

More Light
Video in Art
31.1. - 25.5.2026

Foreword

Moving images are everywhere – at home, on our phones, in public space. What once began on flickering cathode-ray tube screens has developed into one of the most exciting forms of artistic expression. Video art breaks down boundaries, plays with perceptions and tells stories – sometimes poetically, sometimes radically.

The two complementary exhibitions at the Kunstmuseum Solothurn and the Aargauer Kunsthaus trace the impact of video art in Switzerland and at the two institutions. While the two distinct presentations were conceived for their respective institutions, they still engage in dialogue with each other.

The exhibitions explore the medium of video and its development within the context of contemporary Swiss art. The focus is on the multitude of ways artists have used video in art, as well as the technological advancements that shaped their practice along the way. Video is not limited to an image on a monitor, but can also take on narrative, documentary, installation or sculptural forms.

The works shown illustrate both the evolution of time-based media over the years, as well as the artistic and conceptual practices that have shaped them. They also address issues of image production, digital and analogue media, and the role technical processes play for artistic strategies.

The exhibition at the Aargauer Kunsthaus also spans several rooms in *Collection 26*, where the various works allow for fresh dialogues.

Featuring works by:

Judith Albert, Emmanuelle Antille, Silvie Defraoui, Alexander Hahn, Ingeborg Lüscher, Yves Netzhammer, Guido Nussbaum, Nam June Paik, Ursula Palla, Pipilotti Rist, Dieter Roth, Christoph Rütimann, Roman Signer, Werner von Mutzenbecher, Anna Winteler, Rémy Zaugg

In Aarau also with: Myrien Barth, Marie José Burki, Erich Busslinger, Herbert Distel & Peter Guyer, Thomas Galler, Hervé Graumann, Eric Hattan, Teresa Hubbard/Alexander Birchler, Daniela Keiser, Zilla Leutenegger, Urs Lüthi, Klaus Lutz, Manon, Christian Marclay, Muda Mathis, Sus Zwick, Fränzi Madörin, Dieter Meier, Chantal Michel, Claudia & Julia Müller, Alexandra Navratil, Augustin Rebetez, Hannes Rickli, Hannes Schüpbach, Veronika Spierenburg, Nick Walter

In Solothurn also with: Ian Anüll, collectif_fact, Véronique Goël, Michel Grillet, Susanne Hofer, Reinhard Manz, !Mediengruppe Bitnik, Gérald Minkoff & Muriel Olesen, Shahryar Nashat, Élodie Pong, René Pulfer, Anina Schenker, Annelies Štrba, Studer / van den Berg, Lena Maria Thüring, Timo Ullmann & René Müller, Costa Vece, Hannes Vogel, Anna Winteler & Monica Klingler

and other influential figures



Nam June Paik (1932 – 2006), *Fire Piece*, 1992

Room 1

This pioneering position in video art, with the monitor as its central element, connects the international development of the medium with its manifestation in Switzerland.

Fire Piece (1992) by Nam June Paik (1932 – 2006) occupies a dominant position in the first room. As a leading figure in international video art, Paik has contributed significantly to establishing video as a stand-alone artform since the 1960s. The installation consists of broken and functioning monitors piled up on the floor. The accumulation of monitors references the mass distribution of technical devices.

The monitor emerges not only as a technical medium, but also as a cultural tool that shapes our everyday experience. Nam June Paik's work acts as a bridge. It invites the viewer to explore the medium of video beyond the device itself.

The medium's range is reflected in various thematic and formal focal points presented in the following exhibition rooms. From the first room, visitors can follow the exhibition space in three different directions:

To the right, the theme of the medium's historical development is explored further on monitors from the 1960s onwards.

To the left, one will find a series of works that are not limited to the monitor but also incorporate the space itself.

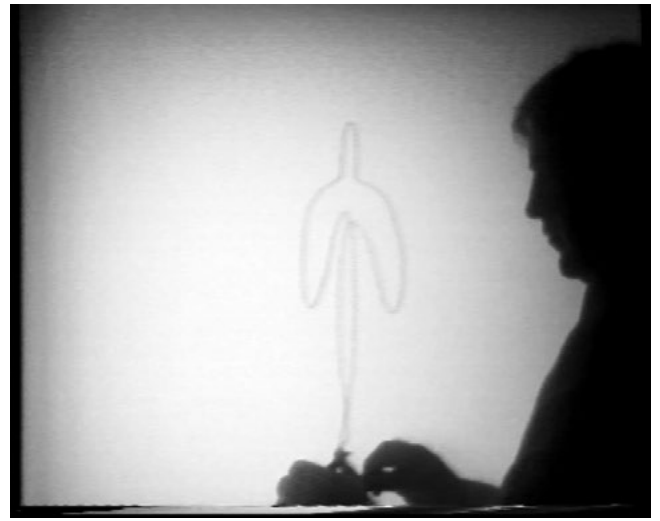
Straight ahead, a leap in time and format awaits: from small monitors to a room-filling installation from 2003 with large-format projections.

