



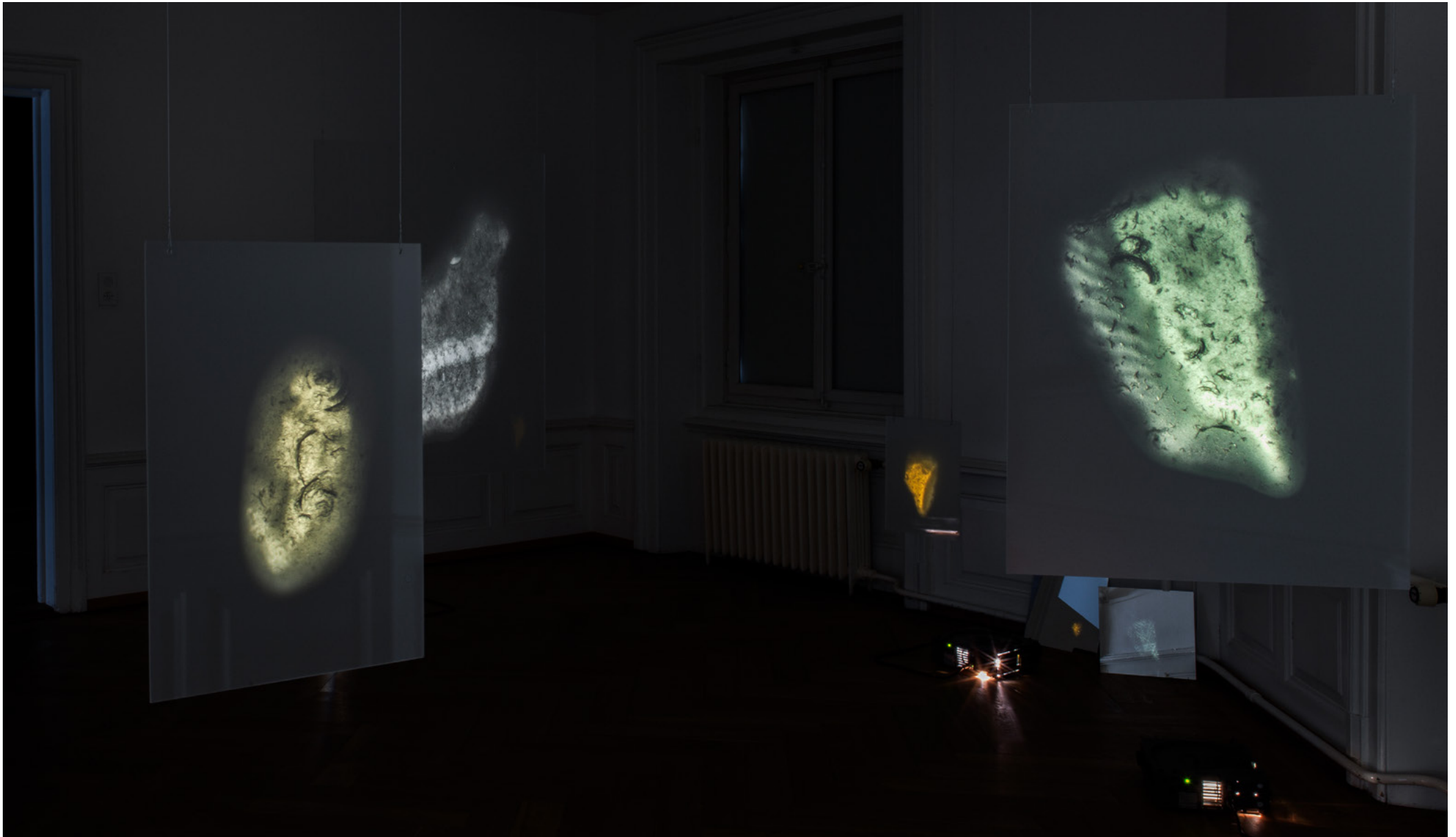
Franziska Baumgartner



Weisses Rauschen I 2022

AV-Installation; video Full HD, 7:08 min, loop
with generative sound, in collaboration with Marten Seedorf
Vimeo (low res): <https://vimeo.com/682345464>

