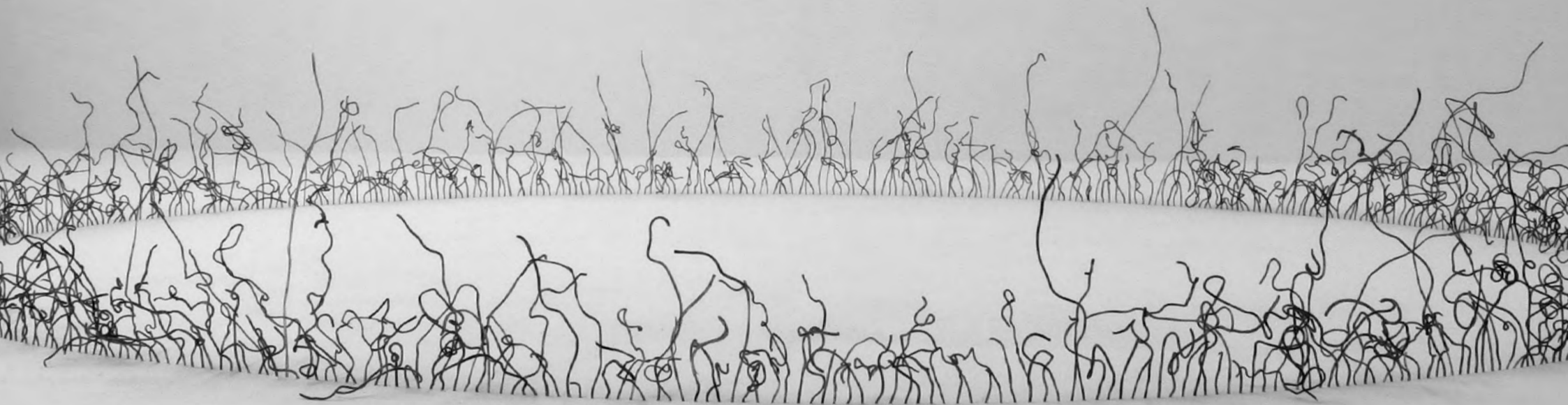


Portfolio
Franziska Baumgartner





Mikrotopia I 2026

AV installation with three projections and a generative soundscape,

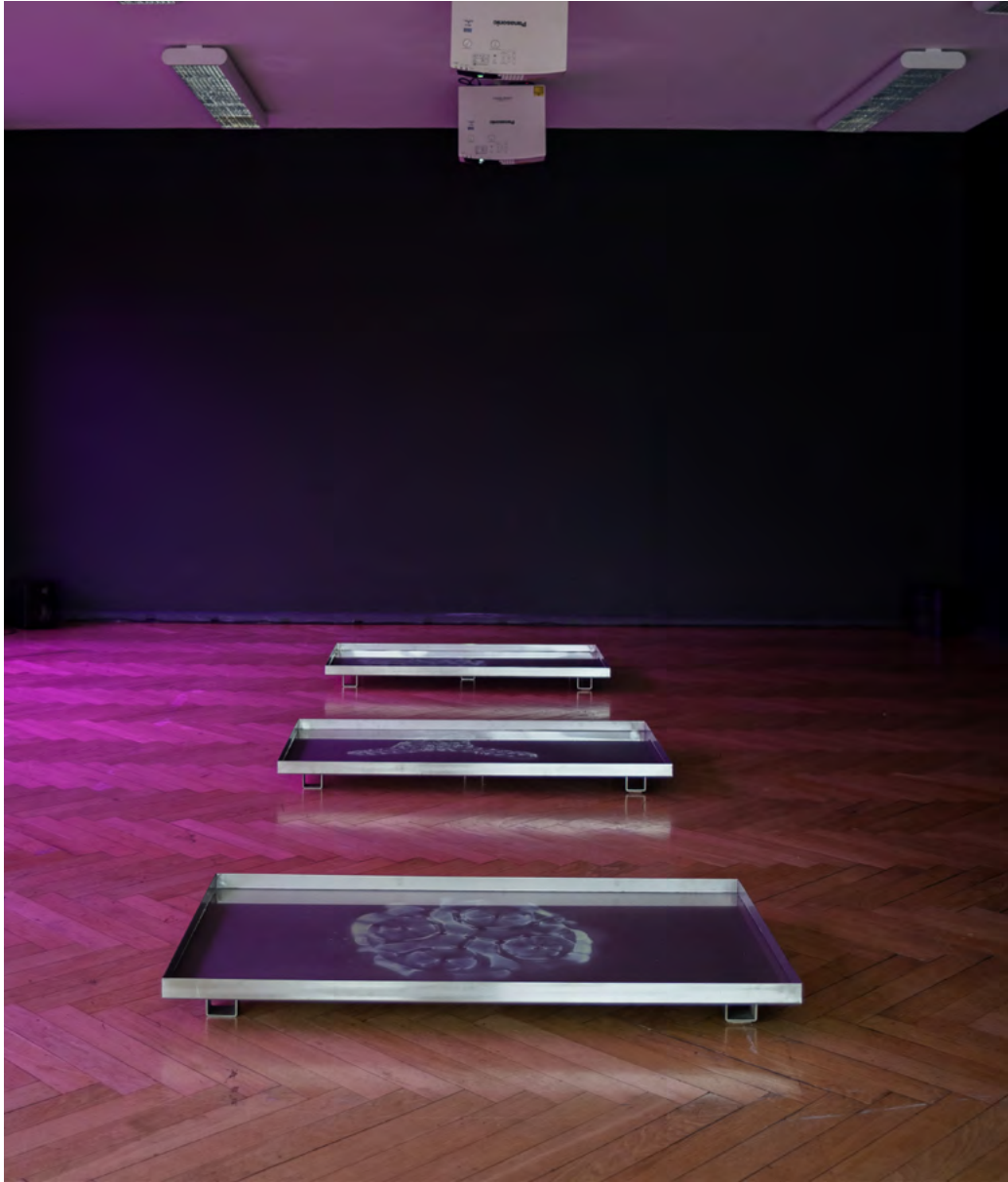
three chrome steel basins with glycerin

each 120 x 67.5 cm

Video 1, Full HD, 7:38 min, Video 2, Full HD, 3:11 min, Video 3, Full HD, 8:20 min

Exhibition view: Artstübli - Kunst & Kultur, Basel, Photos: Wiktoria Tundys

Mikrotopia is a video installation in the solo exhibition of the same name, in which three projections are displayed in shallow basins filled with glycerin and positioned on the floor. The forms visible within them originate from experimental processes in which substances were set into motion by frequencies and observed in their behavior. The recorded cymatic phenomena reveal structures reminiscent of living organisms. They pulse, divide, appear to grow, transform, and eventually disintegrate again. A generative sound layer incorporates the frequencies with which the “beings” in the video work were created, further expanding the installation.



