



Dogs in the Hoods

Art Exhibition, 18 artists
1st -18th September 2022

Salon Mondial, Freilager, Basel

http://www.ramski.net/DogsHoods_EN.html

These canine creatures, in all their forms, live amidst us or with us. Whether they are urban dogs or country dwellers, this exhibition aims to reflect their nature, their companionships with us. In all their avatars, we see the importance of dogs and their interrelationships with people.

They may help and even save us through these difficult times of crises. They may be the saving grace in the midst of the pandemic. Their reliances and dependancies draw them close to us. Perhaps they are mere silent observers with their all-seeing eyes and their fine sense of smell. How do they connect and interact with us; with their wagging tails (and tales) and dedicated

gazes of loyalty and labour ? Perhaps they were once street dogs looking for shelter and now they are hopeful of peace by our side or in our vicinity. Many people around the world and also in Switzerland felt the need to have such a companion by their side, to save them from their isolation, within and beyond the pandemic.

"Our furry friend is our mood elevating 'drug', in so many situations; a blood pressure lowering agent, without having to swallow a tablet". We can be grateful for their presence, as a prevention and a cure, from our ailments and psychosomatic exacerbations, in times of hysteria or mania, where normalities have been severely skewed.

How do these furry animals captivate our thoughts, minds and hearts ? Follow our stories as we describe the tales of dogs and their owners and explore the ideas of therapy with local dog experts.

10 percent of art sales will be donated to a registered animal charity.

Artists and their works



Brendhan Dickerson

Sculpture

Born in Johannesburg. Living in Basel, Switzerland. Brendhan Dickerson has a masters degree in sculpture from the University of Cape Town.

He has worked primarily in wrought iron, often in combination with wood or bronze. The intense, almost alchemical process of transforming metal in its malleable heated state, resonates with his quest for inner transmutation.

Although he often seeks to articulate lyrical, ironic or satirical perspectives through his work, it is his perception of sculpture as fundamentally performative that drives his formal choices and animates his practice.

In the 1990s, in parallel with his studio work, he began an exploration of performative Fire-Sculpture. For him, there is something atavistic about fire-sculpture, something primal and fascinating in its immediacy and transience. Ephemeral and irretrievable, it is a counterpoint to the permanence of iron and bronze sculpture.

In recent years he has immersed himself more deeply in performance art. Merging the durable and ephemeral aspects of his practice. The work that emerges from this shift explores the intersection of performative sculptural objects with the performing body, with the enigma of embodied presence and communion.

<https://www.brendhandickerson.com/#/home>

Artwork: 1

Title: Ricochette

Description: Wrought-iron three-dimensional line-drawing depicting a small dog rebounding off the wall.

Material: Wrought iron

Artwork: 2

Title: The Pendant Dependant

Description: a dog shown twisting in mid-air. Rendered in wrought-iron, like a line-drawing in three dimensions

Material: Wrought iron

2

Delphine

Drawings, Digital Paintings

Delphine Walker, a self-declared artist at age 5, now 10 years old, has origins in San Francisco and follows in the footsteps of her grandparents as painters and artists.

Her works include pen and pencils to oil paints, acrylics, and watercolours, as well as digital painting. She focuses on figures, forms, and fashion. She draws inspiration in particular from the museums of Paris and the designs of Yves Saint Laurent.

Delphine pursues art avidly in her free time and under the tutelage of Hedley Snyman, a Basel-based painter and designer.

Delphine lives in Basel with her fur-brother, Mac, a 15-year-old golden doodle.

Series: Beach Vacation

Created during, and inspired by, the days of a beach vacation, this series expresses the carefree joys of being present and worry free. The portraits of dogs and cats evoke the simple sweetness of a moment as only pure beings do.

Artwork: 3

Title: Morning yoga

Description: 2022

Material: Pencil and ink on paper

Artwork: 4

Title: Watching sunset

Description: 2022

Material: Pencil and ink on paper

Artwork: 5

Title: Night under the stars

Description: 2022

Material: Pencil and ink on paper

Artwork: 6

Title: Love at first sight

Description: 2022

Material: Pencil and ink on paper

As an avid surfer, and lover of dogs, Delphine wondered, "what could be better than a painting of a surfing dog?"

Artwork: 7

Title: Surf Dog

Description: 2021

Material: Digital oils, print on photo paper

3

Denis Handschin

Cookies, Video, Performance

Denis Handschin's artistic practice has changed in many ways over the past seven years, since he has been nomadically traveling. During this time he continued to move in the field of tension between nature and culture, engaged in nature conservation, humanitarian projects and worked in a wide variety of other fields.