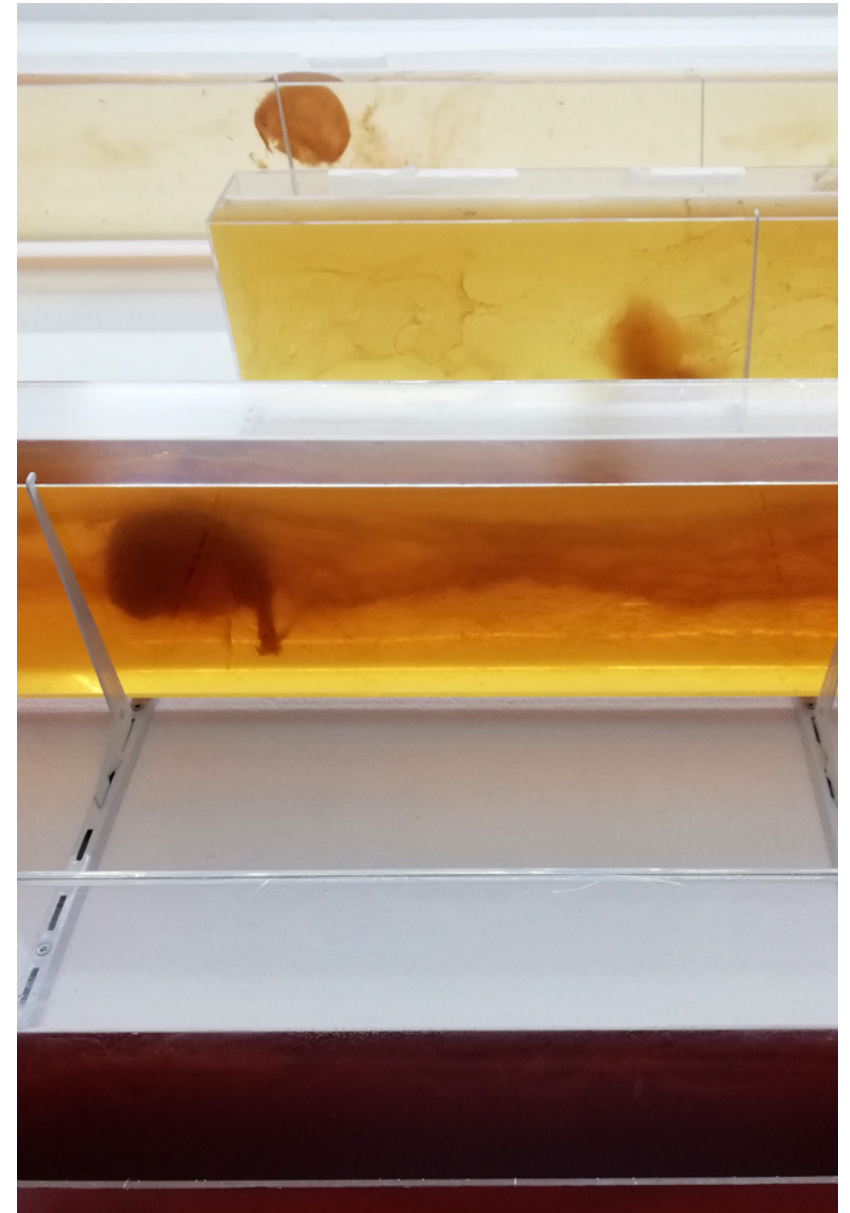
Exhibition view: Kunsthaus Langenthal, Photo: CE



Kiesel I 2022

sea glass, mirrors, glass plates, slide projectors
dimension variable

Exhibition view: Kunsthaus Langenthal, Photo: CE



Zellulosezucht I 2022

Water, black tea, hibiscus flower, turmeric, green tea, nettle, kombucha culture, plexiglass
200 x 300 x 20 cm

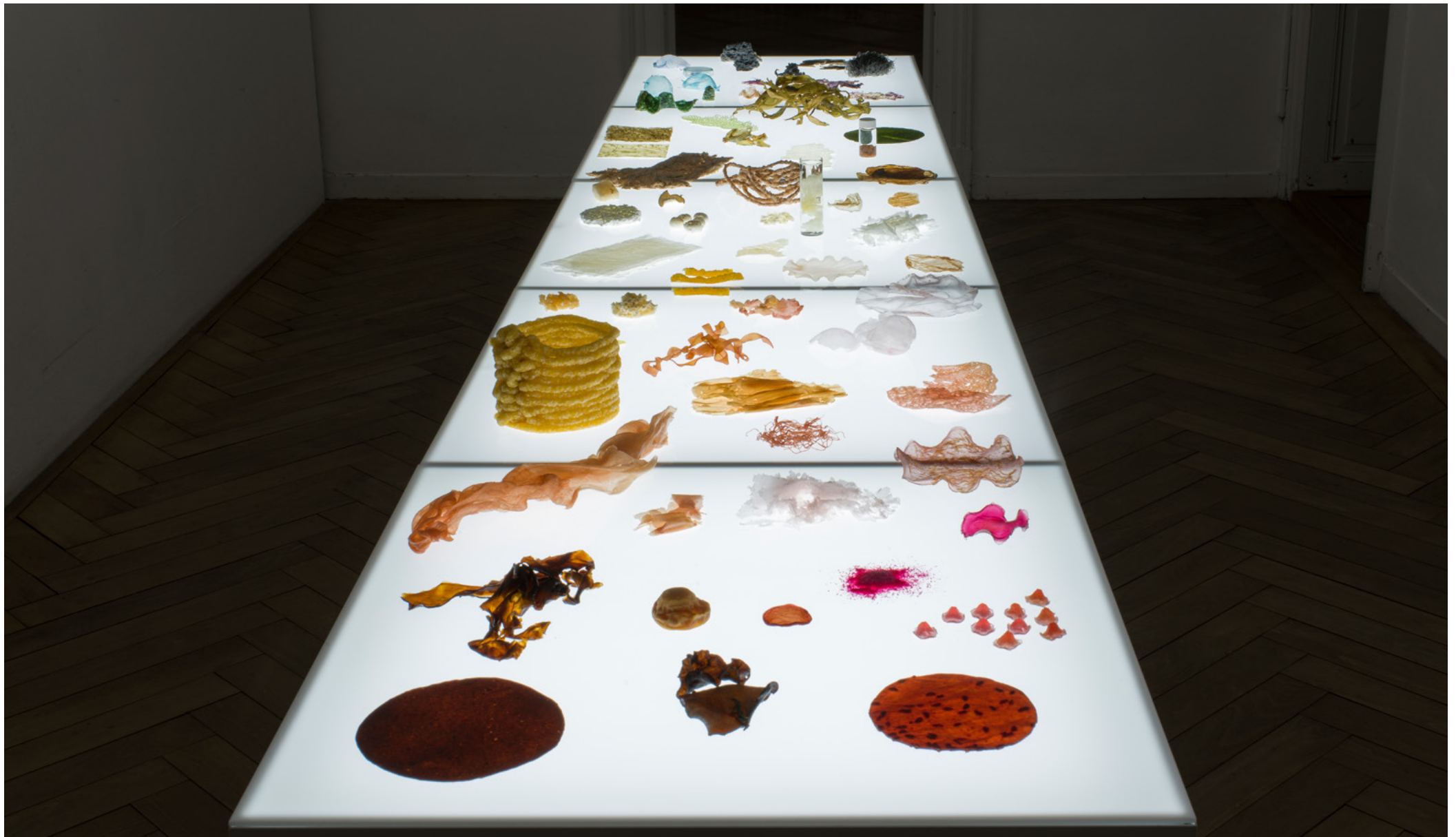
Exhibition view: Kunsthaus Langenthal, Photo: CE



