

## Kunsttage Basel

3 – 6 June 2021, 10 am – 6 pm

### ***A Wet-Run Renewal***

#### **A film stream from *Bodies of Water*, the 13th Shanghai Biennale**

Jointly presented in two parts at Dreispitz Basel by the Art Institute of the FHNW Academy of Art and Design, and Kunsthhaus Baselland

#### **With films by:**

Carlos Casas, Musquiqui Chihying, Saodat Ismailova, Andrés Jaque and Ivan L. Munuera, Karrabing Film Collective, Heather Phillipson, Unknown Fields (Kate Davies and Liam Young), Zadie Xa, Yong Xiang Li

#### **Locations at Dreispitz Basel (4142 Münchenstein b. Basel):**

der TANK at the foyer, FHNW Academy of Art and Design, Tower Building, Freilagerplatz 1,  
and  
Kunsthhaus Baselland at the Dreispitzhalle, Helsinki-Strasse 5

**With *A Wet-Run Renewal*, the Art Institute of the FHNW Academy of Art and Design together with Kunsthhaus Baselland presents a special selection of films during Kunsttage Basel. The films engage with the topics of *Bodies of Water*, the 13th Shanghai Biennale, and follow its driving motifs—planetary re-alliance, transspecies collectivity, fluid solidarity and embodied environmentalism. The selection presented in Basel, the sole in Europe, resonates with the Art Institute's curricula, paying special attention to art's engagement with nature, ocean, gender and diversity. The program is conceived by Filipa Ramos together with the curatorial team of the Biennale. Ramos is a lecturer at the Art Institute and one of the curators of the Biennale. This event offers an important opportunity to visit a part of the Biennale and its ideas, given current travel restrictions.**

***A Wet-Run Renewal* is an ensemble of films about the relationships water creates, reveals, erodes, and about the bodies that are formed and traversed by it: human, animal, vegetal, mineral, mechanical, digital, meteorological, geological, and cosmic bodies. The films it gathers portray the manners through which water shapes the earth and the world, and investigate their historical, philosophical, material and affective significance. It brings together a selection of authors, genres, principles and topics intrinsic to the 13th Shanghai Biennale. Challenging the maxim that you cannot step in the same river twice, *A Wet-Run Renewal* conceives of the stream not as a linear, unidirectional intensity that passes without return, but as an entity that is unconventional, unruly and recurrent. The film stream revisits its own histories and voices—proposing that streams may find their form through variation and repetition, one and various**

times, always different, always akin.

The films shown in Basel on the occasion of Kunsttage Basel conceive of water as both a physical and conceptual resource. As a system of relations, a methodological reference, an epistemological means, a myth-maker, a distributor and channeler of intensities. Water as the matter through which to think and express selfhood, belonging, agency, transformation, and duration.

They are presented in two sections and on three screens: two are situated at the foyer of the FHNW Academy of Art and Design's Tower Building and a third big one at Dreispitzhalle. This location marks, as well, the joint effort of two institutions in the sense of a long existing collaboration—established by Chus Martínez, head of the Art Institute, and Ines Goldbach, director of the Kunsthaus Baselland, and being explicit since almost six years in the hosting of the Art Institute's graduation exhibitions by Kunsthaus Baselland, and in the common intention to support and exhibit the artistic communities nearby. Working together means to share interests and spaces for reflection and the enhancement of values of enormous importance for past and future generations of artists.

### ***A Wet-Run Renewal***

—A film stream of *Bodies of Water*, the 13th Shanghai Biennale

*Before being film this film was water.*

*Before being film this film was dot and pixel.*

*It was byte, kilobyte and megabyte.*

*Before being film this film was plastic and aluminium alloy.*

*It was lithium, cobalt oxide and carbon graphite.*

*It was gold, copper and silver. Platinum and tungsten.*

*Before being film this film was neodymium-iron-boron alloy, dysprosium and praseodymium.*

*It was rare metal. Rare not because it is rare. Rare because it mixes with oxygen in a rare way.*

*Rare metal mined in China and now returned to China, in the shape of images.*

*Rare metals turned into phones and cameras turned into images turned into pixels turned into light again.*

*Softer better faster light.*

*After being film this film was cut, split, processed and rendered.*

*Light corrected, color corrected, sound corrected, length corrected, word corrected.*

*It was edited, crunched and compressed.*

*It was routed from server to server, from client to client, from protocol to protocol.*

*Uploaded, downloaded, streamed and projected.*

*By machines fuelled by petroleum, petrol, oil, paraffin and water.*

*By hands fuelled by sun, nutrients and water.*

*After being film this film was formatted, cut, weighted, packaged, pilled and wrapped.*

*It was flown, shipped, driven.*

*Freighted.*

*It was stored, distributed, priced, bargained, discounted, sold and bought.*

*Unpackaged.*

*It was tested, folded, crumpled, trashed.*

*You hold the film's journey in your eyes.*

*You hold its water journey.*

*Your eyes that hold your own water journey.*

*Through your eyes, spheres of watery fluids sustained by an aqueous humour, the film's journey penetrates your body.*

*The retina converts words into light, light into neural signals, neural signals into excitation.*

