

VIDEO WINDOW

presents

**Screening  
programme with  
videos by:**

Halil Altındere  
Charles Atlas  
Jiwen Chai  
collectif\_fact  
Quynh Dong  
Wojtek Doroszuk  
Gery Gargileva  
Janna Giger  
Dan Halter  
Marianne Halter  
& Mario Marchisella  
Lewis Klahr  
Dink Koy  
Manu Leksch  
Muda Mathis  
Grace Ndritu  
Christoph Oertli  
Uriel Orlov  
Akosua Adoma Owusu  
Pipilotti Rist  
Max Philipp Schmid  
Dominik Stauch  
Una Stepmann  
Barbara Wagner  
& Benjamin de Burca

Curated by  
Bruno Z'Graggen

**The  
Power &  
Magic  
of Music  
in Video Art**

A cooperation between:

VIDEO WINDOW



kunsthalle luzern

stattkino

KUNSTRAUM  
WALCHETURM

STADTKINO  
BASEL

**Kunsthalle Luzern /  
stattkino Luzern**

Part 1  
Sat 28 Oct 2023  
18:15

Part 2  
Sat 4 Nov 2023  
18:15

Part 3  
Sat 11 Nov 2023  
18:15

**Kunstraum Walcheturm,  
Zürich**

Parts 1-3  
Sat 18 Nov 2023  
18:00

**Stattkino Basel**

Parts 1-3  
Fri 24 Nov 2023  
18:00

The three-part screening programme *Thrill Me* examines the audio-visual interaction between music and image. Melodious, colourful and highly entertaining, it features 23 video works that represent well-known national and international positions. The selection conveys the cross-cultural fascination, power and magic of music as an elixir of life while highlighting its importance in video art. How, for example, do rhythm and melody combine with image to intensify dramaturgy and narrative? And to what extent does music also create inherent imagination spaces that are detached from the stream of images?

The programme brings together twelve positions from Switzerland with eleven more from Europe, North and South America, Africa and Asia. The selected works span the past 30 years of video art and refer to three strands that shaped the relationship between image, sound and music in video art: experimental film, MTV/pop culture and the important exploratory phase in which video art stood on the threshold of the digitalisation that followed the pioneering period of the first three decades.

The videos take us on a trip around the world and cover numerous musical genres. Dominant among the diverse contributions are performance-like and experimental works featuring song and mimic, concerts, choreography and dance. Many resemble music clips and make use of animation, abstraction, film collage and footage or parody feature films or action movies. They focus on strong emotions and issues such as individual and collective identity, gender, love and power, resistance and violence, politics and business.

The programme opens with Una Szeemann's fulminant *Thrill Me* (2004), which addresses Michael Jackson's metamorphosis into the white "King of Pop" and his megahit *Thriller* (1982). The epoch-making album and music video set a new benchmark in the world of pop culture and coincided with the early days of MTV. Jackson also appears in the works of Wojtek Doroszuk and Akosua Adoma Owusu, who reflect and question the myth and the glamorous image of the flamboyant star.

**VIDEO WINDOW** is a nomadic platform whose aim is to share video art and encourage discussion both at home and abroad. Its presentations take place in a range of formats and in cooperation with galleries, art spaces, museums, cinemas, festivals and universities. Established in 2012, the platform focusses on artists based in Switzerland and is run by Bruno Z'Graggen, Zurich.  
[brunozgraggen.ch/video-window](http://brunozgraggen.ch/video-window)

1

Duration: 70 min.

Una Szeemann  
***Thrill Me*, 2004**

collectif\_fact  
***How to Become a Thing*, 2023**

Jannik Giger  
***Blind Audition*, 2022**

Max Philipp Schmid  
***The King*, 2004**

Muda Mathis  
***Sofie zieht Kreise*, 1992**

Grace Ndiritu  
***The Nightingale*, 2003**

Wojtek Doroszuk  
***Prince*, 2014**

2

Duration: 70 min.

Charles Atlas  
***What I Did Last Summer*, 1991**

Halil Altındere  
***Ballerinas and Police*, 2017**

Dan Halter  
***Untitled*  
(Zimbabwean Queen of Rave), 2005**

Gery Georgieva  
***Balkan Idol*, 2015**

Dominik Stauch  
***Coast to Coast*, 2018**

Uriel Orlow  
***In Concert*, 2005**

Pipilotti Rist  
***You Called Me Jacky*, 1990**

Christoph Oertli  
***Alice*, 2005**

Lewis Klahr  
***April Snow*, 2010**

Marianne Halter & Mario Marchisella  
***The Best Is Yet to Come*, 2014**

3

Duration: 73 min.

