



Wild at Art

6th -16th June 2024
Salon Mondial, Basel

www.ramski.net

The 'Wild at Art' art exhibition embraces the vivacity and vibrance of the city, that comes alive within a different context, amidst the hustle and bustle of Art Basel 2024. This second time, we celebrate the many expressions of multi-disciplinary artists from India and Switzerland, with a diverse selection of artworks, in the midst of the Campus of the Arts in Basel at Atelier Mondial.

The exhibition 'Zeitgeist: pre and post Analogue' reflects the techno-spirituality of the 'spirit of the time', before and after analogue, amidst a heavily digi-centric world. With sentiments of new and old, we show harmonies and anomalies between two contrasting multilingual and multi-ethnic nations of Switzerland and India. The alpine nation with its small ecologies; distributed over mountains, lakes, economically and culturally industrious landscapes, remains a land-locked island in the midst of the European Union. Whilst India, the largest tech-savvy

democracy in the world, which superseded China with its human capital last year, being a sub-continent of the east, rich in resources, with great mountains, deserts, forests, plateaus, surrounded by seas. India has gone through many transformations at remarkable speeds, since its independence from the Brexiteers (currently governed by a prime minister of the diaspora), offering a plethora of innovations, whilst being intrinsically reverent to ancient lore.

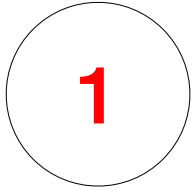
Ancient philosophies (popularly understood through Buddhism or the practice of yoga, which is based on the teachings of the Bhagavad Gita) outline the fundamental principle that 'desire creates sorrow'. With worlds interconnected and ever-growing populations, we are expressing evermore thoughts and creating unbounded desires, which algorithms are processing whilst catalysing weird and wonderful new entropies, exponentially. Daily we feed huge databases with insatiable appetites. They devour monstrous quantities of digital content, through gateways and cookies around the world, each second. Are these quantities and implementations necessary and digestible? Are the benefits of digitalisation setting us free? Are we really helping ourselves in the pursuit of a higher state of liberation? With an energy crisis, when we have to switch off the machine, can we switch ourselves off? Can we disconnect from machines? Where is 'the' switch?

Are we living beyond our existential needs? Has our struggle for existence become more difficult? Have we broken free from natural law (of Karma or Causation) or can it no longer serve us? What are our positions individually and our place with our societies? Have nature walks and conversations with others become crucial to sustain our existence? Where is our mindfulness? Can we go beyond and overcome ourselves? Can we jump over our own shadow? Is there a need for faith, magic and mysticism? What would the great Mahatma say about all this?

Many thanks to Atelier Mondial, Genossenschaft Oslo Ateliers, Alexandra Stäheli, Annie Heine, Mer Ayang for their professional support. Also a big thanks to all the amazing artists, galleries Kalakriti, OJAS and Be Aware and Share for their time, generosity and support.

Artists and their work

https://www.ramski.net/WildatArt_2024_EN.html



Abhishek Singh

Painting

Sourced from an innate sense of kalpana (imagination) and arduous sadhana (spiritual discipline) Abhishek's work is a bridge between the drawn temporal and the sacred meta physical. The fantastic drapes a primordial story-teller through the wide range of mediums he explores; oil & acrylic paintings, ink & brush drawings, virtual & animation pieces, graphic novels, comics and fine art books. His stories transport the experiencer to other-worldly realms of the supreme ranging between original futuristic fables and re-imaginings of the mythological stories of India.

Born in Gwalior, India Abhishek's upbringing was showered with India's ancient Myths and folk tales. As a child, he began creating his own on the walls of his family home with simple white chalk taken from grade school. After studying Animation Film Design at India's National Institute of Design, he set out to travel throughout his own country to experience and absorb the deep, rich stories that reticulate India. To prepare for his work he studies the relationship between inner and outer worlds, exploring the Vedic texts, quantum mechanics, botany, neuroscience, his love for Italian Renaissance art, and many 20th Century scientists and mythologists.

His paintings, drawings and digital works have been exhibited a wide array of disparate exhibits and venues including; Heroes and Villains: the Battle for Good in India's Comics at the Los Angeles County Museum of Art (LACMA); Transcendent Deities of India: The Everyday Occurrence of the Divine at the Asia Society Center in Houston, Texas; Dhyana Roopa at the Academy of Fine Arts and Literature in Delhi, India sponsored by the Nirula Family Art Trust, and at the visionary Fractal Gallery at Burning Man sponsored by the Black Rock Arts Foundation.

Artwork Number: 24

Title: Creator of the umbilical realms

Description: 2022

Material: Ink & Gouache on paper

Size: 22 x 30 in/ 55.9 x 76.2 cm

Artwork Number: 28

Title: Bearer of amniotic constellations

Description: 2022

Material: Ink & Gouache on paper

Size: 15 x 22 in/ 38.1 x 55.9 cm

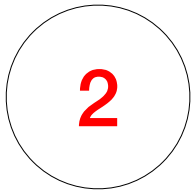
Artwork Number: 27

Title: Pranics, meditators of Medhini

Description: 2022

Material: Ink & Gouache on paper

Size: 22 x 30 in/ 55.9 x 76.2 cm



Adarsh Baji

Painting

Born in 1982, Adarsh Baji is an artist with experience in several visual arts media. He was the recipient of the Krishnakriti Foundation Scholarship from 2004-2009, during which time he received his BVA from JNTU College of Fine Arts and MVA from the University of Hyderabad (both in painting). During this time and after receiving his degrees, he participated in several residencies and workshops around India. These include a residency at the Space Studio in Baroda (2014), the Art4All Residency at Sanskriti Kendra in New Delhi (2015), a residency at the Reliance Group's Harmony Art Camp in Mumbai (2016), and the Dehgam Residency at the Artists' Home in Ahmedabad (2017). In addition, he won the Kalanand All-India Award for Pencil Drawing from the Prafulla Dahanukar Art Foundation, as well as the 29th National Exhibition of Contemporary Art Award from the South Central Zone Cultural Center, Nagpur (both in 2016). His works are held in several collections across the country and have been exhibited in group shows from 2005 to the present day.

Now based in Baroda, Baji is skilled in painting, drawing, printmaking, sculpting, and outdoor paintings (murals). His artwork is refined and realistic, displaying a great deal of technical prowess and sensitivity.

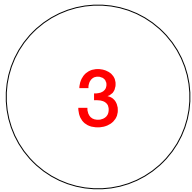
Artwork Number: 6

Title: Your Ideology Is Eternal 2

Description: Gandhi and 3 wise monkeys

Material: Oil on Canvas

Size: 72 × 60 in/ 182.88 x 152.4 cm



Ana Leonor Pita

Painter/ Sculptor

I draw energy from the strength of the forest and its mystique. I feel the sensation of something there, but nothing tangible. I create something that triggers the same feelings as taking a walk in the forest. A guiding path of paper and foliage made of natural materials that dance in the wind.

From the resources and trips through nature, I generate new materials. In my experimentation I combine paint with ash, dirt and sand, creating an intimate connection between art and nature.

„Look, and it can't be seen. Listen, and it can't be heard. Reach, and it can't be grasped.

Above, it isn't bright.
Below, it isn't dark.
Seamless, unnamable,
it returns to the realm of nothing. Form that includes
all forms, image without an image,

subtle, beyond all conception.

Tao Te King

Laotse

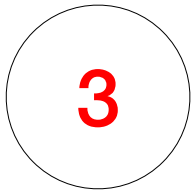
EXHIBITIONS

2023 Bona Trans Münchenstein, Basel 2022 Open
Studios, Basel
2021 Gallery Kawaart, Basel
2019 Kultur Reverenz, Basel

2019 Gallery Frei, Munich 2018 Gallery Gaudi, Madrid
2017 artMuc, Munich
2017 KUNSTpART, Basel

Kunstatelier Florenzstrasse 11 Basel, Switzerland
+41 76 346 71 51

www.analeonorpita.com



Ana Leonor Pita

Painter/ Sculptor

Artwork Number: 21

Title: Memories

Material: Memories II, 2022 Paper on cardboard

Description: Memories have passed and withered, like dead leaves. Some disappear with time, others remain, decay or change. Their colours are dull, sometimes gloomy, sometimes cheerful. They overlap, flow into each other displace each other.

