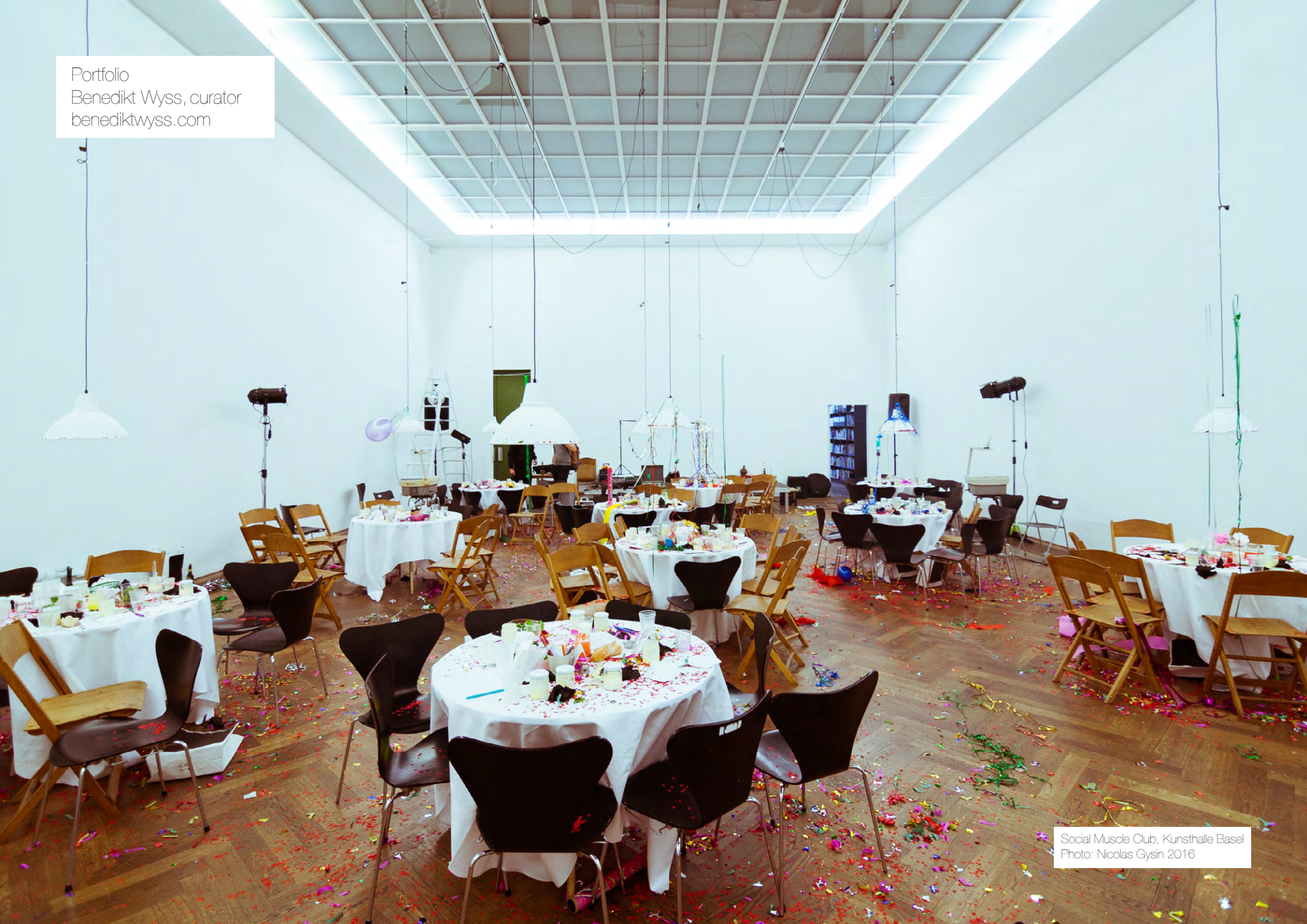


Portfolio
Benedikt Wyss, curator
benediktwyss.com



Social Muscle Club, Kunsthalle Basel
Photo: Nicolas Gysin 2016

Short Bio

Benedikt Wyss (*1984) is a Swiss curator based in Basel.

He holds a certificate in Curating from UdK Berlin University of the Arts and a Master of Science degree in Modern History with a focus on African Studies from the University of Basel. With additional studies in Art History in Berlin and Basel, he also possesses a teacher diploma with a focus on the mediation of image and video sources.

Known for innovative curatorial approaches, Wyss organizes exhibitions and happenings in unconventional settings, emphasizing scalability and a serial nature in his projects. Currently a curator at Kunstverein SALTS in Birsfelden and Bennwil, Switzerland, he previously held the same position at Theater Basel in 2022/23. Wyss is the founding curator of the Lago Mio Lugano artist residency, the Explorers Film Club for artistic research on urban transformation, the Draisine Derby on train tracks, and the Basel Social Muscle Club.

His contributions extend beyond traditional curatorial roles, including the development of the Augmented-Reality app Primo Print in motion, or Kokon, a series of Hybrid conferences.

Wyss is a foundation board member, jury member, and coach.

About	Page 02
Selected projects	Page 04
Further information	Page 64

Exhibitions/Happenings (selection)

2023	Deal with it. African heritage in Basel's collections. UB Basel
2023	Finally Saturday. Theaterplatz Basel. Happening. Hosted by Art Basel, Kunsthalle Basel, Kunstmuseum Basel, Museum Tinguely, Theater Basel a.o.
2023	BYOB. Transbona-Halle, Basel. Group show. House Of Electronic Arts HEK, HGK FHNW, Kunsthau Baselland, iart
2023	Glacier Dreams. Refik Anadol. Theater Basel. Installation.
2023	Inherited. Noa & Lara Castro, Charlotte Horn, Joaquina Salgado, Rieko Tsuji. Salon Mondial, Münchenstein. Group show. IAGN HGK Basel FHNW, Atelier Mondial
2022	Adriano Costa, Jean Katambayi, City SALTS, Birsfelden
2021	Explorers Film Club, Transbona-Halle. Group show, residencies. Atelier Mondial International Arts Exchange Program
2020	Johanna Bruckner, Till Langschied, Diana Lelonek. Lago Mio Lugano. Group show
2019	On Fire. Melanie Bonajo, Samira Elagoz, Juliana Huxtable, Carolyn Lazard, Leigh Ledare, Lynn Hershman Leeson, Tobias Madison, Markus&Markus, Shayok Mukhopadhyay, Christoph Schlingensief, Martine Syms, Johannes Willi, Sasha Wortzel a.o. City SALTS Birsfelden. Group Show
2019	Chika Anadu, Zayne Armstrong, Tobias Madison. Lago Mio Lugano. Group show
2019	Social Muscle Club. Zürcher Theater Spektakel, Belluard International Frinourg. Happening
2019	Daniel Karrer. fructa München. Solo show
2018	Juice & Rispetta. Espacio Odéon Bogotá. Install. happen.
2018	Meet Your Enemy. Social Muscle Club. Schauspielhaus Zürich. Happening
2018	Water Yump by Thomas Geiger. Nino Baumgartner, Nicolas Chardon, Sergio Rojas Chaves, Mathilde Denize, Florian Graf, Klara Hobza, Thomas Jeppe, Rafaela Lopez, Ana Navas, Bianca Pedrina, Johannes Willi and Billy X. Curmano. Museum Tinguely Basel. Happening
2018	Yypfyffe. Johannes Willi. Happening. Kunsthalle Basel

CV

2020–	SALTS, Birsfelden and Bennwil	Curator
2018–	Lago Mio Lugano, artist residency	Founder, co-director
2016–	Draisinenrennen/Draisine Derby	Founder, co-director
2022–2023	Theater Basel, Foyer Public	Curator
2013–2020	Social Muscle Club Switzerland	Founder, director
2012–2017	Basler Zeitung, bz Basel i.a.	Writer, critic
2012–2013	Hanro–Sammlung	Curator, image collection
2011–2015	Sportmuseum Schweiz	Curator, exhibitions
2011–2015	Dill+Miozzari, Dill+Dill	Research associate
Jury member	Research & development grants Kunsttage Basel	Canton of Basel-City (2022–) Kunsttage Basel (2023–)
Board member	Stadt.Geschichte.Basel	Foundation for a new city history (2016–2025)
Coaching	Treasure Hill Artist Village, Taipei	Pro Helvetia Shanghai (2022–2023)

Education

2016–2018	University of Basel	Art history. Basic studies (Prof. Dr. Simon Baier et al.)
2013–2014	UdK Berlin University of the Arts	Curating. Academic certificate (Dr. Friederike Hauffe)
2013–2014	Freie Universität Berlin	Art history. Basic studies
2009–2012	PH Basel FHNW	Teacher diploma. Gymnasium/High-School. History & Sports (1)
2003–2010	University of Basel	Master of Science. History & Sports (2)
Seminaries	Treibstoff, No Limits, Okkupation	Critical writing, Basel/Berlin/Zürich (Stephan Reuter, Georg Kasch)

1) Diploma focus: Mediation of image and video sources, cultural studies

2) Diploma focus: Modern history, African Studies

Master thesis «Move out, get somewhere and see what happens.

Augustine Makalalakalane and the escape from Apartheid.» 2009, University of Basel

Deal with it, Uni Basel	Ausstellung zu <i>Afrika</i> in Basel	06	Exhibition on Africa in Basel
BYOB, HEK	Video festival exhibition	08	Video Festival-Ausstellung
Inherited, Atelier Mondial	Group exhibition	10	Gruppenausstellung
Refik Anadol, Theater Basel	Multi media mega installatio	12	Multimedia-Megainstallation
Finally Saturday, Theater Basel	Happening	14	Happening
Shadow Party, Theater Basel	happening	16	Happening
Foyer Public, Theater Basel	Curating a pioneering project	18	Kuratieren eines Pionierprojekts
Adriano Costa, SALTS	Sawing of the walls	20	Ausstellungswände zersägen
Quilombo, SALTS/Lago Mio	Tri-continental collaboration	22	Trikontinentale Zusammenarbeit
Katamayi Mukendi, SALTS	Blackout, waste, an accident	24	Stromausfall, Müll, ein Unfall
Power To The Commons, SALTS	Free, Fair, and Alive	26	Frei, fair und lebendig
Social Muscle Club Basel	Public art game	28	Öffentliche(s) Kunst-Spiel
Kokon, MFG Zürich a.o.	Hybrid conferences	30	Hybride Online-/Offline-Konferenzen
City, Country & Cyber SALTS	Art association in Baselland	32	Kunstverein in Baselland
Explorers Film Club	Urban transformation research	34	Forschung zur urbanen Transformation
On Fire, SALTS	Video exhibion on vulnerability	36	Video-Ausstellung über die Verletzlichkeit
I Never Said I Was Deep, fructa	Reverse Glass Painting	38	Hinterglasmalerei
Primo Print in motion	Augmented Reality application	40	Augmented-Reality App
Lago Mio Lugano	Artist residency in Lugano	42	Künstler*innenresidenz in Lugano
Space Agency	Performative installation in Bogotá	44	Performative Installation in Bogotá, Kolumbien
Draisine Derby	Art race on train tracks	46	Kunstrennen auf Bahngleisen
Meet your enemy	Social experiment	48	Soziales Experiment im Schauspielhaus Zürich
Water Yump	The first group show in the Rhine	50	Die erste Gruppenausstellung im Rhein
68–88–18	50 years of alternative spaces	52	Ausstellung über alternative Räume in Basel seit 1968
Ayahuasca la vista	Kunsthalle Basel to Fasnacht	54	Von der Kunsthalle Basel zur Basler Fasnacht
Umwelt Mode	Exhibition in a gutted building	56	Ausstellung in der Baustelle
Haus #99	Everything is possible residency	58	Ausstellung im Abrisshaus
Creeper	Night Club transformed	60	Ausstellung im Nachtcafé
Cherry Go Round	Art for the neighborhood	62	Kunst für die Nachbarschaft
Museum Of Broken Relationships	Witnesses of separations	64	Zeugen zerbrochener Beziehungen
	Publications, grants, etc.	66	Publikationen, Unterstützung, etc.

