

STILL LEBEN – LAUT MALEN EN

still leben – laut malen
15.3. – 26.4.2026

Camille Lütjens, Cassidy Toner, Charles Benjamin,
Gegen Nazis, Golnaz Hosseini, Irène Zurkinden,
Isadora Vogt, Ivan Mitrovic, Jacob Schenck,
Jan Kiefer, Lionne Saluz, Marie Lotz, Melissa A. Torres,
Mimmo Haraditiohadi, Othmar Farré, Raphael Widmer,
Selina Lutz, Viktor Korol, Yves Born.

Organised by Melissa A. Torres and Jan Kiefer
Accompanied by Tuula Rasmussen and Sandra Pfeiffer

Events

14.3. Saturday, 6pm
Opening

20.3. Friday, 9pm
“Badalamenti’s Quest” – Album Release
Improvisation concert with voice, clarinet, double bass,
duduk and piano

27.3. Friday 6pm
Workshop “Rahmen, ein poetisches oder
strategisches Medium”, by Charles Benjamin
(in German)

11.4. Saturday 6 pm
“Ein kleines Ja und ein grosses Nein”,
Screening of “Das Menschenschwein im Visier”,
followed by a lecture and discussion with Jan Kiefer
(in German)

18.4. Saturday 3pm
Information Event “Eindrücke/Ausdrücke”,
by Jacob Schenck / Elektrik Uwe / Uwe Maria Turner
(in German)

18.4. Saturday 5pm
Lecture “Liberatory Painting: Women in Europa, China
und Indien”, by Melissa Absarah Torres
(in German)

26.4. Sunday 7 pm
Bibimbap Dinner (free of charge)
Registration: absarah.torres@etik.com

Theories are omnipresent in the arts as well as in everyday life, often making us doubt our intuition. The concept of still life is very broad (vanitas, nature studies, funerary ornaments in ancient Egypt, among others) and utilizes the symbolism of everyday objects. For example, a fly alludes to the transience of life. The still life genre allows for an infinite range of variation, composition, and interpretation. This exhibition is dedicated to the brilliance of the image, the metaphor, and the sense of sight before rationality comes into play.

An unexpected part of growing into the art scene is realizing that Art is rarely the focus of conversations. We have repeatedly tried to initiate a discussion in various ways at exhibition openings and other occasions, and this exhibition is another invitation to discuss the agency of art.

Most group exhibitions subordinate the participating artists to a theme formulated by the curator. Connecting the works of several artists, however, is usually the result of years of extensive research.

The title “still leben – laut malen” is an approach to circumvent this hurdle, to create space for the artists, and to attempt to showcase art that is similar in its medium and approach, without redefining it through a constructed concept. Artistic practice is rarely linear; it is full of experimentation and confusion. Especially in the last 50 years, during which media and forms of expression have multiplied, the flood of information has become immense. New worlds have emerged, waiting to be discovered and tamed. In contrast, painting and drawing are ancient techniques. The defined history of their craft, their impact, and their symbolism allows for very precise analysis. Artists have dedicated their lives to a small niche within painting, working endlessly until they felt they were forging their own satisfying path within the discipline.

Beauty is a judgment based on history and context. This is, among other things, thanks to feminist movements. Techniques that have been practiced, defined, critiqued, or glorified for centuries are easier to discuss, narrate, and sell because there are countless approaches. New media are still in their infancy, making it more difficult to convey a precise statement—and also to receive it from the public, since a precisely defined vocabulary has not yet been established. Nevertheless, art always evokes a feeling, an intuition, before rationalization and thought begin.

Narratives have been a fundamental human strategy for coping with change since the beginning of time. They help us to deal with constant upheaval. They are multifaceted, stories told by word of mouth, discussions from which everyone can take what they need and which they can supplement with their own experiences and understanding. The danger of being categorized is ever-present. Words fall like prison bars around a generation of artists desperately trying to find ways to work and survive. In this way, trends are set and pursued in uncertainty. Narratives are stylized into slogans that represent only an elite, often to avoid overly broad interpretation and to function strategically in the market.

Art is open to interpretation, and that is its wonder. It's second nature for everyone to experience a work of art and be affected by it. Words come later, if at all. Every modest contemporary theorist reminds the public that this is just one perspective. Art is one of the few activities that has no direct function and yet satisfies a need, namely the need for inner freedom. The nature of things is constantly changing; from one context to another, one and the same work of art can be interpreted from many different angles. The time, the place, the institutions that exhibit it, or even our current mood influence our perception of it.