Artwork Number: 108

Title: Thoughts

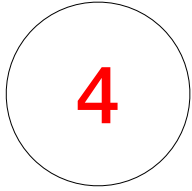
Material: Installation with 1300 handpainted ribbons

Description: With this installation Ana Leonor Pita wants to bring the world of thoughts to the audience. Our heads are filled with everyday thoughts that occupy our time. Everyday thoughts pass through the sometimes clear, sometimes confused mind. All individuals have thoughts that they understand immediately and others that are difficult to grasp. Ana Leonor Pita has sought to structure these thoughts, which is difficult to master because our mind is not always able to understand what one thinks. „I have depicted the thoughts in the form of hanging textile strips“.

On a white background (mente en blanco), the artist has drawn in black different information inspired by ancient symbols. They are read from top to bottom, as if falling to the ground. The symbols translate feelings, actions, needs, desires, wishes, fears, nature, images and concepts. However, the specific interpretation is left to the audience. Their meanings in themselves have no value, but they repeat themselves constantly, as do thoughts in everyday life.

As if they were machines, our thoughts repeat themselves automatically. Like routines that even cause us to forget what we are thinking about.

Thoughts engulf people more and more thus the stripes become denser and denser. In the middle of the installation, you are walled in by all the thoughts in a tiny space and can no longer see out on any side, which gives the feeling of being trapped in your thoughts.



Anjaneyulu G.

Painter

Anjaneyulu G (b.1976) is from Garidepally, Suryapet district, Telangana. He obtained his bachelors in Fine Arts from JNTU, Collage of Fine Arts (2000), Hyderabad. He currently lives in Hyderabad, Telangana.

Anjaneyulu's artistic vision primarily focuses on household culinary vessels, particularly those that are used in villages to carry and fetch water and for other primary purposes. There was a time when vessels were mostly imitations of clay pots. Slowly, the pot shape has completely gone out of use. In the village where he grew up, pots, the village well, and the common taps were some of those things that seemed to him to be in the nature of the eternal. But as we all learn, nothing is eternal. He felt that the water pots used by women were designed to nestle against their waists. Maybe that was just him, because many women would also carry them on their heads. As the world moved ahead from draw wells to hand pumps and hand pumps to water tanks, so have vessels moved from the pot shapes to cylinders. So now they lie unloved and uncared for, waiting for their cremation. Or some unlucky ones find themselves in the mesmerizing markets of the Jummarath bazaar in Hyderabad.

Artwork Number: 54

Title: Tea pot

Description: 2014

Material: Acrylic on canvas, 48 x 48 Inches

https://www.instagram.com/anjaneyulu_studio/

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Anjani Reddy

Painter

"The subject matter of my paintings is either nostalgic or from imagination based on dreams, fantasies beautiful experiences of growing up and surroundings etc.

I enjoy creating beautiful compositions that transport the viewer into my world, with graceful female figures set amongst their natural environment, color fully dressed in traditional attire, leisurely engaged in day to day activities, or participating in numerous rituals and festive celebrations that take place round the year.

Apart from these, most of the times there is a lone female figure in solitude, having a dialogue with nature, while a bird perched on a nearby branch watches silently.

The thought of applying myself to serious aspect of human existence occurred to me, but my attempts to portray them turned futile. Having realized my ability to find inspiration from harder side of life, i reverted to my forte of painting 'The Woman' resplendent in all the glory as a tribute to the female form.markets of the Jummarath bazaar in Hyderabad."

Prof. Anjani Reddy finds joy in life's simple pleasures, as evidenced by her vibrant canvases capturing the essence of celebration. As the eldest daughter-in-law in a large family, she orchestrates numerous weddings and family gatherings, offering a glimpse into the traditional festivities of rural Reddy households.

Her paintings serve as heartfelt expressions, depicting her deep connection to nature, the bonds of friendship and family, and the sheer joy of human connection. Through intricate floral representations and scenes of familiar traditions like Bathukamma preparations and festive visits, Anjani's art evokes a sense of nostalgia and warmth.

Inspired by childhood memories spent amidst the architectural marvels of her village, Anjani channels

her creativity into capturing moments of joy and beauty. She sees her art not just as a means of self-expression, but also as a source of solace and happiness for others in a world often overshadowed by turmoil.

With each stroke of her brush, Anjani hopes to transport viewers back to the simplicity and innocence of their childhoods, offering a moment of respite from life's challenges. In a world fraught with chaos, her paintings stand as beacons of joy, inviting all who behold them to pause, smile, and rediscover the beauty in everyday life.

Solo Exhibitions and Awards

16 Solo Exhibitions from 1991 to 2023 at Mumbai, Delhi, Bangalore, Ahmedabad, Hyderabad, Chicago (USA).

Listed in The coffee table book titled "50 Inspiring Women Telangana Edition" 2023.

Awards:

2023 - Award of Excellence in the field of Art from The American Telugu Association, ATA

2017 - International Women's Day, 'Visishta Mahila Puraskaram', T.S, Hyderabad.

2016 - "Prathiba Puraskaram" by P.S. Telugu University, Hyderabad.

2016 - Amruthalata Apuroopa Award.

2015 - Ugadi Puraskar by the Govt. of Telangana State.

2002 - Ladies Circle India.

1997 - 50(Fifty) Year's Celebrations of Indian Independence AIFACS Award, New Delhi.

1995 - All India Creative Drawing Award from Chandigarh.

1988 - Women's International Year Award.

1977 - All India Art Exhibition, Hyderabad Arts Society.

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Anjani Reddy

Painter

Participations:

International

2023 - Indo-Nepal Art Symposium, Dept. of Culture, Telangana, Hyderabad, January 2023.
2016 - 'Beyond Canvas', a Solo exhibition curated by Ms. Radhika Reddy in Chicago June 2016
2014 - Indian Drum Beat' Exhibition of Paintings at Riverview Arts Centre, Phillipsburg, N.J.
2013 - 'Confluence" by Prakrit Arts, at Marriot, New York.
2013 - Not another Art Project' Barefoot Gallery, Colombo, Sri Lanka.
2013 - 'Unique Benetton Art Book Project of South Asia' at Venice Biennale.
2012 - Asian International Art Exhibition at Colombo, Sri Lanka.
2012 - Asian International Art Exhibition at Karachi, Pakistan.
2006 - National L.K.A, New Delhi Exhibition at Syria Damascus.
2006 - Visited Europe on "ART TOUR" (Germany, Paris, Rome, Florence).
2006 - 'CHRISTIES' Auction of Concern India at Grand Hyatt, Dubai.
2005 - L.K.A. Group Exhibition in Spain.
2001 - Tradition to Modernity' a Contemporary Indian Painting Exhibition at Fulda, Germany, Karlstad, Sweden.
1998 - Appa Rao Galleries shows, New York, London.
1995 - Appa Rao Galleries shows, at Jakarta, Indonesia.
1993 - Appa Rao Galleries shows, at London, New York.
1992 - Appa Rao Galleries Summer shows in Chicago, London, Hong- Kong, Singapore & Bangkok.

National

- Participated in 43", 44** & 52"d, 59" National Exhibition of Lalit Kala Akademy, New Delhi, at Bangalore, Ahmedabad, Kolkata, and New Delhi.
- Jury of 7* Southern Region Camlin Annual Art

Exhibition - Bangalore - 2005.

- 28" National Exhibition of Contemporary Art by SCZCC, Nagpur - 2015.

Participation in important Art Exhibitions, Art Workshops, Seminars, National and International Symposiums & Artist Camps till date regularly.

- Participated in Rajasthan Lalit Kala Akademi Seminar at Jaipur, 2018 & Hyderabad.

- Organised Artist residency programs, Painting Workshops, Print Making Workshops, and Mural Workshops in Dept. of Painting, College of Fine Arts, (INAFU) Hyderabad.

- Curated - Group Exhibitions and International Artists Camps, at Hyderabad 2014.

- Curated Indo-Nepal Art Symposium, Chitramayee State Gallery of Art, Hyderabad, January 2023.

<https://www.paentio.com/artist-anjani-reddy?lang=fr>

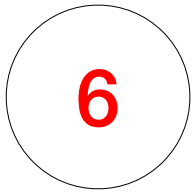
Artwork Number: 70

Title: Into Nature

Description: A communion with nature

Material: Oil on canvas

Size: 75 x 76 cm



Christine Fausten

Painter/ Sculptor

Christine Fausten studierte von 1992-97 an der Kunstakademie ihrer Heimatstadt Düsseldorf Malerei bei Prof. Gotthard Graubner. Später studierte die Künstlerin von 2001-04 an der Hochschule für Musik in Basel Musikpädagogik. Seit 1998 lebt und arbeitet Fausten als freischaffende Künstlerin in Basel und Baselland.

Ihr bisheriges Oeuvre ist äusserst vielseitig. Zusammen mit der Malerei gehören textile Figuren, dreidimensionale Objekte, Zeichnungen, Collagen, Druckgrafik und Künstlerbücher, sowie die Einbeziehung von Musik und Performance zu ihrem künstlerischen Schaffen.