Rooms A–D

Four rooms (A, B, C, D) form the Monitor Gallery, the heart, dedicated to the early days of video art. The rooms are arranged in chronological order, from the physical presence of early monitors to the lightness of contemporary devices. Each room represents a specific state of the medium and allows visitors to experience the transformation of screen forms and their relationship to space and the viewer.



Dieter Meier (*1945), *Shutter*, 1969



Guido Nussbaum (*1948), *Drehfiguren*, 1979

Room A

In the early stages of multimedia art production, the boundaries between film and video art were not yet clearly defined. Artists used one medium or the other depending on availability and cost.

This room conveys this transitional phase in which video had not yet established itself as a stand-alone medium, but was still in dialogue with experimental film. Thus, film and video are presented here without any clear distinction.

The projection of the digitised film *Dinge 1/68* [Things, 1/68] (1968) by Werner von Mutzenbecher (*1937) references the cinematic origins of the moving image in art. The experimental film consists of fragmented observations of the mundane: bed sheets, machines, doors, streets, and figures. The images are arranged according to various formal criteria such as similarity, parallels and contrasts in form, movement, and size. Through montage, the objects are removed from their usual functional context.

Monitors displaying works from the 1960s and 1970s are gathered on a large platform. Despite their differences, they offer an introduction to Swiss video art, in which the medium is used to explore the body, identity, and self-expression.

The two works by Dieter Meier (*1945) demonstrate his exploration of the television format and the specific characteristics of audio-visual media. In *1 Minute* (1970), he transforms one minute of Swiss television's daily news programme into a conceptual self-portrait. At the beginning, the screen remains black for 15 seconds, then the artist's motionless face appears for one minute, and then the screen goes black again for 15 seconds. Throughout, the official Swiss time signal – which used to be broadcast on radio and television – can be heard. Here, the face as a still image contrasts with the measurement of time. In *Shutter* (1969), the face once again takes centre stage. The work was first recorded on 16 mm film, then digitised and distributed as a video. The cinematic aesthetic, which plays with the opening and closing of the *shutter*, is an integral part of the work.

In *Morir d'amore* [Dying of Love] (1974), Urs Lüthi (*1947) divides the screen vertically, showing a juxtaposition of contrasting figures and impulses – male and female, attraction and defence, love and death, victim and perpetrator. The tragicomic tone is reminiscent of the film noir genre.

Manon (*1940), a leading figure in Zurich's performance art scene, appears in the video *La dame au crâne rasé* [The Lady with the Shaved Head] (1978) in the guise of her most famous artistic persona, who moves ambivalently and seductively



Erich Busslinger (*1949), *An der Mauer*, 1989

between disguise and laying oneself bare. Created at the same time as the photo series of the same name, the work draws on references to silent film, fashion photography, and erotic imagery. Manon's video demonstrates how video was used early on as a means of documenting performances.

In her first video work, *Le petit dé-jjeuner sur la route d'après Manet* [Breakfast on the Path after Manet] (1979), trained dancer Anna Winteler (*1954) explores the theme of movement. As she walks along the banks of the Rhine in Basel, the artist gradually undresses, using a simple but powerful gesture to address the relationship between nature, the body, and the gaze. The title refers to Édouard Manet's painting *Le Déjeuner sur l'herbe* [The Luncheon on the Grass] (1863). The picture shows an outdoor picnic in which a naked woman is having lunch next to two well-dressed men.

Experimental approaches can also be seen in *Drehfiguren* [Turning Figures] (1979) by Guido Nussbaum (*1948). Wire figures, which are attached to a rotating vice and filmed by a static camera, transform as they rotate, thus making the process of transformation through movement visible.

Room B

From the 1980s onwards, video art opened up new visual and auditory worlds. In addition to formal experimentation involving the body, sound and images from other contexts came to the fore: pop culture, cinema, and television.

An der Mauer [At the Wall] (1989) and *Moi non plus* [Me Neither] (1992) are shown on the same monitor and demonstrate how differently Erich Busslinger (*1949) works with the medium of video. In *An der Mauer*, the image is arranged in two overlapping layers: the full-screen recording is disrupted in the middle by a second, distorted image in the shape of a ring. This ring encourages viewers to explore different sensory impressions. Images of the Berlin Wall are accompanied by a composition by Robert Schumann based on Heinrich Heine's poem *Mein Wagen rollet langsam* [My Carriage Rolls Slowly] (1822/1823) – disturbing images and romantic music contrast with one another.



Ausstellungsansicht *Mehr Licht. Video in der Kunst* Raum B, Monitoren-Galerie

Moi non plus marks a significant change in aesthetics and content. The work adopts the sleek aesthetics of design and advertising: densely layered images and sounds undermine the codes of visual seduction and the language of pop culture. Sound plays an important role here. Busslinger uses the famous song by Serge Gainsbourg, which gives the work its title.