In this context, three strands developed that continue to grow today: the archive of imaginary projects; the hidden visualisations; and the transformative objects. All of these are overlaid with newly emerging moments -- wherein lies his main interest.

His artistic practice thus lies in the situations that arise from various actions or impulses. All of this is not documented, but some of it is made public, such as the situations created by working as a shepherd.

Handschin asks the questions for his work from observing nature. The artistic actions and authorship itself is constantly questioned. The art dissolves and penetrates again into the direct life world. It becomes a different experience for everyone.

Contact:

denis.handschin@gmail.com

Artwork: 8

Title: 2008/3 16842

Description: Remnant of cookie paw print on cookie. Baked cookies (Cookie is baked in the style of the paw print of the city archaeology Basel city), according to the following recipe:

Material: leftover oat bran, corn flour, potato starch, beef liver, lamb lung, chicken hearts, chia seeds.

Artwork: 9

Title: view point

Description: #dailysheepnews

Material: Video loop

Artwork: 10

Title: Dog Walk

Description: a collaboration with the Museum of Cultures

Material: A physical dog walk with registered owners and their dogs.

Artwork: 11

Title: Exhibition Tours

Description: a catalyst to a collaboration with the Museum of Cultures with a distribution of Cookie Paw prints on Cookies at the end.

Material: A tour of the exhibitions 'Dogs in the hoods' and Tierisch at the Museum of Cultures.

4

Eva Borner

Photography and Photographic painting

Eva Borner, born in Switzerland, lives and works in many places. She studied media art at the University of Applied Sciences Northwestern Switzerland in Aarau and received her diploma with distinction in 2003.

She works in the field of video installation and sound, and also with photography and objects. Exhibitions at national and international level show her current work. She has received numerous awards and grants.

Exhibition participation at the 6th Thessaloniki Biennale, in France for the Lectoure Summer Photography Festival, as well as in Sedan (F), at the Spinnerei/Werkschau in Leipzig, Kunsthalle Wil, Northwest University Museum, Xian (China) and in Pafos (Cyprus) for the European Capital of Culture Year 2017, FRAC Alsace and Museum Maxxi in Rome- to name just a few stations.

Her residencies include Swatch Art Peace Hotel Shanghai, LIA in Leipzig, Cité Internationale des Arts Paris, Goethe Institut Thessaloniki, Centre for Contemporary Art NAIRS in Engadin, and the Atelier Mondiale Basel awarded her a travel grant to Greece two years ago.

In her artistic work, Eva Borner engages with the question of the presence of absence. She brings experiences that have shaped her personally into a wider context and pursues the concept of home in multifaceted ways. Borner's media art is not only distinguishable due to its interaction with other areas such as film, photography, sculpture, music or dance. It is touching because it always aims to link technical media and a concrete vision. It emerges from the direct confrontation with its environment, whether through encounters

with people or by addressing political and social circumstances.

Her works awaken memories and associations in the viewer in a poetic or narrative way. In impressive video, sound and object installations she gives 'speechless' people a voice, the physical absence of the protagonists being characteristic of their work. Voyeuristic looking is far from the artist's intention; rather, through her cautious stagings, she wants to bring us closer to the difficult and often gruelling reality of those affected.

„Borner's installation works present as aesthetically subtle, emotionally touching and socially relevant contemporary projects. They are at the same time immensely tender and profound.“

4

Eva Borner

Photography and Photographic painting

This dog is part of a series,

Title: ***I want a truth that is invented***
2012/2013

Enclosed is the text by Eveline Schüep for this series.

In this series of photo paintings, interiors and scenic elements combine to create surreal-looking scenes: A room edge pushes through the horizon, the wall becomes the sky, a table is washed by water. In these "inner landscapes" the objects tell stories. Everyday objects such as tables, brooms, or paint pots become protagonists with different characters. The interwoven images evoke parallel worlds with dreamlike dimensions. The artist grants poetry its own reality.

Light plays a decisive role in these photomontages. The objects are staged by the light and located by the resulting shadow. At the same time, a sense of dissolution is created by means of the light, and the interior and exterior spaces are connected by the coinciding incidence of light. The things are thus deprived of the clear liabilities of space and landscape. They find themselves, analogous to the paradox of an "invented truth" formulated in the title, in the reality of the imagination.

Eveline Schüep

Artwork: 12

Title: I want a truth that is invented

Description: Photographic painting, 2012/2013, 80 x 107cm. Text by Eveline Schüep for this series.

