

# VITRINE



Nicole Bachmann, along the rims (Video still), 2020. HD Single Channel Video. 00:25:00.

## Press Release

# Along A Long So Long Nicole Bachmann & Tim Etchells

2 July – 5 September 2021

Preview: Thursday 1 July 2021, 6 - 8.30pm

Performances & Finissage: Friday 20 August, 7–8pm

VITRINE, Basel. Daily 24/7.

VITRINE, Basel is delighted to present the duo exhibition 'Along A Long So Long', which brings together for the first time live and physical works by Swiss artist Nicole Bachmann and British artist Tim Etchells. Through image, text and performance, each artist investigates written language as material and as score. A focus for both Bachmann and Etchells is the act or process of speaking out, which in their practices across different media becomes a tool for transforming and subverting prescribed meaning.

Bachmann's work situates the body as a site of knowledge production used to explore alternative discourses within language and form. Her new large-scale text drawings combine memory and automatic writing, which are reminiscent of the spoken word and human thought process - the repetition, inflection, correction, and hesitation we experience when thinking and speaking. The scale of the paper creates a performative act through the motions of writing, in which the artist's body is implicated within its process and evident in each work. The multiple layers of ink create creases and undulations in the paper, rendering a more sculptural form.

Her new performance video 'along the rims' (HD Single Channel Video) is premiered in the exhibition and presents three performers - Nandi Bhebhe, Patricia Langa and Cian McConn - outdoor in the natural landscape of Hackney Marshes, in London. Based around collaboration, exchange and the proximity of bodies, the performers' move and speak together and individually. A fourth presence of the artist behind the camera is also felt within the ensemble. The speech shifts from understood language to utterings. This exploration is carried into her live performance, presented in the public square surrounding the gallery.

Bachmann considers Donna Haraway's term "tentacular thinking", which applies to the networks and exchanges we create, and how alliances are formed in unexpected ways because of this. By taking the performance outside the white cube, she encourages the viewer to reflect on this notion through human's kinship with animals, evolution, and ecology.

Etchells three new works take the form of light boxes, each of which combines text and image to create an ambiguous space of connection and disconnection. The images in these works are strange urban fragments; pictures of pavement or road surface which feature prominent but unidentifiable stains or marks on the concrete or tarmac surface. These accidental spillages, splashes or seepages are simultaneously abstract drawings and traces of dysfunctional human activity and narrative. They take on a metaphorical aspect - signs of another reality



or of memory oozing through to stain the surfaces of an otherwise orderly environment. Paired with these images, Etchells' text fragments – akin to those used in his works on paper and neon sculptures – amplify the idea of trace, memory and secrets below the surface, creating a dynamic dialogue with the visual material and the viewer's imagination.

Alongside the lightboxes, Etchells' presents a new performance work titled 'Now That I Am Here I Am Ready To Leave', involving a single performer, a mobile speaker system and a microphone. The performer wheels their equipment into place and circles around or within the audience, before announcing a speech into public space, in all directions.

The public sphere is an important point of departure and subject of inquiry for each artist's work. Global politics, body politics, contemporary identity, urban experience, and art ontologies are conveyed through varying approaches and mediums, both within the exhibition space and its surround public space. At a moment in which society questions closeness and interaction, each work in the exhibition explores the nature of human proximity, vocal gesture, and the projection of language into our surroundings.

Generously supported by Stanley Thomas Johnson Foundation and Arbeitsstipendium Covid-19, City of Zurich.

