Maia Gusberti

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Maia Gusberti
Artist Statement

In my artistic work, I explore how images become a (tangible) body and a poetically multi-layered space of thought and action by examining (photographic) images, their materiality and framing through de-/reconstruction, extensions and entanglements of still and moving images. In a process of appropriation, the image becomes a space that is treated, touched and embodied, that expands in time and space and in this process questions, depicts and overwrites itself.

Through fragmentation and recomposition, I connect individual elements of the image into a bigger picture and engage the viewer in a playful reflection on when and how images touch and how we relate to them. My images are transferred through various digital and analogue media and formats, thereby transfoming and repeatedly directly or indirectly referring to each other. They remain in motion and form themselves into process-oriented, installative layouts, assemblies, frag-mentary groups of works, essayistic videos and book objects. Urban space - the image of the city as a living organism, as a multi-layered landscape as a framework for personal experiences and social processes, serves as a visual resource.

My artistic practice includes curatorial projects such as the film series "Komplexe Bilder" (Complex Images) at REX cinema in Bern or the exhibition project "Choreography of the Frame" at the Kunsthalle Exnergasse in Vienna. In this way, I expand and share my own artistic work with a framework and related positions into a discursive public debate. As a research associate I am part of the CC Art, Design & Public Spheres at the University of fine arts Lucerne, HSLU.

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Komplexe Bilder

Film cycle 2019 - 2020, in cooperation with Cinema REX Bern

Complex Images was put together by Maia Gusberti starting in March 2019. It presented a monthly screening of three to four films by artists who make the image and photographic representation their central theme, declaring images to be protagonists and actors while questioning the involvement of image producers, audience and the depicted. The selected films are artistic reflections that use images to think about images: experimental, conceptual, serious and rebellious examples of how reality is represented, aesthetically processed and politically constructed, and the role and the role images play in this process. After the films a discussion with Rachel Mader, Maia Gusberti, guests and the audience emerged.
Currently I'm working on a possible continuation with the help of a research fund from Pro Helvetia: ‚Komplexe Images expanded'.

Archiv Programm Cinema REX Bern:
www.rexbern.ch

Choreography of the Frame

Exhibition at Kunsthalle Exnergasse Vienna, 2018

The exhibition *Choreography of the Frame* negotiates positions and strategies of image production. Through conceptual or technical framing and shifting in the context of photography and the moving image, images and statements are redefined and recontextualised. The abolition of established genre attributions, demarcations or settings through individual artistic practices and strategies demands a new questioning of images. Whether it is an enlarged photograph that corresponds to the dimensions of a wall or a room, a photograph that becomes a sculpture in space when folded, a photographic or cinematic work that expands the mise en cadre accordingly to include or thematise the framework conditions of image production - the conventional framing is suspended in all the works exhibited and instead the production conditions, mechanisms and -production conditions, mechanisms and mechanics themselves as the subject or made transparent.
The exhibition brings together works by Marwa Arsanios, Gwenneth Boelens, Maia Gusberti, Yasmina Haddad, Herbert Hofer, Tatiana Lecomte, Gabriela Löffel, Claudia Märzendorfer, Uriel Orlow, Pascal Petignat / Martin Scholz, Michaela Schwentner, Lina Selander, Sophie Thun.

Exhibition-Documetation:
www.wuk.at/kunsthalle-exnergasse

Komplexe Bilder – Flyer Program 2 & 3, 2019
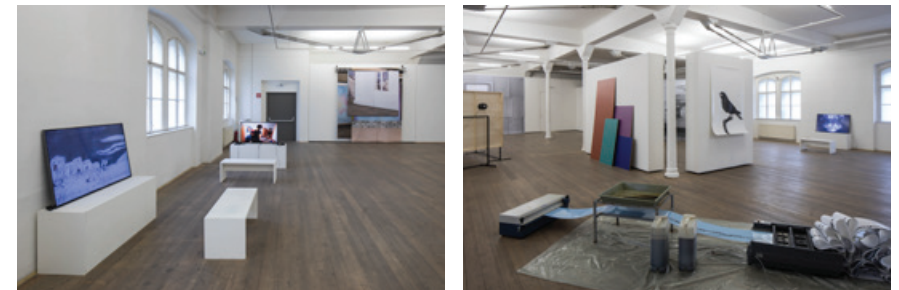
Choreography of the Frame – Kunsthalle Exnergasse, Photos Wolfgang Thaler, 2018

Common Ground(s)

In progress, Installation & book project
Assemblage from photographs, books, video-, sound- and text fragments

Common Ground(s) is an assemblage and spatial installation based on the assumption that the structures of cities all over the world show repetitive organic patterns that underlie all forms of life. Cities are built, destroyed and rebuilt. As living (social) organisms, they are founded on individual building blocks and consist of countless layers that add up to a larger whole. In *Common Ground(s),* image fragments from different cities form a bigger picture, an overall idea of a common, collective place: books, video, text fragments and sound sequences are laid out as a constantly reconfiguring landscape – as an assemblage that forms new connections with each inter-pretation. Photographs (in & from books) are arranged, scaled or framed or projected back into books. Quotations, notes, captions or subtitles are inscribed as polyphonic comments in this (urban) landscape and enter into a silent dialogue with the recipients. With each reading, the fictional city is individually reassembled, in each imagination an independent interpretation unfolds, an imaginary place, a personal city is constructed.
Common Ground(s) constantly evolves and forms itself as an installation, as a processual layout and model – with the intention of eventually being translated back into the space of a book and its specific materiality and temporality. For the physical handling of the book allows each viewer to find their own (non-)linear path browse through an imaginary city; by turning the pages, a personally measured space unfolds. The uncut printed sheets of the resulting book will eventually form another level of the evolving in-stallation.

Common Ground(s) –
Kunstmuseum Thun 2019/20

Common Ground(s) –
Kunstmuseum Thun 2019/20

Common Ground(s) – projections into books,
video fragments. 2019/20

Auch ich habe mir ein Modell der Stadt ausgedacht, aus dem ich alle anderen ableite.
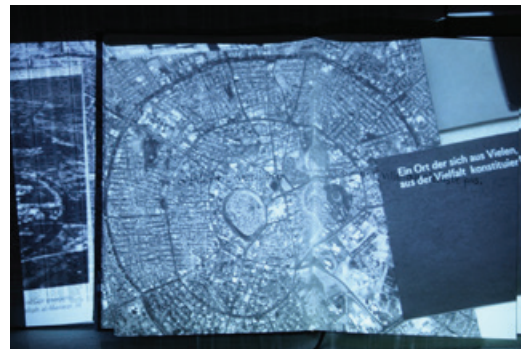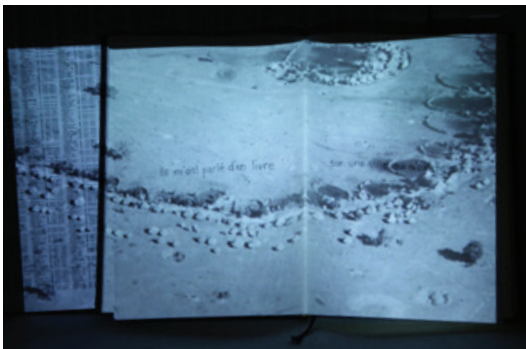
Common Ground(s) –
Kunstmuseum Thun 2019/20

Common Ground(s) – projections into books,
video fragments. 2019/20

Unresolved Objects

2018-2020. Book project, Wall- and spacial installation:
Photographs of 300 soaps on 300 A4 sheets

The violence in Syria and the images conveyed to us by mass media raise fundamental questions about what exactly images do or trigger. These questions about photography, violence, ethics in the context of situations of conflict and war are at the centre of the examination around the object of the Aleppo soap. Which kind of images and artistic strategies do we place in opposition to the spectacle of media images of conflicts? What questions can be raised and what images can be made that take a different angle to contrast the stereotypical images conveyed by the media with a different narrative - images that do not reproduce the violence but reach us on a different level?

The soap objects embody a craft, a tradition, history of trade relations between Orient and Occident. They stand for the historic trading city of Aleppo, now connoted with a bloody war. But they also stand for purification and thus refer to the individual and his basic human needs. The work operates a reversal: not objectified people, but individualised objects are depicted and stand here symbolically for a human tragedy. Each soap is ‚portrayed' individually and captured photographically in its ephemerality. As ambivalent, dissolving, solid and decaying objects, their materiality and symbolism enable a complex discussion about the construction of images, about involvement and about artistic appropriation/utilisation.

„The first, solid soap is an invention of the Middle East and was one of Aleppo's most important export products even before our era. As a blueprint for the Savon de Marseille, it has influenced hygiene culture throughout Europe. The golden-brown cube symbolises the geopolitical swell of its region of origin. Aleppo has disappeared from the media spotlight - in Syria, there is talk of reconstruction. But until the images from the war-torn country convey life again and the stories of flight give way to messages of political, economic and cultural new beginnings, the soap is also a symbol of dignity, of purification, of exchange - a sign against the paralysis of the West, for the subtle rebellion of the images in the sense of questioning the media-formed images of war and what is outside the frame shown.“
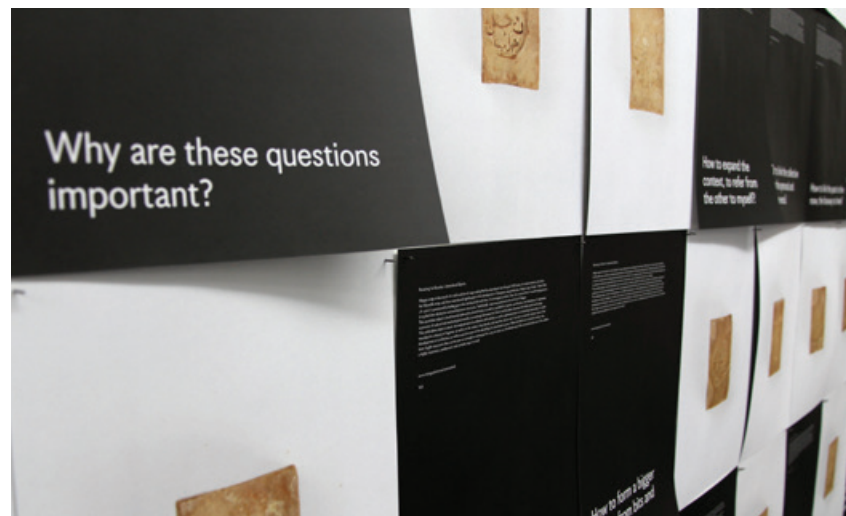
Exhibition text Isabel Zürcher, Zimmermanhaus Brugg, 2018
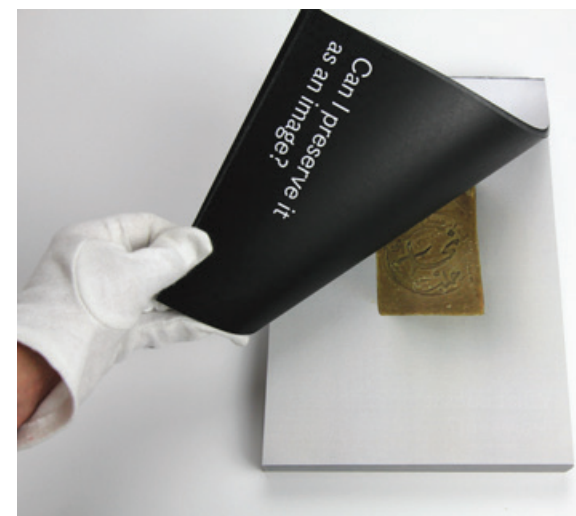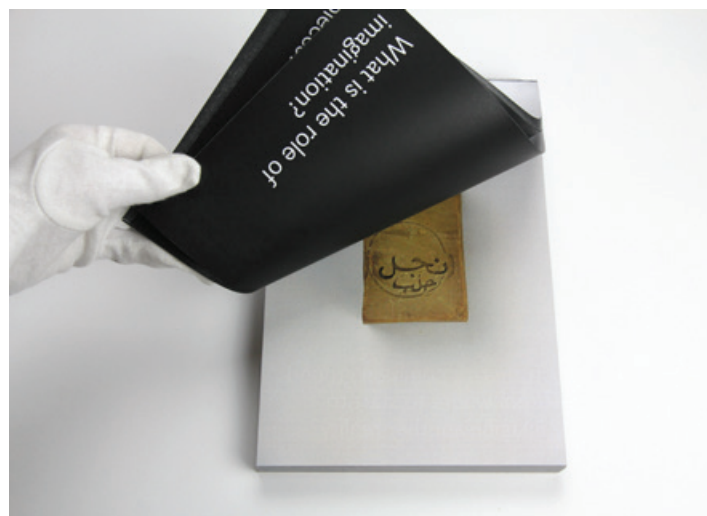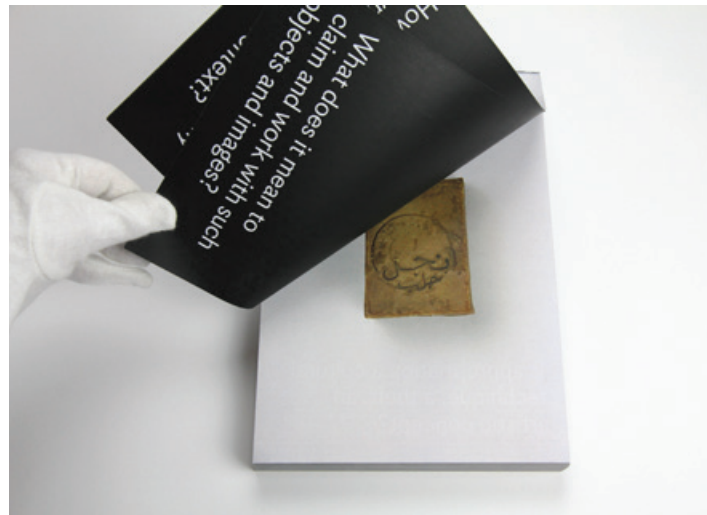
Unresolved Objects – Installation Galleri Mejan, Stockholm; Photoforum Pasquart, 2018,
Parse Biennial, Göteborg 2021

