

The guide to the exhibition: a temporary art intervention

We look forward to welcoming you to the 'Art Space at Eglisee Garden Baths, N° 2

Introduction

The garden baths at Eglisee in Basel are once again being transformed into a unique art space: from **25 October 2025 to 15 February 2026**, the Kunstraum Gartenbad Eglisee No 2 will open its doors and invite visitors to an extraordinary dialogue between regional art and public space. The JETZT KUNST Foundation presents a multifaceted exhibition that places conceptual art, installations, sound art and photography in the historical yet dynamic context of the traditional Gartenbad.

The exhibition places particular emphasis on promoting regional art and providing barrier-free access to contemporary art for all sections of the population.

Key dates for the exhibition

- Exhibition: 25 October 2025 – 15. February 2026
- Opening hours: Wednesday to Sunday 10a.m. – 04.30 p.m. free admission
- Admission: Free and accessible

History meets modernity: the Eglisee garden baths as an inspiring backdrop

The Eglisee outdoor swimming pool, whose name derives from the former 'Egelsee' and whose history dates back to 1911, is much more than just a place for leisure activities. From its development from separate 'air and sun bathing' facilities to today's spacious garden baths with a winter ice rink and indoor pool, the striking entrance building from 1930/31 has been preserved to this day. This multi-layered history and its current use as a meeting place make the Eglisee garden baths an exciting venue for art.

The 19 selected artists explicitly address the unique atmosphere and thematic aspects of the Garten baths in their works. This results in site-specific artworks that establish a direct connection to the exhibition venue and initiate an intensive dialogue between art and its surroundings.

Art for everyone: easy access and comprehensive communication

A central concern of the 'Art at the Garden Baths' exhibition is the democratic accessibility of art and culture. The entire exhibition is free of charge and barrier-free in order to reduce reservations and appeal in particular to people who rarely come into contact with cultural institutions.

To enhance the art experience, a digital exhibition and guide is available free of charge via QR code. The aim is to promote dialogue and encourage visitors to actively engage with contemporary art.

Selection process

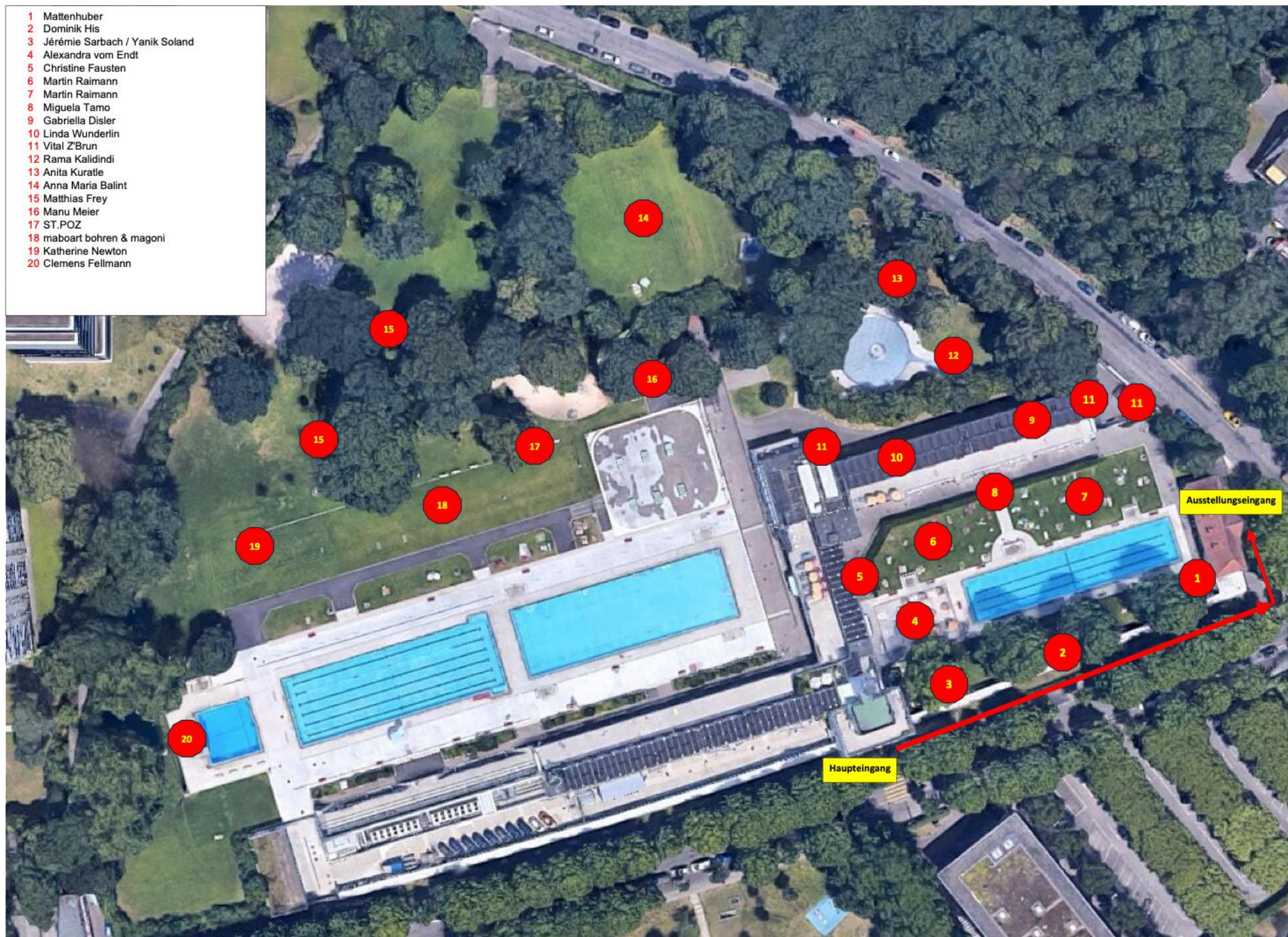
The curator made the selection based on clear criteria:

- Artistic quality and innovation: Focus on innovative themes, design strategies and a distinctive style.
- Regionally rooted: Artists from Basel-Stadt or Basel-Land who are citizens, were born or live there, or attended an art college in Basel. In the case of groups, at least 50% must meet these criteria.
- Contemporary work: Only works by living artists are shown.
- Location-specific: Preferably works that were created specifically for the exhibition venue (exceptions are possible).

Artists' Day / Additional offers:

- Artists' Day (16th November) is a free and open event featuring artist talks, guided tours by an art historian and participating artists, and possible artistic interventions or performances (depending on the weather). This day is intended to promote interaction between artists and the public.
- Upon request, additional events such as guided tours with an art historian or workshops for school classes can be offered.

- 1 Mattenhuber
- 2 Dominik His
- 3 Jérémie Sarbach / Yanik Soland
- 4 Alexandra vom Endt
- 5 Christine Fausten
- 6 Martin Raimann
- 7 Martin Raimann
- 8 Miguela Tamo
- 9 Gabriella Disler
- 10 Linda Wunderlin
- 11 Vital Z'Brun
- 12 Rama Kalidindi
- 13 Anita Kuratle
- 14 Anna Maria Balint
- 15 Matthias Frey
- 16 Manu Meier
- 17 ST.POZ
- 18 maboart bohren & magoni
- 19 Katherine Newton
- 20 Clemens Fellmann



Artists

The following texts were written by the artists themselves and are intended to give you an insight into their work.

1 Mattenhuber

Christoph Huber & Luc Mattenberger
Basel & Geneva

www.christophhuber.com / www.lucmattenberger.com

Christoph Huber (*1988) is a Swiss musician, composer and electronic sound artist based in Basel. He studied Jazz performance at Berklee College of Music in Boston USA. His work ranges from various musical collaborations in the fields of Jazz, Rock, Alternative and Experimental to writing and performing music for dance and short film.

Luc Mattenberger (*1980) is a Swiss artist who lives and works in Geneva and Basel. He obtained a diploma and then a post-graduate degree in visual arts from the Geneva University of Art and Design (HEAD). His work focuses mainly on sculpture and installation.

Artwork

Limina / 2025

Mixed media

At the back of the women's baths, there are two large shafts with grates. These are to be used as the starting point for a transformation process, in which existing elements are taken up and continued, both visually and acoustically.

This results in a structure that challenges the sense of perspective and creates local micro-contexts. The transition between the existing and the newly created is intended to be blurred.

The feeling of a city beneath the surface is created by architectural elements and soundscapes that morph back and forth between background noise and drones. Mattenhuber as a creative duo was formed through a studio neighbourhood. In the former Sauter building, not far from the Eglise garden pool.

This marked the beginning of an exchange that is now being continued in collaborative and interdisciplinary projects, e.g. a recent performance at the EPFL Pavilion.

2 Dominik His

Kilchberg

www.dominikhis.ch

For me, the process, or rather the processing nature of Artwork, is just as important as the end result.

