

Regionale 23

On the Brink of Remembering

26 Nov 2022–8 Jan 2023

“It is not remembering, but forgetting, that is the default mode of human and societal existence,” so begins the often quoted line by anglicist and cultural scholar Aleida Assmann.¹ “For remembering”, and this aspect is essential to the exhibition, “demands an active effort, whereas forgetting occurs silently, in a seemingly unspectacular way.”² In *On the Brink of Remembering*, the nine participating artists push themselves to make this effort, hoping to draw attention to what lies in the past, present and future through differing means, and in doing so, offering occasions for the act of remembering itself.

Remembering is used here as a collective term under which a wide variety of actions, strategies, processes, and equally artistic practices can be understood, as the “on the brink” of the title tries to capture. As the exhibition and accompanying text intend to show, acts of remembering, narrating, revealing, making visible and writing (hi)stories are delineated rather by subtle gradation than by clean breaks or sharply drawn boundaries.

Remembering as Realisation of Individual Realities

No occurrence can be remembered in its original form. Something once perceived, experienced or felt cannot be reproduced objectively nor realistically. And thus, memories are “subjective, highly selective reconstructions that depend on the circumstances of recollection. [...] Remembering is a present-time operation of compiling (*re-membering*) available data.”³ The fabrication of variations or differing hues does not make a memory ‘wrong’ per se, however the performative, changeable and, as Astrid Erll describes above, reconstructive character of memory processes should be recognised, and the respective present, from which an event is remembered, should be considered and integrated alongside.

As a result, memories can only ever constitute a trace of something in the past. In most cases they are porous, can be blurred or distorted, and can ultimately only serve as a reference within a system. In a discussion about her work *Memory Traces* (2020), the artist Anna Maria Balint aptly describes such phenomena as “memory smudges”.⁴ The works were created during her time in Amsterdam, where she spent part of her studies during the 2020 lockdown, and stem from a combination of water-colour drawings and architectural materials. For the artist, the four objects placed in the upper floor gallery are materialisations of certain perceptual experiences, encounters, forms and feelings. They only remain visible in the space as traces with something mysterious and indefinable about them. Memory’s potential vulnerability to distortion, modification or even manipulation comes particularly to the fore in material choices: Balint has stretched a fabric woven from glass fibres over a two-meter-high stainless steel frame and then applied moulds of cast epoxy resin to it. For the smaller objects, she laminated the fiberglass fabric with epoxy resin, which allowed shell-like structures to form, resting on the aluminium frames. UV radiation causes a temporary, slightly bluish colouration, which returns to its original whitish colour after a short period of time.

Understanding memory as a trace gives rise to a further question: in most cases, doesn’t an individual memory correspond to a disposition, an atmosphere, an emotionality that can be felt repeatedly in the act of remembering and allows the respective moment to be negotiated?

Thy Truong, among others, addresses this question through her wish to create a safe space with her installation *I’d never say, I’d rather speak* (2020/22). Delimited by translucent voile fabric, we enter a space within a space, which is intended to offer us a chance to retreat and a place for exchange, with ourselves and with the memories of the artist herself. This space is physical but virtual at the same time, corresponding between inside and out. Truong influences the space’s subjective state of mind, its mood, through her texts and offers us self-reflective insights into childhood memories with the sound work *A Body A Home A Hostage* (2020). Language, and poetry in particular, is one of many mediums that Truong employs in her exploration of the subconscious and the psychoanalytic concept of “shadows” within her artistic practice. The terms “shadow”, “shadow work” and “shadow integration” go back to the Swiss psychoanalyst C.G. Jung (1875–1961) who used this to conceptualise parts of the personality that had recently split off or been actively suppressed.

For Truong, who moved to Switzerland from Vietnam at the age of five, the question of visualising and verbalising bicultural identity is a focal point, processes which already intrinsically encompass inclusions and exclusions, compromises and a certain inconsistency. Her poetic texts deal with these moments of friction and negotiation, render them productive, allow others to indulge in reminiscence and then perhaps return to their own memories.