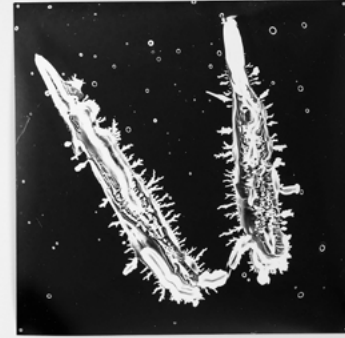
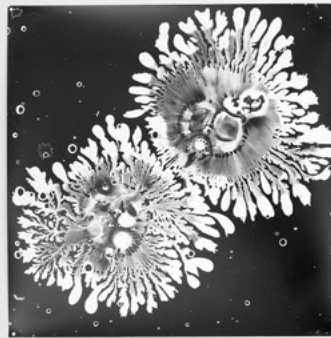
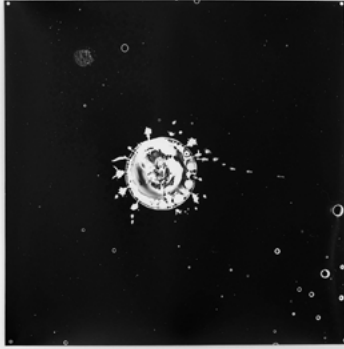
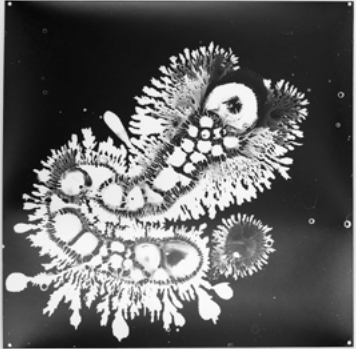
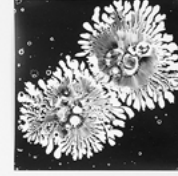
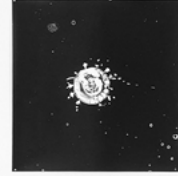
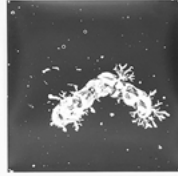
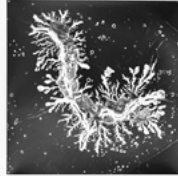
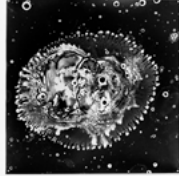


Specimen no. 1 - 11 | 2026

Photograms on Multigrade RC DeLuxe paper
37 x 37 cm each

Exhibition views: Artstübli - Art & Culture, Basel

Based on the differing flow properties of ink and acrylic binder, finely differentiated structures emerge on the support surfaces, which are then enlarged and exposed using analog techniques. The inversion of colors and the backlighting create an X-ray-like aesthetic in which the fine details are rendered with precision. The resulting visual worlds are reminiscent of microscopic images of unknown species, oscillating between documentation and fiction.





Soft Void No. 1 - No. 6 | 2026

Direct printing on acrylic glass 4mm
various formats

Exhibition views: space 25, Basel



Soft Void No. 4
Direct printing on acrylic glass 4mm
70 x 35 cm



Soft Void No. 6
Direct printing on acrylic glass 4mm
70 x 60cm



Soft Void No. 1
Direct printing on acrylic glass 4mm
180 x 64cm



o.T. / 2026

Colored glass noodles
Site-specific installation
600 x 20 cm

Exhibition view: space 25, Basel



VIBRANT | 2024

Interactive installation with projectors, macro cameras, infrared and pulse sensors, loudspeakers, subwoofers and glycerine in collaboration with Martin Fuchs

Exhibition view: Ausstellungsraum Klingental, Basel

VIBRANT is a laboratory environment in which frequencies are studied and used to set matter in motion. By playing sinusoidal tones and frequencies of the human body, glycerine is set in motion on loudspeaker membranes. The vibration modulates the liquid, forming various structures reminiscent of living organisms or internal bodily processes. Visitors can connect to the system via sensors and set it into vibration. The installation makes physiological processes sensually perceptible in a poetic way and integrates the human body as a source of information, motif, actor and recipient at the same time.



Foreign Bodies I 2025

Research and exhibition project in collaboration with Cinthia De Levie (AR) and the Medical Collection of the University of Zurich with objects made of steel, leather, foam and wax, video and sound works, and a performance.

Video work: <https://vimeo.com/1089369803>

Exhibition view: La Capsula, Zurich, supported by Pro Helvetia South America

The project examined and transformed a series of objects from the Medical Collection of the University of Zurich. The research focused in particular on pessaries and obstetric phantoms – objects that were created to protect, support, hold, correct or explain bodies with uterus, but which also penetrate, objectify and control them to a considerable extent. *Foreign Bodies* seeks alternative forms, not only of medical objects and practices, but also of relationships between and within bodies, that help us gain self-determination over the boundaries of our bodies while remaining permeable and protected at the same time.