Regelmässige Ausstellungstätigkeit in Deutschland und der Schweiz, darüber hinaus auch in Japan, Italien, Serbien und Frankreich.

Im September 2024 initiiert Christine Fausten zusammen mit Künstlerkolleg:innen aus Japan und Deutschland eine Gruppenausstellung, die in der Kunsthalle Trier realisiert wird.

Teilnahme an der Art book Fair - I never read- in Basel und der Buchkunst Messe in Trier.

Förderungen:

2023 Förderatelier des Kantons Basel-Stadt, Atelierhaus Klingental, Basel
2022 Kulturpauschale Basel-Stadt, OPENING 22, Trier, Soloausstellung und Konzert
2021 Kunstkredit Basel, Projektbeitrag
2010 Kultur Basel-Stadt kulturelles Baselland Katalogbeitrag
2010 Stipendium Einladung Serbien, Belgrad/Negotin

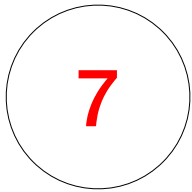
Artwork Number: 105

Title: Freistehende Figur

Description: bestickte Textilie, Haare, diverse, 2021

Material: 180 x 40 x 40 cm

Fotos mit Figur: Bettina Matthiessen
Ausstellungsort Kunstverein Weil am Rhein,
Dialogausstellung ich träume von innen und aussen
(zusammen mit Takakazu Takeuchi) 2021



Daniel Petko

Painter

Geboren: 1971 in Solothurn, Schweiz

Ausbildung: F+F Kunstschule Zürich, Schule für Gestaltung Bern

Daniel Petković, geboren 1971 in Solothurn als Sohn kroatischer Wirtschaftsmigranten, fand seine künstlerische Befreiung durch das ikonische Magazin-Cover von 1984 für den Film "Wild Style". Diese Begegnung mit der amerikanischen Graffiti-Kunst eröffnete ihm eine neue Welt kreativer Freiheit.

Aufgewachsen bei seinen Grosseltern nahe Šibenik in Kroatien, entwickelte Petković in der wilden Natur des dalmatinischen Hinterlands eine tiefe Verbundenheit zu seinem kreativen Schaffen. Die Strukturen und Oberflächen von Felsen und Steinformationen beeinflussen bis heute seine impulsive und leidenschaftliche Kunst.

Nach einer Ausbildung zum Schlosser in Muttenz, Schweiz, fand Petković auch in der dortigen Natur und Architektur reichlich Inspiration. Besonders die Linien kahler Winterbäume faszinierten ihn und führten zu seinem Stil, den er als "Formaler Limitismus" bezeichnet. Dieser Stil betont das expressive Spiel mit Farben und Formen, harmonisch verbunden durch begrenzende schwarze Linien.

Petković arbeitet hauptsächlich mit Acrylfarben und verschiedenen Mischtechniken. Um seine künstlerische Identität weiterzuentwickeln, besuchte er ein Semester die F+F Kunstschule in Zürich. Er findet Inspiration im Alltag, in der Mode sowie in Filmen und Magazinen. Musik spielt eine zentrale Rolle in seinem Schaffensprozess und hilft ihm, tief in seine Werke einzutauchen.

Früher war Petković Mitglied der Basler Musikband SONOLAR, wo er für die visuellen Effekte auf der Bühne verantwortlich war. 2006 vertiefte er seine Fähigkeiten im Filmemachen an der Schule für Gestaltung in Bern.

Fasziniert von der äusseren Schönheit des menschlichen Gesichts, nutzt Petković Farben und Formen, um persönliche Geschichten zu erzählen. Seine Werke laden den Betrachter ein, in eine kunstvolle Welt einzutauchen und sie zu erforschen.

daniel-petko@hispeed.ch / 078 948 36 90

Facebook : <https://www.facebook.com/profile.php?id=594515930>

Instagram : https://www.instagram.com/daniel_petko/

Artwork Number: 36-38

Title: Jeder Augenblick

Material: Mischtechnik auf Holz / 2023

Size: 25x20 cm

Artwork Number: 39-41

Title: Urban Face Immigration

Material: Mischtechnik auf Karton / Collage / CD Box / 2023

Size: 14x12 cm

Artwork Number: 19

Title: Form Limit Nr. 1 (Exhibition)

Material: Acryl auf Leine / 2022

Size: 200x160 cm

Artwork Number: Studio

Title: Form Limit Nr. 2

Material: Acryl auf Leine / 2022

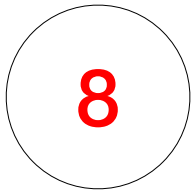
Size: 250x140 cm

Artwork Number: Studio

Title: Form Limit Nr. 3 - 6

Material: Acryl auf Leine / 2022

Size: 140x100 cm



Denise Lach

Calligrapher

Denise Lach has been passionately involved in calligraphy and conceptual writing for the past thirty years. She teaches lettering design and screen printing at the Basel School of Design and regularly leads calligraphy courses and workshops in France and abroad, where she also exhibits her work.

As her technique evolved, she increasingly focused her research on the diversity of play opportunities linked with textural and experimental writing, which she always set great store by.

She does not illustrate texts, but searches them for the emotion, the colour, the word that she'll be able to translate into her graphic language. Working on a variety of media enables her to experiment with several techniques and share her skills with other artists.

I have left the paths of neat and easily readable calligraphy. But I have retained its discipline and precision.

I have had many opportunities for exchange in various places, and have always found the emulation and competitiveness in artistic training centres most stimulating.

I am fascinated with the weaving of words and the resulting structures. The never-ending play of writing on a variety of media broadens the graphic vocabulary and stimulates self-expression and creativity.

I receive and answer invitations from calligraphic associations, schools or institutions focusing on Fine Arts, Graphic Arts or Textile Design.

For further information please contact these institutions.

2022 - 3 octobre au 6 novembre L'Herberie LE MANS - FR

2022 - 2 au 16 octobre La Maison des Calligraphies du Monde LA BASTIDONNE - FR

INDIVIDUAL EXHIBITIONS

2017 Médiathèques THANN & CERNAY - FR

2016 Gallery Yolenn White GENEVE - CH

2016 Schriftmuseum PENTTENBACH - A

2015 Voyages d'écritures Terres d'écritures avec les céramiques de Brigitte Long GRIGNAN - F

2014 Ecrire surtout avec les céramiques de Brigitte Long Médiathèque OBERNAI - F

2013 Ecrire surtout Gallery La Distillerie BULLE - CH

2011 Tâches d'encre Gallery La Quincaillerie BARJAC - F

2011 Céramique et Jeux d'écritures Résidence d'artistes avec Brigitte Long, Arte Diem SAINT CHAMOND - F

2010 Schriftdialogue Kunstverein JÜLICH - D

2009 Jeux d'écritures Mairie LAUTENBACH - F

2007 10e Chemin d'Art Sacré en Alsace avec Liliane Buchi Eglise Romane ROSHEIM - F

2005 Calligraphie de Noël avec Liliane Buchi Diocèse STRASBOURG - F

2004 Libres & Egaux AFAPEI, IME BARTENHEIM - F

2003 Chemins d'écritures Forum de l'Hôtel de Ville SAINT LOUIS - F

2002 Libres et Egaux Office du tourisme CHAMPTOCEAUX - F

2000 Jeux d'écritures Terres d'écritures GRIGNAN - F

1999 Endress + Hauser HUNINGUE - F

1999 Schriftspiele Novartis BÂLE - CH

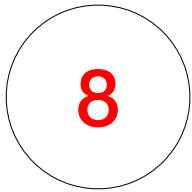
1993 de A à Z Maison de Haute Alsace VILLAGE-NEUF - F

1992 Alliances Françaises TRIVANDRUM - INDE DU SUD

1991 Tâche d'encre Maison de Haute Alsace VILLAGE-NEUF - F

1989 Aquarelle & Calligraphie Syndicat d'Initiative HUNINGUE - F

<https://www.deniselach.com/>



Denise Lach...

