Maia Gusberti Portfolio

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Maia Gusberti
Artist Statement

In my practice and research I explore how lens-based images become a multi-layered space of thought and agency by examining (photographic) images, their materiality and framing through de-/reconstruction, layering and entanglements of still and moving images. I develop artistic strategies that question the function of images in shaping our worldview, and explore the image as a relational space to develop an emancipated gaze. My practice questions power relations exercised through the camera and the gaze and invests in the participation of the viewer. I transform images through various media formats and across multiple framings into multilayered re-imaginations and re-interpretations, to capture what is not obviously visible.
The image of the city as a contested, socio-political landscape, as a living organism and a framework for personal and collective experiences, serves as a visual background and a resource to think about the function of the image in society. I use images of cityscapes as a symbolic stage to visualise the role we play in constructing and shaping our world through its image. Through fragmentation and recomposition I connect individual elements of the image into a bigger picture and engage the viewer in a playful reflection on images 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 process and in motion and form themselves into installative layouts, assemblies, fragmentary groups of works, essayistic videos and book objects. In the process of appropriation, the image becomes a space that is treated, touched and embodied, expands in time and space and in the process questions, depicts and overwrites itself repeatedly.

I expand the frame of my practice through curatorial collaborations and organise experimental formats that aim to complement theoretical discourse, increase agency and allow us to redefine our position in relation to images. These discursive projects include the film series Complicit Images at Medienwerkstatt Wien, Komplexe Bilder at REX cinema in Bern or the exhibition project Choreography of the Frame at Kunsthalle Exnergasse in Vienna.

I am currently a research fellow at ipf – Institute for performance and film expanded, Zurich University and a doctoral candidate at LUCA School of Arts Ghent / KU Leuven.

www.maiagusberti.net
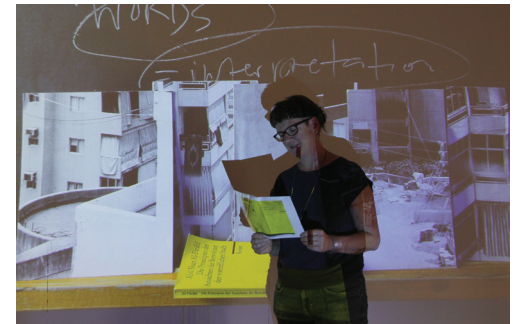
Complicit Images

collaboration between Maia Gusberti (Artist, Bern),
Olena Newkryta (Artist an member of The Golden Pixel Cooperative, Vienna)

with films by: Enar de Dios Rodríguez, Musquiqui Chihying,
Daphné Nan Le Sergent, Suneil Sanzgiri, Sanaz Sohrabi and
with lectures by: Caitlin Berrigan and Maia Gusberti

What is the role of images in exploitation and dispossession processes? How do they frame the earth as a deposit for extractable resources? And how can images resist their own complicity? The programme Complicit Images presents films and performative lectures that question the role of visual media in the context of colonial surveying and exploration as well as in the extraction of raw materials and cultural knowledge. The selected works address the complicity of images in the conquest of territories, the representation of looted goods and the construction of visual narratives. On the one hand, they examine how the appropriation and exploitation of material and immaterial resources is staged, documented and legitimised by visual means. On the other hand, image technologies mostly rely on the availability of precisely these resources – an interrelation that is discussed in the curated programme from a media-situated perspective. The selected films consider the source and composition of their own materiality, technology and history. They reflect on the social and political function of images by means of images themselves.

The invited artists develop critical image practices by accounting for and reactivating visual archive material and employing new imaging technologies. They point to the (in)visibilities that images (re-)produce and explore alternative historiographies through material- and mediaspecific strategies. By examining and excavating the political and historical dimensions of images layer by layer, they create new frameworks and visual spaces for engagement and interaction. The films of the programme are committed to an experimental, rebellious, genuine and at the same time poetic reflection: The instrumentalization of visual media is redefined as a multi-layered, ambivalent complicity of images. Thus, images become tools for self-reflection, contextualisation and consequently reimagination. Complicit Images raises urgent questions about the visual construction of our (world)view and our visual literacy.

3. & 4. Mai 2024 in Wien: www.goldenpixelcoop.com
18. & 19. Oktober 2024 in Bern: www.rexbern.ch/filmreihen/complicit-images

Complicit Images – Flyer Bern und Wien

Komplexe Bilder

2019 - 2020. Filmscreenings, in cooperation with Kino REX Bern

Komplexe Bilder (Complex Images) program features films by artists who make the image and the photographic image their central theme, declare images to be protagonists and actors and question the involvement of image producers, audiences and those 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 what role images play in this. The works are characterized by unusual, formally precise narrative forms between experimental art film and essayistic-documentary formats and search for alternatives to common visual languages. They offer cinematic works that remind us that every image is only ever an interpretation of reality and that examine how our perception is influenced and manipulated by images - they are artistic works that take a stand on the ethics of image-making.
With Films by: Adel Abidin, Oraib Toukan, Marwa Arsanios, belit sağ, Herrmann Asselbergs, Vincent Meesen, Miguel Peres dos Santos, Benjamin Tiven, Jasmina Metwaly, Heba Amin, Stefan Kruse Jørgensen, Ismaïl Bahri, Filipa César, Louis Henderson, Nika Autor ...

www.rexbern.ch/komplexe_bilder

Komplexe Bilder — Flyer Program 2 & 3, 2019

Choreography of the Frame

2018. Exhibition at Kunsthalle Exnergasse Viennna
Maia Gusberti & Michaela Schwentner

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.

www.wuk.at/kunsthalle-exnergasse

Choreography of the Frame — Kunsthalle Exnergasse, Photos Wolfgang Thaler, 2018

# The Image as a Visual Habitat

2023-2024. Lecture Performance 20 min.

The lecture performance "The Image as a Visual Habitat" combines various elements of my artistic practice and develops new strategies for approaching the image as a space for negotiation. I use images of urban landscapes as a symbolic stage to visualize the role we play in constructing and shaping our world through its image. I "put myself in the picture" in order to locate myself in the place from which I speak and to process visual material from within the image. Expressions such as "taking things into one's own hands" or "putting oneself in the picture" refer to the representation of gestures in figures of speech and point to a reciprocal relationship between image, body, and language.
I interpret this approach as emancipatory forms of agency in relation to the visual representation of our living environment, as forms of appropriation and reinterpretation of images, and translate these into performative gestures. By interweaving practice, theory, and language, I comment on and present the image as a space for critical reflection and responsibility. These visual negotiation processes involve conceptual play with visibility and invisibility and use images of urban landscapes as a projection surface and space for reflection by constructing complex frameworks of media translations and reinterpretations. I invite viewers to question their position in relation to images. As visual citizens and imaginary inhabitants of images, we are all involved in the collective construction of a "common ground."

Link of the recorded lecture performance:
(Screen-Recording with Voice-Over)
https://vimeo.com/manage/videos/960239256
Passwort: Habitat2024
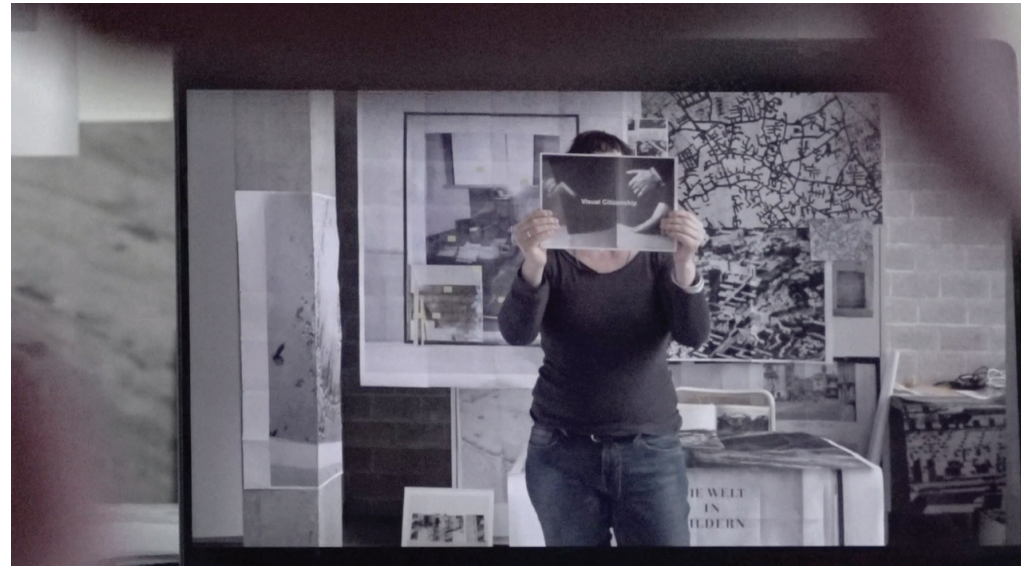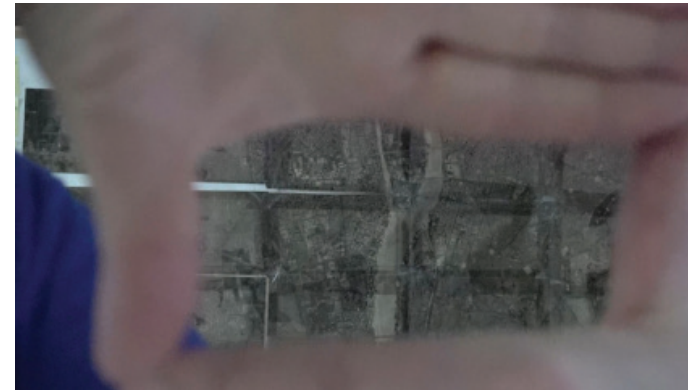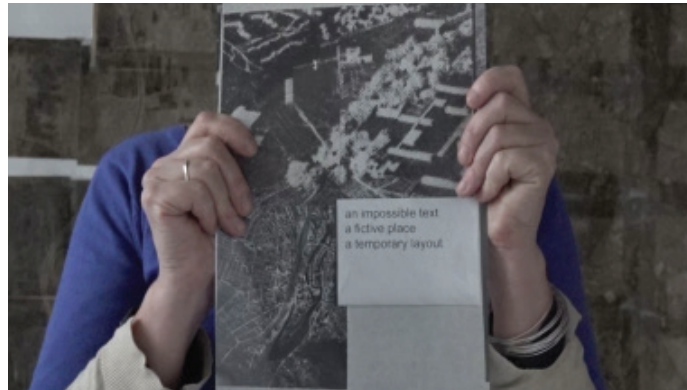
Common Ground(s)