Every object begins with collecting and discovering. It can sometimes take a long time for an idea to develop. I often use "rubbish", "objets trouvés" and much more to create sculptural objects. They are often very fragile, transient or even ephemeral.

My art is meant to be transient.

Artwork

Just shoes

Shoes and epoxy resin

Fat Boy

Cotton and epoxy resin

A jumper and a pair of shoes. Both items have been left behind. Lost property that was never collected. Are they not missed ? You can't really forget shoes, after all.

But apparently they don't mean that much to their owner.

I, on the other hand, wore this jumper until the holes could no longer be mended.

The same goes for the shoes with holes in them. The cobbler couldn't mend them anymore. I deliberately wear everything for a very long time...

3 Jérémie Sarbach / Yanik Soland

Ftan/Basel

www.badelsarbach.com

Jérémie Sarbach (born 1991 in Binn) completed a Bachelor of Fine Arts degree in 2015 at the Institute Art Gender Nature (IAGN) at the HGK FHNW Basel and at the Cooper Union in New York City. In 2018, he completed a Master of Fine Arts degree at the Institute Art Gender Nature in Basel and at the Academy of Fine Arts Vienna in the Institute for Critical Studies. He works in a media-specific manner and his works deal with nature and culture as well as the relationships between different forms of life.

Yanik Soland lives and works as a musician and artist in Basel. He completed his studies in Fine Arts at the Institute of Art at the HGK FHNW Basel (Bachelor), at the Piet Zwart Institute in Rotterdam (Master) and, in 2024, a degree in Composition and Improvisation at the Basel Academy of Music, Classical Department (Master). His work moves between visual art, composition, improvisation, curation and performance. As a composer, he has written music for theatre as well as for his own ensemble, band and solo projects, and has developed video soundtracks, performance soundtracks and audio plays (including for the Schauspielhaus Zurich, Youth Theater Basel, Kaserne Basel and Ballhaus Ost-Berlin).

Artwork

Dendrodome / 2025

Sound, Loop

Dendrodome is a composition by Jérémie Sarbach and Yanik Soland based on seasonal rhythms that have become ingrained in living beings. The two artists work with dendrochronological data from larch trees found in Lake Sils and with data from growth rings in mussel shells as part of an archaeological project in the Mediterranean region. Artwork deals with the fundamental question of how the environment is imprinted on the body and, conversely, how the environment can be stored and remembered by the body. Artwork thus makes our shared environment and climate history audible and tangible in a new way.

In the Eglise garden baths, where water and the body play an important role, artworks create a space of resonance that invites us to think about the body and the rhythms of nature, in a new way.

4 Alexandra vom Endt

Liestal

www.alexandravomendt.ch

Working with the material that is available, while at the same time working with matter that is no longer really there, but which has a lot to say in its absence.

A material or a location is usually the starting point for my series. The material itself is decisive and is explored to its limits, brushed against the grain where necessary. Chance has its place. The result is prints, photographs, installations and objects that carry the memory of what has been, make it visible and critically examine current events.

Artwork

Cool / 2025

Four printed and stiffened terry towels, each 160x80cm, the dimensions of the individual objects vary depending on the intensity of the intervention.

The four bath towels, which appear to have been forgotten on the platform in the women's bath since the summer, connect the ice rink with the outdoor pool. According to a survey conducted last summer at the Eglise garden pool, the print template evokes associations with icebergs, glaciers, frozen puddles alongside macro views of primeval animals.

The textile objects become smaller and smaller, and over the course of the exhibition, they also become dirtier and fade. They suffer the same fate as the eternal ice at the poles and in the mountains. The idea of lying on the cloth on a hot summer's day and letting your body melt the imaginary ice until you reach the primordial matter of our planet leaves you with an uneasy feeling. As the bath towels are gradually pushed together, the narrative, legible side of the cloth is lost. The radius narrows, supposedly safe terrain disappears...

5 Christine Fausten

Basel

www.christinefausten.ch

Christine Fausten (born in Düsseldorf in 1963) works at the intersection of painting, sculpture and music. She has become internationally renowned for her fantastical hybrid creatures made from textiles and everyday materials, which are often incorporated into larger installations. From 1992 to 1997, she studied painting at the Düsseldorf Art Academy under Gotthard Graubner. From 2001 to 2004, she completed a degree in music education at the Basel Academy of Music. Since 1998, Fausten has lived and worked as a freelance artist in Basel and Burg im Leimental, Baselland.

