

Opening 16 June 2022, 6 PM

with Vinz, Make Like A Tree, and DJ Caipora. 10 PM Afterparty at Rouine.

Exhibition until 30 September 2022: Fri 2–5 pm, during Art Basel Fr–Sun 2–6 PM,

Kunsttage Basel 2–4 September Fr–Sun 10 AM–6 PM, closed 8 July–8 August

CEMITÉRIO by Adriano Costa. Curated by Samuel Leuenberger and Benedikt Wyss  
 THE GINA SHOW by Gina Proenza, Gina Fischli and Gina Folly. Curated by Alice Wilke  
 RE-FLEX by Jean Katambayi Mukendi. Curated by Benedikt Wyss

City SALTS  
 Hauptstrasse 12  
 CH-4127 Birsfelden



**BOX** In the box and in our garden we present Brazilian artist Adriano Costa's CEMITÉRIO, curated by Samuel Leuenberger and Benedikt Wyss. Igniting a tension between the sacred, the profane, and pop, Adriano Costa provokes a reflection on the real value of works of art, addressing the question of how materials can be transmuted into an art object and vice versa.

**GARAGE** In the garage we present THE GINA SHOW with Swiss artists Gina Proenza, Gina Fischli and Gina Folly curated by Basel-based curator Alice Wilke. The works on display are dealing in different ways with movements, playing both on physical and emotional levels. They tell stories about love, bodies in space, objects of desire, memories and nostalgia, thus expanding the media of sculpture and photography by formats and materials.

**WATER TANK** In the water tank and in our garden we present Congolese artist Jean Katambayi Mukendi's RE-FLEX curated by Benedikt Wyss. Trained as an electrician, Jean Katambayi Mukendi uses his knowledge of circuitry in his artworks, dramatizing the flow of energy. The materials used support his vision of a futuristic, equalized global economy.

The exhibition series is part of the tricontinental collaboration with artists from Europe, South America and Africa initiated and developed together with Waza Art Center, Lubumbashi.

CEMITÉRIO

Adriano Costa

Box

House of God, Cemetery series, 2022  
Wax on bronze  
51 x 16 x 3 cm

Station to Station (it's too late), Cemetery series, 2022  
Wax on bronze  
17 x 49 x 15 cm

Fígado, Cemetery series, 2022  
Wax on bronze  
35 x 30 x 7 cm

Cry!, Cemetery series, 2022  
Wax on bronze  
24 x 15 x 4 cm

The Breeder, Cemetery series, 2022  
Wax on bronze  
26 x 41 x 8 cm

Idol, Cemetery series, 2022  
Wax on bronze  
42 x 30 x 7 cm

The Bread, Cemetery series, 2022  
Wax on bronze  
37 x 13 x 4.5 cm

Broken Teeth , Cemetery series, 2022  
Wax on bronze  
24 x 15 x 3 cm

Superman, Cemetery series, 2022  
Wax on bronze  
38 x 19 x 7 cm

Untitled Blond Superb, 2022  
HD Video, sound, loop  
10 minutes

Superstar, 2022  
Incense and lettuce

Sun, 2022  
Hole in the wall

Moon, 2022  
Hairbrush on hole

The artist is ham, 2022  
Mixed media



Adriano Costa

Ascension, 2022  
Mixed media

Untitled, 2022  
Fabric and grass

Imperative crab, 2022  
Mixed media

Goodbye, 2022  
Paper and dental floss

The Painting, 2022  
Mixed media

Garden      Making love is necessary, 2022  
Artist's clothes, bath towels

*"Art is another deeper stuff, but we dance the song. Hallelujah."*

Brazilian artist Adriano Costa deals intensely with reality, using its tragic state. The artist prefers to use the term fatality in this context. In his exhibition at City SALTS Costa talks about borders and paradoxes such as beauty and ugliness, or the reason for creating art and the visibly decrypted system he is obsessed with.

Costa's bronze forms are cast from casts of old sculptures by the artist, giving the exhibition its name: Cemitério, Cemetery. Costa works with the dead part of the artwork, the dead side, or what in theory has to be the dead side. The golden color is dirty and unpolished, too, reminiscent of the old, the realm of death.

The artist thinks his cemetery as sacred and profane at the same time, messing with what is desirable with the stillborn aura of the installation. It shows his attempt to discuss aesthetics by setting himself apart from all what is calculated. The sculptures are the result of antagonistic forces, relating the inside and the outside. What is cast is discarded, and the waste is exhibited.