Material: Fine art print with pigment ink on handmade paper, laminated on aluminum

Artwork: 13

Title: Dog in China

Description: Photography from the series Joy City (Shanghai walk), A3

Material: Fine art print with pigment ink on handmade paper, laminated on aluminum

5

Joanna Layla

Aquarelle and ink paintings

Joanna Layla is a London-based fashion illustrator and contemporary artist. Her unique style applies fluid brushstrokes and refined composition to fashion artwork. Communicating both beauty and concept within her illustrations she has worked with numerous brands including E.L.V. Denim, Garrard, Adidas, and the V&A, and was named as Fida's "One to Watch 2021".

Her original compositions and distinct aesthetic have been commissioned as fashion editorial for Overdue Magazine, Risbel Magazine and Milk X Magazine. She draws live as artist in residence at London Fashion Week for Fashion Scout. Layla is newly represented by House of Juba, Fashion Artist Agency, and for her original artworks by galleries in London, France, New York, and Amsterdam. She is currently exhibiting a solo show of original fashion works on paper "Art + Fashion" with Acid Gallery at High Lille, France, 2022.

'Dogs on paper' (for Ofili at four)

A statement from the artist...

"The series is created for my son Ofili at 4 years old - as his 4th birthday falls at the same time as the exhibition. He was born in the Chinese Year of the Dog - and the artworks in the series are named after his favourite dog characters. The last in the series is named after my Grandmother Micky - an absolute dog whisperer and very important in my life. I wish she had had the chance to meet Ofili. She would have adored him - kindred spirits."

Artwork: 14

Title: Bluey

Description: 42 x 59.4cm, 2022

Material: Aquarelle on cotton rag

Artwork: 15

Title: Marshall

Description: 42 x 59.4cm, 2022

Material: Aquarelle on cotton rag

Artwork: 16

Title: Ella

Description: 42 x 59.4cm, 2022

Material: Aquarelle on cotton rag

Artwork: 17

Title: Suma

Description: 42 x 59.4cm, 2022

Material: Ink on cotton rag

Artwork: 18

Title: Rocky

Description: 42 x 59.4cm, 2022

Material: Ink on cotton rag

Artwork: 19

Title: Micky

Description: 42 x 59.4cm, 2022

Material: Ink on cotton rag

6

Matthias Aeberli

Paintings

1952 born in Basel
1972 Matura at the Realgymnasium Basel
1972-75 School of Design Basel: Foundation art course A, painting class with Franz Fédier sculpture class with Johannes Burla
1976 Cooper Union School of Arts New York with Hans Haacke

Extended stay abroad from 1992- 1999 in Italy.

From 1996-1999 parallel to art development of a design ceramic line under the label Standbein Inc. (together with Rahel Knöll)

Who is watching? and what?

From the right edge a horse pushes itself in the sheet in the profile. In front of his proud head, a grey swirl has made room for itself. And the silhouette of a mitten collects blue puddles. Neither of these things distracts the grey horse. He is the model of a viewer who sees phenomena come or go without evaluating their texture, dimension, or dynamics. In this respect, it is just like the dog that goes its way, with its ear under a cloud of color spat upon by the projection light. Or like the seat made of poured concrete: unmoved, the relic from some public place stands next to two cores that lie crosswise, plump, heavy, thoroughly organic on their orange cushion.

The contact that every leaf, every page in the magazine, and even every canvas seeks to establish between things remains loose. Of indifference in the literal sense, this art seems to be about. Of the juxtaposition of bodies and meanings and of the meaning we are called upon to filter out of situations, memories, words and objects. Matthias Aeberli's art contradicts the orders and meaning sizes of existing signs. The artist follows them, seemingly without expectation, into the open. Spolia, constructs, the remembered and the self-running of painting form themselves against the customary law of views. One may therefore wonder in view of his art: a teddy bear, without reference to the little paper ship, let alone to the child or its room, forfeits its harmless existence. Color rivulets without origin or destination play with the baby carriage, while the latter - enigmatically hollow - mixes with the Trojan horse. A house mutates into a birdhouse or a Pinocchio with a roof cap. Who is directing this eclectic array of DIY accessories and dream fragments? Since when did toy and small animal stores become so related? "Not the biggest, heaviest, most brutal turns out to be important. Everything can support each other." In any case, abyss and joke, gallows and lampshade, love of animals and envy of food are very close to each other.

Matthias Aeberli found pre-Renaissance paintings far more exciting than the tradition of painting that conformed to central perspective. The revolutionary discovery of that point in infinite distance subjected every space to the same measure and every object within it to the same depth pull. Closer to the artist than this dominating optics is that pictorial art which abruptly and imaginatively disregards proportions, which may quote and combine. Thus seemingly lost connections reveal a sometimes dramatic, sometimes tender obstinacy.