Sound is also a structuring element in *Die Angst die Macht die Bilder des Zauberlehrlings* [The Fear the Power the Images of the Sorcerer's Apprentice] (1993) by Herbert Distel (*1942) and Peter Guyer (*1957). The video, structured according to the principles of the found-footage genre, combines the soundtrack of Johann Wolfgang von Goethe's ballad *Der Zauberlehrling* [The Sorcerer's Apprentice] (1798) with television images of historical events and disasters. The result is an audiovisual stream that reflects the power of images.

The found-footage principle was also used in *Telephones* (1995) by Christian Marclay (*1955). Using short clips from over a hundred Hollywood films in which characters use a telephone, the artist puts together a telephone conversation. Voices, ring tones, and gestures from different actors and actresses come together to form a seemingly coherent conversation, revealing the habits, emotions, and rituals of this form of communication.

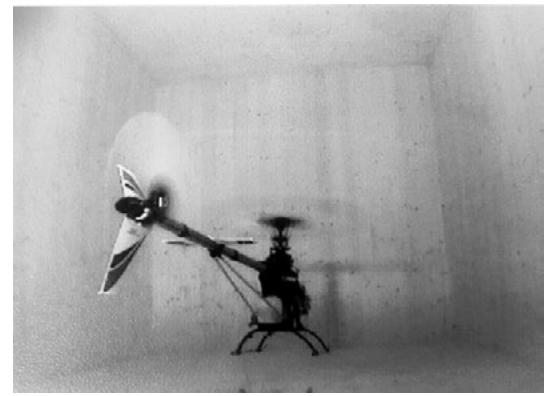
Thomas Galler (*1970) also draws on an existing film scene: *Fred* (2000). He isolates the famous dance scene featuring Fred Astaire from Stanley Donen's film *Royal Wedding* (1951) and presents it as a standalone video.

A body part is the focus of *Schnipp-Video* [Snap Video] (1987) by Guido Nussbaum (*1948). With a simple gesture – the snap of his fingers – the artist changes the colour of the background. The action determines the rhythm and duration of the image, while the colour embodies the relationship between action, perception, and the technical apparatus.

Chantal Michel (*1968) also uses her own body. In *Sorry Guys* (1997), the postures assumed in a confined space grow increasingly complex until visual cues are lost. The room seems to spin, and only small clues – such as the direction of her hair – provide for any sense of orientation. As the artist's first video work, the piece marks the moment when she found the medium best suited to her artistic process.

Room C

Technological change became noticeable during the 1990s, but experimental approaches remained – both in the exploration of the body and in how the medium was used. This room creates immersive



Veronika Spierenburg (*1981),
False Bird of Paradise, 2018

Roman Signer (*1938),
Schweben in einer Kiste/2, 1999

image spaces and environments where movement becomes part of the experience.

Augustin Rebetez (*1986) uses stop motion as a tool to animate objects, bodies, and environments. In fragmented sequences, movement serves not to tell a linear narrative, but rather to create stand-alone worlds. In *Oiseaux* [Birds] (2014), human figures interact directly with materials and objects, gradually merging with them. Language is replaced by unrecognisable sounds, with the focus on action and gesture.

The Dinner of the Lonely Man (2011) depicts an everyday household routine in which objects come to life. The animation creates an atmosphere somewhere between irony and unease, in which actions follow one another without leading to any actual change.

In *Vous êtes chez moi* [You are at my home] (1999), Eric Hattan (*1955) transforms an abandoned place into a sequence of thresholds: empty rooms, sudden wall openings, and changes of direction open up new interior spaces. The work explores the proximity of different worlds and, at the same time, the difficulty to actually reach them. The video creates a feeling of weightlessness and disorientation. Filmed in the suburbs of Paris, it captures a moment of architectural change. Flats are rendered unusable by destroying the walls before they are renovated or demolished.

False Bird of Paradise (2018) by Veronika Spierenburg (*1981) shows a series of buildings by Brazilian architect João Batista Vilanova Artigas. The strong presence of space compensates for the almost complete absence of human figures. The minimalist visual language draws attention to recurring elements of Artigas' architecture: load-bearing structures, dynamic diagonals, and constructions that dissolve the boundary between interior and exterior space. This transforms the architecture into a physical, sensory experience.

Room D

The corridor leads to a large-format projection of the video *Schweben in einer Kiste* [Floating in a Box] (1999) by Roman Signer (*1938). A model helicopter is enclosed in a wooden box and filmed head-on through a hole. The aircraft repeatedly attempts to take off, but the confined space prevents any movement. The walls and ceiling become insurmountable barriers that the helicopter collides with, damaging it.

The simple plot distils key motifs in Signer's work: controlled destruction, processuality, and the exploration of physical and symbolic limits.



Judith Albert (*1969), *mare mosso*, 2015

Room 2

A single work occupies the entire room: four large projection screens surround the audience. Image and sound create an immersive experience that alters the perception of the space. Here, video is no longer merely an image to be viewed, but creates an entire environment.

