

NEUFTROIS EXHIBITIONS

NOV2022 – MAY2024

The NeufTrois is a collectively operated space in Basel with the aim of sharing hopeful perspectives for the future. NeufTrois designs, organizes, hosts, and produces diverse spatial art and design experiences. We place great importance on social and transdisciplinary networking. The collective consists of individuals from various art and design disciplines, encouraging collaboration on shared projects and perspectives. The exhibition space is not run as a conventional gallery but rather understood as a public space for multimedia expression and coming together.

Das NeufTrois ist eine im Kollektiv betriebene Räumlichkeit in Basel, mit der Absicht hoffnungsvolle Zukunftsperspektiven zu teilen. So entwirft, organisiert, veranstaltet und produziert das NeufTrois räumliche Kunst- und Designerführungen verschiedener Art. Wir legen grossen Wert auf soziale und transdisziplinäre Vernetzung. Das Kollektiv bildet sich aus verschiedenen Kunst- und Designdisziplinen und soll zu gemeinsamen Projekten und Perspektiven einladen. Die Ausstellungsfläche wird nicht im Sinne einer herkömmlichen Galerie geführt, sondern vielmehr als öffentlicher Raum des multimedialen Ausdrucks und des Zusammenkommens verstanden

Liebe Freunde des Austauschs,

es ist uns eine große Freude, Ihnen den Ausstellungskatalog des NeufTrois für die Jahre 2022 bis 2024 vorzustellen. Dieser Katalog dokumentiert siebzehn einzigartige Ausstellungen, die von jungen Kunstschaffenden mit einem Bezug zu Basel gestaltet wurden. Jede Ausstellung in diesem Zeitraum war nicht nur eine Plattform für aufstrebende Talente, sondern auch ein lebendiger Beitrag zur Vielfalt der Kunst und zum sozialen und friedlichen Miteinander verschiedenster Hintergründe, Ideen und Perspektiven.

Im NeufTrois stehen Begegnung, Dialog und die gemeinsame Erfahrung von Kunst im Mittelpunkt. Unser schwarzer Ausstellungsraum ist ein Ort, an dem Visionen Wirklichkeit werden, wo kreative Energien aufeinandertreffen und sich die verschiedensten Perspektiven auf unsere Welt entfalten. Unser Umdenken von den konventionellen, weißen Wänden in Ausstellungsräumen hin zu einem schwarzen Raum stellt die Kunst in den Vordergrund und schafft eine neue, intensive Verbindung zwischen Werk und Betrachter:in. Die hier präsentierten Werke reichen von Fotografie, Malerei und Skulpturen über Mode und Graffiti bis hin zu Video-, Soundinstallationen, Objektausstellungen und Performances. Diese Bandbreite und Tiefe der künstlerischen Ausdrucksformen spiegelt nicht nur die Kreativität der beteiligten Künstler:innen wider, sondern auch die Vielfalt der kulturellen und sozialen Hintergründe, die in diesen Projekten vereint sind.

Die Betreuung von Künstler:innen und Kreativen in unseren Räumen zielt darauf ab, ein dynamisches und kollaboratives Umfeld zu schaffen. Durch das gemeinsame Kuratieren dieser Ausstellungen möchten wir kreative Entwicklungen vorantreiben und die Vernetzung sowie die Zusammenarbeit zwischen Künstler:innen, Kollektiven und Vereinigungen erleichtern. Denn es geht nicht nur um die Kunst, sondern auch um das Umfeld, in dem sie lebt. Durch die Förderung verschiedener Kunstformen wird eine vielschichtige Sichtweise geschaffen, die es den Betrachter:innen ermöglicht, die Werke auf neue Weise zu erleben und zu schätzen. Hinter jeder Ausstellung stehen nicht nur Werke, sondern auch Geschichten, Prozesse und Begegnungen, die den Raum mit Leben erfüllen. Es ist dieser Austausch von Ideen und Emotionen, der die Gemeinschaft im NeufTrois so besonders macht. Die Zusammenarbeit

zwischen Künstler:innen, Kurator:innen und Publikum ist ein lebendiger Beweis dafür, dass Kunst Brücken schlagen und ein friedliches, respektvolles Miteinander fördern kann. Diese Dynamik inspiriert nicht nur, sondern ermöglicht auch neue, oft unerwartete Kollaborationen und Perspektiven.

Mit Blick auf die Zukunft möchten wir diese Vielfalt und das friedliche Zusammenspiel der unterschiedlichsten Projekte bewahren und weiter ausbauen. Unser Ziel bleibt es, Kunst zugänglich zu machen, verschiedene Perspektiven zu integrieren und neue Formen des künstlerischen Ausdrucks zu fördern. Jede Ausstellung, die Sie in diesem Katalog entdecken, ist ein Beweis für das Potenzial kreativer Zusammenarbeit, die Kraft des Austauschs und die Bedeutung eines respektvollen, sozialen Miteinanders.

Wir laden ein, die Werke, Ideen und Visionen dieser Künstler:innen auf den folgenden Seiten zu erkunden und einen Einblick in die Vielfalt der präsentierten Kunstformen zu gewinnen.

NeufTrois Kollektiv

Dear friends of exchange,

We are delighted to present the NeufTrois exhibition catalog for the years 2022 to 2024. This catalog documents seventeen unique exhibitions created by young artists with connections to Basel. Each exhibition during this period served not only as a platform for emerging talents but also as a vibrant contribution to the diversity of art and the peaceful coexistence of various backgrounds, ideas, and perspectives.

At NeufTrois, encounter, dialogue, and the shared experience of art are at the core of our mission. Our black exhibition space is a venue where visions become reality, where creative energies converge, and where diverse perspectives on our world are explored. By rethinking the conventional white walls of gallery spaces and transitioning to a black room, we bring the art itself into focus, creating an intense connection between the artwork and the viewer. The works presented here span photography, painting, sculpture, fashion, graffiti, video and sound installations, object exhibitions, and performances. This breadth and depth of artistic expression reflect not only the creativity of the participating artists but also the diversity of cultural and social backgrounds united in these projects.

Supporting artists and creatives in our spaces aims to foster a dynamic and collaborative environment. Through the collective curation of these exhibitions, we seek to advance creative development and facilitate networking and collaboration among artists, collectives, and associations. It is not just about the art, but also about the environment in which it thrives. By promoting diverse art forms, we create multifaceted perspectives, enabling viewers to experience and appreciate the works in new ways.

Behind every exhibition are not only artworks but also stories, processes, and interactions that bring the space to life. It is this exchange of ideas and emotions that makes the community at NeufTrois so special. The collaboration between artists, curators, and audiences serves as a living testament to art's ability to build bridges and foster peaceful, respectful coexistence. This dynamic not only inspires but also enables new, often unexpected, collaborations and perspectives.

Looking ahead, we aim to preserve and expand this diversity and the harmonious interplay of different projects. Our goal remains to make art accessible, integrate various perspectives, and promote new forms of artistic expression. Each exhibition you discover in this catalog stands as proof of the potential for creative collaboration, the power of exchange, and the significance of respectful, social interaction.

We invite you to explore the works, ideas, and visions of these artists in the following pages and gain insight into the variety of artistic approaches presented here.

NeufTrois Kollektiv

NEUF TROIS EXHIBITIONS

NOV2022 – MAY2024

XHYDRA BLACK BOX

26. November bis 04. Dezember 2022

Susi Hinz

RAUMENERGIE

09. bis 17. Dezember 2022

Jeannine Fischbacher, David Haas, Elya Pagelli, Konstantin Zygas

IT'S NOT YOU, IT'S ME

26. bis 29. Januar 2023

Flirt Kollektiv mit Fabienne Stucki, Thea Stucki, Babette Walder, Arbion Hamdiu, Jonas Brugger

ALCHEMICAL

03. bis 05. März 2023

Katie Chyrka

LIGHT JUNGLE

24. bis 30. März 2023

Hugo Willemin

YOGAVSAASAM

20. bis 24. April 2023

Janu Maya

MANS NA TERRA

08 bis 18 Juni 2023

Adriana Brantuas

SCRUPUS

13. bis 21. Juli 2023

Timo Paris

A RIVER FLOWS THROUGH VENOM-VALLEYS

10 bis 26 August 2023

Leon George Kessler

MINIATURA

08 September bis 06. Oktober 2023

Carolina Maria Nazar und Mariano Cruz Franco Nazar

SCHWEIEND

19. bis 22. Oktober 2023

Jasmin Jetzer und Lovis Dalla Libera

WSR WERKSCHAU

23. bis 26. November 2023

Ayos, Bome, Ivandfrei, Ontwan, Osmo, Stanco

NUMVAZIO

02. bis 10. Dezember 2023

Mary Capo

FREAKS

24.2–03.03.24

Christin Khaukha

MARKER MARKET

16.03–14.04.24

Nico Teezy, Corso Betrozzi

KNÜPFEN UND KÜMMERN

27.04–03.05.24

Marina Klein, Lea Bongni

COMPOS MENTIS

18.05–24.05.24

Gaudio

XHYDRA BLACK BOX

Susi Hinz

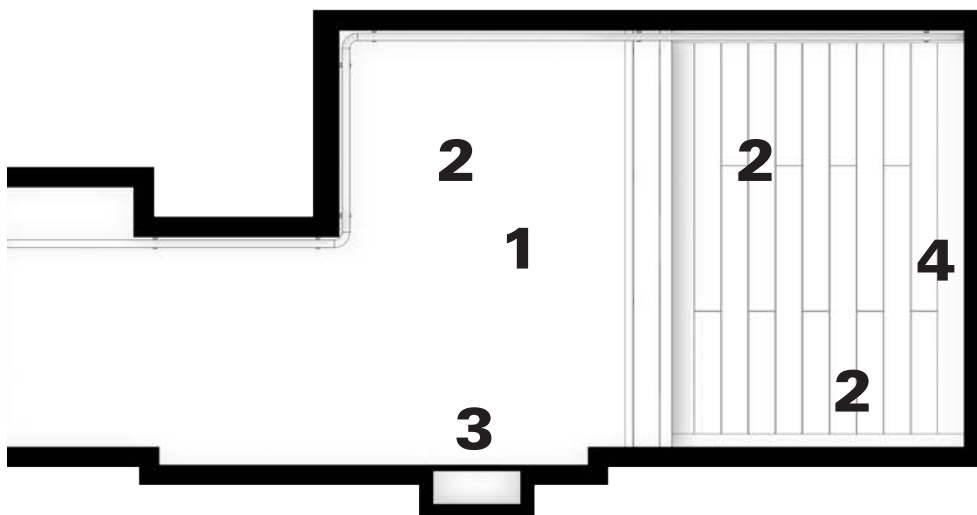
26.Nov – 04.Dez 2022
4053 Basel Laufenstrasse 94

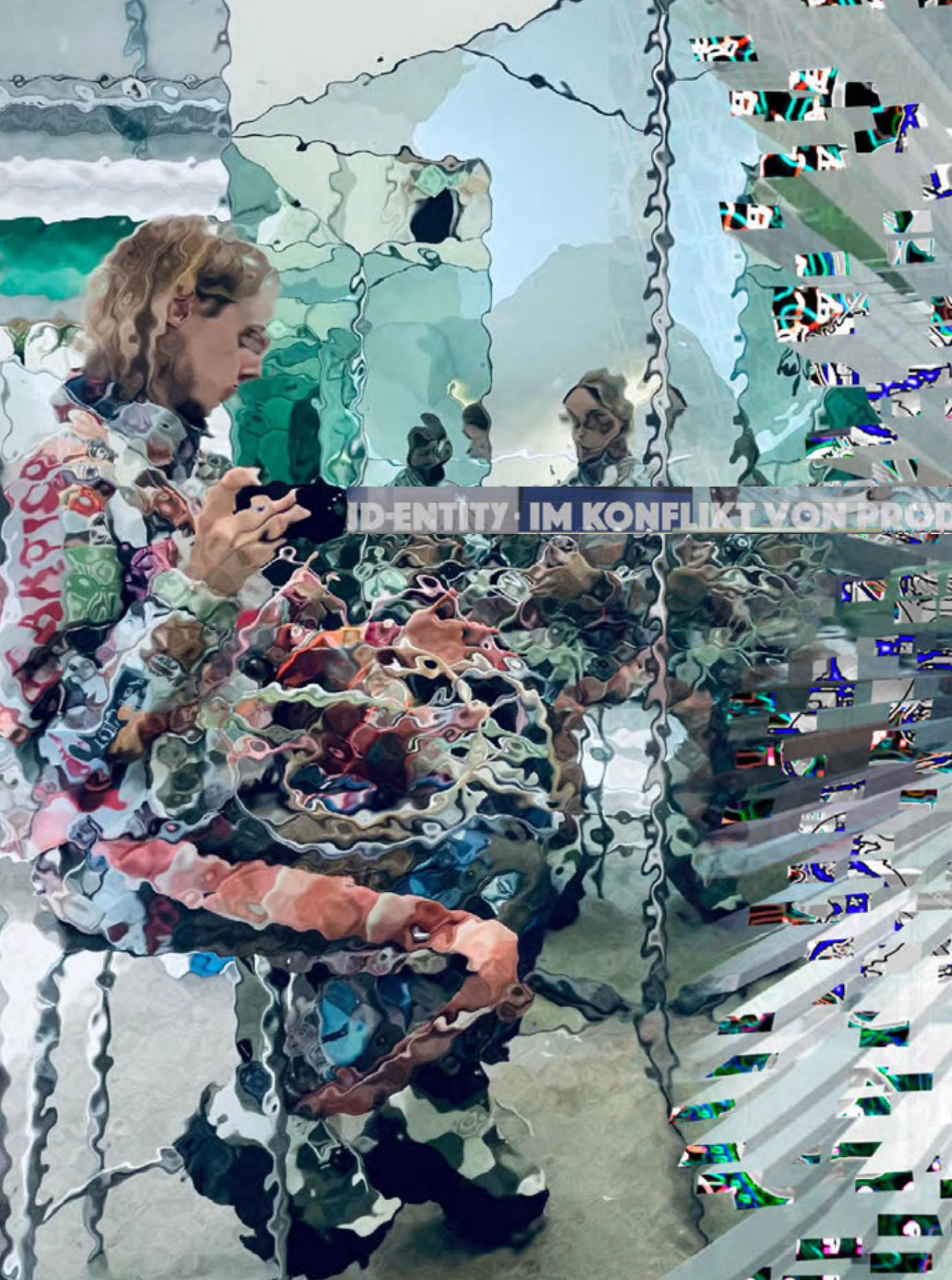


XHYDRA BLACK BOX SUSI HINZ

irgendwie...irgendwo...irgendwer...warum? für eine ID-entity? für die kopie meiner selbst?....was ist diese kopie.....eine reproduktion des funkens seiner entstehung? die performative installation are you feeling transhydran too im hek zur regionale 23 adressiert mit diesen fragen ID-entity - im konflikt von produktion und reproduktion. der ausstellungsraum im hek wird zum transneurohyden laboratorium, welches seinen datensatz aus dem raumbuch „das armgehirn des nochmensch“ von außerhalb aus dem unterirdischen 93 bezieht. in diesem untergrund befindet sich xhydra, eine art black box, die erweiterung der installation im hek. als postpost-reales sedimentgestein, als fossil einer vorzukunft legt das raumbuch den grundstein für die auseinandersetzung mit der frage nach der überwindung von herkömmlichen, physischen identitätsmerkmalen, welche durch imaginationskraft sowie durch sensorische und neuronale reize womöglich überwunden werden können. ziel der binären ausstellung, dem dialog zwischen laboratorium im hek und black box im 93 ist die aktivierung eines neurohyden identitätskeims im raum der paradoxie von produktion und reproduktion....in einer zeit, wo gefühle wie programmiert erscheinen und der kontakt zum inneren nicht länger frei wirkt. es scheint als liege im gegenwärtigen wert der fremdheit, die notwendigkeit, dass der mensch lesbar werden müsse. dem gegenüber tretend erzeugen schriftbilder in einer performance am 26.11. & 4.12.22 im 93 den neurohyden zustand - obwohl es schon bereit ist, kann ich noch nicht entstehen.

- 1 DAS ARMGEHIRN DES NOCHMENSCH**
- 2 TRANSHYDRAN MASC**
- 3 SUBOBJEKT**
- 4 XHYDRA FILM**





ID-ENTITY · IM KONFLIKT VON PROD

DUKTION UND REPRODUKTION



DAS ARMGEHIRN DES NOCHMENSCH

Das Armgehirn des Nochmensch als post-post-reales Sedimentgestein, als Fossil einer Vorzukunft, baut sich aus den vier Kapiteln „Mauer, Kernfusion, Hikikomori und Hydra“ auf. Innerhalb seiner konzeptuellen Struktur als Raumbuch ohne Anfang und Ende werden vorwiegend Zeichnungen, Objekte aus Fundstücken, Werbeslogans sowie 16 lyrische Schriftbilder zu einem zyklischen Verlauf collagiert und verdichtet. Durch die Verwendung des Buchformats als ein formales Ventil wird es möglich, vergangene wie weiterentwickelte Ideen zu bündeln, welche sich mit der Überwindung von physischer Bekleidung durch Imaginationskraft sowie durch sensorische und neuronale Reize beschäftigen. Das Raumbuch ist auf einem skelettartigen Eisensockel positioniert, der sich, von Schläuchen durchzogen, die an Blutgefäße und unterirdische, städtische Infrastrukturen erinnern, buchstäblich in den Raum ausdehnt. Die Arbeit bietet in ihrer kompensierten Form als Raumbuch einen Ausgangspunkt für nachfolgende Auseinandersetzungen.



TRANSHYDRAN MASC

Die Masc gehören zu der Werkgruppe System Modells. Es sind aus verschiedenen Materialien zusammengesetzte Objektgruppen und Skulpturen. Die Konstruktionen markieren einen entscheidenden ersten Schritt im Prozess der Recherche und Konzeptentwicklung. Es sind Studien als dreidimensionale Zeichnungen im Raum. Anhand des Sammelns von Objekten aus der alltäglichen Umgebung, deren Kombinationen ausschließlich durch Stecksysteme entstehen, werden Mikrokosmen geschaffen. Diese machen gegenwärtige Lebensrealitäten sichtbar und versuchen, mögliche Schlussfolgerungen über spezifische Zustände transhumanitärer Entwicklungsprozesse in unserer Welt mit Blick auf die Zukunft aufzuspüren.



SUBOBJEKT

Diese Kollektion ist eine Studie zu Silhouetten, losgelöst vom Körper erzeugt es unterschiedliche Formen. Sie sind unabhängige Objekte, die ohne den Menschen bestehen.



XHYDRA FILM

Der Xhydra Film...

versinnbildlicht die dritte von vier Transhydra Phases. Diese beschreibt den Raum der Erde und stellt mit seinen zahlreichen Layers und Fragmenten

Fragen an das Menschseinwillwerden im Space zwischen 0 und 1. Der Mensch lebt im Haus/Netz und das Haus/Netz lebt in ihm...somit scheint Mensch Zuhause zu sein, wenn er unterwegs ist. Sind wir also bereits auf dem Weg in das Nicht-menschliche als 3. Natur?

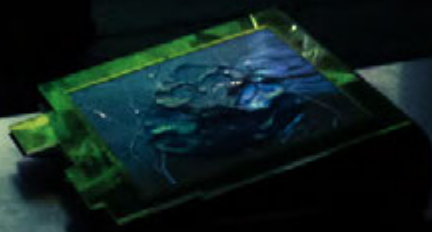
„obwohl ich es erinnere, kann es mich nicht sehen...

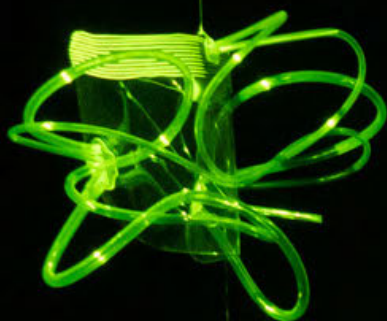
obwohl es mich verkörpert, kann ich mich nicht fühlen...

obwohl es schon bereit ist, kann ich noch nicht entstehen...“

©SUSI HINZ















RAUM ENERGIE

Jeannine Fischbacher

David Haas

Eliya Pagelli

Konstantin Zygas

**09.– 17. Dezember 2022
4053 Basel Laufenstrasse 94**



RAUMENERGIE

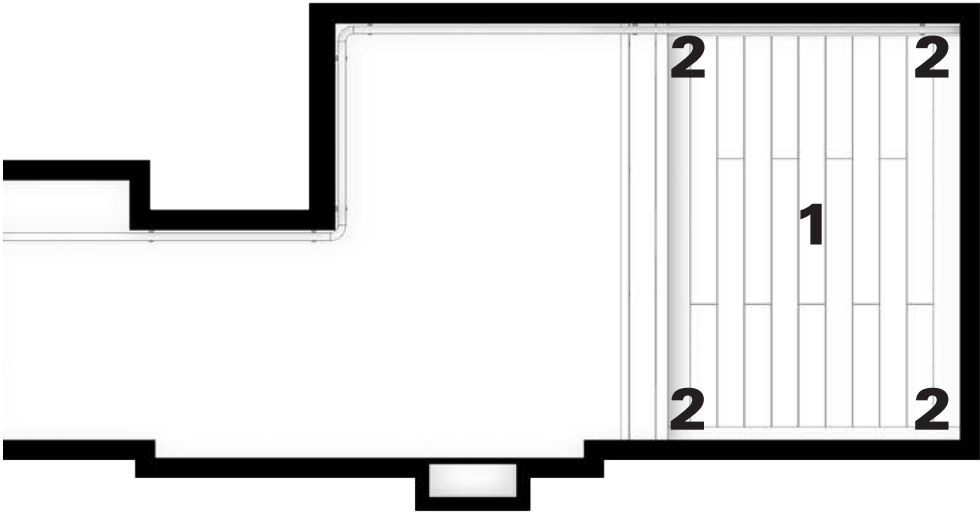
JEANNINE FISCHBACHER, DAVID HAAS, ELYA PAGELLI, KONSTANTIN ZYGAS

Ein Raum enthält immer eine vitale Atmosphäre, eine Gesamtenergie, die alles durchströmt und stets in Bewegung ist. Sie formt sich aus jeglichen Einwirkungen auf den Raum, sodass eine gemeinsame Raumschwingung entsteht. Genau dies passiert auch hier: Wir alle schaffen diesen Raum durch unsere Präsenz, unsere Energien summieren und sammeln sich und werden zu einer Kugel geformt. Wir kultivieren diesen Raum und tragen so aktiv zu der Raumenergie bei. Je mehr individuelle Energien zusammentreffen, desto mehr fängt der Raum an zu schwingen und zu vibrieren. Unsere Installation zeigt diese Gesamttraumenergie, in dem wir eine Verknüpfung durch Audio und Visuellem durch die interaktive Bewegung des Besuchers herstellen. Diese entstandene Energie kann zwar wieder abnehmen, doch stagniert nie.

Wir steuern stets die Atmosphäre.