City Country Cyber
SALTS

Draisine Derby

Lago Mio

PRIMO
Print in motion

Deli



Carre
r Speyer
logisches Museum (Berlin)
d Schmidt
inventaire 1997
base de
des colle
di musée du quart
agne via
par l'E

African
En Film von
Macha Thewissen
Mirror

1900 – EINE HISTORISCHE PERSPEKTIVE

«Die Konservierung ist ein
Grundauftrag von Museen. Mit
Rückgaben verstossen Museen
eigentlich gegen diesen Auftrag.
Die Diskussion, was heute die
Aufgabe eines Museums sein sollte,
wird in der Schweiz noch nicht
geführt. Es braucht eine politische
Debatte und dann einen klaren
Auftrag an die Museen: Die Deko-
lonisierung ist Aufgabe der
Museen.»

«Ich erhalte häufig Schenkungs-
angebote für Rekonstruktion
und Waffen. Die Dinge sind da,
die bereits in der Sammlung
vorhanden sind. Man muss die
Kontexte verstehen, die diese
Kunstwerke können in die Samm-
lung aufgenommen werden.»

Museum der
Kulturen Basel

Universität Basel

2023

Deal with it African heritage in Basel

Curator of an exhibition on the handling of African cultural assets in Basel collections and research institutions.

August–November 2023, University of Basel, Main Library

Why is Basel, of all places, home to such an accumulation of institutions related to the African continent? The common history goes back centuries and has long been colonial. With the university's clear commitment to research about, in and with Africa, Basel has developed into an international center for interdisciplinary African research over the past 150 years.

The exhibition «Deal with it. African Heritage in Basel» looks at the history and present of five Basel institutions from the perspective of students: the Basler Afrika Bibliographien, the Mission 21, the Museum der Kulturen Basel, the Swiss Tropical and Public Health Institute and the University of Basel. The institutions accepted the invitation and engaged with the student perspectives. Now we challenge you, dear visitors: Deal with it. Discuss with us.



Afrikanisches Erbe in Basel

Kurator einer Ausstellung den Umgang mit afrikanischem Kulturgut in Sammlungs- und Forschungsinstitutionen

August–November 2023, Universitätsbibliothek Basel

Warum findet sich ausgerechnet in Basel eine derartige Häufung an Institutionen mit Bezug zum afrikanischen Kontinent? Die gemeinsame Geschichte reicht Jahrhunderte zurück und ist lange kolonial geprägt. Mit dem klaren Bekenntnis der Universität zur Forschung über, in und mit Afrika hat sich Basel in den letzten rund 150 Jahren zu einem internationalen Zentrum für interdisziplinäre Afrikaforschung entwickelt.

Die Ausstellung «Deal with it. Afrikanisches Erbe in Basel» blickt aus der Perspektive von Studierenden auf die Geschichte und Gegenwart von fünf Basler Institutionen: die Basler Afrika Bibliographien, Mission 21, das Museum der Kulturen Basel, das Schweizerische Tropen- und Public Health-Institut und die Universität Basel. Die Institutionen haben die Einladung angenommen und sich mit den studentischen Sichtweisen auseinandergesetzt. Nun fordern wir Sie heraus, liebe Ausstellungsbesucher:innen: Deal with it. Diskutieren Sie mit.

Website: ub.unibas.ch/de/ausstellungen/deal-with-it

Supported by Christoph Merian Stiftung, Ernst Göhner Stiftung, EDI – Fachstelle für Rassismusbekämpfung, Freiwillige Akademische Gesellschaft (FAG), Tweaklab AG, Universitätsbibliothek Basel

Fotos: Nicolas Gysin, 2023



2023

BYOB

Bring Your Own Beamer

HEK House Of Electronic Arts, HGK Basel FHNW, Kunsthaus Baselland and iart inviting to a 4-day video exhibition festival

May 2023, TransBona Hall Dreispitz, cur. by Benedikt Wyss

With A.I.Collective | andreasschneider | Angela Anzi | Daniela Flores Arias | Fabian Baum | Elisa Jule Braun & Moritz Stumm | Sibilla Cafilisch | Noa & Lara Castro Lema | Ted Davis | Benjamin Dobó | Tatjana Erpen | Leonardo Fajardo | Paul Fritz | Claude Gagon, Markus Buser, Basil Stotz | Pascale Grau | Esther Hunziker | Lina Yakobchuk & Yiran Zhao | Sibel Kocakaya | Lysann König | Yoonjae LEE | Elena Matamoro | Andrina Moos | Kim da Motta | Boris Muscheidt & Vanessa Göttle | Gourav Neogi | Janiv Oron & Alain Fiechter | Jacob Ott & Mariana Murcia | Parvez | Carlos Poete | Mario Robles | María Sabato | Catherin Schöberl | Christian Schumacher | SOMEBODY*IES | Sonny | Romain Tièche | Linus Weber | Michel Winterberg

Including dance events, guided tours, brunch and artist talk



Supported by Christoph Merian Stiftung & Gemeinde Münchenstein



2023

Inherited

A group show

April/Mai 2023, Salon Mondial
Noa & Lara Castro, Charlotte Horn, Joaquina Salgado, Rieko Tsuji
Curated by Benedikt Wyss

The Atelier Mondial international arts exchange program and the Institute Art Gender Nature HGK Basel FHNW presented their tenth collaborative group exhibition.

The exhibition featured a diverse range of mediums including video, sound, painting, sculpture, installation, and performance. The showcased works explored the themes of inheritance, tradition and culture.

The exhibition was created in close collaboration with Philipp Gasser and Alexandra Stäheli.



Noa & Lara Castro, Charlotte Horn, Joaquina Salgado, Rieko Tsuji

Atelier Mondial – Internationales Kunst-Austauschprogramm –und das Institut Art Gender Nature IAGN der HGK Basel FHNW präsentierten ihre zehnte gemeinsame Gruppenausstellung.

Die Ausstellung präsentierte eine vielfältige Palette von Medien, darunter Video, Sound, Malerei, Skulptur, Installation und Performance. Die gezeigten Werke erforschten die Themen Vererbung, Tradition und Kultur.

Die Ausstellung entstand in enger Zusammenarbeit mit Philipp Gasser und Alexandra Stäheli.

Fotos: Kathrin Schulthess, 2023



2023

Refik Anadol Glacier Dreams

Theater Basel, June 2023
Project manager for Theater Basel

Glacier Dreams is Refik Anadol's groundbreaking art commission inspired by the beauty and fragility of the world's glaciers resulting from a long-term research project at the intersection of multisensory new media art, machine learning, and environmental studies. For Glacier Dreams, Anadol processed a dataset of visual materials from online and institutional archives along with additional, personally-collected glacier visuals in Iceland through machine learning algorithms. The resulting audio-visual artwork also featured an olfactory component created with a pioneering artificial intelligence model.

Glacier Dreams was part of Finally Saturday, a happening hosted by Art Basel, Bebbi Zine, Kunsthalle Basel, Kunstmuseum Basel, Museum Tinguely, Theater Basel, and Verein Theaterplatz-Quartier; curated by Benedikt Wyss. finallysaturday.com



Glacier Dreams ist Refik Anadols wegweisende Auftragsarbeit, inspiriert von der Schönheit und Fragilität der Gletscher dieser Erde. Sie entstand im Rahmen eines langfristigen Forschungsprojekts an der Schnittstelle von multisensorischer Neuer Medien-Kunst, maschinellem Lernen und Umweltstudien. Für Glacier Dreams verwendete Anadol einen Datensatz visueller Materialien aus Online- und institutionellen Archiven sowie persönlich gesammelte Gletscherbilder aus Island, die durch maschinelles Lernen verarbeitet wurden. Das resultierende audiovisuelle Kunstwerk enthielt zudem einen olfaktorischen Bestandteil, der mit einem wegweisenden KI-Modell erstellt wurde.

Glacier Dreams war Teil von Finally Saturday, einem Happening, das von Art Basel, Bebbi Zine, Kunsthalle Basel, Kunstmuseum Basel, Museum Tinguely, Theater Basel und dem Verein Theaterplatz-Quartier veranstaltet wurde, kuratiert von Benedikt Wyss. finallysaturday.com

Commissioned by Julius Baer



2023

Finally Saturday United happening

Hosted by Art Basel, Bebbi Zine, Kunsthalle Basel, Kunstmuseum Basel, Museum Tinguely, Theater Basel, and Verein Theaterplatz-Quartier. Curated by Benedikt Wyss. 17 June 2023

19:00 Ketuta Alexi-Meskhishvili, meet/drinks, Kunsthalle back wall
19:30 Steven Schoch, performance, Mobile Forest
20:00 Terror Tanga, Lysann König, rap concert, Serra sculpture
20:30 Refik Anadol, projection/sound, Theater Basel, facade/roof
21:00 Alex Baczyński-Jenkins, performance, Barfüsserkirche
21:30 Nino Baumgartner, performance, Tinguely Fountain
22:00 Bebbi Zine, magazine launch, Serra sculpture
22:30 Julie Monot, procession, Theaterplatz/stairs
23:00 Die Schöpfung, Theater Basel, choir, Foyer
03:30 Basler Compagnie, collective stair tumble, Foyer
24:00 DJ sets Bio Goat, Donna Softa (schwifi), Theatercafé
02:00 DJ set Facheroia (Kem collective, Warsaw), Theatercafé

Conférencier: Jasin Rammal-Rykała, Theater Basel, opera
Supported by Canton Basel-Stadt





2023

Shadow Party Museumsnacht

Hosted by Theater Basel, in collaboration with Basel's museums
Curated by Benedikt Wyss, 20 January 2023

«You are all cordially invited to Theater Basel's Museumsnacht-Party with demon trip in the Theatercafé on Friday, January 20 from 10-2 pm. For this year's Museum Night, Theater Basel will be transformed into a shadow party: In the Theatercafé you will dance with your shadows to DJs Lady Tiger Turnup 7000/Team and Bio Goat. At the same time you accompany our actors Flamur Blakaj, Jonathan Fink and Elena Marieke Gester through the museums of the city. Their nocturnal trip, inspired by the production «Dämonen» (Boris Nikitin and Sebastian Nübling), will be filmed by Robin Elias Nidecker, broadcast live in the foyer and collaged on the big screen with the weirdest historic films from the collection of the Museum Tinguely.



