

Documentation

Maia Gusberti

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...to call the frame into question is to show that the frame never quite contained the scene it was meant to limn, that something was already outside, which made the very sense of the inside possible, recognizable. The frame never quite determined precisely what it is we see, think, recognize, and apprehend. Something exceeds the frame, that troubles our sense of reality; in other words, something occurs that does not conform to our established understanding of things.

Judith Butler, *The Frames of War*. Verso 2009. p. 44

Artist Statement

My artistic practice develops from the questioning of images, their materiality, borders and framing through deconstruction, reconstruction as well as from the mixing of photographic and cinematic processes. I investigate the relationship between image and imagination and process the image as a projection surface and imaginary space, as a trigger or repository of collective and individual memories. On the basis of fragmentation and recomposition of my images, I interweave subjective micro-stories with a more universal, larger narrative. The photographic and the moving image is always also a self-critical medium that depicts itself, deconstructs itself and questions its conditions of production. My works contain a politically readable level and refer directly or indirectly to one another, are reflected in one another, are transferred and transformed several times through different media, remain in motion. The urban space as a multi-layered socio-political landscape serves as inspiration and source of my visual worlds. The changing points of view and perspectives in different cultural environments and the questions that arise in dealing with images, their meaning and impact are an essential driving force and the basis of my artistic examination.

www.maiagusberti.net

Curatorial Project / film program

Complex Images (Komplexe Bilder)

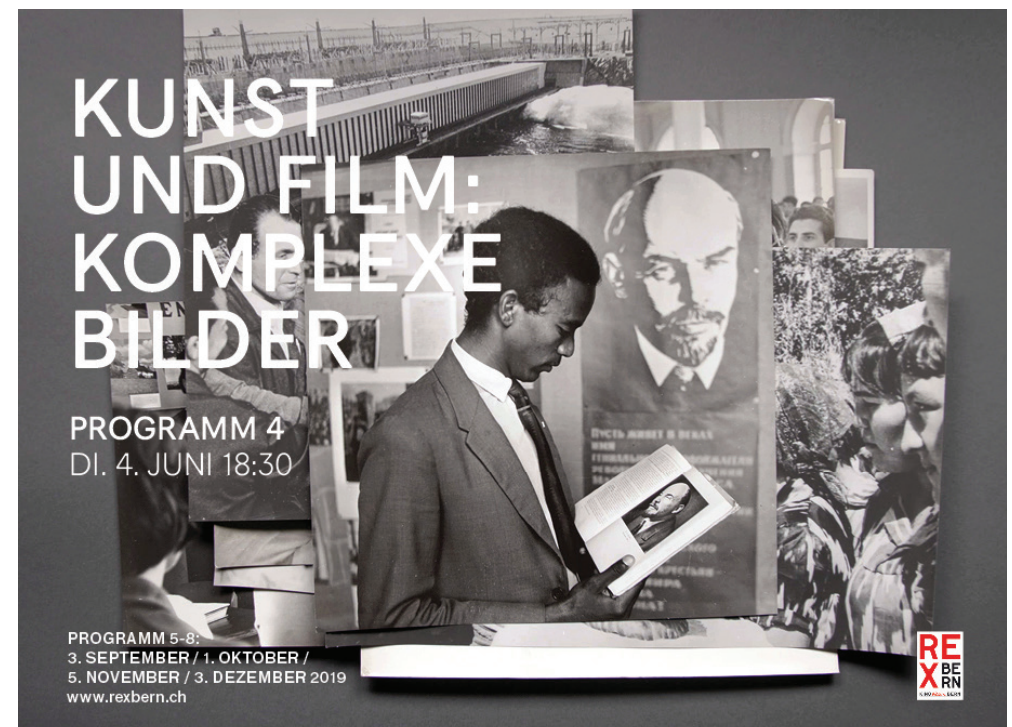
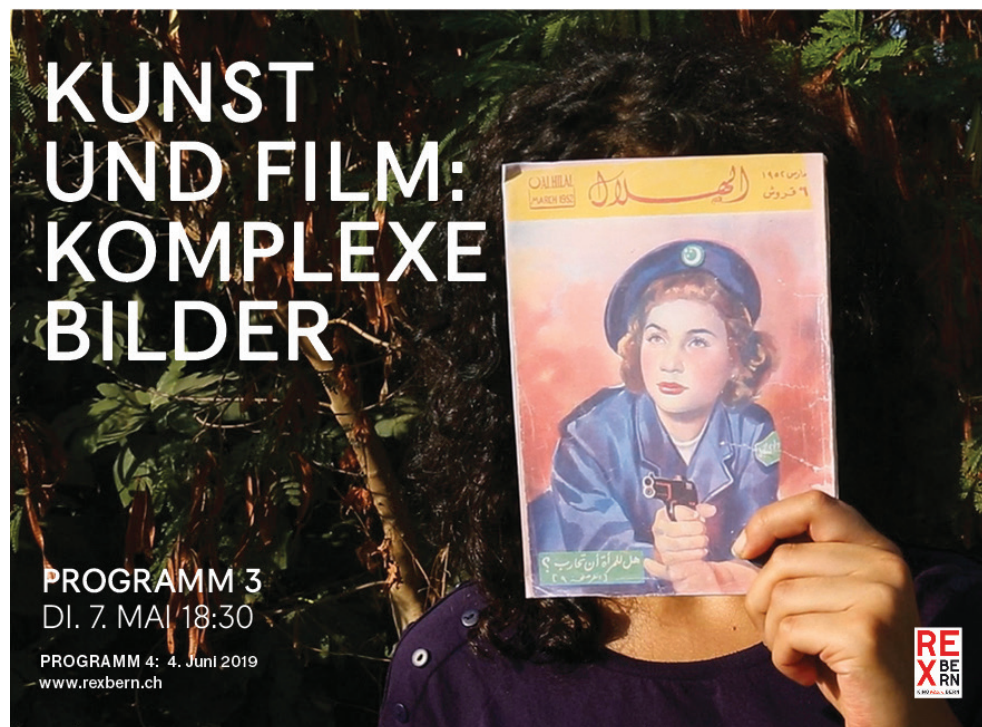
Monthly film program, March – December 2019

Curated by Maia Gusberti in cooperation with Cinema REX, Berne

Complex Images is compiled by Maia Gusberti. Throughout the year 2019 the program presents a monthly screening with two to four films by artists, which make the image and photographic depiction the central theme, who create films in which images are the main protagonists and actors, and which explain and question the involvement of image producers, the audiences and the depicted. The selected films are artistic reflections that use images to reflect on images: experimental, conceptual, serious and rebellious examples of how reality is represented, aesthetically processed and politically constructed, and examine the role images play in it. The films will be followed by a discussion with guests and the audience.

The programs/films are visible here:

<https://www.rexbern.ch/programmreihe/kunst-und-film-komplexe-bilder/>



Flyer for the first 4 programs of *Complex Images / Komplexe Bilder* at Kino REX Berne, March - June 2019

Kuratorisches Projekt

Choreography of the Frame

Ausstellung in der Kunsthalle Exnergasse in Wien, 08.11. – 15.12. 2018

Kuratiert von Maia Gusberti und Michaela Schwentner

The exhibition CHOREOGRAPHY OF THE FRAME questions and negotiates positions and strategies of image production – images and statements are redefined and recontextualized through conceptual or technical framing and shifting in the context of photography and moving images. The abolition of established genre attributions, delimitations, or settings through individual artistic practices and strategies calls for a new image survey. Be it an enlarged photograph that corresponds to the dimensions of a wall or a space, a photograph that is folded into a sculpture in space, a photographic or cinematic work that expands the mise en cadre accordingly in order to include or thematize the framework conditions of image production – conventional framing is suspended in all exhibited works and instead the conditions and mechanisms of production itself is made the subject or transparent.

With works by Marwa Arsanios, Gwenneth Boelens, Maia Gusberti, Yasmina Haddad, Herbert Hofer, Tatiana Lecomte, Gabriela Löffel, Claudia Märzendorfer, Uriel Orlow, Pascal Petignat / Martin Scholz, Michaela Schwentner, Lina Selander, Sophie Thun, and others, the exhibition will be a great success.

To the exhibition documentation:

<https://www.wuk.at/kunsthalle-exnergasse/>



Ausstellungsansichten Kunsthalle Exnergasse, Fotos Wolfgang Thaler. 2018.

Work group "Entangled Archive", 2017 - 2019

Construct or Palimpsest — a layout in space.

Photographs, Books, video and text fragments, sound

The workgroup *Entangled Archive*, (*Construction or Palimpsest — a layout in space* is its first public presentation) consists of various sketch-like arrangements of images, books, video sequences and text fragments. The individual works and fragments form a larger experimental arrangement about cities, as a reflection on a larger entity that is composed of individual bricks and blocks and thus refers to a universally valid basis of human settlements. Images of cities located in different times and places serve as the basic material for a fictitious city, for a place that could stand for a basic human need —settlements, all of which have the individual brick as their common denominator. An image archive of imagery of cities is laid out, projected, filmed, put into relation and set in motion. The (preliminary) result is a fragmentary landscape of books, images and moving images that move back and forth in space and time—between the pages of the book and the space of film. A sense of a universally valid, perhaps even utopian place emerges in front of the inner eye of the viewer.

Maia Gusberti

...In the course of their existence, cities—be it through cultural and ideological influences, climatic changes or political conflicts – are often subject to centuries-long and sometimes martial transformations and real upheavals. The city as a pulsating superorganism, consisting of from their smallest cells, the citizens—who shape the cityscape and are involved in every upheaval. Opposite stands the brick, as the smallest unit from which the structure of the city is built and which is in times of need carefully collected to resurrect a city from its ruins. An eternal cycle of emergence and decay of the common basis of human settlement opens itself to our consciousness. In her arrangement, the artist offers us a space for thinking, a n assemblage of pictorial material, poetic text fragments, quotations and videos, tracks and traces, she lays out and offers us possibilities to read the city, to explore it and finally to build it internally. Her impulses and playful thoughts lead us to our personal „city of dreams, the city of light and the city of hope“ in which we want to live and invest ourselves.

