

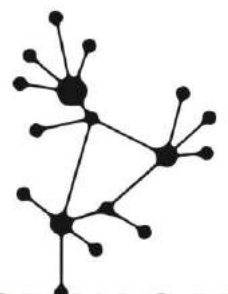


SRINAGAR BIENNALE BASEL 2018

by

Janine Schmutz & Parvez Imam

Project Directors and Curators, Srinagar Biennale Basel



**SRINAGAR
BIENNALE**
B A S E L

Dedicated to:

Each and every person who helped in bringing the Biennale to life.

And, to all those, who by virtue of their birth, location, social, economic and / or any other manipulated circumstance are forced to inherit and live the 'difficult'.

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Overview

SRINAGAR BIENNALE BASEL

Art as a difficult place | Art from a difficult position

Venues and Dates:

Episode 1 – March 17, 2018

HeK (House of Electronic Arts Basel)

&

swissnex India, Bangalore

Episode 2 – April 6 – 15, 2018

Ausstellungsraum Klingental

Public Spaces, Basel (Open Stage, Open Air)

Artists:

Performance

Anupam Saikia (IN). Dorothea Rust (CH). Inder Salim (IN). Irene Maag (CH). Lilian Frei (CH). Manmeet (IN). Pascal Lampert (CH). Sajan Mani (IN).

Multimedia Exhibition

Andreas Hagenbach. Copa & Sordes. Fazil NC & Shawn Sebastian. Hilal Ahmad Khan. Hina Aarif. Iftikhar Jaffar. Khursheed Ahmad. K P Sasi. Mujtaba Rizvi. Moonis Ahmad. Numair Qadri. Performance Chronik Basel, Muda Mathis. Pratik Parmar & Parth Jani. Rollie Mukherjee. Ruba Salameh. Sajad Hamdani. Silke Eva Kästner. Sophia Tabatadze. Stöckerselig. Suhail Naqshbandi. Waseem Mushtaq Wani. Zahoor Din Lone.

Open Stage Open Air

Glynis Ackermann & Co (CH). Mirzlekid (CH). Parvez Imam (IN). Manmeet (IN). Lilian Frei (CH). Anupam Saikia (IN). Franziska Wüsten & Ruth Weinhardt (CH). Fanny Jemmely & Hilarius Dauag (CH/PH). Claudia Grimm, Peter Grimm & DARTS (CH). Lubomira Lavrikova (CZ). Jyothidas Kelambath Vadakkina (IN). Irena Kulka (CH). Dorothea Rust (CH). Brendhan Dickerson (ZA). Karyna Herrera (CH). Hanoi Pérez Cordero (CU). Maricruz Penalzoza (MEX). Irene Maag (CH). Pascale Grau (CH). Adela Picon (E/CH). Thomas Zollinger (CH). Bruno König (CH). Dawn Nilo (US). Bernhard Huwiler (CH). Pascal Lampert (CH). Jasmin Glaab (CH). Inder Salim (IN).

Panelists and Moderators:

Andrea Saemann. Anupam Saikia. Dorothea Rust. Inder Salim. Irene Maag. Kadiatou Diallo. Katrin Grögel. Lilian Frei. Manmeet. Maricruz Penalzoza. Muda Mathis. Parvez Imam. Pascal Lampert. Sabine Gebhardt Fink. Sajan Mani.

Curators:

Janine Schmutz, Parvez Imam.

Background

Srinagar Biennale International is named after the capital city of the state of Jammu & Kashmir in the Himalayan region in India. Srinagar is a beautiful city. However, it is marred with strife for more than two decades now, rendering it a difficult place to live in, let alone make art. Can art connect with and emerge from a Biennale that may actually find it difficult to take place in the very city whose name it draws from?

The Biennale is envisaged as a Rhizomatic process with multiple nodes across cities and countries, spreading along time and space. Each node is an independent entity, connected with the others in its endeavor.

SRINAGAR BIENNALE BASEL

The Swiss node of the Srinagar Biennale is established by Janine Schmutz and Parvez Imam. The first edition took place between March 17 to April 15, 2018.

Context

The post-truth, contemporary world is mired with wars, migration, uncertainty, uprisings and their suppression. The churning and challenging continues unabated. Occupy Wall Street, the Arab Spring, Wikileaks, Snowden's revelations, the Nuit Debout, Brexit, churning in Asia, Africa, India... are barely a tip of the iceberg. Something is not easy about the post-factual era.

At the same time, it is no longer a world where distances and oceans mean much. The internet brings everything into every other public and private space. We live in a time where the digital and the physical are beginning to merge, leading towards something we don't quite know yet.

Curatorial note

To bring together artists from two distinctly different cultures.

Srinagar Biennale Basel is both a question and an exploration, to examine the present through its central theme:

- Art as a difficult place | Art from a difficult position

It is designed as a Performance Arts Festival that factors in the Virtual and the Real, engages with an intense Residency as a partial source of production, and builds upon 'Collaborate and Connect' as a corollary to 'overcoming the difficult'.

The Artists selected for the Residency, are free to interpret the central theme as they wish and are expected to work with minimal material and / or the body, beside connecting and collaborating with each other.

Events

The Biennale showcased performances by the eight selected Performance Artists, a multimedia exhibition centered around works of many artists from Kashmir along with those from other parts of the world as well, connected through the central theme.

Srinagar Biennale Basel unfolded in two episodes spread over a month with Online and Live Performances, Performances in Public Spaces, a multimedia exhibition, a production-oriented ten days Residency for eight Performance Artists in Basel and an Education and Outreach program.

Episode 1 - ONLINE
March 17, 2018



Anupam Saikia
Inder Salim
Manmeet
Sajan Mani

Dorothea Rust
Irene Maag
Lilian Frei
Pascal Lampert

SRINAGAR BIENNALE
BASEL

Episode 1: ONLINE
PERFORMANCES in real and virtual spaces

Sat. 17 March 2018. Opening 4:00 pm (IST)

Venues: Swissnex India
26 Rest House Crescent Road, Bangalore 560001

HeK (House of Electronic Arts Basel)
Freilager-Platz 9, CH 4142 Münchenstein / Basel

Curators: Janine Schmutz & Parvez Imam
Co-Curator (India): Suresh Kumar G.

Photo: Courtesy, Sajan Mani - Performance 2016

Pic 1. Invite - Episode 1 (front page)

Episode 1: ONLINE

Srinagar Biennale Basel invites you to the Opening followed by a round of Performances. Eight performance artists in two cities, Basel and Bangalore (India), perform in front of a live audience and a camera which beams them over to the other country. The internet offers to liberate them from physical boundaries while trapping them within the frame of a static camera.

The event is free. However, the visitors must sign an agreement to allow being under the gaze of the camera. As they watch the performances, they also form the backdrop for the performing artist in the other space, which is then beamed back into their own space. The design intends to provoke a reflection on the present and the contradictions we live with. Are we mere passive recipient of actions or active contributors to the outcomes? Are we the viewers or the viewed?

Program (Basel):

- 11:30 h - Opening
- 12:30 h - Performance Set 1
- 15:00 h - Pause
- 16:00 h - Performance Set 2

More info at: www.srinagarbiennalebasel.org

Partners:



H3K
House of
Electronic
Arts
Basel



Ausstellungsraum
Klingental

FABRIKculture

KUNSTHALLE AM HAMBURGER PLATZ

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LoudaCnifnleiq

Design: www.f20films.com

Pic 2. Invite - Episode 1 (back page)



Pic 3. Live Video Still - Lilian Frei's 'Bollywood', as seen in Bangalore, with Indian audience behind her.



Pic 4. Audience in Basel watches Lilian Frei with Indian audience as her backdrop. Photo: Markus Goessi.

Episode 1 of Srinagar Biennale Basel dwelled upon two contemplations in the contemporary Performance Arts discourse.

1. Virtual space and Performance Arts

Like with most new technological and scientific advancements, notions like 'equality' 'access' 'freedom' etc. are also connected with the internet and its resultant Virtual Space. The Virtual Space appears to hold a fantastical, though yet not completely understood potential. How does one explore, map and understand the true nature and possibilities of this space, is still an open question? Will this technology be able to break beyond barriers, both literally and metaphorically?

With reference to Performance Arts, the moot question is what role can / will this technology play in the future? This is interesting because of the strong connection of 'presence' and the 'physicality of the body' of the Artist in Performance Arts. Will it affect the audience and their perception or will it push the artists to alter their practices and approaches to adapt to the Virtual Space? Does it offer 'liberation' from a physical space or do we need to find another term for what it offers?

In our experiment a contradiction was naturally created for the Artists. The project offered to 'liberate' them from the confines of a physical location, but would require 'trapping' them within the frame of a Camera – a technology with its own politics of 'image'. Thus beamed the Performances, across physical borders, into the other venue (which was setup for a specific viewing experience), while the separate links of both the venues were also made publicly available for Live viewing, offering yet another experience of the same event as compared to the one at the two venues.

2. The Artist and the Observer in the Virtual space

Performance Artists have often challenged the distinction between the audience and the performer in a variety of ways, ranging from active integration of the audience in a performance, to drawing them in unwittingly by creating unexpected situations. The Camera, on the other hand, has mostly maintained the distance between the Performer and the Audience quite clearly - as in Photography, TV and Cinema.

The Virtual Space allowed us to ask some old and some new questions along these lines: Is the Audience a passive receptor, an equal participant or just a material for the artists? Does Virtual Space has a potential to bring a radical change in this relationship especially vis-à-vis the idea of engagement?

To explore this, the two locations were setup specially to integrate the Audience within the visual framework of the Performance. To the best of our knowledge, this was a unique design, a first of its kind for virtual space. The following images depict what happened when a Performance took place Live in one and was transmitted to the other location.

BANGALORE



Pic 5. Live Video Still –‘Not pearls falling from my mouth’ by Manmeet, with the Basel audience as her background.



Pic 6. Audience in Bangalore watches Manmeet perform live, with the Basel audience on the screen behind her.

Photo: Priyanka Govil

BASEL



Pic 7. Audience in Basel watches Manmeet on the screen and themselves as her backdrop. Photo: Markus Goessi



Pic 8. Live Video Still of Manmeet’s performance as seen in Basel.

Each artist engaged with the setting in their own way, exploring the possibilities of the real and the virtual spaces.



Pic 9. In 'If there is', Dorothea Rust merges the two audiences (real and virtual) in the same frame. Photo: Markus Goessi



Pic 10. (L) Audience in Bangalore as seen on screen in Basel during Irene Maag's 'Mirror – Welcome India' in which she brings the two audiences face-to-face. Pic 11. (R) Irene Maag and the audience at HeK Basel. Photos: Markus Goessi

Episode 1- ONLINE was a challenging interplay of Performance Arts, Virtual Space and the Imaging Technology. The coming together of an apparent 'lack of body' in the Virtual Space and the 'focus on the Body / presence' in Performance Arts practice does seem to have a potential that can needs more exploration. The Virtual Space offers an exciting frontier for Performance Artists. Its technicality, while posing a hurdle also allows for new paradigms and approaches to be explored.

The Virtual Space is getting deeper by the day. It has the potential of taking in the whole world without taking any of it. How much of it can be utilized by Performance Arts and whether it stays a sort of Public Space, that it seems to be or turns into a White Cube space, remains to be seen.



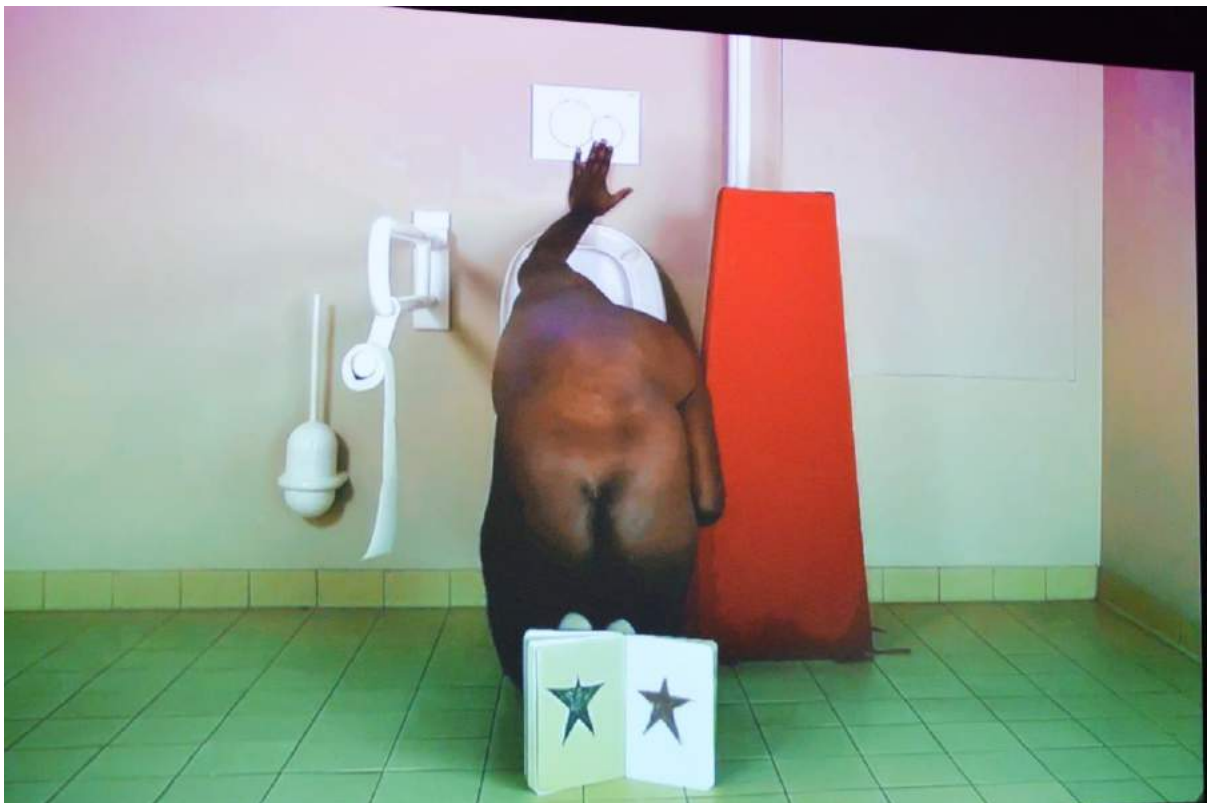
Pic 12. Anupam Saikia performs 'This is not a story about pillow - i' at swissnex India, Bangalore. Photo: Priyanka Govil.



Pic 13. Pascal Lampert performs 'Aua dal Rain' at HeK Basel. Photo: Urs Schmid.



Pic 14. 'Black Snow' by Inder Salim at swissnex India, Bangalore. Photo: Priyanka Govil.



Pic 15. 'Fle/ush out!' Sajan Mani live from Kunstahalle am Hamburgerplatz, Berlin, as seen in Basel. Photo: Markus Goessi.



Pic 16. Boris Magrini (Curator and Scientific Collaborator, HeK Basel), Parvez Imam and Janine Schmutz (Directors / Curators) at the opening of Episode 1 at HeK Basel. Photo: Markus Goessi



Pic 17. Live stream interaction - Conny Camenzind (Deputy Consul General, Switzerland, swissnex India) and Suresh Kumar G (Co-curator Episode 1, India) with Parvez Imam during Episode 1. Photo: Markus Goessi

REVIEW von Ana Vujčić**EPISODE 1 – ONLINE, Srinagar Biennale Basel**

17.03.2018 im HeK - Haus der elektronischen Künste

mit *Performances in Basel und Bangalore* von

Manmeet, Lilian Frei, Pascal Lampert, Irene Maag, Sajan Mani, Dorothea Rust, Anupam Saikia, Inder Salim

>IF THERE IS A HEAVEN, IT IS HERE< lautet ein in Kaschmir weit verbreitetes Sprichwort, welches die Schönheit der dortigen Landschaft zu beschreiben vermag. Das paradiesische Gebiet mit seiner Hauptstadt Srinagar ist jedoch seit Jahren von Unruhen und Konflikten geprägt. Während der Srinagar Biennale Basel Episode 1 werden jeweils vier Kunstschaffende aus der Schweiz und vier aus Indien per online Übertragung zusammengeführt um mit der Performancekunst und der gemeinsamen Vernetzung das >Schwierige< aufzugreifen und zu überwinden.

Nach der Volksetymologie bedeutet der Name Kaschmir entwässertes Land. Pascal Lampert eröffnet mit seiner Performance AUA DAL RAIN das Festival. Während Minuten lässt er einen Tropfen nach dem anderen des vorher gesammelten Rheinwassers auf seinen Handrücken fallen. Sein laut ausgesprochenes, wiederkehrendes Wort >Aua< deutet einerseits in rätoromanischer Sprache auf Wasser, andererseits auch auf die menschliche Schmerzempfindung hin. Auch Inder Salim nimmt in seiner Performance die politischen Spannungen auf. In der von Parvez Imam und Janine Schmutz kuratierten Srinagar Biennale Basel, lässt er sich die Haare schneiden, dunkle Haarbüschel fallen auf eine weisse Leinwand und bilden eine Art Relief des Himalaya Gebirges. „Als ich als Kind in Kaschmir lebte, konnte ich mir nie einen Konflikt vorstellen, es war so wahrscheinlich, wie wenn schwarzer Schnee vom Himmel fallen würde“, erzählt Inder Salim über die Motivation für die Realisierung dieser Arbeit. Auch der Künstler Anupam Saikia wurde aufgefordert, das zentrale Thema der Biennale Basel >Art as a difficult place. Art from a difficult position< zu interpretieren und mit minimalem Material und / oder dem Körper zu arbeiten. In seinen Arbeiten setzt er sich mit dem Facettenreichtum der menschlichen Psyche auseinander, mit dem Umgang der persönlichen und der öffentlich wahrgenommenen Gewalt.

Zwei performative Darbietungen lassen die zwischen den beiden Ländern vorhandene räumliche Distanz beinahe vollkommen verschwinden, indem sowohl virtuelle, wie auch reale Vorgänge in die Arbeiten mit einbezogen werden. In MIRROR - WELCOME INDIA begibt sich das Publikum aus Basel und Bangalore mit Irene Maag auf eine körperlich bewegte, imaginäre Reise über Land und Wasser, um sich auf halbem Weg, in Ägypten, tanzend in die Arme zu fallen. Dorothea Rust sägt in Ihrer Arbeit „IF THERE IS...“ einen Tisch in zwei Hälften, um diesen wieder symbolisch zu vereinen. Mit wiederholendem Statement >everybody has a body< und musikalischer Begleitung animiert die Künstlerin das Publikum sich zu bewegen. Das gemeinsam Erlebbar unabhängig der Herkunft, der Kultur oder des Geschlechts, steht in beiden Arbeiten im Vordergrund.

Lilian Frei reinigt mit einem rot-weißen Schwamm in Kreuzform und weist in ihrem Monolog in BOLLYWOOD darauf hin, dass Schweizer mehr Geld für Putzen als für ihre Ferien ausgeben würden. Es ist auch das Klischee des reinen, beinahe kitschig perfekten Bergbildes der Schweiz, welches die Künstlerin aufgreift und mit Sätzen wie >We pay for love< enttarnt. Auch Manmeet nimmt in NOT PEARLS FALLING FROM MY MOUTH den verlockenden Schein als Thema auf. Es sind die kleinen glänzenden Glaskugeln, die in vielen Punjabi Haushalten in Delhi als Dekorationsmaterial verwendet werden, die sie in den Mund nimmt und in unterschiedlicher Menge und Geschwindigkeit auf den Boden ausspuckt. Die aus dem Mund herausfallenden Kugeln gleichen Wörtern und ihr Rhythmus, erzeugt hörbare Poesie.

Die zweite Episode der Srinagar Biennale (12. - 15. April 2018) bringt die Kunstschaffenden nach Basel um Performances während einer Spazierroute zu zeigen. Die performance acts werden durch eine multimediale Ausstellung im Ausstellungsraum Klingental sowie mit Podiumsdiskussionen und Workshops ergänzt.

REVIEW by Ana Vujčić (Translated to English by Parvez Imam)

EPISODE 1 – ONLINE, Srinagar Biennale Basel

17.03.2018 at HeK - Haus of Electronic Arts Basel

with Performances in Basel and Bangalore by

Manmeet. Lilian Frei. Pascal Lampert. Irene Maag. Sajan Mani. Dorothea Rust. Anupam Saikia. Inder Salim

> IF THERE IS A HEAVEN, IT IS HERE < is a popular saying in Kashmir that describes the beauty of the landscape there. However, the paradisiacal area with its capital Srinagar has been characterized by unrest and conflicts for years. During the Srinagar Biennale Basel Episode-1 four artists from Switzerland and four from India will be brought together via online transmission in order to pick up and overcome the > difficult < with the Performance Art and the collective networking.

According to folk etymology, the name Kashmir means a de-hydrated land. Pascal Lampert opens the festival with his performance AUA DAL RAIN. For a few minutes he drops one drop after another of the previously collected Rhine water on the back of his hand. His loud, recurrent articulation "Aua" indicates, on the one hand 'water' in the Romansh language and on the other a verbalization of the human sensation of pain. Even Inder Salim takes on the political tensions in his performance. At the Srinagar Biennale Basel, curated by Parvez Imam and Janine Schmutz, he has his hair cut, dark tufts of hair falling on a white canvas to form a kind of relief of the Himalayas. "When I was a kid living in Kashmir, I could never imagine a conflict, it was as likely as black snow falling from the sky," says Inder Salim about the motivation for his Performance. Artist Anupam Saikia was also invited to address and interpret the central theme of the Biennale Basel >Art as a difficult place | Art from a difficult position< and work with minimal material and / or the body. In his work he deals with the multifaceted nature of the human psyche when dealing with the personal and publicly perceived violence.

Two performative works almost completely blur the spatial distance between the two countries by including both virtual and real processes in the Performances. In MIRROR - WELCOME INDIA, audiences from Basel and Bangalore embark on a physically moving, imaginary journey across land and water with Irene Maag to embrace each other halfway across, in Egypt. In her work "IF THERE IS ..." Dorothea Rust cuts a table through the middle, to symbolically unite it afterwards. With a repeated statement > everybody has a body < and musical accompaniment, the artist animates the audience to move. The shared experience, regardless of origin, culture or gender, is in the forefront in both works.

Lilian Frei cleans with a cross shaped red and white sponge and points out in her monologue in BOLLYWOOD that Swiss would spend more money on cleaning than on their holidays. It is also the cliché of the pure, almost cheesy, perfect mountain image of Switzerland, which the artist picks up on and exposes with phrases like "We pay for love". Manmeet also takes up the tantalizing appearance as a theme in NOT PEARL'S FALLING FROM MY MOUTH. It is the small shiny glass balls that are used in many Punjabi households in Delhi as decoration material, that she takes in the mouth and spits out in different amounts and speed to the ground. The balls falling out of the mouth are like words and their rhythm, producing audible poetry.

The second Episode of the Srinagar Biennale Basel (April 12-15, 2018) brings the artists to Basel in a Residency, to work together and to perform in Public Spaces and at Ausstellungsraum Klingental. The Performances will be further complemented by a multimedia exhibition, podium discussions and workshops at the venue.

Ana Vujčić (Author) Lives and works as a freelance artist and art critic in Basel (CH). She has a master degree in art history and works as a teacher in this field (main focus: Urban Art). Since 2007 she writes regularly for galleries or newspapers and moderated a radio broadcast about politically motivated street art.

Episode 2 – LIVE in BASEL
April 6 – 15, 2018



'The Birth', Performance by Anupam Saikia 2017. Photo: Sritanu Mahapatra

SRINAGAR BIENNALE BASEL

Episode 2: LIVE in Basel 7. & 12. - 15. April 2018

PERFORMANCES. EXHIBITION. VIDEO CALLS. DISCUSSIONS. WORKSHOPS

VERNISSAGE: 12. April 2018 (Thur), 19.00 Uhr

Ausstellungsraum Klingental Kasernenstrasse 23, 4058 Basel

Curators: Janine Schmutz & Parvez Imam

EXHIBITION: Andreas Hagenbach. Copa & Sordes. Fazil NC & Shawn Sebastian. Hasoso. Hilal Ahmad Khan. Hina Aarif. Iftikhar Jaffar. Khursheed Ahmad. K P Sasi. Muda Mathis. Mujtaba Rizvi. Moonis Ahmad. Numair Qadri. Pratik Parmar & Parth Jani. Rollie Mukherjee. Ruba Salameh. Sajad Hamdani. Silke Eva Kästner. Sophia Tabatadze. Stöckerselig. Suhail Naqshbandi. Waseem Mushtaq Wani. Zahoor Din Lone.

Pic 18. Invite - Episode 2 (front page)

Episode 2: LIVE in Basel

Srinagar Biennale Basel invites you to Performances, Discussions and a Multimedia exhibition. It explores 'Art as a difficult place | Art from a difficult position' as a curatorial idea. This is the first edition of a rhizomatic Biennale sprouting far away from its place of origin. Is this a miracle of our times or just a post-truth fact in the twilight zone? Is it true that when a Butterfly flaps its wings in a remote forest on the other side of the earth, it may rain over us?

7. April (Sat.)

14.30-17.30 - **Open Stage Open Air** (Performances in Public places, Basel)
(Meeting Point: 14.30 Barfüsserplatz. 16.00 Helvetia Statue, Mittlere Brücke. 17.00 Kasernenareal)

12. April (Thur)*

19.00 - **Vernissage** (Welcome - Bruno Steiner. Introduction - Janine Schmutz und Parvez Imam)

19.30 - **A tribute to Rummana Hussain** (Martina Siegwolf)

20.00 - **Discussion** - Multiple hues: Cultural influences and Performance Arts
(Panel: Maricruz Penaloza, Anupam Saikia, Kadiatou Diallo, Lilian Frei, Sajan Mani. Moderation: Andrea Saemann)

13. April (Fri) (Exhibition open from 15 h)*

18.30 - 23.00 - **Performances. Video calls with Artists**

14. April (Sat) (Exhibition open from 12 h)*

14.00 - **Discussion** - Dynamics of the Form: Locating Performance in Contemporary Arts
(Panel: Katrin Grögel, Irene Maag, Manmeet, Pascal Lampert. Moderation: Sabine Gebhardt Fink)

16.00 - 23.00 - **Performances. Video calls with Artists**

15. April (Sun) (Exhibition open from 12 h)*

14.00 - **Discussion** - Challenges and possibilities: From then till now and the road ahead
(Panel: Muda Mathis, Inder Salim, Dorothea Rust. Moderation: Parvez Imam)

16.00 - **Performances. Video calls with Artists**

19.00 - **Finnissage.** (Dinner - Cook together. Eat together.)

* Events at Ausstellungsraum Klingental

Detailed Program: www.srinagarbiennalebasel.org

Partner:



Ausstellungsraum
Klingental

FABRIKculture

KUNSTHALLE AM HAMBURGER PLATZ

Kaskadenkondensator

PANCH

Unterstützt durch:



Design: www.f20films.com

Pic 19. Invite – Episode 2 (back page)

I. Residency for Performance Artists

The Residency in Basel began on April 6, 2018. The online interactions in Episode 1 had familiarized the artists with each other's works and helped in coming together. Over the next few days, both formal and informal discussions and meetings continued. The artists had to plan their solo performances and also collaborative works and also a performance in a public space during the Open Stage Open Air event.



Pic 20. Artists in Residence, Curators and some team members at Ausstellungsraum Klingental, Basel. (L-R) Standing: Birgit Krüger, Eric Schmutz. Sitting: Johannes Vetsch, Christine Camenisch, Sajan Mani, Inder Salim, Dorothea Rust, Pascal Lampert, Irene Maag, Janine Schmutz, Fazil NC, Lilian Frei, Manmeet, Anupam Saikia, Shawn Sebastian, Parvez Imam. Photo: Courtesy, a bystander.

Two spaces were available to the artists as their studio / working space - Ausstellungsraum Klingental (for the entire duration) and Kaskadenkondensator (from April 6 to 10 only).



Pic 21. A working session at Ausstellungsraum Klingental backyard. Photo: Markus Goessi

Collaboration

Cross-cultural exchange and collaborations were an important aspect of the Biennale. It was primarily for this reason that the Swiss and Indian artists were brought together in an intense Residency in Basel. The tone was set with the first round of introduction followed by a discussion where the artists could introduce their ideas. The artists were free to engage with each other and use any of the available work spaces at their convenience.

Lunch and dinner were located at the Ausstellungsraum Klingental and also served as the fixed meeting points. The Kitchen, a raw-food material store (with support from Foodsharing Basel), cooking together at times and the variety of food (that emerged due to this process), were part of the curatorial thought to create an unusual space and a basic (not-so-easy) situation, beside continuing in the spirit of collaborations and to work with a modest budget.



Pic 22. Dorothea Rust, Bruno Steiner and Rama Kalidindi in the kitchen at Ausstellungsraum Klingental. A variety of Indian and continental food was cooked during the residency. Photo: Parvez Imam



Pic 23. Ready to be served. Photo: Rama Kalidindi



Pic 24. Post lunch interactions. (L-R) Pascal Lampert, Anupam Saikia, Janine Schmutz, Sajan Mani, Mirjam Spoolder, Manmeet, Lilian Frei, Irene Maag, Dorothea Rust. Photo: Parvez Imam

Lilian Frei (Switzerland):

“... The scents, words, encounters and touches have come under my skin. And at this point I would like to thank everyone for every encounter and above all the chance cooperation that has emerged from it. Although we live on the same Earth, cultural differences are enormous and yet, in the end, I felt that we are somehow allies. 10 days of meetings have made this possible. ...”

II. Open Stage Open Air (April 07, 2018)



Pic 25. 'Froh zu sein bedarf ein wenig, und wer froh ist, ist ein König!' (It takes little to be happy and a happy person is a King!) by Lilian Frei at Marktplatz, Basel. Photo: Parvez Imam

Public Spaces can offer astonishing possibilities for Performance Artists!

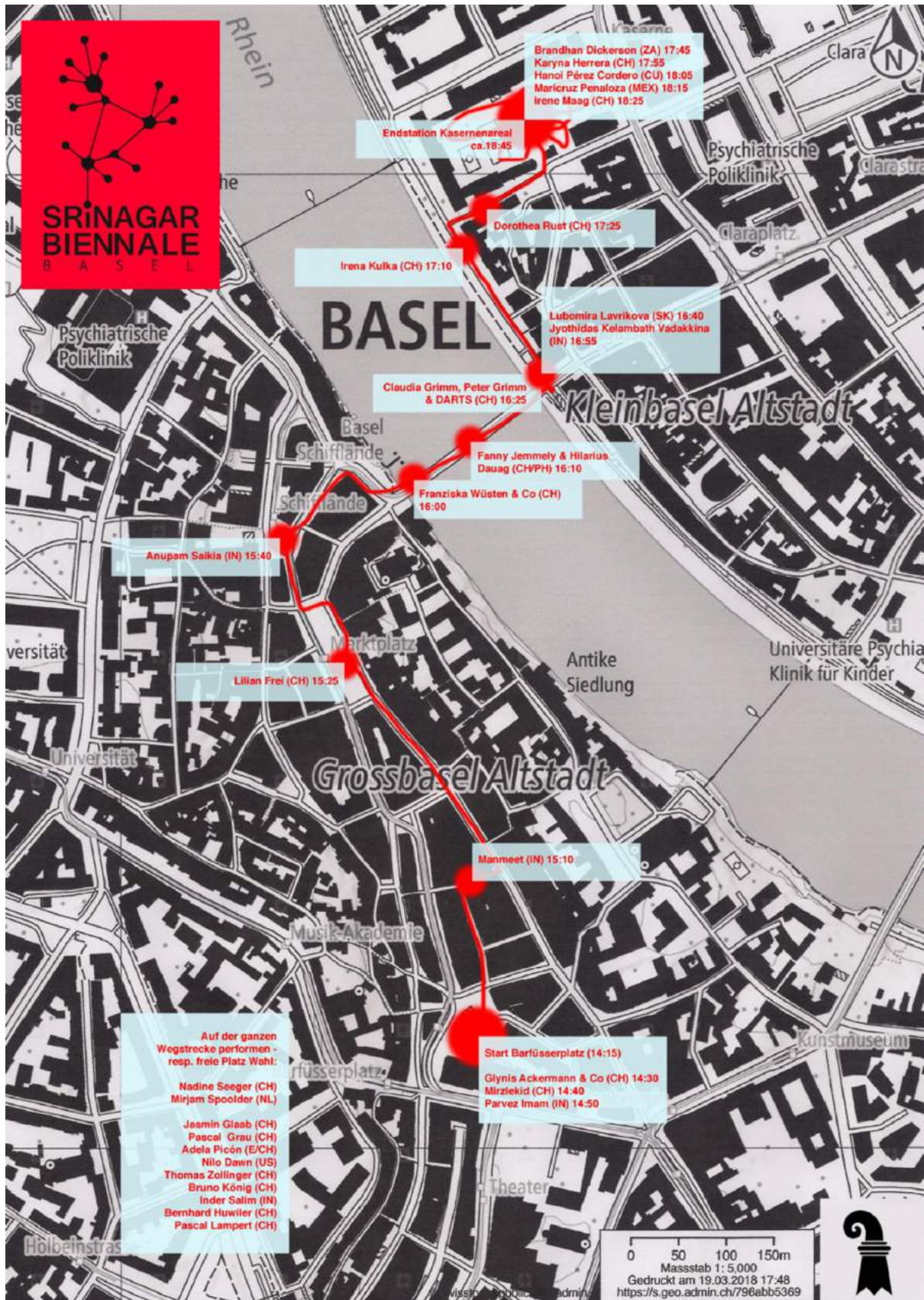
A collaboration with PANCH (Performance Art Network, CH) explored the possibilities with 'Open Stage Open Air'. Twenty seven Performance artists / collectives, from nine countries, responded to an Open Call for the event and gathered in Basel. The Performances were curated along a planned route from Barfüsserplatz to Kaserne in Basel. The Artists utilized the spaces with an astonishing range of complexity and engaged effortlessly with the public through their Performances and actions.



Pic 26. Adela Picon performs along the route. Photo: Markus Goessi

Pic 27. Merging Performances - Pascal Grau and Dawn Nilo come together with two separate performances, spontaneously. Photo: Markus Goessi





Pic 28. The Route map with names of Artists and their allotted spaces.

April 7, 2018 was a beautiful day. Basel people were mostly outside to enjoy the sun. The event generated a lot of curiosity among the public.

People stopped to watch, enquire and even followed the artists as they moved along the route. Some other walked by with curious looks and many more watched from a distance. The photo documentation of the event provides some glimpses of these curious interactions.



*Pic 29. Irena Kulka performs by the Rhein.
Photo: Christian Glaus*

*Pic 30. Lubomira Lavrikova.
Photo: Markus Goessi*



Pic 31 & 32. Karyna Herrera. Photos: (L) Mirjam Spolder, (R) Markus Goessi



Pic 33 & 34. Brendhan Dickerson at Kaserneareal.
Photos: (L) Christian Glaus, (R) Markus Goessi



Pic 35 & 36. Thomas Zollinger
Photos: (above) Markus goessi, (L) Christian Glaus.

Pic 37. Fanny Jemeli and Hilarius Dauag.
Photo: Markus Goessi.





Pic 38. Franzisca Wüsten & Co. Photo: (Above) Christian Glaus, (R) by Mirjam Spooler

The response to the Open Stage Open Air event was quite overwhelming and beyond the expectations of the entire team.



Pic 39. Glynis Ackerman & Co.
Photo: Christian Glaus



The interventions mapped the public spaces with a mix of works and approaches while maintaining an inclusive and non-intrusive approach.

Pic 40. 'Bird Song' by Pascal Lampert.
Photo: Markus Goessi



Pic 41. Nadine Seeger and Mirjam Spolder briefing artists at Barfüsserplatz. Photo: Markus Goessi



Pic 43. Parvez Imam. Photo: Markus Goessi.



Pic 42. Mirzlekid. Photo: Markus Goessi



*Pic 44. 'There is no Trashcan here' by Manmeet.
Photo: Markus Goessi.*



*Pic 45. Anupam Saikia at Marktplatz.
Photo: Christian Glaus.*



*Pic 46. Bernhard Huwiler and Partner.
Photo: Mirjam Spolder.*



*Pic 47. Dawn Nilo.
Photo: Christian Glaus*



*Pic 48. Jyothidas Kelambath Vadakkina
at Helvetiaplatz
Photo: Mirjam Spolder*



*Pic 49. Claudia Grimm at
Rheinweg.
Photo: Christian Glaus*

*Pic 50. Bruno König.
Photo: Christian Glaus*



*Pic 51. Hanoi Perez Cordero.
Photo: Mirjam Spolder*

*Pic 52. Dorothea Rust with Sajan Mani.
Photo: Markus Goessi*





Pic 53. 'Doppelt gemobbelt hält besser (Double-stitched holds better)' by Irene Maag. Photo: Christian Glaus



Pic 55. Maricruz Penalzoa and her balloons. Photo: Mirjam Spoolder



Pic 54. 'Nothing is Outside' by Inder Salim. Photo: Mirjam Spoolder

III. Exhibition (April 12 - 15, 2018) “Art as a difficult place | Art from a difficult position”

An Exhibition along the central theme ‘Art as a difficult place | Art from a difficult position’ ran from April 12 -15, 2018 at Ausstellungsraum Klingental, Basel during Episode 2 of the Biennale.

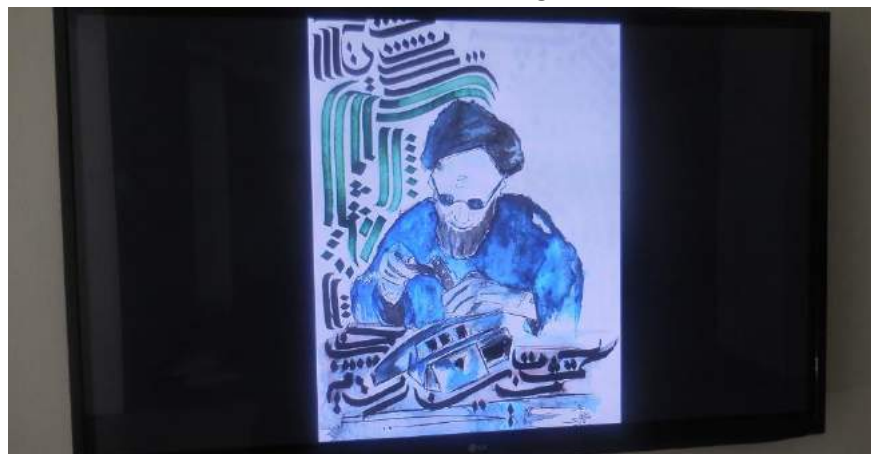
We were aware of the need to bring works of Artists from Kashmir to contextualize the Biennale and its theme. It was not easy to do so with the limited resources we had. However, the equipment made available to us from Ausstellungsraum Klingental helped decide on a Multimedia exhibition.



Pic 56. Opening of Episode 2. Bruno Steiner (Board member, Ausstellungsraum Klingental), Janine Schmutz and Parvez Imam (Directors / Curators) addressing the audience. Photo: Markus Goessi

With the help of artists Inder Salim and Showkat Katju, we requested artists in and from Kashmir to share their Digital and Video works or Digital Photos of non-digital works. While the Video and Digital works were displayed as they were, the photos of the non-digital works were converted into Video files, each with 5 – 10 selected works per artist. These files were then edited into two video, one with 5 and the other with 6 artists. Each Video was about 20 minutes long, without sound, and played continuously on a loop without any sound. Many viewers found these two installations very thought provoking and insightful.

Pic 57. Untitled – 2017, Ink on Paper, A4’ by Numair Qadri. Photo: Parvez Imam





Pic 58. *Unframed histories* – 2013, Watercolor on paper, 41 x 29.5 inches by Rollie Mukherjee.
Photo: Parvez Imam



Pic 59. *"Mouj" Parveena Ahengar (The Iron Lady Of Kashmir)* – 2017, Soft Pastels on Cartridge sheet / A4 by Hina Aarif. Photo: Parvez Imam

The exhibition showcased works of 22 artists / collectives. Of these, Eleven are from the Kashmir region, two from other parts of India with works on Kashmir and one from Germany with a work she created in Kashmir ten years ago. The remaining artists are from Switzerland, Georgia, Palestine, Germany and other parts of India.



Pic 60. Three Dead Sons - Jana Begum - Widow of Karim – 2014 / Acrylics on Canvas / 11" x 9" by Syed Mujtaba Rizvi. Photo: Parvez Imam



Pic 61. Still from 'Liberation' - video / 5.58 min by Syed Mujtaba Rizvi.



Pic 62. (Left) Militant – 2015 / Video / 8 min by Hilal Ahmad Khan. (Right) Anatomy Of A Hand - Ye Haath Nahi (This Is Not A Hand) – Episode II – 2015 / Digital / 127x96.5 cm by Waseem Mushtaq Wani. On the floor are the remains of Lilian Frei's performance, 'Devadasi'. Photo: Parvez Imam



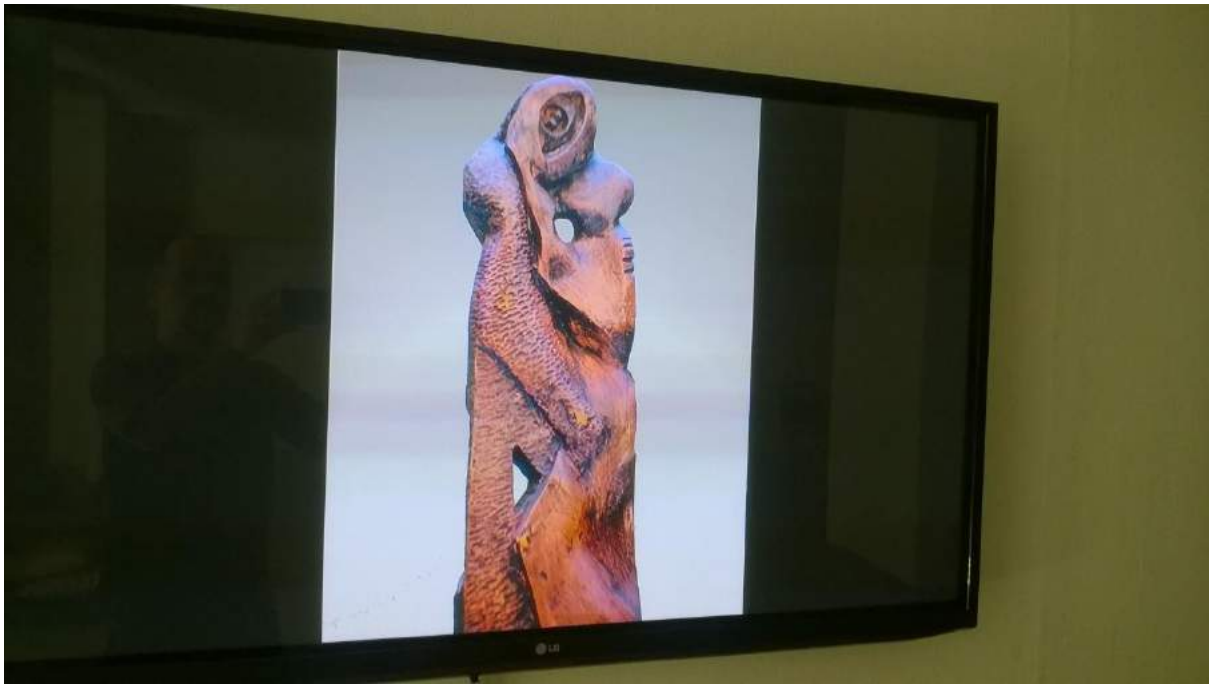
*Pic 63. Interview- 2016 / Video / 21 min by Moonis Ahmad.
Photo: Parvez Imam*



Pic 64. The Birds are Coming Archive - 2017 / Digital Painting, Print on Duraclear, Web Archive, Light Box, QR Code / Size: variable by Moonis Ahmad. Photo: Courtesy the artist



Pic 65. Apperation-I by Iftikhar Jaffar. Photo: Parvez Imam



Pic 66. Mini Sculptures 1 – 10 - 1997 – 1999. Dyed wood assemblage / Variable dimension approx. 24 x 8 inch by Sajad Hamdani. Photo: Parvez Imam



Pic 67. Photographs made from found footage, scribbling, erasure, decay – 2017 / 5 x 3.5 inches by Khursheed Ahmad. Photo: Parvez Imam



Pic 68 & 69. APDP (Association of Parents of Disappeared persons) & Framed_damned_acquited - Digital works by Suhail Naqshbandi. Images: courtesy the artist



Pic 70. With Mistaken – 2017 / Digital / 24 x 36 inches by Zahoor Din Lone. Image: courtesy the artist

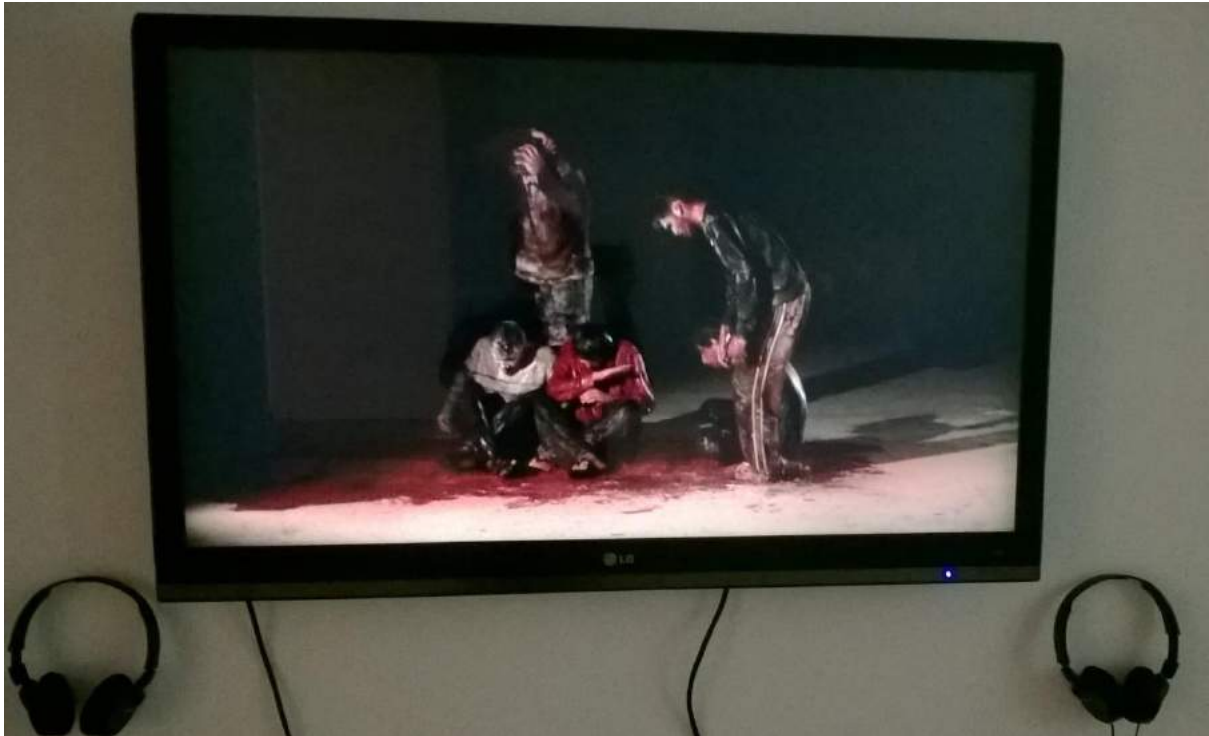
The film, 'In Shade of the Fallen Chinar' by Fazil NC and Shawn Sebastian, that was not allowed to be screened at two prestigious Film Festivals in India earlier in 2018, was on display along with the World Premier of its sequel, that the filmmakers completed barely a few days before the Exhibition opened. Both the filmmakers were in Basel during the exhibition to interact with the visitors.



Pic 71. 'In Shade of the Fallen Chinar' 1 & 2 – 2017 and 2018 / videos HD / 16 min and 18 min by Fazil NC and Shawn Sebastian. Photo: Parvez Imam



Pic 72. Double Burial – 2008 / video / 8 min by Silke Eva Kästner. Photo: Parvez Imam



Pic 73. 'Books veiled in violence' – 2015 / Video / 31 min by Hilal Ahmad Khan. Photo: Parvez Imam

Artists Copa and Sordes produced a long durational, internet-based project for the Srinagar Biennale Basel. It was launched at the first public announcement of the Biennale at FABRIKculture, Hegenheim (France) on 12th November 2017. Their project, Cloud Link, invited the public from across the world to send photographs of clouds from their part of the sky. The final work was installed as a two-channel installation. The project can be accessed at <http://copaetsordes.ch/cloudlink/>.



Pic 74. Cloud Link by Copa & Sordes. Photo: Parvez Imam



Pic 75. *good news – bad news*
– 2002 / Video / 9.40 min by
stöckerselig.
Photo: Parvez Imam

The artist duo stöckerselig sent a question to all the participating artists: **What question concerns you the most at the moment?** They created a text out of all the responses (*ref. page 44*) and installed it on their Magic Ball.

Pic 76. *'Magic Ball'* by stöckerselig.
Photo: Parvez Imam



A history of Performance Arts in Basel from 1979 onwards, unfolded in the exhibition room as a photographic journey that has been meticulously documented, collected and compiled.



Pic 77. *'Performance Chronik Basel 1979 – 2017 (Solos – Duos – Gangs and Bands)'* – 2018 / Video / 10.22 min
by Performance Chronik Basel, Muda Mathis. Photo: Markus Goessi



‘Project Heartland’ is a video series that documents stories of Dalit men and women across Gujarat (India), who has been struggling against the oppressive caste system. The work by Pratik Parmar and Parth Jani (Ahmedabad Talkies) brings the narrative of the marginalized communities, that is

mostly ignored by the mainstream media, to the fore. Two videos from Project Heartland were on display at the Biennale.

Pic 78. (Above) *Straight From The Tannery* – 2016, Video / 11.52 min. and Pic 79. (Right) *When A Dalit Woman Leads* – 2016 / Video / 11:52 & 7.01 min - Project Heartland by Pratik Parmar and Parth Jani (Ahmedabad Talkies) Photos: Parvez Imam.



Pic 80. *'Gaon Choddab Nahin (We won't leave our Village)* – 2009 / Video / 5.17 min by KP Sasi. Still: courtesy the artist.



Pic 81. Yamm – 2016 / Video / 9 min by Ruba Salameh. The Palestinian artist repeatedly visited and documented a tattered image of the Gaza sea on a billboard, near a Bus stop in East Jerusalem, and the daily life unfolding around it. She then intervenes by inserting an animated fragment of the Sea of Tantoura, to bring the tattered poster to life, in her video. Photo: Parvez Imam



Pic 82. Bullets Gone Mad – 2018 / Video / 6.26 min by Andreas Hagenbach. Photo: Parvez Imam



Pic 83. Exhibitionist In Iran – 2006 / Video / 42 sec by Sophia Tabatadze

foodsharing basel is a network of volunteers that collect food from numerous commercial outlets before it is thrown away (as waste) as per technical requirements, even if it is otherwise useable. They supported the Biennale by bringing in such food material. And we created a raw food store as a part of the exhibition, as an active and useable installation, out of which we cooked. The available material was thus used in the kitchen while the foodsharing volunteers continued to bring whatever fresh material they had, whenever.



Pic 84. Installation - Food store, raw food, carton and information pamphlets on foodsharing Basel.

Magic Ball - by stoeckerselig

In collaboration with: Andreas Hagenbach, Anupam Saikia, Inder Salim, Irene Maag, Manmeet Devgun, Pascal Lampert, Waseem Mushtaq.

The text that ran on the Magic Ball, was developed by stöckerselig from all the responses they received from other participating artists.

...the achievement of human rights and the democracy are going to be abandoned on a global level if we think the recent to its end...to see identity not as a final goal but as a beginning of a development towards something new...roaming like an address-less immigrant in the world...to see identity not as a final goal but as a beginning of a development towards something new...nothing is outside paradoxically marks a territory thus yet inevitably opens a possibility to venture into unknown...to see identity not as a final goal but as a beginning of a development towards something new...das Leben am Rande, wo bleibt der Stolz...to see identity not as a final goal but as a beginning of a development towards something new...the artistic aim is to evoke re-thinking and re-imagining...to see identity not as a final goal but as a beginning of a development towards something new...at the time of conflict what art and life should be...to see identity not as a final goal but as a beginning of a development towards something new...art, science, philosophy are neither contemplative, neither reflexive, nor communicative...to see identity not as a final goal but as a beginning of a development towards something new...they are creative, that's all...to see identity not as a final goal but as a beginning of a development towards something new...along a moving horizon, from an always decentered center, from an always displaced periphery...to see identity not as a final goal but as a beginning of a development towards something new...was die Kunst kann...to see identity not as a final goal but as a beginning of a development towards something new...transparency here is read as the most appropriate synonym for truth...to see identity not as a final goal but as a beginning of a development towards something new...if you're trapped in the dream of the other, you're fucked...to see identity not as a final goal but as a beginning of a development towards something new...

A tribute to Rummana Hussain

The opening of the Srinagar Biennale Basel was followed by a special event: *A Tribute to Rummana Hussain*.

Art Historian, Martina Siegwolf, re-lived a personal memory of the Indian Performance Artist, who visited Basel in 1998 and performed at the Kaskadenkondensator during the 'Tempolabor' event.

A year later, Rummana passed away.



Pic 85. A Tribute to Rummana Hussain by Martina Siegwolf. The 'cut papaya' is a reference to the 1998 Performance by Rummana Hussain. Photo: Markus Goessi



Rummana Hussain is considered as one of the first Artists to embrace Performance Arts in India. It was only befitting therefore that we remembered her through someone who had met her in this City way back then.

Pic 86 & 87. Martina Siegwolf and Rama Kalidindi read from a text Rummana Hussain used in her Performance in Basel, with photographs of Rumana Hussain and a 'cut Papaya' spread out in front. Photos: Markus Goessi



Video Calls - Live Installation

To connect with the participating artists, who were not in Basel during the exhibition, we wanted to install a Video Call system in the Exhibition space. The equipment and the available technology at the venue again came in handy. Four Artists (of which three are from India) were able to join us through these Video Calls. Most visitors found these interactions very engaging. Each session charted its own path, leading to many stories and anecdotes, much beyond our expectations.

The first session, with Syed Mujtaba Rizvi in Srinagar, set the tone right at the beginning when he matter-of-factly informed us that the internet services were suspended in the Srinagar until an hour or so before we went live with him. And that this was a routine for the people in his part of the world.



Pic 88. Syed Mujtaba Rizvi, live from Srinagar. Photo: Markus Goessi



*Pic 89 & 90.
Audience engrossed
in a Video Call with
Sophia Tabatadze
from Berlin. Photos:
Markus Goessi*



Pic 91. Video Call with Waseem Mushtaq Wani from India. Photo: Markus Goessi



Pic 92. Video Call with Sajad Hamdani from India. Photo: Parvez Imam

Panel Discussions

Three Panel discussions, on Performance Arts and their contemporary relevance, took place during the Biennale. The panelists included the eight Performance Artists in residence, Art historians, Curators, and other relevant persons.



Pic 93. Panel on 'Multiple hues: Cultural influences and Performance Art'. (L-R) Sajan Mani, Anupam Saikia, Lilian Frei, Kadiatou Diallo, Maricruz Penalosa and Andrea Saemann (moderator). Photo: Markus Goessi



Pic 94. Panel on 'Dynamics of the form: Locating Performance in Contemporary Art'. (L-R) Manmeet, Katrin Grögel, Pascal Lampert, Irene Maag and Sabine Gebhardt Fink (moderator). Photo: Parvez Imam



Pic 95. Panel on 'Challenges and possibilities: From then till now and the road ahead'. (L-R) Muda Mathis, Dorothea Rust, Inder Salim and Parvez Imam (moderator). Photo: Markus Goessi

Workshop

A workshop on Performance Arts was led by Janine Schmutz (Curator) along with two Artists, Manmeet and Irene Maag, for the students of Schwerpunktklasse Bildnerisches Gestaltung 2, Gymnasium Bäumlhof, Basel. Together they explored 'the body as the material' in a hands-on, experiential interaction.



Pic 96. Janine Schmutz leading the workshop with students. Photo: Silvia Arbogast



Pic 97. Irene Maag and Manmeet's session with the students. Photo: Silvia Arbogast



Pic 98. Students experimenting at the workshop. Photo: Silvia Arbogast

Performances

Each of the eight Performance Artists in residence responded quite strongly to the curatorial theme. They were also able to connect with, and take in, the multimedia exhibition that was installed in the same exhibition space where they performed. As a result, their solo performances showcased an array of approaches and practices in Performance Arts.



Pic 99. 'Bird Song' by Pascal Lampert. Photo: Markus Goessi



Pic 100. 'This is not a story about pillow – ii' by Anupam Saikia. Photo: Markus Goessi



Pic 101. 'If there is a heaven, it is here' by Dorothea Rust. Photo: Parvez Imam



Pic 102. 'Nothing is Outside' by Inder Salim. Photo: Markus Goessi



Pic 103. 'Devadasi' by Lilian Frei. Photo: Markus Goessi



Pic 104. 'Band darwaaje ki kenhde ne? (What do closed door speak?)' by Manmeet. Photo: Markus Goessi



Pic 105. "മലയാള ശരീരം": Performative Interventions with Archives' by Sajan Mani, with the 'Performance Chronik Basel 1979 – 2017 (Solos – Duos – Gangs and Bands)' in backdrop. Photo: Markus Goessi



Pic 106. 'Tie' by Irene Maag. In the backdrop is a work by an artist from Kashmir. Photo: Markus Goessi

Collaboration was an important aspect of the 'difficult'. The curators imagined it both, as the difficult itself and also a means to overcome the difficult. Each artist in residence was required to create a collaborative work within this short and intensive period of just about a week. It was their sheer commitment that they developed some exemplary works, adding yet another dimension to the exhibition on the whole.



Pic 107. 'Leid' by Irene Maag, Anupam Saikia, Manmeet and Lilian Frei. Photo: Parvez Imam



Pic 108. 'Sham di Cha (Evening tea)' by Manmeet and Lilian Frei. Photo: Markus Goessi



Pic 109 & 110. 'If there is a heaven it is here on earth' by Dorothea Rust, Anupam Saikia and Pascal Lampert.
Photos: Markus Goessi



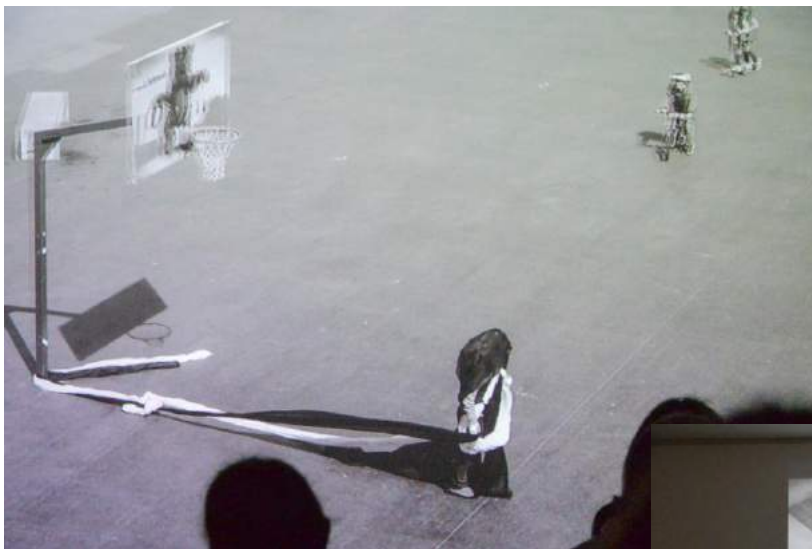
Pic 111 & 112. 'Strangers butt' by Anupam Saikia, Lilian Frei, Irene Maag, Sajjan Mani and others unfolded outside the exhibition room.
Photos: Markus Goessi

Performance Video

The collaboration between the Performance artists Inder Salim and Pascal Lampert led to a Performance Video, based on a short story by Sadat Hasan Manto, a well-known writer who was born in India and later migrated to Pakistan during the partition. His incisive writings reflect heavily upon the partition of India and the senselessness of the violence that unfolded as a result.



Pic 113. 'The dog of Thitwal' Performance video by Inder Salim and Pascal Lampert. Photo: Parvez Imam



Pic 114 & 115. 'The dog of Thitwal' Performance video by Inder Salim and Pascal Lampert. Photo: Markus Goessi

The video can be watched through the following link. Please click on the link or copy paste it in a browser: https://youtu.be/_2b5DnOpsFc

Video Title: Jhun Jhun Shun Shun

Duration: 13:23 minutes

Language: Deutsch with English subtitles



Reflections

Pascal Lampert (Artist)

Als Künstler der sich nicht nur ausschliesslich im Feld der Performancekunst bewegt, hat mich das kuratorische Thema: *Kunst als schwieriger Ort / Kunst aus einer schwierigen Position heraus* sehr angesprochen. Sich immer wieder auf neue Orte, Menschen und Themen einzulassen, die eigene Position immer wieder in Frage zu stellen und abseits der grossen Zentren zu leben und zu arbeiten, ist die Basis auf der meine künstlerische Arbeit entsteht. So habe ich mich dann auch sehr offen in dieses für mich doch recht ungewohnte Format der Srinagar Biennale Basel gewagt. Auftritte auf Bühnen und das von den Kuratoren erwartete direkte kollaborieren, sowie die indische Kultur waren für mich in diesem Sinne Neuland. Der fulminante Start der Srinagar-Biennale Basel Episode two mit *Open Stage- Open Air* hat mich erstmal eintauchen lassen in den Stadtraum von Basel und mit meiner dort auf der ganzen Strecke gezeigten Arbeit *Birdsong* in Kontakt treten lassen mit den vielen Akteurinnen und Akteure welche an der Biennale beteiligt waren.

Die anschliessenden Gespräche des Kennenlernens und der Austausch über unsere Arbeitsweisen fanden alle mehrheitlich in der Ausstellung statt, die einen wichtigen Teil der Srinagar-Biennale im Ausstellungsraum Klingental ausmachte. Dies führte zu einer sehr intensiven Auseinandersetzung mit dem Thema der Srinagar-Biennale, deren Geschichte sowie den verschiedensten Kulturellen Hintergründen der TeilnehmerInnen. Vor allem auch die Skype-Gespräche mit den KünstlerInnen aus Indien haben mich sehr beeindruckt. Mit welchem Mut und Engagement sie in einer solch schwierigen Region wie Kaschmir nicht die Hoffnung verlieren und sich ihre Nischen suchen um zu überleben und zu arbeiten.

Die von den Kuratoren gewünschte Kollaboration hat sich dann quasi ganz praktisch ergeben. Der Künstler Inder Salim mit dem ich während dieser Zeit das Atelier im Dreispitzareal zum Wohnen und Arbeiten teilte, meinte wir könnten dann doch gleich auch zusammen eine Arbeit machen. So entstand in der doch knappen Zeit, welche mit noch ganz vielen anderen, nicht immer ganz einfachen Sachen gefüllt war, eine Zusammenarbeit welche in meinen Augen die Themen der Srinagar-Biennale mit dem Raum der Stadt Basel verschmelzen liess. Mit der Geschichte des Hundes von Tithwal von Sadaat Hasan Manto die Inder Salim mitbrachte und die wir als Film realisierten, gelang uns eine Umsetzung die ganz offensichtlich die Menschen bei der Aufführung sehr ansprach.

Dank dem grossen Engagement der Kuratoren Janine Schmutz und Parvez Imam, sowie den vielen freiwilligen Helferinnen und Helfern wurde die Srinagar-Biennale Basel zu einem für mich unvergesslichen Anlass. Die vielen Gespräche und Begegnungen sowie die neuen Erfahrungen wurden zu einer für mich ganz wichtigen Zeit.

Translated to English by Parvez Imam

As an artist who is involved not only in the field of Performance Art, the curatorial theme: art as a difficult place / art from a difficult position, was very appealing to me. Keeping in touch with new places, people and topics, questioning one's own position over and over again and living and working away from the big centers is the basis of my artistic work. So, I ventured very openly into this quite unfamiliar format of the Srinagar Biennale Basel. Performances on stage and the curator's expected direct collaborations, as well as the Indian culture were new territory for me in this sense. The brilliant start of the Srinagar Biennale Basel Episode Two with *Open Stage-Open Air* first let me immerse myself in the urban space of Basel with my work *Birdsong* and allowed me to connect with the other Artists involved in the Biennale.

The subsequent discussions, getting to know each other and the exchange about our working methods mostly took place in the exhibition space of Ausstellungsraum Klingental, which was an important part of the Srinagar Biennale Basel. This led to a very intensive examination of the theme of the Biennale, its history and the diverse cultural backgrounds of the participants. The Skype talks

with the artists from India especially impressed me a lot. With what courage and dedication they do not lose hope in such a difficult region as Kashmir and look for their niches to survive and work.

The collaboration desired by the curators turned out to be quite practical. Artist Inder Salim, with whom I shared the studio in Dreispitzareal, for living and working during this time, suggested that we work on something together. Thus, in the short time, which was filled with many other, not always very simple things, a collaboration, that in my eyes merged the theme of the Biennale with the space of the city of Basel, came about. We developed the story, *The Dog of Tithwal* by Sadaat Hasan Manto, that Inder Salim had brought along, into a Film, that the viewers found very appealing.

Thanks to the great commitment of the curators Janine Schmutz and Parvez Imam, as well as the many volunteers and helpers, the Srinagar Biennale Basel was a memorable occasion for me. The many conversations and encounters as well as the new experiences, made it a very important time for me.



Lilian Frei (Artist)

...as a difficult place - from a difficult position

It was like a dream

We were together for a short time, very intense, like a big family with different opinions.

I was in India even though I have never entered the country.

Zehn Tage zusammen Sein, -intensiv!

Nicht immer einfach. Dabei neue Arbeiten entstehen lassen.

Sich mit jemanden zusammen tun. Einfach neugierig sein. Was wird entstehen. Mit wem werde ich arbeiten?

Jeder ist am kämpfen. Annäherungen, es wird eng.

Das Essen, am Anfang kochen alle. Am Schluss will niemand mehr kochen.

atmen

Wer bist du

Wieso weinst du? Dein Kind ist weit weg.

Ich tröste.

Mich neu kennen lernen, -wer bin ich?

Was ist mein Kultur.

Sind Inder bewusster was ihr eigens „Sein“ betrifft?

Die Grenzen nach Deutschland überschreiten. Ein grosses Ereignis. Die Inder sind überrascht, ohne Pass und dokumentieren es, - wie fast alles auf Facebook, non stop!

Ständig im Netz.

Zuhause ist weit weg, die Tochter ist am Telefon. Sie ist traurig, weil Mamma alleine in die Schweiz fuhr.

Die Mutter leidet. Wir arbeiten zusammen. Wir sprechen über Männer.

Wie sind die Schweizer Männer.

Sind sie anders als in Indien.

Was weiss ich schon!

Aber ich überlege wie man sie kennen lernen kann.

Die anderen arbeiten alle an ihren Projekten.

Manchmal tauschen wir aus beim Essen, - nachher nicht mehr.

Wir sind bei einer netten Familie zum übernachten. Wir schlafen fast nicht. Es gibt so viel zu erzählen.

Wo finde ich einen Mann. Nur für eine Nacht.
 Man meint das sei einfach. aber...
 Wir lachen viel. Ja in Indien leben viel mehr Menschen auf der Strasse.
 Sie hat den Geldbeutel verloren oder wurde er gestohlen?
 Polizeiposten.
 Alles wird protokolliert. Der Polizist ist sehr hübsch und gefällt uns beiden. Wir haben Glück
 Er ist uns sehr Wohlgesinnt.
 In Indien sind die Polizeiposten nicht so schön, meint Manmeet.
 Das Essen ist ein grosses Thema und eskaliert manchmal. Ich habe immer Hunger.
 Die Indische Küche riecht wie 1001 Nacht. - manchmal hat jemand so gekocht wie in Indien.
 Am Schluss sind wir alle sehr Müde. Die Präsentationen sind gelungen. Alle haben das Maximum
 geben.
 Die Performances sind der Höhepunkt. Sie sind uns wirklich gelungen. Die Zusammenarbeit ein
 schönes Erlebnis. Interessant, überraschend.
 Wir haben fast keine Zeit für den Austausch.
 Schade!
 Wir flüchten in den Alltag zurück oder fliegen nach Indien zurück.

Translated to English by Parvez Imam

...as a difficult place - from a difficult position

It was like a dream
 We were together for a short time, very intense, like a big family with different opinions.
 I was in India even though I have never entered the country.

Being together for ten days, intensive!
 Not always easy. To create new works.
 To work with someone. Just be curious. What will happen. Who will I work with?
 Everyone is struggling. Approaches, it's getting tight.
 The food, in the beginning everyone cooks. Towards the end nobody wants to, anymore.
 breathe
 Who are you?
 Why are you crying? Your child is far away.
 I comfort.
 To get to know myself, who am I?
 What is my culture.
 Are Indians more aware of what their own "being" is?
 Crossing the borders to Germany. A big event. Without passport, the Indians are surprised
 and document it, - like almost everything on Facebook, non-stop!
 Constantly on the net.
 Home is far away, the daughter is on the phone. She is sad,
 because mom has traveled alone to Switzerland.
 The mother suffers. We work together. We talk about men.
 How are the Swiss men?
 Are they different than in India?
 What do I know!
 But I think about how you can get to know them.
 The others are all working on their projects.
 Sometimes we exchange food, - after that no more.
 We are staying with a nice family. We almost do not sleep. There is so much to tell.
 Where can I find a man. Just for one night.
 One thinks that is easy. but...

We laugh a lot. Yes, in India many more people live on the street.
 She lost the purse or was it stolen?
 Police station.
 Everything is logged. The policeman is very good looking and we both like him. We are happy!
 He is very helpful.
 In India, the police are not so nice, says Manmeet.
 Food is a big topic and sometimes escalates. I'm always hungry.
 The Indian kitchen smells like 1001 nights. – at times someone has cooked like in India.
 At the end we are all very tired. The presentations have succeeded. Everyone gave their maximum.
 The Performances are the highlight. They really succeeded. The cooperation, a nice experience.
 Interesting, surprising.
 We have almost no time for the exchange.
 Pity!
 We flee, back to everyday life or fly back to India.



Anupam Saikia (Artist)

I thank everyone for all the shared experiences I had during the Biennale, both within and outside the project. It was a great experience for me and I learnt many things during this time while working and also observing others work.

My process always deals with the context of India. Initially I had thought it will be difficult to address the issue in a different context. But, the collaboration work with Dorothea and Pascal broke the contextual understanding and the work opened up at a different level in my thought process. I tried to collaborate with the other artists as much as possible and that helped me to understand their practices as well especially, in the improvised collaborative work with Irene, Lilian, Sajan and others. I was searching for possibilities and also developing individual action on a collective platform.

Indeed, I am thankful to Inder, Sajan, Manmeet, Irene and Lilian who sang the Lullaby for the sound track of my solo performance, which provided me with a lot of energy for the performance. It was possible to collaborate with others because of the whole structure of the Biennale. It helped to understand collectively "Art as a difficult space, Art from a difficult position".

It was not that the Artist had to merely work with the theme, the whole structure, the mundane activities like food sharing and community cooking that helped contextualize the idea of a 'Difficult' space in the context of Srinagar, as well the position.



Stöckerselig (Artists)

مجھے ایک کہانی بتاؤ

Aus der Srinagar Biennale habe ich vor allem diese Phrase mitgenommen.
 Sie kommt im Roman von Arundhati Roy, "Das Ministerium des äussersten Glücks" immer mal wieder vor: Erzähl mir eine Geschichte. Hinhören und eine Geschichte erzählt bekommen, von Kaschmir, von Srinagar und von Indien.

Als ich kaum zwanzig war, gingen alle meine Freunde nach Indien oder Afghanistan, über Persien auf dem Landweg. Alle hatten etwas zu erzählen. Ich war mehr an Japan interessiert und lieb der

Geschichte nur ein halbes Ohr, es waren sowieso Geschichten über spirituelle Lehrer, freien Sex und Bewegungsextase bei Baghwan, keine Politik und keine Konflikte. Es war die Zeit, die inneren Konflikte in den Fokus zu nehmen und Frieden zu finden darin. Heute sehe ich Dank der Biennale und Arundhati Roy Indien und Kaschmir und das Leben dort mit ganz neuem Erstaunen.

Es war mir immer klar, dass sich Weltgegenden durch ihre ganz eigenen Kulturen und den dazugehörigen Codes sehr unterscheiden, im ganz Kleinen war der Aufenthalt von Shawn und Fazil bei uns während 10 Tagen ein sehr eindrückliches Beispiel dafür.

Ich bin sehr glücklich, auch wenn wir vorallem durch Abwesenheit gegläntzt haben, um diese Eindrücke und Gespräche, vorallem mit Inder, und dies mitnehmen zu dürfen, in meine Zeit, in mein Umfeld, in meine Arbeit.

Euch allen wünsch ich alles Glück dieser Welt und Danke!

Translated to English by Parvez Imam

مجھے ایک کہانی بتاؤ (Tell me a story)

From the Srinagar Biennale I especially took this phrase with me.

It appears in Arundhati Roy's novel, "The Ministry of Ultimate Happiness" every now and then: Tell me a story.

Listening and getting a story told, from Kashmir, Srinagar and India. When I was barely twenty, all my friends went to India or Afghanistan, via Persia by land.

Everyone had something to tell. I was more interested in Japan and lent only half an ear to their stories. These were stories about spiritual teachers, free sex and ecstasy through movement (dance) from Bhagwan (Osho) - no politics and no conflicts. It was a time to focus on inner conflicts and find peace in them. Today, thanks to the Biennale and Arundhati Roy, I see India and Kashmir and life there in with a new astonishment.

It was always clear to me that regions across the world differ very much because of their own individual cultures and the associated codes. On a very small scale, Shawn and Fazil's stay with us for 10 days was a very impressive example of this.

I am very happy, even though we shone more by absence, to take these impressions and conversations, especially with Inder (Salim), and to take this into my time, in my environment, in my work.

I wish you all the luck of the world and thank you!



Inder Salim (Artist)

...from passage of The Theater and Its Double, Artaud emphasizes "poetry of senses", in place of "poetry of language". In performance art, the artist deliberately engages the river's slippery stone against the weight of her/his own body to know the limits of imbalance. First, metaphorically, then literally, the acid in the stomach accumulates and overflows through the mouth, not as words but as screams even. From "secrets of seeing to becoming" there is the perpetual departure and arrival in time, where we know about the body and the material in one moment and in the next moment we don't. "Art as a Difficult Place" as the curatorial theme of Srinagar Biennale Basel did open

the possibilities to explore the empirical in every conceptualization of the processes in the space. The rhizomatic design of Srinagar Biennale is such that the Srinagar Biennale Basel was free to enter the maze of this ongoing conflict between body and the material at a molecular level in their own autonomous ways. Besides this imperative of organizing a performance art event, the Basel curators did engage the conflict themes from Kashmir to heighten the idea making in event. There was a constant presence of difficult themes in the video works on one hand and the celebrations of body in the same space. While there was food making from use of surplus city food, there were regular discussions on the urgency of doing / making Performance Art. The ambience at the venue and on the streets in the city motivated the audiences who would come and go, sit and engage, and give and take a layer of memory which was not there before...

My durational performance, harkat-e-taveel 'Nothing is Outside ', began in Delhi to cross Cologne and finally touch Basel before hitting back in Delhi. In short I managed to smuggle my own amputated finger piece from Delhi. After my performance in Cologne, which passed out peacefully as I had planned, I realized in Basel how each and every person who accompanied me to hospital or took care to help my injured hand was actually participating in my healing and therefore in my act even. Rhythm Zero by Marina Abramovich concluded with a strong statement that if you allow people they can kill you even, which is very profound, but only half of the circle of wisdom. I experienced the other half of the circle of wisdom when I allowed the people to heal me. There is a system which kills you but a system which donates life even. So, destination Basel provided a unique window for me to see my own act in new light. I am truly thankful to the curators and artists and audiences who helped me to heal during my stay in Basel. There are more important details to add to describe the other layers of the act beyond what one plans and what finally comes around, but on next not-yet-written-page...



Dorothea Rust (Artist)

Ich bin dankbar, dass ich an die Srinagar Biennale Basel eingeladen wurde, und für die spezifischen Erfahrungen, die ich dort machen konnte. Nachfolgend spreche ich aus der (begrenzten) Perspektive einer der eingeladenen Künstler*innen aus der Schweiz:

Für 10 Tage waren wir unter dem Dach ‚Srinagar Biennale Basel‘ im Ausstellungsraum Klingental aufgenommen worden. In diesem Haus fanden Gespräche, Zusammen-Sein, Erarbeiten, Auseinandersetzung und mehr auf eine besondere Art und Weise statt.

Das Überlappen von Ausstellung und performativen Interventionen im Ausstellungsraum war eine gelungene kuratorische Lösung. Die Video- und Bildarbeiten wurden evtl. anders wahrgenommen, beeinflussten teilweise (unbewusst) unsere individuellen performativen Herangehensweisen (sie haben definitiv meine Arbeit in Episode 2 beeinflusst), aber auch die Wahrnehmung von Besucher*innen, gaben sie doch den ausgestellten Arbeiten eine lebendige Umgebung. Auch die Tatsache, dass unsere Residency-Zeit sozusagen im Ausstellungsraum und auf seinem Gelände stattfand, dass wir dort arbeiteten, nachdachten, uns austauschten, ausruhten, Geschirr wuschen, Gemüse rüsteten und kochten und mehr, trugen dazu bei. Die Skype-Gespräche mit den Künstler*innen weit weg in Kashmir und Indien, in anderen Kontinenten, sich (medial-real) Verbinden via Gesprächs-Gegenüber mit einer anderen, entfernten Region, hören, wie Künstler*innen dort arbeiten, sich dort organisieren im Spagat von Leben und Kunst mit seinen Möglichkeiten, Gelegenheiten, Limitierungen und Schwierigkeiten, waren zusammen mit den drei Panels und dem bilateralen Austausch zwischen den Künstler*innen, Kurator*innen, kochenden Künstler*innen und anderen mehr hier in Basel ‚sur place‘ wichtige Bestandteile. So erfuhr und hörte ich vielschichtig, bin von etwas berührt, ja

getroffen worden, und das vermutlich weitergeht, dessen Geschichte noch nicht zu Ende erzählt ist, das sich evtl. in meiner Performancearbeit in Episode 2 gezeigt hat, das ohne diese Srinagar Biennale Basel so nicht stattgefunden hätte.

All das hätte ohne diese Srinagar Biennale Basel so nicht stattgefunden! Alle diese Komponenten zusammen und noch mehr, den jede*r hätte ihre*seine Erfahrungen, ihre*seine Geschichte zur Srinagar Biennale Basel zu erzählen, gab dem Namen dieser Veranstaltung eine Verbindlichkeit, ja Dringlichkeit, die noch nachwirken wird: gerade bedingt durch meine (unsere) anders gelagerten Begrenztheit hier in der Schweiz, als in Srinagar und in anderen Erd-Gegenden, weil ich mich (einige von uns) gesellschaftlich-politisch mehr oder weniger auf sicherem Terrain bewegen, und ich mich (einige von uns) ,evtl. nur oder gerade' im Feld der Kunst auf Minenfelder begeben. Diese Erfahrungen könnten Antworten auf die Fragen sein: ,Warum eine Srinagar Biennale in Basel? Was hat sie mit der Region und ihren Realitäten, die sie benennt, zu tun?'

Zum Schluss die Anekdote, die ziemlich viel über die Intensität meiner Erfahrung in Srinagar Biennale Basel aussagt:

Als ich am Sonntag, dem letzten Tag der Srinagar Biennale Basel aufgewacht bin, dachte ich wirklich und hatte dabei eine leichte Panik-Attacke «Ich bin in Indien und die Fluggesellschaft hat mir das Flugticket nicht geschickt und ich weiss nicht, wie ich zum Flughafen komme», bis ich begriffen habe «ich sitze auf der Bettkante in der Wohnung von Patrizia Wolfensberger in Kleinhüningen in Basel und der Ausstellungsraum Klingental ist auch in Basel».

English Translation by the Artist

I am thankful for the invitation to Srinagar Biennale Basel and hence for the specific experiences I could make. I speak from my (limited) perspective as one of the invited artists from Switzerland: For 10 days we had been accommodated under the roof ,Srinagar Biennale Basel' in Ausstellungsraum Klingental. In this ,house' talks, being together, developing thoughts and works, discussions and much more could happen in a particular way.

The overlapping of exhibition and performative interventions in the exhibition space was a successful curatorial solution. Video and image works were contingently perceived in another way, had partly (unwittingly, unconsciously) influenced our individual performative approaches (it definitely had influenced my work in Episode 2), but also the perception of audiences/visitors, hence providing a vivid environment for the works exhibited. Also the fact, that our residency had taken place in the exhibition

space and on its premises, us working, pondering and exchanging over manifold issues and how to do work, resting, doing the dishes, preparing vegetables and cooking etc., all this had contributed. The skype talks with artists from far away in Kashmir and India, from other continents, a conjoined counterpart via media-reality from a far away region, hearing how artists are working there, how they are organizing themselves (in the split) of live and art with its opportunities, limitations and difficulties,

these together with the three panels and the bilateral exchanges between artists, curators, cooking artists and many more here in Basel on the spot were important ingredients of Srinagar Biennale Basel.

I learned and heard in manifold ways, thus I have experienced and have been touched by something, it has affected me, I assume it will have an impact on my further steps, ,this story hasn't come to an end yet', it continues. Something of it might have emerged in the two performative works I did in Episode 2.

All this wouldn't and couldn't have happened without Srinagar Biennale Basel, which also gave the name of the event a bindingness, even immediacy which will have its aftereffects: precisely from the

point of view of my (our) differently mounted limitations here in Switzerland than in Srinagar and other regions of the earth, because I am (some of us are) moving on more or less politically and socially safer grounds, and because maybe the artfield is becoming for me (for some of us) sometimes a minefield.

These experiences could be answers to the questions: Why a Srinagar Biennale in Basel? What does it have to do with the region and its realities which are named herewith?

To finish, my anecdote, which tells how imbued I had been by the intensity of the experience Srinagar Biennale Basel:

When I woke up on Sunday, the last day of Srinagar Biennale Basel, I really thought and I had a faint sensation of a panic seizure «I am in India and the airline company didn't send me the flight ticket and I don't know how to get to the airport» until I realized «I am sitting on the edge of the bed in Patricia Wolfensberger apartment in Kleinhüningen Basel and Ausstellungsraum Klingental is also in Basel».



Fazil NC & Shawn Sebastian (Filmmakers)

While working at the intersection of documentary film making and multi-media journalism in India, an invite to the 2018 Srinagar Biennale Basel, Switzerland proved to be a thought-provoking experience. The eight days spent in the European art hub of Basel as artists-in-residence helped us reinvent our crafts.

Focused mainly on Performance Arts and Multimedia works, with the curatorial theme of “Art as a difficult place | Art from a difficult position”, the Biennale was an apt domain for us to engage with, considering our previous works in India.

During the residency, we were part of various interactive sessions and panel discussions with artists from India and Switzerland. Our two short documentaries from Kashmir which talk about art and resistance were exhibited at Klingental, a thriving Art Gallery in the heart of Basel. The films were played on loop as a multi-media installation. The curatorial decision of playing films on loop was a unique experience. The platform helped us understand a different film exhibiting form apart from film festivals and public screenings that we are usually part of. We were told, and we experienced ourselves, that the loop led to different perceptions of the film that are not felt in single-screenings.

It was an enriching experience to interact with local artists from Basel and Europe and other enthusiasts from all walks of life.

“For us the Rhine flows the same way each day. Hence it is important to understand the different colours the Ganges (river in India) assumes throughout the year,” a visitor told us metaphorically, referring to the turmoil in Kashmir in contrast with the (apparently) peaceful life of Switzerland.

Cycling along the banks of Rhine and through the narrow alleys of Basel, each morning felt to be a fresh beginning. The residency was not confined to the walls of Ausstellungsraum Klingental. Staying with the local artists, meeting fellow artists over lunch and dinner and even volunteering to help in the gallery kitchen - the memories from Basel would ever be itched on our memories.

The invitation to the Biennale helped network with artists, film makers and student community, among other interest groups. Following the residency, we traveled to France, Germany, Norway and

Sweden. During the one-month tour, we shot two documentaries and screened our films in three Universities.

What began as a curious enquiry into the art world of Europe from Basel turned out to be an enriching exploration with visits to art galleries, historical sites, museums and helped us connect with artists in Europe. We headed back to India with a profound affirmation to artistically reshape our medium of expressions.



Irene Maag (Artist)

Die Srinagar Biennale Basel war in meinen Augen ein sehr ambitioniertes Projekt. Das merkt man rein schon anhand der Auflistung, was in einem Weekend plus zehn Tagen alles stattgefunden hat:

- Eine technisch aufwändige Video-Live-Stream Performancebegegnung der je vier PerformerInnen im HeK Basel und in Bangalore.
- Das Projekt *Open Stage Open Air*. Dieser Anlass stiess auf grosse Resonanz und es gelang beispielhaft, die Srinagar Biennale mit der hiesigen Performanceszene zu verknüpfen und das Projekt in den öffentlichen Raum zu tragen.
- Einzel- und Gruppenperformances der acht aus Indien und der Schweiz geladenen PerformerInnen, die insgesamt zehn Tage hatten um sich kennenzulernen und zusammen zum Thema passende Performances zu entwickeln und aufzuführen.
- Eine Ausstellung mit Arbeiten von KünstlerInnen, hauptsächlich aus Basel und Kashmir.
- Drei Diskussionsveranstaltungen und
- Vier Videoskype-Interviews mit KünstlerInnen aus Kashmir, welchen ich leider nicht allen beiwohnen konnte.
- Manmeet und ich gestalteten zusammen zudem noch den künstlerischen und praktischen Teil des Kunstvermittlungsmorgens, den Janine für SchülerInnen anbot.

Die Themen, welche die indischen KünstlerInnen mitbrachten, waren teils emotional belastend: Inder trennte sich um der Kunst Willen im Vorfeld des Aufenthalts zum 2. Mal von einem Fingerglied. Für die medizinische Nachbehandlung begleitete ich ihn zweimal in das Spital und verhandelte, dass er die Behandlung nicht bar bezahlen musste. Die Zusammenarbeit bezog sich also nicht einzig auf das gemeinsame entwickeln und umsetzen verschiedener Performancekonzepte. Die indischen KünstlerInnen in Basel zu begleiten oder Gastgeberin zu sein, prägte die Zeit, die wir zusammen hatten, ebenso.

Das Kuratorische Thema *Kunst als schwieriger Ort / Kunst aus einer schwierigen Position heraus* befremdete mich anfänglich eher, da es mir zuwenig positiv formuliert schien und die Wortwahl zuwenig die Kraft und den Glauben versprühte, dass Kunst etwas verändern kann. Während des Projektes wurde der Titel und das Thema für mich jedoch eine wichtige Gelegenheit aktuelle Meldungen und immer wiederkehrende Vorkommnisse in Indien wie Vergewaltigung und zu Tode Folterung zu verarbeiten.

Die Idee war, dass man eine vorbereitete Einzelperformance zum Thema mitbrachte und zusammen gemeinsame Arbeiten entwickeln würde. Hier fände ich gut, in Zukunft eine klarere Entscheidung für das eine oder andere zu treffen: Entweder ein experimenteller Ansatz mit dem Fokus auf das Zusammenkommen und Entwickeln von ganz neuen gemeinsamen Arbeiten und diesem Prozess mehr Zeit geben, oder ein internationales, kuratiertes Festival organisieren, bei welchem man bestimmte Arbeiten der Beteiligten aussucht. Ich musste den indischen KünstlerInnen zuerst einmal begegnen um mit künstlerischen Arbeiten adäquat auf das kuratorische Thema und die interkulturelle Begegnung reagieren zu können.

Daneben kochten wir selbstorganisiert. Wir waren also auf den verschiedensten Ebenen intensiv gefordert, nicht nur künstlerisch als KünstlerInnen und nicht nur im Kennenlernen der feinen kulturellen oder persönlichen Unterschiede und Ähnlichkeiten. Es ist kulturell, persönlich und kulturpolitisch bedingt wenn ich finde, dass bei diesem Projekt weniger mehr gewesen wäre.

Alles in allem war es ein sehr schönes und wichtiges Projekt mit Festivalcharakter mit sehr bereichernden Begegnungen, bei welchem ich mich gerne engagiert habe. Ich würde auch sofort wieder mitmachen, insbesondere bei einer Fortsetzung in Indien.

Translated to English by Parvez Imam

The Srinagar Biennale Basel was, in my opinion, a very ambitious project. You can see that in the listing, what happened in a weekend plus ten days:

- A technically complex video-live-stream performance encounter between the four Performance Artists each at HeK Basel and Bangalore.
- The project Open Stage Open Air. This event was well received and succeeded in linking the Srinagar Biennale with the local performance scene and taking the project to public space.
- Solo and group performances of the eight invited Performance Artists from India and Switzerland, who had a total of ten days to get to know each other and develop and perform performances together around the theme.
- An exhibition of works by artists, mainly from Basel and Kashmir.
- Three discussion events and
- Four video-skype interviews with artists from Kashmir, which unfortunately I could not attend all.
- Manmeet and I together, also created the artistic and practical part of the Art education Workshop, that was led by Janine Schmutz for the students.

The topics that the Indian artists brought along were partly emotionally stressful: For the second time, Inder Salim had amputated a phalanx for art's sake. For the medical follow-up I accompanied him twice to the hospital and negotiated that he did not have to pay the treatment in cash. The cooperation did not therefore only relate to the joint development and implementation of different performance concepts. Accompanying or hosting the Indian artists in Basel also shaped the time we had together.

The curatorial theme of art as a difficult place / art from a difficult position initially struck me more, as it seemed to me to be formulated with very little positive terms and the choice of words lacked the strength and the belief that art can make a difference. During the project, however, the title and theme became an important opportunity for me to process the recent incidents like rapes, deaths and torture in India.

The idea was to bring a prepared Solo Performance around the theme and work together to develop a collaborative work. Here, I would like to have a clearer choice in future: Either an experimental approach with the focus on bringing together and developing entirely new collaborative work and giving this process more time or organizing an international, curated festival, in which one selects certain work of the participants. First of all I needed to meet the Indian artists, to be able to adequately react to the curatorial topic and the intercultural encounter with artistic works.

In addition, sometimes we also had to self-organize cooking. So, we were intensively challenged on most diverse levels, not only artistically as artists and not just in getting to know the fine cultural or personal differences and similarities. Culturally, personally and culture-politically, I find that with this project, less would have been more.

All in all, it was a very nice and important project- a festival characterized with rich encounters that I enjoyed engaging with. I would happily join again immediately, especially for a sequel in India.



Boris Magrini

Curator and scientific collaborator, HeK (House of Electronic Arts Basel)

On Saturday, 17 March 2018, HeK (House of Electronic Arts Basel) hosted the first episode of the Srinagar Biennale in Basel. The event involved live performances taking place concurrently at HeK in Basel and at the Swissnex India location in Bangalore. All performances were streamed live on both locations during the event. As an institution dedicated to digital culture and the new art forms of the information age we were excited to contribute to a cultural event involving artists who creates performances while using or discussing new Media and technologies. What is more, we cherished a collaboration fostering a dialogue between Swiss and Indian artists. The Swiss contributions were rather playful and ironic, occasionally approaching social and political issues. Pascal Lampert played with the double meaning of the word “aua” in Romansh, which means water but can also be used as an interjection expressing pain, such as “ouch!” Lilian Frei performed some of the common stereotypes associated to Switzerland - mountains, wealth, love and cleanliness - while offering a darker side to each of these topics. Dorothea Rust involved the audience with hand-written signs that questioned the existence of paradise on earth and its qualities, while Irene Maag asked the audience in Basel and in Bangalore to actively participate in an imaginary boat trip that would eventually allow the audience of both cities to meet. The Indian performances by Inder Salim, Manmeet Devgun, Sajan Mani and Anupam Saikia, that I could only experience through the live stream, appeared to me somehow more thoughtful and further engaged in social topics, at times explicitly or metaphorically referring to the city of Srinagar and its history. The event was well received, with a total of 102 visitors. I personally appreciated the close collaboration with the curators of the Swiss node of the Biennale, Janine Schmutz and Parvez Imam, who managed with professionalism and care all the stages of the event, that we started to plan one year in advance. Janine and Parvez were also very friendly and passionate and it has been a real pleasure to work with them! My hope is that the Srinagar Biennale will continue to grow and further evolve.



Bruno Steiner

Board Member, Ausstellungsraum Klingental, Basel

Der Ausstellungsraum Klingental hat sich aus mehreren Gründen dafür entschieden, Gastgeber der Srinagar Biennale Basel zu sein. Neben dem Auftrag, lokale Kunst aus und in Basel zu zeigen, ist in den letzten Jahren die internationale Zusammenarbeit mit Partnerinnen und Partnern aus allen Kontinenten stets wichtiger geworden.

Mit dem Blackoutfestival im Jahr 2015 mit einer grossen indischen Community im Ausstellungsraum Klingental konnten wir nachhaltige Kontakte knüpfen und begannen das Verständnis für die indische Kunst herauszubilden. Dass diese unter anderen Bedingungen als in der Schweiz entsteht, ist uns mit der Zeit bewusst geworden. Die erschwerten Bedingungen, wie sie jedoch in und um Srinagar bestehen, bilden eine ganz andere Kategorie von Schwierigkeiten und wir waren sofort von der Idee angetan, das Projekt einer ausgelagerten Srinagar Biennale mitzutragen und einer der Knotenpunkte sein zu können.

Das Konzept mit der Performancekünstlerinnen-Residenz, dem prozesshaften Arbeiten in der kleinen Gruppe ebenso wie vor und mit dem Publikum stiess bei uns von Anfang an auf grosses Interesse. Gastfreundschaft ist ein wichtiger Punkt unseres Jahresprogramms und so freuten wir uns zu sehen, wie sich die gemeinschaftlich denkende, kollektiv agierende Gruppe den Alltag im Ausstellungsraum Klingental organisierte, der sich zwischen Gruppenarbeiten, individuellen Recherchen und sozialen Interaktionen bewegte. Wir freuten uns zu sehen, wie sich die einzelnen Mitglieder der Srinagar Biennale Basel mit jedem Tag besser mit den offenen Strukturen unseres gesamten Raumangebotes zurechtfinden. Weil das Leben und die Arbeit so eng miteinander verknüpft waren, bekamen wir sowohl im professionellen als auch im privaten Bereich anstehende Fragen mit und konnten immer wieder unterstützend eingreifen. Einiges blieb uns sicher auch verborgen, da sich eine Residency-Crew nach eigenen Gesetzen entwickelt und interne Geheimnisse für sich bewahrt.

Für den Ausstellungsraum Klingental war die Zeit der Srinagar Biennale eine grosse Bereicherung. Einerseits zu sehen, wie in kurzer Zeit eine vielfältig konzipierte Video-Ausstellung mit eingeflogenen Positionen realisiert und dabei von lokal angesiedelten Künstlerinnen und Künstlern tatkräftig unterstützt wurde.

Andererseits weil durch die spezifischen Fragen des Projekts unterschiedliche Menschen angesprochen wurden und ein eigenständiges Publikum unser Performance-Stammpublikum erweiterte.

Als Projektbegleiter seitens des Ausstellungsraums Klingental war es mir bei der Eröffnungsrede der Srinagar Biennale Basel wichtig darauf hinzuweisen, dass die Schwierigkeiten und Konflikte in Srinagar und im nördlichen indischen Bundesstaat Jammu und Kashmir als globales Problem anzusehen sind. Ich wollte das Publikum in Basel oder in der Schweiz darauf hingewiesen haben, dass dieser unübersichtliche Konflikt sowohl räumlich als auch zeitlich sehr stark mit unserer Lebensart in Westeuropa und in der Schweiz zusammenhängt. Und dass Kunst aus schwierigen Positionen durchaus auch in der Schweiz relevant ist, indem auch wir in der allgemein als sehr demokratisch betrachteten Schweiz mit Ressourcenverknappung und Machtdemonstrationen des Regimes konfrontiert sind und uns mit Verschlechterungen der Kultur-Bedingungen befassen müssen.

Auch wenn die Machtverhältnisse und der Grad von Gewalteinsatz in Basel und in der Schweiz ganz anders liegen, ist das Verständnis für Srinagar und die Verbundtheit mit der Srinagar Biennale Basel sehr gross. Wir hoffen, weiterhin mit den einzelnen Künstlerinnen in Verbindung bleiben zu können und eines Tages alle wieder als Freunde begrüßen zu dürfen!

Translated to English by Parvez Imam

The Ausstellungsraum Klingental decided to host the Srinagar Biennale Basel for several reasons. In addition to the task of showing local art from and in Basel, international cooperation with partners from all Continents has become increasingly important to us in the recent years.

With the Blackout Festival in 2015, with a large Indian community in the Ausstellungsraum Klingental, we were able to establish lasting contacts and began to develop an understanding of Indian art. Over time we have become aware that it arises from conditions that are quite different from those in Switzerland. However, the difficult conditions that exist in and around Srinagar create an entirely different category of difficulties, and we were immediately struck by the idea of supporting this *rhizomatic* project by becoming a node for the Srinagar Biennale.

The concept of the Performance Artists' residency, the processual work in small groups as well as in front of (and even with) the audience interests us a lot from the very beginning. Hospitality is an important part of our annual program and we were glad to see a thoughtful cooperative approach,

collective actions of the group to organize everyday life in the Ausstellungsraum Klingental and moving between group work, individual research and social interactions. We were happy to see how everyone engaged with the Srinagar Biennale Basel got on even better every day with the open structures of our entire space. During this time, the professional and the personal lives of the participants were quite tightly interlinked. So we often received questions for both parts and always intervened supportively to help them through. However, there may still be more that did not come to us, since the organizers also have their own mechanisms and internal ways of working.

For the Ausstellungsraum Klingental the time of the Srinagar Biennial was one of great enrichment. On the one hand, we saw how, in a short time, a multi-faceted video exhibition was realized with flown-in positions and was actively supported by the local Basel artists. On the other hand, because of the specific questions of the project, different people were addressed and an independent audience expanded our core performance audience base.

As the project supervisor from Ausstellungsraum Klingental, it was important for me to point out at the opening speech of the Srinagar Biennale Basel that the difficulties and conflicts in Srinagar and in the northern Indian state of Jammu and Kashmir are a global problem. I wanted to point out to audiences in Basel or Switzerland that this confusing conflict, both geographically and temporally, is very much related to our way of life in Western Europe and in Switzerland. And that art from difficult positions is certainly also relevant in Switzerland, because we too in a generally considered very democratic Switzerland are confronted with resource shortages and demonstrations of power of the regime and have to deal with deterioration of the cultural conditions.

Although the balance of power and the degree of use of force in Basel and in Switzerland are very different, the understanding of Srinagar and solidarity with the Srinagar Biennale Basel is very important. We hope to continue to stay in touch with all the artists and to one day welcome them all again as friends!



Pic 116. Klingental, Basel; where the venue for Episode 2 was located. Photo: Parvez Imam.

Random Moments



Pic 117. (L-R) Lilian Frei, Manmeet and Irene Maag. Photo: Markus Goessi



Pic 118: Shades of the residency. (L-R) Parvez Imam, Inder Salim, Irene Maag, Dorothea Rust, Sajan Mani, Manmeet. Photo: Anupam Saikia



Pic 119. At Kaskadenkondensator. (L-R) Pascal Lampert, Parvez Imam, Irene Maag, Anupam Saikia, Sajan Mani, Dorothea Rust, Manmeet. Photo: Lilian Frei



Pic 120. (L-R) Lilian Frei, Manmeet, Dorothea Rust, Inder Salim, Pascal Lampert. Photo: Anupam Saikia.



Behind the scenes - the Installation of the exhibition at Ausstellungsraum Klingental for Episode 2.

Pic 121. Above (L-R) Patrick Steffen, Eric Schmutz, Johannes Vetsch and Christian Selig.

Pic 122. Left (L-R) Patrick Steffen, Johannes Vetsch, Christine Camenisch
Photos: Parvez Imam



Pic 123, 124 & 125. Visitors at the Biennale. Photos: Parvez Imam



Pic 126. Muda Mathis, Fazil NC and Andrea Saemann. Photo: Markus Goessi



Pic 127. Manmeet walked through the audience, when the first panel discussion was just about to end, and began to eat the 'Papaya' that was left behind from the 'Tribute to Rummana Hussain'. Martina Siegwolf, Lilian Frei, Dorothea Rust and a child join her in this impromptu action. Photo: Markus Goessi



Pic 128. Jyothidas KV, Shawn Sebastian and Fazil NC in the Biennale Kitchen. Photo: Markus Goessi



Pic 129. Glynis Ackermann and Stefan Schlossmacher volunteer to prepare a meal. Photo: Parvez Imam



Pic 130. Chopped and waiting. Photo: Markus goessi



Pic 131. Chilli sauce. Photo: Rama Kalidindi

Reaching out

That the Biennale must reach out to audiences beyond our personal circles was clear to us right from the very beginning. What was not clear was, 'how'. We just went with the flow and tried to use every possible opportunity that arose. Thus, we ended up engaging with a whole range of communication methods. Looking back, we feel it was worth all the effort.

Online communication

1. Emails
Beside our personal email lists, our partners helped us immensely in spreading the information on their networks. This was used for specific communications like invite and program details.
2. Website (www.srinagarbiennalebasel.org)
The Website was live by the end of 2017. It was continuously updated with new information and served as one of our main information points and repository of details on the Biennale.
3. Social media page (<https://www.facebook.com/srinagarbiennalebasel/>)
By February 2018 a Facebook page was created for the Biennale. It was continuously updated with snippets and news, almost every day. In the run up to the Episode 1, a campaign, with profiles and photos of works of the eight Performance Artists (who featured in the Episode 1), was launched. A profile was released every day on the Page and shared further. It was followed by a similar campaign for all the other artists / collectives participating in the Episode 2 as well. As per the Page Statistics, quite a few of these posts reached out to more than a 1000 people each time.

During the biennale, the Page was also used for sharing live updates, Photographs, Videos and texts.

4. Crowd Funding Campaign (<https://wemakeit.com/projects/srinagar-biennale-basel>)
The Crowd Funding Campaign began in late February for about a month. Beside raising funds, it also served as a way of reaching out. We are glad it concluded successfully. The 'We Make It' platform team was very supportive and helpful all through the process.

Print Communication

1. Posters A3 size
More than a hundred A3 size posters were created for each of the two Episodes. These were shared with our venue partners and other Culture and Art spaces across Basel.
2. Flyers
1000 colored Flyers were printed for Episode 2. Ausstellungsraum Klingental also printed 700 of their hallmark, black and white Flyers. A major chunk of these Flyers were spread across to other Culture and Art spaces in Basel and also distributed personally by some of the Artists and Team members.

About 300 Flyers were kept specifically for the 'Open Stage Open Air' event. This event was also interpreted as a possibility to reach out to the general Public. The team members carried these Flyers and shared them with the Public who engaged with the Performances on that day and were curious to know more.
3. Posters F4 size
F4 size posters (89.5 x 128 cm) were also designed and printed. 13 available spaces in Basel city area were rented out for display from April 3, 2018 for one week, just before the opening of the Episode 2.

Press

Press releases were mailed to the Press and also made available on the Biennale website as downloadable documents. The following reports came out in various media.

Radio

- Künste im Gespräch: Briefe, virtuelle Räume und Backstage, Radio SRF 2 Kultur, 22.3.2018
<https://www.srf.ch/sendungen/kontext/kuenste-im-gespraech-briefe-virtuelle-raeume-und-backstage>

News Papers / Magazines

- Guy Greder, De verités et de mensonges, in: L'Alsace, 9.11.2017 (Ref. pg 78)
- Michael Baas, Ein Wurzegeflecht zur Performance-Kunst, in: Badische Zeitung, 22.2.2018 (Ref. pg 79)
<http://www.badische-zeitung.de/ausstellungen/ein-wurzelgeflecht-zur-performance-kunst--149654111.html>
- Dagmar Brunner, Performance-Kunst, in: ProgrammZeitung, März 2018 (Ref. pg 81)
- Performance, Tagestipps, in: Basler Zeitung, 17.3.2018 (Ref. pg 82)
- Kunst an kritischen Orten. Die Srinagar Biennale in Basel, in: Basler Zeitung, 11.4.2018 (Ref. pg 83)

Webpage Portale

- Srinagar Biennale Basel, Portal Kunstgeschichte, 20.2.2018
https://www.portalkunstgeschichte.de/kalender/termin/srinagar_biennale_basel-22883.html
- Srinagar Biennale Basel, Wherevent, März 2018
<https://www.wherevent.com/detail/HeK-Haus-der-Srinagar-Biennale-Basel>
- Srinagar Biennale Basel, eventbu, März 2018
<https://ch.eventbu.com/muncheinstein/srinagar-biennale-basel/9760634>
- Srinagar Biennale Basel, bz-ticket (Badische Zeitung), 15.3.2018
<http://bz-ticket.de/angesagt-xhzmgolax--150423312.html>
- Get a slice of Basel in Bangalore with Srinagar Biennale Basel, International News and Views.com, 17.3.2018
<http://www.internationalnewsandviews.com/get-a-slice-of-basel-in-bangalore-with-srinagar-biennale-basel/>
- Srinagar Biennale Basel, Raum und Wohnen, 20.3.2018 (nicht mehr aktiv)
- Srinagar Biennale Basel, Kultur-Artour. Der Kunstkalender am Oberrhein und Schwarzwald, 7.4.2018
<https://kulturartour.de/event/srinagar-biennale-basel-2/>
- Performance Festival, bz Basel online, 13.4.2018
<https://www.bzbasel.ch/basel/basel-stadt/was-laeuft-am-wochenende-die-veranstaltungstipps-der-bz-redaktion-132430428>
- Srinagar Biennale Basel 2018, artlog.net by Kunstbulletin, April 2018
<https://www.artlog.net/de/exhibition/srinagar-biennale-basel-2018>
- Srinagar Biennale Basel, Museen basel.com
<http://www.museen-basel.ch/fr/musees/manifestationdetails.php?id=25476>

Newsletters

- Srinagar Biennale Basel, art agenda.com/basel, 19.2.-4.3.2018
- Srinagar Biennale Basel. Live-Videostream Performance Basel-Bangalore, HeK (Haus der elektronischen Künste Basel), 26.2.2018
- Srinagar Biennale, Veranstaltungskalender der Christoph Merian Stiftung, 1.3.2018



Trois frontières

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THÉÂTRE ALSACIEN
Découvrez
la programmation
du week-end

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VILLAGE-NEUF
Fantaisie visuelle
avec « Nan nan nan nan nan »

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| HÉGENHEIM |

De vérités et de mensonges

Entre concept vidéo pur et présentation situationnelle, « From the Sidelines », présenté à la FABRIKculture de Hégenheim dans le cadre de Summe, interpelle sur la vérité et sa relativité.

Textes et photos : Guy Gréder

Images choc, télé-réalité, voyeurisme... à l'ère du multimédia, l'émotionnel triomphe aux dépens du rationnel.

La manipulation est au bout des doigts : « Les politiques mentent, nous le savons mais nous acquiesçons, nous sommes habitués, c'est une forme de post-vérité enracinée dans nos mœurs », explique Parvez Imam, commissaire et metteur en scène de l'exposition *From the Sidelines*, littéralement des chemins de traverse, présentée à la FABRIKculture de Hégenheim.

Installation vidéo

Sous la forme d'installations vidéo incluses dans un parcours aussi initiatique de cinq étapes, *From the Sidelines* questionne sur la notion de vérité finalement toute relative au point de vue.

Un perturbant parallèle apparaît lors du visionnage du film de 15 minutes, *la the shade of fallen Chanar*, un documentaire qui a été tourné dans la vallée du Cachemire quelques jours avant le début des troubles actuels. Il jette un coup d'œil dans la vie d'un groupe de jeunes artistes



Parvez Imam, commissaire et metteur en scène de l'exposition « From the Sidelines »,

Photos L'Alsace

kashmiri. S'il parle des facteurs qui inspirent leur art et comment, celui-ci prend la forme d'une résistance dans une vallée

en proie aux conflits.

« Ce n'est pas possible pour eux d'exposer dans leur pays, nous

tentons de le faire au nom de ces artistes en attendant qu'ils puissent accueillir une exposition chez eux », ajoute Parvez Imam.

Cette création, visible à la FABRIKculture de Hégenheim, est un des 19 parcours de l'exposition *Summe*, centrée sur la vi-

deo cette année, en collaboration avec les Off-spaces de Bâle.

Une exposition sans explications

Une exposition hermétique sans les explications de la démarche, d'où l'importance de l'accompagnement. « Nous attachons une grande importance aux visites guidées, nous expliquons aux visiteurs, en groupe ou individuel, nos expositions. Il y a également beaucoup de projets pédagogiques avec les écoles des environs où les élèves participent activement », précise Clément Heinis, directeur de la FABRIKculture.

Ce dimanche, le vernissage de l'exposition se tiendra à 16 h à la FABRIKculture. Le projet Cloud Link sera lancé à 17 h 30 : il s'agit d'un projet qui présente, grâce au net, une photographie ininterrompue du ciel entre l'Inde et la Suisse.

Y ALLER *From the Sidelines*, dans le cadre de *Summe*, dimanche 12 novembre de 16 h à 21 h, à la FABRIKculture, 60, rue de Bâle, 68220 Hégenheim. Tél. +33 673 33 55 45. E-mail : info@fabrikculture.net. Internet : www.fabrikculture.net



Tout va bien : vérité ou mensonge ?

Photo L'Alsace



« From the Sidelines », une exposition centrée sur la vidéo.

Photo L'Alsace

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Badische Zeitung

Ein Wurzelgeflecht zur Performance-Kunst



Von Michael Baas

Do, 22. Februar 2018

Ausstellungen

Srinagar Biennale Basel baut Brücken zwischen Performance-Kunst aus der Schweiz und Indien / Haus für elektronische Künste als Knoten.

Wer etwas auf dem Markt platzieren will, spricht verkaufen, braucht griffige Formulierungen. Das gilt auch im Kulturbetrieb – zumal wenn es um Premieren geht wie die Srinagar Biennale Basel, ein Ableger der Srinagar Biennale international. Diese setzt sich global mit politisch und gesellschaftlich relevanten Themen auseinander und versteht sich "als ein Zeit und Raum übergreifender rhizomatischer Prozess mit 19 Knotenpunkten in verschiedenen Städten und Ländern", heißt es in einer Mitteilung. Rhizom ist eigentlich ein Begriff aus der Botanik und bezeichnet wurzelartige Geflechte, die an den Spitzen weiterwachsen – Spargel etwa. In Philosophie und Kulturwissenschaft sind vor allem die französischen Poststrukturalisten um Gilles Deleuze und Félix Guattari mit dem Begriff verbunden. Das Duo etablierte ihn in den 70er-Jahren als Sinnbild eines modernen Modells von Welterklärung und Wissensvermittlung.

Die Basler Spitze dieses Wurzelgeflechtes, die unter anderem von der Christoph Merian Stiftung gefördert wird, steht im März und im April im Zeichen von Performancekunst. Der von Janine Schmutz und Pravez Iman kuratierte Beitrag basiert auf einer intensiven Zusammenarbeit von acht Performance-Künstlern und -Künstlerinnen aus der Schweiz und Indien. Sie wurden durch zwei Komitees in der Schweiz und in Indien ausgewählt. Alle acht repräsentieren eine Vielzahl künstlerischer Möglichkeiten und Stile und sind aufgefordert, mit minimalem Material oder dem Körper zu arbeiten. Im Schweizer Part beteiligt sich unter anderem die in Reinach und Basel lebende Irene Maag (Jahrgang 1972); in der Region war zuletzt ihre Performance "Grenzgang", eine Plastik aus Pressballen und Putzlappen zu sehen, und zwar 2017 in der Gruppenausstellung "How to blur lines" im Kraftwerk Augst. Weitere Teilnehmer sind die in Zürich lebende Künstlerin und Tänzerin Dorothea Rust (Jahrgang 1955) sowie Pascal Lampert (Jahrgang 1972) und Lilian Frei (Jahrgang 1968). Die Beiträge der indischen Seite stammen von den in Delhi arbeitenden Inder Salim (Jahrgang 1958) und Manmeet Devgun (Jahrgang 1974), von Anupam Saikia (Jahrgang 1987) und dem zwischen Berlin und Kochi pendelnden Sajan

<http://www.badische-zeitung.de/ausstellungen/ein-wurzelgeflecht-zur-performance-ku...> 22.02.2018

Mani (Jahrgang 1982).

Das Basler Rhizom mündet konkret in zwei Spitzen, Früchte oder Episoden, wie es die Organisatoren nennen. Die Erste erkundet von Mitte März an den virtuellen Raum als Performance Plattform. Sie zeigt Performances, die simultan im Haus der elektronischen Künste (Hek) in Basel und im Swissnex in Bangalore stattfinden und digital übertragen werden. Die zweite Episode Anfang April bringt die Beteiligten real und lebhaftig nach Basel und mündet in ein Performance Arts Festival sowie ein Programm im Ausstellungsraum Klingental. Dazu gibt es Workshops, Podiumsdiskussionen – unter anderem mit Muda Mathis von der Frauenband La Reine Procheine oder der Co-Leiterin der Basler Kulturabteilung Katrin Grögel –, Fachbeiträge und eine Ausstellung mit Video- und Multimediaarbeiten unter anderem von Fazil NC und Shawn Sebastian. Die Podiumsdiskussionen fokussieren thematisch auf das Potenzial der Performancekünste und ihrer Relevanz in der heutigen Kunstszene.

Srinagar Biennale Basel: März und April diverse Schauplätze mit dem Haus für elektronische Künste als Knotenpunkt. Performance Arts Festival im öffentlichen Raum (12. April), Programm im Ausstellungsraum Klingental Basel (12. bis 15. April).

Details und weitere Informationen zum Programm finden sich auch unter:

<http://www.srinagarbiennalebasel.org>

Ressort: [Ausstellungen](#)

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0 Kommentare

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Liebe in Zeiten der Digitalität

FRANÇOISE THEIS

«Future Love» im Haus der elektronischen Künste.

Um es vorwegzunehmen: Der anziehende und eigentlich gut gewählte Titel «Future Love» der aktuellen Gruppenausstellung im HeK ist ein Kuckucksei und könnte gar als Mogelpackung bezeichnet werden. Denn die Liebe kommt in der hervorragend kuratierten Schau von Boris Magrini nicht wirklich vor – jedenfalls nicht für Leute, die beim Wort Liebe an Gefühl, Erotik, Intimität usw. denken. Nichtsdestotrotz enthält diese Mogelpackung viel Vergnügliches, Witziges, Überraschendes, Spannendes und Lehrreiches und ist ein Muss zur Weiterbildung in Sachen Beziehungen, Sex und Fortpflanzung im 21. Jahrhundert.

In zwei der ausgestellten Arbeiten können Besuchende selbst aktiv werden und sich gleichzeitig zu Objekten aller anwesenden Voyeure machen: In «E.E.G KISS» von Karen Lancel & Hermen Maat nehmen Freiwillige im Zentrum des Geschehens Platz, um sich zu küssen. Ihre Gehirnströme werden dabei aufgenommen und in Echtzeit als zwei sich überlappende Wellen auf den Boden projiziert und in Töne umgewandelt. Zudem speichern die Kunstschaffenden selbstverständlich das Aufgenommene für weitere Analysen. Und in Ed Fornieles' «Truth Table» kann man via Virtual-Reality-Brille zusehen, wie der eigene Avatar mit einem zugewiesenen Geschlechtspartner – ob Mann oder Frau wird zufällig bestimmt – zur Sache geht. Dabei schauen wieder alle anderen zu.

Manipulation, Mutation. Weitere Laborsituationen, in denen es dann tierisch und pflanzlich zu und her geht, sind eine Art Riesenstechmücken-Falle von Chloé Delarue, die zu ihrer Werkreihe «TAFAA (To A Fully Automated Appearance)» gehört und deren Setting aktuellen Forschungseinheiten zur Reproduktion von Insekten durch Genmanipulation entstammt, ferner Joey Holders Untersuchung zur Fortpflanzung von Bettwanzen in «The Evolution of the Spermalege» sowie die mit dem Östrogen der Künstlerin und Biologin Špela Petrič gepaarten Unkrautpflänzchen in der Gewächshaus-Installation «Phytoteratology», die so zu einer pflanzlich-menschlichen Transspezies mutieren.

Den Gästen, die in den Aids-80er-Jahren erste sexuelle Erfahrungen machten und deren Eltern die Pille als Verhütungsmittel entdeckten, dämmert es, dass die «Digital Kids» (Song der Band Pegasus) es «in the digital world» nicht leicht haben, dort, wo alles verfügbar, möglich und machbar erscheint. Dabei wär's doch so einfach: In eine Bar gehen, ein Bier bestellen und schauen, wer so «umme» ist. Just KISS – keep it stupid simple!

«Future Love. Begehren und Verbundenheit im Zeitalter geformter Natur»: bis So 15.4., HeK, Haus der elektronischen Künste Basel, Dreispitz, Münchenstein, www.hek.ch



Performance
«The Birth»,
Foto: Anupam
Saikia (oben)

«Future Love»,
Foto: Franz
Wamhof



Kunst & Mode

DAGMAR BRUNNER

Performance-Projekte.

Eine internationale Kunstaktion verbindet die Schweiz mit Indien und weiteren Ländern. Die Srinagar Biennale International (2017/18) findet zu unterschiedlichen Zeiten an verschiedenen Orten statt. Jedes Projekt agiert eigenständig. Das Basler Team erkundet das Thema «Kunst als schwieriger Ort, aus einer schwierigen Position heraus» und beteiligt sich mit Performancekunst, kuratiert von Janine Schmutz und Parvez Imam. Mit der ersten Episode, die am HeK durchgeführt wird, startet zugleich die Biennale: Vier Kunstschaffende aus der Schweiz und vier aus Indien treten in Basel und Bangalore jeweils vor Publikum auf und sind dabei per Live-Videostream über die Länder hinweg vernetzt. Die zweite Episode (6. bis 15.4.) beginnt mit einem Artist-in-Residence-Aufenthalt der KünstlerInnen in Basel und mündet in ein Performancekunst-Festival im Ausstellungsraum Klingental. Die Aufführungen werden von Workshops, Podien und Referaten begleitet. – Das Studium am Institut Mode-Design der Hochschule für Gestaltung und Kunst, FHNW (HGK) endet jeweils mit der «Doing Fashion Graduate Show» an der die nunmehr ausgebildeten Designer ihre Abschlusskollektionen präsentieren. 18 Bachelor- und 4 Master-Abschlüsse gibt es in diesem Jahr, allesamt von Frauen. Unter dem Motto «Land on Glitter» (nach einem Soul-Text) wollen sie dem Alltag etwas Glanz verleihen und demonstrieren ihr Können in einer aufwendig inszenierten Performance.

Srinagar Biennale Basel: Sa 17.3., 11.30, HeK, Dreispitz, Münchenstein, www.hek.ch

«Fashion Performance»: Sa 17.3., 20–22.30, Dreispitzhalle, Helsinki-Str. 5, Münchenstein, www.doingfashion.ch

Ausserdem: Buch «Fashion & Film», Designermode im Kino, Midas Verlag, Zürich, 2018.

224 S., Abb., gb., 22,5 x 30 cm, CHF 44

Ausstellung «Neue Stoffe – New Stuff. Gestalten mit Technischen Textilien»: bis Mo 2.4., St. Gallen, www.textilmuseum.ch

März 2018 | Programmzeitung | 23

Region.Tagestipps.

Region.Agenda.

17. Samstag

Andere

ARLESHEIM > **Leben wie zu Ritters Zeiten** Burg Reichenstein, Gspänigweg, 18 Uhr

MÜNCHENSTEIN > **Srinagar Biennale Basel** HeK – Haus der elektronischen Künste Basel, Freilager-Platz 9, 11.30 Uhr

Ausstellung

BASEL > **Das Sichtbare und das Verborgene** Am 1. Februar 2018 eröffnet in den Universitären Psychiatrischen Kliniken (UPK) Basel die Ausstellung «Das Sichtbare und das Verborgene». Gezeigt werden Werke des Künstlers Gido Wiederkehr, UPK – Universitäre Psychiatrische Kliniken, Wilhelm Klein-Strasse 27, 8 Uhr

Basel Short Stories Von Erasmus bis Iris von Roten, Kunstmuseum Basel – Neubau, St.-Alban-Graben 20, 10 Uhr

Fokus Papier Arbeiten von Walter Dahn, Kunstmuseum Basel – Hauptbau, St.-Alban-Graben 16, 10 Uhr

Georg Baselitz Werke auf Papier, Kunstmuseum Basel – Neubau, St.-Alban-Graben 20, 10 Uhr

Kunst Geld Museum 50 Jahre Picasso-Story, Kunstmuseum Basel – Hauptbau, St.-Alban-Graben 16, 10 Uhr

Metropole in Schwarz-Weiss Paris im Spiegel der Editions Paul-Martial, Kunstmuseum Basel – Hauptbau, St.-Alban-Graben 16, 10 Uhr

Michael Clegg & Martin Guttmann Kunstmuseum Basel – Gegenwart, St.-Alban-Rheinweg 60, 10 Uhr

Kunst Performance

Die Srinagar Biennale Basel ist der Schweizer Knotenpunkt der Srinagar Biennale International, eines über zahlreiche Länder und Städte verteilten und vernetzten Ereignisses: Die Kuratoren des Schweizer Knotenpunkts konzentrieren sich auf die kritische Erkundung des virtuellen Raums als Performanceort. Am Haus der elektronischen Künste in Münchenstein findet die erste Episode statt, die die Eröffnung der Biennale markiert: Vier schweizerische und vier indische Künstler werden in Basel und Bangalore jeweils vor Publikum auftreten und dabei per Live-Video-Stream über die Länder hinweg vernetzt sein.

Haus der elektronischen Künste, Münchenstein, Freilagerplatz 9, Sa, 11.30 Uhr, www.hek.ch

Parfumflacons – Hüllen verführerischer Düfte Die Sammlung Storp – von der Antike bis heute, Spielzeug Welten Museum Basel, Steinerwstadt 1, 10 Uhr

Till Freiwald – Im Kabinett Galerie Carzinas, Gensheim 10, 10 Uhr

Andreas Krämer Galerie Hammer, Hammerstrasse 86, 14 Uhr

Typisch Hans Leupin Galerie Brigitta Laupin, Münsterberg 13, 15 Uhr

OBERWIL > **Doppelausstellung Romain Burgy / Kaye Kirst** Sprützehtisli Kunst und Kultur, Hauptstrasse 32, 11 Uhr

Comedy

BASEL > **Kaiser – Käse – Kabarett** Kabarett, theatralische Führung mit Salomé Jantz & David Bröckelmann, Theater Fauteuil, Spalenberg 12, 18 Uhr

David Bröckelmann & Salomé Jantz – Ich mag Tisch Comedy, Theater Fauteuil, Spalenberg 12, 20 Uhr

Ingo Borchers – Immer Ich Theater im Teufelhof, Leonhardsgraben 49, 20.30 Uhr

Film

BASEL > **O grande bazar** Querfeld-Halle, Dornacherstrasse 192, 14.30 Uhr

18 Tage Querfeld-Halle, Dornacherstrasse 192, 18.30 Uhr

La pazza Gioia Querfeld-Halle, Dornacherstrasse 192, 20.45 Uhr

El botón de n'asar Querfeld-Halle, Dornacherstrasse 192, 22.15 Uhr

Führung

BASEL > **Kunst der Gegenwart** Führung in der Ausstellung und in der Sammlung, Kunstmuseum Basel – Gegenwart, St.-Alban-Rheinweg 60, 14 Uhr

Theaterführung Theaterplatz, 14 Uhr

Kombi-Führung Architektur des Neubaus und Sonderausstellung Basel Short Stories, Kunstmuseum Basel – Neubau, St.-Alban-Graben 20, 15 Uhr

RIEHEN > **Georg Baselitz** Fondation Beyeler, Baselstrasse 101, 12 Uhr

Konzert

BASEL > **Chor 50 Basel** Waisenhauskirche, Theodorskirchplatz 7, 17 Uhr

Akademisches Orchester Basel Ta ta ta & Beethoven 5. Sinfonie und Strauss Hornkonzert, www.aob.ch, Martinskirche Basel, 19.30 Uhr

Philharmonisches Orchester Riehen Frühjahrskonzert, Theodorskirche, Theodorskirchplatz 5, 19 Uhr

Passion – Carl Loewe – Sühnopfer des neuen Bundes Peterskirche, Peterskirchplatz, 19.30 Uhr

Kultur

BASEL > **Musikschule Jazz MSJ – Tag der offenen Tür** Jazzcampus, Utengasse 15, 14 Uhr

Markt

BASEL > **Hallenflohmarkt** Union, Klybeckstrasse 95, 10 Uhr

Mix

BASEL > **Singende Beine – die wunder-same Welt der Fussballschallpatten** Barakuba, Dornacherstrasse 192, 20 Uhr

Musical

BASEL > **Sida by Sida by Sondheim**



Photo: courtesy Sajan Mani - Performance 2016

SRINAGAR BIENNALE BASEL

Episode 1: ONLINE **17 Mar, 2018 (Sat)**
Swissnex India 26 rest House Crescent road, Bangalore 560001
HeK House of Electronic Arts Basel, Freilager-Platz 9, Münchenstein / Basel

Episode 2: LIVE in Basel **7 & 12 - 15 April, 2018**
Public Spaces Basel
Ausstellungsraum Klingental Kasernenstrasse 23, Basel

www.srinagarbiennalebasel.org

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Pic. 132. Poster 1, A3 size (English)



Photo: courtesy Sajjan Mani - Performance 2016

SRINAGAR BIENNALE BASEL

Episode 1: ONLINE 17. März 2018

HeK Haus der elektronischen Künste, Freilager-Platz 9, Münchenstein / Basel

Swissnex India 26 rest House Crescent road, Bangalore 560001

Episode 2: LIVE in Basel 7. & 12. - 15. April 2018

Öffentlicher Raum Basel

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"The Birth" Performance by Anupam Saikia - 2017. Foto: Sritanu Mahapatra

SRINAGAR BIENNALE BASEL

Episode 2: LIVE in Basel

Sa, 7. April 2018 - Open Stage Open Air (Performances im öffentlichen Raum, Basel)

Do, 12. - So, 15. April 2018 - Ausstellungsraum Klingental Kasernenstr. 23, Basel

Vernissage 12. April 2018, 19 h

Finissage 15. April 2018, 19 h

PERFORMANCES. AUSSTELLUNG. VIDEO CALLS. DISKUSSIONEN. WORKSHOPS

AUSSTELLUNG: Andreas Hagenbach. Copa & Sordes. Fazil NC & Shawn Sebastian. Hasoso. Hilal Ahmad Khan. Hina Aarif. Iftikhar Jaffar. Khurshed Ahmad. K.P.Sasi. Muda Mathis. Mujtaba Rizvi. Moonis Ahmad. Numair Qadri. Pratik Parmar & Parth Jani. Rollie Mukherjee. Ruba Salameh. Sajad Hamdani. Silke Eva Kästner. Sophia Tabatadze. Stöckerselig. Suhail Naqshbandi. Waseem Mushtaq Wani. Zahoor Din Lone.

Mehr Informationen: www.srinagarbiennalebasel.org

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Design: F20 films

Poster 2 , F4 size (89.5 x 128 cm)

Acknowledgments

Srinagar Biennale Basel was just a dream, until it got realized. It was indeed a complicated project. And there is no way the Biennale could have materialized, had it not been for an absolutely wonderful and generous support that poured in from all our Partners, Sponsors, Team members, Crowd funding supporters and Friends.

We are happy and humbled to have worked with an amazing and diverse group of people. Together, we have realized far more than what was initially envisaged. We extend our heartfelt thanks to each and every person and organization that helped nurture the Srinagar Biennale Basel.

Selectors

Two selection committees (one for the Indian and the other for the Swiss artists) were formed to select eight Artists for the Residency. The committees initially interacted over emails and finally met via skype-meetings. Janine Schmutz and Parvez Imam (Curators) were part of both the committees.

Switzerland

Dorothea Schürch - Sängerin, performerin und Improvisatorin, Dozentin und wissenschaftliche Mitarbeiterin an der Hochschule der Künste Bern.

Judith Huber - Performance-Artist, Co-founder and Co-President Performance Art Network CH (PANCH).

India

Dr.Kavitha Balakrishnan - Senior Lecturer in Art History, Govt.College of Fine Arts, Thrissur. Kerala.

Santhosh S. - Assistant Professor, School of Culture and Creative Expressions, Ambedkar University Delhi.

Suresh Kumar G - Co-Curator, Episode 1 (India), Srinagar Biennale Basel.

Team

Basel

Ana Vujic. Anette Stöcker. Birgit Krüger. Brendhan Dickerson. Bruno Steiner. Christian glaus. Christian Selig. Christine Camenisch. Claudia Grimm. Eric Schmutz. Fred Uhlig. Gabriella Disler. Gert Handschin. Glynis Ackermann. Irene Maag. Johannes Vetsch. Judith Meier. Jyothidas Kelambath Vadakkina. Margarit Lehmann. Markus Goessi. Martina Siegwolf. Martina Dressler. Mirjam Spooler. Nadine Seeger. Patricia Wolfensberger. Patrick Steffen. Rama Kalidindi. Sandra Rau. Silke Eva Kästner. Urs Schmid.

Bangalore

Priyanka Rajiv Govil. Raghu Wodeyar. Shiva Prasad. Suresh Kumar G (Co-curator, India - Episode 1). Vinod Raja. Vivekanand SG.

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Authors

Janine Schmutz (Lic. Phil.) is an Art Historian, independent Curator and Art Critic. She did her Masters in Art History and History at the University of Basel, Switzerland and University of Freiburg i. Br., Germany. She is the Head of Art Education Department at Fondation Beyeler, Riehen since 2011.

Parvez Imam is a multidisciplinary artist. He studied Medicine, worked in Psychiatry and then moved to Filmmaking in 1995. Later he gravitated towards Arts, initially with Video works and then diversifying into Performance Arts, installations, curation and more.
(More info at www.parvezimam.net)

Impressum

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*...because
when a butterfly flaps its wings somewhere
It may rain elsewhere.*

'Froh zu sein bedarf es wenig... (It takes little to be happy...)', performance by Lilian Frei. Srinagar Biennale Basel, 2018 . Photo: Urs Schmid