Präparate | 2022

SCOBY, Burette bottles, parafilm, water, vinegar
each 20 x 20 x 30 cm

Exhibition view: Schloss Waldegg, Solothurn. Photos: Daniele Molajoli

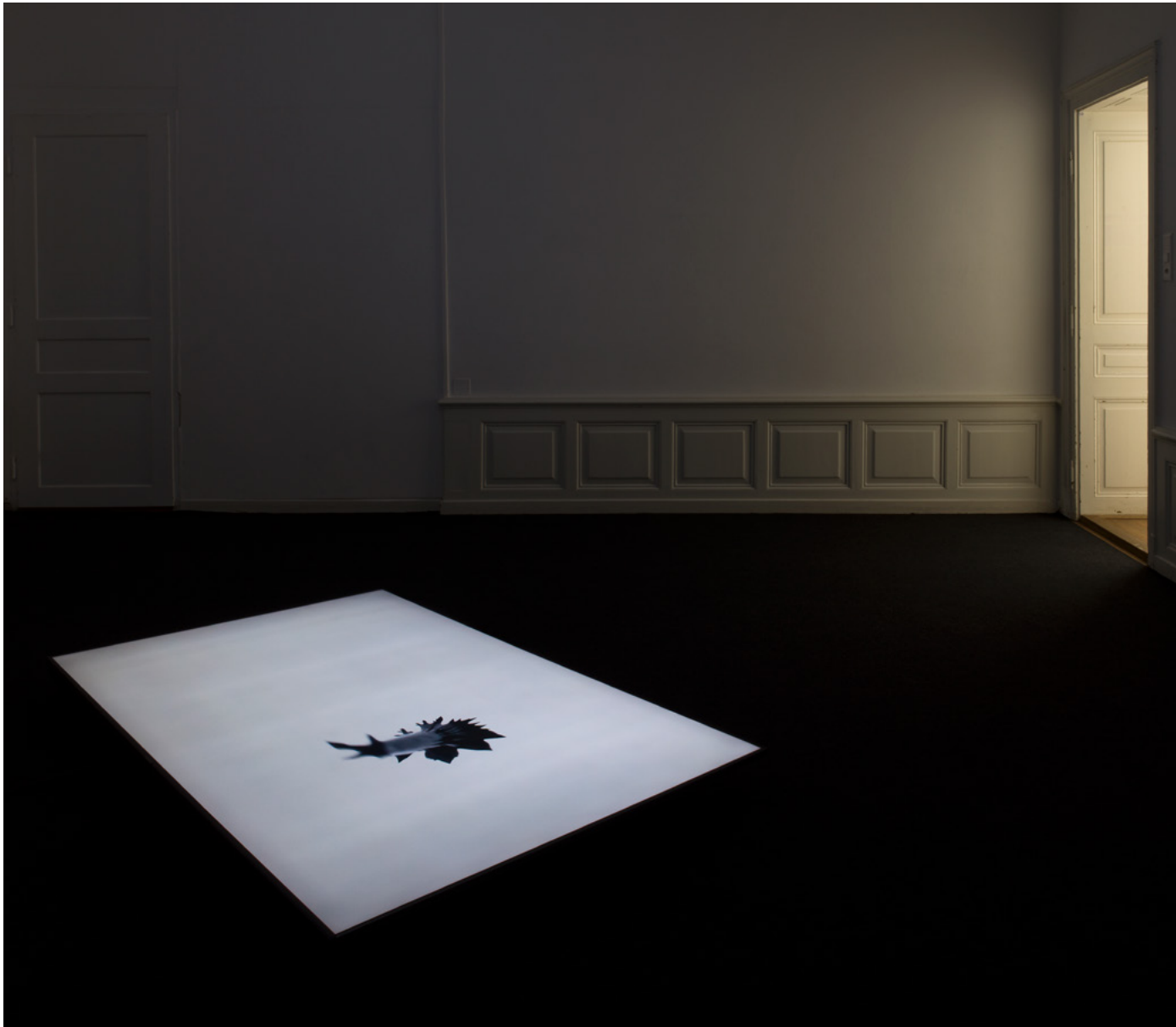


Studien | 2021

Various edible materials, light table
60 x 300 cm

Exhibition view: Kunsthaus Langenthal, Photos: CE





Morphe I 2022

AV-Installation; video Full HD, 18:25 min, loop
with generative sound and distance sensor, in collaboration with Marten Seedorf
Vimeo (low res): <https://vimeo.com/682336603>

Exhibition view: Kunsthaus Langenthal, Photo: CE



Fragrance of Lost I 2022

Audiovisual live set in collaboration with Sarah Elena Müller

Video 1: <https://vimeo.com/745323448>

Video 2: <https://vimeo.com/744938123>

Video 3: <https://vimeo.com/744938185>

Video 4: <https://vimeo.com/745328965>



Interactive sound interface for the performances *H O L D*
and *NOSOTRXS, CUERPOS DE AGUA* | 2022

in collaboration with Sarina Scheidegger u.a.

