

The artists

For his creations the Leipzig-based sculptor **Sebastian Pless** frequently works with materials like wood and metal. The inherent metamorphose aspect of these materials is what fascinates the artist. At the same time they avoid a purely conceptual approach and rather allow an intuitive one in which the process is what defines the final form. With these materials, Pless finds the ideal media to pose his existential questions around love, death, eternity, transience, remaining and passing. These are the driving forces in his work. At SideEffects Pless will juxtapose his three-dimensional works with his color intensive graphics which incorporate and complement the sculptures.

Wojtek Klimek lives and works in Zürich. His oil paintings often depict landscapes and architecture. However, this in no means makes him a conventional landscape painter. Much more he can be seen as a painter of light who succeeds, in the most precise way, to perfectly capture and translate sources of both artificial and natural light. Klimek creates an atmosphere that reminds the viewer of film stills and with that reminisce the famous American artist Edward Hopper. His work is characterized by an inherent almost uncanny calmness, one that threatens to tip over at any moment.

Filib Schürmann's characteristic drawings deal with existential questions and the search for one's own identity. In his drawings these questions are explored and made tangible on various levels. During an important work phase the writing of the Irish author Samuel Beckett formed the base of Schürmann's powerful compositions. Also essential for the artist was the inclusion of his own writing, hereby forming distinguished combinations of script and image. In his most recent work, however, he completely excludes any form of writing and lets color and form speak for themselves.

At first glance **Judith Peter's** drawings seem to be abstract expressions of inner worlds. When looking closer a cosmos of image impressions opens up to the viewer whilst its meaning remains hidden for the time being. One must first detect the tiny, concrete details and put them into meaningful relationship with each other, allowing the pictorial world to slowly start to reveal itself. The artist also uses script in the form of identifiable sentences as well as loosely added scribbles. This underlines the mysterious and enigmatic character of her work. The viewer is encouraged to make up his/her own stories.

For photographer **Nicholas Winter** a photograph is not just a form of art, but also an ideal medium of communication and a carrier of ideas. The artist is interested in various sub-areas of photography. He expresses himself through portrait and landscape photography, as well as through still-life. He doesn't see his multi-parted work as a way to tell a story, but rather as a conglomerate, as the interpretation of a collection of deeply moving ideas, as a cumulative answer to unconscious and conscious meaning as it relates to each individual

project. Winter's works convince with their fascinating aesthetic and atmosphere creating an utterly captivating effect on the viewer.

The combination of script and image also plays an essential role in **Naoki Fuku's** work. He does not use existing texts though, but fragments of his own sentences. These appear in different languages around the sketch-like heads in various series of his work dealing with emotional disorientation. Fuku manages to believably express and provide his protagonists with a psyche and the ability to think. They are captured on paper and canvas with expressive ductus. The artist works in completely different formats and expresses his creative process as performance.

John Tromo's collages are of finest craftsmanship: he uses «found» images from old magazines and books that he then puts together in new compositions. He creates surreal images with the quality of a photomontage that stick in one's mind long after having viewed them. In his newest work series Tromo has decided to work in a larger format and change his medium: using the method of silkscreen printing, his existing collage is initially enlarged to A0 poster size then extended and edited further. The surrealistic impression remains. The counterpart, however, does not remain in the role of a viewer, but is thrown into the center of activity.

Miron Landreau's large scale photographs are both somber and mysterious. They capture the viewer and encourage exploration. They propose a conundrum – the solution of which is essential to fully understand the image. Questions related to the relationship of the various layers and content of the image, front and back, up and down, are essential for the dialogue. Landreau has his roots in analog photography and therefore it is essential for him that all editing be done using strictly traditional methods. The surreal scenes are prime combinations of the trivial and exceptional, lightness and severity, consistency and ephemerality.

Libanese artist **Houssam Bokeili's** work is multiple and diverse. It is essential for the artist that his work is not reduced to a specific medium, style or content. Large scale political projects in his hometown Beirut, photographs depicting everyday life, as well as oil paintings showing both volatile political situations as well as memories of past vacations, are all part of his extensive span of work. Behind each piece lies a deeper topic, a meaning and/or a story. One that is never imposed on the viewer. It is essential for Bokeili that each person finds his/her own interpretation.

Exhibitions

After three successful exhibitions in a former brothel in Kleinbasel, SideEffects is now heading to St. Johann. As was the case in the past three years, also in 2017 the team is working hard to create a diverse art- and culture program during Art Basel. In the past exhibitions they managed to consistently put together an impressive presentation. Both renowned as well as young, local and international artists complement the team during the week in June.

