

Emanuel Strässle

Installation – Sculpture – Photography – Drawing

Emanuel Strässle
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CV

1964 born in Wattwil at the east part of Switzerland
1985–89 School of Art and Design, Basel - department of sculpture
2008–10 MFA in Fine Arts, ZHdK, Zürich

Exhibitions selection from 2002 soloshows marked with*

2026 Sculpturegarden Foroglio Val Bavona TI
 Galerie Monika Wertheimer*

2024 Skulpturen Triennale Bad Ragaz
 black snow, artbox-riobar.ch, Basel*

2023 ombres lumières couleurs, Musée jurassien des arts, Moutier
 100, Galerie Wertheimer, Oberwil

2021 Instagerm, Kunsthallen Toggenburg, Nesslau*
 Corpo e spazio, Kunsthalle Palazzo, Liestal*
 Haus der Kunst, St. Josef, Solothurn

2020 See you again, Galerie Wertheimer, Oberwil
 Rundlauf, M54 Basel

2019 40 Jahre Palazzo Kunsthalle Palazzo, Liestal

2018 NEW DEALS, Kunstraum Riehen
 The Unseld House, Max Frisch - Bad, Zürich*
 Saw-spot-hole,
 Arthur # 12, Krinau*

2017 Phenomenon, Galerie Wertheimer, Oberwil

2016 Pythagoras, Domain Imhof, Maisprach BL
 Liste the young art fair, Kaskadenkondensator
 Ernte 2016, Kunsthhaus Baselland, Muttentz

2015 Entgrenzte Schranken, Regionale 16, Kunstraum Riehen
 Energybar, Kunsthhaus Baselland, Muttentz
 Gänge XL, Skulpturensymposium, Brunnen, Schwyz
 nouvelle direction / Neue Führung, La Kunsthalle Mulhouse, France

2014 Skulpturenweg, Pontresina 2014, Pontresina
 Vom Palazzo aus ..., Kunsthalle Palazzo, Liestal
 boring dark, Regionale 15, Kunsthhaus Baselland, Muttentz

2013 All you (n)ever wanted, -ion+, Zürich
 Chemin infini, unil triennale, Universität Lausanne
 fragen an alle, Intervention an der Utengasse 60, Basel

2012	Hidden Obvious, Haus der elektronischen Künste, Basel Regionale 13, Kunstraum Riehen Going Places, iaab basement, Basel VIP Artfair MFA Award
2011	endlich. der rote Faden, Kunsthalle Wil Galerie Schönenberger, Kirchberg
2010	MFA Show, Shedhalle Zürich das Ding, Kunstraum Riehen und M54 Basel, Regionale 11
2009	chambre d'écoute, Kunstmuseum Bern La Fonderie, Kunsthalle Mulhouse, France Regio-Art 10, alte Fabrik, Rapperswil
2008	Arthur # 3, Kunsthallen Toggenburg, Lichtensteig Proud to be here, KPD Liestal, mit Matthias Aeberli FABRIKculture Hégenheim, France
2007	Kunstkredit 07, Kunsthaus Baselland Was ist das Leben bloss? AWO Documenta 12, Videobeitrag Ceci n'est pas une citrouille, Kunsthaus Baselland
2006	Fat man, Kunsthalle Basel
2005	UP, Galerie Franz Mäder, Basel
2004	Inside the Islands, Göteborg und Rättvik, Schweden, mit Bianca Maria Barmen
2003	City views, M54 Basel, kuratiert zusammen mit Katharina Kerpan (Katalog) Skulptur Triennale, Bad Ragaz
2002	Nowhere is moving, Videoinstallation, Plugin, Basel Environnement, Ambassade de Suisse, Paris Upp och ned, Krognoshuset Lund, Schweden

Grants and residency's

2020	Artist in Residence Grebbestad, Schweden
2012	Art Award – VIP Artfair, New York
2011	Residency, iaab, Berlin
2006/2007	Residency Kanton St. Gallen, Rom
2000/2001	Studiogrant, Basel-Stadt, Cité des Arts, Paris

Acquisitions/Art in public spaces

2002 /04	Swedish Art Council
2015	Kunstkredit Baselland – Energybar, Staatsarchiv Baselland, Liestal Works represented in various collections in CH/ D/ F/ USA

Curatorial Projects

2003	City Views, M54 of Visarte Basel, with Katharina Kerpan Art Historian
2016	Vom Tragen und Stützen, Regionale 17, M54 Basel / mit Michael Babics
2017	Archiquest, Kunsthalle Palazzo, Liestal Regionale 18 / mit Michael Babics

Publications

2018	Lacuni , Gaps in Space, Monraph
2015	Graphics Triennale , Grenchen
2013	Seduction all you (n)ever wanted, Zürich
2011	endlich, der rote Faden, Kunsthalle Wil
2003	Bad Ragartz, 2. Triennale of sculpture Switzerland
2003	Cityviews, curatorial Project with nordic Artists

Energybar 2015/19

Medium:	Sculpture, copper
Format:	337cm x 10 cm Ø, 2015 /19
Exhibited:	Staatsarchiv Liestal, Kunsthaus Baselland, MuttENZ

Energybar welcomes visitors directly in the entrance area of the State Archive Baselland: a tube of pure copper almost 3.5 meters high, which - typical for the material - strongly reflects the penetrating daylight or artificial light from the ceiling. The shimmering surface of the energy bar not only absorbs the light and shadow conditions of the surrounding space through its reflective surface, but also reflects the immediate events of the external space.

The height of the tube may surprise at first. Not unlike the appearance of a column, it now stands in the middle of the room, without following an architectural logic, for example, by assuming a supporting function.

The texture of the copper radiates a warm tone, which has a great attraction and animates to touch. Copper is known to be a material that is extremely sensitive to weather and environmental factors. The slowly progressing oxidation process settles on the surface within a short time. Any physical influence, such as touching the surface with hands, becomes immediately visible and part of the work itself.

Energybar, on the one hand, plays with memories and quotes from art history, without, however, referring directly to a concrete gesture or formulation; On the other hand, a haptically tangible sculptural intervention is created in a reduced minimalistic imagery.

Text: Dr. Ines Goldbach Director Kunsthaus Baselland



Media:	Sculptural intervention
Format:	Trace separators Baliroad 500 - dimension variable sound installation with sounds from sports cars - Loop 24 ,
Exhibited:	Hall - Campus Fonderie, Mulhouse F

The installative space intervention nouvelle direction / new direction deals with the heterogeneous use of space in the entrance hall of the Fonderie campus in Mulhouse.

Due to the specific spatial setting of traffic control systems, both the industrial architecture of the Fonderie and its new use as an art and university complex are subjected to a renewed questioning of spatial structure and its contextuality.

The routing of the entrance to the Kunsthalle as well as the university experiences thereby a «new guidance», a *nouvelle direction*. The temporary installation of «traffic barriers» in the empty entrance hall creates new, immediately tangible paths and spaces.

The track separating elements normally used in the field of road construction have been transferred to the entrance area of the campus for purposes other than those intended. They now refer to the former use of the room, because in the past machine parts for locomotives were cast in the Fonderie Foundry.

The installed «traffic barriers» make the historical transformation of the building visible in the temporal and spatial dimensions. They thematize and structure the current emptiness and remind of the past fullness of the space.

In addition, the space brought into vibration by means of a sound installation of sports engine noises focuses on the absence of the original use of the trace separation elements and causes the entrance hall to vibrate.



boring dark

2013/14

Media: Installation with neon sign

Format: Sign size 90 x 22 x 8 cm

Exhibited: Kunsthhaus Baselland

In a spatially separated black box I set this room of a fundamental survey within the exhibition context by the installation of a neon sign. The room, left open by a narrow entrance, can be entered, but is removed from its original function as a video projection room. The text „boring dark“ is placed in the room by means of a neon sign placed in the lower half of an imaginary projection screen.

The installation boring dark was created from the reflection on the appearance of the black box in the Kunstraum. The dark room itself becomes an exhibition object and it merely refers to its function, because the expected projection of the film does not take place.

In this installation I question patterns of perception and expectations within the exhibition context.

Boring dark is understood as a persiflage to the black box and takes the perspective of a reflected recipient who asks for alternative exhibition methods.



Nordlicht (Northern Light)

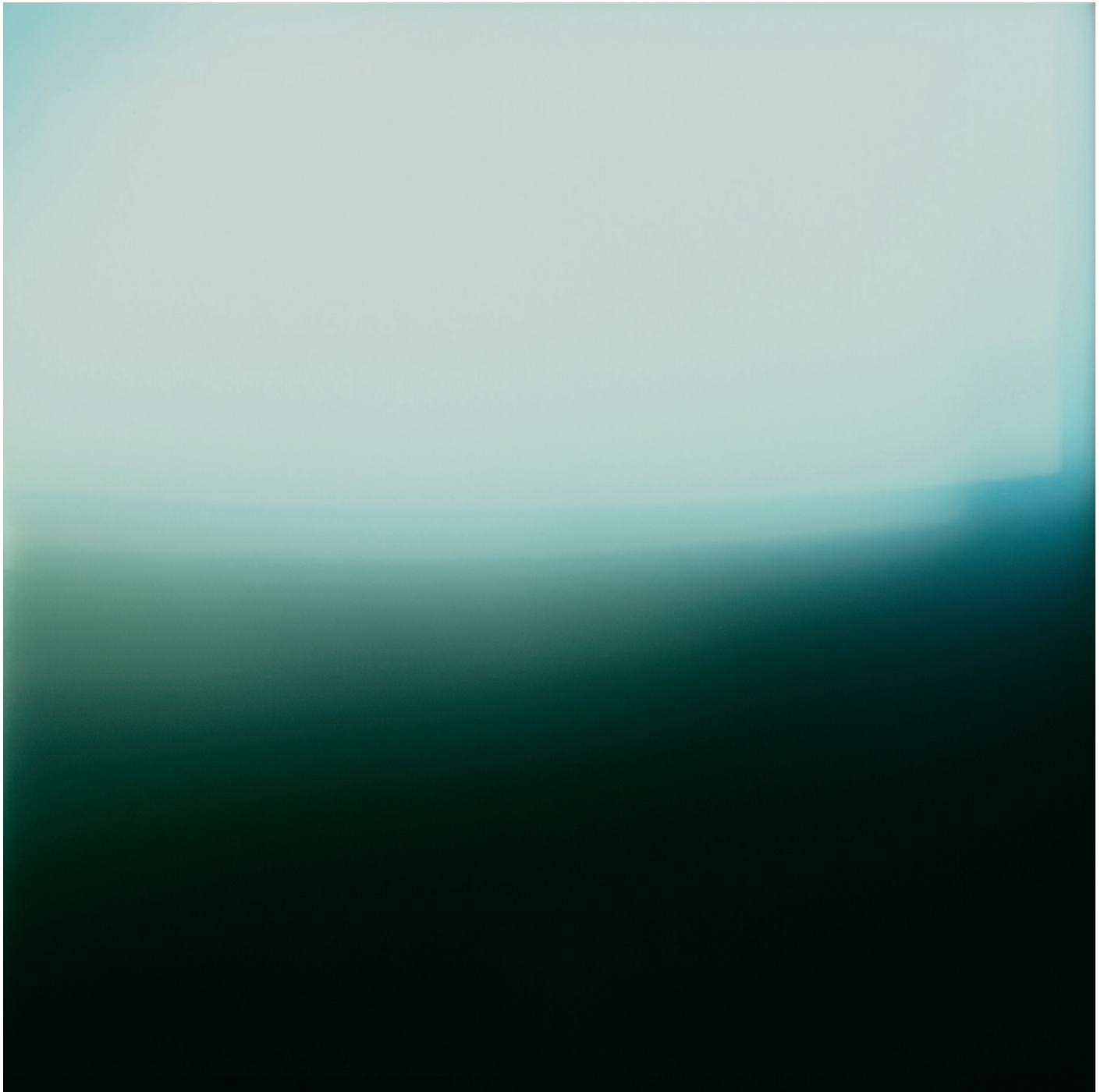
2011/2017

Media: Photography; maxi positive in light box

Format: 90 x 90 x 10 cm, edition of 3 + 1 artist proof.

Exhibited: Gallery Wertheimer, Oberwil

Even at night, the light of northern summers almost never fades; its, seemingly never ending, dusk has been captured in this image. The illumination from the light box transmits the image, a moment in Suspension, oscillating between night and day, distant from any specifying motive..



ABC

2011/14

Media: Photo series from analog shots, 26 shots on 6 x 6cm slides

Format: 50x50 cm Diasec Edition of 3 + 1AP

26 selected persons were given the opportunity to think of a letter of the alphabet and were portrayed. The protagonists were free to associate another letter with the letter in question. In this work the investigation was made to visualize mental associations by means of a photographically documented portrait. The psycho-logical factors that emerged in the body language of the actors were thus subjected to a visual „truth test“.



Chambre d'écoute

2009/12

Media: Installation; transducer, MP3 player, amplifier, integrated into existing exhibition architecture.

Format: sound installation at concrete wall, 27" loop, sizes variable.

Exhibiteds: House of Electronic Arts Basel, 2012.
La fonderie, Kunsthalle Mulhouse F, 2009
Kunstmuseum Bern, 2009

The sound sculpture 'chambre d'écoute' is directly integrated into a wall of the exhibition space. A sound recording, amplified across the back surface of the wall, causes fine vibrations that disrupt the existing spatial structure, causing irritation. The invisibility of the installation enhances the effect it has on other areas of our perception; the pulse that pervades the room is audible and tactile at once, and thus becomes an integral to the performance.

Questions of visibility and invisibility arise in a sensual way, questioning the boundaries between different spatial structures - answers may be found through attentive examination of the work.



chambre d'écoute

installation view

Kunsthalle Mulhouse F

2009

rester Amihs

2014

- Media:** Intervention on existing flagpole
- Format:** Flag with emblems of 23 states 300 x 300 cm
- Exhibited:** Roof of the Sporthotel in Pontresina, Engadina

The intervention of *rester Amihs* refers to the historical tradition of the Engadine, which is committed to the hospitality and hospitality of guests of different nationalities.

In the *rester Amihs* installation, the distinctive Swiss flag of the Pontresina sports hotel will be replaced by a newly created Vielländer flag. This flag is intended to emphasize the open and authentic nature of the Engadine, which has long been devoted to tourism and culture, vis-à-vis neighboring countries

Rester Amihs translated means staying friends. The intervention thus stands for the maintenance of a climate of openness to the supposed stranger, the unfamiliar, but which also lives and autonomously maintains its own.

At the opening of the sculpture trails on June 28, 2014, the flag *rester Amihs* was exchanged for the original Swiss flag and hoisted with festive framing.



Circolo massimo

2011

Media: Sculpture; galvanised steel.

Format: Ø 479 cm, h 67 cm

Exhibited: Kunsthalle Wil

Circolo massimo consists of a closed circle with a diameter of 479cm, of quadrants of curved crash barriers. Mounted on eight metal posts, the sculpture of industrially manufactured components visually dominates the space.

The material - galvanised steel with the characteristic profile - is easily recognized for its use as a protective barrier in traffic. The dimensions of the work are determined by the dimensions of the surrounding architecture and have merged to comprise the installation. The circular shape appears to be an independent art object, but it creates an atmosphere that extends across the material boundaries of its geometric construction and fills the space.

On the one hand, the object is the product of contemporary technology, while on the other hand it refers to our current ways of mobility and being on the move. Furthermore it can be seen as a metaphor for the tractability of the individual in contemporary society.

Alienated from its original context and shaped to form a ring, the crash barrier attains a new creative power as a specific spatial intervention. It evokes a variety of visual associations as well as physical experiences. The weighty installation occupies, and excludes the spectators from, a major part of the exhibition space, forcing them to circle the sculpture on a narrow circumambulation.



I 2010 - 2013

Media: Sculptural intervention; car paint on pvc plastic.

Format : 50 x 50 x 11 cm

Exhibiteds: Mies van der Rohe Haus, Berlin - Weissensee
Fondation Beyeler, Riehen
Schaulager, Münchenstein

This is a work contextualized around the visibility of sculpture in museums and other institutional galleries. It negotiates the appearance of an alien object - an unknown sculpture temporarily taking residence in collections or Exhibiteds of contemporary art.

,I' is a hollow object made of plastic, which is painted with matt white car paint. Through its shape, the sculpture may claim a strong presence within a space, yet, at the same time, its non-colour is visually eluding. The choice of colour is deliberate and aims at rendering it invisible within the ,white cube'.

The sculpture gains its immanence as a work of art only as an intervention in existing exhibition setups. It can therefore make a guest appearance along major works of other artists and extend its installative qualities into existing exhibition contexts.

The series aspires to expand continuously with ,I' looking for a wider exhibition scope.



Due Palle (Two Balls)

2007/18

Medium: Sculpture; PVC fabric tarpaulin, 2 electric fan blowers, Voltage 220

Format: 380 x 380 x 710 cm

Exhibited: Lake Zürich-Pfäffikon 2007, Kunstcredit 07, Kunsthaus Baselland

In the work *Due Palle* two spheres touch each other, which form a common object body by the fusion of their basic form at your side. This creates a hollow body whose physical circumstance interests me because it forms an inner and, at the same time, external space. Only the surface of the object marks the boundary between inside and outside.

The manufacturing process of the plastic consists in the production of an object filled with air from plastic tarpaulins. The segments of the sphere are cut out of the fabric sheets according to a geometrically determined development and sewn to the spherical shape. Blowers are used to pump air into the object to shape the sculpture and hold it in place.

On a side wall or ceiling of the installation space a black circular surface is painted, which reinforces the connection of the sculpture to the exhibition space. This circular surface, which suggests a counter space as a membrane, opens up an optical vanishing point.



Due Palle - Two Balls

skulptural Intervention

Präffikon Lake Zürich

2007