Can we wash away bloody images?

Can we wash away blood seen trough the eyes of others?

What is then washed away, the blood on the hands or the blood in the picture or the bloody pictures stuck in our mind?
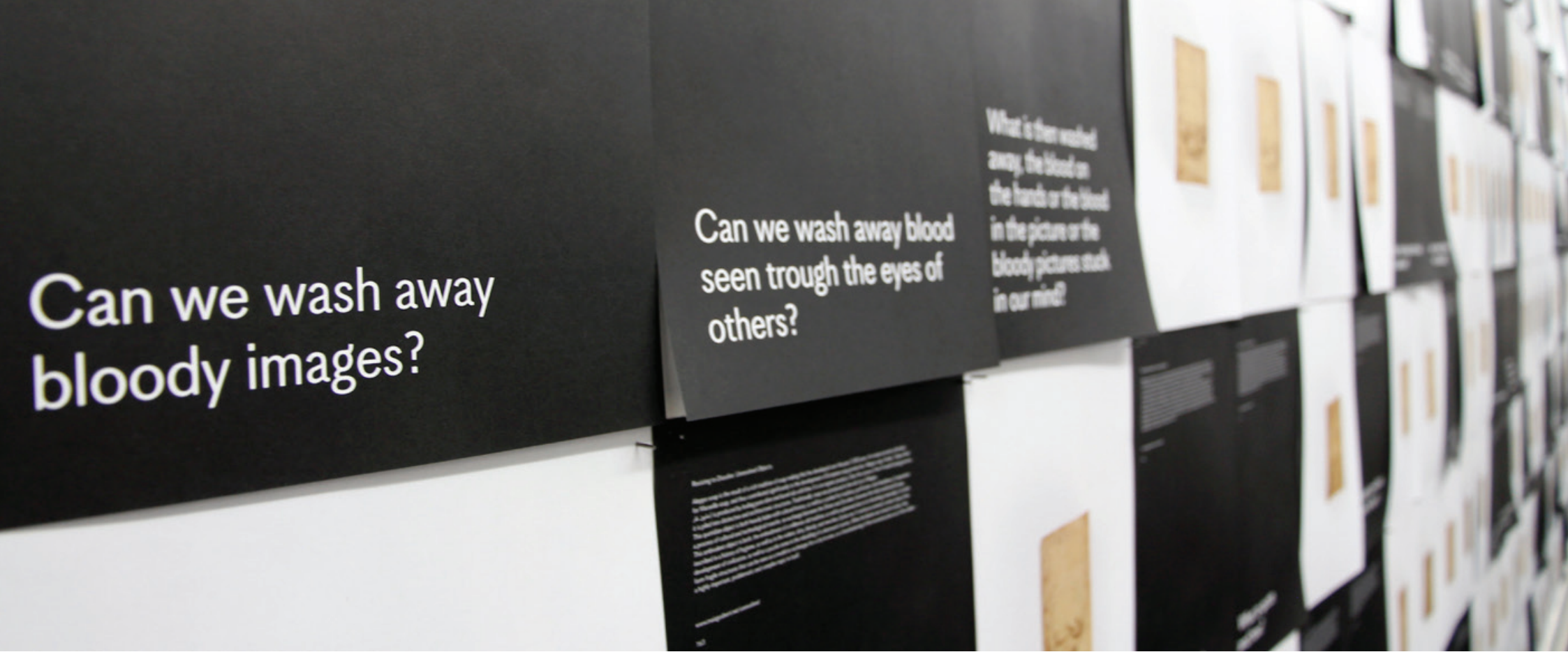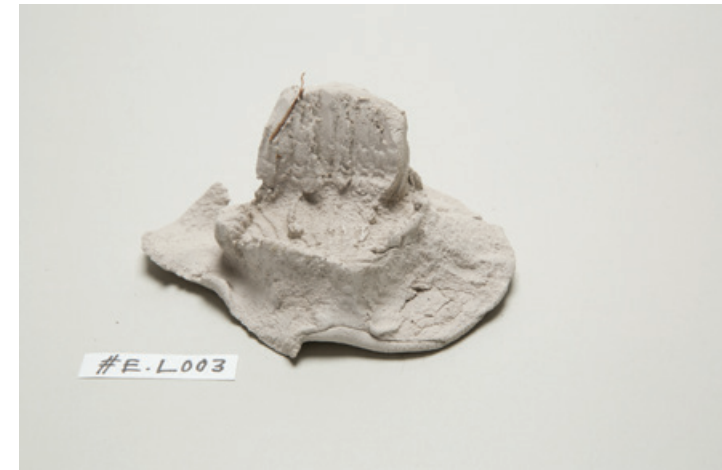
Why are these questions important?

Unresolved Objects – Installation Galleri Mejan, Stockholm; Photoforum Pasquart, 2018, Parse Biennial, Göteborg 2021

Unresolved Objects – book object

Unresolved Objects – Installation of an urban landscape, Galerie Brunner Bern.

Inverted values (archaeology of gaps)

In progress. Clay Objects, 20 Fine Art Prints

An inverted archaeology is told through materialised gaps and holes, through erosion and history preserved in the interstices. These voids manifest themselves as 'negatives', as objects and counterparts in the form of stuffed holes, negative imprints or eroded building fabric. This quasi-inverted architecture is subsequently photographed and classified, ultimately recalling archaeological artefacts. The materialised empty spaces are valorised by these strategies, charged with authority and credibility is ascribed to them. The playful approach to document and archiving raises questions value systems and classification mechanisms. How do we ascribe value to objects? How does an object accumulate history? What symbolic functions does an artefact, an object of cultural value embody? Whose values are transported and projected here? How do gaps in historiography and archiving fill in? Can gaps preserve history, does history inscribe itself in gaps? How could a history of gaps be written?

In history everything begins with the gesture of *setting aside*, of putting together, of transforming certain classified object into "documents". … In reality it consists in *producing* such documents by dint of copying, transcribing, or photographing these objects, simultaneously changing their locus and their status.

Michel de Certeau, The Writing of History, 1975

Documents are usually condensations of power. They reek of authority, certification and expertise and concentrate epistemological hierarchies.

Hito Steyerl, Documentary Uncertainity, 2007

Strange Documents

2018. 4 paper objects, pigment prints, 32 x 42 cm, framed

Strange Documents – paper objects, 4 Fine Art prints, gerahmt. 2018

re-cadrement(s)

2017. Installation, Stadtgalerie Bern.
4 tiles of a wooden frame, distributed in space, variable size

In Re-cadrement(s), the four sides of a picture frame are distributed in the rooms in such a way that from a certain point in the rearmost room, looking back, the frame can be perceived as a whole. At the same time, the frame now combines 3 rooms into one picture. With the movement and the position of the viewer, the frame visually falls apart again - the clear boundaries of picture content and frame dissolve. By using an old frame whose content has been removed, re-cadrements continues an earlier work (Untitled, a True Story) and takes up the question of the interchangeability of the image and its boundaries again.

How much of this is fiction

2014, 2017. Neon-typeg. 270 x 20 cm and 450 x 28 cm

How much of this is fiction is a permanently illuminated neon sign. Depending on the context, the statement can be read and interpreted differently: as a subtitle or commentary on its surroundings, as poetic or political commentary, as institutional critique, as a question in space or simply as a statement. The place of installation is a intentional component of the work. The lettering throws light on its surroundings and reveals them, exposes what is inscribed in its surrounding or in the landscape, points to the imaginary and sheds light on what is hidden, the invisible. The work became the exhibition title of the 2017 group exhibition at HEK Basel and FACT Liverpool dedicated to critical artistic practices in media art that operate at the intersection of politics, art, theory, activism and media.

We live in a world ruled by fictions of every kind – mass merchandising, advertising, politics conducted as a branch of advertising, the pre-empting of any original response to experience by the media. We live inside an enormous novel. It is now less and less necessary for the writer to invent the fictional content of his novel. The fiction is already there. The writer's task is to invent the reality.