Angels Camp by Emmanuelle Antille (*1972) is a multi-layered project comprising installations, photographs, texts, a novel and a feature film, with the individual components also functioning on their own. In 2003, the project was presented in its entirety in the Swiss Pavilion at the Venice Biennale.

The installation *Angels Camp – First Songs* (2003/2004) consists of projections and a light box. The protagonists are characters who experiment with alternative ways of living. The work draws on Antille's interest in human relationships, otherness, and the creation of possible worlds, using video as a medium.

Room 3

Judith Albert (*1969) discovered the medium of video in 1994 and learned to use it by experimenting with the camera. In her work, she combines chance finds with carefully arranged elements, fiction with documentation, and distils everyday snapshots into poetic symbols.

In *mare mosso* [Choppy Sea] (2015), we see the turbulent sea. The artist's hand enters the picture and begins to turn the pages of the seascape like the pages of a book. To create this illusion, Albert recorded a video, which she then filmed a second time. The film could be interpreted as a symbol of the transient nature of life.

A calm and understated perspective is also presented to us in *Frozen River – Who Killed Jerusalem?* (2004 – 2006) by Ingeborg Lüscher (*1936). The work focuses on the serene but endangered beauty of remote regions of the Arctic. The images were taken under extreme conditions and offer an unfiltered view of the landscape. The unusual phenomenon of a frozen river coloured red by iron and sulphur deposits stretches across a grey snow-covered landscape shrouded in fog. The contrast of the colour pierces through the apparent monotony of the surroundings.



Eric Hattan (*1955), *Unplugged (The Köln Concert at Hotel Chelsea)*, 2024

Sulphur, with its powdery and earthy texture, also appears as material in Lüscher's sculpture *S/S 28* (1994 / 2015). It is an open cardboard box transformed into a sculpture with a thick layer of sulphur. Over the years, the artist has created numerous sulphur sculptures and paintings. After completing her first box, she made an unexpected discovery: the ambient light was reflected by the pale-yellow colour of the sulphur on the inner walls.

Stairwell

The monitors hanging in the stairwell display a work from Eric Hattan's *Unplugged* series, which he has been creating since 1995. The artist tilts, folds, and manipulates product boxes in front of the camera, showing how seemingly unchangeable situations can be altered. Hattan shifts the boundaries between inside and outside. This concept finds a spatial counterpart in the placement of *Unplugged (The Cologne Concert at Hotel Chelsea)* (2024) in the stairwell – a transitional space connecting different exhibition rooms.

Room 4

The exhibition continues on the ground floor with a single large projection: *Essais [Trials]* (2021), a digitised 16 mm film by Hannes Schüpbach (*1965). The focus here is on postures and gestures. The film is a hypnotic sequence of scenes in which a dancer's choreography alternates with the movements of six other figures. Black interruptions punctuate the flow of images, while also creating the film's rhythm. Although the protagonists never encounter each other directly, they shape and expand each other's presence. The work can be viewed in its entirety or simply traversed, offering an immersive experience either way.

Clearly oriented towards cinematic language, Schüpbach's work explores the boundaries between film and video art. His interest focuses on the material nature of film stock, which he prefers to the gloss of the digital imagery.

Room 5

Several monitors are grouped together in a wooden structure. To view them, visitors are invited to lie down on the floor within the structure. In *What could be? That could have been me* (2026), Nick Walter (*2003) shows slow-motion footage of



Alexandra Navratil (*1978), *The Fluttering Being*, 2022



Alexander Hahn (*1954), *The Dead. Taylor Mead*, 2013

young people jumping into water in a playful but potentially dangerous manner. The artist uses digital cyanotype technology to create his videos. The combination of photography and digital processing produces unique video sequences defined by deep blue tones. The slow motion creates a state of limbo in which clear, controlled visual aesthetics blend with a quiet melancholy.