Towards Nostalgia and Moments of Indulgence

The verb ‘indulge’ (German: *schwelgen*) can mean “to become intoxicated, to be completely absorbed in something”. Interestingly however, it also means to consume in abundance and to feel excessively, i.e. to

“feast, to enjoy to the fullest”.⁵ In the installation *o.T.* (2021) by Miriam Wieser we witness one such moment of excessive, nostalgic indulgence. We find ourselves in a domestic setting, peering over the shoulder of a woman at a window as she looks into the distance. The apparent photo reveals itself to be a video, in which only timid and hesitant movements made by the woman can be discerned. The moment lingers and ultimately loses itself in a timeless and placeless space.

Whilst in the second half of the 17th century nostalgia was still being explained as a nervous disease by the Swiss doctor Johannes Hofer, today, as Svetlana Boym elaborates in her book *The Future of Nostalgia* (2001), it is symptomatic of a time that has overtaken itself, of a modernity that has not kept its promises, that never could:

At first glance, nostalgia is a longing for a place, but actually it is yearning for a different time – the time of our childhood the slower rhythms of our dreams. In a broader sense, nostalgia is rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition.⁶

This lingering at the window and dreamy nostalgic surrender can, in the case of the installation *o.T.* be interpreted as a temporary exit from what is there and seems unbearable. It is this refuge in another time that not only distorts the past, but perhaps instead reconfigures it completely. With an indulgent glimpse into the past, which then becomes a yearning dream of the future, Wieser's installation examines the instability, malleability and changeability of memory to the point of its complete dissolution. In a kind of material camouflage, the projected floral dress of the woman sitting at the window overlaps with the floral patterns of the bed linens hanging on the clotheshorse.

Thibault Mechler's and Juliana Zepka's sound and video installation *The Overview Project* (2022) is also dedicated to a yearning: in a montage of footage from NASA and the Soviet Space Agency, we view almost 30 minutes of April 12th, 1961, when Yuri Gagarin (1934–68) became the first human to journey into space. Even if the film evokes a moment of nostalgia contemplating a failed utopia, not least because of the particular aesthetics of the 1960s film material, it also touches on elements of propaganda, glorification and myth-making. If we look at newspaper reports from the occasion of the anniversary last year, they talk of a „picture seen around the world“. These are pictures of an event that we did not witness ourselves, and even if we did, then only whilst sitting in front of the television. Nevertheless, these images are no strangers to us, but have long been part of a collective memory.

In 1925, the sociologist Maurice Halbwachs (1877–1945) offered a definition of what we still today understand as „collective memory“ in his eponymous book, although it was highly controversial at the time of its publication. Halbwachs' thesis on the social conditionality of memory laid the foundation for the field of memory research. He writes that “social thought is essentially a memory system, and it consists entirely of collective memories, but only those of them, and in turn those remaining parts of them, which society in each epoch can reconstruct within its current frame of reference.”⁷ From this it can be deduced that collective and individual memories are always mutually dependent and that a memory community depends on the actual experience of a memory by the individual. Collective memory is therefore also an instrument of identity formation and stabilisation, for individuals, but also for a society, a nation and their corresponding ideological aspirations. What it was to be “Soviet” remains to this day historically unclear and ultimately a question of perspective.

The title refers to another event widely considered ‘historic’, seven years later: On the 24th of December, 1968, astronauts from Apollo 8 were able to take photos of planet Earth for the first time. This picture, which shows the stark,

grey moon in the foreground and the blue-white earth in the far distance, would change the world: the view from above, as well as the media participation in such events, would have a drastic influence on the perception of time and space. The music composed especially for the film by Mechler and Zepka also ties in with this, as the melodies and tones of a broken pipe organ punctuate the film, which is divided into chapters. The spherical sound and image landscapes reinforce this supposed yearning for a time believed lost.