Skala | 2024

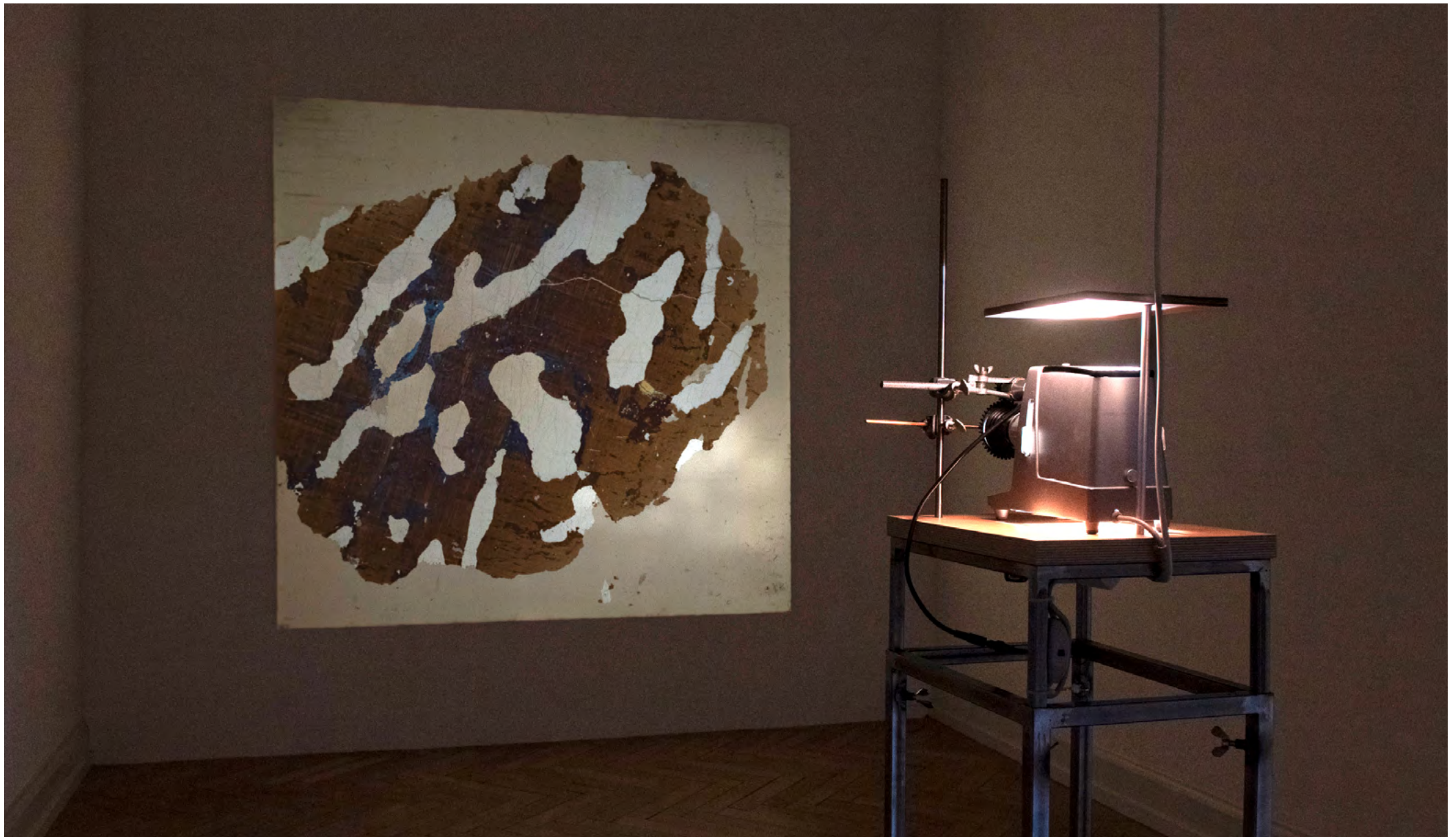
*Art and building project, Stadelhofen Cantonal School, Zurich
Interactive sound installation with distance sensors, loudspeakers and
copper flat bars.*

Sound in collaboration with Marten Seedorf

Photos: Karin Salathé

The sound installation *Skala* transforms the staircase into a walk-in instrument that is played by the people passing by. Seven loudspeakers mounted on the wall emit individual sine tones that combine to form overtone spectra via a fundamental vibration. This creates timbres that are influenced by the interaction of the visitors via two sensors. The stairwell becomes a body of sound and a living, generative system of human interaction, technology and sound is created, which constantly produces new, surprising listening experiences.





Petroskopie I 2024

Installation with slide projector, thin section preparation, polarization filter, laboratory stand, rotary motor, base

Loop, 1min

Documentation: <https://vimeo.com/966768888>

Exhibition view: Kunsthalle Palazzo, Photo: Nina Rieben



Flitter I / Flitter II | 2024

*A series of drawings
Coloured pencil on paper
each 73 x 54 cm*

Exhibition view: Kunsthalle Palazzo, Photo: Nina Rieben



A un paso del camino los oirás I 2023

*Three slide projectors, found footage, soil, grass, flowers, branches, sound
Site specific installation
in collaboration with Nella Stücker
with a performance by Agustin Genoud*

Exhibition view smol, Buenos Aires (AR)

A un paso del camino los oirás is a project based on film archives that the two artists, Franziska Baumgartner and Nella Stücker, found buried in the Reserva Ecológica de la Costanera Sur. For decades, the film reels were exposed to nature's decomposition processes. Mounted in slide frames and projected on the walls, the images unfolded their morbid beauty: abstract colors, decaying structures and eerie-looking ghostly faces and silhouettes evoked new stories and reminded us of their ephemeral nature. Visitors entered a visual, olfactory and acoustically immersive exhibition space that transported them into the world of the Reserva and allowed them to experience their own stories, memories and associations.



