



Mother Earth Calling

22nd October -
7th November 2021
Salon Mondial, Basel

www.ramski.net

Mother Earth Calling Art Exhibition is a Global-Local-Community collaboration between artists who travelled from far and wide to extend their art practice in Basel from Atelier Mondial, alongside our local artists from the region and from the House Oslo Ateliers Cooperative. Working closely with local and global communities within this epic period of pandemic lockdowns and isolations, due to the rampant spread of virus' has brought forth a wonderful collection of artworks.

The vision of this project has become highly Covid relevant as we are undeniably still in the midst of the pandemic. It highlights the machinations and inner workings of humanity, apparent in many ways at individual, group and country levels leading to a full blown worldwide cataclysm ! Willingly and unwillingly we have had to accept different and dynamic states

of existence and non-existence, bringing us together with so many commonalities despite our differences and many variations on our paths in life. Supposedly optimal solutions have been brought forward by many bright minds. Despite this we came to a grinding halt in so many arenas, for longer periods of time. This public health matter is the backbone for our socio-economically driven souls and cannot be uncoupled and treated in isolation from many aspects of our lives.

Mother Earth has been calling and pleading for our attentions, reactions, observations, corrections and mindfulness. Mother Earth has been screaming and shouting out loud from the supposed clearer waters of Venice to the smog ridden metropolises and the flaming visualisations emanating from the capital of the world's largest democracy in Delhi. This weapon of mass destruction cannot be found in a hole in the ground and operates with the utmost of stealth achieving wide-reaching penetrance, in so many corners of the globe. Whether we want to run or hide we are obliged to experience this BIG human correction (like on the stock market) and have been forced to be massively mindful and patient.

Mother Earth Calling, brings together declarations, lamentations, primal screams, loud and quiet, interrupted or flowing, in all their shapes and forms. Displaying free expressions from painting, drawing, creative writing, sculptures, installations and performances. For international participants, unable to travel, artworks have been made possible in the electronic form. A display of a masala (mix) of expressions, showing a vivid collection of global and local art, interwoven with community action, presence and spirit.

The works shown are expressed in varying media including poetry, paintings, drawings, video installations, sculptures and performance.

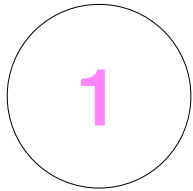
Workshops will be held in English and in German, with cross language translations where needed.

Many thanks to Atelier Mondial, Alexandra Stäheli, CMS Genossenschaft Oslo Ateliers, Bruno Steiner for screens and film equipment, Yota Tsotra and Andreas Schneider for their professional mentoring and support. Also a big thanks to all the amazing artists and helpers that assisted in setting up the exhibition and Noë Salinas for photography, Irene, Cecilia, Robert and Darlene for the pumpkin soup.

Artists and their work

<http://ramski.net/>

[MotherEarthCalling_EN.html](#)



Belén Romero Gunset

Installation

Belén Romero Gunset was born in Tucumán, Argentina in 1983. At an early age she joined a group of puppeteers together with her mother and sister.

Since 2003 to 2010 she has formed several performance groups in Tucumán.

In 2010 she graduated in Arts in the University of Tucumán and moved to Buenos Aires to participate in the Artist Program of Di Tella University.

Her performances, painting, installation and videos are exhibited in museums, art spaces, art galleries in Argentina, she received many awards and her work is part of some public and private collections in Argentina.

In 2021 she participated in the exchange program between URRRA (Buenos Aires) and Atelier Mondial as a resident in Basel (April-June) and in "Doce en Diciembre Basel Edition", another exchange program with artists from South America and Switzerland in Kasko, Basel (October).

Her work is a continuous lifelong process, which is depicted as a threshold between performance and philosophy, and a process which she can accompany with systems and diagrams, installations, drawings, paintings, texts, sculptures and videos.

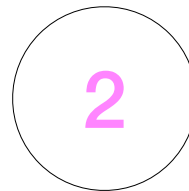
<https://belenromerogunset.com/>

Title: What is a Machine? # 2

Material: obsolete machines, screen, light and plastic sheets.

Description: Video Installation

During her Residency in Atelier Mondial (April-June 2021) she made a performance with an installation, quite similar to this one, the performance was 44 hours long, in which she asked the public, 'What is a Machine ?' She collected all the answers on a big sheet of paper, later processing this information to create data for her project of Artificial Intelligence, which aims to create a machine with the capacity to philosophise. Her conclusion of that performance is that "Machines are Machines" and in this video, you may see an example and explanation of that conclusion.



Brendhan Dickerson

Performance and Sculpture

Born in Johannesburg. Living in Basel, Switzerland. Brendhan Dickerson has a masters degree in sculpture from the University of Cape Town.

He has worked primarily in wrought iron, often in combination with wood or bronze. The intense, almost alchemical process of transforming metal in its malleable heated state, resonates with his quest for inner transmutation.

Although he often seeks to articulate lyrical, ironic or satirical perspectives through his work, it is his perception of sculpture as fundamentally performative that drives his formal choices and animates his practice.