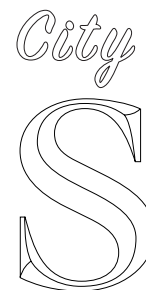
According to Adriano Costa, the key to Cemitério is offered by the Chinese Tao Te Ching, which ultimately aims at lasting harmonious coexistence, and thus nothing less than world peace. The classical text attempts to illustrate how antagonistic forces must work together for a thing to exist:

*When people see things as beautiful, ugliness is created.  
When people see things as good, evil is created.*

*Being and non-being produce each other.  
Difficult and easy complement each other.  
Long and short define each other.  
High and low oppose each other.  
Fore and aft follow each other.*

*Therefore the Master can act without doing anything  
and teach without saying a word.  
Things come her way and she does not stop them;*





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*things leave and she lets them go.  
She has without possessing, and acts without any expectations.  
When her work is done, she takes no credit.*

*That is why it will last forever.*

Tao Te Ching, chapter 2  
English version chosen by the artist

In addition to other works and various smaller and larger interventions in the exhibition architecture, the artist collages scenes from the video clip "Piece of Me" by Britney Spears (2007) with pieces from the film scores of Ben Hur (1959) and Caligula (1979). Repeatedly, as an hypnotic and pathologic mantra. The pop star is turned into a symbol of fate. In this, the artist thinks about himself as an ingredient, out of his control, "floating in a brew when things like money, success, illusion, floppiness and death are the plat du jour.»

He elevates the once golden girl Britney Spears to a product of a heroic destiny and places this fallen angel in the mythical place he believes she has reached. Spears – star, object, but above all soul – belongs to the same world as his sculptures of false gold. This world is a phantasmagoria, an illusion in front of an audience: tragic, romantic, poetic, and fatal.

Adriano Costa follows Britney Spears on Instagram, and always he has the feeling that she knows him personally. After all, the cemetery he created is his own: «I love it! It's my life! It's Art Basel. We know art is another, deeper stuff. But we dance the song. Hallelujah.»

*Benedikt Wyss*

Adriano Costa

\*1975, São Paulo (Brazil). Lives and works in São Paulo.  
BA, ECA-Universidade São Paulo, São Paulo, Brazil

Recent solo exhibitions (selection)

2021 flowers and holes (glory), Mendes Wood DM, São Paulo  
2019 ROCKWHORESHOW, Nuno Centeno, Porto  
2018 wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein

THE GINA SHOW

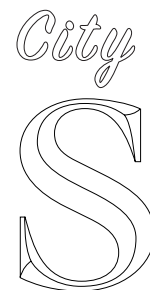
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| Garage 1 | Gina Proenza<br>Social gravity, 2020-2022<br>Wood, paint, tennis balls<br>720 x 480 x 15 cm                                     |
| Garage 2 | Gina Proenza<br>Solidarity, Solidarity, 2019-2022<br>Rope, motor<br>Variable dimensions   |
| Garage 1 | Gina Proenza<br>Sortir de sa manche (2,3,4), 2022<br>Porcelain, fabric, walnut wood<br>Variable dimensions                      |
| Garage 2 | Gina Fischli<br>Kyburg, 2022<br>Styrofoam, plaster, modelling clay, silicone, wood<br>125 x 50 x 50 cm                          |
| Garage 1 | Gina Folly<br>SQUEEZE UNTIL I AM YOURS, 2021<br>Photograms of animal bones, aluminium notice display locked<br>05 x 165 x 15 cm |
|          | Gina Folly<br>DAS GEFANGENE HERZ(BS), 2021<br>Stainless steel, bent<br>Variable dimensions                                      |

*A young princess was a thousand times more beautiful than the daughter of the witch Rumpelplums. Because of this, the witch cast a curse on the young princess, condemning her to a life without laughter and perpetual tears. Only a prince could free the ensnared heart of the princess. We unfortunately do not know how long the princess has been crying. As you attempt to free the heart, you should not cry immediately if after several attempts the heart is still ensnared.*



Remember the last time you played a game? Was it chess maybe? Cards? Or table tennis? Did you exert yourself rather mentally or physically? Did it bring you pleasure? Or anger? How did it feel when you won or lost? Did this resonate in your head or in your heart?

We know from children that they intuitively learn essential things in life through play. Play helps us to learn how to move within social environments, how to be in community and how to communicate with each other. Basically, as adults, we continue to play and do this for similar motivations. Parlor games. Love games. Mind games. Power games. Word plays. Gambling. All require amounts of courage, skill, strength, endurance, intelligence. By playing the game we demonstrate to each other what we are made of. At the same time, we are driven by the engines of a social system that is primarily geared towards performance, competition and profit. The ambivalence of the game: The winners get the whole cake. The price, on the other hand, is not to be discussed.



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The exhibition THE GINA SHOW can be called a “game show” with a wink. A bull’s eye. A deliberate joke. But the hattrick of the first name in the title remains superficial and would hardly have sufficed as a final criterion for the selection of this team up. The incentive for the group exhibition was the interest in the artistic practices of the three Gina, who are characterized not only by a very sensitive handling of materials and formal languages, but also by a preference for cultural history and narratives.

A common feature is the reflection of social phenomena and dynamics that comes to bear in the works. With the literally playful elements of the works united here, themes emerge that are capable of touching and moving. In Gina’s art there is no fear of dealing with emotions and just as little any hesitation to look at things in everyday life through “naive” glasses in order to critically question what is closely perceived. This artistic strategy may well be called a game changer in today’s times.

The exhibition space of the double garage finally turns into a kind of small parcours, where movements and emotions generated by the stories can be mentally and also physically recreated. At first glance of the objects, this may seem quite easy, yet it has tension and depth, even allusions to interpersonal abysses. The works tell metaphorically of human passions.

As in Proenza’s case, they speak about the gravity of solidarity in teams and communities. Or, in the case of Folly, the works are dealing with captivating affairs to existential self-sacrifice. Elsewhere, Fischli parodies symbols of domination and deconstructs them in conjunction with consumerism. The three small Antigone figures hanging on ribbons in the entrance and exit keep the room firmly in view. They are three portraits in profile, representative of the three Ginás. The silhouette of these sculptures made of wood, porcelain and fabric is reminiscent of the toy Bilboquet, which came into fashion in France during the 16th century, and which above all required skill. In a modified form under the name Hibuki the object served Japanese women as a handy weapon for self-defense.

The fate of Antigone ends tragically according to the poets of antiquity, but apart from that it is the story of a strong-willed woman who did not bow to patriarchal rules and laws, but asserted her own ethical standards. Preserving a form of self-determination under the given circumstances also applies to the protagonists of this exhibition. Playfully, as if pulled out of a sleeve.

Welcome to THE GINA SHOW.

*Alice Wilke*



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Gina Proenza

\*1994, Bogotá (Colombia). Lives and works in Lausanne and Geneva.

- 2022 Dramaturgy and text performance, CAS, Unil/Manufacture, Lausanne
- 2017 Diploma, Bachelor in Visual Arts, ECAL, Lausanne
- 2016 Semester abroad, School of Visual Arts, SVA, New York

Solo exhibitions (selection)

- 2022 Kunst Halle, Sankt-Gallen (upcoming)
- 2020 Agarra-diablo, CAN, Centre d'art Neuchâtel
- 2018 Passe Passe, Centre culturel suisse, Paris  
L'ami naturel, Tunnel Tunnel, Lausanne

Gina Fischli

\*1989 in Zurich. Lives and works in Zurich.

- 2018 MFA, Royal Academy of Arts, London
- 2015 BFA, University of Fine Arts Hamburg, Germany
- 2011 Stage Design, Academy of Fine Arts Hamburg, Germany

Solo exhibitions (selection)

- 2022 Swiss Institute, New York (forthcoming)  
No Rest For The Wicked, Chapter, New York
- 2021 Deep Water, Soft Opening, London  
Love After Lock-up, Sandy Brown, Berlin  
Ravenous and Predatory, Cork Street Banner Commission, London
- 2020 Good Girl, Neuer Essener Kunstverein, Essen, Germany  
Gina Fischli, 303 Gallery, New York

Gina Folly

\*1983, Zurich. Lives and works in Basel and Paris.

- 2018 Swiss Emerging Artist Prize, Société Générale
- 2013–2020 Taylor Macklin, Zurich
- 2014 MFA ZhdK, Zurich

Solo exhibitions (selection)

- 2023 Manor Kunstpreis, Kunstmuseum Basel Gegenwart (forthcoming)
- 2021 Fondation Fiminco, Paris
- 2019 Jahresausserprojekt Kunsthaus Baselland

RE-FLEX

Jean Katambayi Mukendi

Water tank Re-Flex, 2022  
Glue, pigment, trash, 130 x 80 x 50 cm

Covid Arolamp, REF-LEX 1, 2022  
Ink on paper, mixed media  
100 x 70 cm

Covid Arolamp, REF-LEX 2, 2022  
Ink on paper, mixed media

Covid Arolamp, REF-LEX 3, 2022  
Ink on paper, mixed media

Covid Arolamp, REF-LEX 4, 2022  
Ink on paper, mixed media

Pare-Brise  
Windshield  
130 x 80 x 1 cm

Garden Sphère, 2016  
Copper, wood, paper, plastic, movement detector, lamp  
140 x 90 x 90 cm