2019 - 2023. Installationand assemblage from photographs, books, video-, sound- and textfragments

*Common Ground(s)*is an assemblage, a layout and a 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 organisms, they are founded and built on individual building blocks and consist of countless bricks and layers that add up to a larger whole. Image fragments from different cities form a bigger picture, an overall idea of a common, collective place: collected images, books, video, text fragments and sound sequences are laid out as a constantly reconfiguring landscape – as an assemblage that forms new connections with each installation and interpretation. Photographs (in & from books) are (re-)arranged, scaled or framed or projected back into empty books. Quotations, notes, captions or subtitles are inscribed as polyphonic voices and comments in this entangled (urban) landscape and enter into a silent dialogue with the recipients. With each individual reading, a fictional city is reassembled, in each imagination an independent interpretation an imaginary place unfolds, a personal city is constructed.
*Common Ground(s)*constantly evolves and forms itself as an installation and as a processual layout with the intention of 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, rhytm, and composition unfolds. The uncut printed sheets of the resulting book will form an additional layer of the ever changing and evolving installation.
Common Ground(s) is an installative city based on its representation and transformation, in both, a big variety of collected photographs of cities from all over the globe and from different historical times, as well as filled up with images from our imagination, sound fragments, citations and projections in into the empty space of a book. As a layout in space, it takes on the form of fragmentary parts that together form a bigger ensemble, a common ground.

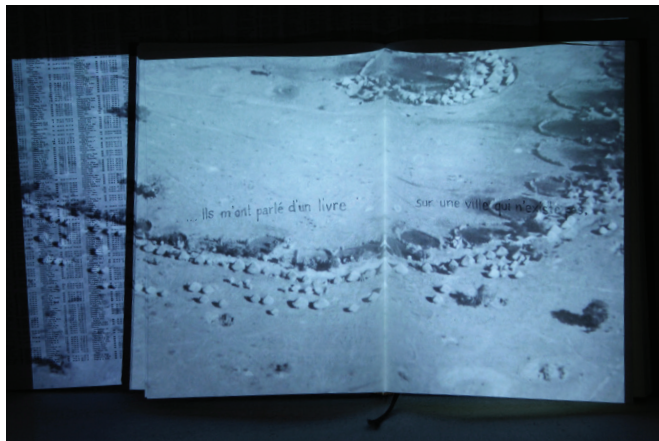Common Ground(s) – assemblage / installation

Common Ground(s) – video fragments

Auch ich habe mir ein Modell der Stadt ausgedacht, aus dem ich alle anderen ableite.

Common Ground(s) – assemblage / installation

Common Ground(s) – video fragments

Ein Ort der sich aus Vielen,
aus der Vielfalt konstituiert.

... Ils m'ont parlé d'un livre   sur une ville qui n'existe pas,

Common Ground(s) – video fragments

Unresolved Objects

2018-2020. Wall- and spacial installation and book,
photographs of 300 Aleppo-Soaps on 300 A4 sheets

The war in Syria and the images conveyed by mass media raised fundamental questions about photography and ethics in the context of conflict and violence. 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 response to stereotypical images conveyed by mass media? How can we make images that do not reproduce violence but speak to the viewer on a different level?
These questions accompanied me in my research around the Aleppo soap and its history. The depicted soap objects embody a craft, a tradition, history of trade relations between Orient and Occident. They stand for the historic city of Aleppo, now associated with a bloody war. But they also stand for purification and thus refer to the individual being, to the body and his basic human needs. The work operates as a reversal: not objectified people, but individualized objects are depicted and stand here symbolically for a human tragedy. Each soap is photographed and portrayed individually and captured its ephemerality.
As ambivalent, solid, dissolving and decaying objects, their materiality and symbolism allow for a complex encounter on the construction of images, on the involvement of the spectators and around artistic appropriation
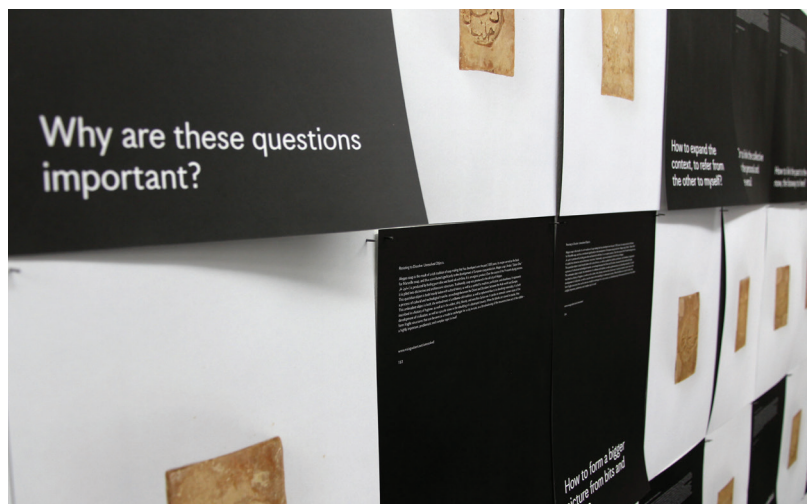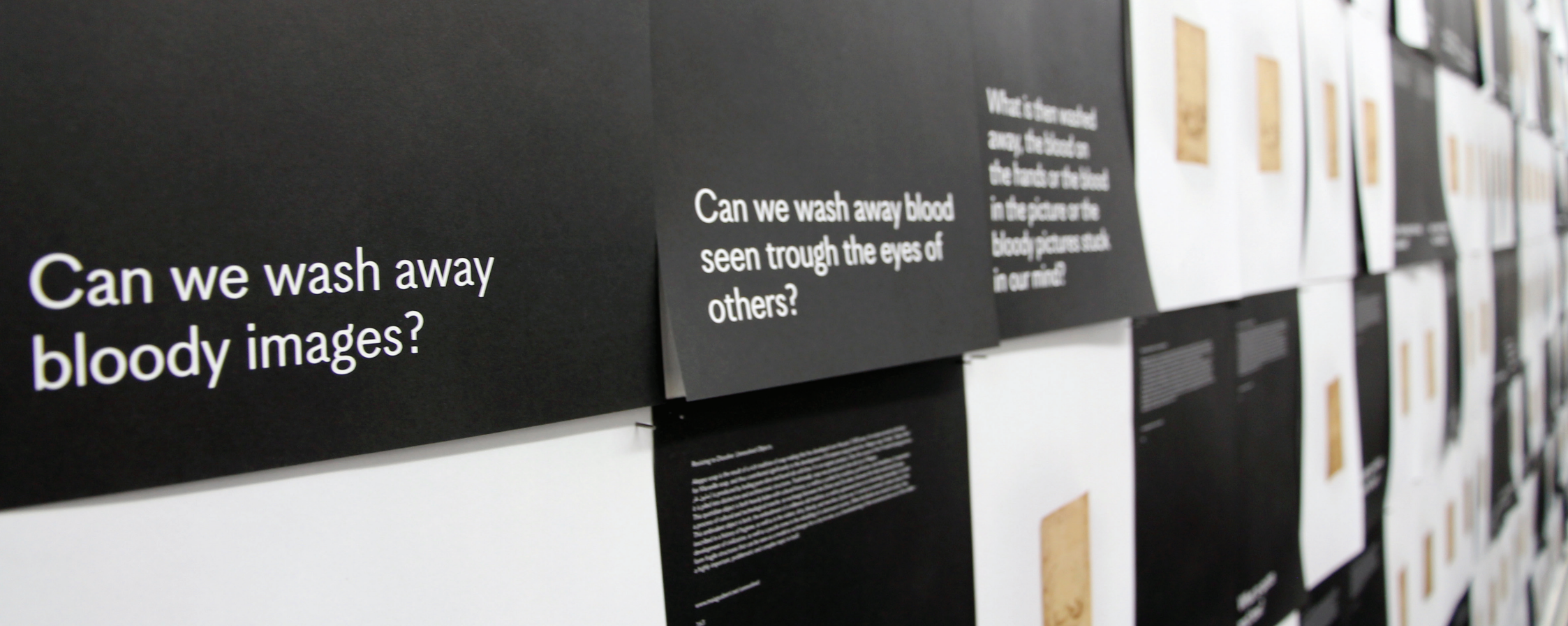
„The first, solid soap is an invention of the Middle East and was one of Aleppo's most important export products even before our era. As a blueprint for the Savon de Marseille, it has influenced hygiene culture throughout Europe. The golden-brown cube symbolises the geopolitical swell of its region of 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."
from a text by Isabel Zürcher, 2018
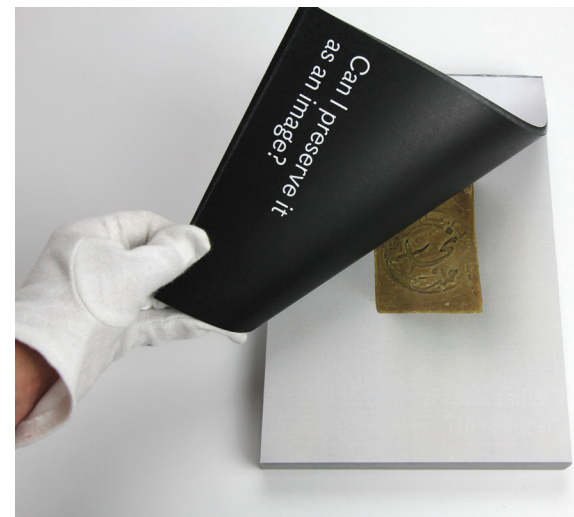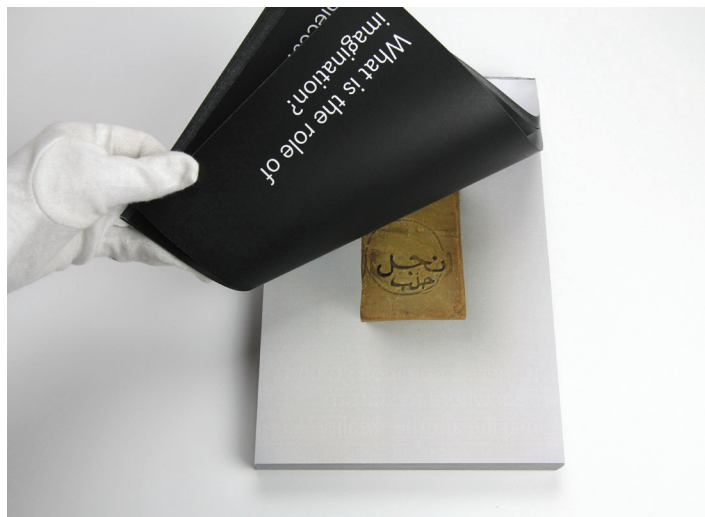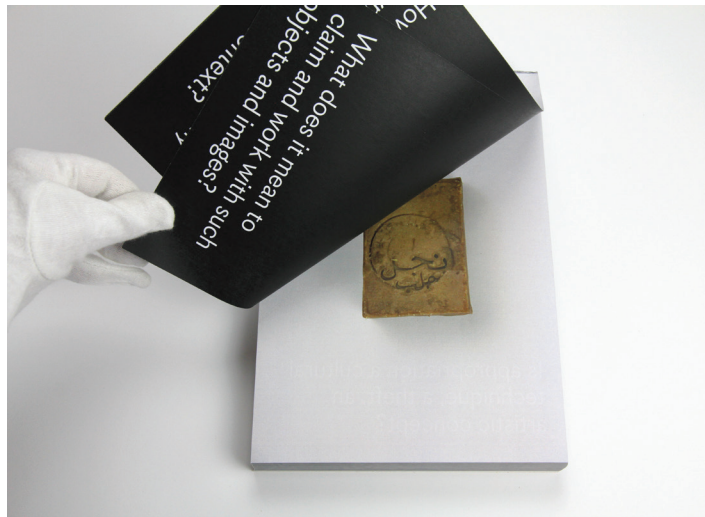
Unresolved Objects – Installation at Galleri Mejan, Stockholm and Photoforum Pasquart, 2018, Parse Biennial, Göteborg 2021