In the 1990s, in parallel with his studio work, he began an exploration of performative Fire- Sculpture. For him, there is something atavistic about fire-sculpture, something primal and fascinating in its immediacy and transience. Ephemeral and irretrievable, it is a counterpoint to the permanence of iron and bronze sculpture.

In recent years he has immersed himself more deeply in performance art. Merging the durable and ephemeral aspects of his practice. The work that emerges from this shift explores the intersection of performative sculptural objects with the performing body, with the enigma of embodied presence and communion.

<https://www.brendhandickerson.com/#/home>

Performance

Title: Opening Ceremony

Material: Performance with Kali-Ma, fire-sculpture

Description: fire-sculpture which will form part of the opening ceremony, are the first in this series.

In the face of our pathological inertia, even indifference around change to mitigate climate change, perhaps new, or renewed archetypes are needed to articulate the contrition and guilt and incandescent fury too - which we, as those who have despoiled the earth, should be feeling en-mass at the on-going desecration of mother earth.

Brendhan contemplates about furies; the group of enraged Greek goddesses, daughters of Gaea (Gaia) the earth mother, who seek out and punish sin and transgression against her.

He imagines the awakening again of Gaia's Furies in non-human form, as animal superheroes who wreak havoc to punish and destroy the perpetrators of ecocide.

The fire-sculpture which was form part of the opening ceremony and the 'Awakening Gaia's Furies' sculpture, are the first in this series.

<https://www.independent.co.uk/news/world/asia/orangutan-defends-jungle-home-video-digger-ape-borneo-indonesia-deforestation-a8387836.html>

Sculpture

Title: Awakening Gaia's Furies

Material: Bronze and wrought-iron sculpture

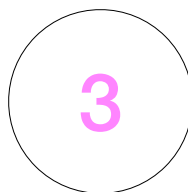
Description: an elephant flying in a penumbra of foliage, skewers an oil tanker on it's tusk (Elephantum giganticus).

Sculpture

Title: Agony of the Earth

Material: Iron rods and bamboo, paper pulp and liquid paraffin

Description: Orangutan, set on fire as part of the opening ceremony performance.



Dawn Nilo

Installation

Dawn's work is inspired by the archetypes of the alchemist and the fool, exploring the opposites of knowing and not knowing as intelligent absurd naiveté. She writes poems in words performances and visual art that play between the simpleton-jester-clown and the disciplined practitioner of The Great Work.

This work includes words, geometric drawings, cyanotype prints, paintings, videos and installations. Her solo interactive and group performances focus on the precise execution of pure raw and improvised play.

Some excerpts from Dawn's career include a nomination for the Swiss Art Award (2020) and Swiss Performance Art Award (2017).

www.dawnnilo.com

Title: "Nein Nein Ja Nein Ja"

Material: Paper voter's pamphlet, wooden frame with glass, 300 x 415mm

Description:

National Referendum of the Swiss Confederation, June 13, 2021

The Federal Council and Parliament recommend voting as follows on June 13, 2021:

NO People's initiative for clean drinking water and healthy food

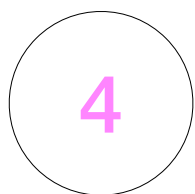
NO People's initiative "for a Switzerland without synthetic pesticides"

YES Covid-19-Law

YES CO2-Law

YES Federal law on police measures to combat terrorism (PMT)

Notes from the Federal Council. Published by the federal Chancellery. Press date: May 5, 2021



Deneth Piumakshi Wedaarachchige
Film, Sculpture and Painting

Deneth was born in 1980 and is a multidisciplinary artist from Sri Lanka and living in the French Alps. She started her first education in arts at home with her father and later studied in Nepal and in Sri Lanka.

She uses textile, sound, video, photography and performances in her artistic practice. The subject Deneth's work focuses on are forgotten colonial histories, the Sri Lankan diaspora, identity, women immigrant workers and women and children in war zones. Her artistic practice runs along a thin line that separates art and activism; she intends to play with that tension. For Mother Earth, Deneth is focusing on the "age of the pandemic" and finding ways to adapt to a new world.

<https://denethpiumakshi.com/>

Film

Title: 'Welcome to whatever happened next...'

Material: 12 minutes - 2021

Description: The world of uncertainty that we are living in today, unable to go back to my motherland and never ending and always changing COVID rules has inspired me to make this video collage. COVID pandemic is dividing us, separating us from our families and loved ones from near and far. It is categorising us within the society, it controls and leaves us in an unknown place. It changes us, our society and ways of living. Power of nature makes us adapt and keep moving forward in our own ways from here to a new world of uncertainty.

Poem

*How it is you are who you are & I am someone else
Right here before you
Let's postpone tomorrow
So the roads will be open again
And we will have freedom
Together we will escape
From this story
And dream of a happy planet with a second chance!*

Film

Title: 'My Mother's Virtual Diary'

Material: 12 minutes - 2021

Description: Sri Lanka was going through a forth lockdown and my mother was again isolated. I imagined living with her virtually during this difficult time and keeping her occupied daily. Through WhatsApp she created a video diary by recording her daily routine and her feeling.

