

Regionale 25  
Furnace Creek

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30.11.2024 – 23.02.2025  
Kunsthalle Palazzo



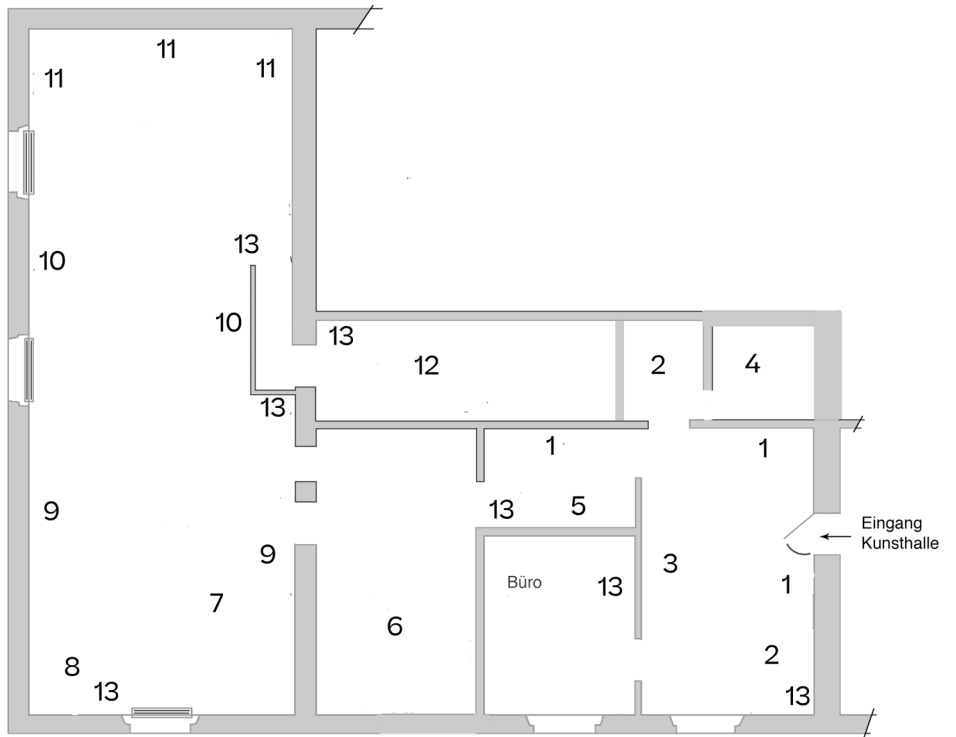
# Furnace Creek

The exhibition 'Furnace Creek', inspired by Michelangelo Antonioni's film 'Zabriskie Point', invites visitors to experience the vastness of the desert as a metaphor for radical change and new beginnings. Furnace Creek, located in the American Death Valley, symbolises extremes, survival and transformation. Based on this barren, seemingly hostile landscape, themes such as identity, departure and rebellion are artistically negotiated in the exhibition. The two main characters in the film meet on the run and find each other in their call for freedom. The film ends with an explosion that colours the sky red. A destruction that heralds the beginning of something new. Curated by Michael Babics and Olivia Jenni.

## Artists:

Seline Burn, Stefanie Gerhardt,  
Luisanna González Quattrini, Maya Hottarek,  
Alyona Hrekova, Daniel Karrer, Tim Kummer,  
Manuela Morales Délano, Alberto Papparotto,  
Keam Tallaa, Ambra Viviani, Sophie Yerly,  
Marina Zindy

The exhibition is part of the Regionale, an annual exhibition project for contemporary art in the Basel region, Alsace and South Baden.



# 1 Luisanna González Quattrini

\*1972, Lima (PE), lives and works in Basel (CH)

