

(may 2012)

**kaffeefahr  
videoinstallation  
2011**

in collaboration with  
andrea portmann:  
kevin graber  
reto stalder  
anna-katharina diener  
immanuel wagner  
stefan gallego  
martin waespe  
(compare invitation)



materials

tour bus  
screens  
dvd-player  
exhibitions

a comfortable coach brings you to the tandem exhibition spaces in sachseln, stans, sursee, altdorf and lucerne, where you will be guided through the different shows. on top of that, an auspicious, enigmatic price is waiting for you: innerschweizer innerlichkeit. nobody knows exactly where this term comes from, or what it originally used to describe. a case for dr. harald innerbicher, artheoretically certified expert of the innerschweizer innerlichkeit. during the five trips, innerbicher appears exclusively for you on the interior screens of the tour bus. he does not spare himself to give you a picture of the innerschweizer innerlichkeit, plus a critical comment. information, subversion, nostalgia and a colourful bouquet of surprises are guaranteed.

trailer: <http://www.youtube.com/watch?v=uSukQPGfIBI>  
coming soon: video documentation (by kevin graber)



+  
[pozitif, -iv]  
interactive sculpture  
2008

in collaboration with  
sophie hofer

act bern 07.05.08  
performance

materials

plastic  
metal  
wood

90x130 cm

the sculpture moves in the direction that it is pushed, rocking back and forth until it has returned to its original up-right position, like a life-sized tumbler toy. in the german language, a tumbler toy is a "stehaufmännchen", literally meaning, "a man who continually returns to a standing position". it is also used as a metaphor to describe someone who is very persistent. the artists integrate themselves into the complete image.



performance script for the symposium *perform the exhibition* at château mercier in  
sierre (13+7 hours)

skript  
*k&k qualität - kunst der (kunst-)rezeption*  
performance 2011

in collaboration with  
katrin keller

a) the 2 performers install themselves in the crowd of the symposium using special chair feet so that they are either sitting or standing roughly 10 cm above the rest of the people. positions are changed only to maintain a view of the whole picture.<sup>1</sup>

b) upon leaving the sites, the chairs are returned to their normal positions, likewise the standing structures are removed.

c) the performers understand themselves as accumulators of recited content.

d) katrin keller's and simon kindle's reflection of the symposium in this role of performers confirms their thoughts as a performance.

e) the performers examine both the recited content and also the given situation. their performance remains basically cognitive.<sup>2</sup>

f) the performers do not formulate the content of their thoughts out loud. respectively they do not transfer the information as a product.

g) katrin keller and simon kindle remain silent during the entire performance and only interact with the crowd mentally.

<sup>1</sup> there is a code of behaviour for biological needs, cramps and for re-locating.

<sup>2</sup> mimicry, gestures and body-language mirror our condition during the performance.

materials

(chair feet)

metal  
polyurethane

ca. 10 cm x 45 cm



k&k  
diskutieren z(orten) 11  
2011

in collaboration with  
katrin keller



materials

taxidermied young  
animals  
imitation of grass  
small electronics  
wood  
metal plate

duration of the loop  
13min 38sec inkl. pause

keller and kindle claim to recite z(orten) as a location as well as a temporary conglomerate of people. two fawns of the roe deer manifest themselves visually and auditively. they discuss their own appearance and their environment. Next to the barn door, a metal plate is fixed which reminds of an award.



**kunstgriff**  
**interactive objects**  
**2009**

text: andrea portmann  
voice: nina langesand



exhibition view:  
a viewer stands in front of a  
work by giacomo santiago  
rogado in the exhibition  
*first second patience*,  
kunstmuseum luzern.

materials

wood  
plastic  
small electronics

16cm x 5.5cm x 100cm

viewers have the opportunity of borrowing a cane for a walk around an exhibition.  
when the cane is leaned on, a short art critique is randomly emitted through the cane.