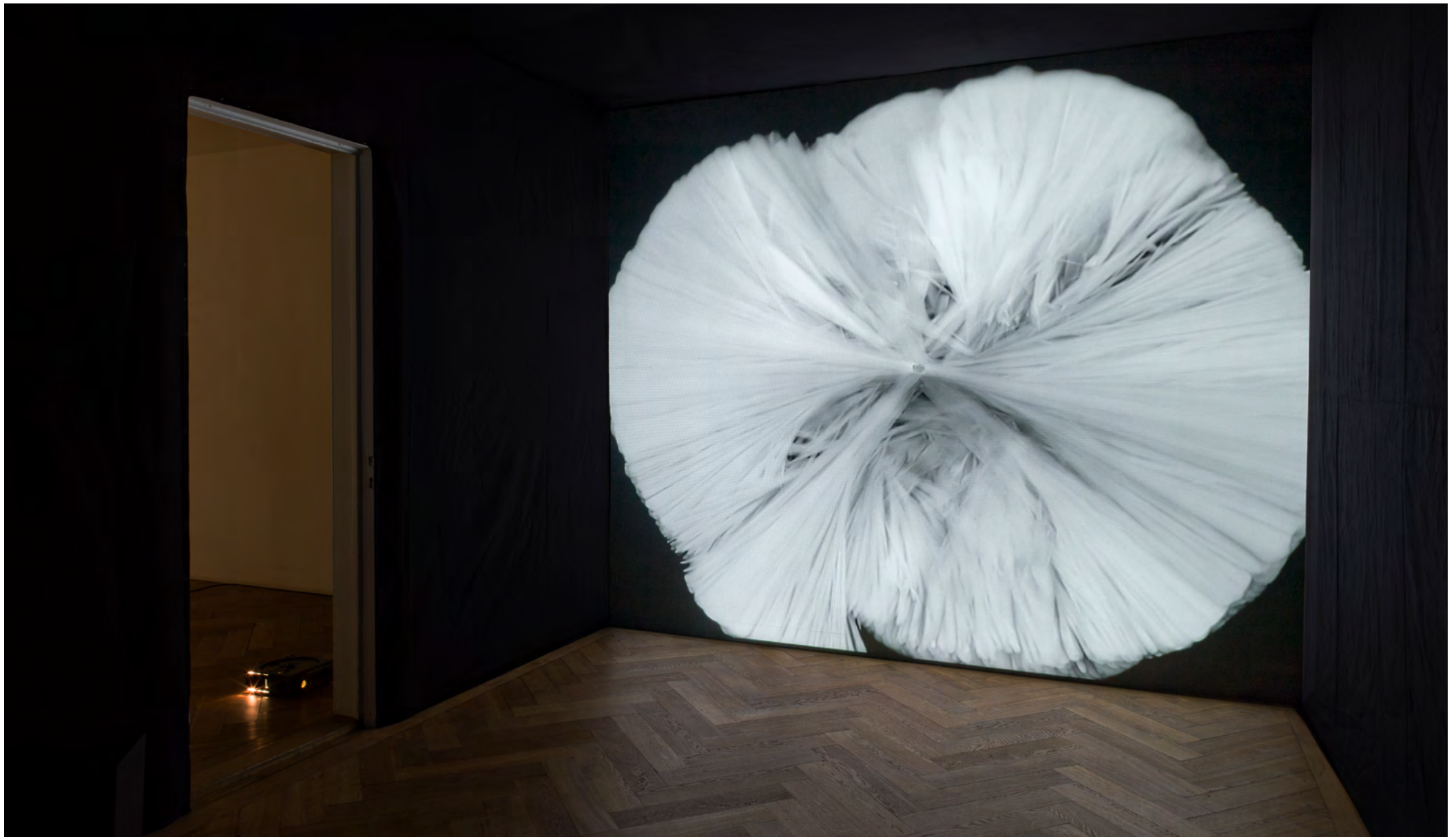
Biosonification I 2023

A method to detect existing connections in nature via sound

Vimeo 1 (low res): <https://vimeo.com/899581589>

Vimeo 2 (low res): <https://vimeo.com/899580787/6a9587a675>

Developed at Residencia Monte, Provincia Chaco, Argentina (AR)



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*

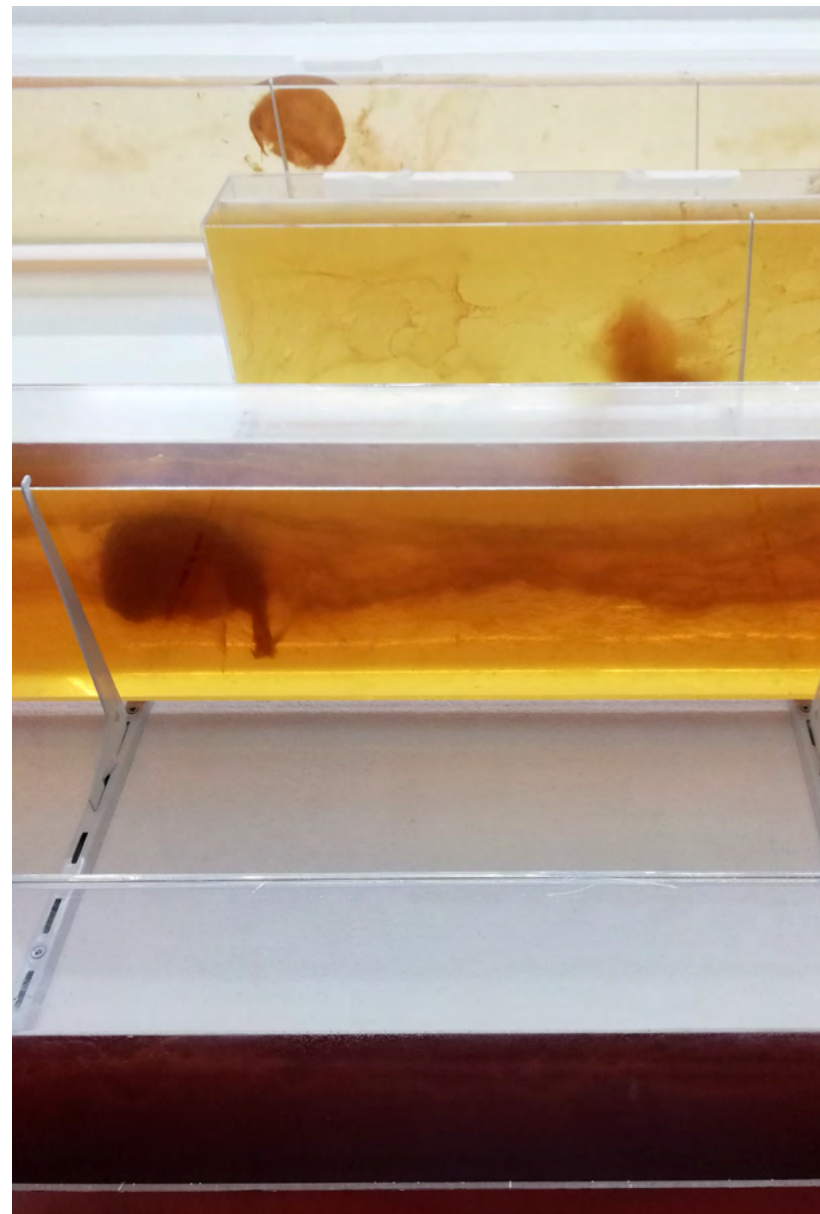
Exhibition view: Kunsthhaus Langenthal, Photo: CE