J. G. Ballard

How Much Of This Is Fiction – Forum im Juli. Bärenloch Chur. 2015

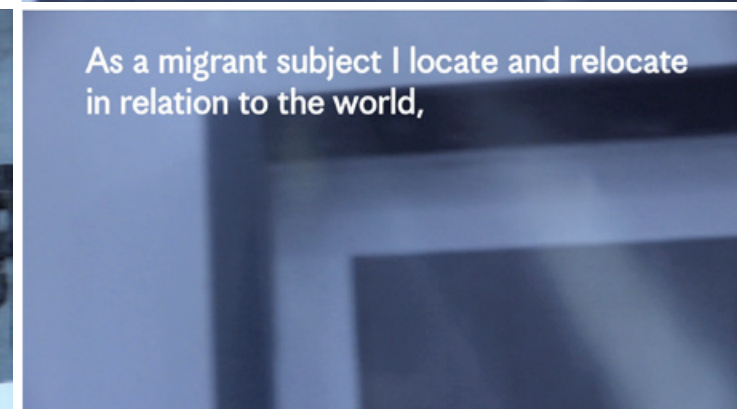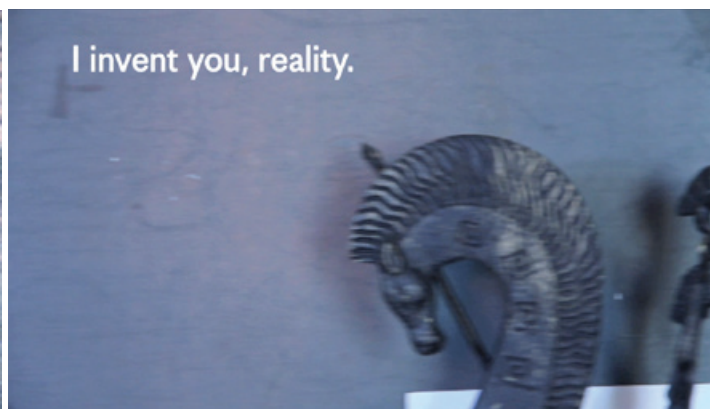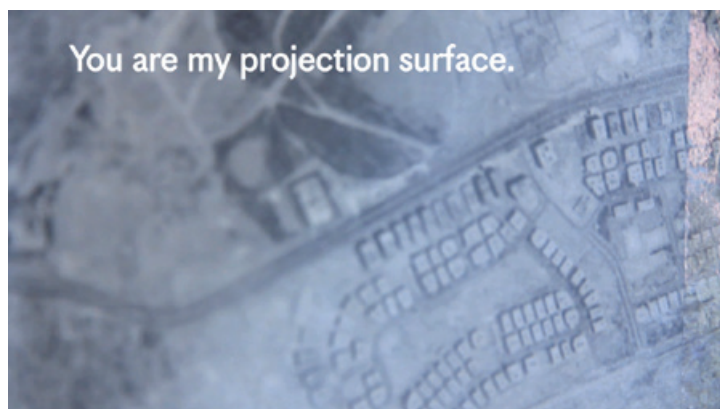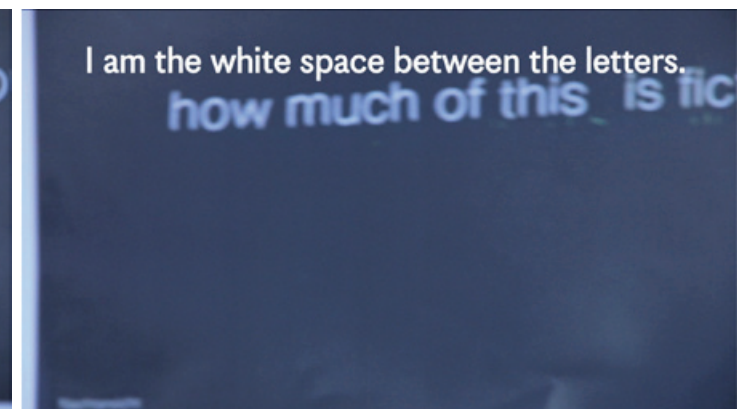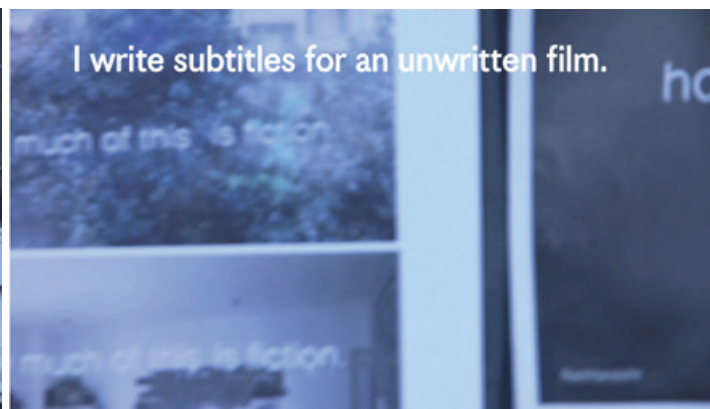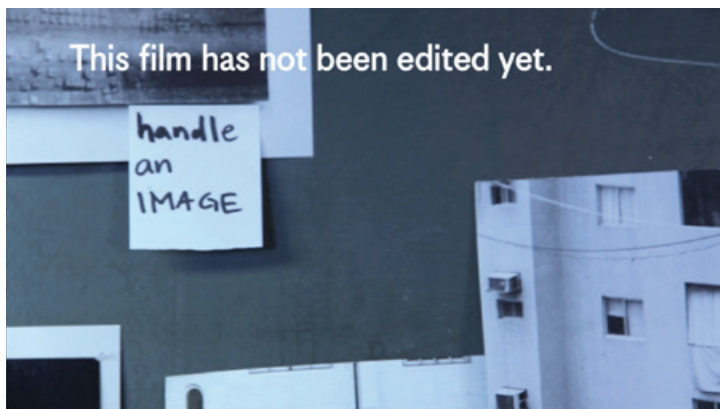How Much Of This Is Fiction – Bern Baby Bern. Kunstmuseum Thun. 2015

How Much Of This Is Fiction – FACT Liverpool and HEK Basel, 2017

Sketch, Atelier Bern. Sketch. 2014

Subtitles for an unwritten film...

2015. Video HD (projection) subtitles. Ohne Ton. 8 min.,lLoop

Video: http://vimeo.com/149507071
Passwort: betweenthelines

The search for a central statement during the realisation of a project that increasingly seems to become impossible finally develops into a self-reflective, trance-like loop: the artistic process, the conditions of production and the fear of failure are all explored in this video work.
The artist questions, illuminates, reflects and analyses her own as well as general work conditions and insecurities. She turns around herself in her studio and scans and palpates the space with its artworks, sketches and open processes in it. Sometimes closer, sometimes further away, the camera moves along a picture frame, across a cityscape, immersing itself in the image. Spaces and references open up between the works depicted, the pictorial notes and the subtitles. The text consists of the artist's own text material and quoted sources — it points to a subtext between the lines. The film repeats itself — its presented as a loop and it is overwritten anew at each screening. In this way the work becomes an infinite, unfinished and self-commenting palimpsest. and self-commenting palimpsest.

You are my projection surface.

Subtitles for an unwritten film – Video HD (projcktion) subtitles. no sound. 8 min., loop, 2015

Tableaux vivants – Installation, Bern Bümpliz, summer 2015

Tableaux vivants

2015, 16 poster stands, 89.5 x 128 cm. Mirror foil, UV print

For "Décalage - an exhibition on 'Interpreting in an Intercultural Environment', 15 interpreters were interviewed about their backgrounds and activities. Selected statements were printed on mirror foil in the interpreters' different languages and alphabets and translated into one of the Swiss official languages on the reverse side. This was not solely about language, but also about migration stories and cultural translation difficulties.

The installation was located in a neighbourhood with a high proportion of migrants. On poster stands, the statements face each other and are reflected in each other - the surroundings and viewers are included in the statements through the mirroring. The reflecting text carriers become living images (TableauxvVivants) that reflect and include their meaning and their sur- roundings. The result is a simultaneously collective and individual portrait and an arrangement in which the statements are combined with each other, with the surroundings and the viewers to form a kaleidoscopic whole and thus make the situation and role of the translators tangible in their diversity.
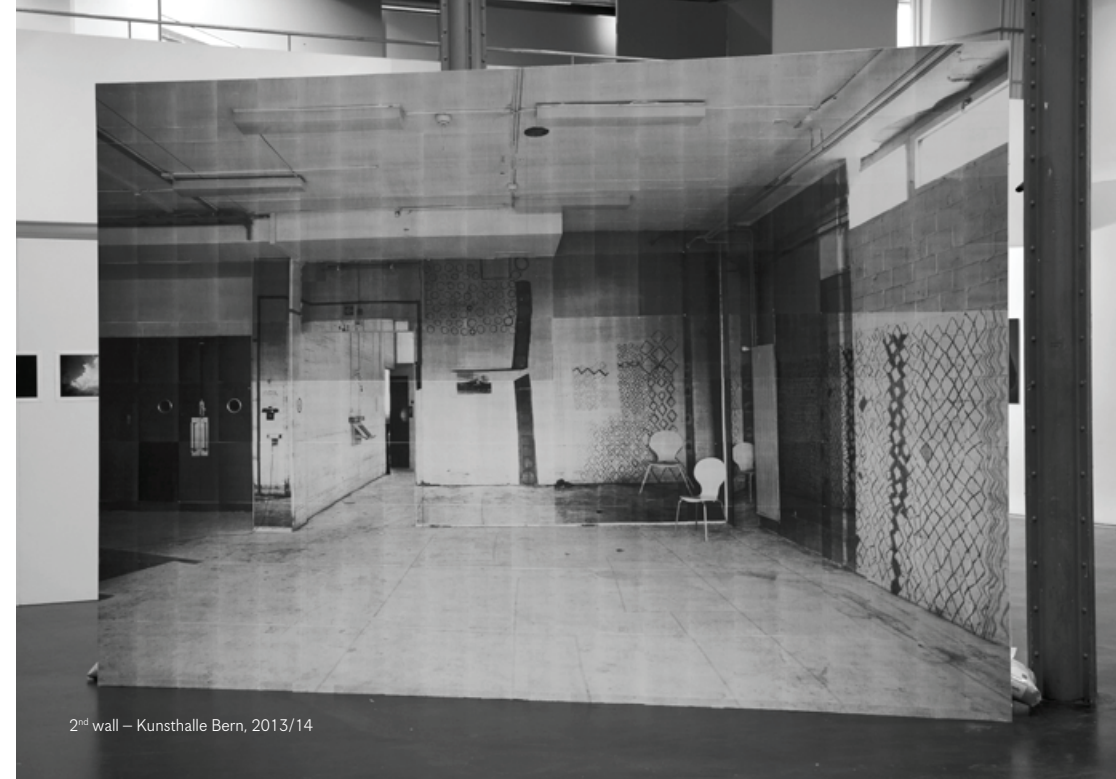
Options for Walls.

2013 - ongoing. Installation, wall with photo wallpaper consisting of
A4 laser prints SW. 285 x 420 cm, wood, paper.

The contribution for *Transform 2013* is a photocopy of a wall, including the artworks installed on it: the photographic image of this wall is enlarged to the original dimensions of the wall surface. Divided into A4 sheets and printed out in black and white, the image is pasted back onto the previously depicted wall as a photo wallpaper. The wall, now depicted and mounted on itself, becomes a copy and a document of itself. Options for Walls is a form of spatial appropriation - a photographic overwriting of it. In the further course, the wall is transferred from the original location to the exhibition space, from the independent to the institutional framework: As a wooden wall in the format 285 x 420 cm, it is wallpapered with the documentary image from Transform using the same technique (wall no. 2 - Kornhausforum). This new spatial situation is again captured and applied to the wooden wall at the next exhibition (Wall No.3 - Kunsthalle Bern) and then documented and reproduced again when transported to another exhibition space (No. 4 - Fototage Biel, then No. 5 - Kunsthalle Exnergasse, Vienna). The image of the wall, renewed in each case, is found in each exhibition space as a „copy" of itself. This process is always continued, the image nests and carries its own exhibition chronicle mapped, depicted and inscribed in the image itself.