**1 RAUMENERGIE
INSTALLATION**

2 QUATRO PHONI



















IT'S NOT YOU, IT'S ME

Fabienne Stucki
Thea Stucki
Babette Walder
Jonas Brugger
Arbion Hamdiu

26 – 29 Januar 2023
Laufenstr.94 Basel

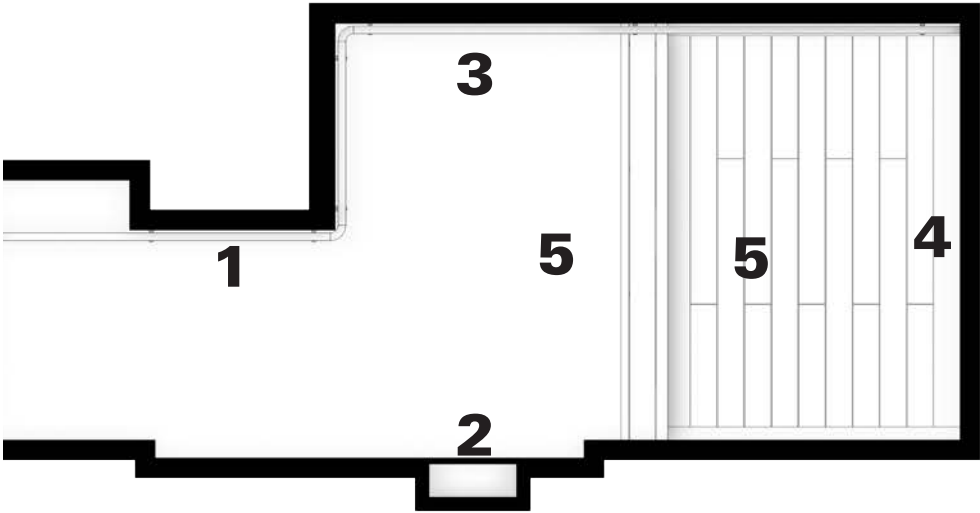


IT'S NOT YOU, IT'S ME FLIRT KOLLEKTIV MIT FABIENNE STUCKI, THEA STUCKI, BABETTE WALDER, ARBION HAMDIU, JONAS BRUGGER

„It's not you, it's me“ ist die erste Gruppenausstellung von flirt.

In fünf Positionen öffnet sich ein Raum, der uns Fragmente aus intimen Auseinandersetzungen anvertraut. Im akribischen Sammeln, im niemals aufgebenden Lauf oder in immer wiederkehrenden, kleinen Ritualen liegt die Sehnsucht eines unruhig bleibenden Selbst, sich einen Platz einzuräumen und das Eigenartige anzunehmen.

- 1 EVERYDAY, I BRUSH MY
TEETH THOROUGHLY,**
- 2 GROSSE FRAU / ICH KANN
EWIG WACHSEN,**
- 3 „ÜBEN FÜR DAS VERMENGEN“**
- 4 MEINTAG UM FÜNF**
- 5 CUCUMBER**



EVERYDAY, I BRUSH MY TEETH THOROUGHLY, FABIENNE STUCKI

Jeden Tag meine Zähne gründlich zu putzen, ist die Hausaufgabe, die ich von meiner Therapeutin bekommen habe. Gestern habe ich meine Zähne nicht gründlich geputzt. Ich arbeite fast jeden Tag. Bevor ich zur Arbeit gehe, montiere ich meine Stachel und bürste meine Haare. Und wenn ich nach Hause komme putze ich die Zähne, gründlich. Ich dehne meinen Rücken. Dann nehme die Stachel ab und rufe meine Friends an, um ihnen zu sagen dass ich sie liebe und vermisse.

Polaroidfotos, Fimo, Textil, Lametta, Nagellack, Video, Keramik und Papier



GROSSE FRAU / ICH KANN EWIG WACHSEN BABETTE WALDER

Ich bin mit einer grossen Frau befreundet, auf deren Kopf das Gras wächst. Leider ist sie eingesperrt, und doch sagt sie, sie kann ewig wachsen. Ein Souvenir aus einem zerrgespiegelten Fluchtversuch.

Videoinstallation



„ÜBEN FÜR DAS VERMENGEN“ JONAS BRUGGER

Verschiedene skulptural gezeichnete Körper und Landschaften werden in Bewegung versetzt und erhalten so ein Eigenleben. Sie klingen in die Welt hinaus, genauso wie sie es für sich selbst tun.

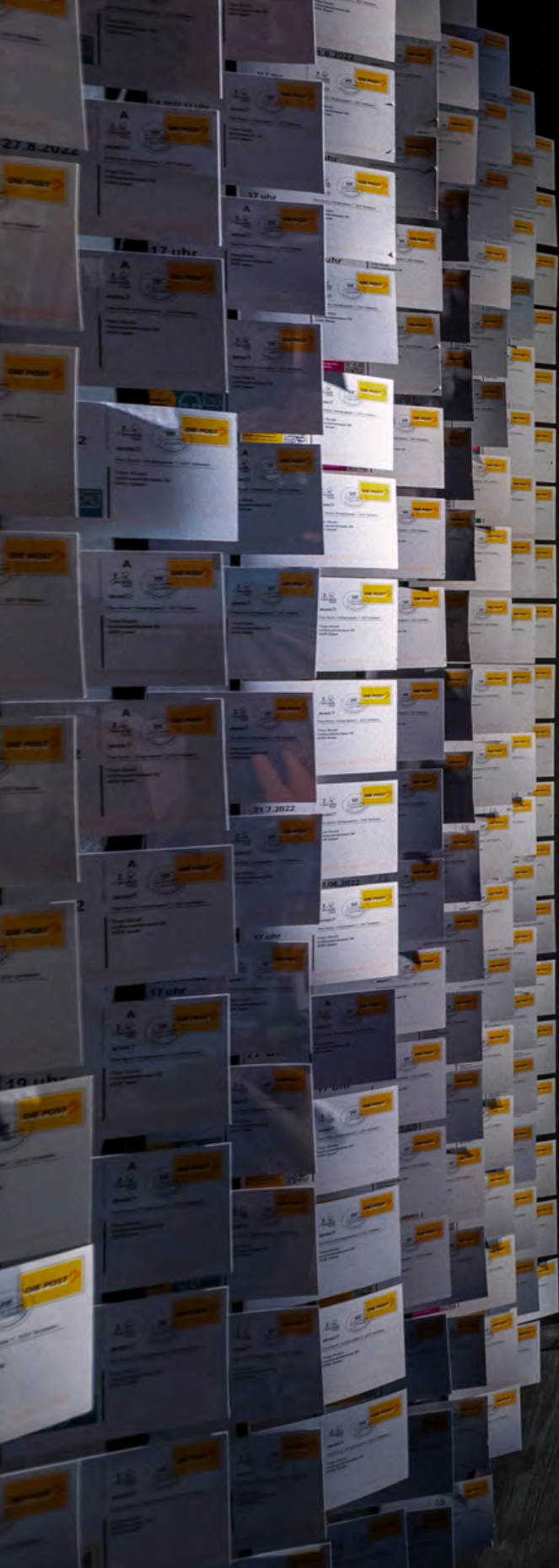
Videoinstallation



MEIN TAG UM FÜNF THEA STUCKI

Ein klares Konzept; Jeden Tag klingelt der Wecker um 17 Uhr – ein Foto machen und abschicken. Wenige Tage später liegt die Karte im Briefkasten. Das Resultat ist eine Sammlung bestehend aus 450 Postkarten (stand Januar 2023).

Fotografie und Schweizer Post



CUCUMBER ARBION HAMDIU

Featuring kleruss. What's better than a serving of elegance, spicy edm and pop culture? Many things, but we don't really care. What matters is that you find calm. A warm welcome to you.

Performance, ca. 10 Min







ALCHEMICAL

Katie Chyrka

**3. bis 5. März 2023
Laufenstrasse 94 Basel**



ALCEMICAL KATIE CHYRKA

„One of the main tenets of Jung`s psychological alchemy is that in order to get to the gold, we have to go through the fire. It is not easy to face the darker parts of ourselves, but the only way to emerge is to undergo that proces of opening to the flames, the pain that comes with rejection of patterns, routines, and thoughts that aren`t serving us.“

„Feelings: what do we know about it ?

In contrast to the times, when people like to open up, and share their feelings and keep others from knowing how they really feel, for rather moral or personal reasons, such as: not wanting to hurt ot- hers, being uncomfortable with expressing them- selves, and not wanting other people feeling sorry for the biggest reasons is that people are often afraid of the consequences. They don`t want to be vulnerable, and prefer not sharing their intimate details of being hurt, humiliated, threatened, an- gry, sad or used, at some point of their lives. When people prefer not to express themselves, they put on a fake smile, and hide their true feeling, when sense that they are being viewed.“

METEOR GARDEN, STUDIO PHASE PROJEKT

„Alchemical“ is a second chapter of the story about learning how to transform your clothes. During this project I try to go deeper into exploring the power of colour, textures, materials and how to use it as a tool to show who you truly are and what you are going through. I try to create pieces that behind them and emotions people can relate to.

1 LOOK ONE

2 LOOK TWO

3 METERO GARDEN SHOE PROTOTYPE

4 LOOK TREE

5 LOOK FOUR

6 LOOK FIVE

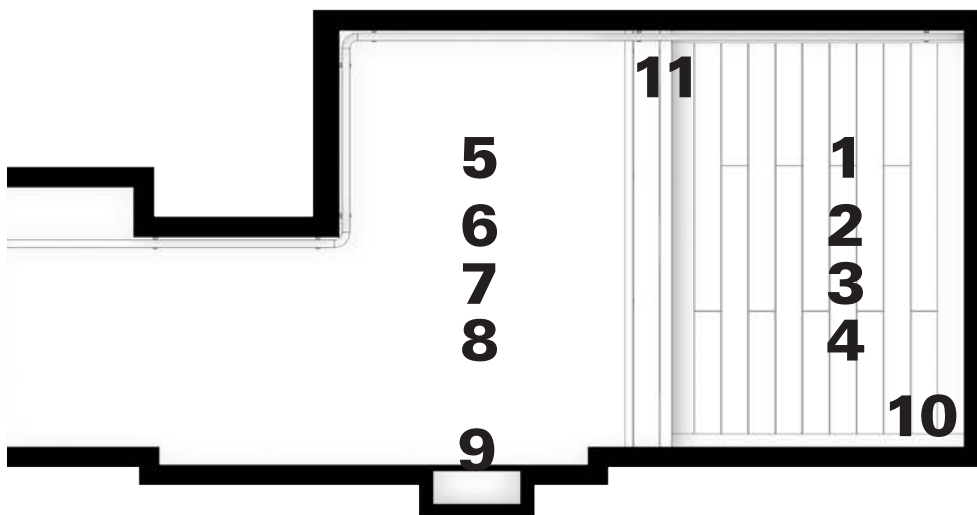
7 LOOK FOUR

8 LOOK SIX

9 LOOK TWO

10 LOOK SEVEN

11 METEOR GARDEN DRESS



**“Fond are my feelings,
yet unfeeling I feign”**

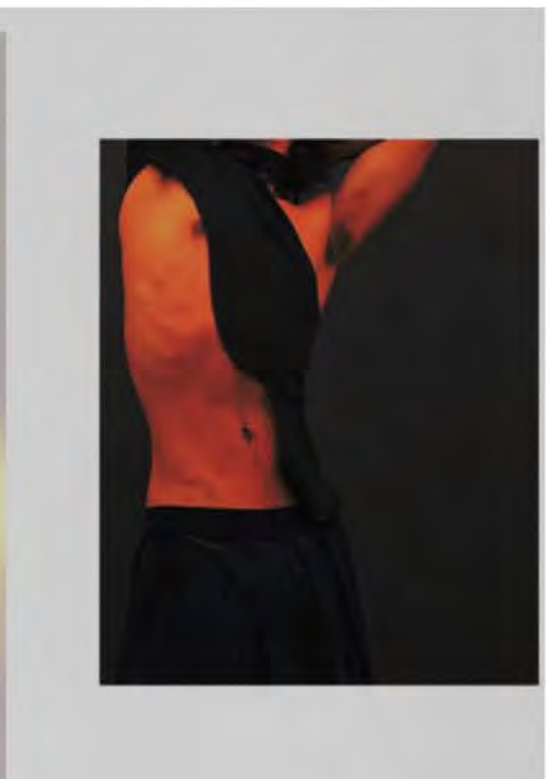
ALCHEMICAL
HS 22/23

LES YEUX DE SATIE

ALCHEMICAL

5th semester project

























LIGHT JUNGLE

Hugo Willemin

24. bis 30. März 2023
Laufenstrasse 94 Basel



LIGHT JUNGLE

HUGO WILLEMIN

The night has a particular role in our lives. Basically, it is supposed to represent calm and rest, but sometimes it turns into more euphoric moments. Because we all have been out late at night and it is clear that the city never really sleeps. Between light pollution, small noises of all kinds, unknown people going to unknown places... it has become the essence of our modern urban night world.

Humans being of diurnal nature, what has led them to conquer the night by developing so intensively artificial lighting? They probably did it in order to extend their active life time. Besides, it is since this luminous revolution, that the world economy has accelerated, and it can now function 24 hours a day thanks to it. It has become the norm, it has become almost natural in our western world that we would almost forget about the darkness of the night.

In that light jungle you will discover a more personal and intimate night world. For me, this lighting allows us to witness a surprising and fascinating show. During my frequent night walks, I discovered a world against the trend, alternative to the one that takes place mainly during the day. It is a world where you can hide, get lost but also discover things, discover yourself... I like this false tranquility of the night, it often takes us to very mysterious and uncertain worlds.

This series of paintings is inspired by real shots that reflect a nocturnal urban world from different places around our planet from Japan to the United States through Europe. It is like a location scout to set a cinematographic and narrative scene. The painting then allows me to retranscribe more strongly these moments frozen in time, giving them a stronger impact, by the choice and the interpretation of the colors but also of the past, present or future story which can result from it.

Welcome to the jungle

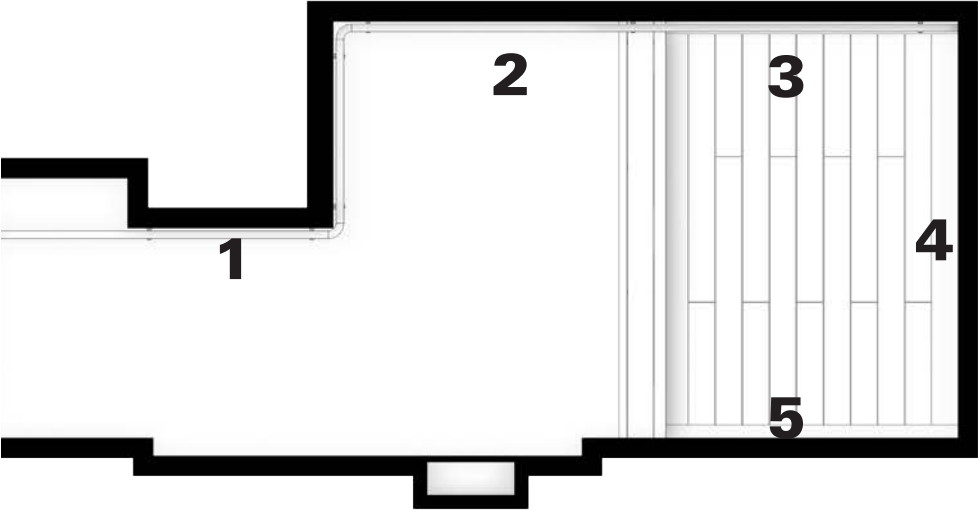
1 PHONE BOOTH

2 SEOUL

3 TOKYO II

4 GAS STATION

5 TRAIN STATION



PHONE BOOTH

130x80cm Oil on canvas
2023



TOKYO II

125x100cm Oil on canvas
2022



SEOUL

110x130cm Oil on canvas
2022

GAS STATION

90x200cm Oil on canvas
2022

TRAIN STATION

100x180cm Oil on canvas
2023



CHICKEN
PIZZA
SALAD
BEER

오징어
볶음
맛있고
바다

차장
김치

금지
24

오징어
볶음
맛있고
바다

새마을
시장

해당
탕

가안
모터

황제
JUNGLE

4th
FLOOR
TAKE OUT

YONG
EAT













யோகவாசம் YOGAVAASAM

Janu Maya

20. – 24. April 2023

4053 Basel Laufenstrasse 94



JANU MAYA YOGAVAASAM யோகவாஸம்

Yogavaasam is located in a small village in Sri Lanka's northern province.

Yogavaasam means the “House of Yoganathan” which is named after my maternal great-uncle who was the only son of Sinnathamby and Selvarathinam, my great-grandfather and great-grandmother. They also had three daughters named Sivamani, Sarojinithevi and Thevamanorani.

My grandmother had lived in the house since she was ten years old, first with her father and siblings, and later with her husband, until her death. She had previously lived in a considerably smaller house on the same land.

Yogavaasam was established on August 13, 1953 on the land that belonged to my great-grandmother Selvarathinam. The land was divided into two parts, as was the house, with the front section going to my grandmother, since she was the eldest daughter, and the back section going to Sarojinithevi. In Sri Lankan Tamil culture the land is passed down from mother to daughter. Shortly after the house was built, Selvarathinam passed away and the children were brought up by their father and their relatives.

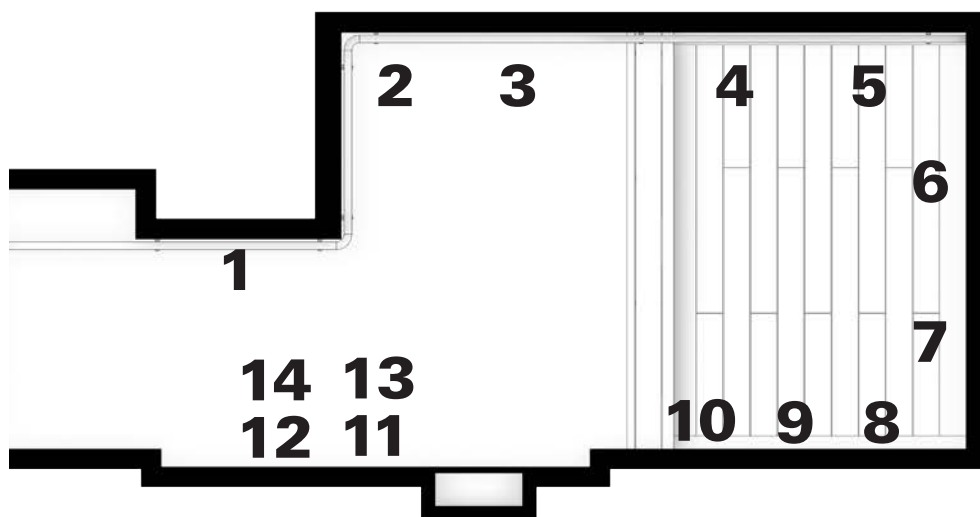
My grandmother Sivamani married my grandfather Sockalingam in 1968 when she was 26 years old and lived with him in the front section of the house. My great-grandfather Sinnathamby lived with his daughters Sarojinithevi and Thevamanorani, and his son Yoganathan in the back section of the house.

My mother was born in 1970 and my uncle three years later. My mother and her brother lived in the house until 1993 and 2004, respectively.

Due to the Sri Lankan civil war, which lasted from 1983 to 2009, numerous people from the village migrated to other countries in hopes of finding a better life. The children of Sivamani migrated to Switzerland and England, the eldest daughter of Sarojinithevi migrated to Germany and then to England, her youngest daughter migrated to England, and the son of Thevamanorani migrated to England as well. My great-uncle Yoganathan died in 1982 at the age of 34, never marrying or having children.

Today, my grandfather is the caretaker of the front section of Yogavaasam while Sarojinithevi lives in the back section of the house. Thevamanorani lives with her husband and daughter on her husband's land after selling the land passed down to her by her mother.

- 1 VEETIN UTPURAM**
- 2 PILAPALAM**
- 3 AMMAPA 1**
- 4 IRAL**
- 5 THENKAYTURUVAL**
- 6 VAAZHAIMARAM 11**
- 7 AMMAPA 11**
- 8 ARISI PAANAI**
- 9 KINARU**
- 10 KULIYALARAI**
- 11 VIRAKU**
- 12 THENNAY**
- 13 VAAZHAIMARAM 1**
- 14 THENGAI**
- 15 MAAMARAM**



VEETIN UTPURAM

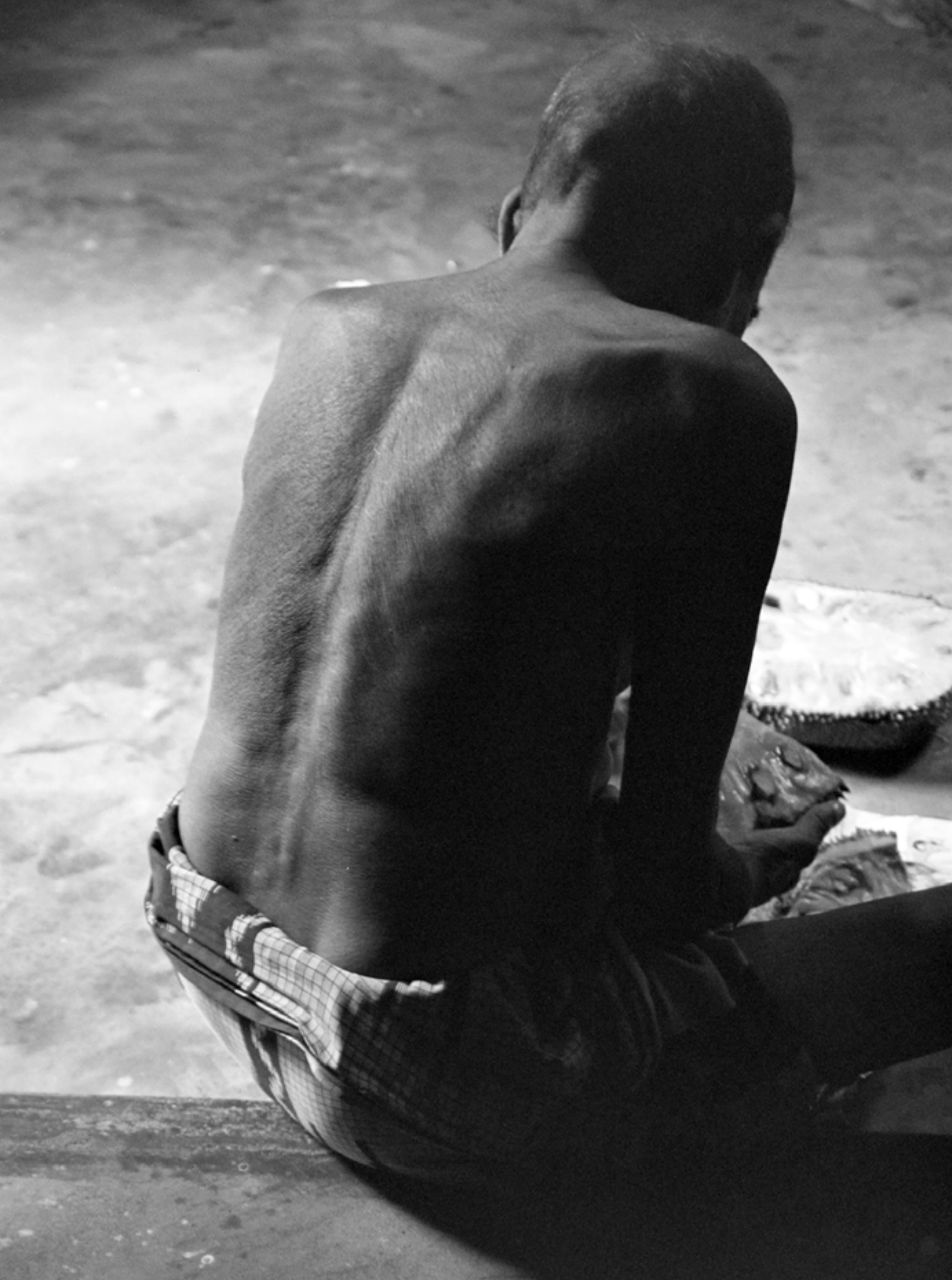
My grandfather Sockalingam has been living alone in Yogavaasam since my grandmother Sivamani passed away in 2008. Their daughter has been living in Switzerland since 1994, while their son has been in England since 2004.



PILAPALAM & AMMAPPA I

The land opposite Yogavaasam formerly belonged to my grandfather's youngest brother, who left the village in 1979 and worked on a ship for a long period before settling in Canada with his wife. On that land there are a lot of palm and fruit trees (and sometimes snakes too) since it has been abandoned. On my most recent journey to the village in 2019, my grandfather picked a jackfruit from a tree on his brother's land and brought it back to the kitchen in Yogavaasam, where he removed the fruit meat so that my sister and I could enjoy the jackfruit.