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



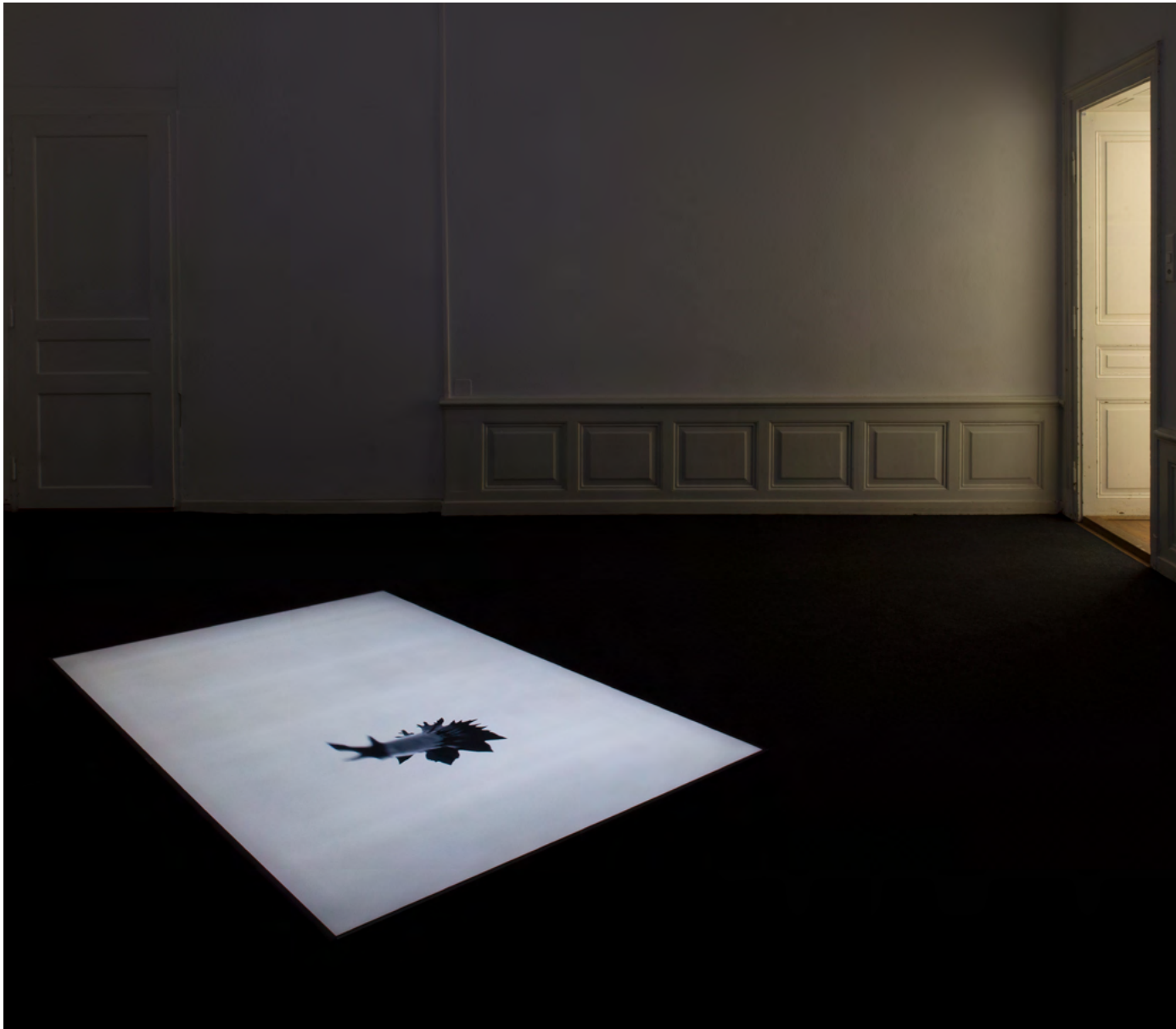


Präparate | 2022

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

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





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



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

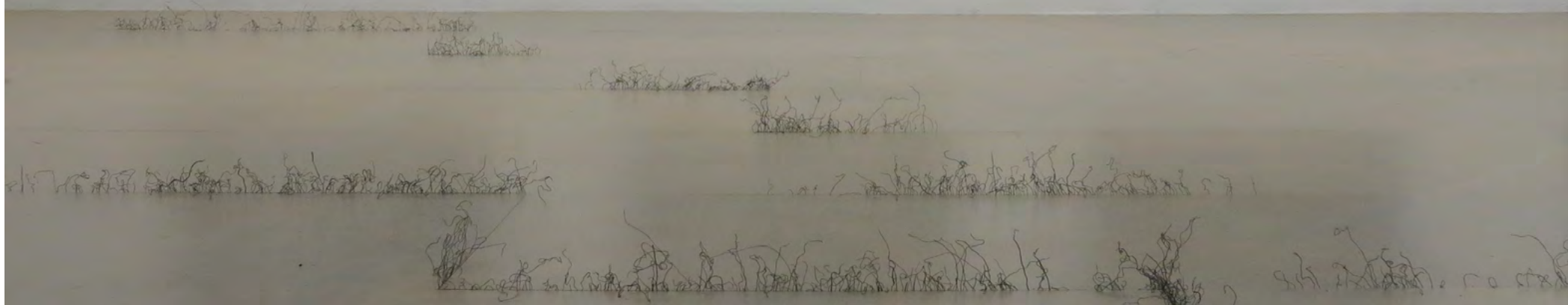
Exhibition view: o.T. Raum für aktuelle Kunst, Luzern

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 macerated 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
IN 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>*

