



Alexandra Stäheli
Andrea Bratschi
Daniela Petrini
Kame
Manmeet Devgun

Naila Forcina Sumar
Rama Kalidindi
Smita Som
Ulrike Pittner
Yota Tsotra

The Mothers' Room, Basel

An exhibition curated by Rama Kalidindi

15-29th November 2019

Opening: 15th November, 18:30

Performances: 19:00 and 19:45
daily 10:00-17:00

at Salon Mondial, Tram 11, Freilager

Programme: <http://ramski.net/MothersRoom.html>

The Mothers' Room

15-29th November
2019

Salon Mondial, Basel

www.ramski.net

A collection of works from a group of artists, with flavours from around the globe, showing their expressions of engagement, visions of parent and child, exchanging tales of upbringing in ever more challenged and challenging societies, influenced by newer waves of digitisation, virtual teams and networks and distributed families across continents. We are living in a world with ever increasing demands, even higher consumption and greater complexities of globalisation, with more frequent mobility of people and material goods. How will the onset of artificial intelligence and new ideas of replacing human capital with machines change the shape of things to come? Will mothering be outsourced to machines? WoMan or machine? Is it

a help or a hinderance? Whether parenting with others or alone, have things become easier or are there ever increasing spirals of complexities. Has the world of high productivity and throughput, with the seemingly infinitesimal possibilities brought us to a better set of arrangements or have we gone totally and utterly and entropically mad? Must we curb our ways and put a complete stop to this and practice more yoga? How can we to adapt, adjust and survive?

Can we accommodate these changes and sustain a healthy existence in a motherly manner or are we distorting future generations in transforming humanity into an unimaginable conundrum by debasing strong foundations with all these advancements? Was the past better? Shall we get the aprons back on and bake muffins or roll chapathis for a better future or should we feel more grateful and indebted to all those motherly fathers?

With these limitless possibilities and endless choices, will we achieve more,

be better and have healthier and happier lives with our dependants? Is it all just the same in a slightly different form or are there truly different modes of operation, materialities and contexts that are unrelated to our previous generations of mothers?

Has the world that we live in, finally lost it or are we in a place of greater order with better solutions for outsourcing, offshoring, child care and remote working from home offices. Are the best artists and great chefs men or are women now equally matching their ranks? Are participatory mothers offering newer and better benefits for their children or should be revert back to another past or define another future, which is more reflective of the raw and primal nature aligned with the mother earth?

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Artists

and their work

www.ramski.net/mothers.html

Alexandra Stäheli

Installation and Creating Writing

Alexandra Stäheli, studied literature and philosophy and taught for many years as a lecturer at various universities. She also offered various writing courses for students. The work with the power of words is found again and again in her various activities, for example as a hypnotherapist, in her socio-cultural reading project "Sharing Stories" as well as in her experiments with creative writing techniques.

Installation: Mother's Tree

Mothers are probably the biggest wish animals that the universe knows: They want a lot and only the best for their children and family and often only a little bit of time and a little bit of space for themselves. The installation "Mother's Tree" shows itself as a somewhat different, maternal form of Wish Trees, as it is used in Asian culture, in that this tree first of all distributes wishes in abundance: Upon entering the Salon Mondial, a fragrant orange tree invites you to pick a wish from its branches. And if you wish, you can again hold a wish on a strip of paper and leave it in its branches for another person. Just as nature is let into an eternal cycle of becoming and passing away, of giving birth and dying, of giving and taking, so the mother tree wants to become a place of circulation of desires. Some of them may be puzzling, some have just been born and die early; some live on in another person and become vessels for visions.

Workshop: Touch Therapy for Mothers

While the children are in the Touch and Draw Workshop, the mothers can relax with Touch Therapy.

Andrea Bratschi

Sculpture

Andrea Bratschi is a local mother of two responsible and affectionate daughters, a loyal wife and family person. She grew up near Bratislava and visits her family in Slovakia every year with her own family from here. She is active in the gastronomy business and puts a lot of effort, passionately, besides her second profession as a mother and family person in shaping her path with interests in design and confrontations in various art directions.

Sculpture: Tagesmutter

Made with love, taken from nature, with security, sensitivity, beauty and attentiveness, finely prepared and made with love and gratitude. This time branches are taken from a walk near the forest, creating a beautiful composition that everyone can enjoy and share.

Material: Twigs, dried flowers, glass

Daniela Petrini

Video Installations, Drawings, Workshops

Since 2003 works with Tanja Trampe in artistic and curatorial projects. Under the name data | 'Order for parasitic* guest work'. They develop site-specific artistic interventions that deal with social, political and cultural conditions. In exchange with people, they identify unfamiliar situations in our unknown surroundings and develop artistically oriented action from them.