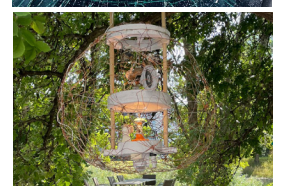
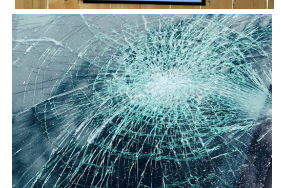
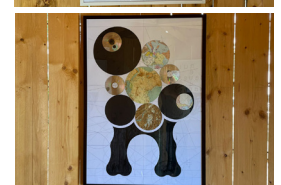
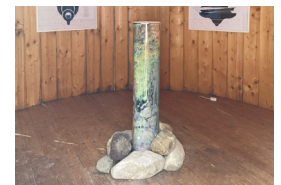
Jean Katambayi Mukendi grew up in the southeast of the Democratic Republic of Congo in Lubumbashi, the “capital of copper”. His father was an electrician, his mother the secretary of a metal extraction company, which is why Mukendi was surrounded by all kinds of metals from an early age. A passion for logic, geometry, mechanics and electricity now defines the art of the autodidact who, after graduating as an electrician and studying mathematics, remained “puzzled by creation” until he met the art world a few years later.

Mukendi seeks to understand the qualities of the materials and tools that are available or that he happens to find, in order to get the best out of them. This includes integrating production waste: Nothing is lost, nothing is newly created, everything is transformed. Mukendi’s works convey a political pragmatism. Also because they are inhabited by the artist’s everyday life in his immediate environment.

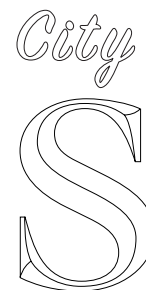
Probably his best-known series, Arolampes, shows light bulbs of all kinds drawn on paper with a self-made compass, sometimes assembled with 3D objects. They are a winking reminder of the fate of millions of residents of Lubumbashi, the artist’s hometown, whose nights are often lit only by candlelight because of problems with electricity distribution. European energy-saving lamps are of no help.

Humorous irony permeates Mukendi’s work. Asked about this by art critic Piero Bisello, the artist recalls a time before his international activity: “When I worked as a math teacher in secondary school, people asked me why I was making all these jokes with my students. Math was supposed to be serious. I took it differently and it served us well.” His artworks are similar.

“They might be ironic, but they address serious matters – like the responsibility of







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foreign countries in the Congo.”

Jean Katambayi Mukendi was not only a math teacher, but is also a licensed electrician. Like his four siblings, he attended one of the technical schools that ensured that European companies never lacked cheap labor during the Belgian occupation. Accordingly, the artist is interested in technology less in its function than in its context. Many works are inspired by the technical drawings of those companies that exploit his region. The source material of everyday life expands far beyond the personal horizon into worldwide responsibilities and currently reflects not least the unjust Covid vaccination policy on a global scale. More personally, the artist comments on his bridging to art. “My mother taught me that I had to study to understand life rather than to understand electricity.” Thus, Mukendi’s work offers not so much technical instructions or mathematical solutions, but rather commentaries on life.

Jean Katambayi Mukendi’s performance on the opening evening (7:30 PM) remains in the exhibition as a sculpture: the artist writes mathematical derivations on a car windshield attached to the water tank before having the windshield smashed by an exhibition visitor. *Pare-Brise, 2022, (Windshield)* tells the fictional story of a broken car windshield, shattered by an accident, the course of which the artist-mathematician has subsequently deciphered in writing on the object. The fact that the production process took place in exactly the opposite way dissolves the boundaries between incident and accident, between staging and loss of control. When the cracks seek their way through the glass like rivers.

The same loss of control is embodied in the work *Re-Flex, 2022*, in the center of the room. Mukendi calls the work itself a water tank. Clean water, along with electricity, is another inconstant in Lubumbashi. Through its process of creation, Mukendi’s water tank represents a counter-statement in a world riddled with predictability and pigeonholing. The artist pours a mixture of glue and color pigments into a plastic tube filled with trash and lets the river carve its own path. Choosing its own colors. Codes dissolve and recompose themselves. All calculation disappears, the incident becomes an accident, the artist gives up all control.

*Benedikt Wyss*

Jean Katambyi Mukendi

\*1975, D.R. Congo. Lives and works in Lubumbashi.

Self-taught. Graduated electrician, studies in mathematics.

Recent exhibitions (selection)

2022 The Drawing Center, New York (upcoming, group show)

2022 Waldburger Wouters, Brussels (upcoming, solo)

2022 Center Pompidou, Metz (group)

2021 Art Basel Miami Beach (solo, Ramiken)

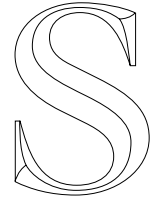
2020 Ramiken, New York (solo)

His work has been exhibited at the Palais De Tokyo, Paris; Palazzo Reale, Milan; M HKA, Antwerp; or the Royal Museum of Fine Arts, Brussels.

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