

WildatArt

MAKE LOVE NOT WAR, MAN!

18-28 JUNE 2025

We'll Protect You
by Sylwia Zawiślak

SALON MONDIAL Freilager Platz 10 4142 Münchenstein	HOW Train 11 @ Freilager (above HEK)	WHEN 11.00 - 18.00 daily (except performances 17"- from 16.00)
ARTISTS ALEKSANDRA CEGIELSKA ALEXANDRE K. MWILAMBWE ANA VUJIC COPA & SORDES JONAH BATAMBUZE JULIETTE LEPAGE BOISDRON	LUX VALLADOLID MARKUS GOESSI MER AYANG NIKA TIMASHKOVA RAMA KALIDINDI REZA HAZARE	SASKIA EDENS SIXTE KAKINDA SYLVIA ZAWISLAK TARLAN LOTFIZADEH VICTORIA LOMASKO

Wild at Art

18th -28th June 2025

Salon Mondial, Basel

www.ramski.net

The Wild at Art exhibition is a celebration of the energy and dynamism of the city, which, during Art Basel 2025, takes on a new context and intensity. For the third consecutive time, we gather at Atelier Mondial on the Campus of the Arts in Basel to present works by renowned multidisciplinary artists of American, Afghani, Argentinian, British, Congolese, Indian, Iranian, Polish, Serbian, South Sudanese, Swiss, Russian, Ugandan and Ukrainian decent.

The exhibition engages with the current de-colonial discourse, recently brought into sharper focus by the 'Colonial' exhibition at the Landesmuseum Zürich. That project highlighted how profoundly colonial legacies continue to resonate within global economic, social and cultural divisions, perpetuating structures of discrimination, prejudice and radicalisation.

Wild at Art extends this conversation by reflecting on the contemporary consequences of colonial legacies and systems of supremacy. The participating artists critically examine mechanisms of power, exclusion,

and stereotyping, revealing how these forces continue to shape our everyday social realities. The many works give voice to immigrants, travellers and prominent figures from the art world. Each piece stands as a testimony to the ongoing struggles over identity, belonging, and place within the global order.

This exhibition builds on themes previously explored in Sylwia Zawiślak's recent solo show at Artstübli in Basel. Her work investigates social divisions, prejudice, and transnational identities, highlighting the complexity and ambiguity of human experience in an era of global migration and increasing polarisation.

Against the backdrop of escalating armed conflicts, deepening divides between the Global North and South, and rapid advances in automation and digitisation, 'Make Love Not War, Man !' examines today's societal tensions. It illuminates both processes of decolonisation and the rise of new forms of nationalism and protectionism, which are destabilising established social and economic structures.

The works on view respond to the challenges of a world where growing social and economic inequalities fuel fear, frustration and a sense of marginalisation. The participating artists comment on the difficulties of social integration and the political rise of right-wing movements in western societies, whilst emphasising the potential of art as a medium for dialogue, empathy, and understanding.

Many thanks to the team of Atelier Mondial, Alexandra Stäheli, Genossenschaft Oslo Ateliers, all the institutions at the Art Campus for their cooperations. A big thank you to Mer Ayang, Meredith Augustine, Sylwia Zawiślak for their professional support and their kindness, patience, also to all the amazing artists for their beautiful artistic expressions and timely details about all their work. We are happy to be able to support Be Aware and Share in their initiatives for people on the move.

Wishing one and all peace and love.

Artists and their work

https://www.ramski.net/WildatArt_2025_EN.html



Aleksandra Cegielska

Multidisciplinary

Aleksandra Cegielska (1985), a Polish artist based in Basel, Switzerland, creates works that explore sociological themes through mixed media, including painting, sculpture, textiles, and performance art. Cegielska's artistic practice serves as a bold declaration of defiance against societal constraints, particularly those imposed on women. Rooted in the vibrant language of feminist pop art, her work examines themes of identity, gender, and societal hypocrisy. She merges humour, irony, and social critique to disrupt the narratives that define and confine marginalised voices.