Room 6

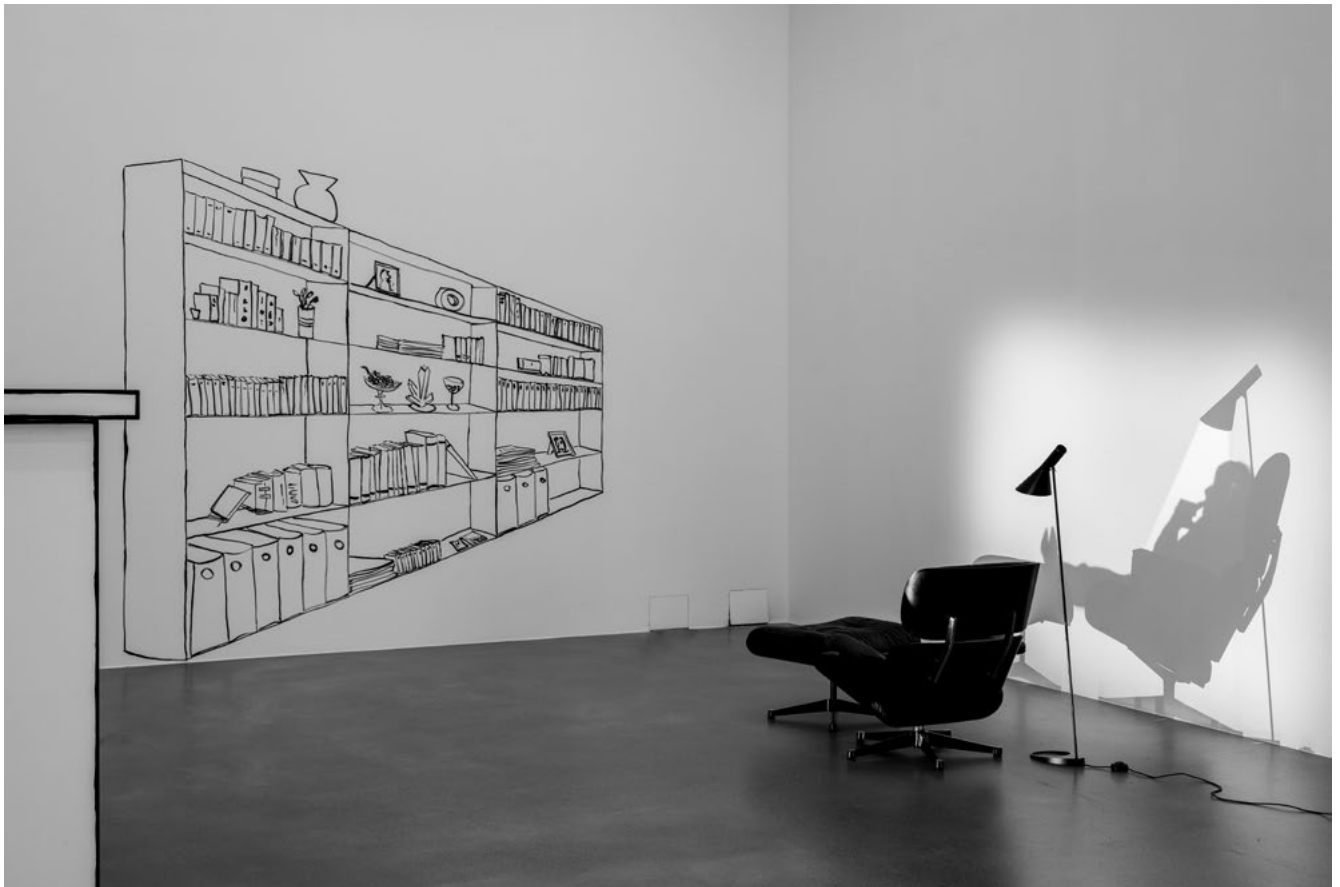
A dark room contains *The Fluttering Being* (2022) by Alexandra Navratil (*1978). The video is composed of 180 fragments from film and video archives and shows animals, plants, and people being objectified, manipulated, and often treated with instruments. The images are juxtaposed with glowing number sequences reminiscent of medical equipment. The sound – acoustic signals, creaking, friction, body noises, and air currents from medical devices – contribute to the unsettling atmosphere that triggers feelings of unease and fear. In the middle of the video, for example, the sequence of numbers reaches its highest value before counting down again, and the rhythm resets. The recurring sequence reveals the tension between documentation and abstraction that characterises the cinematic practice of found footage.

Room 7

Numerous sculptural works illustrate the transition from one practice to another. Here, video does not appear as a moving image on a monitor or projection, but as a fundamental component of sculptures and installations.

The Dead series by Alexander Hahn (*1954) consists of 'video reliquaries' dedicated to people who have since passed away. In *The Dead. Taylor Mead* (2013), Hahn portrays the poet and performer Taylor Mead (1924 – 2013), a figure in the New York art scene surrounding Andy Warhol's Factory. The video image on the horizontally arranged monitor is severely distorted. Only through a reflective cylinder in the centre of the monitor does the image resolve into a recognisable portrait. This sculptural form ties in with optical techniques used before the advent of cinema, such as reflection, anamorphosis, and rotation.

Zilla Leutenegger (*1968) explores the relationship between light, shadow, and space by creating a dialogue between video projections and objects. In *Library* (2007), she combines a wall drawing, a living room scene with a crackling open fire, and a projection to create a situation where moving images and physical presence, light, and shadow intertwine. This alters the perception of space, which fluctuates between reality, representation,



Zilla Leutenegger (*1968), *Library*, 2007

and fantasy. In *Rien de lourd* [Nothing Heavy] (2024), the projected silhouette of a boxer alternating between punching and embracing a sandbag is combined with an actual sandbag hanging from the ceiling. The work exposes the ambivalence of athletic gestures between strength and vulnerability.

