

Kunsthalle Basel Regionale 25

A Private Smile

30.11.2024 - 05.01.2025

Ester Alemayehu Hatle

Lives and works in Basel and Copenhagen

Péixe Collardot

Lives and works in Strasbourg, FR

Yongkuk Ko

Lives and works in Karlsruhe, DE

Daniel Kurth

Lives and works in Basel

Nolan Lucidi

Lives and works in Basel

Noon Selina Marrero Julian

Lives and works in Basel

Manuela Morales Délano

Lives and works in Basel

Leon Mörmann

Lives and works in Leipzig, DE

David Moser

Lives and works in Zurich and Berlin

Margherita Raso

Lives and works in Basel

Roberto Ronzani

Lives and works in Basel

Mia Sanchez

Lives and works in Basel

Ute Maria Schmid

Lives and works in Lörrach, DE

In this 25th edition of Regionale, **EN** thirteen artists from the tri-border region around Basel explore the intersections where intimate moments meet public gestures at Kunsthalle Basel. From quiet corners to bustling squares, mental landscapes to architectural boundaries, these artworks trace fleeting glimpses of inner worlds—*A Private Smile* emerging into the public sphere. These pieces unfold in the silent spaces where the private and collective converge, offering fresh perspectives on the contours of our everyday lives.

The ascent through the stairwell becomes a choreography of penetration: David Moser's precise green laser beam cuts through familiar architecture, creating new lines in space. In relation to the spatial conditions and surrounding artworks, the work reframes the staircase and teases the scale of its surroundings. This intervention questions our understanding of presence and physicality, fragmenting boundaries and shifting perspectives.

In this play between visible and invisible, we encounter Margherita Raso's aluminum sculpture, balanced on a saxophone stand like a materialized breath. The artist embraces the fractures and vulnerabilities of the creative process, letting them become apparent in the metallic skin of her works. This fragility finds its echo in a reclining figure resting on a shelf pedestal in the first exhibition room—a quiet dialogue between presence and absence.

Mia Sanchez's sculptures *High Rise*, 2021, reminiscent of living room lamps, fill the space with both form and gentle light. Upon closer inspection, the domestic forms reveal themselves as miniatures of metropolitan facades. In these model-like recreations of photographed buildings, the artist explores the anonymity of urban life. The works blur the line between visibility and concealment, raising the question of what human stories unfold behind countless windows.

In this intermediate space between public architecture and private existence, Roberto Ronzani's drawings of the *Leyla Serie*, 2023, unfold like visual diaries. Moving from daydream to text and then to drawing, he constructs fragile yet evocative architectures of memory. Rendered in pencil, colored pencil, and pastel chalk, these works capture moments of loss and reflection, layering fleeting emotions into meditative compositions.

These inner topographies find their continuation in Péixe Collardot's autofictional paintings.

Room 3

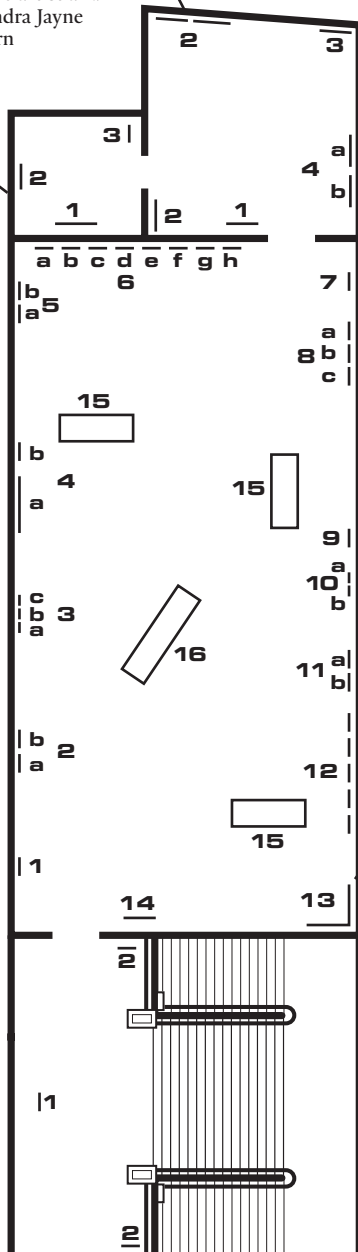
- 1** Daniel Kurth
Schere Klasse Kapital, 2024
HD video, color, sound
7 min 52 sec, looped
- 2** Nolan Lucidi
Sculpture for a sex worker, 2024
Gel transfer on anodized aluminum, varnish, perfume samples:
La Nuit Trésor Lancôme; Bel Ami Vétiver; My-Self YSL; H24 Hermès; Only the brave Diesel; Eros Versace; Phantom Paco Rabanne; Idôle Lancôme; Fame Paco Rabanne; Gucci Rush; Gucci Guilty; Boss Hugo; Gentleman Givenchy; Going Bang Emil Elise; L'Homme Idéal Guerlain; Bathing in a Daydream Emil Elise
35 × 175 × 20 cm
- 3** Manuela Morales Délano
Sântis – SG, 2024
Matchbox, magnet, snow spray
3.5 × 6 × 2 cm
Courtesy the artist and Gallery Kendra Jayne Patrick, Bern

