

# Selection of Works

## Marianne Halter & Mario Marchisella

[www.haltermarchisella.ch](http://www.haltermarchisella.ch)

We create works resulting from an exploration of performance, music and the (moving) image in the broadest possible sense, typically presented in the form of video works and installations.

In terms of themes and content, 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 (or misinterpret) the given situational conditions. The latter can involve structures of architecture or landscape as well as regional customs or cultural

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. The soundtrack plays just as important a role as the visuals and can act as a hinge between place and action, referring to an additional «invisible» level of content.

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





# L'Incontro

(In english: The Encounter)

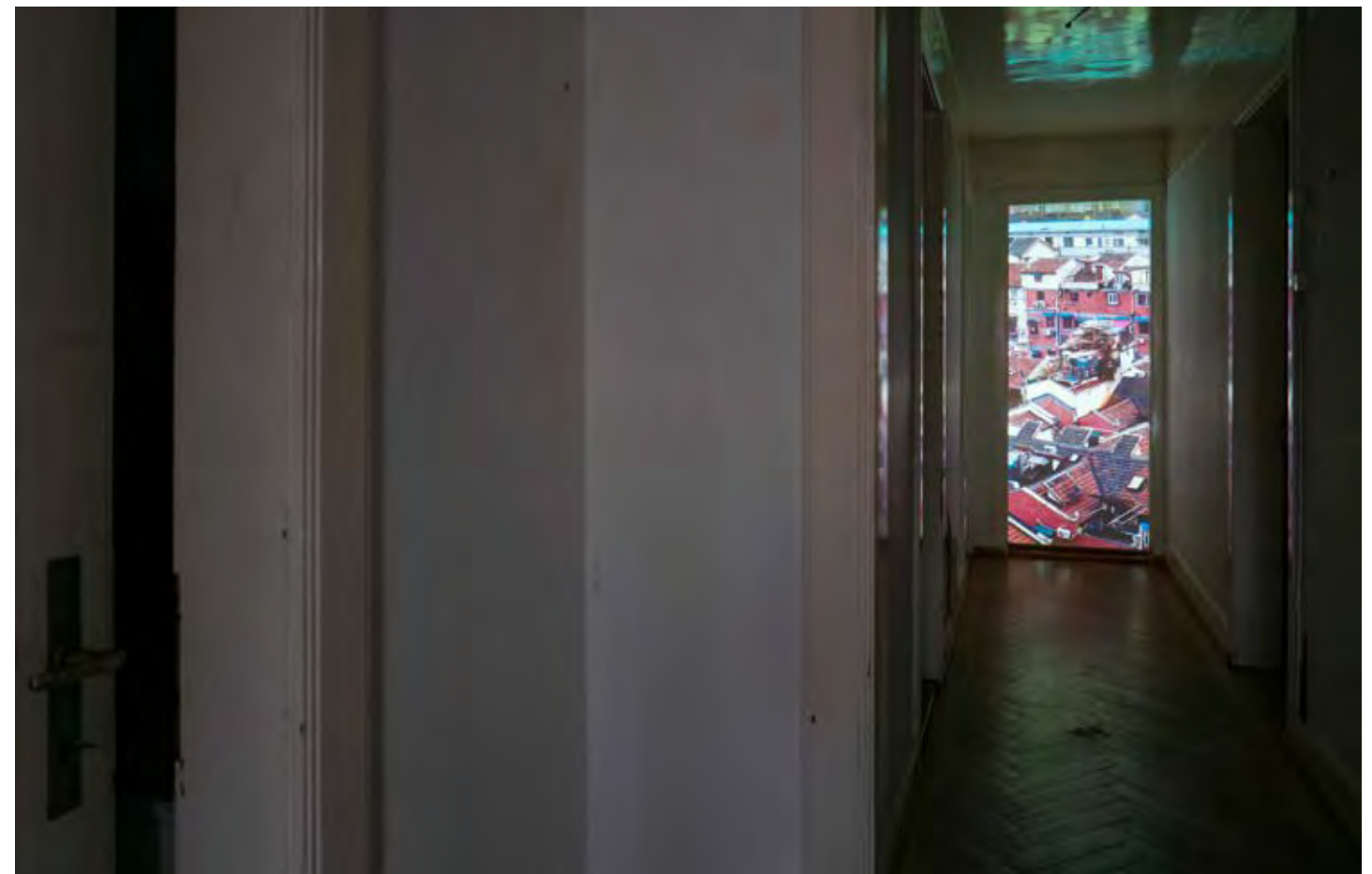
Installation with 2 video projections (220 x 90 cm) and multi-channel sound in a vacant apartment, 2020 — *exhibition views Kupperhaus Brugg, 2020, images in the last double-page spread* © Caspar Ruoff — [videolink](#)

*Halter & Marchisella*

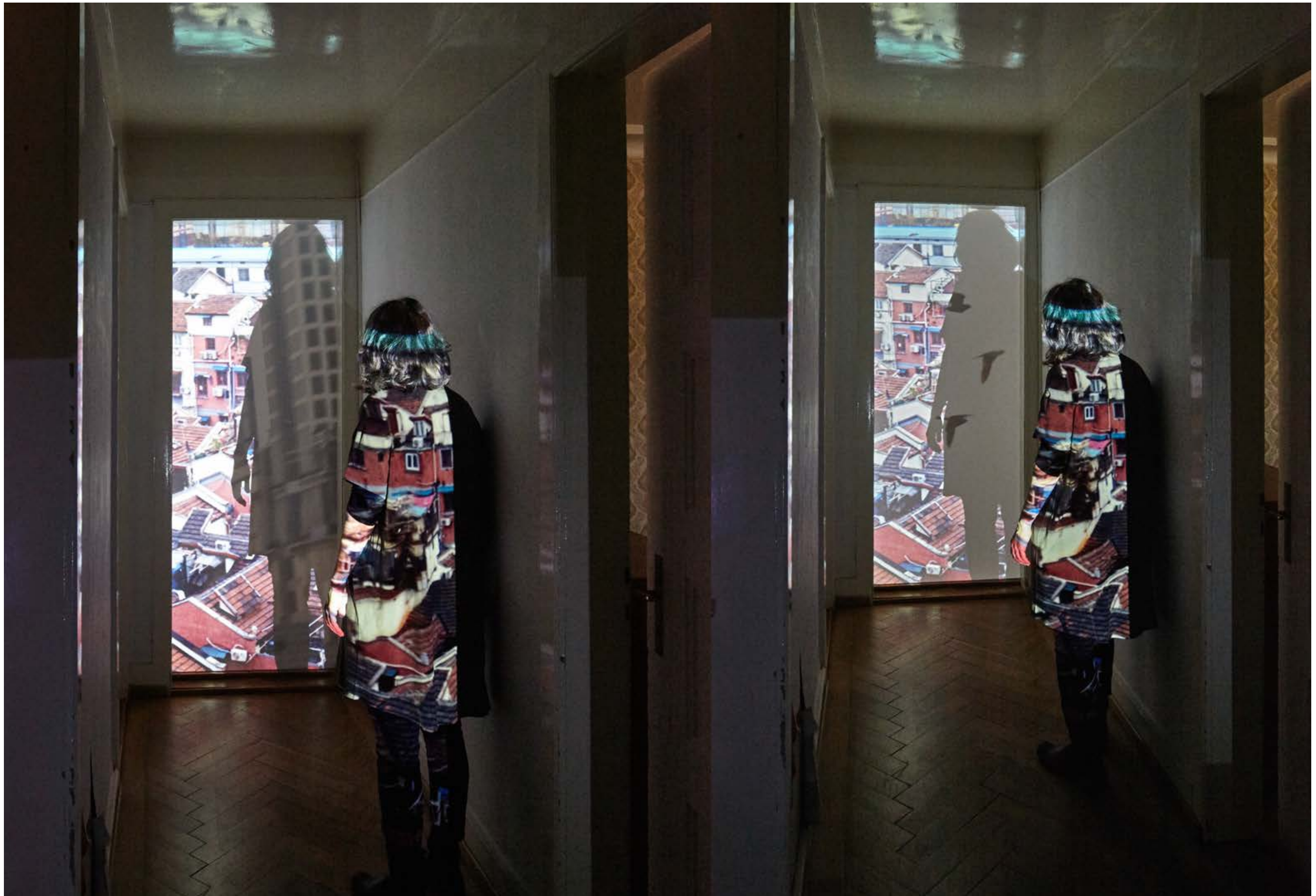
In an empty apartment, the projection of a jumbled roofscape is visible at the end of the corridor. On one of the roofs, a structure rises up, cobbled together from slats, sheet metal, grating and wooden boards, which turns out to be a dovecote. A flock of pigeons flies out of this dovecote several times 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?

Excerpt from Isabel Zürcher’s press text:  
«...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.»









# 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.







# 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.





# 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 paint: [Edition 5](#) – *Installation views Galerie Apropos, Luzern, 2015* Fotografie folgende Seite oben links: Stefano Schröter

*Marianne Halter*







Das Versprechen



Marianne Halter



# Rest or Stay

Multi-part installation, 2019  
consisting of: A) pavilion (approx. 2x4x2 meters/  
wood, black vinyl foil, green plastic foil, aluminium  
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.

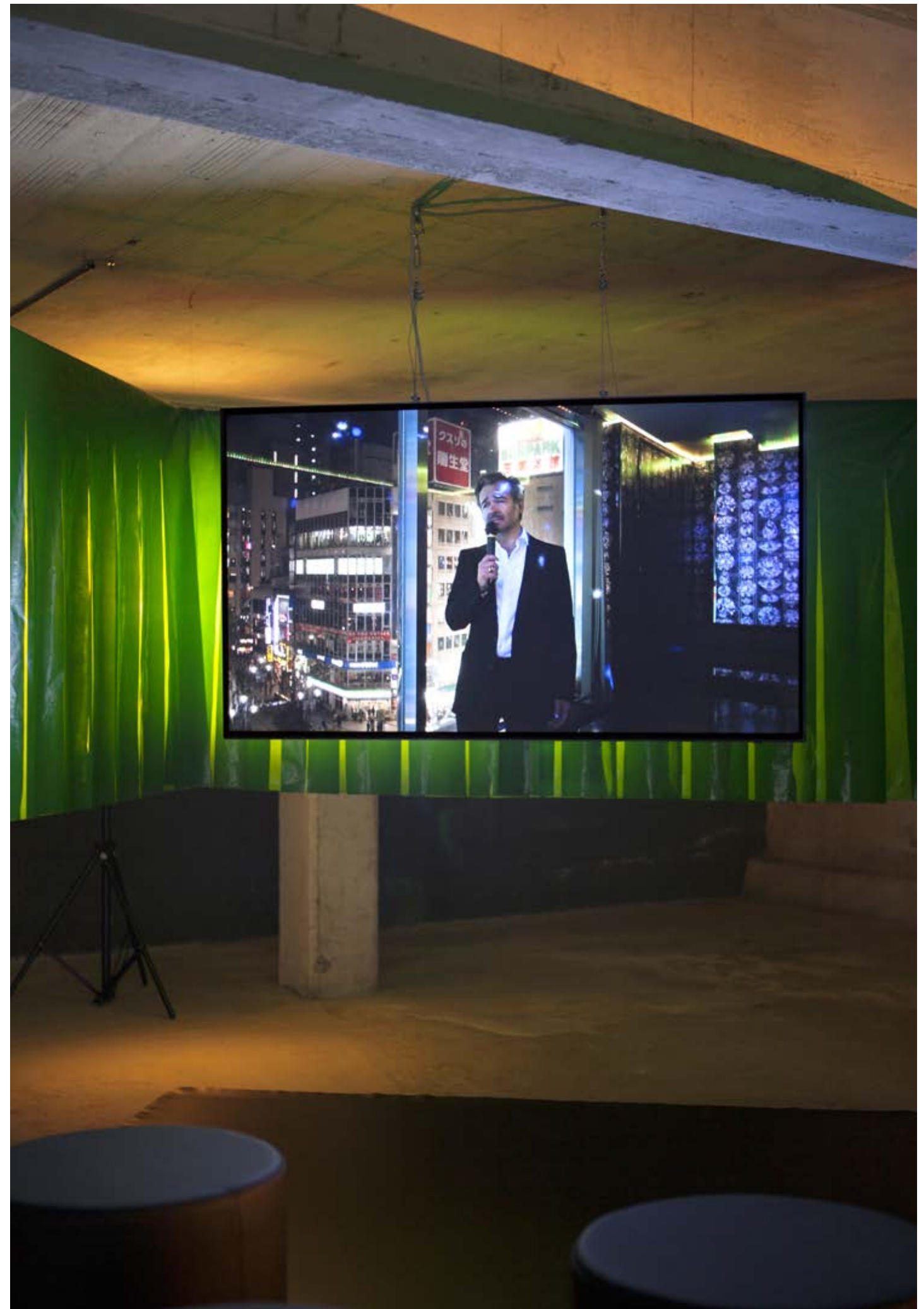
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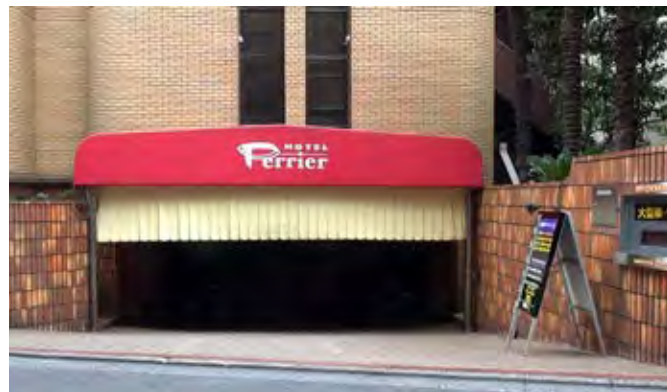
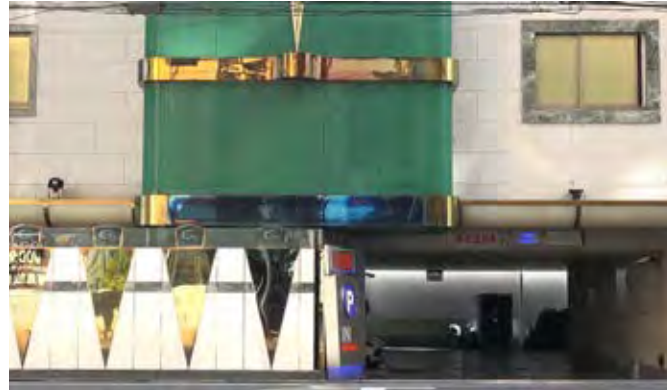


Rest or Stay



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 economic-

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.





# Debütantenball

(in english: « debutant ball »)

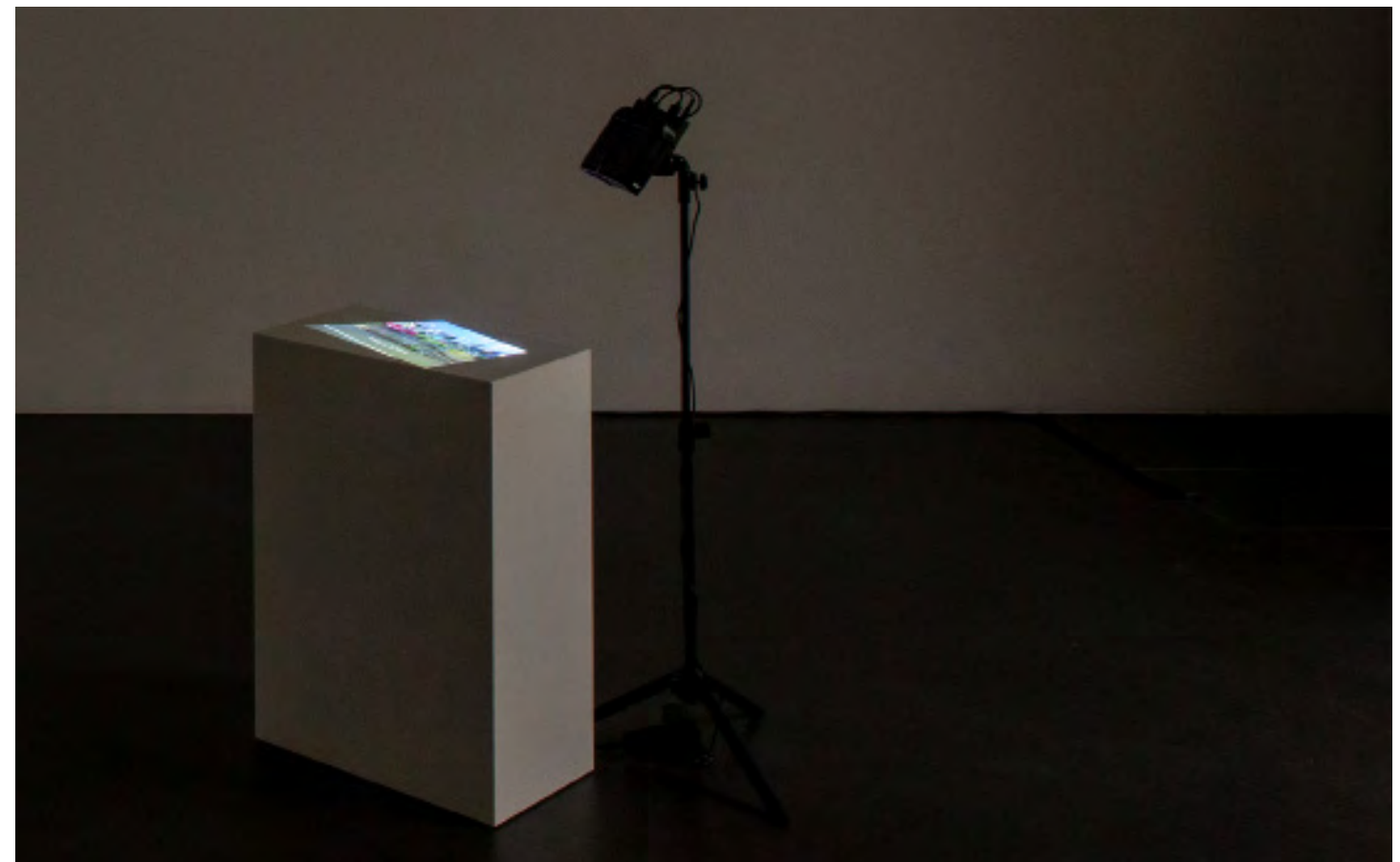
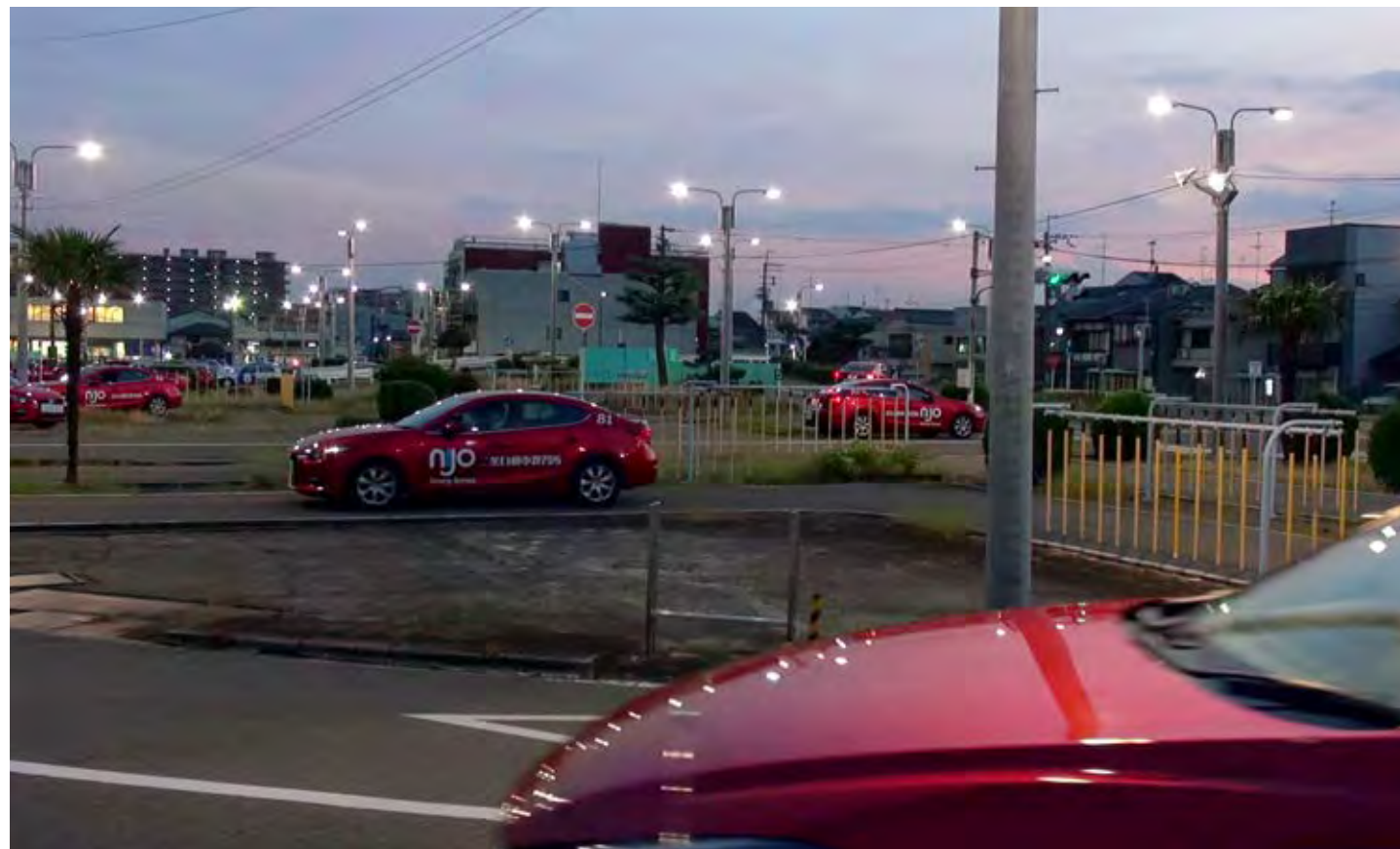
Video sculpture/ mini-projection on white pedestal, 1-channel video, HD, 3'26", without sound, looped 2019 — *exhibition view LOKAL14, Zurich 2019* — [videolink](#)

*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.





# 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 28<sup>th</sup>, 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



# Showtime

Installation with 1-channel video, HD, 19 min. 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*

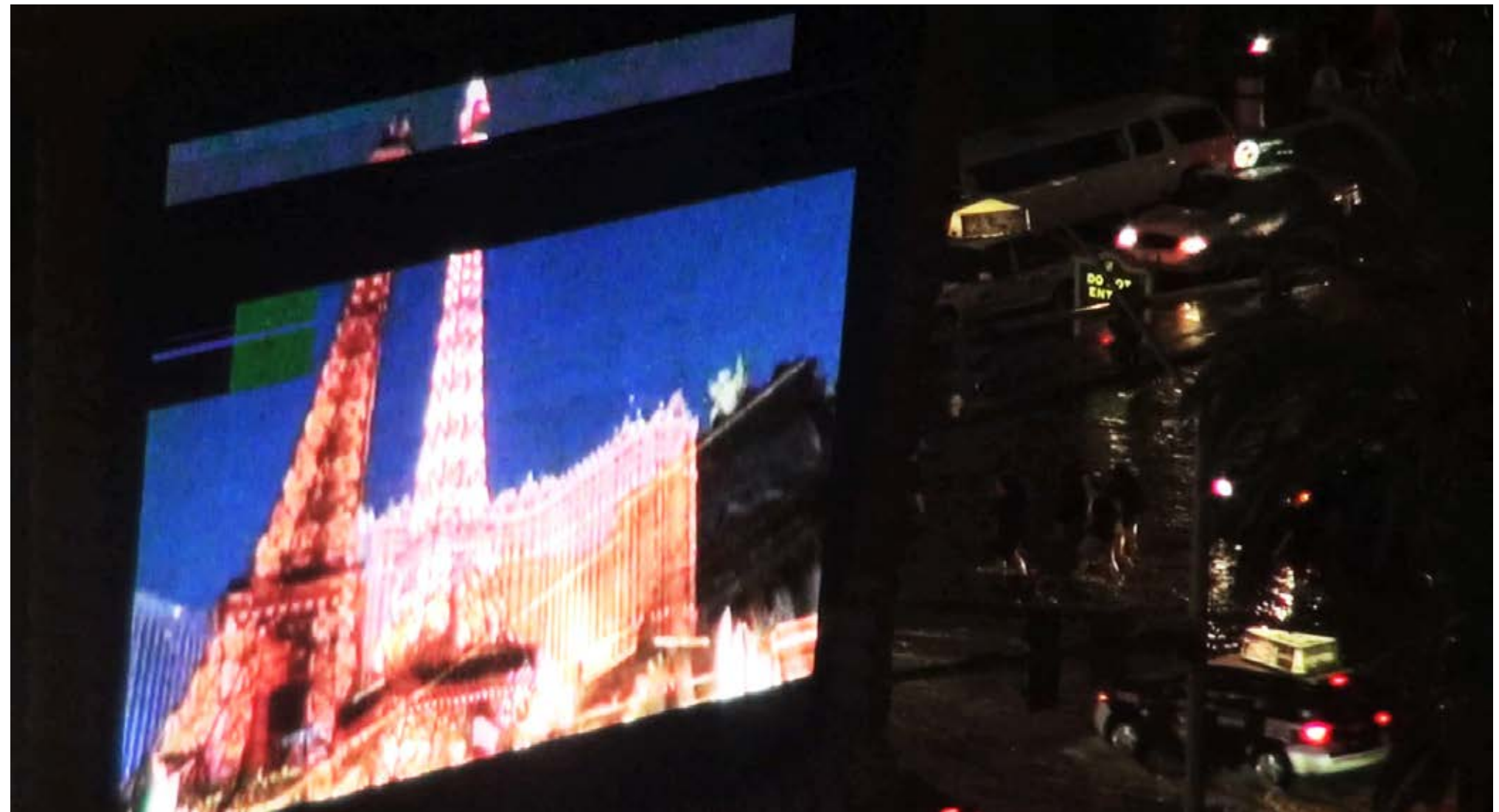
In the large scale video installation «Showtime», we witness how a colourful world of advertising promising (eternal) happiness is brought to a near collapse through external circumstances – a thunderstorm. It is not clear if the people who are present and likewise affected by the storm experience the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



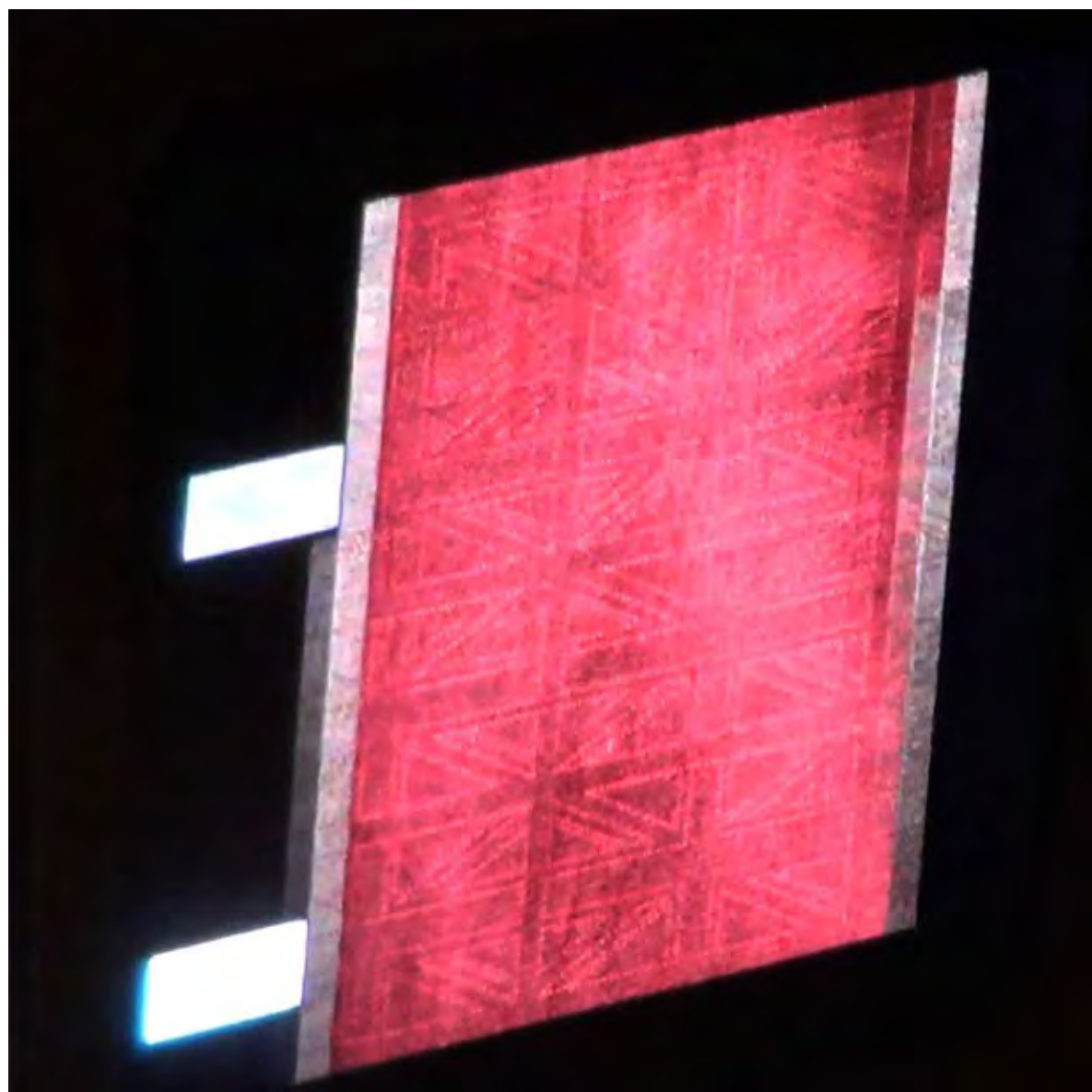
## Showtime # 1–9

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.









# Apedromo

(in english: «Beedrome»)

Dynamic audio installation with 3 beehives  
(6 honey bee hives, 3 bee colonies) 4 stadium  
speakers and 1 checkered flagg, 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 play-  
ers of different types and from various periods  
(dimensions variable), postcard, 2017 — *Exhibi-  
tion view Haus Konstruktiv Zürich* — [videolink](#)

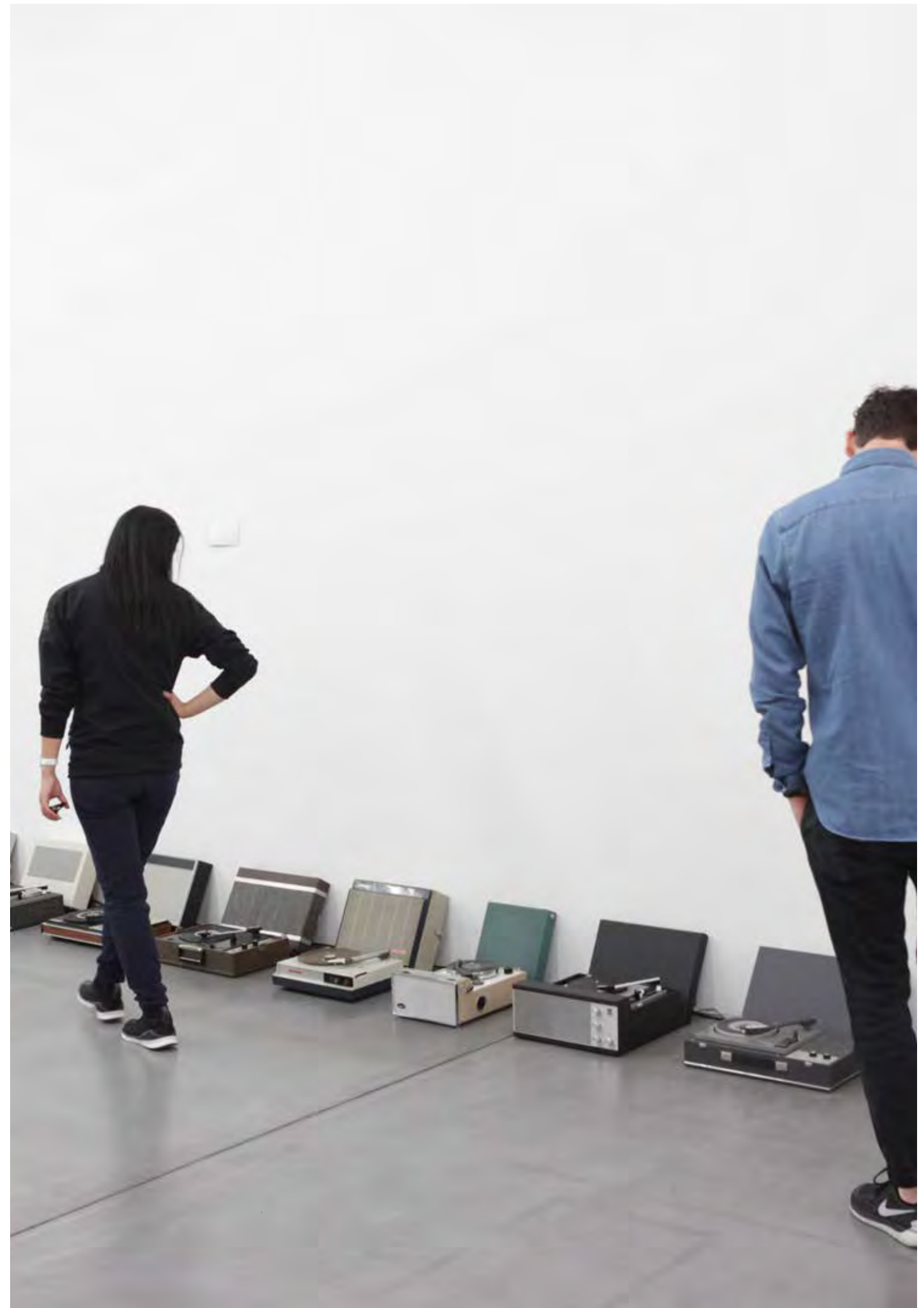
*Halter & Marchisella*



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  
GENTILE



# FINE

(in english: «THE END»)

Video installation, 4 min. 33 sec., endless loop, silent, 2017 — Performance with 6 x 1.5 litre bottles of San Benedetto mineral water — [videolink](#)

*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.

The film is silent. The soundtrack is provided by the rattling of the projector, which serves as the mechanical metronome for the pacing figure.









# North South

Installation with 4 Backlits, 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.

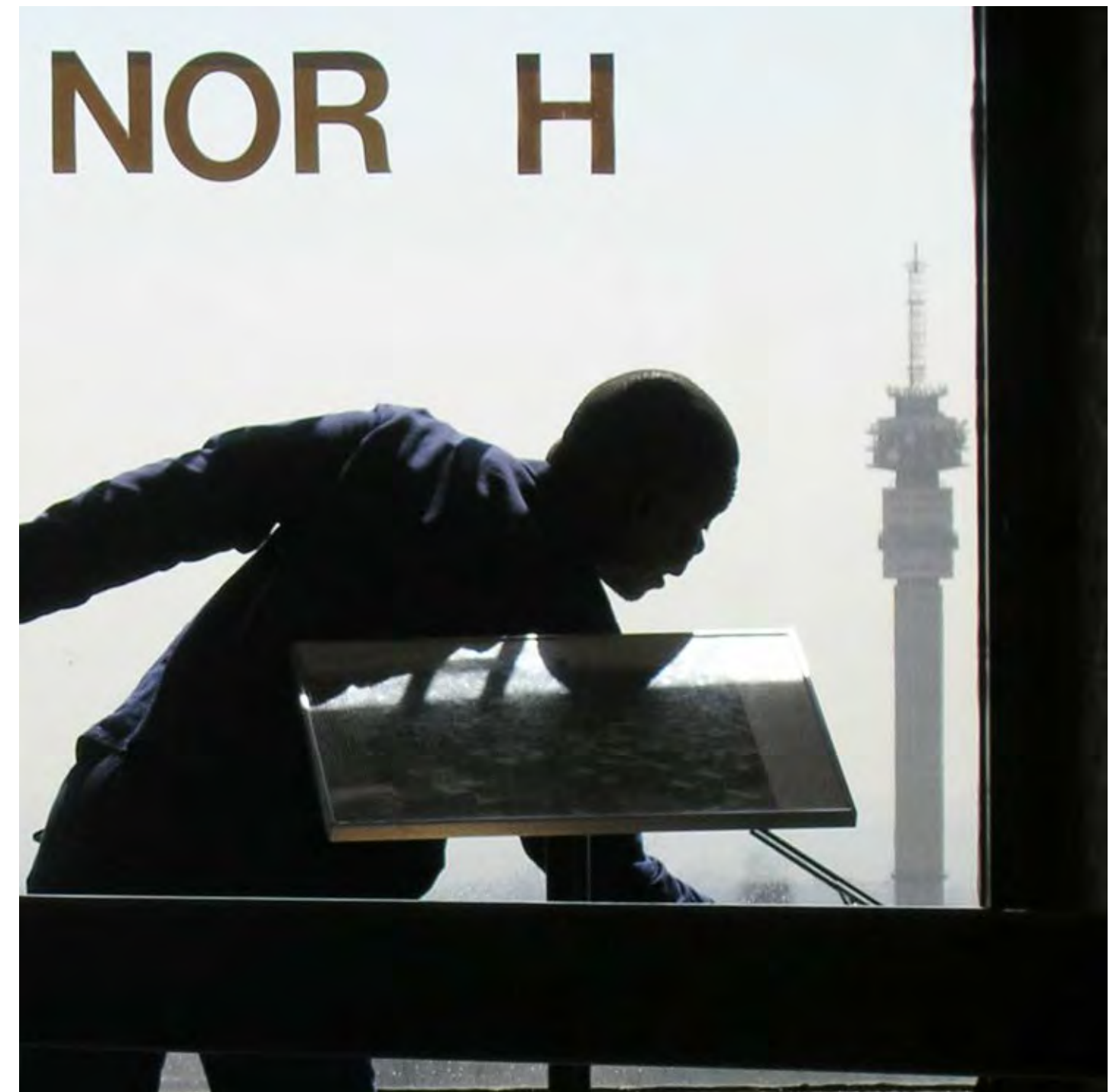
In the 19th century Caspar David Friedrich became famous with his back figures: figures that turn their backs on the viewer's back, immersed in a view of vast expanses. In Marianne Halter's installation, the idyll is missing, and people are perhaps more likely to be employees than visitors; one of them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









# Hin und zurück!

(in english: «there and back!»)  
1-channel video, HD, with sound, continuous loop, 2014 — presented as a video sculpture in a wooden box, the inside painted in black and erected on a stand — *Installation views Chateau Hornegg, 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, illuminated 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 — analogous to a landscape painting the display is wall-mounted — [videolink](#)

*Halter & Marchisella*



presented as video sculpture with projection,  
wooden box, 96 x 54 x 175 cm, painted black  
inside, erected on folding trestle

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.









# 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 glasscabinets 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.  
— *Exhibtion view Galerie Christinger De Mayo,  
Zürich*

*Marianne Halter*











Irgendwo ist nicht nirgendwo



Marianne Halter



# Aus der Reihe Verlorene Monumente, Nr. 1

(in english: «Lost Monument No. 1»  
Colour pencil wall drawing, staged after a  
found image, ca. 2x3m, 2015 — *Installation view*  
*Esszimmer Bonn, 2015*

*Marianne Halter*

The wall drawing was based on the picture of a house in China that had been demolished in the meantime. Although the owner refused to sell his property, the planned road was built around the house as planned. The coloured pencil drawing, which was repainted after the exhibition, is the prelude to a series of wall drawings.

This involves the temporary performance of images from different «Nail Houses» - the drawings

are placed in relation to the spatial situation of the respective exhibition location and thus temporarily as if they were part of it. Since the surroundings of the house are only hinted at, real space and pictorial space are intertwined. Depending on the texture of the respective wall, the drawing appears more or less rasterized and seems to flicker from a certain distance or dissolve into lines and colours.





# 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*

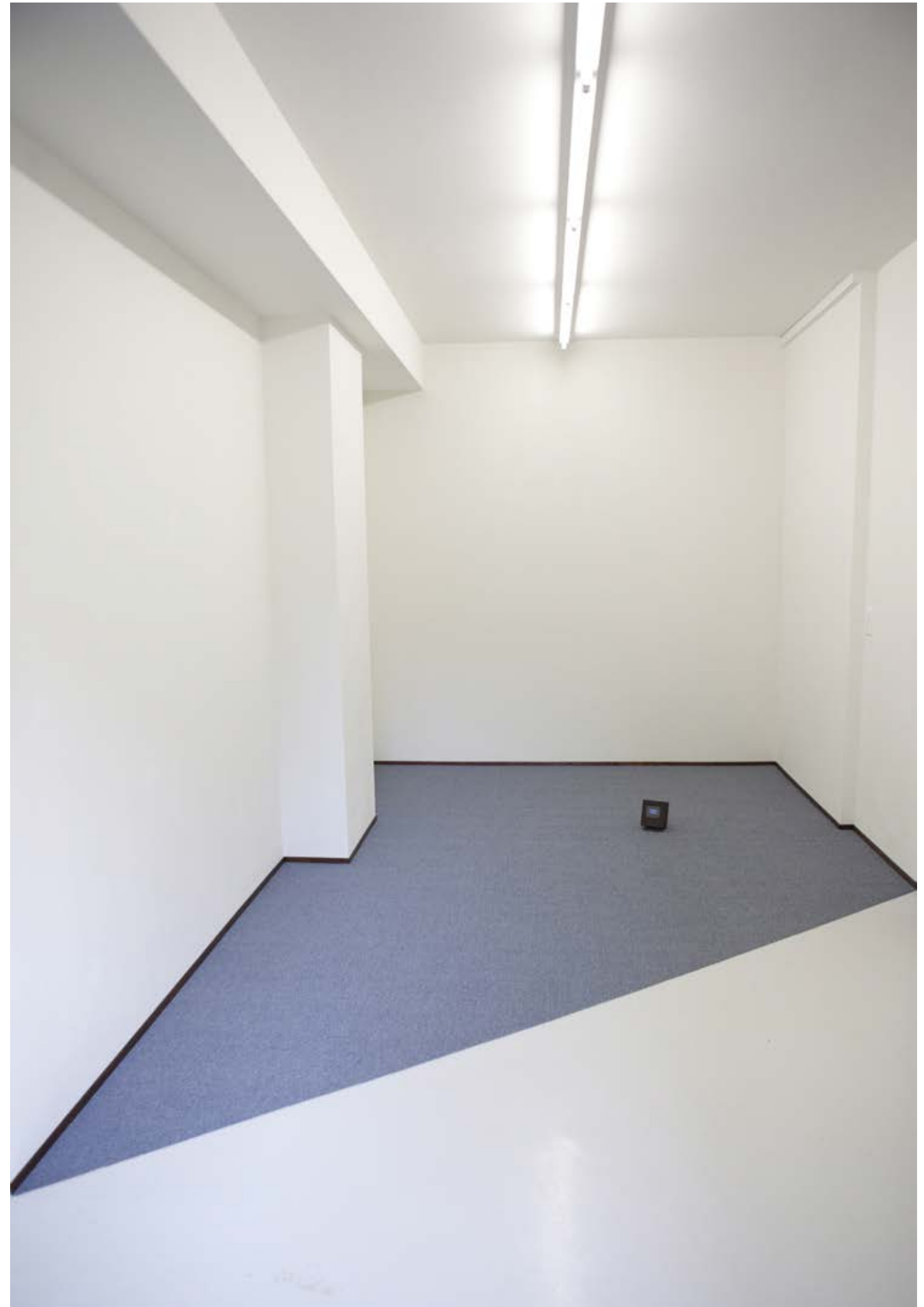
*Saint Florian,  
spare this house,  
ignite another*

*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.









# 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 unquestioned 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 artificially 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









## Rear window

Installation with 70 slides – projected/looped – and inkjet print on wooden setting (approx. 200 x 300 cm), 2011 — *Exbition 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





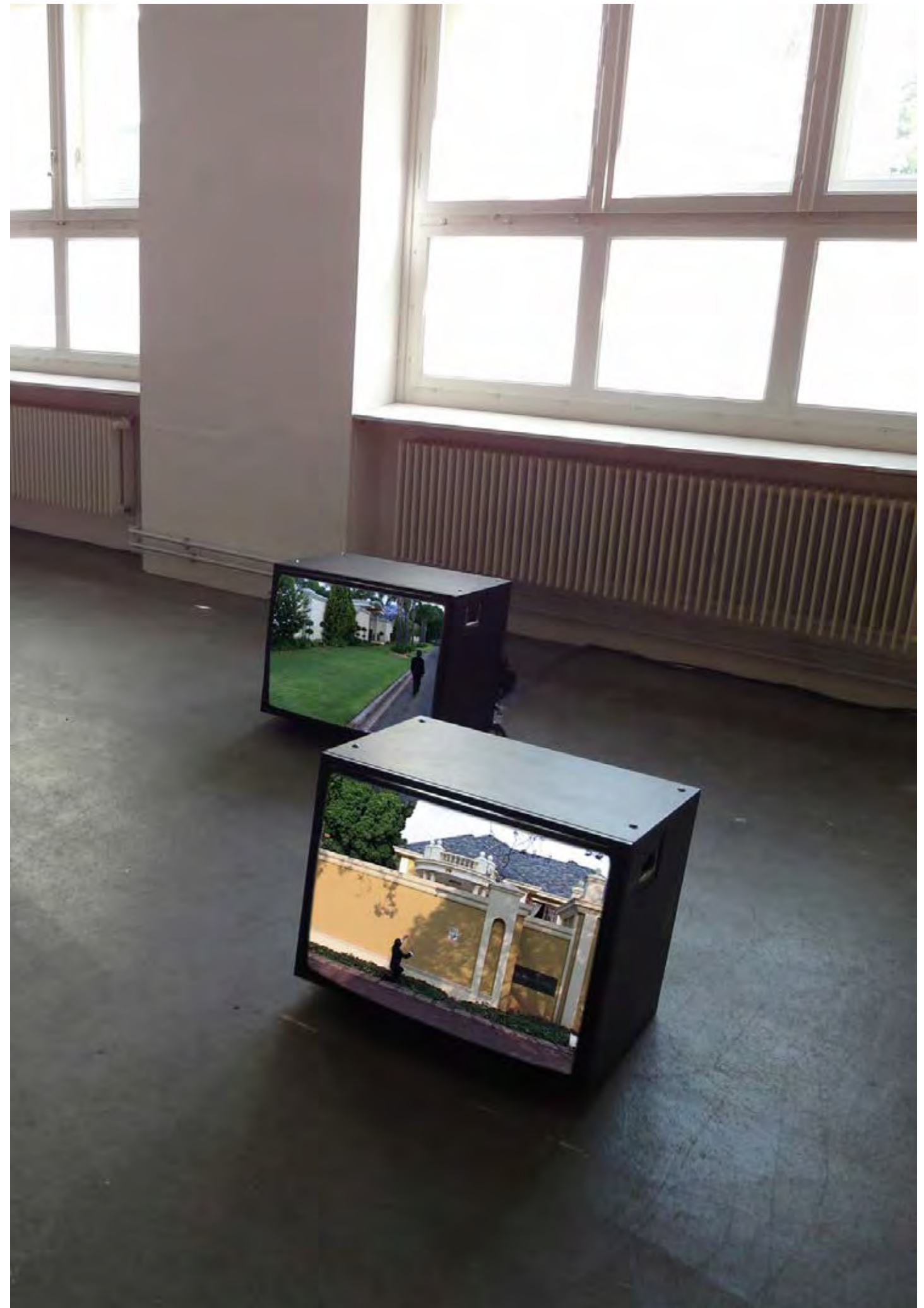
# The sky is the limit

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 Kunsthalle 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.









# 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](#)

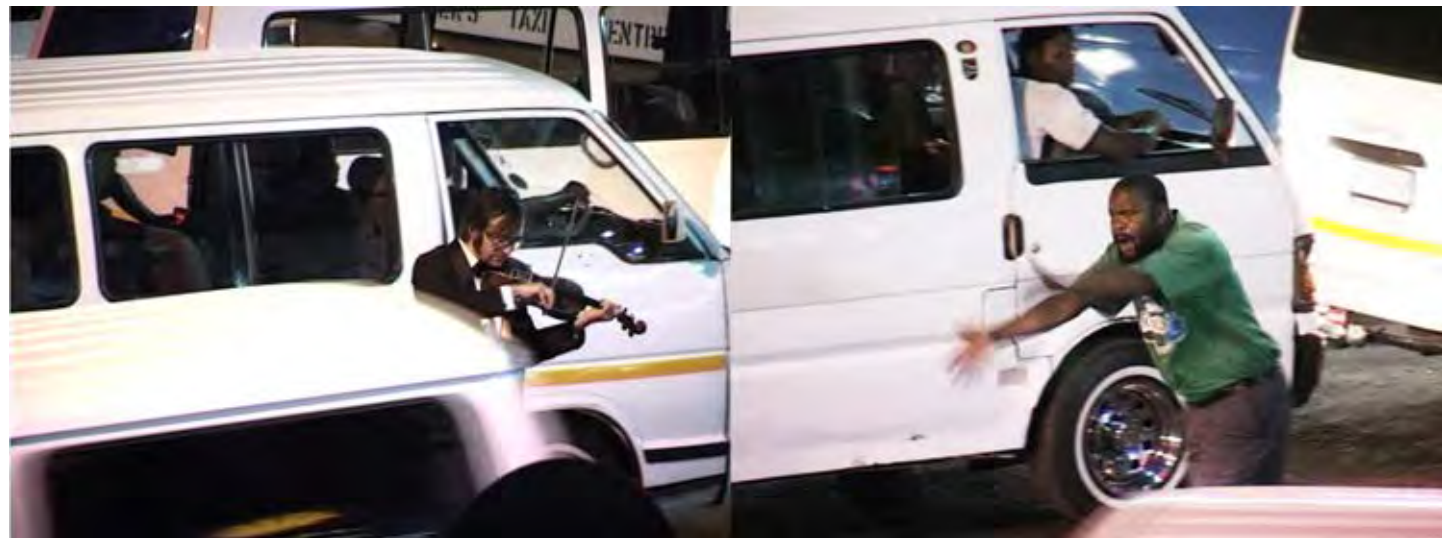
*Halter & Marchisella*

The video installation is based on the filmed documentation of a performance in which in 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.









# Wir tun einfach als ob wir nicht da sind

Exhibition with 4 works — *Installation view*  
*Galerie Apropos Luzern, 2009*

*Marianne Halter*

s

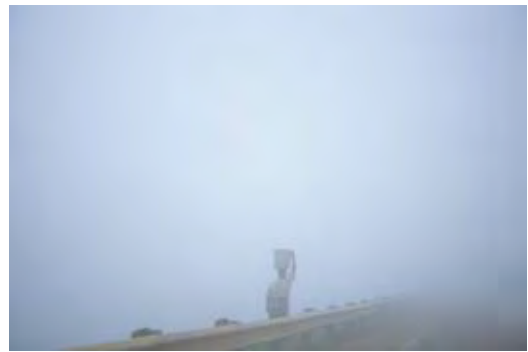




# Out of focus

Fotografie, aufgezogen auf Alu, je 21 x 14 cm,  
Serie, 9- teilig, 2009

*Marianne Halter*





# Female Males

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

*Marianne Halter*

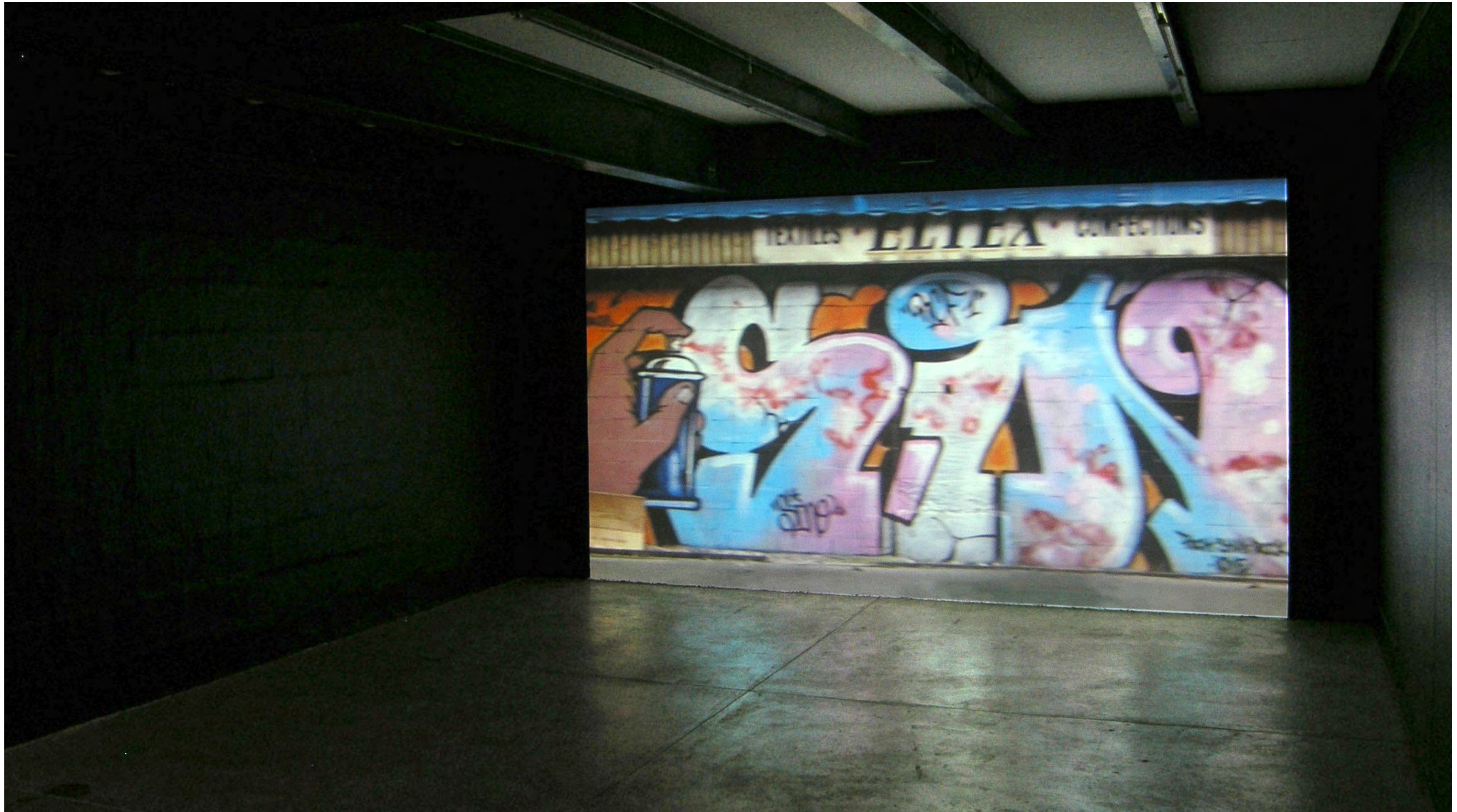




# Aber ich, ich komm nicht mehr zurück

(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, 21,5x423x 10cm, 2005 — *View:*  
*Entire image and clipping*

*Marianne Halter*









# Seeing is believing

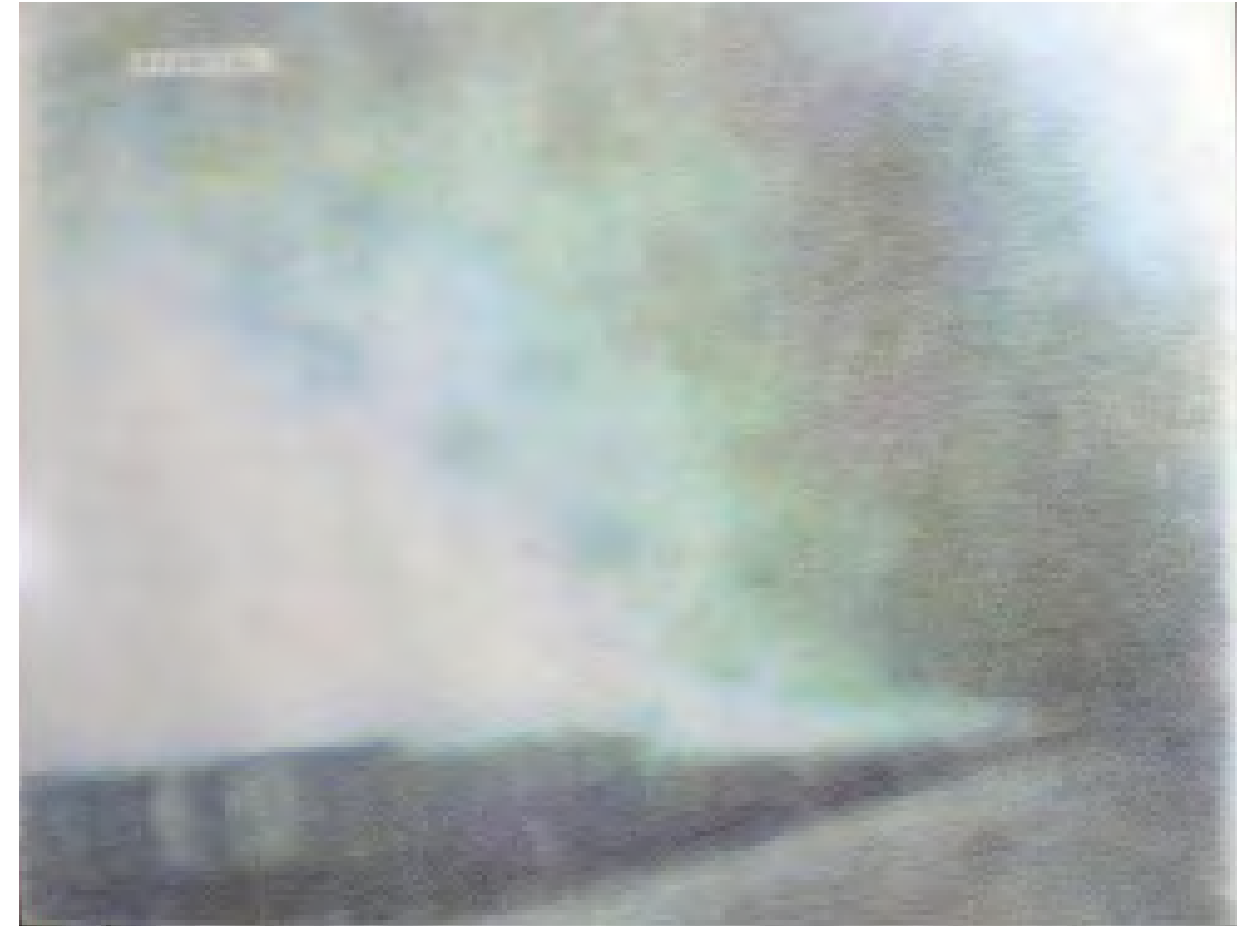
Series of 7 coloured pencil drawings on paper,  
each 60x45 cm — *Installation view Chäslager  
Stans, 2005*

*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.









Collaboration  
Marianne Halter &  
Mario Marchisella

Selection of shared exhibitions and stipends,  
steady collaboration since 2008, 2005–2008  
first interdisciplinary projects.

coming	
2023	Altdorf, Haus Für Kunst Uri (solo)
<u>Selected Exhibtions</u>	
2023	Zurich, Espace diaphanes (solo) <i>FINE</i> Olten, Kunstmuseum <i>Franz Hohler – Hallo. Guten Tag. Oder. Gute Nacht.</i>
2022	Mendrisio, Teatro dell'Architettura <i>Il territorio come Palinsesto: L'eredita di André Corboz</i> Pfäffikon, Vögele Kultur Zentrum <i>Der Tod, radikal normal</i> Zürich, Chateau Hornegg /Lokal 14 <i>farewell –welcome</i>
2021	Aarau, Forum Schlossplatz <i>My Home is My Castle</i> Zürich, Verlag Wolfensberger <i>You Are My Ghost</i> Luzern, Kunstmuseum <i>ZENTRAL!</i>
2020	Aarau, Aargauer Kunsthau <i>Auswahl 20</i> Brugg, Zimmermannhaus <i>Kupper Salz und Zimmermann</i> Zürich, Haus Konstruktiv <i>Werkschau 2020</i> Zürich, Kunsthau Aussersihl <i>Sweet little 16</i>
2019	Altdorf, Haus für Kunst Uri <i>Natur – zwischen Sehnsucht und Wirklichkeit (catalog)</i> Kunstraum Kreuzlingen (solo) <i>Rest or Stay</i> Zürich, Lokal 14 (solo)

	<i>Minimal Show</i>
2018	Art Safiental, Land Art Biennal <i>Horizontal – Vertikal</i>
2017	Aarau, Aargauer Kunsthau <i>Auswahl 17</i> Winterthur, Antiquariat Harsch <i>Materialities of Language – the last Frontier</i> Baden, Kunstraum <i>Maggikraut &amp; Safransalz</i> Zürich, Haus Konstruktiv <i>Werkschau 2017</i> Zürich, Helmhaus <i>Werk- und Atelierstipendien 2017</i>
2016	Johannesburg, Wits Art Museum <i>When tomorrow comes (catalog)</i> Cape Town, Michaelis Galleries <i>When tomorrow comes (catalog)</i> wBasel, Weltraum <i>Das Esszimmer goes Art Basel</i>
2015	Bonn, Esszimmer - Raum Für Kunst+ <i>Wir tun einfach als ob wir nicht da sind</i> (Einzelausstellung Halter mit Beteili- gung Marchisella) Zürich, Galerie Christinger De Mayo <i>Showroom</i> (Einzelausstellung Halter mit Beteiligung Marchisella)
2014	Basel, Villa Renata <i>Soap Opera Show Machine House</i> London, Carroll / Fletcher projectspace <i>Uncertain Identities</i> Zürich, Helmhaus <i>Werk- und Atelierstipendien 2014</i> Zürich, Museum Bäregasse <i>Is it (y)ours?</i>
2013	Luzern, Kunstmuseum Luzern

	<i>Jahresausstellung Zentralschweizer Kunstschaffen 2013</i>
2012	Cape Town, Iziko – South African National Gallery, Werke aus der Sammlung <i>Absent Heroes</i>
2011	Zürich, Dienstgebäude <i>Catch of the year 2011</i> Meggen, Benzholz – Raum für zeitgenössische Kunst <i>Tanz mit mir</i> Dresden <i>Ostrale</i> Biel, Centre PasquArt / Fotoforum Biel <i>Fragments – Urban Realities in South Africa</i>
2010	Johannesburg, UJ Gallery <i>Ecotopian States</i> Schaffhausen, Forum Vebikus <i>Plaster &amp; Building</i> (Einzelausstellung Halter mit Beteiligung Marchisella) Basel, Messe <i>Swiss Art Awards</i> Zürich, Galerie Christinger de Mayo <i>Time to choose</i> (Einzelausstellung Halter mit Beteiligung Marchisella)
2009	Zürich, message salon downtown <i>The conductor's fear of the soloist – ten small pieces for violin (solo)</i>
2009	Cape Town, blank projects <i>The conductor's fear of the soloist – ten small pieces for violin (solo)</i>
2008	Johannesburg, Drill Hall <i>The conductor's fear of the soloist – ten small pieces for violin (solo)</i>
<u>Projects / Screenings</u>	
2021	Shanghai, West Bund Art Fair, Pro Helvetia <i>A1 Plaza Video</i> The Art Newspaper China, Online <i>Near and Far</i>
2020	957_Independent Art Magazin, Hg: Stephan Wittmer <i>L'Incontro</i>
20019	Zürich, Walcheturm <i>Urban Stories</i>
2018	Zürich, Stundengalerie, Visarte <i>Charity Auction (with 30 invited artists)</i>

2018	Tokyo, Keio University <i>Between Reality and Illusion</i>
2017	Sao Paolo, Galeria Vermelho Luzern, Alpneum <i>Video Winter Night</i>
2016	Olten, Kreuzberg Pavillon Olten Edition im Tattarleti <i>The making of the unrealized</i>
2016	Basel, Christoph Merian Garten <i>Nightlight Screenings</i>
2016	Athen, Esszimmer – Raum für Kunst+ <i>platform projects@Art Athina</i>
2015	Köln, DesignPost, Intervention Esszimmer – Raum für Kunst+ <i>Was machen wir mit der Wand. ...?</i>
2015	Schaffhausen, Kunsthalle Vebikus <i>Videospecial</i>
2009	Johannesburg, Arts on main <i>Joburg melting</i> Konzertreihe mit Videos von Marianne Halter. Musiker: Mario Marchisella, Joao Orecchia und Gäste

<u>Stipends / Awards</u>	
2021	Prize of the Cantons of Central Switzerland/ Kunstmuseum Luzern
2019	Pro Helvetia, Studio Grant Shanghai
2017	Work Grant Kanton Zürich Funding Grant Aargauer Kuratorium
2016	Pro Helvetia, exhibtion funding
2013	Residency, MacDowell Colony, Peterborough (USA)
2011	Elba, Casa Zia Lina, Residency
2009	Pro Helvetia, follow-up-project in Durban, Cape Town, Johannesburg
2008	Pro Helvetia, Studio Grant Johannesburg

<u>Public Collections</u>	
South African National Gallery IZIKO, Kanton Zürich, Kanton Luzern	



# Marianne Halter

## CV

1970 born in Zurich, 1991 - 97 Lucerne University of Art, Diploma. Since 2001 Lecturer, HSLU Lucerne (University of applied sciences and art) and Grafikfachklasse Luzern, 2003 Artist Residencies in Paris and Chicago, 2008 in Johannesburg (SA), 2013 at the MacDowell Colony Peterborough (USA)

links: [www.artlog.ch](http://www.artlog.ch)  
[www.dasesszimmer.com](http://www.dasesszimmer.com)

### Solo Exhibitions since 2002

- 2024 Lucerne, Galerie Apropos
- 2015 Bonn, Esszimmer – Raum für Kunst+  
*Wir tun einfach, als ob wir nicht da sind*  
Luzern, Galerie Apropos  
*Das Versprechen*  
Brugg, Brutkasten  
*Grenzüberschreitung*  
Zürich, Galerie Christinger De Mayo  
*Showroom*
- 2013 Zürich, Galerie Christinger De Mayo  
*Wilde Versammlung*
- 2011 Luzern, o.T. – Raum für aktuelle Kunst  
*Frontierland*
- 2010 Zürich, Galerie Christinger de Mayo  
*Time to choose*  
Schaffhausen, Vebikus / Kammgarn  
*Plaster and Building*
- 2009 Luzern, Galerie Apropos  
Durban (SA), KZNSA  
*But I, I will not return*  
Cape Town, blank projects
- 2008 Zürich, visualdrugs  
*Aber ich, ich komm nicht mehr zurück*
- 2007 Zürich, Landpartie,  
*da gibts einen Ort*  
Zürich, Kunststafette  
*Gute Aussicht – Leben auf der Ueberholspur (Zusammenarbeit mit Lena Eriksson)*
- 2005 Chäslager Stans  
*Ich bleib zuhause*
- 2002 Bern, Stadtgalerie  
*Von Vorgärten und Zapfsäulen,*  
(Zusammenarbeit mit Susanne Hofer)

### Selected group shows since 2003

- 2021 Zürich, Gleis70  
*Air Waste Health Water Energy Soil*  
Zürich, GZ Wipkingen  
*Das Unvermögen*
- 2019 Zürich, Zentralwäscherei  
*Der verwaschene Ort*
- 2018 Lucerne, Kunstmuseum  
*Jahresausstellung XL*  
Wall & Stage, Zürich  
*The Collection*
- 2017 Bern, Stadtgalerie  
*Porzellan und Gold...still going strong*  
Luzern, Kunsthalle  
*Leicht bekömmlich*  
Willisau, Kulturverein  
*Fensterschau*
- 2016 Döttingen, Kulturtankstelle  
*Sites by sights*
- 2013 Mexiko City, Arroniz Arte Contemporáneo, *Superstructures*  
Kriens Teiggi, *Composition*
- 2012 Zürich, Artespace  
*Corpus Urbanis*  
Pfäffikon, Seedamm Kulturzentrum,  
*Von hier nach dort*  
Luzern, Kunstmuseum,  
*Jahresausstellung Zentralschweizer Kunstschaffen 2012*
- 2011 Bonn, Das Esszimmer  
*Kollateral*  
Luzern, Kunsthalle  
*Connections*  
Strobl, Deutschlandvilla  
*Kult Zürich Auszersihl – das andere Gesicht*

- Genf, Espace Temporaire  
*Off-Spaces*  
Zürich, Helmhaus, Zwischenlager –  
*Ankäufe der Stadt Zürich 06 – 10*  
Biel, CentrePasqu'Art/ Fotoforum,  
*Fragments – Urban Realities In South Africa*
- 2010 Luzern, Galerie sic/ Produzentengalerie  
*Alpineum, Kopien und Zitate*  
Luzern, o.T. – Raum für aktuelle Kunst  
*Screening*
- 2009 Zürich, Shedhalle, *Nahrung – kaleidoskopische Untersuchung eines Treibstoffs*  
Genf, Piano Nobile,  
*F(r)ictions*
- 2008 Luzern, Kunstmuseum  
*Zentralschweizer Kunstschaffen 2008*
- 2007 Baden, *Videoskulptur 07*
- 2006 Potsdam, Brandenburgischer Kunstverein  
*Heimatflimmern* (mit Susanne Hofer)
- 2005 Baden, Trudelhaus  
*Geld*
- 2004 Illnau-Effretikon, Kunstvererein  
*Videospaziergang*  
Kunstmuseum Luzern  
*Zentralschweizer Jahresausstellung*
- 2003 Hamburg, Hinterconti  
*each dream is an example*

### Stipends / Awards since 2002

- 2021 Covid 19 Stipend, City of Zürich
- 2011 Work grant of the city of Zurich
- 2010 Swiss Art Award, Bundesamt für Kultur  
Video price Central Switzerland 2010,  
O.T. – Raum für aktuelle Kunst Luceren
- 2006 Videoprize Dizzyland, Nordportal Baden  
(Collaboration with Susanne Hofer)
- 2003 Residency in Paris, visarte Zentralschweiz  
Residency in Chicago, City of Lucerne
- 2002 Work grant Canton Lucerne

### Selected Screenings/ Performances since 2002

- 2019 Schaffhausen, Kino Scala  
*Poetische Flucht in die Wirklichkeit*
- 2019 Vevey, Fete des Vignerons
- 2016 AAA Art Altstetten Albisrieden/

- Videoex – *Videos aus der Kunstsammlung der Stadt Zürich*
- 2015 Schaffhausen, Kunsthalle Vebikus,  
*Videospecial*
- 2013 Zürich, Videowindow, OG9  
*Frontierland*  
Durham (CA), *Fabulous Fringe Festival\**
- 2012 Johannesburg, Goethe Institut,  
*Night Fever*
- 2011 Berlin, Bildwechsel\*
- 2008 Dresden, Schauspielhaus, *Filmfest\**  
Hamburg, Kino Metropolis \*
- 2007 Montreal, Maison de la Culture,  
*SwissQuebec Videoprogram\**  
Horgen, Alte Papierfabrik
- 2006 SF DRS, Redaktion Sternstunden\*  
Baden, Schweizer Videopreis,  
*Dizzyland\**
- 2005 Riga, Galerie Noass \*  
Bern, Forum für Medien und Kunst \*  
Zürich, Videoex \*  
Volksbühne Berlin, Transmediale\*  
Nottingham, *Trampoline\**  
Kurzfilmfestival Hamburg \*
- 2004 SF DRS, Sternstunden Kultur,  
Videospots in Ko-Produktion mit SFDRS\*
- 2002 ARTE, *die Nacht\**  
(\* Zusammenarbeiten mit Susanne Hofer)

### Works in Collections

- Canton of Zurich, City of Zurich, City of Lucerne,  
Canton of Lucerne, Credit Suisse, Edition 5



# Mario Marchisella

## CV

1972 born in Zürich,1994 – 98 Studies of classical music at the Zurich Conservatory (now ZHDK), working as a musician, composer and visual artist. 2001 Founder of Audioscope, a sound studio / label in Zurich, which carries out commissioned compositions in film, theatre, radio and visual arts.

Website: [www.audioscope.tv](http://www.audioscope.tv)  
Contact: [mario.marchisella@audioscope.tv](mailto:mario.marchisella@audioscope.tv)

### Exhibitions and Performances since 2009

2020 Windisch, Museum Aargau  
sound installation and live performance

2019 Baden, Museum Langmatt  
*Sanatorium Langmatt– ein Jungbrunnen*  
Zürich, Shedhalle  
Aarau, Forum Schlosspark, PARK  
*Die Anatomie des Feststeckens*

2017 Kunstraum Baden, Musikperformance mit Luigi Archetti und Kurt Grünenfelder in *Closed Circuits*

2016 Luzern, Galerie Tuttiart, Musikperformance mit Luigi Archetti in der Ausstellung *Schnellmalen* von ALMA  
«message salon» zu Besuch in der Tonhalle Zürich, Inszenierung anlässlich der Zürcher Festspiele,  
*Dada – Zwischen Wahnsinn und Unsinn*

2015 Kunstraum Baden, Musikperformance mit *Drastic Dislocations* (mit Barry Wallenstein und Luigi Archetti)  
Bern, ehemaliges SBB Museum, performative Installation mit PARK  
*Transform-Festival*  
Fürth, Kunst Galerie Fürth  
*Skin Stories*

2014 Hamburg, Museum für Kunst & Gewerbe  
*Tattoo*

2013 Winterthur, Gewerbemuseum  
*Tattoo*  
Zürich, message salon downtown  
*La strada lunga 2*  
(zusammen mit Esther Eppstein)  
Luzern, o.T.- Raum für aktuelle Kunst  
*Der Himmel über Luzern*  
(zusammen mit Dorothea Rust)

Trudelhaus Baden, Performance  
*Gastspiel 01*  
(zusammen mit Georgette Maag, Isabelle Krieg, Thomas Ammann)  
Kunstkammer Schlieren  
*soft and slow SAMEdifference*  
Musikperformance bei Bob Gramsma  
Kunstraum Baden (zusammen mit PARK)  
*Das Grüne Rauschen*

2012 Zürich, Helmhaus, (zusammen mit PARK)  
*Das Grüne Rauschen*

2011 Biel, Centre PasquArt, *Fragments – Urban Realities in South Africa*

2010 Baden, Niemandsländ-Festival  
*You can drive my car*  
Zürich, message salon downtown  
*La strada lunga*  
(zusammen mit Esther Eppstein)  
Bern, Kunstmuseum, Musikperformance  
*Don't look now*

2009 Kunstraum Baden, (zusammen mit PARK)  
*Topografie des Unendlichen*

### Stipends and Awards

2021 Covid 19 Stipend, City of Zürich

2017 Tour funding *Drastic Dislocations*  
Popkredit City of Zürich, Pro Helvetia

2015 CD-Production funding, Popkredit City of Zürich for *Drastic Dislocations*

2008 Premio Gian Francesco Malipiero  
AsolsoArtFilm Festival with  
*Lüber in der Luft*  
(Prize for best film score)

2005 Composition stipend SSA

(Société des Auteurs Suisse) for the play  
*Nachtblind* by Daria Stocker

2004/05 *Pro Argovia Artist*, Pro Argovia, Aargau

2002 Composition grant of the City of Zurich for La Passegiata, with texts by Martin Dislers «Bilder vom Maler»

### Commissioned works as a composer for visual artists

Pipilotti Rist:  
*Schlagader/Zimmerstunde*  
Biennale di Venezia 2011  
*Schliessen Sie mir das Kleid, danke*  
Sommergäste 2010 im Museum Langmatt in Baden.

Com&Com:  
*Baum*, Musikperformance und *The Big One*  
Centre PasquArt 2010  
*Google Earth Art*, Switzerland 2008,  
Shifting Identities Kunsthau Zürich  
2008,Centre PasquArt 2010

Marianne Halter:  
*Aber ich, ich komm nicht mehr zurück*  
Kunstmuseum Luzern, 2008  
KZNSADurban, 2009 (Ankauf in die Sammlung der Stadt Zürich)  
*Ich bleib zuhause*,  
Chäslager Stans, 2005

Zilla Leutenegger:  
*Wichtiger Besuch*, Saarlandmuseum  
Saarbrücken 2006  
*La Berceuse*, 11. Biennale de l'Image en Mouvement / Wonderbox MAMCO  
Genf 2005

*Honey*, Spencer Brownstone Gallery  
New York 2005  
*Pures Illusions*, Sala Montcada Barcelona  
2004