IRAL & THENKAY TURUVAL

The land opposite Yogavaasam formerly belonged to my grandfather's youngest brother, who left the village in 1979 and worked on a ship for a long period before settling in Canada with his wife. On that land there are a lot of palm and fruit trees (and sometimes snakes too) since it has been abandoned. On my most recent journey to the village in 2019, my grandfather picked a jackfruit from a tree on his brother's land and brought it back to the kitchen in Yogavaasam, where he removed the fruit meat so that my sister and I could enjoy the jackfruit.





VAZHAIMARAM II & AMMAPPA II

My grandfather gets up at 4 am and sweeps the land around the house for two hours. He then makes a cup of tea and eats a light breakfast. Afterwards he cycles to the library to read the newspaper. On midday he comes back home to cook and eat his lunch. After his afternoon nap, he normally brews tea again around 4pm and finishes up his household chores. From 7 to 8 pm, he watches Sri Lankan Tamil channels on CRT television. He then eats his dinner, goes to bed around 9 pm and repeats his routine the next day.









ARISI PAANAI, KINARU & KULIYALARAI

One of my fondest memories from my vacation in Sri Lanka in 2010 was how much fun it was to shower. The bathroom, including the well, is located outside of the house. I remember how fun it was to shower with the little bucket, to fill it with water from the adjacent tank and pour it on myself while admiring the view of nature around me.







VIRAKU, THENNAY, VAAZHAIMARAM & THENKAY

When I visit Yogavaasam, I usually count the coconut trees on my grandmother's land. My uncle planted the seventeen coconut trees in the 1990s. There are also five mango trees, seven banana trees and one guava tree on the land.





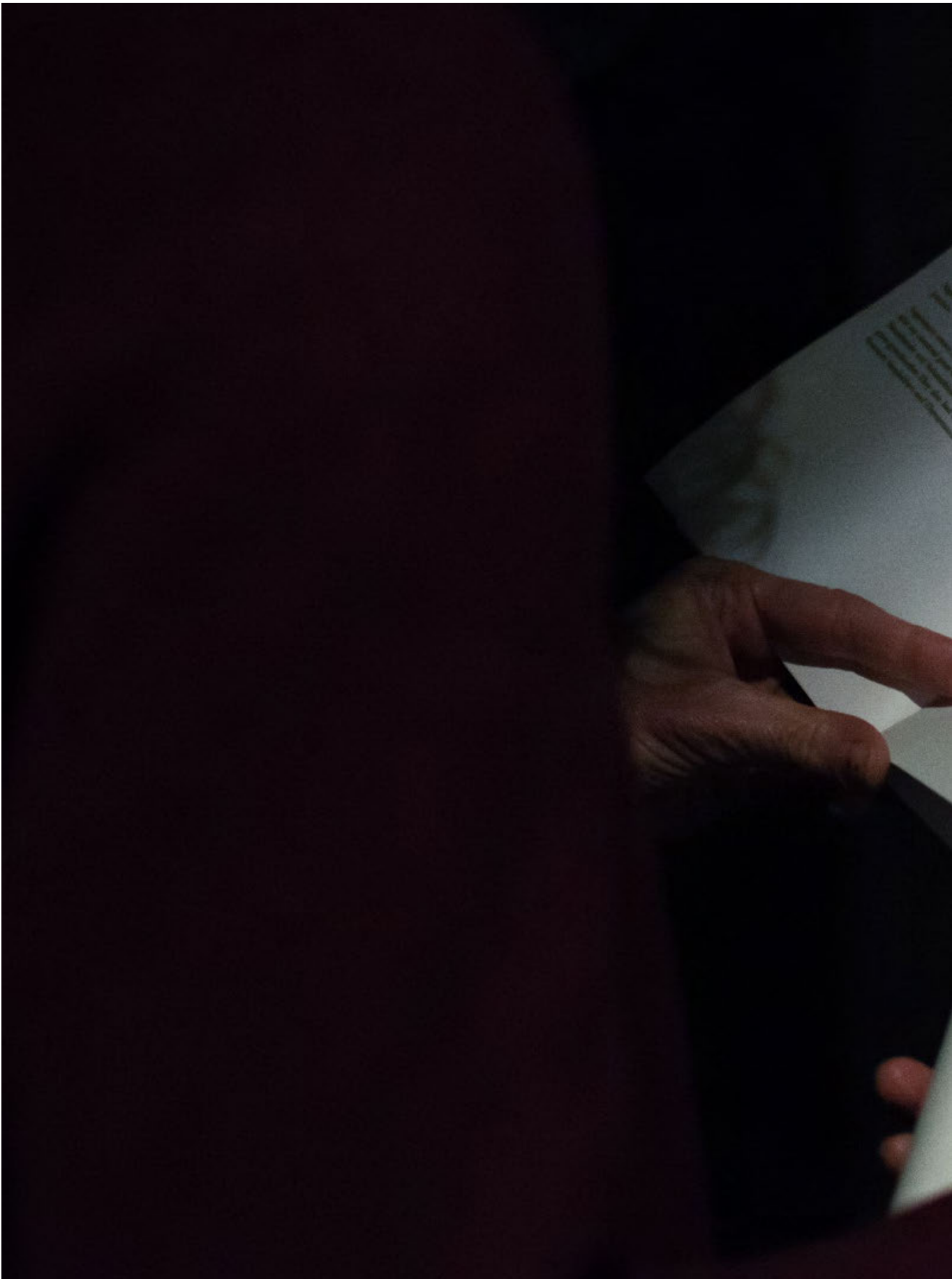




MAAMARAM

Sometimes my grandfather sits outside on a chair in the shade of the mango tree for his afternoon nap. He always looks towards the gates, as if waiting for someone to come through the gates. Then he falls asleep and wakes up an hour or two later to resume his daily routine.





YOGAVAASAM

...and I lived in the house since she was ten years
old - the girls and siblings, and later with her husband,
...the last person to live in a residential house.
...was established on August 17, 1952 on the last day
of my grandfather's Germanization. The last two
years, as well as the house, with the three sisters
and my grandfather since she was the oldest daughter and
...grandmother to my grandfather. In St. Louis, I lived
...in the 13 years from then on to daughter, Mary
...house was built. Subsequently passed away and the
...were brought up by their father and their relatives.
...grandmother. Sister married my grandfather's brother
...when she was 15 years old and lived with him in the first
...of the house. My grandfather's Germanization date
...of his daughter, Mary, and I lived in the house.
...the signature of the last section of the house
...lived in the house since 1979 and my third sister since 1980
...and her brother lived in the house until 1991 and 1994.

"...and village in Sri Lanka."

"...of 'Squander' which is named

"...the only son of

"...great grandfather and

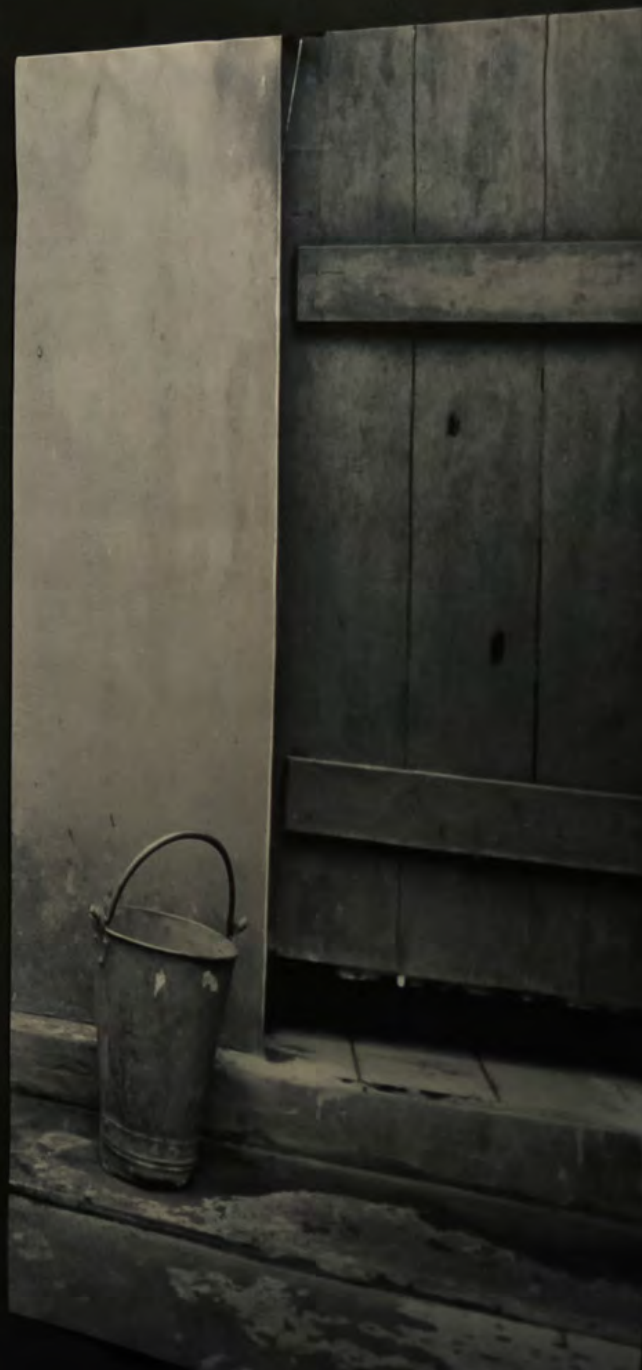
"...three daughters named

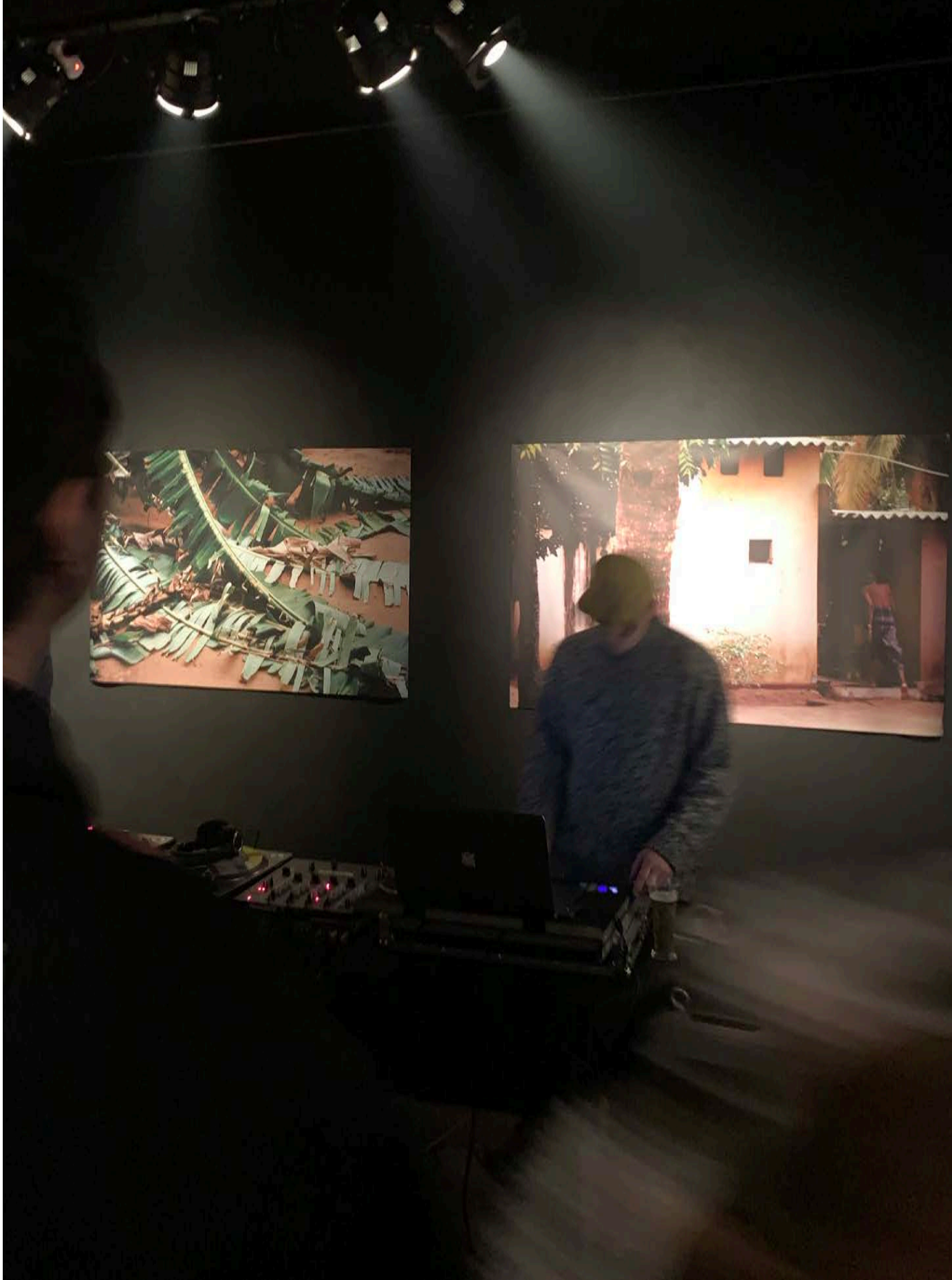
"..."





















MAN'S ON EARTH

Adriana Brantuas

**08.06 – 18.06 2023
4053 Basel Laufenstrasse 94**



MANS NATERRA

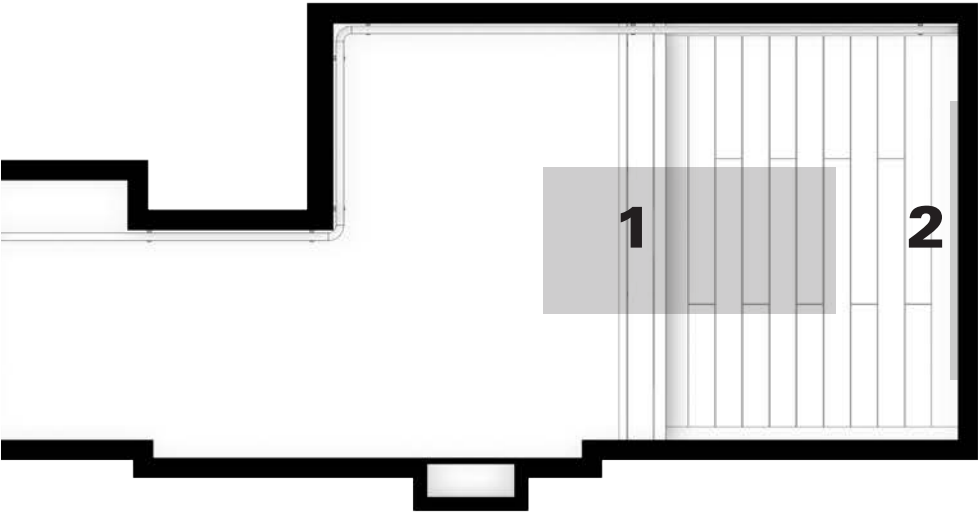
ADRIANA BRANTUAS

This installation revolves around an ongoing research project in the Varilongo mining area in A Coruña, Spain.

For over 80 years, the mountain has been damaged by extensive tungsten extraction, among other minerals. The local population was particularly compelled to exploit this mountain during the 1940s and 1950s as one of the few available means to overcome poverty.

**1 MANS NA TERRA
CLAY INSTALLATION**

2 VIDEO INSTALLATION







MANS NA TERRA

Tungsten or wolfram was found in different veins throughout the Varilongo mountain, which extends over 8km. The extraction of the material during this time started in a very manual and unorganised manner, as the population tried to extract the material with whatever tools they had at hand. They primarily used two basic tools: a canaletta and a pico. As a result of following these veins, the mountain was heavily damaged, leaving long and deep cracks all over the landscape. The current investigation focuses on how the landscape was transformed by the hand gestures of the local people and the lasting marks that still remain today.

As part of the field research, I document what is visible and what remains unseen by repetitively walking around the mountain, using different types of cameras. I try to follow the different galleries and trenches that are still open in the terrain. Since there haven't been any restoration works, most of these areas are covered by bushes or have been poorly reforested. This poses a great danger to the area, especially to the local flora and fauna.

Recently, extraction has escalated due to the interest of various international mining companies. The area has attracted attention because of the increasing demand for this crucial metal in the industry and construction development, particularly in Europe.

Finally, an Australian company purchased the mining rights to exploit the area until 2068. In recent years, they have been exploring the possibilities of the existing mine and how to extract the remaining materials inside the mountain. This involves creating new open-pit mining areas as well as two new waste areas, which could ultimately lead to the disappearance of the mountain.

As of June 2023, after a long fight by ecological groups, they have managed to nullify the Varilongo mining concessions. However, since the company will file a lawsuit, the future of the mountain and its restoration remains uncertain.







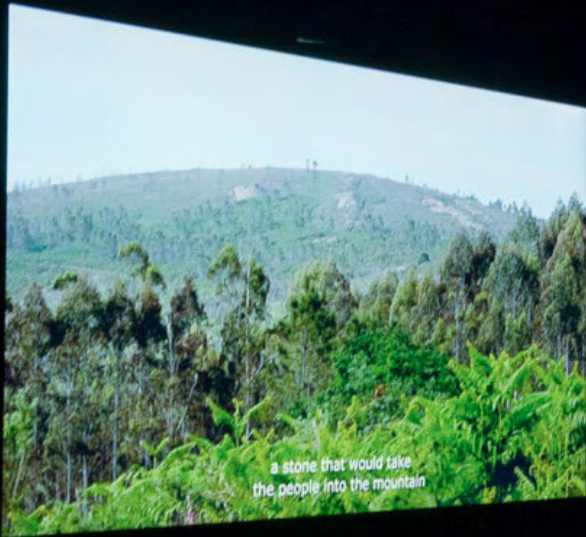




a stone that
the people into

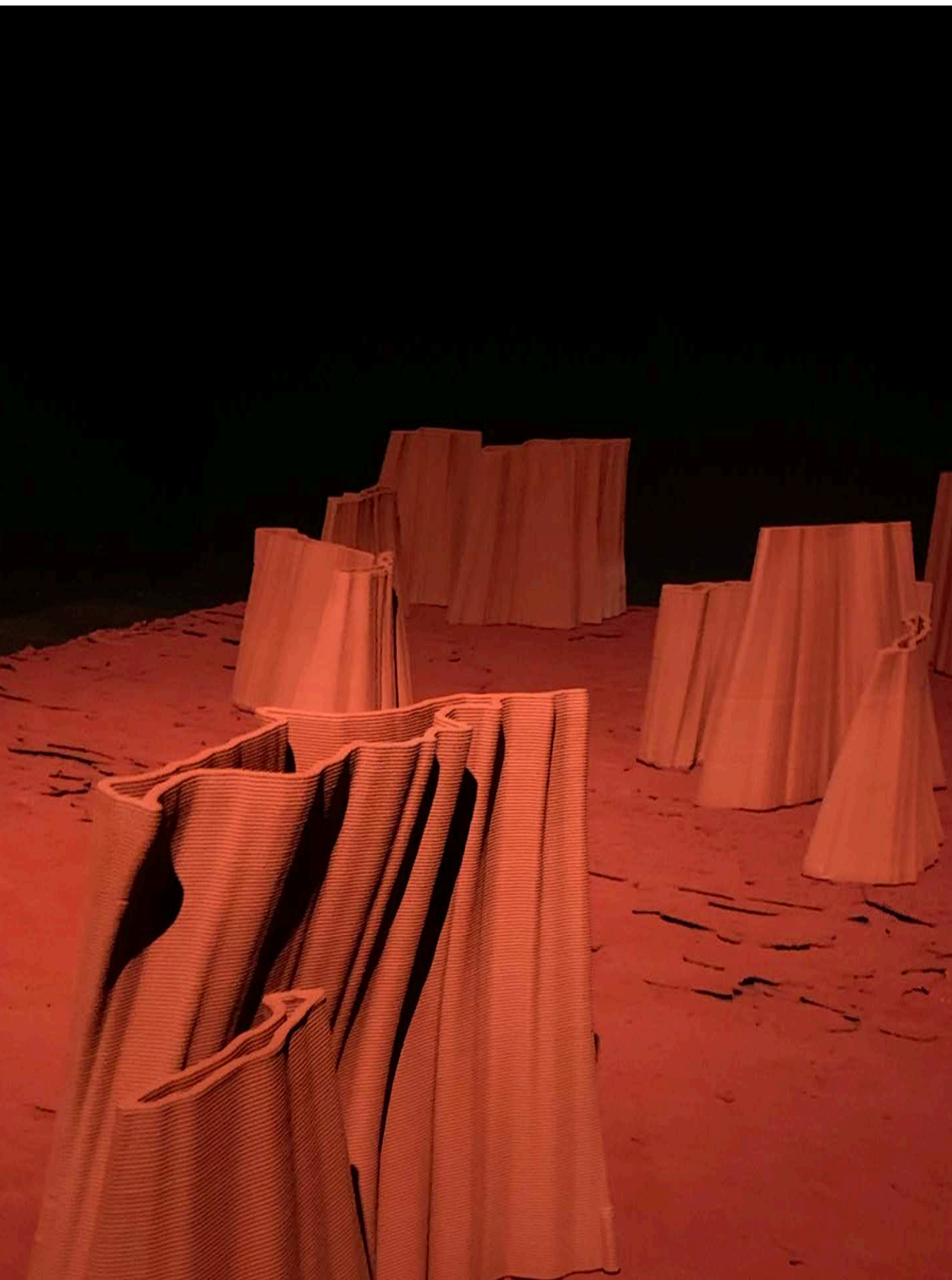


c would take
o the mountain









SCRUPUS

Timo Paris

13.07 – 21.07 2023
Laufenstr. 94 Basel



SCRUPUS TIMO PARIS

SCRUPUS ist eine interdisziplinär angelegte Recherche. Dafür entwickelte ich eine Arbeitsmethode, die Tanz, Film und die örtlichen Gegebenheiten zusammenführt. Ich untersuchte dabei die Möglichkeiten der Interaktion von Tanz, Film und Architektur. Folgende Fragen dienten als Ausgangslage für die Recherche.

Welche Bewegungen und Körperformen erzeugen die Illusion von Halt- und Schwerelosigkeit?

Welche Möglichkeiten für die Illusion von Halt- und Schwerelosigkeit bietet die technische Manipulation von Bewegung über den Film?

Die filmischen Mittel befähigen uns dazu über den Blick, die Wände und Decken zu einem Boden zu transformieren. Wie passen wir die Bewegungen diesen Mitteln an?

Welche tänzerischen Adaptionen werden benötigt, wenn der Tanz auf die Kameraführung ausgelegt wird?

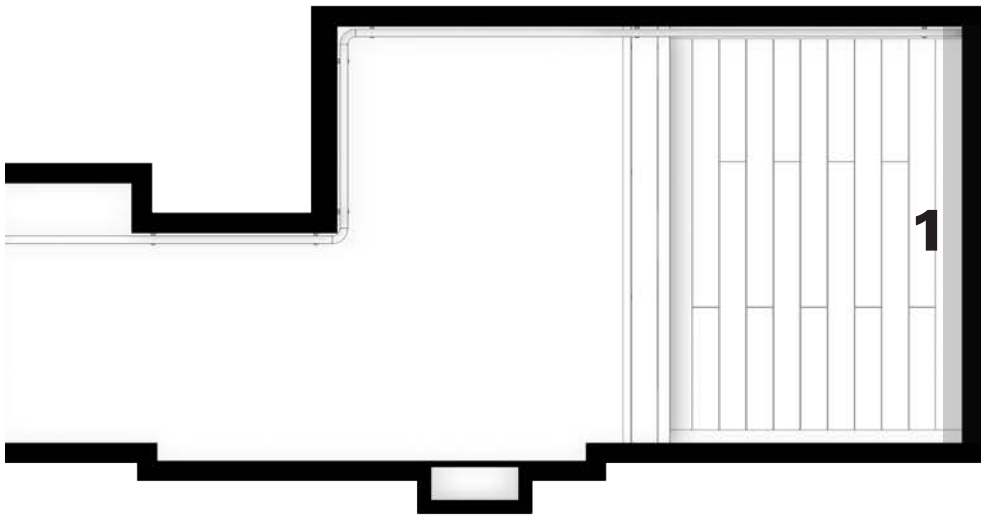
Welches Potential für Erzählungen haben die Bilder, in denen Körper und Architektur verschmelzen?

