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Edited by Benedikt Wyss

Selection of texts, photographs and videos of the Explorers Film Club's two-year program

Curated by Benedikt Wyss and Samuel Leuenberger, initiated with the Christoph Merian Stiftung. In collaboration with Atelier Mondial International Arts Exchange Program

**Dreisplatz**

**transformation**

**urban**

**on**

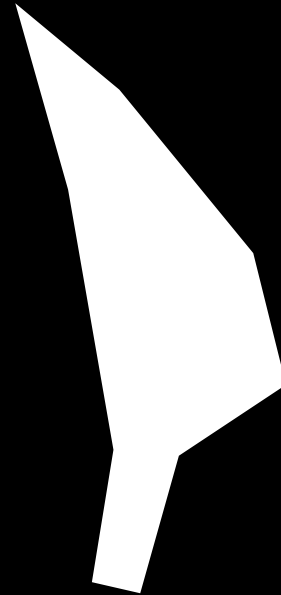
**Research**

**Artistic**

**Comp.**

**Film**

**Explorers**



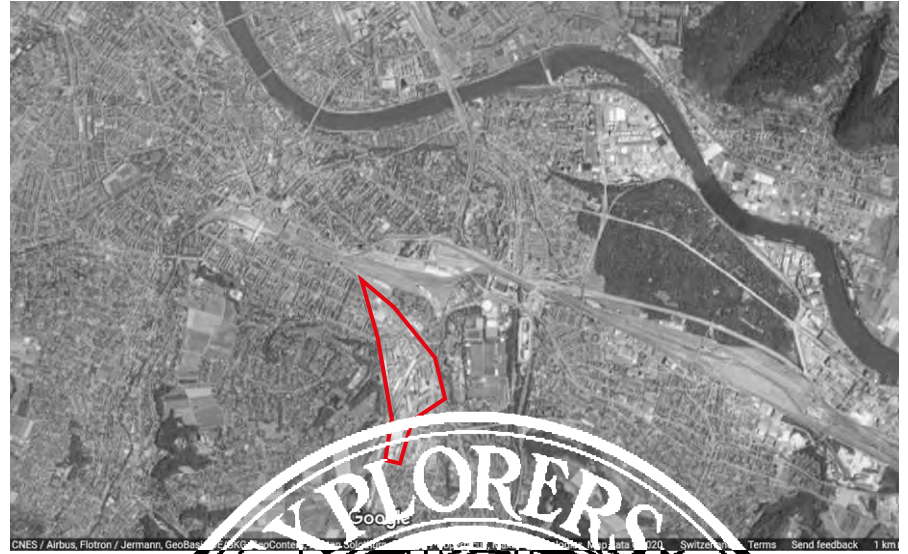


Apple



Google

Augmented reality app *Primo Print in motion*  
In this book all printed video stills can be brought to life with an app. Download *Primo Print in motion* for free.



LOOK HOW THE PICTURE SUDDENLY TURNS INTO A VIDEO! THIS



WITH OUR AUGMENTED REALITY APP PRIMO PRINT IN MOTION

IMAGE CAN BE BROUGHT TO LIFE

HERE YOU CAN WATCH SHORT TEASERS OF ALL FOUR FILM PROJECT



THE IMAGE CAN BE BROUGHT TO LIFE WITH OUR AUGMENTED REALITY APP PRIMO PRINT IN MOTION



Basel's Dreispitz area was a largely inaccessible logistics and production area and a free port for over eight decades. For some years now, the area (which covers more than fifty hectares) has been undergoing a transformation into a more versatile place for working, studying, creating art, and living. Today, the Dreispitz is home to countless craftsmen's shops, warehouses, residential lofts, and world-class architecture. The art academy is situated here, as well as a unique brass instrument manufactory, a fire water tank turned apnea diving school, and a Hindu temple.

This transformation is subject to our artistic research with the Explorers Film Club: between Spring 2020 and Fall 2021, the Club invited four artists/collectives to reside at Dreispitz to create a new film that represents their personal exploration of what they experience onsite. The project included exhibitions, screenings, artist talks, dinner events, studio visits. It concluded on September 12, 2021, with a celebratory exhibition in the Christoph Merian Stiftung's new 1,000 m<sup>2</sup> TransBona-Halle at Dreispitz.

This book is divided into 4 chapters: One for every artistic approach, with a selection of texts, photographs and moving images\*. Within the chapters there are three categories: Behind the Scenes, artwork (the actual film, the result of the work) and its presentation (the exhibitions).

\*All film stills can be brought to life with our augmented reality app *Primo Print in motion* (see page 2).

The Explorers Film Club is an ironic take on the Explorers Club, a worldwide society for the support of discoveries (since 1905, New York). This exclusive private club promotes the exploration of land, sea, atmosphere and space, with various pioneer work among its achievements: the first ascent of both poles, the first solo flight across the Atlantic, the first ascent of Mount Everest, the first dive to the deepest point of the ocean, the first moon landing. The club motto of 'Terra Incognita' (lat. unknown land) has meanwhile changed in its meaning. Historically, the term marked those areas that had not been explored on maps, often signed with illustrations of dragons and other mythical creatures. Today it stands in a figurative sense for unknown areas of knowledge.