6

Matthias Aeberli...

Paintings

It was foreseeable that the state of emergency of our memorable year 2020 would also affect art. For some, the involuntary isolation has given them time and a return to their own projects. Matthias Aeberli - he tells me on the phone this early summer - has been challenged even more intensely by the questions that have long, if not always, been the driving force behind his work. "The process of image making has changed a lot. From a continuous flow to today rather hesitantly emerging results interrupted by pauses." The hesitation, the waiting, the doubt: they want to be endured and, in the more sparse emergence of visual thought, urge an even stricter selection. "It is perhaps insight," he thinks in this extraordinary season, and: "perhaps there is simply no need." Thoughtful and even more skeptical than usual, Matthias Aeberli tests a vocabulary of visibilities that suggests to him an unstable sense of time. And also takes on his storybooks. For years now, unlined notebooks have been filling up: with lines, silhouettes, movements and constructions. Yet the storybooks themselves remain extremely unsuitable for a larger audience. Their format is intimate; leafing through them at the table creates a place of isolation. Thus he remains with himself when he slides each booklet under the eye of the camera, turns page after page, pauses before deciding on the next view. It is possible to experience how someone leisurely lets his own time pass in review.

"Drawing can be something that helps to try things out - as in language." Language itself wants to be tested and traced. "der Abzweig", for example, is the title of a single sheet of 2019, and if title is its title, the word and with it the scaffolding of auxiliary lines, the spacing between capital and lowercase letters, the dosed

colorfulness take on a different, inescapable weight: the Abzweig is not the work, but its content, and this, like "HERZRAUM" and like "die Überholspur", poses us a question. Created slowly - it seems - the series title leaves its echo. Silent and defiant, isolated from the progress of Aeberli's constant introspection.

The black line is repeatedly in doubt from tip-ex traces, virtuoso movement is stalled by groping search. Some forays through a bit of depth remain inconclusive, but sometimes a line finds its way back to its beginning in a somnambulistic way. Next to the built - is there a planner at work? - micro-protocols of elastic flight movements emerge. The provisional is varied, invention and correction overlap. It looks as if one were to test a space with the sudden release of the pen each time before or after constructing a pipework in perspective. Concave and convex is an object of investigation. Torsions are known to the graphic fundus. Sometimes we witness the moment of tilt between line and surface, which can stretch, curve, bend. The pull, the push, the little wheel under the wooden horse and the thread on its neck; perhaps there is an animal at the beginning of every story? The Bremen Town Musicians have already passed through Aeberli's creation, as sausage go in and out of cattle or pigs, there is the invention of terrible teeth and the quadruped to which balloons attach a weight as if they were made of stone.

6

Matthias Aeberli...

Paintings

There are wire webs swinging, here and there the reference to a text, a song: and everything that makes room on a sheet is first there as an idea, could be discarded or transformed in the twinkling of an eye, or offered as a background for painting. The questioning dominates the assertion. The remains of each new moment, a trace of thought settles in the paper. Aeberli shows everything and yet also finds himself before the riddle of running beginnings. Where to the train? From where the thrust? Birds - where are they? - wanted to settle down on a rung ladder. "Babel" is written once in black letters on the inner margin of the page. There, the Creator thwarted the building of the tower by creating confusion and confounding the languages. Slowly Matthias Aeberli takes the speechless as the basis of his thinking. Theory does not want to crystallise even in months of introspection. As the double pages progress, the alphabet of becoming twists and turns.

Isabel Zürcher, September 2020

Artwork: 20

Title: No title

Description: Red

Material: Mixed media on canvas

Artwork: 21

Title: No title

Description: Jumping Dog

Material: Mixed media on canvas

Artwork: 22

Title: No title

Description: Pink explosion

Material: Mixed media on canvas

Artwork: 23

Title: No title

Description: Twin dog Sausages

Material: Mixed media on canvas

Artwork: 24

Title: No title

Description: Yellow dog

Material: Mixed media on canvas

Artwork: 25

Title: No title

Description: Yellow girl dog

Material: Mixed media on canvas



Miki Buckland

Photography

Miki Buckland is a Japanese photographer currently living in Basel, Switzerland.

Before coming to Switzerland, she studied shoes design/making in London and Japan and worked in the fashion industry in Tokyo.

Photography has always been a passion for her. It is on the same creative page as an expression of designers working within boundaries.

Japan, where she was born and raised, has a lot of natural disasters because of its geographical position.

Most recently, the Great East Japan Earthquake and Tsunami in 2011, and the Fukushima Nuclear Power Plant accident caused by the tsunami. This disaster made her think a lot more about the relationship between humans and nature.