Cegielska's art reflects her personal resistance to traditional roles and expectations. Her early fascination with fabrics and fashion, shaped by childhood memories of dressing up in her grandmother's wardrobe, evolved into a multidisciplinary practice encompassing painting, textiles, performance, and public art. She engages accessible mediums such as posters, banners, and digital platforms, believing that art should provoke change and be available to all, not confined to elite spaces.

Her work often critiques societal norms surrounding body autonomy, gender roles, and the commodification of identity, employing bold visuals and unflinching messages to provoke thought and discomfort. Each piece questions the frameworks we inhabit and the power structures we sustain, embodying her belief that every boundary exists to be challenged and redefined.

Artwork Number: 1, 2

Title: VULVA SHIRT

Year: 2022

Material: technique; embroidery (shirt)

Size: one size/unisex

Artwork Number: 3, 4

Title: VULVA SHIRT

Year: 2022

Material: technique; acryl paint on fabric (shirt)

Size: one size/unisex

Artwork Number: 5

Title: NOT AN OBJECT blazer

Year: 2021

Material: acryl paint on fabric

Size: one size/unisex

Artwork Number: 6

Title: REBEL FOR LIFE

Year: 2022

Material: digital photography

Size: 40 x 50 cm

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Alexandre Kyungu Mwilambwe Installation

Alexandre Kyungu Mwilambwe is visual artist living and working in Kinshasa, DR Congo. His artistic practice combines painting, drawing, sculpture and installation to explore and address notions of migration and identity, borders and space, and signs and symbols. His process uses doors and rubber as support and subject to link the themes of urban cartography and body scarification (Nzoloko) in order to explore the imaginary between urban cartography and body scarification.

Nzoloko, the Lingala word for scarification (a pre-colonial tradition that continues in contemporary Congolese society to explore identity, the legitimacy of political boundaries and the possibility of mobility in a post-colonial world), means to scratch, etch, burn, mark or superficially engrave drawings, images or words on the skin. The incisions made during this process leave behind permanent alterations to the body that stores information about a person's identity, origin and history, ultimately playing the role of an ancestral passport while negotiating pre-colonial social, cultural and political boundaries. He reappropriates the practice of scarification in his work to serve as an intermediary element linking his ancestral African identity.

In conclusion, Alexandre's work functions as a "cartographic essay" in which he attempts to construct a new global world by merging and juxtaposing maps of different cities with scarifications. He explores cartography in order to erase the psychological and mental boundaries between humans, giving rise to a unique territory in the landscape of his works.

Biography

This year, 2025, he recently presented his work at the Stellenbosch Triennial in South Africa and at the first Eco Biennale environmental art exhibition in Russia. In 2024, he presented his work as part of a group exhibition at the FOG Design + Art art fair with the Hosfelt Gallery in San Francisco and in Switzerland

(Basel) at the Global Workshop in the "Re-encounters" project. In October 2023, he was one of the winners of the El Anatsui Fellowship at the Brandywine Workshop in Philadelphia. The same year, his work was presented at the AKAA fair in Paris with the AKKA Project gallery. In April 2023, his work was included in the group exhibition "OFF THE GRID" organised by the Hosfelt Gallery in San Francisco. In May 2023, during the Venice Architecture Biennale, his work was exhibited at the Capesaro Museum in Venice as part of the AFRICA FIRST project in collaboration with AKKA Project.

Artwork Number: 8

Title: Entassement V

Year: 2025

Material: incision and cut on rubber (car tire inner tube)

Size: 161 cm x 65 cm x 8 cm



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Ana Vujic

Drawing

Ana Vujic is a Basel-based illustrator. She uses charcoal to create works of monumental dimensions.

In her new work, she uses a rising and falling flag as a symbol.