Was hat der digitale Blick für ein Potential im Vergleich zu konventionellen Betrachtungsweisen von Tanz?

Wie gehen wir über den Tanz eine direkte Verbindung mit der Umgebung ein? Inwiefern stärkt diese die Verbindung zu uns selbst?

Mit der Ausarbeitung der haptischen Qualitäten im Sehsinn profitieren Konsumenten von der dem Tanz innenliegenden Verbindung zu sich selbst. Wie kann der Tanz im digitalen Raum zur Praxis und somit zur Erfahrung dieser Verbindung beitragen und uns nicht weiter in die Entfremdung durch die visuelle Welt treiben?

1 SCRUPUS VIDEO INSTALLATION







GUSSFORM DYNAMISCHER KÖRPERFORMEN

Die tänzerische Recherche in SCRUPUS besteht aus der Weiterentwicklung einer Bewegungssystematik. Die Trag- und Stützfunktionen des Körpers werden trainiert und ausgebaut. Isolierte Bewegungen und Rotationen um Ankerpunkte haben dabei eine besondere Wichtigkeit. Weil jedes Gelenk einer hohen Belastung ausgesetzt wird, ermöglichen isolierte Bewegungen mehr Kontrolle. Die verstärkt beanspruchte Funktion der Gelenke macht die Rotation um Ankerpunkte zum massgebenden Prinzip der Bewegungsart. Die Gelenke und die Distanzen dazwischen nehmen also als strukturelle Voraussetzung eine prägende Rolle für die Ästhetik dieser Bewegungsform ein. Im Prozess wurde mir klar, dass die gewählte Architektur eine Art Materialisierung eines Gefühls ist. Dieses Gefühl ist der Entwicklung meiner tänzerischen Form inhärent. Es wurden architektonische Situationen gewählt, die in direktem Masstab zum menschlichen Körper und dessen Proportionen stehen. Die Architektur kann in diesem Prozess als Gussform für dynamische Körperformen verstanden werden. Aus dem Zusammenspiel von Binnenform und effektiver Form, zwischen statisch und dynamisch entstehen skulpturale Momente. Die Herangehensweise fördert die Übersetzung des Körpergefühls als ein Grundprinzip meiner künstlerischen Arbeit. Durch verlängerten Kontakt findet eine Einwirkung auf die Architektur sowie den Körper statt – gewissermaßen eine Beseelung des gebauten Umfeldes. Das Körpergefühl ist ein Leitfaden im Wechselspiel zwischen meiner Erfahrung als Tänzer mit der Erfahrung als bildender Künstler. In einem Feedbackloop konditionieren gegenseitig körperliche Handlungen, Bewegung und sensorische Eindrücke mit dem visuellen Vorstellungsvermögen. Dadurch entsteht eine Formensprache. In der westlichen Kultur herrscht der Sehsinn, gekoppelt mit dem Intellekt. Damit besteht die Tendenz, körperbasiertes Wissen und die anderen Sinne als getrennte Instanzen zu betrachten und deren Einfluss auf unsere Realität zu unterschätzen. Fasziert vom Visuellen genauso wie vom Sensorischen, akzeptiere ich die visuelle Dominanz. So betone die haptische Qualität des Sehsinns und speise dem Visuellen körperbasierte Erlebnisse ein.













DIE ROLLE DES FILMS ALS ERWEITERNDES MEDIUM FÜR DEN TANZ

Das Medium Film ist ein integraler Bestandteil des Recherche- prozesses, wird bewusst als Stilelement eingesetzt und der Auto- renschaft hinzugezogen. Der Film prägte seit seiner Entstehung unsere Wahrnehmung des Tanzes – mit all den Möglichkeiten für (Re-) Präsentation. Die Betrachtung des Tanzes findet heutzutage vermehrt in digitaler Form statt, was sich durch die Situation der Pandemie verstärkt hat. Der Zugang wird niederschwelliger, der Prozess der Kuration transformiert sich, und der Tanz erreicht ein größeres Publikum. Eingegliedert in diese Evolution findet

das Medium Film in dieser Recherche seine Relevanz einerseits als dokumentarisches Mittel. Es ermöglicht es, ein ortsspezifisches Werk durch Zeit und Raum zugänglich zu machen. Andererseits wird es zum Integralen Bestandteil für das Generieren der er- wünschten Illusion von Schwerelosigkeit, welche die Grenzen vom Körper auflöst und ihn mit dem Raum verschmelzen lässt.

Während dem Prozess kristallisierte sich eine Kernfrage heraus: Wieviel Bestätigung brauchen die Betrachter*innen, um an die Illusion zu glauben und wieviel Widersprüche braucht es, um über Irritation ein interessantes Spannungsfeld aufzubauen? Es zeigte sich auch, wie die Erscheinung weiterer Personen einen Dialog zwischen den Menschen untereinander eröffnet. Sie erweitert die Fragen zur Kommunikation mit der Architektur und dem Umfeld des Menschen. In diesen neuen Beziehungen erhalten gewissen Gesten, Posen und Bewegung eine weitere Bedeutungsebene. Es folgen kurze Ausführungen über die bei SCRUPUS angewendeten choreografischen und filmischen Methoden.













A river flows through venom-valleys

Leon George Kessler

kuratiert von Elisa Pezza

**10.08 – 26.08 2023
Laufenstr. 94 Basel**



A RIVER FLOWS TROUGH VENOM-VALLEYS LEON GEORGE KESSLER

Leon George Kesslers fotografisches Projekt „A River Flows Through Venom-Valleys“ fand hauptsächlich in Island, Skandinavien und im schweizer Tessin statt. Die Serie basiert auf dem altertümlichen, nordischen Glauben des Ragnarök, einem Weltbild, welches den hilflosen Menschen den grausamen Kräften der Natur unterordnet. Bedrohliche Bergspitzen, verseuchte Täler und tödliche Wüsten, besiedelt von verwesenden Kadavern und fragilen Körpern, verweisen auf Landschaften, welche uns an den menschlichen Ursprung und sehr wahrscheinlich auch an seine Zukunft erinnern.

JOTUNHEIM

*A river flows from the East through venom-valleys
with knives and swords: Stern is its name.*

*There stood to the north, on Moon-wane-plains,
a hall of gold, of Sindri's line;
a second stood, on Never-cooled,
the beer-hall of a giant, the one called Brimir.*

*A hall she saw standing far from the sun,
on Dead-body-strands: its doors face north;
venom-drops flowed in through the roof-holes:
that hall is plaited from serpents' spines.*

*She saw there wading through heavy currents,
men false-sworn and murderous men,
and those who gull another's faithfulest girl;
there Spite-striker sucks the bodies of the dead
-a wolf tore men- do you know yet, or what?*

*East sat an old crone in Iron-wood,
and suckled there the seed of Fenrir:
from them all shall emerge a certain one,
a grabber of the moon in monstrous guise.*

*He is filled with the life-blood of doomed men,
reddens the powers' dwellings with ruddy gore;
the sun-beams turn black the following summer,
all weather woeful: do you know yet, or what?*

*There sat on a grave-mound and plucked at a harp,
the giantess's herdsman, happy Eggthér;
over him there crowed in Gallows-wood,
a bright-red cock, whose name is Much-wise.*













































MIDGARD

*Over the Æsir there crowed Golden-comb,
who wakes the warriors at Host-father's home;
another crows beneath the earth,
a soot-red cock in the halls of Hel.*

*Garm howls loud before Looming-cave,
the bond will break, and the ravenous one run;
much lore she knows, I see further ahead,
of the powers' fate, implacable, of the victory-gods*

*Brothers will struggle and slaughter each other,
and sisters' sons spoil kinship's bonds.
It's hard on earth: great whoredom;
axe-age, blade-age, shields are split;
wind-age, wolf-age, before the world crumbles:
no one shall spare another.*

*Mím's sons sport, the wood of destiny
is kindled at the ancient Sounding-horn.
Heimdall blows loud, the horn is aloft,
Odin speaks with Mím's head.*

*The standing ash of Yggdrasil shudders,
the aged tree groans, and the giant breaks free.
All are afraid on the paths of Hel,
before Surt's kin swallows it up.*

*What's with the Æsir? What's with the elves?
All Giants' Domain groans, the Æsir hold council,
the dwarfs murmur before their stone doors,
lords of the cliff-wall: do you know yet, or what?*

*Garm now howls loud before Looming-cave,
the bond will break, and the ravenous one run;
much lore she knows, I see further ahead,
of the powers' fate, implacable, of the victory-gods.*

*Hrym drives from the East, holds his shield
ahead,
Great-wand writhes in giant-wrath; Great-wand World-serpent
the serpent strikes waves, the eagle screams,
pale-beaked rips bodies, Nail-boat breaks free.*

*A vessel journeys from the East, Muspell's troops
will come,
over the waters, while Loki steers.
All the monstrous offspring accompany the ravenous one,
The brother of Býleist is with them on the
trip.*

*Surt comes from the South with what damages
branches,
there shines from his sword the sun of corpse-gods;
rock-cliffs clash, troll-wives crash,
warriors tread Hel-roads, and heaven is rent.*

*Then there comes for Hlín a second sorrow,
when Odin goes to fight the wolf
and Beli's bright bane against Surt:
then's when Frigg's beloved must fall.*

*Then there comes the great son of Victory- father,
Vidar, to fight against the slaughtering beast;
with his hand he sends his sword to the heart
of Hvedrung's son: then his father is avenged.*





























HELHEIM

*The earth's girdle gapes over heaven,
the dread serpent's jaws yawn on high,
Odin's son must meet the serpent,
when the wolf is dead, and Vídar's kin.*

*Then there comes the famous offspring of Hlödyn,
Odin's son goes to fight the serpent;
the defender of middle-earth strikes in his
wrath;
-all warriors must abandon their homesteads-
he goes nine paces, the son of Fjörgyn,
spent, from the snake that fears no spite.*

*The sun turns black, land sinks into sea;
the bright stars scatter from the sky.
Flame flickers up against the world-tree;
fire flies high against heaven itself.*

*Garm now howls loud before Looming-cave,
the bond will break, and the ravenous one run;
much lore she knows, I see further ahead,
of the powers' fate, implacable, of the victory-gods.*

MINIATURA

Carolina Maria Nazar

Mariano Cruz Franco Nazar

08.09 – 07.10 2023
Laufenstr. 94 Basel

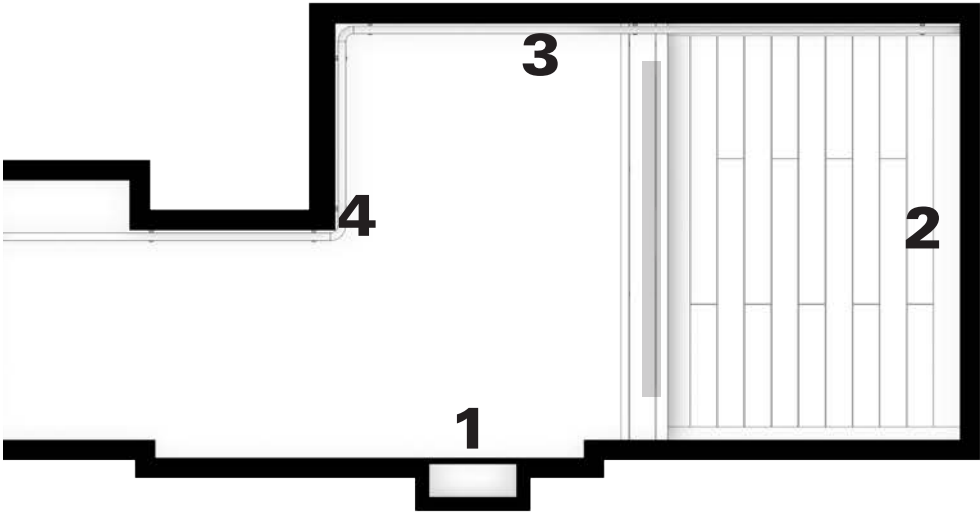


MINIATURA CAROLINA MARIA NAZAR UND MARIANO CRUZ FRANCO NAZAR

The exhibition *Miniatura*, idealised by Carolina Maria Nazar and Mariano Cruz Franco Nazar, was held in Basel in the 93 OffSpace. First exhibition where the mother, Carolina, and his son, Cruz, work that close, that the various pieces cannot be disjointed. The show is conceived as a whole installation where it is not possible to know who did what. Two projections, a ready made, an audio piece and three chairs fill the room with the feelings of a strict house. Beginning from the first work on the right we see two ceramic plates attached to the wall. One plate has drawn a rebus on it and the other plate has written the meaning of it, the sentence is "L'émancipation de la femme est un utopie". Already in the first work, a feeling of imprisonment is perceptible. The two plates are highly connected with the other three works. The wall that follows shows the shape of a door and a window cut out from a black background, letting visible fragments of a landscape, then, suddenly, two giant man feet appear, they seem searching out for something.

The last piece is 1 photography taken in the 80's from Carolina, nervously mirroring itself something seems to worry her. The photo consists of a metal bowl, inside of which is a broken doll, supplemented by a piece of meat. Here the circle of visible works closes. The audio piece is composed by Robert Zuercher specifically for this exhibition. The track, thanks to a piano, an opera singer and a chorister, give voice to the works. But who is who? The piano sometimes large and present suddenly seems to be scared by the two singer, and viceversa. A constant shifting of emotions between works and therefore spectators is perceivable, making the exhibition an actual house. Possession, freedom and an eternal will of finding what one is looking for clash in the center, where 3 chairs seem to say that someone was able to take the step so desired.

- 1 PLATES**
- 2 VIDEO INSTALLATION**
- 3 VIDEO INSTALLATION**
- 4 SOUND INSTALLATION**

















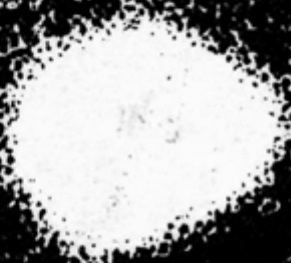






SCHWEIEND

Jasmine Noemi Jetzer
Lovis Dalla Libera



19.10 – 22.10 2023
Laufenstr. 94 Basel



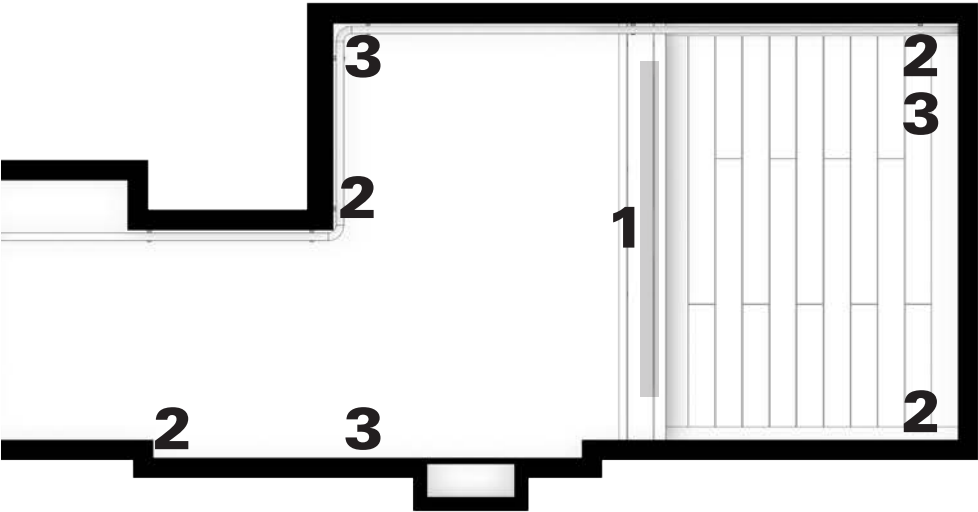
SCHWEIEND JASMIN JETZER & LOVIS DALLA LIBERA

Schweierend, eine transmediale Raum Installation.

*Düster,
Licht
Schreiend,
Kreischend*

Schweierend Eine Auseinandersetzung mit den Medien: Raum, Licht, Sound und Video. Eine immersive Überflutung deiner Reize.

- 1 VIDEO INSTALLATION**
- 2 SOUND INSTALLATION**
- 3 LIGHT INSTALLATION**







**STRESS, STRESS, STRESS
KOMMST DU ZU RUH?**

**AUF DER SUCHE SEIN NACH
ZIEL**

AUFGABE

GEFÜHL

ERFÜLLUNG

GLÜCK

LIEBE

SCHMERZ

ETWAS

WIR SIND INSEKTEN

*Kein Licht wird jemals hell genug sein für uns.
Eines erlischt, das nächste erhellt.
Wir eifern weiter nach dem Schein, dem Dopamin.
Was jagt uns schon,
dass wir so verbissen durch die Dunkelheit fliegen,
rennen, irren.*

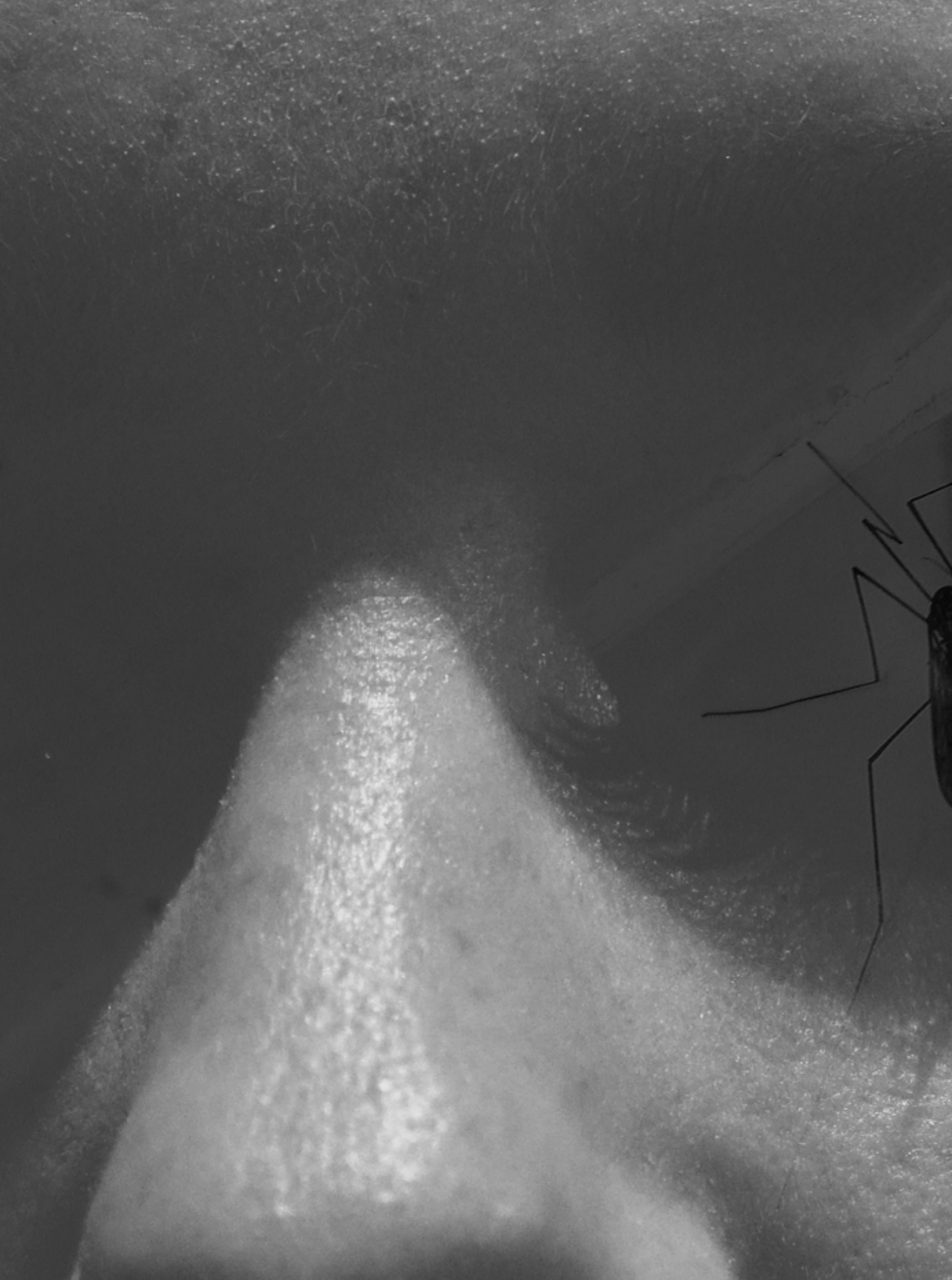
*Sind es wir selbst?
Doch wir sind die, die noch anhalten können,
die Bremse ziehen, die Augen schliessen,
das Licht abblenden und das Gleichgewicht herstellen.*

*Auch wenn dich der Sog der Nacht durch den Tunnel zieht,
flieg zurück.
Dort, wo alle Insekten schweierend,
kreisen.*

*Gibt es nicht immer Besseres.
Im Grunde orientierungslos.
Wenn es zu viel wird, geh zurück,
lass dich nicht vom Reiz beirren,
auch wenn du ihn erreichst,
was passiert dann? Der Nächste wartet!?*









DIE VIELFALT IST BEDROHT!

Im Video sollten mehr Insekten zu sehen sein.

Der Grund, warum dies nicht so ist, vermuten wir am Rückgang der Insektenvielfalt, verursacht unter anderem durch die Lichtverschmutzung in unseren Städten. Jedoch brachten wir weder in der Stadt noch auf dem Land die Tiere vor die Linse.

Der Rückgang der Insektenpopulationen hat weitreichende Auswirkungen auf unsere Umwelt, unsere Nahrungsmittelproduktion und letztendlich auf uns selbst.

Trotzdem möchten wir, obwohl es nicht der ursprüngliche Schwerpunkt unserer Installation war, Spenden für die Organisation „ProNatura“ sammeln.

Spendenkonto:

CH11 0900 0000 4000 0331 0

(Vermerk «Spende»)







WSR WERKSCHAU

Ayos

Bome

Ivandfrei

Ontwan

Osmo

Stanco

23.11 – 26.11 2023
Laufenstr. 94 Basel



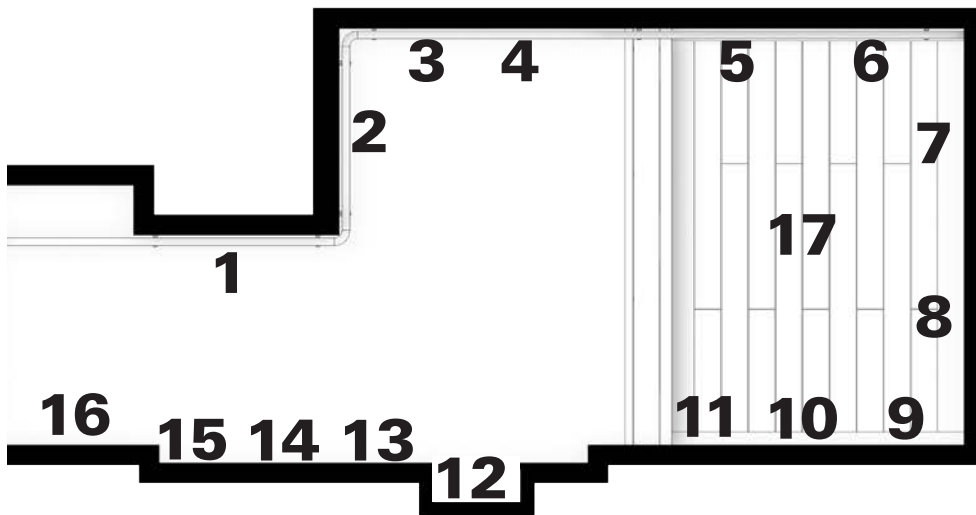
WSR WERKSCHAU AYOS, BOME, IVANDFREI, ONTWAN, OSMO, STANCO

In the ever- evolving world of art, there are those who choose to forget their own paths. The Wandstreicher connection is a dynamic graffiti crew of six individuals.