2nd wall – Kunsthalle Bern, 2013/14

1st wall – Transform, Bern 2013

3rd wall – Kunsthalle Bern, 2013/14

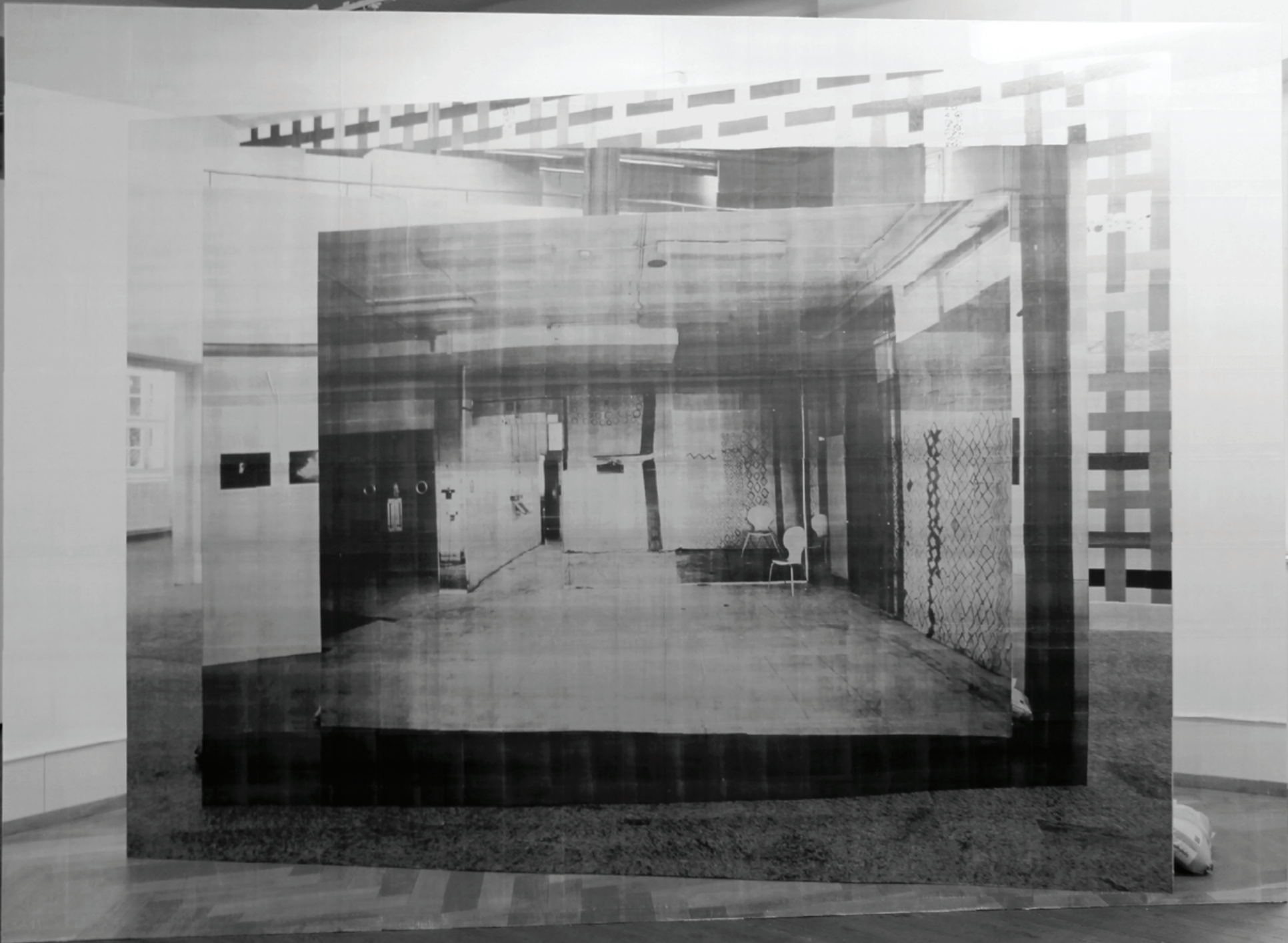4th wall – Journées photographiques Biel/Bienne 2015
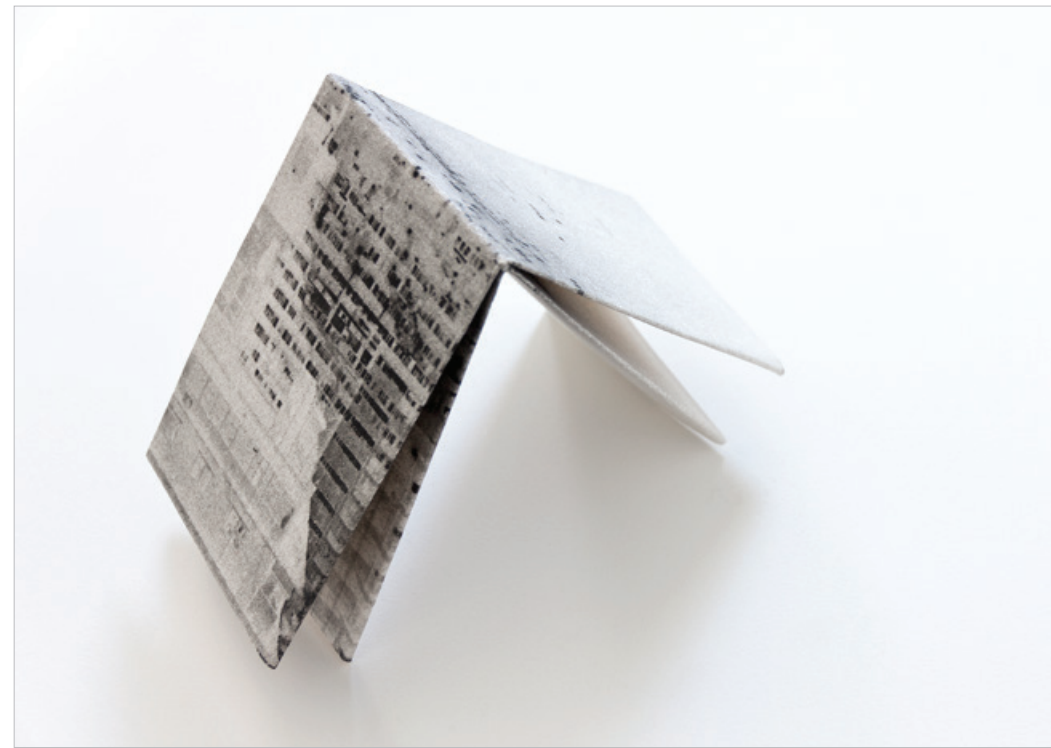
5th wall – Kunsthalle Exnergasse 2018

Terrain Vague – Galerie Rivoli / Beatrice Brunner, brussels 2017

Terrain Vague, Gravitation Studies N°1-5 – format 42 x 55.3 cm, framed

Terrain Vague

Variations of an upside down experience
2013, series consisting of 12 fine art prints, various sizes, framed.

The 12-part working group Terrain Vague - Variations of an upside down experience is based on a night-time photograph of Johannesburg's urban landscape reflected in a window. The series was created using a multi-stage printing process: Photography, monotype, renewed photographic reproduction, digital fine art print. After a first print run, the artwork was folded, placed on top of the printed image and photographed again in this arrangement. The result is spaces and landscapes that nest within themselves. The image thus becomes a spatial object, a folded urban map, a 3-dimensional pictorial space: it folds out of and into itself, opening up new dimensions of space and interpretation.

The boundary is a function of relation, a brokering of difference, a negotiation in which I am bound to you in my separatedness. ... who „I" am is nothing without your life, and life itself has to be retought as this complex, passionate, antagonistic, and necessary set of relations to others. I may lose this „you" and every number of particular others, and I may well survive those losses. But that can happen only if I do not lose the possibility of any „you" at all.
If I survive, it is only because my life is nothing without the life of that exeeds me, that refers to some indexical you, whitout whom I cannot be.

Judith Butler, The Frames of War, 2009
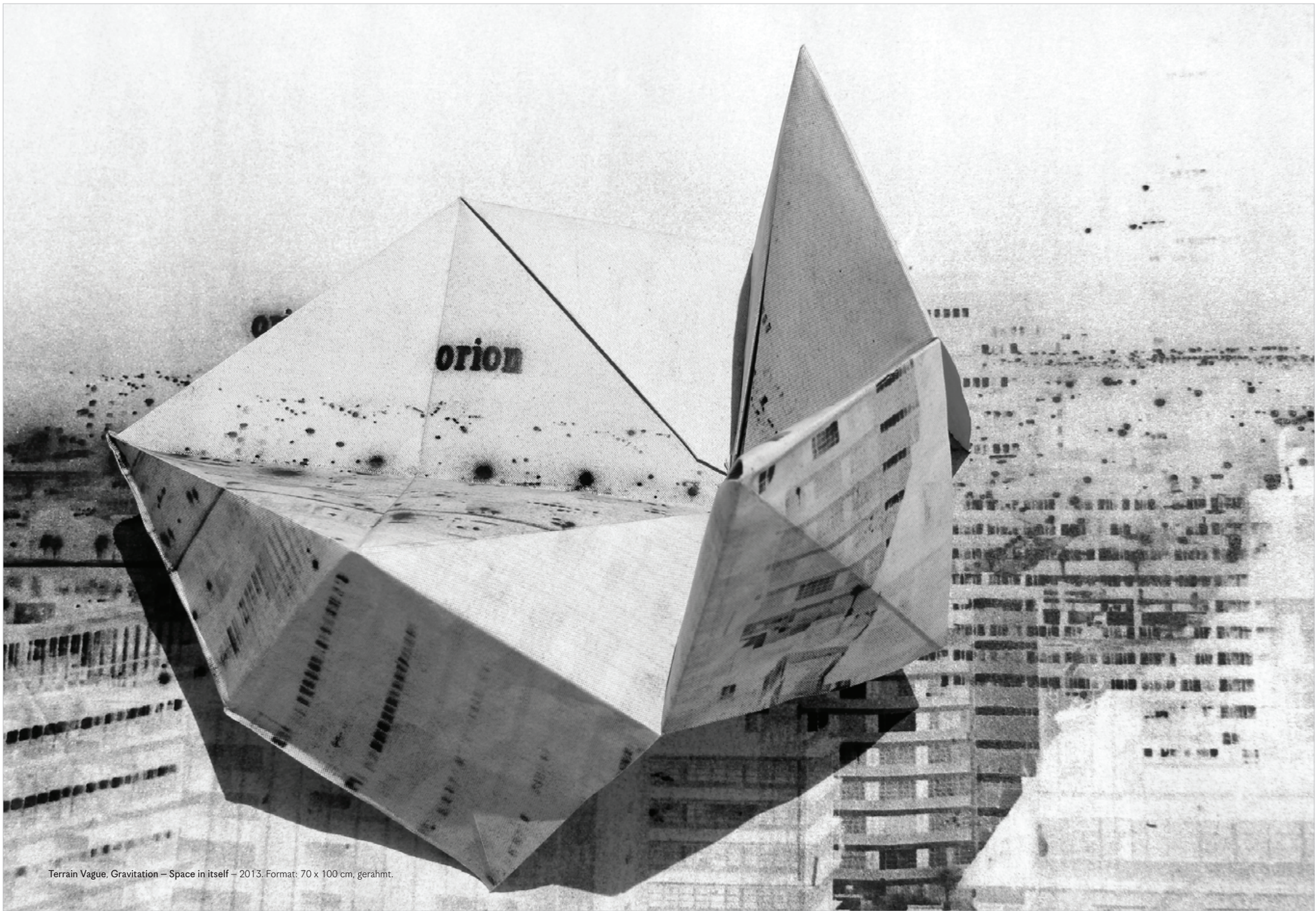
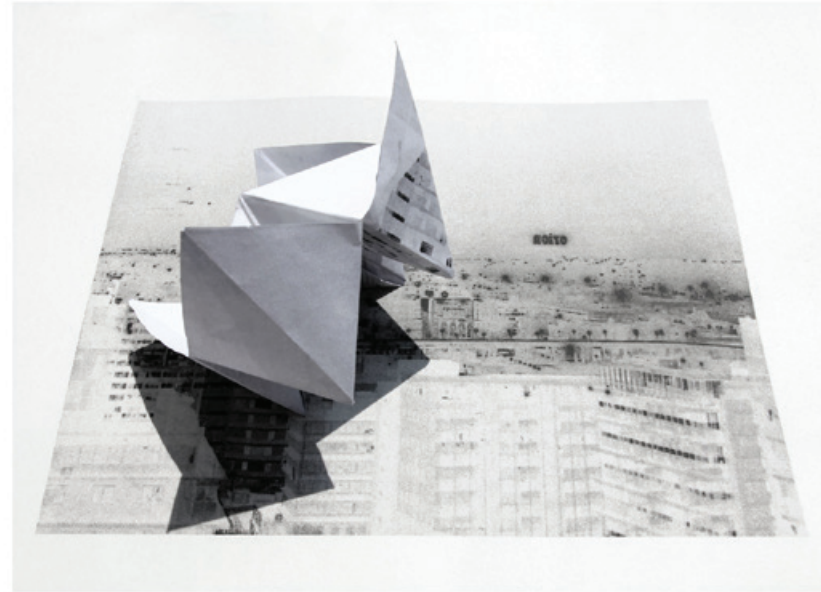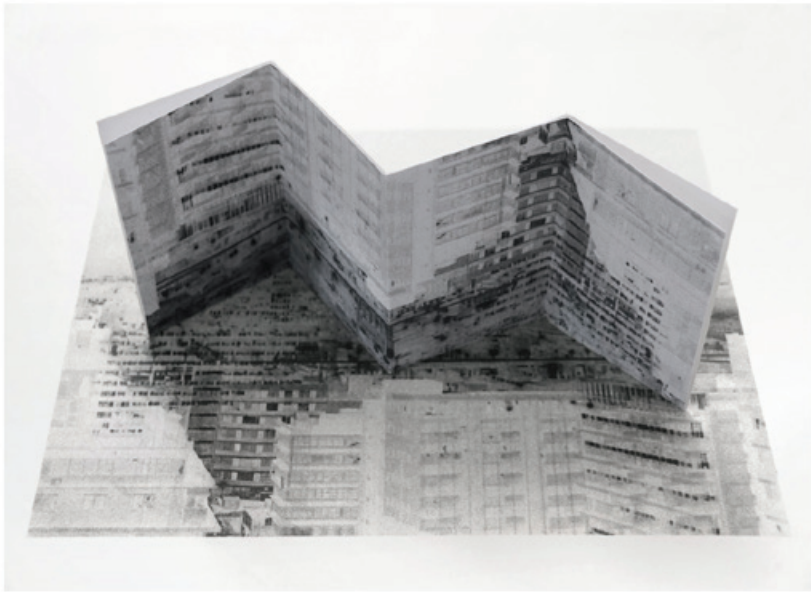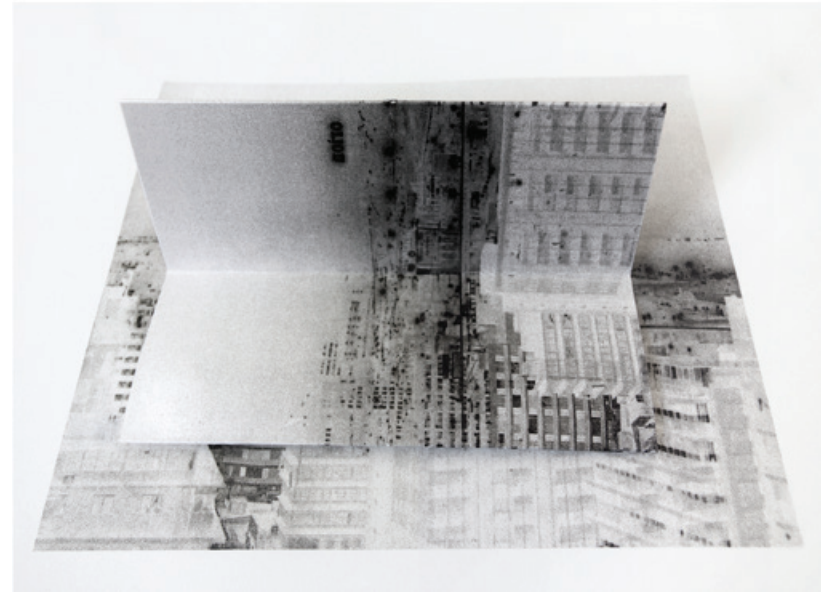Terrain Vague, Gravitation – Space in itself – 2013. Format: 70 x 100 cm, gerahmt.