The white flag has always been regarded as a symbol of peace. At the same time, the white flag was raised when a military force or a country surrendered. With the 'fall' of the flag, Ana Vujic raises the fundamental question of territorial claims and definitions, rather than addressing a specific political conflict. The inspiration for this work is also based on the saying 'a flag in the wind', which describes a person or party that behaves opportunistically and constantly changes their opinion or attitude in order to adapt to the circumstances or the majority opinion. In this sense, the artist also questions our inner convictions and how we deal with external influences.

Artwork Number: 9

Title: I Wish We Could Be Free

Year: 2025

Material: Charcoal on paper - 12 pieces

Size: 240cm x 240cm

4

Copa & Sordes

Painting

Birgit Krueger

1967 born in Munich, Germany; 1986-92 studies of medicine in Lausanne und Basel; 1995-1999 Academy of Fine Arts, Vienna, Austria; 2000-2003 Teaching at the Academy of Fine Arts Vienna; 2003-2008 Professor at the Bern University of the Arts (HKB)

Eric Schmutz Krueger

1962 born in Zofingen, Switzerland; 1981/82 School of Arts Bern; 1983-90 studies in language, linguistics and history at the University of Basel, Switzerland
1995 Start of the Cooperation as „Copa & Sordes“

Artwork Number: 10

Title: The Promised Land

Year: 2024

Material: Digital textile print on fabric, half-linen

Size: 160x130cm

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Jonah Batambuze

Film, Installation, Poster

Jonah Batambuze is a Ugandan-American interdisciplinary artist, filmmaker, and cultural architect remixing diaspora, ritual, and memory into radical narratives of connection.

As founder of the Blindian Project, he builds cultural infrastructure across continents—where Black x Brown solidarity isn't theory, it's practice. His work moves between food, film, and community ritual, using sonic memory, moving image, and collective gathering as material to confront anti-Blackness, reimagine identity, and activate global belonging.

He doesn't just reclaim the intersections of Black and South Asian worlds—he remixes them into blueprints for liberation.

Batambuze's work has been featured by the BBC, Times of India, ITV, and more. He has held space across classrooms and cultural institutions—from Stanford to SOAS, and was a 2021/22 Metal Culture UK Artist-in-Residence and a curator for Dortmund Goes Black (2023), where he premiered his first short film.

But more than accolades, his practice builds bridges between communities, continents, and futures not yet written.

Artwork Number: 11

Title: Devotional System (It's Not for You, It's for Them)

Year: 2025

Description: Multimedia installation; hybrid site of ritual, refusal, and diasporic memory—arranged like gospel, glitch, and Corelle your auntie only used when guests came over. This isn't a single piece. It's a system. A room. A logic. A living memory. Built from

film, food, packaging, family photos, and fragments of faith, the Devotional System (It's Not for You, It's for Them) holds together everything we were told to separate: the sacred and the disposable, the body and the archive, the cross and the cumin. Some parts you watch. Some you read. Some you smell. Some you just feel. You can sit here for five minutes or five hours. Either way, it will hold you. The plastic chairs remember more than the museum walls. The spice boxes speak in caste codes and Sunday service. The left hand—rejected, corrected, colonised—returns again and again, feeding, blessing, interrupting. This isn't nostalgia. And no, it's not just for you. It's for them. For the ones who weren't allowed in the room. For the ones who made the room anyway.

Material: Spice boxes, plastic chairs, film, mango sleeves, cardboard, cotton twine, sound, and sacred contradictions

Size: 15 in × 50 in × 1 cm

Artwork Number: 12

Title: The Hands of Gods

Year: 2025

Description: A film that treats the left hand as an archive of memory, discipline, ritual, and quiet power.

Shot between England and India, it follows two young siblings of Black and South Asian descent as they navigate everyday gestures—feeding, playing, and resisting. Their left hands, long policed by culture and empire, take center stage.

Through glitches, grain, and sonic memory, the film collapses colonial discipline and sacred ritual into a language of tenderness and rupture. Echoes linger—a hand slapped by nuns, a prayer recited wrong, a mango eaten with shame.

What they tried to correct returns in every motion. The Hands of Gods doesn't explain. It remembers. It reframes what's improper, impure, or left behind—and reveals the divine in the everyday.

