

BODY NARRATIVES

Square Heart
Bloody Frank
12.-27.10.24

This Is Me Trying
Julia Lago Pujol
09.-24.11.24

Beyond What The Eye Can See
Feyza Hylal
11.-26.01.25

Albott
Morris Manser
08.-23.03.25

Laufenstr. 94
4053 Basel





INTRODUCTION

TEXTILE PROJECTS, NETWORKS AND THE SENSUALITY OF CRAFTSMANSHIP IN DECELERATION

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INTRODUCTION

Hello and welcome to Neuf Trois in Basel. I am very pleased to welcome everyone here today. It is with great pleasure that NeufTrois presents its first exhibition series with textile context called „Body Narratives“. We are very happy to welcome Anna today, who is giving us a lecture on the subject of textile projects, networks and the sensuality of craftsmanship in the deceleration. As part of the programme we have four exhibitions that report on different perspectives. We will start with Vloody Frank, followed by Julias exhibition »This Is Me Trying«. We have Feyza Hylal with focus on hijabs and finally Morris Manser from Basel with »Albott«.

So first I wanted to take the opportunity and thank all the people who made it possible, to make culture here for so long, which allows us to have this discourse here today. On one hand, to maintain the premises, on the other hand to bring art to this place and exhibit it here, of course. Last but not least, to look at the art and to exchange ideas about it. I just wanted to say thank you for that and say that this is a very important thing and means a lot to us. We have been doing this since various exhibitions with different themes for three years and so it came to our last textile exhibition »Knüpfen und Kümmeren« where we got to know Anna. She was visiting us with the Stickclub where we could all knit together on the work of Lea Bongni and Marina Klein. It was through the Stickclub that we ended up exchanging ideas and deepening our interest for textiles. This is why we created this compilation.

When Anna gave us the title, I thought it addressed our founding motivation very well, because we said, in an age of online communication, we need physical human gatherings more than ever and we want to continue to promote them. It is all the more fitting now, here to start the exhibition series with this title. About Anna herself, she was born and grew up here in Basel and knew even as a small child that she would become a dress-maker. Of course, that's what she did. After completing her apprenticeship, she studied Process Design and founded the Institute for Textile Research there 2016. Since then, they have been working on many textile projects in Basel. She is currently working as teacher at the SfG, the school of design in Basel and is currently setting up the Fair Fashion Factory. I'll leave it at that. Thank you very much for being here.

*Moritz Mader
NeufTrois Kollektiv
Open Talk Body Narratives
20.09.2024*

OPEN TALK

**TEXTILE PROJECTS,
NETWORKS AND THE
SENSUALITY OF
CRAFTSMANSHIP
IN DECELERATION**

**ANNA CORDASCO
INSTITUT FÜR TEXTILES
FORSCHEN**

Many many thanks to the Neuf Trois team, that I can be here today. I think that's really nice. And I was really happy about this request. I'll give the lecture right away start with a small piece of text. It's from the book: The Carrier Bag Theorie of Fiction, by Ursula K. Le Guin.

»If you haven't got something to put it in, food will escape you even something as uncombative and unresourceful as an oat. You put as many as you can into your stomach while they are handy, that being the primary container; but what about tomorrow morning when you wake up and it's cold and raining and wouldn't it be good to have just a few handfuls of oats to chew on and give little Oom to make her shut up, but how do you get more than one stomachful and one handful home? So you get up and go to the damned soggy oat patch in the rain, and wouldn't it be a good thing if you had something to put Baby Oo Oo in so that you could pick the oats with both hands? A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a box a container. A holder. A recipient.«

According to Le Guin, we humans define ourselves through the tools we use. We are proud of that fact. We have become what we are through tools. When we think of the first tools, we often think of spears or weapons used to kill animals. Le Guin believes that it was probably the bag that made us who we are today. In order to tie something together, we need thread or at least fibres that can be strung together. To make a bag, a sling or a net, we also need string. As today's theme is deceleration through craftsmanship, I thought we could twist cords while I tell you about my work. You don't have to, but you are welcome to join in. Toni will give you all some flax. Incidentally, flax is the material from which linen is made. Here, it is actually used to seal taps. See if you can bundle your strand as beautifully as possible.

That doesn't have to be very much. And then? Hold this strand of fibres in the middle with your weaker hand. For me, that's my left hand. With your stronger hand, you do the work. Now, start like this so that you can see the piece that is closer to you turn towards you, and then place it over the other one. Then you have the other piece closer to you, so turn it towards you again, placing it over the other piece. Always turn it towards you, put it away, turn it towards you, put it away. This creates a countermovement. One is with you and the other is gone, curling into itself to create a simple string. Depending on the situation, it might help to wet your fingers a little. This makes it easier to roll. By the way, this is called twine. So what you're doing is twisting. You can easily make cords from different phases this way. I will tell you in particular about the report from the Institute für Textiles Forschen, because I am here today on its behalf. The Fair Fashion Factory was also mentioned earlier. I am happy to answer any questions you may have at the end. But first, I will report on the Institut für Textiles Forschen. I have already discussed this with the institute. That was an affirmation. I founded the Institut für Textiles Forschen during my Hyperwerk studies and told my lecturers about it. After that, I just had to implement it. I clarified that, too. It is entirely possible to run an institute in Switzerland. It's legally okay. At that time, I worked with Tamara Stehlin on a variety of projects, which we then implemented at the Institut für Textiles Forschen. There were always lots of people there. After studying in 2018, the Institut für Textiles Forschen was founded as an association. It is still officially an association today. This will come in handy if you ever need to set up accounts, sign rental agreements, or do anything else that might be involved. Some of the people who founded the association are still there today. We are currently a team of ten. We are all people who come from creative or textile professions. But we're a mixed bunch. And it's not just women, either. So, what do we do? We don't work in a product-oriented manner. Occasionally, a product is created, just as some cords are probably being created today. Then it works, but it's actually always about the process rather than the product. We organise various events that address the textile theme, both practically and theoretically. We organise lectures and a series of workshops, as well as open studios and various collaborations, such as exhibitions. I will show you three projects that I think are a good fit today, and I will describe them in more detail. Describing creative projects without pictures is not that easy. That's why, after the lecture, I would like to recommend that you google it at iff.ch, where you can find all projects and events right on the front page. That's where you'll find these projects, because sometimes it's really nice to see things in pictures or videos.

I'm starting with an old project from a long time ago. It's a project from 2017, so it's really from my student days. We had the option of going to the book fair during Art Basel on the Kaserne area with our bachelor project. It's a great opportunity. I just asked myself this question: What should I do with the Institute für Textiles Forschen at a book fair? What do textiles have to do with a book fair? Then I did some research. It didn't make sense to me, but then I realised that the word text actually comes from textiles. Text comes from ,tegere', which means to weave or braid, and suddenly it made a lot of sense that we went to a book fair. Yes, we tufted a carpet there. I don't know if you're familiar with this technology. It's one of the simpler techniques for making carpets compared to knotted or woven ones. A fabric is covered and yarn is pushed through to create loops, which can be left open to form fringes. Fitted carpets, for example, are tufted carpets. Many of the carpets you find in IKEA are tufted, and a lot of carpets in general are tufted. This can be done by hand. Of course, this can also be done mechanically. Fitted carpets are made by machine, and there are also tufting guns available. These are small handheld machines that can also be used to make carpets. They actually look a bit scary, so the name ,tufting gun' is quite fitting. They also make a strange noise and are about the size of a large drill. They shoot the yarn through the stretched yarn. Well, first of all, very few people know about this, so it's quite performative. Textile crafts, or crafts in general, have a performative quality because they're not that common anymore. I think it's always a pleasure to watch someone do a job well. The same goes for tufting, especially since most people don't even know about it. You just pull the stretched cloth from the front and back, and that's what you see: people with these strange machines. We had the stretched cloth already. That's a quote from Andy Warhol, and I'm pretty sure that's why it's called that. Then, using these letters, we create an image by simply continuing them and thus forming a structure. You can then view it on the website later. In three days, a black and white carpet was created there. So the text has been transformed into a textile image.

Another project, three years later. We are now in 2020, and everything is well organised. I spoke about the textile network. It was Danielle Harris who asked us if we wanted to work on a project with textil. We called it 'Well-Knotted', and she really wanted to get in touch with us regarding the 'Golden Pioneers', as she calls them textile icons from Basel and the surrounding area. Among others, we worked with Carola Kaufmann, Hannah Ström and Anita Fröhlich. We visited them in their studios and then spent a whole week working together in Warteck's workroom, trying out textile techniques, cooking and spending time together, which was really nice and very inter-generational. I should mention that I started my fashion design studies here in Basel. At the end of this week, we'll be holding an exhibition with our material samples, as well as showcasing the many great works by these women. It was a really nice net-working event. I always wondered what Danielle intended with this project, but now I understand. I couldn't really classify it somehow. I actually thought it was a nice project, but I didn't see the deeper meaning behind it. It only hit me a few years later. On the one hand, we are still in regular contact with Carola Kaufmann and Anita Fröhlich. If you get stuck with a project or have any questions, you can always get in touch with us. We also stayed in regular contact with Hannah for a long time. She joined us for an embroidery session and really enjoyed being among textile creators. She is no longer alive. When it became clear that she wouldn't live much longer, she came to us again and asked us to take her textile treasures, so that she would have a real collection in her two rooms. A three-room apartment with a real textile collection of indescribable value, which she asked us to pass on to good hands. Then we were able to do these things at the school of design. They have a professional textile collection, and they passed it on. Then I understood what Danielle was talking about. It was precisely this network that mattered to her, and the fact that we were sharing and combining our knowledge across generations. We took photographs of everyone involved wearing their favourite pieces of clothing. By the way, that's Hanna Ström. I'll give it to her, and you're welcome to take a look at it.