FOUNDED IN APRIL 2020 IN BASEL,
SWITZERLAND.

In this inaugural exhibition, we proudly present a diverse collection of artworks developed over the past few years. The creative fruits of our journey show themselves in various formats and media. Each piece bears the imprint of our individual styles and shared passions. It's not just an exhibition, it's a reflection of our evolution as artists. As we embark on this artistic adventure, we are introducing an exciting addition - a limited edition of T-Shirts, a wearable extension to our creative output. This exhibition is the beginning of a new chapter in which we invite you to participate. We encourage you to wander through our world where every piece tells a story and every wall is a canvas waiting to be transformed. Wandstreicher (short WSR) represents a diverse range of artistic styles. Our members have unique approaches to their craft, whether it's geometric constructions, illustrative art or bold, wild styles. What unites us is a shared love of aesthetic form and a passion for vibrant colour. This common bond is what defines us as a crew, where our differences become our collective strength.

- 1 FLOWER RUG (AYOS)**
- 2 UNTITLED (OSMO)**
- 3 ROLLING ATELIER (ONTWAN)**
- 4 FRAGMENTE (IVANDFREI)**
- 5 LETTER B (BOME)**
- 6 LETTER E (BOME)**
- 7 BLAU (IVANDFREI)**
- 8 UNTITLED (OSMO)**
- 9 MODUL A-3 (STANCO)**
- 10 MODUL A-4 (STANCO)**
- 11 STRENGE (IVANDFREI)**
- 12 WSR SHIRT (ONTWAN)**
- 13 UNTITLED (AYOS)**
- 14 MODUL A-1 (STANCO)**
- 15 MODUL A-5 (STANCO)**
- 16 PRINTS (MIXED)**
- 17 MODUL D-2 (STANCO)**



FLOWER RUG

Ayos

Wool on Linen

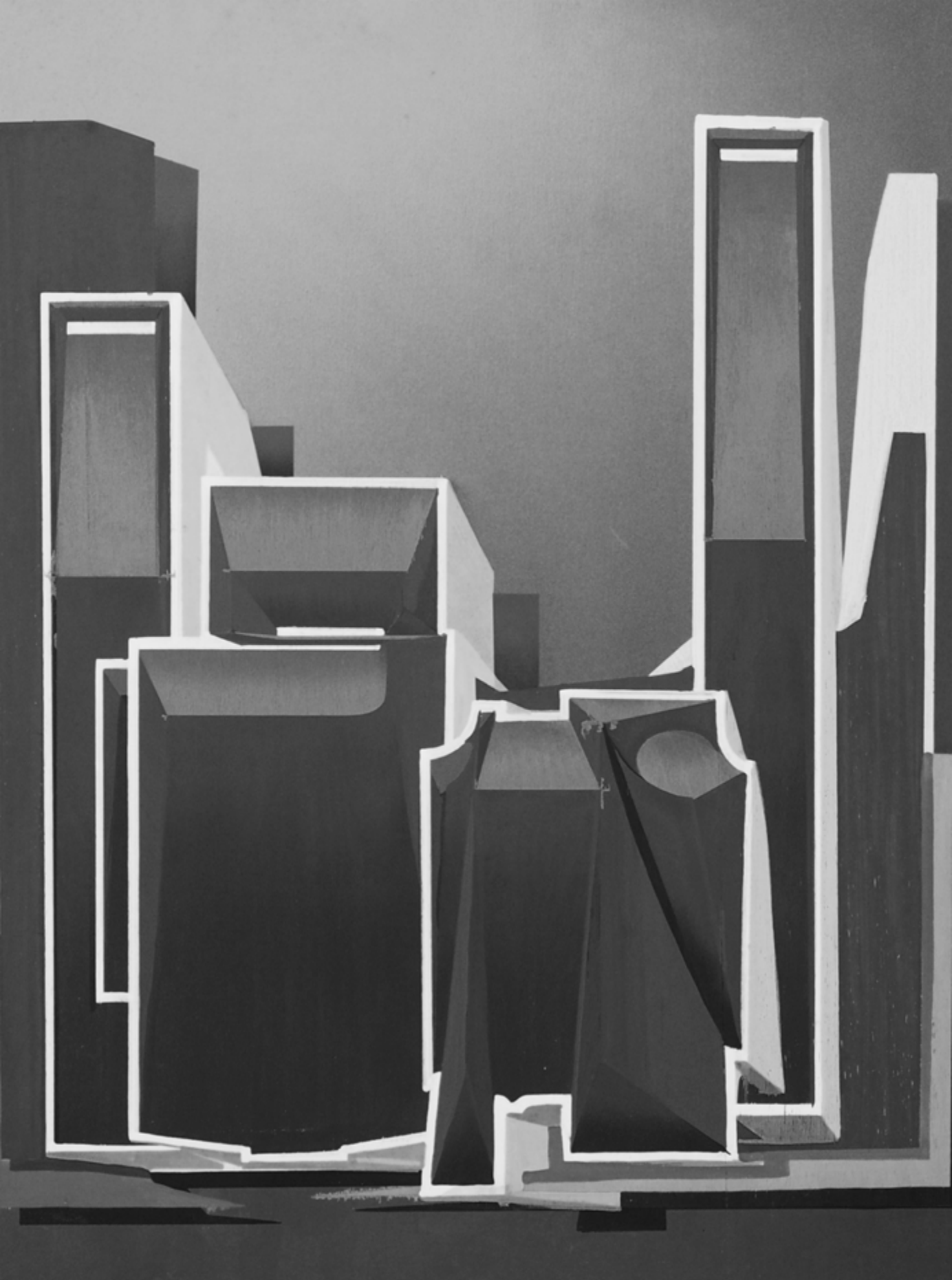
80cm x 80cm

created in 2023



UNTITLED

Osmo
Acryl & Spraypaint on Wood
40cm x 50cm
created in 2021



ROLLING ATELIER

Ontwan

Acryl & Spraypaint on Canvas

120cm x 200cm

created in 2023



FRAGMENTE

Ivandfrei
Wall Fragments on Wood
26cm x 42cm
2023



LETTER B

Bome
Acryl & Spraypaint on Canvas
80 x 80 cm
created in 2023

LETTER E

Bome
Acryl & Spraypaint on Canvas
80 x 80 cm
created in 2023

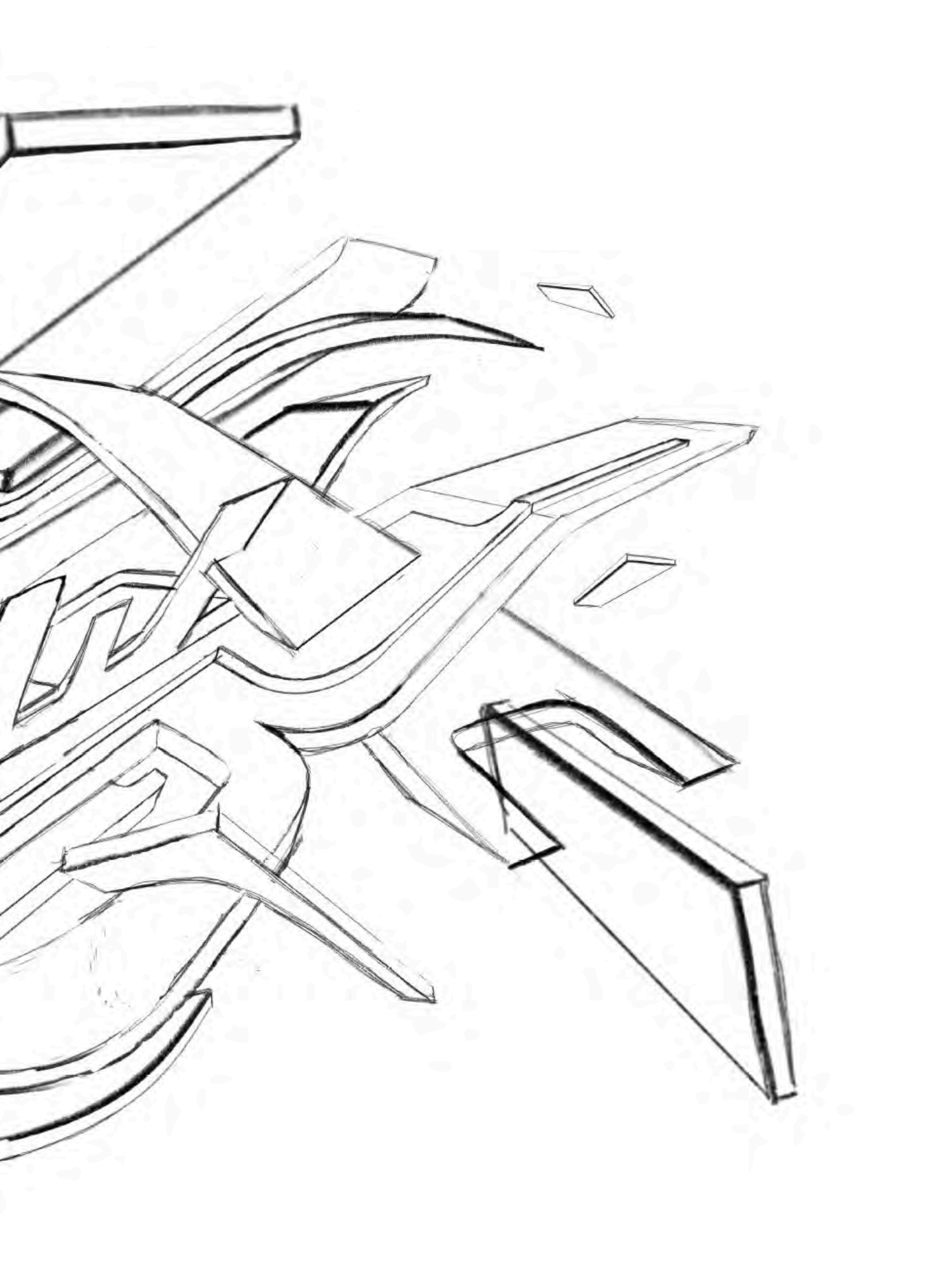
BLAU

Ivandfrei
Spraypaint on Canvas
100cm x 70cm
created in 2023



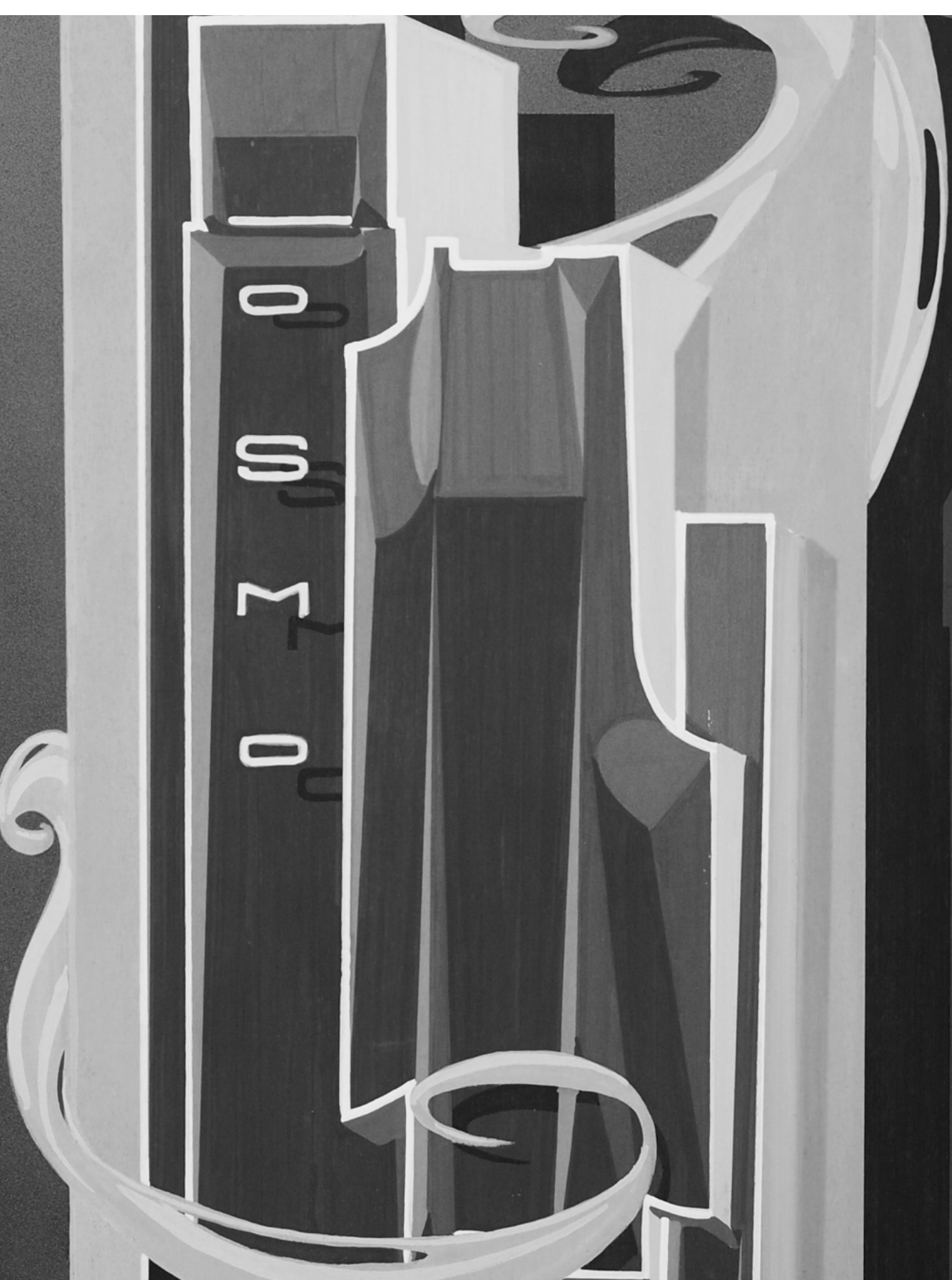






UNTITLED

Osmo
Acryl & Spraypaint on Canvas
150cm x 100cm
created in 2023



MODUL A-1

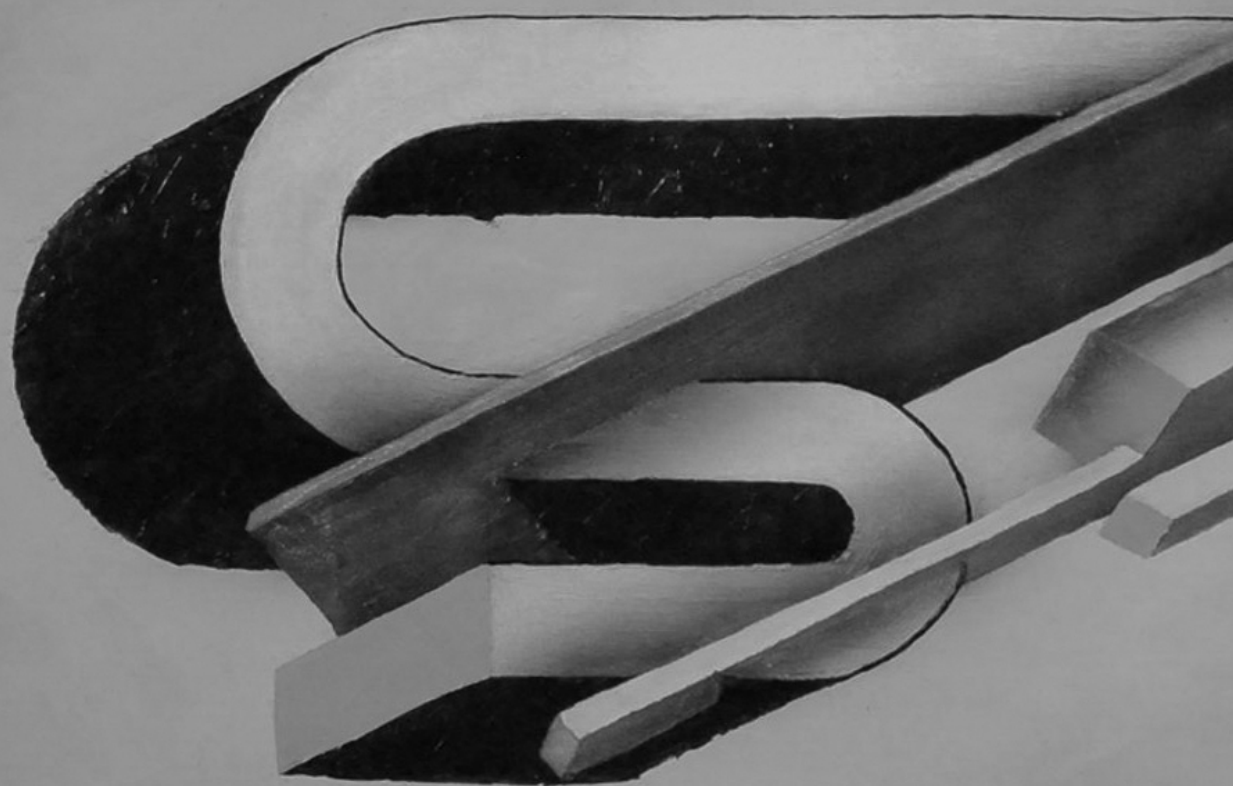
Stanco92
Oil, Spraypaint and Clay on Paper
70cm x 92cm
created in 2023

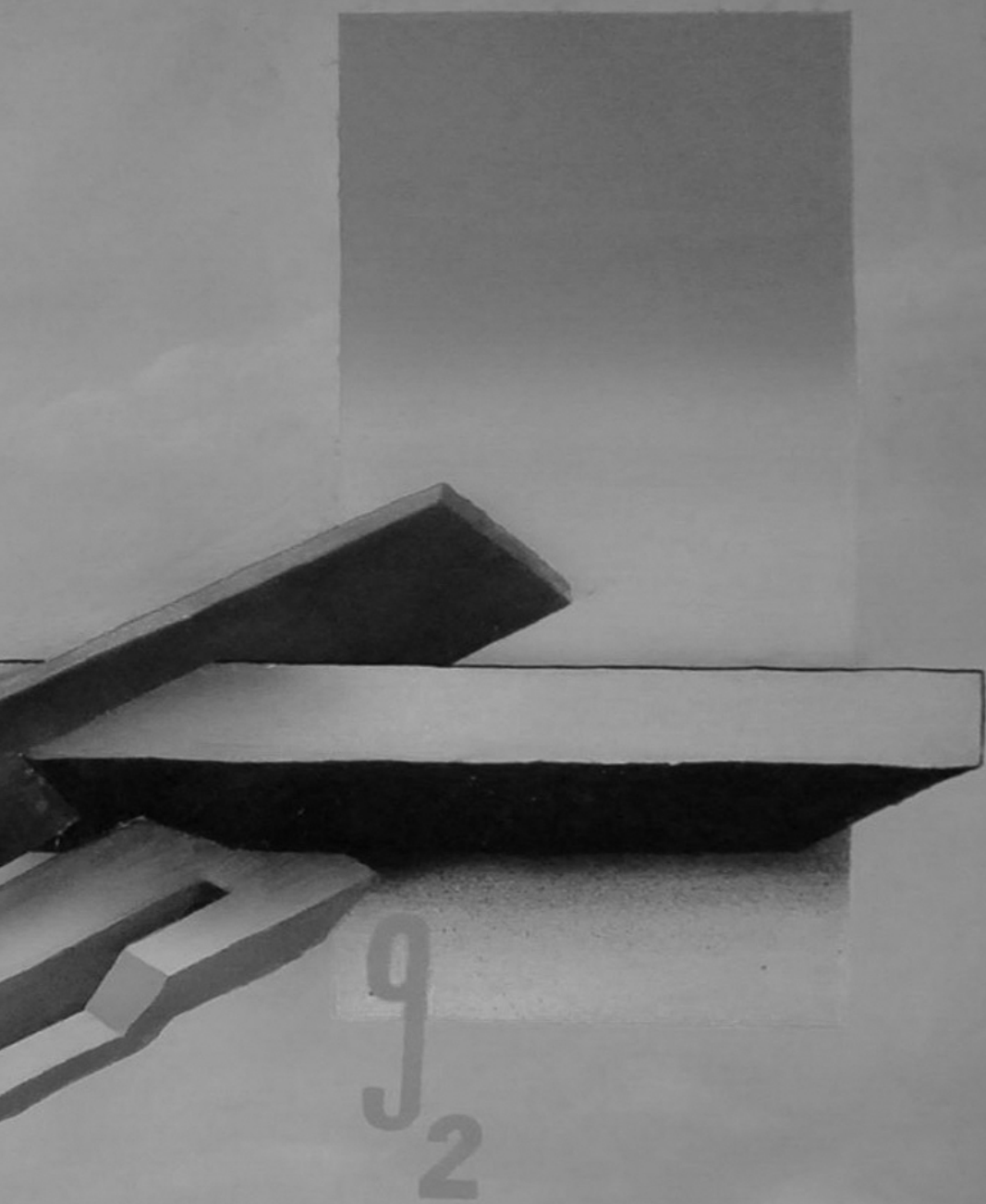
MODUL A-3

Stanco92
Oil, Spraypaint, Clay on Lino on Paper
44cm x 63cm
created in 2023

STRENGE

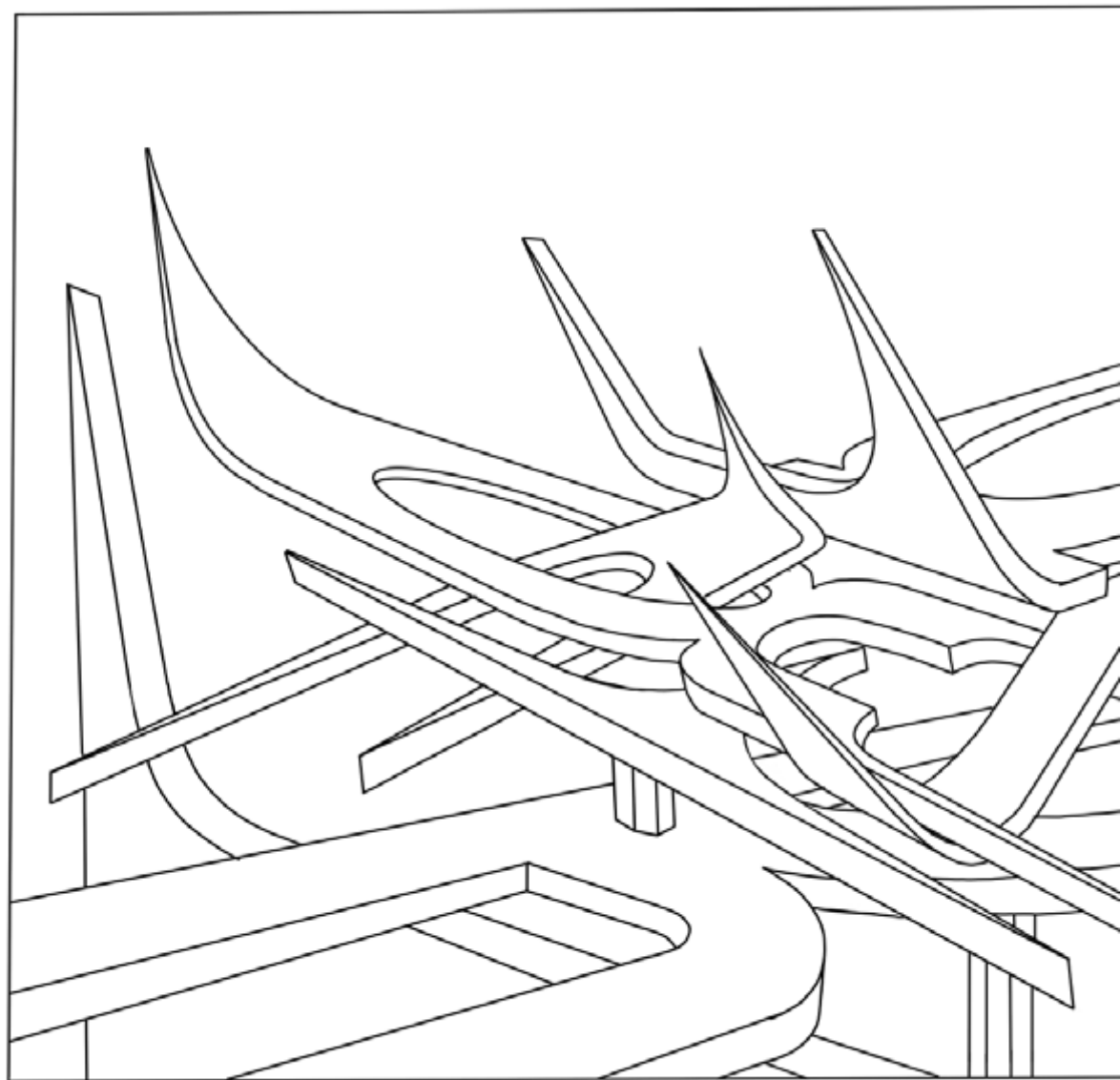
Ivandfrei
Acryl on Canvas
60cm x 40cm
created in 2023