Anticlockwise

Trying to become ornament,  
2023  
Oil on canvas  
29 x 39 cm

Favourite spot, 2024  
Oil on canvas  
18 x 23 cm

I do not match, 2024  
Oil on canvas  
18 x 23 cm

I'm not blind, 2022  
Oil on canvas  
18 x 23 cm

Vestigio, 2024  
Oil on canvas  
24 x 30 cm

Pause, 2018  
Oil on canvas  
24 x 30 cm

Zement Lima, 2024  
Oil on canvas  
30 x 24 cm

Perfect timing, 2023  
Oil on canvas  
24 x 30 cm

The book of magic, 2024  
Oil on canvas  
29 x 35 cm

Te siento en el olvido, 2024  
Oil on canvas  
34 x 25 cm

Claridad, 2024  
Oil on canvas  
30 x 24 cm

Espejismo, 2024  
Oil on canvas  
24 x 30 cm

Verschwinden, 2024  
Oil on canvas  
24 x 30 cm

Luisanna González Quattrini, born in Lima and now living in Basel, poetically combines colour and form in her paintings. Her works are characterised by delicate pastel tones and soft transitions that create a fragile atmosphere. At the centre of her artistic exploration is the tension between visibility and disappearance. Human and animal silhouettes seem to appear out of nowhere - like fleeting thoughts in a constantly changing world. One of her sources of inspiration is George Herriman's comic strip 'Krazy Kat', famous for its surreal desert landscapes. Herriman, an African-American artist, explored the ambivalence of identity in his work while being forced to conceal his own origins from society. In González Quattrini's work, the desert becomes the setting for a meditative reflection on the transience of existence and the fragile balance between reality and fiction.

## 2 Alyona Hrekova

\*2001, Kyiv (UA), lives and works in Basel (CH)

Guardian fairy / When dreams come true, 2022  
Tin, porcelain, stainless steel chain  
Figure: 25 x 18 x 14 cm  
Chain: Length variable

Tin soldiers, 2022  
Tin, organic pieces from a chestnut tree, copper  
Dimensions variable

In her works from 2022 to 2024, Alyona Hrekova combines personal experiences with themes such as war, empathy and the influence of digital media on our perception.

The work 'Guardian Fairy / When Dreams Come True' marks the beginning of Alyona Hrekova's intense exploration of loss and hope. The sculpture is a deeply personal reaction to the powerlessness she has felt since the deployment of Russian troops in 2021 - a feeling that became a bitter reality with the invasion in 2022. The genderless figure made of tin and porcelain, marked by scars that blossom into flowers, symbolises the transformation of vulnerability into strength. Inspired by childhood dreams of a guardian angel, it embodies a balance of fragility and resilience. The material tin refers to the tin soldiers of her childhood and combines the innocence of play with the horrors of war. Delicate porcelain wings and a swing in the shape of a chestnut leaf anchor the work in Hrekova's childhood in Kyiv, the 'city of chestnut trees'. Surrounded by galvanised chestnut leaves that preserve the past, the sculpture creates a space of quiet reflection in which pain and hope merge.

Dreaming as the summers die, excerpt 1 – Scroll, 2024  
3d animation, duration:  
1'25"  
iPad, cable, tin, copper wire  
Dimensions variable

Whether witnessing  
nevertheless fading, 2024  
Glass, tin, paper  
16.5 x 22 cm

Further works by Alyona Hrekova can be seen in the blue light. Since moving to Basel from Ukraine, she has been working on the question of how digital media influence our perception of violence. Her work 'Dreaming as the summers die, excerpt 1 - Scroll' shows images of destroyed rooms and dark corridors on an iPad that can be activated by visitors. It makes it clear how different war looks in digital representations compared to reality. Viewers are guided through a seemingly endless stairwell. War scenes appear in the cracks in the walls, looking like digital stories. This is accompanied by a soundscape of recordings from war zones. The work 'Whether witnessing nevertheless fading' opens up a view of a landscape through cloudy glass. The image seems elusive - as if it could slip away or disappear at any time.

### 3 Daniel Karrer

\*1983, Basel (CH), lives and works in Basel (CH)

Ohne Titel, 2022

Oil, acrylic, reverse glass painting

98 x 83 cm

Courtesy Daniel Karrer & Tony Wuethrich Gallery

Ohne Titel, 2024

Oil, reverse glass painting

98 x 83 cm

Courtesy Daniel Karrer & Tony Wuethrich Gallery

Daniel Karrer works with the technique of reverse glass painting. This technique makes the colours particularly vibrant, almost like a light box. In the left-hand work shown here, Daniel Karrer was inspired by a painting by the Italian Renaissance painter Piero della Francesca. In the work 'Baptism of Christ in the Jordan', a person in the background takes off their clothes to take part in the baptism. This figure with the slightly awkward posture and the garment pulled over the head also appears in Karrer's work. The removal of clothing can symbolise a change: The old is left behind and makes way for something new. The division of the picture into two parts is interesting. Next to the figure is an almost empty white space that appears to be a separate compartment. Only on closer inspection does this turn out to be a painted spatial illusion. Another now abstract picture hangs in the neighbourhood of the figurative depiction. It shows an explosion of green colour. The diverging dynamics in the picture enter into a dialogue with the movement of the human figure in the picture next door.

## 4 Tim Kummer

\*2000, Bern (CH), lives and works in Basel (CH)

Why am I pink? Why  
am I blind?, 2024  
Ceramic, glaze, clay  
pigeons, UV light, moth  
Dimensions variable

Tim Kummer's work announces itself in advance. A worm has apparently eaten its way through the wall - one end is already visible. On entering the small exhibition room, we see the second and larger part of the animal. Surrounding the oversized creature are shards of clay pigeons forming a field of rubble - evidence of obvious destruction. The room is bathed in subdued black light. This light highlights certain colours and is reminiscent of the atmosphere of a club. The worm itself remains in a calm, motionless position. Yet its presence triggers an eerie tension: Will it start moving again the next moment and break through more walls? Where are the boundaries of movement, destruction and unbridled power? The work plays with the viewer's imagination.

## 5 Stefanie Gerhardt

\*1974, Freiburg (DE), lives and works in Freiburg (DE)

In Search of the  
Miraculous, 2021  
Acrylic resin, acrylic  
paint, cotton  
110 x 36 x 22 cm

A small child hangs on the wall. Its feet are floating in the air and have no support. It is wearing a sleeveless, pink-coloured dress. The face is not visible. Covered by its hands, its gaze is directed at the wall. What could the child see? Is there an unrecognisable peephole in the wall? The title 'In Search of the Miraculous' refers to a child's perspective. In search of the miraculous, the impossible is attempted and the child dares to look through the wall. Can this make things visible that remain hidden to others? The work can be read as a plea for curiosity and for overcoming obstacles and boundaries.

## 6 Manuela Morales Délano

\*1986, Talcahuano (CL), lives and works in Basel (CH)

Andes 1 - 7, 2024  
Matchbox, matches  
Dimensions variable,  
max. 7 x 12 x 7 cm

Matchboxes of various sizes hang on the walls of Manuela Morales Délano's minimalist room. Each box bears the word 'Andes' - the name of the South American mountain range that stretches through the artist's country of origin, Chile. On these boxes, Morales Délano has created figures from matchsticks that depict various scenes and allude to power relations:

- A director enthroned on a black armchair, under which the burnt victims of his rise are visible.
- An amused and carefree group of people.
- A bent, kneeling figure paying homage to an authority.
- Four exhausted figures sitting on burnt chairs, appearing broken.
- An innocent baby in a half-destroyed cot.
- A pile of snow.

The figures represent winners and losers in hierarchical power structures. The boxes not only serve as supports for these scenes, but also as a symbolic link to the themes of transience and destruction - matches that easily burst into flames symbolise the fragility of human existence.

A similar series by the artist can be seen at the Kunsthalle Basel during the Regionale. There, the matchboxes bear the imprint of

the Swiss Alps, thus creating a link to other geographical and cultural contexts that also reflect power and inequality.

## 7 Marina Zindy

\*1982, Mulhouse (FR), lives and works in Lauw (FR)

Îlots d'Incertitude,  
2024  
Industrial plastic  
waste, PVC  
Dimensions variable

Marina Zindy has used plastic waste from industry for her site-specific installation at the Kunsthalle Palazzo. With this installation, the artist wants to draw attention to the impact of human activities on marine ecosystems and corals in particular. The amount of plastic deposited in the world's oceans continues to increase and there is currently no end in sight to this development. In keeping with the theme of the exhibition, a lifeless desert can also be recognised in the monochrome objects. The diverse shapes of the plastic pieces are kept in grey and white and evoke a dystopian landscape. The colours have drained away and life appears to have been extinguished. The hope remains that new life can grow again from this seemingly destroyed environment.

## 8 Alberto Papparotto

\*1998, Montebelluna (IT), lives and works in Basel (CH)

pearly pale pink  
eyeshadow, e vadra  
che cavei, 2024  
Chopine: pine wood,  
steel, abacá, rooster  
feathers, rubber  
Additional installation  
materials: Abacá,  
rubber, a light bulb, a  
human hair wig

In front of us are two wooden shoes, made from pine wood and fitted with leather straps. The artist Alberto Papparotto was inspired by the Venetian 'chopines' - platform shoes that were popular in Venice in the 16th century. These shoes, some up to 50 centimetres high, lifted their wearers onto a pedestal on the inside, but severely restricted their freedom of movement. A wig of shiny black curls floats above the shoes, hung over a tail-like bundle of abacá - a plant originally from the Philippines.