Painting

Title: 'Tree of life'

Material: Acrylic on Cheetha textile. 150 x 80 cm.

Description: Courtesy the artist and Gandy gallery. 2011

Film

Title: Project Me and my garbage _ Mother and Child'

Material: 5.08 minutes - 2019

Description: 2019 in Sri Lanka I was traveling to do a research project, following the scientific expedition by Swiss naturalist, Sarasin cousin brothers in 1883. My focus was to stop on each village as they stopped and document the environmental changes. Sarasins were hunting many elephants in search of elephant embryo but they were left with none. One of the areas they had visited in 1883 had become a protected Nature reservoir. With a development project built by Chinese company, a village was disappeared and relocate next to the Nature reservoirs. The collected daily waste from the village is dumped on this nature reservoir. Unfortunately it had turned into a large garbage spot where elephants came to search for food. The Elephant mother and child were often coming to eat garbage that is wrapped in plastic bags.

<https://vimeo.com/manage/videos/596680866>

Sculpture

Title: 'Nature war'

Material: a dead bee and a real ancient gun bullet – 2017

Description: Bees are tiny that we rarely notice them, but they are the most efficient, being responsible for 80% of the process of building our ecosystem.

The numbers of dead bees are rising today caused by a toxic agricultural pesticide used in the fields and gardens. To feed growing populations & in high demand for more honey, the hard-working bees are selected and genetically modified and copied to breed more hard-working bees. This is a man's war against nature.

Courtesy the artist and Gandy gallery.

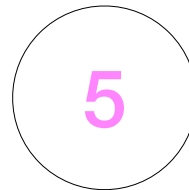
Painting

Title: 'The Man I know'

Material: Mix media on canvas, 9 individual pieces 30 x 30cm, can be put together as one - 2012

Description: The faces are representing the evil human mind that always thinking ways to destroy nature as well as each other. The colourful floral textile is representing the nature and its strength that overtake the evil man to bring peace and beauty to the earth and humanity.

Courtesy the artist and Gandy gallery. 2012



Dorothea Rust

Photography

Dorothea Rust aka DoroR practices wild inclusion of performative and somatic practices in trans-local and continental contexts, sometimes channelling this into performances, photographic works, videos and installations, sometimes writing to/about performative practices and otherness, sometimes organising projects that bring artists* and others.x together.

www.dorothearust.ch

Title: the bird can't sleep 3

Material: Image work shot with iPhone, inkjet-print on matt archival paper

Description: ... walking through the forest ... a bird sprayed in poison-green paint on a tree trunk jumps into my retina ... then the sentence DER VOGEL KANN NICHT (MEHR) SCHLAFEN - the bird can't sleep (anymore) -, which I had written a long time ago, comes into my hands ... from then on I turn to dissimilar things like trees ... together we practise otherness in being close to each other ... exchange genetic information about skin and tree bark ... together we retrieve the fictitious to describe the real ...

Eva Borner

Photography

Eva Borner, born in Switzerland, lives and works in many places. She studied media art at the University of Applied Sciences Northwestern Switzerland in Aarau and received her diploma with distinction in 2003.

She works in the field of video installation and sound, and also with photography and objects. Exhibitions at national and international level show her current work. She has received numerous awards and grants. Exhibition participation at the 6th Thessaloniki Biennale, in France for the Lectoure Summer Photography Festival, as well as in Sedan (F), at the Spinnerei/Werkschau in Leipzig, Kunsthalle Wil, Northwest University Museum, Xian (China) and in Pafos (Cyprus) for the European Capital of Culture Year 2017, frac Alsace and Museum Maxxi in Rome- to name just a few stations.

Her residencies include Swatch Art Peace Hotel Shanghai, LIA in Leipzig, Cité Internationale des Arts Paris, Goethe Institut Thessaloniki, Centre for Contemporary Art NAIRS in Engadin, and the Atelier Mondiale Basel awarded her a travel grant to Greece two years ago.

In her artistic work, Eva Borner engages with the question of the presence of absence. She brings experiences that have shaped her personally into a wider context and pursues the concept of home in multifaceted ways. Borner's media art is not only distinguishable due to its interaction with other areas such as film, photography, sculpture, music or dance. It is touching because it always aims to link technical media and a concrete vision. It emerges from the direct confrontation with its environment, whether through encounters with people or by addressing political and social circumstances.

Her works awaken memories and associations in the viewer in a poetic or narrative way. In impressive video, sound and object installations she gives 'speechless' people a voice, the physical absence of the protagonists being characteristic of their work.

Voyeuristic looking is far from the artist's intention; rather, through her cautious stagings, she wants to bring us closer to the difficult and often gruelling reality of those affected.

