

PF25



Crossbreeds, Cracks, Currents

Arnold Annen

Tashi Brauen

Violette Fassbaender

Philipp Schaerer

with an ikebana performance by Hedy Leung

Curated by Angelika Li

PF25 Dornach Extension Opening Exhibition

Saturday 18 October 2025 16:00-18:00

Performance 16:15-16:45

Burgstrasse 3, 4143 Dornach

Direction - Station Dornach-Arlesheim - Bus 66 Stop Ober-Erli

Registration upon arrival

Free entrance

Exhibition until 6 December 2025

Viewing by appointment only

via connect@PF25.org

Rolling into our eighth year**Angelika Li & Donald Mak**

Co-founders, PF25 cultural projects

Founded at Pfeffergässlein 25 in Basel's Old Town in January 2018, PF25 has grown from a local seed into a cross-current linking Hong Kong and Basel, reaching Zurich, Berlin, Murrhardt, Freiburg, Ishigaki, London, Helsinki, and Vilnius — now extending to Dornach. Our programming is interdisciplinary and community-centred, fostering multi-generational exchange between locals and internationals.

Since our Spring 2024 programme, beginning with the exhibition 'Inner Alchemy', our research has evolved toward 'healing' — as practice, process and well-being — a direction guided by the times we are living through. We have found a new space on the Dornach hillside that gives this path its conditions: rhythms of time, elemental exposure and a working landscape for small-scale fieldwork and collective making — all within reach of our Basel base. As always, we continue to explore and work across sites in different cities.

Situated where art, nature and reflection meet, the hillside invites new encounters: a meditative ground where material practice meets elemental forces. Warm thanks to the artists and collaborators whose energy and conversations continue to inspire. We invite you to take part — and look forward to see you at our upcoming programmes and events!

Crossbreeds, Cracks, Currents

Angelika Li, Curator

Dornach, Autumn 2025

The inaugural exhibition, 'Crossbreeds, Cracks, Currents', opens the Dornach hillside chapter of PF25 cultural projects as a living meditation on transformation and emergence. It brings together four Swiss artists — Arnold Annen, Tashi Brauen, Violette Fassbaender and Philipp Schaerer — with an opening performance by Hong Kong artist Hedy Leung. The title, drawn from titles of the works in the exhibition, signals their dialogue and shared terrain: from paper and ceramics to montage of digital and photographic images; between control and openness, stillness and movement.

Philipp Schaerer

In his 'Crossbreeds' series (2024), Schaerer probes the tension between digital construction and material imagination, pushing at the boundary between realms. Still-life compositions weave photographic and computer-generated fragments into surreal pictorial assemblages. Using computer-generated rendering and digital compositing, he demonstrates how a photographic look can be built without a camera; the tools are digital, the touch stays material — an architect's sense of space and structure, a sculptor's sensitivity for surface and texture.

At heart the 'Crossbreeds' series is an experimental pictorial project. Image and photo fragments are drawn from the artist's own archive and, at times, threaded with fictional, AI-generated elements. Where image meets structure, the imagined life forms — marine, choreographic, architectural — at the same time resonate with Arnold Annen's otherworldly porcelain beings.

Arnold Annen

Annen's works emerge from an intuitive process of inversion and growth. His pair of porcelain creatures — 'Thanarla' and 'Solenotryma' (both 2024) — are titled after radiolarian genera: microscopic marine protozoa with intricate silica skeletons. Biomorphic in geometry, one form grows inward while the other expands outward, embodying an ongoing metamorphosis — a study of interior and exterior, concealment and exposure. He carries a long-standing fascination with nature — its workings and its wonders — and with the play of natural light on porcelain's material possibilities. Through these ambiguous, microcosmic forms, Annen sets up a living paradox between fragility and persistence, inviting contemplation of a quiet, continuous becoming.

Tashi Brauen

Tashi Brauen focuses on the materiality and physical behaviour of paper — a medium that resists control and invites openness. In recent years he has returned to earlier works on paper, cutting and reassembling them into new collaged forms. In this exhibition, works by Brauen and Schaerer hang in rhythmic sequence along the anthroposophically angled walls. Though their vocabularies and techniques differ, the works blend into one another, crossing boundaries between image and object, digital composition and folded matter; the palette carries across, and the line holds.

With a single, deliberate movement of the cutter, lines open into cracks — a liminal space between mark and void. In works such as 'Ohne Titel (Geräusche)' (2020) and 'Ellipse' (2021), fragments of older paintings become three-dimensional reliefs as surfaces fold, lift and shift. His latest series, 'There is a Crack in Everything' numbered IV,V,VI (2024–

2025), are also presented here, where light seems to rise from the fissures — moments in which new possibilities are revealed. Through these processes, Brauen tests the limits of paper as a living, responsive material, holding the subtle tension between stability and collapse, gesture and release.

