

At Kunsthalle Basel, sixteen artistic positions converge in a landscape marked by slow change: half-empty spaces, subtle shifts, and barely perceptible ruptures. The works share a muted intensity, the kind that lingers in backyards, waiting rooms, and late afternoons that stretch endlessly. In the background, a city seems to be collapsing in on itself. The streetlights hum. A dog barks once, then falls silent. Something always seems imminent, yet never seems to quite happen.

Under the title *After the Afternoon*—a subtle shift in the course of the day—the works trace the textures of a place where habits take root, childhood fades, and change seeps in. What remains is a feeling: not quite melancholic, not quite surreal, just a little bit off. Films, like extended afternoons, focusing on waiting and sidelong glances, expand the exhibition. Thus, *After the Afternoon* becomes a space that is not only viewed but actively experienced through film.

Nefeli Chrysa Avgeris

b. 1993, lives and works in Basel

Linus Baumeler

b. 1992, lives and works in Basel und Biel, CH

Dorota Gawęda & Eglė Kulbokaitė

b. 1986, lives and works in Basel

b. 1987, lives and works in Basel

Matthias Gmeiner

b. 1998, lives and works in Karlsruhe, DE

Sebastian Haas

b. 1992, lives and works in Bern

Claire Hannicq

b. 1984, lives and works in Anould, FR

Adrian Huber

b. 1990, lives and works in Basel

Dana Iskakova

b. 1997, lives and works in Basel

Lisa Jäger & Mila Superstar

b. 1989, lives and works in Basel and Vienna

b. 2015, lives and works in Basel and Vienna

Leonie Kellein

b. 1993, lives and works in Berlin

Alessandra Leta

b. 1997, lives and works in Huningue, FR

Enrico Luisoni

b. 1951, lives and works in MuttENZ, CH

Macha Ovtchinnikova

b. 1990, lives and works in Strasbourg, FR

Tintin Patrone

b. 1983, lives and works in Hamburg, DE

Miriam Schmitz

b. 1988, lives and works in Karlsruhe, DE

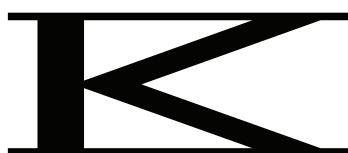
Kelly Tissot

b. 1995, lives and works in Basel

Regionale 26

After the Afternoon

29 Nov. 2025–
4 Jan. 2026



Room 2

- 10

Enrico Luisoni

Turn Tragedy into Triumph, 1986

2 min 24 sec, looped

Super-8, color, silent
- 11

Sebastian Haas

Untitled Series, 2023–2024

approx. 100 × 60 × 20 cm
- a

Untitled Series, 2023–2025

approx. 80 × 60 × 20 cm
- b

Untitled Series, 2023–2025

approx. 80 × 60 × 20 cm
- c

Untitled Series, 2023–2024

approx. 180 × 60 × 40 cm
- d

Untitled Series, 2023–2025

approx. 180 × 60 × 30 cm
- 12

Matthias Gmeiner

Échangeur, 2025

70 × 109 cm

Oil on canvas on wood
- 13

Adrian Huber

Gesicht (1–14), 2018/2025

Cardboard boxes, pins, paper, graphit

each 31.8 × 22.8 × 8 cm

Oil, spray paint, reverse glass painting on deformed glass

Courtesy Sebastian Haas and KALI Gallery, Lucerne

Room 3

- 14

Tintin Patrone

Heavy Metal Accumulation, 2025

Audio interface, oak, power amplifier, flight case, cables, loud-speakers, media player, stroboscopic lamps, subwoofer, trusses, amplifiers

Dimensions variable; here approx. 340 × 170 × 70 cm

60 min, looped

Landing

- 1

Lisa Jäger & Mila Superstar

“Diva Superstar” Love Gland, 2025

Perfume, sand-blasted tin-coated steel plates

Dimensions variable
- 2

Dorota Gawęda & Eglė Kulbokaitė

Still life of a thistle between carnations and cornflowers on a mossy forest floor, 2020