Video: <https://vimeo.com/701153022>



schleichend auslaufen lassen | 2021

Site specific installation

Video, HD, 16:9, 7:48 min, loop (<https://vimeo.com/650346558> (low res))

3 Fine Art Prints, 140 x 140 cm

Coloured glass noodles on the ground

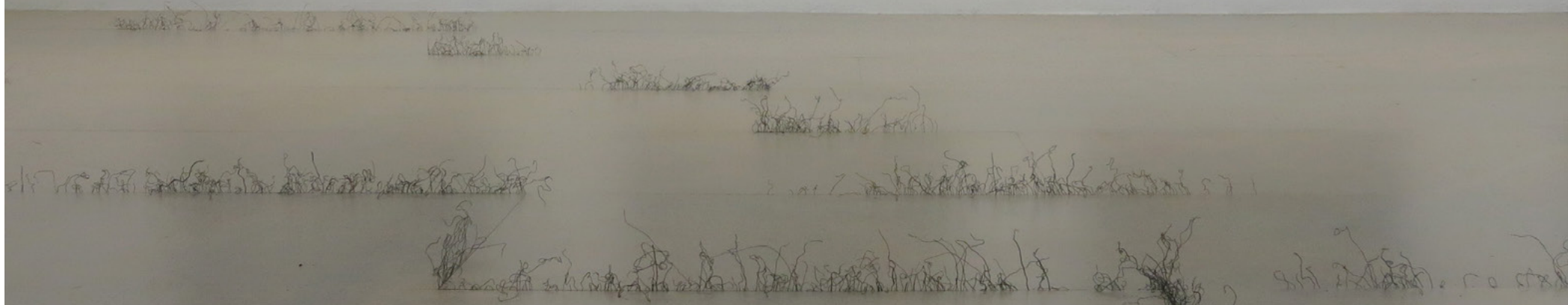
Exhibition view: o.T. Raum für aktuelle Kunst, Luzern

Ink coloured glass noodles curl out of the slab's grooves of the exhibition floor. They remind me of blades of grass seeking their way through urban stone pavements. This fragile, yet supposedly unperturbed growth is capable of triggering a feeling of latent threat. This mood is underpinned by a sound that fills the space: deep, sonorous sounds intertwine with bright tones, sounds of breathing and water. The sound carpet, which swells and subsides again, acts in dialogue with a video installation placed in the room: a milky, shimmering architectural paper unrolls to the floor and acts as a projection surface. The focus of the video is a metallic mirrored body, which continuously produces new, crystalline forms. Questions arise: is the image that shows itself to me analog, digital, animated or real? Are the picture elements solid, liquid, gelatinous? The basic material used is the so-called ferrofluid, a liquid that can be set in motion by the influence of magnets. These interventions by the artist remain invisible in the video, however, and so it seems as if the hedgehog-shaped structures emerge from within themselves. Slowly pulsating like the opening and closing of a flower, the technoid pointed formations have a dangerous appearance.

Baumgartner's work always begins with an interest in a specific material. She explores and investigates it in an experimental manner and strives for a form and expressiveness that goes beyond the demonstration of mere material properties. The coincidental always determines the process and moments of the unplannable, results of surprise give the artist important impulses for the further development of her work.

This oscillation between precise realisation and the integration of ephemeral, independent form developments is also reflected in the three photographs on the initial wall. In large format, they provide a view of three differently mace-rated circles. They are analog photographs of architectural skylights. Over time, traces of weathering have appeared on the windows. The earthy, ashy deposits remind me of the surface structures of planets, comets, or mountain landscapes. I also think I recognise the image of wild spray and return my attention to the room. I let my gaze wander one last time. The work of the artist has moved me. Something stirs – somewhere between poetic musing and dystopian unease.

Julia Schallberger (originally written in German)





Elaboratorium | 2021

A speculative food lab in collaboration with
Mirjam Baumgartner (MSc Food Science ETH)

Exhibition view: Gepäckausgabe, Glarus





EINER FARBE
EN SPRAY



in vitro I & II | 2022
Solvent print on backlit film
each 80 x 200 cm



Disrupted I 2021

AV-Installation, HD, 16:9, 6:14 min, loop

<https://vimeo.com/534934598> (low-res)

Exhibition view Projektraum M54, Basel, Photo: Robi Bayer



Tidal | 2021

Interactive video and sound installation

various materials, Video: HD, 13:41 min, loop

Video with sound example (low res): <https://vimeo.com/488227756>

Exhibition view Kunsthalle Basel, Photo: Moritz Schermbach, Basel



Exhibition view Freispiel Kunstmuseum Solothurn 2020, Photo: David Aebi
Documentation exhibition view (low res): <https://vimeo.com/488218795>

A circular disc floats in space, similar to a celestial body, onto which a video recording of a changing amorphous liquid is projected. Differently dark spots move in a billowing manner, draw streaks, flow into each other and repel each other. The moving image evokes associations with cell structures under the microscope, endoscopic camera movements through the inside of a body, or aerial shots of a landscape changing in time-lapse. Spherical sounds, oscillating noise and echoing drops acoustically reinforce the weightless impression of the video installation.