„Borner's installation works present as aesthetically subtle, emotionally touching and socially relevant contemporary projects. They are at the same time immensely tender and profound.“

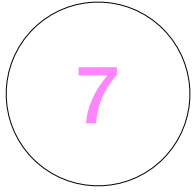
<http://www.evaborner.ch/>

Title: Erzähl mir Meer

Material: Photography 2021

Description: On a breakwater, the spray, darkened by the pollution, splashes up. It looks like a furious and desperate uprising of the sea in the face of the mountain of rubbish made of pet bottles that has washed ashore. Every year, an estimated 4.8 to 12.7 million tonnes of plastic waste ends up in the oceans. From plastic bags to bathing ducks, most of the waste we produce on land eventually ends up in the sea. The photograph "Tell me about the sea" by artist Eva Borner is a call to pay attention and listen to the needs of nature - especially the sea. The multi-layered title relates the work to, among other things, the "Mother Earth Movement", which campaigns for individual ecosystems to be recognised as legal entities and thus be able to sue against pollution or threatening projects.

October 2021, Eveline Schüep



Irene Maag

Installation

Irene Maag has a BA in fine Arts and MA in Kunstvermittlung from the Polytechnic of Art and Design in Basel (HGK FHNW) and works in the fields of performance installation/intervention cultural policy and as an independent art mediator. In both her artistic and art mediating work, she likes to generate new meaning and options of ways of thinking. With playfully irritating actions, new realities are developed. Thus she works alone, collaboratively or in participation with others - preferably site-specific and with everyday materials - on public social and virtual space. With art as art mediation or strategy, new offers of experience and possibilities for action are created and supposed realities are redefined. Irene Maag has been represented with personal and collective works at performance festivals and exhibitions in Switzerland and internationally since 1998. In 2014, she was awarded the Canton Basellandschaft Art Prize (Culture Prize) for her artistic work. She is a co-founder of several collectives, including the performance group GABI (1998 - 2005), the performance group Kollabor (first called LABOR) in 2005, as well as the culturally politically active association Kultur Baselland, which she co-presided from its founding in 2016 until 2019 and now manages. Between 2001 and 2009, Irene Maag was active on the board of the Kaskadenkondensator Basel as a curator and project initiator. Since 1996, she has created various art education formats with children, young people, adults, disabled people and mentally unstable people.

<https://irenemaag.ch/>

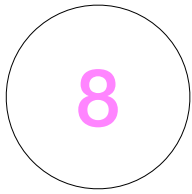
The work Ashes by Irene Maag is a memento mori. Being born, living and dying - a perpetual cycle. All are and everything is transient and vulnerable. To care for the earth, the new that arises and the existing is the task in our lives.

The work refers to and cooperates with other contributions to the exhibition and was created on site: the ashes come from the fire that Irene Maag kept outside in a fire bowl during the opening of Mother Earth Calling. With this fire, Rama Kalidindi as Kali-Ma ignited the moving orang-utan fire sculpture by Brendhan Dickerson. In his performance 'Awakening Gaia's Furies', Brendhan and assistants moved the burning and raging orang-utan sculpture forward.

Title: Ashes

Material: Ash, Angular Iron, Paper, 1m2

Description: In the exhibition room, a metal frame the size of one square meter lies on the floor. It weighs down the large white sheet on which wood ash can be seen (and smelled).



Ishita Chakraborty

Installation

Ishita Chakraborty (b. 1989) is an artist and poet born in West Bengal India. She lives and works between Switzerland and India. Chakraborty's artistic practice entails scratched drawings installations poetry performance and sound. She investigates the strategies and the discourse of resistance narrated by individuals—often the subalterns. Their contexts are marked by the traces of displacement the trauma of colonialism their articulation in language oral history and identity. Chakraborty is represented by Gallery Espace New Delhi India. She has received her MFA degree in 2021 from ZHdK (Zurich University of the Arts, Switzerland) and another MFA in 2013 from Rabindra Bharati University Kolkata. She taught Fine Arts as an assistant professor at Amity University Kolkata (2016-2018). Her recent and upcoming shows include Auswahl 21 in Kunsthau Aarau LifeLines at Johann Jacobs Museum Zurich (2021) curated by Roger M. Buergel and Francesca Ceccherini Hermes Trismegistos Dreams of Futures within Futures (While Zhuang Zhou Eats a Butterfly) at Die Diele (2021) in Zurich curated by Damian Christinger Mother Earth Calling in Atelier Mondial(2021) in Basel Switzerland 5th International Biennale de Casablanca in Morocco (2022) curated by Christine Eyene.

She recently had her solo exhibitions in Keinraum in Luzern Switzerland(2021) Prameya Art Foundation New Delhi India (2020) Museum Forum Schlossplatz in Switzerland (2017). She has participated in 'Abstract Notations' at Gallery Espace in New Delhi (2020) Small Projects for Coming Communities Stuttgart Germany and Oncurating Project Space (2019) Zurich What Leaf? What Mushrooms? in Art Container Zurich (2019) Art for peace in Kunsthau Zofingen in Switzerland (2017). She has won a number of awards including Visiting Artist Fellowship at Lakhshmi Mital SAI HARVARD UNIVERSITY (2020) ZHdK Avina Foundation in Switzerland (2020) and Research Grant from Aargauer Kuratorium in Switzerland(2021). Chakraborty was awarded Gästeatelier Krone residency in Switzerland (2017) and Piramal Museum of Art residency in Mumbai India (2015).