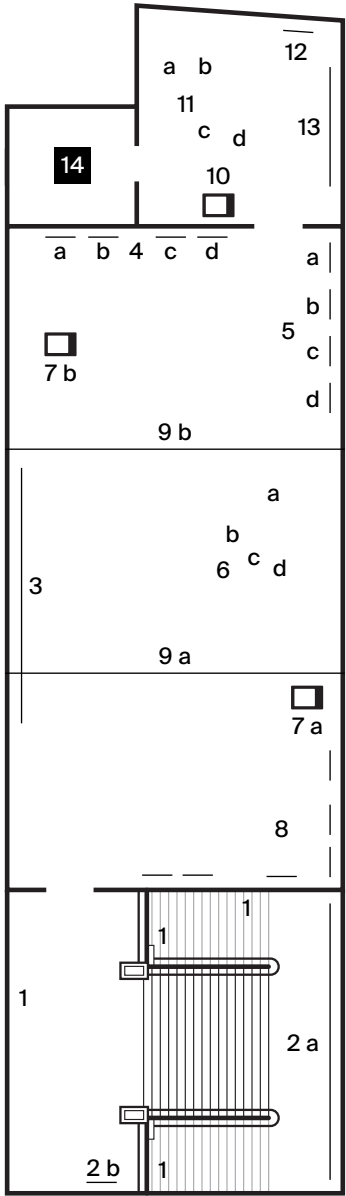
Video

3 Min. 33 Sek., im Loop
- a

Yield II, 2021

Mirror-polished cast aluminum

70 × 51 × 40 cm



Film Program

Regular film program with filmmakers Nefeli Chrysa Avgeris, Dana Iskakova, Leonie Kellein, and Macha Ovtchinnikova.

Room 1

- 3

Claire Hannicq

SOL, 2024

Clay, straw, plywood

Dimensions variable
- b

Stuffed Times, 2023

Acrylic paint, acrylic glass, wood, foam, fabric

72 × 40.5 × 36 cm
- 4

Kelly Tissot

a Licorice Harmony VI, 2025

b Licorice Harmony I, 2025

147 × 165 × 4 cm

c Licorice Harmony V, 2025

d Licorice Harmony III, 2025

147 × 108 × 4 cm

Digital fine art print on paper, powder-coated steel, stained spruce

Courtesy Kelly Tissot and ART FLOW Zurich
- 5

Matthias Gmeiner

a Labels-3, 2025

60 × 106 cm

b Labels-2, 2025

50 × 83 cm

c Curl, 2025

60 × 110 cm

d Fr-P-KM.2, 2025

47 × 33 cm

Oil on canvas on wood
- 6

Miriam Schmitz

a Tucked up collar, 2024

Acrylic paint, raffia, wood, rattan, silk, steel

43 × 43 × 68 cm
- 7

Enrico Luisoni

a The Creation of the World, 1986

1 min 20 sec, looped

b Ketch-up – New York Time Measure, 1985

18 sec, looped

Super-8, color, silent
- 8

Alessandra Leta

Shiny Things in Dark Rooms, I–VI, 2025

Glue, UV-printed mat board, MDF, UV-printed plexiglass, print on glossy paper, screws, tape

6 works, each 70.8 × 50.4 × 10.6 cm
- 9

Linus Baumeler

a tension rod III, 2025

b tension rod IV, 2025

Acrylic glass (lamp casing of Kunsthaus Biel KBCB), marbles, MDF (reused work column II and column III)

3.2 m × 11.3 m

In keeping with the tradition of the annual Regionale exhibitions, all the artworks are for sale. Please request the price list at reception.

All works, unless otherwise indicated, courtesy of the artists

Regionale 26: *After the Afternoon*

After the afternoon, the day fades. Light stretches thin, breathing becomes heavier and nothing quite starts or ends. In certain landscapes, marked not by monuments but by distances, silences, and the slow choreography of routine, time becomes more oppressive. It's a pressure that doesn't announce itself but seeps into gestures, thoughts, and the body itself. *After the Afternoon* brings together sixteen artistic positions that inhabit this space of creeping tension. This space is not one of spectacle, but rather one of stagnation, where boredom lingers, desire turns inward, and a sense of the future remains suspended.

Systems of Proximity and Control

The works gather in that hour when meaning begins to wane. Not quite day, not yet night. Dorota Gawęda and Eglė Kulbokaitė open the exhibition with a single eye hovering above the stairwell. It holds your gaze and returns nothing stable. Shapes dissolve in its pupil—vegetal, unstable, edged in decay. The notion of an autonomous body, sealed off from its surroundings, is exposed as a fiction. *Yield II* (2021), on the other hand—a sculpture built around a clinical-looking cosmetic mirror—flips the gaze outward. From one angle, it reflects; from another, it distorts. What begins as self-regard curdles into voyeurism.

As the light shifts, past patterns resurface. A current of earthly relationships between bodies, animals, and land runs through the exhibition. Not romantic, not nostalgic. These are systems of proximity and control. Agricultural and social rituals appear not as mere backdrops but as narratives of care and violence. Lisa Jäger and Mila Superstar choreograph the path to the galleries via the staircase. In their collaborative work: scent is central; scent is communication, their piece quietly suggests. Even things you can't see can determine community—whether or not they can “smell” each other.

Claire Hannicq's *SOL* (2024) shows targets made of earth and straw, riddled with arrows. Each shot tilts toward a particular direction, the arrows pointing back at an absent archer, holding the energy of the moment. Archery becomes repetition: practice, muscle memory, and the will to hit the target, while knowledge is rooted in power. Nearby, Kelly Tissot's *Licorice Harmony* (2025) presents four black-and-white portraits of breeding horses. The “white horse” turns into a byword and image of deceptive hope: beautiful, tamed, and imbued with a quiet melancholy inscribed in every form of domestication. But it is exhausted. You can see it in the eyes. Even hope here has been bred into passivity.

