

City SALTS: Box, Garage, Pavilion, Garden, Stage (see exhibition map)

Opening Friday, 6 September 2024, 6 PM

Exhibition until 27 October 2024

City SALTS, Hauptstrasse 12, 4127 Birsfelden/Basel



Haus Gawaling – Yumna Al-Arashi, Mykki Blanco, Valentina D. Jitsattayakul, Pe Ferreira, Ruhail Qaisar, Ajmal Shifaz, and Wisrah C. V. da R. Celestino

Kunstverein SALTS is delighted to invite you to the opening of the exhibition *Haus Gawaling* at City SALTS, including two performances:

19:00 Valentina D. Jitsattayakul LIVE

19:30 Ruhail Qaisar LIVE

Invited to organize its first presentation far from the Swiss Alps, *Haus Gawaling* brings together paintings, videos, photography, sculptures, scores, and performances from artists of its extended family, featuring works by Yumna Al-Arashi, Mykki Blanco, Valentina D. Jitsattayakul, Pe Ferreira, Ruhail Qaisar, Ajmal Shifaz, and Wisrah C. V. da R. Celestino. In the mountain village of Mathon, at the foot of Piz Beverin, Haus Gawaling was initiated by the Gampatshang Sisters in 2009. Once an inn and central meeting place in the 50-soul village, the then-empty four-story, multi-family house was transformed into a venue for the Tibetan community. For over a decade, parties, rituals, picnics, and Tibetan New Year celebrations took place at the house run by the four sisters. From 2020, Lhaga Koondhor, daughter of Rigzin Koondhor, one of the Gampatshang Sisters, continued the family tradition by opening the house not only to the art scene but also to creatives across many disciplines. Inviting artists from Switzerland and abroad each summer, now including a younger generation, the sisters' house still aims to be a place for community gatherings by valuing the principles of collective care. Since 2021, Haus Gawaling is organized by Lhaga Koondhor, Paelden Dhargye Tamnyen, and Chanel Kah Yin Liang.

Yumna Al-Arashi

Let Me In, 2024

15 photographs

21.0 x 29.7 cm each

Yumna Al-Arashi

Busy Sleeping, 2024

4 photographs

29.7 cm x 42 cm each

Let Me In is a series of self portraits which the artist made alongside anonymous nude sculptures of women in Zürich. Busy Sleeping is a series of self portraits which required the artist to sleep in order to create.

Yumna Al-Arashi is a Yemeni-Egyptian-American visual artist whose work critically reflects on the ways in which we consume and produce imagery. With a background in film and photography, her artistic practice uses diverse mediums such as installation, sculpture, writing, performance and sound to support her image-based works. She is currently based in Zürich. Her work has been supported by MoMA PS1, The International Women's Media Foundation, The National Portrait Gallery London, and The Arab Fund for Arts and Culture. She is a finalist for the Circa Prize 2024 and her forthcoming monograph will be published by Edition Patrick Frey in Autumn 2024.

Mykki Blanco**Khrushchevka Tropical, 2024**

Tiles, PVC vinyl, plastic, foil, candy wrapper, pigment, metal leaf, adhesive, wood
90 cm x 120 cm

Khrushchevka Tropical investigates two concurrent conditions. The spatial articulations endeavored to produce Khrushchevka – an early Soviet era form of pre-fabricated low cost public housing projects and architectural materialism as a means and mode of painting. The work attempts to harness both material consciousness and research artifact.

Mykki Blanco (1986) is a musician, writer and visual artist currently based in Basel, Switzerland.

Valentina D. Jitsattayakul**Performance**

With a focus on experimentation, Valentina D. Jitsattayakul also known as WAT TAKLEAW, creates textures by combining elements of feedback, tape, field recordings, and various instruments. Drawing inspiration from Thai heritage, the artist's name holds significance as *wat* translates to *temple*, symbolizing a spiritual connection to the craft. Additionally, *thakleaw* derives from a Thai boy name, associated with the concept of militancy.

Pe Ferreira**Fire Island I, II & III, 2024**

3 photographs, handprints, in plastic sleeves

20.3 x 25.4

Pe Ferreira presents a composition of three encased images piled up for delivery, one has to be returned. Ten frames of Emilio Tamez in Fire Island, New York. Seven went missing.

Pe Ferreira (1996) is a Brazilian artist whose work delves into the dynamics of deviance and light as conditional interplay of memory and sexuality. Currently lives and works in Paris, France. Ferreira's work has been shown in a solo show LIKE MY MOTHER (2024), Corridor Project, curated by Kim Jakobsen To, Oslo, and in group shows such as El Futuro es Infertil o no Sera: Muestra de video de America Latina y el Caribe en II Actos (2022), Curated by Sofia Moreno, Athens; Sounds of Music (2021), Kino Sud, Curated by Mohamed Almusibli, Zurich; Forever Imbricated Backroom F(r)ictions (2021), CCS, Curated by Simone Aughterlony, Marc Streit and Lhaga Koondhor, Paris; what Adults do (2021), Cherish, Curated by Mohamed Almusibli, James Bantone, Thomas Liu Le Lann and Ser Serpas, Geneva; IMS Convida, Instituto Moreira Sales, Curated by Thyago Nogueira, São Paulo; Bouquet Issue no.2 (2019), Balice Hertling, Curated by Juan Corrales, Jane King and Thelia Merchadou Pineau, Paris; Vesicula (2018), BREU, Curated by Igi Lola Ayedun, São Paulo.

Ruhail Qaisar**Subjugation of The Hungry Ghost, 2024**

Flour, wig, blood, chains, wooden planks

Variable dimensions

Ruhail Qaisar**Phantasmagoria in Rags, 2024**

Fabric from Haus Gawaling and City SALTS, canvas, sound

Variable dimensions

Gods Erupt Like Tumors

That which lies here in ruins, the fragments pile up ceaselessly, without any goal.

In decay alone the events of history shrivel up and become absorbed in the setting, no forward movement, swelling up from within, a debris of images.

Fertility and corrosion modulate substance without impinging upon it, playing out their icy permutations without preference, the sap becomes stranger, and gods erupt like tumors.

On every nerve a prophet.

Ruhail Qaisar (1994) is an artist from Leh, Ladakh. His current practice revolves around examining threads of local memory and mythos through sound art, compositions and poetry. Involved within various cross-genre projects since 2015 and his solo noise shows recalled as palate-cleansers, he debuted with his concept album *Fatima* (2023) dubbed by The Quietus as *haunting*, released on Danse Noire with a photobook publication. His commissioned piece written in collaboration with Gottfrid Ahman and Michael Anklin, *Three Hymns of Cruelty* (2022) which delved into the dynamics of Ladakhi procession music, was performed for Les Urbaines at Arsenic Lausanne. His found footage VHS short film *Cenacle 97-98* (2022) was screened at the Kunsthalle Zürich, La Becque, and Gessnerallee Zurich for *Parasite O Sinensis*. He is currently based in Graz, Styria, preparing a a multichannel composition for the Musikprotokoll Festival for ORF (Österreichischer Rundfunk).

Ajmal Shifaz

ECHO OF NOTHING – Life that sparks after fire, November 2020–March 2021

Video, 9:48 mins

ECHO OF NOTHING – Life that sparks after fire reflects and expands an art project in northeast Delhi, in a Neighbourhood affected by communal riots in early 2020. Metal objects that survived the chaos were collected, evading archiving and disposal. The project resolves in a merry-go-round, adorned with newly assembled figures and creatures. The sculpture was collectively crafted by the kids from the neighbourhood. Children, without direction, embraced the ride, embodying resilience.

Ajmal Shifaz (born 1993 in Kochi, India) works and lives between Basel and Delhi. He received his Master of Fine Arts from Shiv Nadar University, Delhi. His work has been shown at Forplay Society, Kochi; Kiran Nadar Museum of Art Delhi; Basel Social Club; and Amore Basel, among others. He has executed community and public art projects in various locations, including Dadri, Uttar Pradesh; Kochi-Muziris Students Biennale, Kerala; the Shaheen Bagh protests; CompoundLab13, Dharavi, Mumbai; and Janastu, Karnataka. Shifaz's work draws inspiration from DIY culture and its Indian iteration, delving into themes such as social relations, memory, and collective violence, manifesting as sculptures, moving images, performances, and installations.

Wisrah C. V. da R. Celestino

Lot, 2022

A lot in the dimensions of the artist's current or previous studio

Variable dimensions and materials

Wisrah C. V. da R. Celestino

Birthday, 2023

A calendar of the following year indicating the artist's birthday

Variable dimensions and materials

Wisrah C. V. da R. Celestino

Picks, 2022

A set of flowers, branches and bushes picked by the artist

Variable dimensions and materials

In Lot, 2022, by Wisrah C.V. da R. Celestino, an artist from Minas Gerais, narrow lines demarcate a rectangular shape in the middle of a field of undergrowth. The contrast between the apparent disorder of shapes in the undergrowth, and the strong demarcation of the lines on the ground, accentuates the ordered nature of the space. The image of Lot (2022) shows the physical dimensions of space delimited by power, the piece of land owned as property, the land-based tracks of relations in the modern world. The outline, which corresponds to the exact size of the studio where Wisrah works, shows the limits of creation, and of the artist who resides in the space but never holds the power to negotiate their own work. Lot (2022) emerges as a sign of the dispossessed land of Wisrah, explaining the implications between spatiality, the art system and modern capitalism from a Global South perspective. Maya Quilolo

Birthday, 2023: Wisrah raises the power issues of their own condition of temporary possession; that is, of the instability and insecurity of criticism as a mechanism of its creation and circulation. Using keys, doors, and gates, Wisrah plays their scores, inviting us to think about other spaces and subjects in building a different architecture, from within and with the white cube. Maya Quilolo

Picks, 2022: By claiming the exhibition space as a set of economic and power relations, Wisrah splits the cognitive structuring of the exhibition space, undermining the nature of the white cube, in which economic and gender relations, and relations of domination seem to disappear in the name of a neutral visuality. The signs demarcating the spatiality of power, such as lots, keys, doors, and gates, are thus taken up by Wisrah, and express the relationship between the architecture of power and the exhibition space, fundamental to their artistic grammar. In this play between displacement, dispossession, possession, and accumulation, Wisrah has navigated their work, which considers relationships between merchandise, transit, and spatiality in discussion with the Global art system. Maya Quilolo

Wisrah C. V. da R. Celestino was born in 1989 in Buritizeiro, Brazil, and currently lives and works in Berlin, Germany. Through score, sculpture, drawing, text, photography, installation, sound, and video, the artist addresses the remaining structures of the transatlantic colonial project, focusing on institutional critique, language, and objecthood. Celestino was awarded numerous grants, prizes, residencies, and fellowships, including the ars viva prize for visual arts 2025, Germany (Kulturkreis der deutschen Wirtschaft); Pampulha Grant, Brazil (Belo Horizonte Municipal Foundation for Culture); Ducato Prize, Italy; Hochschule für Bildende Künste Braunschweig, Germany (Ministry of Science and Culture of the Lower Saxony); La Becque, Switzerland (The Swiss Arts Council Pro Helvetia); PACT Zollverein, Germany; British Council, UK; and Pivô, Brazil.

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