She has presented artist talks in Beletage Aarau, Switzerland (2021) KHOJ PEERS Residency New Delhi India (2018) Culture Clash in Dock Basel Switzerland(2017) Rajya Charukala Parishad in Kolkata (2017) and Museum Forum Schloss Platz Aarau Switzerland (2017).

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

Title: EUROPA

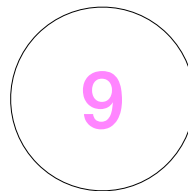
Material: Fired unglazed different ceramic clays,
Size: variable, 2700 until today, 2019 ongoing.

Description: Performative installation organically 'grown'; influenced by the placement of other artworks in the exhibition.

Europa is a large-scale sculptural installation that involves a community-based participatory workshop. It explores the themes of migration citizenship race inclusion and Ecology of care. In this work existential questions of human life morph into ecological ones. Ishita imagines each human being is like a mushroom; diverse and individual but interconnected through different roots as hair-like fungal threads called Hyphae. Like fungi stitches different organisms into relation. Here she draws the concept of relation in Édouard Glissant's work where he describes relation as a point of departure of a model of communication a way to communicate with others in the impossibility of the unity of origins and history. The relation is a connection that articulates past and present in the human identity. Ishita imagines the migrants are stretching all over the world while interweaving the multiculturalism, exchanging ideas in a new society. By choosing different earths and the firing process mushrooms of different colours are created. For Ishita, these different hues represent the different human skin tones - they give her a sense of diversity among people much like an ecosystem. The European classification of cultural differences such as skin color and hair texture were not only important in the past but still relevant today and has not been overcome.

This project asks questions about our coexistence and the conflicts between citizens and refugees. The racial discrimination kept the people in separate boxes rather than celebrating diversity. So Ishita's mushroom project Europa is an attempt to make the others in a Eurocentric society visible. A few years ago she moved from India to Switzerland. As an immigrant, a large part of her assimilation and integration consisted of language training. She developed this project in parallel with her German courses at the Autonomous School in Zurich. There she had the opportunity to meet many other immigrants and refugees and listen to the stories of people forced to flee war-torn countries to find asylum in Europe hoping for better living conditions. The result of colonisation includes degradation of natural resources capitalism and rapid urbanisation, enforcing governmental economic political and other social policies in the post-colonial societies that distribute resources unequally among their nation's members. Metaphorically the mushrooms are also a reminder of the spread and unfolding of organic movements of humankind beyond controlled borders and doomed immigration policies. The movement is a resistance. The artistic research of the project was inspired and influenced by reading the book "The Mushroom at the end of the World" by Anna Tsing. It says that after an atomic bomb destroyed Hiroshima the first living thing to emerge from the destroyed landscape was a matsutake mushroom." Another inspiration is Édouard Glissant's "The Caribbean Discourse", where Glissant evokes the metaphor of the forest.

But at the heart of this work are also the narratives and fates of the people she meets. Ishita has conducted participatory workshops where refugees, migrants, and locals meet to model mushrooms together. They tell each other our stories during the workshop, speak in their native languages, and sing Songs of Resistance. These workshops are not primarily about making mushrooms but serve as a connector and platform for meeting people. Shaping mushrooms becomes a spiritual journey, transferring people's handprints and time spent together into the mushrooms.



Manmeet

Digital Prints

Manmeet is an interdisciplinary artist, based in Delhi.

She has a post-graduate degree in painting from Jamia Milia Islamia University, Delhi. She has a post-graduate degree in painting from Jamia Milia Islamia University, Delhi.

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

She has performed as part of

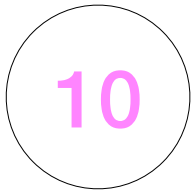
- Khoj Live 2008;
 - Regional Arts and Performance Events (R.A.P.E.) Guwahati, 2012;
 - KNMA, 2012;
 - School of Art and Aesthetics-JNU, 2013;
 - Live Art Lab, Bangalore, 2014;
 - Illicit Bodies, Bengluru, 2014;
 - Der Langest Tag, Zurich 2015;
 - Was also on the 2012 shortlist for the prestigious Skoda Prize.
 - Recipient of Pro Helvetia Research Residency 2015-2016: Dhaka Art Summit;
 - Festival of stories, Bengluru; JNU, SAA 2018
 - Srinagar Biennale 2019 ;
 - The Mothers' Studio, a curatorial exercise, as part of 5 million incidents, supported by Goethe Institute, in collaboration with Raqs Media Collective.
- Manmeet is a trial poet, school teacher and a single mother, surviving the everyday war zone. She loves to day dream and dance. And she lives her life on her own terms.

Title: #lockdownstories

Material: Inkjet on Paper

Description: Instagram posts from lockdown in the big city; Delhi

Price: upon request



Margarit Lehmann

Printworks and Video

Born 1958 in Lucerne/Switzerland
1985 until 2012 resident in Barcelona
2012 move to Basel
1989-94 La Massana, Centre d'Art i Disseny Barcelona
1995 La Llotja, l'Escola Superior de Disseny i Art,
Barcelona
Universitat de Barcelona - Facultat de Filosofia,
1996 GrisArt, Higher School of Photography

Printworks

Title: A Year without Skin

Material: 2021

56 x 76 cm

Photogravure

Sheet from a series of 10 / Edition of 3 each

Somerset 250 g/m2

Description: This conceptual work was created in the Corona year 2021.