Calligrapher

Gerahmte Bilder Format 30 x 30 cm für die Ausstellung :
Die 4 Originale von den Bücher sind unverkäuflich

Textur (kleine Striche) Seite 38 im Buch « Schriftbilder »

Textur (kleine Löcher) Seite 77 im Buch « Schriftbilder »

Ausgeschnittene Textur Seite 96 im Buch « Schriftbilder »

Accent-Bildung Seite 10 in Buch « Schriftspiele »

blaue Komposition (Original)

300.- inkl. Rahmen

Think before Ink (in Metal ausgeschnitten)

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Selig (in Metal ausgeschnitten)

350.-

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ABC (Tiefdruck 1/1- braun/blau)

200.-

Composition 2024 (Aquarell / China Tusche)

250.-

Kleine Chine collée

150.-

Mouvements 2003 (Original/ Carte postale)

300.-

Composition 2000 (Original/ Carte postale)

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Schriftbewegung (türkis/ Tiefdruck)

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Schriftbewegung (rot/ Tiefdruck)

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L'idée 1 (Chine collée / Direktätzung)

200.-

L'idée 2 (Chine collée /Zuckertechnik)

200.-

Detail bleu (Siebdruck)

200.-

Detail rouge (Siebdruck)

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Detail rouge a (Siebdruck)

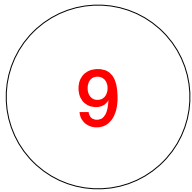
200.-

Prägung zu Detail Rouge a

200.-

« Kitty » Original / China Tusche)

300.-



Dirk Koy

Digital Animation Artist

Dirk Koy, born in 1977, is a Basel-based artist active in various fields of moving image creation.

After studying visual communication at the Academy of Art and Design in Basel, which he completed in 2002, Dirk Koy worked at KMS-Team Munich in the field of graphic design and animation, and then cofounded the visual communication studio Equipo in 2007. In 2016 he founded the experimental film studio Dirk Koy Bild und Bewegung.

His works lie at the junction between a graphic, photographic and video approach anchored in the tangible and a digital work. They propose to experience the meeting of the real world with a virtual universe,

of the analogical with the digital, while revealing the pictorial quality of digital contexts. The plurality of digital technologies employed by Koy in the realisation of his works, such as 2d and 3d animation, drones, photogrammetry, 3d scanning, augmented reality and virtual reality, as well as the manipulation of the various parameters of operating software whose limits he tests, attest to his interest in experimentation. In his works representing distortions of the real world through these different digital processes, he thus gives a singular view of everyday life.

His works have been shown at the Art Center Nabi in Seoul, at the HEK (Haus der elektronischen Künste) Basel, at the festival «Supernova» in Denver or at the FILE Festival in São Paulo. He was awarded prizes such as the Prix Ars Electronica (2012), the Visual Music Awards (2015), the Basel Media Art Prize (2019) and the Prix du film «Off-Limits» (Annecy, 2022) for his animations and videos.

Please check website for the list of many exhibitions and participatory work.

>> www.dirkkoy.com
>> www.vimeo.com/dirkkoy
>> www.instagram.com/dirkkoy
>> www.twitter.com/dirkkoy
>> www.facebook.com/dirkkoy
>> www.superrare.com/dirk_koy >>

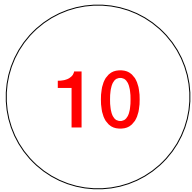
www.foundation.app/dirkkoy

Artwork Number: 34

Title: Island

Description: 3D Animation

Material: Video 16:9



Harshavardhan Kadam

Digital Animation Artist

In a realm of immersive exploration, unrestrained and expansive as the very essence of energy, I've woven my creative journey through the intricate threads of traditional and digital art forms. This odyssey has given birth to a plethora of artworks that now stand as iconic beacons, carving out fictional and mythological realms, earning accolades in esteemed publications, and etching indelible mythic imprints in the public consciousness.

As a painter, my strokes breathe life into inert canvases and spaces, bestowing upon them a pulsating vitality. Art, to me, is the rhythmic cadence of possibilities brought to life. Stepping into the role of a creative director, I conjure characters and worlds that transcend the bounds of reality, forging narratives within audio-visual realms, immersive installations, cinematic tapestries, and the boundless canvas of games. Nestled within the heart of Pondicherry, India, my practice resonates with the echoes of Kalarippayattu, the ancient martial art from India, the serenity of Yoga, and the quest for spiritual resonance.

The inception of Inkbrushnme can be traced back to 2005, a humble tale born of a graduation project. Nurtured by a rich tapestry of diverse artistic, spiritual, and cultural influences, Inkbrushnme has organically burgeoned into a multidisciplinary haven. My academic journey spans the corridors of visual art at AKMV, Pune, and the corridors of communication design at IDC, IIT Bombay. My existence, both in work and life, mirrors the convergence of two distinct yet harmonious realms - the symphony of art and design, the interplay of emotion and expression, a dance echoing the eternal dynamics of yin and yang, much akin to the entwined energies of Shiva and Shakti.

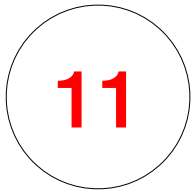
Within the nucleus of my being resides an unquenchable desire to metamorphosise the self and to propagate art's transformative essence far and wide.

Artwork Number: 35
Title: Ram the Archer Tsunami
Description: AI Mythology (Blue)
Material: Digital Print on Card

Artwork Number: 85
Title: Yoniverse Avatar 3
Description: Digital AI Art
Material: Digital Print on Card

Artwork Number: 89
Title: Ram the Archer
Description: AI Mythology (Orange)
Material: Digital Print on Card

Artwork Number: 93
Title: Shiva Dance 3
Description: AI Mythology (Blue)
Material: Digital Print on Card



international six-month residency at Atelier Mondial in Basel Switzerland. She lives in NY where she works as a full-time artist art educator writer and poet.

<https://ibtisamzaman.com/>

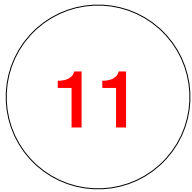
Ibtisam Tasnim Zaman

Painter, Sculptor and Poet

Ibtisam Tasnim Zaman is a Black Lesbian American conceptual multidisciplinary intersectional feminist and self-taught artist. Her art practice consists of creative writing spoken word poetry performance narrative painting of BIPOC people and community art projects. Her work draws inspiration from Persian Islamic geometric art Indian classical art surrealism and magical realism. Originally from Tulsa Oklahoma Ibtisam moved at age six to England followed by the UAE. Her mother made the decision shortly after 9/11 to escape the violence that Muslims and BIPOC are still facing today. From thirteen onwards she lived between the UAE and India over the proceeding nine years.

Ibtisam's work has been exhibited nationally with New York Health and Hospitals Arts and Medicine Program in collaboration with Residency Unlimited funded by the Laurie M Tisch Illumination Fund. She has also exhibited in group and duo exhibitions. In 2022 she completed a residency at Governors Island through Residency Unlimited at KODA house. Ibtisam Tasnim Zaman showcased new work for her duo show with Damali Abrams 'Our Mothers' Garden' at Ace Hotel Brooklyn NY. Coming from a theater background she has performed her poetry for Ruckus and at Columbia University in New York. In addition she has taken part in academic panel discussion concerning Blackness femininity and healing and been invited as a guest lecturer to Montclair University. In the fall of 2023 Zaman showcased the first phase and public exhibition of the project at a solo her work with APAC (African Peach Arts Coalition) at The Other Art Fair and was awarded by New York Council On The Arts.

Internationally Ibtisam has performed in theater productions in the UAE and her work has featured in The Gender Bender Exhibition by The Sandbox Collective and the Goethe Institut in Bangalore India. She lives in NYC where she works as a full-time artist writer performer and poet. She is currently an artist in residence at Wave Hill in the Bronx with an upcoming exhibition at Toshkova Fine Art Gallery in April and



Ibtisam Tasnim Zaman

Painter, Sculptor and Poet

Artwork Number: 95

Title: Ein Land Weiss Waschen

Description: The artist delves into the manifestations of violence within the psychological impact upon the interiority of continuously vulnerable and marginalised community groups under neocolonialism.

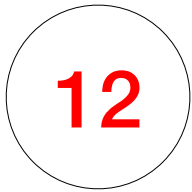
In "Eine Land weisse waschen" translated to "To Wash a Country White" the piece investigates the legacy of racial capitalism when Switzerland claims colonial exceptionalism. The chocolate industry in Switzerland began to thrive at the turn of the 19th century. The same time that the colonial empires began to outlaw importation of African enslaved people while simultaneously legalizing forced sharecropping (neo-slavery). To Wash A Country White speaks to the continued extractions from African communities such as that of Ivory Coast, Ghana, and Congo. Switzerland's billion dollar chocolate industry requires the main ingredients of its product cocoa beans and sugar to be imported. This demand is tied to high poverty rates, deforestation, monopoly on food crops at the service of industry, child/people enslavement among other forms of oppression at the expense of African well being.