Artwork

Seahorse 1992/2025

110 x 65 x 30 cm Plaster, papier-mâché, wire, shellac, carrying strap, sequinned fabric, fabric flower

Exhibited for the first time, the seahorse stands at the beginning of a cosmos of animal and hybrid creature sculptures that have been created since the early 1990s. The significance of the seahorse lies primarily in its connection to the sea, its unusual form and its symbolic versatility. Its attributes – the fish scale-like corset made of sequins and the fabric flower on its head – give it a quasi-surreal character with humorous and carefree features. The seahorse is a symbol of individuality, delicacy, grace, perseverance and harmony – qualities that are particularly relevant in the context of global crises and rising populism. During the winter season at the garden baths, when memories of the lightness of summer need not fade, the seahorse is an appeal to community, resilience and tolerance.

6 / 7 Martin Raimann

Münchenstein

www.martinraimann.ch

Martin Raimann is a visual artist trained as a sculptor and art therapist. He has been working freelance since 1993 and lives and works in Münchenstein/Basel.

He works with classic materials such as granite, steel and cast iron, predominantly in an archaic, minimalist style.

For years, he has been working intensively with concrete, exploring the limits of this material. His works are represented in private art collections and public institutions. Awards for new design impulses in sepulchral culture. Design commissions in art in architecture projects, e.g. the 'Room of Silence' in the Herzog & de Meuron building of Rehab Basel and those in the Gellerthof Bethesda in Basel.

Artwork 1

Vaisseaux / 2025

Calanca gneiss and pigmented lacquer

These works of art are historically linked to the Eglisee outdoor swimming baths.

As in the 2022 exhibition, 'Vaisseaux' continues the fantastic story of an archaeological excavation.

During the relocation of the Badhüsli at Riechedych to the Egliseeholz air and sun baths, necessitated by the relocation of the Badischer Bahnhof railway station to the eastern edge of the city of Basel, several peculiar stones were excavated. The stones showed signs of rough processing and their archaic shapes were reminiscent of small barges.

To this day, it is not yet entirely clear what purpose they served, nor to which cultural epoch they belong. Archaeological assumptions point to a ritual use by a river people.

These stone barges are now also being exhibited for the first time at the Gartenbad and made accessible to the public.

The story behind the art project is fictional and plays with our imaginative interpretation of artefacts from the past.

The stone barges are made of roughly split and broken gneiss and patinated with pigmented lacquer.

Artwork 2

Sweat blossoms / 2025

Installation made of reused reinforcing steel and pigmented white cement

'Sweat blossoms' is an artistic interpretation of the sociology of sweating and allows the sunbathing lawn at the Eglise outdoor pool to blossom in winter. Sweat and sweating are omnipresent in the summer garden pool. Through sweating, which for many is a sign of animality and instinct, the body regulates its temperature. A small portion of the approximately 4 million sweat glands secrete scents (pheromones). These contain molecules of our DNA and also of our physical and emotional state. These chemical signals influence our social interaction long before our consciousness perceives our fellow human beings. They are a gift for our social life. They control our trust in interpersonal relationships and our natural sense of how to deal with closeness and distance.

Sweat dripping onto the ground is, physically speaking, a pure waste of energy. Energy that contains the full potential for social encounters seeps into the ground of the Eglise garden pool.

The artistic installation allows this sweat energy to blossom from the ground. Floral, flower-like structures grow out of the lawn in winter.

8 Miguella Tamo

Basel

www.miguelatamo.ch

In my work, I try to explore the relationship between people and space. I like working in a context-specific way because it forces me out of my shell and is challenging and enriching.

Next solo exhibition: Dec.-Jan. 25/26, Galaria Fravi, Domat/Ems.

Recent group exhibitions:

2024/25 RotGrünBlau, Galerie Luciano Fasciati, Chur

2023/24 Annual exhibition, Bündner Kunstmuseum Chur

2022/23 Gartenbad Eglisee, a temporary art intervention, Basel 2022 Art Paris, Galerie Andres Thalmann

2021/22 La Regionale, Villa Ciani, Lugano.

