. The fountain was originally inspired by architecture, was then offered for sale and is now a work of art. Or to put it differently, it is a model of a model of a model.

In their work- often performance related- **Selina Grüter & Michèle Graf (*1991 / 1987, work and live in Zurich)** examine social dynamics of groups and symbols, which they use to discover and develop new cultural ideals. The diptych «Score for Possible Performance (Observation upon Springings)», 2016, refers to the first book on dance notations by Frenchman Beauchamp-Feuillet published in 1700 and consists of a pencil drawing and a risograph. On the left a schematic drawing with the movement diagram of a round dance serves as the illustration of the actual notation. The right side is an instruction on how to read the notation and on how the reader should move in the room according to the text. This work is a representative example of the oeuvre of the duo that often deals with classical structures of theater settings, rhythm and repetition.

In his work, **Adrian Manuel Huber (*1990, works and lives in Geneva)** examines personal conditions of his mind that he then translates into oil on canvas. They resemble musical compositions and notes and are mostly painted in white and different shades of gray. Goethe's color theory describes white and black as a condition and not as a color. The thin black lines of Adrian Manuel Huber's images are inseparable with the media of drawing. In rare instances he also uses color.

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At the same time the images seem to oblige to an intimate semiotic which is also found in the text-based works of Huber. Using text, photography and prints, he creates collage-like arrangements. In such way, he creates highly subjective cycles of work with writing, painting, collage and drawings which, for example in his on-going “Mental Health” text series, are extended into readings.

Tobias Kaspar (*1984, works and lives in Riga) regularly deals with promises of society like fashion, physical culture, but also with cinema and general art production. Recently, he created a fashion label that carries his name. Furthermore he collaborated with other artists for various publications under the name of «Provence». Kaspar uses his fascination of brands and product labeling for his artistic researches. A significant example is his multi-piece kale series emphasizing on this new super food. Kale, that used to be out of fashion, is now celebrated and its popularity among urban populations lead to rising prices. Another example is Fiji water that is now delivered from the island Viti Levu to the whole world because the producers promise the water to be free of pollution since it is extracted and bottled from an environment far away from major industries. Tobias Kaspar used the empty bottles as a model for a bronze on top of which he then draped the original item.

Drawing a multitude of both external references as well as within his own artistic production, however, «Fiji» is part of a larger series of bronzes for which Kaspar collected trash from the streets of New York that point at moments of everyday consumerism. They as a whole again are part of his large scale installation «The Street» for which Kaspar created a one day intervention at Rome’s Cinécittà’s movieset on a typical New York Lower East Side block, making references between different bodies of his work (e.g. the bronze casts or his Kale series), scenes of Scorsese’s film “Gangs of New York (1995) which was partly filmed there, urban development and basic reflections on fiction, reality and copy.

Hannah Weinberger (*1988, works and lives in Basel) uses similar interweavings and transformations in her sound pieces by «Talking», 2014, and «Land of La», 2011. Weinberger recorded the vocals and noises from large gatherings at art openings and art fairs. Art as events in this context receives almost a notion of social healing. Weinberger extends her, as she calls them “white noises in an art context”, with further field recordings from busy streets and the like which she then underlines with electronic samples and sounds from cartoons. She uses the last layer to contrast her sound pieces from the real sounds of the actual art show where the sound pieces are played.

In «Land of La» Weinberger uses the structure of one of her own compositions which are sung by the artist herself. Over time the clear structure starts to blur into a polyphonic singing until the original canon is not recognizable anymore. Since the beginning of Weinberger’s career she uses such formal aspects. They refer to context-related questions regarding forms and rituals of social groups as well as her own positions but also to memories that are not in balance with the rapidly changing reality.

«Botteghe Oscure»

The exhibition is enhanced by «Botteghe Oscure» which is an experimental social sculpture and room installation. Mostly on Wednesday it is used for performances, lectures, talks and cuisine that further examine the themes of the current exhibition with the engagement of so called «Padrini» (godfathers). With the name deriving from the legendary literary magazine published after WWII by the Roman Princess Caetani that was published in five languages and served as a pioneer for new literature, at the Botteghe Oscure various forms are explored to questions of social structures, communication and exchange collaboration with the Padrini.

Botteghe Oscure (Shady Shops) does not only stand for the publisher’s address, the palace of Princess Catani at Via delle Botteghe Oscure but also for the utopian bartering among the Padrini. Apart from the exchange on a communicative level each Padrina / Padrino brings an object to the Botteghe Oscure to remain there and be displayed. In exchange the Padrina / Padrino is allowed to take an object from the Botteghe Oscure with him or her. Once a month there will be a meal that is prepared by the Padrina / Padrino in charge for the evening for the selected guests. On other evenings the focus will be on films, music or lectures that deal with different questions on utopia, romanticism, society, states and artistic production.

«Botteghe Oscure», Mittwoch, 7. Dezember 2016, 19h
Adrian Manuel Huber – Lesung aus seinem Werkzyklus «Mental Health»

Für weitere Informationen und Bilder wenden Sie sich bitte an die Galerie.
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