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?

How to expand the context, to refer from the other to myself?

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

Unresolved Objects –2 books

Unresolved Objects – Installation, Galerie Brunner Bern. 2018

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#HS.L00g

#E.L001

#HS.L016

#HS.L001

#HS.L002

#E.L003
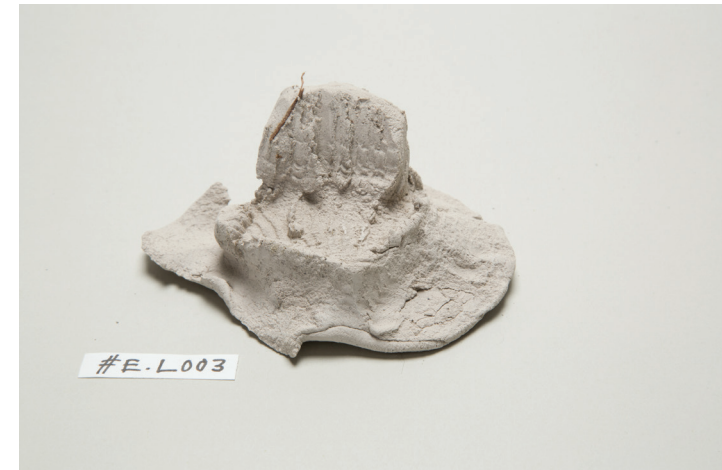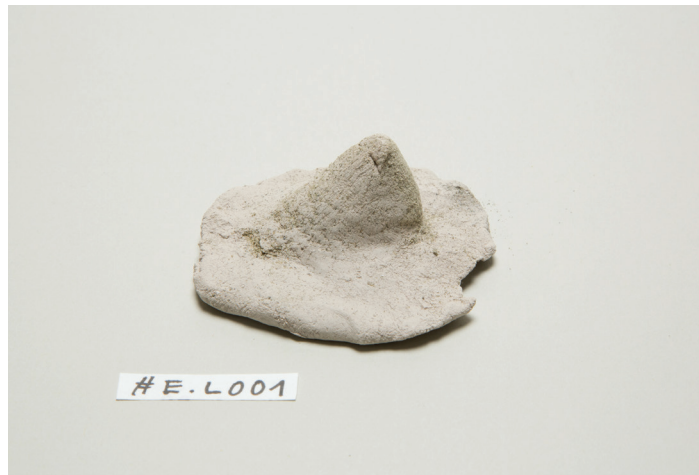
# Inverted values

2018-19. 20 Fine Art Prints of clay objects.

An inverted archaeology of materialised gaps and holes. These voids manifest as 'negatives' objects and counterparts in the form of imprints of history preserved in eroded interstices. Photographed and 'classified', this inverted architecture is recalling archaeological artefacts. Valorised by these strategies, the materialised interstices are charged with a certain authority. The playful approach raises questions value and classification systems. 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? 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 translated?

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
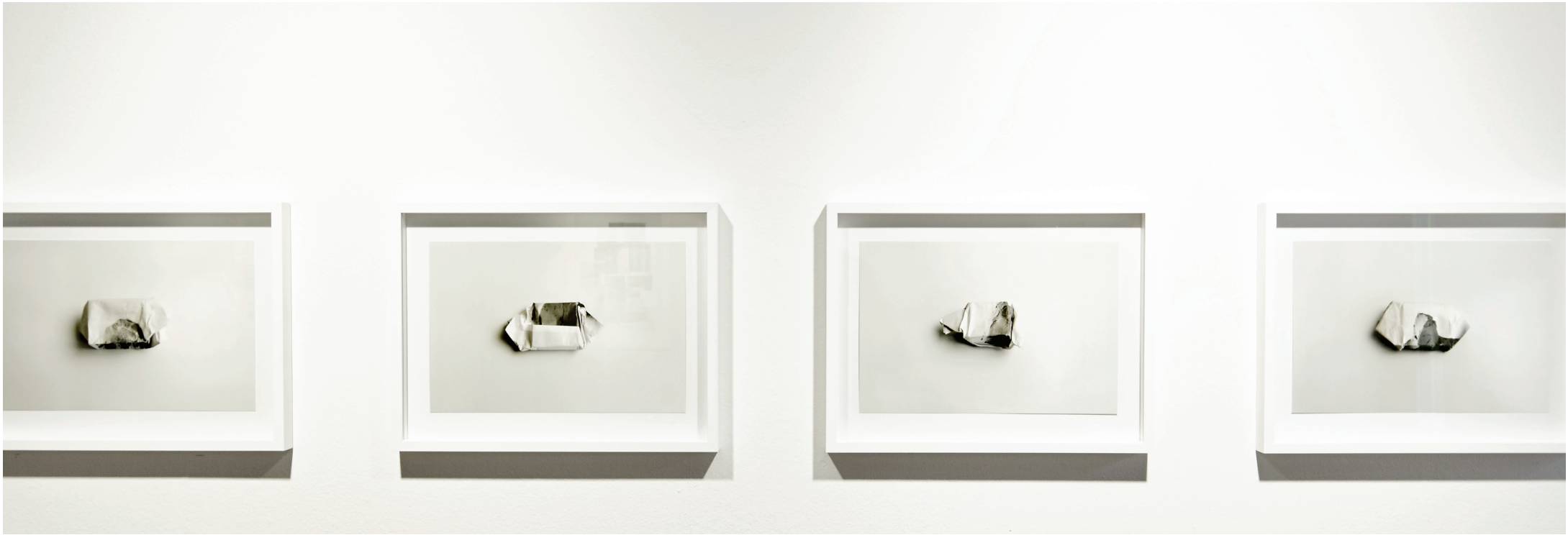
Strange Documents

