

Dorian Sari

Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

Kunstmuseum Basel | Gegenwart

Exhibition information

The exhibition is supported by:

Manor

SAHA Association

Christoph Merian Foundation

kunstmuseum basel

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Curators: Philipp Selzer and Sarah Wiesendanger with Eva Falge



1 Ayayay, 2021
Video, 3:21 min

The video shows the protagonist in a leather jacket with a gun pointed at his back. He wanders through the night and early morning hours, panic-stricken as he calls out "Ayayay." The protagonist can neither escape nor identify the supposed threat. The gun could signify a diffuse fear that breathes down someone's neck

2 Margins, 2020
Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

Hands in leather gloves, underlaid with black felt, protrude from the wall, holding extendable wooden grasping scissors with black tape applied to the ends. Sari thus accentuates the museum walls. He emphasizes their silent witnessing, without possibility to speak, but instead reaches into the space with its hands for the audience, simultaneously drawing them in and keeping them at a distance.

3 Breakneck, 2021

Rubber balloon, different sizes

In the corner of the room, a collection of black balloons pile up and crowd up to the ceiling. Although balloons are considered the epitome of childhood and freedom, rising into the sky charged with desires, for Sari in this context they represent individual, human worlds, albeit filled with opaque anger and great uncertainty. They are echo chambers in which conspiracy theories and fake news find a hearing and build up. Sari shows how these individual spheres start small, form into a group, grow larger and more threatening, to the point of bursting and discharging violently.

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Mattress, metal, foam, paint, 18 x 12 x 20 cm

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Video, 3:36 min

The artist can be seen on ten TV screens of different sizes, arranged in an order which resemble the display in an electronics store. He points with his hand to an incident outside the screen without the camera following him. The intensity of his gesture increases as the video progresses and his emphasis on the continuously repeated word "Look!" becomes increasingly insistent and desperate. Whatever the important and moving scene is off-screen, it remains unexplained because the camera remains focused on the protagonist. The disturbing aspect of this invisible happening is mixed with the despair of not being able to change the camera's point of view.

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Leather belt

A closed leather belt is attached to the wall at waist level. The oval shape of the belt marks an absent body, a person who has disappeared or wanted to disappear. The belt reminds us of the person who wore it; but it can be used as a unit of measurement while at the same time being associated with violence and discipline.

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Pink balloon, loudspeaker, music

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Door leaf, wooden wall

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Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

Kunstmuseum Basel | Gegenwart

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Manor

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Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

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Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

Kunstmuseum Basel | Gegenwart

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2 Margins, 2020
Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

Hands in leather gloves, underlaid with black felt, protrude from the wall, holding extendable wooden grasping scissors with black tape applied to the ends. Sari thus accentuates the museum walls. He emphasizes their silent witnessing, without possibility to speak, but instead reaches into the space with its hands for the audience, simultaneously drawing them in and keeping them at a distance.

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Rubber balloon, different sizes

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February 13 – May 24, 2021

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Video, 3:21 min

The video shows the protagonist in a leather jacket with a gun pointed at his back. He wanders through the night and early morning hours, panic-stricken as he calls out "Ayayay." The protagonist can neither escape nor identify the supposed threat. The gun could signify a diffuse fear that breathes down someone's neck

2 Margins, 2020
Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

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Rubber balloon, different sizes

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Dorian Sari

Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

Kunstmuseum Basel | Gegenwart

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SAHA Association

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Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

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Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

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Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

Hands in leather gloves, underlaid with black felt, protrude from the wall, holding extendable wooden grasping scissors with black tape applied to the ends. Sari thus accentuates the museum walls. He emphasizes their silent witnessing, without possibility to speak, but instead reaches into the space with its hands for the audience, simultaneously drawing them in and keeping them at a distance.

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Rubber balloon, different sizes

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February 13 – May 24, 2021

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Video, 3:21 min

The video shows the protagonist in a leather jacket with a gun pointed at his back. He wanders through the night and early morning hours, panic-stricken as he calls out "Ayayay." The protagonist can neither escape nor identify the supposed threat. The gun could signify a diffuse fear that breathes down someone's neck

2 Margins, 2020
Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

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Rubber balloon, different sizes

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Dorian Sari

Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

Kunstmuseum Basel | Gegenwart

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SAHA Association

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Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

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Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

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Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

Hands in leather gloves, underlaid with black felt, protrude from the wall, holding extendable wooden grasping scissors with black tape applied to the ends. Sari thus accentuates the museum walls. He emphasizes their silent witnessing, without possibility to speak, but instead reaches into the space with its hands for the audience, simultaneously drawing them in and keeping them at a distance.

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Rubber balloon, different sizes

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February 13 – May 24, 2021

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Video, 3:21 min

The video shows the protagonist in a leather jacket with a gun pointed at his back. He wanders through the night and early morning hours, panic-stricken as he calls out "Ayayay." The protagonist can neither escape nor identify the supposed threat. The gun could signify a diffuse fear that breathes down someone's neck

2 Margins, 2020
Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

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Rubber balloon, different sizes

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In the participatory project #thisistalking, Dorian Sari invites the world to place their messages on the LED frieze at Kunstmuseum Basel | Neubau. Every week from mid-February to mid-March, he will select 3 to 5 phrases from the community's submissions. These will be displayed on the LED Frieze from Thursday to Sunday. At the weekend, a winner will be chosen from these sentences by the followers on social media. This winner will receive a small sculpture as a gift from Dorian Sari.

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Archive of Emotions

10-part series of video conversations between Dorian Sari and guests.

In times of anger, violence and post-truth, Dorian Sari's *Archive of Emotions* amounts to an antidote to widespread social passivity and hopelessness. In a series of ten conversations with noted artists, curators and creatives, the artist unearths layers of emotional response and vulnerability to our present times. With the *Archive of Emotions*, Sari engages in an intimate form of critical thinking to give language to unspoken truths. The one-hour conversations will be recorded and published on the Kunstmuseum Basel website starting in March.

Guests: Övül Durmusoglu, Latifa Echakhch, Ines Goldbach, Sophie Jung, PRICE, Hannah Weinberger, Maja Wismer and others.

Further information:

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Dorian Sari

Post-Truth

Manor Art Prize 2021

February 13 – May 24, 2021

Kunstmuseum Basel | Gegenwart

Exhibition information

The exhibition is supported by:

Manor

SAHA Association

Christoph Merian Foundation

kunstmuseum basel

Kunstmuseum Basel | Gegenwart presents Dorian Sari's solo exhibition *Post-Truth* on the occasion of the Manor Art Prize 2021. The exhibition title cites the adjective chosen as *Word of the Year* by the Oxford Dictionary in 2016, describing a current state in which "people respond more to feelings and beliefs than to facts." Sari's fictional and theatrical scenes, which find implementation in videos, sculptures, and performances, point to central issues of the present. They are artistic means through which Sari aims to create publicity. Dialogue, referencing and discourse are Sari's central methods, which forcefully address the contradictions and issues of our time. His visual art, together with his writing and speaking, form the base elements of his artistic work. Sari's book on the exhibition *Texts on Post-Truth, Anger, Violence* will be published in early March 2021.

Dorian Sari (*1989 in Izmir, Türkei, lives and works in Basel) studied political sciences and Greek literature in Paris and Naples. Afterwards he studied art in Geneva and Basel and completed his MA in 2019 at the Institute of Art of the FHNW Academy of Art and Design.

First given out 1982, the Manor Art Prize promotes young visual artists in Switzerland. It is considered one of the most important awards for emerging contemporary artists in Switzerland.

Curators: Philipp Selzer and Sarah Wiesendanger with Eva Falge



1 Ayayay, 2021
Video, 3:21 min

The video shows the protagonist in a leather jacket with a gun pointed at his back. He wanders through the night and early morning hours, panic-stricken as he calls out "Ayayay." The protagonist can neither escape nor identify the supposed threat. The gun could signify a diffuse fear that breathes down someone's neck

2 Margins, 2020
Wood, metal, leather, felt, tape, 8 pieces, each 100 x 100 x 180 cm

Hands in leather gloves, underlaid with black felt, protrude from the wall, holding extendable wooden grasping scissors with black tape applied to the ends. Sari thus accentuates the museum walls. He emphasizes their silent witnessing, without possibility to speak, but instead reaches into the space with its hands for the audience, simultaneously drawing them in and keeping them at a distance.

3 Breakneck, 2021

Rubber balloon, different sizes

In the corner of the room, a collection of black balloons pile up and crowd up to the ceiling. Although balloons are considered the epitome of childhood and freedom, rising into the sky charged with desires, for Sari in this context they represent individual, human worlds, albeit filled with opaque anger and great uncertainty. They are echo chambers in which conspiracy theories and fake news find a hearing and build up. Sari shows how these individual spheres start small, form into a group, grow larger and more threatening, to the point of bursting and discharging violently.

4 Baby Tank, 2016

Mattress, metal, foam, paint, 18 x 12 x 20 cm

Collection Léa & Christoph Villette

Aligned with the black balloons is the miniature of a military tank. *Baby Tank* is the size of a teddy bear, and is made of soft foam material. Sari already showed a (tragic) comic *Tank Family* in 2016 at TANK, the exhibition space of the Institut Kunst in Basel: two full-size tanks as "parents," plus two smaller versions as two growing "children" and *Baby Tank*. His play with proportions makes it clear that the seemingly cute irony of *Baby Tank* is not meant to conceal the fact that the object is, at its core, a military machine of destruction.

5 Look!, 2020

Video, 3:36 min

The artist can be seen on ten TV screens of different sizes, arranged in an order which resemble the display in an electronics store. He points with his hand to an incident outside the screen without the camera following him. The intensity of his gesture increases as the video progresses and his emphasis on the continuously repeated word "Look!" becomes increasingly insistent and desperate. Whatever the important and moving scene is off-screen, it remains unexplained because the camera remains focused on the protagonist. The disturbing aspect of this invisible happening is mixed with the despair of not being able to change the camera's point of view.

6 Untitled (toi, moi, dedans, dehors), 2020

Leather belt

A closed leather belt is attached to the wall at waist level. The oval shape of the belt marks an absent body, a person who has disappeared or wanted to disappear. The belt reminds us of the person who wore it; but it can be used as a unit of measurement while at the same time being associated with violence and discipline.

7 Equivoke, 2021

Pink balloon, loudspeaker, music

A large pink balloon lies on the floor. The song *La vie en rose* in Grace Jone's version from 1977 (originally sung by Édith Piaf in 1945) can be heard from inside. The song talks about a clichéd glorification of love that filters life through rose-colored glasses - a condition that is perfectly illustrated by the German phrase "being in your own bubble." As a counterpart to the black balloons in the middle of the previous room, this work describes an extreme way of life that cultivates an uncritical, hedonistic worldview within one's own comfortable cocoon. Nevertheless, this work has one thing in common with the black balloons: the "pink" world is also fragile.

8 Plastic fear, 2020

Leather jacket, replica gun

The leather jacket of the protagonist from the video *Ayayay* is attached to the wall. A replica of a plastic pistol points its muzzle at the back of the jacket, both arms raised. The threat of the gun is a bluff, or: the supposed danger and the fear of it arise from the blind spot of its contemplation.

9 Ohne Titel, 2021

Door leaf, wooden wall

In the wall of the last exhibition room, about 80 cm above the floor, a door is built into the wall. It cannot be opened, nor does it lead anywhere. It points to a miscalculation: Not only in its construction, but also in the idea of a door, which connects to the surrounding architecture and the institution. The position of the door is unsettling. All the more if one allows the thought that the floor could also be too deep and thus "wrong".

10 Compass, 2021

Metal, polyethylene, fiberglass, paint, human hair

A sculpture is turning in the current of the St. Alban-Teich (St. Alban pond), which runs through the Kunstmuseum Basel | Gegenwart. It is reminiscent of an exaggerated human body lying with its face in the water, arms and legs marking the four cardinal directions with arrows, similar to a compass. The sculpture rotates with the flow of the stream. Sari quotes the historian Yuval Harari: "For the first time in human history, we are unable to predict our near future." Here it is a lost body, dead or alive, searching for a direction, stopping, faltering, and continuing to turn.

Digital program for the exhibition

Live-guided tours on facebook with Dorian Sari (in English)

Monday, February 15/22 and March 1; each 5–5.20 pm

Live- guided tours on Instagram with Dorian Sari (in English)

Wednesday, February 17/24 and March 3; each 11–11.15 am

Public Zoom-guided tours with art guide Aïcha Revellat

Thursday, February 18; 5–6 pm, further dates in planning

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