A personal detail characterises this installation: Alberto Papparotto's footprints can be seen on the surface of the wooden shoes. As Gina, his drag persona, he wore the shoes during a performance. He transformed their massive heaviness into a dancing lightness, their historical significance into a personal narrative.

Papparotto's work reflects his biographical roots as the son of a Filipino mother and an Italian father and invites the viewer to explore themes such as the body, spirituality and cultural heritage. 'From a young age, I was fascinated by hyper-femininity and experimented with my mother's make-up and shoes. The transformative power of make-up led me to become a professional make-up artist and hairstylist, and during this

time I witnessed the societal importance of appearance. My drag persona, Gina, allows me to embody characters that reflect these principles.’

## 9 Keam Tallaa

\*1987, Damascus (SY), lives and works in Strasbourg (FR)

Poche 1a, 2022  
Oil on canvas  
15 x 14 cm

Poche 1b, 2022  
Oil on canvas  
15 x 14 cm

Poches IV, 2022  
Oil on canvas  
118 x 155,5 cm

Keam Tallaa, born in Damascus, Syria, uses her painting to depict social and political issues. In her most recent works, she has reduced her figurative representation and her colour palette. One example of this is the work 'Poches IV'. The painting shows three people whose heads are not visible - the picture section ends at chest height. The hands are particularly striking: they appear motionless, tightly closed, as if petrified. Equally striking are the long, hanging robes with prominent folds and pockets that are visibly full. This weight pulls the fabric downwards. The depiction seems to indicate a burden that is permanently carried. Keam Tallaa explains: 'I ask the question of what the body has to carry - physically and symbolically. It's about freedoms that are trampled on every day, about oppression and corruption. But also about the excitement and longing to flee to a better place.' The work impressively combines the physical and emotional dimensions of the burdens that people in difficult circumstances have to bear.

## 10 Seline Burn

\*1995, Sissach (CH), lives and works in Basel (CH)

Fish, 2024  
Oil on canvas  
66 x 91 cm  
private collection

Helper in the Garden,  
2024  
Oil on canvas  
150 x 100 cm  
private collection

In Seline Burns' work 'Fish', a woman with red-brown hair floats quietly in the water. A shimmering fish glides beside her, which can be interpreted as a symbol of transience and new beginnings. The scene is reminiscent of the famous painting 'Ophelia' (1852) by the British painter John Everett Millais. It shows Ophelia from Shakespeare's 'Hamlet', who - seized by madness - drowns in a river. Seline Burn depicts a moment that combines grief and beauty. The water becomes a special place: it seems to blur the boundaries between life and death, between dream and reality.

'Helper in the Garden' shows the artist's sister in a quiet moment of reflection. The warm light of a summer evening envelops the garden in a delicate rose gold colour. In a smooth movement, she holds a garden hose while a fine rain of water falls from the shower and lightly envelops her. Her posture radiates calm and determination, characterised by a gentle concentration that reveals both strength and vulnerability.

# 11 Maya Hottarek

\*1990, Basel (CH), lives and works in Basel (CH)

Wednesday, 2023  
Cyanotype on cotton,  
wood  
86 x 68 x 13 cm

Rebirth, 2023  
Cyanotype on jeans,  
wood, aluminium  
180 x 140 x 20 cm

SCH, O.K., 2023  
Cyanotype on linen,  
wood, metal, quartz  
pendant  
117 x 97 x 19 cm

Maya Hottarek is showing three cyanotypes, an old photographic printing process characterised by deep blue hues.

The centrepiece is the work 'Rebirth', in which the artist shows herself in two positions: at the top, she is lying on a bed with her legs stretched out, her gaze fixed on a blue sphere - a symbol of the earth. Below, she appears curled up like an embryo. This juxtaposition symbolises the cycle of life: birth, death and rebirth. Small puzzle pendants in the picture indicate that every life is part of a larger whole. The dominant blue tones evoke both the depth of the water and the infinity of the sky.

The work 'SCH, O.K.' deals with the order and rhythm of life. Terms such as 'Wachstum - growth' and 'Reproduktion - reproduction' appear in circles, accompanied by signs of the zodiac and the numbers of a clock with the hand at 12. These elements symbolise the great cycles of nature. The circles are layered and overlap, enriched with terms such as 'transcendentalism' and 'occultism', which refer to different world views. Safety pins and visible seams hold these fragile systems of order together.

'Wednesday' shows a calendar that is reminiscent of the structuring of everyday life. The calendar stands for the human

attempt to organise time and memory - with the awareness of never having complete control.

Maya Hottarek's works encourage us to question our own role in the cycle of life, death and cosmic order.