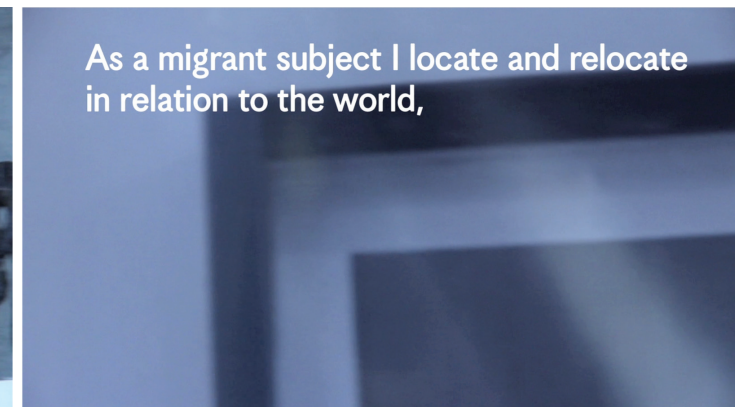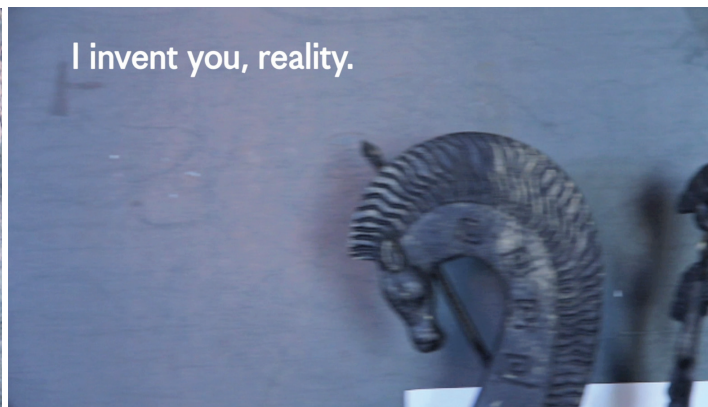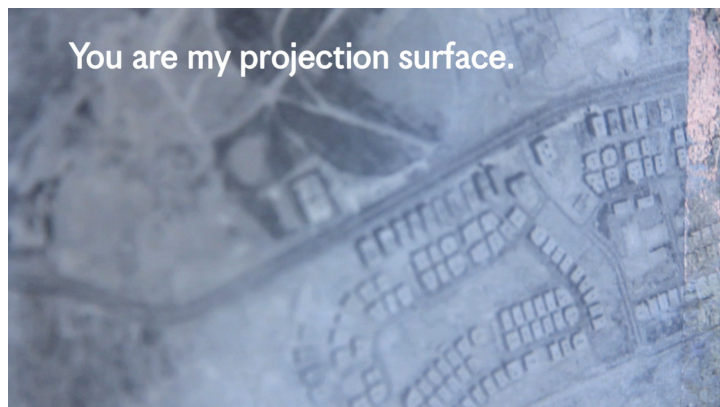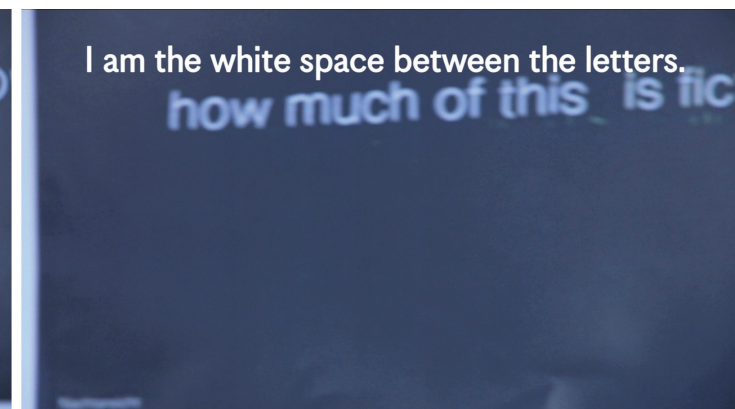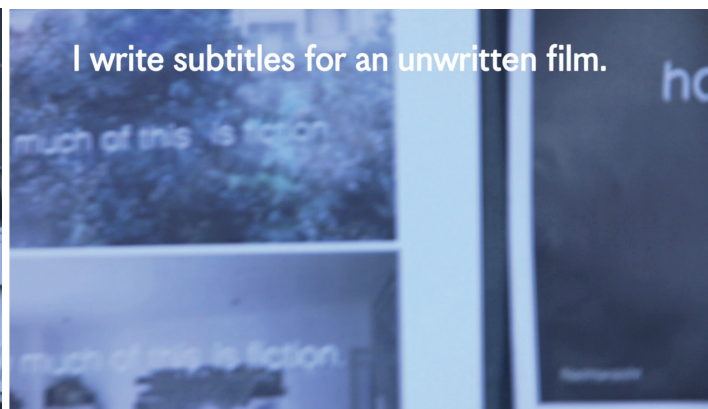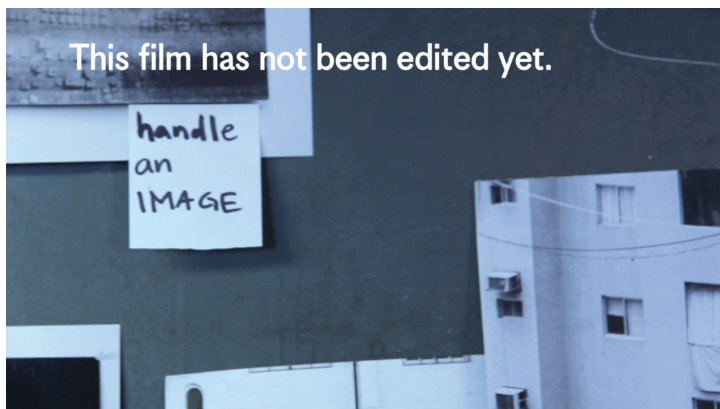2018. 4 paper objects, pigment prints, 32 x 42 cm

Tableaux vivants

2015. 16 poster stands in public space, 89.5 x 128 cm. UV print on mirror foil.

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. 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 surroundings. 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.

Tableaux vivants – Installation, Bern Bümpliz, 2015

This film has not been edited yet.

handle an IMAGE

I write subtitles for an unwritten film.

I am the white space between the letters.

You are my projection surface.

I invent you, reality.

As a migrant subject I locate and relocate in relation to the world,

Subtitles for an unwritten film...

2015. Video HD with subtitles, 8 min. loop.

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.

Subtitles for an unwritten film – Video HD, 8 min. loop, 2015

Forum im Juli. Chur. 2015

Atelier Bern. Sketch. 2014

Kunstmuseum Thun. 2015

How much of this is fiction

2014 - 2017. Neon-types, 270 x 20 cm & 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

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Décalage.
Sich ins Bild setzen

2015. Fotoworkshop during the Fototage Biel

The workshop involved "locating oneself in urban space" through photographic interventions. This led to locations and stagings in urban space, which were captured photographically and pasted in their original size as wallpaper at the place where they were created. The young people then re-enacted themselves in front of these wallpapered murals by connecting with the image. In this way, they inscribed themselves photographically and performatively in the urban space, and as a photographic position in the Fototage Biel exhibition. The workshop functioned as group work and was based on images that the students brought with them on the theme of "home." Through the photographic interventions in public space, they appropriated it as a kind of "home." The group of students consisted of young people from Switzerland and abroad - with different cultural and social backgrounds and with histories of displacement.