from a text by Marco Giacomoni, gepard14, april 2019



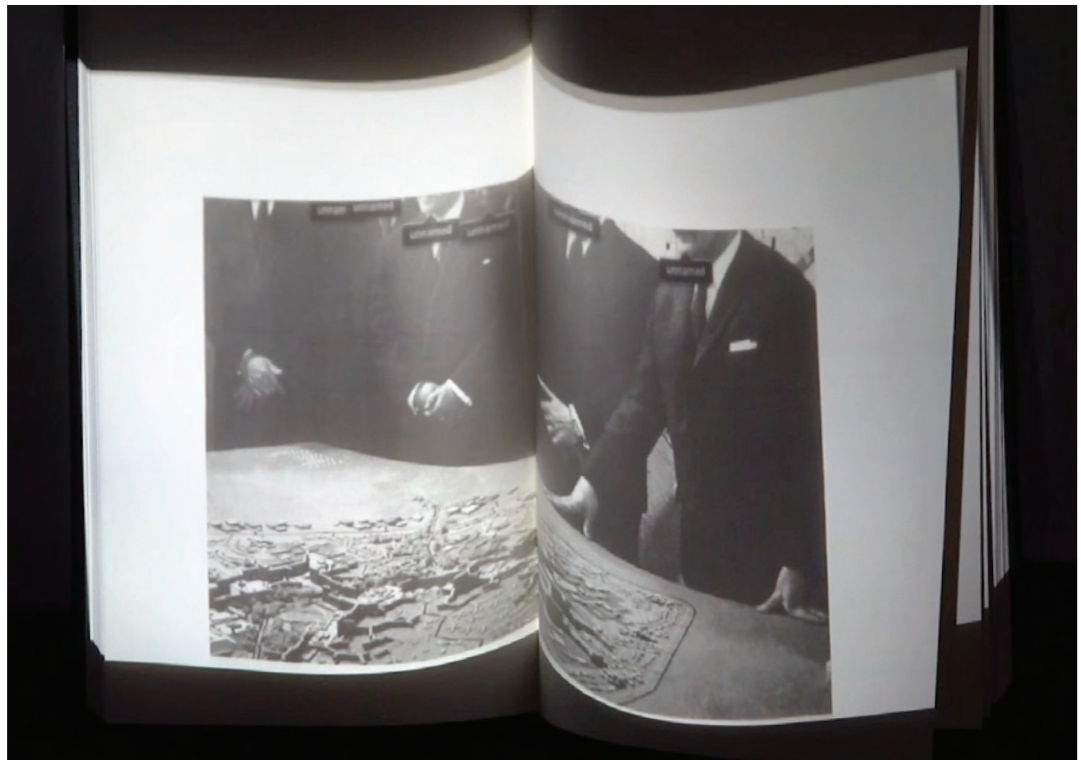
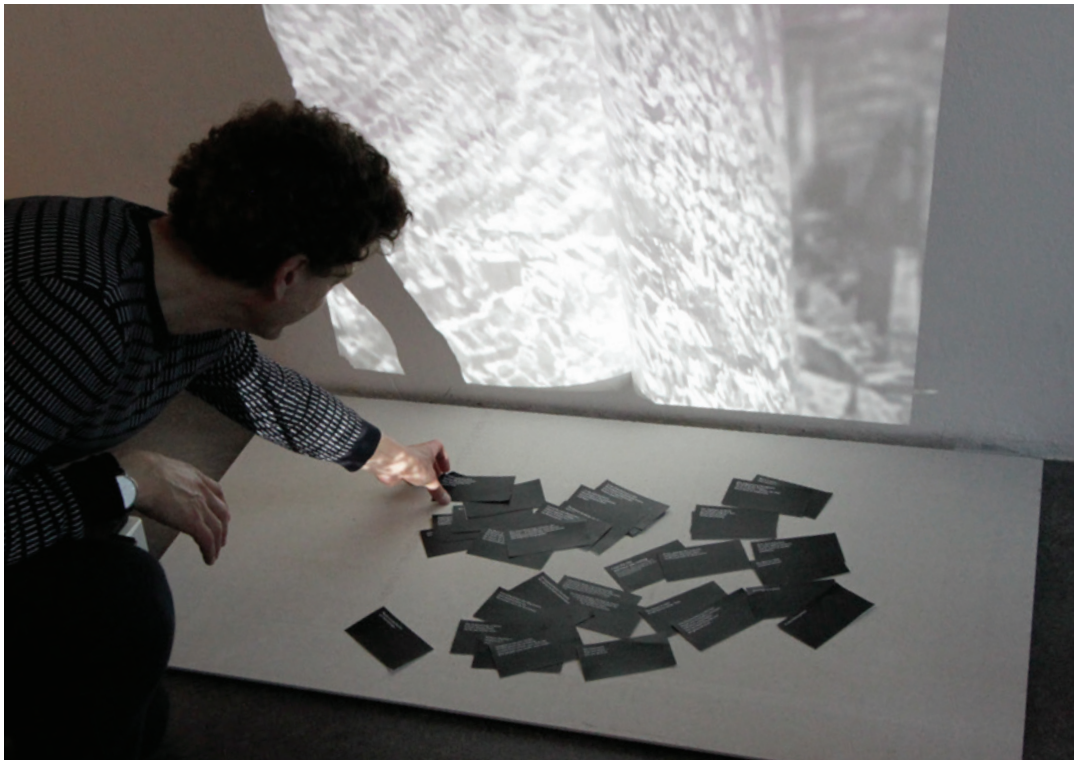
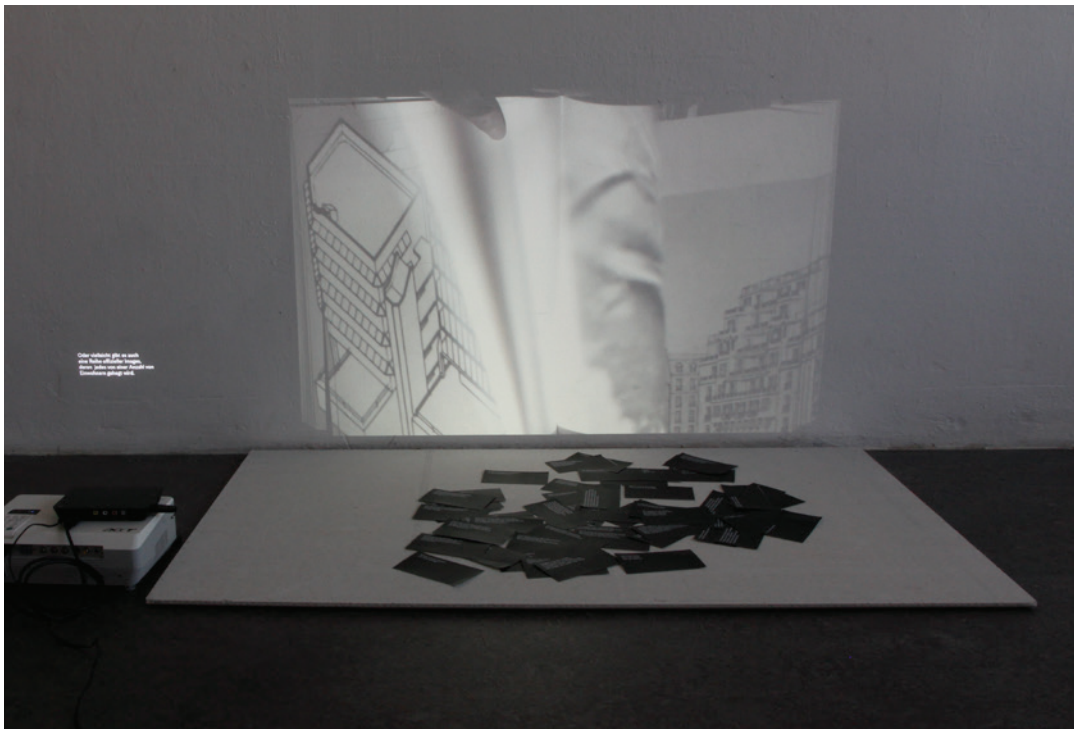
“M., known for her photographically constructed worlds that had set out to explore new avenues, went after the vague idea to create a complete portrait, that of a fictitious City, which could be a universal place by stitching images of different cities together to form a bigger picture, which is why she searched for images of cities in books, collected them, laid them out and – while filming – got lost between the pages of a book about a city that doesn’t exist, even though the thought of translating a book into a film is obsolete, at best, both would construct the other in each other and occur simultaneously the process would serve both and in doing so assume different forms...”

freely interpreted from "Der Auftrag – oder vom Beobachten des Beobachters
des Beobachteten" from Friederich Dürrenmatt











Unresolved Objects (Not ready to dissolve) – Wall Installation. Galleri Mejan, Stockholm, 2018.



Unresolved Objects (Not ready to dissolve) – Installation view. 2018.

Unresolved Objects (Not ready to dissolve)

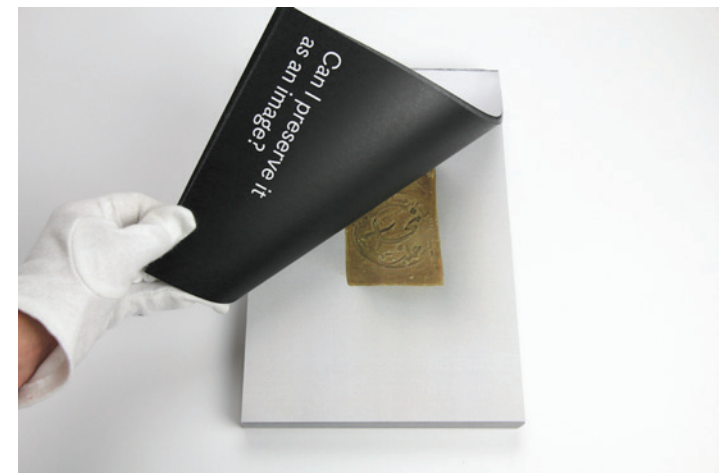
Project in progress. 2016 – ...

Book object & wall installation: photographs of 300 soaps on 300 A4 pages

The violence in Syria and the images that the media convey about it raise fundamental questions about what exactly images cause or trigger. These questions on photography, violence, ethics in connection with theatres of conflict and war are at the centre of the discussion. the object of the Aleppo soap. Which images and artistic strategies do we oppose to the media images of conflicts? Which questions can be raised and which images can be made that take on a different perspective in order to contrast the stereotypical images conveyed by the media with a different narrative - images that do not reproduce violence but reach us on a different level? The objects embody a craft, a tradition, the history of trade relations between the Orient and the Occident. They stand for the old trading city of Aleppo, now connoted with a bloody war. But they also stand for purification and thus refer to the individual and his basic needs. The work reverses: not objectified people, but individualized objects are depicted and symbolize a human tragedy. Each soap is individually ‚portrayed‘ here and its transience is captured photographically. As ambivalent, dissolving, solid and transient objects, they enable a complex examination of the construction of images, of involvement and of artistic appropriation/utilization.

„The first solid soap is an invention of the Middle East, one of Aleppo’s most important export products before our time. As a model for the Savon de Marseille, it has the culture of hygiene throughout Europe. The golden-brown cube symbolizes the geopolitical swell of its region of origin. Aleppo has disappeared from the media spotlight - in Syria it is called reconstruction. But until the images from the war-ravaged country come to life again and the stories of the flight give way to news of a political, economic and cultural new beginning, the soap is also a symbol of dignity, purification, exchange—a sign against the paralysis of the West, for the subtle rebellion of the images in the sense of questioning the media-formed war images and what is outside the shown frame.

Exhibition text Isabel Zürcher, 2018



Unresolved Objects (Not ready to dissolve) - Book object, 300 pages, digital printing, block binding, Bern/Stockholm, 2018.



Unresolved Objects - Wall installation. Photoforum Pasquart, Biel-Bienne, 2018.



Why are these questions
important?

How to spend the
contest, to order from
the other to myself?

Intentional
Hypnotic
will

How to spend the
contest, to order from
the other to myself?

How to spend the
contest, to order from
the other to myself?

How to spend the
contest, to order from
the other to myself?

How to spend the
contest, to order from
the other to myself?

How to spend the
contest, to order from
the other to myself?

How to spend the
contest, to order from
the other to myself?

How to spend the
contest, to order from
the other to myself?

How to form a bigger
picture from bits and
pieces?

fill the gaps and
the?



Unresolved Objects - Wall installation. Photoforum Pasquart, Biel-Bienne, 2018.



Strange Documents

2018. 4 Pigment Prints, 32 x 42 cm, framed.



Strange Documents. Photographed paper objects, 4 Fine Art prints, framed. 2018.

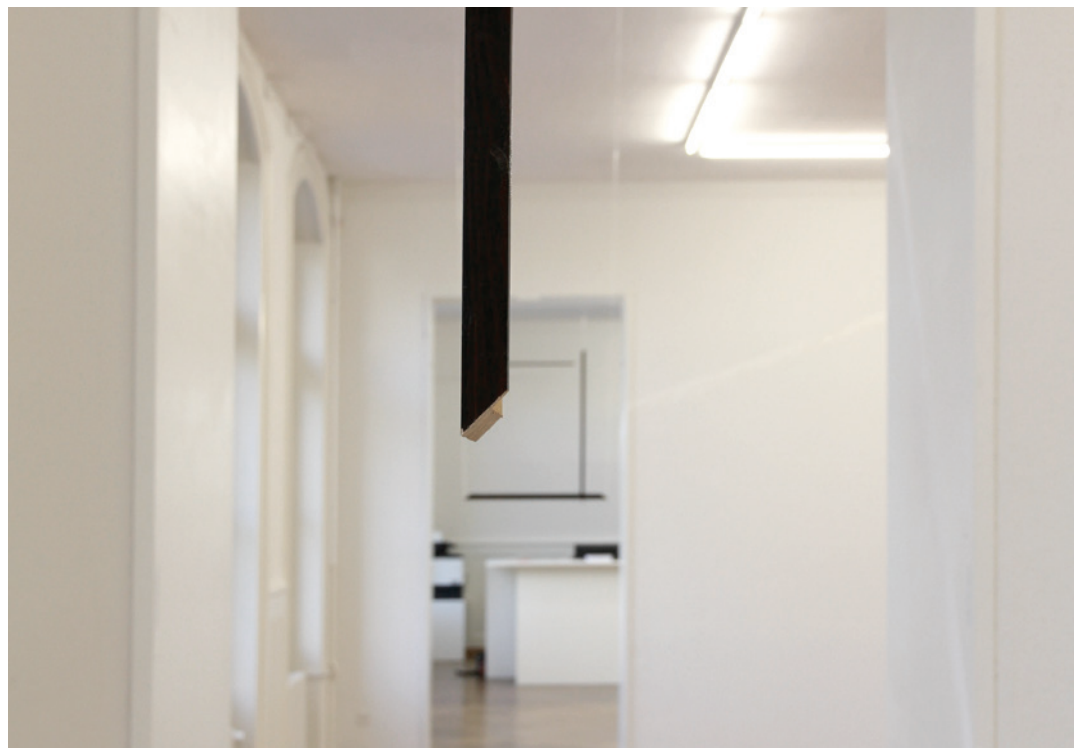


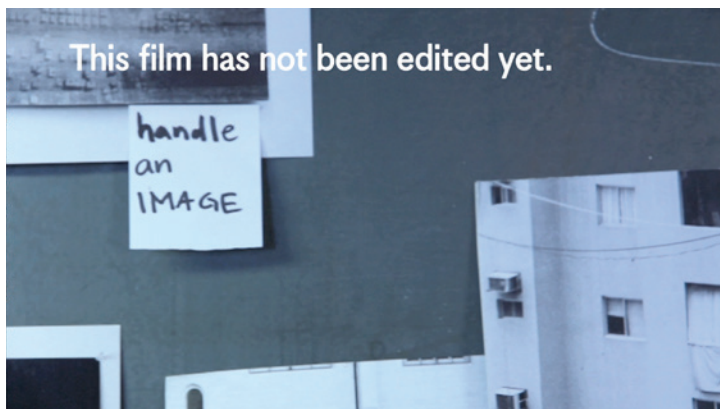
re-cadrement(s)

2017. **Installation**, Stadtgalerie Berne/Switzerland.

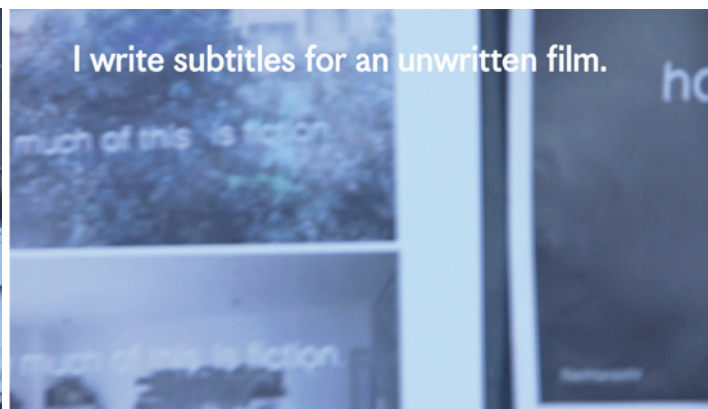
4 wooden parts of a frame distributed in space. Size variable.

In Re-cadrement(s), the four sides of a picture frame are distributed in the rooms in such a way that from a certain point in the rearmost room, looking back, the frame can be perceived as a whole. At the same time, the frame combines 3 rooms into one picture. With the movement and the position of the observer the following falls the frames are visually separated again - the clear boundaries between picture content and frame dissolve. With the use of an old frame, the content of which she removed, re-cadrements leads to an earlier work (IUntitled, a True Story) and takes up again the question of the interchangeability of the image and its boundaries.

