

Things do not have value. Value is produced.

A supermarket is one of the clearest places where we learn this lesson. Every object has been packaged, transported, priced, positioned, and illuminated before it reaches us. Choice feels personal, but it is carefully engineered. Desire appears spontaneous, but it is choreographed through infrastructure.

Exhibition approaches the supermarket not as a place where food is sold, but as a system that organises visibility, movement, labour, attention, and value. Responding to this year's Kunsttage Basel theme Culinary Infrastructures, the exhibition asks what happens when these same mechanisms enter the gallery. How are artworks displayed, circulated, and assigned value? What remains invisible behind the finished object? And what kinds of economies, material, emotional, ecological, or political, exist beneath the polished surface of consumption?

The exhibition unfolds like walking through a supermarket without ever becoming one. Instead of aisles filled with products, visitors encounter infrastructures: circulation, care, desire, waste, aspiration, spectacle, and memory. Each work becomes part of a larger choreography.

We enter the space and immediately arrive at its centre.

Sacha Rappo's stone sinks occupy the room like the exhibition's plumbing system. Mounted on wheels, pierced by drainage holes, and connected by a single plug, they create a deliberately dysfunctional network where resources can never be distributed equally. Retention and leakage become sculptural gestures, exposing the invisible systems that organise everyday life.

Beside them lies Elsa Naudé's *Fleeting*. A linoleum plate that was meant to become an edition refuses reproduction and remains a singular object. What was intended to circulate stays still. The work speaks about tenderness, chosen family, queerness, and parenthood, proposing love as a form of value that exists outside ownership, productivity, or measurable exchange. Together, Rappo and Naudé establish the exhibition's first conversation: between circulation and refusal, logistics and care, infrastructure and intimacy.

Almost immediately, we are drawn toward a strange object nearby.

Ramon Iten's sculpture resembles a gallery plinth trapped beneath a stick, suspended like a primitive hunting device. It feels both humorous and unsettling. The pedestal, normally a symbol of artistic value, becomes bait. Standing beneath its unstable structure, the question shifts from what is on display? to who is being captured? The work quietly reframes the gallery as another marketplace where attention, ambition, and recognition circulate through their own economies.

Now, standing in the middle of the room, the walls begin to surround us.

On the right Kim Käsermann's paintings and digital prints resemble familiar visual pleasures: pancakes, mussels, shared drinks, carefully composed still lifes. They recall restaurant menus, cookbooks, Instagram feeds, and advertising campaigns where eating is performed as much as experienced. But next to the seductive surface sits something else: the visible gesture of painting, the labour behind the image. The works quietly ask what disappears before an image becomes consumable. Inserted between Kim's works is Sylwia Zawia's sculpture *One Spoon More*. A domestic object suddenly becomes unusable. Hunger meets discomfort. Positioned between paintings of food, the sculpture interrupts appetite and asks what consumption demands from the body.

Facing Kim's works, Dafne Cardinale Sánchez removes consumption almost entirely. Her analogue photographs are filled with traces instead of products, presence instead of spectacle. Empty spaces, subtle gestures, worn surfaces, fragments of everyday life—these become evidence that people leave emotional infrastructures behind them. In dialogue with Kim, food shifts from commodity to memory. Consumption becomes intimacy rather than display.

Her photographs are held within Sylwia Zawia's sculptural interventions. On one side, a shopping basket overflows not with groceries but with translucent clay-cast fragments of the human body, turning the body itself into something collected, carried, and purchased. On the other, a small coffee set is mounted horizontally on the wall. Instead of cups prepared for conversation, fingers emerge from the porcelain, pointing directly at the viewer with unmistakable judgment. Sylwia's black-and-white linocuts sit between the colourful works of Kim Käsermann and Dafne Cardinale Sánchez. Borrowing the vocabulary of coaching culture, manifestation, prosperity, and endless self-improvement, they expose how optimism is packaged, marketed, and endlessly repeated. In the supermarket of contemporary capitalism, even happiness becomes a product to consume. At the end of the space, another atmosphere takes over before we fully arrive.

Music spills into the room. Cedric Zellweger's oversized photographic print dominates the wall while his video game invites visitors into a surreal battle where Elon Musk and Mark Zuckerberg. Spectacle becomes interactive. Politics, technology, celebrity culture, memes, and capitalism collapse into one exaggerated visual

ecosystem where power is produced through entertainment and endlessly circulated images. Here, consumption is no longer about products—it is about attention.

Throughout the entire exhibition, Benjamin Richli's painted packaging quietly binds everything together. Hanging across the room rather than sitting on supermarket shelves, discarded boxes carriers of memory instead of waste. Imagined animals inhabit these synthetic surfaces like ecological ghosts, reclaiming materials designed for immediate disposal. His works do not occupy a single location; they circulate through the exhibition itself, connecting one conversation to another and reminding us that every system of consumption leaves something behind.

SUPERMARKET is not organised around individual statements but around a circulation of ideas. Materials travel from shelf to gallery wall, from domestic space to institutional space, from food to image, from waste to memory, from care to commodity. The works do not illustrate the supermarket; they expose its invisible choreography. The exhibition ultimately suggests that supermarkets and exhibitions share more than architecture. Both are spaces where value is staged, attention is directed, and desire is carefully produced.

SUPERMARKET

Kim Käsermann
Ramon Iten
Elsa Naude
Sacha Rappo
Benjamin Richli
Dafne Cardinale Sanchez
Sylvia Zawisłak
Cedric Zellweger

Opening: 22 August 2026, 6 PM
Exhibition: 23 August – 18 September 2026
Wed - Fri, 12pm - 5pm

Kunsttage Basel: 28 - 30 August 2026
daily 11am - 6pm

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