**Nicole Bachmann (b. 1973, Zurich, CH)** works and lives between Zurich, CH and London, UK. She holds a Diploma in Fine Art from Zurich University of the Arts (2007) and an MFA in Fine Art from Goldsmiths, University of London (2010). Awards Include: Swiss Art Awards, shortlisted (2019); Freiraumstipendium, Zurich, CH (2018); Werkbeitrag, Stadt Zurich, winner (2015 & 2018); Art Prize 2008, Nationale Suisse (2008); Swiss Design Award (2003). Bachmann has been exhibited internationally at galleries, institutions, biennials and fairs, including: VITRINE, London, UK; Singapore Biennale 2019, SG; Bündner Kunstmuseum, Chur, CH; Berlin Espace Diaphanes, Berlin, DE; Manifesta 11, Zurich, CH; Whitechapel Gallery, London, UK; ICA, London, UK; Kunsthalle St.Gallen, St. Gallen, CH; Eastside Projects, Birmingham, UK; Darling Foundation, Montreal, CA; Zabłudowicz Collection, London, UK; Tenderpixel, London, UK; Block Universe, Performance Art Festival, London, UK; Helmhaus Museum, Zurich, CH; Turner Contemporary, Margate, UK; Haus der Kunst Uri, Altdorf, CH; LUX Artists' Moving Image, London, UK; Art Hall Tallinn, Tallinn, EE; New York Art Book Fair, MoMA PS1, USA; Modern Art Oxford, Oxford, UK; Kunsthalle Basel, Basel, CH; Videotank, Zurich, CH; Cabinet in Kallio Kunsthalle, Helsinki, FI; Centre Culturel Suisse, Paris, FR; Mimosa House, London, UK; E-Werk Freiburg, Freiburg, DE; TOPIC, Geneva, CH.

**Tim Etchells (b. 1962, Stevenage, UK)** lives and works between London and Sheffield. He has produced major commissions for public space internationally including; 'With/Against', Great Exhibition of The North and BALTIC, Gateshead; 'Different Today', SITE Gallery, Sheffield; his poster project 'And For The Rest' created and presented in: Brussels (2014), Basel (2015), and Athens (2016); 'Vacuum Days (Utrecht)' (2016); and 'Eyes Looking' a video installation which took over Times Square, NYC, commissioned as part of Times Square Arts Alliance 'Midnight Moments' series (2016). His work has been presented internationally with solo exhibitions at galleries and museums including: Kunstverein Braunschweig, DE; TATE Modern, London, UK; Bloomberg SPACE, London, UK; Plymouth Arts Centre, Plymouth, UK; Jakopič Gallery, Ljubljana, SI; Bunkier Sztuki, Krakow, PL; Gasworks, London, UK; and Künstlerhaus Bremen, Bremen, DE. Etchells' work was included in: Folkestone Triennial, Folkestone, UK, (2014); Gotenburg International Biennale, Sweden, (2011); and Manifesta 7, Rovereto, Italy, (2008). Further group exhibitions and performance programmes at galleries and museums internationally, include: Museum Kunstpalast, Düsseldorf, DE; Kunsthalle Wein, Vienna, AT (2020); Ebensperger Rhomberg, Berlin, DE (2019); Heidelberger Kunstverein, Heidelberg, DE (2018); Kunsthalle Mainz, Mainz, DE (2017); The Showroom, London, UK (2017); The Grundy, Blackpool, UK (2016); Turner Contemporary, Margate, UK (2015); Compton Verney, Warwickshire, UK (2015); Cubitt Gallery, London, UK (2015); Hayward Gallery, London, UK (2014); Arnolfini, Bristol, UK (2013); Württembergischer, Kunstverein Stuttgart, DE (2012); and Norwich Castle Museum and Art Gallery, Norwich, UK, (2011).

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#### Notes to Editor

1. Installation views of the show will be released on Wednesday 30 June 2021.
2. VITRINE is focused on artistic experimentation and emerging interdisciplinary practices. The gallery was founded in London in 2010, with a second space in Basel opened in 2016 and a third digital space launched in 2020. Over this decade, we have established a reputation as a selector and nurturer of new talent and our continued aim is to support artists' careers and the growth of their ideas.

**Our programme** is focused on interdisciplinary approaches in a variety of media, concentrating on artists working in installation, sculpture and performance. We are committed to support experimental practices that flourish site-responsively, in alternative environments to the traditional white cube, and are often underrepresented in the art market.

**Our spaces** are transparent: In London, glass windows cover the entire 16-metre-long, panoramic space; In Basel, our space – custom designed by Swiss architects PanteraPantera - offers a 360 degree 'in-the-round' viewing experience. This transparent architecture allows all exhibitions to be viewable 24/7 from the surrounding public squares. Both VITRINE London and Basel are wheelchair accessible. Our office and viewing spaces are hidden inside, allowing for an incredibly flexible contemporary exhibiting and working space.

**Our business model** is a hybrid. We operate an expanding commercial gallery; representing a core group of artists and advising international clients. Our work in the public realm and commitment to supporting artists with ambitious experimental exhibitions has allowed us access to public funding, which we have carefully used over our 10-year history for specific large-scale non-profit projects.