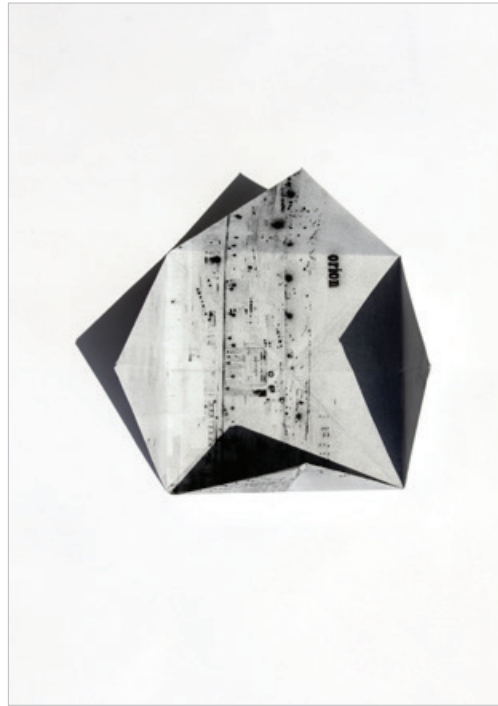Terrain Vague, Skyline – doublebound reflection – format: 63 x 90 cm, gerahmtframed
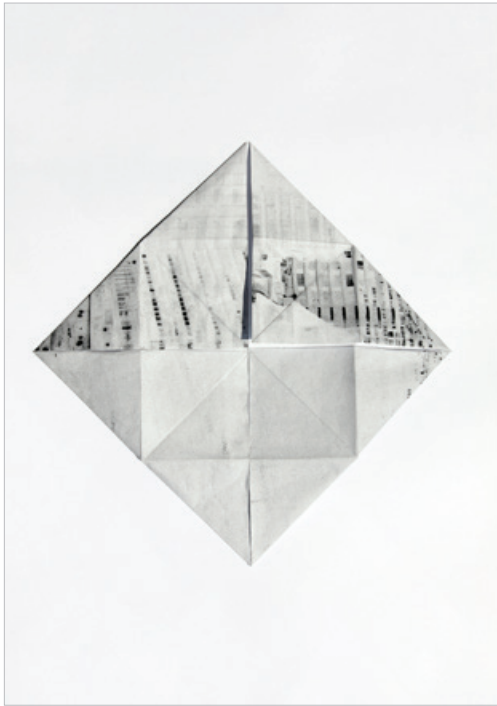

Terrain Vague, Inverted cartography – format: 77.5 x 117.5 cm, framed

Terrain Vague, Gravitation Studies N°1-5 — format 42 x 55.3 cm, framed

Terrain Vague, Spacial objectification N°1 - 4 — format 29.7 x 21 cm, mounted on cardboard

Fragments of a city without a map — Video HD, 8.30 min. mit Ton und Subtiteln.

Fragments of a city without a map

2012, Video HD, 8.30 min., sound and subtitles
& 4 Fine Art-Prints. 45 x 60 cm

Video: https://vimeo.com/57004774
Passwort: fragments

A puzzle was produced from an exemplary photograph of the urban space. Fragments of a city without a map results from a stay in Amman, Jordan 2011. The already fragmentary material collected on site was further fragmented and reinterpreted as it was put together. This process and the recomposing memory and reflection of a place was documented on video. I revisited the experience of a city in the post-processing, in a process of opening up a memory space, or the renewed fragmenting and reassembling became the working out of a bigger overall picture from many individual fragmentary memory images. The resulting video work is a loop in which a person assembles the image of a city and the memories offeeling out of place. The repetitive movements are complemented by a text, both spoken and subtitled, that tells about a personal experience of a city at a particular time.
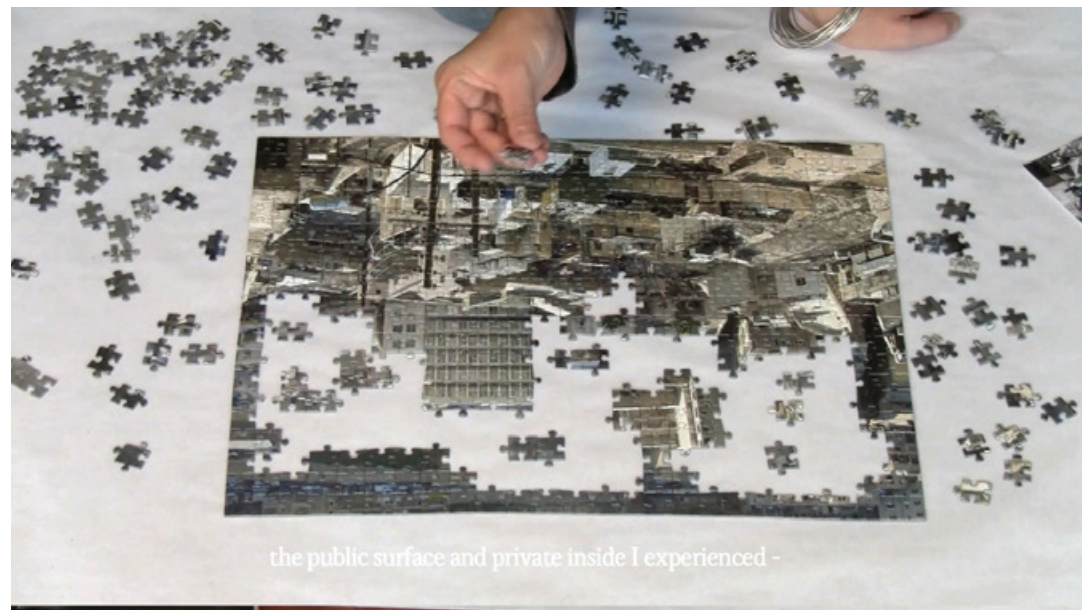
... l'élément ne préexiste pas à l'ensemble, il n'est ni plus immédiat ni plus ancien, ce ne sont pas les éléments qui déterminent l'ensemble, mais l'ensemble qui détermine les éléments: la connaissance du tout et de ses lois, de l'ensemble et de sa structure, ne saurait être déduite de la connaissance séparée des parties qui le composent: cela veut dire qu'on peut regarder une pièce d'un puzzle pendant trois jours et croire tout savoir de sa configuration et de sa couleur sans avoir le moins du monde avancé: seule compte la possibilité de relier cette pièce à d'autres pièces (...), seules les pièces rassemblées prendront un caractère lisible, prendront un sens...