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Jonah Batambuze

Film, Installation, Poster

Artwork Number: 13

Title: Our Masala, Who Art in Heaven

Year: 2025

Description: A sculptural altar built from memory, marketing, and multifaith tension.

This is a shrine. Or maybe it's a pantry. A cross hangs above a wall of boxed spice blends—everything from biryani kits to asafoetida, tikka powders to caste-marked "Brahmin" products. Some are burned. Some bruised. All too familiar. Raised between Uganda, India, and the U.S.—in a multifaith home where masala sat next to communion wine, and Jesus shared space with ancestral spirits. This sculptural wall mirrors that layered life. In the diaspora, these boxes become more than groceries. They're how we remember home. But what happens when heritage becomes shelf-stable? When belonging is barcoded? A sachet-stamped Brahmin isn't neutral. It doesn't just mean vegetarian. It signals purity, hierarchy, and inherited dominance. These products carry upper-caste, Hindu-majority ideals—under the guise of "authentic taste." This altar of spice isn't just a joke.

It's a mirror. Of how belief systems—religion, caste, global capitalism—aren't separate.

They collude, quietly.

They show up in what we buy, what we bless, and what we eat without question.

This isn't nostalgia.

It's a quiet act of refusal.

Material: Bla bla bla

Size: 40 in × 50 in × 1 cm

Artwork Number: 14

Title: Architecture of Oppression

Year: 2025

Description: Schematic diagram

Material: Digital print on paper

Size: 60 x 48 cm

Artwork Number: 15

Titles: Anti-Blackness, The Blueprint

Year: 2025

Description: Schematic diagram

Material: Digital print on paper

Size: A3

Artwork Number: 16

Titles: Diaspora Wars

Year: 2025

Description: Schematic diagram

Material: Digital print on paper

Size: A3

Artwork Number: 17

Titles: The Caste of Capitalism

Year: 2025

Description: Schematic diagram

Material: Digital print on paper

Size: A3

Artwork Number: 18

Titles: Two Systems, One Structure: Anti-Blackness & Caste

Year: 2025

Description: Schematic diagram

Material: Digital print on paper

Size: A3

Artwork Number: 19

Titles: What Power Made of Us

Year: 2025

Description: Schematic diagram

Material: Digital print on paper

Size: A3

Juliette Lepage Boisdron

Painting

Juliette Lepage Boisdron 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 jewellery, 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 jewellery-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, SGBK section Basel, Plan d'Est 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.

Artwork Number: 20

Title: Shield series n 26

Year: 2024

Material: Mix media on rice paper, glass beads

Size: 68,5 x 50 cm

Artwork Number: 21

Title: Shield series n 21

Year: 2024

Material: Mix media on rice paper

Size: 68,5 x 50 cm

Artwork Number: 22

Title: Shield series n 14

Year: 2024

Material: Mix media on rice paper

Size: 70 x 50 cm

Artwork Number: 23

Title: Pluie Series n 8

Year: 2024

Material: Mix media on rice paper

Size: 70 x 50 cm



Lux Valladolid

Performance

Lux Valladolid is an Argentine artist with a background in Communication Sciences. Through performance and constructed personas, Valladolid examines the tension between digital and physical questioning how technology shapes contemporary society.

She is currently an artist in residence at Atelier Mondial in Basel. Switzerland.

This residency is supported by the Swiss Arts Council, Pro Helvetia South America.

Title: Are you an NPC ?

Year: 2025

Description: Performance

Markus Goessi

Performance/ Multidisciplinary

Markus Goessi was born in Frauenfeld in 1966 to a paralysed feminist mother and a social democratic factory worker.

He initially trained as an optician. Alongside this, Goessi attended the Frauenfeld ballet school, which was far more important to him than his apprenticeship as an optician.