Lingering Breaths

As evening nears, time hardens into texture. Matthias Gmeiner's paintings—some based on photographs—worked in thin layers of paint, oscillate between abstraction and depiction. Coins hover, caught mid-spin, across smooth surfaces, revealing how value and meaning shift and how each symbol represents something different. Tactile traces linger like the page of a tear-off calendar turned to tomorrow in the evening of the day before. Adrian Huber's fourteen drawings take another direction: inward. A figure encounters itself repeatedly. It's not a confession or a revelation, but something slower, where observation collapses into self-interrogation. The recurring figure grows quieter, worn down by repetition.

In Enrico Luisoni's films, time is trapped within itself. Nothing dramatic visibly happens and that's precisely the point. Scenes from everyday life repeat themselves in endless loops until the familiar becomes unbearable. Stillness frays into unease. Miriam Schmitz's sculptures contain fragments and found objects worn out over time. But she doesn't treat them as useless. Instead, they are cared for, protected, and enhanced. The material itself tells a story: it bears traces, wrinkles, and histories; it is witness to use, touch, and time. What we throw away is often the only thing that speaks the truth.

There is a fragile neutrality in glass. In the early evening light, Sebastian Haas's sculptures reflect the viewer and the space they occupy. Refraction becomes a kind of social consciousness—reclining forms rising up just enough to show their contours—somewhere in between lying down and standing up. They seem to hold themselves like someone who has learned not to expect comfort. Alessandra Leta's work references a real museum theft of raptor feathers taken from Basel's Natural History Museum. In boxes that resemble glass display cases, the gaps, labels, categorizations, and teaching materials add up to the objects. “Stealing feathers” sounds like a dare, a late-night joke. But it lingers. Every form conceals a loss.

The Moment Before It Tips

The noise grows slowly. Voices build. Tintin Patrone begins with traditional Alpine blessings and extends them into a siren. A choir of clerics, children's and boys' choirs, yodel ensembles, as well as experimental and heavy metal vocalists merges into a soundscape that is at once warning and prayer. Linus Baumeler's sculptural chains swing between the walls. Made from MDF—wood manufactured from recycled wood fibers and polymeric materials—the works themselves are reclaimed fragments of older works reshaped to fit new supports. The chains mirror architectural elements of the exhibition space, the structures that carry the load-bearing walls of the historic building. In this case, though, that does not mean stability, but tension.

Night draws in. A regular film program takes this as its premise. Macha Ovtchinnikova's *Exquisite Mists* (2022) gathers traces like afterlight. Leonie Kellein's *Brother* (2023) opens with two slow-motion shots that capture the moment like suspended breath. Dana Iskakova's *Whose Voice Is This?* (2024) layers archival fragments until the stairwell begins to sound like someone recalling a life they can't quite define. One question remains: Who is speaking here—and for whom? In *SEA FULL OF SONG* (2025), Nefeli Chrysa Avgeris carries this voice into the darkness. A siren-like voice, disembodied and elusive, becomes a kind of guide: listening leads the gaze.

After the Afternoon follows what happens when the day loses momentum: reflecting, gathering, setting out, hesitating, lingering. The works share an attentiveness to transitions, to the moment before something tips. The exhibition holds the air just before night falls. A mood not quite melancholic, not quite surreal, just slightly displaced. Like a breath that hasn't yet decided whether to leave the body or not.

After the Afternoon is part of Regionale 26 and is curated by Mohamed Almusibli, Yana Kadykova, and Lena Katharina Reuter.

Regionale is an annual group exhibition developed in the context of a cross-border cooperation of 20 institutions in Germany, France, and Switzerland, focusing on local contemporary art production in the three-country region around Basel. More information on Regionale 26 and the participating institutions is available at regionale.org.

The exhibition is supported by Stiftung Edith Maryon.

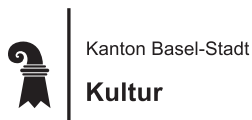


Thanks to

Aurel Fischer, Victoria Gellner, Klaus Jensen, Mirco Joao-Pedro, Natacha Di Nucci, Cheyenne Än Oswald, all partners of Regionale, and to all participating artists

The mediation projects were realized through the generous support of the Art Mentor Foundation Lucerne, the Thomas and Doris Ammann Foundation, and the Canton of Basel-Stadt.

Kunsthalle Basel / Basler Kunstverein is generously supported by the Canton of Basel-Stadt.



Graphic design by PORTO ROCHA; Studio SMS (Alix Stria & Katharina Shafiei-Nasab)
Copy-edited by Amanda Gomez

More information at kunsthallebasel.ch