Room 2

- 1** Ester Alemayehu Hatle
No-Stop Human I, 2024
Pencil on paper, Plexiglas
95 cm × 65 cm
- 2** David Moser
CC (Corner Cell), 2022
Aluminum profile, glass, mattress (brand BODYGUARD), wiped out vinyl stickers, Tipp-Ex
3 cabins, each 85 × 200 cm
- 3** David Moser
BCC (Blind Corner Cell), 2022
Aluminum profile, glass, vinyl sticker
85 × 200 cm
- 4** Ester Alemayehu Hatle
a *No-Stop Human II*, 2024
103 × 67 cm
b *No-Stop Human III*, 2024
130 × 110 cm
Pencil on paper, Plexiglas

Room 1

- 1** Yongkuk Ko
Summer Dream, 2023
Wooden strip, wooden board, found objects, acrylic glass, string, varnish
23 × 31.5 cm
- 2** Ute Maria Schmid
a *Schleifenbänder Rot I*, 2024
b *Schleifenbänder Rot II*, 2024
Damar, chalk, paper, tempera
95 × 65 × 8.5 cm
- 3** Manuela Morales Délano
a *Piz Bernina – GR*, 2024
b *Piz Beverin – GR*, 2024
c *Eiger – BE*, 2024
Matchbox, magnet, snow spray
3.5 × 6 × 2 cm
Courtesy the artist and Gallery Kendra Jayne Patrick, Bern
- 4** Leon Mörmann
a *U18 Aerox 50ccm*, 2024
Acrylic, colored pencil on canvas
130 × 200 cm
b *Nachbarschaftsstreit*, 2023
Acrylic, alcohol marker, colored pencil, oil on paper
29.7 × 42 cm
- 5** Péixe Collardot
a *En attente d'un signe*, 2024
b *L'endroit le plus confortable sur terre*, 2024
Oil on linen
50 × 61 cm
- 6** Ute Maria Schmid
a *Dolce e amaro*, 2020
la piccola, 2020
50 × 69 × 3 cm
b *Susanna*, 2020
46 × 66 cm
c *Magnolie mit grünem Streifen*, 2021
50 × 70 × 3 cm
d *Eisenoxid*, 2020
47 × 70 cm
- 7** Péixe Collardot
Il faudrait passer autant de temps à cultiver ses amitiés que de temps passé à les peindre, 2023
Oil on linen
73 × 54 cm
- 8** Yongkuk Ko
a *Midnight Toilet*, 2023
Wooden strip, wooden board, found objects, cable, cable ties, varnish
30 × 40 cm
b *Don't need to wake up*, 2023
Wooden strip, wooden board, varnish, acrylic paint, acrylic glass, styrofoam, found objects, clay
24 × 33 cm
c *Sluggard's pray*, 2023
Wooden strip, wooden board, varnish, acrylic paint, acrylic glass, styrofoam, found objects, sticker, mini lamp
20 × 40 cm
- 9** Leon Mörmann
Gezeichnetes Traumhaus, 2023
Colored pencil, industrial marker on paper
29.7 × 42 cm
- 10** Manuela Morales Délano
a *Hausstock – GL*, 2024
b *Glärmisch – GL*, 2024
Matchbox, magnet, snow spray
3.5 × 6 × 2 cm
Courtesy the artist and Gallery Kendra Jayne Patrick, Bern
- 11** Péixe Collardot
a *Une œuvre à son image – Mes propres contours parfois m'inquiètent*, 2024
b *Une œuvre à son image – Enchanté par ce qui brille*, 2024
Oil on linen
61 × 46 cm
- 12** Roberto Ronzani
Leyla Serie, 2023
Pencil, colored pencil, pastel crayon on pap 5, each 34.6 × 46.8 cm, framed
- 13** Noon Selina
Marrero Julian
Die Liebenden #3, 2024
197 × 119 × 8 cm
Die Liebenden #2, 2024
150 × 74 × 8 cm
Die Liebenden #4, 2024
230 × 80 × 8 cm
Die Liebenden #1, 2024
138 × 83 × 8 cm
Charcoal on primed MDF
schweigende Achse #1, 2024
38 × 83 × 8 cm
schweigende Achse #3, 2024
59 × 70 × 8 cm
schweigende Achse #2, 2024
40 × 74 × 8 cm
Primed MDF
- 14** Leon Mörmann
Spaziergang, 2024
Alcohol marker, colored pencil, Lego, oil, paper, fabric on canvas
110 × 160 cm
- 15** Mia Sanchez
High Rise, 2021
Digital print mounted on cardboard, pipes, wires, lampshades, light bulbs, MDF pedestal
Dimensions variable
- 16** Margherita Raso
Untitled, 2024
Aluminum, metal shelves
71 × 250 × 103 cm
Courtesy the artist and Fanta-MLN, Milan