Jiwon Choi  
***Parallel*, 2017**

Dirk Koy  
***Out of Sight*, 2020**

Quynh Dong  
***Sweet Noël*, 2013**

Bárbara Wagner & Benjamin de Burca  
***Faz Que Vai (Set to Go)*, 2016**

Akosua Adoma Owusu  
***King of Sanwi*, 2020**

Manu Luksch  
***Algo-Rhythm*, 2019**

Curated by Bruno Z'Graggen,  
VIDEO WINDOW



# Una Szeemann



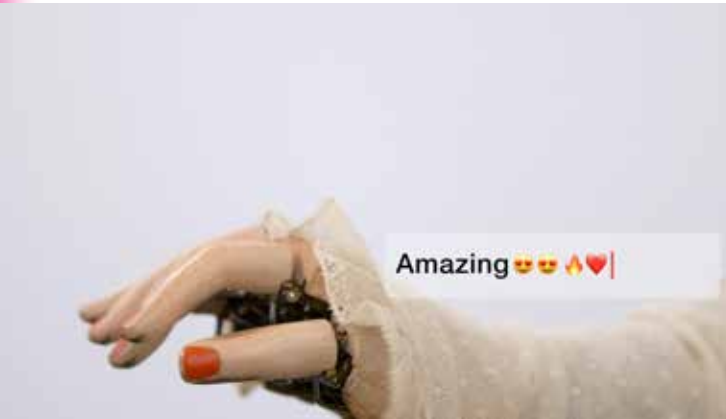
SD NTSC, colour, sound, E, 6:06 min., 4:3  
© Una Szeemann, courtesy the artist &  
videoart.ch, Zofingen

## *Thrill Me*, 2004

The artist's compilation-like work *Thrill Me* exemplarily expresses the power and magic that can be generated by the interaction of music and image. Szeemann relates the breathtaking success story of Michael Jackson, rhythmically assembled by combining footage from clips with the sound of *Thriller*. The album and music video set new standards in 1982/83. We see the metamorphosis of Jackson from a small black kid to the white "King of Pop". Despite her fascination, the artist doesn't hide the fact that the desire for success and the seductive power of music can pave the way to self-destruction.

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**Una Szeemann** (\*1975, Locarno) lives in Zurich. She is active in the areas of video, performance, sculpture, text and installation. Her work focusses on investigations of the unconscious, dreams and such intangible notions as traces of physical presence and movement, which she poetically transforms into appropriate media and materials.



Video HD, colour, sound, E/F/f/e, 9:40 min., 16:9  
© collectif\_fact, courtesy the artists &  
Wilde Gallery, Geneva

## ***How to Become a Thing, 2023***

The protagonist in *How to Become a Thing* is a female musical automaton named Marianne. She was created by the Swiss watchmaker Jaquet Droz in 1774 and can now be seen in the Musée d'art et d'histoire in Neuenburg. In the video, the figure oscillates between being a technical gimmick and a magical artefact, an object of desire and a status symbol, a piece from a museum collection and a promotional item. The work addresses our relationship with devices with the help of the stereotypes that embody them. Its historical depth encourages us to reconsider our expectations of new technologies.

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**Annelore Schneider** (\*1979) & **Claude Piguet** (\*1977) were both born in Neuenburg and live and work in London and Geneva. They have been working as the artist duo collectif\_fact since 2002. Their work is notable for its formal proximity to film and suspense and its interest in digital transformation. In addition to the medium of video, their installations also make use of photography, sculpture and objects.

[collectif-fact.ch](http://collectif-fact.ch)

# Jannik Giger



Video HD, colour, sound, G/E/e/g, 21:50 min., 16:9  
© Jannik Giger, courtesy the artist

## ***Blind Audition, 2022***

*Blind Audition* recalls the memories and trauma provoked in a female singer by auditions and rehearsals. The work penetrates the complex self-awareness and subconscious of the protagonist. It reveals rigid power structures and a sense of helplessness. The collage-like editing of clips from pieces of pop and operatic music and fragments of evaluations by singing teachers and orchestra conductors creates a powerful force that draws the performer on a nightmarish journey through labyrinthine corridors and spaces. Robert Schumann's *Ich hab' im Traum geweinet* provides the leitmotiv to the very end.

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**Jannik Giger** (\*1985, Basel) lives and works in Basel. He is a trained musician, composer and media artist. His work includes musical compositions, from orchestral and chamber music to film scores, video and sound installations. The videos are shaped by the world of music and a focus on presentation, hierarchy and the interaction between the actors.

jannikgiger.ch

# Max Philipp Schmid



SD PAL, colour, sound, G/e, 2 min., 4:3  
© Max Philipp Schmid, courtesy the artist &  
freihändler, Basel

## *The King, 2004*

In the short video we see the face of a singer in front of a curtain in the studio. He clears his throat and starts to sing the 19th-century German canon *Froh zu sein bedarf es wenig und wer froh ist, ist ein König* to the beat of a metronome. The singer strains to intensify the sound and create a choir-like polyphonic effect to the point at which everything mixes together ad absurdum and the blades of light distort the face of the singer, which then disappears into the shadows – thus paradoxically underlining the veracity of the canon.

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**Max Philipp Schmid** (\*1962, Basel) lives and works in Basel. His works often resemble experimental setups. Their leitmotifs include social issues and sensitivities and the relationship between art and nature. Schmid pays particular attention to movement, gesture and expression. His work is characterised by its formally equal treatment of image and sound and the precision of its rhythm, editing and structure.

[maxphilippschmid.ch](http://maxphilippschmid.ch)



# Muda Mathis



Video U-Matic low (digitised), colour, sound, G, 3 min., 4:3  
© Muda Mathis, courtesy the artist

## ***Sofie zieht Kreise (Sofie Circles), 1992***

The work dates from the analogue age and expresses the artist's love of experimentation. The square image contains a series of floating faces that move to the rapid beat of a happy song. The figures pull faces with wide-open eyes and mouths in front of a changing background. The rhythmically shaky picture, together with the music and the song text, suggest the centrifugal forces, joys and fears of a carousel-like fairground ride. The images come from an instalative experimental setup with a rotating bench for the audience, which appears on monitors via a camera transmission.

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**Muda Mathis** (\*1959, Zurich) lives and works in Basel. She uses video, performance, music and song in an experimental way. Mathis has been cooperating for over 30 years with Sus Zwick and works regularly with Fränzi Madörin. They advocate for feminist issues and help to shape the Swiss art scene. In 1987, Mathis was a founding member of the music performance group Les Reines Prochaines, to which Zwick and Madörin also belong.

[mathiszwick.ch](http://mathiszwick.ch)

# Grace Ndiritu



SD PAL, colour, sound, Fulani, 7 Min., 4:3  
© Grace Ndiritu, courtesy the artist &  
LUX, London

## ***The Nightingale, 2003***

The artist's two-part transformative performance to the song *Alla Addu Jam* by the Senegalese musician Baaba Maal begins with a calm black-and-white introduction. A cloth covers her head and gradually reveals her face. Then the music moves up a beat, the image becomes coloured and she opens her eyes. The hands skilfully and repeatedly wrap the red material around her head. Each new form changes its function. Ndiritu employs simple and strongly expressive media to ask pressing questions about identity and cultural stereotypes in the postcolonial context and refers to the nightingale, the symbol of love and lamentation.

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**Grace Ndiritu** (\*1982, Birmingham) lives and works in London. The British-Kenyan artist, who trained in the field of textile art, is known for her innovative and diverse approach. She uses photography, performance, interactions in museums, video, texts, painting and textiles to critically investigate the current transformation of society.

[gracendiritu.com](http://gracendiritu.com)

# Wojtek Doroszuk



Video HD, colour, sound, 19:50 min., 16:9  
© Wojtek Doroszuk, courtesy the artist &  
Galerie Joseph Tang, Paris

## *Prince, 2014*

In Brazzaville, the camera follows a young man who is well known around the city. Day after day he performs the same ritual, which is based on the more than 50-year-old local tradition of the *sapeur*, the penniless dandyish fashionista (Fr.: les sapes, clothes). With his black shoes, white socks and gloves, blue suit and jaunty hat, he pays stylish homage to Michael Jackson. In this way he saunters through the dusty streets, attracting attention, until he arrives at the Congo River and meets some musician and singer friends. Here, he dances à la Jackson to a socially critical piece by Franklin Boukaka (1940–1972), a pioneer of local popular music.

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**Wojtek Doroszuk** (\*1980, Głogów, Poland) lives and works in Lille. In addition to video he also uses photography, and his research-based interests include social phenomena and conventions. His filmic works offer essayistic insights into little-known human milieux. The rhythm and composition of these works leave the public room for thinking about social contexts.

[wojtekdoroszuk.com](http://wojtekdoroszuk.com)

2

# Charles Atlas



DV NTSC, colour, sound, E, 12 min., 4:3  
© Charles Atlas, courtesy the artist, Luhring Augustine & Electronic Arts Intermix (EAI), New York

## ***What I Did Last Summer, 1991***

The compilation *What I Did Last Summer* comprises three low-tech works. It celebrates the nightlife of downtown New York. *Butchers' Vogue* contains a dance choreography accompanied by Madonna's hit *Vogue* and tells of the encounters of two prostitutes with a policeman and the serving staff and diners in a restaurant next to a meat market. *Disco 2000* resembles a short advert, with its images of dance floors and a dancing chicken. *The Drag-linquents* features interwoven performances by two drag queens, whose songs about their sexual desires are humorously combined with clichéd archive images of musclemen and cowboys.

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**Charles Atlas** (\*1949, St. Louis, USA) lives and works in New York City. Atlas is regarded as a pioneer of film and video art. He combines music, body, dance and performance in complex installations that employ a range of genres and techniques. Atlas became well known as a result of his cooperation with choreographers such as Merce Cunningham or Michael Clark and leading figures in the sub and pop cultures of New York.

[luhringaugustine.com](http://luhringaugustine.com)

# Halil Altındere



Video HD, colour, sound, 9:39 min., 16:9  
© Halil Altındere, courtesy the artist &  
Pilot Galeri, Istanbul

## ***Ballerinas and Police, 2017***

The film parodies the genre of the political thriller as a means of addressing the issue of good and evil in the form of a ballet choreography. Several shady characters summon a task force to confront a graceful group of rehearsing ballerinas, who miraculously manage to defend themselves. Altındere employs the ductus of the action film, twinned with the power and drama of Tchaikovsky's music (*Swan Lake*, etc.), as a means of both symbolically criticising the abuse of power by the state led by President Erdoğan and highlighting the importance of fighting back.

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**Halil Altındere** (\*1971, Mardin, Turkey) lives and works in Istanbul as an artist, curator, publisher and editor. His multimedia art is shaped by political content related to Turkey and references to Pop Art. In his videos and installations, he addresses everyday life, gender relations, state power and resistance by overemphasising symbols and mechanisms that he then alienates with a heavy dose of irony.

Dan Halter



DV PAL, colour and b/w, sound, 3:33 min., 4:3  
© Dan Halter, courtesy the artist

## ***Untitled (Zimbabwean Queen of Rave), 2005***

The work has a special autobiographical significance for the artist. The soundtrack consists of the global hit *Everybody's Free (To Feel Good)* by Rozalla Miller, who is regarded as the “Zimbabwean Queen of Rave”. The programmatic title appeared in 1991 at the point at which apartheid in South Africa was coming to a close. On the visual level, two sequences of found footage assembled to the rhythm of the music present two dynamic choreographies of human masses: peaceful rave events in Europe and the USA and bloody protests during the apartheid regime.

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**Dan Halter** (\*1977, Harare, Zimbabwe) lives and works in Cape Town. He expresses himself in a variety of ways in his videos, installations, photographs, prints, texts, textiles, sculptures and public actions. Halter's interest in power structures and questions of belonging has been politically shaped by the tough realities of life in Zimbabwe and South Africa since the end of colonialism and apartheid.

[danhalter.com](http://danhalter.com)



# Gery Georgieva



Video HD, colour, sound, BGR, 4:09 min., 16:9  
© Gery Georgieva, courtesy the artist

## ***Balkan Idol, 2015***

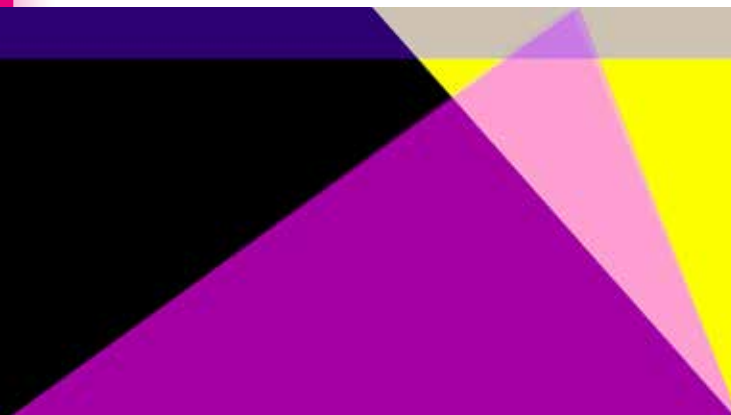
In *Balkan Idol*, Georgieva contrasts empty spaces: the dilapidated Buzludzha Monument of the Bulgarian Communist Party and a night club from the Chalga scene. The club symbolises a shady world that emerged, mafia-style, after the end of the socialist era in the form of dubious business practices, an ostentatious lifestyle and exploitative eroticism. In the meantime, Chalga music has gained widespread reach and is marketed as club music that is close to hip-hop with a Balkan streak. Georgieva performs in both settings and explores the identity-creating energy of music: by singing a folk song and moving to the heavy beat.

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**Gery Georgieva** (\*1986, Varna, Bulgaria) lives and works in London, where she belongs to the performance community. Her work includes videos, performances and multimedia installations. In her improvised pieces for the camera she combines glamorous DIY costumes with strategies of appropriation. She often contrasts pop culture with Bulgarian folk tradition as a means of addressing the issue of cultural belonging.

[gerygeorgieva.com](http://gerygeorgieva.com)





Video HD, colour, sound, 6:14 min., 16:9  
© Dominik Stauch, courtesy the artist &  
Galerie Bernhard Bischoff & Partner, Bern

## *Coast to Coast*, 2018

The work *Coast to Coast* was created in cooperation with the Swiss musician Wolfgang Zwiauer (e-bass/electronics). With the help of computers, Stauch designed six levels of colour that he fades away at intervals. The visual level interacts with the electronic sound of Zwiauer, who composed six sequences of tones. The work consists of a rhythmic flow of geometrical forms in brilliant colours that run in different directions and dissolve into each other, apparently driven by the sound. The viewer is invited to join this flow and succumb to the air of visual and acoustic contemplation.

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**Dominik Stauch** (\*1962, London) lives and works in Thun. Initially a graphic designer, he expanded towards multimedia painting with the help of photography, printing, collage, installation, sculpture, computer animation and sound. His interests include geometrical forms and colours and the boundary between high and popular culture, which he often explores through music and cooperative projects – from pop and rock to classic.

# Uriel Orlow

## *In Concert, 2005*



DV PAL, colour, sound, 2-channel, 7:59 min.  
© Uriel Orlow, courtesy the artist

Originally a spatial two-channel installation, this early work with channels connected in parallel begins with just the sound of piano and a cello. A minute passes before we first see the pianist and the cellist who, although they are seated and playing Shostakovich's first cello concerto, are doing so without instruments. The camera focuses on the virtuoso movements and the gestures of their arms and fingers. Orlow reveals the unimaginable mnemonic achievement and the physical internalisation of the music, which is seen as a prerequisite for playing complex classical music without notes.

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**Uriel Orlow** (\*1973, Zurich) lives and works in Lisbon, London and Zurich. His work principally consists of multi-media, research-based installations. He uses video, photography, sound, drawings, prints, documents, objects and plants. He focuses on political and ethical issues and cultures of memory and knowledge in the context of colonialism, unjust regimes, capitalism or climate change.  
[urielorlow.net](http://urielorlow.net)

# Pipilotti Rist



SD PAL, colour, sound, E, 4:12 min., 4:3  
© Pipilotti Rist/ 2023, ProLitteris, Zurich  
Courtesy the artist, Hauser & Wirth, Zurich,  
Luhning Augustine, New York & videoart.ch, Zofingen

## ***You Called Me Jacky, 1990***

Pipilotti Rist lip-syncs the song *Edna and Jacky* (1973) by the British musician Kevin Coyne. Looking straight into the camera, she performs the song with exaggerated expressions and gestures, partly in the style of the pop icon Madonna. Images from a moving train are superimposed on the singer, illustrating the pain of separation that features in the song. Using simple means, Rist convincingly appropriates the story under a new title and produces a coherent music clip. At the same time, she ironically criticises the music industry of the time and its lavish productions.

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**Pipilotti Rist** (\*1962, Grabs, Switzerland) lives and works in Zurich. She is a formative figure in the world of art and, in particular, video art. Rist has developed an aesthetic full of experimental, surreal and immersive pleasure, colour and poetry, with which she investigates female physical worlds and nature and also merges image and music. She was a member of the feminist band Les Reines Prochaines between 1988 and 1994.

[pipilottirist.net](http://pipilottirist.net)

# Christoph Oertli



SD PAL, colour, sound, E/d, 4 min., 4:3  
© Christoph Oertli, courtesy the artist

## *Alice*, 2005

The video work *Alice* dates back to the artist's performance phase and was the first of a series of cover versions of songs interpreted by Christoph Oertli. In this case, the song is *Song of Alice* by the Dutch-Israeli singer songwriter and guitarist Keren Ann. Oertli presents himself before the camera in the studio to great effect with the help of light and such extremely simple items as plastic bags that are slit open and flatter and revolve as they hang from hairdryers. With a calm voice he tells the touching story of homeless Alice, to the accompaniment of the gentle melody.

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**Christoph Oertli** (\*1962, Winterthur) lives and works in Basel. Following a performance phase involving experimental videos he now works exclusively with video. For more than a decade, his video works have been characterised by their seemingly tableau-like compositions and their focus on the narration of urban scenarios involving people in public spaces.

[christophoertli.ch](http://christophoertli.ch)

# Lewis Klahr



Video HD, animation, colour, sound, E, 10:25 min., 16:9  
© Lewis Klahr, courtesy the artist, Grieder Contemporary,  
Kusnacht/Zurich & LUX, London

## *April Snow, 2010*

*April Snow* belongs to Klahr's *Couplets* series and contrasts two pop songs about romantic love. The first song *Out in the Streets* (1965) is performed by The Shangri-Las, an iconic four-member girl group from New York. The second is the ballad *Racing in the Street* (1978) by Bruce Springsteen. Both songs tell of young women, men, ordinary life, work, encounters, cars, journeys, dreams and love. Klahr uses his typical cut-outs from the comics and advertisements of the day. The stop motion editing of the images to the rhythm of the music generates memories of youth and impermanence that are full of resonant melancholy.

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**Lewis Klahr** (\*1956, New York) lives and works in Los Angeles. He is regarded as an experimental filmmaker on the fringes of Pop Art. Klahr is known for the coloured cut-outs with images from comics and printed media that he edits into unique collage-like film stories intertwined with pop songs with the help of stop motion animation. His work reflects the American way of life with its car cult, consumption and collective fears, longings and dreams.

[grieder-contemporary.com](http://grieder-contemporary.com)

# Marianne Halter & Mario Marchisella

## *The Best Is Yet to Come, 2014*



Video HD, colour, sound, E, 8 min., 16:9  
© Marianne Halter & Mario Marchisella,  
courtesy the artists

The work presents itself as a parody of a Western. The dramatic opening with its close-up of the seriously staring eyes of the protagonist and the music of Ennio Morricone feels like a quote from *Once Upon a Time in the West*. But, instead of a showdown, the hero is standing on a bleak piece of waste ground below a pseudo-historical arch with an advertising slogan for a better future. He then performs absurd actions in three iconic locations as a means of referring to nature, with its drought, wind and desert. As a happy end we hear a love song at sunset, accompanied by a guitar.

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**Marianne Halter** (\*1970) & **Mario Marchisella** (\*1972) were both born in Zurich, where they live and work, individually and also, since 2008, together. They travel extensively, observe and reflect upon cultural characteristics and are inspired by landscapes, urban spaces and everyday situations. Often conceived as installations, their works incorporate video, performance, sound and photography.

[haltermarchisella.ch](http://haltermarchisella.ch)

3

# Jiwon Choi



Video HD, colour, sound, KOR/E/e, 29:51 min., 16:9  
© Jiwon Choi, courtesy the artist

## ***Parallel, 2017***

The essayistic film tells the painful story of the division of Korea after the Second World War by focussing on the family of the artist and on her grandfather, who was a refugee in the Korean War. Interwoven with this, Jiwon Choi is enquiring into the core and culture of South Korean society. Powerful images of concert choreographies, twinned with reality TV, commerce and the ever-present militarism, demonstrate the identity-defining significance of K-pop. The integrated, pithy performances by the artist, with their virtuoso animation and editing, transform the piece into a true firework.

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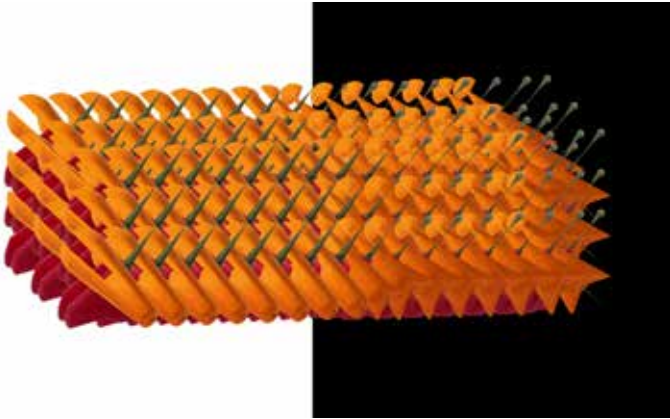
**Jiwon Choi** (\*1991, Seoul) lives and works in New York City. The artist employs the media of photography, video and animation, text, sound and performance. Her unconventional works create experiential and memory spaces that address individual and collective identity while often containing autobiographic elements.  
[talktojiwon.com](http://talktojiwon.com)



# Dirk Koy

## *Out of Sight, 2020*

The work is the music clip to a hit from the legendary Zurich electro pop duo Yello with Boris Blank and Dieter Meier. Since their origins in the 1970s, the two techno pioneers have been known for their love of experimentation, which Dirk Koy shares with them at the visual level. The clip is driven by the precise, pulse-like timing of the images and the music, coupled with its staccato text about love. The geometrical and seemingly surreal animation stretches, distorts and kaleidoscopically multiplies the figures of the two musicians and the brightly coloured objects and exotic fruits in front of a flickering black-and-white background.



Video HD, animation, colour, sound, E, 2:50 min., 16:9  
© Dirk Koy, courtesy the artist & Yello, under exclusive  
license to Universal Music GmbH

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**Dirk Koy** (\*1977, Basel) lives and works in Basel. He is active in the areas of video, animation and music and also specialises in the applied field of visual communication. Koy runs a motion design and experimental film studio that is aimed at companies and the music sector. In his 2D and 3D animations he uses the latest technologies including augmented reality (AR) and virtual reality (VR).  
[dirkkoy.com](http://dirkkoy.com)

# Quynh Dong



Video HD, animation, colour, sound, VNM, 7:39 min., 16:9  
© Quynh Dong, courtesy the artist

## ***Sweet Noël, 2013***

*Sweet Noël* recalls a tableau vivant and magically causes painting to resonate. Dong presents herself as a graceful character, multiplied eleven times. One after the other, the figures sing verses from *Hai Mùa Noël* (Two Christmases), one of Vietnam's best-known love songs. At the climax, it begins to snow. The artist combines subtle recollections of Vietnamese and Western culture and fashion. The scenery refers to a well-known painting by the lacquer artist Nguyen Gia Trí that is strongly influenced by the impressionists. The song comes from the chanson tradition and the dress from a *Sweet 16 Party Store* in New York.

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**Quynh Dong** (\*1982, Haiphong, Vietnam) has been living in Switzerland since 1990, first in Bern and now in Zurich. Music and poetry are key elements in her work. Once the singer in her own band, she now sings in her performances and videos. She also makes ceramic objects and paints watercolours. Dong often uses cultural differences to Asia to create refined puzzles involving reality, imagination and the stereotypically exotic.

[quynhdong.ch](http://quynhdong.ch)

# Bárbara Wagner & Benjamin de Burca

## *Faz Que Vai (Set to Go), 2016*



Video HD, colour, sound, 11:50 min., 16:9

© Bárbara Wagner & Benjamin de Burca, courtesy the artists & Fortes, D'Aloia & Gabriel, São Paulo & Rio de Janeiro

*Faz Que Vai* is a video essay, in which four people in Recife perform a solo frevo dance. The rapid musical style developed during the carnivals of the northeast of the country. The four individuals were invited to select a costume and a piece of music. Frevo (Pt. *ferver*, to boil) is very acrobatic with jumps and movements which have their roots in capoeira, a dance-like martial art with Angolan origins. The duo creates a presentation platform for actors and a collective moment of memory with the help of a changing cultural tradition that has resisted since transatlantic slavery.

**Bárbara Wagner** (\*1980, Brasília) & **Benjamin de Burca** (\*1975, Munich) live and work in Recife and Berlin. They have been working together as a duo in the areas of video, photography and installation since 2011. Both are interested in social groups and cultural representation and have a special focus on the northeast of Brazil. Their work is characterised by its hybrid documentary and fictional form, in which the actors are equal participants.

[fdag.com.br](http://fdag.com.br)

# Akosua Adoma Owusu



Film & video, colour, sound, E, 7 min., 4:3  
© Akosua Adoma Owusu, courtesy the artist

## *King of Sanwi, 2020*

The artist uses found footage to tell the story of Michael Jackson's first two trips to Africa and, with the help of powerful editing, highlights the importance of returning home and having roots. The work begins with the huge reception given to the Jackson Five in Dakar during their 1974 tour. Jackson, still a black kid, learnt some local dances and later said: "All right! They got the rhythm...This is it. This is where I come from. The origin." In 1992, he travelled to West Africa for a second time, now as the white "King of Pop", in order to visit his forebears, and was elected "King of Sanwi" in a distinguished ceremony in a village in Ivory Coast.

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**Akosua Adoma Owusu** (\*1984, Alexandria, USA) lives and works in New York City. The Ghanaian-American filmmaker produces filmic essays and stories that, due to her background and experience, reflect upon the current identity debate by addressing three subjects: her assimilation into the white-dominated USA, her connection with her family and ancestors in Africa and the issue of gender.  
[akosuaadoma.com](http://akosuaadoma.com)

# Manu Luksch



Video HD, animation, colour, sound, F/e, 14 min., 21:9  
© Manu Luksch, courtesy the artist

## *Algo-Rhythm, 2019*

The location of *Algo-Rhythm* is Dakar. The film was made with the participation of Senegalese artists from the music, graffiti and poetry scenes. They perform in the streets in a powerful, richly verbal and gestural recitative staccato of rap and hip-hop rhythms. In doing so, they make pointed references to the rapid growth of digitalisation and warn us about manipulation and the increasing omnipotence of algorithms. Luksch also uses recordings that are based on 3D imaging technology and contrasts the global digital sphere with the griot tradition and the baobab tree as a metaphor for local rootedness and autonomy.

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**Manu Luksch** (\*1970, Vienna) lives and works in Vienna and London. The artist and filmmaker produces research-based investigations of the impact of digitalisation on our everyday lives, social relationships, urban spaces and political structures. The subjects of her essayistic works are the public realm, ethical issues and data protection and the monitoring and management of algorithms.  
[manuluksch.com](http://manuluksch.com)

**Many thanks to:**

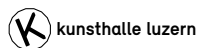
**Artists, Galleries & Partners**

All the artists  
Electronic Arts Intermix (EAI), New York  
Fortes, D'Aloia & Gabriel,  
São Paulo & Rio de Janeiro  
freihändler, Basel  
Galerie Bernhard Bischoff & Partner, Bern  
Galerie Joseph Tang, Paris  
Grieder Contemporary, Kusnacht/Zurich  
Hauser & Wirth, Zurich  
Luhring Augustine, New York  
LUX, London  
Pilot Galeri, Istanbul  
Wilde Gallery, Geneva  
videoart.ch, Zofingen  
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## Kunsthalle Luzern / stattkino Luzern

### Parts

1

Saturday

**28 October 2023**

18:15

Artists' Talk with: Jannik Giger,  
Muda Mathis and Sus Zwick

2

Saturday

**4 November 2023**

18:15

Artists' Talk with: Dominik Stauch and  
Wolfgang Zwiauer, musician

3

Saturday

**11 November 2023**

18:15

Artists' Talk with: Quynh Dong and Dirk Koy

Welcome: Bruno Z'Graggen,  
in the presence of some of the artists

Moderation of the artists' talks:  
Bruno Z'Graggen and Michael Sutter

Refreshments will be served after every talk

Admission: CHF 8/Part

## Kunstraum Walcheturm, Zurich

Saturday

**18 November 2023**

Parts	Start
-------	-------

1

18:00

2

19:45

3

21:30

Welcome: Bruno Z'Graggen,  
in the presence of some of the artists

Intervals: 30 minutes

Bar service

The parts can be seen individually.  
Admission: CHF 10 for the entire programme

## Stadtkino Basel

Friday

**24 November 2023**

Parts	Start
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1

18:00

2

19:45

3

21:30

Welcome: Bruno Z'Graggen,  
in the presence of some of the artists

Intervals: 30 minutes

Bar service

The parts can be seen individually.  
Admission: CHF 8/Part;  
CHF 18 for the entire programme

[kunsthalle-luzern.ch / stattkino.ch](http://kunsthalle-luzern.ch/stattkino.ch)

[walcheturm.ch](http://walcheturm.ch)

[stadtkinobasel.ch](http://stadtkinobasel.ch)

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BASEL