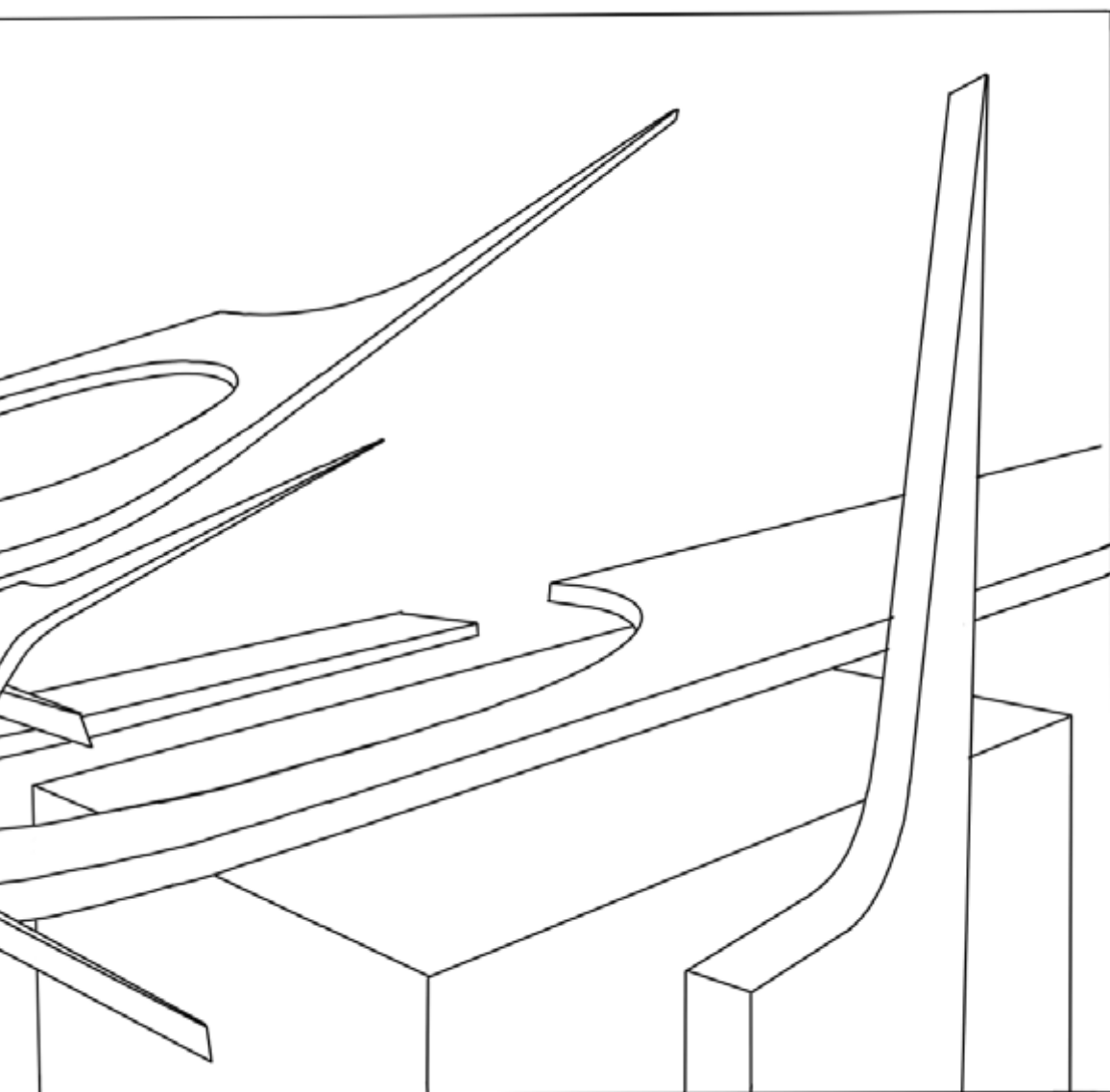












WSR SHIRT

Limited screenprint

Number of Pieces: 30

Shirt: Unisex Organic Extra Heavy T-Shirt (220g/qm)



UNTITLED

by Ayos
Spraypaint on Canvas
80cm x 100cm
created in 2021

MODUL A-4

by Stanco92
Oil and Spraypaint on Lino on Paper
51cm x 69cm
created in 2023

MODUL A-5

by Stanco92
Oil on Paper
57cm x 84cm
created in 2023













9₂

STREETWISE ANIMALS

by Ontwan
Digital Print on Recycling Paper
29cm x 42 cm
created in 2023



QUATTRO STAGIONI

Bome

Linolprint on Paper (100g/qm)

31cm x 43 cm / 3x8 Pieces

created in 2023



MODUL D-2

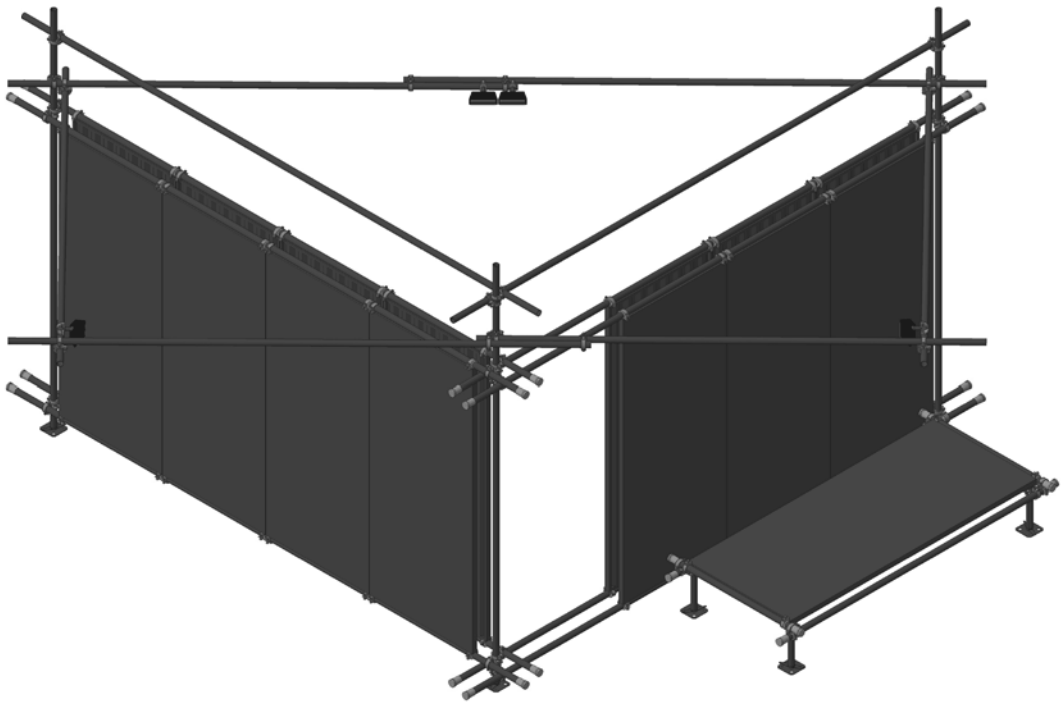
by Stanco92

Scaffolding element in public spaces

Model

2023

This 1:20 scale model is a proposed solution for mobile, paintable walls that are suitable for various types of events or temporary spatial uses. The materials used are easy to find in all (sub-)urban spaces, can be assembled very quickly into different compositions and serve their function even when very used.



CONNECTION

„Wandering Souls, Painting Worlds“

In the ever-evolving world of art, there are those who choose to forge their own paths. The Wandstreicher Connection is a dynamic group of six individuals – Stanco, Ivandfrei, Ontwan, Bome, Ayos and Osmo – founded in April 2020 in Basel, Switzerland.

Our crew bears a name which is a play on words and at the same time represents the spirit that unites us. „Wand“, the German word for „wall“, it is our canvas, a limitless playground where imagination knows no bounds. „Streicher“, on the other hand, means „painter“ and stands for the essence of creation itself.

We are artists who breathe life into their visions through painting. The name builds a bridge to the German word „Landstreicher“, which means „vagabond“. Like the wandering spirit of a vagabond, we embrace travelling the streets as an essential part of our creative journey.

For us, life itself is a canvas and we are the artists, always on the move, forever exploring the world with the ambition to make it a more colorful and peaceful place.

The Wandstreicher (short WSR) represents a diverse range of artistic styles. Our members have unique approaches to their craft, whether it's geometric constructions, illustrative art or bold, wild styles. What unites us is a shared love of aesthetic form and a passion for vibrant colour. This common bond is what defines us as a crew, where our differences become our collective strength.

We are The Wandstreicher Connection.

Be part of our journey!





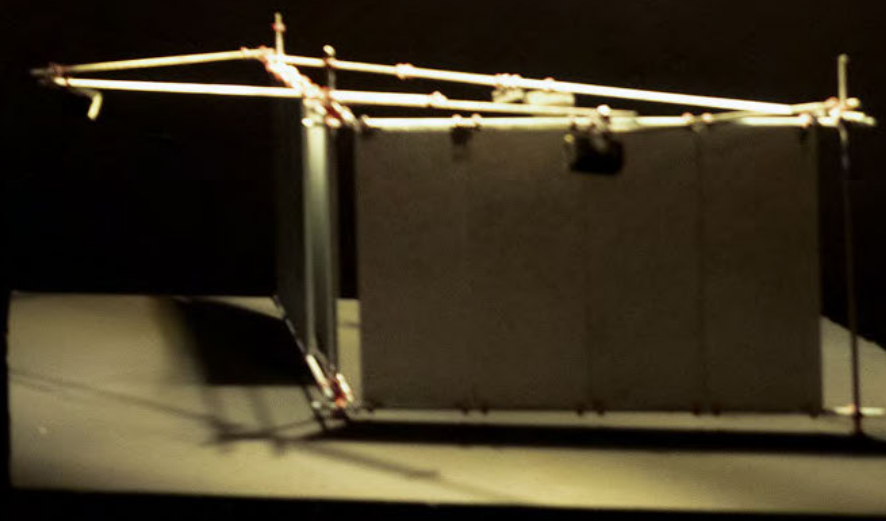












NUM VAZIO

Mary Capo

02.12 – 10.12 2023
Laufenstr. 94 Basel



NUM VAZIO

MARY CAPO

Step into a dimension where memories and emotions converge into a visual odyssey that reveals the profound beauty and vulnerability of a person's experience. A journey through timeless grieving and acceptance.

“NUMVAZIO” is a collection that reflects on moments of loss and deep pain in my life. Where I felt like the world was collapsing around me, leaving me in an emotional and spiritual emptiness.

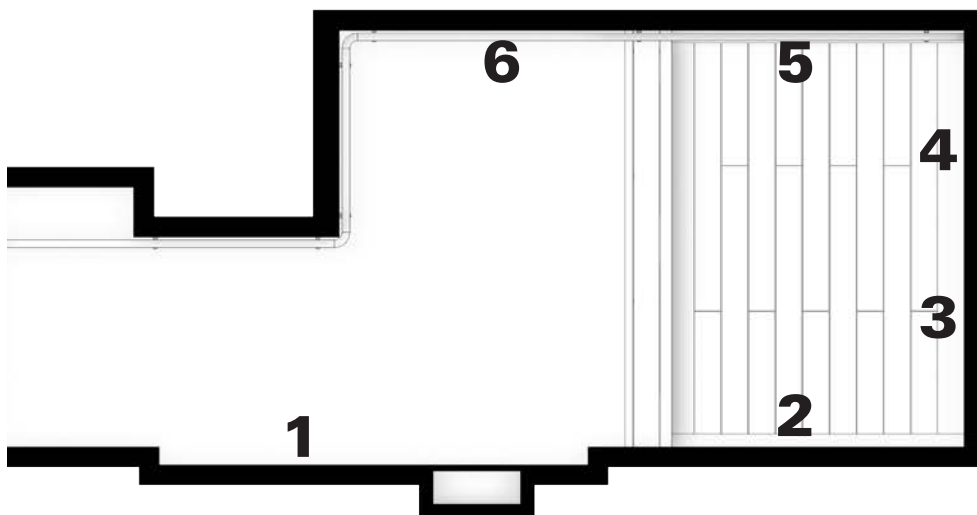
After losing two significant figures in my life, my father three years ago and my grandmother more recently. I was forced to deal with something I have never dealt so closely before, grieving.

Grieving is a journey marked by a rollercoaster of feelings that flow without a predictable pattern. When you lose someone close to you, it's as if a piece of your world is forever changed. It's a wound that never actually heals. Within time this wound will become a scar, and this scar will transform into a constant reminder of the love and connection that once filled your life. No simple words can capture the void they have left behind. As this journey is not linear, you pass through a chaotic mix of mourning, anger, regret, and acceptance. It carries the weight of all the unspoken words and questions. All the unshared moments and unfinished conversations.

There were periods when I felt totally disconnected from the world as if I was floating through a deep abyss. The world continues its rhythm and I'm there just trapped in a limbo. Somehow photography became my refuge, offering me some kind of peace. Through this lens, I found a way to concentrate my attention on the present moment and capture the beauty and wonder that surrounded me. Creating each shoot, composing them in my mind, and constructing emotions and stories behind each click.

„ It was as if I had the power to infuse the film with my memories, in a way that words alone could never do the same. “

- 1 CALMA NA ALMA**
- 2 ANGÚSTIA DE SONHAR**
- 3 SAUDADE**
- 4 CONCEITO DE CAOS**
- 5 ETERNA**
- 6 NA MEMÓRIA DOS QUE FICAM**



CALMA NA ALMA

I was lying down outside, simply existing. I could feel the gentle breeze on my skin. The curls of my hair lightly brushed against my face as they danced in the wind. During this instant, all I could hear were the whispers of the wind, and the crashing of the waves against the shore, as they embraced and then retreated, carrying the rocks with them. The swooshing of leaves as they gently hit with each other. A moment without voices, cries, or thoughts.

ANGÚSTIA DE SONHAR

Have you ever felt powerless? Have you ever been afraid to dream or to hope? Wandering between truth and infinite possibilities. The mind begins to explore countless scenarios, both real and imaginary, in a quest to uncover a way out, a glimmer of hope, or a path to a different outcome. When you're already sensing what the future holds. There is a peculiar beauty in the human spirits. A reaction to the power of hope, even when it exists alongside the sobering awareness that some circumstances may remain beyond our control. It's a testament to the enduring strength of the human heart, which continues to dream and hope, despite the looming shadows of uncertainty.









SAUDADE

“Saudade“ is a unique feeling that doesn’t have a simple translation. It’s like a mix of nostalgia and missing someone or something dear to us. Whether is tied to people, places, moments, or experiences, “saudade” is like a heartache that comes with the memories of good times we had together. Even though it might be tough, is a sign that those people and moments meant a lot to us.

It’s a way of keeping their memory alive, honouring the weight they had on our lives and on this world. „Saudade“ reminds us that the love and joy they brought to us are worth remembering, even if it comes with sadness.

CONCEITO DE CAOS

The concept of chaos, a turbulent combination of anger, disgust, and twisted emotions, an overwhelming feeling of being left behind. It's like a powerful wave crashing upon the shore, reshaping the landscape of our thoughts and emotions. In this chaos, anger simmers, disgust adds bitterness, and our inner world becomes a storm. While chaos may temporarily obscure the horizon, it also carries the potential for growth and renewal. Just as the shore is shaped by the relentless waves, we, too, can emerge from the chaos with newfound strength, understanding, and the capacity to weather the storms that life may throw on our way.









ETERNA

Love and memories possess an enduring quality that transcends the boundaries of time. In their essence, they are timeless, weaving a narrative that stretches beyond the constraints of the clock. Just as great stories stand the test of time, love and memories become eternal threads, connecting the past, present, and future in a seamless and everlasting pattern. In their timelessness, they become the constants that anchor us through the ever-changing currents of life.

NA MEMÓRIA DOS QUE FICAM

The loss of a loved one often stimulates contemplation about the meaning of life and the nature of our existence. In the grand scope of planet Earth's timeline, our lives seem ephemeral, lasting less than a tenth of a second. We become like a tiny grain of sand in the vast cosmic desert. And yet, there's a comfort in the thought that our existence extends beyond our physical presence. The ones who remain carry fragments of our stories, memories, and the imprint of our impact on their lives. It lies in the stories we created, the connections we forged, and the memories we leave behind. In the hearts of those who stay, our presence vibrates far beyond the fraction of a second, we spend on this Earth.









FREAKS

Christin Khaukha

24.02 - 03.03 2024
Laufenstr. 94 Basel



FREAKS

CHRISTIN KHAUKHA

The sculptures from Christin Khaukha are brought to life through the wanted interaction of the viewer. Please touch! Made out of sexy materials and consciously sewn together to create ambiguous bodies handing over control of interpretation to the viewer.

Freaks are inhumane sculptures that combine art and fashion. With the use of pre-owned leather I honour the traces of their past lives and give them a new existence, using various sewing techniques mutating their original state into something more monstrous.

This site specific installation embodies a landscape of freaks. In a dark room where only the inhumane are given attention and crave it. These attached bodies are comfortably lounging, on this metal structure awaiting the touch of the viewer, a fleeting moment of connecting. The lingering warmth of a hand, imprinted on their skin bonding all previous lives of these so called freaks.

Touch is important for me as its an informational exchange that is part of everyday life. It changes from person to person, shifting energies for a split second to forever nest unconsciously in our bodies. The viewer shall carry this short exchange long until after this exhibition, becoming part of this happening. For these brief moments, my sculptures come alive.

- 1 ELIZABET**
- 2 THEODORA**
- 3 NELLA(A)**
- 4 EDWARDE**



ELIZABET

If you want to, don't hesitate, touch me and your fingertips marking me, forever a trace,
yet nothing more.

57x36x30cm

Leather scraps (brown, blue), thread, polyester filling.

2023



THEODORA

If you choose me, stay, or go, I know I am not your only one.

31x15x17cm

Leather scraps (dark blue, black), thread, polyester filling.

2023



NELLA(A)

If you touch me, you'll love me. If you don't touch me, the thought of touching me will forever linger in your mind.

80x36x40cm

Leather scraps (navy, blue suede), thread, polyester filling.

2023





EDWARDE

If you dare touch me, please caress me, for I am hard enough.

76x14x10cm

Leather scraps, thread, polyester filling, silkscreen prints.

Aluminium rods

Dimensions Variable

Site specific installation embodying a landscape of freaks. A means to explore.

2023



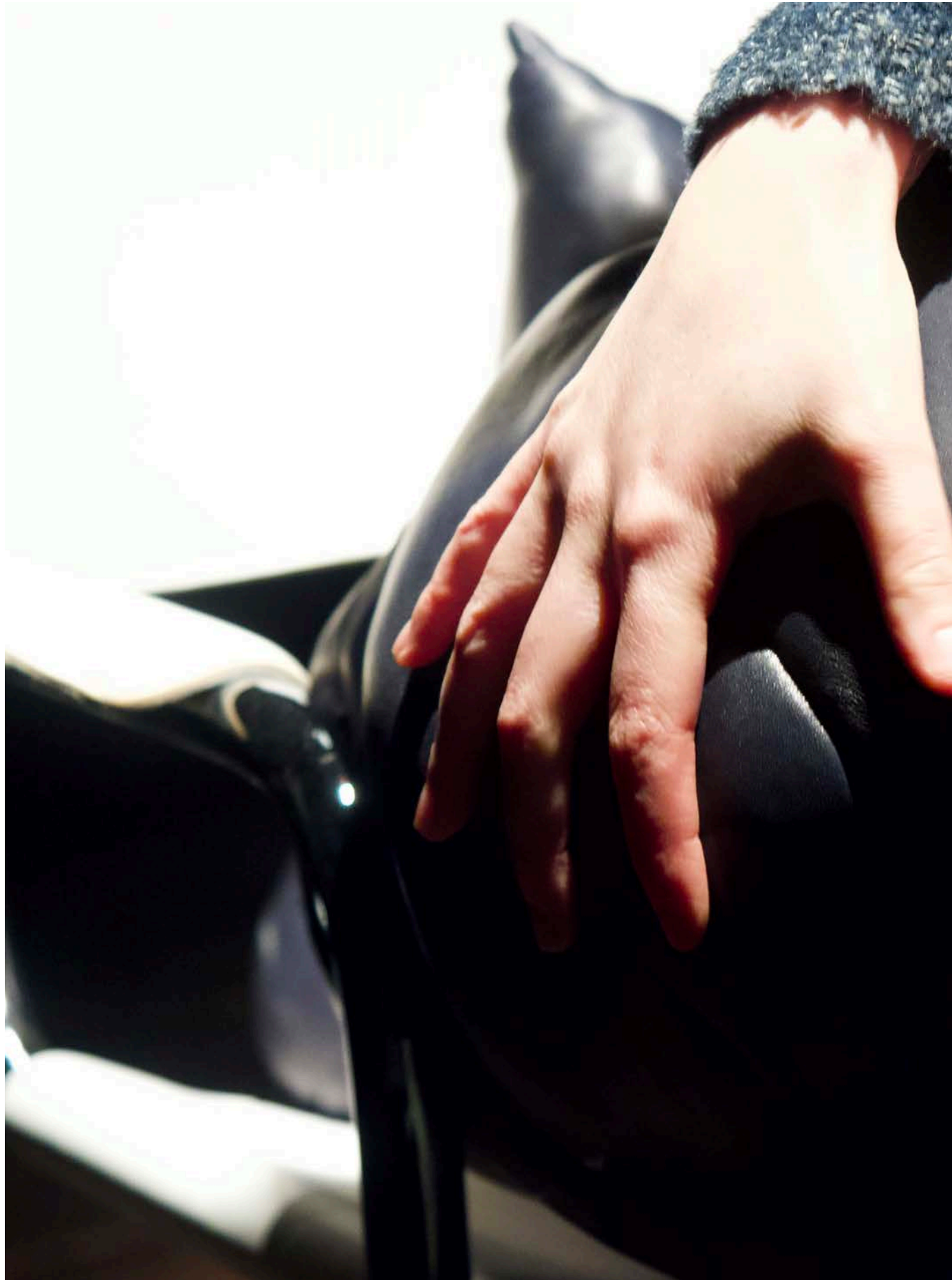
FREAKS

Christin Khaùkha







































MARKER MARKET

Nico Teezy

Corso Bertozzi

23.03 – 14.04 2024
Laufenstr. 94 Basel



MARKER MARKET

NICO TEEZY, CORSO BERTOZZI

Der Filzstift auch Marker genannt, ist ein Grundwerkzeug eines jeden Zeichners. In der Graffiti-Kultur hat er seinen unangefochtenen Platz als Gestaltungsmittel für Skizzen und Zeichnungen, aber auch für Interventionen im öffentlichen Raum.

