

ANOTHER BIRTH

Let Us Believe in the Beginning of the Cold Season

Next Generation 2026 Graduation Exhibition Bachelor and Master
Institute Art Gender Nature HGK Basel FHNW
Kunsthaus Baselland

Press preview Thur 27 August 2026, 2 pm

Opening Fri 28 August 2026, 5 – 9 pm

Exhibition 29 August – 13 September 2026

Finissage Sun 13 September 2026, 3 – 5 pm

Mariam Abashidze, Mathis Altmann, Clara Silvina Álvarez, Matthias Amsler, Leire Aranberri, Aline Assi, Juliette Berger, Didde Bo, Miriam Borella, Anna Bothe, Rebecca Breakspeare, Irie Qiwen Cao, Martina Casey, Fabio Colledani, Elyla, Nina Emge, Bibiana Enasni, Fred Erne, Cruz Franco Nazar, Lias Hess, Dana Isakova, Lisa Jäger / Mila Superstar, Benjamin Kaczor, Erasmia Kadinopoulou Asteriou, Elysha Koller, Valeria Leiva, Vanessa Leuthardt, Sarah Lokalema, Zambagh Lotfi, David Meliksetian, Laure Mojo, Amelia Mroczkowska, Alma Oberson, Amin Osman, Nicole Padrutt, Alberto Papparotto, Skyler Yuki Phillips, Thalles Piaget, Lea Pusch, Pilar Quinteros, Seraina Semmelroggen, Elia Menang Setiadi, Sitara, Sarah Valérie Steiner, Marcia Tello, Olivia Vidovic, Franca Fay Zanetti, Tamira Zurkirch

Curated by Annette Amberg and Chus Martínez

Curatorial Assistance: Emily Harries; Communication: Anna Francke

Program

Fri 28 August 2026, 5 – 9 pm

Opening with performances by Leire Aranberri, Aline Assi, Miriam Borella, and Franca Fay Zanetti

Sat 29 August 2026, 4 pm

Franca Fay Zanetti, *blooming in difference*, performance

Sun 13 September 2026, 3 – 5 pm

Finissage with performances by Miriam Borella and Lisa Jäger / Mila Superstar, launch *If Magazine* #3 — *Basel Edition* with Dana Isakova

Public guided tours (in German)

Sat 29 August 2026, 11 am, Curator's tour with Chus Martínez

Sun 30 August 2026, noon

Sun 30 August 2026, 2 – 5 pm, Family Sunday with walk-in workshop (with HEK)

Sun 6 September 2026, 11 am, Sunday Matinee with breakfast (registration required), noon: guided tour

Thur 10 September 2026, 6.30 pm

More information: dertank.ch/diplom-2026

Kunsthaus Baselland

Helsinki-Str. 5, 4142 Münchenstein/Basel

office@kunsthautbaselland.ch kunsthautbaselland.ch

Tue – Fri 11 am – 6 pm, Thur 11 am – 8 pm, Sat/Sun 11 am – 5 pm

During Kunsttage Basel: 29 – 30 August 2026, 11 am – 6 pm

The galleries are wheelchair accessible (entry: Helsinki-Strasse).

The exhibition is part of the graduation event series *NEXT Generation 2026* of the HGK Basel FHNW and the Kunsttage Basel (28 – 30 August 2026). nextgeneration.hgk.fhnw.ch kunsttagebasel.ch

KUNSTHAUS BASELLAND

With *ANOTHER BIRTH*, this year's graduation exhibition of the bachelor's and master's students, the Institute Art Gender Nature HGK Basel FHNW is a guest at the Kunsthhaus Baselland for the eleventh time—a collaboration that was jointly initiated in 2015 by Ines Goldbach, director of the Kunsthhaus Baselland, and Chus Martínez, head of the Institute Art Gender Nature. The presentation of new works by nearly 50 emerging artists continues the long-term collaboration with the Kunsthhaus Baselland, located in the immediate vicinity of the Campus Dreispitz of the HGK Basel FHNW. To emphasize the special nature of a graduation exhibition in a leading art institution and in the education of artists, who are transitioning from the sensitive environment of the art academy to the challenges of working as professional artists, each year a renowned guest curator is invited to curate the exhibition together with Chus Martínez. Our 2026 guest is Annette Amberg, director of the Kunsthhaus Glarus.

The title of this year's bachelor's and master's graduation exhibition of the Institute Art Gender Nature HGK Basel FHNW at the Kunsthhaus Baselland is *ANOTHER BIRTH*. It is a paraphrase of *Tavallodi Digar* (Another Birth), the best-known book by the Iranian poet and filmmaker Forough Farrokhzad (1935 – 1967). The book—containing 35 poems, originally published in Farsi in 1964 and first translated into English in 1981—offers an exercise in thinking about how renewal and transformation, emotional and intellectual freedom become possible, and how solitude can give birth to collective self-discovery. Meanwhile, the exhibition's subtitle refers to a collection of verses by the same author, *Iman biyavarim be Aghaz-e Fasl-e Sard* (Let Us Believe in the Beginning of the Cold Season) published posthumously in 1974. We—Annette Amberg and Chus Martínez—as the curatorial team of the 2026 graduation exhibition found in Forough Farrokhzad's words a perfect frame through which to address the effort of art and artists to produce a sense of possibility and an idea of human agency within society. These are qualities that describe well the works gathered in this exhibition.

A graduation exhibition has no subject. Its subject is the proximity created by studying together, the generational climate that emerges from sharing a period of life and learning. Living lives that barely leave us time to think and reflect, we often forget how precious these formative years are, how precious education is, and how important both are for our future understanding of the world and our future engagement with it. The works in this exhibition are preoccupied with taming the difficult conditions inherited by artists and turning them into possibilities. Technology appears recurrently, but so does an attention to small aspects of reality that are often lost in the pursuit of productivity and in a society too concerned with maintaining its economic traction. It is true that we are deeply dependent on the economy. Yet the economy should serve our ultimate needs, not greed. Greed surrounds us. Greed as a force willing to sacrifice lives, the Earth, values, dialogue, and democracy itself. The young artists in this exhibition never speak about our multiple crises as “problems.” Instead, they invite us to focus on something else, something that may seem very far away from what is going on. Taking us very far away is a gift. It is something only artists can do. Artists have existed for centuries to rescue us from our tendency to instrumentalize everything, even life itself.

As you move through the exhibition, you will soon forget the idea that we should have a “goal.” This language of the corporate world has polluted everything and made every step seem to be taken for some ultimate reason. Here, in this exhibition, the goal is replaced by purpose. Art points to the fact that a life without a goal can still be a life with a purpose. That purpose could be to collectively produce another birth: another birth of social purpose, of freedom, and of relevance; another birth of a society capable of making sense of itself, a society that stays together and cultivates its collective mind through ideas rather than anger or hate; a society that cultivates education and art rather than war.

This is not a metaphor. It is a political program. Yet it is a program that we are increasingly replacing with a transactional society, one that operates according to an earmarked logic and is based on trade-offs, and in which we become little more than units of labor, roles that are now increasingly subject to automation and the growing reach of AI. Art is perhaps the most powerful tool humankind has ever developed to escape greed and fatalism and to regenerate the social with meaning, relevance, and a sense of purpose that can reawaken hope.

We extend our gratitude to the Kunsthhaus Baselland, its director Ines Goldbach, and her team, for the collaboration and for hosting our graduation exhibition for the eleventh time. We would also like to thank

the team of the Institute Art Gender Nature—lecturers, mentors, technical, scientific, administrative, and production staff—for their guidance and engagement. Last but not least, we thank all artists for their brilliant works, their trust in us and themselves, and the continuous exchange.

Chus Martínez and Annette Amberg

Annette Amberg is director of Kunsthauus Glarus. From 2020 until 2025, she was the curator of the exhibition space Coalmine in Winterthur, where she was responsible for major solo exhibitions including Belinda Kazeem-Kamiński, Aykan Safoğlu, Stefanie Knobel, Cansu Yıldiran, Luna Mahoux, Lena Maria Thüning, and Jiajia Zhang. Together with Olexii Kuchanskyi and Oleksiy Radynski, she initiated the group exhibition *To Watch the War – The Moving Image Amidst the Invasion of Ukraine (2014 – 2022)*. Annette Amberg previously held curatorial positions at the Kunsthalle Basel and the Shedhalle Zurich, and has worked both as an independent curator and as an artist. She was a guest at the Institute Art Gender Nature HGK Basel FHNW, and taught at Zurich University of the Arts, F+F Schule für Kunst und Design Zürich, among others, and, since 2020, has been a member of the expert jury for visual arts grants of the Canton of Thurgau. In 2025, she was a fellow of the Landis & Gyr Stiftung in Bucharest.

kunsthauusglarus.ch

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T W E A K L A B