*After being film, this film will become water.*

*It will mumble, cry, salivate and spit.*

*Aerosols, tears, droplets and microdroplets.*

*Cough, sneeze, and sweat.*

*Seminal and lubricious are bodily fluids.*

*Water connects bodies to other bodies. Water makes and unmakes bodies. Water makes bodies into other bodies.*

**Films presented during Kunsttage Basel:**

Zadie Xa, *The Word for Water is Whale*, 2021, 21'18''

Musquiqui Chihying, *The Sculpture*, 2020, 29'07''

Karrabing Film Collective, *Just because you can't see it...*, 2020, 2'30''

Carlos Casas, *Shipwreck*, 2012, 8'16''

Unknown Fields (Kate Davies and Liam Young), *The Breast Milk of the Volcano*, 2018, 12'4''

Saodat Ismailova, *The Haunted*, 2017, 23''

Heather Phillipson, *Well, this is embarrassing*, 2011, 35'

Andrés Jaque and Ivan L. Munuera with the Office for Political Innovation, *The Transscalar*

*Architecture of Covid-19*, 2020, 14'

Yong Xiang Li, *Some Hair May Sing (A Song for You)*, 2019, 9'49''

**A Wet-Run Renewal** is a stream of films curated by Filipa Ramos alongside Chief Curator Andrés Jaque and Marina Otero Verzier, Lucia Pietroiusti, and Mi You, the curatorial team of the 13th Shanghai Biennale. It is part of *Bodies of Water*, the 13th Shanghai Biennale (10 November 2020 – 25 July 2021).

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**Covid-19 safety measures:**

The FHNW Academy of Art and Design FHNW follows the Covid-19 safety measures of the University of Applied Sciences Northwestern Switzerland FHNW, as of 31 May 2021 2021 ([PDF](#)).

**Institutions involved:**

Launched in 1996, the **Shanghai Biennale** is not only the first international biennial of contemporary art in mainland China but also one of the most influential art events in Asia. In 2012, the Power Station of Art became the organizer and permanent venue of the Shanghai Biennale. The Biennale has always maintained Shanghai as its primary locus, upholding the mission of supporting academic and cultural innovation, while continuously tracking social evolution and trends in knowledge production in a global context with an open view. Gathering in Shanghai every two years, the Biennale has also become a large-scale platform for the exchange of contemporary art.

[shanghaibiennale.org](http://shanghaibiennale.org)

**der TANK** is the exhibition space of the Art Institute of the FHNW Academy of Art and Design—a glass cube located at the heart of the Campus Dreispitz in Basel. For Kunsttage Basel der TANK has temporarily moved into the foyer of the Tower Building of the FHNW Academy of Art and Design to establish a new face and space in communicating to the public and neighbors.

[dertank.space](http://dertank.space)

In seven BA and four MA programs, the **FHNW Academy of Art and Design** educates the next generation of critically minded and accomplished designers, artists, and educators. In addition, the Academy's portfolio includes a PhD program for graduate students in collaboration with the University of Art and Design Linz, as well as a comprehensive research portfolio. Its professional infrastructure including workshops, multifunctional performance spaces, 24 / 7 accessible atelier facilities, a media library, and highly specialized photography, video, and sound studios, provides excellent conditions on the campus at Dreispitz Basel. Through collaborations with other institutions and through own initiatives, the FHNW Academy of Art and Design is actively involved in Basel's rich cultural life and contributes to its vibrancy.

[fhnw.ch/hgk](http://fhnw.ch/hgk)

The **Kunsthaus Baselland** is among the leading exhibition venues for regional, national and international contemporary art in the Basel region. The curatorial program is focused on contemporary art in the Basel region which is positioned within an international discourse through accompanying international and national exhibitions.

[kunsthausebaselland.ch](http://kunsthausebaselland.ch)

**Kunsttage Basel** is a joint event for contemporary and modern art. From 3 to 6 June 2021, various Basel institutions will be offering a comprehensive program. [kunsttagebasel.ch](http://kunsttagebasel.ch)

**Biographies Artists:**

**Carlos Casas** lives and works in Paris. He is a filmmaker and artist whose practice encompasses film, sound, and the visual arts. His films have been screened and awarded in festivals around the world, namely the Venice Film Festival, International Film Festival Rotterdam, Buenos Aires International Film Festival, Mexico International Film Festival, CPH DOX Copenhagen, and FID Marseille.

**Musquiqui Chihying** is a filmmaker and visual artist based in Taipei and Berlin. Specializing in using multimedia, he explores the human condition and environmental system in the age of global capitalisation and engages in issues of subjectivity in contemporary social culture in the Global South. His works have been shown in international institutions and film festivals, such as Centre Pompidou, Paris; 2020 International Film Festival Rotterdam; 68th Berlinale; 2016 Taipei Biennial; and 10th Shanghai Biennale. He was the winner of the Loop Barcelona Video Art Production Award 2019 and is a member of the Taiwanese art group Fuxinghen Studio.

**Saodat Ismailova** was born in Tashkent, Uzbekistan, and graduated from the Tashkent State Art Institute, Cinema Department. In 2005 she was invited as an artist in residence by the DAAD program, Berlin. Her debut feature film *40 Days of Silence*, a poignant depiction of four generations of Tajik women, was nominated for best debut film at the 2014 Berlin International Film Festival, and was screened internationally. Her video installation *Zukhra* was featured in the Central Asian Pavilion at the 2013 Venice Biennale and was awarded Best Documentary at the 2004 Turin Film Festival. Saodat Ismailova resides in Tashkent and Paris.

**Andrés Jaque** is a New York-based curator, architect, writer, and chief curator of the 13th Shanghai Biennale. More information in biographies of the curatorial team.

**Karrabing Film Collective** was founded in 2013 in Northern Territory in Australia. The Indigenous media group uses filmmaking to interrogate the conditions of inequality for Aboriginal people and retain connections to land and their ancestors. They have sought to create a model for Indigenous filmmaking and activism, by bringing together different tribes and languages, conceiving works through an infrastructure of communal thinking and experimentation. Their films and installations have been exhibited at MoMA-PS1, New York; Tate Modern, London; Centre Pompidou, Paris; documenta 14, Athens; Gwangju Biennale; Jakarta Biennale; and Venice Biennale, among many others.

**Ivan L. Munuera** is a New York-based scholar, critic, and curator working at the intersection of culture, technology, politics, and bodily practices in the modern period and on the global stage. Since 2015 he is developing his dissertation on the architecture of HIV/AIDS at Princeton University. His research has been supported by the PIIRS and the CCA. He has presented his work at various academic forums, such as Cornell AAP, Cooper Union, and Princeton University, among others.

**Heather Phillipson** lives and works in London. Forthcoming and recent solo exhibitions include Tate Britain's Duveen Galleries commission (2021); the Fourth Plinth, Trafalgar Square, London (2020 – 2022); and a major exhibition at BALTIC Centre for Contemporary Art, Gateshead (2018). Heather Phillipson received the Film London Jarman Award (2016); the European Short Film Festival selection from the International Film Festival Rotterdam (2018) and is also an award-winning poet.

**Unknown Fields** is a nomadic design research studio directed by **Kate Davies** and **Liam Young**. They venture out on expeditions into the shadows cast by the contemporary city, to uncover the industrial ecologies and precarious wilderness its technology and culture set in motion. These distant landscapes—the iconic and the ignored, the excavated, irradiated and the pristine—are embedded in global systems that connect them in surprising and complicated ways to our everyday lives.

London-based **Zadie Xa** studied at the Royal College of Art and at the Emily Carr Institute of Art and Design. Her work is informed by her experiences within the Korean diaspora and the cultural context of the Pacific Northwest. She uses water and marine ecologies as metaphors for exploring the unknown, whilst also alluding to abstract notions of homeland. Xa's practice is highly collaborative. Since 2006, she has worked closely with artist Benito Mayor Vallejo. Together they developed a series of performances presented at the 58th Venice Biennale performance program, Art Night London (2019) and Art Gallery of Ontario (2020).

**Yong Xiang Li** was born in Changsha and lives in Frankfurt, where he graduated at the Städelschule in 2020. In his practice, he draws on a diversity of media. Influenced by a reciprocal understanding of culture and diaspora experience, the artist challenges ideas of sovereignty and existing power-structures by engaging in contaminations that aim at media, formal and cultural specificities. Yong Xiang Li's work has been shown internationally, including Antenna Space, Shanghai; Portikus, Frankfurt; Long March Project, Beijing; and Galleria Acappella.

#### **Biographies Curatorial Team of the 13th Shanghai Biennale:**

**Andrés Jaque**—a New York-based curator, architect, and writer—was appointed chief curator of the 13th Shanghai Biennale in November 2019. Jaque is director of the Advanced Architectural Design Program at Columbia University and founder of the Office for Political Innovation, which operates at the intersection of architecture and art, exploring how bodies, technologies, and environments converge in transspecies alliances.



**Marina Otero Verzier** is an architect based in Rotterdam. The director of research at Het Nieuwe Instituut, she leads research initiatives such as *Automated Landscapes*, *Work Body Leisure*, and *BURN-OUT. Exhaustion on a planetary scale*. Since September 2020, she is head of the Social Design Master at Design Academy Eindhoven.

**Lucia Pietroiusti** is curator of General Ecology at the Serpentine Galleries in London. Recent and upcoming projects include the long-term *General Ecology Project, Back to Earth* (the Serpentine's 50th anniversary program dedicated to the environment), as well as *Sun & Sea* by Rugilė Barzdžiukaitė, Vaiva Grainytė, and Lina Lapelytė.

**Mi You** is a curator and researcher at the Academy of Media Arts Cologne. Her interests focus on performance philosophy, science and technology studies, as well as new and historical materialism. She works with extremely ancient and futuristic technologies and networks.

**Filipa Ramos** is a writer and curator based in London. She is curator of Art Basel Film and co-founder of the artists' cinema, Vdrome. She is a lecturer at the Art Institute HGK FHNW. Ramos' research focuses on how art responds to environmental topics and fosters relationships across humans, other living beings, and machines.