

Press Release

*This Morning, in the Sweet Torpor of the Great Forest,
is Like Every Morning in the World*

Violeta Burckhardt, Elise Corpataux, Claudia Comte & Adeline Mollard, Solange Pessoa, Ugo Rondinone, Peter Zumthor
Curated by Samuel Leuenberger and Claudia Comte

SALTS is pleased to present the inaugural exhibition *This Morning, in the Sweet Torpor of the Great Forest, is Like Every Morning in the World* curated by Samuel Leuenberger and Claudia Comte.

The exhibition launches Country SALTS' programme in its new environment perched amongst the rolling green hills of the canton Baselland (Canton of BL), with a discussion on nature imagined through the diverse approaches of seven artists. Spanning various media - including painting, sculpture, graphic design, and landscape/architecture - the artworks in the exhibition highlight the ways in which artists today, during a time of immense social and environmental upheaval, identify with nature and the often romanticised pastoral scene. The exhibition challenges the concept of countryside as peripheral space, always outside the city centre, and reflects on the regenerative force with which nature persists in the realm of art history until today. The artists in the exhibition, are drawn together through their nuanced examinations of the inexhaustible link between the human condition and nature. Here, we find ourselves able to take repose in states of torpor, emboldenment or something other.

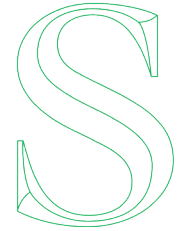
In the centre of the exhibition space Violeta Burckhardt's towering installation, *Wir Schaffen Das*, stages an analogous portrait of migration, beauty and cultural diversity that reveals the ways in which plants and humans are intricately connected. The installation consists of a Fiat Seceinto Cabriolet, overgrown with several *Trachycarpus fortunei*, an invasive palm creating a new form of symbioses of fauna and flora in the forests of Ticino and elsewhere in Southern Europe. The palm tree was introduced to a botanical garden at Isola Bella, on the Italian side of the Lago Maggiore some years ago from China. It is now ubiquitous in the Swiss canton of Ticino, creating an impossible terrain of deciduous and evergreen, native and non-native flora, a so-called charming "exoticism" that is much loved by residents and tourists alike. So much so the palm was made one of the cantons cultural symbols despite being an invasive plant. *Wir Schaffen Das* echoes Chancellor Angela Merkel's, assertion to help incite compassion and solidarity during the 2015 refugee crises and again amidst the COVID-19 pandemic. In relation to the artwork, the phrase draws attention to the complicated ways ecology becomes entangled with the political and the personal, and how the displacement of environments due to human intervention and climate change can create a ripple effect of entropic states.

Nearby Burckhardt's work, an architectural model by Peter Zumthor captures an act of human intervention residing in harmony with its natural environment. Following the phenomenology of Martin Heidegger, Zumthor's projects depict the non-hierarchical physical presence of building and place, giving primacy to the sensorial and the experiential over the purely technological or theoretical. Revealing the architect's journey through experimentation and ideation, the mnemonic object, embodied in structural, sculptural and atmospheric materiality, acts as propositional tool that holds the promise of the object the architect is seeking. Zumthor who is known to 'give time' to his projects in order to perfect them as a holistic experiences, likewise in his models seeks a perfection that becomes life-like in their attention to details.

Romanticism's mythologising of mountains and sunsets as symbols of revelation are reanimated by various artists in the exhibition. In *vierterdezemberzweitausendundneunzehn* (2019), Ugo Rondinone depicts a sunrise rendered in softly brushed watercolour. The artist's composition of the sun and horizon evinces a scene of serene interiority, evoking a desire to acquiesce to time, solitude and the natural world. The paintings in this series, titled the Mattituck paintings, show the view from Rondinone's studio window across the Long Island Sound. There he would watch the sun falling each day with his husband John Giorno, revelling in its "magical illumination of the ordinary". Rondinone, who has lived in New York City since the late 1990's, has worked with the category of the landscape throughout his career from his long standing series of monochrome landscape paintings in Indian ink to building his ideal home in the countryside outside of Zurich, or placing a series of stacked day glow coloured limestone boulders in the Nevada desert. His objects are embodied poems, lyrical and allusive, that seek out the link between nature and the human condition, the physical and spiritual.

Here and in the work of Elise Corpataux, the sun signifies the connection between the human and the divine, the transcendent outside. Reflections on paintings' ability to convey pathos and affectivity is also present in the series of paintings by Corpataux whose depictions of sunsets are mimics of those gleaned from Instagram. Corpataux' sensual depictions of mediated sunsets reveal our online and networked link to the outside, and contextualises how immanence manifests in contemporary life. The artist is particularly interested in the way painting possesses a special capacity to convey sentimentality. For Corpataux the sentimentalism of witnessing a sunset today is complicated through the ubiquity of its depiction on social networks, via layers

Country SALTS
Hof Strickmatt
CH-4431 Bennwil
info@salts.ch
+41 61 311 73 75



of mediation and meta-experiences. In these instances, affect is felt through the moments of sharing and reposting rather than the instance of witnessing the sunset itself.

In Claudia Comte and Adeline Mollard's wall painting, language is used as both formal and expressive devices in the representation of a landscape. The work is comprised of words arranged in a typographical arrangement reflecting the peaks and valleys of a mountain scape. Mirroring the effect on the wall is the meaning of the text itself; a discussion on nature and landscape painting between an art student (Claudia Comte in 2007) and one of her mentors, Swiss painter, master engraver and thinker, Pietro Sarto. Comte and Mollard have collaborated on text and image based projects for many years. This work is the culmination of a series of interviews Comte has conducted since 2007 with artists, curators, scientists, and other collaborators which have been translated into graphic compositions, either in print, canvas or like here, site-specific on the walls of an exhibition space. The work is accompanied by a small print run publication that includes the full interview between Sarto and Comte, as well as a fold-out print designed by Mollard.

In the sculptural practice of Solange Pessoa the lines demarcating art, nature and life are continuously obscured, a coalescence the artist embraces. Pessoa's deep bond with nature is rooted to the rich terrain of her native home Minas Gerais, a state located in south-eastern Brazil. Her commanding connection to the environment emboldens her rigorous investigations into organic matter, culminating in her telluric works comprised of organic and unconventional material, such as hair, grass, fruit, feathers, minerals and moss to name just a few. The installation *Untitled* (Bronze and grapes) was developed 'mentally' for several years through studies, models, observations, and documentation on the durational process and transformation of grapes, which has become its essence in a 'transubstantialiation' of matter over time. Time and space, matter and spirit, light and shadow, life and death, are all issues that the installation presents in its physical, temporal, and symbolic intensity. Her wall based works on display, Zooanthropomorphic ceramics are kinds of magical, open, receptive, and ritualistic objects. They exist in groups and connect multiple and hybrid universes in dialogical relationships with spaces. Numerous materials make up their structures such as feathers, hair, fur, wool, leaves, grass, flowers, roots, panels, etc.

The exhibition is supported by kulturelles.bl

Worklist:

1.

Violeta Burckhardt

Wir Schaffen Das, 2020

Fiat car, earth, *Trachycarpus fortunei* (palm trees from Ticino, Switzerland)

Dimensions variable

Courtesy the artist

2.

Elise Corpataux

All we have is now (Series), 2020

Acrylic on canvas, framed photograph

each: 30 x 24 cm

Courtesy the artist

3.

Claudia Comte & Adeline Mollard

Pietro Sarto (The Interview Wall Paintings), 2007/20

Acrylic wall painting

Dimensions determined space

Courtesy the artist and König Gallery, Berlin / London & Gladstone Gallery, New York / Brussels

4.