So now comes not our last project, but the last project I wanted to present to you today is *Alles lebt*. We implemented this in 2023. It will continue until 2028. It's a collaboration with the Museum der Kulturen, who asked us to be involved in the exhibition *Alles lebt*. The idea is to create a permanent exhibition with a spatial installation. The *Alles lebt* exhibition is about how different things in the world are somehow linked to each other. Everything is connected and somehow alive. For example, if we cut down the jungle, this would have consequences in completely different places around the world. This is an argument about the interconnection of the world and what is happening in it. We have tied a giant tree in place. This was planned by a team from the Institut für Textiles Forschen. I wasn't there, though. They created a model and drew it in 3D. I was there during the implementation, and I have to say it was a huge project, it was quite overwhelming. We started in this room, which is eight metres high and has a diameter of eight metres. We started with this huge circle, which then splits into roots, creating a cross-space sculpture that you can walk through. It's also worth looking at the pictures. Or, when you are in the Museum der Kulturen, simply take a look at *Alles lebt*. You'll find it then. That's how we travel and have various projects going on, all about textiles and full of passion. I'm about to start advertising. There will be a Stick Club again next Monday at the Fair Fashion Factory. This is also where the Institut für Textiles Forschen is now located. We moved there at the beginning of the month. This means that the Stick Club is currently on tour. That's also why we were here before. Every month, we meet in a different place and knit with the local people. We're hosting a home game now because we thought that, since we've already moved, it's a good opportunity to invite people to come and visit us. The basic idea is that, when working together, we should speak to each other completely differently. When I meet a friend for coffee, for example, we have two hours to talk and we have to agree on something. If you don't know each other well, it can become somewhat embarrassing when you no longer know what to say. You might be familiar with the awkward silence that ensues. When you work together, that doesn't happen because it's easy to not speak. But you can also just talk about work. Which colour would be better right now? for example, or something like that. It may also be the case that very profound conversations arise. We usually drink beer too. No previous knowledge is required. You just need to be able to embroider and thread everything up and down with a needle and thread. We always have material. It's free and you don't need to register. We simply set up a collection. There are flyers available. You are all very welcome to visit us at home on Monday.

This is another event that we have held several times. These are projects that we have initiated, not ones that were requested. This is an open textile workshop day. We hold more textile workshops here in Basel than you might think. These are... I would say at least 50, if not more. But most of them are hidden away somewhere in the back yard or on the first floor, only a few have shops. On this day, 20 workshops open their doors to the public. It's really worth it, some of them are great craftspeople who demonstrate their skills. And yes, we have a course programme. Yes, that's actually important to me. Maybe that's why I do things like this. Why am I so committed to textiles? Why do I love them so much? I think you have to understand that textiles surround us. They are our second skin. They are very important and we have them on us every day. There isn't a day when we don't wear them. When we are born, we are wrapped in a cloth. And when we die, we will be wrapped in a cloth. In between, we always wear clothes or are surrounded by textiles, such as at home. Buildings were originally made of textiles too. So textiles are very essential to us, yet we've pretty much lost touch with them. Many people have no idea what they are wearing or how the technology behind it works. To me, it's similar to not knowing that milk comes from cows. So I think this is one of the reasons why we have lost the touch with textiles, which has led to major problems in the global textile industry. Well, I don't want to discuss that in too much detail. The problems in the textile industry are truly abysmal, and we urgently need solutions. Preferably yesterday rather than tomorrow. At the same time, possible approaches to solutions do exist. Yet very little happens. I think we have to start with appreciation. If we understand what's behind it, perhaps you'll be ready too. To pay a little more to mend something, for example. Something that can be passed on if you no longer want to wear it yourself, and so on.

So, these are all the approaches that some of you may already be familiar with. I would like to set you on your way. That's what you told me. You always think it's good if, in the end, we like the things that got in the way. Take a look at your textiles every now and then and see what you can learn. If you don't know what kind of material it is, take a closer look. Most textiles are woven or knitted. T-shirts, for example, are knitted. If you take a closer look, you can see the knitting pattern let yourself be fascinated by it, because it's really fantastic! Exactly. There was a time when textile crafts were commonplace. That was simply before industrialisation. A lot more was done manually, and it was slow work.

You may have noticed this while twisting the string. This is one reason why the spinning wheel appears in so many fairy tales. It was used in every household. Spinning the yarn was essential for making fabric, which was then used to sew clothes. This connection to textiles that we no longer have in everyday life is still present in our language. Pay attention to that! I have a small compilation here from a book called »Darn and Sewn Up« it's full of textile idioms. I love it! I use it for workshops and have now put together a few idioms.

Let's get to the thread, because we're already on the subject. Some people believe in a thread of fate. Sometimes they hang by a thread. Especially on days when it rains in Binfäden, or when things are going badly. Pursue a common thread purposefully. Then you have all the strings in your hands and are often particularly good at bringing projects and ideas together. This creates narrative material with a narrative thread, of course. It's important with stories that they are not threadbare, and that you don't lose the thread when telling a story. Otherwise, it will become drawn out and you could lose your audience's patience. So that we don't overstretch our patience.

SQUARE HEART

Vloody Frank

**12. – 27.10.24
Laufenstr. 94 Basel**



**I ENCOURAGE YOU TO REFLECT
ON THE COMPLEXITIES OF
HUMAN EXPERIENCES AND HOW
OUR INTERACTIONS SHAPE THE
WORLD WE LIVE IN.**

My work reflects my own mind. I think it is hard to translate the way a human mind works into reality. The square heart has become a symbol in my work that refers to my logical and emotional mind. Two sides that I must deal with. I would say I have the best of both worlds, but it is a burden to carry around, because it means being caught up in two extremes and I am still learning to bring harmony between them both. On the one side the perfection that my mind seeks and on the other side the beauty in the imperfection that my heart sees. So, I'm using both sides to let my art translate important subjects into reality.

SQUARE HEART

1 BLOOM, DO NOT HIDE

**2 IMPERFECTION MASK
AND OTHER ACCESSORIES**

3 THE GREEN CARNATION

4 MULTIFUNCTIONAL SHIRT

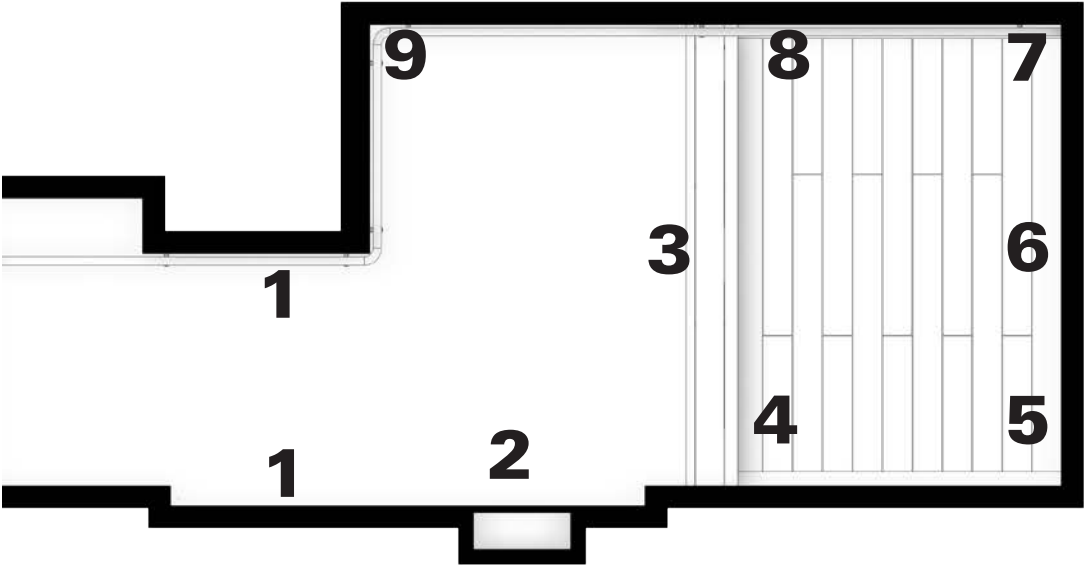
5 XXL BLAZER

6 RUNNING IN CIRCLES

7 GEOMETRICAL FEELINGS

**8 TRANSFORMING
SQUARE HEART**

9 IMPERFECTION



1 BLOOM, DO NOT HIDE (PHOTOCOLLECTION)

This photo series combines different photos from various projects. It's about taking up space, breaking norms, and questioning what the social condition of expressing oneself is. How can we break norms? How can we fully express ourselves through the pieces we wear? Does it even matter what we have on? Is it not just a piece of fabric that is supposed to protect our bodies? How has it become more than just an afunctional piece that is meant to keep us warm?

2022–2024



2 IMPERFECTION MASK AND OTHER ACCESSORIES

The mask was made out of can openers, and it's a reflection on the materials. We tend to throw away things that have lost their value after one use. It serves as a reminder to appreciate everything and to use those materials. The mask also refers to our own perception of beauty standards and their influence.

2023–2024



3 THE GREEN CARNATION

This piece is an homage to Oscar Wilde, an author who lived his truth during a time when one's sexuality had to be kept hidden. Wilde introduced the green carnation in London, encouraging his friends and followers to wear it as a symbol of aestheticism and nonconformity. While not originally intended as a secret symbol for homosexuality, the green carnation became associated with Wilde's persona and, later, with LGBTQ+ identity, particularly after his trial and imprisonment for "gross indecency".