Georges Perec
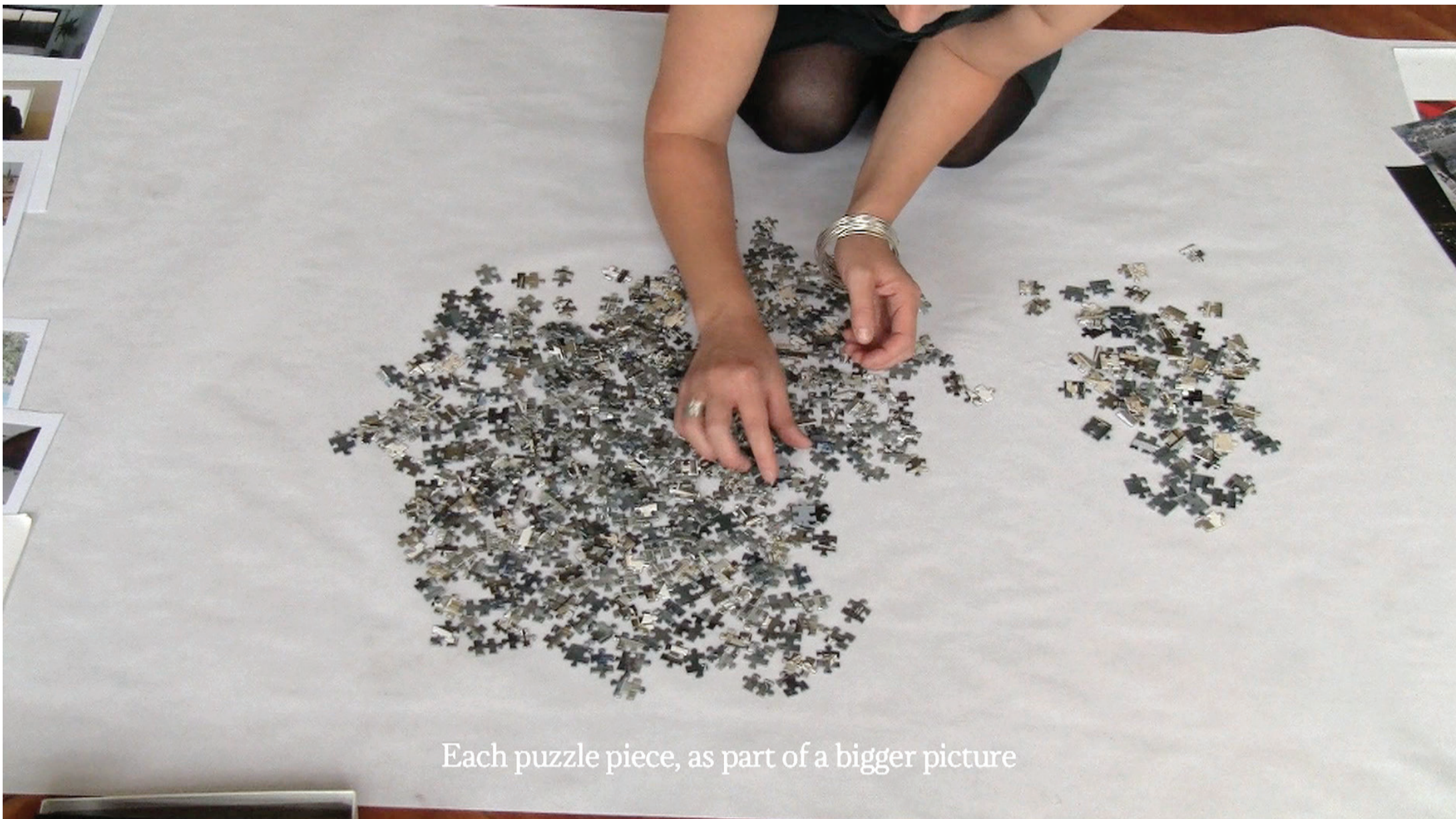
Each puzzle piece, as part of a bigger picture

Fragments of a city without a map – Video HD, 8.30 min., sound and subtitles, 2012

Now I re-read this city again in its interspaces —
between its concrete buildings and old stairway steps,
social and historical layers, contradictions and unexpected blanks:
fractures, sounds and smells.
Murmuring tv-voices, a language I understand only fragmentary —
nightly applause after the games, repeating echo of the prayer,
news about upheavals in neighbouring nations,
talks about politics, absent tourists and the economic situation.
the market, the butcher, some parties, a friend —
and the king's portrait everywhere.

Within the image I try to recompose, the details create confusion:
Each piece, as part of a bigger picture,
asks for individuality and comparison in its uniformity.
I still can't grasp the complexities of this place.

I now approach the blind spots with a temporal and spacial distance.
I look back in black and white, while I do remember palish colours.
I smell the coffee shops the tobacco, the traffic and the falafel.

In my memory I hear the recurring electronic melody,
the sound of the gas-camion, looping trough the hills downtown.
I place myself within this landscape, within this picture,
to stray through its streets again, retracing my steps in my mind.
I split this photographic reality and its frame,
to read between the lines, to redraw a personal map, to connect each piece,
to follow an inner logic and geography of a past experience.

I cut, I copy, I paste, I shred and deconstruct,
I combine and search for the pieces to fit together.
Each piece points to another — to then, as soon as it matches,
uncover a new gap: uncover a new space to translate and interprete.
I look for blind spots, for questions and answers, you.
I'm walking along lanes, climbing mountains, crossing the circles again.
This time I'm the stranger. I listen to the description of another place — even further away.
The sound of your voice is still close and present between these lines.

I piece the puzzle together. I fill the blanks with life:
colours, smells, sounds, voices, connections.
my foreignness, the political and social patchwork,
the public surface and private inside I experienced -
the turkmani gypsi camp, the egyptian construction workers,
the palestinian families, the christian village in the suburbs...

Within this grey zone between remembering and forgetting,
I step back and fourth in my mind and in reality.
I draw a line, then loose track. I reorient myself. I observe and translate.
I look for this missing thing: I question my questions and answer a double bind.

While people here choose the street this spring I'm closer
to the far away than to the present.
I turned upside down to watch from the other side. travelling.
It's only straight ahead downwards there. into this other reality.

This shattered image — this broken mirror — is my lens ,
I reconstruct to discover — to see something different, to associate,
to reassemble while I remember things I couldn't see before.
Now I proceed because I changed the scale, the focus, the grid,
the resolution and the context.

https://vimeo.com/57004774
Password: fragments
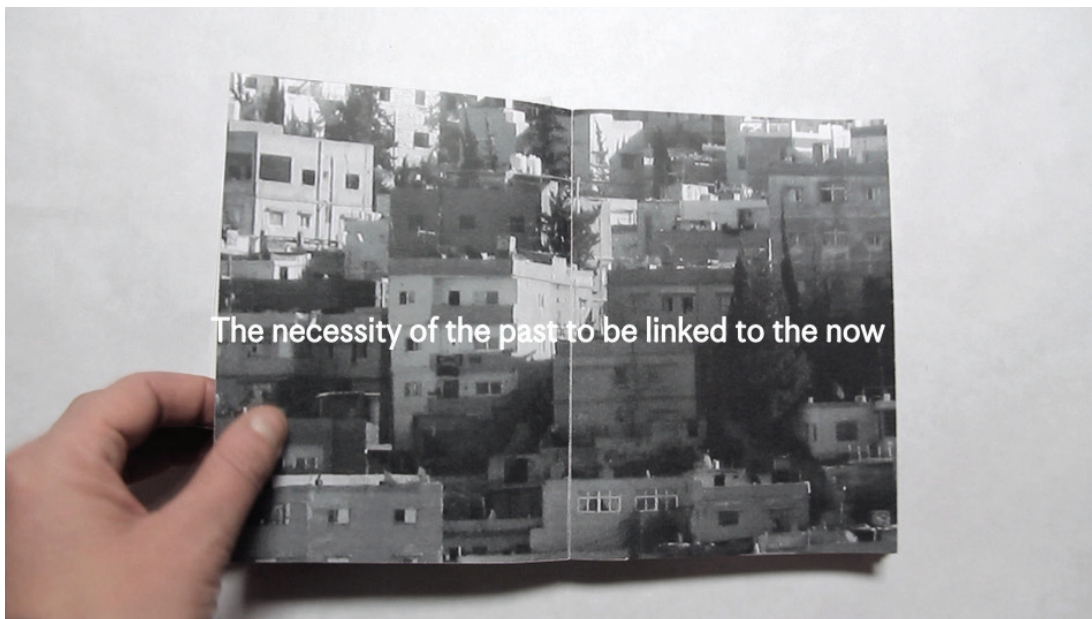
Landscape (Unfolded) #3 — Video HD based on abook object, 11:30 min, sound & subtitles

Landscape (Un)Folded

2011/2012, 4 works based on a single photograph
Video: https://vimeo.com/51392291 Password: amman2011

Book: A view of a city (Amma)n was printed in b/w and cut into 6 horizontal panels. sheets. These are folded into a fanfold. The leafing through becomes a leafing from bottom to top through the picture, a temporal movement through a static picture, through layers of architecture and landscape, through urban structure, which changes formally playfully and yet uniformly until one reaches the horizon. formally playful and yet uniformly changing until one encounters the horizon and finally the sky. A single image is thus placed in a temporally legible and tactile structure. **Showcase:** The again laid out sheets of the leporello - a folded landscape similar to the hilly cityscape of Amman is arranged in a showcase and thus photographed again. The resulting image is a large-scal**e Panorama**: This is reminiscent of an old panoramic map, a bird's eye view of the city. **Video:** The reflection of this transformation through different media spaces, from photography to book, is transformed into a time-based medium as video. The text thereby ponders the working process and the transformation from static image to temporal plane - from image to 3-dimensional book to a time-based cinematic installation. Based on a singular image, the work forms itself in various work steps into a group of 4 individual independent works that follow one another.

Landscape (Unfolded) – Panoramic view, Showcase, Exhibition at Galerie Krethlow & Kunstmuseum Thun, 2011/2012

(Video-Text)

Landscape (Unfolded) #3
2012. Video HD with sound and subtitles.

Is this book a film, is this image a landscape, a map, a document?
Is this object a picture folded, a layout in time, a reflection along breaks,
faults and foldings? Expansion and compression of time, repeatedly
transfered, an endless knot: time lapse, time faults, time hole.
The copy of the copy of the copy — ghostly time of repetition.
Space without place, time without duration.

This is a retrospection.

I am not where this picture originates, I'm not where the image formed
and developed, because I'm always still on the way to reach that place,
while I already continued futher. But now — right now I feel at home here
in my imagination within this space of redundant imagerie qui s'enfuit,
these conjugations between black and white, this alphabet of possibilities
emerging from the same but declinated source.
The necessity of the past to be linked to the now lets me leaf through
memory between these pages, between these lines. Now I play with the
practice of the space of the page, the beauty of (un)folding time, of
expanding horizons, the construction of metaphoric imagery. Time is
a book, time is a hole, time is to unfold here and folds up at times,
time is a landscape.

The book is a period, a time and space in between, paper a time to unfold
in space — a layout to touch. Be it a surface, cartography, a landscape to
grasp: a layout in space and time of a film about a book about an image
about a place. This topography is an appropriated space built out of paper,
it's my document, a proof. A construct to navigate within my memories,
from the center to the south, alongst the X and Y axis, from bottom to top,
from ground towards sky.
To fold and unfold, to dig through layers of time, translating from sheet
to sheet, from left to right, from right to left. This diary is folding up and
inventing a tangible space of paper, notes, pieces — intersections. This is
a description of a non-place, a souvenir from outer space, a message of
folded time and space: A transition from picture to image, a letter of
memories and imagination, defolding in variations of the same subject —
an ongoing configuration.

Video: https://vimeo.com/51392291
Passwort: amman2011

Landscape (Unfolded) #3 – Video HD, 11:30 min, sound and subtitles, 2011/2012

Untitled - A True Story

2010. 5 photographs, fine art prints, 118 x 17 0cm
Award of destinction, Fotopreis des Kantons Bern

Ich konstruiere ein Bild, verorte es, setze es in Bezug zu seinem Umfeld, begrenze es, setze es in einen Rahmen. Das Bild ist ein Tableau, ein durch den Rahmen eingegrenztes, zu einem Bild erklärtes Territorium. Als wäre der Rahmen eine Grenze, ein Abschluss. Wenn ich ein Bild zu seiner Umwelt in Bezug setze entsteht ein Netz aus Verbindungen, Überlagerungen, Ergänzungen. Die Objekte mit denen ich das Bild im Augenblick in Verbindung setze, der Raum und das hier und jetzt werden Teil des Bildes und seines Umfeldes. Die Ausgangsbilder hier sind an unterschiedlichen Orten entstanden. Sie fristeten ein langes Dasein auf meiner Festplatte, bis ich sie ausdruckte, sie in einem neuem Kontext verortete, sie in Bezug zu dem Hier und jetzt setzte, ihnen einen provisorischen Rahmen gab, sie spielerisch aus sich herausgreifen liess und sie schliesslich von einem Rahmen in den nächsten setze. Die Bilder haben einen Rahmen, eine Einfassung bekommen und bleiben dennoch provisorisch, wollen immer weitergedacht werden. Eine Verschachtelung und Neuverortung des Bildes unter Einbezug des Umfeldes. Ist ein Bild, wenn es einen Rahmen hat, ein fertiges Bild?