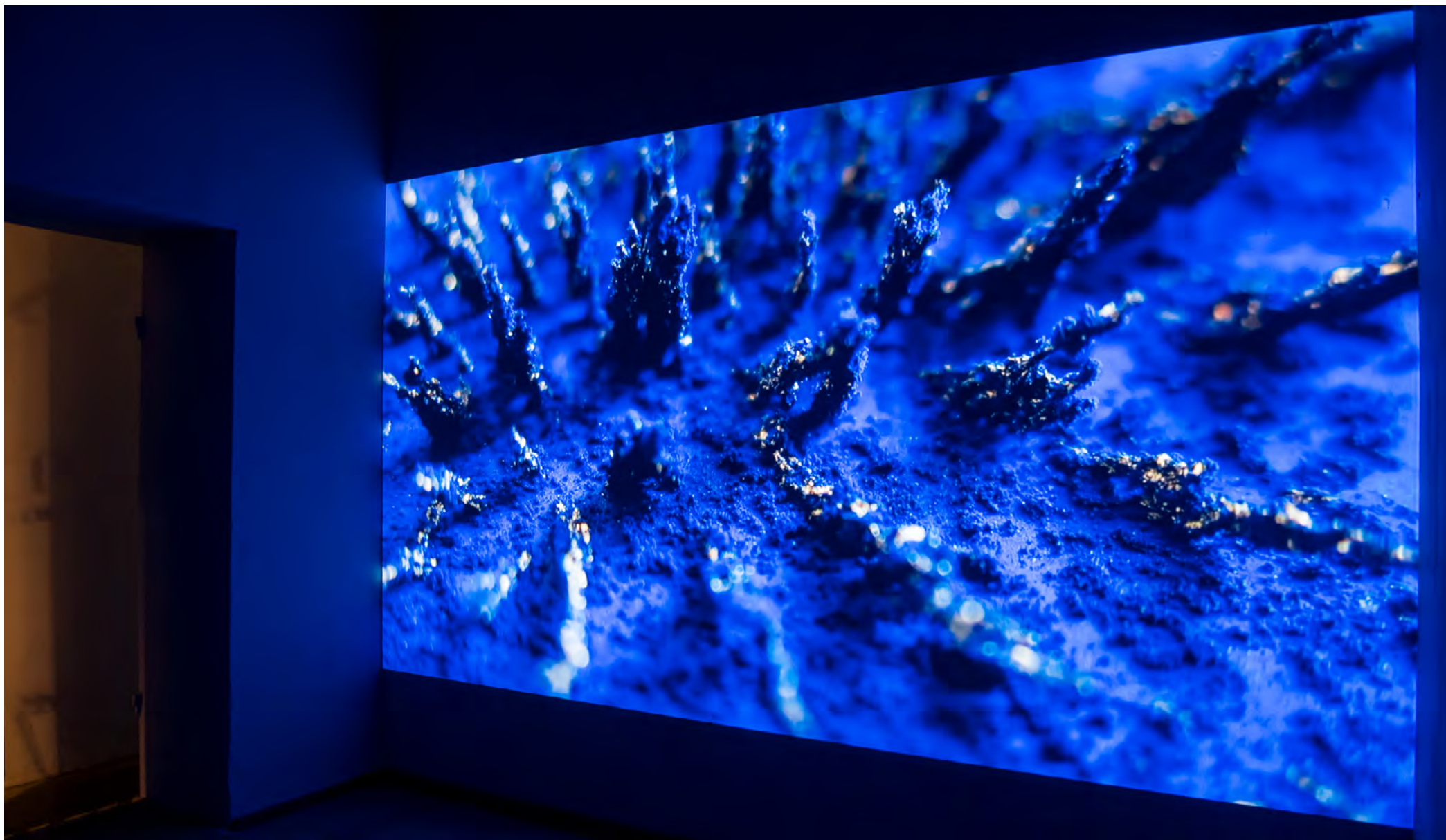
A circular disc floats in space, similar to a celestial body, onto which a video recording of a changing amorphous liquid is projected. Differently dark spots move in a billowing manner, draw streaks, flow into each other and repel each other. The moving image evokes associations with cell structures 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)