In one corner is the installation *Indirektes Sprechen vor weggedrehten Bäumen* [Indirect Speaking in Front of Turned-Away Trees] (2016/2021) by Yves Netzhammer (*1970). The monitor serves as an integral part of the work. Black-and-white animations interact with a structure made of bicycle parts that turn without moving forward. Video and sculpture work together to reveal the constant change in forms. Time shifts reference optical and pre-cinematic devices through repetition and misalignment.

In *Sunflowers 2* (2013 / 2014), Ursula Palla (*1961) focuses on the interplay of light and shadow. Video sequences of sunflowers are projected onto a ceramic vessel on a wall shelf. Real shadows and light images merge, blurring the boundaries between the object and the projection. A solar panel monitors the natural daylight so that the video content changes depending on the lighting conditions, further deepening the relationship between natural phenomena and technological processes.

The work of Pipilotti Rist (*1962) focuses on the exploration of video art's sensory and interactive potential. *Schminktischchen mit Feedback* [Makeup Table with Feedback] (1993) consists of a small makeup table with a mirror and built-in monitor. Kisses emerge from the monitor, reciprocating the viewer's gaze. Everyday items, cosmetic products, and laboratory vessels emphasize the intimate yet performative nature of the work.

Since 1999, Christoph Rütimann (*1955) has been making videos from the *Handläufe* [Handrails] cycle. He uses railings, cables, and pipes as a basis for these works, following them with his camera. *Handlauf Kürbis* [Handrail Pumpkin] (2004 / 2005) follows an orange PVC pipe at ground level as it winds its way through a pumpkin field and finally ends at the farm shop. From the monitor, part of the pipe continues as a physical element in the room, thus connecting the moving image with the actual environment.

The work *Fernsehabend* [TV Evening] (1981/1985) by Guido Nussbaum (*1948) shows the artist and his wife watching television. Nussbaum is known for making himself the protagonist of his works. The resulting (self-) portraits seem modest as they show the figures in everyday clothing, postures, and activities. *TV Evening* turns viewers into voyeurs of a private moment. Even though the figures in the television set do not look at us directly, they appear to mirror us.



Ursula Palla (*1961), *Sunflowers 2*, 2013 / 2014

Room 8

Überstrapaziert vor farbigem Hintergrund (Don't believe the hype) [Overused Against a Colourful Background (Don't Believe the Hype)] (1997) by Claudia Müller (*1964) and Julia Müller (*1965) occupies one corner of the room. The video installation consists of three monitors placed in front of walls with vertical yellow, red, and blue stripes. Each monitor shows the same seven-minute video, slightly offset in time. In it, the artists perform simple everyday actions – lying on a bed, falling asleep in an armchair, or eating spaghetti. Given the context of their presentation, these repetitive gestures resemble experiments where the everyday takes on an absurd dimension in this serial, staged presentation.

An algorithm controls the virtual artist Raoul Pictor, who paints in his digital studio. The computer-generated works are printed out and collected in the exhibition space. This situation is depicted in the work *Raoul Pictor cherche son style ... [Raoul Pictor in Search of His Style]* (1993/1998) by Hervé Graumann (*1963). The installation addresses the shift from individual artistic activity to automated processes, and draws on early forms of computer-based image production. In the process, Graumann explores style, authorship, and artistic practice. Although not a video in the classical sense, the

work exemplifies how the medium has been increasingly assimilated into digital processes since the 1990s. The computer shifts the artistic process from editing to programming.

Room 9

Keeping a diary was an essential form of expression for the artist Dieter Roth (1930–1998), who spent years exploring his own feelings of shame about his body, inadequacy, and fear in-depth, filling over two hundred diaries. The installation *Diary* was created for the Swiss Pavilion at the 1982 Venice Biennale. Roth kept a diary for five months, using texts, films, and photographs. The haunting self-reflection reveals a man who lives in constant fear and is a “testimony of a tormented soul” (SRF, 1982).

“I wanted to use these films to show my daily life. But I soon realised that a huge part of my movements, actions, reactions, and products serve to represent obedience. I follow recipes (my anxiety) my fear of people. [...] Smoking affects my heart (2 Tomapyreen in the morning, 1 Captagon at lunchtime, 2 Aspirin earlier – alcohol substitute? [...]) Now my heart is beating excitedly, with occasional interruptions; the melancholy has eased, but I am still afraid. Especially of people, whom I imagine criticising me.”

Room 10

The installation by Muda Mathis (*1959), Fränzi Madörin (*1963) and Sus Zwick (*1950) consists of upward-facing monitors scattered across the floor and backlit photographs on the walls. *Babette* (1996) is designed as a collage in which photographs, moving images, music, and conversations follow one another without any discernible hierarchy. This narrative is compiled from images of objects and figures – the artists themselves – as well as smoke, flames, explosions, lightning, and ground-level motion shots. A hypnotic melody accompanies the compilation. The clash between images of war and artistic forms of expression gives the work an air of absurdity.