After a few detours, he later completed a second degree in design and art at the Farbmühle in Lucerne, where he discovered and fell in love with performance art. In Monika Günther and Ruedi Schill, he found two wonderful artists who challenged and encouraged him. His next stop was the FHBB (now FHNW), where he was able to try his hand at a wide variety of art media and graduated with a diploma. Markus Goessi has lived and worked in Basel ever since.

From the very beginning, Markus Goessi has been fascinated by physical presence, space and the simplest materials from everyday life. In 2005, he won the Performance Prize of the Kunstkredit Basel Stadt. Further invitations to performance art festivals followed.

The most important stops were: 2005, International Performance Art Festival in the Turbine Giswil OW. 2006, Primera Biennale de Performance, DEFORMES, Santiago de Chile. 2009, Performance Art Festival, OPEN, Beijing, China. 2011, Live Art, Bangalore, India. 2016, Performance Festival 'Interval°8' Essen, Germany. 2019, ¡EXTRA! Festival Internacional de Performance, Mexico City.

In 2022, Freckly Night on the occasion of BANG BANG – trans-local performance stories, Museum Tinguely Basel, and in 2024, he wins the Swiss Performance Award with Zisch, Blubber Hot & Pot. In addition to his public performances, Markus Goessi has always worked with other media and forms of expression, such as painting, photography, video, objects and installation.

Artwork Number: 24

Title: Da_Sein

Year: 2017 - 2025

Description: Self-portrait, edited photograph

Material: 24 photos, 40 x 60 cm, on aluminium Dibond

Size: 84 x 60 cm

Artwork Number: 25

Title: Und ewig dreht der Wahnsinn

Year: 2009 - 2025 (Performance Artefakt)

Material: 50x70 Foto auf Hahnemühle Bamboo Neutral Line

Artwork Number: 26

Title: A mirror maze for me alone

Year: 2024

Description: Self-portrait
Edited photograph

Size: Picture size 37.5 x 30 cm, Entire size 63.2 x 55.7 cm

Artwork Number: 27-31

Title: Herrschaft

Year: 2023

Material: Acryl auf Salzteig und Giessharz auf getragenen Hemden auf Leinwand oder Malpappe

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Mer Ayang

Painting

Mer Ayang is a singer, songwriter, activist and anthropologist. Mer has worked as a social worker/activist with refugees in East African border camps, (Kenya, Ethiopia, South Sudan, Sudan and Uganda) including in one refugee camp in Switzerland for minors at Erlenhof.

Through music and other art disciplines, Mer engages in advocating for 'voices of victims' of war time crimes in collaboration with local and global networks that are engaged on these specialised areas of concern.

Artwork Number: 32

Title: pick me, let's play

Year: 2025

Description: skin of the tree, skin of earth, symbolising tree of life. small poem (one paragraph) presented on a tiny barkcloth piece next to the canvas

Material: Acrylic painting on canvas primed with Barkcloth

Size: 120 x 100 cm

Nika Timashkova

Sculpture

Nika Timashkova was born in Ukraine and moved at the age of nine to Switzerland. She holds a BA in East European Cultures and French Literature and Linguistics from the University of Basel and a MA from the DAI in Art Praxis in Arnhem.

Growing up in two countries, both Nika Timashkova's life and work have been shaped by different languages, vague borders and an entanglement of cultures. The constant oscillation between polarities resulted in an ongoing process of finding positions – on Ukrainian soil and Russian language, in a post-soviet memory and capitalist condition, in artistic practice and academic work, in the East, in the West and in the Global South.

As it became clear among theoreticians that language not only represents a reality but also influences what we perceive as real, the artist's work deals with the space in between perception and articulation, what is and what might be. In the dissolution of symbols representing borders her main interest is to push those boundaries of nationalism, capitalism and the impact of memory.

In 2020, Nika co-founded the artist collective *somebodyies*, which operates between Switzerland, Germany and France.

Nika describes the following for her carpet works: "In my work I take words that have been used against women and re-appropriate them. Historically women used to work with textiles and until today it is considered a "female" craft. Nevertheless women get paid less and often expression that have textile roots such as "spinster" or "twisted" are used against women and have negative connotations. I highlight how historical patriarchal notions are still shaping our language."

