

# DIE RAUM

3 days – 3 places

8-10 October 2021

Public space has always been a contested space and a reflection of social interaction. Long months of isolation and restrictions have greatly changed the perception of public space and brought the importance of physical encounters and participation to the forefront anew.

The project "Die Raum", initiated by the Department of Culture and curated by Kadiatou Diallo and Madeleine Amsler, is dedicated to performances in public space.

It shows 12 artistic approaches and negotiations by women\* - artists from Basel and Switzerland, visitors, residents and rebels.

Technical support by Bianca Hildenbrand. Photography by Guillaume Musset.

**Friday, 8 October, from 5:30pm at Sandgrube**

(Riehenstrasse 154, coordinates: 47.564523, 7.606289)

**Saturday, 9 October, from 4pm at Dreirosenmatte**

(Unterer Rheinweg, coordinates: 47.570306, 7.586598)

**Sunday, 10 October, from 4pm under Wettsteinbrücke**

(Theodorsgraben/Spielplatz, coordinates: 47.557328, 7.597265)

<https://www.kultur.bs.ch/ueber-uns/aktuelle-veranstaltungen.html>

# SANDGRUBE

Friday, 8 October, from 5:30pm

## **Catol Teixeira – Public Space Improvisations (30 min)**

"Improvised dance allows me to choreograph instantly, by responding to emotional states, energies, conditions and time-space relations that specific contexts offer. The/a/this body is a relational channel, constantly navigating a complex fiction of organic-cultural-political implications and is carried on through the frame of time. Dancing and moving can be seen as a way to offer associations and access to imagery for the ones witnessing. I work through this desire."

*Catol (\*1993) (they/ them) perform and create dances. Born in Porto Alegre, Brazil, Catol lived and danced in Rio de Janeiro, Belo Horizonte, Salzburg, Berlin. In 2021 they graduated with a Bachelor degree in contemporary dance at "La Manufacture", Lausanne. They are currently based in Geneva.*

## **Daniela Brugger & Lea Rüegg – Call me I'm there (15 min)**

"Call me I'm there" locates itself in the interstices of public and private, online and offline. The text-based performance uses voice to enchant everyday scenes of a digitalised society and creates an intimate and at the same time open framework between audience and performers, questioning given dynamics: Who listens and who returns the gaze? With Annette Beil, Werner Kost, Nina Schweizer, Hannah Stamm, Moyra Studach, Res Thierstein

*Lea Rüegg (\*1992) (they/ them): Their practice is an attempt to re-enchant the digital. Lea Rüegg completed a BFA in Fine Arts at the FHNW and an MA in Arts Praxis at the Dutch Art Institute In Arnhem (NL).*

*Daniela Brugger (\*1983) (she/ her) uses various artistic strategies to investigate the structural conditions of our digitally shaped world and its spaces of movement. She holds a BA in Art Education (ZHdK), an MA Fine Arts (FHNW) and a teaching position at the Schule für Gestaltung Basel.*

## **Ariane Andereggen – Deine Reiche kommen oder was macht der Geist des Kapitalismus nachts allein am Sandgrubenweg? (Your kingdoms come or what does the spirit of capitalism do at night at Sandgrubenweg) (40 min)**

In a ghostly performance-lecture, completely, half or not at all eventified and with the help of given circumstances, such as twilight, torches, loudspeakers, lectern with and without speeches, meaningful construction lamps and a fog machine, Ariane Andereggen sets out like a silkworm to spin herself into the erased memories of former textile workers and their movements in the sand pit.

*Ariane Andereggen (\*1969) grew up on Lake Constance. Actress and artist, works extradisciplinarily in the art fields of performance, video, audio installations, drawing, concepts, texts and photography as well as in collaborations for the independent theatre and performance scene.*

## **Lujan Funes – El Beso (The kiss) (ongoing performance)**

El Beso explores the historical entanglements that connect Switzerland and Argentina. Monuments play a central role in Lujan Funes' work and form the backdrop and basis for weaving conversations about women's freedom of expression.

*Lujan Funes (\*1944) lives and works in Buenos Aires. In 1986, the trained biochemist began her artistic activity. She studied art and philosophy and has been showing her installative and performative works in the South American cultural area since 1989.*

## **Julie Monot – Dennis (ongoing performance)**

Two masked and ghostly characters inhabit the symmetrical French garden at Sandgrube. Their presence and identity clearly refer to Greek statuary, a copy of the young and androgynous Dionysus that can be admired in the Capitoline Museum in Rome. This ambiguous representation historically migrated by mistake and was eventually attributed to Ariadne, and so changed gender over time.

