

A PLACE TO BE unfolds as a condition, one that resists resolution. It approaches belonging not as a stable state, but as an ongoing negotiation shaped by memory, pressure, and adaptation. Resettlement is not a moment of arrival, but rather a continuous recalibration of the self, unfolding over time and often beneath the surface.

Across seven sculptural works, Kyryl Korin traces the internal mechanisms that accompany displacement, those subtle, often invisible shifts in behaviour, identity, and perception. The exhibition moves through states of concealment and exposure, asking what is gained and what is lost in the process of becoming legible within a new environment. Rather than offering a fixed definition of "home," the works dismantle it, proposing instead a fluid, unstable construct, one that is carried, performed, and at times withheld.

Upon entering the space, three large-scale works immediately assert themselves. *Armour (1-3)* operates as both shield and signal. The series examines the tension between authenticity and social performance. These works do not simply depict protection, they enact it. Through layered surfaces and embedded reflective steel, they mirror the viewer back into the work, implicating them in the same choreography of self-presentation.

The progression from *Armour (1)* to *(2 and 3)* marks a shift from observation to embodiment. Where the first work gestures toward the construction of façades, the latter pieces intensify this logic, integrating hyper-reflective stainless steel and extending into cage-like structures that project outward from the canvas. These frameworks echo the dimensions of the paintings themselves, enclosing them in rigid, industrial geometries. Protection here becomes constraint; adaptation edges toward self-erasure.

Elsewhere in the space, distinctions begin to blur. Objects appear that resist immediate classification, works that seem to hover between integration and disruption. *There to Here to Now*, unsettles through its very placement, an element typically encountered outside, displaced into the interior. It reflects on movement not only through space, but through time, collapsing the distinction between the two. *Nearby, Upwind, Silver Wind* stages a tension between opposing states: a steel flag appears to flutter, catching and reflecting light with a polished surface, while its counterpart, a black, damaged fabric flag, hangs heavily, depleted and inert. Movement here is both asserted and denied. In contrast, *What's Left* leans quietly against the building's iron structure. Accompanied by three small circular paintings, cutouts taken directly from the flag piece, it embodies a process of return and transformation. Fragments of something past, removed and reconstituted, are given new form, suggesting a cyclical understanding of time and existence. Together, these works destabilise spatial hierarchies, prompting a lingering uncertainty: are these elements part of the architecture, or have they been absorbed into it?

The final work, *Lararium*, anchors the exhibition with a quiet monumentality. Composed as a curtain cast entirely in concrete, it hangs from a rod made of metal rebar, materials typically associated with structural permanence and exteriority. Installed against a wall with no window, the piece evokes a familiar domestic gesture while simultaneously denying its function. There is no outside to reveal, no light to filter through. Instead, the curtain becomes an object suspended between promise and obstruction.

Referencing the visual phenomena of concrete panel architecture, *Lararium* draws on the language of collective housing while reframing it as an intimate, interior element, a "softscape" rendered in a material that refuses softness. This contradiction sits at the core of the work: the tension between the desire for comfort and the persistence of external hardness. It gestures toward a space that should offer refuge, yet remains impenetrable.

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Kyryl Korin

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