Photos: Nicolas Gysin, 2023



2022/2023

Foyer Public

New formats for dialogue

Curator at Theater Basel, Foyer Public

Theater Basel has opened its foyer to the public in Spring 2021. The Foyer Public transforms the municipal theater into a public, cultural and social space in the heart of the city. Here visitors will find peace, space, and a surprising artistic program. The Foyer Public is a non-commercialized free-of-charge location including open areas, stages, separate event rooms, workspaces, a branch of the City Library, sofa lounges, a children's corner, as well as a neighboring café.

As curator at Foyer Public, I supported ongoing processes and launched new forms of encounter and dialogue together with our team. Foyer Public is not a temple of art, but a unique, public urban space. Projects promote the dissolution of boundaries – between visitors, between visitors and art, between the arts.



Das Theater Basel hat im Frühjahr 2021 sein Foyer geöffnet. Das Foyer Public verwandelt das Stadttheater in einen öffentlichen, kulturellen und sozialen Raum im Herzen der Stadt. Hier finden Besucher:innen Ruhe, Platz und ein überraschendes künstlerisches Programm. Das Foyer Public ist ein nicht-kommerzieller, kostenloser Ort mit Freiflächen, Bühnen, separaten Veranstaltungsräumen, Arbeitsplätzen, einer kleinen Stadtbibliothek, Sofaecken, einer Kinderecke, einem angrenzenden Café und vielem mehr.

Als Kurator im Foyer Public unterstützte ich laufende Prozesse und lancierte, mit unserem Team, neue Formen der Begegnung und des Dialogs. Foyer Public ist kein Kunsttempel, sondern einzigartiger, öffentlicher Raum. Projekte fördern die Auflösung von Grenzen – zwischen den Besuchenden, zwischen den Besuchenden und der Kunst, zwischen den Künsten.

Foto: Finally Saturday, Museumsnacht, Nicolas Gysin 2023



2022

Cemitério

Adriano Costa

Press release, images: salts.ch/exhibitions/adrianocosta

Solo exhibition; June–September 2022

Curated by Samuel Leuenberger and Benedikt Wyss

In the box of City SALTS in Birsfelden we presented 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. The exhibition series was part of the tricontinental collaboration with artists from Europe, South America and Africa initiated and developed together with Waza Art Center, Lubumbashi.



Photos: Gunnar Meier 2022



2021/2022

Quilombo

Tri-continental project

Exhibitions and residencies in Basel and Lugano. Curated by Benedikt Wyss & Samuel Leuenberger. With Carolina Brunelli, Stéphane Kabila, Joseph Kasau, Paulo Nazareth, Maya Quilolo, Wisrah Villefort. Contributions of Denise Bertschi and Orakle Ngoy

Project Quilombo was presented in collaboration with Culturescapes 2021 Amazonia. The project was developed out of a personal invitation between the Swiss-based institution SALTS and the Congo-based Waza art center, in order to collaborate, exchange, and learn from each other during a full year of co-programming and co-curation. The foundation for an intensive collaboration with the artists within the project was laid in the partnership with the artist residency Lago Mio Lugano on the Swiss border with Italy.



Quilombo is presented in collaboration with the multidisciplinary biennial festival Culturescapes that, in 2021, is focused on Amazonia. The project is kindly supported by kulturelles.bl, Pro Helvetia Südafrika, Temperatio, Cantone Ticino, Città di Lugano and La Mobiliare.

Das Projekt Quilombo wurde in Zusammenarbeit mit Culturescapes 2021 Amazonia präsentiert. Die Initiative für das Projekt entstand aus einer persönlichen Einladung zwischen der in der Schweiz ansässigen Institution SALTS und dem in Kongo ansässigen Waza Art Center, um während eines ganzen Jahres gemeinsam zu programmieren, auszutauschen und voneinander zu lernen. Die Grundlage für die intensive Zusammenarbeit mit den Künstlern innerhalb des Projekts wurde durch die Partnerschaft mit der Künstlerresidenz Lago Mio Lugano an der schweizerischen Grenze zu Italien gelegt.



2022

Re-Flex

Jean Katambayi Mukendi

Press release, images: salts.ch/exhibitions/jeankatambayi
Solo exhibition, performance; June–September 2022
Curated by Benedikt Wyss

In and on the watertank and in the garden of City SALTS in Birsfelden we presented 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 was part of the tricontinental collaboration with artists from Europe, South America, and Africa initiated and developed together with Waza Art Center, Lubumbashi.



Photos: Gunnar Meier 2022



2021

Power To The Commons

Dunja Herzog, Christian Nympeta

Press release, images: salts.ch/exhibitions/power-to-the-commons
Duo show, happening, performances; June–October 2021

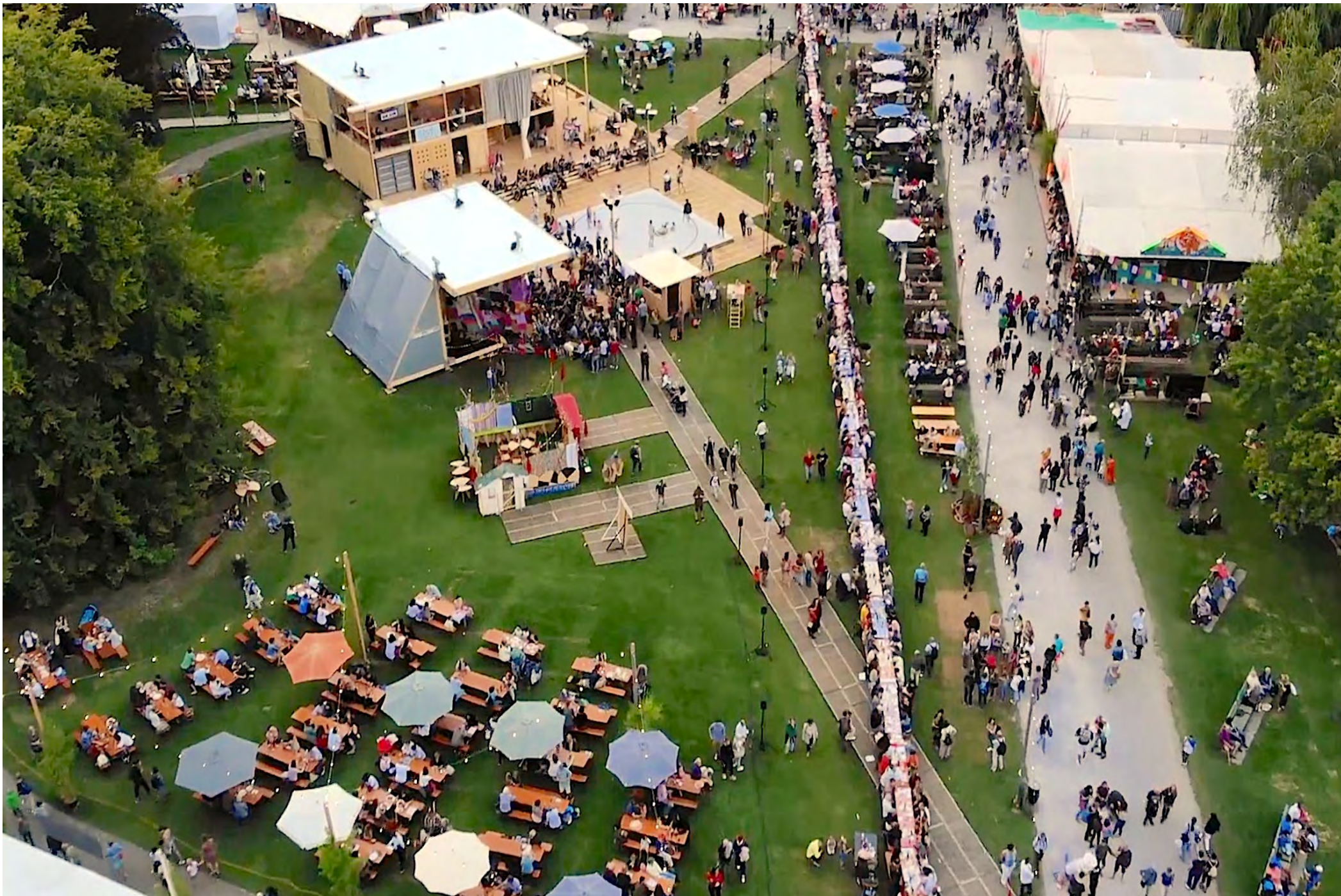
Curated by Benedikt Wyss and Samuel Leuenberger
together with Patrick Mudekereza & Véronique Kasongo
Presented by City SALTS in collaboration with Waza art center,
Lubumbashi/DRC

Together with Lagos-, Pretoria- and Basel-based Swiss artist Dunja Herzog and New York-based Rwandan artist Christian Nympeta, City SALTS launched the transcontinental collaborative project „Power to the Commons“ with the Waza art center, Lubumbashi/DR Congo, on the question of how cultural centers, artists, and all of us can grow from the idea of the commons. Commons are resources that emerge from self-organized, needs-based production and use. Collective management of commons (nature, housing cooperatives, open source software, sharing communities, etc.) is particularly challenging because our habits are deeply rooted in the structures of everyday life, the market, and the state. With the long-term project „Power to the Commons“, SALTS is attempting to open up its sphere of activity - starting with the symbolic tearing down of the fences surrounding its exhibition spaces on the banks of the river Birs. Further concrete measures followed the active exchange about the relationship between the commons and art with the participating artists and various commoning actors from the region.

