

Videocity – Information about the works

TV monitors 4 :3

Erich Busslinger *1949 Baden, lives since 1983 in Basel

Inland Archiv, 2004

Generated by chance, 258 clips, 210 Min./endlos, with sound stereo, 4:3

From 1998 to 2002 Erich Busslinger explored his home region with a video camera. His *Inland Archiv* was co-produced and broadcast by national Swiss television in 2003 as a ten-part series. This "anti- news program" avoids making judgments or comments. Then and now, the question as to what home is remains unanswered. The familiar and the strange, subjectivity and objectivity, individual and collective experience, encyclopedic ambitions and random occurrences cross paths in everyday scenes and create a fascinating, multi-layered and ambivalent picture of Switzerland in the process of upheaval.

Andrea Domesle

Reinhard Manz and Videogenossenschaft Basel

Reinhard Manz *1951 Biel, lives in Basel,

Transport faces Basel Aeschen Square, 1980

4 min., black & white, with sound, 4:3

Reinhard Manz is one of the founder of the video cooperative "Videogenossenschaft" in Basel and as well teacher at the Basel art school. He took part in the video movements of the 1970s and 80s. During that time, „young activists discovered video as a new medium and used moving images in their struggle for access to cultural expression for the many, not the few. They were researching and developing new forms of independent and participatory media work – an important step towards realizing the utopian promises of the digital age.“ (see <https://rebelvideo.ch>)

The video "Transport faces Basel Aeschen Square" from 1980 stands in the context of these political movements and explores the technology of the time. Aeschenplatz in Basel is a busy traffic junction. The artist was interested in tracking down the specific facial expressions of people in their everyday lives. His camera follows strangers sitting in trams or cars; it also follows passers-by crossing the square. Reinhard Manz chose "Japan Standart 1 Open reel" for the shot. So he was able to pan the camera with the movements, at least for a bit, until the vehicle turned around a corner or something else blocked the view. The filmmaker then inserted the tape on an open reel video recorder and moved it by hand. The tape could be wound, stopped or even moved backwards faster.

For the video "Transport faces Basel Aeschen Square" the video scratch was recorded by a monitor. For the video "Transport faces Basel Aeschen Square" the video scratch was recorded by a monitor. Individual faces are more focused, looks are held longer, others pass by faster and mix with the visual and acoustic traces of the scratch action. A personal appropriation of the documentary recordings takes place. The video consciously cites the frame of the monitor and thus public television as a reference.

Andrea Domesle

Muda Mathis / Sus Zwick / Fränzi Madörin

Muda Mathis *1959 Zürich, lives since 1984 in Basel
Sus Zwick *1950 Fribourg, lives since 1973 in Basel
Fränzi Madörin *1963 Basel, lives in Basel

The Ideal Studio-Where Our Images Come From, 2004

16 min., with sound, 4:3

With humorous means the three artists question their place in everyday life and elaborate a refreshing art concept: they draw their artistic potential out of humble everyday events. Objects are re-interpreted in the process. The idea of having one's own home is shown in separate sequences that recall reality-TV. The video *The Ideal Studio-Where Our Images Come From* presents the making of art and life as a unity. It can also be considered as an art manifesto.

This is a special kind of documentation of the daily life in Basel. People passer-bys or drivers had been filmed and afterwards, the film material had been cutted and aesthetical composed.

Andrea Domesle

Screening Circle

1

Copa & Sordes

Birgit Krueger *1967 Munich, lives since 1988 in Basel, & Eric Schmutz *1962 Zofingen, lives since 1983 in Basel)

Tulips & Snails_130414, 2013

60 min., with sound, 9:16 (vertical format!)

Tulips & Snails_130414 is one of the video still lifes that Copa & Sordes compose with natural materials. This modern medium offers new possibilities for popular artifices used in

this genre. Virtuoso artists during the Baroque used to fool spectators by painting houseflies that seemed to have landed on the surface of the painting. The artist duet surprises us with live snails that move on the bouquet of tulips. They could also be interpreted as an ironic comment on the art business: the snail-artists striving upward, the toy helicopter of a wealthy collector hovering above it all?

Andrea Domesle

Copa & Sordes

Birgit Krueger *1967 Munich, lives since 1988 in Basel, & Eric Schmutz *1962 Zofingen, lives since 1983 in Basel)

Frogs_110616_2, 2011
60 min., with sound, 16:9

This is another of the video still lifes that Copa & Sordes compose with natural materials.

2

Saskia Edens

*1975 Genf, lives since 2003 in Basel

R. Mutt, 2009
2.35 Min., without sound, 16.9

Thermographic cameras record differences in temperature. Saskia Edens uses one to show Basel in a wholly new way: the red Town Hall comes out blue, the passersby and automobiles create colorful patterns. The invisible becomes visible. During the video, a graffiti artist appears and sprays the tag *R. Mutt* on various walls. Marcel Duchamp once used this signature to transfer household objects into the realm of art. The ephemeral graffiti stands for a temporary appropriation of urban space and its meaning for artistic inspiration.

Andrea Domesle

3

Esther Hunziker

*1969 Leimbach (CH), lives since 1996 in Basel

EHB 5866, 2012
30 min., loop HD, black & white, with sound

The video shows an animation of a single photograph of the Mars moon Phobos. Multiplied a hundred times, it rotates endlessly around itself, along with letters of the alphabet (notes by scientists), creating ever new constellations. In this video, the natural satellite that orbits around the planet Mars creates its own spatiality, and so individuality. The writer Jonathan Swift predicted the existence of Phobos in his *Gulliver's Travels* in 1726. Esther Hunziker replaced it within the realm of fiction and gave it the name *EHB 5866*.