To apply the motto to gentrification in Switzerland is, of course, absurd at first. The Explorers Film Club is not interested in the discovery of a city district's rough terrain, but in the interspecific relationships that emerge from its exploration – with the location itself, between individuals and groups involved and (apparently) uninvolved. We do not seek Terra Incognita by matters of spatial exoticism. We are interested in an open concept of visualization, far from descriptive and conclusive world views. The Explorers Film Club encourages the audiovisual translation of subjective impressions and approaches, in order to discover the unknown and make space for research and action – in life itself.

The Explorers Film Club is part of the project *Dreispitz entdecken* (Discover Dreispitz), launched by the Christoph Merian Stiftung.

# 4

**“Dreisnitz, strong wild weeds are growing out of the tiniest concrete paved cracks, cross the train tracks like scars revealing past times, reminding you all history is current.”  
Puck Verkade, Dreispitz residency in February 2020**







PUCK GIVES YOU

FOLLOW NI LN







## THIS SPACE FOR WRITING MESSAGES

Hello friend,  
I'm writing you from the desolate depths of Dreisnitz. Even though it seems barren on the surface, under all those layers of concrete Dreisnitz brings fruitful soil to ponder about the ancient tale of the good or evil origins of human nature. On the surface it looks like your typical property development site; common spaces separated into functional and profitable property, a perfect playground for a couple of overpaid architects who did a weird flex but okay, forgotten perhaps that once the entire surface of earth was considered nothing more than non-space for all life to roam, not just the chosen few, the winners of the big competition called the survival of the shameless. But hold on, with a bit more time and a closer look, can you see that? Strong wild weeds are growing out of the tiniest concrete paved cracks, vacant nondescript walls proudly present pieces of resistance (it says 'Devil'), crossing the train tracks like scars revealing past times, reminding you all history is current. Put your ear to the ground between the weeds and listen; empty lots are protesting in silence against their inevitable fate to be repurposed, somewhere hidden in the hollowness there is still a heartbeat to be found, boom boom ba-boom, resonating from deep within, repeating a 4x4 bass line (it's coming from the dance floor of Elysia). Follow the rhythm, close your eyes, and disappear into the drone of Dreisnitz, between the devil and the deep blue sea.

With love, Puck |

PS: did you know "Between the devil and the deep blue sea" is an idiom meaning a dilemma? Typically Dreisnitz, between pessimism and optimism we'll find a way|

THIS IS WHAT PUCK'S INSTALLATION AT CLUB ELYSIA LOOKED LIKE. THE SOUND



WAS INCREDIBLE. THIS IMAGE CAN BE BROUGHT TO LIFE WITH OUR AUGMENTED REALITY APP. PRIMO PRINT IN MOTION.

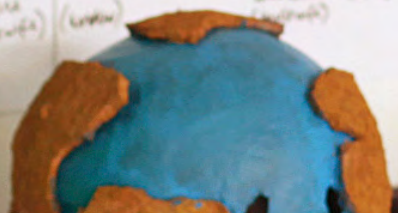
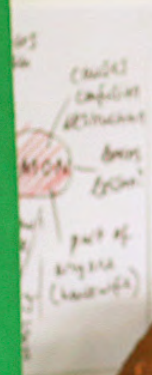




HYPERTHY



SATANIC PANIC







HERE YOU CAN WATCH PUCK PERFORMING ON HER FILM SET. THE



FE WITH OUR AUGMENTED REALITY APP. PRIMO PRINT IN MOTION.

THIS IMAGE CAN BE BROUGHT TO LIFE



Puck Verkade, *Cursed*, 2020. Looped video, sound. 5 minutes





CONDEMNED  
TO MISERY





BEHIND THIS FILM YOU WILL FIND SOME CLIPS FROM PUCK'S FILM *CURSED*.







IT CAN BE BROUGHT TO LIFE WITH OUR AUGMENTED REALITY APP PRIMO PRINT IN MOTION.





## ABOUT *CURSED* BY PUCK VERKADE

During her February 2020 Dreispitz residency, wandering along empty lots, Puck encountered surprisingly many symbols of Hell; walls of graffiti tagged by ‘Devil’, a thrift shop full of discarded eerie carnivalesque props, and not to forget the stormy nights of howling wind keeping her awake. As a place full of dilemmas where good and evil are blurred, it was clear that Dreispitz was trying to tell her something; Hell is after all a place within oneself.

This led her to develop the unreliable narrator of *Cursed*; an authoritative inner voice with a seductive appearance that guides and misleads the viewer through despair. It forthrightly references to *Alice in Wonderland*'s grinning Cheshire cat and Beckett's *Not I* theatre monologue in which a disembodied mouth alludes to issues of mental health and denial.

*Cursed* brings together hand drawn and digital animation, green screen performance, writing and music production. Premiered at Elysia's empty dance floor in September 2020, *Cursed* pulled the viewer right into the narrative's parallel dimension.