Nature can be a great healing power for the human spirit, but it can also take away, and devastate the human world.

Humans can't control nature.

Artwork: 26

Title: Egypt

Description: "It is estimated that there are currently 22 million street dogs in Egypt, which is a serious problem. The government has been killing them for fear of hygiene and rabies, but due to the cost, captured stray dogs and cats are being exported to other countries for food.

I actually saw many street dogs during my trip there. They were skinny, scavenging through rubbish and running in the crowds and many of them were sleeping peacefully everywhere. They have no way of knowing what the future held for them, of course, and are simply living in the present."

Material: Art print on Hahnemühle paper, A3

Artworks: 27-36

Title: Fur collection

Description: The Japanese word "Teate/手当て" (te=hand ate=touch) is often used in the modern sense of 'treatment' when one is injured or ill, but "Teate" is originally a form of healing that people have used since ancient times to relieve physical and mental suffering by literally applying their hands or touching.

Why does touching the skin and body with the hands relieve pain or calm the mind? One of the reasons is the presence of oxytocin, known as the "bonding hormone" or "happy hormone". Oxytocin is a substance that is synthesised and secreted by the human brain and acts mainly as a hormone and neurotransmitter. Various studies have shown that the amount of oxytocin secreted by the brain is increased by skin-to-skin contact with a close person.

It is thought that affectionate skin stimulation is associated with a range of social behaviours, including comfort, stress relief and building trust.

Exactly the same can be said for the relationship between humans and dogs.

We are relaxed by the fur of the dogs and they are reassured by being touched by people they trust.

Material: Art print on Hahnemühle paper, A5



Nora

Video

Nora is also positively engaged in her local community and is a keen observer and visual artist in her free time; as a photographer, painter and videographer where she often produces films that are featured in TikTok.

Nora is patient and industrious in animal care and is pursuing her passion to working with animals and has started her apprenticeship in the veterinary field.

Nora looked after Cookie during her school week, where she took great care in integrating him into her family household, with two cats. Nora's gentle nature guided Cookie in a consistent and calm manner, even when he became rather dynamic on her dog walks. Nora tries to understand the nature and behaviour of animals. She engaged Cookie in different tricks and activities and her endearing work can be seen in her short film.

Artwork: 37

Title: Art Duo; Cookie and Nora

Description: Short film, 'Making art by Nora and Cookie'

Material: Digital File, created on a smartphone for TikTok

9

Petra Keinhorst

Installation and Sculpture

Born in Germany, she now lives in Basel - after many years in South Africa and some in Ireland. She graduated in Sculpture from Frankfurt College of Art, Städelschule in 1992. She won some art awards and was on a number of residencies. Her sculpture work uses hard paraffin wax that she re-melted from a first public sculpture in 1999. Re-melting and re-casting it anew ever since, it has thus transformed into many new projects that often look at the impact our activities have on ecosystems.

The canine snouts protruding from the wall are made from the same material. There is a small doggy snout, but the two larger ones are no jaws of pooches - these actually refer to African Wild Dogs.

Lycaon pictus and today's domestic dogs (*Canis lupus familiaris*) evolved from a common ancestor a very long time ago. The Lycaon group split from the Canis group sometime between 2.5 and 4 million years ago. The African Wild Dog today is the oldest, unaltered species of canine; they have been what they are for 1.7 million years. They have eluded domestication, avoiding human proximity wherever possible. They survive in packs of at least ten, with a complex, and caring social system, occupying large open reserve areas. Loss and fragmentation, snaring, persecution and road kills, as well as infectious diseases from domestic dogs, are threatening the remaining six thousand.

<http://www.petrakeinhorst.com>

Artworks 38:

Title: No African Wild Dogs (2022)

Description: Canine snout sculpture 1

Material: Hard Paraffin Wax

Dimensions: each 19 x 14 x 13 cm

Artworks 39:

Title: No African Wild Dogs (2022)

Description: Canine snout sculpture 2

Material: Hard Paraffin Wax

Dimensions: each 19 x 14 x 13 cm

Artwork 40:

Title: No African Wild Dogs (2022)

Description: Canine snout sculpture 3

Material: Hard Paraffin Wax

Dimensions: 10 x 8 x 7 cm



Permi Jhooti

Photography

With a successful and diverse background of experience, from software engineering, medical research, sport, art and design, she brings elements of all into her work.

Permi was the recipient of the LifeTime Achievement Awards at the BEDSA Awards in London in 2018 and was voted #1, "Die Wegbereiterinnen" | "Ground breaker", Schweizer Illustrierte Top 50 Women of Basel, 2015.