Involvement and process always play a leading role, not product and representation. Their interventions are medially and formally open and set beginnings that can be spun further.

Their working method is the parasitic principle. www.menuedata.net.

Since the birth of her youngest daughter, who is physically and mentally severely impaired, she has been searching for possibilities of non-verbal communication in her artistic work. As a mediator between outside and inside, between touch and understanding, the sense of touch does fundamental work. The body forms the resonance space for touches and the dialogical relationship between touching surfaces. Experience of space through the differentiation from me to the other, from inside and outside. Without words.

Triptych

Video, 5min, Loop Shows an frequently repeated action of my daughter and I: a massage of the hands.

Contact / No contact

Drawing/printing, latex; approx. 30 x 42 cm Our body forms the resonance space for touches and the dialogical relationship between touching surfaces. Experience of space through the distinction from me to the other, from inside and outside. Without words.

Fanny Maier

Fanny Maier is a young local artist who enjoys painting and drawing trees and the nature around her as well as scenery and people.

Painting

Trees, tree, woman. Acrylic on paper, 30 x 42cm

Kame

Music Performances

Kame 亀 (alias Tassos Tataroglou) musician & kindergarden teacher was born in 1985 in Greece. He studied classical trumpet, as well as music theory & analysis and pedagogics. Since 2013 he lives in Basel, where he studied free improvisation with Fred Frith and Alfred Zimmerlin. Since 2019 he studies the shakuhachi of the Kinko school with the master Ueli Fuyûru Derendinger. Deeply connected to the exploration of timbre, he created in 2017 the Microtone – Duplex trumpet. This instrument combines most ways of the construction of brass instruments from the Renaissance until today. The result of this experiment is the main tool for Kame's musical practice, which includes acoustic as well as electroacoustic experimentations. In 2017 he started analyzing Japan's traditional music for shakuhachi and arranging it for the M-D trumpet. He performs with ensembles of various formations, presents solo projects and works in transdisciplinary projects with video, painting, dance and theater.

Tsuru no sugomori 鶴の巣籠(= the nesting crane) is the name of around 10 or more different traditional compositions from Japan, originally for shakuhachi. This composition is specified as Renpoken because it comes from the Renpo (or Renbo) temple (northwest Japan, Fukushima region). The routes of this piece go back to the 17th century and it is considered to be a combination of existing pieces. It is a program music piece which describes the nesting of cranes and each part attempts to render a different part of a crane's life. The crane in Japanese culture is a symbol of longevity (it is believed to live for a thousand years) and brings good fortune. Because of their wings' size and their engagement to accompanying their little ones to self-dependency, cranes are also a symbol

of good parenthood and care. The structure of the piece is as follows:

Shirabe Prelude. The cranes arrive flying in a misty valley San'ya
Searching for a place to build the nest
Takane (1) Rejoicing on finding a place to build a nest - Building the nest
Takane (2) Hatching the egg
Honte Love of parent and child.
Departure of the child Hachigaeschi
Gratitude to heaven on fulfillment of their duty O-musubi The parents' life draws to a close in peace and satisfaction)

Manmeet Devgun Video Installation of a Performance

Manmeet is an interdisciplinary artist, based in Delhi. She has a post-graduate degree in painting from Jamia Milia Islamia University, Delhi. She has a post-graduate degree in painting from Jamia Milia Islamia University, Delhi.

Her work is closely linked to her own life and life-situations, often with key feminist concerns as a foreground.

She has performed as part of

- Khoj Live 2008;
- Regional Arts and Performance Events (R.A.P.E.) Guwahati, 2012;
- KNMA, 2012;
- School of Art and Aesthetics-JNU, 2013;
- Live Art Lab, Bangalore, 2014;
- Illicit Bodies, Bengluru, 2014;
- Der Langest Tag, Zurich 2015;
- Was also on the 2012 shortlist for the prestigious Skoda Prize.
- Recipient of Pro Helvetia Research Residency 2015-2016: Dhaka Art Summit;
- Festival of stories, Bengluru; JNU, SAA 2018
- Srinagar Biennale 2019 ;
- The Mothers' Studio, a curatorial exercise, as part of 5 million incidents, supported by Goethe Institute, in

collaboration with Raqs Media Collective.

Manmeet is a trial poet, school teacher and a single mother, surviving the everyday war zone. She loves to day dream and dance. And she lives her life on her own terms.