Violette Fassbaender

In her ceramic sculptures 'Polarity' (2017) and 'Re-vision' (2019), Violette Fassbaender explores existence between containment and openness. In counterpoint to Brauen's paper reliefs, her pieces negotiate balance and instability: not fixed on a single point of rest, they find equilibrium through shifting weight and subtle counterforces. Her deep knowledge of clay brings mastery and wonder to porcelain and stoneware alike. Surfaces bear the memory of fire and the touch of the hand, revealing precision alongside unpredictability. Each firing holds anticipation — a moment when control yields to transformation. Lines across the surface recall cracks, yet speak another language: geology and heat, pressure and release shaped by intention. They may also suggest animal scales or meteor fragments, blurring the boundary between the organic and the cosmic. These forms invite a meditative encounter with material presence, where rhythm and poise unfold in dialogue between inner and outer space — stillness and movement held in continuous becoming.

Hedy Leung

The exhibition's conceptual undercurrent finds vivid expression in Hedy Leung's 'Current Situation' (2025) — a marriage of ikebana, performance, sound and olfactory installation created amid the seasonal transition marking PF25's Dornach opening. Merging natural and artificial materials, stillness and motion, Leung inhabits the space between intention and unpredictability, where materials and disciplines interbreed freely. Using cables salvaged in Hong Kong and, from Dornach, reclaimed planks, offcuts and green waste, she channels invisible currents of energy and communication — a quiet pulse linking matter and thought.

For the artist, cracks are not ruptures but openings: moments where air, thought and meaning enter. The work meditates on the fragile balance between holding form and surrendering to flow, between order and dispersal, between the desire to orient and the need to drift. In this in-between, the performance becomes both compass and current — what, here, breathes through the cracks?

About the artists

Arnold Annen (b. 1952, Gsteig bei Gstaad) trained as a potter in Saanen, at the School of Design in Bern, and with Jean-Claude de Crousaz in Geneva, later working with P. Mestre in La Borne, France, and with the Sakakibara brothers in Bizen, Japan. Since 1989 he has shared a studio with his partner Violette Fassbaender in Basel.

In the past five years his exhibitions include 'Window | Windows' (PF25 Basel, 2025), 'Cancel Culture' (Schloss Thun, 2024), 'Formes Vivantes' (Manufacture et Musée Nationaux, Sèvres, 2023), 'Melting Pot. Céramique Suisse Actuelle' (Château de Nyon, 2022), 'Schloss Lustheim' (Bayerisches Nationalmuseum, Germany, 2022), 'Jeux de Transparence' (Galerie du Don, Le Fel, France, 2021), and 'Translucence and Solidity' (Galerie Marianne Heller, Heidelberg, 2020, with Violette Fassbaender). Annen has received major awards in Switzerland, Europe, Asia, and the United States, including 'Best of Show' at SOFA Chicago and First Prize 'Poisson d'Or' at the International Porcelain Triennial in Nyon.

Tashi Brauen (b. 1990, Frauenfeld) received his Bachelor of Fine Arts an der Hochschule für Gestaltung und Kunst in Basel (2007-2010). At the heart of his practice is a study about materials and surfaces — often paper and board — reacting with different interventions. From this experimentation, Brauen finds the fine balance between intentional actions and spontaneous outcomes. Brauen's most recent work follows a path of reduction, resulting in vibrant minimalist colour field canvas paintings that centre the viewing experience on the act of seeing.

Recent presentations include 'sammelzerstreusam' at Galerie Stans, a dual exhibition with Chris Bünter at Ronewa Art Projects, Berlin, and a solo book-launch exhibition at Peter Bichsel Fine Books, Zürich (all 2025); 'The Mansard / MIRADI GSTAAD; 'Apollo's Decathlon' at the Château de Montsoreau — Museum of Contemporary Art, France (2024); and 'Cantonale Berne Jura 2023/24' (Kunsthaus Langenthal; Kunsthaus Interlaken), alongside the solo 'Cover the Blank Spots' at Ronewa Art Projects, Berlin, and 'Random Diaries' at PF25 x Meow Kong Store, Zürich (2023). His works are held in public collections in Switzerland, including the Canton of Zurich, Canton of Bern, Wettingen Art Collection, and private collections worldwide.