Stairs

- 1** Margherita Raso
Untitled, 2024
Aluminum, saxophone stand
84 × 68 × 48 cm
Courtesy the artist and Fanta-MLN, Milan
- 2** David Moser
DeWalt Bau-Laser-Wasserwaage, grün, Modell Nr. DCE089DIG-QW, 2022
2 lasers, dimensions variable

As is the tradition with the annual Regionale exhibitions, all works are for sale. Please ask at the front desk for a price list, if interested.

Created over long periods of introspection, they open windows between present and imagined future and turn his studio into a space of self-projection. Each brushstroke becomes a trace of self-encounterance, revealing the complexity of identity and dreams.

In the immediate space, Yongkuk Ko's wooden boxes materialize as mediators between recollection and imaginative power. They preserve fragments of lived experience in self-contained visual worlds, serving as vessels for documentation that transcends time while remaining forever changeable.

Leon Mörmann's humorous explorations of village microcosms reveal the poetry of the everyday. A visual language of the peripheral emerges: one that understands the private not as an antithesis to the public, but as its impish commentator. The painterly process itself—the collaging and overlaying, the patient or impatient waiting for the right moment—reflects the complex temporality of these relatable village narratives.

Ute Maria Schmid uses paper as both a painterly and sculptural medium, folding, cutting, and layering it to create textured compositions. Her works shift between matte and gloss, transforming the seemingly mundane into symbolic landscapes. In multiple series, she explores the voids and densities of our surroundings, hinting at hidden narratives in the everyday. The wall color, inspired by her interior's tones, invites to immerse in the spatial world she creates.

In this atmosphere of transition, we encounter Noon Selina Marrero Julian who reimagines mundane objects to explore intimacy and consumption. Metallic hooks, removed from their commercial context, become central figures in an unexpected love story, surrounded by raw charcoal drawings on fiberboard that embrace imperfection. A recurring helicopter motif, inspired by a fleeting observation, becomes a humorous yet critical element, oscillating between childhood dreams of weightlessness and the adult cycles of consumption.

Manuela Morales Délanos' miniaturized Alps operate as intimate signifiers in the exhibition. The artificial snow becomes both disguise and revelation—like the private smile we wear in social situations, it speaks of simultaneous connection and distance. Yet in its very artificiality, the snow tells us a different truth: that what we perceive—be it Swiss neutrality, national borders, or our collective aspirations for success—often masks more complex realities.