2022



4 MULTIFUNCTIONAL SHIRT

This piece plays with the concept of a simple white shirt. I have tried to break the traditional view of a white shirt and its association with men. Why can't a man wear a skirt or dress without being judged? Why can't a man show a softer side? The multifunctional shirt looks like a dress and is made out of three deconstructed shirt patterns. This outfit has many layers because it can be worn in different ways. The skirt on the side is also just a white shirt that was reconstructed, and it could be worn as a shirt. This work shows different sides to men through the complex layers that can be taken apart to create new, endless possibilities of expressing oneself with one piece.

2023



5 XXL BLAZER (TOO BIG, TO FIT IN)

This giant blazer symbolizes power and plays with the perception of masculinity. Through the soft color choice, it seeks to break the image of a strong man who tries to hide his true self. Paired with the huge headpiece, this piece takes up even more room, reflecting the desire to be seen for the real you. The piece is styled with a “white shirt” that has an unusual V-cutout, paired with net stockings to hint at the forbidden things men aren’t allowed to show publicly. The monstrous blazer is the protective layer that hides everything underneath. However, through the styling and color choices, it directs the viewer to look beneath this protective layer.

2024



6 RUNNING IN CIRCLES DRESS

This dress was inspired by the way we repeat our own patterns in interpersonal relationships and how we get triggered until we learn to break our own conditioning. The split in the circle refers to the breaking point and the healing process that is needed to face one's wounded self. One of the hardest parts about interpersonal relationships is recognizing where we project our own feelings onto others and understanding why we do it. Every new person in our lives teaches us something important about ourselves, but the question is: Am I willing to take that lesson, or am I going to run into the exact same one again?

2023



7 GEOMETRICAL FEELINGS

Isn't it easier to just hide from the true self? To put something on and blend into this world? This look plays with an extreme form of hiding. The squares are a protective layer to push everything away that could reveal the true self. The shirt was made out of 196 pattern pieces to create the illusion of the upstanding squares. The pants were made out of 72 pattern pieces, and on top of that, there was the square plissé used.

2024



8 TRANSFORMING SQUARE HEART

The square heart is a part of my Black and White Thinking collection. My main inspiration came from my first relationship, all the good and bad things that I experienced, the healing afterwards, and the journey of full acceptance of the in-between of the good and bad. I grew up in a world where everything is divided, a world where I learned to pick one side without questioning the complexity behind it. This collection was also a reflection of the fights in this world. Fights that the people around me chose to have, but at the same time, they want the wars in this world to stop. I wonder if peace is possible as long as we choose to fight, putting our own egos above the feelings of others. The world around us is way more complicated, and I think it's important to learn to see the grey undertones.

2023



9 IMPERFECTION

Do you know the feeling of truly starting to like someone? The moment you start coming closer and discovering the little details about them, details that make them unique? But these details often don't fit the beauty standards of our world. Those are exactly the things that make me fall in love even more, like a birthmark or something you wouldn't notice from a distance. It's not just about what you see on the outside but also how someone moves, looks at you, smiles, talks, or even turns red when they're shy. There are so many sides to someone that could be misunderstood in this world. I think it's so important to start loving and accepting those things. I've noticed that shame is often used in relationships when a partner stops portraying the perfect image of how someone is supposed to be in a relationship. Once again, it's an untouchable norm of perfection. I don't believe unconditional love can exist when shame is present. Unconditional love means acceptance, accepting something that has been painted as imperfection in our world.

2024



People in the Photos

Madie Fontainblau 1

Moritz Vögeli 2, 6, 7

Sagil Md. Amin 3

Julien Gfeller 4

Matteo Hermann 5, 9

Vanessa Berger 8



















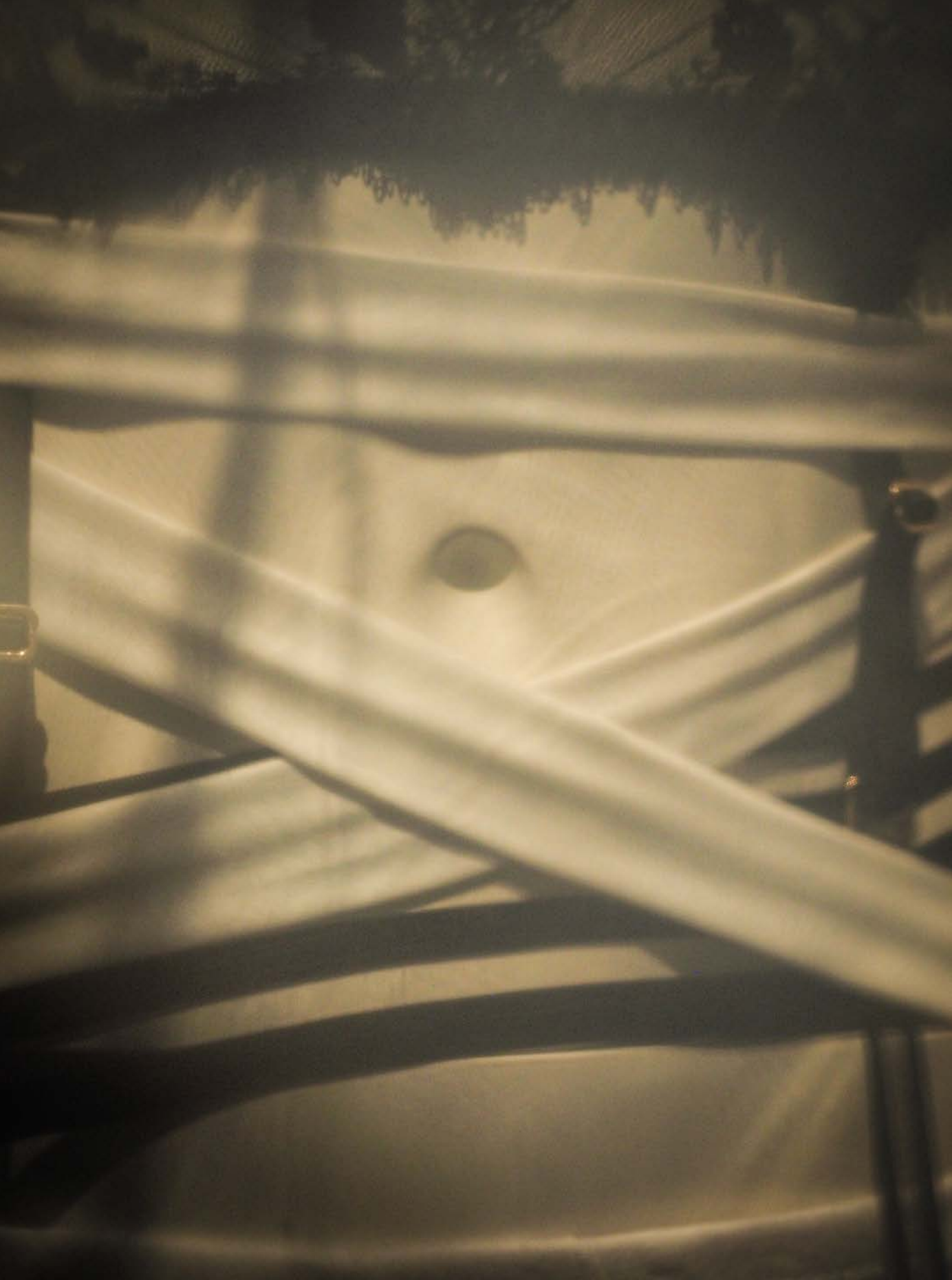
A person wearing a white, flowing robe is holding a large, diamond-shaped object that resembles a quilted pillow or a piece of fabric. The object has a dark, beaded border and a central panel with the word "VLOODY" written in bold, black, sans-serif capital letters. The scene is dimly lit, with a strong light source from the left creating a bright glow on the person's robe and the object. The background is dark and textured, possibly a stone wall or floor.

VLOODY









VLOODY FRANK

Vloody Frank is an artist, photographer, and fashion design student whose creativity is deeply influenced by early theater and performance. These experiences have shaped his artistic journey and expression.

His work explores themes such as interpersonal relationships, self-discovery, and the impact of our interactions on the world around us. With a strong interest in psychology, Vloody delves into the human mind, seeking to understand the complexities of how we connect with each other.

Vloody incorporates illusions in his designs, transforming them into performative pieces that engage the viewer. His affection for technology plays a significant role in his creative process, allowing him to experiment and innovate in his work. He enjoys learning new things and blending different fields, creating interdisciplinary art that keeps his work dynamic and exciting.

A key aspect of his fashion design is using old fabrics and recycled materials to create something entirely new, adding depth and meaning to his creations.

Drawing inspiration from geometry and mathematics, Vloody's designs are both structured and innovative. He describes his fashion as "classy but sassy," fusing elements from classical styles, pop art, punk, and underground scenes, while also embracing nature and various artistic influences.

Through his art, Vloody Frank encourages others to reflect on the complexities of human experiences and consider how our interactions shape the world we live in.

THIS IS ME TRYING

Julia Lago Pujol

09. – 24.11.24
Laufenstr. 94 Basel



**LIMITED MATERIAL AND TIME
RESOURCES. PHYSICAL AND
EMOTIONAL EXHAUSTION.**

**THIS IS ME TRYING IS A
VULNERABLE, DIRECT, AND
PERSONAL DECLARATION.**

Leftover Materials. Leftover Time. The pieces in this exhibition are crafted from remnants those materials that remain, that could have easily been discarded and condemned to oblivion and from fleeting, uneven intervals of time. Artist Júlia Lago Pujol shapes a body of textile art where labor precarity, uprootedness, and manual work come together as forms of resistance.