Violette Fassbaender (b. 1958, Basel) trained in ceramics in Japan under the guidance of Takako Araki and has shared a studio with her partner Arnold Annen in Basel for over 30 years. A member of the International Academy of Ceramics (IAC), she has undertaken residencies in Germany, Hungary, and Japan.

Recent selected exhibitions include 'Window | Windows' (PF25 Basel, 2025), 'Cancel Culture' (Schloss Thun, 2024), 'Melting Pot. Céramique Suisse Actuelle' (Château de Nyon, 2022), 'Agrégats' (Galerie Marianne Brand, Carouge-Genève, 2020), and '30 Jahre Ateliergemeinschaft mit Arnold Annen' (Galerie Marianne Heller, Heidelberg, 2020).

Hedy Leung (b. 1975, Hong Kong) is a London-based artist exploring the human–nature equilibrium through a multidisciplinary practice integrating found objects, plants, sound and Sogetsu Ikebana. Her work activates the revitalising properties of organic and vibrational elements, fostering experiences that bridge art, nature and wellbeing.

A devoted Sogetsu practitioner, she has studied with Sensei Ho Hin Shing since 2017 and attained the Sogetsu Ikebana Teachers' Diploma (2nd Grade) in 2025. She is a member of the Sogetsu Teachers' Association (London Branch) and Ikebana International (Basel and London Chapters). Her installations have featured in cultural projects and exhibitions across London, Basel, Zürich, Bern, Helsinki, Ishigaki and Hong Kong, evolving a dialogue and practice between tradition and contemporary expression.

Beyond Ikebana, Leung completed BioGeometry Advanced Training (Level 6) in energy-quality balancing and environmental design. She is a certified senior Chinese medicated-food dietician and holds a Bachelor's degree in Social Science (Psychology).

Philipp Schaerer (b. 1972, Zürich) is a Swiss artist and lecturer whose work probes the blurred boundary between digital imagery and the material world. Trained as an architect (EPFL, 1994–2000), he worked at Herzog & de Meuron in Basel on landmark visualisations before turning independent in 2008. His practice centres on computer-generated rendering and digital compositing, often building “photographic” images without a camera from an extensive personal archive; recent series include ‘Crossbreeds’ and earlier ‘Raummodelle’ and ‘Bildbauten’. He has taught digital design at EPFL as a visiting professor since 2014. Schaerer’s works are held by major institutions including MoMA (New York), Centre Pompidou (Paris) and ZKM (Karlsruhe). He lives and works between Zürich and Steffisburg.

About the curator

[Angelika Li](#) (b. 1975, Hong Kong) is a Hong Kong curator based in Basel, dedicated to exploring place, culture, heritage, and storytelling. She is co-founder of PF25 cultural projects, a non-profit organisation bridging Hong Kong and Basel and extending to Switzerland, Europe, and beyond, fostering ongoing dialogue across international communities. Her research centres on diaspora, identities, colonial ideologies, and displacement, themes integral to the long-running exhibition series 'Homeland in Transit' (2019–2025), which has unfolded in twelve editions in Berlin, Freiburg, Murrhardt, Hong Kong, Zurich, London, Ishigaki, and Helsinki.

Recent curatorial projects include Isaac Chong Wai's performance 'Difference / Indifference' (Basler Münster, 2022); the public programme for 'Brice Marden: Inner Space' (Kunstmuseum Basel, 2022); Ellen Pau's Basel debut 'Speculative Generations of Flora Zero' (PF25 Basel, 2023); Hedy Leung's 'Menhir Tapestry 1' (Radio X X_ARTS FESTIVAL, Basel, 2023); 'Ethno-Botanic Resonance' (London Metropolitan University, London, 2023); Dorothee Sauter's solo show 'Tumbling through Time' (Villa Renata, Basel, 2024); 'Assemble: Hong Kong in Helsinki' (Galerie Augusta, Helsinki, 2024), and Oscar Chan Yik-long's first solo exhibition in Switzerland 'To Sleep and Wake Unafraid' (Basel, 2025).

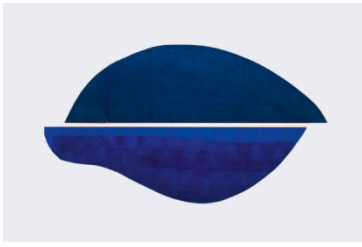
About PF25 cultural projects

PF25 is a Basel-based non-profit arts and cultural organisation dedicated to fostering mutual understanding, cultivating intercultural networks, and weaving collaboration through diverse, site-specific and community-engaged cultural exchanges. Rooted in research into the everyday, its activities take shape through exhibitions, residencies, performances, screenings, community workshops, publications, and conversations. With a focus on Hong Kong and Basel — while extending to other cities and regions across Switzerland, Europe, and beyond — PF25 seeks to expand the spectrum of imagination and explore emergent possibilities for future ways of living. Its initiatives continue to extend through a growing community of places and partners.