Fotos: Gunnar Meier 2021

Free, Fair, and Alive





2015-2020

Social Muscle Club

Simple game, big impact

Social Muscle Club, Basel section
Public art club with stage program, first edition on 1 May 2015
Directed by Benedikt Wyss and team

One example: vimeo.com/433756424
Videos of many Clubs: benediktwyss.com/project/smc

«The Social Muscle Club has met with an enormous response. The concept is far away from the classical ideas of mediation. The purpose is to intensify the interaction itself. The SMC is consistently oriented towards the goal of participation and social interaction, which is becoming a new urgency everywhere, also in the classical institutions. The playful removal of inhibition thresholds has the effect that any participants, without knowing each other, begin to give each other presents.»
Daniel Binswanger, Journalist

At the beginning of each „Social Muscle Club“ evening, all guests write a wish on a first and a gift on a second piece of paper. The rest is an encounters. Our Basel «Social Muscle Club» has been guest at Belluard Festival Fribourg, Zürcher Theater Spektakel, Schauspielhaus Zürich, Berlin Theater-treffen, Grand Hotel Les Trois Rois, Markthalle and Kunsthalle Basel, from Western Europe to South Africa.

We're reinventing ourselves: Comeback in 2024!

Website: benediktwyss.com/project/smc

Kleines Spiel, grosse Wirkung

Social Muscle Club, Basler Sektion
Öffentlicher Kunstclub mit Bühnenprogramm, Premiere am 1. Mai 2015
Directed by Benedikt Wyss and team

«Der Social Muscle Club stösst auf enorme Resonanz. Sein Konzept ist von klassischen Vorstellungen der Kulturvermittlung weit entfernt. Die Intensivierung der sozialen Interaktion an sich ist sein Zweck. Der SMC orientiert sich konsequent am Ziel der Partizipation und der sozialen Vernetzung, die überall, auch in den klassischen Institutionen, eine neue Dringlichkeit erlangen. Der spielerische Abbau von Interaktionshemmschwellen hat den Effekt, dass beliebige Teilnehmer, die sich nicht kennen, Geschenke zu tauschen beginnen.»
Daniel Binswanger, Journalist

Am Anfang eines jeden «Social Muscle Club»-Abends schreiben alle Gäste auf einen Zettel einen Wunsch und auf einen zweiten Zettel ein Geschenk. Der Rest ist Begegnung. Unser Basler «Social Muscle Club» war am Belluard Festival Fribourg, am Zürcher Theater Spektakel, im Schauspielhaus Zürich, am Berliner Theatertreffen, im Grand Hotel Les Trois Rois, in der Markthalle und in der Kunsthalle Basel, von Westeuropa bis Südafrika.

Wir erfinden uns neu: Comeback planned for 2024.

Foto: Jeton Shali, Rekord SMC am Theater Spektakel 2019



2020/2021

Kokon

Hybrid conferences

Initiated by Björn Müller, Ramona Sprenger, Benedikt Wyss

Videos: vimeo.com/474929686 or [benediktwyss.com/hybrid](https://www.benediktwyss.com/hybrid)

How do we want to work together? In particular today: How can we re-organise our meetings in a hybrid way, reacting flexibly to current (health) requirements with fluid offline/online solutions? What does it mean to co-create? What can and what must change? The world is full of all kinds of co-creatives and innovation hubs beyond the art milieu. The digital and analog conferences of Kokon question the idea and the applicability of hybrid co-creation to the art business and beyond.

2020 Ed. 1/Festspiele Zürich with M. Fenton, A. Holland, C. Holst, A.M. Pineda, J. Thomas, S. Lichtenstern, G. Kasch, S. Krauss, E. Heller, C. Vogt, S. Schenkel, M. Krzykowski

2020 Ed. 2/m2act/Migros Kultur with D. Dahinden, Y. Duyvendak, A. Giesche, S. Heiniger, B. Vienni, J. Wissert, J. Bruckner, L. Heinz, E. Heller, S. Krauss, M. Krzykowski, U. Künzi, T. Langschied, R. Odermatt, Parvez, M. von Rappard, J. Schmitt, N. Schön, C. Vogt, A. Wilke, M. Zbinden

2021 Ed. 3/CMS & Wildwuchs. With B. McGowan, M. Haug, N. Mühlemann, M. Gurtner, I. Mateos, K. Rieder, C. Meneghetti, D. Cardito, S. Hughes, I. Stoffel, M. Regenscheit

2021 Ed. 4/kultur digital/Museum für Gestaltung Zürich. With T. Vogel, M. Kleiner & B. Bleisch, A. Al-Ani, !Mediengruppe Bitnik, K. Frick, H. Gut, A. Heusser, E. Hübscher, J. Reichert, S. Schwarz, F. Stalder, D. Szope, I. Vuong

Website: www.benediktwyss.com/hybrid

Hybride Konferenzen

Wie wollen wir zusammenarbeiten? Speziell in Zeiten wie diesen: Wie können wir unsere Meetings hybride re-organisieren und mit fließenden Offline/Online-Lösungen flexibel auf aktuelle (Gesundheits-) Anforderungen reagieren? Was bedeutet es, zu ko-kreieren? Was kann und was muss sich ändern? Die Welt ist voll von Co-Creatives und Innovation Hubs jenseits des Kunstmilieus. Die digitalen und analogen Konferenzen von Kokon hinterfragen die Idee und die Anwendbarkeit von hybrider Ko-Kreation auf den Kunstbetrieb und darüber hinaus.

Foto: Nicolas Gysin 2021



City SALTS



Country SALTS



Cyber SALTS



since 2020

SALTS

Kunstverein

Co-curated by Samuel Leuenberger and Benedikt Wyss

Drohnenvideo: vimeo.com/manage/videos/500478222

I am curating SALTS alongside director Samuel Leuenberger (Art Basel Parcours curator), with whom I am associated by several joint projects.

SALTS is a Kunstverein with three venues: City SALTS in Birsfelden (since 2009), Country SALTS in Bennwil (since 2020, both Switzerland), and Cyber SALTS (online). City SALTS cooperates in 2021 with Patrick Mudekereza and Véronique Poverello Kasongo from the Waza Arts Centre in Lubumbashi (DR Congo); Country SALTS, focussing on the subject area of art production in nature, works with Yann Chateigné from the KANAL – Centre Pompidou in Brussels and art historian, curator and researcher Gabriella Beckhurst Feijoo; Cyber SALTS continues to work with various contributors on video series, digital research, AR app, and online exhibitions.



Website: www.salts.ch

City SALTS & Country SALTS

Ich kuratiere SALTS zusammen mit Direktor Samuel Leuenberger (Art Basel Parcours Kurator), mit dem mich mehrere gemeinsame Projekte verbinden.

SALTS ist ein Kunstverein mit drei Standorten: City SALTS in Birsfelden (seit 2009), Country SALTS in Bennwil (seit 2020, beide Baselland, Schweiz), und Cyber SALTS (online). City SALTS programmiert das Jahreprogramm 2021 mit Patrick Mudekereza und Véronique Poverello Kasongo vom Waza Arts Centre in Lubumbashi (DR Kongo); Country SALTS arbeitet im Themenkomplex Natur mit Yann Chateigné vom KANAL - Centre Pompidou in Brüssel und der Kunsthistorikerin, Kuratorin und Forscherin Gabriella Beckhurst Feijoo; Cyber SALTS arbeitet weiterhin mit verschiedenen Mitwirkenden an Videoserien, digitaler Forschung, AR-App und Online-Ausstellungen.

Fotos: City, County und Cyber SALTS, und Team 2021



2020-2022

Explorers Film Club

Artistic research on urban transformation

With Deborah Joyce Holman and Yara Dulac Gisler, Pilar Quinteros and Patricio Blanche, Uriel Orlow, and Puck Verkade.
Co-curated by Benedikt Wyss and Samuel Leuenberger

Initiated with Christoph Merian Stiftung. A collaboration with Atelier Mondial – International Arts Exchange Program.
Trailer alle Projekte: <https://vimeo.com/711148553>

The transformation of Basel's Dreispitz from a largely inaccessible logistics and production area into a more versatile place for working, studying, creating art, and living was subject to the artistic research with the Explorers Film Club. The curators invited four artists/collectives to reside at Dreispitz to create a new film that represents their personal exploration of what they experience onsite. The Explorers Film Club included exhibitions, screenings, artist talks, dinner events, and studio visits. A book contains a selection of texts, photographs and moving images of every artistic approach. (All film stills can be brought to life with an augmented reality app.) ISBN 978-3-033-09252-5

Supported by Swisslos-Fonds Basel Landschaft, Ernst und Olga Gubler-Hablützel Stiftung, Dr. Georg und Josi Guggenheim-Stiftung, FHNW Academy of Art and Design HGK, point de vue – audiovisuelle Produktionen, Zurich University of the Arts ZHdK, Lago Mio Lugano, Elysia Club, Club Rouine, and SALTS

www.explorersfilmclub.com



Die Transformation des Basler Dreispitz von einem weitgehend unzugänglichen Logistik- und Produktionsareal zu einem vielseitigen Ort des Arbeitens, Studierens, Kunstschaffens und Wohnens war Gegenstand der künstlerischen Forschung im Explorers Film Club. Die Kuratoren luden vier Künstler:innen/Kollektive ein, auf dem Dreispitz zu wohnen und einen neuen Film zu kreieren, der ihre persönliche Erkundung dessen darstellt, was sie vor Ort erleben. Der Explorers Film Club umfasste Ausstellungen, Filmvorführungen, Künstler:innengespräche, Dinner-Events und Atelierbesuche. Ein Buch enthält eine Auswahl von Texten, Fotos und bewegten Bildern zu jeder künstlerischen Position. (Alle Filmstills können mit einer Augmented-Reality-App zum Leben erweckt werden.) ISBN 978-3-033-09252-5

Photos: Deborah Joyce Holman. Gunnar Meier 2021,
Pilar Quinteros & Patricio Blanche, Filmstoll 2021



2019

On Fire Vulnerable Footage

Drohnenvideo: vimeo.com/manage/videos/500478222
Group exhibition, performances; 11 April –11 May, 2019

Liveliness, disease, and mortality are inscribed in the moving image. Presenting new and older film and video works, the exhibition «On Fire – Vulnerable Footage» investigated human vulnerability as a potential to represent, uncover, cope, interfere. The extensive video group show was located in ten rooms on the grounds of City SALTS in Birsfelden: the main rooms, garages, and a washroom of the former butchery, a new building in the courtyard, a tent (video installation by Shayok Mukhopadhyay), the pavilion (by Sol Calero, converted into an exhibition space), and a replica of a NYC rooftop water tank (by Lena Henke, converted into an exhibition space).