2025 Recognition Award from the City of Chur

2017 Somedia Art Prize

Artwork

after party

Photo installation

For the first exhibition at the Eglisee outdoor swimming baths three years ago, I portrayed women in the women's bathing area. This time, I was tempted to focus on the deserted bathing facility. Would animals appear after the bathers and staff had left? I captured my observations on site between 9:30 p.m. and 6:00 a.m. in photographs. These are summarised in four groups: Animals at dusk and dawn. Animals in the darkness of night (captured with night-vision cameras – thanks to Pro Natura Basel for lending them to me). Items left behind and other traces of the bathers. Reflections on the water surfaces of the swimming pools and in the occasional puddles. The bathing facility, which was created for humans, is frequented and used primarily by animals during their absence and is an astonishing setting for a wide variety of encounters and moods late in the evening, at night and early in the morning.

9 Gabriella Disler

Basel

www.gabrielladisler.ch

Place, space, time and body play a central role in her practice. She explores the boundaries between inner and outer perception. Her works are variable, usually only fixed for a short time; they are subject to a constant process of quotation, reinsertion and readjustment. Her intention is nourished by elusive, ephemeral moments that often appear “en passant”.

Her media are: photography, site-specific works, installation, texts, artist books.

Exhibitions in Switzerland and abroad: Belgium, France, Germany, Japan. Master of Artistic Practice, Research & Design, Antwerp, Belgium. Master of Fine Arts, édhéa Sierre, Switzerland. Since 2008, recurrent working residencies and AIR in Japan, in Nairs, Scuol and in Sta. Maria/Val Müstair.

Artwork

Unfold the Shadow of the Grain of Sand

Audio approx. 3 min: Voice; Gabriella Disler, Basel // David Spinnler, Sta.Maria

Lyrics/Texts: ©Gabriella Disler, Basel / art@gabrielladisler.ch

Material: Loudspeaker, memory stick

The audio work ‘Unfold the shadow of the grain of sand’ plays with inner and outer perception and takes us into fleeting territory: the recorded note revolves around the passing of time and the changing of our environment. It fascinates with its sophisticated, rich text: a moment in space, fragile, fleeting. The poem is a summary of individual moments of spaces, of places. They are a kind of fleeting territory. Like a poetic journey. An oscillation between inner and outer perception. A story with visual impressions of the fragile balance of nature – which appear “en passant”; fleeting, ephemeral, a breath, melting time. These are vague states. A bridge to other places where water, the source of our life, plays a central role, is provided.

10 Linda Wunderlin

Basel

www.lindawunderlin.ch

In my work, I am interested in the existing spatial environment and examine how places, objects and bodies interact to create atmospheres. Currently, the Schweizerhalle industrial area in Muttensz is the focus of my artistic research. Through long-term research, I analyse the reality of this area and the influence that key industries have on Basel and local society. In a theoretical, empirical and practical examination, I focus on the aesthetic as well as the political, sociological and philosophical aspects, which I explore artistically.

Artwork

The Body of an Image / 2025 Cardboard tubes, dispersion

The sculpture *The Body of an Image* deals with the specific formal vocabulary of industrial production facilities. The chemical and pharmaceutical industry, once part of Basel's spatial environment, was relocated to other parts of the world in the course of deindustrialisation – to India and China, where cheaper labour and less stringent labour and environmental protection regulations prevail. Production, with its noise, odours and toxins, has disappeared, leaving behind research and administration. The workforce has shifted from blue-collar to white-collar jobs, and the cityscape has changed from production halls and warehouses to art galleries, architecture offices and climbing halls. Functional objects such as the shed roof, the crane, rails or an old chimney have been preserved for nostalgic and aesthetic reasons, but deprived of their original function, they are now nothing more than decoration – empty objects that have lost their purpose.

11 Vital Z'Brun

Basel

www.vitalzbrun.ch

Vital Z'Brun (born in 1999 in Visp, Valais) work is an ongoing journey of storytelling – fragmentary, open-ended and shaped by the complex interplay between human experience, nature and the socio-political forces that shape our history. Using handcrafted textile elements as well as moving and still images, he proposes narratives that deconstruct established hierarchies, reframe historical narratives and examine the role of visual language in shaping collective memory. Z'Brun received his MA in Fine Arts from the Institute of Art, Gender and Nature, HGK, in Basel in 2023. In addition to numerous group exhibitions in Switzerland, his work has also been shown at various international film festivals.

Artwork

PAPARAZZI / 2024

Print on tarpaulin, handmade objects made of iron wire, various textiles

PAPARAZZI (Mandrill), 550 x 272 cm, 2024 PAPARAZZI (Grasshopper), 370 x 210 cm, 2024 PAPARAZZI (Eagle), 440 x 247.5 cm, 2024

The supposedly untamed and organic nature is documented by technologies that reflect the human urge for control, surveillance and observation. The eerie glow of night vision lenses transforms animals into elusive objects, as if they were being pursued by a kind of timeless 'paparazzi – 'an aesthetic that could remind us of the staging of celebrity culture.