UN-Resolutions – 2 books, 214 pages, A4 laser copies

UN-Resolutions – book and installation, FOTOK-Galerie, Vienna 2013

UN-Resolutions

2009 Birzeit/Ramallah, 2 photocopied Bücher, red glue binding. 214 pages and installation (Documentation-Video): https://vimeo.com/108710201

UN-Resolutions was produced in Palestine during a Workshop with *Mahatta*. The 2 books eachcontain 214 UN resolutions on Israel/Palestin from between 1947 and 2009 spread over 214 photocopied A4 sheets. The project plays with and explores the absurdity within the word ‚resolution' which includes ‚solution'. As a contradictory term it is put in relation with the political situation in Palestione. I associate the ‚UN-resolutions' with the term ‚image resolution'. The better the resolution, the more information (dots) an image contains, the more information it provides. The larger the dots, theless readible the overall information becomes — the image and its message dissolve. The selected picture shows the runway of Qalandia Airport, a symbolically charged place regarding individual freedom of movement. It refers to a time when mobility was possible for the population. Today, Qalandia Airport (or Jerusalem Airport) is closed. Its runway ends at the site of the largest checkpoint in the West Bank — the Qalandia Checkpoint. Each page of one single book contains a UN-Resolution. By browsing through the 214 pages, the image dissolves into larger and larger dots. The airport disappears and becomes invisible, while the dots cover the text. ‚UN-Resolutions' examines power relations between image, visuality and language and visual & media politics.
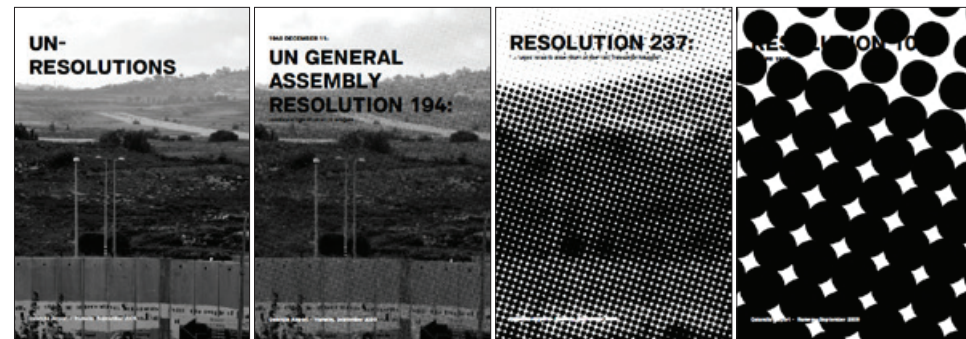
Surfaces – 3 C-Prints, Diasec, 70 x 94 cm, 2010

Surfaces

2010. 3 C-Prints, Diasec, 70 x 94cm

Glass windows covered with patterns obscure the view of spaces behind them. The cut-outs of patterned glass demand the negotiation of one's own standpoint in relation to a surface that can be perceived both as the view from within and from without, from close up or from a distance. The photograph is characterised by a complexity that contains associative potential: on the one hand, the blurry perception and the glimpses of further pictorial levels invite thought reflections and speculations about the location, about what is shown and what is hidden. Is our gaze averted?Denied? Is it really just a play of colour, form and light? Are we in a private, protected space or are we looking into a space that remains closed to us? Text: Visarte Bern 2010

C.Scapes – Video HD with sound, voiceover, subtitles, 2009

C.Scapes

2009. Video HD. 37 min., Projektion. Installation mit Ton und Subtitel
Video https://vimeo.com/40082532

C.Scapes is a video and interview project that examines and questions Cairo's public space and its contradictions. Withdrawn behind windows and facades, the camera looks from the inside to the outside, from the private to the public. C.Scapes is a dialogue based on interviews located between individual realities, visionary dreams and contemporary urban conditions, images and the imagination. The camera observes at a distance. Individual experiences overlap, complement and contrast each other. The ambivalence of public space unfolds between static almost photographic video shots of private window views and panoramic shots from a bird's eye view, and becomes legible in the images and in minimal movement over time. The location and the situations described are not directly pictured or documented — it remains up to the viewers to read between the lines and images. A complex space assembles in the imaginary. Collaboration with Shahira Issa (assistance, translation), Yasser Naeim (camera, locations) and Mahmoud Refat (sound, music).

on abolishing Emergency Law.

you would very often see people smiling and joking around

and that one is always under surveillance

It is very rare that you go to a nice place which isn't crowded.

C.Scapes – Video HD with sound, voiceover, subtitles, 2009

and constant takeovers by different kinds of people.

But it is... a chaos – that I don't know how - it structures itself.

C.Scapes – Video HD with sound, voiceover, subtitles, 2009

Travel.agencies – series of 20 C-prints, 2007– 09

Travel.agencies

2007–2009, series of 20 C-prints

Travel.agencies is a study and a documentation of the visual representation of travel through the manifestations and visual furnishings of travel agencies in Cairo. World maps in a variety of designs from different eras decorate the numerous small travel agencies that can be found one after the other in the streets of downtown Cairo. Palm beaches are missing here. The journey is not embodied in photographic views of the dream destinations. The world map is a projection surface for the imagination. The world is seemingly open to the traveller, any destination can be imagined and is not conveyed by images. The last photograph in the series shows a travel agency that only presents the words ‚Image Voyage' in Latin and Arabic letters, so to speak the abstracted paraphrase and confirmation of my endeavour and my photographic journey through the imaginary visual geographies of the Egyptian travel agencies.

more information: http://maiagusberti.net/?n=Projects.TravelAgencies
Interview with Aleya Hamza, CIC: http://maiagusberti.net/?n=Projects.TravelAgencies00

Travel.agencies – series of 20 C-prints, 2007– 09

CV/Biography – Maia Gusberti

Video online:	[Vimeo – Maia Gusberti](#)
	[Ursula Blickle Archiv](#)
Sikart Database:	[Maia Gusberti](#) text: Franz Krähenbühl

*1971 in Bern	lives and works in Bern
1995-2010	lives and works in Vienna and Cairo
2015-2020	lives and works in Bern and Brussels

1986-1993	**Preparatory & Grafic Design studies,** SfGB, Biel/Bienne (CH)
1996-2002	**MA – Art and digital Media studies,** Univ. for applied Arts, Vienna (AT)
2017/2018	**Critical Images,** Post-Master, Royal Institute of Art, Stockholm (SE)
seit 2020	**Artistic Research Assistant,** CC Art, Design, Public Spheres – HSLU (CH)

Prices/Grants

2021	**Curatorial Research Grant,** Pro Helvetia (CH)
2021	**Continuer, Research Grant** Canton Bern (CH)
2017	**Frauenkunstpreis,** Bern (CH)
2012	**Werkstipendium** Photography Canton Bern (CH)
2011	**Fotopreis, Award of distinction** Canton Bern (CH)
2010	**Aeschlimann Corti Stipendium** – Main Award 2010 (CH)
2008	**Sussmann Grant,** Vienna (AT)
2003	**Premiere Grant,** Univ. for applied Arts, Vienna (AT)
2002	**Prix Ars Electronica, Award of distinction** Net Vision, Linz (AT)

Residencies

2017	**AiR Sasso Residency,** Vairano (CH)
2016	**AiR Kaus Australis,** Rotterdam (NL)
2014	**AiR bains connectives,** Bruxelles (BE)
2011	**AiR Amman,** Jordan, Pro Helvetia & Swiss Embassy Amman (CH/JO)
2009	**AiR Fotografie,** BMUKK, Rom (IT)
2009	**Al Mahatta** Bir Zeit/Ramallah, Palestine (PL)
2006/07	**AiR Cairo,** Pro Helvetia, Egypt (EG)
2004	**AiR Cité des Arst** BMUKK, Paris (FR)
2004	**AiR Exstream Residency,** Interspace, Sofia / Bulgaria (BG)

Curatorial Projects

2019-2020	**Komplexe Bilder,** Filmprogramm, monatliche Screenings, Kino REX, Bern (CH)
2018	**Choreography of the Frame** (mit Michaela Schwentner), Kunsthalle Exnergasse, Wien (AT)

Texts

2020	[Im Pluriversum der Bilder](#)(german) a text by Maia Gusberti
	for Wallmapu-ex-situ (Aldir Polymeris & Nina Willimann)

Solo Exhibitions

2019	**Konstruktion oder Palimsest,** gepard14, Bern (CH)
2018	**Behind the curtain / Beyond the frame,** Zimmermanhaus, Brugg (CH)
2017	**Galerie Beatrice Brunner,** Bern (CH), **&** RIVOLI, Brussels (BE)
2015	**Subtitles for an unwritten film.** Lokal.Int, Biel/Bienne (CH)
2015	**How much of this is fiction, Forum im Juni.** Bärenloch, Chur (CH)
2014	**Maia Gusberti,** Bains Connectives, Brussels (BE)
2013	**Fault lines,** Fotok Galerie, Vienna (AT)
2013	**Video Window** - Maia Gusberti/Margot Zanni, OG9 Zurich (CH)
2013	**Landscape (un)folded,** Videokunst.ch, Bern (CH)
2013	**Maia Gusberti/Nino Baumgartner,** Krethlow Galerie, Bern (CH)
2013	**Nachbilder.** FFV Stiftung f. Foto, Film u. Video, Kino Kunstmuseum Bern (CH)
2010	**A True Story,** Grand Palais, Bern (CH)
2009	**C.Scapes,** Stadtgalerie Progr Bern (CH)
2008	**Travel.agencies,** CIC Contemporary Image Collective, Cairo (EG)
2002	**Logicaland,** Forum Stadtpark Graz (AT)

Group Exhibitions (Selection)