Curated by Benedikt Wyss w/ Boris Nikitin & Samuel Leuenberger
Commissioned by Basler Dokumentartage. With Melanie Bonajo, Samira Elagoz, Juliana Huxtable, Carolyn Lazard, Leigh Ledare, Lynn Hershman Leeson, Tobias Madison, Markus&Markus, Shayok Mukhopadhyay, Christoph Schlingensief, Martine Syms, Johannes Willi, Sasha Wortzel with Morgan Bassichis. Opening: Jannik Giger, Legion Seven, Awet Tesfazghi. Supported by Swisslos-Fonds BS, Swisslos BL, Pro Helvetia, Ernst Göhner Stiftung, Migros Kulturprozent, Stanley Thomas Johnson, Christoph Merian Stiftung, SüdKulturFonds, Fondation Nestlé pour l'Art, zürich moves!, L. + Th. La Roche-Stiftung, Institut Kunst – HGK FHNW, Basel, Tweaklab, Bravo Ricky, Verein EVAV a.o.

Website: www.salts.ch

Verwundbarkeit im Film

Lebendigkeit, Krankheit und Sterblichkeit sind in das bewegte Bild eingeschrieben. Mit neuen und älteren Film- und Videoarbeiten untersuchte die Ausstellung „On Fire - Vulnerable Footage“ die menschliche Verletzlichkeit als Potential zur Darstellung, Aufdeckung, Bewältigung, Einmischung. Die umfangreiche Video-Gruppenschau befand sich in zehn Räumen auf dem Gelände von City SALTS in Birsfelden: in den Haupträumen, Garagen und einem Waschraum der ehemaligen Metzgerei, einem Neubau im Hof, einem Zelt (Videoinstallation von Shayok Mukhopadhyay), dem Pavillon (von Sol Calero, umgebaut zum Ausstellungsraum) und einem Nachbau eines NYC-Dachwassertanks (von Lena Henke, umgebaut zum Ausstellungsraum).



Photos: Martine Syms, Melanie Bonajo; by Gunnar Meier 2019

37



2019

I Never Said I was Deep

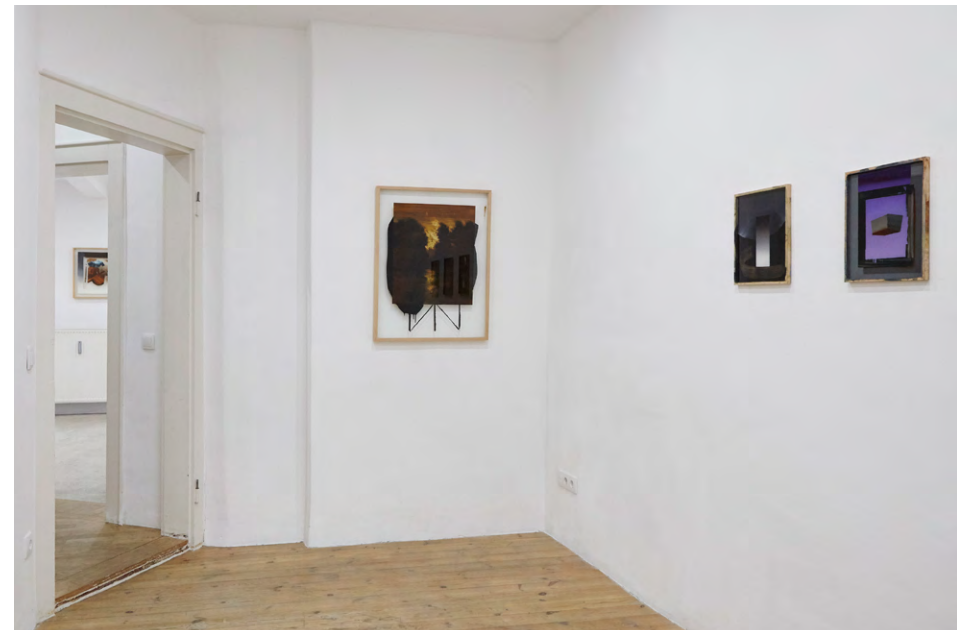
Daniel Karrer

Press release, images: benediktwyss.com/project/karrer-munchen
Solo exhibition, fructa space Munich, January 2019
Curated by Benedikt Wyss, in cooperation with the Akademie der Bildenden Künste München

I never said I was deep at fructa space in Munich was Daniel Karrer's first solo exhibition in Germany. Together with a cinematic examination of his painting (Hands dripping red with sunrise, 2016), the solo showed a selection of current, partly still unseen reverse glass paintings by the Basel artist. After Karrer's painting had long been characterized by motifs collaged on a laptop and transferred to canvas and wood, reverse glass painting had appeared since 2016 as a logical developmental step: it pushes the colors, creates lasting shine and the mirroring intensification of the contemporary digital screen.

Opening reading by cultural anthropologist and author Michel Massmünster (Im Taumel der Nacht, 2017).

Photos: Malte Wandel



Museum
für Gestaltung
Zürich

Wild Thing – Modeszene Schweiz / The ...



VIDEO – White Suisse Cap

since 2019

Primo Print in motion Augmented Reality app

by Benedikt Wyss

Own project: vimeo.com/374608363

Customer: youtube.com/watch?v=d6ufO_FhA-k

How to deepen your reading experience? How to bring your book, poster, or flyer to life? Primo Print in motion offers a simple and stylish, and especially functional AR multimedia experience for printed publications – streaming film stills as videos to smartphones. Check App Store and Google Play for the free download.

Concept by Benedikt Wyss, developed with Neuland GmbH

Cooperations with Kunstmuseum Basel, Museum für Gestaltung Zürich, Centre culturel suisse Paris, Institute Fashion Design HGK FHNW, Christoph Merian Verlag Basel etc.

Website: www.benediktwyss.com/primo

AR-Videoapp (erweiterte Realität)

Wie vertieft man das Leseerlebnis? Wie erweckt man ein Buch, Poster oder Flyer zum Leben? Primo Print in motion bietet ein so einfaches wie stilvolles und vor allem wirksames AR-Multimedia-Erlebnis für gedruckte Publikationen – Filmstandbilder werden als Videos aufs Smartphone gestreamt. Die App ist kostenlos im App Store und bei Google Play erhältlich.

Videostill: Museum für Gestaltung Zürich, Youtube, 2020



2018–2023

Lago Mio Lugano

Artist residency

Residency in Lugano, Switzerland, founded in 2018
by Carlotta Zarattini and Benedikt Wyss

Venue: <https://youtu.be/LORIIU0hooc>

The lake view residency above the roofs of the old town comprised ten rooms on 250 m². In addition to curatorial support and housing cost takeover, Lago Mio provided a budget at free disposal, travel support, and additional production support for the final exhibition including a printed publication. Next to our artists-in-residence we also accompanied a guest who was unable to travel for legal, health, or other reasons.

For five years, Lago Mio hosted some forty artists in residencies ranging from one week to four months.

Website: www.lagomioresidency.ch

Künstler*innenresidenz

Die Residenz mit Seeblick über den Dächern der Altstadt umfasste zehn Räume auf 250 m². Neben kuratorischer Betreuung und der Übernahme der Wohnkosten stellte Lago Mio ein Budget zur freien Verfügung und übernahm Reisekosten und zusätzliche Produktionskosten für die Abschlussausstellung mit gedruckter Publikation. Neben unseren Artists-in-Residence begleiteten wir jeweils einen Gast, der aus rechtlichen, gesundheitlichen oder anderen Gründen nicht reisen kann.

Während fünf Jahren beherbergte Lago Mio rund vierzig Künstler:innen in einwöchigen bis viermonatigen Residenzaufenthalten.

Foto: Nicolas Gysin 2022



SPACE IS JUICE!

RI SPET TA

DO NOT TOUCH PLEASE

CHURLO

DEL NO SER

ART IS ENJOY

I NEED SOME SPACE

YOURSELF AS YOUR OWN GOD

THE SUB-DIVA CONNECTION

¿POR QUÉ TENEMOS TANTO MIEDO A QUERER?

B

HABITAR FRONTERA
WE LIVE IN PUBLIC
I NEED HELP
SPACE IS THE PLACE WE SHARE
THIS IS THE PLACE WE SHARE
MAY I LIVE IN YOUR SPACE

2018

Space Agency Juice & Rispetta

Videos: youtube.com/watch?v=J7zSLMh4_Eo

All infos: benediktwyss.com/project/espacio-odeon-2018/
Espacio Odeón Bogotá. Oliver Rossel, Johannes Willi, Benedikt Wyss, October 2018.

The Welt-Raum, created by Swiss collective Juice & Rispetta questions the boundaries not only of the physical universe, but also of our emotional universes. Juice & Rispetta offer their visitors to become part of their crew, creating different world-views around the idea of space, and how we can understand the meaning of public space. It is a laboratory in which our common future can be shaped and reformed.

The Juice & Rispetta Space Agency, conceived for the exhibition, invites visitors on a journey consisting of an introspective phase followed by an opening up to the outside world in order to search for perspectives on how we want to live. The Space Agency seeks to establish a space that is simultaneously personal and public by relinquishing the protection offered by the personalities we hide behind. They step into the public eye in a permeable spacesuit, monitored (and recorded) around the clock by live stream. Art spaces that function as artificial public space offer opportunities to practice living free from the fear of shame and being hurt. Perhaps this is the only reason why places like Espacio Odeón exist at all — to give us somewhere where we can learn not to be afraid.

Photos: Noelia Tobalo, October 2018

Swiss collective Juice & Rispetta (Olivier Rossel & Johannes Willi, with Benedikt Wyss) seek out human proximity in the Welt-Raum Space Agency as part of Espacio Odeón Intensivo. Their search is not so much about spatial needs, but rather about finding an answer to the question: How do we want to live?





since 2016, yearly

Draisine Derby

Art race on train tracks

All videos: benediktwyss.com/project/draisine

In spring 2021 Cultural critic Stephan Reuter described the Draisine Derby in the Tages-Anzeiger Zürich, the Berner Bund and the Basler Zeitung as „the most original art happening in Basel». The annual Draisine Derby sees itself as a free space in the performance society: daredevils compete with their DIY draisines for victory in the race and the favor of the audience and jury – but also in the euphonious category Most Beautiful Failure, loosely based on Christoph Schlingensief's 'Failure as an Opportunity': „Do something! What doesn't matter.» This is how the Draisine Derby has been moving on and between the tracks since 2016 – between art and sport, minimalism and spectacle, technology and trash. A place of openness and encounter, where fundamentally different expectations collide: Some participants want to be the fastest, others the most beautiful, many want to move in an original way, even be art, some just want to be funny. And still others don't care about any of that. What is a draisine anyway? We really don't know.

Co-directed by Benedikt Wyss and Thilo Mangold. Past editions with Clovis IV Paris, deuxpiece Basel, Dürst Britt & Mayhew Den Haag, HeK Haus der Elektronischen Künste Basel, HGK Academy of Art and Design FHNW, Kunsthalle Basel, Kunstmuseum Basel, Museum Tinguely, Waldburger Wouters Brussels a.o.

Website: www.draisinenrennen.ch

Book: <https://www.merianverlag.ch/produkt/architektur-und-kunst/draisine/81606d78-6e13-4128-8323-d1cc0d72d3f6.html>

Draisinenrennen

Der Kulturkritiker Stephan Reuter bezeichnete das Draisinenrennen im Frühjahr 2021 im Tages-Anzeiger, im Berner Bund und in der Basler Zeitung als „das originellste Kunst-Happening Basels». Das jährlich stattfindende Draisine Derby versteht sich als ein Freiraum in der Leistungsgesellschaft: Waghalsige wetteifern mit ihren selbstgebaute Gleisgefährten um den Sieg im Rennen und die Gunst von Publikum und Jury – aber auch in der wohlklingenden Kategorie Schönstes Scheitern, frei nach Christoph Schlingensiefs 'Scheitern als Chance': „Machen Sie mal was! Was ist egal.» So bewegt sich das Draisine Derby seit 2016 auf und zwischen den Gleisen – zwischen Kunst und Sport, Minimalismus und Spektakel, Technologie und Trash. Ein Ort der Offenheit und der Begegnung, an dem grundverschiedene Erwartungen aufeinandertreffen: Manche Teilnehmende wollen die Schnellsten sein, andere die Schönsten, viele sich originell fortbewegen, gar Kunst sein, einige bloss lustig. Und wieder anderen ist das alles egal. Was ist denn überhaupt eine Draisine? Wir wissen es wirklich nicht.

Foto: Nicolas Gysin 2023



2018

Meet Your Enemy

A social experiment

Video: youtu.be/lldpfKIhh8Y
Happening, 5/6 October 2018

A mixture of happening, festival and social sculpture, the SMC is the place where art and anti-art conspire with immersive theatre. It is all about two simple questions: What can you give? What do you wish for? Too much finds too little, play finds use, art finds nature. After Athens, Bristol, Johannesburg, Cape Town, Marseille, Munich, Nancy, New York, Vienna or Zagreb, and after nine sold-out Basel evenings – in the Kunsthalle Basel, the Grand Hotel Les Trois Rois, the Elisabethen church, the refugee meeting place Da-Sein, or the fitness club Swiss Training – the Social Muscle Club landed in Zurich in the large Schiffbau of the Schauspielhaus.

Concept/curation Benedikt Wyss & Social Muscle Club, support Boris Nikitin, scenery Demian Wohler, performance Sophie Krauß

With Social Muscle Club Basel, Knut Berger, Kukuruz Quartet, SOOMA, a.o. and table hosts Christian Baumbach, Daniel Binswanger, Ivona Brdjanovic, Klaus Brömmelmeier, Käthe Brunner, Vera Flück, Anaïs Meier, Necati Öziri, a.o. Produced by Schauspielhaus Zürich & ZH-Reformation.ch, coop. with Republik.ch

Schauspielhaus Zürich

Als eine Mischung aus Happening, Festival und sozialer Skulptur ist der Social Muscle Club der Ort, an dem sich Kunst und Anti-Kunst mit immersivem Theater verschwören. Es geht um zwei einfache Fragen: Was kannst du geben? Was wünschst du dir? Zu viel findet zu wenig, Spiel findet Nutzen, Kunst findet Natur. Nach Athen, Bristol, Johannesburg, Kapstadt, Marseille, München, Nancy, New York, Wien oder Zagreb und nach neun ausverkauften Basler Abenden – in der Kunsthalle Basel, dem Grand Hotel Les Trois Rois, der Elisabethenkirche, dem Flüchtlings-treffpunkt Da-Sein oder dem Fitnessclub Swiss Training – ist der Social Muscle Club in Zürich im großen Schiffbau des Schauspielhauses gelandet.



MUSEUM
TINOUELY

2018

Water Yump From Museum Tinguely

Video: 20min.ch/story/fuer-diese-ausstellung-braucht-es-eine-badehose-767902032370

Group show in the Rhine river, 9–14 July 2018
Drained at Buero Waldburger Wouters & ShanghArt gallery

«Museum Tinguely reinvents the Rhine in Basel» Bâle en Français Water Yump pays homage to George Brecht's Water Yam and continues Thomas Geiger's practice that operates at the intersections between public, private and institutional spaces seeking contact with different forms of the public. He considers these works to be stages for collaboration, dialogue and confrontation. These projects are not based on the notions of individuality but include the works of other artists as to become part of a common, public sculpture. For Water Yump we were inviting the audience into direct contact with the works of 12 artists. This encounter will be taking place in an especially notable exhibition space – the Rhine river.

Swimming ensemble by Thomas Geiger w/ floating works by Nino Baumgartner, Nicolas Chardon, Sergio Rojas Chaves, Mathilde Denize, Florian Graf, Klara Hobza, Thomas Jeppe, Rafaela Lopez, Ana Navas, Bianca Pedrina, Johannes Willi and Billy X. Curmano

Curated by Benedikt Wyss, in cooperation with the Museum Tinguely. Editions: Booklet (400 copies), bath towel by Thomas Geiger (20 pcs.) Support: Christoph Merian Stiftung, Ernst & Olga Gubler-Hablützel Stiftung, GGG, Rhein-Club, Swisslos-Fonds BS

Photos: Mayke Hermann, Nicolas Gysin, 2018

in den Rhein

« Das Museum Tinguely erfindet den Rhein neu» Bâle en Français Water Yump ist eine Hommage an George Brechts Water Yam und setzt Thomas Geigers Praxis fort, die an den Schnittstellen zwischen öffentlichen, privaten und institutionellen Räumen operiert und den Kontakt mit verschiedenen Formen von Öffentlichkeit sucht. Der Künstler betrachtet diese Arbeiten als Bühnen für Zusammenarbeit, Dialog und Konfrontation. Seine Projekte basieren nicht auf der Vorstellung von Individualität, sondern beziehen die Arbeiten anderer Künstler*innen mit ein, um Teil einer gemeinsamen, öffentlichen Skulptur zu werden. Für Water Yump luden wir das Publikum in direkten Kontakt mit den Arbeiten von 12 Künstler*innen ein. Die Begegnung fand an einem bemerkenswerten Ausstellungsort statt – im Rhein.





2018

68–88–18

Open space in Basel

Exhibition Walk-through: vimeo.com/472127139

Historical and art exhibition; 7.4.– 27.5.2018

«How interim usages have helped shape cultural and social life since the 60s is shown in an unusual multifaceted video exhibition.»

Roger Lange, SDA

By reviewing the importance of alternative spaces in the Basel region since 1968 and creating historical awareness in current discussions about urban development, the exhibition asked: what are open spaces and who shaped them? Exhibition and collection of videos about ‚free spaces‘ of the Basel region since 1968: 50 rooms, 850 m², 64 videos, 12h material, 25 projections, 21min visitor video comments, 20 screens, 10 iPads, 5 360° video installations, foyer+shop, archive+ library, book+app, bar/café, 1 object

Curated by Claudio Miozzari, Dominique Rudin, Benedikt Wyss.

Team: Nathalie Baumann, Vinzenz Wyss. Szeno: Bravo Ricky. Grafik: P. Karrer. Buch/App: Wyss/Karrer; Code: T. Udvari.

360°-Videos Konzept: Gregor Brändli, M. Sautter, M. Rehberger.

Redaktion: Michel Massmünster. Mitarbeit: P. Dokic, A. Meier, J.

Schnellmann, F. Wenzel, F. Zähler. Support: Christoph Merian

Stiftung, Swisslos-Fonds BS, Swisslos-Fonds BL, Sulger-Stiftung,

Ernst Göhner Stiftung, Lucius und Annemarie Burckhardt-Stiftung,

Scheidegger-Thommen Stiftung, Bertha Hess-Cohn Stiftung; Vi-

deo/Sound: point de vue, tweaklab, videocompany; TagesWoche

Buch: <https://www.merianverlag.ch/produkt/basel-und-geschichte/freiraum-basel-seit-1968/368ea49e-a4bf-4e04-aad3-7be85d59b0f7.html>

Freiraum in Basel seit 1968

«Wie Zwischennutzungen seit den 60ern das kulturelle und soziale Leben mitprägen zeigt eine ungewöhnliche facettenreiche Video- Ausstellung.»

Roger Lange, SDA

Mit der Aufarbeitung der Bedeutung von alternativen Räumen in der Region Basel seit 1968 und der Schaffung eines historischen Bewusstseins in aktuellen Diskussionen um Stadtentwicklung fragte die Ausstellung: Was sind Freiräume und wer hat sie geprägt? Ausstellung und Sammlung von Videos über ‚Freiräume‘ der Region Basel seit 1968: 50 Räume, 850 m², 38 Tage, 64 Videos, 12h Material, 25 Projektionen, 21min Besucher- videokommentare, 20 Bildschirme, 10 iPads, 5 360°-Videoinstallatio- nen, Foyer+Shop, Archiv+ Bibliothek, Buch+App, Bar/Café, 1 Objekt

Foto: Nicolas Gysin 2018



2018

Ayahuasca la vista From Kunsthalle Basel

Video outdoors: <https://youtu.be/HzPwAl7rKFw>
Performance project with a Basel Fasnacht clique, Februar 2018

Artist Johannes Willi deals with practices of the local carnival, both conceptually and creatively, to then reinterpret them in his very own style. In doing so, he asks the clique to wear costumes that, in relation to the nature-driven theme, consist of natural materials, and so he and the clique will embody a forest strolling through Basel's city center. Ayahuasca la vista started with the performance Yypfyffe at Kunsthalle Basel in the framework of the exhibition New Swiss Performance Now. Johannes Willi choreographs the traditional, usually intimate rite of initiation of the clique on the evening before the «Morgestraich» (the start of Basler Fasnacht) at Kunsthalle Basel and asks the clique to perform with specially built instruments. One might remember Willi's Beethoven experiment a few years ago with musicians from the Lucerne Festival Academy (2015).

With Johannes Willi, Die Unbaggene, David Escobar Parra, Camilo Pachón. Curated by Benedikt Wyss and Claudio Vogt

Supported by the Christoph Merian Stiftung, the Ernst und Olga Gubler-Hablützel Stiftung and Pro Helvetia w/ additional support of Crispr Bogotá & Kunsthalle Basel. Launched with the exhibition I like The Universe, Bogotá/Colombia, initiated on the occasion of the Basler Dokumentartage 17, in the framework of New Swiss Performance Now. Produced by Deli Projects.

