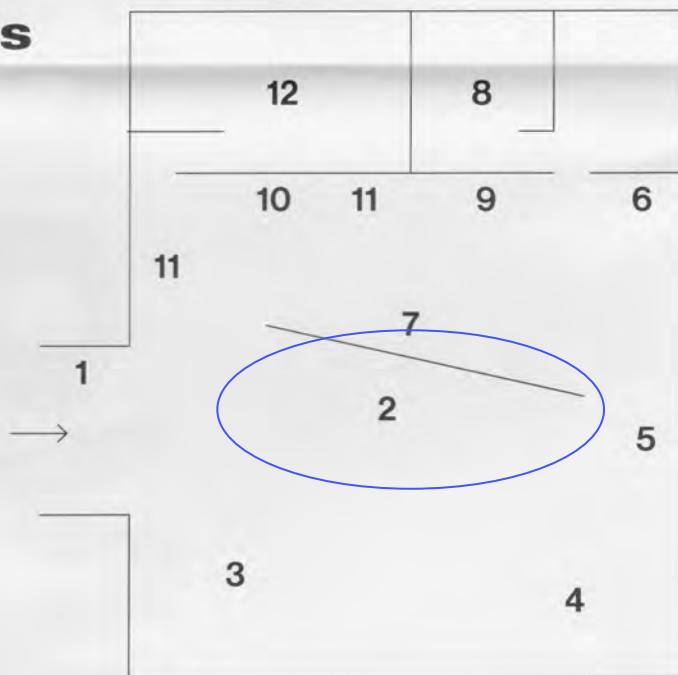




Jonas Baumann, Tableau Vivant, Still, 2015

The Worlds They Wanted



In "The Worlds They Wanted" artistic positions investigate and create hybrid spaces and personal realities in which the established reading of our world is skewed.

Like the protagonist Allison in her "world she wanted", in the short story by Philip K. Dick, the artists devise worlds and spaces in which alternative realities overlap.

1 In *Rosa und Louise. Ein feministisches Manifest in dialogischer Form* [Rosa and Louise. A Feminist Manifesto in Dialogue Form], **Ariane Koch** and **Sarina Scheidegger** address feminist theories and their own position as women and as artists. The individual worlds of the two artists perpetually overlap with those of the respective contexts in which they make their constantly changing manifesto visible. In referencing current theories they inquire into the representation and construction of personal identity and a person's own role in overlapping realities. Who determines which roles are socially acceptable, or how the fictions and pseudonyms of one's own person(ality) should look? Printed excerpts from the manifesto in combination with the performers' expressive bodies pose these questions in the exhibition space, and open them up to visitors' own associations and trains of thought.

2 Likewise in **Bettina Grossenbacher's** world, realities overlap. Her work shows a set that is evidently inspired by Mecca. Yet this Mecca is strangely empty. Scaffolding props up crumbling buildings and there is not a soul in sight – our image of Mecca as a place charged with significance is challenged. The installation delivers a visual excerpt from a fictional world, a stage-set that references a real, geographical location. Grossenbacher explores the potential of places and objects to transport stories and images of the world. The reality of a place thereby clashes with the layers of meaning that it carries within itself.

3 With *Orpheus Void*, **Mike Haefliger** has created a new world of sound. The instruments are the result of his attempt to step back from the usual evolution of sound-creation and foster his own individual understanding of music. He plays by his own rules, constructing a system that is focused on the body of sound. This gives rise to instruments that allow for a new form of audible experience. The names of the resonant objects on display in the exhibition space likewise highlight the constructed character of Haefliger's world, in which he can play all of his instruments simultaneously.

HeK (House of Electronic Arts Basel) is supported by:

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra
Eidgenössisches Departement des Innern EDI
Bundesamt für Kultur BAK

christoph
merian
stiftung basel

Kanton Basel-Stadt
Kultur

kulturelles.bl
Kanton Basel-Landschaft
Bildungs-, Kultur- und Sportdirektion

R
REGIONALE 16