In der Hauptarbeit fusionieren Bertozzi und Teezy ihre beiden Serien Wet Dreams und Unadvertised Price Tags zu einem. Die eingerahmten Skizzen und Preisschilder werden aus ihren ursprünglichen Funktionen und Kontexten als Vorlage und Information gelöst und in der Ausstellung überführt.

The red thread of the exhibition is the felt-tip pen because we both often work with markers. And so the idea came about that the only rule is that we exclusively create the pictures with felt-tip pens.

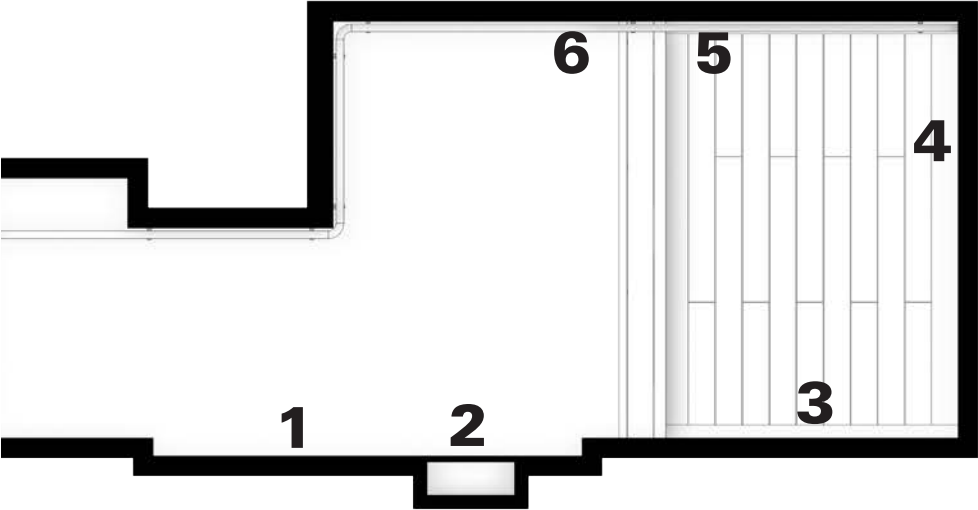
My father had a small advertising agency that mainly did packaging, and when I was a little boy, around five or six years old, it was the late eighties. Copies were made there and glued onto cardboard boxes. There were lithography chambers, and it always smelled of solvents and layout pens, and I found that very cool.

Before I knew what graffiti was, I was already in the first grade drawing my titles in the notebooks with a double line or simply outlines. I've always found fonts interesting. Eventually, you're in the city with your parents and you see huge silver bombings, and you ask, what is that? That's graffiti, and you're not allowed to do it. And that's how the interest arose, and it's completely logical. When you see fonts, characters, and graffiti that you like, it's clear you have to do it too. It's like with music; I have my genre, and I just do what I feel like. And if a standard graffiti writer doesn't like it, then I know it's actually good because it's something different from the common sense. Graffiti is simply very nostalgic and in some ways also conservative. I mean, it's still painted the same way it was 50 years ago. It's also completely paradoxical because you mostly discover it as a teenager: great, they do what they want, where they want, and how they want. And as soon as you start doing it, you inevitably meet a few people who tell you you have to do it this way and you're not allowed to do that, and all these unwritten laws. And eventually, it opens up again, and you understand it's just fun. And I have to do what I think is good myself because doing it for others bears no fruit, and you don't do that for twenty years just to have fun yourself. I think the best pictures are the ones where you can see that the person who painted them simply had pure fun.

Simply not taking yourself too seriously. In my opinion, those are the people who paint the best pictures, or at least they're more interesting for me to look at. But that's always a matter of taste.

CORSO BERTOZZI

- 1 WINDSOM OF THE UNIVERSE**
- 2 NAMES POSTER**
- 3 UNADVERTICED PRICE TAGS**
- 4 WET DREAMS**
- 5 HEART TOUCHING KISSES**
- 6 BUY ONE GET 0,6**



WISDOM FROM THE UNIVERSE

Wisdom From The Universe ist eine Persiflage von Aussagen innerhalb der Graffiti-
kultur, typografisch umgesetzt in minimalen aber kontrastreichen Farben.

Corso Bertozzi
fortlaufende Serie
Marker auf Papier
42 x 59.4 cm
2024

**GRAFFITI
IS
STILL
ALIVE**

**DON'T
FUCK THE
POLICE
FUCK ME.**

FEEL

THE

VIBE





NAMES POSTER

Das Poster ist eine kleine Selektion aus der Sammlung diverser Skizzen, die in den letzten 3 Jahren auf dem Ipad entstanden sind.

Corso Bertozzi

Digitaldruck

50 x 70 cm

2024



UNADVERTISED PRICE TAGS

Ein Blatt Papier, ein Marker, ein Produkt, ein Preis – gutes Handlettering und fertig.
Meine Arbeit ist stark von dieser Inspiration geprägt: reduziert auf zwei farbige Blätter
und mit drei verschiedenen Marker Farben gestaltet. Mein Werk handelt von Produk-
ten, die vielleicht noch nie beworben wurden. Produkte des Schwarzmarkts, Produkte,
die eigentlich keine Werbung brauchen.

Nico Teezy
Fortlaufende Serie
Marker auf Papier
21 x 29.7 cm,
2024

BUY ONE

GET

0,0g.

CALI
WEEK
1000 GRAMM
6000.-

BLUE
DREAM

100g.

≈ 800.-

SPECIAL

No

10g. 400.-

WEDDING
CAKE

1 KILO

4500.-

FILZ
BOGE
1000 Stück

120 µg.

1800.

KETI'
1 GRAMM
80.-

ENFILZ

120µg-

15-

ACID
MICRO DOSE
SPRAY
13 TRIPS
1000 SPRÜTZ
90.-

2CB

1000g.

1500.-

MDMA

STONE

1 GRAMM

80.-

XTC
NINTENDO

WARIO

308,8mg. MDMA

1800.-

2CB

PILLS

1STÜCK

20µg.

CHF 20.-

CHARAS
NEPAL

7GRAMM

100.-

XTC

ROTE

TESLA

253.5 mg. MDMA

1000stk.

1800.-

BLACK
AFGHAN

8 GRAMM

100.-

RED
LEBANON
69.100.-

Brick

1 KILO

38'000.-

BALDIÀ
MAROCCO
94 PLATIE
949.-
900.-

FIGHT
BALL

35g.

400.-

Lüll

0,8g.

100.-

WET DREAMS

Wet Dreams ist ein Sammelsurium von Schriftbildern mit Liebesbekundungen, sexuellen Fantasien und Wünschen, sowie mit Klassikern aus der Popkultur.

Corso Bertozzi
fortlaufende Serie
Filzstift auf Papier / Leinwand
21 cm x 29.7 cm,
2021-2024

AND
SINGIN
LA
BAMBA



COME ON

BABY

LIGHT!

A FIRE!

DIRECT
TALK
FOR
LOVE

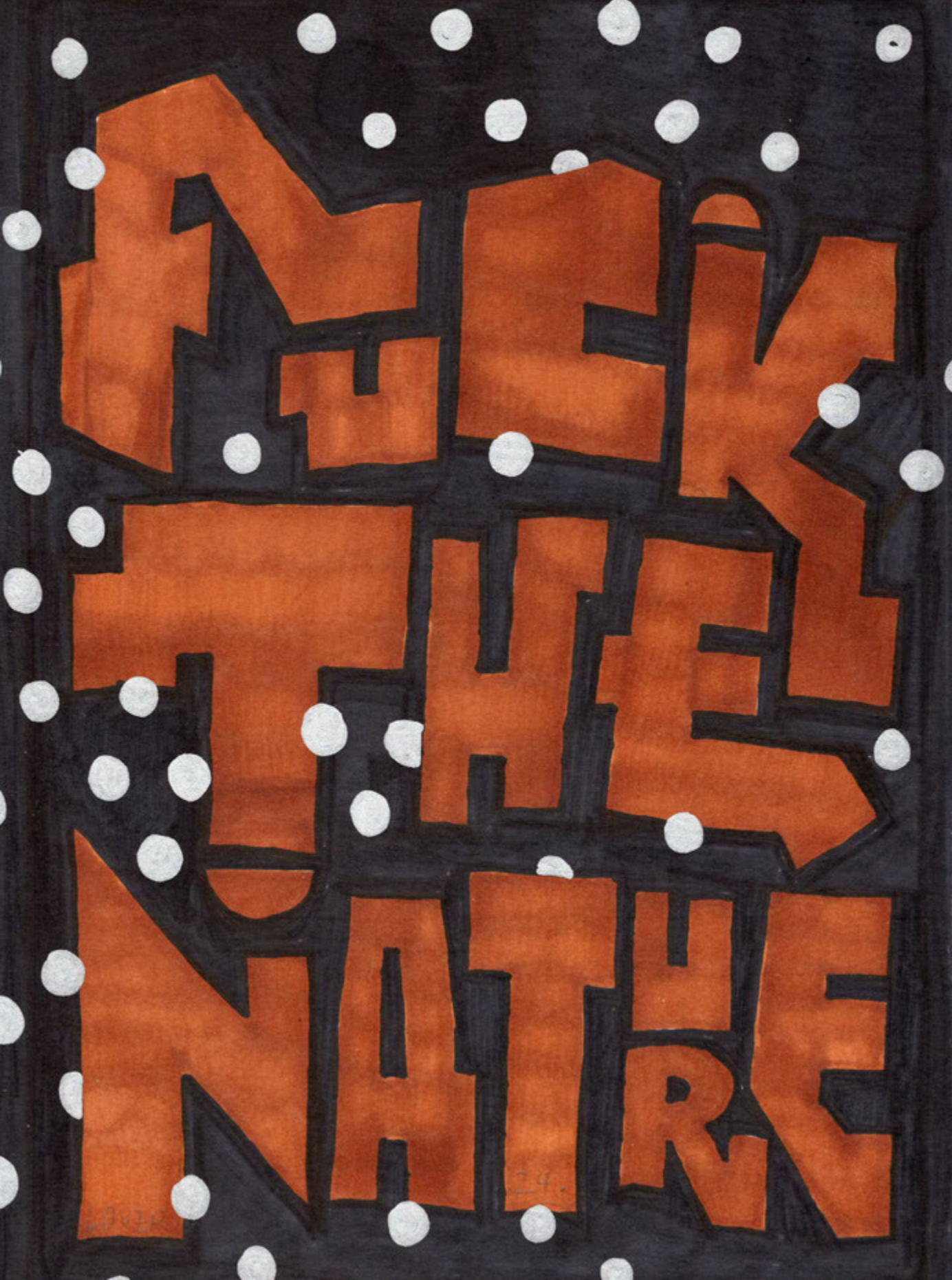


LOVER

69.

SPONTANEOUS
AFTER
NOON
QUICKIE

**FUCK
EAT
REPEAT**



GOOD
NEX
IS
NATE

GRAFF
IS REAL
LOVE

LOVER

24

JUNE



LOVE R6 9

BLOW

DOES

DUNG

WILD

WIND

SEX

LOVER09
2023

KISSING

SOFT

LIPS

WEEK
MYSTERY
DAYS

LOCK

THAT

CANDY
OF LOVER

LOVER09

2013



LOVER

SIXTY

NINE

**MISS
MILE
2024**

Three red starburst graphics are overlaid on the text. One is positioned above the 'S' in 'MISS', another is to the right of the 'E' in 'MILE', and the third is to the left of the '2' in '2024'. Each starburst has five points and a hand-drawn, slightly irregular appearance.

MISTER

ROMAN

TISS



LOVER

69

2023



VENNA

T LOVE

NIPLES

LOVER63

2023

SEX

DRUGS

AND

ROCK

ROLL.

**NOT
ONLY
ADCE**

LOVER 09

2023.

SLAPPING

BUSTY

AFFEE

SNAKY

MORN

ING

BONER



LOVER69.

2024.

TOUCHING SKIN AND SOUL

LOVER 69

2023





HEART TOUCHING KISSES

Das Schriftbild ist eine Hommage an den Kuss,
welcher zusätzliche Bedeutung gewinnt wenn er die Küssenden im Herz berührt.

Corso Bertozzi
Filzstift auf Papier
64,8 x 91,7 cm
2024



L O V E R. 6 9.

BUY ONE GET 0,6

Nico Teezy
Marker auf Papier
64,8 x 91,7 cm
2024

BUY ONE
GET

06

SPONTANEOUS
AFTER
NOON
QUIKIE

DIT
ON^M
FACE

PASSIONATE
KISSED

DIRTY
TALK
TO
LOVE

HAPPEN
BUSTY
ASSES

LIVE
IT
NINE

TOUCHING
SKIN
AND
SOUL

CAN'T
FIND
THE
GIRL

AND
SINGIN
LA
BAMBA

COME ON
BABY
LIGHT
A FIRE!

KISSING
SOFT
LIPS

GOOD
SEX
IS
NASTY

LOVER
SIXTY
NINE

JUNG
WILD
AND
SEXY

QUIK
DOES
A STYLE



ADMA
STONE
1 GRAMM
80.-

XTC
NINTENDO
WARIO
308.8 mg.
1800.-

LUL
0.8g.
100.-

XTC
ROSE
TEALA
263.5 mg. ADMA
1000 SH.
1800.-

2CB
PILLS
1 STICK
20 mg. 20.-

FILZ
BOGE
1000 SUCK
20 mg.
1800.-

2CB
PILLS
1 STICK
20 mg.
CHF 20.-

BLACK
AFGHAN
8 GRAMM
100.-

ADMA
MICRO DOSE
SPRAY
13 TRIPS
1000 SPRITZ
90.-

BUY 1/4
BRICK
1000g.
38000.-

CALI
WEED
1 KILO
6000.-

2CB
1 GRAMM
300-500.-
MORE OR LESS
FLASH PRICELESS

RED
LEBANON
0g. 100.-

2CB
1000g.
1500.-

BLUE
DREAM
100g.
800.-

Y ONE
GET
0,6g.

BALDIA
MAROCCO
94g. PLATE
900.-

LUL
08g.
700.-

1 BAG
MAROCCO
INTERCITY
33 KILO
75.000.000.-

MDMA
7 KILO
10.000.-

CHARAS
NEPAL
PLATE
92g. 1000.-

BUY ONE
GET
0,6g.

XTC
BLUE
PUNKSHER
252mg MDMA
1000STICK
1800.-

XTC
PINKIE
CUNT
252mg MDMA
1STICK 15.-

EIGHT
BALL
35g.
400.-

SPECIAL
K
10g. 400.-

EN FILZ
120mg.
15.-

KETI
7 GRAMM
80.-

AMNESIA
7 KILO
3200.-

CHARAS
NEPAL
7 GRAMM
100.-

KNÜPFEN UND KÜMMERN

**Marina Klein
Lea Bongni**

**27.04 – 03.05 2024
Laufenstr. 94 Basel**



KNÜPFEN UND KÜMMERN

MARINA KLEIN, LEA BONGNI

Knüpfen und kümmern (caring and connecting threads) is an exhibition about care and exchange. Visitors are invited to participate in the design process and to imagine non-human perspectives in a playful approach.

Knüpfen und Kümmern (caring and connecting threads) is a participatory process touching the topics of care, collectivity, and archiving. The center of the exhibition is the textile archive in the form of a carpet. It is a place for memories and stories between humans and textiles to be documented and taken care of.

Archives often contain stories that seem important, and at the same time give more importance to the stories they contain. In an attempt to create a more tender and instinctive archive, we initiated the textile archive. The textile archive is a versatile space where subjective and personal encounters of use and emotional value are gathered. Through the decision of including stories that seem trivial and personal, the archive becomes softer.

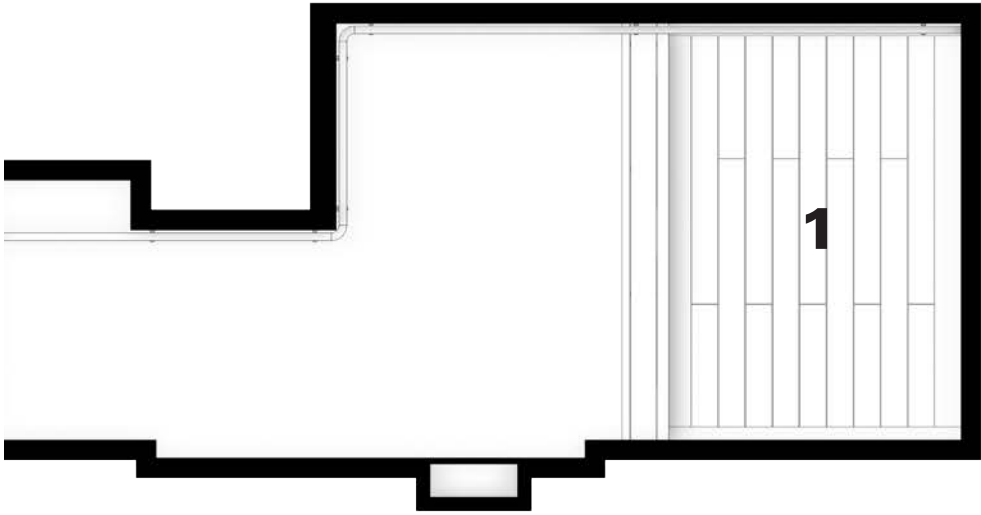
In an attempt to not only metaphorically soften the archive, but also physically, the archive consists of a large textile carpet complemented by audio recordings. Fabric is an interesting material for creating this archive because it can carry information or evoke emotions by touching or smelling the material, or remembering the last time the fabric touched our skin. When we sew textiles together, we connect their stories and shape the character of the archive. The individual stories change when they are connected with other memories.

It is important to us that the archive stays in use and versatile. In public moments, the archive will be open for participation and exchange. Its shape allows the archive to use it as a place to relax and socialize. The textile archive remains open for transformation: Visitors will be invited to take away pieces of textiles from the archive in exchange for new material. New stories are added, and others become less prominent.

The identity of the archive will change as the stories shaping its character evolve. Our intention is to keep in exchange with and about the stories and thus keep them alive. Through the physical adding and subtracting of textiles, the archive will document traces of use and repair. As well as each textile has a story woven into it, the archive itself is telling a story.

As curators of the archive, we take responsibility for the integrity of each story and textile. Content that is discriminatory, for example based on gender, gender identity, age, race, ethnicity, socioeconomic situation, language, religion, physical attributes, or sexual orientation is censored or not being used.

1 TEXTILE ARCHIVE



TEXTILE ARCHIVE

The textile archive is constantly changing its shape
be in exchange with and through the stories of the
of the other stories with the people who participat
the archive and therefore making it more collective



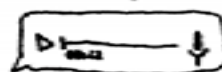
ORGANIZING & DECENTRALIZING
by taking parts of the archive
those who contributed in order
to keep in exchange
about the stories
& decentralize the
archive



RESEARCH:
exchanging, reading,
talking, looking at
similar projects...



INVITING:
inviting people to contribute
(people who were important
for our research & process)



CONTRIBUTIONS:
participants send us
a textile & a voice
message taking about
their connection with
the textile

CONNECTING:
we sew together
the textiles &
embroider the
speakers to tell
the stories



The most sensitive part of creating this archive is deciding who can contribute to the archive. As curators, we decided to invite people who were important for the process of creating the carpet, for example inspiring artists, writers, friends, or mentors. Curating who we invite already starts shaping the archive, even if we don't know what textiles and stories we'll receive. As transparency about who gets to participate in telling a story is important to us, these invitations are part of the archive.

Basel, March 22 2024

Dear Francisca,

It is with great pleasure that we extend to you an invitation to contribute to our Textile Archive. The Textile Archive is a space, where stories and memories of and with textiles can be documented and shared. We value your position as an artist and mentor and believe that your perspective will be enriching for our archive.

If you chose to participate, we kindly request that you send us a textile of your choosing via mail, accompanied by an audio message recounting your personal relationship with the textile. Your textile and audio message will be connected with other stories and textiles, creating an archival carpet that documents and celebrates (extra) ordinary relationships between humans and textiles. Both, the textile, and the audio message, will be displayed publicly in various occasions. In exchange for your contribution, we will send a part of the archive to you and share the connecting stories with you.

The Textile Archive is initiated and curated by Lea Bongni and Marina Klein-Hietpas, we are designers and students at HyperWerk in Basel Switzerland. We are merging different stories by stitching the contributed textiles together. In public moments, visitors will be invited to take away pieces of textiles from the archive in exchange for new material. Therefore, the identity of the archive will change as the stories shaping its character evolve. Our intention is to keep in exchange with and about the stories and thus keep them alive.

As curators of the archive, we take responsibility for the integrity of each story and textile. Content that is discriminatory, for example based on gender, gender identity, age, race, ethnicity, socioeconomic situation, language, religion, physical attributes, or sexual orientation will be censored or not being used.

We are looking forward to hearing your story!

Best regards,

LEA & Marina

Practical information

Mail to:

4057 Basel
CH

Audio message to +41

(via WhatsApp or Telegram)

Payment: There is no payment for your contribution, but we are happy to cover expenses for postage.

We will not share your personal data with third parties.