1st Wall – Transform, Bern 2013   2nd Wall – Kunsthalle Bern, 2013/14

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.
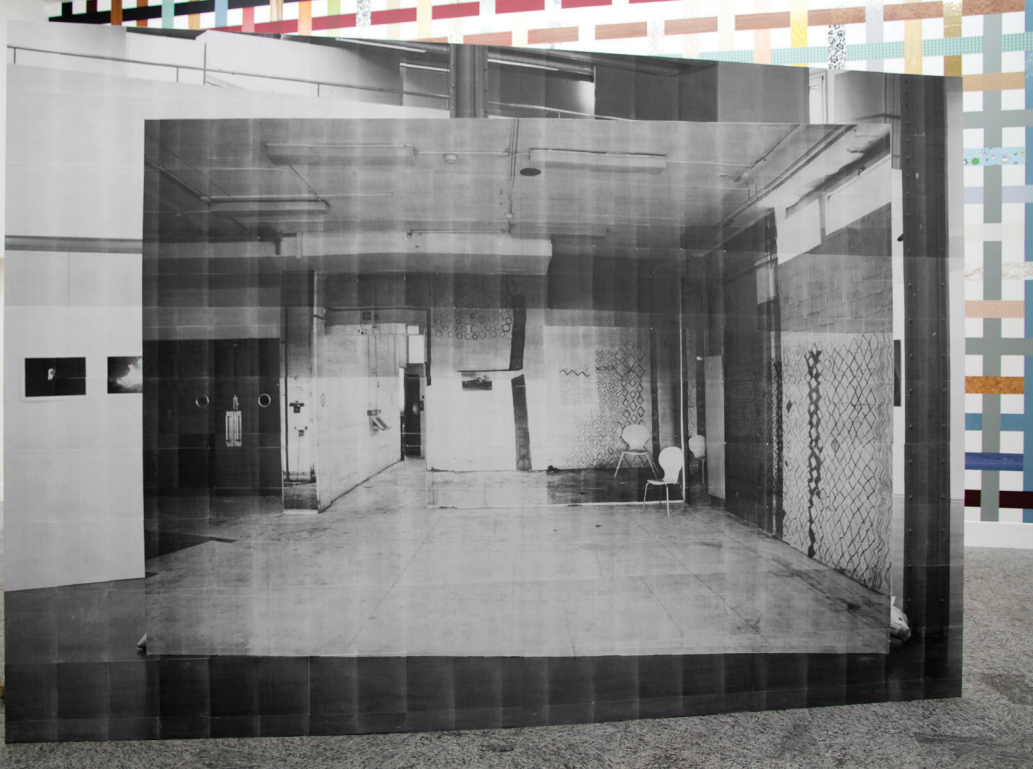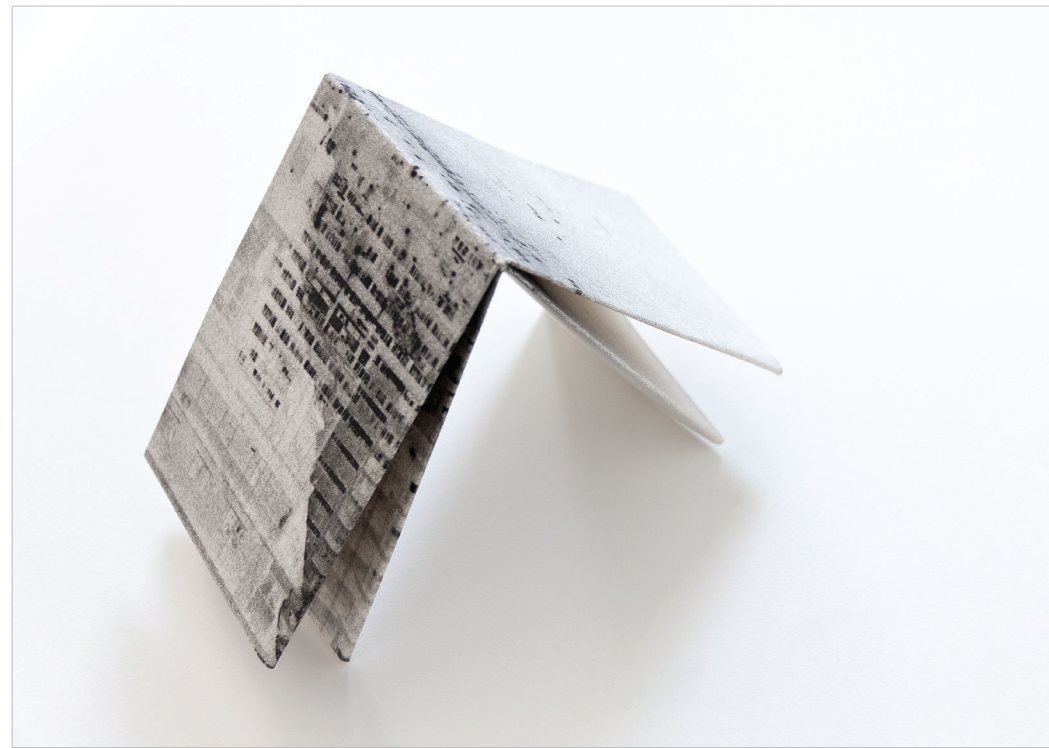
3rd Wall – Kunsthalle Bern, 2013/14
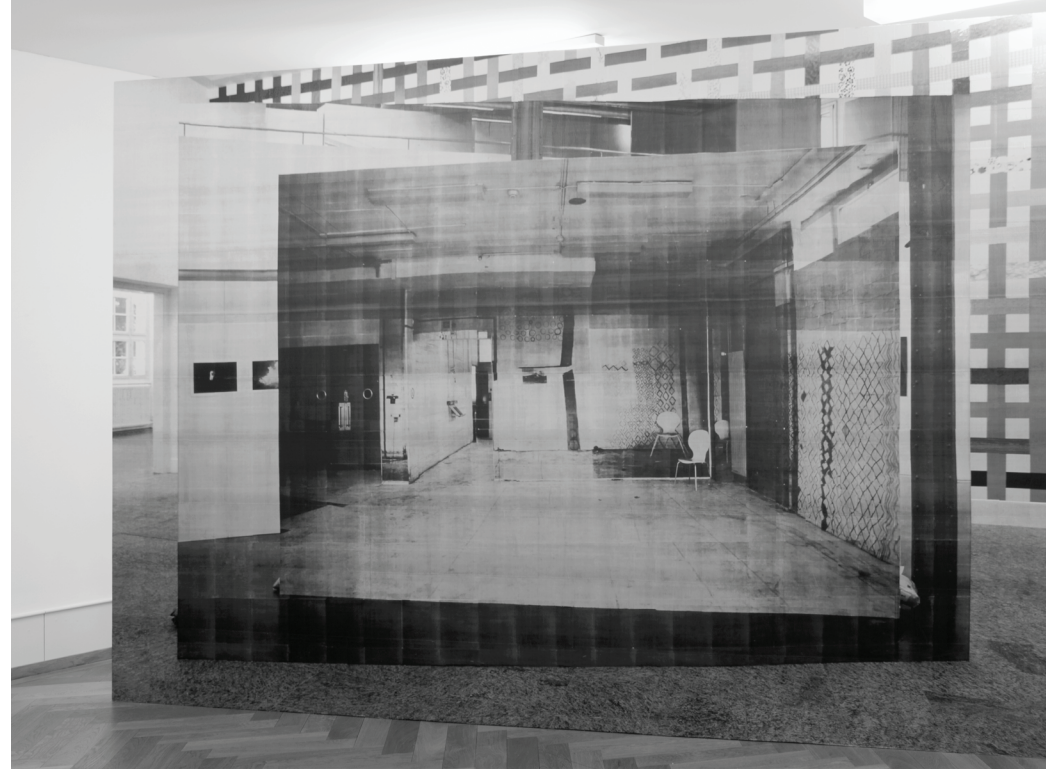
4th Wall – Journées photographiques Biel/Bienne 2015