A Presence in the Absence

Architectural elements of the room, the projection of Mechler and Zepka as well as the fabrics of Truong's installation are all reflected in frames attached to or leaning against the walls. Marked by their previous lives, all manner of details, such as scratches, imprints, scraps of paper, or other remnants can be discerned. The past resonates in these traces and yet they avoid revealing anything concrete. But much becomes visible that wasn't before.

David Moser discovered the six aluminium frames during a storage clearance of a film museum that once used them to announce film programs for the cinema. Even though his installation *Retired Frames* (2020) again transfers the frames to an exhibition space, they become visible and legible in a different way. Three transfer processes are noteworthy here, which might change the frames spatially, temporally, but also with regard to the new existence recently attributed to them.

First of all, there is a purely spatial transfer, from a public space such as the cinema or the museum into the possession of an individual, then a storage facility, and now back into an institutional context. In turn, the title *Retired Frames* foreshadows a temporal change, or even upheaval, that allows the frames to be transferred from one state to another. The decontextualisation allows the discarded frames to shed their original functionality, like an old skin that is no longer needed. Whilst the frames

formerly fulfilled their tasks of announcing, informing and promoting, with their correspondingly fixed image and text material, in the Kunstverein they stand entirely for themselves. In showing the naked frames, something formerly observed undergoes a transition from passivity to activity, which also allows the dichotomous relationship of object and subject to soften. Left to their state of being discarded, they constitute new spaces and perhaps also a different language that is able to express itself through materiality. Ultimately, the processes described allow something formerly public to regain an intimacy that remains undefined and blurred, nevertheless becoming a space for the associative and imagined, the desired and the lost. A once two-dimensional surface becomes a metaphorical container that triggers the evocation of many things, but does not have to contain anything.

In her research project *Casa M* (ongoing as of 2020), the artist and architect Aida Kidane examines the politics of remembrance in the context of colonialism, as well as the resulting cultures of remembrance that assume recognition. The Eritrean city of Asmara, where the artist was born and spent her early years, was repeatedly built upon and rebuilt during the period of Italian colonisation from 1893 to 1941. The modernist and rationalist buildings by Italian architects can still be found in the city today. In 2017, the historic city centre was declared a UNESCO World Heritage Site. The city was praised as an „extraordinary example of modernist urban planning“.⁸ The preservation of architecture built in the wake of Italian colonialism is questionable, although „historic Asmara also became part of the Eritrean identity over time and a point of reference in the struggle for independence,“ as the UNESCO website puts it.⁹

Starting out from Asmara, Kidane deals with the localisation of memory in public space in a large number of her works, tracing signs of memory within urban structures, built architecture, as well as monuments and street names. In addition to the questions of who and

what is remembered or may be remembered, in the case of the colonial occupation there are also questions about (in)visible wounds and scars within the city and how these can be dealt with. The fact that a large part of the Eritrean population understands Italian architecture as a decidedly Eritrean cultural heritage complicates the view of the past as well as its location and negotiation in the present. How can such ambivalence be confronted architecturally and/or artistically, what kind of response might it call for?

The photographs from the series *Casa M Stripped* (2022) are wallpapered onto the gallery walls and document the artist's research and work processes surrounding the aforementioned questions. In the pictures, Kidane holds up and moves within blanked-out floor plans of a residential and shopping complex built in the Rationalist style in 1937 and still in existence today. *In Untitled* (2019), on the other hand, floor plans are translated into the three-dimensional. Several nested, three-walled steel objects reference an earlier work titled *Asmara Inverse* (2015), for which the artist made a negative silicone cast of the city. The steel objects correspond to floor plans of other buildings constructed during the Italian colonial period, which now remain merely as a reminder of another time and place.