Room 1 – Hallway

Bright Light (1993 / 1997) by Pipilotti Rist (*1962) is a portable vintage tube screen. The television set is covered with a plexiglass panel with an inkjet print depicting a human figure. When the television is switched on, the noise of a flickering image penetrates through the ghostly shadows on the paper. As a result, the monitor becomes much more than a mere image carrier – it is transformed into an animate object that seems to address the audience directly.

On the wall, a small round screen shows a video broken down into its individual colour channels and is rendered as an RGB waveform. The luminance, or brightness information of the video signal, is visible on the y-axis, while the movement of the pixel array follows the x-axis. Although the image content is no longer recognisable, the characteristics of the original image are still noticeable. In *Spaziergang mit Spatz* [Walk with a Sparrow] (2022) by Myrien Barth (*1989), the pixel takes centre stage in her research, which deliberately counters the aesthetics of perfect, smooth images.

Foyer

The role of video as a medium in Swiss art is also apparent in the foyer.

Pipilotti Rist has created a new work specifically for the space at the Aargauer Kunsthaus. The projection glides across the three stucco reliefs on the ceiling: a floral ornament, a cityscape, and a topographical representation of Switzerland. The shifting light draws the viewer's gaze up to the movement of light within the room.

Ader – Agglomeration (2023 – 2024) is a video based on photographic images from the series *ADER* by Daniela Keiser (*1963). The photographs show military attacks, rockets, air defence

systems, and atmospheric phenomena. Keiser manually intervenes in these images and colours the light trails in shades of blue and violet.

Lower Level

Placed at the foot of the spiral staircase, an installation catches our attention. Between 2000 and 2001, Roman Signer created an installation in the abandoned water tower of the St. Gallen train shed by putting the cistern back into operation and placing two barrels inside it. A video camera broadcasts live what is happening inside: the barrels being rotated by the moving water. The monitor grants visitors insight into an otherwise inaccessible space. Ultimately, this becomes a work in its own right: *Installation im Wasserturm* [Installation in the Water Tower] (2001). The video is positioned on the floor and simulates the camera's downward perspective. For decades, Signer has been exploring energy, space, and movement using everyday objects, materials, and simple processes that reveal the hidden transformative power of objects.

In Hannes Rickli's (*1959) *Das Flüstern der Mückenforscher in der Dämmerung* [The Whispering of Mosquito Researchers at Dusk] (2001), we see the sea and the horizon shortly after sunset on a small screen. However, the whispering referred to in the title is not audible. Instead, it is the noisy, hurried voices of the people on the beach that can be heard. Occasionally, laughter rings out, sounding almost grotesque against the backdrop of the magical natural spectacle.

In his work, the artist repeatedly explores the relationship between observing nature, scientific research, and art. He intertwines the observation of insects and aesthetic contemplation with uncovering behavioural patterns of humans, who, even in nature, remain true to themselves.

Artist Marie José Burki (*1961) works at the intersection of video, photography, installation, text, and language. How do we think? How do we perceive images and what ideas of reality and identity do we draw from them?

In the installation *Constellations* (2012), different images interact in different constellations. Nine large-format photographs show details of faces and body parts that also appear in the video. In addition to reproductions of paintings, the video shows personal photographs and photographed newspaper clippings from the artist's archive. We discover details and build bridges between the different images.

In *PLIS ET REPLIS* [Folds and Creases] (2002) by Silvie Defraoui (*1935), a crumpled piece of paper repeatedly lands on a table, where it is unfolded by two gloved hands. Gradually, a photograph emerges. The crumpled paper is blown away by a



Daniela Keiser (*1963), *Ader-Agglomeration*, 2023 – 2024

Thomas Galler (*1970), *Invader*, 2009

draught, another ball of paper flies onto the table and reveals a new image. Some of the sheets burst into flames. The rustling of the paper is all that can be heard. The photographs originate from mass media and depict disturbing events such as war, seal hunting, or famine. We recognise the images from our collective memory, even if we cannot place or name them precisely. Defraoui brings them to our consciousness before letting them disappear again.

A single-wide trailer in a rural setting is at the centre of the eponymous work *Single Wide* (2002) by Teresa Hubbard (*1965) and Alexander Birchler (*1962). The camera orbits the mobile home seemingly without interruption, passing through walls so that exterior and interior spaces merge seamlessly. Inside, various rooms open up, while a young woman and a pick-up truck appear as recurring elements. The video runs continuously without a defined beginning or end.

Three chrome-plated steel objects on pedestals in front of small projectors resemble trees and animals in their reduced, stylised form. The metal structures are placed between the projector and the wall, their shadows interrupting the projected images. In *Die Pflege der Argumente* [The Care of Arguments] (2018) by Yves Netzhammer, animations projected on the wall show human figures, animals, and architectural environments

undergoing continuous transformation. Objects, light, and moving images merge. The images' delicate structure is constantly disrupted by the shadows of the objects.

Three rooms show a work by Teresa Hubbard and Alexander Birchler consisting of three pieces, which reference the room of Gregor Samsa, the main character in Franz Kafka's novella *The Metamorphosis*.