5th Wall – Kunsthalle Exnergasse, Vienna 2018
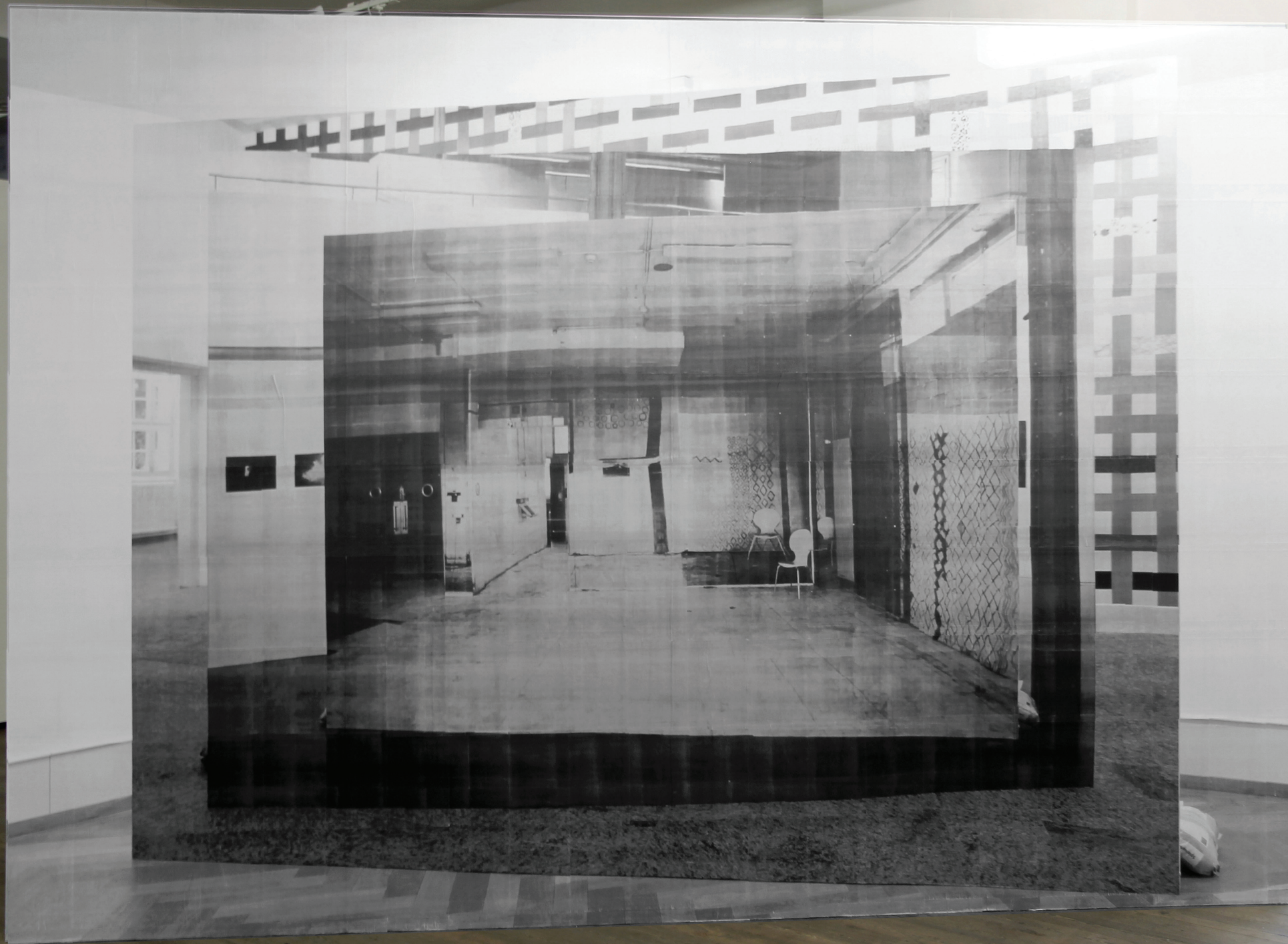
Galerie Rivoli / Brunner, Brussels 2017

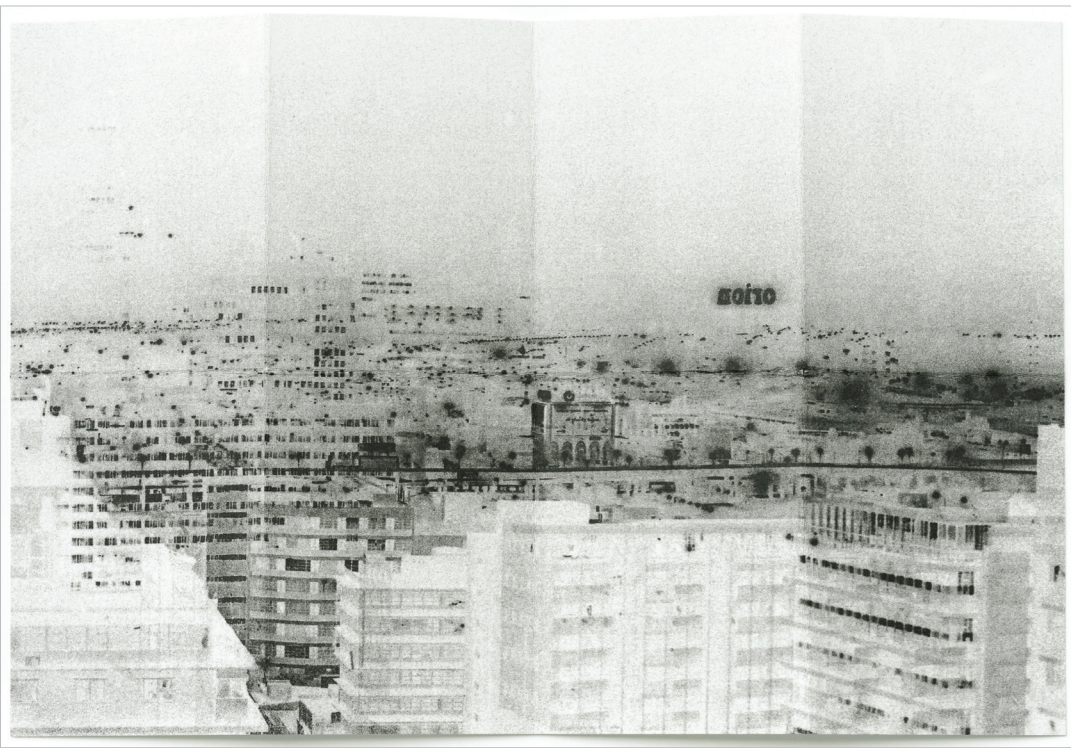Terrain Vague, Gravitation Studies N°1-5 — 42 x 55.3 cm

Terrain Vague –Variations of an upside down experience.

2013. Series of 12 Fine Art Prints, different 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.
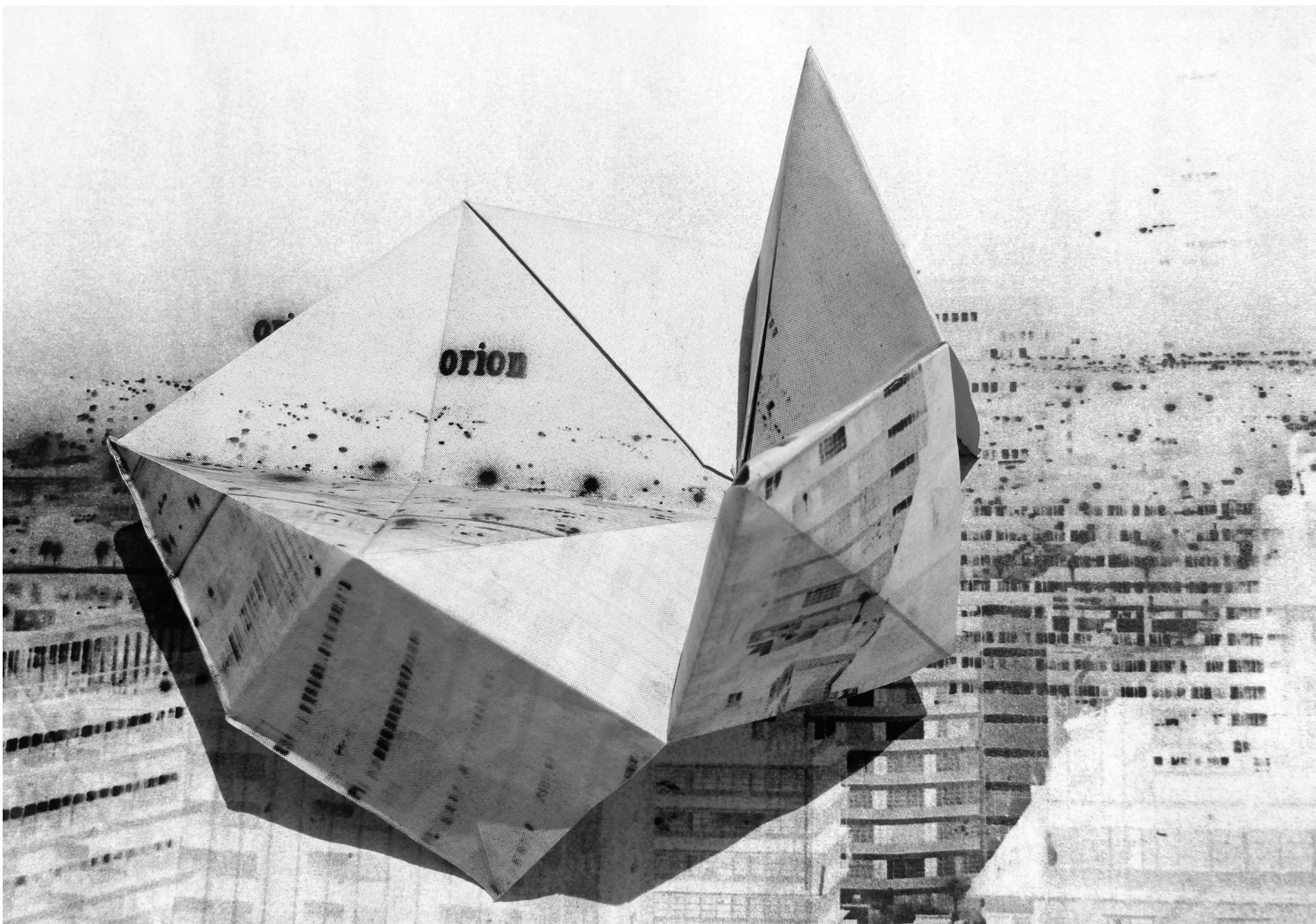
Terrain Vague, Skyline – doublebound reflection – 63 x 90 cm