Please visit Linked In for more detailed information. Here is a brief summary of her highly enriched achievements.

Sport

- First professional British Asian footballer in UK LifeTime Achievement Award. BEDSA Awards, London, UK 2018
- Inspiration Award. 1st Asian Football Awards, Wembley, UK 2012
- Contribution to football Award, Presented by Prince William at Buckingham Palace 2013
- Represented FIFA as an ambassador in New Zealand and Fiji

Science

- Researched since 1993 in MRI techniques, developing algorithms in dealing with respiratory artefacts in cardiac MRI
- Researched since 2005 in biofeedback – respiratory, cardiac, neuro.
- Awarded two patents relating to respiratory motion compensation algorithms for use in cardiac MRI, one of which was licensed by Siemens.

- Over 30 papers published in the field of cardiac and neuro MRI
- Research presented at over 50 international scientific conferences

Art/Design

- Since 2012, working as a freelance creative coder for live interactive audio/video with theatre and dance.
- First solo exhibition held in 2014. Exhibited internationally, including Art Basel, Miami, New York, Barcelona and Cologne.

Public Speaking

Since over 10 years, Permi has been a public speaker relating to topics of professional sport, cultural and gender issues, motivation and general life. She has spoken for international organisations and companies including FIFA, MKD, Mobiliar, Luzern KantonalBank, BAMIK and the BBC.

Artwork: 41-53

Title: Webster and friends

Description:

Material: Photography on paper, framed, 30 x 30 cm



Rama Kalidindi

Paintings

Rama is a curator, artist, yogi, computer scientist, mother and a dog walker.

She has strong foundation with Informatics projects over many years, in large corporations and more than a decade ago she started her journey in the field of visual arts after realising that there is more to life than corporations, oppression, repression and capitalism.

After completion of her Foundation Art and Design course at the Basel School of Design and embarking on an MFA in Graphic Design at the HGK in Basel, she has been working as a freelance graphic artist, web designer and visual designer and communicator. Her work is interdisciplinary, she enjoys painting, drawing, installation, performance and a smattering of digitised art.

In 2019, she was prolific in a multitude of exhibitions; two solo and two group exhibitions, three of which where she curated and exhibited her own work and one of which, she was invited to participate in Delhi, India.

In 2020 and 2021, she was part of three group exhibitions, two of which she featured her work as an artist, as part of her art cooperative and the last one in 2021 'Mother Earth Calling', consisted of 17 artists, that she curated and also participated in, as a visual artist and performer.

In 2022, this will be her last group show of three consisting of 8, 12 and 18 artists.

She has great joy in exhibiting her works amidst the many perspectives of others and celebrates this heterogeneity of things in alignment with the mottos 'variety is the spice of life', 'let the masala

be garam' rather than 'some like it hot' and lives by 'I breathe therefore I do'. Her expressions direct her towards positive visualisations that encapsulate the core principles of 'Ahimsa' and 'Satya'.

<http://ramski.net/>

Artwork: 54

Title: The bushy boy

Description: Painting

Material: Oil on jute, 100 x 70cm

Artwork: 55

Title: If there is a Heaven it is here on Earth

Description: Photograph taking by Deneth Piumakshi Wedaarachchige of a performance of Dorothea Rust, Swiss Performance Prize winner 2007 Kunstcredit Basel , 2016 Swiss Performance Prize and Cookie in the 'down dog' pose at the Srinagar Biennale April 2018 curated by Janine Schmutz and Parvez Iman.

This photograph with 'Cookie' a **dog in the hood**, was featured at Art Basel in 2018 at Kasko for sale.

Material: Photograph on Alu-dibond



Robert Kunz

Sculpture

Robert Vincent Kunz is a Swiss-Canadian sculptor.

1955, born in New York, since 1968 in Switzerland.

1973-1977, apprenticeship as mechanical draftsman, courses at the School of Design Zurich

1978-1980, travels through North and Central America, Asia and New Zealand

1982-1986, free spatial design class (sculpture class) with Johannes Burla at the Basel School of Design

1984, study visit at the Cooper Union Art College New York

1984, work scholarship of the Canton of Zurich

1988, scholarship of the Steo Foundation Zurich

Works in public space:

"Blitz II" Ebenrain Castle Park, Sissach BL

"Blitz 85" Fällanden community center, Zurich

"Fossil Highway" Cantonal Museum BL, Liestal

Exhibitions:

1977 Kunstszenen Zürich

1982 "GalerieHofschür, Neuthal Zürich

1983/84,Kunstszenen

Zürich";SchlossEbenrainSissach, BL

1984 Jahresausstellung der BaslerKünstler, Kunsthalle Basel

1986 Forum an der ART 17/86 Basel;;Kunstszenen Zürich

1987 GalerieKARA Genf (Katalog: Dimensiones Baloises); GalerieM. Mainetti, Basel;Skulpturenstrasse Binningen BL

1988 Basellandschaftliche Kunstaussstellung, Oberwil, BL Skulpturen und Aktionen Tösstal,Zürich

1989 Babel 2. Bauetappe" ART 20/89Basel (Katalog)

1990 Galerie der Bank Hyposwiss, Zürich;BLK Oberwil

1991 An Ort und Stelle Stückfarberei Basel, Galerie KALOS Biel

Schauplätze" Skulpturen in der Altstadt, Füssen BRD (Katalog)

1992 Kunstverein Baselland, Spengler Münchenstein BL

1993 GalerieKlosterplatz, Solothurn

1994 Kunstverein Baselland, Spengler Münchenstein BL

Klassentreffen" Villa Aichele, Lörrach BRD

Jahresausstellung der Basler Künstler, Kunsthalle Basel

1995 Die Brücke Galerie,Kulturamt, Braunschweig BRD

Jahresausstellung der Basler Künstler, Kunsthalle Basel

1996 Kunstverein Baselland, Münchenstein BL

1997 Museum für Gestaltung Basel Skulpturen im Stadtraum Liestal; Selection 97, Kunsthaus Baselland

1998 15 Künstler im Bachgraben Allschwil

1999 Gundeldinger Kunsthalle, Basel

2005 Skulpturenweg Oltingen BL

2006 TAKEOFF GalerieHebel121, Basel

2008 Skulpturenausstellung QuARTier, Gundeldingerfeld Basel,Salon08, Visarte Basel

2009/10 Skulpturenweg 4 Jahreszeiten", Lausen/Gempfen BL

2012 KUKO 4, Kunstam Kohlenberg Basel

2014 Nachwuchs, Hani Bähler, Villa Renata Basel; Bauteilbörse

2018 Atelier Ausstellung

2022 Galerie Katapult Basel

<https://robertkunz.work>



Robert Kunz

Sculpture

Artwork: 56

Title: The First Dog

Description: 2022, was inspired by archeological references. Created as a persiflage, with light banter and mockery, because there never was a first dog. Every race, Chihuahua or Great Dane evolved over thousands of years from the wolf.

Material: Mixed Media, wood, Metall, ashes, painting, Plaster, 92x30x50 cm

Artwork: 57

Title: Evoluzza

Description: Reminiscent of the origins and primal life forms found in the earth

Material: Cement, ca. 40 cm circumference, round

Artwork: 58

Title: Fossil Dog

Description: Skull and vertebrae remains

Material: Beton, 50x50 cm



Simian

Photomontage

Simian is a young artist and photographer who is very passionate about creating photo montages and short animated films. He is a big animal lover, having taken care of dogs on vacation and now has a cat of his own.

Simian is very active in school, likes to go to scouts and he is passionate about street art, drawing (especially comics), illustrations, video games and breakdancing.

Simian's wonderful work "Cookie - Museum Edition" was chosen as the "poster child" for this exhibition.

Simian's motto is: "Dogs are like angels except that they have four legs and fur".

Artwork: 59

Title: Museum Edition

Description: 40 x 70, framed

Material: Fine art print on cotton rag

Artwork: 60

Title: Cloud Edition

Description: 50 x 50 cm, framed

Material: Fine art print on cotton rag

Artwork: 61

Title: Chill Edition

Description: 40 x 70, framed

Material: Fine art print on cotton rag

Artwork: 62

Title: Cosmic Willy

Description:

Material: Digital GIF on tablet



Svetla Kotov

Paintings, Printworks, Collage

Svetla is a graphic designer, artist, veterinary doctor and mother. She is a keen illustrator and has created many designs for her own dog and cat brand and children's books.

She recently participated in illustrating a poetry book by British poetry slam champion Deanna Rodger, along with Rama, courtesy of Joanna Layla's summer master course 'From Brief to Concept in Illustration' at London St. Martins, University of the Arts in London, England.

Artwork: 63

Title: Dog pink dots

Description: 34cm x 24cm

Material: monoprint/ collage

Artwork: 64

Title: Gray dogs

Description: 25cm x 32cm

Material: monoprint/ collage



Teddy

Painting, collage

Teddy is a 12 year old Basel-born global citizen with Welsh and Anglo-Asian heritage. His curiosity to represent “anything” visually using multiple mediums is helping him to create his own style and approach. “PURPLE ZIGGY” was created in the summer of 2020 at an experimental street art workshop run by artist, designer and art teacher Hedley Snyman. The object was chosen from a photograph - in this case, Teddy’s family pet dog Ziggy, then stencil cut to then be applied by spray can over the purple and white acrylic background.