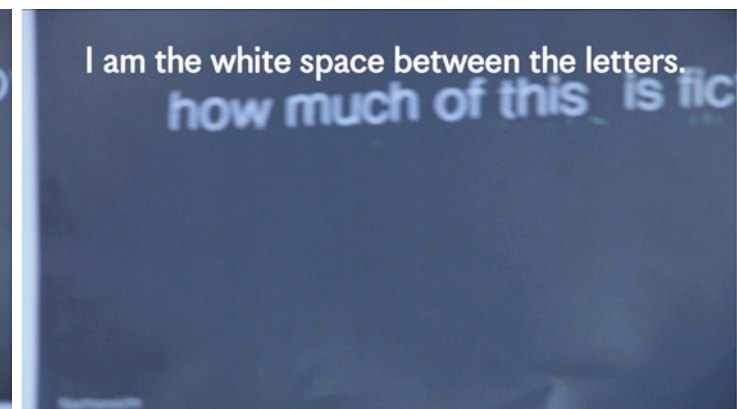




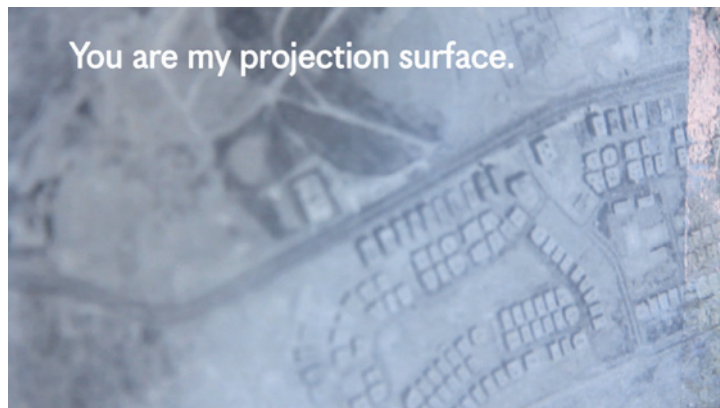
This film has not been edited yet.



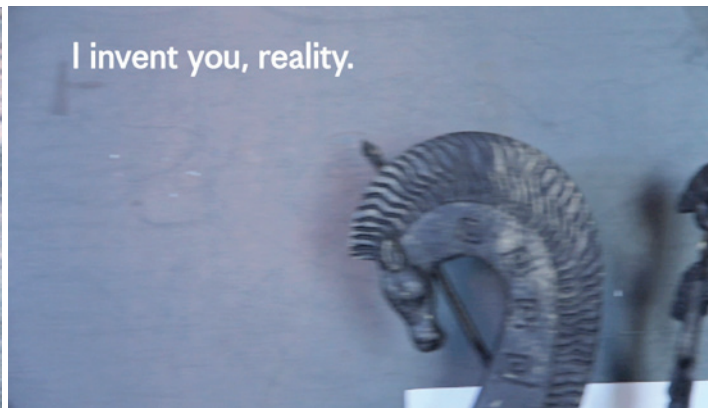
I write subtitles for an unwritten film.



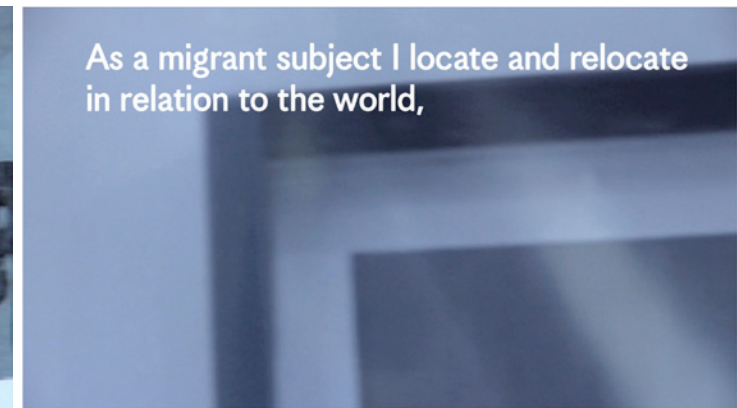
I am the white space between the letters.
how much of this is fic



You are my projection surface.



I invent you, reality.



As a migrant subject I locate and relocate
in relation to the world,

Subtitles for an unwritten film...

2015. Video HD (Projection) with subtiteln. Ohne Ton. 8 min., Loop.

Video: <http://vimeo.com/149507071>

Password: betweenlines

The search for the underlying, essential message during the realization of an impossible seeming project becomes a reflexive, trance-like loop: the video piece rigorously rehearses artistic processes of creation and reflection, the conditions of production and the fear of failure. In a circular movement, as if the artist were spinning on her own axis in the studio, the camera scans the studio and all the objects, sketches and open processes it contains. Spaces open up – sometimes more distant, sometimes closer to the object of attention – as the camera traces a picture frame or traverses an urban landscape. Between old works pictured and image-like notes, cross-references

emerge between image, former works and text. The loop is repeated and constantly refined: at each screening the film is overwritten and thus becomes infinite and unfinished, continuously expanding and re-inscribing itself. Through this process, the artist repeatedly questions herself, thus highlighting her own as well as the general conditions of production.

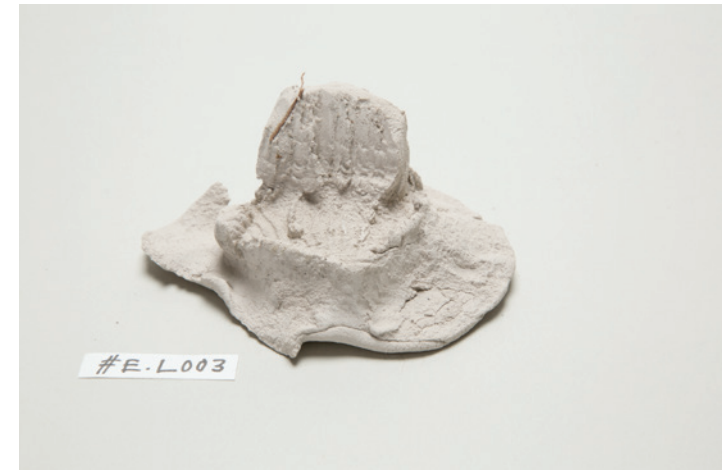
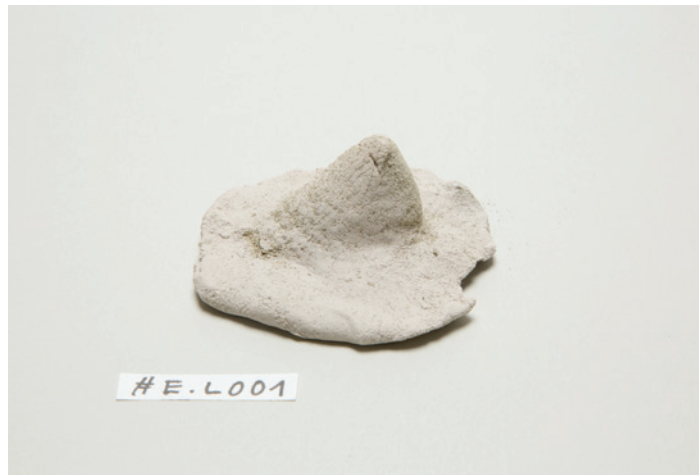
Supported by the Kultur Stadt Bern and the Canton Bern.

An aerial photograph of a city grid, heavily tinted with a blue color. The image shows a dense arrangement of buildings and streets. A vertical strip of orange-red color runs along the right edge of the frame. The text "You are my projection surface." is overlaid in white at the top left.

You are my projection surface.

Subtitles for an unwritten film.

2015. Video HD (projection) with subtitles and sound. 8 min., loop.



Inverted values (an archeology of gaps)

2015 – 20... In progress. Photographed clay objects, 20 fine art prints.

A collection of materialised gaps from a listed building: History manifests as a 'negativ', as materialised air in the form of padded holes. These gaps and inbetween spaces are counterblocks, inverted architecture. These archaeological artefacts like objects were then classified and photographed. Through this strategy they are upvalued and enhanced with a certain authority and credibility. An alternative history told with the help of negative spaces, the holes and gaps, the inbetweens, the erosion, the left-outs and the histories conserved in the inbetween. What is the role of the gaps, these repositories of sediments and dust? Can they also tell us something? How does an object accumulate history? Which symbolic functions does an artefact incorporate or are they just projected onto them? How do we ascribe value to objects?

'In history everything begins with the gesture of *setting aside*, of putting together, of transforming certain classified object into "documents". ... In reality it consists in *producing* such documents by dint of copying, transcribing, or photographing these objects, simultaneously changing their locus and their status.'

Michel de Certeau, *The Writing of History* (1975), New York, Columbia University Press, p. 72

Documents are usually condensations of power. they reek of authority, certification and expertise and concentrate epistemological hierarchies.

Hito Steyerl, in: *Documentary Uncertainty*, A Prior Magazine 2007



How much of this is fiction. Neon-Lettering, 2015. Forum im Juli. Bärenloch Chur.

How much of this is fiction

2014, Neon-letter object, white. 270 x 20 cm and 450 x 28 cm (2 versions)

Frei hängend, permanent leuchtend.

How much of this is fiction is a permanently glowing neon lettering. Depending on the context, the statement can be read and interpreted differently: as a subtitle for its environment, as a poetic, system-critical, or political commentary, as a question standing in space, or as a statement. The location of the placement is part of the work. The writing throws light on its surroundings and uncovers them, or exposes what is inscribed in the space and in the landscape, points to the imaginary, and throws light on the hidden, the invisible.

We live in a world ruled by fictions of every kind – mass merchandising, advertising, politics conducted as a branch of advertising, the pre-empting of any original response to experience by the media. We live inside an enormous novel. It is now less and less necessary for the writer to invent the fictional content of his novel. The fiction is already there. The writer's task is to invent the reality.

J. G. Ballard



How much of this is fiction. Atelier Bern. Sketch. 2014



How much of this is fiction. Bern Baby Bern. Kunstmuseum Thun. 2015



How much of this is fiction. FACT Liverpool und HeK Basel, 2017



How much of this is fiction. Forum im Juli. Bärenloch Chur. 2015



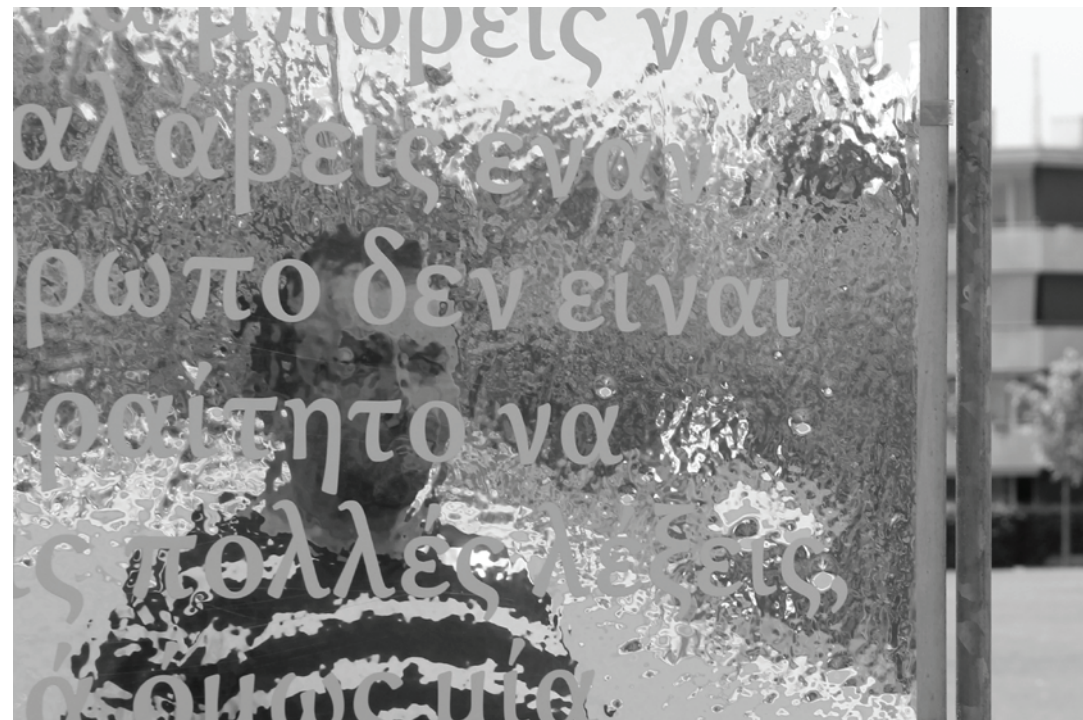
Tableaux vivants. Installation 2015. 16 poster stands, 89.5 x 128 cm, mirror foil, UV print.

Tableaux vivants

2015, 16 billboards, 89,5 x 128 cm, mirror foil, UV-print.

Several interpreters were interviewed for *Décalage – An Exhibition by Westfenster Bern* about Interpretation in the *Intercultural Field*. Based on these interviews, a selection of statements in the different languages and alphabets of the interpreters was printed on mirror foil. These statements were juxtaposed on eight billboards situated in the context of an urban landscape and/or neighborhood with a high level of ethnic and cultural diversity. The quotations are reflected in each other and include the viewer mirroring in the statements. The billboards thus become living images that reflect their environment. They form a portrait that is both collective and individual, an arrangement within which the statements form a whole that integrates them amongst each other as well as in relation to the viewer and the environment, lending visibility to the persona and situation of the translator. "It is not just about language, but also about people, about stories of migration and the difficulties of translation".





Tableaux vivants. Installation 2015. 16 poster stands, 89.5 x 128 cm, mirror foil, UV print.



Terrain Vague, Galerie Rivoli / Beatrice Brunner, Bruxelles 2017.



Terrain Vague, Skyline, doublebound reflection, Format: 63 x 90 cm, framed

Terrain Vague

Variations of an upside down experience

2013. 12 Fine Art Prints, different sizes, framed

The series *Terrain Vague* – *Variations of an upside down experience* rest on a single photograph shot in downtown Johannesburg, which was then further developed in a multiple stage printing procedure: from a Monotype to an object and finally a series of 12 Fine-Art Prints.

