

# H3K

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House of  
Electronic  
Arts

Basel

## **Expanded Video Works Regionale 21**

**28.11.20–03.01.21**

## *Regionale 21 - Expanded Video Works*

HeK's 2020 regional exhibition, *Regionale 21 – Expanded Video Works*, focuses on the artistic use of moving images with a selection of videos, films and animations. Video emerged as a new artistic medium in the mid-1960s. The language of video art rapidly developed in its complexity and diversity, especially with affordable portable video recording systems becoming widely available, spearheaded by Sony's Portapak in the late 1960s. Today, video art has become essential to the practices of contemporary artists, and encompasses a multitude of new tools and technologies, among them: Virtual Reality (VR), synchronized multi-projection, video installations as well as a wide variety of digital software that enables experimentation with different means of creating and incorporating moving images.

The exhibition *Regionale 21 - Expanded Video Works* invites artists from the trinational border region of Switzerland, France and Germany to present their approaches to the medium of video and its far-reaching possibilities. The presented works share a formal and experimental creativity in their use of motion graphics software and video equipment. While the exhibition pays tribute to the diversity and wealth of new approaches offered by video media, it is the themes addressed in the works that offer a valuable contribution to the critical and aesthetic discourse in relation to our media culture. A number of the exhibition's participating artists employ 3D technologies, video games, VR, found footage and tutorials to create introspective and surreal-looking works. Other works revolve around digital economy and research, with a particular focus on their inherent languages and terminologies. Additionally, the themes of family and social ties, and how they are vitalized or disrupted by means of social networks and digital technologies, are in the spotlight of videos exploring the friction between documentation and fiction.

The Regionale exhibition is a transnational project. At the end of the year, twenty institutions present artistic positions from the regions of Northwest Switzerland, South Baden and Alsace.

**Curator: Boris Magrini**

**Artists: Jésus s.Baptista, Dimension Émotionnelle, Paul Jacques Yves Guilbert, Pavle & Anuk Jovović, Oh Eun Lee, Johanna Mangold, Alexandra Navratil, Katrin Niedermeier, Lea Rüegg, Kevin Senant, Agathe Siffert**

**1** **Jésus s. Baptista**  
*Burst ice cubes, 2020*

Jésus s. Baptista produces documentary films, but above all he creates site-specific audio-visual installations consisting of several programmed LED lights. In both his documentaries and his installations, he explores questions related to identity, conflict and tension. This is also the case in the installation *Burst ice cubes*, which depicts the collision of two ice cubes illustrated by the geometric shapes formed by the arrays of LED lights assembled in the space. At the same time, the various LEDs that make up the installation function as a display for a video that is played from a computer, and that the artist has programmed to be screened in a fragmentary way through the installation. This multimedia installation is an example of how video can go beyond the traditional boundaries of cinematic language by occupying a physical space and creating a narrative with abstract elements.

Jesus s. Baptista is a French-Portuguese video artist. He lives and works between Strasbourg and Paris.

**2** **Oh Eun Lee**  
*Chez Nous, 2020*

With *Chez Nous*, Oh Eun Lee shows a personal and touching portrait in which animated sequences, photographs and video clips alternate. *Chez Nous* tells the story of two generations, mother and child of the artist, introduced by a calm narrator's voice. The biographies of the two protagonists intersect in parallel developments of learning and unlearning: the son is learning to walk, while the mother is losing her mobility. The work was created after Lee and her son first visited her parents in South Korea. After their stay, the artist decided to place her mother, who was diagnosed with Parkinson's syndrome, in a nursing home to relieve the father. The final video clips and animations are accompanied by a conversation between mother and son about dying.

Oh Eun Lee is a South Korean and French artist, born in Seoul. She is a professor at the Haute école des arts du Rhin (HEAR) in Strasbourg.

**3** **Kevin Senant**  
*Gilles Well's journey, 2020*

With his multi-channel installation *Gilles Well's journey*, Kevin Senant creates a suspenseful fiction about the mysterious disappearance of the protagonist. Visitors can try to understand and reconstruct the events by gathering information from the various videos presented in the exhibition. In his works, the French artist questions our perception of reality and how events are communicated to us through the media. By actively and playfully involving visitors in the different levels of narration, he not only questions the truth of the stories conveyed through press, television and social networks, but above all our willingness to believe them.

Kevin Senant is a French artist who lives and works in Pertuis.

**4** **Paul Jacques Yves Guilbert**  
*Chimes Era #1.2 : the Seat in Judgment (Assessment following the sacrifices of CE #1.1 : the Benching), 2020*

Paul Jacques Yves Guilbert creates elaborate multimedia video essays that combine academic sources with autobiographical anecdotes and scientific jargon with popular culture to create ironic and playful narratives. His video work *Chimes Era #1.2 : the Seat in Judgment (Assessment following the sacrifices of CE #1.1 : the Benching)* shows the construction of a theatre backdrop and a grandstand, accompanied by songs and a chime, while the presence of test tubes used in chemistry refer with a wink to the elitist language of art and science. The use of many digital special effects and the multiplication of the plot on several screens create a playful and chaotic narrative that disorients and confuses the audience.