Video Installation: Kahani

The work-Kahaniyan (stories), is a short video made in a PowerPoint Presentation. It is a triptych of three incidents stitched together. Fiction and real and the everyday or rather the everyday lived through fiction and real. The work combines her poetry, photography and performance art. She chose this work for The Mothers' Room, as it talks about and explores the reality of a mother and artist at the same time. 'Mother and artist' or 'Artist and mother' is a recurrent theme in her art practice. It is what she encounters daily and an everyday dilemma.

Naila Forcina Sumar Painting

Naila Forcina Sumar is a young and enthusiastic artist with many interests in life's many offerings. She likes to paint pop art. She is a global traveller with family in India, Africa, Italy and England. She recently returned from her over five years residency in Thailand back to Europe. She brings with her a rich melange of Asian offerings which we may see in her future work being a keen and avid painter.

Painting: Pop Art Inspiration

Faces, multiple faces, sad faces, crying, anxious, distressed. In this work she painted four heads as she wanted to use as much space as possible on the surface. Acrylic on Paper, 30 x 42cm

Rama Kalidindi

Sculpture, Creative Writing, Performance, Panel

Rama is a multidisciplinary artist coming from an informatics, graphics and visual arts background. With the mixed disciplines she likes to work with different media and explore painting, installation, writing and performance.

Creative Writing

Amma book, showing the interplay and interdependencies of mother and child, universal to cultures of the earth.

Sculpture: Warrior princess

An installation representing a grounded mother, a spinal chord, strong vertebrae, projecting towards the sky, a uterus.

Rock, metal, rope, carrier bag

Performance: Come child, tell me

A staged performance of a mother and child in free dialogue, in a cosy mother and child homely setting.

Smita Som

Books Creative Writing

A mother, teacher, poet and an instagramer from the largest democracy in the world. Part of the Mother's Collective Delhi along with Manmeet and Rama who exhibited their works in Delhi in The Mother's Studio in October 2019 which triggered the Mothers' Room in Basel.

Books: A Mother's Song, Instagrams Book

Yota Tsotra

Drawings and Sculpture

Yota Tsotra * 1975, Patras, Greece, completed her studied in Mechanical

Engineering in Greece and Germany with a PhD degree in 2004 and she received a Master Degree in Fine Arts from the Art Institute in Basel in 2016. She works with a variety of media to explore the overall process of life, the connections between the atoms, components and beings, the energy required to break these relationships and the potential of a new perspective after the breakage. Research is an important part of her work, while the transactional practice of art, science and philosophy is her main concern and focus. Besides her own artistic practice, she has been developing parallel curatorial activities. Some examples are the curatorial collective 'tales my mother never told me' / off-space 'Artachment', the co-curation with Angela Cerullo and Giorgio Bloch of the Swiss participation at the 'RE-culture III' International Visual Art Festival' in Patras, Greece, in 2013, supported by ProHelvetia, the exhibition 'Frozen Education' in collaboration with Dr. Kuckucks Labrador in 2018 in Kasko, Basel and the exhibition 'Unfrozen Education' Or How to Relearn' in collaboration with Dimitra Charamandas in Rethymno, Greece in 2019.

A series of drawings

Mothers create spacetime of comfort and support for their children, allowing them to be and grow.

In Mothers' Room, I am interested in how this place can be perceived or imagined in pictures of mothers with their children. How can the frozen in time body postures and gestures reflect the physical and fictional space created among them?

The images originate from my own and friends' personal family photographs, all shot within a period of more than 50 years (the oldest one dated 1966). At different moments in time choreographies seem to repeat, referring to bonding, caring and attachment.

Ink on paper, 27.5 x 36 cm each

** The drawings are available for purchase and all proceeds will be donated to projects supporting mothers and children in need.

Sculpture: Holy One 2019

Carbon fibre/ Polymer tapes

Ulrike Pittner

Presentation

Ulrike Pittner, 1949, lic.phil. I, pens. Teacher, Patriarchy critic und co-author of 'von AVE DEA. 13 Göttinnen der griechisch-römischen Mythologie neu begegnen' translated as 'New Encounters in AVE DEA. 13 Goddesses of Greco-Roman Mythology'.

Introduction to Matriarchal Spirituality

An Introduction to Matriarchal Spirituality with the possibility for the participants to contribute thoughts and questions during the lecture. No previous knowledge necessary.

What do mothers, mother rooms and mother rights have to do with the state of Mother Earth? And what do matriarchal cultural values mean for the future of our planet? The speaker tries to answer these questions.