Remembering as Threat

An active effort is needed to commemorate people and/or events that are subject to strategic forgetting, and that stand in the way of a particular political, ideological, and xenophobic historical narrative. In the case of the suicide attack in the Turkish city of Suruç on the 20th July, 2015, it is the Turkish AKP government that not only oppresses and persecutes religious and national minorities, but also prohibits the commemoration and remembrance of the people murdered in this attack. Instead, they are defamed as 'Kurdish terrorists'. In July 2015, 33 young people answered the call to support the reconstruction of the Syrian town of Kobane, just a few kilometres from Suruç, after Kurdish militias were able to liberate the

town from IS. From different parts of Turkey, they embarked on a journey of several hundred kilometres to the Turkish-Syrian border, but were never to return. What remains are countless questions about the assassination itself, about the lack of investigation or the obstruction thereof by the Turkish authorities, but especially the question of why these people took this path. The hour-long film *Set Off* (2019) attempts to find answers to the latter.

Mustafa Emin Büyükcoşkun is the director of the film and embarked on a journey through the country himself, filming from buses and cars and using shots of landscapes, cities and villages to react to questions surrounding the representation of terror, loss and grief. In the recordings, we see the silhouettes of people in their respective interiors as they speak about their daughter, their boyfriend or themselves as a survivor of the 20th July, 2015. In a moment of powerlessness and speechlessness, Büyükcoşkun finds a moving (image) language that leaves us frozen, but allows participation in memory work that could only succeed through trusting exchange. The interviews with relatives, friends and survivors initiated a process that has continued over seven years, seeing the film as just one stop among many. The result is a broadly branching archive of information, memories, voices, experiences, questions, biographies, or more generally, of (hi)stories that kindle the commemoration of the attack and keep the individual memory of the deceased alive. In the context of an autocratically ruled Turkey, *Set Off* provides one of the very few opportunities to collectively commemorate the 20th July, 2015.

Remembering the Future, Imagining New Futures

This text began with a rather sketchily-drawn definition of remembering, describing the process as a reconstruction of the past in a particular present. Remembering a future, or the construction of a future, attempts in turn to nourish the potential of a remembrance practice that is aware of the gaps in heteronormative historiography, desiring to

develop new techniques, strategies and ways of thinking in order to make queer history visible or to queer history.

The poster *Lesbica Futurista* (2021) by Anna Marcus and Alizé Rose-May Monod announces a fictional exhibition of the same name in 2024.¹⁰ Even the exhibition dates reflect days of remembrance: 26th April stands for the Lesbian Visibility Day and 14th July has been International Non-binary People's Day since 2012. The two dates frame an interdisciplinary event curated by Marcus and Monod, inviting a list of predominantly queer, non-binary and trans individuals and collectives, including Bye Bye Binary, a graphic artist collective dealing with patriarchal implications of design, the visual artist Xenia Lucie Laffely and TOMBOY'S DON'T CRY, a queer artistic platform for music and club culture. In an LGBTQIA+ hostile reality, which often closes itself off from potential ambiguity and intersectionality in the art world, this fictional exhibition corrects a prevailing narrative and takes on the topic of visibility on its own. Whilst the previously discussed artistic works often addressed the relationship between memory, identity and the writing of history, *Lesbica Futurista* expands on this with this criticism of a male-dominated exhibition history.

On the Brink of Remembering intends to draw attention to the different temporal dimensions of memory processes. Remembering a past is necessary to better understand the present. Remembering a future may allow us to imagine new ones.

The Regionale is an annual group show, developed in the context of a border-defying collaboration between 18 institutions in Germany, France and Switzerland, with a focus on local, contemporary art practices in the trinational area surrounding Basel.

Curator: Theresa Roessler
Translation by Morel O'Sullivan

References

¹ Assmann, Aleida (2016). *Formen des Vergessens* (Göttingen: Wallstein), 30.

² Ibid.

³ Erll, Astrid (2005). *Kollektives Gedächtnis und Erinnerungskulturen* (Stuttgart: J.B.Metzler), 7.

⁴ In a discussion between Anna Maria Balint and Theresa Roessler on 29 Aug 2022.

⁵ Cited in *Schwelgen*, in: Etymologisches Wörterbuch des Deutschen, URL: <https://www.dwds.de/wb/etymwb/schwelgen> [accessed: 16 Nov 2022].

⁶ Boym, Svetlana (2001). *The Future of Nostalgia* (New York City: Basic Books), XV.

⁷ Halbwachs, Maurice (1985). *Das Gedächtnis und seine sozialen Bedingungen* (Frankfurt a. M.: Suhrkamp), ed. 4, 360.

⁸ Ibid., 7.

⁹ Cited in *Erste UNESCO-Welterbestätte in Eritrea*, in: URL: <https://www.unesco.de/kultur-und-natur/welterbe/welterbe-weltweit/asmara-eine-modernistische-stadt-afrikas-neue> [accessed: 16 Nov 2022]

¹⁰ *Lesbica Futurista* was conceived at the invitation of the Stadtgalerie Bern as part of the *Galleria Di Berna* exhibition (8 Jun–8 Aug 2021). At that time, the future of the venue was uncertain as the Stadtgalerie was due to close at the end of 2021 under the city's austerity program. Fortunately, things turned out differently and the Stadtgalerie can continue its program today. In the exhibition, invited artists showcased posters of fictitious exhibitions, performances and events that could have taken place at the Stadtgalerie. URL: <https://stadtgalerie.ch/de/ausstellung/galleria-di-berna/> [accessed: 16 Nov 2022]

All English translations of German quotes are by Morel O'Sullivan.

Artists

Anna Maria Balint (lives and works in Basel, CH) studied MA Fine Arts at Sandberg Instituut in Amsterdam, NL. Solo- (SE) and group exhibitions (GE) (selection): *Office World*, Merdinger Kunstforum, Merdingen, DE, 2022, (SE); *Von möglichen Welten, Regionale 22*, Kunsthalle Basel, CH, 2021, (GA); *Project 6, Space 25*, Basel, CH, 2021, (GE); *Grandfather's Axe*, Ausstellungsraum Klingental, Basel, CH, 2020, (GE); *Graduation 2020*, Het Hem, Amsterdam, NL, 2020, (GE); *Architrav*, Diskurs-, Archiv- und Kunstraum, Basel, CH, 2017, (SE).

Mustafa Emin Büyükcoşkun (lives and works between Karlsruhe, DE and Istanbul, TR) studied History at Boğaziçi Universität in Istanbul and Media Arts at Hochschule für Kunst und Gestaltung Karlsruhe. Solo- and group exhibitions (selection): *MINDBOMBS*, Kunsthalle Mannheim, Mannheim, DE, 2022, (GA); *Life, Death, Love and Justice*, Yapı Kredi Kültür Sanat, Istanbul, TR, 2022, (GE); *Eternal Flame*, Goethe-Institute Bulgaria, Sofia, BG, 2022, (GE); *Die Unheimlichkeit der Topographie*, Maquis Mami Wata, Mannheim, DE, 2021, (SE); *39th EVA International-Ireland's Biennial*, Limerick, IE, 2020, (GE).

Aida Kidane (lives and works in Cologne, DE and Basel, CH) studied MA Fine Arts at Institut Kunst, Hochschule für Gestaltung und Kunst FHNW, Basel, CH und Architecture at TH Köln – University of Applied Sciences in Cologne, DE. Kidane is currently PhD candidate of the program MAKE/SENDE at Hochschule für Gestaltung und Kunst FHNW Basel, CH and Kunstuniversität Linz, AT. Solo- and group exhibitions (selection): *Counting to Infinity parts 1 to 3*, Dienstgebäude, Zurich, CH, 2021, (SE); *Counting to Infinity part 2*, Displays, Weststrasse Zürich, 2021, (SE); *We proudly present*, Regionale 22, Kunst Raum Riehen, CH, 2021, (GE); *What Remains*, Kitchen auf der Höhe, Basel, CH, 2020, (GE); *Aida Kidane 7 works*, Dienstgebäude, Zurich, CH, 2018, (SE).

Anna Marcus studied MA Art Education an der Hochschule der Künste Bern, CH and Alizé Rose-May Monod MA Contemporary Arts Practice at Hochschule der Künste Bern, CH, they work and live in Bern, CH. Solo- and group exhibitions as a duo (selection): *Galleria Di Berna*, Stadtgalerie, Bern, CH, 2021, (GE); *Lesbiennale*, Euro Central Asian Lesbian Conference, online/Brüssel, BE, 2021, (GE); *Cantonale Berne Jura*, Centre d'Art Pasquart, Biel/Bienne, CH, 2021, (GE); *Queerfeminist Culture Occupation*, Cabane B, Bern, CH, 2019, (EA); *Connection_s*, Lokal-Int, Biel/Bienne, CH, 2019, (SE); *Cantonale Berne Jura*, Centre d'Art Pasquart, Biel/Bienne, CH, 2020, (GA); *Ich Mann. Du Frau*, Neues Museum, Biel/Bienne, CH, 2019, (GE); *Cantonale Berne Jura*, Kunsthalle, Bern, CH, 2018, (GE).

Thibault Mechler studied MA Law (International Law) at Université Panthéon-Assas, Paris, FR, and Juliana Zepka MA Art Education (F For Fact) at Sandberg Institute, Amsterdam, NL, they live and work in Paris, FR. Selected solo- and group exhibitions as a duo (selection): *The Overview Project*, Tempel, Amsterdam, NL, 2022, (SE); *The Courtroom*, Sandberg Institute, Rechtbank Amsterdam, NL, 2022, (GE).

David Moser (lives and works in Berlin DE, and Paris, FR) studied at Hochschule für Bildende Künste – Städelsschule, Frankfurt am Main, DE. Solo- and group exhibitions (selection): *Quality Gifts*, BPA Space, Cologne, DE, 2022, (SE); *Self-Service*, FFFriedrich, Frankfurt am Main, DE, 2021, (SE); *Fix*, Jean-Claude Maier, Frankfurt am Main, DE, 2021, (SE); *Touch Release*, Kunstverein Wiesbaden, Wiesbaden, DE, 2021, (GE); *Espacio de Arte Contemporáneo de Castellón*, Castelló de la Plana, SP, 2023, (GE).

Thy Truong (lives and works in Basel, CH) studied BA Institut Kunst an der Hochschule für Gestaltung und Kunst FHNW, Basel, CH. Solo- and group exhibitions (selection): *Window#28 As we leave the window open*, www.aswe-leavethewindowope, 2022, (SE); *Kodama*, Interspace

Mobile@Consierge Galerie, Bern, CH, 2022, (SE), *Performing Shadow*, Mini-Residenz PewPewPew-Festival III, Linz, AT, 2021, (GE); *World's Rainbow*, BA + MA Institut Kunst Graduation-Show, Kunsthhaus Baselland, Basel, CH, 2021, (GE).

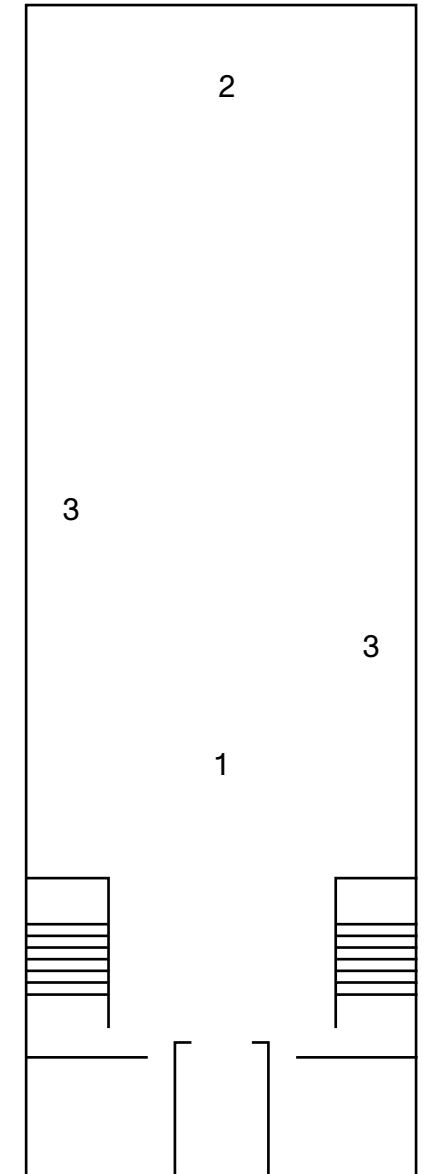
Miriam Wieser (lives and works in Freiburg, DE) studied painting at Akademie der bildenden Künste in Karlsruhe, DE, Intermedial Design at Staatliche Akademie der Bildenden Künste in Stuttgart, DE as well as Romance Studies at Universität Freiburg, DE. Group exhibitions (selection): *Humus. Magic Springs in a Planetary Garden*, After 1920, San Diego, US, 2019, (GE); *Al Haggara – the stone*, Kunstverein Heidelberg, Heidelberg, DE, 2018, (GE); *Das weiß nur der Dschungel*, IFA Galerie Stuttgart, Stuttgart, DE, 2017, (GE); *Höhenluft #14*, Kunstverein Ettlingen, Ettlingen, DE, 2017, (GE); *Komm her, ich bin da*, Orgelfabrik, Durlach, DE, 2016, (GE); *Forum* (Film screening), Kurbel, Karlsruhe, DE, 2016.

1 Thy Truong
I'd never say, I'd rather speak, 2020/22
Voile fabric, wire rope, steel rods, mattress, sound
6 × 3 × 2 m

2 Thibault Mechler & Juliana Zepka
The Overview Project, 2022
HD video, sound
35:32 Min.

3 David Moser
Retired Frames, 2020
Six aluminium frames
Each 152 × 111 cm

Hall



4 Anna Maria Balint
Memory Traces, 2020
Glass fabric, casting resin, UV-sensitive paint, stainless steel
83 × 58 × 18 cm, 210 × 92 × 40 cm

5 Mustafa Emin Büyükcoşkun
Set Off, 2019
HD video, sound
63 Min.

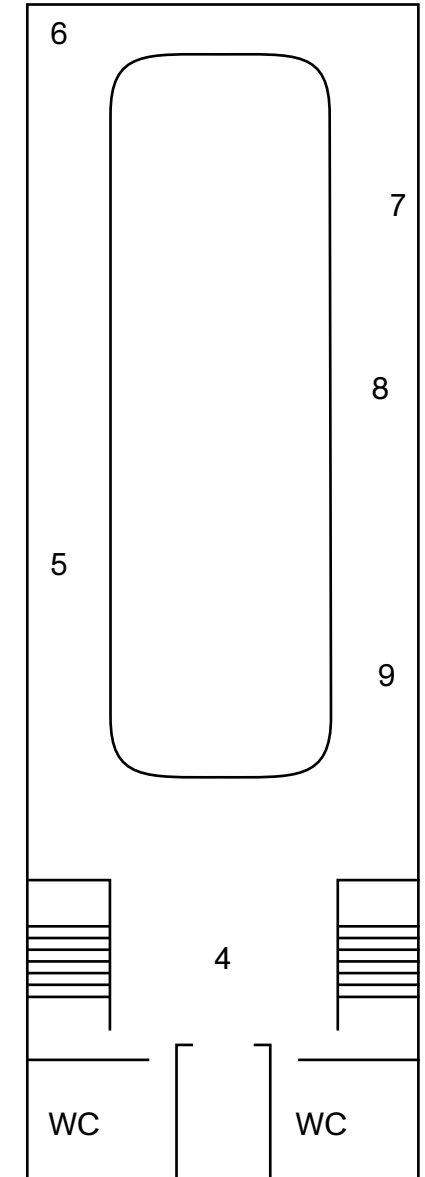
6 Miriam Wieser
o.T., 2021
Laundry rack, duvet covers, fan, adhesive tape, projection
Dimensions variable