Special thanks to Thomas for sound mixing, to Sara for making the screening happening at Elysia, to Elysia Club and its team for all technical help during screening, to Alexandra and Atelier Mondial, Michel, Alice, Claudio, Anina, Johannes, Sandra, Rio, Benedikt and Samuel for making me feel welcome at Dreispitz.











• LIVE

SWAMP OF SORROWS



HOW DO YOU DESCRIBE YOUR ARTISTIC WORK IN GENERAL?

I use playfulness, childlike wonder, dark humor and self-mockery to make what is uncomfortable more tangible to process. A stray devil, a confrontational housefly, a depleted planet, a curious ancestor; my main characters are commonly hybrids that reflect the archetypes to which we voluntarily or involuntarily conform, the various characters we carry inside us and how they always find a way to the surface, especially when we suppress them.

HOW DO YOU DESCRIBE YOUR WORK AT DREISPITZ?

Inspired by my time working in Dreispitz I took the idea of the transition zone to a more internal psychological understanding of sorts. The role of the protagonist is performed by an inner demon that shapeshifts its way through the endless trapdoors of a haunted mind. The subliminal dimensions revealed in *Cursed* are hard to pinpoint and portray the human mind as an inconsistent place.

WHAT DO YOU WISH THE DREISPITZ, AS OF TODAY, IF IT WERE YOUR FRIEND?

Put your ear to the ground between the weeds and listen; empty lots are protesting in silence against their inevitable fate to be repurposed, somewhere hidden in the hollowness there is still a heartbeat to be found, boom boom ba-boom, resonating from deep within, repeating a 4 × 4 bass line (it's coming from the dance floor of Elysia). Follow the rhythm, close your eyes, and disappear between the devil and the deep blue sea.











"EVERYONE CAN ENTER THE DREISPITZ, BUT YOU DON'T FEEL INVITED, WHEN YOU ARE NOT GUEST OF ONE OF THESE INSTITUTIONS. THE PLACE DOESN'T SPEAK TO YOU"



Friday, 31 July 2020, 4 PM: Benedikt Wyss and Samuel Leuenberger (in Birsfelden) in conversation with Puck Verkade (in Berlin), Deborah Joyce Holman (in London), and Yara Dulac Gisler (in Zurich), with cultural anthropologist Michel Massmünster (Zurich University of the Arts ZHdK, in Basel). 44:38 minutes

IT DOESN'T EMBRACE YOU - SO YOU WON'T GO THERE ANYMORE." MICHEL MASSMÜNSTER



22

**“Dreisnitz, I wish you to keep your rough charm,  
your multiplicity – from the very industrial corners with  
hidden apple trees and the best spots to view the sunsets  
to the Freilager-Platz.” Deborah Joyce Holman,  
Dreisnitz residency in August 2020**







EROS AND SAMUEL LEUENBERGER. RADIO X. KULTURTIPP  
QUINT  
PILAR  
HOLMAN,  
JOYCE  
DEBORAH  
WITH  
DANIELLE BÜRGIN IN CONVERSATION  
LISTEN!

















## HOW DO YOU DESCRIBE YOUR ARTISTIC WORK IN GENERAL?

My artistic work finds its impetus often in my writing practice, then becoming image, sculpture, moving image. I seek out a space where language offers an opening into the unstable and slippery. I am interested in embodied knowledge while positioning itself in opposition to a dominant order of legitimacy within a system that centres whiteness in its very organisation, knowledge and validity. This includes writing that refuses to explain an experience that stands outside of the said organisation and instead turns toward speaking through such a lens of being Othered.

## HOW DO YOU DESCRIBE YOUR WORK AT DREISPITZ?

I lived on Dreispitz for one month preparing the moving image. I was joined by Yara and our team for one week, during which we shot *Unless*. Dreispitz is incredibly special and was characterised particularly by the contrast between daytime during the week, where the surroundings of Atelier Mondial become vibrant with workers and students, and the nighttime and weekends where only groups of young people pilgrimage to the neighbourhood, making it their own with music. This eerie atmosphere strongly influenced our way of working and the film that came out of the residency.

## WHAT DO YOU WISH THE DREISPITZ, AS OF TODAY, IF IT WERE YOUR FRIEND?

I wish Dreispitz to keep its rough charm, its multiplicity – from the very industrial corners with hidden apple trees and the best spots to view the sunsets to the Freilager-Platz with cultural offers like the art school and House for Electronic Arts. The development project has brought many great things, but I am hoping that the area will preserve some of its previous character, maintaining a space that can host people of different ages and walks of life and their differing experiences.

Full credits: *Unless* (2021), Yara Dulac Gisler & Deborah Joyce Holman: starring Yara Dulac Gisler, Deborah Joyce Holman, Mirco Joao Pedro, Cynthia Matumona, Suhyene Iddrisu/Director of Picture: Jelena Luise/Camera: Jumana Issa/Sound recordist: Ananda Schmidt/Styling & Make-Up (concept): Desmond Chan/HMU & Styling assistants: Jahsiri Asabi-Shakir, Chaïm Vischel/Production assistant: Caroline Honorien/Set assistants: Joy Asumadu, Glenn Asumadu, Timon Essoungou, Imani Fux, Alice Lushima, Sera Ndlovu, KT Omole, Fátima Salum, Nahom Welde-mehret/Editing: Yara Dulac Gisler, Deborah Joyce Holman, Rodan Tekle (from Studio Junbi)/Colour Grading: Natacha Ikoli/Score: Yara Dulac Gisler: Deborah Joyce Holman/The Bells (Remix) – Bearcat: Yara Dulac Gisler, Deborah Joyce Holman, Dion McKenzie/Mixing: Jackie Poloni/Mastering: Russell E. L. Butler, Merlin Züllig/Graphic/Design: Ann Kern/Editing: Subtitles: Imani Robinson, B Covington Sam-Sumana/Exterior eye: Jeremy Nedd/Special thanks: Atelier Mondial, Ali-Eddine Abdelkhalek, Hochschule für Kunst und Gestaltung Basel, Julie Machin, Flavio Luca Marano, Ivy Monteiro, None Nissen, Uncle Naa Dom aka Fred Biney, David Nana Opoku Ansah, Point de Vue Basel, Jonas Schaffter



Yara Dulac Gisler & Deborah Joyce Holman, *Unless* 2021. 4K 3-channel video, sound. 16:43 minutes

BEHIND THIS PICTURE YOU WILL FIND A CLIP FROM YARA AND DEBORAH'S FILM *UNLESS*.







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## ABOUT *UNLESS* BY YARA DULAC GISLER & DEBORAH JOYCE HOLMAN

*Unless* is a newly commissioned three-channel artist moving image by artist Deborah Joyce Holman and DJ, artist and researcher Yara Dulac Gisler. This docu-fiction explores the figure of the trickster, who knows how to navigate an oppressive hegemonic system without fully subscribing to its truths and values. The liminal space created through this political act of resistance lays at the center of *Unless*. This space is explored as a physical space. It is materialised here as Basel's neighbourhood Dreispitz, and asks: What would a space look like if forged by our lived realities? What tools is the trickster left with when those provided don't suffice?

“The rejection of simplified, monolithic portrayals of ‘Blackness’ is central to *Unless*. Sense-making, in my opinion, is not as interesting as ever-complicating our relationships with popularized representations of specific racialized groups. We were lucky that all of our collaborators, many of whom Yara and I had been friends with for years prior, gave themselves to the project with incredible generosity. We didn't work with scripted dialogues, but rather worked together through scripted situations. Within an understanding of a shared experience and the reassurance that each other's codes are understood, there was space to work and speak through intimacy, which transpires on camera naturally.” Deborah Joyce Holman











DON'T USE THE POTENTIAL BECAUSE THAT'S WHAT MAKES THE DREISPITZ SO EXTREMELY INTERESTING. WHEN I GO THERE I HAVE A STRONG FEELING OF COMPOSURE.



Friday, 18 December 2020, 4 PM: Benedikt Wyss and Samuel Leuenberger (in Basel and Bennwil) in conversation with Deborah Joyce Holman (in Accra, Ghana) and Yara Dulac Gisler (in Zurich), Pilar Quinteros & Patricio Blanche (in Coyhaique, Chile) with director and author Boris Nikitin (in Basel). 33:19 minutes



I FEEL VERY RELAXED AND I SUDDENLY HAVE THE FEELING THAT I CAN DO A LOT OF THINGS." BORIS NIKITIN

34

“Dreisnitz, we wish you would take it easy. As they say in Patagonia, ‘who hurries wastes time’. You have a special personality – don’t succumb to social pressure.”  
Pilar Quinteros and Patricio Blanche, Dreispitz residency  
from December 2020 to April 2021







PIKAR AND PATO PRODUCED SOME TEASERS FOR THEIR FILM. THE

IMAGE CAN BE BROUGHT TO LIFE

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YOU CAN WATCH A MAKING-OF VIDEO OF THE MISSING FLY OF DREISPITZ



TO LIFE WITH OUR AUGMENTED REALITY APP PRIMO PRINT IN MOTION

HERE THIS IMAGE CAN BE BROUGHT









PILAR AND PATO TURNED THE HGK INTO A TELEBASEL STUDIO. T



HE WITH OUR AUGMENTED REALITY APP PRIMO PRINT IN MOTION



HOW DO YOU DESCRIBE YOUR ARTISTIC WORK IN GENERAL?

Patricio is a filmmaker and I (Pilar) am a visual artist. We work as a collective and combine our personal practices to create something together. In this way we seek to find other ways of creating that go beyond what is traditional in our respective fields. So far our experience of working together has been to live in different cities and experience them in their daily lives. In this way we discover the dynamics of places. These findings motivate us to create both from the documentary and from the fiction, mixing the plastic with the audiovisual.

HOW DO YOU DESCRIBE YOUR WORK AT DREISPITZ?

The investigation began after a state of situation shared by Beni about Dreispitz; despite the reforms that have been made in the area to create an artistic neighborhood, this is still a mainly industrial sector. Why? Our job was to answer that question. We came to Dreispitz with a thesis; the place is missing flies. Our work started as a short film, but it became a movie in the process of finding more and more information. Thus arose the fiction of a Chilean entomologist who creates a giant fly that forces the Swiss government to eliminate absolutely all the flies in the country.

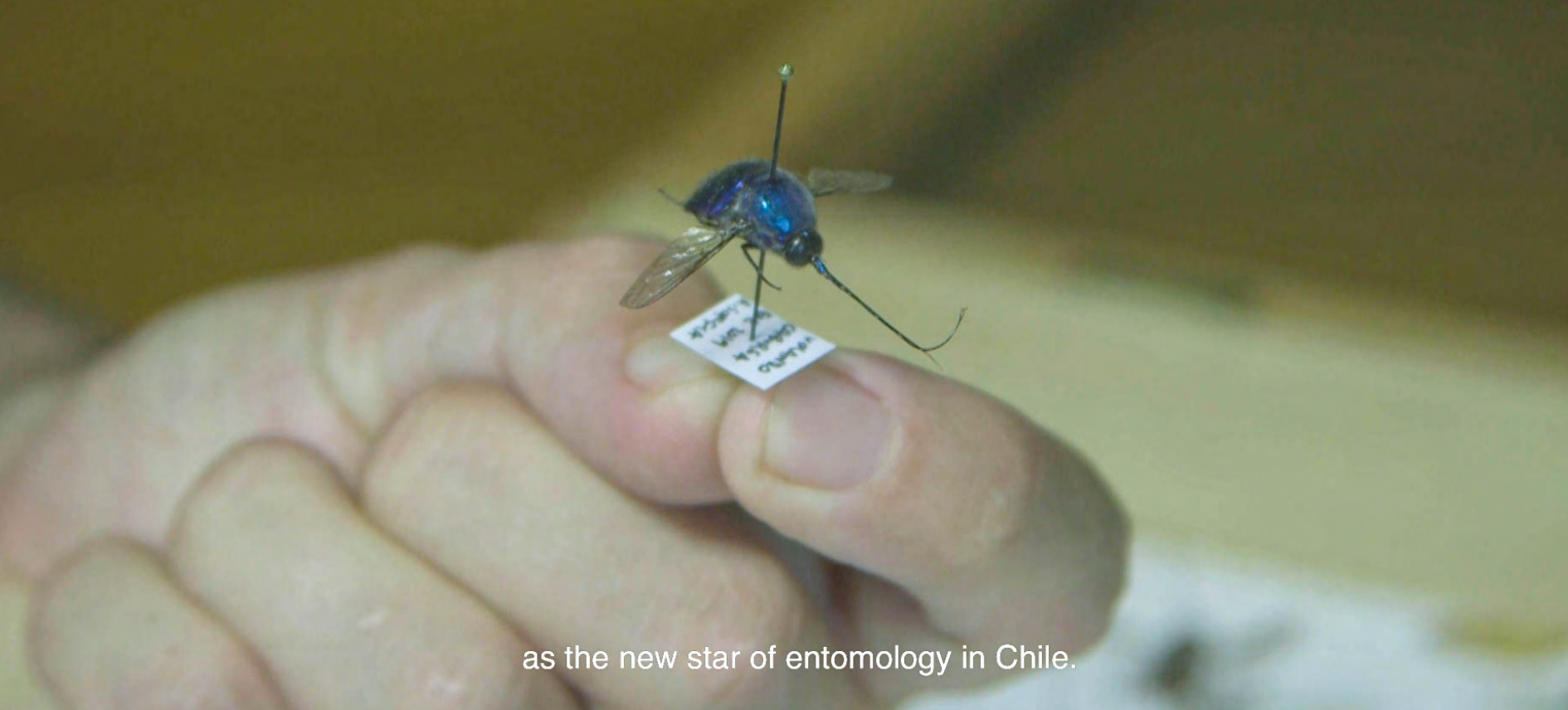
WHAT DO YOU WISH THE DREISPITZ, AS OF TODAY, IF IT WERE YOUR FRIEND?

Dreispitz, we wish you would take it easy. As they say in Patagonia, “who hurries wastes time” or as they say around “don’t be afraid to go slow, fear not moving forward”. If you want to be an industrial neighborhood, go for it. You have a special personality and you have to do it justice. You may always be that mix of art schools and factories, why not? Above all, Dreispitz, try not to get tagged. Don’t succumb to social pressure.

Pilar Quinteros & Patricio Blanche, *The Missing Fly Of Dreispitz*, 2021. Digital video file, sound. 70 minutes







as the new star of entomology in Chile.