# 12 Ambra Viviani

\*1993, Naples (IT), lives and works in Basel (CH)

Clockwise

Film Still, DISCOVERY, Minne de Curtis, 2024  
Digital print, aluminium frame  
30 x 21 cm

Script, DISCOVERY, page 16, 2024  
Digital print, aluminium frame  
30 x 40 cm

Script, DISCOVERY, page 36, 2024  
Digital print, aluminium frame  
30 x 40 cm

Script, DISCOVERY, page 52, 2024  
Digital print, aluminium frame  
30 x 40 cm

Script, DISCOVERY, page 90, 2024  
Digital print, aluminium frame  
30 x 40 cm

Prop, DISCOVERY, DISCOVERY, 2024  
Aluminium  
4 x 42 cm

Still Frame, DISCOVERY, A bat the size of a bee, 2024  
Digital print, aluminium frame  
21 x 30 cm

Prop, DISCOVERY, «Not ashamed to say I loved for beauty», 2024  
Carrara marble  
7 x 5 x 6 cm

For the design of the elongated exhibition space, Ambra Viviani was inspired by a found historical postcard whose content hinted at a love affair that was not lived openly. Based on this, she developed a script for a film entitled 'Discovery'. Four photographs show opened pages of this script. The texts give us intimate insights into the thoughts and feelings of the main characters Andrea and Nico. The scenes described reflect stumbling and longing, as well as love and doubt. In one situation, Andrea observes two bats performing a choreography high up in the night sky. These words are visualised by the image of a flying bat. Captured by an infrared camera, it appears as a shimmering body - half real, half dream. The space designed by Ambra Viviani allows us to immerse ourselves in the complexity of human relationships.

## 13 Sophie Yerly

\*1980, Delémont (CH), lives and works in Basel (CH)

Les Mouches, winter  
2022 – ongoing  
Zinc, crucifix  
Dimensions variable

Sophie Yerly found her inspiration in a quiet room in Porrentruy. There she saw dead flies. These flies got her thinking: what happens to things that we no longer need? On forays through second-hand shops, Yerly discovered old crucifixes - once symbols of faith, today often meaningless in a secularised society. Yerly takes these relics and radically alters them: she removes the feet from the crucifixes, fills them with zinc, blackens them with gunpowder and removes the stigmata. These fragments, called 'Les Mouches' by the artist, are presented as fragile objects whose former function and symbolism are subjected to a new perspective. The severed feet, once emblematic of Christ's suffering, lose their original scars in Yerly's treatment. No longer pierced by nails, the feet appear to be joined in an intimate, almost tender gesture. Yerly thus opens up a space for reflection in which the familiar is scrutinised and charged with new meanings.

# Programme

Sat, 30 November 2024, 2 - 6 pm  
Opening 'Regionale 25 - Furnace Creek'

Sat, 30 November 2024, 6 - 9 pm  
Lichtblicke Kulturnacht Liestal  
20-minute tours at 6 pm, 7 pm, and 8 pm

Wed, 4 December 2024, 3 pm  
Tour with curator Michael Babics

Thu, 12 December 2024, 7 - 10 pm  
Tour, aperitif & film at Kunsthalle Palazzo and Kino Sputnik  
7 pm: Tour of the exhibition 'Furnace Creek' with curators Michael Babics and Olivia Jenni, followed by an aperitif, Kunsthalle Palazzo  
8:15 pm: 'Zabriskie Point' by Michelangelo Antonioni, Kino Sputnik

Fri, 20 December 2024, 3 pm  
Tour with curator Olivia Jenni

Wed, 15 January 2025, 3 pm  
Tour with curator Michael Babics

Fri, 31 January 2025, 3 pm  
Tour with curator Olivia Jenni

Wed, 5 February 2025, 3 pm  
Tour with curator Michael Babics

Sun, 9 February 2025, 3 pm  
Family tour

Fri, 14 February 2025, 3 pm  
Tour with curator Olivia Jenni

Wed, 19 February 2025, 3 pm  
Tour with curator Michael Babics

Sun, 23 February 2025  
Finissage of 'Regionale 25 - Furnace Creek'  
3 pm: Tour with curators Michael Babics and Olivia Jenni

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Museum Exhibition Technician: Jonny Maurice  
Reception: Robin Falter, Livia Töngi

The exhibition is generously supported by the Kulturförderung des Kantons Basel-Landschaft and the City of Liestal.

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#### Opening hours:

Wed - Fri : 2 - 6 pm | Sat - Sun : 1 - 5 pm