The work arises from the artist's experimental dealing with ephemeral or changeable materials of technical or everyday origin. The source material of the video is ferrofluid, a dispersion that reacts to a magnetic field and is used, for example, in loudspeakers or hard drives. By using a magnet, the artist sets the metallic nanoparticles in the carrier fluid in motion and creates changeable formations. The extreme magnification gives the recording painterly qualities and a strong aesthetic seductiveness.

For the soundscape, Baumgartner works with sounds that she produces with her own voice. She alienates the sounds electronically and combines them with digital sound elements while using the compositorial principle of generative music; the sound tracks are randomly modified by an algorithm. The exposed copper cables also refer to the connection between the sitting body and the installation - the visitors actively influence the soundscape through their sitting position.

The interplay of image and sound as well as the interaction of the viewer with the soundscape are fed by reciprocal relationships - the human body is motif, sound source, actor and receiver at the same time. The resonance between image and sound can be directly influenced and experienced in a multi-sensory way by the visitors, whereby the video installation unfolds a suction-like effect.

Eva-Maria Knüsel (Original text written in German)

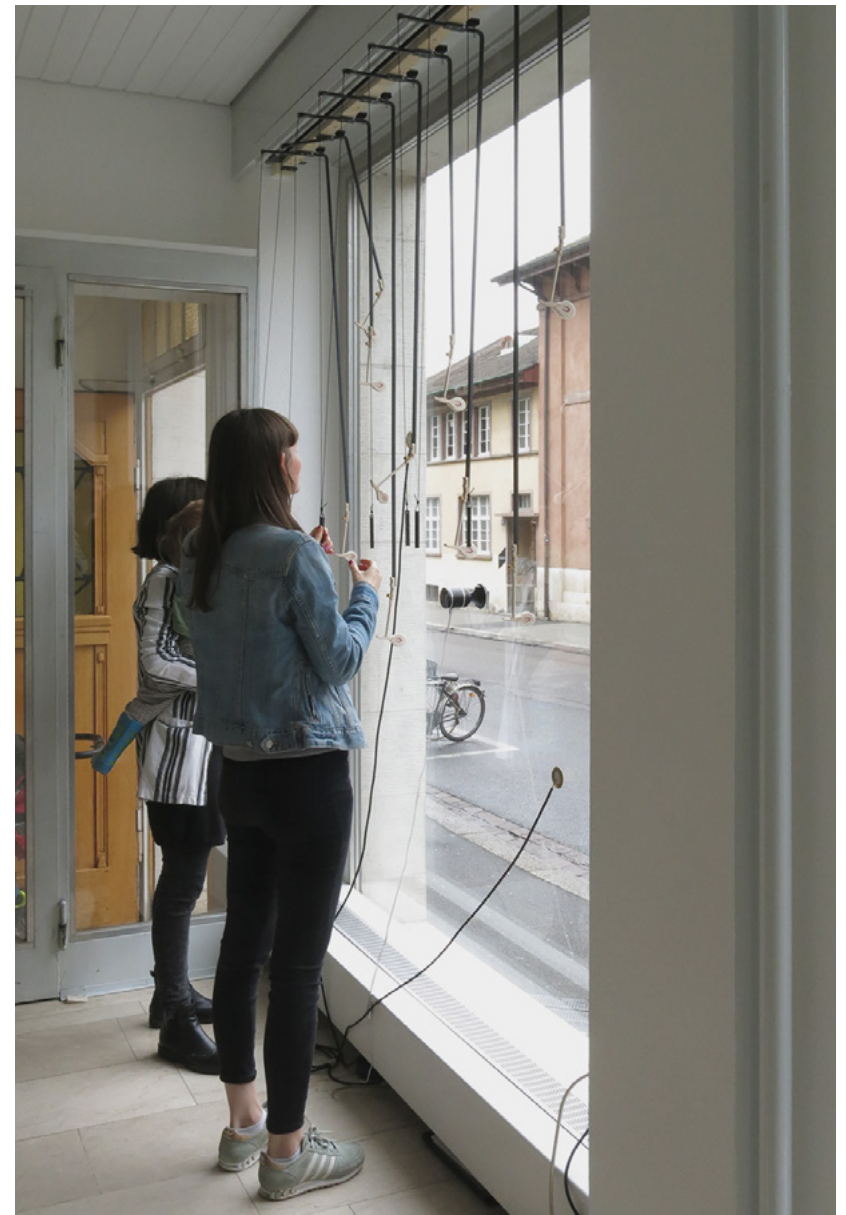


Till the rift I 2019

Sound installation with interactive benches in collaboration with Martin Jakob

<https://vimeo.com/383093689>

Exhibition view Espace Libre, Biel

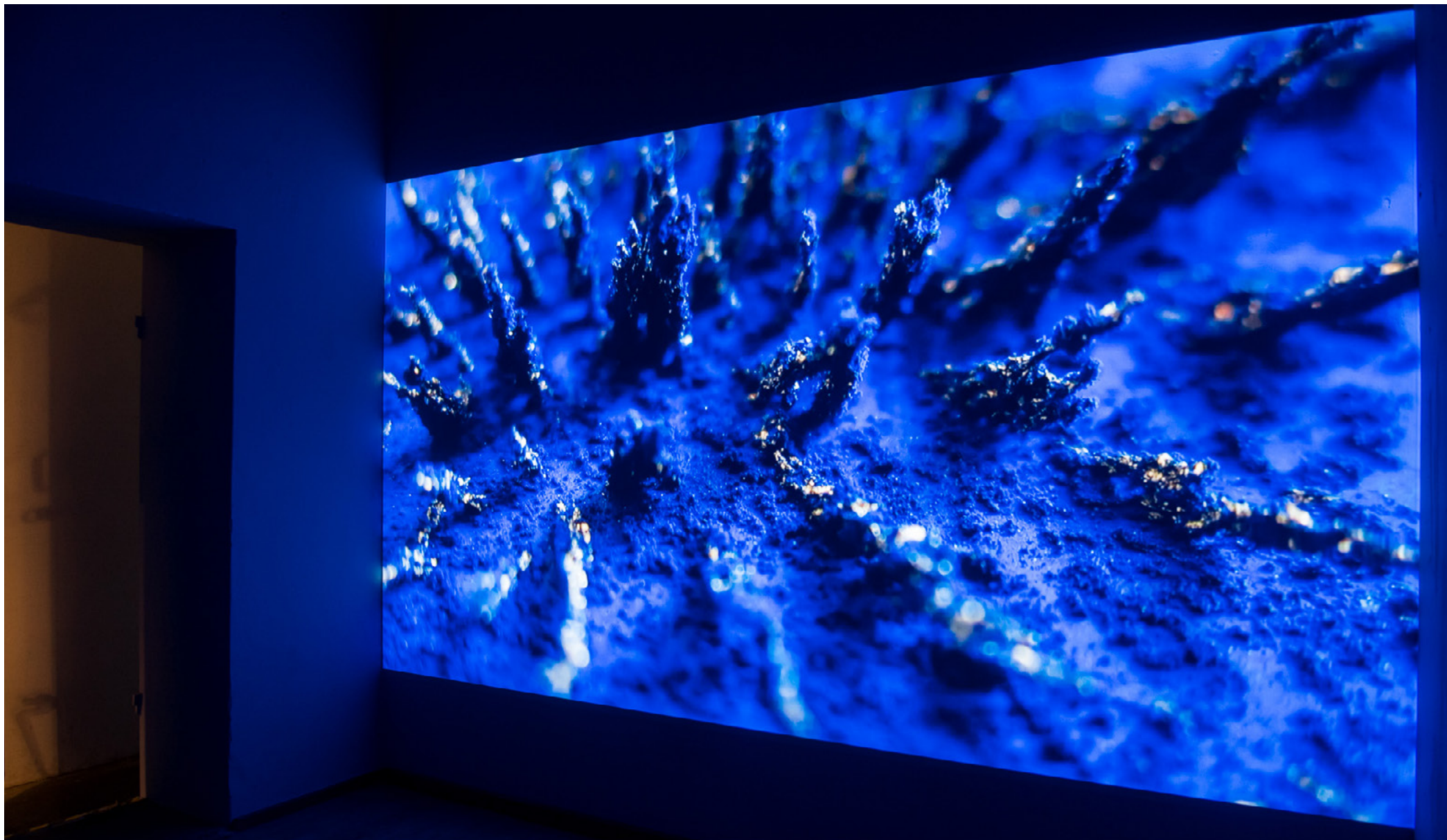


toccata | 2019

Sound installation on a window with piano hammers, piezo microphones and Soundwaver Exciter
in collaboration with Marten Seedorf