Physical closeness, touching and the previously everyday giving of hands is accompanied by viral fear. So after months of distance, I decided to photograph my friends' hands, photopolymer the images onto a copper plate and print them.

This way, when I wiped the ink off the printing plates, I could touch the image of their hands. This resulted in a series of ten sheets.

The imprint of the palms is a formative memory of this time.

<http://margaritlehmann.eu/portfolio/a-year-without-skin-parvez/>

Video

Title: NON-BINARY

Material: 2019

Video HD ohne Ton, 8:08 Min /Loop

LCD Bildschirm

Holzrahmen, 63 x 80 cm

Edition 4

Description: The work is based on a fall: The Fall by the Dutch painter Cornelis van Haarlem (1592). The work is in the Rijksmuseum in Amsterdam, and shows Adam and Eve before eating the apple*. Non-Binary is a mental experiment examining the patriarchal representation of human history.

This work opposes common forms of knowledge formation and history. It is an artistic position that understands gender and identity as a construction that is not determined, but rather performative, and therefore temporary. This non-binary subject, difficult to describe, is interwoven with fragments of works from other times, places and contexts.

Facts and fabrications create ambiguous, transformed bodies, coming from the past and dissolving into a possible future.

Public domain illustration

<http://margaritlehmann.eu/portfolio/non-binary/>

Márcio de Abreu

Film

Márcio (Momó) de Abreu is a Brazilian filmmaker and researcher. He has a Bachelor's degree in History and completed M.A. programs in Critical Theory and Cultural Studies and in Culture and Society. He currently attends a doctoral program in Social Psychology. His academic and artistic work focus on Racial Representations and the Media, Race Relations, Theory of Subjectivity, Cultural Psychology, and Afro-Brazilian Culture and History.

Márcio began his trajectory as a filmmaker in 2011 as an Associate Producer in the feature-length documentary CAPOEIRA: FLY AWAY BEETLE, a Silver Award winner at the Philadelphia International Film Festival and Market 2012. Since then, Márcio has worked in various documentary productions about the history and culture of peoples of African descent in Brazil. In 2014, he made his debut as a screenwriter and director with the short documentary film, OF SLAVES AND SAINTS, Best Documentary Short winner at the Black Star Film Festival 2015, Philadelphia. His latest work includes the short experimental films CONFINED, A DINNER, and BREATH, compiled as a trilogy under the title TALES FROM THE QUARANTINE (2020). He is also the author of O Efeito Negro Encantado: Representações Étnico-Raciais na Era Obama (The Magical Negro Effect: Racial Representations in the Age of Obama), published in Brazil by Editora Devires in 2018.

Title: Breath

Material: Video

Description: For some people, the coronavirus pandemic is an aggravating factor for an already suffocating reality.

Mohsin Shafi

Artist Book

Mohsin Shafi is an interdisciplinary artist living and working in Lahore – Pakistan.

Shafi's practice focuses on South Asian identity and its intersectional relationships with his national, cultural, spiritual and religious interpretations and on the propensity of these ideas to collectively produce and perpetuate institutionalised oppression and domination on his sexual identity a queer man. From an art-as-therapy perspective, he aims to support an ethic of radical empathy through his works by combining sentiments of tragedy, tenderness and humor.

Shafi's practice in other mediums further takes advantage of personal archives, offering multiple perspectives that reveal entrenched socio-political contradictions in Pakistani society. In his process he's seeking to create non-colonial gestures to enact healing, re balance and repair from the colonialism. He is interested in the role of art in social change, transformative healing and collective justice.

Shafi uses collages, photography, video, text, installations and performance for his art practice.

In the last decade, shafi has showcased his work throughout all prominent galleries in Pakistan. His work has also been part of various travelling shows, art fairs, galleries and alternative space displays around the globe. In 2019, He was awarded a Studio Residency at Alter Mondial, Basel organised by Pro Helvetia, Zürich - Switzerland.

Shafi holds a Masters Degree in visual arts and Bachelors Degree in visual communication, both from the oldest school of art in Pakistan, the National college of Arts in Lahore. He served his alma mater for almost seven years as faculty before he was exiled for his outspoken writings and activism in early 2018.

Title: "Doobaa" (Sunken)

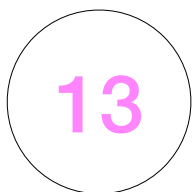
Material: A set of 33 leafs - 5x7 inches each / Inkjet prints on Hahnemühle Paper / AP + Editions of 2 V/P on request, 2018-2019

Description: The work in the show "Sunken" (Dooba in Urdu) is an artist book inspired by south asian sufi poetry and its inspiration in Pakistani music from 1980's. I grew up listening to this song "Tere Ishq Mein Jo Bhi Doob Gaya" which was one of the mergers between a Sufi artist and a Pop Artist, which now in contemporary times is founded as the genre we called Sufi Rock.