Trained in fashion design, her artistic practice critically responds to the industry she works in. From her experience as a designer, Lago Pujol challenges the production logics of fast fashion, an industry that constantly generates discarded materials. Caught in the need for paid work, but aware of the ethical tensions in her work environment, her practice emerges from this conflict between creation and exploitation. By transforming what has been discarded, she crafts a narrative about precariousness and fragmentation, exploring the contradictions between her personal beliefs and the constraints of a productivity-driven system that stifles creativity.

The artist also connects with the legacy of feminist art, which has historically used textile techniques to reclaim the „feminine“ and subvert the hierarchies between art and craftwork. Embroidery, weaving, and crochet practices long undervalued are reappropriated here as symbols of resistance, confronting both labor exploitation and the invisibility of precarious, manual work.

Lago Pujol's work is driven by a constant search for meaning and agency. Immersed in a system that pushes her toward repetition and alienation, her work explores the capacity to reclaim both time and materials as acts of resistance. Her pieces, sewn from leftover scraps from the company she works for, reflect her struggle to reconcile two worlds: artistic creation and salaried labor, both in constant tension. By combining disparate materials, she reveals the effort to assemble fragments both physical and symbolic as if each stitch sought to restore a personal narrative. The fabrics, which don't perfectly align, become metaphors for the attempts to balance these two worlds, which rarely achieve harmony.

The title itself suggests a kind of apology for taking creative liberties, for working from a place where mistakes are inevitable. Limited material and time resources. Physical and emotional exhaustion. This is me trying is a vulnerable, direct, and personal declaration. The title evokes the artist's daily struggle to reclaim her time, body, and creative capacity amid the exhausting demands of salaried work. The phrase, seemingly simple, encapsulates the feelings of insufficiency and burnout experienced by many young creatives in today's economy, but also resonates with the tenacity found in the act of "trying" embracing the possibility of failure, and in doing so, redefining the notions of success and failure.

The works in the exhibition are constructed through the assemblage of disparate scraps, connected by a visible thread. They are not meant to adhere to industrial standards. Every stitch, every visible seam, challenges traditional notions of perfection and celebrates the authenticity of manual labor. By exposing the seams and material variations, the artist invites us to reflect on the value of time and effort invested, emphasizing the importance of the creative process. By stripping away industrial precision, her works open up spaces for autonomy and self-sufficiency, the very spaces that her work as a fashion designer denies her.

The DIY (Do It Yourself) practice, deeply rooted in countercultural movements like punk, becomes a form of resistance against mass production and standardization. In Lago Pujol's hands, DIY is not merely an aesthetic choice, but a political stance against capitalist logic. Sewing, historically a communal activity, here becomes solitary. Isolated by the contemporary labor dynamics, the artist finds in textiles an introspective refuge, devoid of the emotional networks that traditionally accompanied communal manual work. The act of weaving here becomes solitary. In contrast to the traditional collaborative textile experience, where hands worked together in a shared act of creation, the process presented here is imbued with the individualism imposed by modern-day exploitation. In Lago Pujol's work, there is a material weaving, but not a social one.

The artist creates from Switzerland, where she emigrated for professional opportunities she couldn't find in her homeland. This displacement, more than just a simple relocation, becomes an experience of uprootedness and disconnection from her place of origin. In her artistic practice, this feeling is reflected in the use of leftover materials, fragments of other stories, which when pieced together reveal the difficulty of constructing a sense of belonging. The visible seams are not only signs of creation but scars that speak to the challenging reconciliation between the need to survive, the desire to create, and the nostalgia for her home.

Júlia Lago Pujol's work is both an artistic and personal exercise in resistance. In a world governed by the demands of capital and the limitations of salaried work, her textile practice represents an attempt to reclaim her time and creativity. The pieces in „This is me trying“ are not merely visual objects, but traces of a daily struggle to reconcile her artistic identity with the demands of a labor system that confines her. Each stitch connecting those once discarded scraps is a symbolic act of repair, a reconstruction of the fragmented, both physically and personally.

Text, Curation
Claudia Luque

Photography
Alessandro Zarola

THIS IS ME TRYING

1 VESTIT 001

2 VESTIT 002

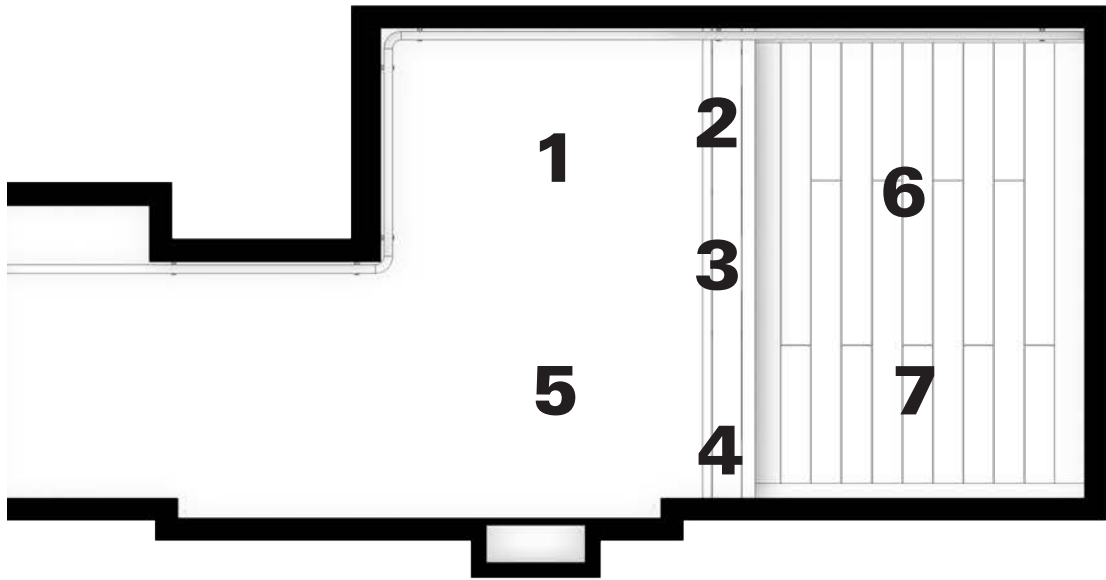
3 VESTIT 003

4 TOP 001

5 FALDILLA 001

6 ESTUDI 001

7 ESTUDI 002



1 VESTIT 001

Dress made out of discarded textile pieces coming from past collections/
projects, and second hand clothes that were altered.

Sewn with overlock sewing machine
2023



2 VESTIT 002

Dress made out of discarded textile pieces coming from past collections/projects, personal wardrobe and second hand clothes that were altered.

Sewn with overlock sewing machine
2021







3 VESTIT 003

Dress made out of discarded textile and clothing from the workplace.

Hand knotted

2023







4 TOP 001

Top made out of second hand clothes that were altered.

Sewn with overlock sewing machine

2024



5 FALDILLA 001

Skirt made out of different denim trousers gathered from personal wardrobe and material discarded at the workplace

Sewn with a woven sewing machine
2022-2024



6 ESTUDI 001

Study made from discarded textile bits such as old knitwear
(both clothing items and failed mock ups)

Sewn by hand
2024



7 ESTUDI 002

Study made from discarded textile bits such as old knitwear
(both clothing items and failed mock ups)

Sewn by hand
2024



Hi everybody, my name is Julia Pujol and welcome to my exhibition

This Is Me Trying. This Is Me Trying is a reflection of hopes and dreams clashing with the harsh reality of being a creative person working a 9to5 a job that's "creative," but not truly creative. As the title says, this is me trying, trying to create something outside of my daily work routine. After earning a bachelor's and master's degree in fashion design, followed by a master's in fashion marketing, I thought I was on the path to my dream life, being an artist, a designer, living a creative life. But in hindsight, my work turned out to be much less creative than I imagined. That's when I began forging my own path creating my own art and designs. So yes, this is me trying, trying to find a balance between a job that feels stable and somewhat fulfilling, and the deep desire to follow the dreams I once held so clearly. Everything in this exhibition is rooted in eco-design and redesign. I use recycled materials and textiles not only because sustainability is part of my identity as an artist, but because these discarded elements feel like fragments of myself. As a creative person, I have many different facets. Through this work, I'm piecing those parts together bits and bobs of who I am in an attempt to shape a version of myself I strive to be, even if I don't always feel like I'm there yet. This exhibition is a pause, a moment to reflect on what I've done so far.

It's also a kind of biography. A look at the ups and downs of chasing dreams that may never become reality. There's a lot of uncertainty about the future. I'm working on things that may or may not work. Building communities, creating from scratch, using materials others have thrown away. Maybe those discarded materials stand for my lost hopes, for the version of my creative and fashion life that didn't quite happen. Still, I'm trying to hold everything together. Trying to stay grounded in this dream.

Thank you for being here.