With Lola Monot

*Julie Monot (\*1978) graduated with a BA in Visual Arts at the HEAD of Geneva (2017) and an MA in Visual Arts at ECAL Lausanne (2019). Her artistic practice moves between different mediums such as performances, installations, sculptures and videos. Her research focuses on, among other things, the borderline zones of bodily exteriority and its modes of representation.*

# DREIROSENMATTE

Saturday, 9 October, from 4pm

## **Chris Regn – Tierkostüm / Animal Drag (5 min)**

“Animal Drag” is a short song about the possibilities of meeting in costume. It was developed for the longest night in Zurich.

With Fränzi Madorin

*Chris Regn (\*1964) lives and works in Basel and Hamburg. As a conceptual artist, she works with research and shows. She feeds her work from her experiences with the large archive “bildwechsel” in Hamburg, as a curator, and with various performance and artist groups such as Evi, Nic and C and Les Reines Prochaines and Friends and from collective processes.*

## **Louise Bozelec – VUCAworld (30 min)**

VUCA means chaos, which in turn vuca is meant to fix, to eliminate, to lead. A post-Cold War term that finds expression in the book “Leaders Make the Future - Ten New Leadership Skills for an Uncertain World” by Robert Johansen. In this performance VUCA serves as an inventory of a dangerous uncontrolled state, of misfired fireworks, of a geranium about to die, of a swaying plaster bust, of bourgeois family structures, armament, and territoriality - and vuca as a solution approach towards...?

*Louise Bozelec (\*1996) is a freelance artist who grew up between Paris and Baselland and currently lives and works in Basel. From 2016 to 2019 she studied Fine Arts at the Institut Kunst HGK FHNW in Basel (Bachelor). She is a member of the collective KASKO (Raum für aktuelle Kunst, Performance und Vermittlung) at Warteck Basel and part of various self-organised groups in the field of spatial politics and migration.*

## **FelberWey – Experiment 1 (30 min)**

“Improvisation. You are invited: Sitting, standing, lying, to watch as long as you like!”

From a pool of choreographic sequences, the two trapeze artists improvise on a pole at the Work-Out Station near the Dreirosenbrücke. A trapeze composition in an unusual place.

*Laurence Felber (\*1992) is a performer and graphic designer. Nina Wey (\*1991) is a performer and gardener. Together they founded the trapeze duo FelberWey in 2020. The two trained trapeze artists apply their vocabulary of movement to different objects and places, interested in creating novel performative experiential spaces.*

## **Chris Regn – Ufersong (5 min)**

“Ufersong (shore song)” is a song by Les Reines Prochaines and Evi, Nic&C on the occasion of the art project Hecht an der Grenze in Gottlieben about the difficulties of overcoming borders under ever new circumstances. With Fränzi Madörin, David Kerman, Michèle Fuchs

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# WETTSTEINSPIELPLATZ / RHEINPROMENADE

Sunday, 10 October, from 4pm

## **FelberWey – Experiment 2 (10 min)**

“Can a playground be like a trapeze?”

The playground as a field of experimentation to transfer the vocabulary of movement of the trapeze to the site-specific objects and situations and to play with its possibilities.

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## **Ntando Cele & Collectif and then... – Danse Macabre (40 min)**

Inspired by Maya Angelou’s adaptation of the poem “We wear the mask” the performance pays homage to laughter as a survival apparatus – as a grimace of pain. The four women use wailing and laughter, projection and text to give a voice to invisible skeletons. They use circus poses, highlighting and transforming the body, to not only address issues of identity but to shatter stereotypes.

*Collectif and then... is a collaboration between three sisters: Cécile N’Duhirahe (\*1982) (MA in Fine Arts- Sculpture and Performance, EDHEA, Sierre), Stéphanie N’Duhirahe (\*1984) (BA in Fine Arts- Video and Performance, Geneva- Switzerland, and graduate from the Circus School of Quebec- Canada) and Lucie N’Duhirahe (\*1986) (workshop facilitator and graduate of Circus Space, London). Since 2009, they have worked collectively alongside their individual practices, mixing sculpture, video, circus and physical performances.*

*Ntando Cele (\*1980) is a performer and theatre maker originally from South Africa, currently living in Bern.*

## **Maja Lascano – Pagana (procession)**

“Pagana” is a pagan procession to heal difficult moments during the pandemic. Dressed like a giant bud inspired by randa (a traditional Argentine embroidery), the artist will take a ritual walk. She will start near the Kunstmuseum and then pass the Wettsteinbrücke. From there, the walk will continue to the KASKO, where the flowering of the sculpture will unfold. Anyone who finds her is invited to join her.

*Maja Lascano (\*1971) lives and works in Buenos Aires. Site-specific projects are of particular interest to her. From 2006 to 2009, she was part of the La Mudadora group. Since 2018, she has been part of the project “Doce en Diciembre”.*