Photos: Jonas Egli, Camilo Pachón 2018

to the Basler Fasnacht

Der Künstler Johannes Willi setzt sich konzeptionell und gestalterisch mit Praktiken der lokalen Fasnacht auseinander, um sie dann auf seine ganz eigene Art neu zu interpretieren. Dabei bittet er die Clique, Kostüme zu tragen, die in Bezug auf das naturverbundene Thema aus natürlichen Materialien bestehen – entsprechend werden er und die Clique einen Wald verkörpern, der durch die Basler Innenstadt schlendert. Ayahuasca la vista begann mit der Performance Yypfyffe in der Kunsthalle Basel im Rahmen der Ausstellung New Swiss Performance Now. Johannes Willi choreographiert den traditionellen, meist intimen Initiationsritus der Clique am Vorabend des „Morgestraichs“ (dem Beginn der Basler Fasnacht) in der Kunsthalle Basel und bittet die Clique, mit eigens gebauten Instrumenten zu spielen. Man mag sich an Willis Beethoven-Experiment vor ein paar Jahren mit Musikern der Lucerne Festival Academy (2015) erinnern.





Learning From Amish



THE REPRE
T NESPRE
SOME DIE
HONCRACK
OME MAKE
ABLES SOME
MAKE JOKES
SOME: POLITICAL ART
ORKS SOME WORK IN
SMIDN SOME AT
UMKLOS

SEXY WORKERS: KILLEMA...

AYA
HUA
LSCA

SUPER
AKTION
SUPER
FRESH



2017

Umwelt Mode

Exhibition in a gutted building

Website: benediktwyss.com/project/umwelt-mode-2017

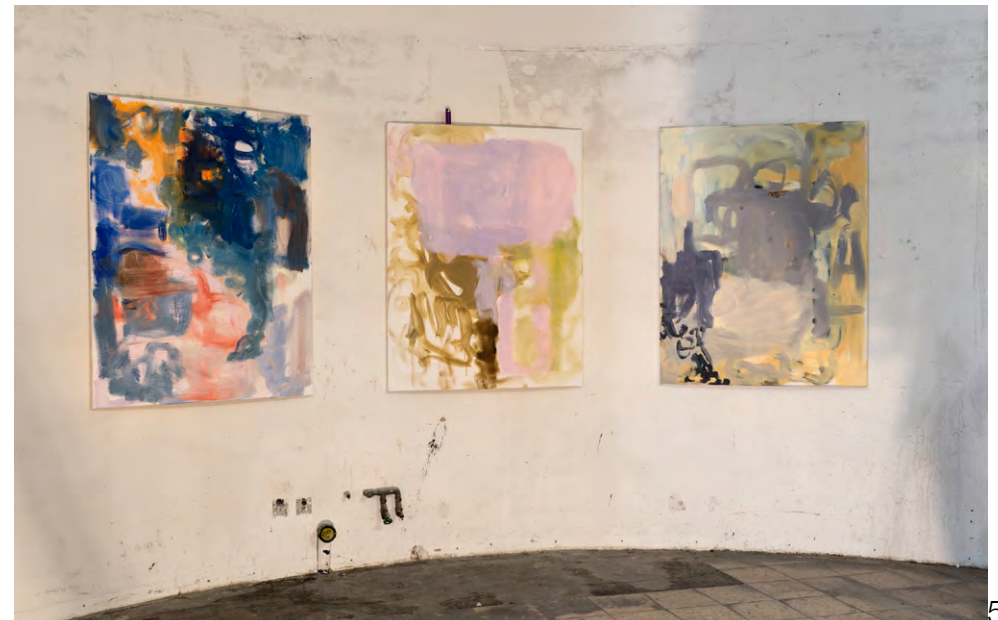
Video: [youtube.com/watch?v=Hml6YL5s0tQ](https://www.youtube.com/watch?v=Hml6YL5s0tQ)

Group exhibition, Clarastrasse 13 Basel, June 2017

The Community (Paris) feat. Hanne Jurmu, Aamu Salo, Brendan Fowler, Thompson Street Studio; Mavra (Berlin) feat. pcnc_bay, Die Römischen Votzen; TG (Nottingham) feat. Jacqueline Fraser, Stuart McKenzie, Alex Vivian, Jan Vorisek; Unsere Umwelt (Basel) feat. Lane Cormick, Adriano Costa, Ruby Jeppe, Thomas Jeppe, Joanne Robertson, Dana Munro. Performances by Max Brand and Joanne Robertson, and Die Römischen Votzen. Curated by Thomas Jeppe and Benedikt Wyss

Umwelt Mode was a collaborative exhibition taking place in a construction site in a gutted building formerly occupied by a generic clothing store. The project proposed that the venue was still haunted by the spirit of cheap fashion, at the moment that this field of commerce began its gradual exodus from the area. Umwelt Mode brought together a number of project spaces who have been invited for their established interest in the fashion/art nexus. They in turn had invited artists, whose works ranged from objects to performance – paintings, garments, structural interventions, runway presentations – making the exhibition a bridge between the constructed fantasy of the fashion industry and the lived vernacular of daily dressing. Umwelt Mode followed on Unsere Umwelt underground gallery, produced in 2016 as part of Haus#99 demolition residency.

Photo: Flavio Karrer 2017





2016

Haus#99 [last days] Demolition house residency

Video: <https://youtu.be/E7L2N6Hhepc>
Group exhibition, happening, performances; May/June 2016

More than 600 visitors attended the public artist teardown residency Haus#99 in the Basel Neumatt district, Switzerland. Twelve artists from the most different disciplines made life, work and visit in this house a unique experience. Open from noon till midnight. A documentary of Haus#99 was exhibited in «Forum Basel», curated by Andreas Ruby and Stéphanie Savio at S AM Schweizerisches Architekturmuseum in 2017: «The more heterogeneous societies become, the more important it is to provide open spaces where we can experience ourselves as part of a community». Thomas Jeppe's underground gallery «Unsere Umwelt», produced in the garden of Haus#99, was followed by «Umwelt Mode», an exhibition taking place at Clarastrasse 13, a gutted building formerly occupied by a generic clothing store –future home to famous KLARA foodcourt.

With Arturo Hernández Alcázar, Katja Brunner, Thomas Jeppe, Carole Louis, Alma Martha, Once We Were Islands, Marina Pinsky, Sybren Renema, The New Agency, Pedro Wirz

Curated by Benedikt Wyss and Demian Wohler. Initiated by Dego Architekten, supported by Christoph Merian Stiftung, Stiftung Edith Maryon, Abteilung Kultur Basel-Stadt a.o.

Photos: Nicolas Gysin 2016

Residenz im Abbruchhaus

Mehr als 600 Gäste besuchten die öffentliche Künstler*innen-Abriss-Residenz Haus#99 im Basler Neumattquartier nahe der Grenze zu Allschwil/BL. Zwölf Künstler aus den unterschiedlichsten Disziplinen machten das Leben, Arbeiten und den Besuch in diesem Haus zu einem einzigartigen Erlebnis. Geöffnet von Mittag bis Mitternacht. Eine Dokumentation von Haus#99 wurde 2017 im „Forum Basel“, kuratiert von Andreas Ruby und Stéphanie Savio im S AM Schweizerisches Architekturmuseum ausgestellt: „Je heterogener die Gesellschaft wird, desto wichtiger ist es, offene Räume zu schaffen, in denen wir uns als Teil einer Gemeinschaft erleben können.“ Auf Thomas Jeppe's unterirdische Galerie „Unsere Umwelt“, die im Garten von Haus#99 entstand, folgte „Umwelt Mode“, eine kollaborative Ausstellung in der Clarastrasse 13, im entkernten Gebäude des späteren Foodcourts KLARA, in dem zuvor ein Kaufhaus für Billigmode untergebracht war.





2016

Creeper

Corydon Cowensage & Austin Lee

Video: [youtube.com/watch?v=j871uFRSonQ](https://www.youtube.com/watch?v=j871uFRSonQ)
Group exhibition, performances and concerts

With Austin Lee and Corydon Cowensage

Curated by Deli Projects: Jenny Baumat, Philippe Karrer, and Benedikt Wyss, 13–19 June 2016, Café Hammer Basel

Taking place in the notorious night bar Café Hammer, the temporary gallery Creeper has been developed site-specifically by the artists Corydon Cowensage and Austin Lee in collaboration with Deli Projects. The show includes painting, sculpting and a framework programme of performances, poetry and live music. Each time Deli Projects curates a new exhibition, they invite artists from varied disciplines to explore new places, resulting in unexpected collections of site-specific thoughts. This time, the curatorial team has invited NYC artists Austin Lee and Corydon Cowensage. Austin's work is dominated by the figure and sometimes explores the complexity of human and horse emotions. Corydon straddles the line between representation and abstraction, hinting playfully at bodily, plant and architectural forms. Austin made some dancing sculptures. Corydon put a painting on a chair. There will be some plants if the neighbors bring them.

Photos: Jenny Baumat, 2016

Creeper will host a series of performances, readings and concerts by Berlin-based Swiss performer and installation artist Reto Pulfer, Swiss poet and performer Jürg Halter (Bern), NY-based Norwegian performance artist Constance Tenvik, Basel-based vocalist Sarah E. Reid (CAN) and composer Tomek Kolczynski (CH/POL) with artist Zied Hadhri (TUN).

In the context of their two current programs Creeper and HAUS#99 [last days] (Neuweilerstrasse 99) Deli Projects is presenting a series of performances/concerts/DJing at Art Basel | Parcours Bar by the artists/musicians Sadaf H. Nava (US), Nathan Gray (AUS) and Sybren Renema (NL/SCO) a.o. Deli hosts NY online radio Know Wave.