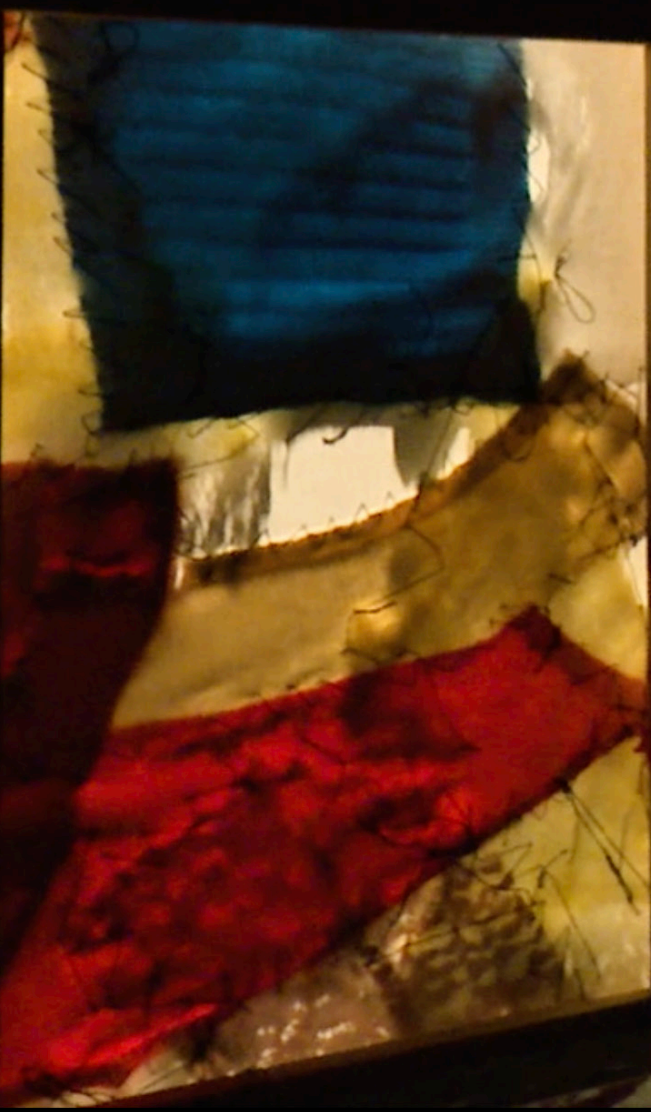
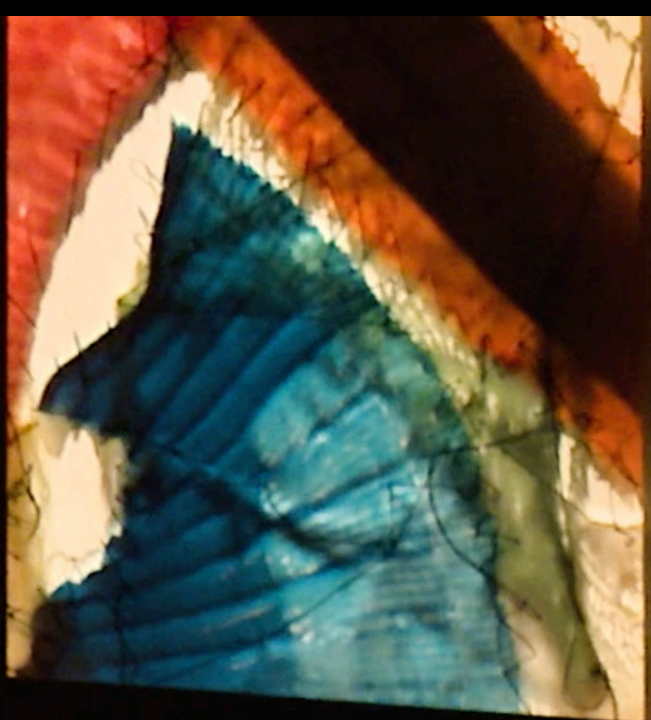














JULIA LAGO PUJOL

Júlia Lago Pujol is a Barcelona-born multidisciplinary designer currently based in Basel, Switzerland. Holding a BA in Fashion Design and an MA in Marketing in the Fashion Industry, Júlia seamlessly integrates artistic vision with strategic insight. Her primary focus lies in fashion design, where she creates innovative collections that reflect contemporary trends. Additionally, she embraces multidisciplinary, working as a custom designer and stylist for short films and music videos, as well as designing album covers for DJs and musicians. This diverse approach not only enhances her creative repertoire but also demonstrates her ability to navigate various facets of the design world, making her a dynamic contributor to the contemporary fashion landscape.

She has participated as wardrobe designer for shortfilms and also for music videos such as BARRIO 2021- LENS D'ANS (european video dance festival) She has also collaborated with IKEA and ELISAVA university to re-design and re-think the iconic IVAR chair also in 2021.

BEYOND WHAT THE EYE CAN SEE

Feyza Hylal

11. – 26.01.25
Laufenstr. 94 Basel



EXPLORING INNOVATIVE FUNCTIONAL FORMS OF THE HIJAB AND MAKING THE CONNECTION TO THE BODY WRAP IS THE CORE OF MY WORK. A GARMENT THAT DIFFERS FROM WESTERN UNDERSTANDING OF MODERNITY AND CONSUMERISM. A FABRIC THAT CREATES A DEEPER CONNECTION WITH OTHER WEARERS, BRINGING THEM TOGETHER AND CREATING A LINK TO THE INNER PERSONALITY AND SPIRITUALITY OF THE WEARER. THE MEANING OF THE HIJAB HAS BEEN TAKEN OUT OF CONTEXT, ALIENATED AND SEPARATED.

THE HIJAB IS ALWAYS THE CENTER OF ATTENTION, BUT IT NEVER GETS A CHANCE TO SPEAK. NOW IS THE TIME TO RAISE THE VOICE THAT HAS BEEN SILENCED.

This exhibition features pieces from my Bachelor thesis collection, “We Have Met Before,” created in 2023. In this collection, I explore innovative and functional forms of the hijab. Each look of my collection incorporates an integrated hijab element that can also be adapted for use by non-hijab wearers. The hijab is more than a fabric — it fosters a deeper connection among wearers, uniting them and serving as a link to the inner personality and spirituality of the individual. However, the meaning of the hijab has often been distorted, taken out of context, and alienated. This distortion has burdened it with layers of attribution, making it heavy to carry.

This issue becomes even more pressing in light of the many hijab bans across Europe and around the world, which impose severe restrictions on Muslim women, particularly young girls. These bans strip them of basic human rights, such as access to education. Demonstrating that even countries often considered the epitome of modernity struggle to accept women’s autonomy in choosing what to wear. These realities are the starting point, the inspiration, and the motivation for my work. Through my designs, I aim to address these challenges, to create space for expression, and to offer new perspectives on the hijab — reclaiming its narrative and celebrating its role as both a personal and cultural symbol.

The hijab is constantly at the center of attention, yet it is rarely given the opportunity to speak for itself. Now is the time to amplify the voice that has been silenced.

BEYOND WHAT THE EYE CAN SEE

1 HIJAB BEANS

2 HOW TO WEAR A HIJAB

**3 TENECEL VEST WITH SILK
LINING AND EMBROIDERY**

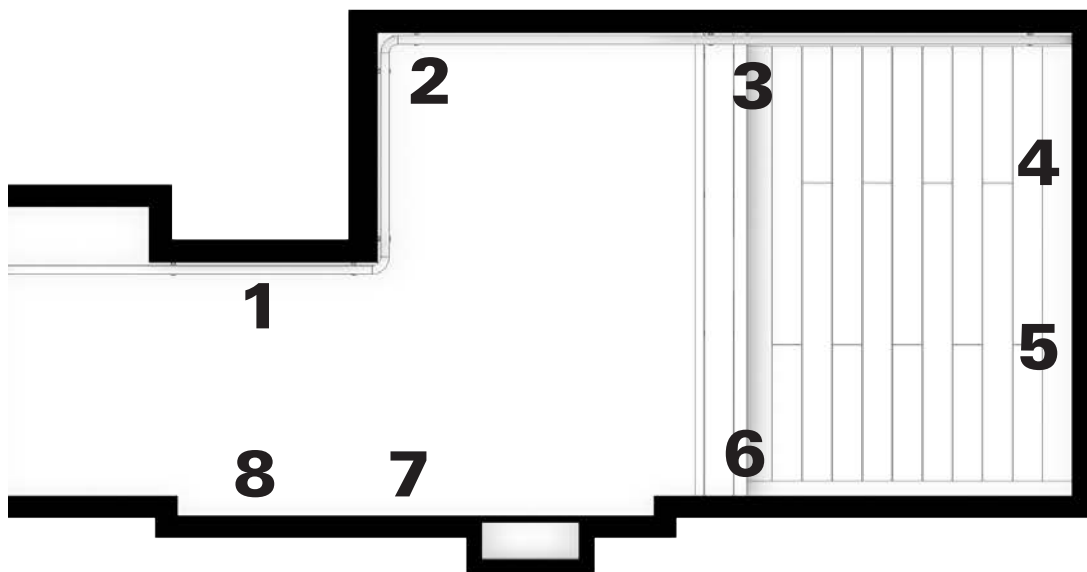
**4 LIGHT PINK DRESS WITH
COTTON LINING AND SILK
OUTER LAYER**

5 DRESS WITH TULIP PRINT

6 GREEN LONG WRAP TUNIC

**7 SILK SCARVES WITH
TULIP PRINT**

**8 COLLECTION OF
INSTAGRAM POST
BY HIJABI WEARING
INFLUENCER**



HIJAB BANS

This moodboard is a collection of materials gathered during my research, documenting hijab bans across Europe. It reflects the challenges Muslim women and girls face due to these restrictions, which limit their freedom of choice and access to fundamental rights like education.

This research serves as both context and inspiration for the collection, exploring the hijab as a personal, cultural, and political symbol.