The blue parrot with the black beret nods to a childhood story book character Globi. The parrot was created by the company Globus to normalize and introduce "native products" being acceptable to touch since they underwent whitewashing through production and treatment. More specifically, it was the creation of a White Negro Caricature or the Mohren (called Blackamoor in English) that accompanied the cartoon parrot which is the most insidious in the aftermath of harmfully accumulating stereotypes tied to Blackness. The crows reference an advertisement against immigration by the conservative Swiss party, which uses crows to attack the Swiss flag in 2010 as a symbol for immigrants "stealing" jobs. Last but not least there also a cage to reference the historical

implications of humans zoos, Such the racial captivity of Amanoua Kpapo an African Albino woman from Accra who was advertised as 'A Black Negro Woman'.

Menstruse

Material: Oil paint on handcut canvas 48"x68"



socially engaged approach to contemporary art practice.

www.janavanecek.art

IG: text_recycling

Jana Vanecek

Digital Artist

Jana Vanecek was born in former Czechoslovak Socialist Republic and is based in Zurich (Switzerland). They hold degrees in fine arts, critical theory and trans-disciplinarity in the arts. Their trans-disciplinary artistic research is situated at the intersection of conceptual art, auto-theory and speculative fiction, with an emphasis on planetary health, the economisation of healthcare, health inequality, and critical neuro-diversity. Beyond these areas, Vanecek delves into the realms of non-human agency, post-humanism, and critically engages with the implications of generative A.I., showcasing a broad yet focused spectrum of inquiry.

Vanecek has been awarded multiple residencies across Switzerland, Czechia, Italy, and Hong Kong and is currently in Shanghai, thanks to the generous funding from Pro Helvetia. They have twice won the Zurich Art Grant and were nominated for the Swiss Art Award in 2021. Vanecek's contributions span books, journals, conferences, and artist talks. Their academic achievements include receiving an Excellence Scholarship for Outstanding Academic Records from the Zurich University of Arts.

Their contributions include the pioneering monograph, 'ID9606/2a-c: Dispositive eines Virus,' published by transversal texts, and its corresponding artwork, 'ID9606/2a-c [Welcome to the Biocentury],' which was acquired by the Art Collection of the City of Zurich. These works underscore their commitment to addressing pressing global issues through artistic research. Vanecek's art has been showcased in institutions across Switzerland and internationally.

As the co-founder of the Arab Film Festival Zurich and the HOSPIZ DER FAULHEIT artist group, Vanecek fosters collaborative spaces for creative expression and dialogue. Their participation in the Madame Psychosis online publishing collective and Club La Fafa, alongside their partnership with Chantal Romani in the KUNST BRAUCHT KOHLE duo, illustrates a

Jana Vanecek

Digital Artist

Artwork Number: 104

Title: TWILIGHT OF THE IDOLS

Description: draws inspiration from Alexander Bogdanov's 1908 science fiction novel "RED STAR," presenting a speculative narrative that reverses neoliberal fantasies of Mars colonisation. At the heart of this project is a fictional museum dedicated to 4,600 cyborg cockroaches. The underlying eco-feminist speculative narrative envisions a future scenario in which these 4,600 cyborg cockroaches save the planet from the effects of global warming and teach humans to establish a reciprocal relationship with the cosmos. The museum stands as a monument to their contributions, emphasising the importance of diversity, non-hierarchical organisation, shared knowledge production, and divergent thinking.

The artist created each of these cockroaches using an AI text-to-image generator with the same prompt, exploring the concept of the simulacrum, as discussed by Gilles Deleuze in his book 'The Logic of Sense,' particularly in the chapter titled 'Plato and the Simulacrum'. This concept challenges the notion of original and copy, asserting that the simulacrum holds a positive power that negates both, which is embodied in the unique appearance of each cockroach.

Cockroaches, with their ancient lineage and remarkable adaptability through mass extinctions (survived the dinosaurs), symbolise resilience and non-hierarchical social structures, reflecting the interconnected, simulacrum world "TWILIGHT OF THE IDOLS" portrays. Their close relationship with human environments and their overlooked role in ecosystems are highlighted, inviting viewers to reconsider their perceptions of these creatures.

The project aligns with ecofeminist principles of mutual respect and interconnectedness among all living beings and the land, emphasising the need for reciprocity to maintain health and well-being in both

human and non-human communities. The choice of cockroaches as the main protagonists echoes Donna Haraway's concept of "making kin" and Karen Barad's „intra-action“. It also seizes Isabelle Stengers' call for an "ecology of practices", urging a reevaluation of our relationship with nature and advocating for a future of harmony and balance. "TWILIGHT OF THE IDOLS" serves as a poignant reminder of our shared destiny with the non-human world and the essential role each species plays in planetary health.

Jana Vanecek's choice of cockroaches as protagonists alludes to literary historical references such as Kafka, Marquis or McEwan. In this work, they are brought to the forefront to speak not only for themselves, but also for those marginalised and overlooked by society. At the same time they remind us of our shared destiny with the natural world, and the crucial role each species plays in the health of our planet.

Weaving together art, philosophy, AI, and speculative fiction, the artwork challenges viewers to reconsider their notions of reality, imitation, representation, and coexistence. It also reflects Deleuze's notion of subverting the established world of representation in Plato's model of original and copy – especially in the context of AI-generated imagery – echoing Nietzsche's proclamation of the „twilight of the idols.“

Artwork Number: 75

Title: Astrocucaracha Ophiuchus

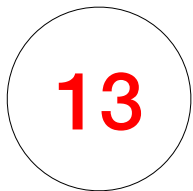
Description: 2023, LED-Picture

UV direct print on backlight fabric, black matt lacquered MFD wooden frame, 9 x SDX LED strips, 1 x transformer, 1 x mains cable with on/off switch, with remote control incl. dimming function
400 X 300 X 45 mm (height x width x depth) Original (with Certificate)

Artwork Number:

Title:

Description:



Joel Eschbach

Digital Artist

1985

BORN IN BASEL, SWITZERLAND

LIVES AND WORKS IN BASEL. SWITZERLAND

SOLO EXHIBITIONS

2020 ALOEY DARN EASTSTONES

2013 FALTH DAPPEN, BASEL

2011

„BANE BEGINS"

GALLERY DAEPPEN, BASEL

2011

„PAN'S DEMONIUM"

Gallery ARTSEEFELD, ZURICH

2010 „CHRONICLES OF EVER: SELECTION"

HINTERHOF OFFSPACE, BASEL

2010 CALLERYDAEREN, BASEL

GROUP EXHIBITIONS

2019 INEVER READ ART BOOK FAIR, BASEL

2016 ALROUY DATEN, BASEL

2016 „LISTE 2016"

DREAR, BAREADOR / KASKADENKONDENSATOR

2015 SUANA, STRASBOURG

2014 LAMAR EVINEN, BASEL

2013 „REALITY IS NOT A COMMONPLACE"

CURATED BY ELIO SCHENINI

MUSEO CANTONALE D'ARTE, LUGANO

2013 100 CARATOR IS LETION

SAATCHI GALLERY, LONDON

2011 CANSTEADART SPACE, ZURICH

2008 „YOUNG AT ART"

Gallery ARTSEEFELD, ZURICH

AWARDS

2011

2011

2011

„SWISS PHOTO AWARD"

CATEGORY FINE ART

JURIED BY TIMOTHY PERSONS (HELSINKI SCHOOL)

& CLAUDIA JOLLES (KUNSTBULLETIN)

"SWISS PHOTO AWARD"

RON ORP COMMUNITY AWARD

„PHOTO AWARD"

JULIUS BAER ART COMMITTEE

COLLECTIONS

2011 JULIUS BAER ART Collection

PUBLICATIONS

2013 „TALENTSCHMIEDE SCHWEIZ"

SCHWEIZER FEUILLETON-DIENST LIMMAT VERLAG,

ZURICH

2013

„REALITY IS NOT A COMMONPLACE"

EXHIBITION CATALOGUE

JULIUS BAER ART COLLECTION, ZURICH

Artwork Number: 49

Title: "SELBSTBILDNIS"

Description: DRAWING, DUST ON WOOD-PULP BOARD, UNIQUE, 98.5 X 65 CM, 2018

Artwork Number: 18

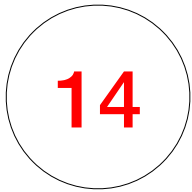
Title: "IL DESIDERIO"

Description: PAPER COLLAGE,
PAPER ON CARDBOARD
UNIQUE, 110 X 80 CM, 2019

Artwork Number: Studio

Title: "MYOSOTIS" (I - IV)