Ziggy is a much loved Havanese who is a great family support and faithful friend to all he meets and cuddles. He is best friends with Cookie and together they are the greatest fun and therapy for the heart, mind and are totally happy-crazy!

Artwork: 65

Title: Purple Ziggy

Description: The object was chosen from a photograph - in this case, Teddy’s family pet dog Ziggy, then stencil cut to then be applied by spray can over the purple and white acrylic background.

Material: Acrylic background on white card and spray paint on foreground



Vivian

Drawing

Vivian is 12 years old and does athletics in her free time and likes to draw. She has not taken any drawing classes and is self-taught. She started drawing at the age of 10 and likes to draw using pencil.

Vivian is a keen animal lover, having her own pets and looks after neighbourhood pets and does regular dogs walks.

For this exhibition, she has submitted her dog illustration.

Artwork: 66

Title: No title

Description: Dog drawing, black and white

Material: Pencil on paper



Yvonne Mueller

Paintings, photographs, workshops

Yvonne is an artist, dog physiotherapist and mother. She was born in Switzerland, lives and works in Basel.

From her art practice, she originally came from a painting background, then started photography and image processing during her art studies. Later, she photographed architectural elements which became increasingly important for her, both indoors and outdoors. Yvonne combined these with painting, drawing and/or objects. She created a number of spatial installations, which were often conceived at and for the exhibition venue.

Currently, painting is in the foreground for her. She is interested in the interplay of constructed and organic forms, the influence of human interventions in nature and how nature develops, spreads and organises itself without these interventions.

Other influences in her work are Constructivism and Abstract Expressionism as well as Structural and Chaos Theory.

Mirror works

Partial and temporal perception, bringing images that actually face each other onto one surface, mirroring the opposite simultaneously through a fragmentation/alienation of the whole, a mirroring that creates something new and complements the space as we see it, a confusing composition and omission of different levels.

I have been working with mirrors, reflections and the composing of mirrored surfaces for several years. In 2018, the idea of the mirror curtain was born and resulted in photographs in the interior and exterior space. The work "Spiegelvorhang" is a "work in progress".

The mirror curtain series Shayla I - III shown here was created in my studio. My dog Shayla accompanies me for years in the studio and is actually always there. When I was in the studio working and photographing, she was brought into the picture by accident or on purpose.

Artwork: 67

Title: Shayla I 2022

Description: 40 x 40 cm (with frame 50 x 50 cm)

Material: Photograph

Artwork: 68

Title: Shayla II 2022

Description: 42 x 40 cm (with frame 52 x 50 cm)

Material: Photograph

Artwork: 69

Title: Shayla III 2022

Description: 75 x 100 cm (with frame 95 x 120 cm)

Material: Photograph

Yvonne Mueller...

Paintings, photographs, workshops

Dog portraits

Extreme and torture breeding, exhibition dogs, dogs coiffed and disguised by man.... these are some topics with which I have dealt in the past. The oil and watercolour paintings shown here date from that time.

It concerns me in this work to make conscious and visible that we are dealing with living creatures that are helplessly at our mercy and have to endure great suffering for our pleasure or for our enrichment.

Artwork: 70

Title: Candy I

Description: 2002

Material: Oil on canvas

Artwork: 71

Title: Candy II

Description: 2002

Material: Oil on canvas

Artwork: 72

Title: Candy III

Description: 2002

Material: Oil on canvas

Workshop: 73

Title: Dogs in Motion

Description: Walk the dog parcours with Fit2run dog physiotherapy - Dog physiotherapist Yvonne Bennett will show you joint-friendly movement sequences and exercises for your 4-legged friend, to support and promote healthy muscles in your dog's everyday life.

Time: Saturday, 3rd, 14:00 - 16:00

Workshop: 74

Title: Physio-Check-up

Description: Take the opportunity and have your dog looked at for free by Fit2run dog physiotherapy (Yvonne Bennett) on site. You will receive feedback about any problems of the dog's musculoskeletal system, abnormalities of the gait pattern, movement restrictions etc. and learn how you can help your dog or which therapies would be helpful. You can bring your own dog or just watch.

Time: Sunday, 4th, 18th, 15:00 - 17:00



Smilla
Collage

Smilla is a young artist interested in multiple media and is also a dog owner.

Artwork: 75

Title: No title

Description: Dog collage in colour

Material: Collage on paper, framed