

Press information



A cooperation between Andrea Domesle, Pro Innerstadt Basel, and the Congress Center Basel and GLOBUS Basel

> **Press images** Download www.congress.ch/videocitybs
Copyright: Tomas Eller

Presse contact:

Individual press appointments can be individually arranged.

Andrea Domesle, curator, a.domesle@gmx.ch, mobile +41 79 128 23 61

Edith Thalmann, Head of Communications, Division Venues,
MCH Swiss Exhibition (Basel) Ltd.
edith.thalmann@congress.ch, tel. +41 58 206 31 31
Website: messe.ch

English translation: Christopher Haley Simpson

Web

<http://facebook.com/videocity.bs>
videocitybs.ch

31.05. – 05.08.2018 with certain exceptions, the videos are screened daily from 8:00–24:00 in between the regular messages shown on the Congress Center Basel eBoard Messeplatz 21 next to Swissôtel Le Plaza, and from July on the eBoards of the City Lounge.

Furthermore the videos will be shown from Monday till Friday 10:00–13:00 on the screen of the Mediathek, FHNW Academy of Art and Design, 8th floor, Freilager-Platz 1

31.05. – 29.06.2018 daily screenings also from 9:00–23:00 in one of the windows of GLOBUS Basel Marktplatz 2

Artist: Tomas Eller (*1975 Meran, I, lives in Vienna, A)

“Cosmic Strings” by Tomas Eller

videocity.bs is pleased to be presenting the Basel public with a Swiss premiere again.

In the person of Tomas Eller (born 1975 in Meran, lives in Vienna) we will be introducing an exceptional artist who seeks spiritual engagement with mathematicians, physicists and natural scientists. He makes their results fruitful for his own art, in order to uncover the trail describing the peculiarities of the universe. Space, time, matter, energy are the parameters of our surrounding heavens. Tomas Eller thematises them in his art and investigates them with aesthetic means.

Beneath the superordinate title of "Cosmic Strings" *videocity.bs* unites several videos which came about during the past 20 years – which will be shown on the eBoards of the Congress Center Basel, in the *videocity.bs* showcase at GLOBUS Basel, as well as on the screen of the Mediatheque of the FHNW College of Art and Design. For each separate location, the artist chose a special filmic composition and selected the most suitable film sequences. So each specific environment has its own peculiar surprises to offer.

Although it was created independently and with a view to an interior art space, it is exciting to experience how in the context of *videocity.bs* new challenges are placed upon the showcased video by the scale of the electronic advertising screens and the public space: What influence does bustling life on the Messeplatz trade fair plaza or the market place in general, with its many passers-by and dense traffic have on our perception of an autonomous work of art? The surrounding hustle and bustle amplifies the factors of movement and space within the videos.

The videos are shown here without sound. The sound of the streets replaces the original soundtrack. Every day chance occurrences interrupt the composition, allowing the videos to appear in a new light and vice versa, the videos affect everyday life in their turn. The perception enabled in the media centre is completely different: Here the videos are shown with their original soundtrack and visitors can examine the differences in perception caused. And all this is realized in a relaxed mode in the concentrated, stylishly designed ambience of the media study room, from where you may also simultaneously enjoy a magnificent panoramic view of Basel and environs. For several weeks *videocity.bs* is set to become a moving yet intangible component of the city, encouraging new exchanges, the shifting of familiar systems of order, with unexpected perspectives and encounters once more.

Beneath the title of "Cosmic Strings" Tomas Eller has selected four of his videos for the screening on the eBoard of the Congress Center Basel, and folded them as it were together into one single piece: again and again we witness the futile attempted landing of a helicopter over snow-covered mountain terrain. Betwixt all this, stark searchlights flash on and off. There are also sequences of a sleeper whose surroundings are caught in a torsional moment or of pressurized moving motorcycle pistons (taken from the video entitled "Brain Fucker" created in 1999).

It was the intersecting traffic axes around the bustling Messeplatz which first inspired the artist to make such a composition of individual films folded together. Hence "Cosmic Strings" is most perfectly adapted to the original place in time which inspired its genesis.

It includes the chance momentary perceptions of the passers-by within its compositional calculation, which can range from but a few seconds to a longer stay, for just one-time or for a cumulative daily summation views. Equipped but with such fragmentary perceptual moments alone, one is perfectly able to assemble one's own film in the mind.

The curatress says: "'Cosmic Strings' creates an atmosphere of flow between dream and reality, between surface and space, between event and eternity, between this world and the beyond. Summoning somnambulistic doubt."

With "DINO", by way of a filmic attempt at an ordering system, Tomas Eller would like to divine the trail leading to the laws of mutually attractive and repulsive forces using a multitude of toy model cars. With this aim in mind, he had an Italian Ferrari F40 and a Japanese Toyota rendered into a single module in a toy factory in Shanghai.

"The cars appear to be moving in disorder around a room, whilst their lights are constantly flashing like a pulse, as if some sort of emergency or alarming situation were unfolding. Each vehicle is equipped with a sensor so that whenever two cars collide, they change their travelling direction. The artist has built a microphone into a car, which constantly broadcasts acoustic signals of the collisions to the video, without us viewers being able to discern which car in the network was responsible. Cars, modules, molecules, individuals ... Eller does not ask the question of the car or the machine as an object, but poses the question of determining the location of a factor within a mass of constantly changing factors", according to the art critic and author Sabine Gamper.

The original soundtrack of "DINO" is replaced in the *videocity.bs* showcase at GLOBUS Basel by the sound of the streets. The video shows that locating something or someone as individuals within a constantly changing mass is very difficult. In interaction with day to day life, this is more left to chance and to one's own guesswork.

videocity.bs has pioneered new interconnected pathways within culture, everyday life and the worlds of commerce. Since 2013 *videocity.bs* has created an annually recurring inner city parcours or has become, in the form of intermittent screenings lasting throughout several weeks every year, an integral, immaterial component of Basel city experience, inspiring unexpected encounters.

Videos :

- Subsumed beneath the title of "Cosmic Strings" into a group on one channel are four videos taken from the years 1999–2007, 13.40 min., which can be seen on the eBoard of the Congress Center Basel.
- "DINO", 2004, 10 min., can be seen juxtaposed with another version of "DINO"- in within an installation involving toy model cars in the showcase window of the GLOBUS Basel. The "DINO"-cars are art objects in themselves, so-called multiples, 32 x 9 x 15 cm, in an edition of 100, and they can moreover be purchased as individual art objects.

The videos have a soundtrack, but here during *videocity.bs* they will however be shown up on the eboards and screens **without any original film sound** whatsoever, so that the living sounds of Basel city shall provide them with a unique sound track.

- The above works are also available for viewing and comparing with their **original soundtracks** together with further videos in the FHNW Mediatheque.