Artwork Number: 33

Title: Future Under Construction

Year: 2024

Description: Hanging

Material: Textile

Size: 42 x 65 x 1.5 cm

Artwork Number: 34

Title: Spinster Sister

Year: 2025

Description: Carpet

Material: Textile

Size: 42 x 65 x 1.5 cm

Artwork Number: 35

Title: Wild Bitch

Year: 2024

Description: Carpet

Material: Textile

Size: 85 x 40 x 1.5cm

Artwork Number: 36

Title: Twisted Witch

Year: 2025

Description: Carpet

Material: Textile

Size: 89 x 36 x 1.5 cm

Rama Kalidindi

Multidisciplinary

Rama is an artist, curator, computer scientist and yogi. She is a member of Visarte; the professional association of visual artists, curators and architects in Switzerland; as well as an active member of the Oslo House Studios Cooperative in Basel, Switzerland.

Rama is a multidisciplinary artist creating expressions through painting, drawing, sculpture, installation and performance. With her oriental and occidental natures, she contemplates and juxtaposes divergences and inter-sectionalities from her education and exposure between temporal and tropical geographies. She is seeking to deconstruct and decolonise socio-cultural norms around her.

Rama is curious to explore themes of lifecycles; birth, life, death and rebirth; systems and sub-systems... (dis)connectivity and interconnectivity, of and between...energy changing forms, avatars and solid states, god and goddesses, creation and destruction. She morphs, modulates and forms ideas as she investigates overdrive, under-nourishment and collapse, noise with silence, bitter with sweet...desired and undesired, tasted and left untasted...potentiality, relationality, functionality, totality, partiality...everythingness and nothingness, everywhere and nowhere...left is right, right is wrong. ALL IS ONE. ONE IS ALL...she sees the many possibilities of Advaita Vedanta and works on ideas to find a better truth.

Artwork Number: 37

Title: Not my Cup of Chai

Year: 2025

Description: Oil on Canvas

Artwork Number: 38

Title: Dead as a Dodo: Pollycus

Year: 2025

Description: 3D digital print

Artwork Number: 39

Title: Dead as a Dodo: Trophicus

Year: 2025

Description: 3D digital print

Artwork Number: 40

Title: Dead as a Dodo: Chamelicus

Year: 2025

Description: 3D digital print

Artwork Number: 41

Title: Dead as a Dodo: Chamelicus 2

Year: 2025

Description: 3D digital print

Artwork Number: 42

Title: Dutch Courage

Year: 2025

Description: Plastic figure

Artwork Number: 43

Title: Macrocosm in Mycrocosm

Year: 2021

Material: Digital print on Alu Dibond

Artwork Number: 44

Title: Mycrocosm in Macrocosm

Year: 2021

Material: Digital print on Alu Dibond

Artwork Number: 45

Title: Fehlermeldung: Handarbeit

Year: 2024

Description: Sculpture in Frame

Artwork Number: 46

Title: Digital Intelligence

Year: 2024

Description: Sculpture in wood and plastic

Artwork Number: 47

Title: Kiss my #yoni

Description: collaborative shirt dress installation with Aleks (2025)

Material: Cotton with embroidery

Artwork Number: 48

Title: Tribute to Berlin Rallies, Victoria Lomasko

Description: collaborative shirt dress (2025)

Material: Cotton, embroidery

Reza Hazare

Painting

Reza Hazare (*1987 in Zahedan, Iran) is an Afghan artist whose work explores identity, uprootedness, and the psychological consequences of exile. Growing up in Iran as the child of Afghan refugees, he is deeply influenced by a deep sense of being in-between—between countries, cultures, and affiliations.

He studied at the School of Fine Arts in Tehran (2002–2005) and graduated from the Azerbaijan Academy of Fine Arts in Baku in 2012. His artistic practice encompasses drawing, painting, sculpture, and installation. In his works, he explores themes such as migration, cultural dislocation, and post-traumatic experiences, often through fragmented figures and emotional pictorial spaces.