Paul Jacques Yves Guilbert is a French artist who lives and works in Anderlecht, Belgium.

**5** **Katrin Niedermeier**  
*h.o.m.e., 2020*

The animation *h.o.m.e.* by Katrin Niedermeier looks at the Covid 19 pandemic and the resulting isolation from a feminist perspective. The work is based on the artist's personal conversations with women and especially mothers during the months of the lockdown. It shows how fragile the current condition of modern

working women still is, even in the Western context today. By juxtaposing women in isolation with avatars similar to them, the animations capture the state of long-lasting social isolation from the perspective of these women. In her works Niedermeier often reflects on the intertwining of the analogue world with virtual space and the way digital technologies influence everyday life.

Niedermeier lives in Weil am Rhein and works in Weil am Rhein and Basel.

### 6 Anuk und Pavle Jovović *Form and Abandon, 2018*

*Form and Abandon* by Pavle and Anuk Jovović is set in a world of its own. An unusual architectural complex serves as the backdrop for their elaborate video project. It is difficult to classify the events in the film in terms of time: the setting and the costumes of the performers appear as if taken from a future, while the ritualistic actions of the characters appear supernatural and archaic. This futuristic film is the result of Anuk Jovović's desire to re-establish contact with her second home country, Serbia. The rituals and symbols refer to Serbian mythologies and traditions, and the colours and statues are reminiscent of the Soviet Union. The drama of the story is highlighted by the prominent use of digital tools in post-production, especially the use of animated collages in After Effects, which give the film its characteristic features.

Anuk Jovović was born in Basel. She lives and works in Basel and Munich. Pavle Jovović was born in Užice, Serbia. He lives in Belgrad and Užice, Serbia.

### 7 Dimension Emotionnelle *A Floating Notice, 2019*

In their performance and video *A Floating Notice*, the artist collective stages the universe of emoticons and other stylised figures that often appear in the instructions for household appliances and consumer goods. The artists bring these figures to life and show them as commercial service providers eagerly awaiting their use. These workers find themselves in an impersonal space where they repeat phrases from instruction manuals. Unlike the emoticons we are familiar with from our technical equip-

ment, the figures of Dimension Emotionnelle are not colourful, but are kept in grey, black and white, which further underlines the triviality and monotony of their activity.

Dimension Émotionnelle was founded in 2012 by three French artists.

### 8 Johanna Mangold *you could throw a kaenga, 2019*

Artist Johanna Mangold uses VR technology to make accessible different states of consciousness that we experience during sleep. For *you could throw a kaenga* she transferred illustrations of dreams into VR images. In a first phase Mangold conducted experiments to create and document dreams. During a lucid dream state, for example, part of the consciousness is also active while the person is sleeping - the dreaming persons knows that they are dreaming. In a kind of logbook Mangold collected her experiences in the form of notes, drawings and sketches. In a second phase, the artist used virtual reality to process the elements of the logbook into five digital landscape that can be navigated with VR glasses and controllers. This enables visitors to explore and empathise with Mangold's dream perceptions and interpretations.

Johanna Mangold is a German artist, born in the Allgäu. She lives and works in Ulm.

### 9 Lea Rüegg *How To Be Intimate With A Ghost, 2019*

*How To Be Intimate With A Ghost* by Lea Rüegg examines human interaction with and communication via digital media and shows different forms and ideas of reality. In the surreal film, the main character moves through her flat while doing her daily routine of housework. During this time, some spirits seem to interact with her and contribute to her reflection on life, space and time. Her film is partly created with shots from 360-degree cameras, which are normally used to record VR environments. These sequences, presented on a flat screen, offer interesting new cinematic forms that contribute to the unique atmosphere of the film.

Lea Rüegg lives and works in Basel and Brussels.