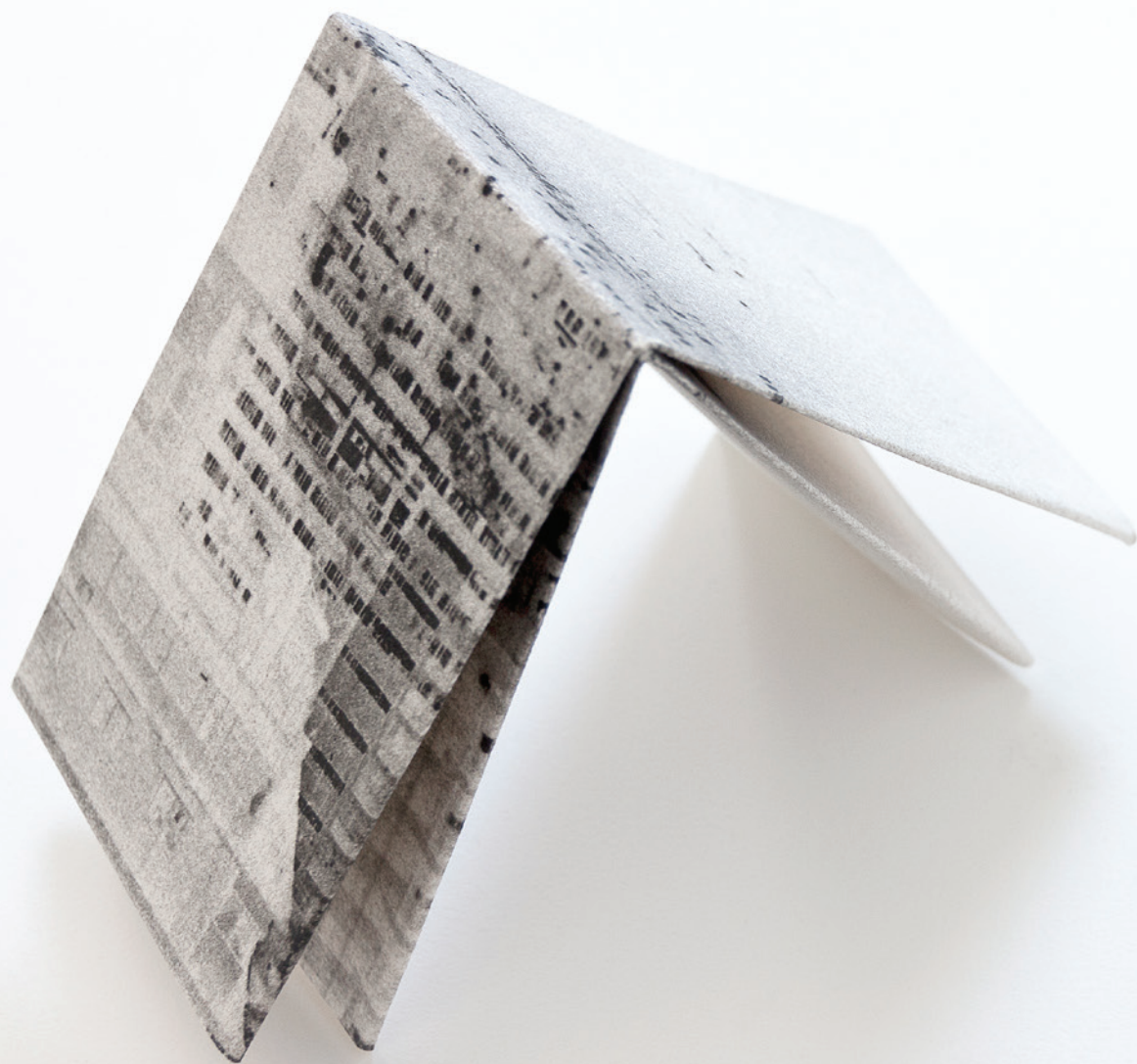
After a first print run the folded printing template was placed on the printed image and again photographed in this arrangement. The photographic reproductions were then printed as digital fine art prints. The 12 Formations are based on one single initial image, a nocturnal urban landscape reflected in a windowpane. The resulting spaces and landscapes are nested within themselves. The image thus becomes a spatial object, a folded map, a multi-dimensional pictorial space: it unfolds from within and folds in on itself, opening up manifold dimensions of space and interpretation.

The boundary is a function of relation, a brokering of difference, a negotiation in which I am bound to you in my separatedness. ... who „I“ am is nothing without your life, and life itself has to be retought as this complex, passionate, antagonistic, and necessary set of relations to others. I may lose this „you“ and every number of particular others, and I may well survive those losses. But that can happen only if I do not lose the possibility of any „you“ at all. If I survive, it is only because my life is nothing without the life of that exceeds me, that refers to some indexical you, whitout whom I cannot be.

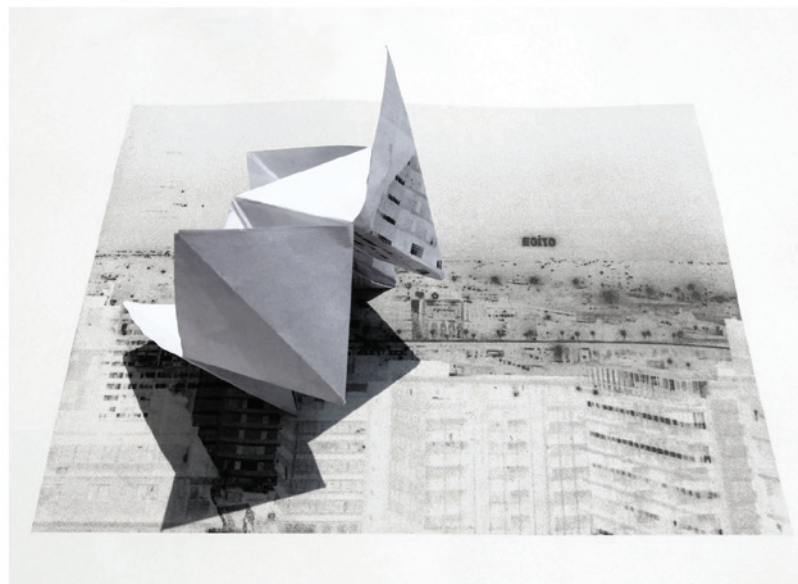
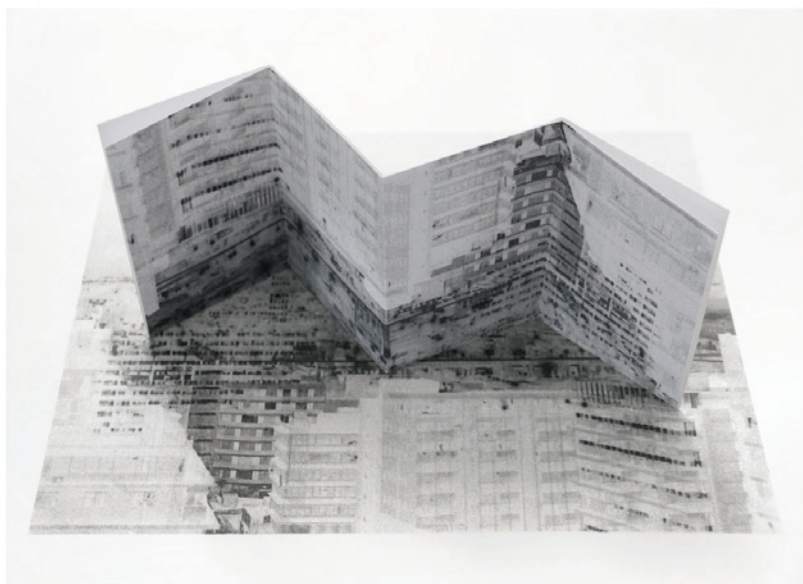
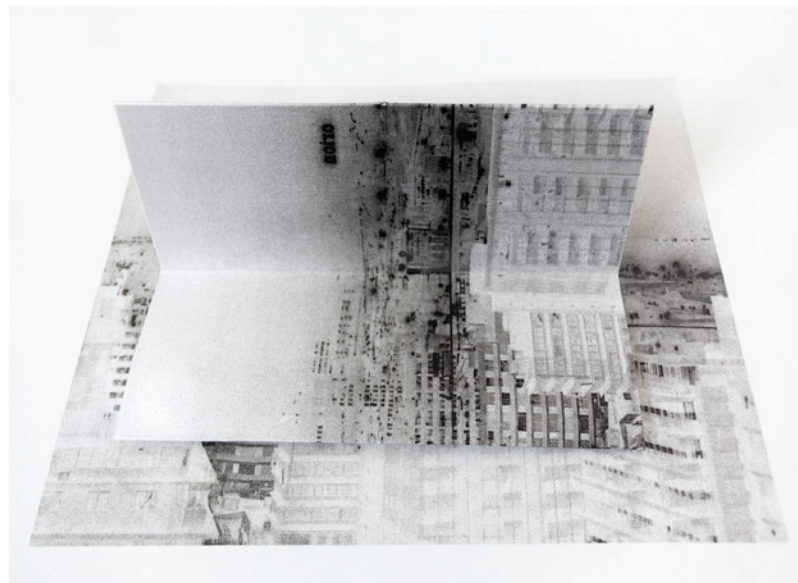
Judith Butler, *The Frames of War*. Verso 2009, p. 44



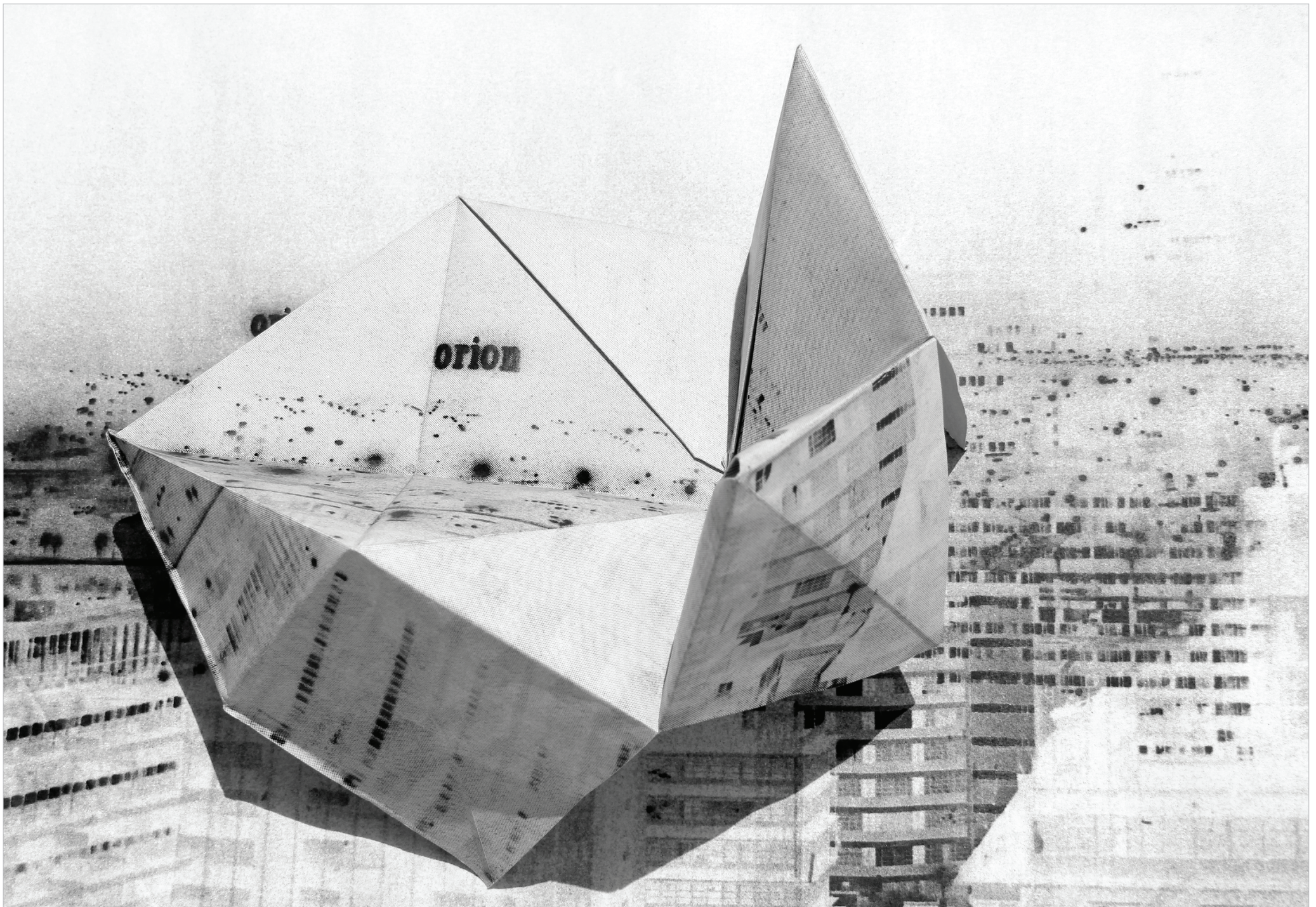
Terrain Vague, Inverted cartography,
format: 77.5 x 117.5 cm, framed



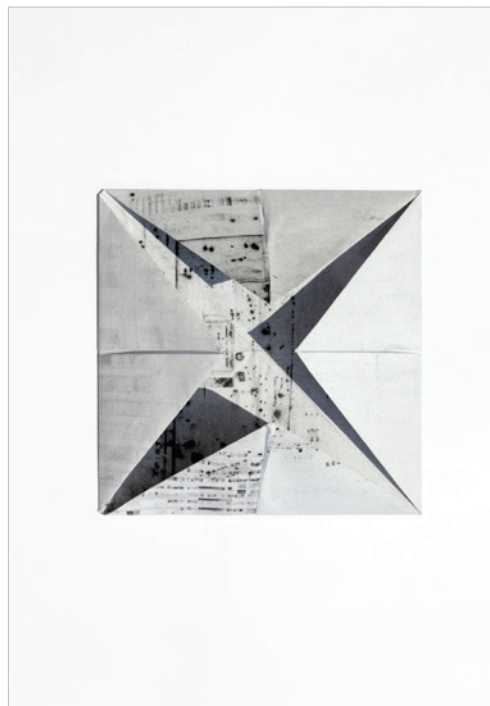
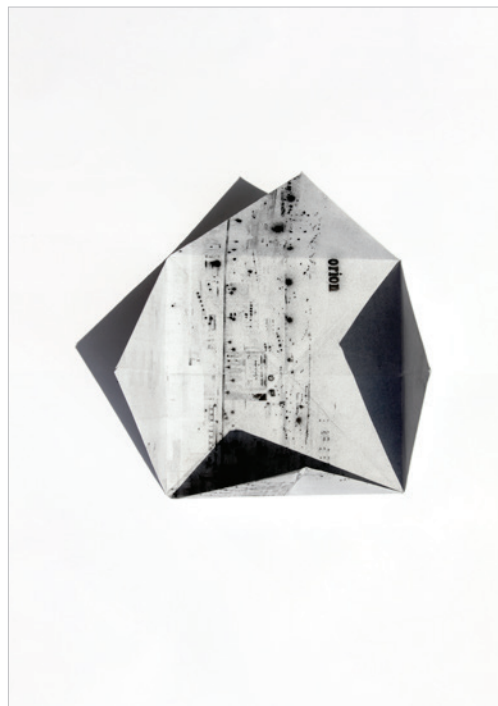
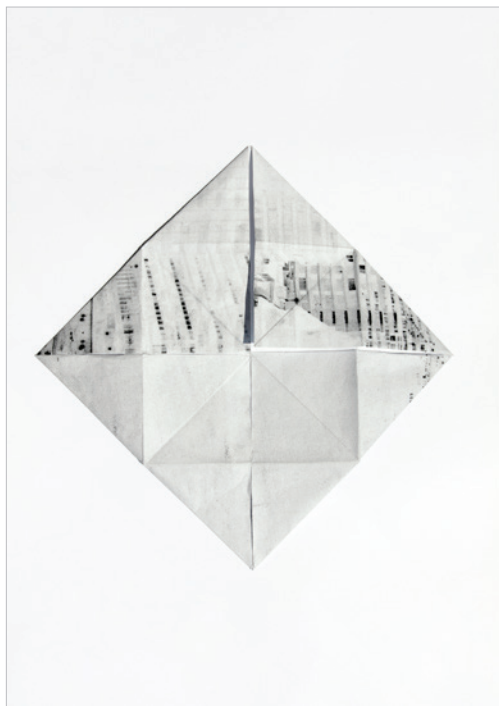
Terrain Vague, Gravitation Studies N°4 + N°5. 2013,
format 50.5 x 66 cm, framed



Terrain Vague, Gravitation Studies N°1-4,
format 42 x 55.3 cm, framed



Terrain Vague, Gravitation – Space in itself, 2013, format: 70 x 100 cm, framed



Terrain Vague Variations of an upside down experience
Spacial objectification N°1 - 4, format 29.7 x 21 cm

Options for Walls.

2013 - *In Progress*. wall paper A4-laser prints, wooden paravent, format: 285 x 420 cm

Interview: [Intl. Fototage Biel](#)



"Options for Walls" is an appropriation of space using the photographic image.

A selected wall within a temporary exhibition space of an old chocolate factory (transform, Bern 2013) has been photographed and scaled to the same size as the original wall itself – the very surface that appears in the photograph. Printed in black and white laser copies on A4 sheets, it has been reassembled to a wallpaper and mounted back on the depicted wall. Now reproduced on top of itself, the displayed image is thus a copy and a documentation of itself.

As a big wooden wall panel and considered now an installation, the 'wall' has then been traveling from its original setting into other exhibition spaces, from an independent into an institutional context. At each location, it is photographed again, then transported to yet another new location, where the latest photograph is mounted on the wooden surface. Each time it is placed in a new setting, the image becomes more complex, carrying with it its own exhibition history.

Exhibitions:

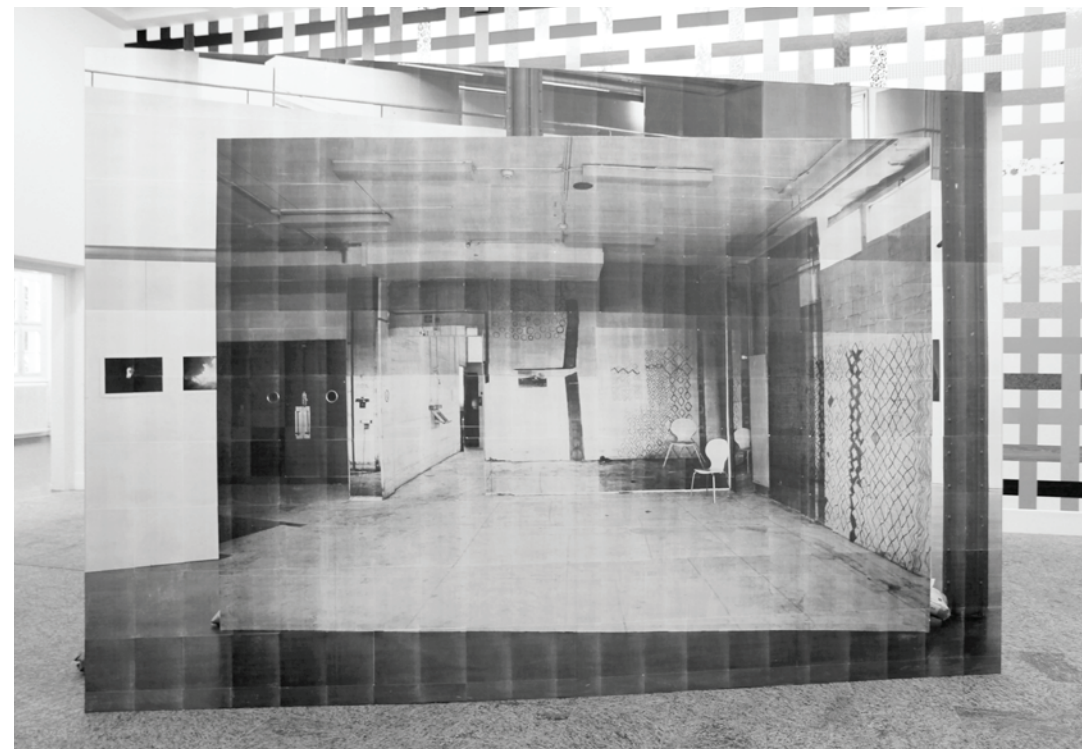
Options for Walls -1st wall – Transform, Bern 2013

Options for Walls -2nd wall – Kornhausforum, Fotopreis Kt. Bern 2013

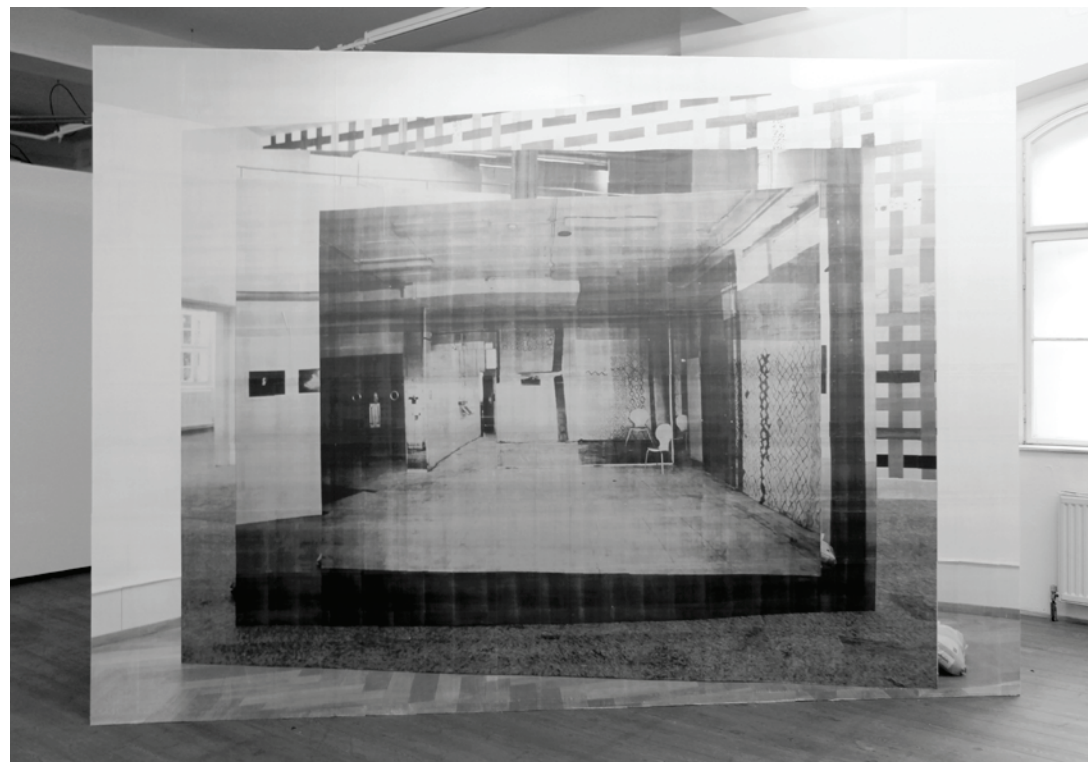
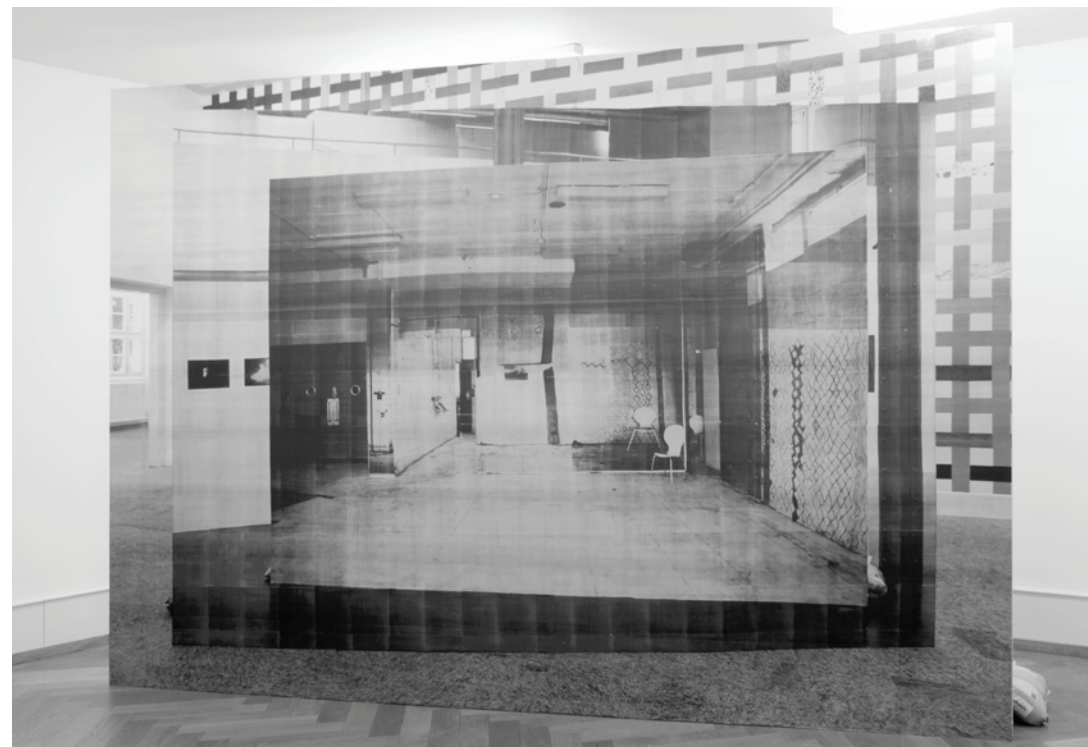
Options for Walls -3rd wall – Kunsthalle Bern 2013/14

Options for Walls -4th wall – Photoforum Pasqu'art, Biel-Bienne 2016

Options for Walls -5th wall – Kunsthalle Exnergasse, Vienna 2018

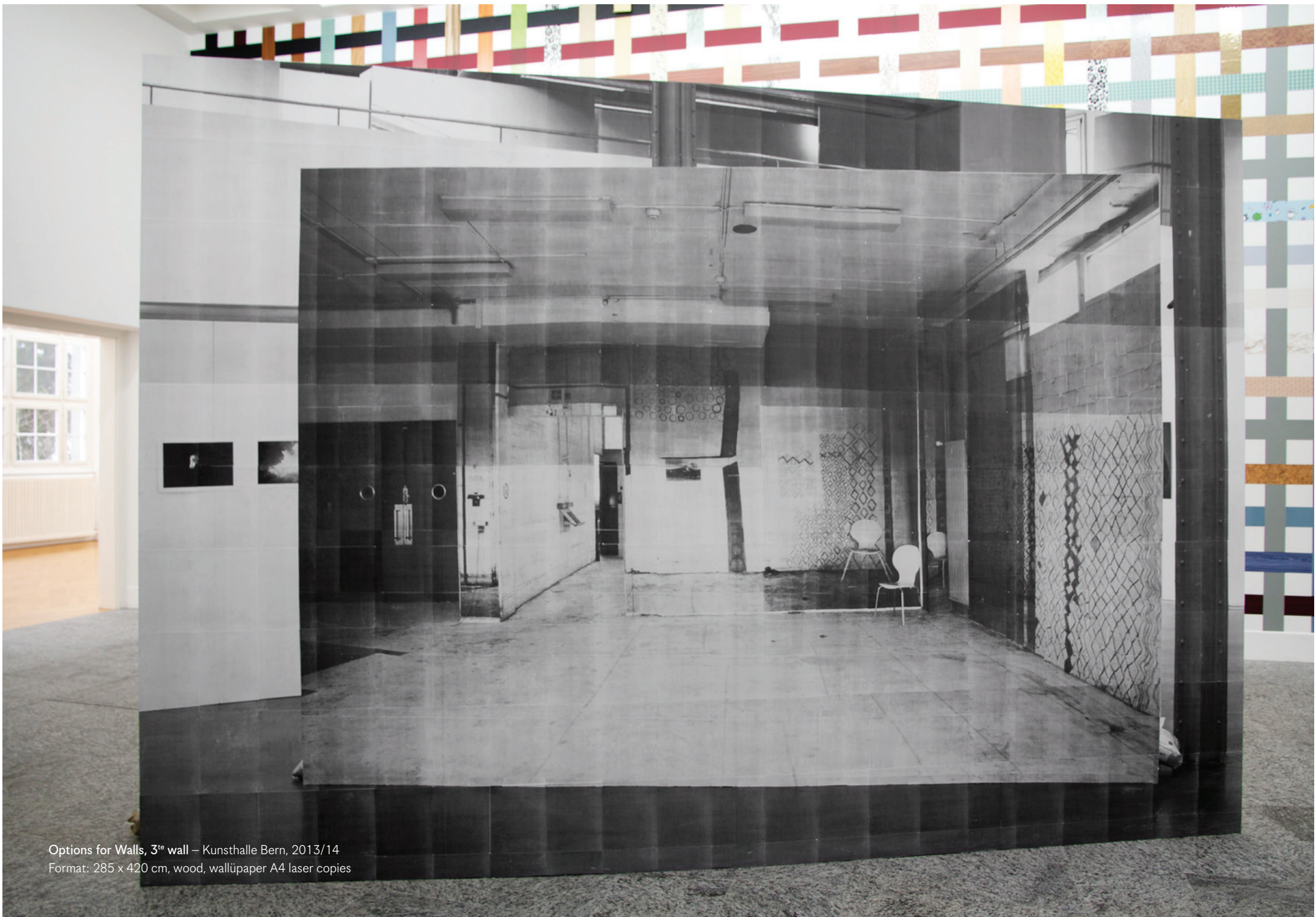


Can one take control of the surrounding space through photography? Maia Gusberti tries to find an answer to this question. Her mainly conceptual work, presented in 2013 in the exhibition Transform, is a picture of a wall that has been brought to its real dimensions and laser printed in black and white on A4 sheets, which have then been mounted on a wooden surface. The newly obtained wall is a document and copy at the same time. The fact that this object was then brought in the context of an institutional exhibition resulted into an even further passage and transforming the wall into an installation. At every new exhibition, a picture of the wall is taken in its context and the image obtained, with the same technique above, creates an overlapping on the wall at the next exhibitions. This way the wall finds always new locations and overcomes its intrinsic spatial limit, and the image is shaped again and is continuously transformed maintaining in the meantime traces and documentation of the different passages of its existence. The work has its roots in the conceptual aspects of the medium and its deepest nature. The effect we have in front of this wall, is that it seems to infinitely refract in itself, it is destabilising and references back to its objective location in space and time and to the characteristic fragmentation of a mosaic. FPMag, Milano.

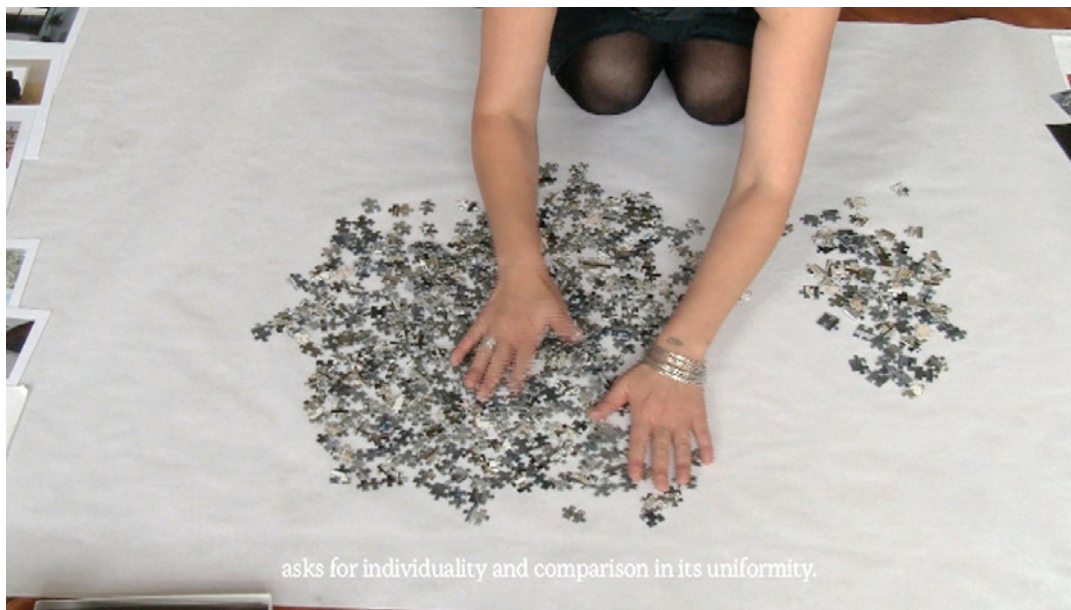


Options for Walls - 4th wall – Journées photographiques de Biel/Bienne 2015

Options for Walls - 5th wall – Choreography of the Frame, Kunsthalle Exnergasse, Vienna 2018



Options for Walls, 3rd wall – Kunsthalle Bern, 2013/14
Format: 285 x 420 cm, wood, wallüpaper A4 laser copies



Fragments of a city without a map, Video HD, 8.30 min. with sound and subtitle.

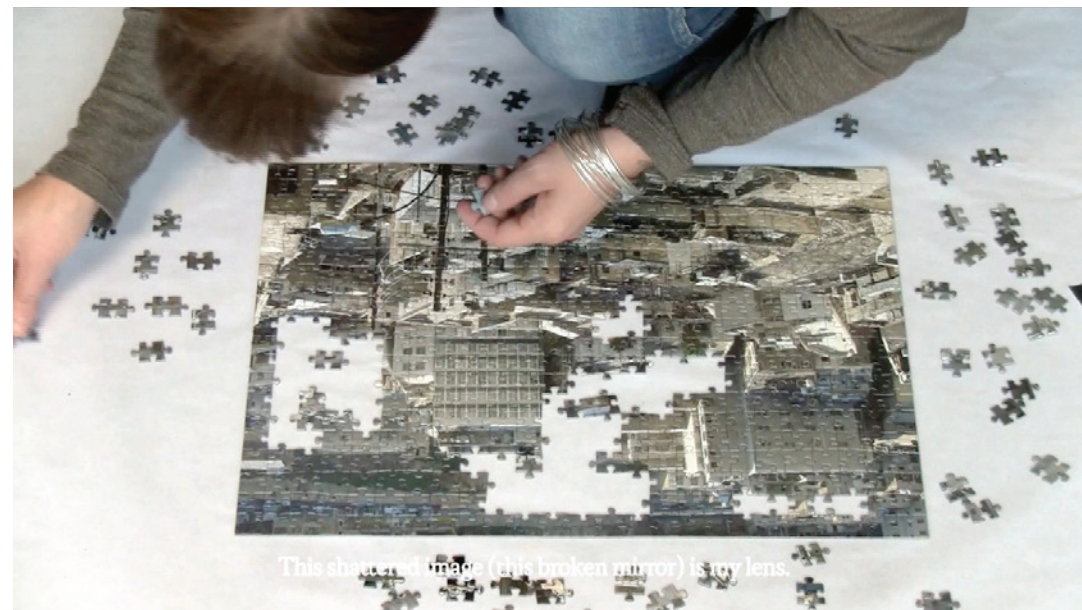
Fragments of a city without a map

2012, Video HD, 8.30 min. sound and subtitles & 4 fine art prints, 45 x 60 cm.

Video: <https://vimeo.com/57004774>

Password: fragments

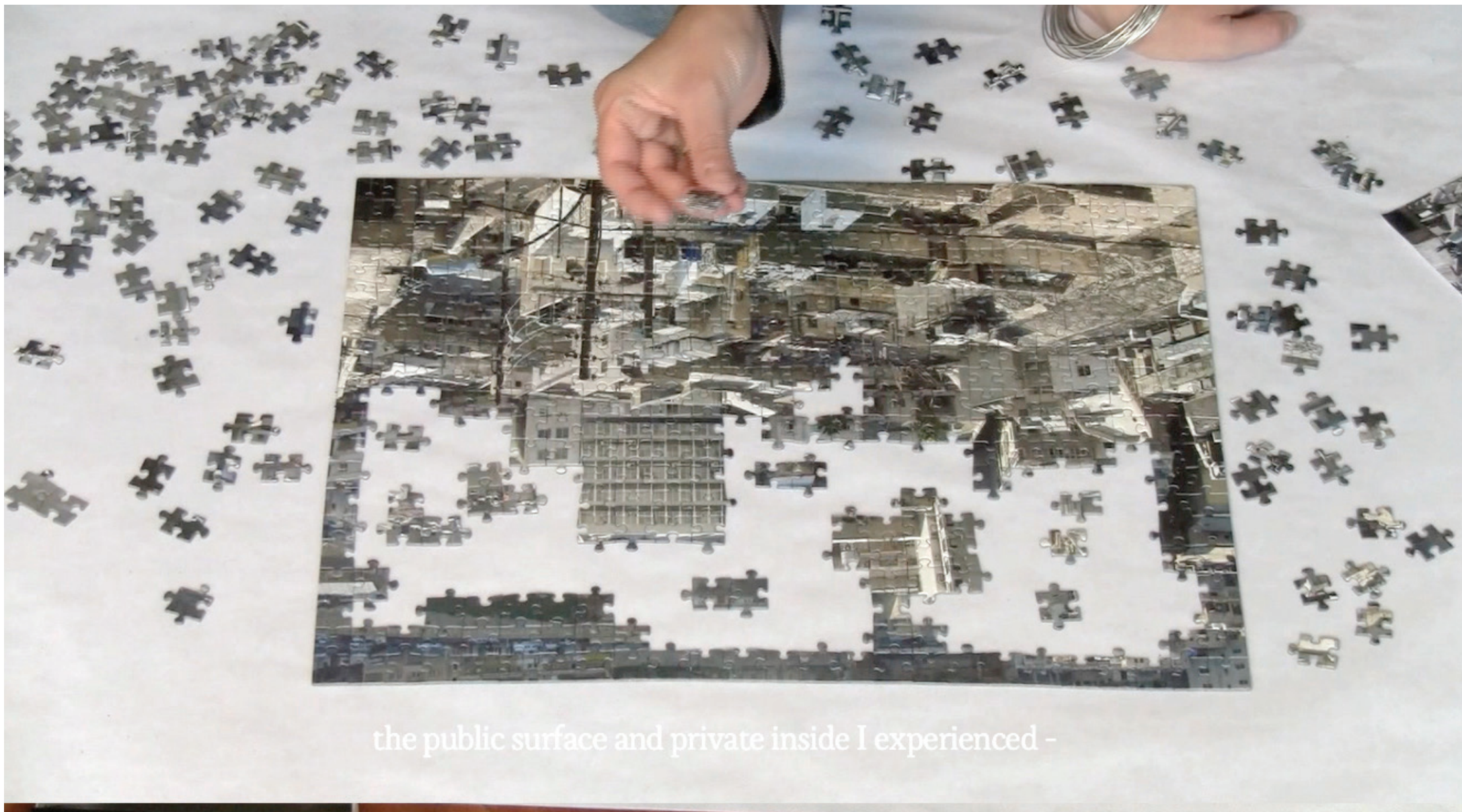
'Fragments of a city without a map' results from an artist residency in Amman, Jordan in 2011. The fragmented material collected in situ was cut up and interpreted anew in the process of putting together the pieces; thus an exemplary photograph of urban space was turned into a puzzle. The process of assembling the pieces provoked a complex reflection of a time and a place in politically unstable times. I thus worked through the (re)discovery of a city in post-production, with the division and recombination of the editing process opening new interpretations of personal memory and the political context. The resulting video work is a loop in which a person is putting together the image of a city and with it her own memory. The repetitive images and movements are supplemented by a spoken and subtitled subtext that narrates a personal experience of a city and thursty to generate a bigger picture in the mind of the viewer.



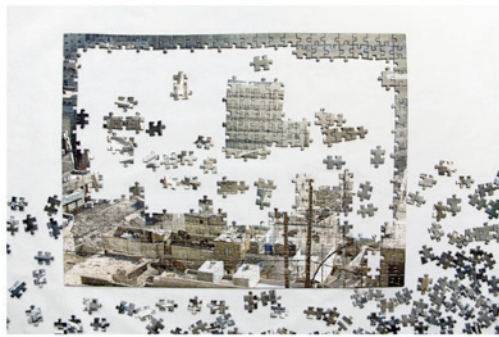
„Au départ, l'art du puzzle semble un art bref, un art mince,...: l'objet visé – qu'il s'agisse d'un acte perceptif, d'un apprentissage, d'un système physiologique ou un puzzle de bois n'est pas une somme d'éléments qu'il faudrait d'abord isoler et analyser, mais un ensemble, c'est-à-dire une forme, une structure: l'élément ne préexiste pas à l'ensemble, il n'est ni plus immédiat ni plus ancien, ce ne sont pas les éléments qui déterminent l'ensemble, mais l'ensemble qui détermine les éléments: la connaissance du tout et de ses lois, de l'ensemble et de sa structure, ne saurait être déduite de la connaissance séparée des parties qui le composent: cela veut dire qu'on peut regarder une pièce d'un puzzle pendant trois jours et croire tout savoir de sa configuration et de sa couleur sans avoir le moins du monde avancé: seule compte la possibilité de relier cette pièce à d'autres pièces (...), seules les pièces rassemblées prendront un caractère lisible, prendront un sens..."

Georges Perec





the public surface and private inside I experienced -



Now I re-read this city again in its interspaces –
between its concrete buildings and old stairway steps,
social and historical layers, contradictions and unexpected blanks:
fractures, sounds and smells.
Murmuring tv-voices, a language I understand only fragmentary –
nightly applause after the games, repeating echo of the prayer,
news about upheavals in neighbouring nations,
talks about politics, absent tourists and the economic situation.
the market, the butcher, some parties, a friend –
and the king's portrait everywhere.

Within the image I try to recompose, the details create confusion:
Each piece, as part of a bigger picture,
asks for individuality and comparison in its uniformity.
I still can't grasp the complexities of this place.

I now approach the blind spots with a temporal and spacial distance.
I look back in black and white, while I do remember palish colours.
I smell the coffee shops the tobacco, the traffic and the falafel.

In my memory I hear the recurring electronic melody,
the sound of the gas-camion, looping trough the hills downtown.
I place myself within this landscape, within this picture,
to stray through its streets again, retracing my steps in my mind.
I split this photographic reality and its frame,
to read between the lines, to redraw a personal map, to connect each piece,
to follow an inner logic and geography of a past experience.

I cut, I copy, I paste, I shred and deconstruct,
I combine and search for the pieces to fit together.
Each piece points to another – to then, as soon as it matches,
uncover a new gap: uncover a new space to translate and interpret.
I look for blind spots, for questions and answers, you.
I'm walking along lanes, climbing mountains, crossing the circles again.
This time I'm the stranger. I listen to the description of another place – even further away.
The sound of your voice is still close and present between these lines.

I piece the puzzle together. I fill the blanks with life:
colours, smells, sounds, voices, connections.
my foreignness, the political and social patchwork,
the public surface and private inside I experienced –
the turkmani gypsi camp, the egyptian construction workers,
the palestinian families, the christian village in the suburbs...

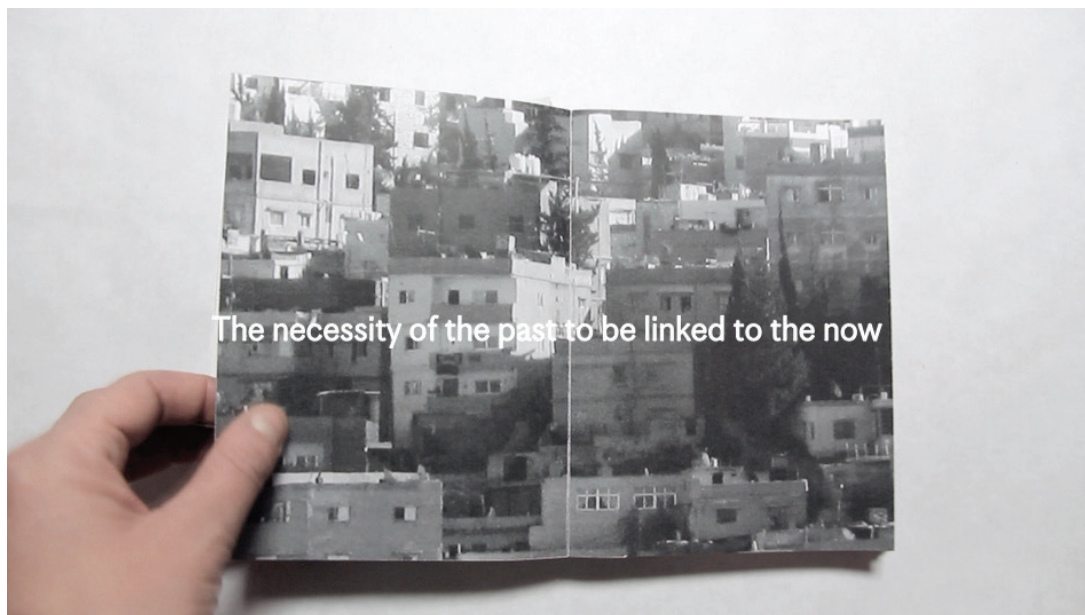
Within this grey zone between remembering and forgetting,
I step back and fourth in my mind and in reality.
I draw a line, then loose track. I reorient myself. I observe and translate.
I look for this missing thing: I question my questions and answer a double bind.

While people here choose the street this spring I'm closer
to the far away than to the present.
I turned upside down to watch from the other side. travelling.
It's only straight ahead downwards there. into this other reality.

This shattered image – this broken mirror – is my lens ,
I reconstruct to discover – to see something different, to associate,
to reassemble while I remember things I couldn't see before.
Now I proceed because I changed the scale, the focus, the grid,
the resolution and the context.

<https://vimeo.com/57004774>

Password: fragments



Landscape (Unfolded) #3, 2011/2012. video 11:30 min, sound and subtitles.

Landscape (Un)Folded

2011/2012. book, panorama, vitrine and video
based on one single original photograph

Video: <https://vimeo.com/51392291> Password: amman2011

Book: A view of a city was printed in black and white and cut up into 6 horizontal panels. These were folded to a booklet. Leafing through the book we also leaf through the image, starting at the bottom and ending at the top. We leaf sideways through a single, static image, through constantly repeated shapes, across layers that become displaced, an urban structure that changes in a formally playful way and yet remains uniform, until we turn the page to encounter the sky, the horizon. The book places the image in a time-based, haptic framework.

Panorama/Mural: The unfolded book is laid out, photographed again and mounted as a panoramic expanse reminiscent of a hilly landscape or a topographic map. The images thus created constitute a vast landscape, a large-scale panorama with the structure of a city map.



Vitrine: The laid out panels – a hilly expanse of draped folds that resembles the topography of a city – are arranged in a vitrine like a model landscape.

Video: The video completes and simultaneously reflects the transposition of a static image into a temporal sequence – from the picture to the pages of a book, from book to 3-dimensional object and then to 4-dimensional, time-based film. The text that accompanies the video examines this working process and the transformation from one medium to another. In the video, the book is leafed through and commented upon. Fragmentary texts on memory, time, paper, assemblage, layering and orientation appear above the image. The spoken text is a personal report of experiencing a city – working through and remembering a place that only became accessible with time, through a kind of post-production of experience.



2011/2012. Landscape (Un)Folded panorama, vitrine,
Exhibition view at Galerie Krethlow and Kunstmuseum Thun

Landscape (Un)folded #3

a reflection
about a film about a book about a picture about a place

Landscape (Un)Folded

#3

© Maia Gusberti 2011 - 2012
Amman/Berne/Bruxelles

this alphabet of possibilities

of expanding horizons.

emerging from the same but declinated source.

(Video-Text)

Landscape (Unfolded) #3

2012. Video HD with sound and subtitles.

Is this book a film, is this image a landscape, a map, a document?
Is this object a picture folded, a layout in time, a reflection along breaks,
faults and foldings? Expansion and compression of time, repeatedly
transferred, an endless knot: time lapse, time faults, time hole.
The copy of the copy of the copy — ghostly time of repetition.
Space without place, time without duration.

This is a retrospection.

I am not where this picture originates, I'm not where the image formed
and developed, because I'm always still on the way to reach that place,
while I already continued further. But now — right now I feel at home here
in my imagination within this space of redundant imagery qui s'enfuit,
these conjugations between black and white, this alphabet of possibilities
emerging from the same but declinated source.

The necessity of the past to be linked to the now lets me leaf through
memory between these pages, between these lines. Now I play with the
practice of the space of the page, the beauty of (un)folding time, of
expanding horizons, the construction of metaphoric imagery. Time is
a book, time is a hole, time is to unfold here and folds up at times,
time is a landscape.

The book is a period, a time and space in between, paper is time to unfold
in space — a layout to touch. Be it a surface, cartography, a landscape to
grasp: a layout in space and time of a film about a book about an image
about a place. This topography is an appropriated space built out of paper,
it's my document, a proof. A construct to navigate within my memories,
from the center to the south, amongst the X and Y axis, from bottom to top,
from ground towards sky.

To fold and unfold, to dig through layers of time, translating from sheet
to sheet, from left to right, from right to left. This diary is folding up and
inventing a tangible space of paper, notes, pieces — intersections. This is
a description of a non-place, a souvenir from outer space, a message of
folded time and space: A transition from picture to image, a letter of
memories and imagination, defolding in variations of the same subject —
an ongoing configuration.

Video: <https://vimeo.com/51392291>

Password: amman2011



Landscape (Unfolded) #3, 2011/2012. Video HD 11:30 min, sound and subtitles.

Untitled - A True Story

2010. 5 photographs, fine art prints, framed, 118 x 170 cm

On the construction of images, the inclusion of their surrounding, the positioning of the frame, the denial of a result and completion.

Is an image, when framed, a completed image? Is it finished when framed? I construct an image, then position it and put it in a frame. The image here is meant to be a tableau, a territory, limited by a frame and declared as an image. As if the frame is an proof for an end, a limitation, the declaration of a border. A framed image is taken serious. It is clearly delimited from its context. The original images selected for the series were taken over time in different places. They have been accompanying me for a long time before they were selected, printed and put in a new context to be expanded in a playful way. With the help of objects and props present in the space itself (my atelier), I created relations from the depicted content towards the physical space hosting the constructed sceneries: the atelier. By putting an image in relation to its surrounding, a network of links, overlappings, complements develops. The objects I used, the space and the here and now – become part of the image and its territory. I caught a moment and a state of these images and temporary installations. I treated the frame as a provisional frame. The images got a frame but still remain unfinished or make the viewer think about him/herself in front of the image, being part of a bigger picture. The frame is not a limit anymore -- it could be that these images develop further.

...to call the frame into question is to show that the frame never quite contained the scene it was meant to limn, that something was already outside, which made the very sense of the inside possible, recognizable. The frame never quite determined precisely what it is we see, think, recognize, and apprehend. Something exceeds the frame, that troubles our sense of reality; in other words, something occurs that does not conform to our established understanding of things.

Judith Butler, *The Frames of War*. Verso 2009. p. 44

Exhibitions:

Stadtgalerie Bern, 2013; Krethlow Gallery/Cabinet, 2013;
Photoforum Pasqu'art/Photo Prize Canton Bern, 2011;
Grand Palais, Bern, 2010.

Acquisitions:

Art Commission City of Bern, 2012;
Art Commission of the Canton of Bern, 2011;
Art Commission of the City of Bienne, 2011.

Photo award of the Canton of Bern.



Untitled - A True Story
2010. Series of 5 photographs,
Fine Art Prints, 118 x 170 cm, framed.



Untitled - A True Story
2010. Series of 5 photographs,
Fine Art Prints, 118 x 170 cm, framed.



Untitled - A True Story
2010. Series of 5 photographs,
Fine Art Prints, 118 x 170 cm, framed.



Untitled - A True Story
2010. Series of 5 photographs,
Fine Art Prints, 118 x 170 cm, framed.



Untitled - A True Story
2010. Series of 5 photographs,
Fine Art Prints, 118 x 170 cm, framed.



UN-Resolutions, 2 books, A4, 214 pages, A4 laser copies, paper, cardboard, glue binding.



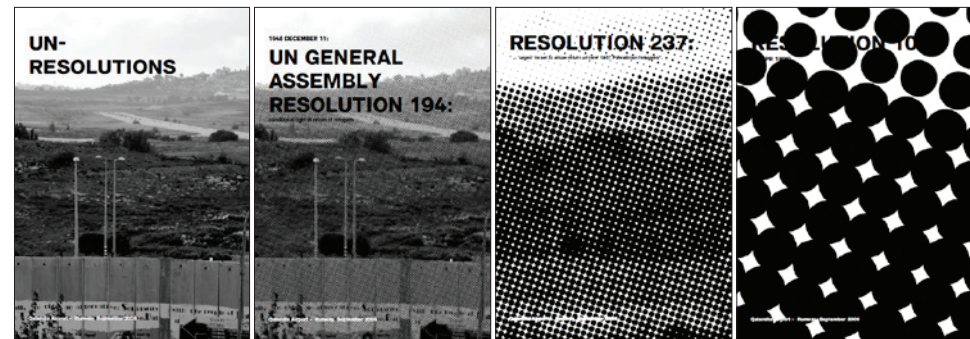
UN-Resolutions, book and installation, FOTOK-Galerie, Vienna 2013.

UN-Resolutions

2009. 2 photocopied books, A4, 221 pages, adhesive binding, Birzeit/Ramallah.
Edition of 6 copies each.

UN-Resolutions was made in Palestine in 2009. Each of the two books contains 214 UN resolutions concerning Israel/Palestine distributed on 214 photo copied A4 pages. The project explores the absurdity of the word "resolution", which phonetically contains a "solution" – a paradoxical, intractable term in relation to the conflict in the Middle East. I make a connection between UN resolutions and the term "image resolution". The more dots an image has, the more information it conveys. The larger the dot, the less (and less distinct) information there is overall. The image used shows the landing strip of Calandria airport, a symbolically charged place in relation to individual freedom of movement. It refers to a time in which mobility was still possible for the Palestinian population. Today, Calandria airport (formerly Jerusalem airport) is closed down. Its landing strip ends with the site of the largest checkpoint in the West Bank – the Calandia checkpoint.

Over 214 pages, the view fragments into ever-larger dots. The airport disappears and slowly becomes invisible. Each page contains the full text of a UN resolution between 1947 and 2009. UN-Resolutions can be read as a statement on resolutions never implemented in reality, on administrative red-tape warfare and the politics of images and the media.



Documentation (Video):

<https://vimeo.com/108710201>



Surfaces 2010. 3 C-Prints, Diasec, 70 x 94 cm



Surfaces

3 C-Prints, mounted on acrylic sheets (diasec), 70 x 94 cm, 2010

These photographs, taken in Birzeit, Palestine, are views from the windows of private spaces, obscured by the particular qualities of the decorated windowpanes and traces such as smudges of dirt or condensation. Mounting the photographs on reflective acrylic glass echoes the materiality of the windows.

Surfaces is an examination of liminal space. Our perception of space shifts between the attempt to see through the image into the space beyond and a focus on the window itself, which is here conflated with the surface of the image. Although the images refer to a particular place, the obscuring and self-referential properties of the image blur the outlines of the space and throw us back on the confines of our subjective perception.

Text: Visarte Bern





C.Scapes

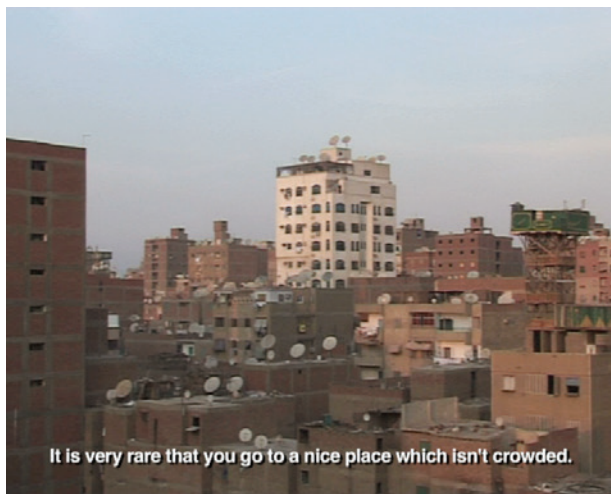
2009. Video HD. 37 min., sound, arabic voiceover with english subtitles.

Video: <https://vimeo.com/40082532> (no PWD)
more information and texts <http://maiausberti.net/?n=Projects.C-Scapes>

C.Scapes is a video project that investigates and describes the contradictory nature of public space in the city of Cairo. Retreating from restrictions behind windows and facades, the camera looks from the inside out, from the private into public space. C.Scapes is a dialogue based on interviews, a dialogue between individual ways of life, images and imaginations, between visionary dreams and contemporary urban conditions. The ambivalence of public space unfolds between static, almost photographic video recordings of private views from windows and panoramic footage. Minimal movement becomes visible in the image over time. The sites of action are not directly shown and remain down to the imagination. It is in our imaginary that space is constituted, that we project out images. Intersecting individual experiences supplement and contrast each other. The camera observes at a distance.

The city serves as space of negotiation of the personal, intimate, and the collective, the common, the public, as a labyrinth of entangled parallel realities, as overlapping of architectural, spatial and social grids and fabrics, as a space where the social intertwines with the space it inhabits, where political and social restrictions and the imaginative, utopian contradict each other on a frequent daily basis. The Arabic commentary is subtitled in English. The soundscape is the result of a collaboration with the musician Mahmoud Refat.

With the support of Pro Helvetia and BMuKK Austria.
Main prize, Aeschlimann-Corti Award 2010



It is very rare that you go to a nice place which isn't crowded.



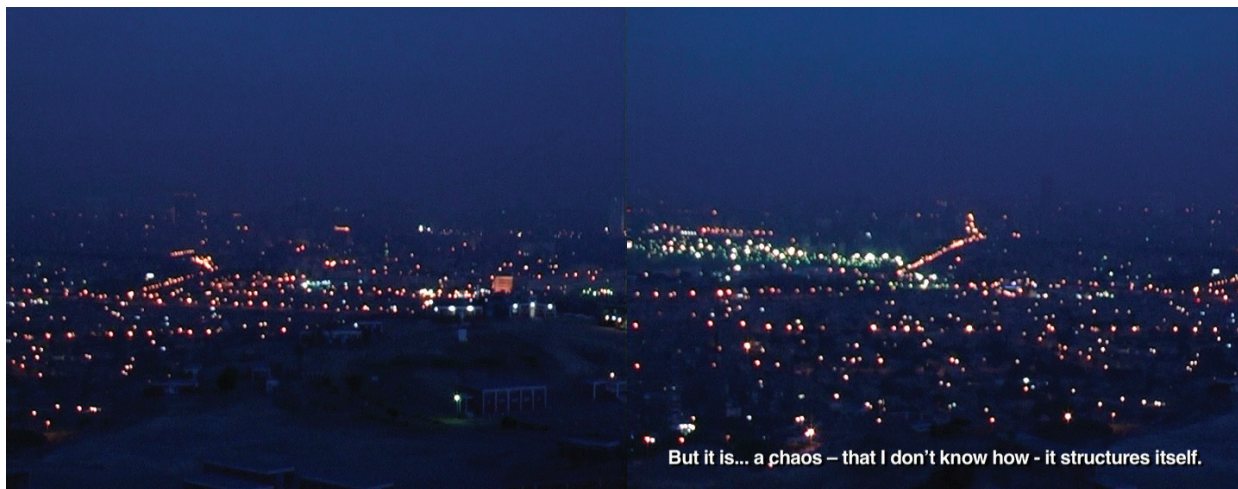
on abolishing Emergency Law.



and that one is always under surveillance



C.Scapes, 2009. Video HD with sound,
arabic with english voiceover and subtitles.



C.Scapes, 2009. Video HD with sound,
arabic with english voiceover and subtitles.



Travel.agencies, 2007–09. Serie bestehend aus 20 C-Prints.

Travel.agencies

Cairo 2007-2009. 20 C-prints, photography series, different size.

Study and documentation of visual representations of 'travelling' based on the appearance of travel agencies in downtown Cairo. World maps from various periods decorate the numerous small travel agencies found one after the other lining the streets of Cairo. There is no trace here of palm trees and sandy beaches; travelling is not embodied through photographic representations of dream destinations. Instead, the world map becomes a site of projection for the imagination.

More information: <http://maiagusberti.net/?n=Projects.TravelAgencies>
and interview with Aleya Hamza, CIC: <http://maiagusberti.net/?n=Projects.TravelAgencies00>



Travel.agencies, 2007–09. Series of 20 C-Prints.

Biography

Maia Gusberti

*1971 in Berne (CH), lives and works in Berne (CH) and Brussels (BE).

1986-1993	Preparation year & Grafic design studies , School of applied Arts, Biel/Bienne (CH)
1996-2002	MA Media Arts , Prof. Perter Weibel, Univ. f. applied Arts, Vienna (AT)
1995-2010	lives as an artist in Vienna (AT)
2006-2010	lives and works in Vienna and Cairo
2010-	lives and works in Berne and partly in Brussels
2017/18	Postmaster studies in Critical Images , Royal Institute of Arts - RIA, Stockholm (SE)

Residencies

2017	Sasso Residency , Vairano (CH)
2016	Kaus Australis , Rotterdam (NL)
2014	bains connectives , Brussels (BE)
2014	The Oberhausen Seminar Kurzfilmtage Oberhausen (DE)
2011	Amman , Jordan, Pro Helvetia & Swiss Embassy Amman (JO)
2009	Rome , BMUKK (AT)
2009	Al Mahatta Workshop , Bir Zeit/Ramallah, Palestine (PL)
2006/07	Atelier Kairo , Pro Helvetia Cairo (EG)
2004	Cité des Arts Paris , BMUKK (AT)
2004	Exstream Residency , Interspace, Sofia, Bulgaria (EU)

Auszeichnungen/Preise

2017	Frauenkunstpreis , Berne (CH)
2011	Fotopreis 2011 - Anerkennungspreis des Kantons Berne (CH)
2010-14	Städtisches Förderatelier Berne (CH)
2010	Aeschlimann Corti Stipendium - Main Award, 2010 (CH)
2008	Sussmann Stipendium Vienna (AT)
2003	Premiere Stipendium , Univ. f. applied Art, Vienna (AT)
2002	Prix Ars Electronica, Award of distinction Net Vision , Linz (AT)

Accquisitions

2016	Collection Migros Aare, Bern (CH)
2016	Collection HeK - Haus elektronischer Künste Basel (CH)
2015	Art Commission of the City of Biel/Bienne (CH)
2013/14	Art Commission of the City of Biel/Bienne (CH)
2013/14	Art Commission of the City of Thun (CH)
2012/13	Art Commission of the City of Bern (CH)
2011	Art Commission of the City of Biel/Bienne (CH)
2011	Art Commission of the Canton of Bern (CH)
2009	Art Commission of the Canton of Bern (CH)

Group exhibitions

2019	Representations Interrupted , KCB, Belgrade (SRB) Ohne Verfalldatum , Collection of Migros Aare, Kunstmuseum Bern (CH) Almanach Fotografie , Publication and Exhibition, Terrain, Bern CH
2018	Choreography of the Frame , (Co-curator), Kunsthalle Exnergasse, Vienna (AT) Prix Photoforum , Photoforum Pasquart Biel/Bienne (CH) Druckatelier Tom Blaess , Oktober 18, Berne (CH) Representations, Interrupted , Galleri Mejan, Stockholm (SE)
2017	Cantonale Bern/Jura , Centre Pasqu'Art Biel/Bienne (CH) Stadtgalerie Bern , Basis Kunst & Bau, Berne (CH) Esszimmer/Weltraum Basel , Das Esszimmer goes Weltraum, Basel (CH) Rencontres Internationales Paris/Berlin , Paris (FR) How Much Of This Is Fiction , FACT Liverpool (UK) How Much Of This Is Fiction , HeK Haus elektronischer Künste, Basel (CH) Rencontres Internationales Paris/Berlin , Gaîté Lyrique, Paris (FR) Sans titre (paramètres composés) , Stadtgalerie Berne (CH) Digital Art Collection , HeK (House of electronic Arts), Basel (CH)
2016	Dauerausstellung Sammlung Migros Aare , Welle 7. Berne (CH) On Landscape #3 , Lower Hewood Farm, Dorset (UK) Kaus Australis und Het Wilde Weten , Rotterdam (NL) In Itinere , Castelnuevo Fotografia, Castelnuevo (IT)
2015	Journées photographiques de Bienne , Biel/Bienne (CH) On Landscape , April - May 2015, Matèria Gallery, Rome (IT) Der Raum nach dem Raum , Kunsthaus Muerz, Mürrzuschlag (AT) Décalage , Westfenster, Bümpliz (CH) Bern Baby Bern , Kunstmuseum Thun (CH)
2014/15	Cantonale Bern/Jura , Kunsthaus Interlaken (CH)
2014	Walk a mile in my shoes , Flat1. Vienna Art Week. Vienna (AT) International Art Commons , Kunstallmend. Bruxelles / Berne (BE/CH)
2013/14	Jahresausstellung , Kunsthalle Berne (CH) Cantonale Bern/Jura , Centre Pasqu'art Biel/Bienne (CH) Jahresausstellung , Krethlow Galerie, Berne (CH)
2013	Ausstellung Fotopreis 2013 Kt. Bern , Kornhausforum Berne Feu Sacré , Kunstmuseum Berne (CH) Maia Gusberti , Sept. 2013, Tom Bläss Atelier, Berne (CH) Rencontres Orient-Occident , Sierre (CH) Zwischenspiel ,Galerie Bernhard Bischoff, Bern (CH) James Lee Byars – and other perfect beauties , Galerie Krethlow, Berne (CH) Transform , Güterstrasse 8. Berne (CH)
2012	SELECTION 2012, Prix Photoforum , PhotoforumPasquArt, Biel/Bienne (CH) Cantonale Bern/Jura , Stadtgalerie Bern und Kunstmuseum Thun (CH) 5th International Photobook Festival , Le Bal, Paris (FR)
2011/12	Cantonale Bern/Jura , Musée jurassien des Arts, Moutier (CH) Whilst closely gazing at the soup... , Dampfzentrale Berne und Rawabet Theatre Cairo (CH/EG)
2011	Notizen/Matritzen , Galerie Beatrice Brunner, Berne (CH) Connect – Kunst zwischen Medien und Wirklichkeit , Shedhalle Zurich (CH) Fotopreis Kanton Bern , Photoforum Biel/Bienne (CH)
2010	Un...schärfen des Dokumentarischen , Kunstfilmtag, Dusseldorf (D) In Zwischenräumen , Visarte.galerie, PROGR Ausstellungszone, Berne (CH) Swiss Art Awards 2010 , Basel (CH)

	Aeschlimann Corti Stipendium , Preis/Ausstellung, Kunsthau Langenthal (CH)	2002	Bundeskanzleramt.Kunst (AT)
	A l'ombre d'un doute , Frac Lorraine, Metz (F)	2002	Commission BIG Torino , Biennale Internazionale delle arte giovane (IT)
	8-Bit , Bon accueil, Rennes (F)		
2009/10	Welt-Bilder 3 , Helmhaus Zurich (CH)		
2009	Where are you , Townhouse Gallery Cairo (EG)		
	El Mahatta Gallery , Riwaq Biennale (PL)		
2008/2009	Jahresausstellung , Kunsthalle Berne (CH)		
2008	Shift-Festival „record, record“ , Basel (CH)		
	Cairoscape , Kunstraum Kreuzberg/Bethanien, Berlin (DE)		
2007	Goodbye Privacy , Ars Electronica, Sunday.files, Linz (AT)		
2006	The AustrianAbstracts , Arti et Amicitiae, Amsterdam (NL)		
	Arco , Digital Transit, Madrid (ES)		
	Postmediale Kondition , Neue Galerie, Graz (A)		
2005	BLANK. Urban Voids , Medienturm Graz (A)		
	Signe Quotidien , Centre Culturel Suisse, Paris (F).		
	In the line of light , Beijing International New Media Arts (CN)		
2004	The Anatomy of the Now , Arti et Amicitiae, Amsterdam (NL)		
	Free Bitflows , Künstlerhaus Vienna (A)		
	Game Commons , Yerba Buena Center for the Arts, San Francisco (US)		
	Kunst am Bau , Installation, FRAC Lorraine, Metz (F)		
2003	World, Language, Iconicity , Rex/B92 Cultural Center, Belgrade, (SRB)		
	Abstraction Now , Künstlerhaus Vienna (A)		
	The Chrono-Files , Lothringer13/halle, Munich (D)		
2002	Prix-Ars Electronica , Ausstellung OK Linz, (A)		
	Change the Map , Brucknerhaus, Linz (A)		
	Big Torino - The Big social Game , Biennale delle arte giovane, Torino (I)		
Solo Exhibitions			
2019	Gepard 14 , Berne (CH)		
2018	Zimmermanhaus Brugg , Brugg (CH)		
2017	Galerie Beatrice Brunner , Berne (CH)		
2017	Galerie Beatrice Brunner , Galleries Rivoli, Brussels (BE)		
2015	Subtitles for an unwritten film , Lokal.Int, Biel/Bienne (CH)		
2015	Forum im Juni , Bärenloch, Chur (CH)		
2014	Bains Connectives , Brussels (BE)		
2013	Fault lines , Fotok Galerie, Vienna (AT)		
2013	Video Window , Maia Gusberti/Margot Zanni , OG9, Zurich (CH)		
2013	Videokunst.ch , Progr, Berne (CH)		
2013	Maia Gusberti/Nino Baumgartner , Krethlow Galerie, Berne (CH)		
2013	Nachbilder , FFV Stiftung f. Foto, Film u. Video, Berne (CH)		
2010	A True Story , Grand Palais, Berne (CH)		
2009	C.Scapes , Stadtgalerie Progr, Berne (CH)		
2008	Travel.agencies , CIC Contemporary Image Collective, Cairo (EG)		
2002	Logicaland , Forum Stadtpark, Graz (A)		
Work Grants			
2018/2019	Kulturfonds/Pro Arte/Gleyre , Bundesamt für Kultur (CH)		
2016/17	Kunstkommission Stadt & Kanton Bern (CH)		
2015/16	Kunstkommission Stadt & Kanton Bern (CH)		
2012	Werkbeitrag Fotografie des Kantons Bern (CH)		
2012	Kunstkommission Stadt & Kanton Berne (CH)		
2010/11	Sitemapping , Bundesamt für Kultur (CH)		
2008/09	Sitemapping , Bundesamt für Kultur (CH)		
2007	Pro Helvetia / BMUKK (AT)		
2005	Migros Aare + Bundeskanzleramt.Kunst (AT)		