How Kim Kardashian's Incognito 2021 Met Gala Glam Came Together

Switzerland Switzerland to ban wearing of burqa and niqab in public places

Muslim groups criticise move, which they say will further stigmatise and marginalise their community

High Fashion



Banned



'Don't call Muslim women who have career goals or high standards "modern Muslims". There's nothing modern about female empowerment in Islam. Muslim women are given an extremely high status in Islam from when it was revealed. We learn from when we're young that Khadijah, the prophet Muhammad's wife, was so strong, beautiful, and independent. She took care of an entire business on her own, she rejected men who asked for her because they didn't meet her standards, she chose who she wanted to marry and he was younger than her. So if you think that Muslim women who make decisions for themselves are following some modern version of Islam you're absolutely wrong. Nobody "saved me," it's been this way all along.'

Gefällt 10'261 Mal
amaliah_com This week in the world of #MuslimTwitter, comment your thoughts below! — mehr
18. März · Übersetzung anzeigen

Gefällt 10'488 Mal
muslimgirl Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen

I just want everyone to remember how much fun you lot had covering your hair when these European Government's come with their oppressive laws directed at Muslim women.

The Business of Fashion • 12K
Reducing style norms, limited inclusivity and the fashion industry's environmental impact. Increasingly inclusive within mainstream fashion. 16.10.2021

Gefällt 42'096 Mal
muslimgirl Head coverings are cool & fun unless you're a hijabi Muslim woman, and it's banned in governments like France... mehr
18. Januar · Übersetzung anzeigen

These are related.

Handball Team Got in Trouble For Refusing to Wear Bikini Bottoms
French police make women remove a challenge on Nike brand's clothing because of their

Gefällt 11'964 Mal
theladefamilijs Women are controlled either by being forced to cover or forced to uncover.
26. Juli 2021 · Übersetzung anzeigen



Es gibt Streit um das Verbot der Abaya



Der neue französische Bildungsminister Gabriel Attal verbietet das Tragen der Abaya an Schulen. Die Mütterinnen, die ihn nicht verstehen, sind sehr wütend und fordern eine vollständige islamische Bekleidung, und gerade

Gefällt 10'488 Mal
muslimgirl Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen

Our hijabi sisters are tolerated for Paris Fashion Week to target a specific market. They are marginalized and disrespected the rest of the year. Important read by @karamani in @theCut:

Gefällt 10'488 Mal
muslimgirl Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen



Gefällt 10'488 Mal
muslimgirl Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen

Who has the privilege to cover?
In France, where they continue to ban the hijab, head coverings were a hit at Paris Fashion Week — but who gets to wear them?
Our look is finally "in," but are we?

Gefällt 10'488 Mal
muslimgirl Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen

Vogue France Slammed for Fawning Over Headscarf Despite Country's Hijab Ban

Muslim netizens are calling out the double standard after the fashion publication endorsed a headscarf worn by Julia Fox.



Gefällt 10'488 Mal
generation_islam Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen

2021 und Frauen können nicht zur Schule gehen, keine Arbeit finden oder ihre Kinder auf Exkursionen begleiten, wenn sie gegen die vorgeschriebene Kleidung verstoßen und am Ende mit einer Geldstrafe belegt werden oder verhaftet.

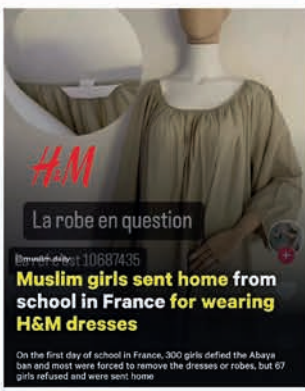
#Afghanistan? Nein, die rede ist von Frankreich.

Gefällt 7'366 Mal
generation_islam #Afghanistan #Frankreich
18. August 2021

Gefällt 10'488 Mal
muslimgirl Headscarves were all the rage at Paris Fashion Week, even while France tries to ban them... mehr
16. Oktober 2021 · Übersetzung anzeigen



Gefällt 23'609 Mal
KhaledBeydoun Breaking
The French Senate voted to Ban the wearing of Hijab in sports competitions in the country.
The Senate in France voted to Ban the Hijab in... mehr
26. Januar · Übersetzung anzeigen



La robe en question

Breitbart.com 10687435
Muslim girls sent home from school in France for wearing H&M dresses

On the first day of school in France, 300 girls defied the Abaya ban and most were forced to remove the dresses or robes, but 67 girls refused and were sent home



Schools in France send dozens of Muslim girls home for wearing abayas



HOW TO WEAR A HIJAB

This display offers a step-by-step guide to wearing a hijab in one particular style, addressing one of the most common questions hijab-wearing women receive: “How do you put it on?”

There are numerous tutorials on platforms like YouTube and Instagram, shared by hijab-wearing influencers. These tutorials not only provide practical guidance but also reflect evolving trends and personal styling innovations within the hijab-wearing community.

The online space continues to expand with creative ways to wear and style the hijab, proving it to be both dynamic and a key part of the hijab-wearing community



TENCEL VEST WITH SILK LINING AND EMBROIDERY

This vest is made from Tencel fabric, lined with silk, and features a floral embroidery that I personally created.

The embroidered flowers and silk lining on the inside symbolize the hidden yet beautiful inner world of hijab wearing women. This design serves as a reminder that true depth and beauty are not always visible on the surface. It reflects that every woman, especially hijab wearers, has a unique and rich inner world that is often unseen by the outside world.

The hijab component of the vest can be worn as a hijab itself or styled as a scarf around the neck, offering versatility and comfort in different settings.

Model: Mona Emmi Hussein, Camila Martin Barla



**TENCEL VEST
WITH SILK LINING
AND EMBROIDERY**



LIGHT PINK DRESS WITH COTTON LINING AND SILK OUTER LAYER

This light pink dress features a soft cotton lining and a delicate light pink silk outer layer, adorned with embroidery on both the lining and the fabric itself. The front section, including the hijab part, is made from a continuous piece without seams, creating a smooth and flowy silhouette. The hijab can also be worn as a scarf around the neck, offering versatility.

Model: Camila Martin Barla



DRESS WITH TULIP PRINT

This dress features a unique print made from tulips that I distorted through scanning and then digitally arranged into a cohesive design.

Tulips hold a special significance for me, as they represent my personal heritage: the journey from Anatolia to Europe. They are not only an important symbol of Turkey but also hold deep meaning in Islamic culture. The print serves as a tribute to my roots, blending tradition and modernity into a vibrant, meaningful design.

Model: Anaja Nikita Leiggener



GREEN LONG WRAPTUNIC

This green long wrap tunic features a unique design with one side of the wrap extended, allowing it to be styled as a hijab or wrapped around the body as a scarf. The versatile design combines elegance and practicality, making it a perfect piece for various occasions. The extended wrap element adds a dynamic touch, offering the flexibility to create different looks while maintaining a sophisticated and modern style.

Model: Anaja Nikita Leiggener, Camila Martin Barla



SILK SCARVES WITH TULIP PRINT

These silk scarves feature the same tulip print as the print dress, a design I created by distorting scanned tulip images and digitally arranging them into a cohesive pattern. The tulip is an important symbol for me, representing my heritage and the journey from Anatolia to Europe. It also holds deep significance in Turkish culture and within Islam. Silk scarves are a highlight in hijab fashion, known for their luxurious feel and versatility. In Turkey, they are especially popular and come in a wide variety of prints. These scarves not only serve as a tribute to my roots but also combine tradition with modern design, making them a meaningful and stylish accessory for any wardrobe.

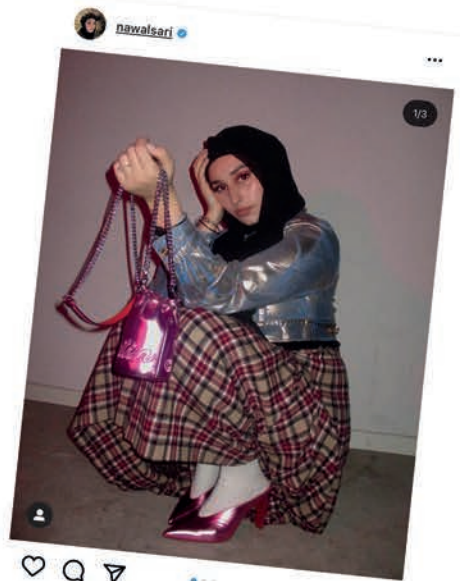


COLLECTION OF INSTAGRAM POSTS BY HIJABI-WEARING INFLUENCERS

This display features a collection of Instagram posts by hijab-wearing influencers, showcasing their diverse personal styles and creative ways of wearing the hijab. For many young Muslim girls and women, these influencers play a crucial role as role models, offering representation that is often missing from mainstream media. Social media platforms have become a vibrant space for a large and supportive community, where various styles, cultures, and expressions are embraced. These posts inspire confidence and contribute to the growing movement of self-expression and empowerment within the hijab-wearing community.



Gefällt psekyyo und 18'249 weiteren Personen
 hodanyousuf ...somethings gotta give, and it isn't my layers...
 Alle 128 Kommentare ansehen
 ascia Such a badass.



Gefällt azr_a.h und 2'959 weiteren Personen
 nawalsari
 #CHRISTIANLOUBOUTIN
 Alle 20 Kommentare ansehen



Gefällt lazraan und 5'086 weiteren Personen
 taqwabintali @prada #pradaSS22
 Alle 78 Kommentare ansehen
 taqwabintali @_angel026
 taqwabintali @celineclopolisse
 24. September 2021



Gefällt chaeil_ und 6'261 weiteren Personen
 noore Friends in @ferragamo
 from Milan Fashion Week is now on ferragamo.com
 #ferragamoSS22 @ohshyttodd
 Alle 317 Kommentare ansehen



Gefällt batman.ahmed und weiteren Personen
 meryemfirst
 Functional sneakers can't be hiking or heavy to any place and still @noticed for all the right reasons @zaland. street @sneakers



Gefällt 111'207 Mal
 neelofa POV: You're trying to look for as many as you can
 Alle 249...



Gefällt 723 weiteren Personen
 velascarye

Hello everyone, my name is Feyza Hylal and today we are at NeufTrois. I exhibited pieces from my bachelor degree collection "We Have Met Before". This collection is based on the various discussions surrounding the hijab and its ban in Europe. The hijab has defined boundaries but there's room for innovation within those boundaries. I realized that as a Muslim fashion designer, I can embrace that innovation and contribute to something greater for both my community and myself. And this is how my collection was created. Every piece has an integrated hijab which is an innovative solution for Muslim women. It's something different. On one hand, it revitalizes the hijab and becomes a fashion element. It raises questions about whether incorporating the hijab as a fashion element can avoid hijab bans.

This dress is the wrap dress where the front part is longer which can be used as a hijab or as a scarf. This dress is made out of cotton. Most modest clothing is made out of polyester since it requires a lot of fabric to cover the whole body. I discovered a method for myself to use as little fabric as possible. I calculate while measuring the pattern for the pieces, ensuring I only use as much fabric as I've bought and is available to me. This dress also has a scarf element which can be used as a hijab. I used the motifs of the prints for the embroidery which are on the surface and at the bottom of the dress. For my collection, I also created prints. These are tulips which I collected myself. I scanned the tulips and distorted them to create this effect. I put those scans together and expanded them in Illustrator to create these prints. I used them for this dress but also for these silk scarves. Tulips are an important symbol for me and just as I am, they originated in Anatolia and now grow in Europe.

I would like to thank NeufTrois again for this opportunity to be visible. Especially on this important topic where people don't listen to Muslim women but instead speak for them. For the future, I wish that we live together as we are and that we can wear clothes in which we feel comfortable. For everyone.



Kopftuchverbot an Schweizer Schulen und Kindergärten rückt näher

Das Verbot von Kopftüchern an Schweizer Schulen und Kindergärten rückt näher. Der Nationalrat hat am Montag gegen die Motion des Bundesrats eine neue Vorstufe des Kopftuchverbots beschließen lassen.

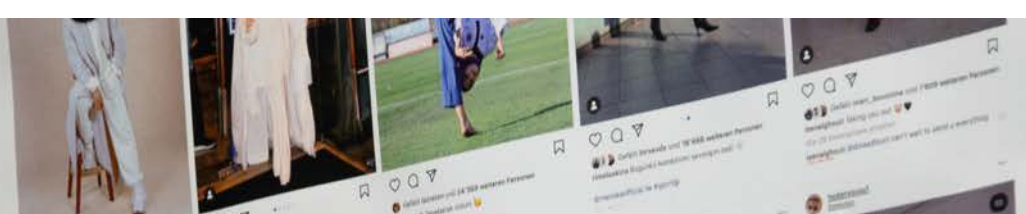
Coop verbietet Kopftücher für Mitarbeitende im Verkauf

A.T. darf bei Coop nicht mit einem Kopftuch arbeiten. Kopftuchträgerinnen sind laut Betriebsvereinbarung von Coop im Verkauf untersagt. Die drohende Pöttelei soll sich verhindern und klären.





















FEYZA HYLAL
Bachelor thesis 2023
we have met before



















FEYZA HYLAL

Feyza Hylal, born and raised in Basel, Switzerland, is a fashion designer with Turkish roots. She earned her Bachelor's degree in Fashion Design from the FHNW Academy of Art and Design and is currently pursuing a Master's degree in Fashion Design.

Her strong connection to her Muslim identity plays a significant role in shaping her career and creative vision. Feyza's goal is to establish her own fashion brand in the near future, offering modest clothing for everyone, with a particular focus on Muslim women.

As a hijab-wearing woman, her work is informed by personal experiences and a deep understanding of the cultural and practical needs of modest fashion. One of her primary aims is to create clothing that aligns with modest values while celebrating personal style. She envisions a space where Muslim women feel confident and comfortable in their choices, free from the pressures of Western consumerism and modernity.

A key focus of her work is exploring innovative and functional forms of the hijab and Muslim modest wear, enhancing both its practicality and aesthetic appeal. By designing garments that cater to the unique needs of Muslim women, she addresses the challenges they face in mainstream fashion. Her work encourages women to feel at ease being visibly Muslim in a society where personal identities, choices, and the existence of Muslim women are often reduced to a single piece of fabric.

ALBOTT

Month's Master

08. - 23.03.25
Laufstr. 94 Basel



**MY DEAREST AND SOULMATE CAT
HAS PASSED AWAY. ALBOTT IS A
MULTIDISCIPLINARY INSTALLATION
DEDICATED TO MY DEAREST AND
SOULMATE CAT, PASSED AWAY
SOMETIME AGO. IT'S AN ODE TO
LIFE AND ITS THOUSAND FACETS.
ITS CLOSEST HUMANS PROCESSED
FEELINGS ON VARIOUS ASPECTS
OF THIS ANIMAL RESULTING IN
INSTALLATIVE ELEMENTS. OUR
ASSOCIATIONS ARE BUILDING A
TOGETHERNESS IN AN IMMERSIVE
SPACE. WHO WAS VALENTIN,**

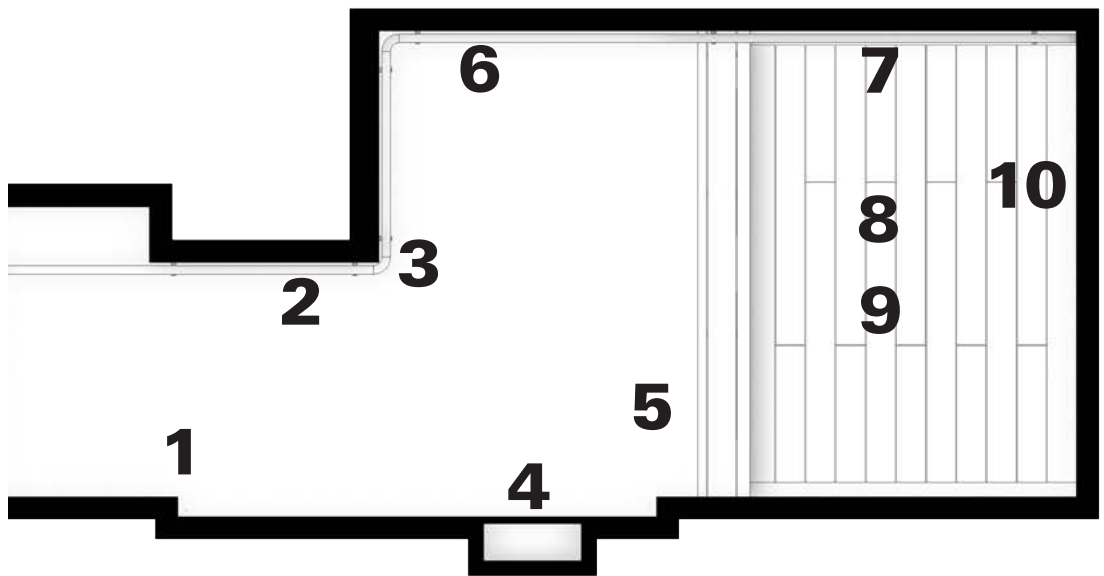
**OR AS SOME PREFERRED
TO NAME IT, ALBOTT?**

Contributions:

*Adalbert Fässler, Jakob Schlaepfer, Landelin Schaub, Lucas Manser, Monica Manser,
Morris Manser, Oberflacht, Zoë Manser*

ALBOTT

- 1 TWO GREEN CROCHET
SQUARES**
- 2 FLIPBOOK**
- 3 BEESWAX CANDLE
THREE WICK**
- 4 PORTRAIT ALBOTT WITH
MICE**
- 5 PROJECTION CAT
SILHOUETTE**
- 6 9 CHARACOAL
DRAWINGS**



7 HANDCRAFTED BELT

8 FLOATING PILLOW

9 CURTAIN GAUZE

**10 BLACK WHITE
PHOTOGRAPHY
SERIES**

TWO GREEN CROCHET SQUARES

My favorite view of the meadow – Valentin.

Merino wool/crochet

Zoë Manser



FLIPBOOK

meet up somewhere outside
(please open the book by yourself)

Lucas Manser



BEESWAX CANDLE THREE WICK

oldest conserved beeswax candles north of the Alps were found.
One-of-a-kind candle, sculpted using traditional techniques. True craftsmanship
cherish techniques of the past. Slowly changing form as it melts.

80 cent beeswax, 20 cent paraYin / Klotz round three wick



PORTRAIT ALBOTT WITH MICE

Mixed media 58 x 49.5 cm



PROJECTION CAT SILHOUETTE

Overhead projection on woolen fabric

Morris Manser



9 CHARACOL DRAWINGS

Charcoal on rough paper / 9 times
70 x 50 cm

Morris Manser



HANDCRAFTED BELT

Stray in the fields, bringing home the scent of fresh grasses.

Cattails in a heart, forget-me-nots, clover, poppy, floral buckle.

Entirely handmade in Eastern Switzerland using traditional techniques based on drawing design.

Cow leather, German Silver 4 x 110 cm hand chiseling, saddlery

Adalbert Fässler & Morris Manser



FLOATING PILLOW

in my mind
hundreds french knot stitches in love.

Merino and mohair wool, silk/hand woven and hand made
french knots embroidery

Monica Manser

CURTAIN GAUZE

A delicate woven gauze, made in eastern Switzerland

Nylon / Woven gauze

Jakob Schlaepfer



BLACK WHITE PHOTOGRAPHY SERIES

Cat

She knows every corner: behind the sofa, beneath the bed, on top of the wardrobe, behind the plant pot, in her lap, and between her hands.