**10** **Alexandra Navratil**  
*Revitalise, 2015*

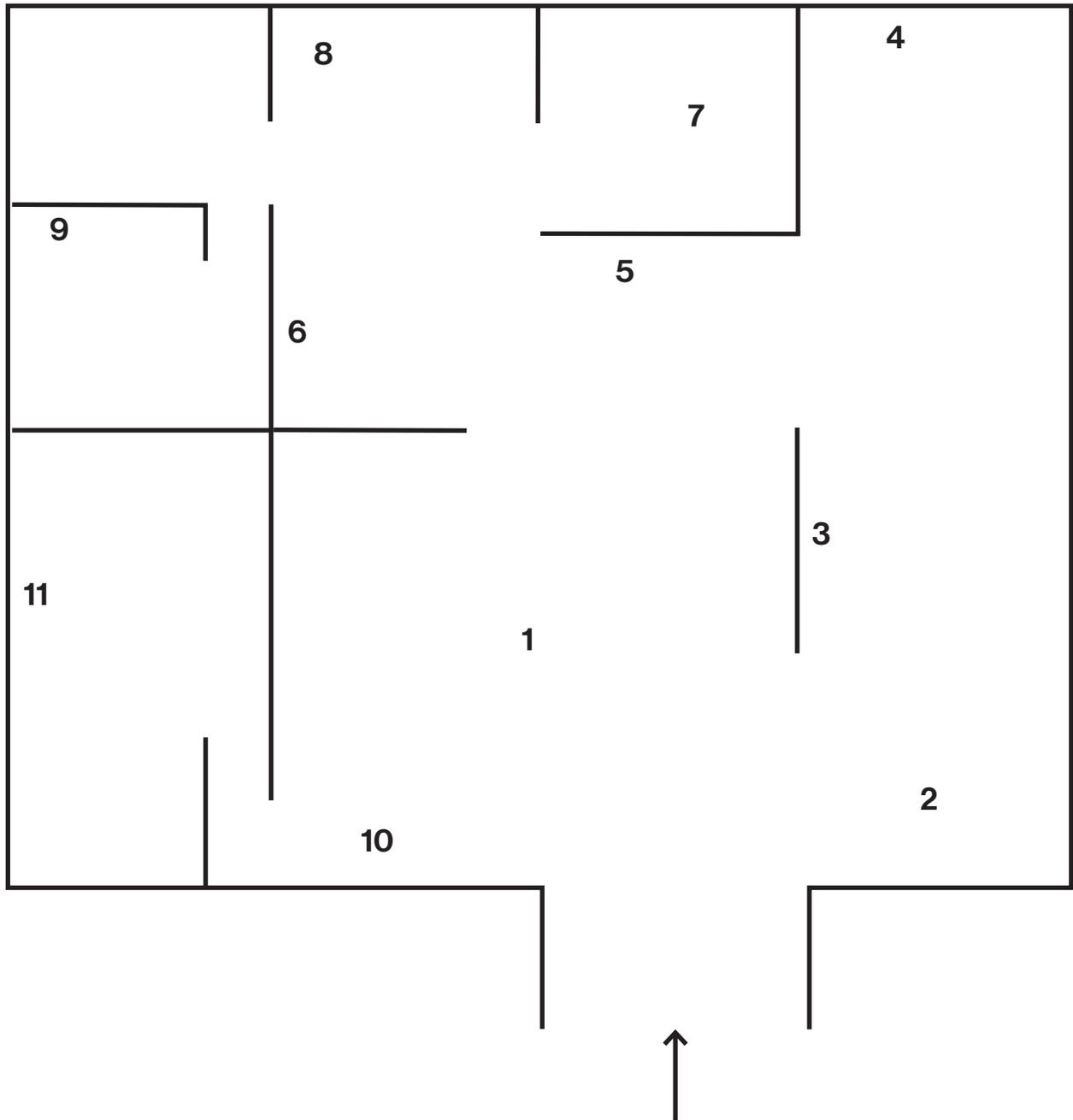
The Swiss artist Alexandra Navratil created her video *Revitalise* from a list of definitions of international ergonomic standards. The flow of words is occasionally interrupted by animations that resemble images of radiation, universes and galaxies or screensavers. With the free association of ideas from thermodynamics, cosmological aesthetics and ergonomics, Navratil draws attention to the evolution of our positivist attitude to nature and life, from the industrial to the digital age. The artist's video compositions often deal with lesser known historical moments associated with the progress of technological developments. By using found footage from historical archives, Navratil invites us to a transversal reading on the history of technology and science and its impact on our human existence.

Alexandra Navratil is a Swiss artist, born in Zurich. She gives lectures in art at Institut Kunst, FHNW, Basel.

**11** **Agathe Siffert**  
*Mapping Tone, 2020*

In *Mapping Tone*, Agathe Siffert has created a soundscape by first designing five virtual landscapes using a 3D program (Unreal Engine), then converting them into raw data using audio software and finally translating them into sound. The French artist makes the video composition of the landscapes and their sound tracks simultaneously visible and audible, thus intensifying the connection between images and sound. By creating digital landscapes and using the data of these landscapes to create the individual sounds, Siffert has produced a veritable field recording of virtual, digital places. Furthermore, by using a game software to create images that are meant to form the source of their own sound, the artist has also subverted the logic of video production.

Agathe Siffert is a French artist who lives and works in Mulhouse.



HeK (House of Electronic Arts Basel) is supported by: