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VideoArtScene  
Switzerland

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# VideoArtScene Switzerland



Within the framework of its work abroad, the Arts Council of Switzerland Pro Helvetia has organised a travelling exhibition of recent work from the Swiss video art scene. The exhibition has enabled Swiss video artists to show their work in numerous places as part of the cultural dialogue between Switzerland and overseas.

The work on display at the National Gallery of Victoria is a component of the travelling exhibition *MediaSculpture-VideoArtScene Switzerland* and comprises eleven works created since 1995 by Swiss video artists. These works demonstrate various technical possibilities, and display a range of poetic, playful and performance-inspired styles.

Although video has been firmly established in the art scene since the beginning of the 1960s, it is still widely regarded as avant-garde form of art. It is an appropriate medium for the portrayal of experiences of a fascinating world between dream, fiction and reality, and gives artists the opportunity of capturing scenes from reality and developing them into expressions of intensive life and experience in an artistic or documentary form. Video installations are, however, more than mere playful experiments with technology, for they may take the form of artistic interpretations of ideas, discussions of topical themes and backgrounds, or investigations into mysterious territory.

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## Sylvie Fleury *Beauty Case*

In this work the viewer is witness to the struggles of a stereotypically feminine woman in glamorous frock and high heels, as she attempts to retrieve items from the boot of her large car. Our view is that of the voyeur, and the woman does not acknowledge us. Instead, we passively watch her back as she is almost engulfed and overwhelmed by the malfunctioning mechanism of the boot.

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PRO HELVETIA ARTS COUNCIL OF SWITZERLAND  
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URSULA WITTMER, CURATOR

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SYLVIE FLEURY  
SWISS 1961 - LIVES IN SWITZERLAND  
*BEAUTY CASE* 1995  
5 MINUTES, 30 SECONDS



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**Edith Flückiger**

*First pale, then light, then sky high (Erst hell, dann licht, dann himmelhoch)*

The transitory nature of an individual life is the subject matter of this eloquent work. The fleeting nature of our presence and the imprint we leave on our environment is articulated through two girls who are seen playing at lying prostrate. As the climate changes, they are caught in the rain. Through a form of silhouetting their reclining poses are recorded, but only for the briefest instant.

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**EDITH FLÜCKIGER**  
 AUSTRIAN 1960-, LIVES IN SWITZERLAND  
 FIRST PALE, THEN LIGHT, THEN SKY HIGH  
 (ERST HELL, DANN LICHT, DANN HIMMELHOCH) 1999  
 3 MINUTES, 30 SECONDS

**Hervé Graumann**

*Overwrite Nr. V*

Endlessly looping back on itself, the everyday objects found in this video move and then reassemble, shifting and then returning to their original positions. Based on a mundane vision of what appears to be the inside of a painter's studio or workshop, the objects in this work continue to perpetuate themselves through a buzzing, repetitious activity.

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**HERVÉ GRAUMANN**  
 SWISS 1963-, LIVES IN SWITZERLAND  
 OVERWRITE NR. V 1999  
 3 MINUTES, 30 SECONDS



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### Stefan Halter and Franz Gatwohl

#### *Speech*

The conversation between the two protagonists is initiated by unexpected projectiles of minute pasta shapes from one man to the other. Formed by the spewing and spitting of letters of the alphabet that have been ingested in the form of soup, the dialogue is silent and wordless. This video work reads as a metaphor for many forms of interpersonal communication, which can often be frenzied, incomprehensible or utterly satisfying.

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**STEFAN HALTER**  
 SWISS 1968-, LIVES IN GERMANY AND SWITZERLAND  
**FRANZ GATWOHL**  
 GERMAN 1967-, LIVES IN GERMANY AND SWITZERLAND  
*SPEECH* 1998  
 5 MINUTES, 20 SECONDS

### Eric Hattan

#### *La noce*

In this video we see a frustrated photographer's assistant continually rushing to adjust the dress of a bride so that her image may be captured for posterity on this most significant of days. The gusts of wind defy attempts to control the wayward fabric, and inferences about women and the nature of the institution of matrimony may be elicited from this activity.

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**ERIC HATTAN**  
 SWISS 1955-, LIVES FRANCE AND SWITZERLAND  
*LA NOCE* 1998  
 2 MINUTES



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**Daniela Keiser**  
*Demets Augenblicke*

*Demets Augenblicke* literally means *eyes like olives*, a complimentary phrase often used in Turkey. This particular expression interested Keiser, as it is widely used and has a definite cultural origin. In this video we see a young woman dangling not olives but cherries in front of her eyes to illustrate the idea. The artist has an ongoing interest in the intricacies of language, and in particular how the process of translation from one language to another has an impact on the intended meaning of words.

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**DANIELA KEISER**  
SWISS 1963-, LIVES IN SWITZERLAND  
*DEMETS AUGENBLICKE* 1999  
2 MINUTES, 20 SECONDS

**Eric Lanz**  
*Choses*

Intriguingly edited, this work is based on a simple concept of tactility as a source of information about our environment. In this work we see the hands of an unidentified protagonist as they embark on a linear journey through a series of tactile sensory experiences, encountering substances of disparate origins along the way. The interaction with each surface is fleeting lasting only a few seconds. The juxtapositions between synthetic and natural substances, enchantment and revulsion are highlighted through their proximity to one another, and through the memory they evoke in the mind of the viewer.

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**ERIC LANZ**  
SWISS 1962-, LIVES IN GERMANY  
*CHOSSES* 1999  
5 MINUTES



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**Franziska Megert**  
*HOMMeAGE*

We are taken on a relentless journey through a visually dense landscape comprised of images selected from Western art history. This voyage is one of the male gaze, and the art selected to wallpaper the virtual corridors and rooms is of a sexually orientated nature, marking out different periods in the life cycle of a woman, for example youth, mother or grandmother. The title *HOMMeAGE* refers to the aging process of the man who clings to virility by achieveing vicarious sexual satisfaction.

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**FRANZISKA MEGERT**  
SWISS 1950-, LIVES IN GERMANY AND SWITZERLAND  
*HOMMeAGE* 1996  
3 MINUTES, 30 SECONDS



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**Chantal Michel**  
*Sorry guys*

This work features a woman trapped in an ambiguous interior zone compulsively struggling with her corporreality as she attempts to move through the space. Awkward juxtapositions of limbs and glamerous garb make us pity her situation, as it is perpetual with no hope of reprove. The banal, humorous and irrational plight of the protagonist suggests that the artist has an apprecaition of existentialism.

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**CHANTAL MICHEL**  
SWISS 1968-, LIVES IN SWITZERLAND  
*SORRY GUYS* 1997  
6 MINUTES, 10 SECONDS



**Hannes Rickli**  
*Maria's bar (Salina)*

As the viewer looks through a window onto a domestic interior, the artist draws to our attention certain classic binary oppositions: 'man/nature', 'inside/outside', 'active/passive'. Two individuals in the room play out these contrasts in pantomime format. Comfortably located inside, these men view a fake version of the outside world where the forces of nature are evident in a night sky that is intermittently punctuated by flashes of lightning

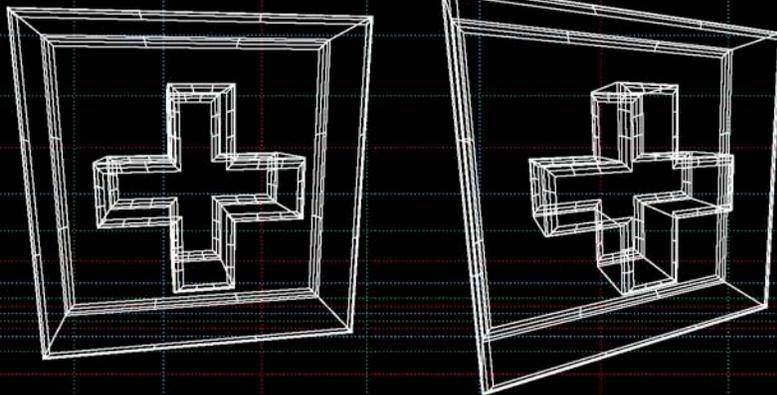
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**HANNES RICKLI**  
SWISS 1959-, LIVES IN SWITZERLAND  
*MARIA'S BAR (SALINA)* 2000  
3 MINUTES, 10 SECONDS



**Muda Mathis and Sus Zwick**  
*Der scharfe blick*

Connected by more than the similar red garb that adorns them, the two female figures depicted in this split screen video occupy similar yet distinct spaces and each one's actions affect the environment of the other. A stamp of the foot or other seemingly inconsequential action will bring an image into sharp focus or cause the other person to disappear. Humorously intriguing, the work illustrates aspects of the interconnectedness of people.

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**MUDA MATHIS**  
SWISS 1959-, LIVES IN SWITZERLAND AND FRANCE  
**SUS ZWICK**  
SWISS 1950-, LIVES IN SWITZERLAND AND FRANCE  
*DER SCHARFE BLICK* 1999  
4 MINUTES, 50 SECONDS



+ ANONDA BELL (CURATOR, PROJECTS)

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NGV International Project  
Level Three

PRO HELVETIA  
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