BEHIND THIS PICTURE YOU WILL FIND PILAR AND PATO'S FILM *THE MISSING FLY OF DREISPITZ.*





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ABOUT *THE MISSING FLY OF DREISPITZ* BY PILAR QUINTEROS & PATRICIO BLANCHE

*The Missing Fly Of Dreispitz* is a non-fiction film composed of multiple artistic and audiovisual sources. The joint project between a filmmaker and a visual artist from the south of Chile is about a fictional character, Chilean entomologist Carlos Vasquez, who claimed that flies would succeed bees in the task of pollination, predicting the decline of the bee population when the issue was still in its incipient stage.

After researching several locations in the late 1980s, Vasquez travelled to the Dreispitz neighborhood in Basel, where he found the optimal conditions for his research. By manipulating results and avoiding following protocols in order to obtain quicker results from his experiments, he managed to develop a new species of fly, Muscidae Dreispitzii (Vasquez, 1990). The species turned out to be extremely large and resistant, reaching lengths of up to 80 centimeters – the situation spiralled out of control and caused panic throughout the neighborhoods of the Swiss city. This forced the government to invest significant resources in the creation of a Fly Deatomizer, eliminating all Diptera in the region, and the Bebbi-Sagg system, so humans could take care of the works that flies could no longer do. As a result, the mysterious Chilean entomologist was forced to go into hiding. Twenty-five years later, young Chilean entomologists decide to steal the only preserved specimen of the Muscidae Dreispitzii in Chile. Its dissection motivates a continuation of the search in Switzerland – for the disappeared Chilean entomologist.

The film jumps between traditional interviews to artistic fictionalisation. It all results in a pseudo realistic docu film filled with amateur actors, taking the shape of a satirical film, close to genre cinema, fake documentary, and daily cinema.

Full Credits: *The Missing Fly of Dreispitz* (2021), Pilar Quinteros & Patricio Blanche: Co-Directors: Pilar Quinteros & Patricio Blanche/Script: Pilar Quinteros & Patricio Blanche/Producers: Benedikt Wyss, Pilar Quinteros/Editing: Patricio Blanche/Colour Grading: Patricio Blanche/Art director: Pilar Quinteros/Sound recordist: Pilar Quinteros & Patricio Blanche/Graphic Design: Pilar Quinteros/Starring: Roberto Suter, Felipe Ríos, Ximena Rivas, Pilar Quinteros, André Salvisberg, Paula Santomé, Josefina León, Marisabel Arias, Manuela Morales, Vinzenz Wyss, Meticulous El Primero Fundador De Dinastias, Benedikt Wyss, Fabian Degen, Gerry Bosshard, Simone Steinegger, Zaza Hüsni, Seraina Klopstein, May Bertschmann, Michel Carmona, Milena Wild, Daniel Burckhard, Olivier Picon, Noldi, Rodrigo Galecio, Alejandro Soffia, Manuel Soto, Julian Nana Yaw Sarpong Wyss, Rio Lichtenstern-Wyss/Subtitles: Pilar Quinteros & Patricio Blanche/Subtitles translation: Vinzenz Wyss, Álvaro Quinteros/Special thanks: Tilo Richter, Nathalie Unternährer, Christoph Meneghetti, Alexandra Stähelin, Kenneth Steiner, Carlotta Zarattini, Egger – Swiss made brass, Rainer Egger, Rosa Egger, Samuel Leuenberger, Pabla Ugarte, Inés Justo, Charles Benjamin, Manuela Morales, Claudia Müller, Elisabeth Silva Merz, Jaime Silva, Claudio Vogt, Michael Schenk, Heinz Sütterlin



















A Pilar Quiñeros & Patricio Blanche film



Die Vermisst. Fliege

VOM DOLOMITEN









“DREISPITZ IS PART OF OUR CITY BUT IT IS VERY UNKNOWN. IT’S A BLIND SPOT.



Wednesday, 17 March 2021, 9 PM: Benedikt Wyss and Samuel Leuenberger (in Basel and Bennwil) in conversation with Pilar Quinteros and Patricio Blanche (at Dreispitz), and Uriel Orlow (in Lisbon), with urban designer Tabea Michaelis (Studio Gleisbogen, commissioned in Dreispitz development). 40:02 minutes



WE SEE IT AS A NEW FIELD. A NEW OPEN SPACE FOR POSSIBILITIES. A NEW CHAPTER FOR THE CITY.” TABELA MICHAELIS

52

**“Slow down, Dreispitz. Remember your past and face your ghosts. Don’t forget to make alliances with plants for the future.”  
Uriel Orlow, Dreispitz residency in March and April 2021**







HOW DO YOU DESCRIBE YOUR ARTISTIC WORK IN GENERAL?

My work is research-based, process-oriented and multi-disciplinary including film, photography, drawing and sound. I make single screen film works, lecture performances and modular, multi-media installations that focus on specific locations and micro-histories and bring different image-regimes and narrative modes into correspondence. My practice is concerned with residues of colonialism, spatial manifestations of memory, blind spots of representation as well as plants as political actors.

WHAT DO YOU WISH THE DREISPITZ, AS OF TODAY, IF IT WERE YOUR FRIEND?