"Tere ishq mein jo bhi doob gaya,
usse dunya ki lehren se derna kaya".

'The one who gets drowned in your love, doesn't have to fear the waves of the world. What everyone thinks about me has ceased to bother me. I have reached a stage where all that matters to me is you. In every single entity of the universe, I seek your traces and the signs which you have left for me. I seek your traces in the sky and the world which lies beyond the stars.. The one who gets life from water of a stream need not fear it's mighty flow.'

The artist book reflects upon the power of surrender and belief system and going with the flow of love that is pure and virgin. I made this work in the times I experienced fire of love and ashes of betrayal.. that's when I encountered the the meaning of surrender to the earth and the universe.



Parvez

Performance video, Installation

Parvez is a multidisciplinary conceptual and performance artist from India, currently based in Basel Switzerland.

His work focuses on the (de)construction of identities, the status quo and (neo)colonialism. He finds his ideas

from the social conditions around him and works with a variety of media that ranges from his own body, video, images, sound and colors to found objects, industrial material etc.

He studied Medicine in India and later worked in Psychiatry until 1995. He then moved to film making from where he gravitated towards Art.

His videos have been screened and awarded at international film festivals since 2001. His artworks and performances have been shown in a number of exhibitions, including solo shows, in Switzerland, India and beyond.

Website: www.parvez.work

Instagram: @parvezunart

Performance video

Title: A Song For Them Too

Material: 13 Min/ HD with stereo sound/ English/ 2017, Performed at:

LEGS Basel – Ausstellungsraum Klingental, Basel, Switzerland. June 17, 2017

Description: Those, who may never be able to listen to our songs; those, who may be hiding under the debris of their own homes to avoid random bombs or bullets somewhere, in some faraway land; those, who may be struggling to find some food to keep themselves alive this very moment... how does one get a song for 'them' going?

Installation

Title: Everything Is Fine

Material: Polyester, Match sticks, Brass wire/
Dimensions: 51 x 32 x 11 cm, 2018

Description: In a frenzied world with continuous and senseless destruction of the planet, in the name of production, efficiency and profits; post-truth politics is a perfect fit. To sooth one's nerves and numb one's mind to an obvious future, one laps up every false assurance merely to feel a sense of stillness and calm, just like an addict wants his/her dose of a drug, knowing well that it changes nothing.

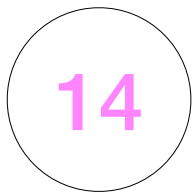
Installation

Title: Blood Money Plant

Material: Acrylic paint, money and glass on a metal object, Dimensions: Approx. 30 x 20 x 20 cm
2021

Description:

Money was originally conceptualised as a token to improve upon the barter system and help the people buy only the goods they require. However imperialism, colonisation and notion of accruing capital and making profits, turned it into a commodity itself. The unequal valuation of currencies, played out through a convoluted game of politics of economies. ensures that colonial loot continues unabated.



Petra Keinhorst

Sculpture

Petra returned to live and work in Basel 8 years ago - after many years in South Africa and some in Ireland. She grew up in Germany and graduated in Sculpture from Frankfurt College of Art in 1992. She won several art awards and residencies. Her sculpture work uses hard paraffin wax that she has been re-melting (from a first public sculpture in 1999) and re-working since. The material transforms into ever new projects that increasingly address issues of the impact our enterprises cause on the biosphere. She was actively involved in wildlife conservation and is a keen birder.

<http://www.petrakeinhorst.com/>

Sculpture

Title: Hanging Tusks

Material: Hard paraffin wax

Description: 8 tusks in netting, suspended from the ceiling.

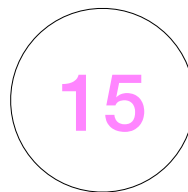
Sculpture

Title: Baby Blues

Material: Hard paraffin wax

Description: Baby in a packet with face masks next to it.

* Petra is showing two of her works: "Hanging Tusks" and "Baby Blues", which were both made in the context of her installation series *Anthropocene*, starting from before the declaration of the new epoch. She has been casting, carving or forming numerous objects from hard paraffin wax, some of which can be seen as symbolic of our harmful activities on this planet, assembling these to create a certain atmosphere that is alluring, yet troubling, too. The fragility of the sensual material plays into it, adding to the transient character of the work and what it stands for.



Rama Kalidindi

Performance, Installation, Signage

Rama is an artist, computer scientist, yogi, mother and a dog walker.

She had many years of experience with Informatics projects and a decade ago she made a switch into the visual arts fields. After completion of her Foundation Art and Design course at the Basel School of Design and embarking on an MFA in Graphic Design at the HGK in Basel, she has been working as a freelance graphic and web designer and as a visual communicator in her work as an artist and curator. Her work is inter-disciplinary, she enjoys painting, drawing, installation, digital art and performance.

In 2019, she was prolific in a multitude of exhibitions; two solo and two group exhibitions, three of which she curated and exhibited her own work and one of which she was invited to participate in Delhi, India.

In 2020 and 2021, she has been part of three group exhibitions, two of which were as an artist in her cooperative and now in 2021 'Mother Earth Calling', which she curated and participated in as an artist.