She knows every room: the bathroom, the hallway, the kitchen, the balcony, and the living room. Of everything outside, she knows nothing.

Silver gelatin print / 30.5 x 30.5 / Analog Photoshop / Walnut frame

Landelin Schaub



Hello everyone, I'm Morris Manser.

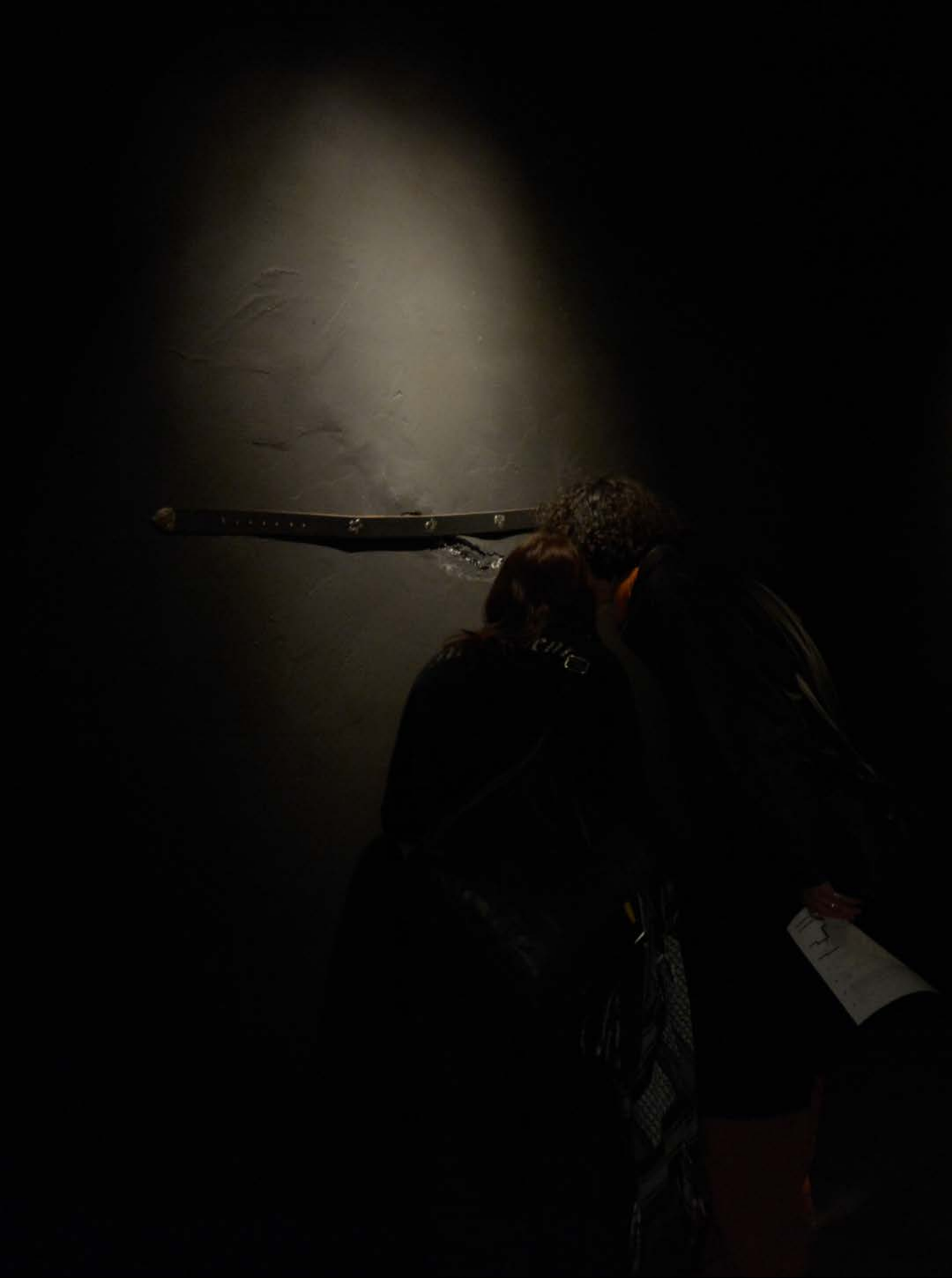
I'm a fashion designer from Basel, and we're here in the Albott installation. This is the first time I've created something that isn't related to fashion. There are different elements, also from different people, and I've brought them together in this space. Albott is about a cat. It's an ode to a beloved cat that has passed away, our dear heart's cat. What we did was draw from our memories and create elements from them. I speak in the plural because, for example, my brother and my sister also contributed elements to this installation. We created pieces using the media we are familiar with, and I brought them together in this space so that one can immerse themselves in the blackness of the cat and get to know it in this way. Body Narratives is something I see as directly connected to the body. What I find fascinating about the theme of cats especially pet cats is the relationship between the people who keep them and the animals themselves. You can see this reflected in various elements. For example, behind us, there is a large woolen fabric onto which a silhouette is projected with a projector, bringing the body proportions into focus. This also touches on a kind of power dynamic the free spirit of the cat versus the human, who wants to claim the animal for themselves and keep it close in a very physical way. I found it very exciting to bring these aspects together. For me, the body is always strongly connected to haptics and sensory perception. I worked with a lot of raw materials here untreated wood, uncolored paper, wax, metal, leather, and charcoal. Bringing all these rather brutal elements together for this theme was something I found very intriguing. What's important to me is that visitors can immerse themselves in a world. That's why the location at NeufTrois is perfect—it's kept very dark and has the right size. You enter and are immediately greeted by a huge silhouette. Then you see the many elements in the space, which are meant to invite interaction and touch. For example, we have a flipbook, which I can elaborate on. It's about that moment when you're outside, and the cat comes to you. People know this from other cats too, not just this specific one. The flipbook captures the movement of the tail and how the cat moves around you, highlighting the theme of encounters between owners and animals outdoors. A lot of this installation came together intuitively. But what I especially like is the idea that you can create from something small. I find it beautiful when people are invited to touch or look closer at something rather than just seeing it on a screen. That's why installation art is the perfect format for conveying this theme it's a physical experience. Living together whether between humans or between humans and animals is very physical. It has a presence in space, and an installation is the perfect medium to express that. I believe this could only truly be experienced by being in the space itself. And those are the real, tangible experiences that I personally value and wanted to share here.













MORRIS MANSER

Morris Manser is the initiator and curator of the installation ALBOTT. He is a fashion designer from Basel. In December 2023, he launched the clothing label Abri together with Swiss stylist Agnès Vadi. After having studied in Geneva and worked for Parisian brand Y/Project, known for its conceptual silhouettes and complex pattern construction, he returned to Basel. Morris Manser's focus is on experience through clothing: The designs fulfil the ethos of »emotional durable design« and are therefore meant to be loved and enjoyed for many years. He makes use of traditional craft techniques to transform the situations experienced into designs. With a broad interest in textile and fashion design he curiously seeks to find new ways to collaborate and bring visions to life. His interest to explore new fields led to several collaborations with collectives and institutions such as Fondation Beyeler or Kollektiv Eulenspiegel. Diving into new contexts, learning new hand techniques and broadening his know how is what drives him forward. The textile and its properties are often the starting point for a garment cut. As a true Swiss, he has an affinity for cows and can name at least 50 different types of cheese.

WE WOULD LIKE TO EXTEND OUR HEARTFELT THANKS TO ALL THE ARTISTS, CURATORS, COLLABORATORS, AND SUPPORTERS WHO MADE THESE EXHIBITIONS POSSIBLE. YOUR DEDICATION, CREATIVITY, AND ENTHUSIASM HAVE BEEN INTEGRAL TO THE SUCCESS OF NEUF TROIS AND ITS MISSION TO FOSTER ARTISTIC EXCHANGE AND COLLABORATION.

AS WE LOOK TO THE FUTURE, WE ARE EXCITED ABOUT CONTINUING TO BUILD A SPACE OF INCLUSION AND TOGETHERNESS, ONE THAT INSPIRES POSITIVE PERSPECTIVES AND NEW VISIONS FOR TOMORROW.

THANK YOU FOR BEING PART OF THIS JOURNEY. WE LOOK FORWARD TO SHAPING THE FUTURE OF ART AND COMMUNITY TOGETHER.

At Nutritional Connections, we believe food is far more than sustenance. It's a bridge between cultures, generations and communities.

Our program explores aspects of the food ecosystem, from the significance of local ingredients and innovative solutions to food waste, to the preservation of diasporic cooking traditions. Through inspiring talks, collaborative workshops and engaging exhibitions, we invite participants to explore the rich narratives, collective memories and deep cultural connections that food creates.

NUTRITIONAL CONNECTION

Food around the corner
20.09 – 04.10.25

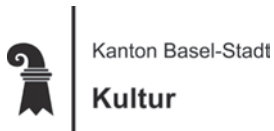
Beyond the plate
14.03 – 28.03.26

The roots of taste
16.05 – 30.05.26

Laufenstr. 94 Basel
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Unterstützt von der Abteilung Kultur Basel Stadt, elchRecords, Happy People,
Merlo Bianco, Institut für Textiles Forschen und den passiven Mitgliedern des
NeufTrois



Alle Ausstellungsbilder, Interviews, Layouts und Printmedien (Booklet, Flyer) sowie die videografische Dokumentation wurden in ehrenamtlicher Arbeit im Neuf Trois Kollektiv 2024–2025 umgesetzt.

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