Crossbreeds, Cracks, Currents

Tashi Brauen

1



Ellipse

2021

acrylic paint on cardboard

70 x 125 cm

2



Ohne Titel (Geräusche)

2020

acrylic paint on cardboard

129 x 100 cm

3



There is a Crack in Everything IV

2024

acrylic paint on cardboard

42 x 32cm

4



There is a Crack in Everything V

2024

acrylic paint on cardboard

42 x 32cm

5



There is a Crack in Everything VI

2024

acrylic paint on cardboard

42 x 32cm

Philipp Schaerer

6



Crossbreeds - Imaginary Still Lives – V_819-02_02-03
2024

Digital Composite, C-Print, Fuji Crystal Archive DPII,
102 x 82 cm

Framing: Alu frame, 120 x 100 cm, anti-reflective glass AR 70
Edition of 5 (+ 1 AP)

7



Crossbreeds - Imaginary Still Lives – V_819-03_01-01,
2024

Digital Composite, Inkjet Print on Premium Semigloss Photo
Paper, 41 x 31 cm

Framing: Alu frame, 60 x 50 cm, anti-reflective glass AR 70
Edition of 5 (+ 1 AP)

8



Crossbreeds - Imaginary Still Lives – V_825-01_01-02
2024

Digital Composite, Inkjet Print on Premium Semigloss Photo
Paper, 41 x 31 cm

Framing: Alu frame, 60 x 50 cm, anti-reflective glass AR 70
Edition of 5 (+ 1 AP)

9



Crossbreeds - Imaginary Still Lives – V_827-01_02-01
2024

Digital Composite, Inkjet Print on Premium Semigloss Photo
Paper, 41 x 31 cm

Framing: Alu frame, 60 x 50 cm, anti-reflective glass AR 70
Edition of 5 (+ 1 AP)

10



Crossbreeds - Imaginary Still Lives – V_104-01_03-02
2024

Digital Composite, Inkjet Print on Premium Semigloss Photo
Paper, 41 x 31 cm

Framing: Alu frame, 60 x 50 cm, anti-reflective glass AR 70
Edition of 5 (+ 1 AP)

Violette Fassbaender

11



Re-Vision (left)

2019

porcelain and black stoneware clay

62 x 41 x 31 cm

12

Polarity (right)

2017

porcelain and black stoneware clay

68 x 44 x 34cm

Arnold Annen

13



Solenotryma (left)

2019

translucent porcelain

Ø 24.5 x 27 cm

14

Thanarla (right)

2019

translucent porcelain

Ø 21 x 26 cm

Crossbreeds Cracks Currents

Tashi Brauen
Ohne Titel
(Geräusche)
2020
acrylic paint
on cardboard
129 × 100 cm

Philipp Schaerer
Crossbreeds –
V_827-01_02-01
2024
print
41 × 31 cm

Violette Fassbaender
Polarity
2017
porcelain and black
stoneware clay
68 × 44 × 34 cm

Violette Fassbaender
Re-Vision
2019
porcelain and black
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62 × 41 × 31 cm

Philipp Schaerer
Crossbreeds –
V_819-03_01-01
2024
print
41 × 31 cm

Arnold Annen
Thanarla (right)
2019
translucent
porcelain
Ø 21 × 26 cm

Arnold Annen
Solenotryma (left)
2019
translucent
porcelain
Ø 24.5 × 27 cm

Tashi Brauen
There is a Crack
in Everything IV
2024
acrylic paint
on cardboard
42 × 32 cm

Philipp Schaerer
Crossbreeds –
V_825-01_01-02
2024
print
41 × 31 cm

Philipp Schaerer
Crossbreeds –
V_819-02_02-03
2024
print
102 × 82 cm

Tashi Brauen
Ellipse
2021
acrylic paint
on cardboard
70 × 125 cm

Arnold Annen
Tashi Brauen
Violette Fassbaender
Philipp Schaerer

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Tashi Brauen
There is a Crack
in Everything V
2024
acrylic paint
on cardboard
42 × 32 cm

Tashi Brauen
There is a Crack
in Everything VI
2024
acrylic paint
on cardboard
42 × 32 cm

Philipp Schaerer
Crossbreeds –
V_104-01_03-02
2024
print
41 × 31 cm

PF25