Existential questions never cease, but one learns a great deal by honestly and repeatedly experiencing them. Art, too, is best viewed with open eyes and an open heart before it serves any purpose. At best, it evokes contradictory, unfamiliar feelings that can relax and stretch the brain and self in the free zone of the art space, perhaps even liberating the voice (Melissa A. Torres).

Ausstellungsraum Klingental is supported by the Canton of Basel-Stadt. The annual program is supported by the Swiss Arts Council Pro Helvetia.

Charles Benjamin

- 1 *Adolf Hitler Ruining the View 2*, 2025
Oil on canvas, 23 x 29 cm
- 2 *Adolf Hitler Ruining the View 3*, 2025
Oil on canvas, 23 x 29 cm
- 3 *Adolf Hitler Ruining the View 4*, 2025
Oil on canvas, 23 x 29 cm
- 4 *Adolf Hitler Ruining the View 5*, 2025
Oil on canvas, 23 x 29 cm
- 5 *Adolf Hitler Ruining the View 6*, 2025
Oil on canvas, 23 x 29 cm

Camille Lütjens

- 6 *Monday Tuesday Wednesday Thursday Friday Saturday Sunday*, 2025
Oil on cotton, 150 x 150 cm
- 7 *A Wedge to Open the Gap*, 2025
Oil on cotton, 150 x 150 cm
- 8 *It's a Strange Day*, 2025
Acrylic on cotton, 165 x 100 cm

Cassidy Toner

- 9 *Slip of the eye (The afterimage of everything) #1*, 2020
Plastic foil with embossing, work on paper, 6 dice, medication packaging, weed, 30 x 40 x 4,5 cm
- 10 *In the studio 1 (After Johann Rudolf Feyerabend's Basler Totentanz, 1806)*, 2019
Solvent transfer and watercolor on one-way reflective window film, 62 x 43 x 6 cm
- 11 *Untitled*, 2022
Watercolor on paper, 29 x 22,5 cm

Gegen Nazis

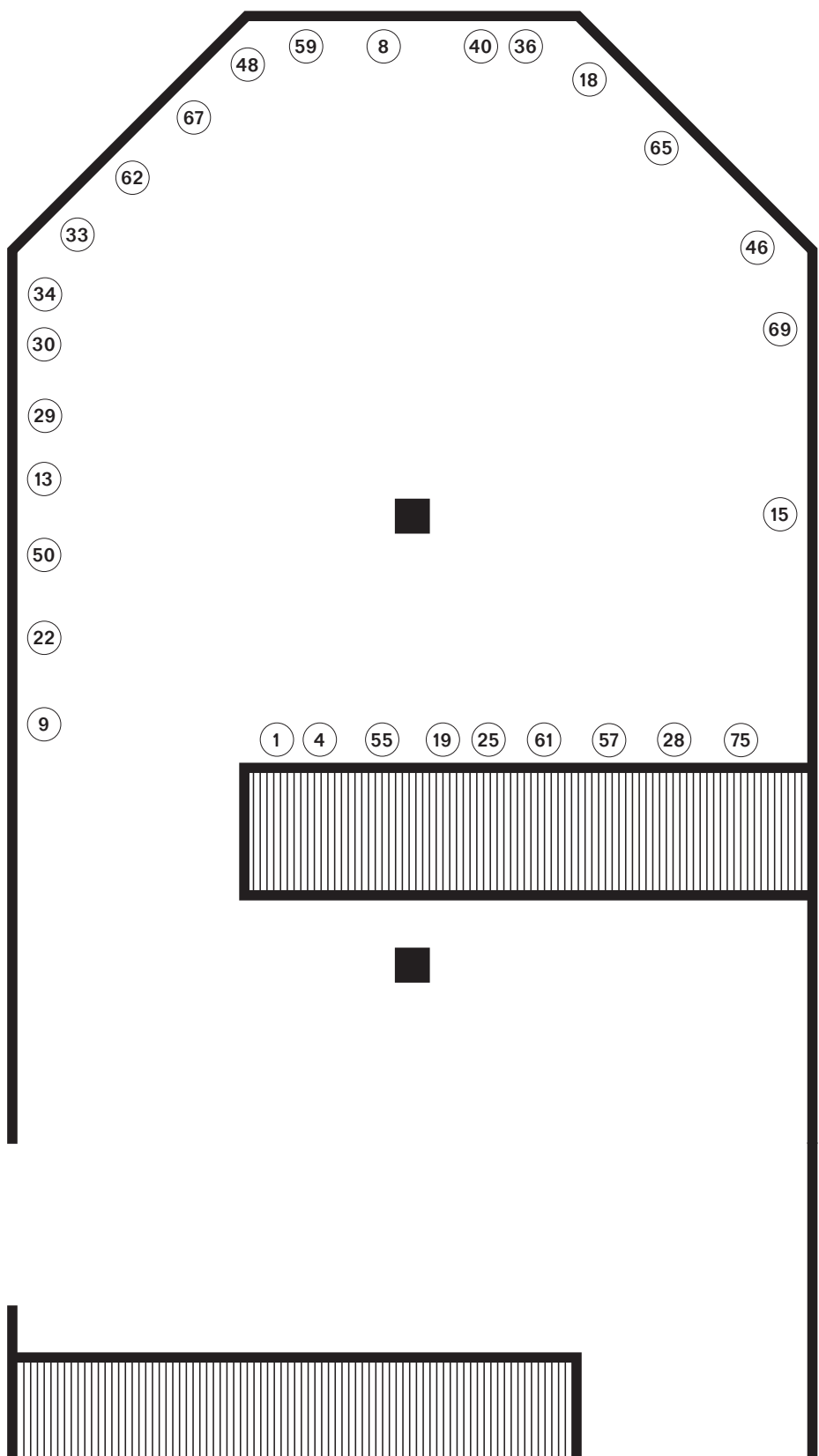
- 12 *Ohne Titel*, 2026
Oil on cotton, 40 x 30 cm
- 13 *Ohne Titel*, 2023
Oil on cotton, 50 x 40 cm
- 14 *Ohne Titel*, 2022
Oil on cotton, 80 x 60 cm
Courtesy: Private Collection, Basel

