

Artist Statement: We create works resulting from an exploration of space and action, sound and the (moving) image, typically presented in the form of video works and installations but as well in form of objects and images.

We often work with a «figure», a stranger in an unfamiliar environment out of sync with place and time. This figure nevertheless attempts to adapt, interact with, or reinterpret the given situational conditions. The latter can involve structures of architecture or landscape as well as regional customs or cultural

and mythological aspects.

We're interested in the public space as a stage where, for the moment of our action, apparent paradoxes and absurdities can transpire within the context of the reality of the local situation. Sound plays just as important a role as the visuals and can act as a hinge between place and action, referring to an additional imaginary level of content.

The individual works are presented in various forms and are often adapted for the respective exhibition venues and situations.

Marianne Halter & Mario Marchisella

Selection of Works

www.haltermarchisella.ch



Bühnen, Brachen und zwei Plattenspieler

Documentation of the Solo Exhibition at the
«Haus für Kunst Uri», in Altdorf,
9. Sept. - 19. Nov. 2023
Curator and Director: Barbara Zürcher

[Link Website Museum](#)

Marianne Halter and Mario Marchisella perform the entire Haus für Kunst Uri. Between installations, objects, drawings, prints, video, sound and on the threshold of architecture, the work of the Swiss artist duo blurs the boundaries of perception and defies clear categorization. In terms of content, the two artists deal with themes of globalization and the commercialization of living spaces and the discrepancy between the analog and the digital. They are interested in dealing with history, its loss and the vulnerability of places. In doing so, they work with different materials and media.

Marianne Halter & Mario Marchisella have explored the rooms of the HfK Uri intensively and

have combined them with simple constructions that associatively point the way and, depending on the light intensity and sound, lead to poetic reflections. Via the ceiling loudspeakers on the first and second floor, for example, a sound collage of city noises. They originate from Shanghai and Altdorf and are played in the video installation „Old Town New Town“ directly tangible.

In general, sound is an important and supporting element in the exhibition. Again and again we encounter different sounds and rhythms that merge into one another and accompany and support the visual transformations.

Press text: BarBara Zürcher



o.T.

Arrangement with empty flower boxes, dismantled from the balcony of the museum, 2023
— *Exhibition views Haus für Kunst Uri, 2023*

Halter & Marchisella



The empty flower boxes come from the balcony on the first floor of the Haus für Kunst Uri. Geraniums used to be planted in them.

We dismantled them and rearranged them in the reception area of the museum; stacked on top of each other, they create a formal and thematic link to the video sculpture „Fontana di Trevi“ in the next room, where red geraniums in flower boxes are watered with huge tanker lorries.



Marianne Halter & Mario Marchisella

Imaginário

(in English: imaginary, imagined) Village in Portugal, Heliogravure, sheet size 58 x 40 cm, 2023
2 different colour variations/ editions,
print :Arno Hassler, Crémines — *Exhibition view Haus für Kunst Uri, 2023*

Halter & Marchisella



This print was based on two photos taken out of a moving car. Both photos show the village sign of the village of «Imaginário» in Portugal - one sign as the car enters the village, the other as it drives out of the village (with the name crossed out diagonally). The dashboard is recognisable as a semicircle in the lower half of the picture. We produced one printing plate for each of the two photos and printed the two plates on top of each other in one colour.

The village name «Imaginary» opens up a multifaceted space of thought about image, reality and imagination. The heliogravure simulates a spatial simultaneity fixed in the double image, but leaves the viewer in the dark as to what took place on the route between the village entrance and exit, thereby also creating a reference to cinematography.





Fontana di Trevi

(Baroque Fountain In Rome) Video sculpture with 9 videos on «skeletonised» monitors (without sound), curved tubular segments, painted matt black, chrome-plated tube ends, 2.4 x 2.6 x 2.4 m, 2023 (the Installation can be played via plug and play) — *Exhibition views Haus für Kunst Uri, 2023*

[Video documentation](#) Password: 123

Halter & Marchisella

Various elevated motorways, most of which were built in the 1990s, run through the city centre of Shanghai. Due to the limited space available, there are spectacular junctions where several elevated motorways meet. As part of the urban greening programme, the motorways were planted with flower boxes along the crash barriers over a network of hundreds of kilometres of road stretching as far as the airport. The flowers appear to be related to the red geraniums that are common here and have to be watered every few days depending on the weather and temperature. This is done at night and by tanker lorries that drive alongside the flower boxes at walking pace. A worker stands at the back of the moving lorry and sprays huge amounts of water over the flowers through a large pipe, causing severed flowers and water to fall to the ground like fountains from a great height.

In the video sculpture, which formally leans against the node through the curved pipes, we orchestrate an «irrigation ballet» via LED monitors, with short loops of fixed camera shots where you can see the small waterfalls plummeting into the depths.

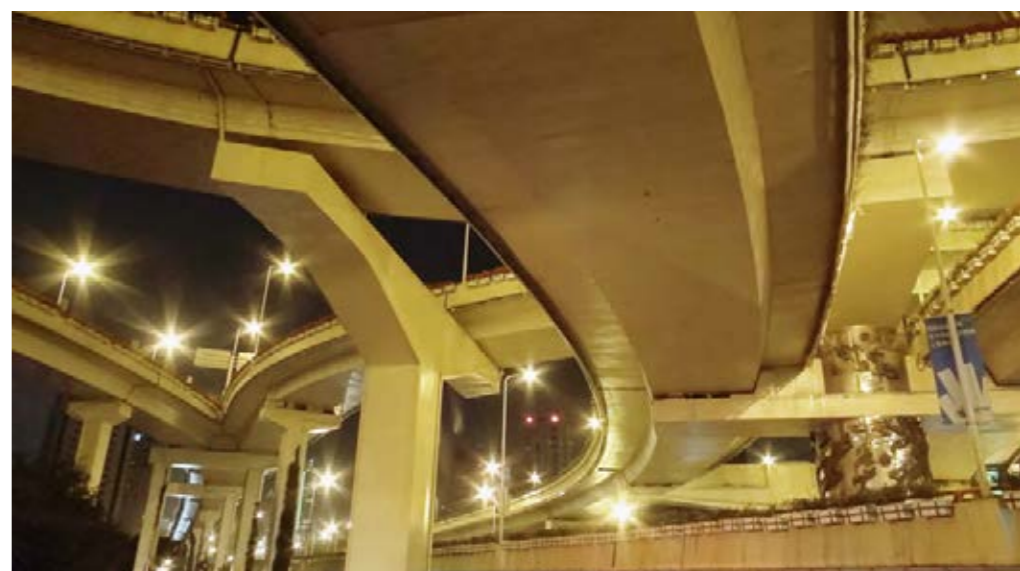
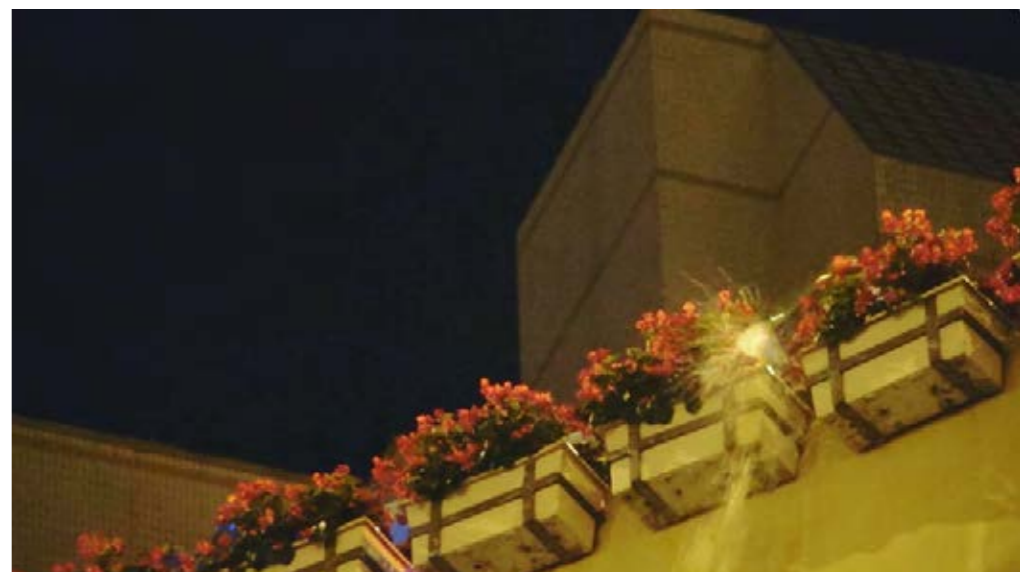
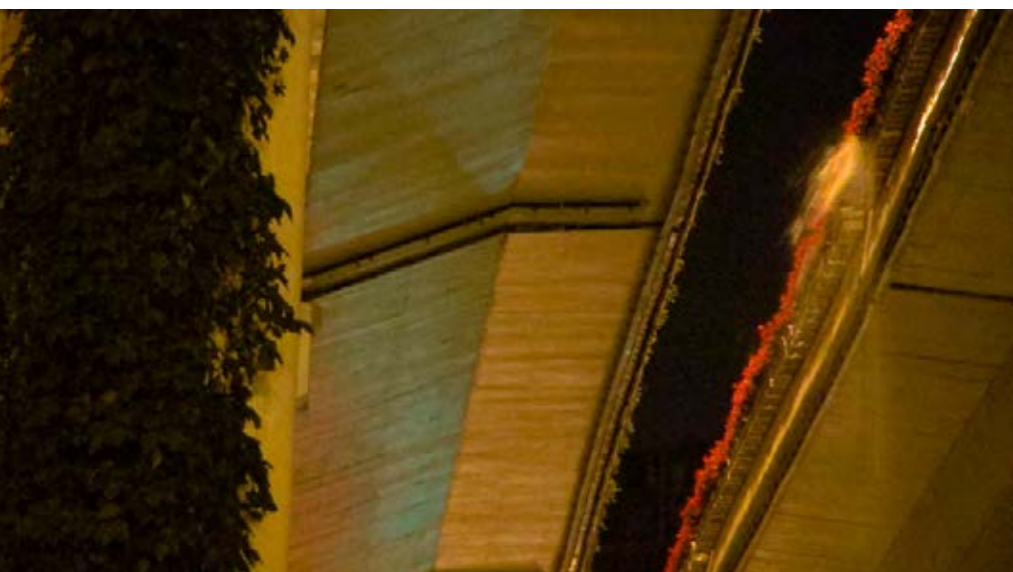




Marianne Halter & Mario Marchisella



Fontana di Trevi



Old Town New Town

1-channel video installation, 22 min. with stereo or with 5.1 surround sound, text on 5 LED marquees (German or English), 2023 — *Installation views Haus für Kunst Uri, photos: F.X. Brun, pictures following pages: video stills*
[Videolink](#) **Passwort: 123**

Halter & Marchisella

In this work we show a „ritual march“, which is celebrated during a fictional day from morning until late at night: In an old town district of Shanghai, a figure (Mario Marchisella) equipped with two traditional Chinese percussion instruments strides along old house facades, through alleys and lanes.

The figure moves in a linear tempo and plays a simple rhythmic pattern consisting of two bars, simi-

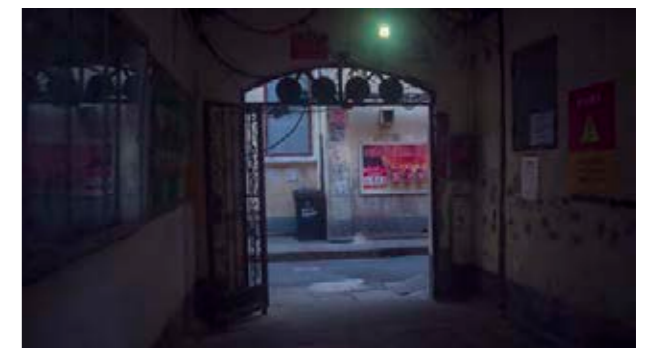
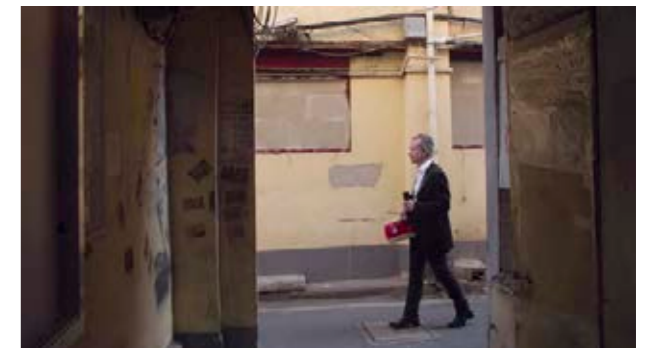
lar to the drum of M. Ravel's Bolero. While Ravel's music builds up to a furiously orchestrated finale, here the dynamics remain calm, meditative, trance-like. The figure is guided as if on an invisible string through the increasingly dense maze of alleyways in the old town, most of which is destined for demolition.



The traditional shikumen houses (terraced houses, 1-2 storeys) mostly date back to the early 20th century. Many of them are dilapidated, but were still inhabited until a few years ago. Now most of the windows and entrances are bricked up and closed with red-coloured boards. When we started filming, some of the houses were no longer standing the next day.

Street vendors riding through the alleyways on transport bicycles and shops often advertise their goods and services by singing on small megaphone

loudspeakers. We have recorded a collection of such chants on site and weave them into our «marching soundtrack» as a V-effect (alienation effect in the sense of Brecht) on the one hand, and on the other hand they are played as texts on the 5 LED marquees distributed on the floor in the room.





Marianne Halter & Mario Marchisella



Old Town New Town



You Are My Ghost

2 - channel video installation 7 min. 30, with stereo or 4-channel sound (music composition: Mario Marchisella), setting with construction wall panel room divider and colour foils, 2023 — *Installation views Haus für Kunst Uri, photos F-X.Brun, pictures following pages: videostills*
[Video link](#) Password: 123

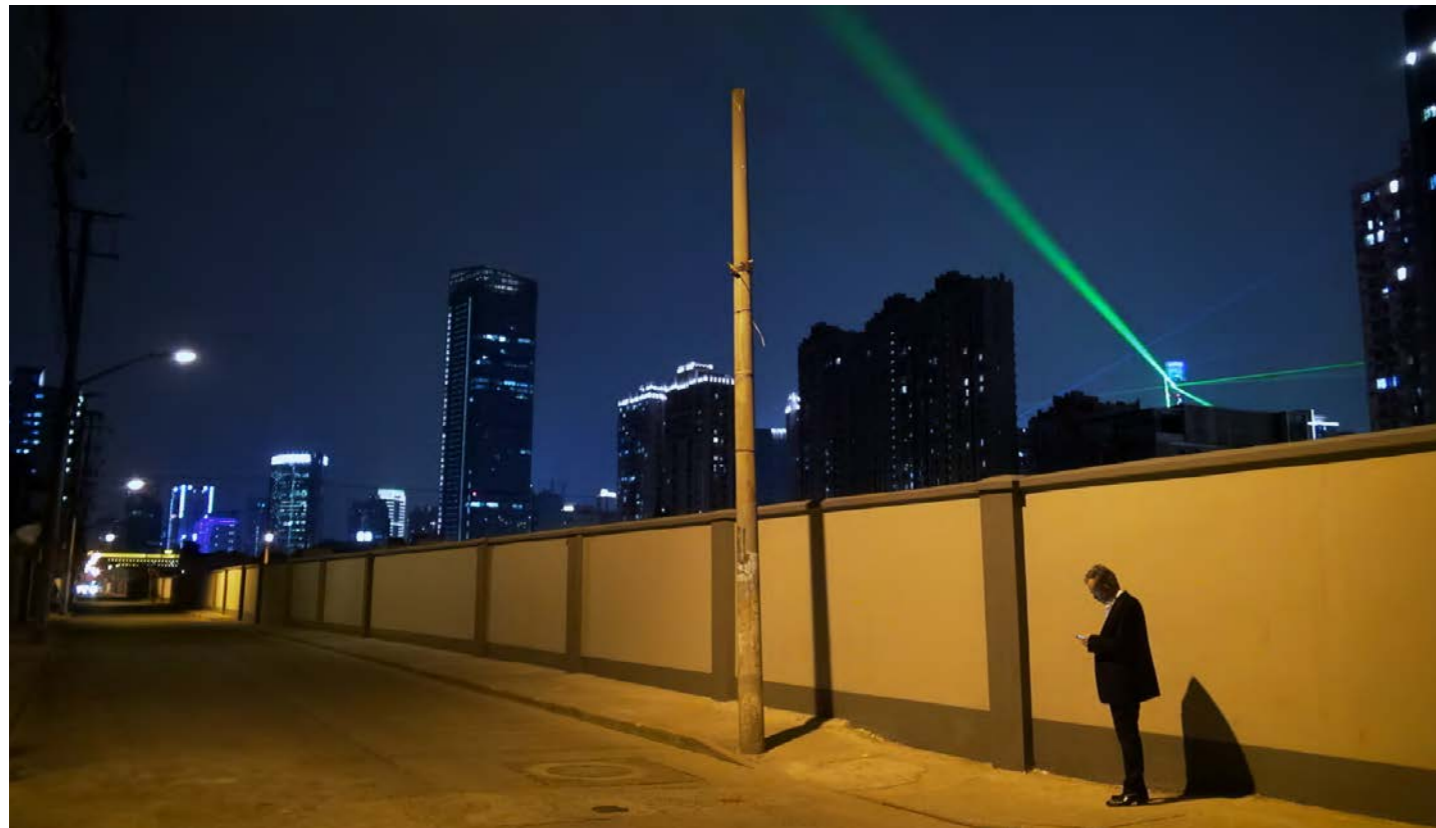
Halter & Marchisella

«You are my Ghost» shows two synchronously recorded videos of a street canyon at night in an abandoned residential neighbourhood in Shanghai. Behind a wall you can see the skyline of the modern city and a large firewall on the right-hand side of the picture. The residential building is one of the last remaining houses in the neighbourhood, where a completely new district will soon be built. The house appears as a typical «pièce de résistance» in the rapidly growing city.



A figure in a black suit appears, walks across the street, stops on the pavement and gazes introspectively into the blue display light of her mobile phone. Music begins to play from the phone and with the first sound, a colourful laser show begins to shine and flash in the distance from the tallest building in the city, suggesting that the figure is choreographing the laser show with music from the mobile phone. There are passages of disco music that seem to articulate rhythm and dynamics in synchronisation with the laser show.

The façade of the building on the right-hand edge of the picture flashes poisonous green - from the laser flashing across the city. After a few minutes, the spook is over, the moment the figure puts the phone away and disappears into the darkness of the endless street. A street wiper makes one last round. For this exhibition, the two videos were projected onto two backdrop-like projection screens in the room and the sound was reproduced spatially via four synchronised loudspeakers.



Dezibelkaraoke

Interactive video installation, video on monitor, 1min30, looped, sound, decibel meter, 2023 —
Exhibition views Haus Für Kunst Uri

[Video link](#) Password: 123



The video recording shows an interactive LED neon sign in a park. It shows the volume measured in real time at this location. In a quiet environment, the volume is around 40 decibels (dB) and after a while, the sound of horses slowly approaching in the distance and the galloping of a herd of horses can be heard.

A figure dressed in a black suit approaches from the background, pulling a mobile karaoke loudspeaker system behind him. The roar of the horses from the karaoke speaker gets closer and louder. The decibel meter rises to over 80 decibels, the figure with the speaker moves past it and disappears into the left edge of the screen, only to reappear in the right-hand screen area after a few minutes of silence.

The action is repeated endlessly and we show the work on a large flat screen with loudspeakers, which

is positioned at a slight angle on the floor. Opposite it is an original decibel measuring system, like the one in the video, and the viewer can experience live how the trampling and neighing of the horses causes the decibel display in the museum room to shoot up. The viewers can also influence the installation with their own sounds in real time.



cinque punti, bucati, a colore

(Title in English: 5 points, punched, in colour)
5 objects made of Murano glass (nero chiaro, ametista, aquamarino, verde marino and rosso), chrome steel pins, 30.5m diameter (LP size), 2023 — *Installation views Haus für Kunst Uri, photo below: F.X.Brun*

Halter & Marchisella

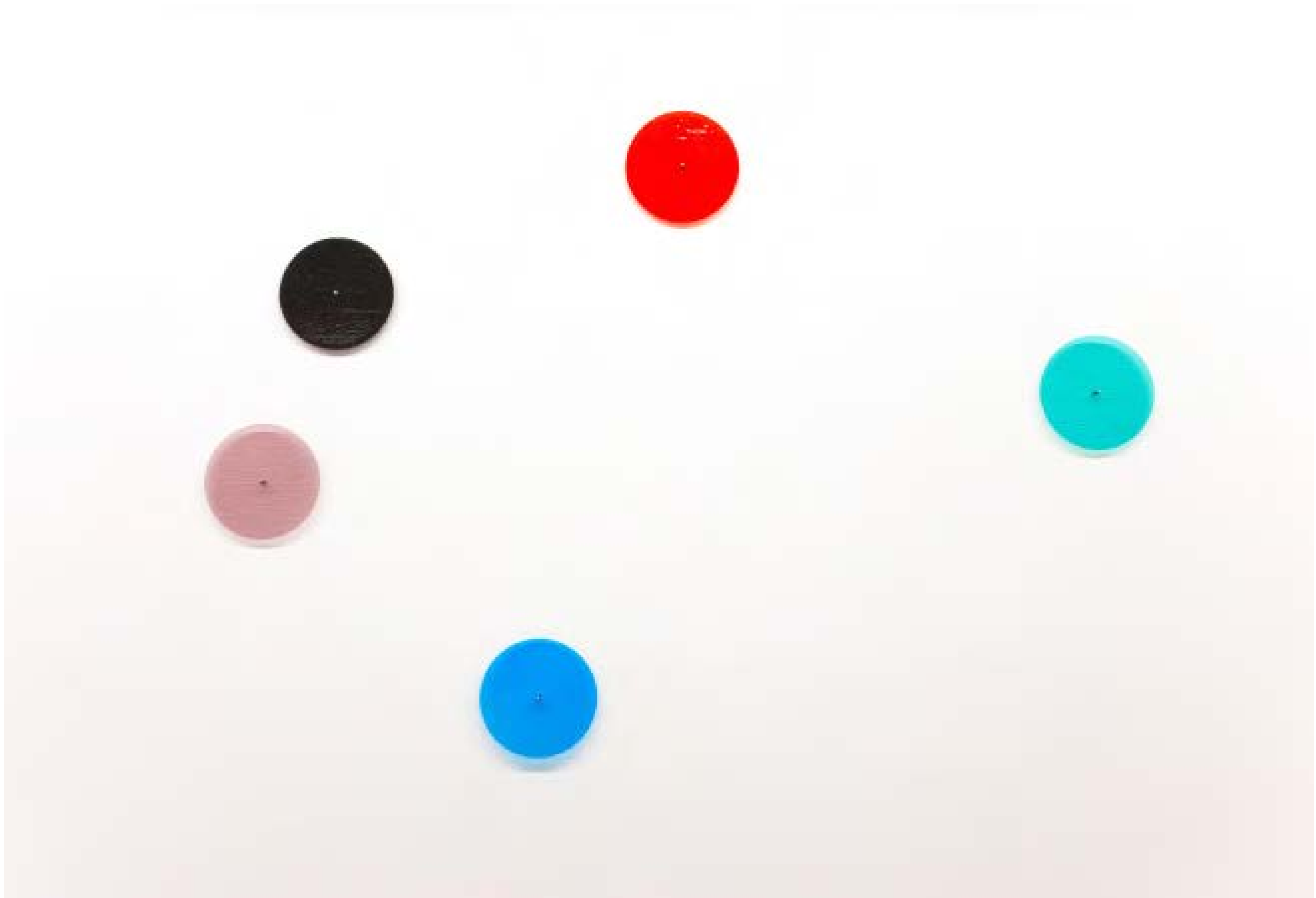


We realised this work with the help of an art glassblowing workshop on the island of Murano near Venice. The five glass objects are each the same size as a vinyl LP and have the same centre hole. They are attached to the wall with a polished, rounded chrome steel pin, which is modelled on the axis of a turntable. The LP is mounted at a small distance from the wall. Incident light is refracted and reflected by the rear wall.

The raw glass used and the glass production are «made in Murano». Murano has been trying for decades to protect its own products from cheap mass-produced items from the Far East, Eastern Europe or North Africa. From around 6000 glass artisans at the end of the 1990s, only a few hundred remain today, although attempts have been made since 1994 to consolidate local production with the «Vetro Artistico® Murano» trademark.

By mentally juxtaposing a mass product that has been declared dead, such as the vinyl LP, with the individual Murano glass products, we question the mechanisms/relationships of globalisation, industry, craftsmanship, production, tradition and sustainability.





God is a DJ

Sound installation with 2 LPs made of Murano glass, 2 prepared record players and 2 loudspeakers, accompanied by construction site warning lights from China, 2023 — *Installation views Haus für Kunst Uri, photo right F.X. Brun*

Halter & Marchisella



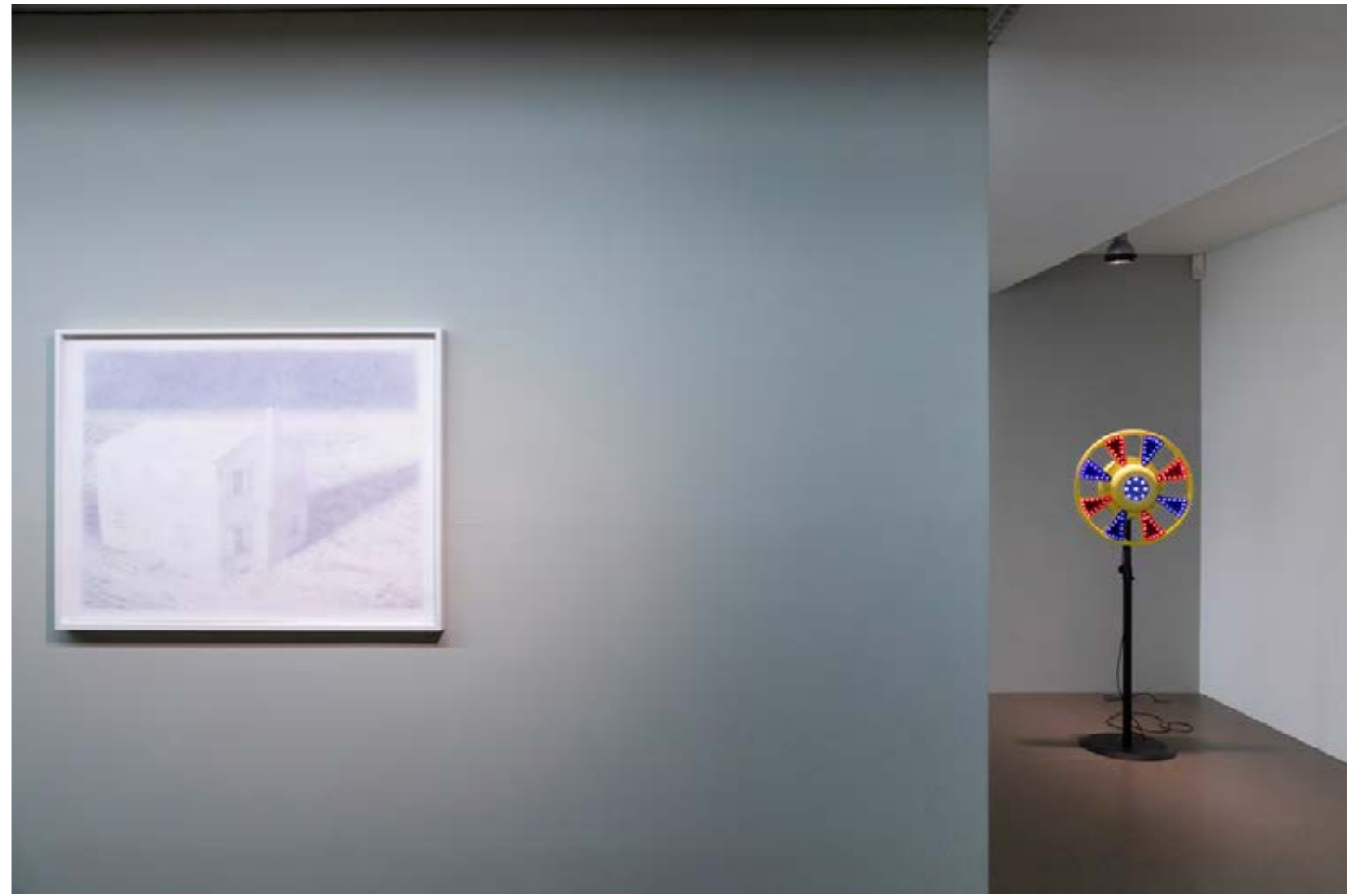
In this sound and light installation, we collaborated with a glass foundry in Murano. Two LP-sized glass discs can be seen and heard running non-stop on modified DJ turntables. The sound produced when the needle and eraser are played and scanned is comparable to that of an extremely low-tuned „glass harmonica“ (idiophone from 1761): A floating ostinato sound, which spreads through the imperfect surface of the glass like waves in the room. Due to the slightly different weight and the individual craftsmanship, the two glass plates do not sound the same.

The two-dimensional sound is accompanied by two Chinese construction site warning lights, in which the rows of red and blue LED lights spin hypnotically in circles. The siren-song-like sound and the lights flashing in a circle attract the viewer over the long distance of the room; the sound source is only discovered behind the wall.





Marianne Halter & Mario Marchisella



God is a DJ

Irgendwo ist nicht nirgendwo

(in English: : everywhere is nowhere)
Drawings from an ongoing series, crayon on
paper , left one: 76cm x 58cm right one: 53 x 38
cm, both framed — *Exhibition views Haus für
Kunst Uri, 2023*

Marianne Halter



FINE (ital. Ende)

Video or 16 mm film installation, 4 min. 33 sec.,
endless loop, silent, 2017 — Performance with
6 x 1.5 litre bottles of San Benedetto mineral
water — *Exhibition view Haus für Kunst Uri.*
Foto: F.X. Brun
[Video link](#)

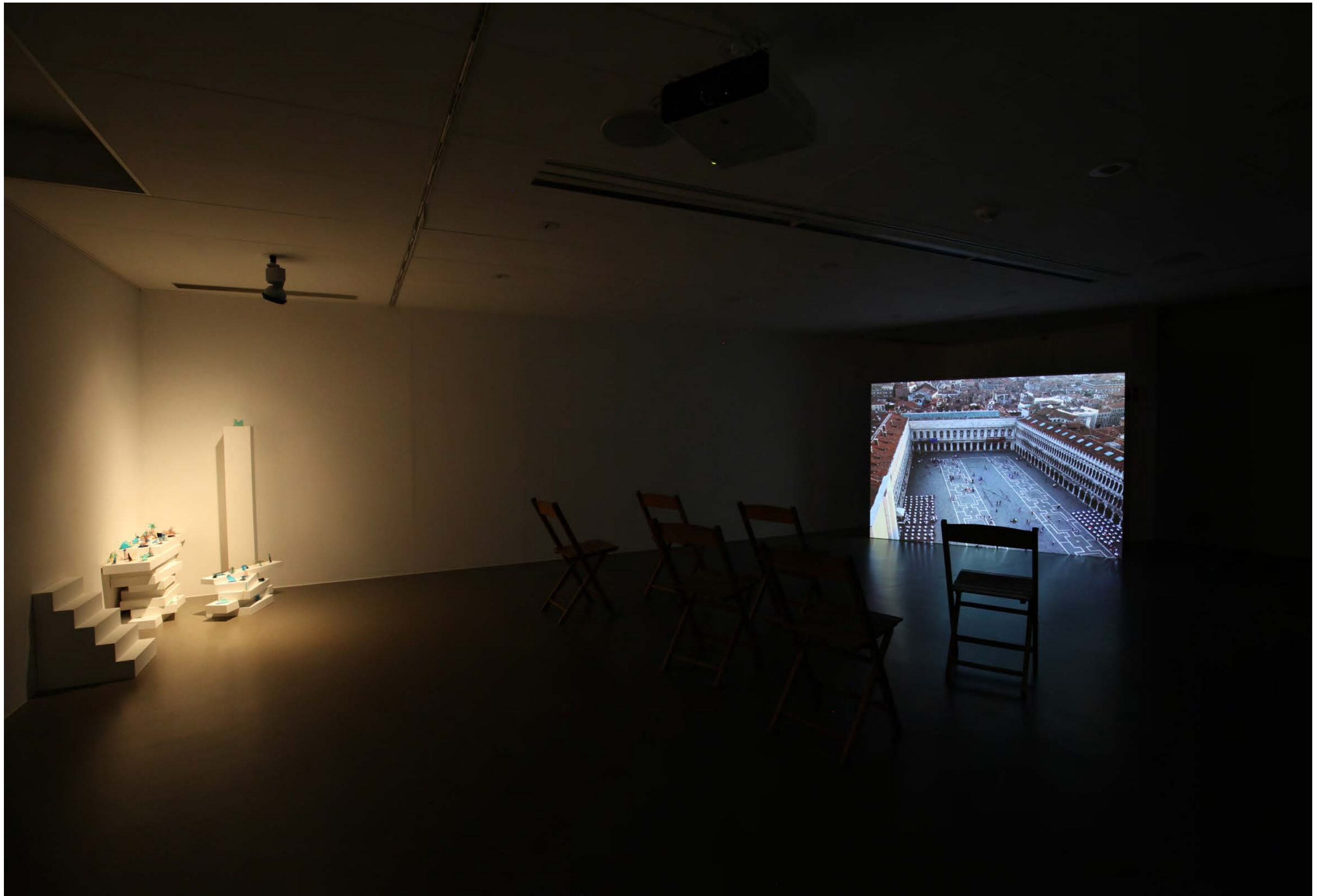
Halter & Marchisella

On a large public square in an Italian city, one sees from above how people meander about, cluster together to pose for photos, feed pigeons or have a picnic. After a while, a figure in a black suit appears in the upper left edge of the frame. He begins to walk across the square with a purposeful stride, leaving dark stripes on the pavement by pouring out water. These markings gradually take the shape of large alphabetic letters. While writing, the character walks with his own rhythmic choreography, deviating from the tempo of the aimless strolling movements made by other passers-by. After a few minutes, the word FINE becomes apparent and the figure disappears off to the lower right edge of the scene.

Due to the oversized scale, the action is not «readable» for the people on the square. Their reactions, in turn, are not clearly recognizable for the viewer due the long distance. The word FINE lingers in view for a few moments like a prophecy, a wish or a curse – it remains open as to what this end is referring to.



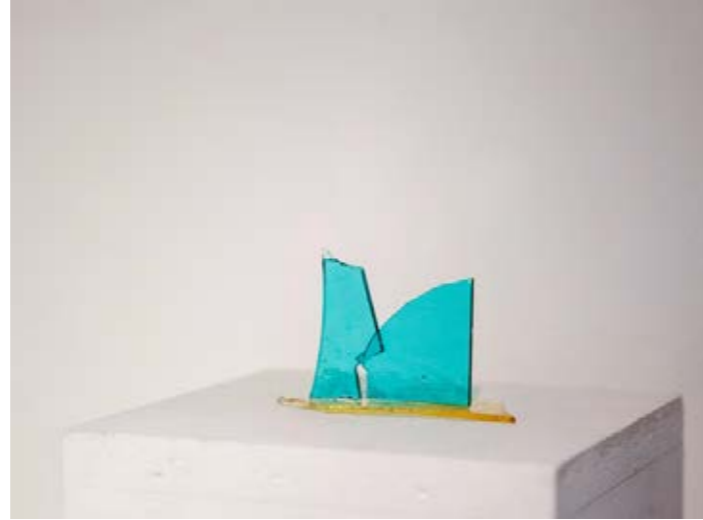




Souvenirs

Installation with miniature sculptures made from remnants of different coloured Murano glass, installed on various plinth elements, 2023
— *Exhibition view Haus für Kunst Uri*

Halter & Marchisella



The souvenirs were created in the course of the production of our two other works made of Murano glass. In contrast to the skilfully crafted glass LPs from a glassblowing workshop on Murano, we made these objects ourselves in our studio. They are made from broken or waste glass and are virtually a »byproduct« of Murano glass.

The inspiration for the glass miniatures came from the numerous souvenir shops in Venice, which offer hundreds of glass trinkets in a wide variety of colours and shapes. In addition to animal-like objects based on the originals, we have also realised surreal objects that are reminiscent of landscapes, miniature architecture or maquettes of abstract sculptures for a (museum) model.

The glass is untreated, razor-sharp at the edges and difficult to touch. The miniatures are formally so raw and primitive that they leave plenty of room for interpretation.



Spirito Santo (Mantra for a vaporetto stop)

(in English: Holy Spirit) Direct planographic print/lithograph, multicoloured, dusted with gold powder, on BFK Rives laid paper 300 gm², sheet size 72 cm x 49 cm each, 28 serial unique prints, 2023

Production: Steindruckerei Wolfensberger,

Editor: [Wolfsberg Verlag](#), Zurich

— Installation view *Haus für Kunst Uri*, 2023

Halter & Marchisella

In this work we have printed 28 unique prints, all showing the same night-time shot of a vaporetto stop in Venice. The station is named after the nearby Spirito Santo church and floats alone in front of the extensive Giudecca canal, connected only by a footbridge that protrudes into the right-hand edge of the picture. As the photograph was taken with a long exposure, there are unusual bright reflections of the lights in the windows of the station. They come from passing ships and an action where we carried a mobile light source over the footbridge into the station building and out again at the back. This - and the printing technique with gold dust, which makes the surface of the picture shimmer and shine depending on the angle of view - creates a ghostly atmosphere.

The barrack-like, simple architecture and the high-quality materiality contrast with each other and create various associations. By repeating the subject in iridescent tones (the print colours are magenta, yellow/gold and black), we aim to create a kind of murmur, chorus or incantation, similar to a mantra. The individual images stand for the differently loud and accentuated voices.







L'Incontro (The Encounter)

(in English: The Encounter) Installation with
2 video projections and multi-channel sound ,
2023 — Exhibition view Haus für Kunst Uri, 2023

[video link to a first version of the installation](#)

Halter & Marchisella

In the museum's staircase from the first floor to the attic, the architecture, which has been provisionally modified with construction wall panels, gradually narrows so that visitors almost have to bend down at the end to reach the equally obstructed attic. There, in turn, only a narrow passageway can be entered, at the end of which the space suddenly opens up again and an actual square is created.

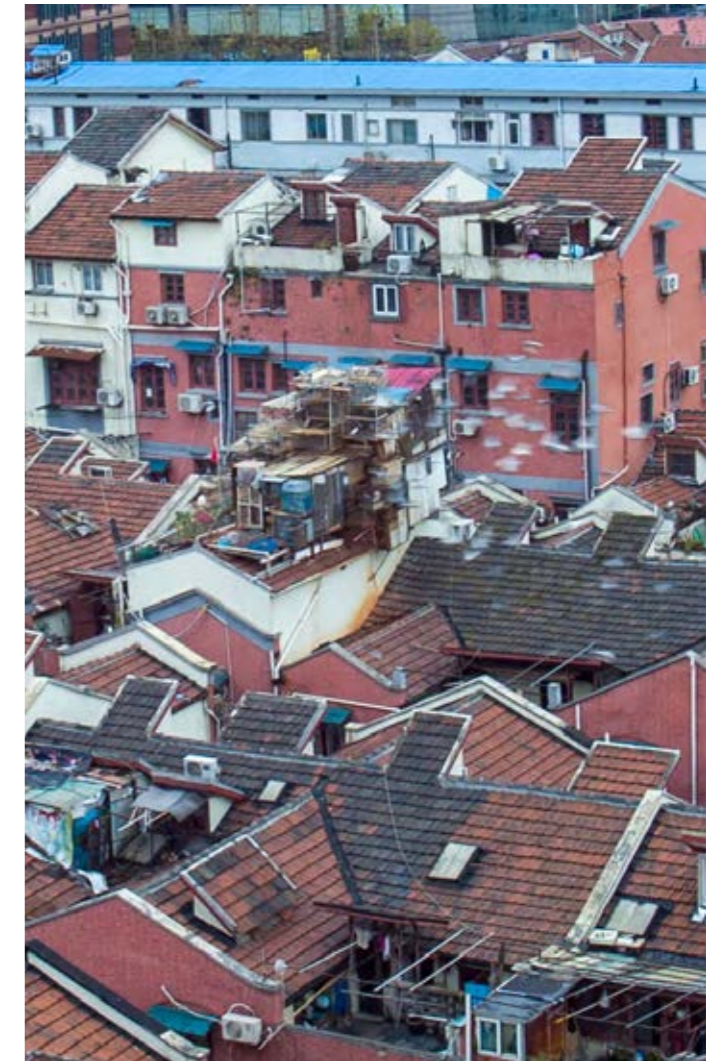
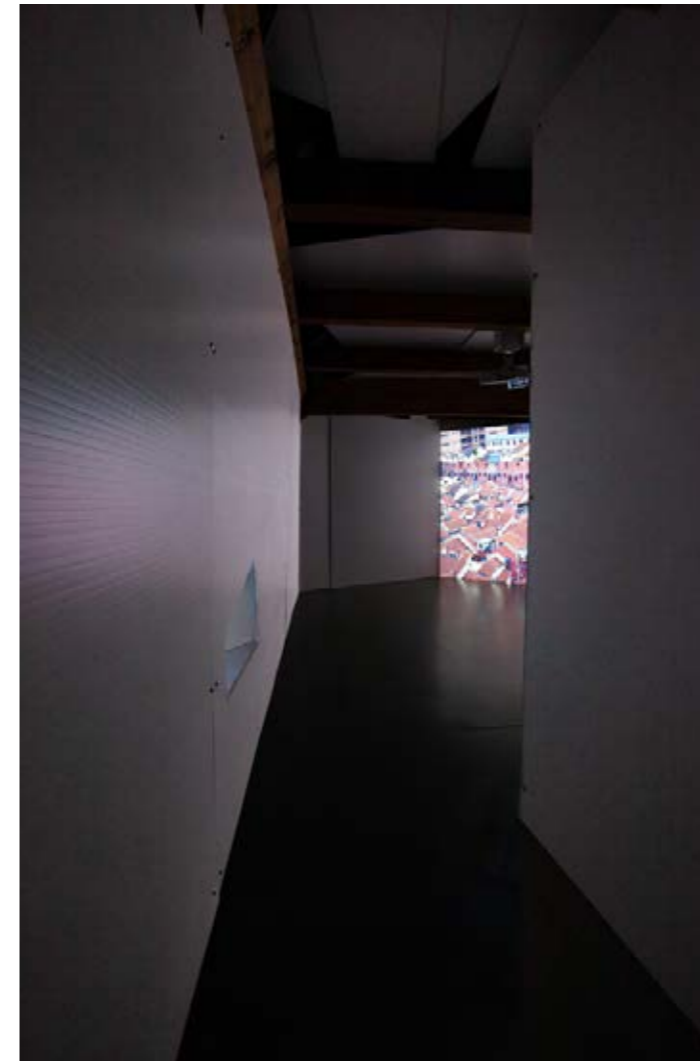
A projection of a jumbled roofscape of a town spreads out. On one of the roofs, a structure rises up, cobbled together from slats, sheet metal, grating and wooden boards, which turns out to be a dovecote. A flock of pigeons flies out of this dovecote several times a day, returning to their home after a few rounds. The historic residential quarter is surrounded by a metropolitan skyline, which only becomes visible through a second projection. For these shots, we followed the wild flight of the pigeons with a hand-held camera.

The «image within the image» is technically revealed by the viewer's shadow cast on the double

projection – the viewer actively shapes the dramaturgy of the projections through their movements in the space.

The doors within the apartment are only open a crack, allowing a limited view into the rooms. Sounds of audio close-ups from the inner chambers of a dovecote can be heard emanating from the various rooms. Walking along the corridor of the flat, the sounds from the six rooms continually vary: from softly cooing and prancing individual birds to the droning fluttering of dozens of birds inside the dovecote, the question of location arises as a result of the acoustic experience: does the flat itself become a dovecote and are we actually inside its confines, while simultaneously viewing it from the exterior?

«...their gaze in urban and rural spaces is directed at coexistence, at the besieged and occasionally threatened habitats for humans and animals.... and art thus asks about our own place in a world that does not ensure a refuge for all.» *Isabel Zürcher*





Jackie The Lion

Eichhof illuminated advertising sign, interactive sound system with lion roar, photograph, Dia-sec, 12 x 7 cm, 2023 — exhibition views Haus für Kunst Uri, 2023, photos: F.X.Brun

Halter & Marchisella



For years, two lions adorned the logo of the Lucerne brewery Eichhof (Heineken). We fitted an old Eichhof neon sign with an interactive sound system and set it up in the museum garden. When someone approaches the sculpture, a growling lion roar can now be heard.

It comes from the lion „Jackie“ (ca.1915-1935) from the film production company Metro-Goldwyn-Mayer, which is always shown in the intro logo of films. The banner of the MGM logo, which is not visible here and floats above the lion's head, reads «Ars gratia artis» (art for art's sake).

The roar is a restored original sound recording from 1928 (the first time MGM showed its logo with sound) and was recorded at the time with the real lion „Jackie“. The historical photo from 1928 shows Jackie during these recordings and thus refers on the one hand to the origin of the roar and on the other hand loosely - not quite «deadly serious» - to the sell-out of local beverage producers to globally operating corporations.



You are my ghost

Diptych, Direct planographic printing / lithography, 5-color on BFK Rives handmade paper 300 gmÇ, 2021 Size: 58 cm x 35 cm each
Production: Steindruckerei Wolfensberger, Zurich — [publishinglink](#)

Halter & Marchisella

The shows two lithographs of video stills taken in a night street situation in Shanghai. A wall on the left, one on the right, behind it an empty huge facade illuminated green by a laser from far away (the highest building in the city). The facade belongs to one of the last remaining residential buildings in the neighborhood where a completely new district will soon be built. The house thus becomes a pièce de résistance typical of the rapidly growing city.



Opera of Trade and Commerce

Multi-channel video and surround sound installation (6 loudspeakers, 1 video projection and 9 LCD monitors, size variable), 2020 — exhibition view Haus Konstruktiv, Zurich — [videolink](#)

Halter & Marchisella

Analogous to a music auditorium or classical opera house, the atrium of the Shanghai SEG Electronics Market spreads out before us in a video projection. The angle of view is from the «stage», as it were, towards the «balconies» and «stalls».

Occasionally, employees can be seen circulating with parcels that have nearly all been sealed with the same type of tape. In contrast to our usual practice of taping just the top of a parcel, in China parcels are often taped on all sides.

The employees have developed virtuoso techniques for this excessive taping and deftly handle the tape dispensers, as musicians would use their instruments.

There are hundreds of micro-shops in the SEG building, each of which prepares the ordered goods for dispatch in the afternoon. A «concert» of tape unrolling and tearing can be heard daily – performed by shop employees. The various sounds are particularly audible in the atrium, where they blend into a kind of orchestra.





Videos of the finished taped packages are played on several small monitors without showing the taping process itself – this is only revealed through the sound.

The cut-out images provide a partial glimpse of the goods traded in the shops, conveying possible clues to the contents of the primitive mini-sculptures. Small electronic parts are sent out all over the world in the parcels – with the SEG building serving as the analogue epicenter of a global mail-order business.

About the composition (duration 6'16"):

Audio field recordings made in front of and inside the individual shops were used to create a composition from these tape sounds – a work of «musique concrète», subscribing to the compositional technique established by Pierre Schaeffer.

It consists exclusively of the original recorded sounds, which have only been trimmed in length, or

sometimes fragmented so they are no longer recognizable as the original sound and thus undergo a musical transformation: akin to hip-hop with its typical vinyl scratches.

The basic tempo is 60 BPM (beats per minute), which corresponds to a human resting pulse. When analyzing the field recordings, we noticed that a majority of the employees applying tape either stick to this tempo or a multiple of this tempo. As a result, the individual «performers» seem to unconsciously «make music» together in the same basic tempo throughout the building.





Rest or Stay

Multi-part installation, 2019
consisting of: A) pavilion (approx. 2x4x2 meters/
wood, black vinyl foil, green plastic foil, alumi-
num tubes, LED light, 3 stools) video (HD, 4'26",
loop) on LED monitor, with sound B) video pro-
jection with sound (loop, 9'16") C) neon light —
Installation views Kunstraum Kreuzlingen, 2019
[video1](#) — [video2](#)

Halter & Marchisella

Background “Rest or Stay” is derived from the price listings for so-called love hotels, which can be found in large Asian cities (here in Tokyo). There are two rate systems: “rest” from one hour or “stay” from around four hours. For reasons of discretion, the entrances of the hotels are covered with a paravent-like screen to prevent direct views into the interior. The buildings are often windowless or the windows are blind. Many hotels have car parks with a slatted screen at the entrance to protect the anonymity of customers when they get in or out of their cars.

Love hotels are not brothels, even though they are also used by prostitutes. They are typically visited by couples of all ages who, due to precarious private living conditions, switch an outside location in order

to be undisturbed as a couple, but also simply for a fun change of pace. The rooms are equipped with all kinds of technology (whirlpool, TV, video consoles, karaoke) or even themed (cartoon and science fiction), and offer guests freedom and a temporary “stage” where they can indulge in their fantasy of choice.

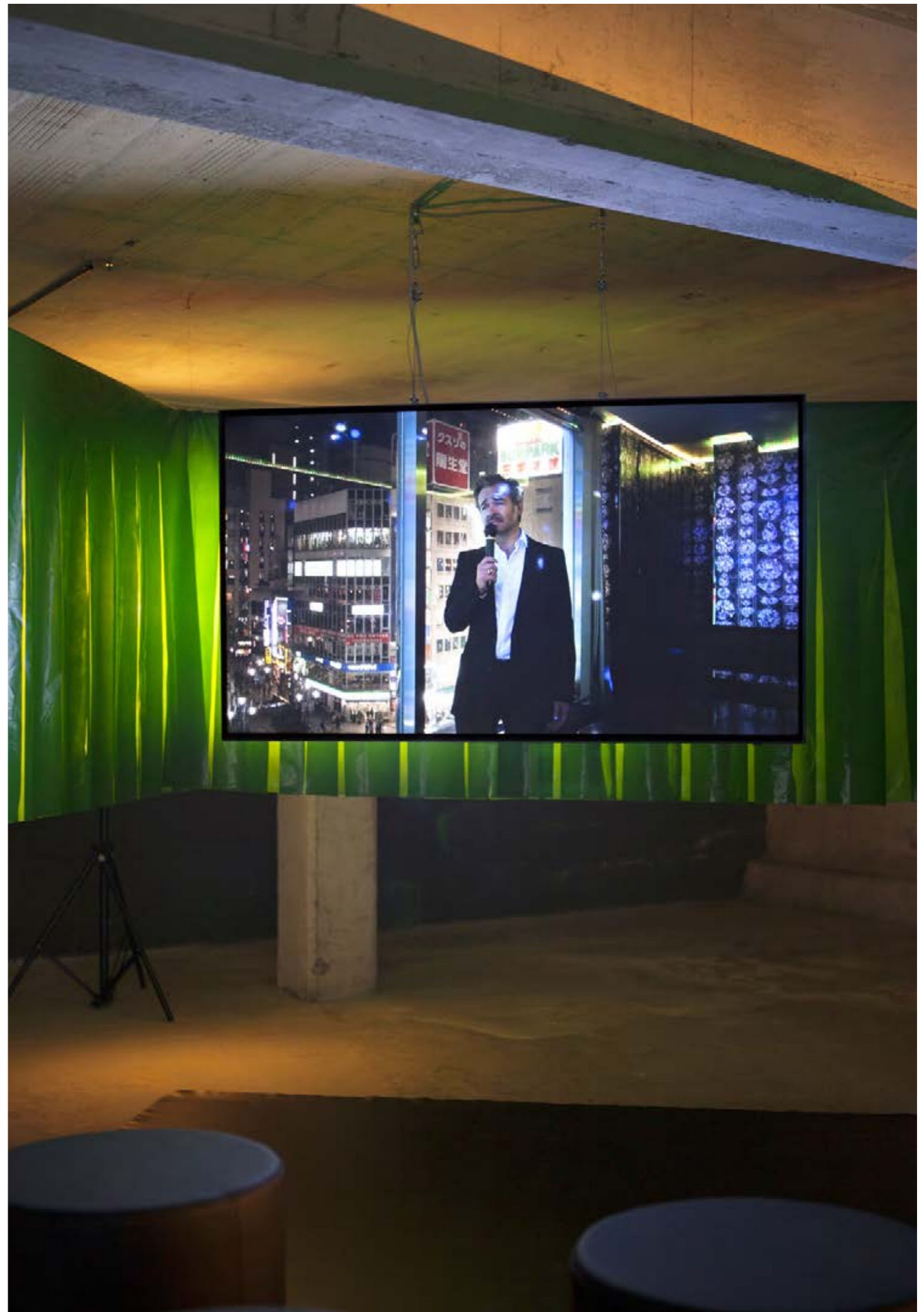
These stages amidst everyday life form the starting point for an expansive walk-in installation that visitors can access and use.

These stages amidst everyday life form the starting point for an expansive walk-in installation that visitors can access and use.





Rest or Stay



Marianne Halter & Mario Marchisella

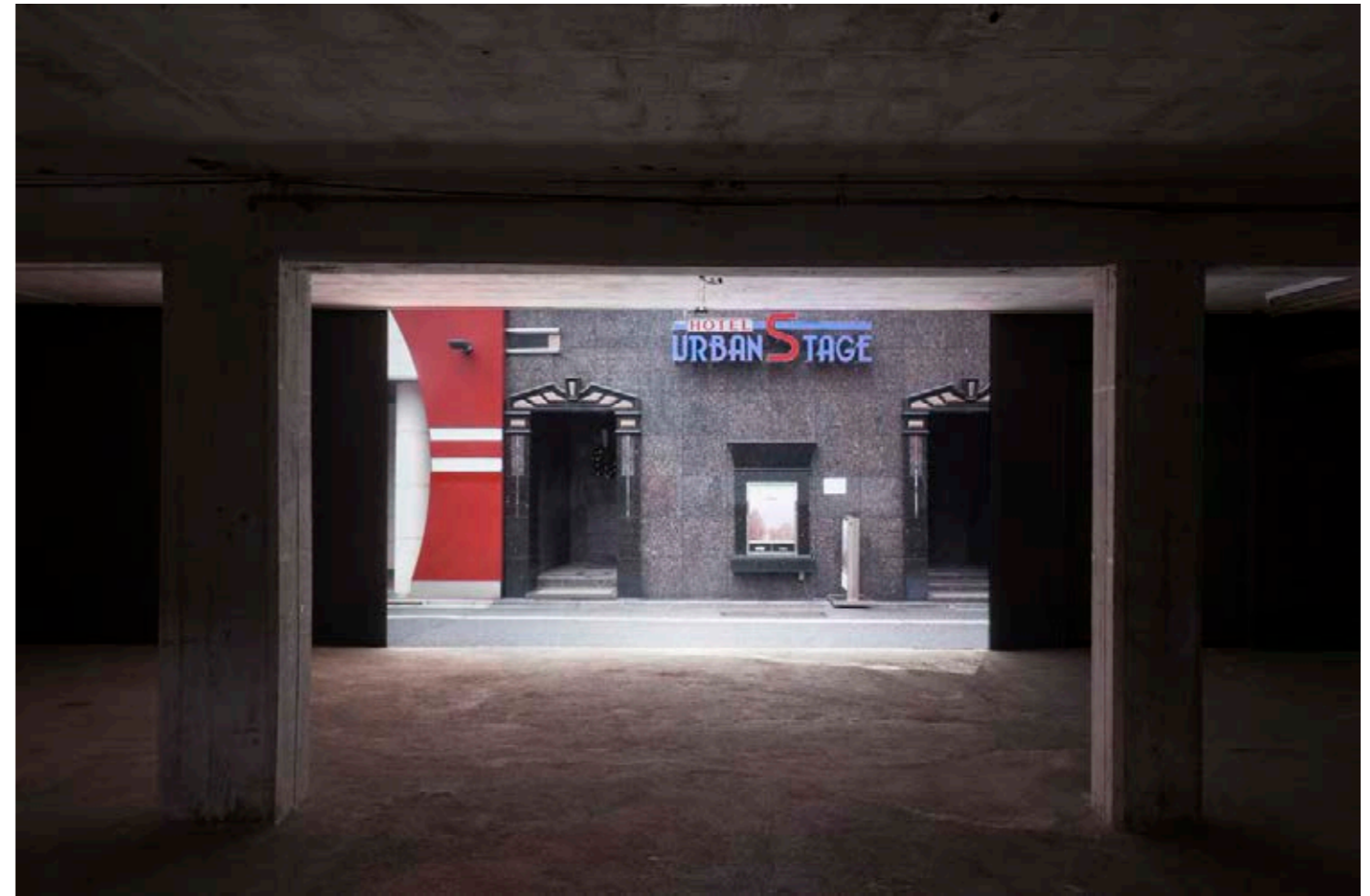


The neon sign «Rest or Stay» in the entrance area of the exhibition space is formally based on the three-line Japanese poetry of haikus.

On the opposite wall, a floor-to-ceiling video projection shows tableau-like views of the facades and car park entrances of the love hotels during the day. No people are visible, but minimal movement can be detected amidst the surrounding vegetation and through the plastic slats of the parking garages. Sounds of the city are faintly audible throughout the exhibition space.

The walk-in pavilion makes architectural reference to the car park entrances. The materials used are all artificial. The black stools seem to grow out of the vinyl floor. When sitting in the pavilion, the viewer watches a screen, invisible from the outside, on which a video is playing. It shows a cutaway image of a room with a window front looking down to the city at night. Japanese TV commercials play in the background, and after some time a figure dressed in a black suit appears and a karaoke song starts to play. With the beginning of «Love Me Tender», the illumination changes to a colorful atmospheric light and the figure begins to sing. Whether there is an audience present and for whom the song is sung remains undetermined. After the performance, the lights change once more and the TV commercials start and the figure leaves, but then after a while appears again and sings the same song – again and again.

The song mixes with the city noise outside the pavilion and creates a romantically melancholic soundtrack that contrasts with the sober daytime shots of the hotel facades.



Rest or Stay

Neon (Klarglas blau Argon), 40 x 64 cm, 2019

Halter & Marchisella

The neon object «Rest or Stay» is formally based on the three-line Japanese poetry of the so-called haikus. Haikus are considered the shortest form of poetry in the world; outside Japan, they are notated on 3 lines in translations. The main characteristics of haikus are concreteness and reference to the present.

Lyrically, «Rest or Stay» is derived from the price tags of so-called Love Hotels, which are found in large Asian cities. There are 2 tariff systems: for short stayers (rest from one hour) or for normal users (stay from about 4 hours). The eco-

nomistic-unpoetic aspect of these hotels and this language is paired with the longing and the promise of intimacy - highly condensed in the neon object with only one word per line.



Souvenir (from the «New York Earth Room»)

Installation of earth (earth, peat, bark in glass cube), pedestal, 3 photos as collage framed, lined sheet with blue ink framed, original handout framed, audio player (audio loop 3'14"), headphones, chair (2019) – *Installation views LOKAL 14, Zurich, 2019*

Halter & Marchisella



The work «Souvenir» is based on an action, which was captured by an audio recording and securing of original material (earth). In addition, the scene was photographed.

The viewer becomes an acoustic witness / accomplice of an action: The viewer follows a person visiting 141 Wooster Street, New York, where The New York Earth Room“ (1977) by Walter De Maria can be seen on the first floor.

First, the person on the street in front of the building activates the doorbell, the door opens, the person climbs the stairs, pauses in front of the artwork, steals earth and puts it in his jacket pocket, he leaves the installation, climbs down the stairs and steps out of the building again onto the street.

The action was recorded with an audio recorder and the installation itself - contrary to the house rules - documented with three photos. The earth is owned by the two artists. Despite these indications, it remains open whether the action ever took place in this way.





Log

May 28th, 2017, 141 Wooster Street New York City, 2:15pm

arriving at 141 Wooster Street

ringing the door bell

entering the building

climbing the stairs to the first floor

walking into the show room

viewing the sculpture

taking three pictures

taking away a handful of earth

slipping it into the jacket pocket

leaving the room

going down the stairs

opening the main door

stepping out onto the street

Debütantenball

(in english: « debutant ball »)

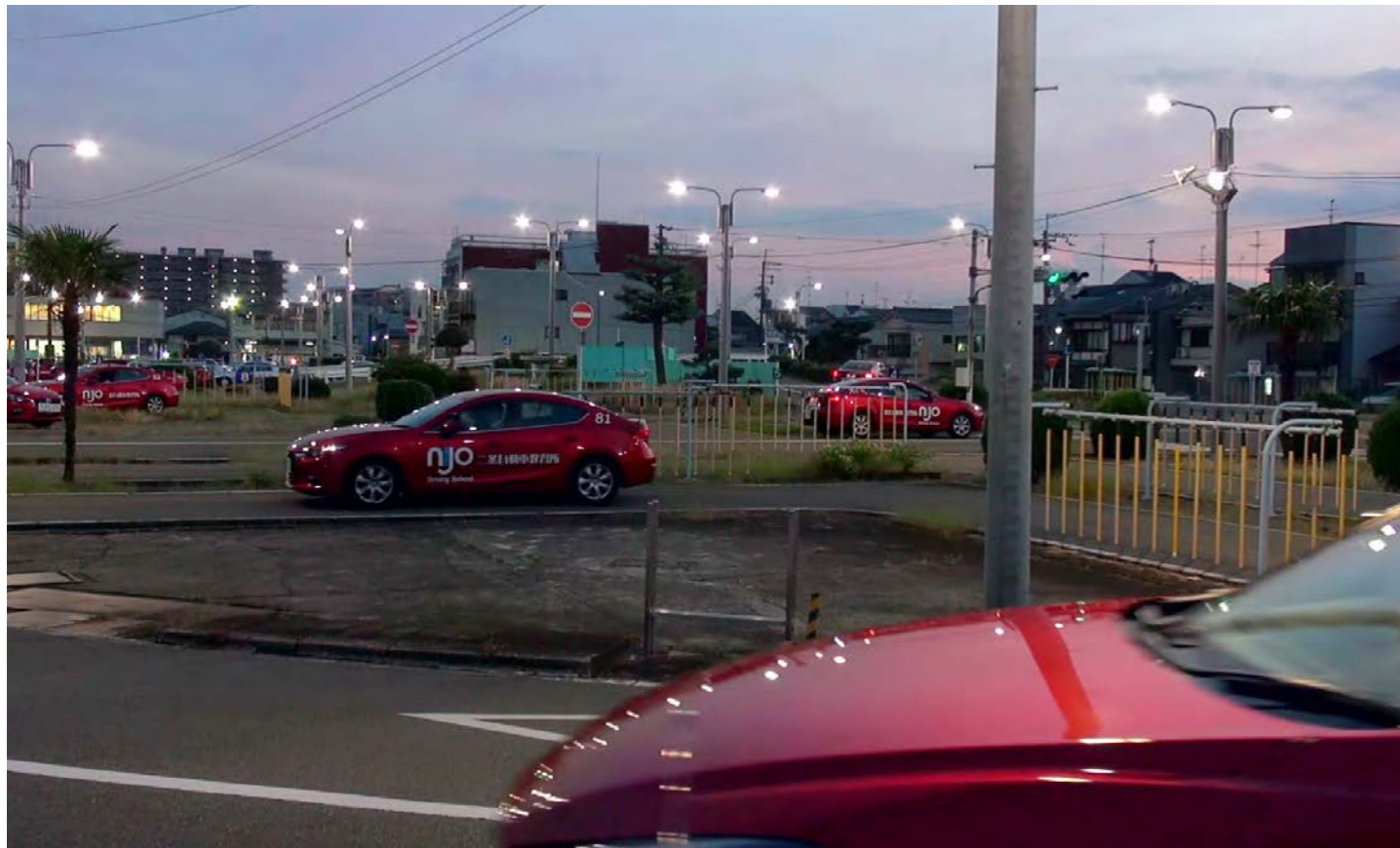
Video sculpture/ mini-projection on white pedestal, 1-channel video, HD, 3'26", without sound, looped 2019 — exhibition view *LOKAL14, Zurich 2019* — [videolink](#)

Halter & Marchisella

«...in a distorted video presentation, uniform cars move back and forth hesitantly as if choreographed in the piece 'Debutante Ball'. The title suggests that there are no experienced veterans involved here... »
Press text by Michael Nitsch

A driving school's practice ground in the middle of a Japanese city, illuminated by floodlights, is transformed into a special stage in the evening: the marked-out area is reminiscent of a mini-golf course with

the usual architectural miniaturizations: the edges of the streets are accurately planted, there are small palm trees, perfectly trimmed bushes and the slow (unmanipulated) speed of the cars gives the impression of a model landscape. As if remote-controlled, the vehicles «sway» meditatively over the asphalted dance floor. The soundless video is projected onto an empty pedestal with a mini-projector.



Showtime

Installation with 1-channel video, HD, 19min.34 sec., projection onto a freestanding wooden billboard and interactive lighting consoles, 2017, music: Mario Marchisella, words: based on Rainer Maria Rilke's poem «The Carousel» — *Exhibition view Kunsthaus Aarau, 2017* — [videolink](#)

Halter & Marchisella

In the large scale video installation «Showtime», we witness how a colourful world of advertising promising (eternal) happiness is brought to a near collapse through external circumstances – a thunderstorm. It is not clear if the people who are present and likewise affected by the storm experience the spectacle as a potential danger or merely as a temporary disruption of their mobility.

The installation with a freestanding, set-like projection surface takes up the idea and form of the advertising platform and three-dimensionally extends

the highly zoomed «flat» image into the surrounding space. In combination with cheap party lighting consoles, which are irregularly arranged on the floor both in front of and especially behind the projection surface, a feedback results between the flashing LED advertising panel in the video (exterior) and the light bulbs blinking in time with the music in the exhibition space. The city, which is scarcely visible in the projection, is thus given its own resonating space.





The video shows a zoomed-in nighttime scene of an intersection flooded with knee-high water. Cars and people try to make their way through the mass of water. The left half of the image contains a huge illuminated LED advertising sign, which occasionally malfunctions. The fragmented disruptions cause abstract compositions of images and colours to suddenly appear in the middle of the concrete advertising images, in some cases recalling the forms of constructivist painting. The precarious situation is further dramatized by deceleration and an especially composed soundtrack.

The latter consists of a song which, like the slow motion in the video, is extended on the time axis, though here with the compositional means of music: distorted noise-like segments directly linked to the faulty electronic switching of the LEDs alternate with softly sung quiet passages and wildly spinning instrumental parts. The soundtrack plays with the various speeds and forces within the scene while fusing the staged environment with the real world.

Showtime # 1–9

Video stills, # 1–9
lightfast inkjet prints, 90 x 90 cm, 2019

Halter & Marchisella



Da gibts einen Ort (II)

(in English: «... there is a place»)
Installation with video projection (min 3x 1,65m)
and color pencil drawing on paper, mounted
with distance onto the wall (1x 1,2m), 2018 —
Installation view Kunstmuseum Luzern —
[videolink](#)

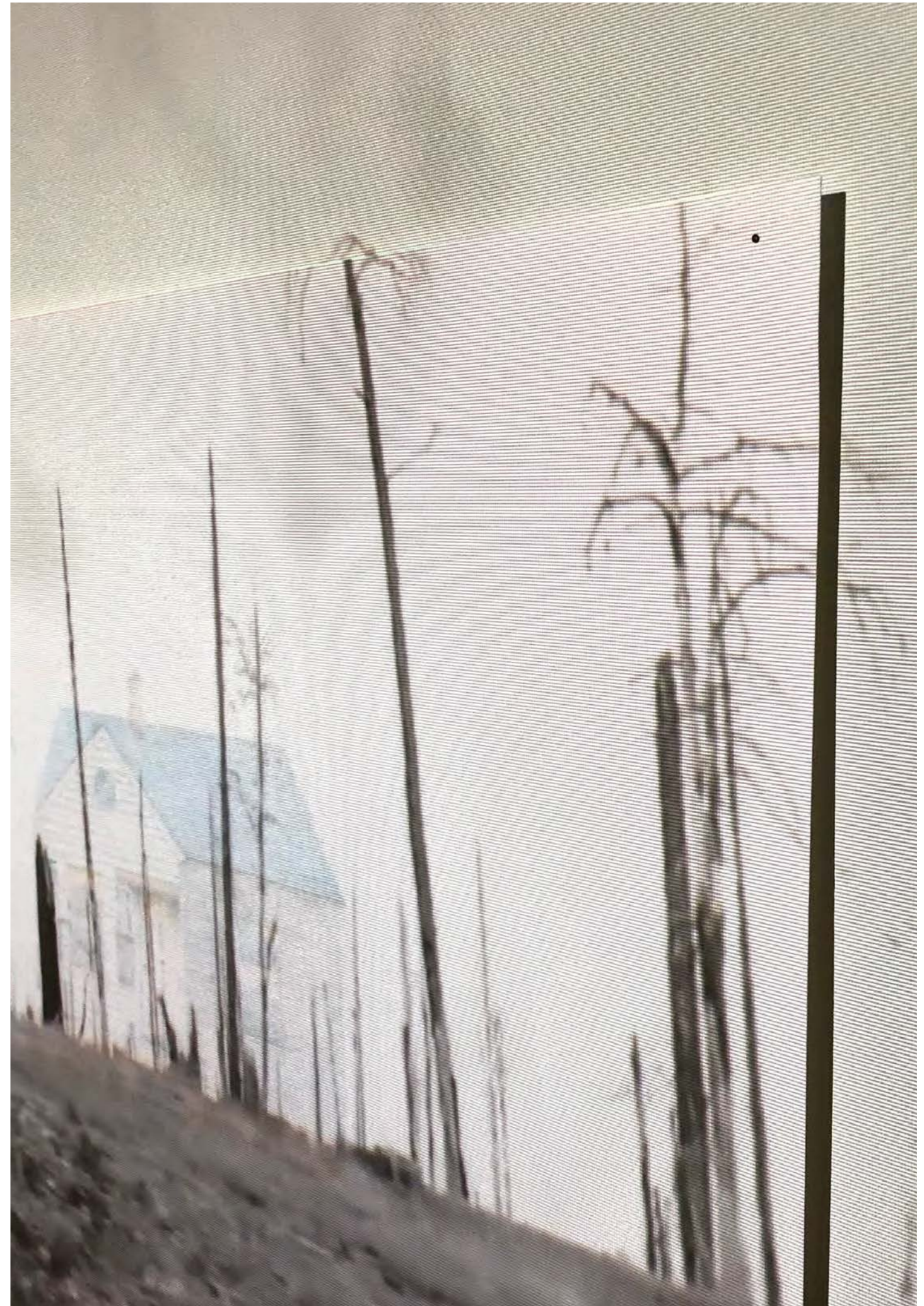
Marianne Halter

The video projection shows a ride along a burnt forest, the speed of the ride varies, sometimes the tree trunks almost fly by and then the camera glides leisurely over the landscape.

In the middle of the black and white video image, a second smaller image can be seen, the edges of a piece of paper drawing fine shadows into the projection. A light pastel-coloured drawing shows the façade of a house whose windows are blind. A lawn and a path are indicated.

The house blends almost perfectly into the landscape (of the video), sometimes it seems as if the house was placed on a hill, then only the gable behind the hill looks out or the house takes off.

The horizon rises and falls and the precarious landscape passes us, while the house seems to remain motionless at the same height with us.





Und weitere Versprechen

(in english: « And further promises»)
9 photographs, each 24 x 16 cm,
Pigment print on aluminium, 2016

Marianne Halter

The photographs show miniature architectures - highly simplified miniature houses - that serve as claddings for above-ground distribution connections of water pipes in Elba.







Das Versprechen

(in english: «the promise»)

Photographs: pigment print on photorag, 110 x 165 cm and 38 x 25 cm, both framed.

Object: 2 Car rear view mirror, stenciled text, acrylic pain: [Edition 5](#) – Installation views *Galerie Apropos, Luzern, 2015* Fotografie folgende Seite oben links: *Stefano Schröter*

Marianne Halter





Das Versprechen



Marianne Halter



Apedromo

(in english: «Beedrome»)

Dynamic audio installation with 3 beehives
(6 honey bee hives, 3 bee colonies) 4 stadium
speakers and 1 checkered flag, ca. 350 x 120 m
— *Installation views in Wanna, Pics: Ueli Alder,*
Art Safiental 2018 — [videolink](#)

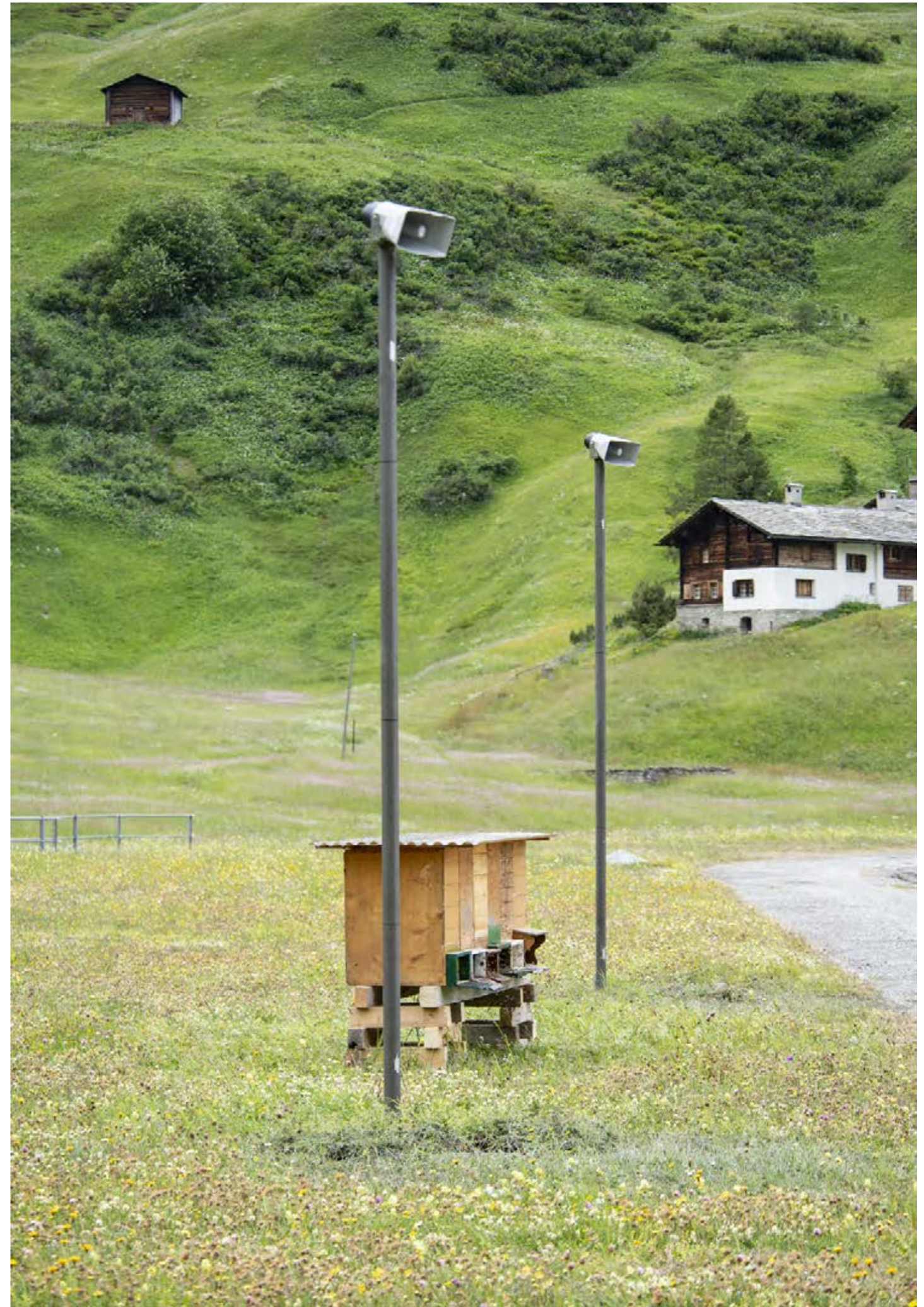
Halter & Marchisella



The backwater reservoir of the power stations near Wanna (rear Safiental) with its sloping walls is reinterpreted as an autodrome (racetrack) by means of an acoustic intervention:

On the one side of the basin, we place honey-bee bees from wood, which are inhabited by bee colonies, in the lawn near the «racetrack».

In each loot box, a microphone is installed, which transmits the activity of the bees inside the box live on 4 stadium announcement loudspeakers. The sound of the autodrome with the hum of the bees evokes the impression of engine hum and car racing.







... weil sie das Ende nicht an den Anfang zu knüpfen vermögen

(in english: «... because they cannot link the end to the beginning.»)

Audio installation with portable record players of different types and from various periods (dimensions variable), postcard, 2017 — *Exhibition view Haus Konstruktiv Zürich* — [videolink](#)

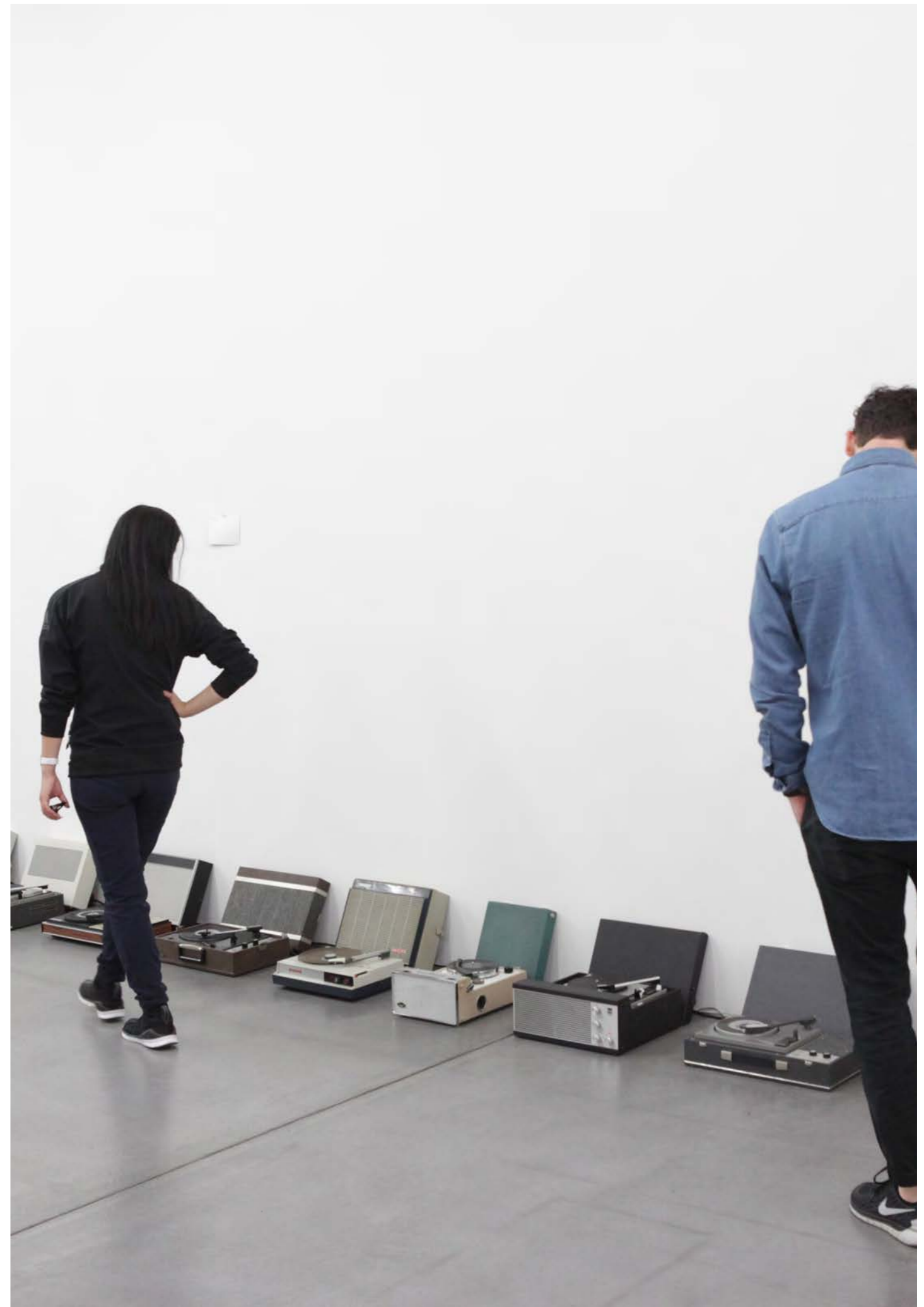
Halter & Marchisella



Different record players are arranged in a row along a wall. Each record player is continuously running at different speeds: 16, 33, 45 or 78.

There are no records on the turntables. The needles of the tone arms touch the exposed rubber mats, which normally serve as pads for the records – the emerging and amplified scraping noises generate a chorus of rushing sounds, creating the illusion of crashing waves. An unwritten postcard is pinned to the wall behind the installation. Only the caption on the back of the postcard indicates the unseen subject on the front, which depicts a location on the Riviera di Ponente.

The different designs of the record players, the materiality of the rubber mats and the range of speeds produce an ostinative heterogeneous body of sound, like that of a string ensemble alternating between different playing techniques: *sul ponticello* (on the bridge), *sul tasto* (on the fingerboard), *col legno* (with the wooden side of the bow) etc. All the while, the focus is not on making beautiful, melodious tones, but rather on the diverse cacophony of sounds.






HOTEL MIRAMARE
ARENZANO

Riviera di Ponente

ITALIA

 917.325



SAATCHI
COMMUNICATIONS

North South

Installation with 4 Backlights, each 50x50 cm, mounted on 4 sides of a illuminated glass cube in public space — *Installation view Brutkasten Brugg, 2015*

Marianne Halter



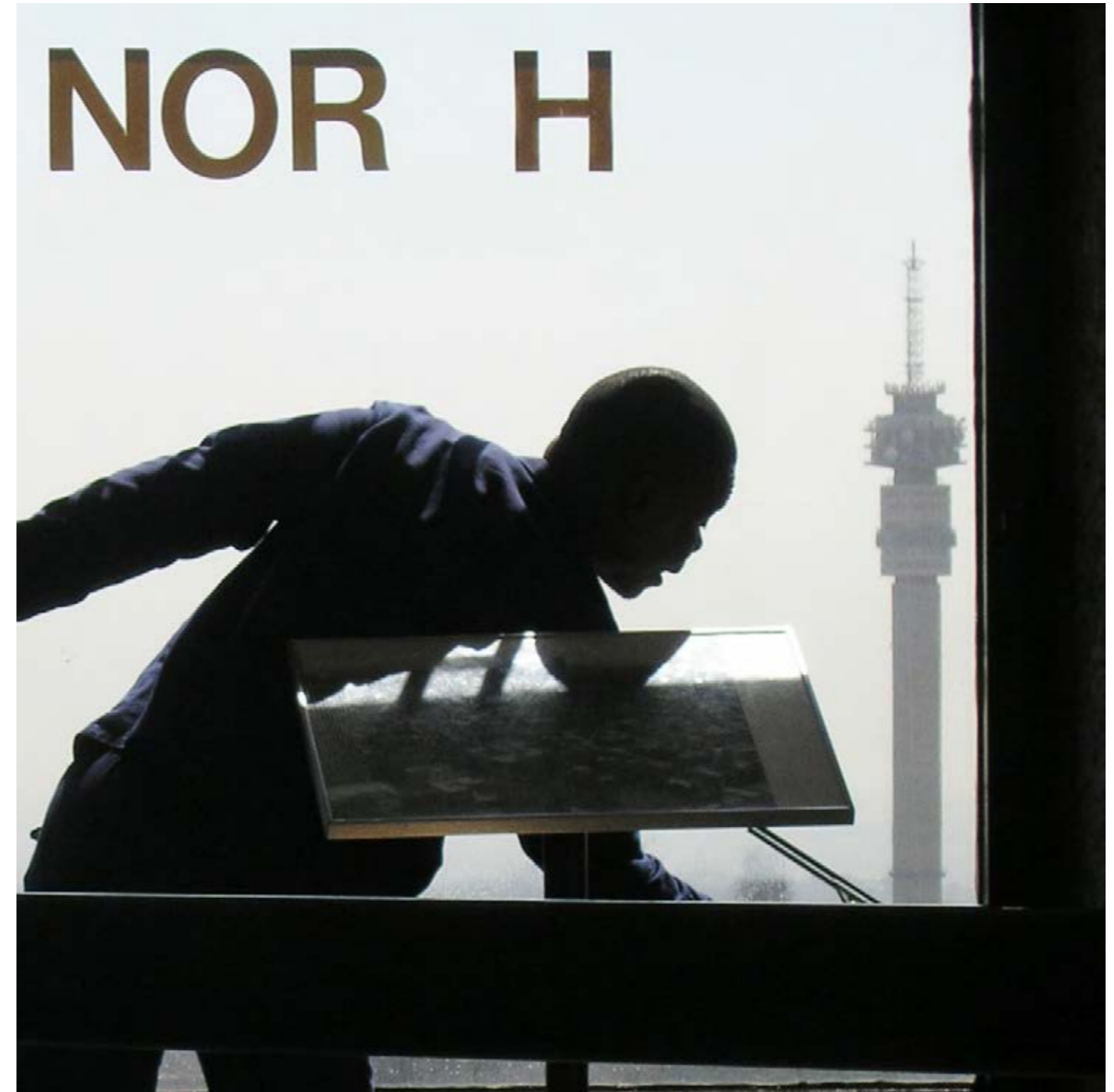
«People look from an observation tower high above the city into the distance. The environment cannot be determined more precisely, a veil draws itself before the horizon, perhaps smog. There is a tower with an antenna at the point where north and south meet. Because what would otherwise meet each other as a contradiction comes together in the incubator: North and south, view from outside and inside, viewer and figure of art.

In the 19th century Caspar David Friedrich became famous with his back figures: figures that turn their backs on the viewer's back, immersed in a view of vast expanses. In Marianne Halter's installation, the idyll is missing, and people are perhaps more likely to be employees than visitors; one of them cleans the windows, the word North lacks a letter.

Nevertheless, they attract the gaze, inevitably the observer steps to her side, follows her gaze out into the distance, into the shining interior of the incubator.»

Excerpt from a text by Cornelia Bauer, May 2015





NOR H

Hin und zurück!

(in english: «there and back!»)
1-channel video, HD, with sound, continuous
loop, 2014 — *Installation views Chateau Hor-*
negg, Zürich und Antiquariat Harsch,
Winterthur (Bild: Esther Mathis) — [Videolink](#)

Halter & Marchisella



The title of the piece refers to the same-named
miniature opera of Paul Hindemith.

An empty outdoor space in the night, illumina-
ted only by a streetlamp. A pale beam of light forms
an island in the blackness. From the darkness, foot-
steps can be heard. A figure appears, wearing a black
concert suit, white shirt and black bowtie.

It enters the beam of light, accompanied by the
restrained applause of a large concert audience. The
figure acknowledges the applause and bows down
before retreating back into the darkness. In the loop,
the action becomes a continually recurring entrance
and exit.





Pferde über Wiese

(in english: «Horses above Grassland»)
1-channel Video, HD, with sound, continuous loop, 2013 — [videolink](#)

Halter & Marchisella



presented as a video sculpture with projection, wooden box, 96 x 54 x 175 cm, painted black inside, erected on folding trestle — *exhibition view Kunstmuseum Olten, 2023*

A hill, a meadow, a few trees off in the distance, chirping crickets.

A faint, deep rumble can be heard and a figure appears on the horizon. It is riding a bicycle down a hill, dragging some sort of box-like object behind it. The rumble grows louder and more present as the figure on the bicycle gets closer. The tramping and whinnying of horses mix with the noise of the squeaking bicycle and the dull thud of the box, which turns out to be an erratically bouncing loudspeaker, the source of all the noise.

The figure curves towards the viewer, the band of horses and the figure rushing by us in a brisk gallop, disappearing into the corner of the frame and then reemerging a short time later on top of the hill.



The Best is Yet to Come

2-channel video installation, HD, with sound, video sequences of 8 min. each, looped and projected onto two freestanding billboard-like walls, 2013, music: Ennio Morricone and Mario Marchisella — *Exhibition view Helmhaus Zürich, 2014* — [videolink](#)

Halter & Marchisella

The right image shows a figure in a black suit standing under a «pseudo-historical» arch, somewhere in the midst of a wasteland. Except for the dramatic soundtrack and genre-like montage, suggestive of a western showdown, the whole scene and the figure remain immobile – as though the figure has absorbed all action, outside time and place. An advertising banner on the arch proclaims: «Tear it down....for a new downtown! The best is yet to come!» The simultaneous projection on the left side shows a desert landscape slowly descending into twilight.

The camera then shifts from the arch to a close-up of the figure's eyes while the other image shows the same figure performing three different actions at iconic locations of the "Wild West". The figure thus attempts to approach the respective environment, going about its efforts with purposeful self-assurance – in contrast to the left image, the figure here seeks to become active.





Frontierland

Video installation: video 4min30, loop, 2011
Format Montage: Cinemascope, looped
— *Installation view « OFF Spaces », Genf, projection in an empty rail wagon, following pages: video stills — [videolink](#)*

Marianne Halter

«The artist refers with regards to content to the idea, which was influenced by American history, of the frontierland – where civilisation ends and untamed nature begins. The myth of the conquest and settlement of this frontierland is the basis for the American Western that was celebrated in uncoun- table Hollywood movies and still persists unques- tioned today. Yet Marianne Halter doesn't find her

frontier in the long settled and cultivated West of the states but in Disneyland Paris – in fact as an arti- ficially staged wild landscape scenery for a peaceful family outing. The journey through the frontierland is projected onto the window front of the room like a panorama image, in three time-delayed camera rides through the wild coulisse landscape.»

Koni Bitterli, 2011





Trophäen – Bilder aus der Reihe «Grenzland» Nr. 1–168

(in english: «Trophies - Images from the Series Frontierland No. 1-168») Ongoing work, installation with 6 old glass cabinets and 168 pigment prints on cardboard (each 7,5 x 11 cm) — *Installation view gallery Christinger De Mayo, 2013*

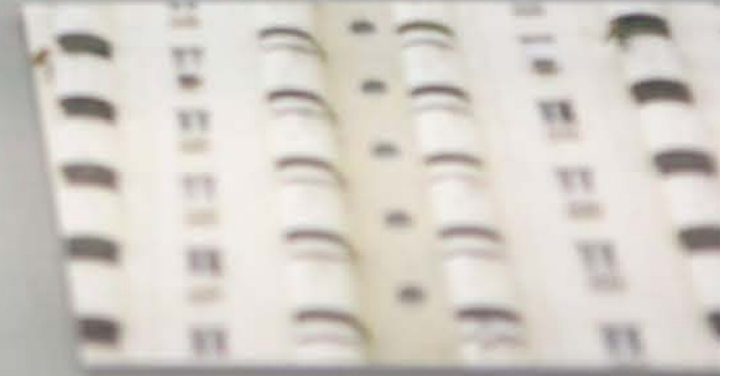
Marianne Halter

I have chosen from the slide collection of my many travels image sequences that are presented in 6 glass cabinets by the title of «Frontierland».

In the rows can be seen recurring motives and atmospheres, above and beyond temporal and geographical gaps and only my view and interest connects the ostensibly unrelated images. The absence of any

human asks the viewer to reflect his own perspective and the places and situations become stage settings where people could turn up any moment now or where they have left the scenery long ago.





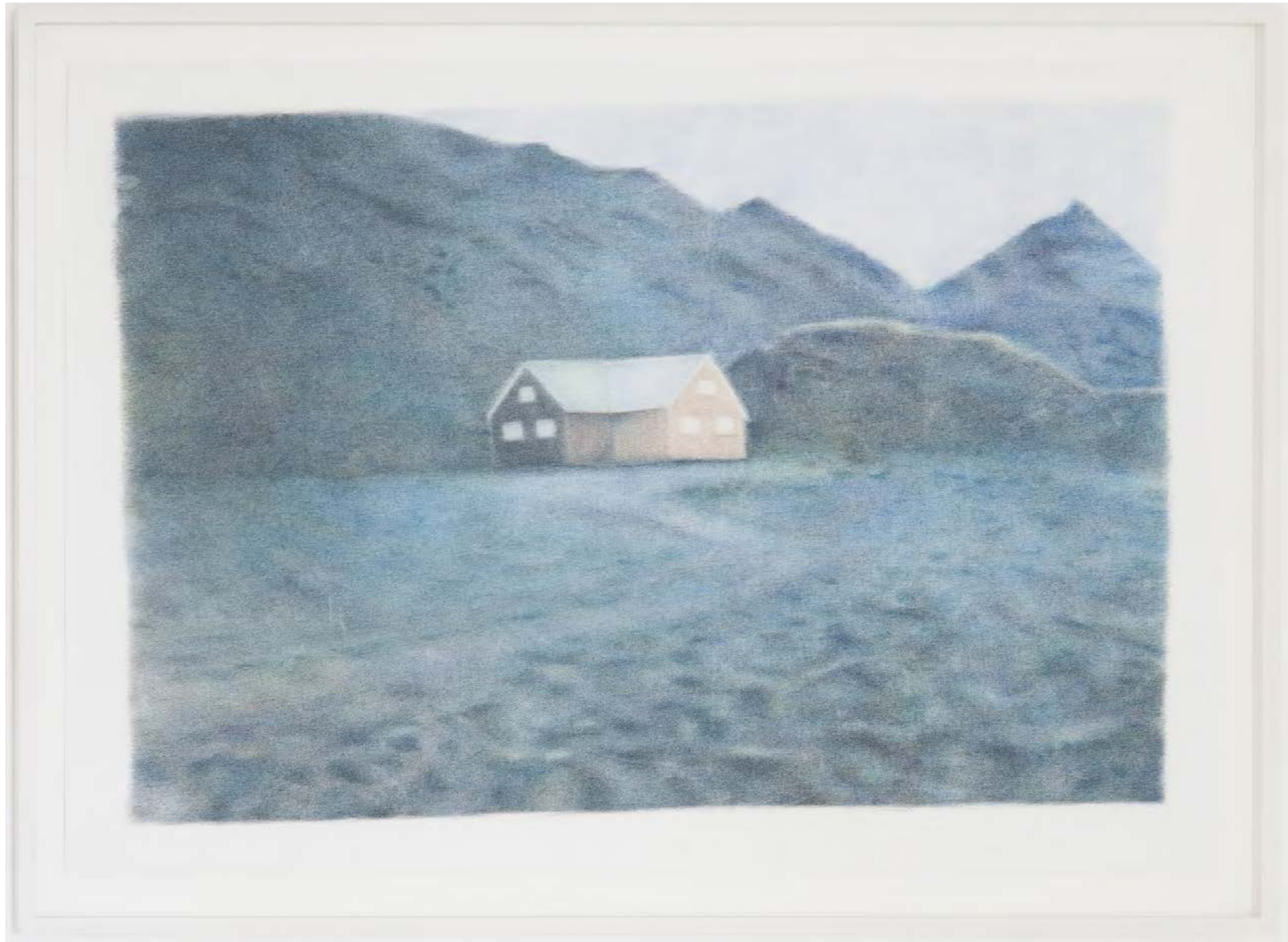


Irgendwo ist nicht nirgendwo

(in english.: «everywhere is nowhere»)
Drawings from an ongoing series, crayon on
paper, 100 x 125 cm, framed, 2010 – 2013, For-
mats: 100 x 125 cm, 31 x 39 cm, 96 x 131 cm etc.
— *Exhibition view Galerie Christinger De Mayo,
Zürich*

Marianne Halter







Irgendwo ist nicht nirgendwo



Marianne Halter

Daheim ist's gut

title in English: «there is no place like home»
Installation: wooden monitor with text animation on digital frame (10 x 10 x 15 cm), carpet (dimensions variable, depending on the room situation) and skirting, 2012 — *Exhibition view Gallery Christinger De Mayo, Zürich, 2013*

Marianne Halter

*The whore enters quickly
but leaves slowly*

*A bad person
is better
than an empty house*

*The best thing you can bring
back home from travelling
is an intact skin*

*Saint Florian,
spare this house,
ignite another*

*If you build a house,
someone else
will look out the window*

*One owns herd is golden:
even poor,
it warms the same*

The text animations on the monitor combine house inscriptions and collocations from different cultures and times – always referring to the concept of the house, the home or the homeland. The different phrases appear for a short period just to change abruptly to the next saying.

The monitor is situated on the carpet or the exhibition hall floor and therefore the visitors have to kneel down if they want to read the collocations.





Rear window

Installation with 70 slides – projected/looped – and inkjet print on wooden setting (approx. 200 x 300 cm), 2011 — *Exhibition view Fotoforum, Centre PasquArt Biel, 2011*

Marianne Halter

The slideshow in the installation shows an «around the clock» observation of a courtyard with a wall, barbed wire and an electric gate being controlled from a booth by a guard day in and day out.

The visitor of the exhibition stands in front of the inkjet print of the booth in life size plotted onto a wooden setting which can be entered. Through the door of the booth falls light – a slide show depicting the booth now in its original context. The 70 images are chronologically organised like the routine of the day. They are looped and only accompanied by the clicking noise of the projector.





Endstreet

Video installation: projection on a canted board, 4min45, loop, 2011 — *Installation view*
Helmhaus Zürich — [videolink](#)

Marianne Halter

«It is a nightly view from above onto a street scene. The perspective finds itself repeated in the projection screen which leans diagonally against the wall of the exhibition space. The observing video stills evoke the different vantage points of a security camera and a zoom produces different proximity or distance which form a construct through their two dimensionality almost a constructive space. The room experiences motion through light, which starts flickering, turns on or changes. An autonomous audio track resounds from the back with chirping crickets and a foreign man's voice between sprechgesang and sermons.

Life happens outside of the image, there are only traces which are visible. It is a highly precise choreography of the every day, where image and sound appear and disappear as actors on a stage, who evoke in the observer's imagination memories of a familiar yet at the same time foreign space. A score of light and noise in a strict frame that creates an atmospherically dense and emotionally charged expanse.»

Pietro Mattioli, Juli 2011



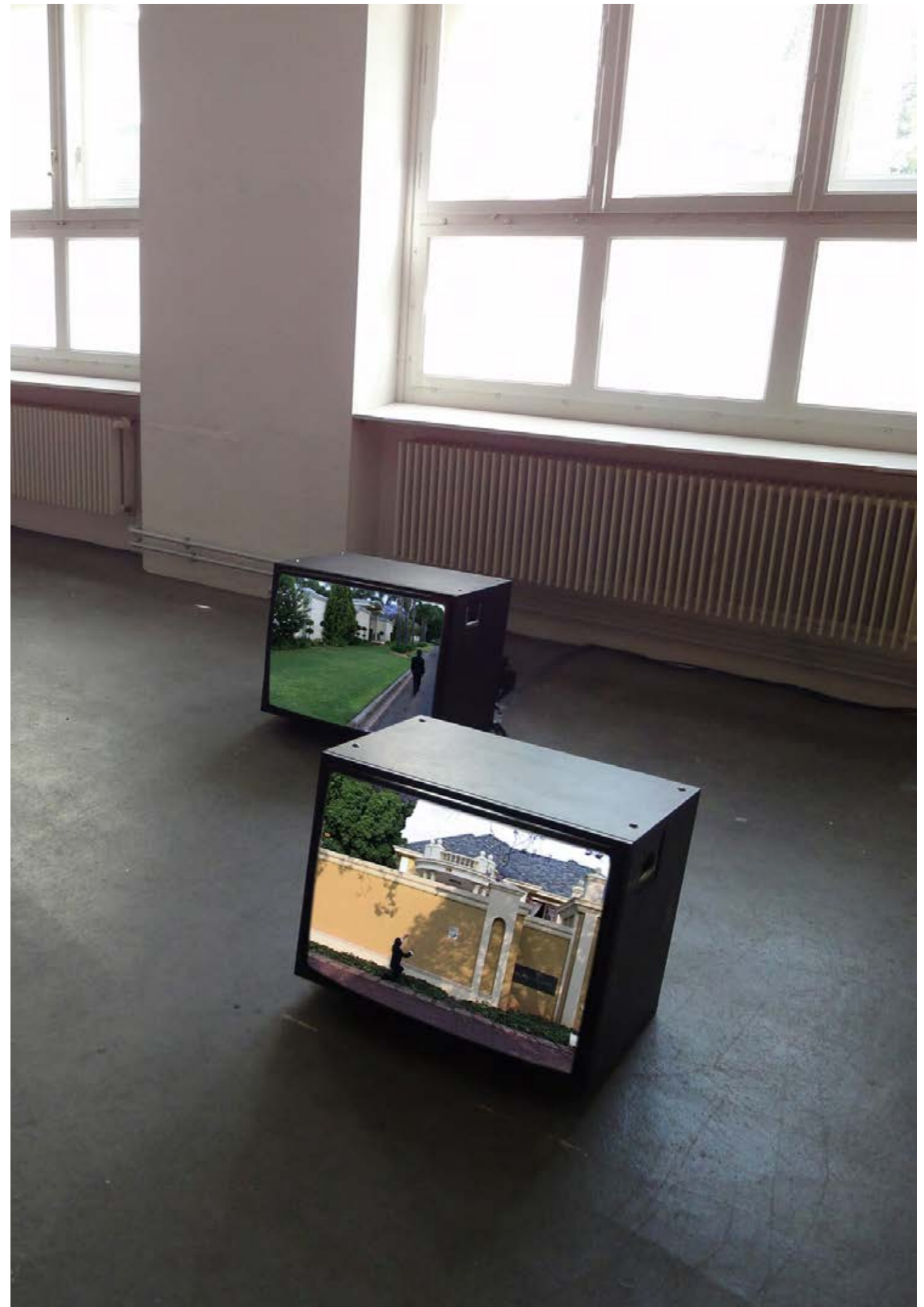
The sky is the limit

2-channel video installation, left channel 14 min., looped, right channel 5 min., looped, with sound, 2010 — Performed in a neighborhood of Johannesburg whose estates are surrounded by private walls and electric fences and often guarded by security staff — *Exhibition view Kunst-halle Vebikus, Schaffhausen, 2010* — [videolink](#)

Halter & Marchisella

The right image shows the high wall of a residential estate in an upscale neighborhood, bordered by a strip of garden. After a short while, music plays from a portable radio and a figure in a black suit enters the frame from the left. It kneels down on the grass in front of the wall and starts singing an Italian love song in the manner of a troubadour or minstrel. No reaction is visible. The kneeling figure continues singing from wall to wall (depicted in the film montage with a cross-fade). But also in front of the other walls, there is still no reaction. At the end of the song, the figure stands up and exits the frame to the right.

The left image presents the same figure from behind. In the same neighborhood, it walks along a seemingly endless street, passing by the imposing secured walls. The figure makes no contact with anyone in the nearly deserted street. It never seems to reach anyone or anyplace.





The sky is the limit



Marianne Halter & Mario Marchisella

Plaster & Building

Installation with poster (105 x 140 cm, pasted to the wall), a red wooden sculpture and a pattern book «Walls of a Home of One's Own» (Linen box with 30 prints on paper, DIN A4), 2010 —
Exhibition view Kunsthalle Vebikus, Schaffhausen

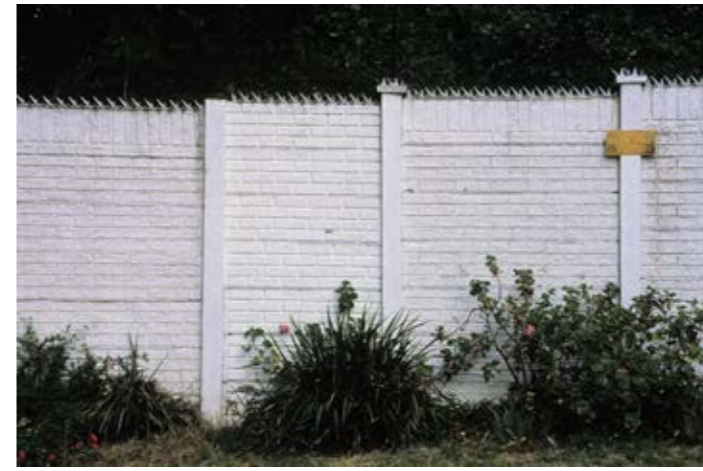
Marianne Halter

On the poster one can see a small hand written sign in the middle of a waste land. This is a typical method to promote one's own labour in South Africa. In this case it is a plaster and builder who seeks employment, a mobile number is also mentioned. On the red bench in front – formally evoking the small wall in the poster – lies a pattern book with differently categorised photos of private estate confinements in Johannesburg.





Pattern book «Walls of a Home of One's Own»
and single images out of it



The conductor's fear of the soloist – ten small pieces for violin

3-channel video installation, 1st/2nd channel 8 min., 16:9, 3rd channel 22 min., 4:3, both continuously looped, 2008 — *Exhibition view Gallery Carroll | Fletcher London, 2014* — [videolink](#)

Halter & Marchisella

The video installation is based on the filmed documentation of a performance in which a figure dressed as a classical orchestra musician plays violin at a busy intersection during rush hour. The crossroads in Johannesburg is the hub of a taxi rank in Johannesburg where off-duty taxi drivers direct traffic using an idiosyncratically expressive sign language. The vehicles at the intersection primarily consist of white minibus taxis that travel from the inner city out to the townships and back. The left double projection shows ten different pairings of shots of the violinist

with shots of various «conductors» whose juxtaposition yields an interplay between the two respective antagonists. The right projection shows a wide shot of the taxi rank on an evening when neither the «conductors» nor the violinist appears on the scene and the intersection descends into a snarl of traffic.





Ready made –
Johannesburg,
Zoo Lake Park,
September 2008

Blue whistle, textsheet with instructions edited
and distributed to pedestrians from the South
African Police Service, 30 x 40 cm, framed, 2009

Halter & Marchisella



SAFETY HINTS IN THE PARK

Do not walk in the park carrying bags or talking on cell phones: Suspects are lured by such items.

Walk in group of three or four. This discourages the criminals to carry out their activities.

Always carry a whistle when walking in in the park to alert people if you suspect that you will be mugged.

Be co-operative and remain calm and observant if you are held up and robbed.

Remember the description of the robber/s.
To the police it is of utmost importance.

Avoid going into deserted areas alone. Criminals are always waiting for opportunities to mug or rob.

Try to leave the park timeoulsy, at least before dark.

Female Males

Foto, Baryta Satin, aufgezogen auf Alu,
25 x 38 cm, 2010

Marianne Halter



Aber ich, ich komm nicht mehr zurück

(in english: «But I, I will not return»)
Videoanimation, 12 Min.10, looped and presented as a lifeside video projection, 2008 — Animation of photographs made into a tracking shot, all houses photographed in Paris (2003 - 2007). Music: Mario Marchisella — *Exhibition view KZNSA Durban, 2009* — [videolink](#)

Marianne Halter





The video shows a slow tracking shot along an «endless» row of houses. The raw material for the animated shot is composed of facades in Paris whose windows and doors have been walled-up to keep them from being illegally occupied. The infrastructure of a vital, vibrant city: restaurants, hotels, laundromats, shoemakers, pharmacies etc. pass by, steady and slow. The street has no beginning and no end. The visual stream is accompanied by music that has its own dynamic and dramaturgy and – in contrast to the images – thus allows us to plot our position on a time axis.



Da gibts einen Ort

(in english: «there is a place»)
Installation with inkjet print (193 x 150 cm),
video on monitor (6'00" looped) and wooden
construction (sloped ramp and viewing platform
for spectators), 2007 — *Exhibition view*
Landpartie Zürich, 2007

Marianne Halter



A grey /green bunk with a sloping ramp stands in the exhibition room. A photograph showing the view from a bridge of a river and its bank leans on the back wall of this bunk. The image is backlit. Before this image stands a monitor showing a slow-motion night time car journey through a forest. The headlight beams of the car glide along the forest/street edge.



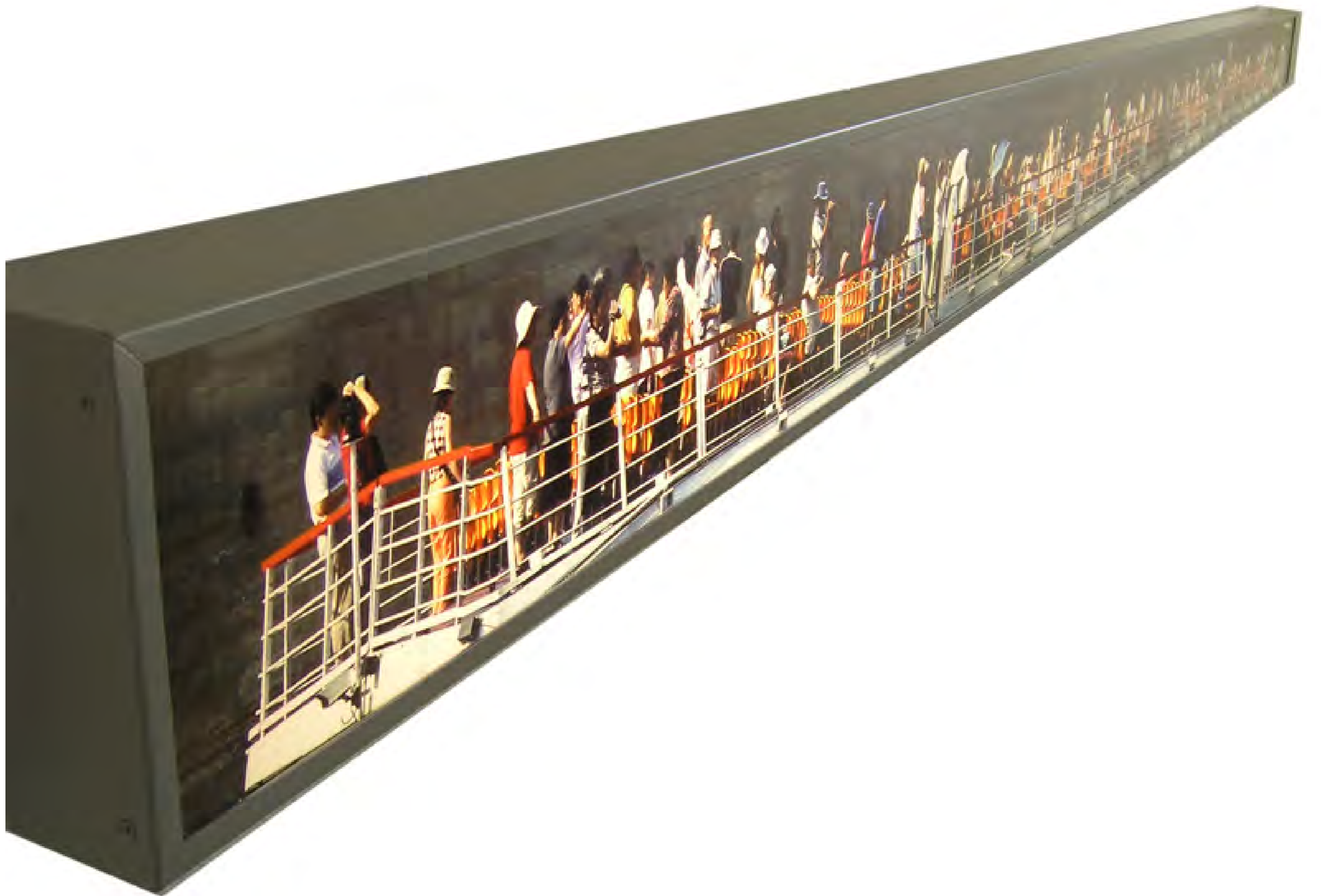


Arche Noah

Assemblage of video stills, duratrans, light box
from aluminim, 21,5x 423x 10 cm, 2005 — *View:*
Entire image and clipping

Marianne Halter





Seeing is believing

Series of 7 coloured pencil drawings on paper, each 60x45 cm — *Installation view Chäslager Stans, 2005*

Marianne Halter

Still images of a found Amateur Video served as templates for the drawings – dodderly and hazy recordings out of the window of a car. So-called Hurrican tourists are poeple, who travel into territories of catastrophies in search of strong experiences of nature.



