

Alter-Phd

with Sanna Helena Berger, Martin Jakob, Laura-Issé Tusevo,
Salome Schmuki, Ramaya Tegegne & Tiphonie Blanc, Elisa Storelli,
theredthread, 23102015

organised by theredthread (Axelle Stiefel)
& 23102015 (Guillaume Maraud)

14.9.-12.10.19

1 23102015
23102015#6 (09.11 — 14.12 2019, BASEL), 2019
Mixed media

2 Elisa Storelli
Time Piece (beginning), 2015
aluminium, plexiglas, electronic and
mechanical components

3 Sanna Helena Berger

Voice 1 – The economy of presence, 2019
Mixed media

*Voice 2 – Independence from standardised
circumstances*, 2018
Mixed media

*Voice 3 – The search for grand
monumentalism*, 2018
Mixed media

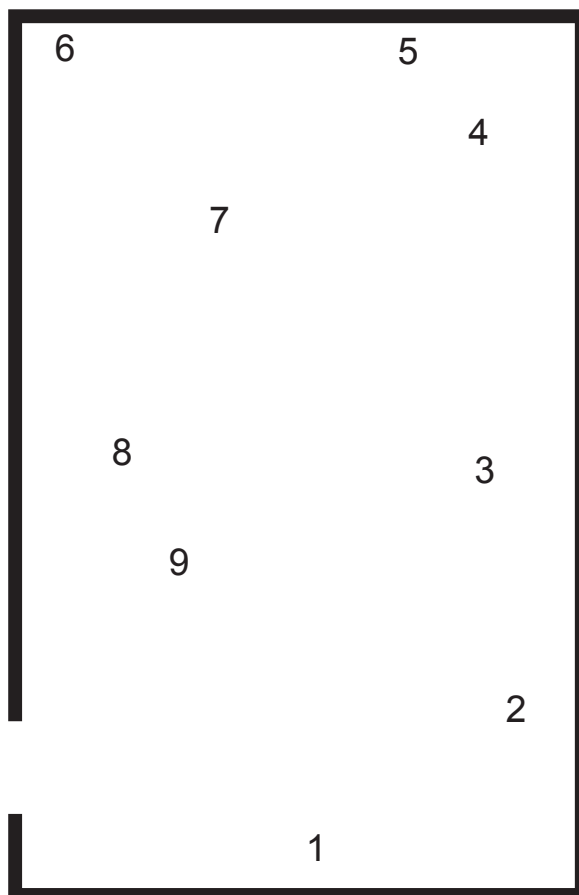
Voice 4 – Sale, 2019
Mixed media

Voice 5 – A self-portrait, 2019
Mixed media

4 theredthread
The Art of Maintenance, 2019
Embroidery on a used kitchen towel (mending
technique inspired by “punto calado” from
Colombia)

5 Salome Schmuki
Double Keys, 2018
Video, in loop, 2 min 30 s, bw, no sound

6 Elisa Storelli
What is time? (2017-2019)
Generative sound installation



7 Laura-Issé Tusevo
*diccionario lucumi v3
digital dictionary (lucumi-spanish)*, 2019
table, chair, lamp, computer, printer, older
version of the dictionary in book form

8 Martin Jakob
Attractive Spots, 2019
cotton rope, steel

9 10 foldable chairs
courtesy of Kunst Raum Riehen

23102015

23102015#6 (09.11 — 14.12 2019, BASEL) is a donation point for 23102015 fund.
Instagram: @end_23102015

Elisa Storelli

Time Piece (beginning) merges three time systems together; all share the same division of the day in 24 hours of equal length. The sculpture displays Babylonian, local and Italian time and blinks each system in alteration every 100 milliseconds.

The Babylonian time system has its day starting at sunrise, and it is blinked yellow. Local time, in our well known UTC system, is white, and its day starts at midnight. Ultimately, the Italian time system starts at sunset and is shown in red.

This stroboscopic clock blinks quickly the contrast of micro and macro time concepts, joking with the arbitrariness of the day's beginning.

What is time? is a series of questions about one of the most common noun used in the english language. Time is something we all know and a word we use constantly, but even though the phenomenon has a name, defining it is a different matter. The work deals with the variety of meanings, projections and speculations relating to time by asking questions about it ad absurdum. The interrogation itself becomes a paraphrase of this complex concept.

Sanna Helena Berger

An ode to labour (Overture of 5)

Overture
noun.

An opening or initiating move toward negotiations, a new relationship, an agreement, etc.; a formal or informal proposal or offer.

An ode to labour is a revision of voices heard through previously exhibited works. 5 voices as a 'set of relations'. "A set of relations, not established yet, the relation of research not to an abstract category or entity but to artists themselves, their lives and their modes of investigation" - Alter-PhD

I attempt to delineate and identify the movement of my voice as a body of work. The selection of the 'overture of 5' is the narration, through the assemblage of monologues turning into dialogue, the voice as body. A body changing, in adaptation, amalgamation and development through work, through labour. The retrospective view of previous modes of questioning, critique and suggested site-repairs is viewed from the current state of removal, a state of being that of oyster; mother, half-removed from the centre of making and present in the state of being entirely for another. Seeking not only the instrumental in work but the instrumental in life.

The five voices can be heard through a series of artefacts, small souvenirs as vestiges from the singular voice spoken, now in choir as audible echoes which sound together

from strewn objects; favours from former frameworks. The instrument and the common agency sounds the critique of the common agency as instrument. Albeit in a varied voice, through various installations and performances the theme throughout the five overtures, spoken through many actors, is a collective question posed. An oscillation between the abstract and the theoretical one; A voice which waves in motion between analysis of the self and analysis of the other.

A retrospective within a contemporaneous consideration.

Through my removal of being in the space in which you enter, I refrain from the eagerness to perfect through process but allow the shipment of the work to be an exercise in trust, trust thrust upon the curators as a situation of circumstance. Unable to be present because of being a mother to a daughter of 4 weeks, the presence of the performed voice, the scattering of artefacts, the positioning of politics is another layered fold of the work. The collaborative care for curation is the surrendering for the potential for personal perfection, entirely left to others. An atypical condition of capitulation of control.

theredthread

The red thread is a work of fiction; it stands for a story that breaks with our usual ideas of continuity and addresses the theme of interweaving of manufacturing processes.

The embroidery applied to the kitchen towel was motivated by a wear & tear in the fabric which guided the design. The principle is to restore some regularity in the structure of the weave by pulling out threads and mend them into a new pattern inspired by a mending technique from Cartagena in Columbia called punto calado.

Salome Schmuki

In the video *Double Keys*, we see someone interacting with a sign machine, as signs are being typed and deleted again in a sequence. The signs are part of the repertoire *Double Keys* by Salome Schmuki which is based on the pronunciation patterns and orthography of the English language.

Laura-Issé Tusevo

Lucumi, a “Creolised remnant” of the Yoruba language, lays the groundwork for questions of identity, education and interconnections between migration and transmission of knowledge. *diccionario lucumi v3* allows Laura-Issé to rethink the dual status, diasporic and liturgical of this language, whose syncretic dimension brings her back to personal anxieties, and cultural and family interrogations.

Martin Jakob

Attractive spots is a series of works constituted of 48 stools that were originally conceived as an artistic intervention at Institut Kunst Basel’s degree exhibition *I-Hood* at Kunsthaus Baselland.

As a subtle intervention in the exhibition space, the stools supported the activity of presenting by (dis-)assembling the audience and objects, they occupied obsolete corners in regards to the attention economy of the space and thus revealed a marginal dance of artefacts to attentive viewers.

The stools were made during a gathering of the artist's friends and relatives, who convened around a common activity and objective: to stretch 35m of cotton rope onto each stool. Notably, these stools - in their unicity - were produced by one continuous thread, embedding them within the gestures that made them and referring to a collective story.

For Alter-PhD, the concern of this artistic endeavor translates into the reintroduction as well as extension of this experiment into another context. At 1.1, a selection of 10 stools of *Attractive spots* are juxtaposed to 10 furniture pieces borrowed from Kunst Raum Riehen. The cohabitation of furniture borne out of two different purposes results in each informing the other by contrast. Together and in their interaction, they support the activities programmed through the exhibition's duration.