As part of this work, three large-format prints on tarpaulins are installed at various locations on the grounds of the garden baths. This installation stimulates narratives that begin with the human need for control and can be supplemented by possible walks taken by animals.

The setting of the abandoned swimming pool in winter opens up a unique narrative level. In contrast to the pulsating liveliness of a summer's day at the swimming pool, winter represents a quiet, almost eerie emptiness. This emptiness can be linked to the images and how the dynamic between humans and nature can change.

12 Rama Kalidindi

Basel

www.ramski.net

As a multidisciplinary artist drawing from Eastern and Western cosmologies, her practice is interwoven with painting, installation, sculpture, performance, and creative writing. To explore norms in multi-ethnic environments, she attempts to deconstruct socio-cultural and political phenomena through life practices and rituals.

Most important exhibitions:

- Wild at Art: Make Love not War, Man!
- Visarte: Entrée and Homage
- Oslo Intercity - Food for Thought
- Word World
- Wild at Art: Zeitgeist – Before and After Analogue
- Dogs in the Hoods
- Wild at Art at Wildt'sche House
- Horizons
- Mother Earth Calling
- 10,000 Years Oslo
- Oslo Meets Palermo Part of SUMME
- The Mothers' Room

Artwork

Eglisee / 2025 Metal sculpture

This almost life-size metal sculpture of a yogi and a fish is inspired by the name of the Eglisee swimming baths – **Egli** is a lake fish in Swiss German (perch in English and French), **See** refers to a body of water or pool.

As a non-native speaker, she imagined this meaning again and again. English idioms such as 'a fish out of water' and 'as a fish to water' also came to her mind. These expressions refer to 'being out of one's natural element' and 'feeling completely at ease in one's own element'.

As a yoga practitioner, she sees backbends as a way to mobilise the spine and create space – ideal before swimming. In the spirit of the yoga principle of ahimsa (non-violence or non-harming), returning a fish to the water is a poetic gesture to restore the natural order, as well as to question anthropocentric views; human habits and harmful actions towards Mother Earth, leading to continued neglect and is repeated over generations.

13 Anita Kuratle

Basel

www.anitakuratle.portfolio.site

I am interested in silent signs of the present that can be attributed to all of us or that affect us all. These include doodles, notes, strips of paper on which pens have been tested, photographs from magazines and press releases, and objects left behind.

In my work, I reinterpret these found objects, shifting scales, perspectives and materialities and combining them into spatial installations.

Artwork

OMG!

Sand, Rain Shelter

The scene in the sandpit refers to media reports that reach us every day. However, the story shown is incomplete and is not told to the end. The location, postures and material properties of the figures suggest a situation that could be part of a larger narrative. Comments are written in the sand at the edges of the sandpit, indicating the presence of people.

However, the people have moved on, and it can be assumed that the scene will soon be forgotten.

The sand figures will also dissolve over time.

Viewers are invited to take a walk through their own imagination, connecting thoughts with personal experiences.

14 Anna Maria Balint

Basel

www.annamariabalint.ch

Sculpture and drawing are central to her artistic practice, and her sculptural and drawing works are often closely interwoven thematically. Her previous works have focused on urban development processes and the transience of built space. Currently, her work is evolving thematically from architectural outdoor spaces to the world of interiors and everyday objects. For her sculptures, she uses materials such as concrete, glass, metal, textiles, glass fibre, epoxy resin and, more recently, 3D printing. Solo exhibitions at Kunstraum Riehen, DOCK Group exhibitions at Kunsthalle Basel, Villa Renata, Space25, Ausstellungsraum Klingental, Kunsthaus Baselland, BolteLang Galerie, Het HEM Amsterdam and E-Werk Freiburg.

Artwork

Fabricating Concrete/ 2025 Sculptures made of concrete

Artwork Fabricating Concrete is site-specific and responds to the swimming pools environment. Inspired by inflatable water objects such as swimming mattresses or water islands, sewn fabric objects are used as alternative moulds and flexible formwork in which the concrete takes shape. With a focus on curved, gentle forms, a novel, soft concrete aesthetic is developed that challenges traditional expectations of concrete structures. The project questions and expands the possibilities of the building material and shows how textile forms can be used as formwork to give concrete a different character. This sculptural installation invites visitors to discover concrete in new forms, in an environment otherwise characterised by straight-lined, solid concrete surfaces.

15 Matthias Frey

Basel

www.matthiasfrey.ch

Apprenticeship as a potter and ceramist

Studied at the State Academy of Fine Arts in Karlsruhe

Teaching

From 1993 to 2021

Lecturer in spatial design; School of Design, Basel, lecturer at the FHNW, University of Art and Design, Institute of Art, Basel

Artistic practice

Mostly three-dimensional: objects, installations, sculptures. Photography and drawing. In addition to large-format, partially walk-in architectural sculptures, small-format objects and object series are also frequently created. The focus is on sequences of transformational movements of temporal and spatial sections.

Exhibitions, awards

Since 1979, solo and group exhibitions in Switzerland and abroad. Various awards and scholarships abroad.

Artwork

Bush changing room

Bush plants: Evergreen Oleaster, Yew *Taxus baccata*

The two hedge rooms on the sunbathing lawn at the Eglisee outdoor swimming pool can be interpreted in different ways. They consist of evergreen bushes planted in a circle. A narrow opening in each allows access to the interior spaces, which are approximately 120 cm wide and 150–180 cm high. In addition to their landscape architectural presence, they can also be used as green changing rooms or as hiding places for children.

Two different shrubs are used: Oleaster and Yew.

Preserving the plant spaces beyond the duration of the exhibition is just as much a part of the concept as the growth-related, densifying change. Thus, the project not only makes an artistic and creative contribution to an outdoor exhibition, but also fulfils the requirements of biodiverse, sustainable park design.



We would like to thank:

16 Manu Meier

Basel

www.manumeier.ch

Manu Meier lives and works in Basel. Her artistic practice focuses on the acoustic nature of our environment. She investigates inconspicuous sound signatures of places and circumstances and reinterprets them compositionally. Using field recordings from urban and natural soundscapes, she explores the spatial dimension of sound. Her multi-channel compositions manifest themselves as individual pieces or immersive installations. As co-founder of the Swiss Society for Acoustic Ecology (SSAE), she is committed to promoting a conscious culture of listening in the context of digitalisation, society, technology and biodiversity.

Her works have been shown at Ars Electronica in Linz (A), Kunsthau Pasquart in Biel (CH) and HeK Basel (CH), among others. She has been sponsored and supported by ProHelvetia, Kunstkredit Basel and the Aargauer Kuratorium.

Artwork

The Situation of Trees

Sound installation, 10' loop, stereo, 2025 Composition: Manu Meier

The Situation of Trees invites listeners to immerse themselves in a soundscape that captures and reinterprets the acoustic environment of the trees in the Eglisee garden pool.

Local field recordings made over a period of two months gave rise to a narrative composition in which themes of climate change, noise and the changing conditions of the two trees become audible.

The artwork responds to the specific environmental conditions of the location – such as a fallen tree or a cordoned-off area – and integrates them into its sound structure.

Visitors move through a space in which real recordings are interwoven with speculative layers of sound. The aim is to encourage more conscious listening and a broader understanding of our shared environment. *The Situation of Trees* sharpens the perception of hearing and invites visitors to linger and listen in the natural, public space of the Eglisee outdoor swimming baths.

17 ST.POZ

Simone Steinegger and Alex Pipoz

Basel

<https://www.instagram.com/st.poz>

www.simonesteinegger.com

From walk-in installations to interactive games, the artist duo St. Poz initiates temporary art projects in private and public spaces. They combine drawing with architectural elements to create speculative spatial situations that expand the imagination. Their sculptural installations play with scale and perspective, linking minimalist aesthetics with surreal images of everyday life.

The focus is on urban interventions that open up unexpected narratives and stimulate reflection. Their works breathe new life into places and tell stories that connect and inspire.

Artwork

Village Square / 2025

Reinforcing steel, aluminium composite panel, synthetic resin varnish, copper wire,

The architectural sculptures are based on a series of freehand drawings. Reinforcing steel is used to recreate the sketched spatially distorted perspectives, while coloured surfaces form organic spaces in between. The artwork brings an urban atmosphere to life and opens up a fictional, walk-in story.

The shadowy volume invites visitors to engage in a playful exploration of minimalist aesthetics and surreal images and to experience them with their own memories and stories.

The garden baths, are a place of relaxation and play, serving as the perfect backdrop. They are transformed into a sculpture park where art enters the public space and unfolds beyond traditional viewing – immediate, accessible and in exchange with its surroundings. It becomes a living part of a shared living space.