MUSEUM OF BROKEN RELATIONSHIPS

Di - Sa 12 - 21 Uhr | So 10 - 17 Uhr
Eine Ausstellung der Basler Dokumentartage 15
im Museum für Wohnkultur | 17. April - 30. August



2015

Museum Of Broken Relationships Basler Dokumentartage

Exhibition project, 17 April–30 August, 2015,
Historisches Museum Basel

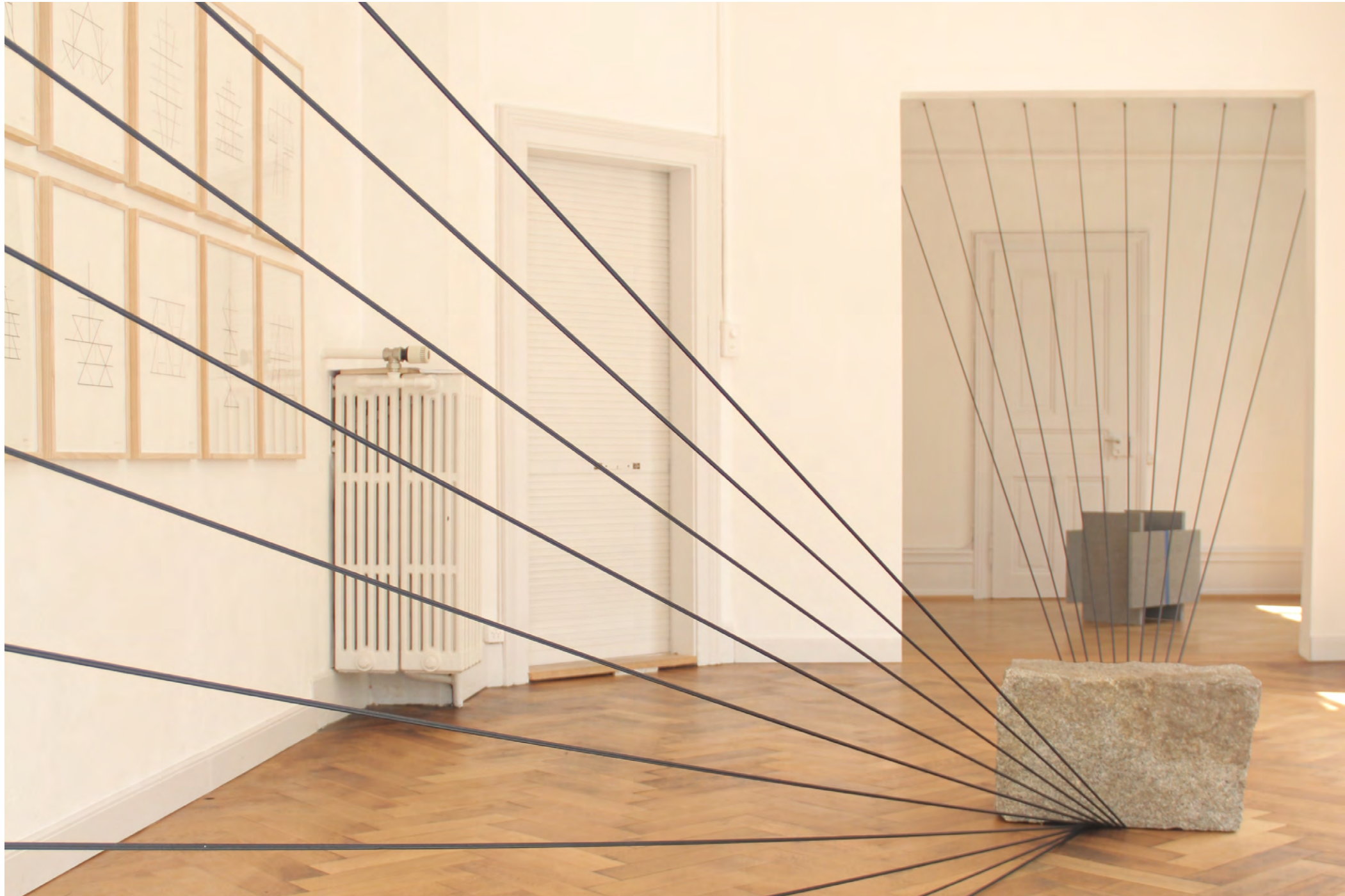
Invited by Boris Nikitin, co-curated by Olinka Vištica, Dražen Grubišić, and Benedikt Wyss, concept: Museum of Broken Relationships (Olinka Vištica, Dražen Grubišić)

Produced by: Basler Dokumentartage 15,
in cooperation with HMB Historisches Museum Basel

The unique art project Museum of Broken Relationships takes its visitors on a journey through over 100 separations around the globe. A knife, a torn Titanic poster, a pregnancy test: With a wide variety of objects, the „most innovative museum in Europe“ (Kenneth Hudson Award 2011) shows broken relationships from around the world. Against the background of social norms and political upheavals, the associated stories tell of an international panorama of emotions - of anger, sadness, indifference, a desire for revenge, sometimes irony. The Museum of Broken Relationships made its first guest appearance in Switzerland. As in all cities, the exhibition was expanded to include objects and stories from the local population.

Photo: Sandra Lichtenstern, Haus zum Kirschgarten





2015

Cherry Go Round

Simon Deppierraz

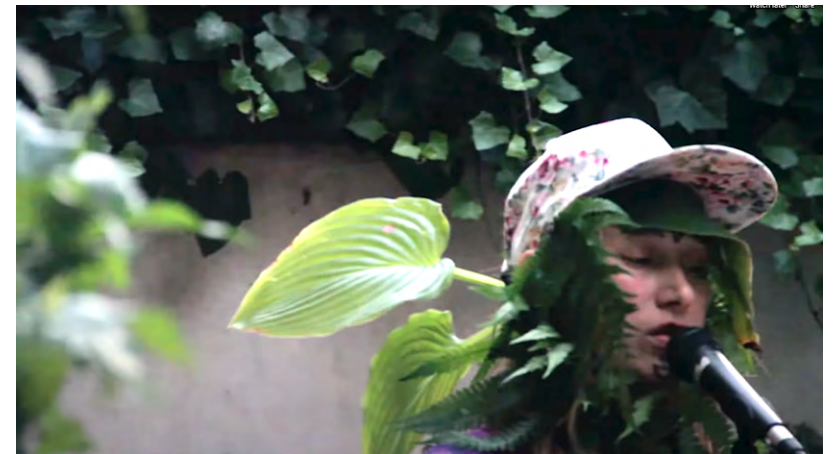
Video: [youtube.com/watch?v=2QeMIEoXOMw](https://www.youtube.com/watch?v=2QeMIEoXOMw)

Solo exhibition, performances and concerts; Güterstrasse Basel, 15–21 June 2015

Simon Deppierraz in dialog with performances, concerts and readings by Jozef van Wissem (NY), ZaZaZoZo (NY, Melanie Bonajo and Joseph Mazolla), Anne-James Chaton (Paris), Laurin Buser and James Legeres (Basel). Curated by Deli Projects (Jenny Baumat, Philippe Karrer and Benedikt Wyss)

Cherry-Go-Round was Deli Projects' inaugural exhibition. «We wanted to offer you a strange and wonderful spatial experience, so we invited Swiss artist Simon Deppierraz to create a brand new piece of work in situ here at Ecke Güterstrasse/Laufenstrasse. Deppierraz explores his environment through the interplay of gravity, tension and balance. We have invited a selection of other artists to frame and comment on his work. Deli Projects is a curatorial collective founded by Jenny Baumat, Benedikt Wyss and Philippe Karrer. Named both for the colourful neighbourhood shops found on every street corner in New York City, and for the sensitivity and caution implied by delicacy, we aim to offer our visitors not only a carefully chosen programme of work, but also to extend an invitation to artists, performers, musicians, dancers, theorists and creative people of every kind to meet in the exhibition space.»

Photos: Jenny Baumat, 2015



Publications (selection):

Louis Vuitton Basel City Guide. Paris/Basel 2024
Jean Tinguely an the Basel Carnival 1974. Dr Gross Bums. In: Im Gros-
sen das Kleine entdecken, Basel 2022
Explorers Film Club. Artistic research on urban transformation, Basel 2022
Draisine. Book with AR app. Christoph Merian Verlag 2020
Chika Anadu, Zayne Armstrong, Tobias Madison, Johannes Willi; edition/
AR app (100 copies). Lago Mio Editions, Lugano 2019
Water Yump – A swimming ensemble in the Rhine, exhibition booklet, ed.
w/ Thomas Geiger, design Astrid Seme, Studio, Eigenverlag, Wien 2018
Freiraum in Basel seit 1968, Hrsg. mit D. Rudin und C. Miozzari, Chris-
toph Merian Verlag, Basel 2018

Acknowledgements/Grants (since 2015):

Abteilung Kultur Basel-Stadt: Finally Saturday 2023, Artemis Fontana
2019, Taumel 2017, Umwelt Mode 2017, Haus#99 2016
Christoph Merian Stiftung: Deal with it 2023, Explorers Film Club 2019,
Artemis Fontana 2019, On Fire 2019, Water Yump 2018, Ayahuasca
2018, 68–88–18 2018, Feldexp. 2017, Taumel 2017, Umwelt Mode
2017, SMC 2016/17, Draisine D. 2017-24, Creeper 2016, Haus#99
2016, MOBR 2015
Città di Lugano & Cantone Ticino: Lago Mio Lugano 2019–2022
Dr. Georg und Josi Guggenheim Stiftung: EFC 2020, Villa Incognito 2015
EDI – Fachstelle für Rassismusbekämpfung: Deal with it 2023
Ernst Göhner Stiftung: Deal with it 2023, On Fire 2019, 68–88–18 2017,
SMC 2014/15/16/17, Copa>Demo>Video>Stream 2014
Ernst und Olga Gubler-Hablützel Stiftung: Explorers Film Club 2020, Arte-
mis Fontana 2019, Water Yump 2018, Ayahuasca 2018, Taumel 2017
Fachausschuss Theater und Tanz BS/BL: SMC 2014/15
Freiwillige Akademische Gesellschaft (FAG): Deal with it 2023
GGG: Water Yump 2018, Copa>Demo> 2014, First Love Expo 2013
kulturelles BL: SALTS 2020-24
Lucius und Annemarie Burckhardt Stiftung: 68–88–18 2017
L. + Th. La Roche Stiftung: On Fire 2019
Migros Eng./KP: Lago Mio Lugano 2020 // Kokon 2 2020, On Fire 2019
Oertli Stiftung: Villa Incognito 2015

Pro Helvetia: Quilombo 2021, Playa Del Musculo Social 2019, On Fire
2019, Space Agency 2018, Ayahuasca 2018, SMC South Africa 2016
Scheidegger-Thommen Stiftung: 68–88–18 2017
Stiftung Edith Maryon: Haus#99 2016, SMC 2014/15
Stiftung Wolf: 68–88–18 2017, Draisinenrennen 2016
Sulger-Stiftung: Draisine 2021, 68–88–18 2017
Stanley Thomas Johnson Foundation: On Fire 2019
Südkulturfonds: On Fire 2019
Swisslos BL: Draisine 2021/2022, Draisine 2020 (Publication), Explorers
Film Club 2020, On Fire 2019, 68–88–18 2017, Draisinenrennen 2016
Swisslos-Fonds BS: Draisine 2021/2022, On Fire 2019, Water Yump
2018, 68–88–18 2017, SMC 2016/17, Draisine 2016, Copa>Demo>Vi-
deo>Stream 2014
Temperatio: Quilombo 2021
Zürich Kanton: Social Muscle Club Schauspielhaus Zürich 2018

benediktwyss.com
vimeo.com/benediktwyss (since 2019)
youtube.com/benediktwyss (2015–19)
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