Andrea Domesle

4

Dan Künzler / Roman Menge

Daniel Künzler *1985 Hamburg, and Roman Menge *1993 Basel, live nearby Basel

Familiar spaces – unfamiliar pathways, 2014

5:50 min, with sound; 16:9

The video follows a man walking through Basel. His way leads rather through outer city districts or through industrial zones and along the harbour area. There, where there is probably rather the possibility for unusual and actually also for forbidden ways: The man jumps on a tram; he climbs up a crane, follows the airy steps of a gas boiler or walks along a bridge railing. It is as if it were a matter of courage or sporting challenges to pass in the big city.

But his path is defined by the concept of the artist duo: The camera is always static and shows an excerpt until the man has crossed it as straight as possible from one edge of the picture to the other. A next detail follows, where the man quasi continues his way at the point on the edge of the picture where he has disappeared from the framing before. His steps are sometimes exhausting and associated with a certain danger. His actions seem absurd and humorous. Only the artistic concept finds an explanation and lets us think about our daily ways, how and why. For a few minutes, the video "Familiar spaces - unfamiliar pathways" constructs a poetic space in the urban space of Basel.

Andrea Domesle

5

Barbara Naegelin

*1967 Venezuela, lebt seit 2002 in Basel

www.braingarden.ch

in utero, 2007

(*unbearable lightness_The Trivial Pursuit of Happiness*)

2.33 Min., with sound 16:9

A woman pushing a shopping carriage through an underground garage—that would be a brief description of *in utero*. Barbara Naegelin combines realistic and dreamlike scenes in rapid succession. The latter were made underwater in a swimming pool. A dark underground

garage—a place that most of us enter with mixed feelings—might catalyze a comprehension of the sensations and experience of an embryo in the womb. This video is part of a group of works in which Barbara Naegelin reflects upon her life as a woman and an artist.

Andrea Domesle

6

Katrin Niedermeier

*1978 Weil am Rhein, GER, lives in Basel and Weil am Rhein

shift of perception, 2017

1:48 min, with sound; 16:9

This animation called "shift of perception" is about changing one's perception to its own purpose. You could call it Propaganda! It has always existed and will always exist and is very present in our today's life. History shown from a different perspective with small changes of myths and facts and rhetorical twists, can produce a perfectly different perception of the past, creating new reality and meaning with a dangerous outcome.

The entanglement of our "real", analogue world with the virtual space creates new, extended forms of reception of our living space and habitat. New subjective spaces and multiple alter egos arise, parallel worlds co-exist within the exact timeframe and new social and cultural structures are created. This close dialogue between both worlds dilutes the border between fiction and reality and gives space to the unknown. The understanding of Human/nature and machine needs to be permanently redefined in this everlasting state of recreation and technical evolution.

The work refers critical to possible complex of problems of this utopian worlds by questioning: fiction? reality? At the same time it is stimulated by this great possibilities of digital force and newest technical developments growing into our analogue world.

Katrin Niedermeier

Katrin Niedermeier

Reality island is elsewhere

HD 16:9, 21: 29 min., with sound

In her work in general, Katrin Niedermeier reflects the entanglement of the "real", analogue world with the virtual space and the influence of digital technologies on human condition.

The animation „Reality island is elsewhere“ is about a humanoid protagonist named Rose who is in search of „her“ personal reality. A game, reminiscent of earlier TV shows, forms the narrative framework of this work. Against this backdrop the troubled and sensitive character Rose attempts, with the help of her avatar Tessa, to experience her body and various spaces in a performative way and to reflect her subjective reality within this game. Personal thoughts and memories of the character Rose flow, overlapping each other, into the

storyline and determine the rhythm of the animation.

Katrin Niedermeier

7

Christoph Oertli

*1962 Winterthur, lives since 1993 in Basel and since 2006 in Bruxelles, too

Go into continents I, 2009

5:50 Min., with sound, 16:9

Outside of Luxor, the gaze slowly scans the desert in a full circle. Single figures, groups, a donkey and a hot air balloon glide past, but the situation as a whole remains undefined. Christoph Oertli cut out parts of scenes from the original film material and recomposed them in animation, shifting the spatial and temporal sequences. A long, slow pan recapitulates the landing of a red balloon, the arrival of tourists on a strange planet.

Andrea Domesle

8

Max Philipp Schmid

*1962 Basel, lives in Basel

Membran, 2019

13.54 min., stereo sound

Has the catastrophe already happened or is it about to take place? And as in a classical drama, will it provide a catharsis? Two men and a woman sit in their bunker-like apartments, as if they were in a waiting room. Overwhelmed by the flood of media information and guidebook words of wisdom, they seek stability in the piano play of the educated middle-class and Far-eastern techniques of self-optimization. They yearn for a life, in which their own experiences come together to a meaningful whole. But the protective membrane, meant to filter incoming influences, has long begun to crack. They lose sight of the overall picture and the fear of diffused dangers immobilizes them. With frenzied activism, they try to avoid idleness. Something has to happen! But nothing does – when will the catastrophe happen or has it already happened? Which act are we in?

Max Philipp Schmid