Hazare has exhibited internationally, including at Art Dubai (2014), the Espace Culturel Louis Vuitton Paris ("Altérité," 2013), the Moscow Biennale for Young Art (2012), and in Baku, Stockholm, Basel, and Dubai. In 2018, he was a fellow at the Nordic Guest Studio in Stockholm and part of the Shared History project at Färgfabriken.

His work has been supported by, among others, the British Embassy in Azerbaijan. In addition to his own work, he is involved in art education and has taught painting to children. Through his art, Hazare gives voice to people without a voice – those with hybrid identities, without a fixed place, and with the invisible wounds of exile.

Artwork Number: 49

Title: In Exile

Year: 2025

Description: Bla bla bla

Material: Acrylic on canvas

Size: 200 x 145 cm

Saskia Edens

Sculpture

Born in Geneva, Saskia Edens has lived in Basel since 2003 and is a graduate of the École supérieure des beaux-arts de Genève (now HEAD). As a performer, she has regularly taken part in numerous international performance festivals in Europe, the USA, Mexico, Asia and Central Asia since 2007.

She has also realised commissioned artworks, such as the Magma installation on a school- building in Basel or, more recently, her outdoor installation Mondlicht, selected and realised for the Irchel campus of the University of Zurich. Various residencies have taken her to countries such as Spitsbergen (Artic Action 2018), Ladakh (Kyta 2019), Korea and Kazakhstan (DOM 36 Almaty 2022) and Le Mas d'Azil in France.

Her artistic practice is trans-disciplinary, combining video, painting, molten metal and performance. Through experimental processes and direct interaction with the elements, Edens explores the essence of the living: Cycles set rhythm, heat causes metamorphosis, breath intensifies energy, intention sets direction. Her practice seeks a symbiosis with the elements, fostering a deep connection with nature - an essential step towards its preservation.

Artwork Number: 50-51

Title: SHOT

Year: 2016

Material: Tin

Size: 35 x 50 cm the two objects

Sylvia Zawiaślak

Linocut and installation

Sylvia Zawiaślak is a Polish visual artist specialising in printmaking and creating objects. Born in 1991 in Rzeszów, she graduated with a master's degree from the Faculty of Art at the University of Rzeszów, majoring in graphic arts.

Her diploma work was completed in the studio of relief printing under the guidance of Professor Krzysztof Skórczewski in 2015.

Zawiaślak's artistic practice focuses on traditional printmaking techniques, particularly linocut, through which she explores the coexistence of image and word. She is the author of the book "Demony i klechdy ludowe" ("Demons and Folk Tales"), which combines her linocut illustrations with literary narratives.

In addition to her visual art, she is the creator of the podcast "Sylostory," where she shares stories and insights related to her artistic journey.

Throughout her career, Zawiaślak has participated in various exhibitions and has been recognised for her contributions to the field of printmaking. Notably, she was awarded the first prize at the 9th Paweł Steller Ex Libris Linocut and Woodcut Review in Katowice. Her works often delve into themes of introspection, cultural identity, and the interplay between visual and textual storytelling.

In 2024/2025 Sylvia Zawiaślak was an artist-in-residence at Laurenz Haus in Basel, Switzerland, where she continued to develop her printmaking practice and engage with contemporary art dialogues.

Artwork Number: 52

Title: New Olimpia

Year: 2025

Material: linocut printed on a paper

Size: 50 x 70 cm

Artwork Number: 53

Title: House of manipulation

Year: 2024

Material: linocut printed on a paper

Size: 50 x 70 cm

Artwork Number: 54

Title: We'll protect you

Year: 2024

Material: linocut printed on a paper

Size: 50 x 70 cm

Artwork Number: 55

Title: Turn on thinking

Year: 2025

Material: object

Size: 15 x 7 cm

Artwork Number: 56

Title: The specter of freedom

Year: 2025

Material: object

Size: 20 x 15 cm

Tarlan Lotfizadeh

Interdisciplinary

Born in 1984 in Tehran, Iran. Interdisciplinary Artist based in London.