Description: MIXED MEDIA
HOT GLUE ON POLAROID
UNIQUE, 55 X 41.5 CM (WITH FRAME), 2023



Judith Nussbaumer

Painter

Judith Nussbaumer

*23.2.1969 Olten Heimatort Fulenbach SO

E-Mail info@jn-art.ch

Web www.judithnussbaumer.ch

Ausbildung

2017 – 2018 Studiengang Malerei / Grafik bei Prof. Jo Bukowski an der freien Kunstakademie Augsburg DE

2009 – 2012 Weiterbildung Gestaltungspädagogin iac in Zürich / SVEB I

2005 – 2006 Semesterkurse an der ZHdK

Seit 1999 Kontinuierliche Auseinandersetzung mit der Malerei / Beginn Schutzgasschweissen

Mitgliedschaften

VISARTE / SGBK

SIKART Lexikon zur Kunst in der Schweiz

Einzel- und Doppelausstellungen

2024 Murten: Gallery Pellegrini /Nov. 24 Zürich: Kunstfokus / Mai 24

2022 Olten: Kunstverein Olten mit Daniel Bracher
Murten: La Cabane mit Sabina Schwaar
Unterramsern: KunstGallery Alte Brennerei primeart 2022a

2021 Biberist: Schlössli Vorder-Bleichenberg mit Nadja Lerch
Kassel DE: ProduzentenGallery Kunstbalkon e.V. mit Ruth Lahrman Oberwil: SprützeHüsli Kunst und Kultur mit Adrian Butikofer

2020 Murten: La Cabane mit Sabina Schwaar
Solothurn: Gallery Liegruebe lustwandeln Ila

2019 Härkingen: Alte Kirche Härkingen, lustwandeln Ila

2002 - 2018 Div. Ausstellung in der Schweiz und Deutschland

Gruppenausstellungen

2024 Wangen an der Aare: Festival Nomen est Omen
Edena / Juli – Sept. 24 Basel: Wild at Art: Zeitgeist – vor und nach dem Analogen / Juni 24 Lützelhof: Kulturhalle / März 24

2020 Olten: Kunstverein Olten
Schaufensterausstellung
2019 Lostorf: SchlossGallery Schloss Wartenfels
Ansichten und Aussichten

2022 Unterramsern: KunstGallery Alte Brennerei
Weihnachtsausstellung
Oberwil: SprützeHüsli Kunst und Kultur
120 Jahre SGBK
Härkingen: Alte Kirche Härkingen, SGBK Bern
Jubiläumsausstellung
Härkingen: Kunst im Walda

Basel: Gallery Carzaniga
120 Jahre SGBK
Bern: artundweise kunst- und denkraum
Risiko mit Gesichts
Olten: Kunstverein
Zeichen im Raum
Basel: SGBK Basel
newcomer-show

Öffentliche Ankäufe / Sammlungen

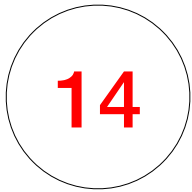
2023 / 2020 / 2006 Gemeinde Fulenbach SO

2019 Kanton Solothurn

2014 Alterszentrum Moosmatt, Murgenthal AG

2011 Gemeinde Härkingen SO

2004 Firma Alpiq Olten SO



Judith Nussbaumer

Painter

Artwork Number: 33

Title: Japonicus

Description: 2-teilig | 80 x 200 x 5 cm | auf
Leinwand | 2019

Artwork Number: 110

Title: lustwandeln | No. 32-19

Description: 40 x 40 cm | Öl auf Leinwand | 2019

Artwork Number: 111

Title: lustwandeln | No. 34-19

Description: 100 x 80 cm | Öl auf Leinwand | 2019

Artwork Number: 112

Title: lustwandeln | No. 31-19

Description: 100 x 80 cm | Öl auf Leinwand | 2019

Juliette Lepage Boisdrón

Painter

Juliette Lepage Boisdrón is a contemporary figurative artist. She was born in Paris in 1971 and has been creating a unique and poetic universe for over 30 years, integrating painting, drawing and art jewellery. As a child, Juliette grew up in culturally diverse places such as North China, U.S.S.R, the Arab Emirates and sub-Saharan Africa. This extremely cosmopolitan childhood has undoubtedly had a creative influence on the artist's work.

Juliette holds a master's degree in Art History from the Sorbonne University. After her studies in Paris, Juliette has continued to travel extensively and has lived in many countries, moving every 2 to 5 years. Her professional career is therefore quite eclectic, however, one constant remains in her life : she has always been creating poetic paintings and contemporary Jewelry, transcribing what she has learnt from different people and different cultures.

In the 90's, Juliette lived several years in Singapore where she worked as an art gallery director, then she moved to India and worked as an artistic agent. Back in Paris, Juliette worked for the website of the Fondation Cartier and between 2010 and 2014, she lived in Portugal, where she learned traditional jewelry-making techniques with Lisbon artist Catarina Silva.

Returning to Singapore in 2017, she studied ancient and contemporary Chinese painting techniques with artist LIM CHOON JIN at the Lasalle School of the Arts, as well as the complex, ancestral techniques of rice paper marouflage. The artist now lives between Basel, Paris and Lisbon. She is a member of DOCK Basel, VISARTE (Newcomer), SGBK section Basel, le Cercle de l' Art and Klimt02. She has exhibited extensively in America, Europe and Asia. She is currently represented by galleries in Basel and in the USA. Her work can be found in numerous private collections worldwide.

ARTIST'S APPROACH

Juliette Lepage Boisdrón's aesthetic universe, both fascinating and poetic, is inhabited by expressive, majestic and mystical women, caring insects, large observing eyes, exuberant plants and plenty of animals. The scenes that unfold, at first sight, seem simple, playful, then become tinged with more complex allusions, feminist or ecological themes.

Her work explores in a sometimes provocative way the notions of femininity, courage, vulnerability and power. The artist questions the functioning of society, its codes and the role that women play in it. She evokes maternity, the family and transgenerational relationships. She also addresses themes such as climate change and the problem of future generations who will have to grow up in this highly fragile and complex environment.

Free from any academic constraint or pragmatic reasoning, her artistic approach is based on her spontaneity and the emotional charge that presides over the act of creation. Everything is charged with an enchanting essence that seems to inhabit her characters, as if irradiated with an incandescent energy. Her complex work, free of all concessions, confronts us with the emotions of our human condition, our relationship with others and with the universe that surrounds us. Juliette paints mainly with Indian ink on Xuan Paper.

15

Juliette Lepage Boisdron

Painter

EXHIBITIONS

Solo Exhibitions

2023 June : Tales in Ink – Unchained Art Gallery – Austin – USA
2023 June : Fensterkuration – Basel – Switzerland
2023 June : "I like to hide" Kunstp.Art Gallery – Basel – Switzerland
2022 June : Noir sur Blanc, Kunstp.art Gallery – Basel – Switzerland
2017 Aug : Juliette Lepage Boisdron Châteaux Lafoux – Tourves – France

Selected Group Exhibitions

2024 "WELT-GESCHICHTE" with SGBK, Kulturraum – Waldenburg – Switzerland
2024 "New Comer Show" with SGBK, Museum design collection – Basel – Switzerland 2024 Grand Opening, Gallery Calabro – Zurich – Switzerland
2023 Salon Maison & Objet avec Happy Funky Family – Paris – France
2023 Basel Based, Atelier Numas Igra – Basel – Switzerland
2023 EckKreis, Joint exhibition, Zum Eck – Basel – Switzerland
2023 CHOICES, GalileOasis Gallery – Bangkok – Thailand
2023 Kreative Energie-Weibliche Energie – Kunstforum – Stallikon – Switzerland
2022 European artists, Unchained.Art Contemporary Gallery – Austin– USA
2022 Arte Binningen Art Fair – Binningen – Switzerland
2022 "No words needed", Gallery Eleven Ten – Basel – Switzerland
2022 Gang 13, organisé par Institut Fur – Basel – Switzerland
2022 Gallery Katapult organisé par Frontofbicycle – Basel – Switzerland

2022 LORA Cafe. Bahnhof SBB – Basel – Switzerland
2021 Le Bon Marché, avec Happy Funky Family – Paris – France
2021 Gallery am Lindenhof, Hiltcher Consulting – Zurich – Switzerland
2021 Kunstpart Gallery – Basel – Switzerland
2021 Gallery Katapult – Basel – Switzerland
2018 W Hotel – Singapore
2017 Kunstpart Gallery – Basel – Switzerland
2016 Kunstpart Gallery – Basel – Switzerland
2007 Imagine Gallery – Lyon – France
2006 Gallery Lux – Lyon – France
2006 Imagine Gallery – Lyon – France
2005 El'Gah Gallery – Lyon – France
2005 Gajah Gallery – Singapore
1999 Dauphin Gallery – Singapore
1999 ArtExpo – Art Fair – New York – USA
1998 ArtExpo – Art Fair – Los Angeles – USA
1997 Dauphin Gallery – Singapore
1997 John Erdos Gallery – Singapore
1997 Que Pasa – Singapore
1997 Hyatt Hotel – Singapore
1997 Mariott Hotel – Singapore
1996 Gajah Gallery – Singapore

Artwork Number: 56

Title: "I like to hide with my friends" ??