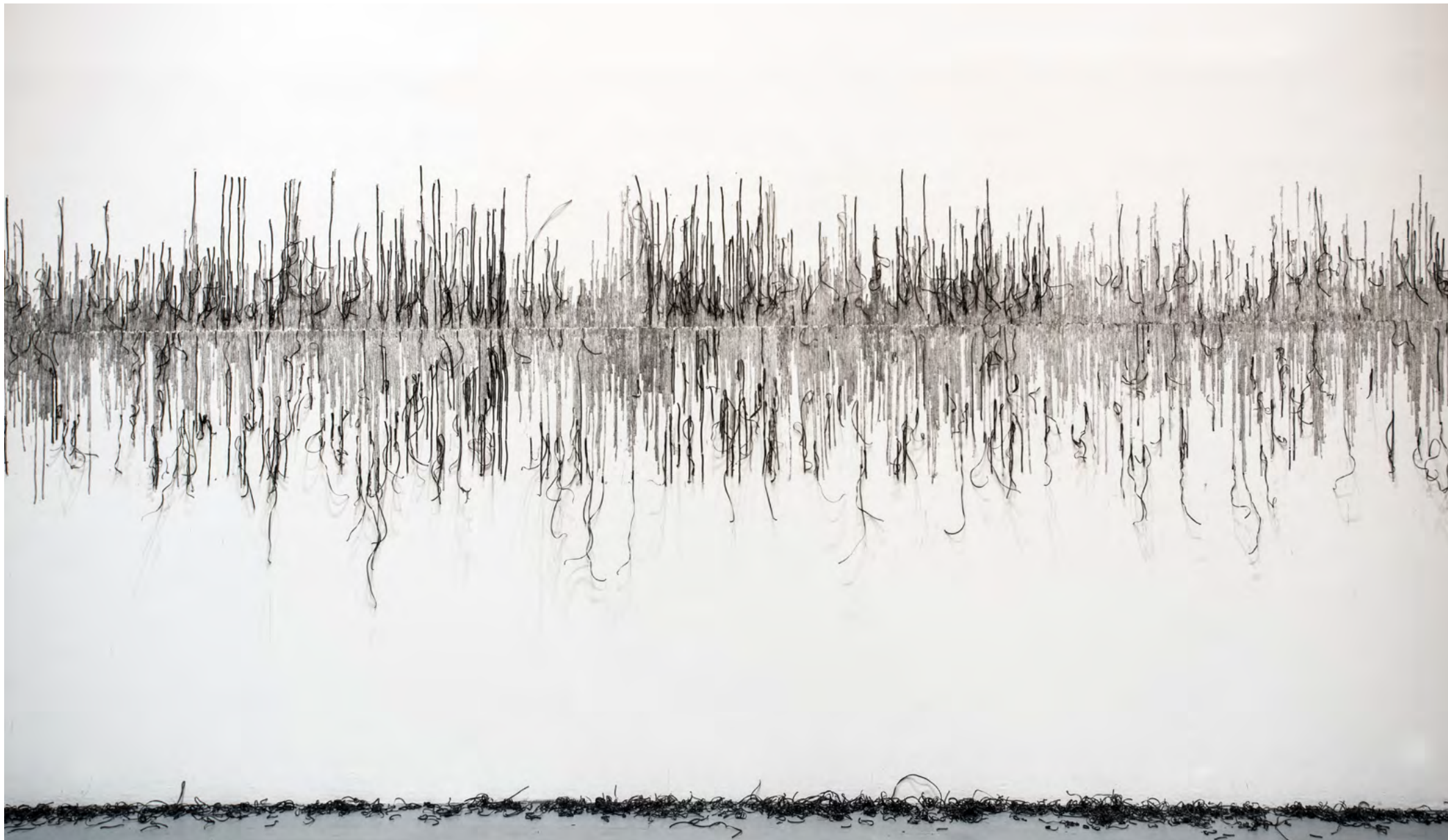


Aligned I 2019

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





Spots 6.5. | 2018

Rice papier on wall

Site specific insallation

Exhibition view zwanzigquadratmeter, Berlin. Photos: Mina Monsef



Franziska Baumgartner, *1987 in Solothurn

Lives and works in Basel

www.franziska-baumgartner.ch

Education

2012 Master of Arts, Institute Art Education of the Zurich University of the Arts (ZHdK)

Solo and duo exhibitions

- 2026 „Mikrotopia“, Artstübli – Art & Culture, Basel (CH) (April 2026)
- 2025 „Foreign Bodies“, La Capsula, Zurich (CH) (in collaboration with Cinthia De Levie)
- 2024 „VIBRANT“, Ausstellungsraum Klingental, Basel (CH) (with Martin Fuchs)
- 2023 “A un paso del camino los oirás”, smol, Buenos Aires (AR) (with Nella Stücker)
- 2022 “Bis sich Blasen bilden, Art Museum, Langenthal (CH)
- 2021 “schleichend auslaufen lassen“, o.T. Raum für aktuelle Kunst, Lucerne (CH)
- “20m² Fenster ins Atelier von Franziska Baumgartner“, Art Museum Grenchen (CH)
- “Elaboratorium“, in collaboration with Mirjam Baumgartner, Güterschuppen, Glarus (CH)
- 2020 “Freispiel“, Art Museum, Solothurn (CH)
- 2019 “Till the rift“, espace libre, Biel/Bienne (with Martin Jakob) (CH)
- 2018 “Spots“, Ausstellungsraum Klingental, Basel (CH)
- zwanzigquadratmeter, Berlin (DE)
- 2017 “The shiny side down“, Lokal-int, Biel (CH)
- 2015 “Passage“, Solothurn (CH)
- 2014 “Zwischen Pfählen“, Künstlerhaus S11, Solothurn (with Florian Bürki) (CH)
- 2012 “Variationen“, Näijerehuus, Herswil (in collaboration with Jan Hostettler) (CH)

Group exhibitions (selection)

- 2026 „Project 26“, space 25, Basel
- „After Hours - HAR“, Haus am Rhein, Basel
- „Hinterm Horizont geht's weiter!“, Art Museum Olten (CH)
- 2025 „Axis Mundi“, Regionale 26, Municipal Gallery Stapflehus Weil am Rhein (DE)
- “plomier plajer culer“, an exhibition in four museums in the Val Müstair valley, Museum Chasa Jaura, Valchava (CH)
- “project 22“, Space 25, Basel (CH)
- 2024 „Cantonale Berne Jura“, Kunsthau Langenthal (CH)
- „Le Sacre du Printemps“, Kunsthalle Palazzo, Liestal (CH)
- 2023 “X_ARTS Festival“, TransBona Hall, Basel (CH)
- “Rhizome Structures“, Pop-Up Space Grindel, Hamburg (DE)
- “AC-Stipendium“, Art Museum Thun (CH)
- “Prix Mobilière“, Art Genève, Genf (CH)
- 2022 “MENTAL DOOR – Sound x Performance“, Kaskadenkondensator, Basel (CH)
- „Beyond Baroque“, Castle Waldegg, Solothurn (CH)
- „Nombrar ríos, hacer gárgaras“, in collaboration with Sarina Scheidegger and Jimena Croceri, MUNTREF Museo de la Inmigración, Centro de Arte Contemporáneo, Buenos Aires (AR)
- 2021 “Picture a Vacuum!“, Kunsthalle Basel (CH)
- “The Hermeneutics of Resonances“, Café des Arts, Cité internationale des Arts, Paris (FR)

- “entrée&hommage“, M54, Basel (CH)
- “Regattatata International“, an itinerant competition in public space, Paris (FR)
- “Sunday's Screening“, Cité internationale des Arts, Paris (FR)
- 2020 “Notes On Hideouts“, a radio broadcast in collaboration with Sarina Scheidegger, Rodrigo Toro Madrid and Radio LORA, TSONAMI Arte Sonoro Festival (CHL)
- “Kunst im Setzkasten“, Art association Reutlingen (DE)
- “Supermarket Art Fair“, with Lumpen Station by Andrea Marioni, Stockholm (SWE)
- “Close Distance - Covidiality“ with the soundpiece “SparkSparkSpark“, Lumpenstation, Biel/Bienne (CH)
- 2019 Cantonale Berne Jura, Musée jurassien des Arts, Moutier and La Nef, Le Noirmont (CH)
- “Finaleminimale“, Alpineum Produzentengalerie, Luzern (CH)
35. Kantonale Jahresausstellung, Art Museum Olten (CH)
- “I AND THE MACHINE, EXPERIMENTIEREN MIT DIGITALITÄT“, E-WERK Gallery, Freiburg (DE)
- “Within Others' Sounds“, Rank, Basel (CH)
- “Cette Question qui vous Brûle les Lèvres“, CAN / Centre d'art, Neuchâtel (CH)
- “This very Book“, Vexer Publishing Office, Berlin (DE)
- 2018 “Une Double Enveloppe, la peau les murs“, La Chaufferie - HEAR, Strasbourg (FR)
- “Lost at Last #2“, Backslash Festival, Zürich (CH)
- “Panorama“, Gallery Nectar, 3rd Tbilisi International Triennial, Tbilisi (GEO)
- “Requiem – Eine Ausstellung der KünstlerInnen des Atelierhaus Klingental“, Ausstellungsraum Klingental, Basel (CH)
- “New Swiss Performance Now“, Performance with OPPRESSED BY PRIVILEGE / PRIVILEGED BY OPPRESSION, Kunsthalle Basel (CH)
- 2017 Cantonale Bern Jura, EAC Les Halles, Porrentruy and La Nef, Le Noirmont (CH)
33. Jahresausstellung, Art Museum Olten (CH)
- Regionale 18, Stapflehus, Weil am Rhein (CH)
- OPPRESSED BY PRIVILEGE / PRIVILEGED BY OPPRESSION, Ausstellungsraum Klingental (CH)
- art des hauses, Büsserach (CH)
- 2016 32. Solothurner Jahresausstellung, Art Museum Solothurn (CH)
- 2015 31. Jahresausstellung, Art Museum Olten (CH)
- Förderpreise 2015, Künstlerhaus S11, Solothurn (CH)
- “Complaining won't burn calories“, Ausstellungsraum Klingental, Basel (CH)
- 2014 30. Solothurner Jahresausstellung, Art Museum Solothurn (CH)
- “EPART“, Grenchen (CH)
- 2013 “side dishes“, Die Diele, Zürich (CH)
- “Kunstmaschinen“, Kaskadenkondensator, Basel (CH)
- 2012 28. Kantonale Jahresausstellung, Kunstmuseum Solothurn (CH)
- “untitled yet“, Dienstgebäude, Zürich (CH)