285 x 174 cm

<https://www.youtube.com/watch?v=AH5DLXBNAaU>

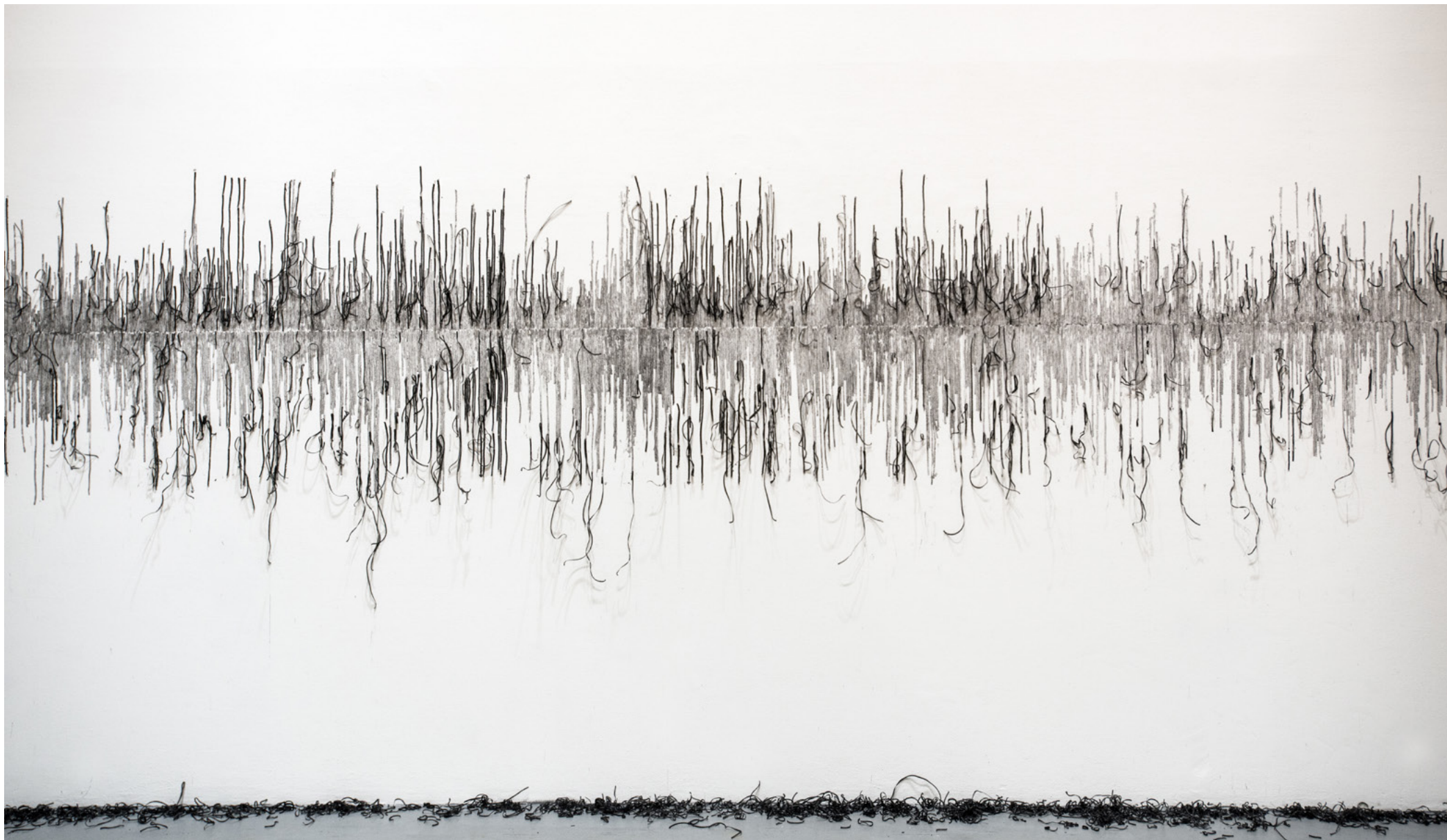


Aligned I 2019

AV-Installation, HD, 16:9, 7:58 min, loop

<https://vimeo.com/362494907> (low-res)

Exhibition view Gallery for contemporary art, E-WERK, Freiburg. Photo: Marc Doradzillo



Flattern I 2018

Coloured rice noodles on wall
650 x 300 cm

Exhibition view La Chaufferie - HEAR, Strasbourg, Foto: Antoine Lejolviet





Zirkeln | 2019

Coloured glass noodles from wall
200 x 200 cm

Exhibitionview Musée jurassien des Arts, Moutier





Spots 6.5. | 2018

Rice papier on wall
Site specific insallation

Exhibition view zwanzigquadratmeter, Berlin. Photos: Mina Monsef

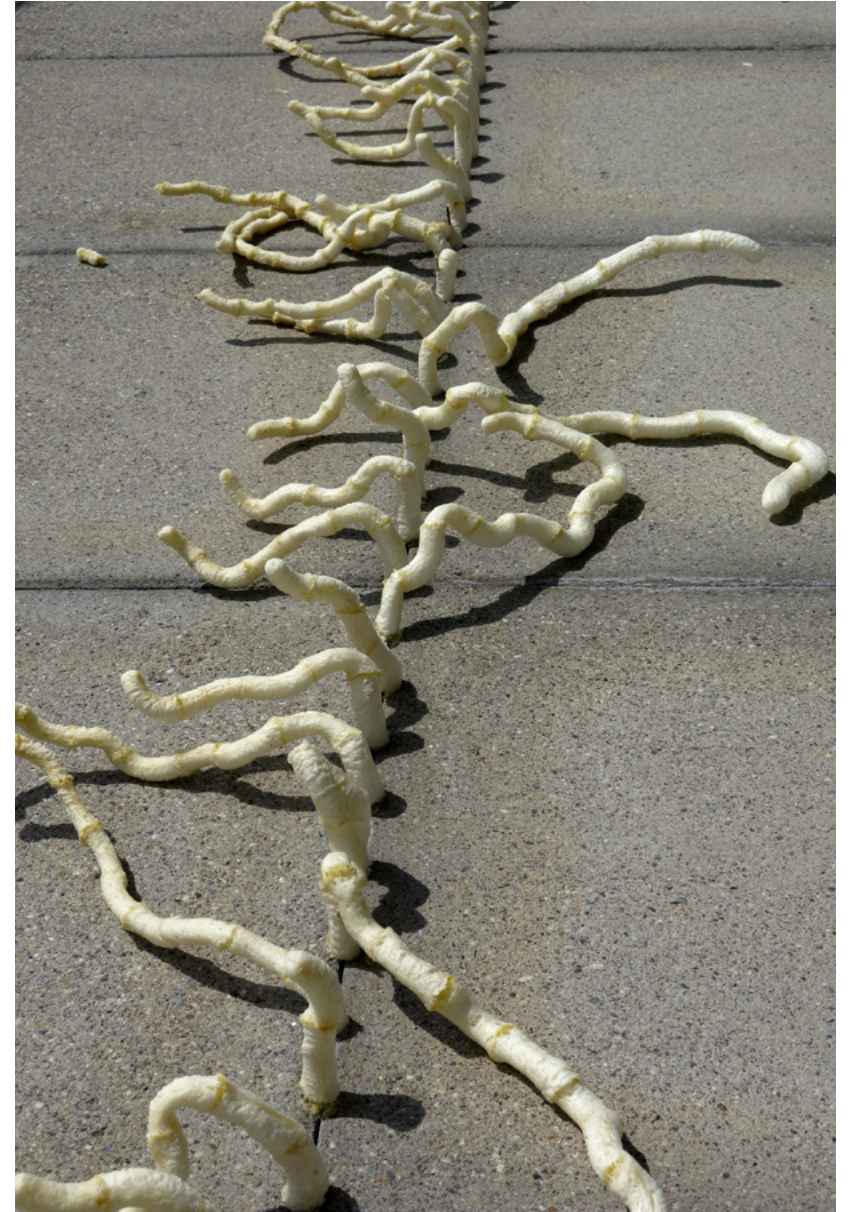
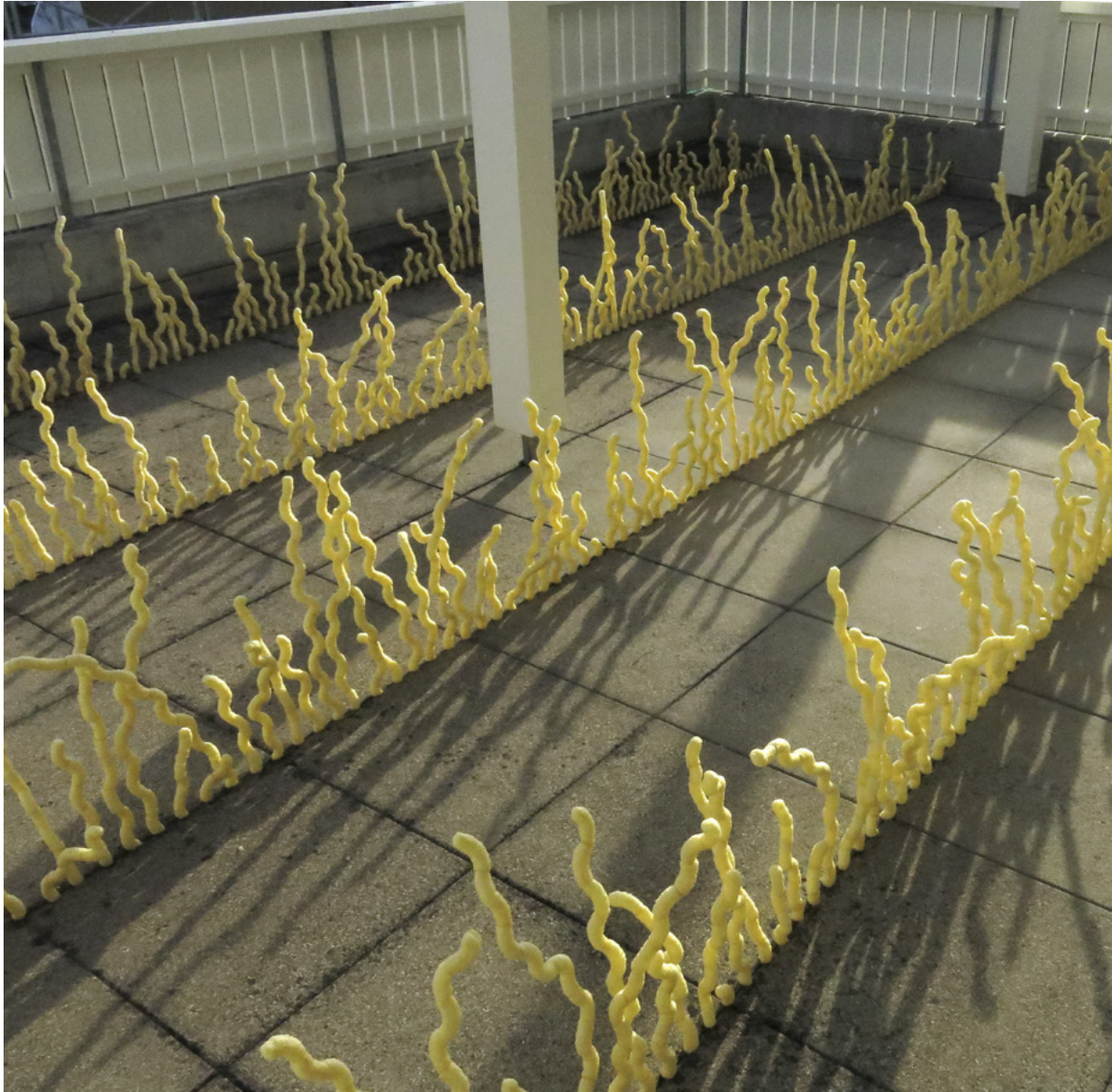




Line I 2017

Rice paper, sepia ink
250 x 40 cm

Exhibition view EAC Les Halles, Porrentruy



Extrudiertes Erzeugnis | 2017

Corn puffs, spit
site specific installation on a veranda
660 x 400 cm