SideEffects 1.0

In mid-April 2014 Marco Bamert, Cristina Giulia Biaggi and Patricia Meyer put together a concept for the temporary use of a property at Hammerstrasse in Basel. The goal was to curate the 5 floors of the former brothel with select artists and galleries during the week of Art Basel. Only days later the proposal was accepted and a race against time began. In less than two months the team was tasked with putting together the entire show, recruiting artists and galleries, creating texts and materials and finding partners and sponsors. Despite the tight timeframe, collaborations with Curiator (online art platform), Helac Fine Art (art advisory in New York) and James Cohan Gallery were achieved. The three managed to stay true to their initial concept and in very short time put together an exciting side event alongside Art Basel. The exhibition and the evening events included performances by both protagonists from the academic field as well as from the arts, music and theatre, enthusing a wide audience. SideEffects showcased a distinctive combination of art and culture at a unique location. The show featured a wide range of artists, media and performances and with this exceptional and diverse selection became an unforgettable event.

SideEffects 2.0

The following year SideEffects returned to Hammerstrasse for an exclusive evening event featuring the newest work series of two young artists. Their work was not only introduced and interpreted by art historians, but also "brought to life" by an exceptional musical talent. «TromBaSnare-Project» explored the visual expression of Filib Schürmann and the deeper meaning of Naoki Fuku's works. What is usually perceived with one's eyes and expressed with words was now reflected upon using levels of acoustic elements, spherical clouds of harmony and rhythmical conditions. At the core of the instrumental discourse were grooves and riffs that based their performance on the interpretation of the works of the two artists. Once again SideEffects managed to provide the audience with an unparalleled experience at the same notable house only a stone's throw away from Art Basel.

SideEffects 3.0

On June 14th, 2016 SideEffects opened its doors again for a third and last time at Hammerstrasse 73. During five days the ground floor and the garden offered space to curate. The temporary use of the property just next to the convention center once again provided a

great platform for SideEffects, allowing the event to explore and establish itself as pop-up gallery. Miron Landreau and his wine bar "Flore" at Klybeckstrasse became a great partner that provided the event with an exclusive wine tasting as well as with the possibility to expand the exhibition space beyond the borders of Hammerstrasse 73, offering its premises as curatorial space. Hence SideEffects expanded and in its third year showed works by various artists in two separate locations. The program was accompanied by live performances and live music (TWO and YUNA). The visitors were not only given a visually exceptional experience, but also encountered different situations and existences, distorted conditions and self-perceptions and various notions of space. Sometimes also encountered their innermost self.

Team

SideEffect is composed of a team of five, including the architect Marco Bamert, the art historians Cristina Giulia Biaggi and Patricia Meyer, media scientist Marion Regenscheit and online marketing specialist Cyril Bubendorf. With SideEffects they have created an event where not only the question «what is art?» lies at the center of exploration, but also the confrontation of the viewers with new symbolic worlds. Intriguing and uncomfortable, aesthetically appealing or repulsive – SideEffects' goal is to continually challenge and raise new questions.

Marco Bamert is the head of the architecture firm «quartier b architekten» in Basel. For him the spaces in which the artworks are exhibited are just as important as the art itself and he considers «White Cubes» as just one of many options. As each exhibition should receive the most interesting space possible and the space that best fits the art displayed in it. Thanks to his connections, SideEffects becomes a squatter by invitation.

Cristina Biaggi completed her Master Degree in Art Business at Sotheby's Institute of Art in New York and lived in the city for several years, working in various art sectors. She collaborates with museums, galleries and publishers on a daily basis and is, with her experience and her network, an important and indispensable member of the SideEffects team.

Patricia Meyer studied art history in Basel and Vienna. She is concerned with art criticism, works with various artists and as a freelance curator. For her the close relationship to the artists and the understanding of their creative processes is essential. For SideEffects she creates a trusting base for collaborations and furthermore ensures the high quality of works selected for each event.

Marion Regenscheit is a literature and media scientist with an appreciation for both the theoretical as well as practical analysis of art, culture, design, technique and communication. For her art provides an interface where various positions and perspectives come together, things are stirred up, rebelled against, excite and in the best case inspire.

Cyril Bubendorf studied communications, marketing and business development in Lucerne and later specialized in e-commerce and online marketing. He supports SideEffects with the building of its website and with the development of an online marketing strategy and various initiatives. The confrontation with art offers a welcomed and positive balance to his daily life.