7 Aida Kidane
Casa M Stripped, 2022
Print on digital non-woven wallpaper, paste
Each 59.4 × 84.1 cm

8 Aida Kidane
Untitled, 2019
Steel
Each 70 × 90 × 50 cm

9 Anna Marcus & Alizé Rose-May
Monod
Lesbica Futurista, 2021
Print on blueback paper
128 × 89.5 cm

Gallery



1 Thy Truong
A Body, A Home, A Hostage, 2020

I don't know, – do you?

as I open my eyes my
mind keeps wandering
traveling beyond borders
away, off the mind that kept me hostages in this corps

as I open my eyes, my pupils leave
trying to escape the noisy mind
visiting old images
almost forgotten feelings
colours – only real when I go

I want to move out
move out of this body
strip away my flesh and skin
slowly gently strip the soft delicate cell of skin
down my spine
vertebra by vertebra
freeing my bones

I want leave this host I call body
let it rest
collapsing
arms and legs dangling
I want to move forward
without a skull dragging with me
like extra luggage

I wish to be weightless
feeling the self that is mine
and not just muscle and bones
letting go of the itching scar on my left thigh
or my right hip, my face or my lips

I want to cry without tears
and fly without fears
I'd love to fall asleep without thinking of tomorrows voices
I wish to live in my home, my body, my house
nothing is mine

this is a corpse I no more belong to
this corpse I need to escape from
but scared of other bodies
hit by false light that blinded my host's eyes

this time I shall leave without any remains
I will go and search eventually for a body I call mine
a corpse I shall inhabit and call home
a body without the intention of taking me hostage

Program

Fri, 25 Nov 2022, 7:30 pm

Opening with an Introduction by Theresa Roessler
Screening & Live Set *The Overview Project* (2022) by
Thibault Mechler & Juliana Zepka

Sun, 27 Nov 2022, 2–6 pm

Curator's Walk to the Regionale 23 Exhibitions in Freiburg
Meeting Point: T66 Kulturwerk, Talstraße 66

Sun, 4 Dec 2022, 12 am

Regionale 23 Bus Tour (from Basel to Freiburg)
Curator's Tour with Theresa Roessler (German)

Thu, 8 Dec 2022, 7 pm

Gender/Memory/History: On the Conditions and Possibilities of Queer Memory Practices
Talk with mit Alizé Rose-May Monod, Hélène lehl and Lio Okroi

Sat, 10 Dec 2022, 7:30 pm

Screening *Set Off* (2019)
Followed by a Talk with Mustafa Emin Büyükcoşkun and
Güneş Erzurumluoğlu
Location: Kommunales Kino Freiburg

Sun, 11 Dec 2022, 2–4 pm

Workshop for Children 6–12 Years
Printing Workshop with Buchkinder Freiburg e.V.

Thu, 15 Dec 2022, 7 pm

Guided Tour with Heinrich Dietz

Sun, 8 Jan 2023, 12 am

Regionale 23 Bus Tour (from Strasbourg to Freiburg to
Basel)
Curator's Tour with Theresa Roessler (English)

Opening Hours:

Wed–Fri, 3–7 pm

Sat–Sun, 12 am–6 pm

24–26 Dec, 31 Dec 2022, 1 Jan 2023

closed

6 Jan 2023 open

Eintritt: 2 €/1,50 €

Thursdays free

Members free

Regionale 23

The film screening of *Set Off* (2019) takes place
in cooperation with



The children's workshop is supported by::



Renate und Waltraut Sick
Stiftung

Kunstverein Freiburg is supported by:

