

VIDEO WINDOW @ Videoex Festival 2025

Friday, 16 May 2025, 19:30 incl. Q&A; Festivalkino Cinéma Z3
Tuesday, 20 May 2025, 21.15 incl. Q&A Festivalkino Cinéma Z3
in the presence of Jannik Giger

Jannik Giger: The Magic of Sound

Synopses

Mixtape, 2019

Video HD, colour, sound, single-channel, 8:35 min., 16:9

The video work *Mixtape* deconstructs performances by five music stars and appears to be a mixture of sampling technology with cinematic freeze-frame aesthetics. It sequentially extracts and stretches live moments from Mariah Carey, Philippe Jaroussky, Chet Baker, Justin Bieber and Maria Callas. The audiovisual composition of slow motion and acoustic distortion creates an arc of suspenseful alienation that transforms the iconic voices of the stars into abstract sound textures of suspense soundtracks.

Sunday Lovers, 2016

Video HD, colour, sound, single-channel, 12 min., 16:9

In *Sunday Lovers*, Giger refers to the sensational Calvin Klein jeans adverts of the 1980's and reflects their aesthetic with irony, combined with his own musical composition. He stages a seemingly intimate interplay between a woman with a violin and a man with a horn in a photo studio. Both are dressed and assume ambiguous poses between love positions and yoga figures. At the same time, they imitate the fragmented sounds of Giger's music. In the end, the fetish-like instruments lie enigmatically on the floor, the horn disassembled into its individual parts next to the violin.

Blind Audition, 2022

(in collaboration with Demian Wohler, scenographer, Zurich)

Video 2K, colour, sound, single-channel, 21:50 min., 16:9

The work *Blind Audition* is about encrusted power structures and being at the mercy of the music world. It vividly tells of the fears and self-doubt of a classical singer during an anonymised audition on stage in front of a jury of experts behind a curtain. The performer drifts nightmarishly through labyrinthine corridors and rooms to excerpts from pop and opera pieces as well as fragments of judgements by singing teachers and conductors. Robert Schumann's *Ich hab' im Traum geweinet* is used as a musical leitmotif.

Lamento, 2024

(in collaboration with Demian Wohler, scenographer, Zurich)

Video 2K, colour, sound, single-channel, 17:30 min., 4:3

Lamento is staged as a role play in the genre of a musical-like sitcom set. In it, the love between a couple melodramatically breaks apart. The two characters express their emotions affectively through verses of famous love songs by pop icons, which they lip-sync, interwoven with sampled Gothic organ sounds. The cinematically lit scenes follow a precise choreography through scenic living rooms until the man and woman find themselves exhausted on the sofa.

Text: Bruno Z'Graggen, VIDEO WINDOW