Selected Exhibitions

- + Group Exhibition The Journey No.3 . Sharif Art Gallery . Tehran . Iran 2025
- + Screening in Digital Art Week London . Shoreditch Arts Club . London . Uk 2024
- + Solo Exhibition Three-Dimensional Essay on Folding Memories . Yaaftah Art Gallery . Tehran . Iran 2024
- + (In)Visibilities . Museum für Neue Kunst . Freiburg . Germany 2023
- + SWAB Contemporary Art Fair . Barcelona . Spain 2023
- + Solo Exhibition Bearing Witness to a Missing Testimony . Kunstraum Aarau . Switzerland 2023
- + Three-Dimensional Essay on Folding Memories . CIAPV . France 2022
- + 2Days&7Hours Behind . Centre International d'Art et du Paysage's Light House . France 2022
- + Co-Existence Biennial . Art Colony Galicnik . NI National Gallery of the Republic of North Macedonia 2021
- + Online Group Exhibition Dear Fractured Stones . Sumac Space 2021
- + 17th Athens Digital Arts Festival . Athens . Greece 2021
- + Solo Exhibition. Artist's Studio . Tehran . Iran 2021
- + Group Exhibition GalleryGardi . FOFA GAL- LERY . Montreal . Canada 2020
- + Group Exhibition Whithin the Finitude . Pejman Foundation . Tehran . Iran 2020

Artwork Number: 57

Title: Untitled from "Thirteen Grams of Himalayan Salt" series

Year: 2023

Material: Embossed Print on White Cardboard

Size: 35.5 x 42 cm

Artwork Number: 58

Title: Breathe, Breathe Every Single Cell

Material: Video Performance

Size: 00:01:30, Loop

Year: 2018

Victoria Lomasko

Prints

Born in 1978 in Serpukhov, south of Moscow, Victoria Lomasko studied graphic art and book printing at the Moscow State University of Printing Arts, graduating in 2003. She subsequently found her way into graphic reportage. Lomasko was inspired by documentary drawings from the time of the Lenin-grad blockade, as well as from prisons, labor camps, and the military. Today, her work focuses on various subcultures and marginalised groups in Russia — from LGBT activists and sex workers to migrant laborers and agricultural workers in the country's provinces. Lomasko observes people and situations with great attention, capturing them in a skillfully spontaneous and powerful line that is stylized yet precise.

One of her first internationally published and acclaimed books was created in collaboration with the author Anton Nikolaev: a visual reportage on the court case against the organizers of the exhibition *Forbidden Art* 2006.

Her graphic reportage *The Invisible and the Angry*, which documents social injustice and political repression in Russia, has been translated into German and several other languages. The English version, titled *Other Russias*, was awarded the 2018 Pushkin House Prize for the Best Book in Translation. In addition to her work on various publications and exhibitions in Russia and abroad, Victoria Lomasko is actively involved in human rights organizations — for example, conducting drawing workshops for incarcerated youth in Russia.

Artwork Number: 59

Title: Starship

Year: 2022

Material: digital print on Hahnemühle

Artwork Number: 60

Title: Naked Knight

Year: 2024

Material: digital print on Hahnemühle

Artwork Number: 61

Title: Berlin Rallies - pigeon

Year: 2024

Material: digital print on Hahnemühle

Artwork Number: 62

Title: Berlin Rallies - Couple 2

Year: 2024

Material: digital print on cotton bags

Artwork Number: 63

Title: Berlin Rallies - with banner

Year: 2024

Material: digital print on cotton bags

Artwork Number: 64

Title: Frozen Poetry: Garden of Generation #2

Year: 2021

Material: digital print on cotton bags

Artwork Number: 65

Title: Frozen Poetry: Garden of Generation #2

Year: 2021

Material: digital print on cotton bags