Description: Indian Ink on Rice Paper, 72 x 37 cm

Artwork Number: 59

Title: "Looking for a place to hide"

Description: Mix media on Rice Paper, 147 x 78 cm

Artwork Number: 66

Title: "I like to hide with my friends"

Description: Mix media on Rice Paper, 70 x 50 cm

Artwork Number: 69

Title: "I like to hide with my family"

Description: Mix media on Rice Paper, 70 x 50 cm

Jung-Yeun Jang

Painter

“It isn't reality as such which interests Jung-Yeun Jang, but her image; that means her fictive re-presentation. We know that the particular details shown in these works are of less importance than the photographic sources. This is not done innocently. Jang possesses an acute awareness of the intrusiveness of photography in the mediation of all images in this moment.”

(Bernard Marcadé)

1966 born in Seoul, South-Korea

education

2010 - 2012 Master of Fine Arts, FHNW
(Fachhochschule Nordwestschweiz) Basel

1990 - 1995 Ecole Nationale Supérieure des Beaux-Arts de Paris (ENSBA), France - Graduation with honours by unanimous decision of the Judges. Ateliers Velickovic, Ken Lum, John Coplans and Denis Adams.

1986 - 1989 Seoul Womens University - Fine Arts Degree, South-Korea

personal exhibitions

2020 Vitrine Hyazinth, Basel
Mesmer Galerie, Basel

2018 «Wild Child» mit Benjamin Krüger, Projektraum Bollag Areal, Basel, Condensation«, Youngeun Museum of Contemporary Art, Gwangju, Kyeonggi-do, Südkorea

2017 «Jung-Yeun Jang, Trapez», Alte Metzg, Sissach

2015 «RoE Rules of Engagement», Villa Renata, Basel

2009 Gallery Karin Suter, Basel, Switzerland

2003 «double - triple», Gallery Rutebeuf, Clichy, France

2002 «Chérubin», Gallery Guillaume Daepfen, Basel, Switzerland

«Trademark», Gallery Fish, Seoul, South-Korea

«All over you», Ausstellungsraum Klingental, Basel, Switzerland

2001 «Goutez la culture», Gallery Suzanne Tarasieve, Paris, France

«Art Paris», Art fair, Gallery Suzanne Tarasieve, Paris, France

«Colour and Light», Gallery Thamm, Küsnacht-Zürich, Switzerland, with Mischa Kuball, Brigitte Kowanz

«Come together», Gallery Maria Schönenberger-Kyrimis, Zürich, Switzerland

2000 «Wohin?», Gallery Maria Schönenberger-Kyrimis, Zürich, Switzerland

«Your yesterday is my today», Espace Paul Ricard, Paris, France

1999

Kaskadenkondensator Basel, with Urs Strässle, Basel, Switzerland

Web Bar, Paris, France

Jung-Yeun Jang

Painter

group exhibitions

2024 «Entrée & Hommage I», Projektraum M54, Basel

2022 «Aus heiterem Himmel», Benefiz-Kunstprojekt anlässlich des ersten Kirchen- Kulturweges im Dreiland, Basel

2021 «Wolf_5.3 friendly _takeover», Auf dem Wolf, Basel

2016 «True Mirror», Espace Communes, Paris / curated by Laurence Egloff, Alexine Chanel, Alexandra Noat, Raphaël Renaud, Katharina Ziemke, Damien Cadiot, Mickaël Faure

«freidenken und wünschen», Galerie Isabelle Gabrijel, Berlin

2015 «Die Welt retten / ex voto today», M54, Basel

«Die Welt retten / Arche», Kunsthalle Palazzo, Liestal

«Ich geh´ in den Tannenwald, denn meine Pillen wirken bald», Projektraum Ventilator, Berlin

2014 «Kunst/Stoff - Lebensversicherung», Regionale 15, E-WERK / D - Freiburg / 28.11.2014 - 04.01.2015

«Under Realism», Galerie C, Neuenburg / 31.10. - 20.12.2014 / with Gaël Davrinche, Kosta Kulundzic, Marlène Mocquet, Simon Pasiaka, Stéphane Pancreac'h, Nazanin Piyandeh, Léopold Rabus, Till Rabus, Raphaëlle Ricol, Julien Rosa et Vuk Vidor

«PING PONG», Los Angeles Art Association / January 18 to January 31, curated by Peter Mays 2013

«PING PONG 2013 MIAMI BASEL» curated by Sue Irion, Mette Tommerup, Peter Mays

«LICHT FELD BIENNALE 13 BASEL» Transitfreilager, Dreispitz - Basel, Münchenstein 14. september 14 to september 28

«PING PONG BASEL 2013», M54, Basel, Switzerland, curated by Sue Irion, Mette Tommerup, Peter Mays, Bernadette Buergin

«Ernte 2013 Expansiv» Kunsthalle Palazzo, Liesthal, Switzerland

«Stadt(t)räume» Zum kleinen Markgräflerhof (Stiftung Bartels), Basel, Switzerland

«Frühling übt sich» Galerie Mera, Schaffhausen, Switzerland

2012 «Domino Effekt», FABRIKculture, Hégenheim, France

«Trans Form» Diplomausstellung FHNW, Master of Fine Arts, Kunsthalle Basel, Switzerland

«Fremdschläfer», Schaan, Lichtenstein

«Dead can dance» Townhouse Zürich, Switzerland

2011 «Röhrender Hirsch», Galerie Karin Sutter, Basel, Switzerland

«Etwas mit 21», M54, Basel, Switzerland

2009 «Die Milch kocht», Dokustelle Basel, Switzerland

2008 «Regionale9», Kunsthalle Basel, Switzerland
«KIAF», Seoul, Korea

«Scope» Basel, Gallery Fabian und Claude Walter, Zürich, Switzerland

Gallery Karin Suter, Basel, Switzerland

2007 «Regionale8», Kunsthaus Baselland, Muttenz, Switzerland

2006 «Regionale7», Fabrik, Hégenheim, France

2005 «Regionale6», Kunsthaus Baselland, Muttenz, Switzerland

2004 «Regionale5», Kunstraum Riehen, Switzerland

«Art Frankfurt», Gallery Guillaume Daepfen, Frankfurt, Germany

2003 «Never mind your step / Yellow pages», Kunsthalle Palazzo, Liestal, Switzerland

2002 «Korea Young Artists Biennale 2002», Daegu, South Korea

«Supermarkt», The young Art Fair Basel, Kaskadenkondensator Basel, Switzerland

2001 «Regionale 2001», Kunsthalle Basel, Switzerland

«Ornament und Abstraktion», Fondation Beyeler, Riehen/Basel, Switzerland

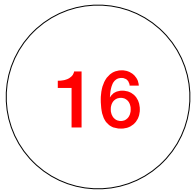
2000 «Regionale 2000», Ausstellungsraum Klingental, Basel, Switzerland

«La vie moderne», Ecole d'art Gérard Jacot, Belfort, France (organized by: le 19)

1999 «SELECTION», Kunsthaus Baselland, Muttenz, Switzerland

1998 «Body in Painting», Hanlim Museum, South Korea

«Food, Clothing and Shelter», Seoul Metropolitan Museum of Art, South Korea



Jung-Yeun Jang

Painter

public collections

- 2012 Kanton Baselland, Switzerland
- 2007 Basellandschaftliche Kantonalbank, Switzerland
- 2004 Kanton Baselland, Switzerland
- 2000 Hanlim Museum, Korea
- 1998 FRAC d'île de France, Paris

grants and residencies

- 2007 BLKB-Art Prize, Basellandschaftliche Kantonalbank, Switzerland
- 1999-1997 Residencia Cité Internationale des Arts, Paris
- 1998 Grant Espace Paul Ricard, Salon de la jeune peinture, Paris, France
- 1996 Grant for contemporary art APMC (Association privée en faveur du monde culturel), Paris, France

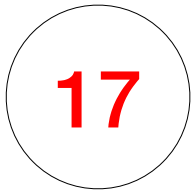
Grant for painting, Fondation Roger Bataille, Paris, France

Artwork Number: 56

Title: Expérience

Description: Öl auf Leinwand, 59 x 60 cm

Material: Oil paint on handcut canvas 48"x68"