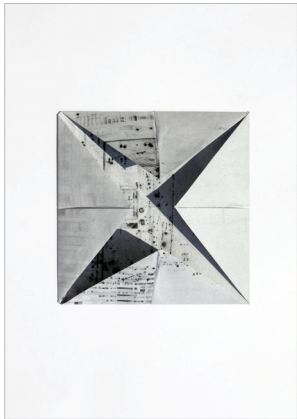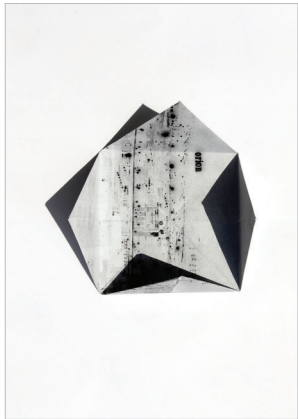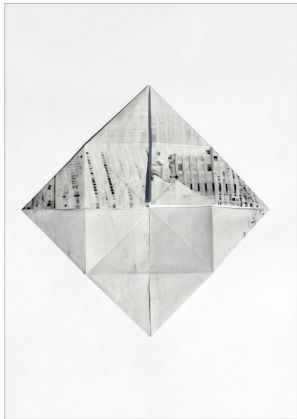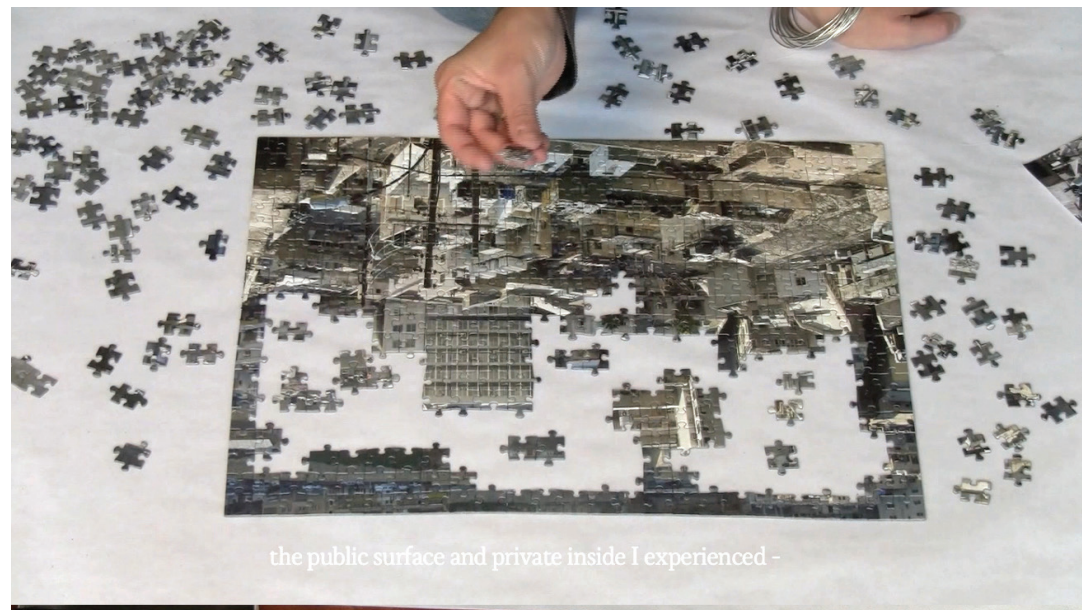Terrain Vague, Inverted cartography – 77.5 x 117.5 cm,
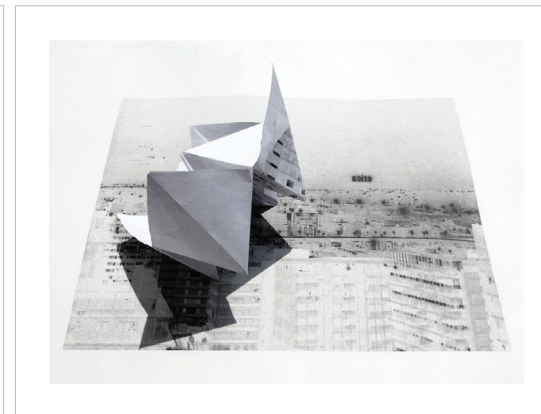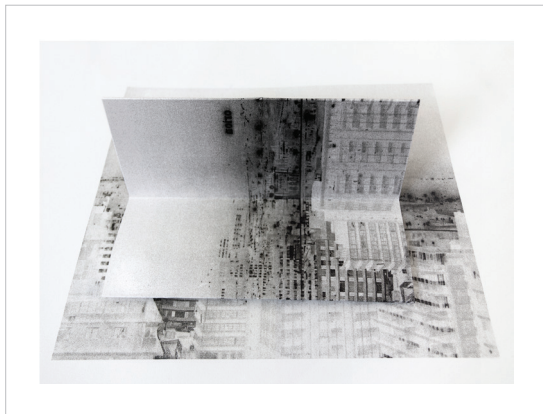
Terrain Vague, Gravitation Studies N°1-5 – 42 x 55.3 cm

Terrain Vague, Gravitation – Space in itself – 2013. 70 x 100 cm.

Terrain Vague, Spacial objectification N°1 - 4 – 29.7 x 21 cm

Fragments of a city without a map — Video HD, 8.30 min

Fragments of a city without a map

2012. Video HD, 8.30 min. Ton und Subtitel &
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 & subtitles
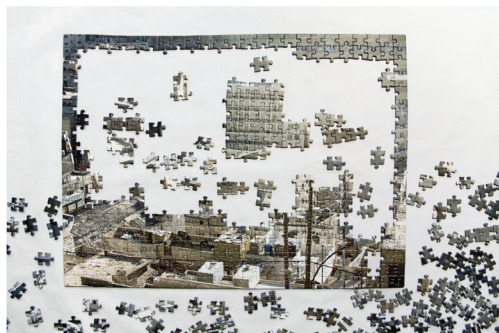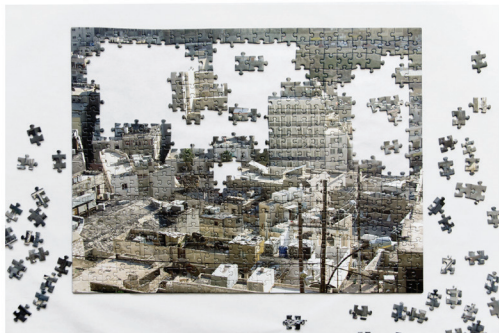
Now I re-read this city again in its interspaces –
between its concrete buildings and old stairway steps,
social and historical layers, contradictions and unexpected blanks:
fractures, sounds and smells.
Murmuring tv-voices, a language I understand only fragmentary –
nightly applause after the games, 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

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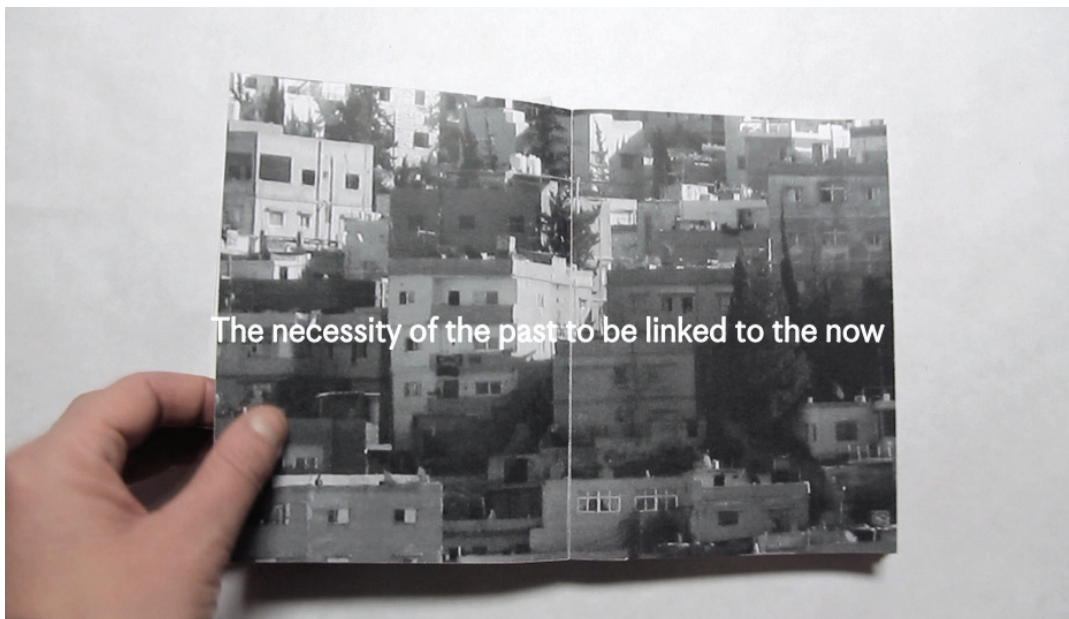
Landscape (Unfolded) #3 — Video HD, 11:30 min, sound & subtitles

Landscape (Un)Folded

2011/2012. Workgroup of 4 works based on one singel photograph from Amman.
Video: https://vimeo.com/51392291 Passwort: amman2011

Book: A view of a city (Amman) 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 vitrine and thus photographed again. The resulting image is a large-scale **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.