Awards / Residencies

2026	Subventioned studio, Kunstkredit Basel-Stadt (CH)
2025	Residenze La Ma, Tuscany (IT)
2023	Micro-Residency, MONTE, Chaco Argentinien (AR) Main Prize, Aeschlimann Corti Award Artist in Residence, Casa Suiza de La Boca, Buenos Aires (AR), Atelier Mondial Nomination Prix Mobilière
2022	Residency Chasa Torel, Guarda (CH), artdeshauses, Hummenberg Foundation
2021	Artist in Residence, Cité Internationale des Arts Paris (FR), Cultural Promotion of Canton Solothurn
2020	Grant for visual arts, UBS Cultural Foundation Working grant, Kunstkredit Basel City Art Award, Cristina Spoerri Foundation
2018	Artist in Residence in Berlin (DE), Atelier Mondial
2015	Grant for visual arts, Cultural Promotion of Canton Solothurn Funkenflug, award for cultural projects at schools, Cultural Promotion of Canton Aargau
2011	Azeiger Cultural Promotion Award, Solothurn
2010	1st prize art competition, Swisstransplant, Bern
2006	1st prize „Salon des Arts“ competition, ETH Zürich

Permanent Installations

2024	„Skala“, Interactive sound installation, Stadelhofen Cantonal School
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Curatorial projects

2020	“Blanko“, with Leonardo Bürgi, Mariam Elnozahy, Barbara Erath & Jo Dunkel, UFO (Michael Anklin, Lukas Huber & Robert Torche), Rebecca Kunz & Mathis Pfäffli, Janiv Oron and Akash Sharma, Ausstellungsraum Klingental, Basel (CH)
2017	“EL TSCHUGGO FOREST – Eine analoge Gamelandschaft“ by and with Patrick Graf and Julian Schilling, Ausstellungsraum Klingental, Basel (CH)
Since 2014	Board member of Ausstellungsraum Klingental, Basel (CH) www.ausstellungsraum.ch
2012 – 2014	Co-Founder and curator of the exhibition space <i>Tom Bola</i> for contemporary art, Zürich and Zug (CH), www.tom-bola.ch

Collaborations

2022	„H O L D“, Listening Session with Sarina Scheidegger, Jimena Croceri, Sofia de Grenade and Lea Rüegg in the exhibition “Las ConSuelos”, Ausstellungsraum Klingental, Basel (CH) „NOSOTRXS, CUERPOS DE AGUA“, in collaboration with Sarina Scheidegger and Jimena Croceri, MUNTREF Museo de la Inmigración, Centro de Arte Contemporáneo, Buenos Aires (AR) „Collaborating Waters“, with Sarina Scheidegger, Museum Tinguely, Basel (CH)
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2021	„Collaborating Waters“, Composition of a choir piece for the performance project by Sarina Scheidegger, Swiss Art Awards, Basel (CH)
2020	„SparkSparkSpark“, a radio piece around loops and sparkling moods, with Sarina Scheidegger and Rogrigo Toro Madrid, co-produced by lumpenstation.art
2017/2018	„OPPRESSED BY PRIVILEGE / PRIVILEGED BY OPPRESSION“ Riot of the privileged by Daniela Brugger, Vera Bruggmann and others.
2016–2018	“Raum für Unsicherheit” – A transdisciplinary discussion series with Simone Lappert, Simon Wunderlich and others
2014	„ROTATION“, with Jan Hostettler, Julia Kicey and Sebastian Mundwiler
2013	„a stroll to New York“, with Jan Hostettler Artist-Talk at Fonderie Darling, Montreal (CAN) mit Jan Hostettler
2012	„a stroll to Rome“, with Jan Hostettler, Sebastian Mundwiler, Vanessa Piffaretti and Andrea Hostettler

Editions

2022	“Soap Edition“, Ceramics and soap, with Sarina Scheidegger
2019	Limited art edition, publication Art des Hauses, published by Junge Kunst Edition Fästing Plockare, No. 129 in collaboration with CAN - Centre d'Art Neuchâtel, published by Lokal-Int, Biel/Bienne

Publications

2026	„ABC Basel“, Samuel Leuenberger and Mousse Publishing „Prix Mobilière 1996-2006“, La Mobilière Suisse
2025	„Umgebung, mitdenken“, Kantonsschule Stadelhofen
2024	„Hochbauamt Querschnitt 2024“, Department of Construction, Canton of Zurich
2022	„Beyond Baroque - Gegenwartskunst auf Schloss Waldegg“, art+château, self-published
2021	„Transdisziplinäre Begegnungen zwischen postdigitaler Kunst und Kultureller Bildung“, Springer VS „The Hermeneutics of Resonances“, Fanzine, self-published
2020	“Kunst im Setzkasten“, exhibition catalog, published by Forum Kunst Rottweil and mono Verlag Freiburg
2019	“Within Others' Sounds“, Vinyl Edition, Stingray Editions “Spots - Franziska Baumgartner“, Monography with text contributions by Eva-Maria Knüsel and Simone Lappert “40 Jahre Künstlerhaus S11“, edition clandestin “about a square / ten years of site-specific exhibitions at zqm“, Vexer Verlag
2018	Vinyl with OPPRESSED BY PRIVILEGE / PRIVILEGED BY OPPRESSION, published by A Tree in a Field Record

Collections

2026	Kunstkredit, Basel-Stadt (CH)
2025	Cantonal Collection, Solothurn (CH)
2019	Art Museum, Olten (CH)