2021	**PARSE - Biennial** of artistic Research (Violence), Götheborg (SE)
2019	**Cantonale Bern/Jura** 2019/20, Kunstmuseum Thun (CH)
	Restless image, unresolved gaze, KCB, Belgrade (SRB)
	Ohne Verfalldatum, Collection of Migros Aare, Kunstmuseum Bern (CH)
	Almanach Fotografie, Publication and Exhibition, Terrain, Bern, CH
2018	**Choreography of the Frame,** Kunsthalle Exnergasse, Wien (AT)
	Prix Photoforum 2018, Photoforum Pasquart, Biel-Bienne (CJ)
	Representations Interrupted, Critical Images, Galleri Mejan, Stockholm (SE)
	Druckatelier Tom Blaess, Bern (CH)
2017	**Cantonale Bern/Jura,** Centre Pasqu'Art Biel/Bienne (CH)
	Kunst und Bau, Gegenwärtige Praktiken in der Stadt Bern, Stadtgalerie Bern (CH)
	Esszimmer/Weltraum Basel, Das Esszimmer goes Weltraum, Basel (CH)
	Rencontres Internationales Paris/Berlin Paris (FR)
	How Much Of This Is Fiction, FACT Liverpool (UK)
	How Much Of This Is Fiction, HeK - HEK, Basel (CH)
	Sans titre (paramètres composés), Stadtgalerie Bern (CH)
2016	**Long term exhibition 'Sammlung Migros Aare',** Welle 7. Bern (CH)
	On Landscape #3 at Lower Hewood Farm, Dorset (UK)
	Presentations at Kaus Australis und **Het Wilde Weten,** Rotterdam (NL)
	In Itinere, Castelnuovo Fotografia, Castelnuovo (IT)
2015	**Journées photographiques de Bienne,** Biel-Bienne (CH)
	On Landscape, April - May 2015, Matèria Gallery, Rome (IT)
	Der Raum nach dem Raum, Kunsthaus Muerz, Mürzzuschlag (AT)
	Décalage, Westfenster, Bümpliz (CH)
	Bern Baby Bern, Kunstmuseum Thun (CH)
2014/2015	**Cantonale Bern/Jura,** Kunsthaus Interlaken (CH)
2014	**Walk a mile in my shoes,** Flat1. Wien Art Week. Wien (AT)
	International Art Commons, Kunstallmend. Dampfzentrale, Bern (CH)
2013/2014	**Jahresausstellung,** Kunsthalle Bern (CH)
	Cantonale Bern/Jura, Centre Pasqu'art Biel/Bienne (CH)
	Jahresausstellung, Krethlow Galerie, Bern (CH)
2013	**Ausstellung zum Fotopreis des Kt. Bern** Kornhausforum Bern (CH)
	Feu Sacré, Kunstmuseum Bern (CH)
	Rencontres Orient-Occident, Sierre (CH)
	Zwischenspiel: PROGR in House, Galerie Bernhard Bischoff, Bern (CH)
	James Lee Byars – and other perfect beauties, Galerie Krethlow, Bern (CH)
	Transform, Güterstrasse 8. Bern (CH)
2012	**SELECTION	2012, Prix Photoforum,** PhotoforumPasquArt, Biel (CH)
	Cantonale Bern/Jura, Stadtgalerie Bern und Kunstmuseum Thun (CH)
	5th International Photobook Festival, Le Bal, Paris (FR)
2011/2012	**Cantonale Bern/Jura,** Musée jurassien des Arts, Moutier (CH)
	Whilst closely gazing at the soup..., Dampfzentrale Bern and Rawabet Theatre Cairo (CH/EG)
2011	**Notizen/Matritzen,** Galerie Beatrice Brunner, Bern (CH)
	Connect – Kunst zwischen Medien und Wirklichkeit, Shedhalle Zürich (CH)
	Ausstellung zum Fotopreis des Kantons Bern, PhotoforumPasquArt, Biel (CH)
2010	**Un..schärfen des Dokumentarischen,** Kunstfilmtag, Düsseldorf (D)
	In Zwischenräumen, Visarte.galerie, PROGR Ausstellungszone, Bern (CH)
	Swiss Art Awards 2010, Basel (CH)
	Aeschlimann Corti Stipendium, Preis/Ausstellung, Kunsthaus Langenthal (CH)
	A l'ombre d'un doute, Frac Lorraine, Metz (F)
	8-Bit, Bon acceuil, Rennes (F)
2009/2010	**Welt-Bilder 3,** Helmhaus Zürich (CH)
2009	**Where are you,** Townhouse Gallery Cairo (EG)
	El Mahatta Gallery / Riwaq Biennale (PAL)
	A tower towards the sky, www.mouseum.ch (Online)
2008/2009	**Jahresausstellung,** Kunsthalle Bern (CH)
2008	**Shift-Festival „record, record",** Basel (CH)
	Cairoscape. Kunstraum Kreuzberg/Bethanien, Berlin (DE)
2007	**Goodbye Privacy.** Ars Electronica, Linz (AT)
	Diagonale Graz, Short Film Programm, Graz (AT)

2006	The AustrianAbstracts, Arti et Amicitiae, Amsterdam (NL)
	Arco, Digital Transit, Madrid (ES)
	Postmediale Kondition, Neue Galerie, Graz (AT)
2005	BLANK. Urban Voids, Medienturm Graz (AT)
	Signe Quotidien, Centre Culturel Suisse, Paris (F).
	In the line of light, Beijing International New Media Arts, Beijing (CN)
2004	The Anatomy of the Now, Arti et Amicitiae, Amsterdam (NL)
	Free Bitflows, Künstlerhaus Wien, Wien (AT)
	Game Commons, Yerba Buena Center for the Arts, San Francisco (US)
	Installation, FRAC Lorraine, Metz (F)
2003	World, Language, Iconicity, Rex/B92 Cultural Center, Belgrade (SRB)
	Abstraction Now, Künstlerhaus Wien, Wien (AT)
	The Chrono-Files, Lothringer13/halle, Munich (D)
2002	Prix-Ars Electronica, Ausstellung OK Linz (AT)
	Change the Map, Brucknerhaus, Linz (AT)
	Big Torino – The Big social Game, Biennale delle arte giovane, Torino (I)
2001	Sonic Television Gallery, Kunsthalle Wien, Wien (AT)

Collections & Acquisitions

2016	Sammlung Migros Aare (CH)
2016	Sammlung HeK - Haus elektronischer Künste Basel (CH)
2015	KuKo / Sammlung der Stadt Biel/Bienne (CH)
2013/14	KuKo / Sammlung der Stadt Biel/Bienne (CH)
2013/14	KuKo / Sammlung der Stadt Thun (CH)
2012/13	KuKo / Sammlung der Stadt Bern (CH)
2011	KuKo / Sammlung Stadt Biel/Bienne (CH)
2011	KuKo / Sammlung des Kt. Bern (CH)
2009	KuKo / Sammlung des Kanton Bern (CH)

Project Funds / Grants

2018/2019	Kulturfonds Bundesamt für Kultur (CH)
2016/17	Kunstkommission Stadt & Kanton Bern (CH)
2015/16	Kunstkommission Stadt & Kanton Bern (CH)
2012	Werkbeitrag Fotografie des Kantons Bern (CH)
2012	Kunstkommission Stadt & Kanton Bern (CH)
2010/11	Sitemapping, Bundesamt für Kultur (CH)
2008/09	Sitemapping, Bundesamt für Kultur (CH)
2007	Pro Helvetia / BMUKK Videoinstallation Cairo.scapes (AT)
2005	Migros Aare + Bundeskanzleramt.Kunst (AT)
2002	Bundeskanzleramt.Kunst (AT)
2002	Commission BIG Torino, Biennale Internationale delle arte giovane (IT)

Workshops, Lectures, etc.

2021	Dekonstruktion/Rekonstruktion, Fotoprojekt Studiengang Fotografie HF, F+F Zürich
2020	Reading Pictures, Seminar Studiengang Fotografie F+F Zürich
2020	Andenken, Workshop an der SfGBiel, Propädeutikum (mit Peter Lüthi)
2020	Filmclub HSLU Luzern, 2 Abende zu Komplexe Bilder (gemeinsam mit Rachel Mader)
2016	Het Wilde Weten, Lecture/Artist Talk, Rotterdam (NL)
2015	Bieler Fototage/GAD "Déclencheur / Selbstauslöser" Fotografie-Worksop mit Schülern des GAD
2014	A.pass Brüssel, Jurymitglied Schlusspräsentation "advances performance and scenography studies"
2012	SFGB-B Biel, Bildsprache, Jurymitglied
2012	HKB Bern, Filmpräsentation/Gespräch mit Studierenden, eingeladen durch Danel Kaiser
	HKB CAP Bern, Mentorin
	Shift Festival Basel, Vortrag zu Sunday.files mit Nik Thönen
2002	Digital Brainstorming Migros Kulturprozent, Vorträge zu Logicaland in Zürich, Bern, Basel, Romanshorn
2000	Akai-Ito, Boeursschowburg Brüssel, Vortrag

Film and Video Festivals (Auswahl)

Augsburg - Kurzfilmwochenende, Austin - Cinetexas, Barcelona - Sonar Int. Festival of Advanced Music, Denver - Int. Film Festival, Augsburg - Kurzfilmwochenende, Diagonale - Festival des Österreichischen Films, Hongkong - Microwave Int. Media Art Festival, Rotterdam - Int. Filmfestival, Weimar - back-up festival, Zürich - VIDEOEX, Bochum - Videofestival, Stuttgart - Filmwinter, Helsinki - Avanto Media Art Festival, Luzern - VIPER, Oberhausen - Int. Film und Video Festival, Winterthur - Kurzfilmtage, Chicago- Underground Film Festival, Hamburg - Int. Kurzfilm-Festival Hamburg - No Budget, Regensburg - Kurzfilmwoche, Rencontres Paris-Berlin u.a.m.

Publications / Bibliography

2020	SIKART Database, Maia Gusberti, Text Franz Krähenbühl
2017	Die Schichten der Stadt, Martin Bieri. Der Bund, 24.10.2017
2016	A future horizon yet to be occupied, Rachel Mader. A textabout the work of Maia Gusberti (german).
2016	INTERVIEWT, Interviews with artists. Gilles Fontoillet. FO-Publishing.
2015	Zweidimensionales Labyrinth, Alice Henkes. Bieler Tagblatt,14.09.2015
2015	Options for Walls, FPmag, Milano. http://www.fpmagazine.eu/eng/news/Options_for_Walls-291/
2015	Transform, Kanton Bern, Franz Krähenbühl. VfMK – Verlag für moderne Kunst Wien.
2013	C.Scapes, Cairobserver – Platform for Urbanism & Discourse. www.cairobserver.com
2011	Connect, Art between Media and Reality; Shedhalle Zürich. Hrsg. Anke Hoffmann & Yvonne Volkart, Verlag f. moderne Kunst Nürnberg.
2011	BKG Jahresbericht, Portrait Maia Gusberti.
2010	Atlas of Science, Katy Börner, Published by MIT Press.
2010	AC Zeitung 2010; Aeschlimann Corti Stipendium, Bern. Kunstgesellschaft BKB.
2010	Un..schärfen des Dokumentarischen, Katalog Kunstfilmtag Düsseldorf, Text: Susanne Fassbender
2010	Al Mahatta Workshop 2010, Katalog, Al Mahatta Gallery Ramallah, PL
2009	Where Are You, Beate Engel. Ausstellungskatalog, Pro Helvetia Cairo
2009	Weltbilder 3, Helmhaus Zürich; Andreas Fiedler.
2008	Cairoscape, Images and Imaginary of a Contemporary Mega City, Kunstraum Kreuzberg/Bethanien Berlin; Hrsg. Marina Sorbello/Antje Weitzel, Argobooks Berlin.
2007	Zwischen den Welten. Bernerin mit Wiener Akzent entdeckt Kairo. Swiss Info Artikel, 27. 02. 2007
2007	Goodbye Privacy, Katalog Ars Electronica 2007, Hrsg. Gerfried Stocker und Christine Schöpf, Hatje Cantz.
2007	Clickhere.ch, Magazin f. elektronische Kunst aus der Schweiz, Verena Kuni. Sonntagsarbeit: Die Sunday-files von Maia Gusberti und Nik Thönen.
2007	Signaletik – Orientation & Identity, Portraits of International Way Finding Systems
2006	Postmediale Kondition, Neue Galerie Graz, Hrsg. E. Fiedler / Ch. Steinle / P. Weibel
2004	Abstraction Now, . Hrsg. Künstlerhaus Wien, Pfaffenbichler/Droschl, Ed. Camera Austria, (A)
2004	Free Bitflows, Extream collaborative Media, Ausstellungskatalog. Konrad Becker & Felix Stalder
2003	The Chrono-files, from time-based art to Database, Ausstellungskatalog. Lothringer13/halle München, Hrsg. Margit Rosen, Christian Schoen.
2002	Unplugged, Art as the scene of global conflicts; Katalog Ars Electronica 2002, Hrsg. Gerfried Stocker, Christine Schöpf, Hatje Cantz.
2002	Cyber Arts 2002, Hrsg. Ars Electronica, Logicaland: Text Christine Schöpf, Hatje Cantz.
2002	Dérive, Zeitschrift für Stadtforschung, Heft/02, Logicaland, Text Erik Meinharter.
2002	Springerin, Hefte für Gegenwartskunst, B. VIII/Heft 3: Alternative Kartografien; Text Mathias Dusini
2001	Telepolis.de - Digitaler Augenschmaus; Austrian Abstracts III - computergenerierte Bild- und Tonwerke auf der Diagonale, Graz. Text: Barbara Pichler
2000	Springerin, Hefte für Gegenwartskunst, Band VI/Heft 1: Digitaler Spielplatz; Text Petra Erdmann
2000	Ausstellungskatalog Akai-Ito, Beurschouwburg Brussels, 2000, Text Yushi Oshima
2000	Springerin, Hefte für Gegenwartskunst, Band VI/Heft 03: Flimmern im Kollektiv, Text Christian Höller