

**DANIELA GRUENINGER**  
HOME SWEET HOME (2002)  
ENJOY THE RIDE (2003)

The videos *Home Sweet Home* and *Enjoy the Ride* explore the unsettled relationships between noise, sound and improvisational music, on one hand, and image, sound and the impact of life environment, on the other.

During both performances, the invited musicians together with the public were to have a first viewing of the images only. The video was then turned off and the musicians improvised a first set on hand of their recollection of the previewed images. The third and final set had the musicians improvising simultaneously with the images. The sets of "soundtracks" were recorded, only the last one though was used as a definitive track for the video. What the interrogation mainly explored is the thin line balancing narration with improvisation. How can music remain independent and autonomous in its relation to the images? When does it become narrative? What impact do the images and the environment have on the improvisational work of the musicians, and vice versa? In other words, what is the difference between a simple soundtrack made for a film, an improvisation in a concert hall and an improvisation *in situ* with a visual grid as the spine? As a result to the whole experience remain a video, a CD of an autonomous music project, and a visual documentation of the performances (photos and film). All three end results make sense independently.

*Home Sweet Home*, 2002, realised with Polaroid shots and film inserts made in an American home, was projected in a silent version, in public space, on the outside wall of the Geneva Centre of Contemporary Art. The projection realised on the front edifice of a building was intentionally related to the image sequences of the video thus outlining the interrogation of public space *versus* intimate space. When is intimacy publicly visible without being voyeuristic? What acts and elements in everyday life are to remain private albeit they appear banal? The question seems relevant in a context of today's almighty successful reality shows. The video, furthermore, underlines the notions of small acts of perversity existing in every family home, likewise inquiring on how these deeds can be recognised as prosaic or in transgression to the integrity of the individual. Habits, justifiable or not, dissimulated unspoken rules and their impact on the various personalities who live in the same home are subtly intuited. The piece shows, ironically, that despite these inevitable mechanisms, every house and all its inhabitants operate in a sweet and sour mode.

*Enjoy the Ride*, 2003, realised in a former State Penitentiary in Switzerland, pushes the reflection further, insofar as the artists worked on-site by visiting and impregnating themselves by the prison atmosphere before producing any images or sounds. Daniela Grüniger depicted, after confronting the space and working regularly with the musicians, the strong introverted and sexual relation the latter had with their instruments. Drawing up the discourse of sexuality was to underline the symmetrical, autonomous self-centred inner-world perception of an individual despite the outside reality. This interrogation is certainly relevant to all prisoners having hosted at least once in a state penitentiary. The visual artist, as a result to this observation, decided to use for the video a set of images made of the musicians

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during former performances. By imprisoning the musicians in their own world, by forcing them to improvise on hand of their visual, aural and olfactory memory as well as their former collected experiences, by including the physical reality they are in when they play, the visual artist creates intentionally a symmetrical movement leading to the construction of an abstract world. In consequence, recognisable in the music as in the images, the symbiosis refers to the characteristics and definition of the reflective image of a mirror, thus the prisoner confined within the walls of his solitary cell. The end result is a four-wall surround sound system projection plus a CD and a documentary artwork.

“As a visual artist using mainly the Polaroid and the video digital camera for their facility to improvise directly on hand and *in situ*, I feel very close to the work of the noise musicians, who construct their abstract world by drawing their improvisation from the simultaneity of sound and emotions of instantaneous reality, in addition to their individual former collected experiences.” (D. Grüninger)

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ENJOY THE RIDE, Daniela Grüninger, 2003, Limited Edition DVD 03-001

*Video by Daniela Grüninger | Music by Yan Castelli, Patrick Donzé, Andy Guhl, Richard Jean, Tomas Korber, Sachiko M, Erikm, Günter Müller, Toshi Nakamura, Frederick Quennoz & Otomo Yoshihide*

*Photograph and video by Daniela Grüninger | Soundtrack recorded live at Former State Penitentiary, Sion, Switzerland, 4 May 2003 | Soundtrack mastering by Scoof, Lausanne | Edited by Dolmen*

HOME SWEET HOME, Daniela Grüninger, 2002, Limited Edition DVD 02-001

*Video by Daniela Grüninger | Music by Andy Guhl, Jason Kahn, eRikm, Norbert Möslang, Günter Müller & Frederick Quennoz*

*Photograph and video by Daniela Grüninger | Soundtrack recorded live at Geneva Centre of Contemporary Art, 12 September 2001 | Soundtrack mastering by Scoof, Lausanne | Edited by Dolmen*

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