Gregor's Room I (1998) shows a room from different angles in four large-format photographic diptychs, with variations in the posture and position of the male figure. The room appears functional and fragile at the same time. It is defined less by decorative elements than by the arrangement of objects. *Gregor's Room II* (1999) shows the room from the perspective of a fixed camera. During the video, the figure systematically removes furniture and objects. The room gradually shifts from being a living space to a transitional state. In *Gregor's Room III* (1999), a single photograph taken from a bird's-eye view, the room ultimately resembles a construction site. The works draw attention to change and the oppressive atmosphere of an enclosed space.

In *Invader* (2009), Thomas Galler documents a night-time tour through the collection rooms at the Aargauer Kunsthaus. In the dark rooms, the paintings and sculptures only appear briefly before

disappearing again. The images are captured in night mode, a technology developed for surveillance purposes that renders the image in black and white with a greenish hue. As a result, the works seem more like apparitions or traces than museum objects. The camera's gaze resembles that of an anonymous visitor outside opening hours, an "intruder".

Caveman Lecture (2002) is a 16-mm film by Klaus Lutz (1940–2009). The film uses cross-fades to connect sequences of drawn signs, aerial photographs of cities, images from the artist's home, and photographs of himself in a white work suit. Based on Robert Walser's text *Der Höhlenmensch* [The Caveman] (1918), the film forgoes dialogue entirely and unfolds exclusively through images, signs, and visual overlays. This leads the artist to interpret Walser's cave man in a very personal way. Other works by Lutz reflect his long-standing engagement with the writings of Walser and other authors.

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A large white canvas welcomes visitors into this room. Next to it, a monitor shows an artist painting on this very canvas. Rémy Zaugg's (1943–2005) works always reference the conditions under which they were created.

In 1988, Zaugg performed at the Furka Pass as part of the *FURKART* art event, which reflected the painting process in a multimedia format. For eight hours, the artist painted the mountain landscape in white paint on an easel. At the same time, a video camera recorded the ephemeral event. The result was the work *8 Stunden weiss* [8 Hours White] (1988) on canvas and video. While painting outdoors can be seen as part of the tradition of Alpine and outdoor painting, the finished work – white paint on white canvas – is reminiscent of monochrome artworks.

In Judith Albert's *Seltene Erden* [Rare Earths] (2025), unusual colours and artificial environments give rise to surreal worlds. The landscape and its fragility take centre stage while the video's editing also plays an integral role in the work.

Texts by: Tessa Prati, Julia Schallberger,
Ioana Jimborean

Jointly curated by: Aufdi Aufdermauer, Videocompany, Simona Ciuccio, Head of Collections + Exhibitions at Aargauer Kunsthaus, Tessa Prati, Research Assistant at Aargauer Kunsthaus Tuula Rasmussen, Research Assistant at Kunstmuseum Solothurn, Katrin Steffen, Director of Kunstmuseum Solothurn Karin Wegmüller, Videocompany

Events

Sunday, 22 February 2026, 1–2 p.m. Artist-led tour with Guido Nussbaum and Aufdi Audermauer

Thursday, 19 March 2026, 6:30–7:30 p.m. Artist-led tour with Aufdi Aufdermauer, Simona Ciuccio, Tessa Prati, Tuula Rasmussen, Katrin Steffen and Karin Wegmüller

Saturday, 28 March 2026, 4–6 p.m. Book launch and presentation of the publication accompanying the exhibition *More Light. Video in Art*

Sunday, 3 May 2026, 1–2 p.m. Artist-led tour with Ursula Palla and Karin Wegmüller

Saturday, 9 May 2026, 3–4 p.m. Artist-led tour with Emmanuelle Antille, Katrin Steffen, and Tuula Rasmussen

Public tours every Saturday 3–4 p.m., Sunday 11–12 p.m. and on the last Thursday of the month 6:30–7.30 p.m.

All upcoming events can be found at aargauerkunsthaus.ch

Open Space on the Lower Level

Cinema with a rotating video programme. The programme can be viewed at www.aargauerkunsthaus.ch.

Acknowledgments

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Special thanks go to Videocompany, whose experts contribute their many years of experience in the development of video art. The team has been producing video works for decades and acted as the first point of contact, advisor, and cooperation partner for many artists.

Opening Hours

Tuesdays–Sunday	10 am–5 pm
Thursdays	10 am–8 pm
Closed Mondays	
Free admission Thursdays	5 pm–8 pm

Special Hours of Operation

10 am–5 pm	
Maundy Thursday	2 April 26
Good Friday	3 April 26
Easter Sunday	5 April 26
Easter Monday	6 April 26
Labour Day	1 May 26
Ascension Day	14 May 26
Pentecost	24 May 26
Whit Monday	25 May 26

Aargauer Kunsthaus
Aargauerplatz, CH–5001 Aarau
T +41 62 835 23 30
kunsthau@ag.ch
www.aargauerkunsthaus.ch



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