While the first room opens a vast field of imagination and imagined worlds, the second exhibition space focuses on the body and its physical presence. David Moser's sculptures engage with separation and connection through four glass cabins distributed in corners. The glass serves not as a window but as a barrier, examining the dynamics of privacy, visibility, and recognition. Mattresses suggest a fragile form of protection, while empty corners recall the enigmatic atmosphere of a secluded niche or a darkroom.

Against the harsh glare of the exhibition lights, Ester Alemayehu Hatle's *No Stop Human*, 2024, documents the body's presence through direct contact with paper. Tracing movements and points of touch, her drawings capture sequences of time and physicality. Dark, overlapping lines evoke exhaustion and tension, creating a dialogue between material and body. Surrounded by Moser's glass cells, her work blurs the line between performance and documentation, inviting viewers to reflect on their own interactions with space.

Like a soundtrack, driving music flows through the exhibition, emerging from the rhythm of the architecture. The momentum builds in the final room with Daniel Kurth's *Schere Klasse Kapital* (2024, Scissors Class Capital), a video work critiquing a consumption-driven society. Through an urgent rhythm, the camera gazes at urban architectures, overlaid with a poem assembled from existing texts that addresses inequality, consumption, and labor. A driving musical score mirrors the city's pulse, amplifying the work's critique.

Against the backdrop of an examination of our consumption-driven society, Nolan Lucidi's *Sculpture for a sex worker*, 2024, emerges as an almost accurate reconstruction of spaces drawn from personal experiences. These memory-reconstructed rooms reflect themes of projection, identity, and desire, highlighting the deliberate choreography of intimacy. The act of selecting a perfume to stage fantasies becomes a poignant reflection on how personal memory and societal narratives shape experiences of the body and labor.

In the overall concept of the exhibition, artistic positions condense into a multilayered exploration of moments where the private shines through and merges with the collective to create a new perception of the everyday. The artists map fleeting moments of physical presence, transform personal dreamscapes into formal condensations, and question the constructed spaces of national and personal identity, as well as the

overlap of mental and physical spaces. Some works become sites of humorous interventions, while others speak of the burden of history. *A Private Smile* refrains from definitively defining these spaces—instead, the exhibition reveals those interstices where freedom and limitation condition each other.

Thanks to Aurel Fischer, Cheyenne an Oswald, Rafal Skoczek, all partners of Regionale, and to all participating artists

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Kanton Basel-Stadt
Kultur

GUIDED TOURS THROUGH THE EXHIBITION

Public guided tours on every first Sunday of the month, in German

01.12.2024, Sunday, 3 p.m.

05.01.2025, Sunday, 3 p.m.

Tandem Tour, in English

05.12.2024, Thursday, 6 p.m.

With Ines Goldbach, Director Kunsthaus Baselland and Mohamed Almusibli, Director / Chief Curator Kunsthalle Basel

MEDIATION AND PUBLIC PROGRAM

Mal•Mal – draw from a live model in the current exhibition, in German and English

04.12.2024, Wednesday, 6–8 p.m.

Materials will be provided.

Artists' talks, in English and German

10.12.2024, Thursday, 6:30 p.m.

12.12.2024, Thursday, 6:30 p.m.

19.12.2024, Thursday, 6:30 p.m.

The artist talks of Regionale 25 are moderated by students in the field of Art History and Art Mediation.

Audioguide – in German, English and French

There is rarely the opportunity to hear the artists themselves talk about their work—this audio guide attempts to change that. Just scan the QR code:



A Private Smile is part of the Regionale 25 and is curated by Mohamed Almusibli, Yana Kadykova, and Lena Katharina Reuter.

Regionale is an annual group exhibition developed in the context of a cross-border cooperation of 18 institutions in Germany, France, and Switzerland, focusing on local contemporary art production in the three-country region around Basel. More information on Regionale, its program, and the participating institutions is available at: regionale.org.

Follow us on Instagram and share your photos and impressions with [#kunsthallebasel](https://www.instagram.com/kunsthallebasel) and [#regionale25](https://www.instagram.com/regionale25).

More information at kunsthallebasel.ch