<http://ramski.net/>

Performance

Title: Kali Ma

Material: Black Costume, Painted face, Axe and Drum

Description: Whirling, spinning Kali Ma, enraged and restless, leading the crowd outside to light the fire sculpture.

Installation

Title: Isolation, Desolation and Dereliction

Material: Oak and Glass

Description: States of isolation, detachment, deterioration, desolation and degradation. Without maintenance and care, becoming vesicles of reflection and silent observation without interaction, thought, inter-change and repair. During the pandemic, all around the world, people have been behind windows, in quarantine or lockdowns. People have also left their abodes fleeing to freer places in the countryside with lower population densities and perhaps more resources were available. Thereby, in this migration of populous, leaving many buildings and abodes, uninhabited or derelict, leading to disrepair and desolated landscapes. Former well inhabited places, offices spaces, where people switch to a 'home office' modus, these buildings become under-visited and ghostly, in desperate need for occupation and community. The artist is also reminded of the images of the flames, fires and smoke emanating from cremation grounds of Delhi, post delta variant rise, she saw these images through the glass of the TV screen. Her information about the loss of life and social distancing and isolation was not only first-hand from her relatives in India but also through mainstream news channels through the 'tube'.

Signage

Title: MyMacrocosm Within

Material: Signage, Alu-Dibond

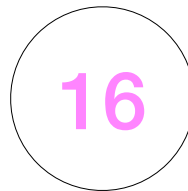
Description: *The universe is within me and I am within the universe*; everything is within us, in a smaller form, even if the ego is bigger than the universe at times.

Signage

Title: High Carbon Footprint, Sattvic Diet

Material: Signage, Alu-Dibond

Description: This type of signage might typically be used to *forbid* the feeding of fish. Interestingly though, in this sign, it is the opposite and a positive affirmation towards feeding the fish. Flying ingredients in, from all over the planet, to serve the demanding needs of a highly differentiated palate, offering varieties that go far beyond the tolerances of buying locally and testing the adaptability of the human body, to support varieties beyond staple needs. This opposes the ideas of a yogic Sattvic diet; to eat freshly, locally, lightly and a *plant-based* diet, AKA vegetarian !



Tomoko Hashimoto

Drawing and Film

Tomoko is a painter, living and working in Chiba, Japan. In 1996 she completed Master's Degree Course, Graduate School of Tama Art University (MFA) and in 2002 she received the 17th Received the 17th Holbein Scholarship Grant. In 2003 she was Selected in the 6th Art Documents Support Program by SHISEIDO, then in 2019 she was an Artist-in-Residence at Atelier Mondial, Basel, Switzerland.

Tomoko has a many years of experience as a painter and a long portfolio of solo, group exhibitions as well and her works being part of public collections and being involved in many other illustrative works.

She creates oil paintings from motifs of nature, such as apples, camellias or rivers on huge canvases, or paints on panels which have been cut in the shape of the motif, using these to produce installations within an exhibit space. In this exhibition, she presents 2 works, a drawing and video slides. This motif of works is the Birs River in Basel. She stayed in Basel on her Art Residency at Atelier Mondial in 2019 and walked along the Birs River for many days.

<http://hashimoto-tomoko.com>

Drawing

Title: Walk along the River: The Birds

Material: 78x56 cm, Watercolour, Persimmon Tannin on Paper

Description: *

education and innocence. As an example, the art project FROZEN EDUCATION, presented at Kaskadenkondensator, Basel, in 2018, in collaboration with Dr. Kuckuckslabrador.

www.yotatsotra.com

www.frozeneducation.com

Film

Title: Walk along the River: Plants

Material: Video slides displayed on an iPad, "1'48''"

Description: *

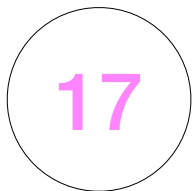
Tomoko paints plants and rivers. Plants symbolise life, rivers symbolise death. At first glance, life and death appear totally opposite. However, there is death because there is life, therefore there is life because there is death. That is, life includes death.

Plants are kept alive by water. The rain that has fallen on the plants sinks deep into the soil. Then it turns into a river and flows into the sea. The sea creates water vapour, and rain, which then falls on the plants. Everything is connected in the same circle. That is reincarnation.

Title: Hope is every cloudy sunset (2021)

Material: Acrylic on canvas, 70 x 80 cm

Description: A child stands alone, watching the sunset. The surrounding landscape seems empty and fragile, however the colours create a sense of joy and innocence. The posture of child shows strength and vigilance, as if he can see in the sky the future of the world.



Yota Tsotra

Painting

Yota Tsotra *1975, Patras/Greece, lives and works in Basel and Aarau/Switzerland.

Yota Tsotra completed her studies in Mechanical Engineering in Greece and Germany with a PhD degree in 2004 and she received a Master Degree in Fine Arts from the Art Institute in Basel in 2016. She works with a variety of media to explore the overall process of life, the connections between the atoms, components and beings, the energy required to break these relationships and the potential of a new perspective after the breakage. Research and curating are important parts of her artistic practice. The last years she has been focusing on the concepts of

Exhibition Space Plan