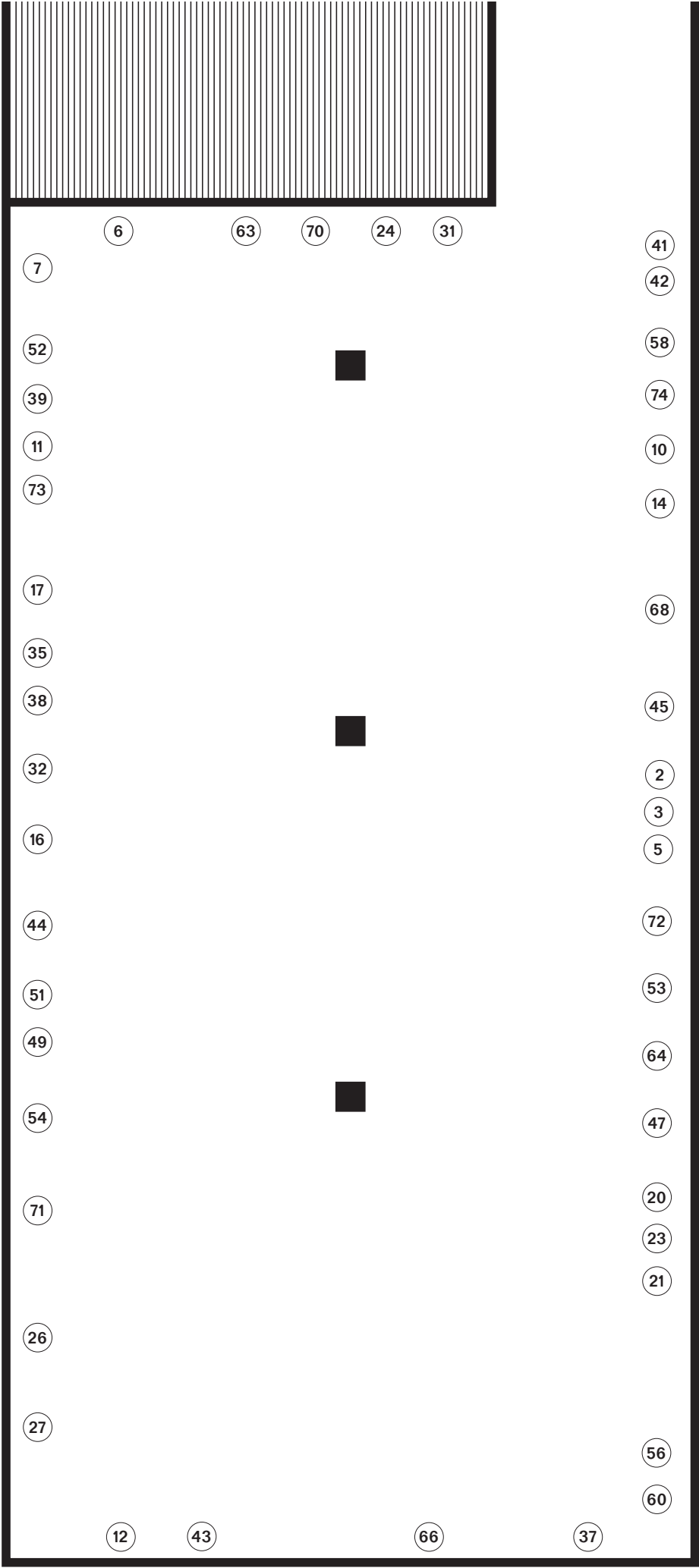
Golnaz Hosseini

- 15 *Luck is not a matter of chance (diptych)*, 2025
Oil on linen, 190 x 130 cm
- 16 *The red spit*, 2025
Oil on linen, 220 x 145 cm

Irène Zurkinden

- 17 *Ballerine*, ca. 1930
Oil on linen, 55 x 46 cm
Courtesy: Private Collection, Basel
- 18 *Lotti Krauss*, 1930
Oil on panel, 38 x 37 cm
Courtesy: Private Collection, Basel





Isadora Vogt

- 19 *Schlaf mein Kind*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm
- 20 *Zum Wohl*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm
- 21 *Nonna's Schürze I*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm
- 22 *Mütterlicherseits I*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm
- 23 *Nonna's Schürze II*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm
- 24 *Mütterlicherseits II*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm
- 25 *Väterlicherseits*, 2026
Print on wrapping paper, color pencil & acrylic
on canvas, 40 x 60 cm

Ivan Mitrovic

- 26 *Anxiety has many Faces*, 2021
Oil on canvas, 120 x 100 cm
- 27 *Eurotrash*, 2016
Oil on canvas, 140 x 180 cm
- 28 *Universal Struggle*, 2025
Oil on canvas, 30 x 25 cm

Jacob Schenck

- 29 *O.T. 1*, 2026
Ink wash on cardboard, 50 x 65 cm
(gerahmt 63 x 83 cm)
- 30 *O.T. 2*, 2026
Ink wash on cardboard, 50 x 65 cm
(gerahmt 63 x 83 cm)
- 31 *Negazione*, 2025
Ink, watercolour, ink on paper
21 x 14,8 cm, (gerahmt 23,5 x 17,5 cm)
- 32 *Allesfresser*, 2025
Ink, watercolour, ink on paper
14,8 x 21 cm (gerahmt 17,5 x 23,5 cm)
- 33 *Fäustling*, 2025
Ink, watercolour, ink on paper
14,8 x 21 cm (gerahmt 17,5 x 23,5 cm)
- 34 *Fröhlich*, 2024
Ink, watercolour, ink on paper
14,8 x 21 cm (gerahmt 17,5 x 23,5 cm)

Jan Kiefer

- 35 *Alle helfen Allen*, 2025
Oil on MDF, 42 x 34 cm
- 36 *Mittelpunkt der Erde*, 2025
Oil, acrylic binder, laser print on MDF
42 x 34 cm
- 37 *Arbeiter auf dem Weg zur Arbeit*, 2025
Oil and acrylic on MDF, 42 x 34 cm
- 38 *Kinder Überraschung*, 2025
Oil, Acrylic binder, Laserprint auf MDF
42 x 34 cm
- 39 *Schöne Welt in Farbe*, 2025
Oil and acrylic on MDF, 42 x 34 cm

- 40 „Bis auf weiters das Messer blitzt, die Schweine schrein, Man muss sie halt benutzen. Denn jeder denkt: Wozu das Schwein, Wenn wir es nicht verputzen?“, 2026
Oil and acrylic on MDF, 42 x 34 cm
- 41 *Fast eine Idee, Idee, Idee....*, 2026
Oil, acrylic binder, laser print on MDF, 42 x 34 cm
- 42 *Das Häschen sitzt im Blätterhaus und lacht den wilden Jäger aus*, 2026
Oil and acrylic on MDF, 42 x 34 cm

Lionne Saluz

- 43 *Unbeachtete Produktionsformen*, 2026
Watercolor on polyester film, 31 x 22,5 cm

Marie Lotz

- 44 Ohne Titel, undatiert
Oil on linen, 70 x 52 cm
Courtesy: Privatsammlung, Basel
- 45 Ohne Titel, undatiert
Oil on panel, 80 x 65,5 cm (framed)
Courtesy: Private Collection, Basel
- 46 Ohne Titel, undatiert
Öl auf Baumwolle, 70 x 65 cm
Courtesy: Private Collection, Basel

Melissa Absarah Torres

- 47 *Shadows and Enlightenments*, 2026
Oil on cotton, 100 x 70 cm
- 48 *Destruction by Time (Kali), Rape and Protection (Medusa) and Wild Nature (Morrígan) crashing Trump's ballroom*, 2026
Oil on cotton, 100 x 70 cm
- 49 *Death, Hope and Freedom*, 2025
Oil on cotton,
50 x 40 cm

- 50 *Summit (2018)*, 2025
Oil on cotton
50 x 40 cm
Courtesy: Private Collection, Basel

- 51 *Peace*, 2025
Oil on cotton
50 x 40 cm

- 52 *Roche und Novartis am Ende der Zeit*, 2023–2024
Oil on linen
40 x 50 cm

Mimmo Haradithiadi

- 53 *A Memory or a an Idea*, 2025
Acrylic, gouache and charcoal on canvas
80 x 100 cm

- 54 *Hangers (Interior)*, 2022
Acrylic on potato sack/jute, 30 x 40 cm

- 55 Ohne Titel, 2026
Oil on canvas, 50 x 40 cm

Othmar Farré

- 56 *PPL NOV. 19? (YT: EARTH SONG. JACKSON. 1995)*, 2026
Acrylic on cotton, 20 x 26 cm
- 57 *March 2022? (YT: HERO. IGLESIAS. 2001)*, 2026
Acryl auf Baumwolle, 25 x 33 cm
- 58 *Anyone 2023? (YT: JEALOUS. MICHAELS. 2017)*, 2026
Acrylic on cotton, 40 x 50 cm
- 59 *WHO FEB.22? (YT: I HAVE NOTHING. HOUSTON.1993)*, 2026
Acrylic on cotton, 20 x 26 cm
- 60 *Someone 2018?*, 2026
Acrylic on cotton, 20 x 26 cm

Raphael Widmer

- 61 *Herrschaft*, 2022
Oil on linen
30 x 40 cm

Selina Lutz

- 62 *Dreamers Serie*, 2020
Soft pastels on paper, 29,7 x 21 cm
- 63 *Follow idol idle follower*, 2024
Oil paint, charcoal, bitumen, gesso, stone paper,
local newspapers on canvas, 62 x 40 cm
- 64 *Come, come, come Serie*, 2020
Oil pastels on paper, 100 x 70 cm
- 65 *Flowers in the Hair, Vanitas Affair*, 2011
Acrylic and oil on linen, 130 x 90 cm
- 66 *Affect, affect, affection (triptych)*, 2026
Gesso, acrylic, oil, varnish and soft pastels on linen
150 x 130 cm

Viktor Korol

- 67 *Life*, 2026
Mixed media, textiles, 27 cm x 127 cm
- 68 *Rouge*, 2026
Mixed media, textiles, 250 x 150 cm
- 69 *Toopak*, 2025
Mixed media on canvas, 100 cm x 100 cm
- 70 *Samurai*, 2025
Tape, acrylic on glass, 45 x 35 cm

Yves Born

- 71 *Schlägerei*, 2024–2026
Oil on canvas, 46 x 38 cm
- 72 *Storchenbild*, 2025
Oil on canvas, 50 x 44 cm
- 73 *Schwein*, 2025
Oil on canvas, 25,5 x 35,5 cm
- 74 *Selbstbildnis im Kartenlesegerät*, 2025
Oil on canvas, 50 x 28 cm
- 75 *Gonzo*, 2025
Oil on canvas, 50 x 65 cm