*mit einem schelmischen augenzwinkern wird in der interaktiv angelegten arbeit  
'kunstgriff' die kunstkritik hinterfragt. die irritationen, in gang gesetzt durch einen  
kritisierenden gehstock, wirbeln weiterreichende reflexionen auf, über die funktions-  
logiken der kunstkritik, ihrer wirkungsmacht, ihren heiklen punkten, ihrem potential.  
(andrea portmann)*



ei  
sculpture  
2011

in collaboration with ceramic  
business, keramik schädler  
nendeln fl

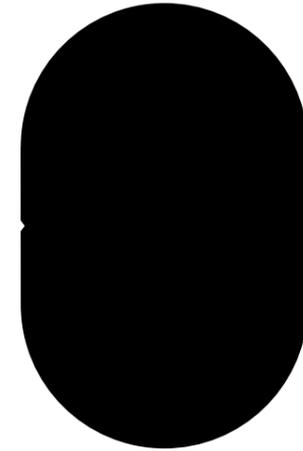
materials

ceramic eggs  
ca. 10 cm

for 24 years, the business keramik schaedler liechtenstein has worked in collaboration with local artists to create various one-of-a-kind handcrafted eggs. the sole criterion of the egg is that it must fit into a designated holder. my submission of this year's eggs were created in the form of a capsule, and were presented to the public in an art event: six people were chosen to "brood" the eggs for a few days before a show. (in german, to brood over something also means to reflect thoughts.)

these six people included:

bungartz regine, artist  
köpflj janine, editor  
dr. malsch friedemann, museum director  
de micheli gina, art historian  
quaderer benjamin, writer  
dr. stobbe peter, art school director



nendeln

**k.kampfvogel**  
**interactive object**  
**2010**

in collaboration with  
the technical staff of the  
theater der künste zürich  
voice: lea whitcheer



materials

- siren
- hydraulic cylinder
- hydraulic hose
- compressor
- metal tracks
- dmx-player
- amplifier
- cd-player
- 2 high-beams
- led-lights
- small electronics

varies in size

when the keypad inside the building is operated, a small speaker shoots out of the round attic window and moves back and forth. simultaneously the speaker emits the sampled sounds of a woman imitating the call of a coo-coo bird. the piece represents the coo-coo bird as a nest-parasite, which benefits from the institution. on the other hand the bird is a popular folklore figure relying on a rigid system. alongside the audio and mechanical elements, there are also two small high-beams and various led lights. these lighting devices create a visual signal when activated at nighttime.



**try me**  
**interactive objects**  
**2008**



the work consists of five similar objects presented on a shelf. the wall signage "try me - press the object" invites viewers to interact with the objects. each of the objects contains a hidden switch that triggers the output of an audio statement:

*hey you, do you know that feeling too?*

*they think they are clever, but i've seen it all before!*

*who just took a bath in the pond?*

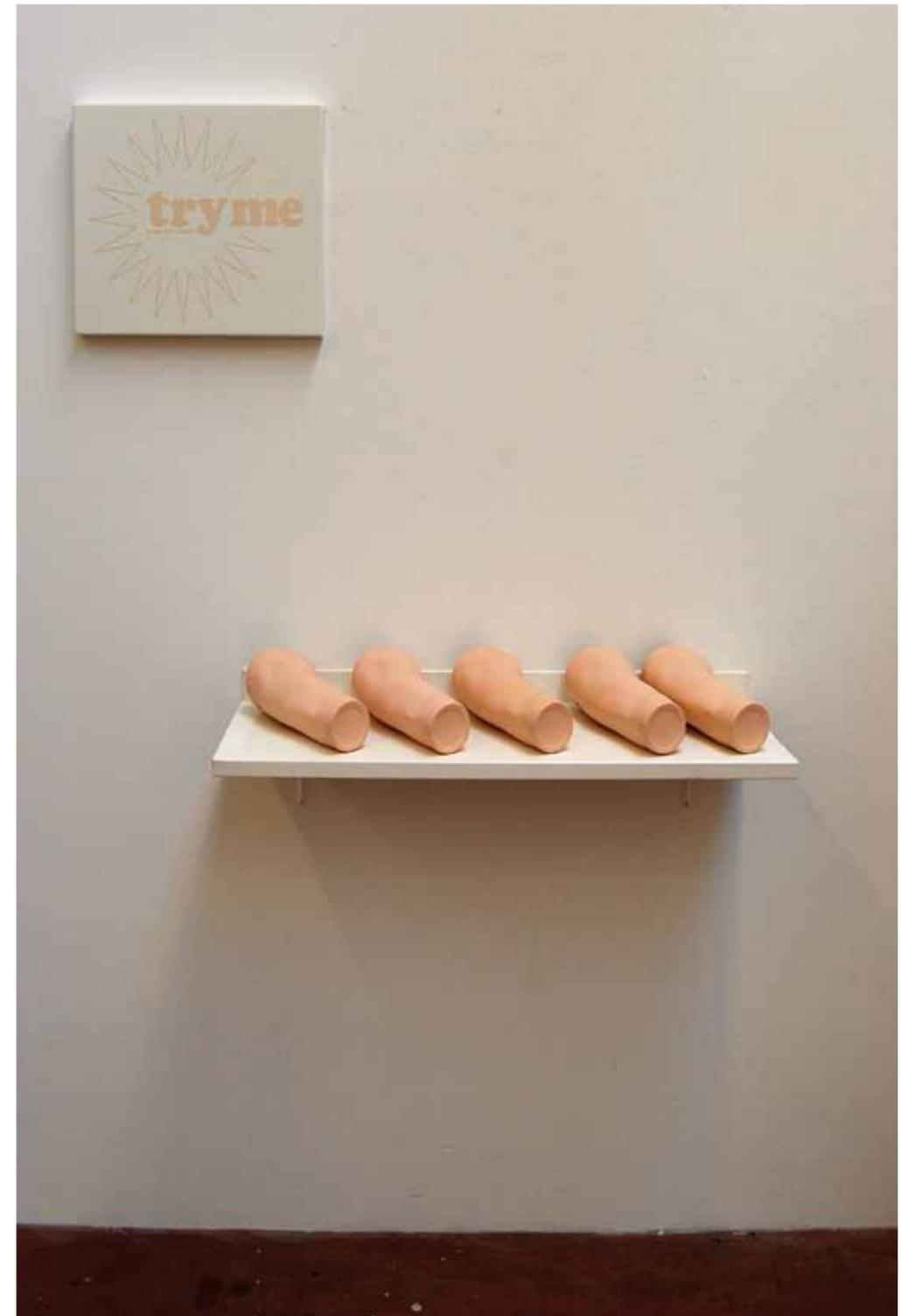
*hey mommy, my friend has just stopped talking! (wining sound)*

*you really need to relax things now!*

materials

5 plastic objects  
with integrated sound-  
recording devices  
(26x10 cm each)  
metal signage  
metal shelf

complete installation size  
2x2x2.5 m



**handle with care**  
**performative installation**  
**13.12.07 - 13.01.08**

a ladder is installed in the art museum liechtenstein. its steps are sent to various institutions and individuals who either fund and or support the local art scene. these participants are requested to sign and return the steps to the museum within the duration of the exhibition. at the museum the steps are put back into the spars of the ladder.

materials

30 printed cardboard boxes  
30 pairs of cotton gloves  
30 invitation letters  
60 metal rods  
2 spars  
30 ladder steps  
1 small trolley  
1 metal sign with work description

length of ladder 4.5 & 5m  
height of first floor room 3.95 m  
height of second floor room 5.5 m

the project is a collaboration with the organisation "schichtwechsel". it presents an intervention in the exhibition "lust for life", (part of the ricke collection) at the art museum.