Slow down. Remember your past and face your ghosts. Don't forget to make alliances with plants for the future.

Uriel Orlow, *Sugar and Rum*, 2021. 16 mm, AR and 4K on HD video, sound. 7 minutes



BEHIND THIS PICTURE YOU WILL FIND URIEL'S FILM SUGAR AND RUM







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### *ABOUT SUGAR AND RUM BY URIEL ORLOW*

Sugar and Rum revisits a small area of the Dreispitz which was home to the Basler Zollfreilager (free port), a zone that was considered extra-territorial for customs purposes and was an early motor of frictionless trade in Europe. Combining obsolete analogue film footage with digital augmented reality (AR). Uriel Orlow's work shows veteran, long-term caretaker Mario Felix navigating through time and space. The film sutures the contemporary regenerated site with its past use, evoking stories of smuggling and Switzerland's stockpiling of sugar as well as Basel's local rum-production. The work also alludes to the neutral country's role as a go-between, facilitating trade between enemies after WWI and further back, sugar and rum's own roots in the colonial slave trade.

Cast: Mario Felix and the former Zollfreilager Basel / Camera/Edit: Uriel Orlow / AR Design: Philipp Gasser / Drone pilot: Ben Orlow / 16mm operator: Kilian Dellers / Sound: Uriel Orlow / Archive: Christoph Merian Stiftung / André Salvisberg / Special Thanks: Mikhail Karikis



Virtuální reality







## IMPRINT

Edited by Benedikt Wyss

Project launch: February 5, 2020, at Atelier Mondial

Final exhibition opening: September 12, 2021, at Transbona-Halle

Closing event and book launch: May 24, 2022, at Transbona-Halle

Collaborators: Christoph Merian Stiftung (Theresa Gehringer, Christoph Meneghetti, Tilo Richter, Nathalie Unternährer), Atelier Mondial (Annie Heine, Alexandra Stäheli, Kenneth Steiner; dinner by Alice Wilke), Zurich University of the Arts ZHdK (Michel Massmünster), FHNW Academy of Art and Design HGK, Lago Mio Lugano (Carlotta Zarattini), Elysia Club (Guy Blattmann, Sarah Fischer, Thomas Lierka), Club Rouine (Hischem Rouine), and SALTS  
Photography: Nicolas Gysin, Gunnar Meier  
Videography: Nicolas Gysin  
Site management, planning, technics exhibition: MachWerk (Marco Kleiner)

Curatorial assistance: Fabio Sonogo

Woodwork: Stephan Kumin, Claudius Röthlisberger, Fathy Stohler, Kamel Tardcht

Metalwork: DinoWorks (Dino Gysin)

Programming: Kian Hunziker

Catering: Sophie Krauss and David Niedermann with the artists

Operation area: Beat Kurrus, Daniela Kurz, Heinz Sütterlin

Exhibition supervision: Laura Picker, Samira Riegger, Fátima Salum

Organization supervision: Abdurahim Ahmed

Communication support: Daniel Wernli

Graphic design exhibition: Mirco Joao-Pedro

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Guest experts: Michel Massmünster, Tabea Michaelis, Boris Nikitin

Editorial reading introduction: Naomi Gregoris, Basel

Conversation with D. J. Holman, page 30: Will Furtado for Contemporary And

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TAKE A WALK THROUGH THE EXHIBITION IN THE TRANSBONA HALL.



THIS IMAGE CAN BE BROUGHT TO

LIFE WITH OUR AUGMENTED REALITY APP PRIMO PRINT IN MOTION.



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- 5 Photo: Benedikt Wyss
- 6 Photo: Puck Verkade
- 7 Digital postcard: Puck Verkade, video: EFC, cam/edit: N. Gysin
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- 9 Video: Puck Verkade, photo (edited): Benedikt Wyss
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- 37 Photo Benedikt Wyss, video: Pilar Quinteros and Patricio Blanche
- 38 Photo: Pilar Quinteros and Patricio Blanche
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## PATRICIO BLANCHE

Patricio Blanche (1990 in Coyhaique, Chilean Patagonia) After finishing school he moved to Buenos Aires for four years and studied Art Direction and Writing for advertising. He moved to Santiago, Chile and studied film at Arcos Film School. In 2018 he premiered the fictional short film *Ver de Lejos* in SANFIC and FICValdivia. Won best short film at FECIPA and FAB. Premiered the fictional short film *Hijita de Papá* at the International Festival of New Latin American Cinema of Havana in Cuba. The 2019 premiere of the fiction short film *Las Huichas* in Latin American competition at the Valdivia International Film Festival.

## PILAR QUINTEROS

Pilar Quinteros was born in Santiago, Chile, 1988, but lives her entire childhood in Puerto Montt, southern Chile. Lives and works in different places. Studied Art at the Pontificia Universidad Católica de Chile. In her work she combines drawing, volume, performance and video, all ways that allow her to investigate themes related to history in specific contexts and their transformations. Since 2010 she has crossed her individual practice with collective work. Finalist for the Future Generation Art Prize (2014) and presented her work at events such as the 32nd São Paulo Biennial-Incerteza Viva (2016) and 34th MDQ Film Fest (2019, Mar del Plata, Argentina).

Pilar and Patricio met in Coyhaique, Chile at the beginning of 2020 filming Patagonian Orchids and continued working together on different projects such as *August is from the Cats* (Chile), *The Missing Fly of Dreispitz* (Switzerland and Chile) and *The Flugelhorn and the Suede Shoe* (Spain). They work as an art collective under the name LA CUMBIA MAPACHE (Cumbia Raccoon).

## YARA DULAC GISLER

Yara Dulac Gisler (Zurich/ Switzerland, 1997) draws her embedded and hybrid, as well as theoretical knowledge of the fragmented histories of our (post-)colonial era from the discipline of Cultural Studies. Today she works in the field of performance, where she managed to connect research with practice for the first time, in spaces where thoughts can be processed transdisciplinarily and reverberate in communication.

## DEBORAH JOYCE HOLMAN

Deborah Joyce Holman's (Basel/Switzerland, 1991, based between London and Basel) work deals with politics of representation and strategies of refusal. She explores these through variety of media: text, sculpture, installation, film- and image-making. Recent exhibitions include Conceptual Fine Arts Live, Milano (2021); Cherish, Geneva (solo, 2021); Centre d'Art Contemporain, Geneva (2021); La Quadriennale di Roma (2020); Material Art Fair, Mexico City (2020); Mikro, Zurich (solo, 2019); Fondation Entreprise Ricard, Paris (2019); Auto Italia, London (2019).

## URIEL ORLOW

Uriel Orlow's award-winning works are presented internationally in museums (Tate Modern, Kunsthalle Mainz, Palais de Tokyo, Castello di Rivoli, Kunsthalle St. Gallen, Kunsthaus Zürich), film festivals and biennials, including Lubumbashi Biennale (2019), Manifesta 12, Palermo (2018), Sharjah and Moscow Biennials (2017) and the Venice Biennial (2011). Recent monographic publications include *Conversing with Leaves* (Archive Books, 2020), *Soil Affinities* (Shelter Press, 2019) and *Theatrum Botanicum* (Sternberg Press, 2018).



## PUCK VERKADE

Puck Verkade (1987, Netherlands) lives and works between The Hague and Berlin. In her video installations and storyboard drawings she uses playfulness, childlike wonder, dark humor and self-mockery to make what is uncomfortable more tangible to process. Recent exhibitions included Artissima, Turin; Schimmel Projects, Dresden; Forde, Geneva; Liste, Basel; Arco, Lisbon; Sunday, London; Kunstmuseum Den Haag; Wrocław Contemporary Museum Of Art, Poland. Verkade's work is held in private and public collections, including the Fondazione Sandretto Re Rebaudengo, Servais family collection, EKARD Collection, AKZO Nobel Art Foundation.

## SAMUEL LEUENBERGER

An independent curator, Samuel Leuenberger (1974) runs non-profit exhibition space SALTS in Birsfelden (complemented by sibling space Country SALTS in Bennwil in 2020) since 2009. Since 2012, Leuenberger has worked with the Swiss Arts Council Pro Helvetia. In 2014 he was the associate curator of 14 Rooms, a project between Fondation Beyeler, Theater Basel and Art Basel. Leuenberger has curated Art Basel's Parcours sector since 2017, was an associate curator of Salon Suisse 2017, the collateral public program of the Swiss Pavilion at the 57th Venice Biennale, and a member of the city's art council, Kunstkredit Basel-Stadt between 2015–2020. He is a guest tutor at Institut Art, Gender Nature in Basel.

## BENEDIKT WYSS

Benedikt Wyss (1984, curating certificate UdK Berlin, Master Contemporary History, focus African Studies, Uni Basel, teacher FHNW) is based in Basel and Lugano. Wyss is curating SALTS Birsfelden/Bennwil alongside Samuel Leuenberger (since 2020). He is the founding curator of the Lago Mio Lugano artist residency (since 2018), the Draisine Derby at Dreispitz Gleisbogen (since 2016), and the Swiss Social Muscle Club (since 2014). Wyss developed the Augmented Reality app *Primo Print in motion* and Kokon Hybrid Conferences. He collaborated with Belluard International Fribourg, Centre Culturelle Suisse Paris, Espacio Odeón Bogotá, Festspiele Zürich, Kunsthalle Basel, Kunstmuseum Basel, Museum für Gestaltung Zürich, Museum Tinguely, Schauspielhaus Zürich, Theater Basel, Theatertreffen Berlin, Waza Lubumbashi, Zürcher Theater Spektakel a.o.



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 Benedikt Wyss and Samuel Leuenberger 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. This 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.)

Explorers Film Club  
Artistic research on urban transformation

Initiated with Christoph Merian Stiftung.  
A collaboration with Atelier Mondial – International Arts Exchange Program.

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[www.explorersfilmclub.com](http://www.explorersfilmclub.com)  
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