(Video-Text)

Landscape (Unfolded)

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
Pwd: amman2011

Landscape (Unfolded) – Panorama Vitrine, Galerie Krethlow & Kunstmuseum Thun, 2011/2012

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...to call the frame into question is to show that the frame never quite contained the scene it was meant to limn, that something was already outside, which made the very sense of the inside possible, recognizable. The frame never quite determined precisely what it is we see, think, recognize, and apprehend. Something exeeds the frame, that troubles our sense of reality; in other words, something occurs that does not conform to our established understanding of things.

Judith Butler, The Frames of War

Untitled - A True Story

2010. 5 photographs, fine art prints, 118 x 17 0cm
Award of destinction 2011, Canton Bern

I construct an image, locate it, relate it to its surroundings, confine it, place it in a frame. The image is a tableau, a territory delimited by the frame and declared to be an image. As if the frame were a boundary, a conclusion. When I relate an image to its environment, a network of connections, overlaps and extensions emerges.The objects with which I currently relate the image, the space around them becomes part of the image. The original images were taken in different places. They languished on my hard drive for a long time until I printed them, placed them in a new context, related them to the here and now, gave them a provisional frame, playfully picked them out of themselves, and finally placed them from one frame to the next.
The images have been given a frame, a border, and yet they remain provisional, always inviting further reflection. An interlocking and repositioning of the image, taking its surroundings into account. Is an image, if it has a frame, a finished image?

Untitled - A True Story, 2010

Untitled - A True Story, 2010

Untitled - A True Story, 2010
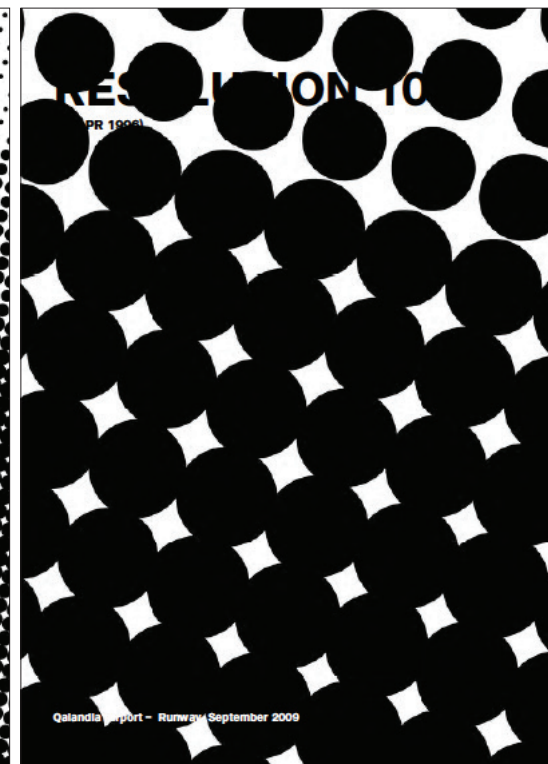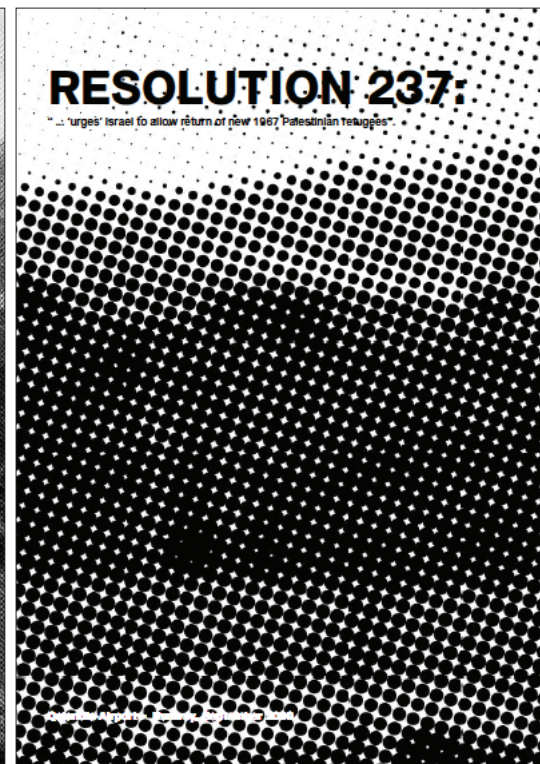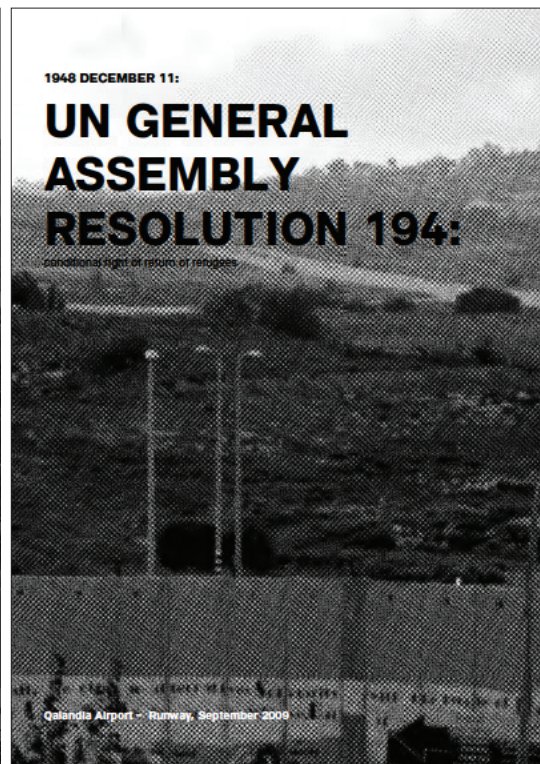
UN-Resolutions – 2 books, 2009

UN-Resolutions – installation, FOTOK-Galerie, Vienna

UN-Resolutions

2009. Birzeit/Ramallah, 2 books, 214 pages and Installation
Dokumentation (Video): https://vimeo.com/108710201

UN-Resolutions was produced in Palestine during a Workshop with Mahatt in Birzeit and Ramallaha. The 2 books each contain 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 Palestine. 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, the less readible the overall information becomes — the image and its message dissolve. The selected picture shows the runway of Qalandia Airport, a symbolically charged place in regards of freedom of movement. It refers to a time when mobility was possible for the population. Today, Qalandia Airport is closed. Its runway ends at the site of the largest checkpoint between Jerusalem and 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.

UN-Resolutions – pages from the books, 214 UN-Resolutions, 214 pags, A4 laser copies, 2009.

C.Scapes – Video HD, 2009

C.Scapes

2009. Video HD. 37 min. with sound, voiceover and subtitles,
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).

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...or imagined places

you would very often see people smiling and joking around

on abolishing Emergency Law.

and that one is always under surveillance

C.Scapes – Video HD, 2009

Travel.agencies, 20 C-Prints, 2007– 09

Travel.agencies

2007–2009. Series of 20 Photographs, 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, 20 C-Prints, 2007– 09

./logicaland

2002. Experimental Online-Game

collaborative project initiated by Maia Gusberti
realized with Michael Aschauer, Nik thoenen, Sepp Deinhofer

http://www.logicaland.net

./logicaland is designed as a prototype for a global online simulation game that deals with the democratic control of global development processes at the intersection of art and science, games and technology. Based on a follow-up simulation of the world model on which the Club of Rome's forecasts in the 1970s were based, ./logicaland is an experimental, socio-political, web-based community project, a project study for the visualization of economically, politically, and socially complex global systems. For this purpose, a world model was modified and adapted to our concept. Contrary to the simulations in the scientific field at that time, which neither had a visual interface nor involved the public in a participatory manner, ./logicaland allows people to participate in a simulation.
./logicaland is fed with current data from the CIA World Factbook and is controlled by the participants. It is intended as a statement in the context of globalization and as a basis for discussion in an interdisciplinary examination of alternative world designs, world images, digital culture, and democratic participation. It is an attempt to visualize the interlocking mechanisms of our world, with the intention of expanding awareness of complex global economic interrelationships, promoting sensitivity to social and political dependencies, but above all: sharpening the perception of one's own individual entanglements and possibilities in the network of the "social system." ./logicaland is based on "rw-3," a global world model developed in the mid-1970s by Fred Kile and Arnold Rabehl in Wisconsin, USA.

more information:
https://hek.ch/en/collection/

Initiated by Maia Gusberti. Realized with Michael Aschauer, Nik Thoenen, and Sepp Deinhofer, 2002.
Awarded the Prix Ars Electronica Net Vision 2002
Purchased by the HEK Collection, House of Electronic Arts, Basel

Big Social Game, Biennale Internazionale Arte Giovane, Turin, 2002

The Chrono-Files, Lothringer13/Halle, Munich, 2003

Big Social Game, Biennale Internazionale Arte Giovane, Turin, 2002

Screenshots

*Global world models can be understood as computer programs that
simulate the world in a broad and comprehensible way.
Geographically, they cover the entire globe, or at least most of it. More
importantly, however, they explicitly link a majority of our world's
components, such as the economy, demographics, politics, and the
environment. Because of this structure, integrated global models can
be viewed and used as tools that help us understand processes whose
effects transcend national boundaries and whose study transcends
disciplinary boundaries." (Pete Brecke)*