

# dolmen

**LÖTSCHBERG TUNNEL**  
**CONTEMPORARY ART & SOUND**  
**28 APRIL 2005, 10:00AM-1:00PM**

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**VISUAL ART - PROJECTION SET I**

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**ROMAN SIGNER**

*Born in Appenzell, 1938. Lives and works in St. Gallen.*

**“Im Steirischen Wald”, 2000-2004, 7 min 14.**

Swiss sculptor Roman Signer harnesses natural forces - wind, water, and fire in the form of explosive - and channels them to create poetically resonant and hilarious works of art. Because Signer spends so much time outdoors, far from the conventional venues of art, he gives serious thought to the site of his interventions. The films and videos that accompany his sculpture capture the playfulness of his singular process and stand as art objects in their own right.

**HALUK AKAKCE**

*Born in Ankara, 1970. Lives and works in London and New York.*

**“Landscape With Lake”, 2004, 3 min.**

In "Landscape With Lake", like a painting, the entire image appears to be contained within the picture frame, yet the relationships between the forms continue to transform. The video deals with the notion of perception and memory, there is no feeling, no idea that is not undergoing change at every moment. Haluk Akakce's work explores the relation between man and technology. His wall paintings and digitally animated video projections are conceived as 3D spaces as the viewer enters. His films construct aesthetic worlds that highlight the fluid border between the artificial and the real.

**OLAF BREUNING**

*Born in Schaffhausen, 1970. Lives and works in New York and Zurich.*

**“Glum Glum Glee”, 1999, 9 min 17.**

In “Gum Glum Glee” two meandering red lights illuminate an eclectic cast of characters inside a green-lit, smoke-filled space. Olaf Breuning's work use state-of-the-art technology with shock effects from the entertainment industry or the high-gloss quality of advertising. His videos feed off clichés from the media and popular culture and are simultaneously “failed” and accomplished, creating a universe of artificial realities and quoted artificialities.

**DANIELA GRÜNINGER**

*Born in Luzern, 1960. Lives and works in Geneva.*

**“Enjoy the Ride”, 2003-2005, 4 min.**

As a visual artist using mainly the Polaroid and the video digital camera for their facility to improvise directly on hand and in situ, Daniela Grüninger talks about the incidents of accidents and their paradoxical consequences on the course of our lives. The thread is thin, that holds us afloat. “Enjoy the Ride”, is an original work by Daniela Grüninger, specially created for the occasion.

**PIPILOTTI RIST**

*Born in Grabs, 1962. Lives and works in Zurich, in the mountains, and in Los Angeles.*

**“Als der Bruder meiner Mutter geboren wurde, duftete es nach wilden Birnenblueten vor dem braungebrannten Sims”, 1992, 3 min 55.**

Rist's well-developed technique of mixing the personal, the pop and the mass cultural are distilled in this short work. Against a backdrop of tranquil Swiss alpine scenes, a small window presents a graphic record of human birth. This sequence, unsentimentally depicting what has historically symbolized female difference and power, insistently draws attention from the contemplative natural views beyond. The visual confrontation is suggestive of the ways in which different kinds of images are mystified through representation.

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## VISUAL ART - PROJECTION SET II

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### **ROBERT FRANK**

*Born in Zürich, 1924. Lives and works in New York.*

**“Tunnel”, 2005, 3 min 53.**

Robert Frank is one of the world's most influential photographers. For more than fifty years, he has broken the rules of photography and film making, challenging the boundaries between the still and the moving image. “Tunnel” is an original work by Robert Frank, specially created for the occasion.

### **PIPILOTTI RIST**

*Born in Grabs, 1962. Lives and works in Zurich, in the mountains, and in Los Angeles.*

**“Blutclip”, 1993, 2 min 50.**

The video is for the party for the first menstruation and for the wonder of life. Rist's body is the canvas in this surreal montage. Unflinching displays of the artist's own menstrual blood are juxtaposed with images of gemstones, while swooping, close-up shots of Rist's arms and legs are followed by archival footage of lunar fly-bys, suggesting the ease with which visual culture has abstracted the female body into a beautiful but alien natural phenomenon.

### **DANIELA GRÜNINGER**

*Born in Luzern, 1960. Lives and works in Geneva.*

**“Home Sweet Home”, 2001, 8 min 52.**

Home Sweet Home, realised with Polaroid shots and film inserts made in an American home, outlines the interrogation of public space *versus* intimate space. What acts and elements in everyday life are to remain private albeit they appear banal? 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. The piece shows, ironically, that despite these inevitable mechanisms, every house and all its inhabitants operate in a sweet and sour mode.

### **OLAF BREUNING**

*Born in Schaffhausen, 1970. Lives and works in New York and Zurich.*

**“First”, 2003, 7 min 30.**

“First”, a short single-screen version of “Home”, shows the protagonist in different roles (as a homeless person, a cowboy, a tourist, etc.) searching for a home in many diverse environments. In a dowdy wild west scene, he is described as a culture hopper who has traveled all around trying to find the reason why he does not fit in around. The very first scene, where the protagonist dreams of himself as a zombie, already suggests his problematic relationship with the world. This postmodern space of transit, which joins disparate cultural products and separates people from the outside world, points toward the lack of community and the dissolution of identity. Throughout the video installations, theatrical tableaux and photographs, Breuning moves easily between sci-fi, Western and horror fictions.

### **BILL VIOLA**

*Born in New York, 1951. Lives and works in New York.*

**“Anthem”, 1983, 11 min 30, videotape lent by the artist.**

A young girl in a white dress screams as she stands in the central hall of Union Station in Los Angeles. The original scream of a few seconds is extended and shifted in time to produce a primitive "scale" of tones that constitutes the soundtrack of the piece. Images of an ancient forest, the desolate urban landscape, the mechanics of heavy industry, the technology of surgery, the human body, and the leisure culture of southern California reveal their relation to our deep primal fears of illness, mortality, darkness, and the separation of the material body from its spiritual base. Bill Viola is widely recognized as one of the leading video artists on the international scene.

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## VISUAL ART - PLASMASCREENS

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### SHAHZIA SIKANDER

*Born in Lahore, 1969. Lives and works in Los Angeles.*

**“SpiNN (IV)”, 2003, 6 min 30, Courtesy LAC Collection Geneva.**

“SpiNN” depicts a spacious Mughal throne room rich with delicate architectural details (carvings, columns, geometric tiles) and crammed with nearly sixty gopis, female attendants of the Hindu god Krishna. Here, however, the exotic ladies dance attendance on a classically Western figure of Justice, seated on a throne and holding her scales aloft. Sikander’s work is “hardly about adhering to a closed heritage,” said the New York Times. “Instead, it seems to invite previously unrelated pictorial strains to mingle with humor, irony, and often eroticism.”

### ESTHER HIEPLER

*Born in Stuttgart, 1966. Lives and works in Basel.*

**“Häuser fangen - Häuser/Geäst”, 2004, 15 min, Courtesy Galerie Stampa, Basel.**

**“Häuser fangen - Landschaft/Andalusien”, 2004, 12 min, Courtesy Galerie Stampa, Basel**

Häuser fangen ist eine Sammlung, die sowohl aus Stills als auch aus Videoarbeiten besteht. Sie entstand durch den Versuch der Künstlerin, aus dem fahrenden Zug zwischen Madrid und Andalusien die unzähligen kleinen, formal wie funktional minimalistisch konzipierten Häuschen in der Mancha festzuhalten, zu fangen. Für den Zugreisenden erweisen sie sich als strukturierende Elemente der Landschaft; einerseits bilden sie im Verhältnis zu den vorbeisausenden Büschen und Elektromasten im Vordergrund einen ruhigen Anhaltspunkt in der Landschaft, andererseits ist selbst an diesen minimalistischen, gelegentlich geradezu flächig wirkenden Häusern durch den Perspektivenwechsel abzulesen, dass die Reisende sich fortbewegt. Wie sehr wir auf diese Logik des Perspektivenwandels durch Bewegung konditioniert sind, wird von Hiepler in ihren Videoarbeiten durch minimale Eingriffe wie den Loop oder Slow Motion aufgedeckt.

### PETER FISCHLI & DAVID WEISS

*Born in Zurich, 1952 and 1946 respectively. Live and work in Zurich.*

**“Kanal Video”, 1992, 60 min.**

“Canal Video” creates a mesmerizing voyage of color and light across sewage pipes in Zurich. Working in the media of sculpture, film, photography, and installation art, Fischli and Weiss transform everyday objects into ironic manipulations, infusing them with new life and importance. Highlighting humorous and emotional elements in their work, the artists simultaneously amuse and unnerve their audiences. Through their work, the artists explore the relationships of seemingly opposing elements - work and play, order and chaos, mundane and sublime - and draw the viewer into the realm of opposites as he or she may be both fascinated and disquieted by what is on display.

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## VISUAL ART - INSTALLATION

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### TONY OURSLER

*Born in New York, 1957. Lives and works in New York.*

**“I Can't Hear You (Autochthonous)”, 1995, Courtesy LAC Collection Geneva.**

The sense of the disproportion between verbally and visually animated figure - but otherwise inert and hollow [there's no body under the suggestion of clothing] - and inanimate object is a crucial aspect of Oursler's work. It is symbolic of the discrepancy between the small powerless child and the big powerful parents. Oursler invariably gives us a child's eye view of the dangerous lifeworld.

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## SOUND

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### **HANS KOCH**

*Born in 1948. Lives and works in Biel.*

Hans Koch has quit his career as a recognised classical clarinetist to become one of the most innovative improvising reed-players in Europe. He has been working with many gifted musicians from Cecil Taylor to Fred Frith since the 1980s. As a composer he has shaped the sound of Koch-Schütz-Studer since the beginning as well as working for radio-plays and film. Since the 1990s, he has been working with electronics as an extension of the saxes/clarinets as well as with sampling/sequencing.

### **LIONEL MARCHETTI**

*Born in 1967. Lives and works in Lyon.*

Lionel Marchetti is one of a handful of artists who in the mid-to-late 1990s took electro-acoustic music out of academic studios and into the free improvisation ring. A scholar who worked at the CFMI (Lyon) and GRM (Paris) studios and published a book on acousmatic composer Michel Chion, Marchetti developed a set-up of microphones and loudspeakers he uses on stage along with tape recorders, prepared CDs, motors and radios.

### **NORBERT MÖSLANG**

*Born in 1952. Lives and works in St-Gallen.*

Norbert Möslang worked with voice crack until the end of 2002 and played also in Poire\_z. He has played together with Borbetomagus, Otomo Yoshihide, Günter Müller, eRikm, Jérôme Noetinger, Lionel Marchetti, Jim O'Rourke, Kevin Drumm, Jason Kahn, Oren Ambarchi, Tomas Korber, Keith Rowe, I-sound, Carlos Zingaro, Florian Hecker. Norbert Möslang also works in the field of visual arts. He recently represented Switzerland at the Biennial de Venise.

### **GÜNTER MÜLLER**

*Born in München in 1954. Lives and works in Basel.*

The percussionist Müller has been playing a unique drum set with a mobile pick-up and microphone system of his own invention since 1981. The system allows hand-generated sounds on drums and percussion to be modulated electronically. Since 1998, minidisks are included in his electronic set. In 1990, he founded FOR 4 EARS record label.

### **TOSHIMARU NAKAMURA**

*Lives and works in Tokyo.*

Nakamura formed "A Paragon of Beauty" in 1992, and the group released the CD A Paragon of Beauty in 1995. Since 1994, he has frequently visited Berlin, working and performing in various projects. In the course of these visits, he formed the duo Repeat in 1998 with the American drummer Jason Kahn. Nakamura set aside his guitar around 1998 and began to concentrate more on producing electronic music. He develops a unique style, playing the "no-input mixing board."

### **KEITH ROWE**

*Lives and works in Nantes and London.*

British guitarist Keith Rowe, a member of AMM, is one of the improvisers who has most contributed to the definition of a new vocabulary for the guitar. Or, better, for the "tabletop" guitar, a guitar plugged into the cacophony of the "perfectly ordinary reality" (usually, a barrage of radios and electronic devices). He has played the guitar virtually in every possible manner and with every possible tool, to the point that the guitar has become a mere object that can be used to produce unusual sounds.

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## SACHIKO M

*Born in 1970. Lives and works in Tokyo.*

From 1994 to 1997, as a member of Ground Zero (which disbanded in March 1998), Sachiko M performed at festivals and concerts around the world. She played an important role in the group's chopped-up, "plunderphonic" (or "plagiaristic" sampling) sound. Since the disbanding of Ground Zero, Sachiko M has pursued a unique performance style which brings to the forefront the sampler's own test tones and sine waves, to develop nearly memory-free sampling works.

## ERIK M

*Lives and works in Marseille.*

Stemming from his interest in visual arts and his first musical experience as a rock guitarist, he has for some years now become steadily more and more renowned for his virtuoso turntabling and his use of electronic instruments and tools in an integrated scenic set-up. But today he has begun to leave behind his status of noise-dj and vinyl sculptor, turning towards more solitary work, integrating into his music new technologies and applying lessons learnt from his multifarious musical experiences.

## CHARLOTTE HUG

*Born in 1965. Lives and works in Zurich and London.*

The classically trained viola artist chooses environments without boundaries for her music performances, unusual places with unexpected acoustical qualities as well as visual, historical emotional ones. An enhanced choice of personal techniques developed from this basic attitude in experimenting. Charlotte Hug uses her viola with technical and sonorous virtuosity - especially the personally developed Weichbogen-technique (softbow-technique): from the pure tone to a multitude of sounds and noises.

## RICHARD JEAN

*Born in 1951. Lives and works in Sion.*

It all started out in the late 1960s when Richard Jean, self-taught musician in rock and its numerous electric by-products, swiftly chose a richer and more complex path, one of the most fruitful of the twentieth century: jazz. Improvisation eventually and naturally became the major concern in his abundant work, developed under the trademark "L'Oeil et l'Oreille".

## TOMAS KORBER

*Born in 1979. Lives and works in Zurich.*

Tomas Korber received a five-year musical basic training (theory/clarinet) starting from 1988 and guitar lessons starting from 1992, which he quitted after four years being unhappy with the restraints of academic tutelage. Early interest in diverse experimental music directions (electro-acoustic, contemporary, free improvisation, etc.). Self-taught schooling in electric-guitar (and electronic devices) since 1993. He has written various compositions and played improvised music since the early 1990s.

Dolmen is committed to echo new developments coalescing contemporary art and music within unexpected environments.		<a href="mailto:info@dolmen.ch">info@dolmen.ch</a> <a href="http://www.dolmen.ch">www.dolmen.ch</a>
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