18 maboart bohren & magoni

Reinach

www.maboart.ch

maboart, ursula bohren & claudio magoni

Our work begins where spaces and landscapes speak, remain silent or have been forgotten. We create temporary places that irritate, move, ask questions – and sometimes suggest answers. maboart stands for an understanding of art that is not content with decoration, but seeks encounters: between space and people, light and shadow, words and perception. Our materials – light, text, wood, glass, air, emptiness – are carriers of meaning and movement. Often we do not build objects, but possibilities: for lingering, marvelling, remembering, rethinking.

We work in a site-specific and context-sensitive manner. Places become stages on which new realities emerge. Interaction, process-uality and poetic accentuations are central elements of our work. For us, art is an intervention in the visible – an invitation to look more closely and sometimes to take an altogether different path than commonly traversed.

Artwork

The RZ 85-3 touring double

Folding boat, wood, accessories, paddles and equipment

The RZ 85-3 touring double is a readymade in dry dock! Jacked up and ready for its next journey from Basel to somewhere.

Folding boats had a varied and socially relevant tradition in Germany. Due to the restrictions on travel in the East, they were a symbol of freedom. Folding boats were also a popular leisure activity in Switzerland. The Rhine was a river of longing for those wishing to travel on to the sea. It was a popular sport that was accessible to everyone. Take it with you in your rucksack, assemble it on-site, bring a tent and use your muscle power to paddle. And off you go...

We take advantage of the winter season. The two-seater is jacked up and any necessary repairs are made. Then the next summer season can begin.

We offer our reference to the sculptural-look of the boat and declare it as a temporary readymade. Then it is released back into the flowing water somewhere.

19 Katherine Newton

Basel

www.knewton.info

Katherine Newton (born 1987) lives and works in Basel. Her interdisciplinary practice encompasses sound, performance, video, animation, installation and varying conceptual approaches. Her keen sense of space, sound and psychological atmosphere gives rise to works that combine sculptural, performative and interactive elements. Shown in exhibitions and projects at home and abroad, she seeks moments of closeness, pause and attentive listening.

Artwork

Hydro Loops

Sound installation with four swimming rings, integrated mini speakers, site-specific and global soundscapes

Hydro Loops is a sound installation with four large swimming rings equipped with integrated mini speakers. Each ring carries its own soundscape: underwater recordings from Mexican cenotes, sounds from a busy swimming pool, natural sounds from a meadow, acoustic impressions from the Basel sewer system and water slides in Oaxaca. The compositions interweave local situations with global water landscapes and open up a space for questions: What memories does water store? How does our perception of a place change when we only hear it? What connections between leisure, infrastructure and nature become audible when sound crosses boundaries?

20 Clemens Fellmann

Basel

www.clemensfellmann.ch

Clemens Fellmann, born in India in 1988, lives and works in Basel and Leipzig. He studied art and education in Geneva, Leipzig and Lucerne. His work spans the fields of performance, video, sculpture, drawing and text. He explores the relationships between spatial constraints and their effects on physicality, movement notation and performative communication formats. Since 2019, he has been conducting research at Lucerne University of Applied Sciences and Arts on collecting performance art and Biennials in rural areas.

Artwork

Good Vibes Only

Metal, textiles

The sculpture group Good Vibes Only is based on a photograph of men and young people standing crowded together on the top diving board platform at the Eglise outdoor swimming pool. As they wait for their turn to dive, the platform becomes a social meeting place and a place of physical closeness – a space where their physicalities move between competition and intimacy.

In winter, the diving board platform is cordoned off and inaccessible. Similar to the photograph, the sculpture group can only be viewed from a distance and remains an image. This inaccessibility underlines the demarcation of the platform as a social space that cannot be fully understood from the outside.

I am interested in the inconspicuous strangeness of this everyday leisure situation with its conformities and rule-breaking. The elevated position gives it a stage-like, theatrical effect.

We would like to thank:

The exhibition **'Art in the Garden Baths'** is being realised in close cooperation with the **Sports Department of the City of Basel**.

The Sports Department is not only providing the venue free of charge, but is also providing significant support for the implementation of the project on site. This support is essential for the success of the exhibition and we would like to express our sincere thanks to all those involved.

We would like to express our sincere thanks to the following organisations for their generous financial support.



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Sponsorship of the wine at the opening:

The following organisations and companies have supported individual artists:



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SWISSLOS



A very special thank you goes to all the artists whose tremendous dedication made this exhibition possible.

‘Thank you very much for visiting the exhibition.’

Contact details for questions and suggestions

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