Solange Pessoa

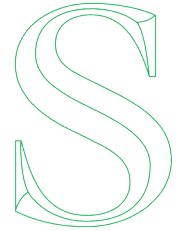
Untitled, 2019

Bronze and grapes

10 x 110 x 80 cm | 16 x 60 x 100 cm | 20 x 100 x 130 cm

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Solange Pessoa
Untitled, 2019
ceramic and straw
36 x 25 x 22 cm

Solange Pessoa
Untitled, 2019
ceramic
32 x 22 x 20 cm

Solange Pessoa
Untitled, 2019
ceramic
27 x 22 x 28 cm

Solange Pessoa
Untitled, 2019
ceramic
26 x 22 x 27 cm

Solange Pessoa
Untitled, 2019
ceramic
32 x 22 x 33 cm

Courtesy the artist and Mendes Wood DM, Brüssels / Sao Paolo

5.
Ugo Rondinone
vierterdezemberzweitausendundneunzehn, 2019
Watercolour on canvas, artist's frame, plexiglass plaque with caption
202 x 302 cm
Courtesy the artist and Galerie Eva Presenhuber, Zurich / New York

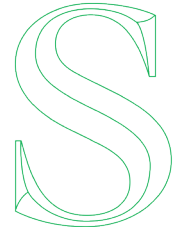
6.
Peter Zumthor
Site model 1:500, built in 2014
Mountain Hotel Braunwald, Switzerland,
Styrofoam, sand, wax, steel wool, soap
55 x 166 x 163 cm
Permanent loan from the Ateliers Peter Zumthor to the Kunsthhaus Bregenz

Bios

Violeta Burckhardt (b. 1987) studied architecture at UNAM in Mexico City and urban design at TU Berlin and Tongji University in Shanghai. She currently works as Project Manager for Vogt Landschaftsarchitekten in Zurich, where she designs projects geared to research and practice for the Case Studio. Based on her experience in film and art production, she has curated several cultural events and was invited, as a member of the Vogt team, to help devise the concept for the exhibition Environment[a]. She recently developed the exhibition „First the Forests“ at the Harvard Graduate School of Design and is currently working on Vogt Landscape's contribution to the Venice Architectural Biennial 2020. Her work centers around the role of landscape for society and the shift in ecosystems caused by human activities. She lives and works between Berlin and Zürich.

Claudia Comte (b.1983) is a Swiss artist based in Basel, Switzerland. Her work is defined by her interest on the memory of materials and by a careful observation of how the hand relates to different technologies. Comte has shown her work in solo and group exhibitions including; How to Grow and Still Stay the Same Shape, Castello di Rivoli (2019), Fruits and Jungle, König Galerie, London (2019), I have Grown Taller from Standing with Trees, Copenhagen Contemporary (2019), The Morphing Scallops, Gladstone Gallery, 24th St, New York City (2019), Zigzags and

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Diagonals, MOCA Cleveland (2018), Swiss Performance Now, Kunsthalle Basel (2018), Köln-Skulpture #9, Köln (2017), La Ligne Claire, Basement Roma (2017), NOW I WON, Messeplatz, Art Basel (2017), 10 Rooms, 40 Walls, 1059 m2, Kunstmuseum Luzern (2017), DesertX, Palm Springs, The Language of Things, with the Public Art Fund, New York (2016), NO MELON NO LEMON, Gladstone Gallery, New York (2015), Easy Heavy III, Haus Konstruktiv, Zurich (2014), Sharp Sharp at David Dale Gallery, Glasgow (2014), and Elevation 1049, Gstaad (2013).

Adeline Mollard is a graphic designer based in Zurich. She graduated from ECAL in Visual Communication and from the University of Zurich in History of Art, Photography and Cinema. In 2010, she joined the Design Criticism class at the New York School of Visual Arts, NYC. She is active in the cultural and editorial fields, in the realisation of books, visual identities and web-sites. She has worked for the Bad Bonn Kilbi Festival, the Théâtre Sévelin 36; for the publishing houses Patrick Frey, Sternberg, Scheidegger & Spiess, Hatje Cantz; and with Pro Helvetia, the Hochschule der Künste Bern (HKB), ETH-Zürich, the Centre d'Art de Fribourg (Fri-Art), the Musée Cantonal des Beaux Arts de Lausanne (MCBA), the Museum Tinguely in Basel and MYKITA (Berlin). She also collaborates regularly with artist Claudia Comte.

Solange Pessoa (Ferros, 1961), lives and works in Belo Horizonte, Brazil.

Her selected solo exhibitions include In the Sun and the Shade, Mendes Wood DM, Brussels (2020); Longilonge, Ballroom Marfa, Marfa, Texas, (2019); Solange Pessoa, Mendes Wood DM, New York (2018); Solange Pessoa, Blum & Poe, Los Angeles (2017); Solange Pessoa, Mendes Wood DM, São Paulo (2016); Metaflor-Metaflora, Museu Mineiro, Belo Horizonte (2013); Museu de Arte da Pampulha, Belo Horizonte (2008); Museu da Inconfidência, Ouro Preto (2000); Palácio das Artes, Belo Horizonte (1995); and Centro Cultural São Paulo, (1992). Pessoa received a grant from the Pollock Krasner Foundation (1996/1997), and has participated in numerous group exhibitions in Brazil and abroad including Invenção de Origem, Estação Pinacoteca, São Paulo (2018); La Fin de Babylone - Mich Wunder, dass ich so Fröhlich bin, Köln Skulptur #9, Cologne (2017); New Shamans (2016), High Anxiety (2016), and No Man's Land: Women Artists (2015), Rubell Family Collection, Miami, USA; Arte e Patrimônio, Paço Imperial, Rio de Janeiro (2014); Mostra do Redescobrimento, CAPS Musée d'Art Contemporain, Bordeaux, France (2001); and Heranças Contemporâneas (1999), Encontros e Tendências (1993), Museu de Arte Contemporânea de São Paulo.

Ugo Rondinone was born in 1964 in Brunnen, Switzerland and lives and works in New York.

Rondinone has been the subject of recent institutional exhibitions at: Medellín Museum of Modern Art, Colombia; Kunsthalle Helsinki, Finland; and Guild Hall, East Hampton, New York in 2019; Fundación Casa Wabi, Puerto Escondido, Mexico; Arken Museum of Modern Art, Ishøj, Denmark; and Tate Liverpool, UK in 2018; Bass Museum of Art, Miami; Berkeley Art Museum and Pacific Film Archive, Berkeley, California; Contemporary Arts Center, Cincinnati, Ohio; and Garage Museum of Contemporary Art, Moscow in 2017. In 2016, Rondinone's large-scale public work seven magic mountains opened outside Las Vegas, co-produced by the Art Production Fund and Nevada Museum of Art. In 2017, Rondinone curated a city-wide exhibition, "Ugo Rondinone: I ♥ John Giorno," which was presented in twelve New York non-profit institutions: Artists Space, High Line Art, How! Happening, Hunter College Art Galleries, the Kitchen, New Museum, Red Bull Arts New York, Rubin Museum of Art, SkyArt, Swiss Institute, White Columns and 80WSE Gallery. Current and forthcoming exhibitions include: Esther Schipper, Berlin; Galerie Eva Presenhuber, Zurich; Sant'Andrea de Scaphis, Rome; SKMU Sørlandets Kunstmuseum, Kristiansand; Sadie Coles HQ, London, Schirn Kunsthalle, Frankfurt; Belvedere 21, Vienna; Galerie Krobath, Vienna; Museo Tamayo, Mexico City, and the Phillip's Collection, Washington, D.C.

Peter Zumthor, (born April 26, 1943, Basel, Switzerland), is a Swiss architect known for his pure, austere structures, which have been described as timeless and poetic. These qualities were noted when he was awarded the 2009 Pritzker Architecture Prize.