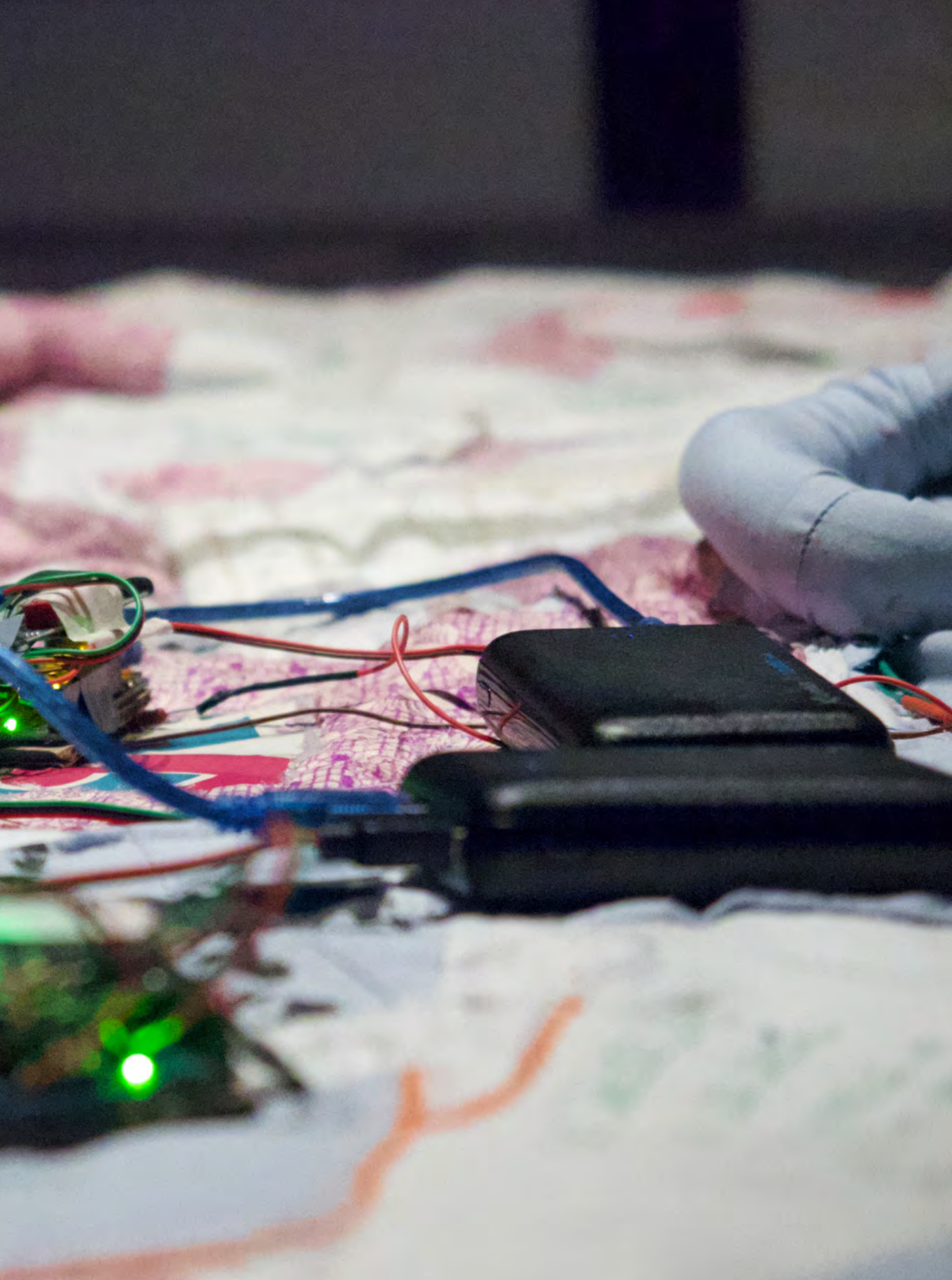




















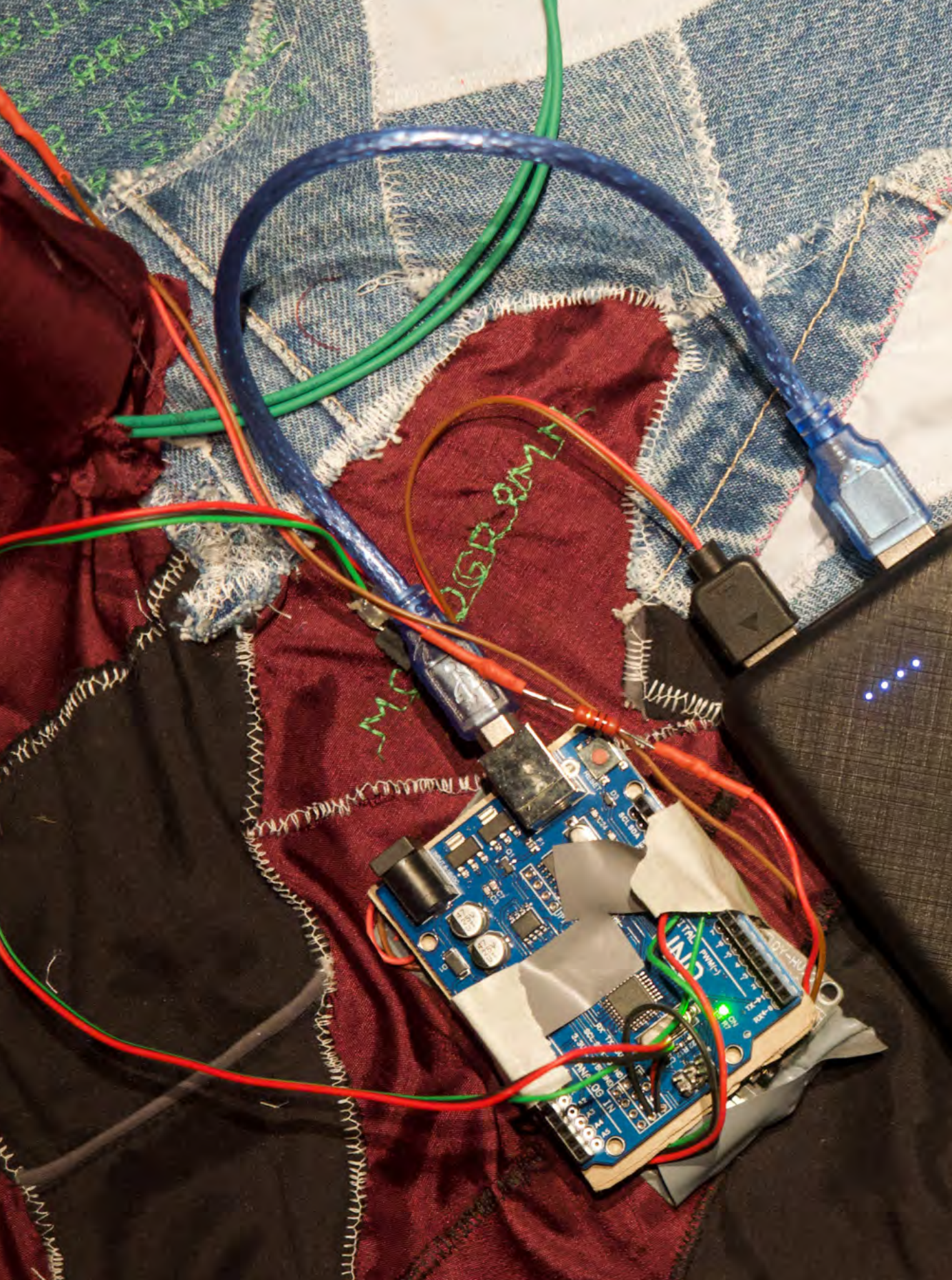
INVITATION
TO CONTRIBUTE
TO THIS ARCHIVE













AM JSCHEFS Z

LEW & ANDIG

DR. SCHNITZ

10,000 mms / 10,000 mms



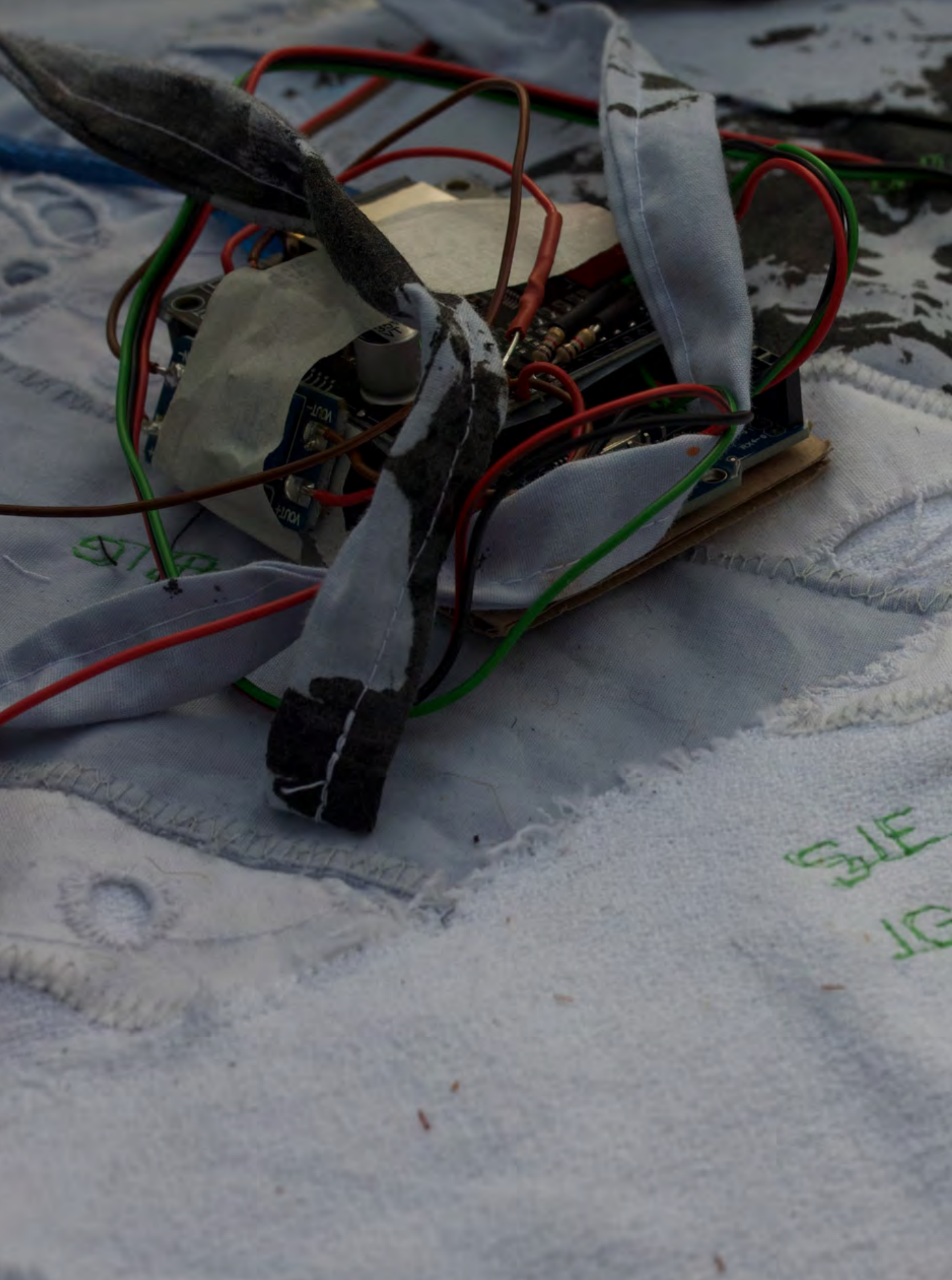












WEISS DAS.
A SO SACHE
MEH FREUD HA
AUS MI BRDETSCHE





















ALL
RESPONSE 2-2021
2

M BOOT
EIN BEAG
N VERKAUF

RAU

DIE WEISS DAS
IG A SO SACHS
MEH FREUD HA
KLEIN MI BRU





COMPOS MENTIS

Gaudio

18.05 – 24.05 2024
Laufenstr. 94 Basel



COMPOS MENTIS GAUDIO

The title of the exhibition comes from the Latin language and means: unimpaired; in control of one's mind. It is a reflection on inebriation through a collection of oil paintings.

Since ancient times, alcohol has played an important role in the development of our culture. Libations to the gods and nights of indulging were a common sight across all social standings. The surviving paintings and mosaics portraying these gatherings are a fascinating insight into the lives of our ancestors.

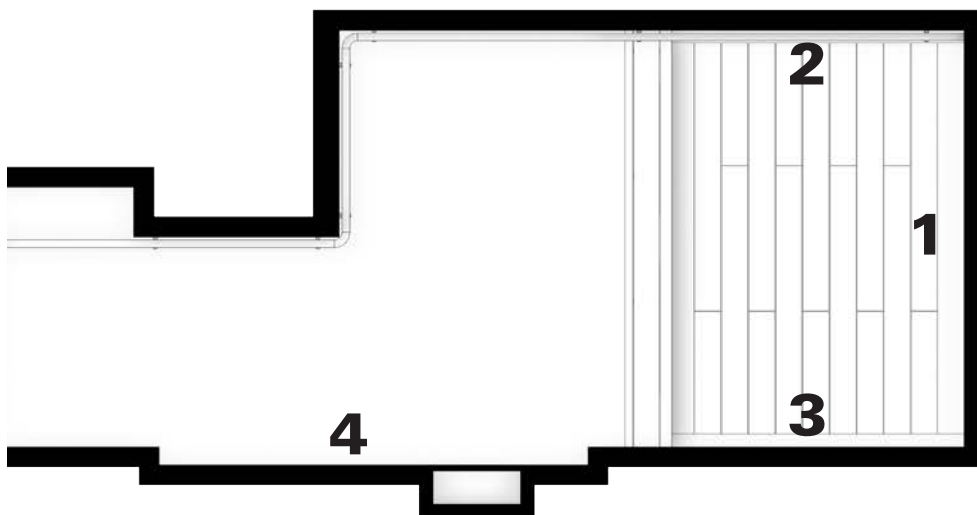
This exhibition reimagines these ancient customs. However, instead of carefully crafted vases and lush Still Lifes, the paintings depict a less elegant reality, filled with mass-produced and cheap brands. Have our habits really improved over the years? Can beauty emerge from the cheap and the mass produced? Or are these paintings no more than a sad display of an unhealthy lifestyle?

1 LAGUNCULAE

2 TRICLINIUM

3 MAGISTER BIBENDI

4 IMMUNDA



LAGUNCULAE

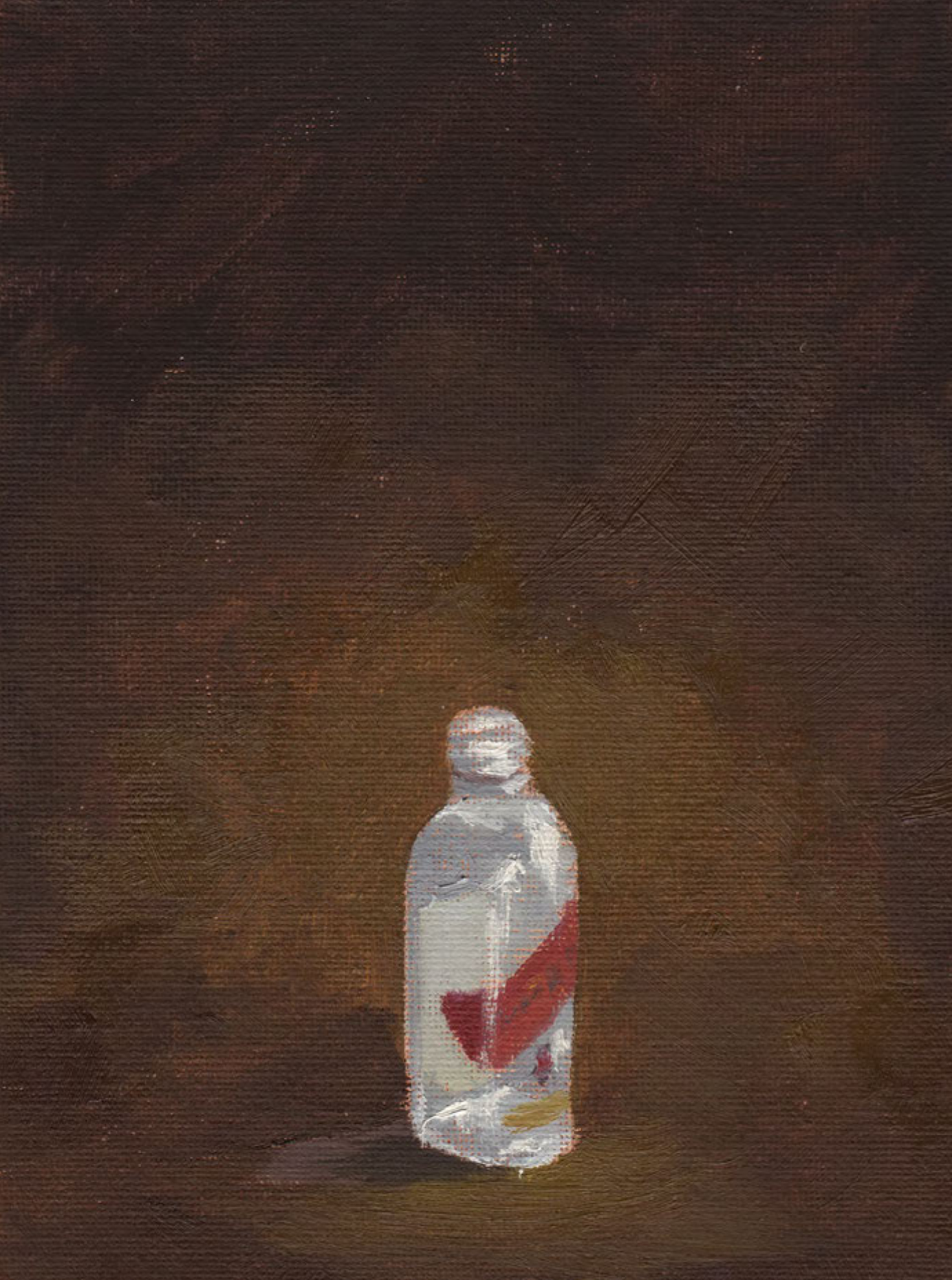
Diminutive plural of lagona; Small drinking bottles

A beverage cannot exist without its' container. From a simple cupping of the hands to modern tin cans, bottles have evolved just as much as the contents within. However, in the constant pursuit of improvement, something was lost in the process. Beauty and craftsmanship traded for utility and convenience. Can such objects still hold value once their task has been completed?

A Collection of 50 Pieces:

Oil on Canvas

15cm x 20cm







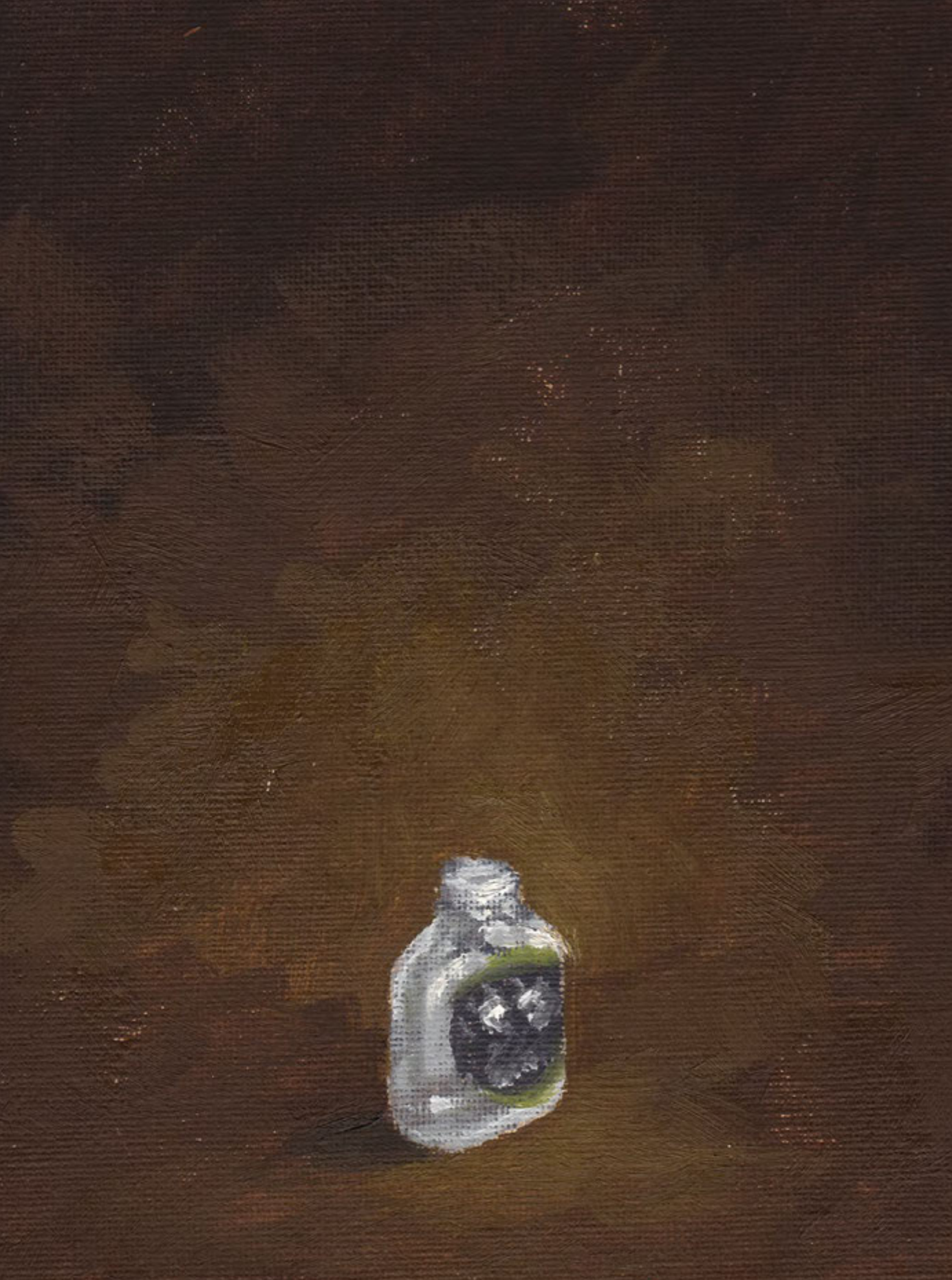






















































































TRICLINIUM

An ancient roman couch extending around three sides of a table

Traditions have always been the foundations upon which our lives are built. Ancient romans took this to the extremes and went to great lengths in order to uphold them. The choice of drinks, the time and even how they sat at the table were essential parts of their social gatherings.

Oil on Canvas

70cm x 50cm





MAGISTER BIBENDI

The master of drinking

Ancient romans often appointed a drinking master at the beginning of the evening. One of the guests, chosen at random by dice rolling, could then decide the strength of the wine to be drunk, giving him the power to greatly alter the mood of the party. Have we really changed as much as we would like to believe?

Oil on Canvas

60cm x 70cm





IMMUNDA

Dirty, Filthy, Garbage

Here it is, just a piece of trash. Unlike one of the previous paintings, if this thing was laying in the street, not one person would pick it up. Some may kick it a few times to pass the time, but that is as much enjoyment as anyone can get from a piece of garbage like this. Perhaps could a few thousand years change something?







WIR MÖCHTEN UNSEREN HERZLICHEN DANK AN ALLE KÜNSTLER:INNEN, KURATOR:INNEN, MITWIRKENDEN UND UNTERSTÜTZER:INNEN AUSSPRECHEN, DIE DIESE AUSSTELLUNGEN MÖGLICH GEMACHT HABEN. IHR ENGAGEMENT, IHRE KREATIVITÄT UND IHRE BEGEISTERUNG WAREN ENTSCHEIDEND FÜR DEN ERFOLG DES NEUF TROIS UND DESSEN ZIEL, KÜNSTLERISCHEN AUUSTAUSCH UND ZUSAMMENARBEIT ZU FÖRDERN.

MIT BLICK IN DIE ZUKUNFT FREUEN WIR UNS DARAUF, WEITERHIN EINEN RAUM FÜR INKLUSION UND MITEINANDER ZU SCHAFFEN, DER POSITIVE PERSPEKTIVEN UND NEUE ZUKUNFTSBILDER INSPIRIERT. VIELEN DANK,

GEMEINSAM FREUEN WIR UNS DARAUF, DIE ZUKUNFT VON KUNST UND GEMEINSCHAFT ZU GESTALTEN.

**WE WOULD LIKE TO EXTEND OUR
HEARTFELT THANKS TO ALL THE
ARTISTS, CURATORS, COLLABO-
RATORS, AND SUPPORTERS WHO
MADE THESE EXHIBITIONS POSSIB-
LE. YOUR DEDICATION, CREATIVITY,
AND ENTHUSIASM HAVE BEEN IN-
TEGRAL TO THE SUCCESS OF NEUF
TROIS AND ITS MISSION TO FOSTER
ARTISTIC EXCHANGE AND COLLA-
BORATION.**

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

**THANK YOU FOR BEING PART OF
THIS JOURNEY, AND WE LOOK FOR-
WARD TO SHAPING THE FUTURE OF
ART AND COMMUNITY TOGETHER.**

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



The opening talk for the curatorial exhibition “Body Narratives” will be given by Anna Cordasco from the Institut für Textiles Forschen on the topic „Textile Projekte, Netzwerke und die Sinnlichkeit des Handwerks in der Entschleunigung“

Body Narratives features four textile-based artworks with unique interpretations and collaborative elements to create an immersive experience.

OPEN TALK ANNA CORDASCO (IFTF)
20.09.24 18:30

SQUARE HEART VLOODY FRANK
VERNISSAGE: 12.10.24 18 – 21.00

THIS IS ME TRYING JULIA LAGO PUJOL
VERNISSAGE: 09.11.24 18 – 21.00

BEYOND WHAT THE EYE CAN SEE
FEYZA HYLAL
VERNISSAGE: 11.01.25 18 – 21.00

ALBOTT MORRIS MANSER
VERNISSAGE: 22.03.25 18 – 21.00

BODY NARRATIVES
20.09.24 – 23.03.25
LAUFENSTR 94. 4053 BASEL
CONTACT@NEUFTROIS.CH