Maboart bohren & magoni

Installation

Portfolio www.maboart.ch | Kontakt maboart@maboart.ch fons bohren 079 648 3182 magoni 079 737 0673
Adresse: ursula bohren & claudio magoni, oberer rebbergweg 33, CH- 4153 reinach

Kunst mit Bau | Kunst im öffentlichen Raum

2023 | Turmspringer*in, Gartenbad Eglisee CH Basel 2016 | Zeichen setzen, Hörsäle TPH Swiss CH-Basel 2015 | Weg einander, Alterszentrum CH-Arlesheim 2006 | zur_seite, BLKB Binningen BL

1999 | LichtLuftRaum, Platzgestaltung D-Weil am Rhein

1996 | 365 Tage, BLKB Birsfelden BL

1986 | Die vier Elemente, Schlosspark Ebenrain, CH-Sissach BL 1980 | Verbundenheit, Gemeinschaftsgrab Friedhof CH-Liestal BL Kunstpreise | Auszeichnungen

2021 | Artist in Residenz, Kloster Dornach, Ursula Bohren

2003 | Atelierstipendium in Maloja, visarte + SAC

1999 | Prix Meuly 99, Schweizerischer Preis für alpine Kunst

1998 | Kunstpreis, die blaue Figur, D-Lörrach

1998 | Kulturpreis der Stadt Reinach, CH-Reinach BL

Further details in the separate documentation.

Title: nowhere softened _ sideways more similarity _ strangely the contrary

Description: The concept of the work relates to transitions and processes of changing time. It reflects time and picks up on the tensions of change in a digital versus analog context. The analog is questioned and reflects the being of a natural process.

The material 'linseed oil', known since the Egyptians, was used for mummification and is a well-known binding agent in the history of painting. At the beginning of the exhibition, the container is prepared performatively with Chinese ink and linseed oil. Over the course of the week, the processes of the linseed oil set in. The change cannot be stopped. The moment, the now of crystallization, is always visible.

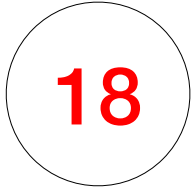
Two monitors capture a special state of change and create a virtual image.

Fiction and reality merge to create an expanded view of time. Do we need the analog? Change can be created and expanded digitally. New possibilities of interpretation arise.

Material: Dimension der Installation L125x B94xH14cm

Objektbehälter Aluminium Leinöl, Chinatusche, Wasser Installationsbrett golden bemalt 2 Monitore

Video 9' 50''



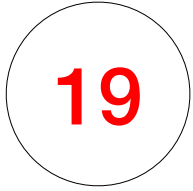
Margarit Lehmann

Painter, Printer, Digital Artist

Title: Attempt for Metamorphosis

Description: Digital Animation

Material: Oil paint on handcut canvas 48"x68"



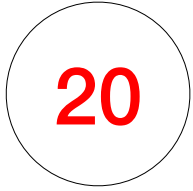
Mahati Kalidindi

Painter

Title:

Description:

Material:



Mer Ayang

Painter and Performer

Title:

Description:

Material:



Michel Winterberg

Digital Artist

Title:

Description:

Material:



Mirzlekid

Performer

Title:

Description:

Material:



Monica Ferreras De La Maza

Painter

Title:

Description:

Material:



Moira Himmelsbach

Digital Artist

Title:

Description:

Material:



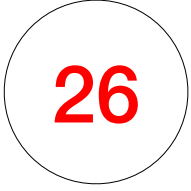
Neelesh Kumar

Digital Artist

Title:

Description:

Material:



Parameshwara Raju

Calligrapher

Title:

Description:

Material:



Material: Dance performance on canvas

Size: 4m x 2.7m

Parama Kesawa

Dance Performance Artist

Putu Parama Kesawa Ananda Putra, better known as Kesa, was born in Denpasar, Bali on February 14, 1999. Kesa's interest in the arts began when he was five years old. Currently, Kesa is pursuing arts in the field of dance. He also studies other arts such as gamelan, music, drama, traditional vocals and sports. Kesa started working in the field of dance since 2016 and is involved in many arts in film and drama. Collaborating with Indonesian artists in 2019, Kesa became a representative in the student exchange program in Malaysia for one semester. During the student exchange, Kesa had the opportunity to collaborate with artists who are active in Malaysia. In June 2023, Kesa directed the formation of a dance theater work in the commemoration of Bung Karno, Indonesia's first president. Kesa is currently studying in the Master of Indonesian of the Arts Yogyakarta, Faculty of Art Creations Program. His specialty is in Balinese traditional, contemporary, and jazz. He also known as a master dance in Jazli technique, it is a new style of dance that are collaboration between Balinese dance and jazz technique in addition, he is also interested in studying other disciplines and developing his skills.

Title: How the Memory of the Body

Description: It's about what you've been through, and body always has a memory so you don't have to think before you do it. It is a spirit of the Body to pursue every lesson, every second and every condition. How they relate to each other, nature and the environment. Let's celebrate your Body being yours.

This work is an offering to my body through the memory what my body has gone through, this work will be performed by painting and dancing simultaneously in collaboration with music artist Mer Ayang, we will try collaborating without rehearsal and feel how our body's reacts to managing our psyche.

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Parvez

Multidisciplinary, conceptual and Performance artist

*1967, India. Lives in Basel since 2015.

Multidisciplinary, conceptual and Performance artist who works with a variety of media that includes the body, video, sound, texts, found objects, industrial products and more. He studied Medicine and worked in Medicine and Psychiatry in India between 1985 to 95 before moving to film making and then gradually into the art world.

His art practice focusses on the relationship between identity and economics. He translates his thoughts into an aesthetic framework, while posing the question, 'whose aesthetic?' His imagines his works as interventions in space and time, which are often site and socio-specific; reflecting not just on the physical but also the social dynamics of the space and event.

His videos and art works have been shown in many countries, including Switzerland, India, USA, Germany, Japan, Russia, Philippines, Nepal, Estonia, Netherland, England, Italy, Cuba etc. He is also the recipient of the 2024 Pro Helvetia Visual Arts Residency.

Website: www.parvez.work

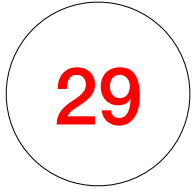
Email: parvezunart@gmail.com

Title: Everything is Fine

Description: Negative Print (fruits from the third world)

Material: Gouache on paper

Size: 100 x 70 cm



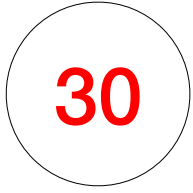
Permi Jhooti

Performance, Multidisciplinary artist

Title:

Description:

Material:



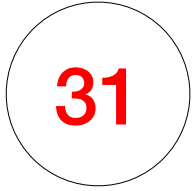
Pranav Sakhalkar

Digital Artist

Title:

Description:

Material:



Priyanka Aelay

Painter

Title:

Description:

Material:



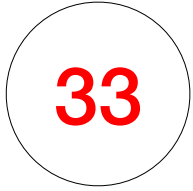
Rama Kalidindi

Multi-disciplinary Artist

Title:

Description:

Material:



Rosa Lachenmeier

Painter

Title:

Description:

Material:



Roland Wirz

Sculptor

Title:

Description:

Material:



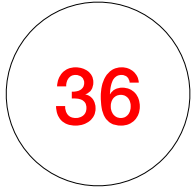
Sabita Lakshmanan

Painter

Title:

Description:

Material:



Sanjoy Patra

Painter

Title:

Description:

Material:



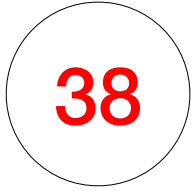
Saskia Edens

Performer, Painter and Multi-disciplinary
Artist

Title:

Description:

Material:



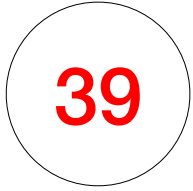
Simone Steinegger

Sculptor

Title:

Description:

Material:



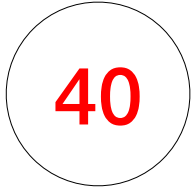
Suter Bult

Sculptor

Title:

Description:

Material:



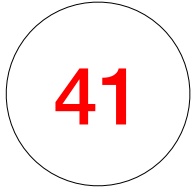
Sibylle Laubscher

Painter

Title:

Description:

Material:



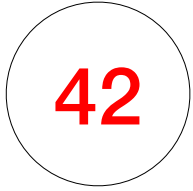
Tami Komai

Paper, painting

Title:

Description:

Material:



Thomas Ritz

Painting

Title:

Description:

Material:

Exhibition Space Plan

