

balzer projects

Press release

Angelika Schori

No signal!

September 7 to October 19, 2019

Vernissage: September 6, 17h to 20h

Balzer Projects is pleased to present Angelika Schori's third solo exhibition - as an intervention in the former gallery office.

Angelika Schori's artistic practice focuses on questioning traditional structures and materials of painting. Whether on walls, corners or floors, her painterly-installational works merge with their surroundings; they become more than just pictures and indivisible objects - they become part of the space itself. Light and color, the most prominent building blocks of the artistic effect, generate a visual presence.

The spatial intervention based on the tangram reminds us of the endless possibilities of this old Chinese game. In the Tang Dynasty (618 to 907 AD) it was a common belief that earth and cosmos exist in the form of a square. According to the legend, a monk once sent his disciple to document the essence, diversity and beauty of the world on this square plate. On the way, however, the tile fell to the ground and broke into seven parts, including triangles, squares and a parallelogram. In many attempts to reassemble the square, the student produced countless shapes, patterns and figures.

However, the original square could no longer be put together. Instead, the young man realized that he no longer had to travel the world to find beauty; he rather discovered that the beauty of the world lay in that very broken tile and its infinite possibilities.

Schori is fascinated by the conceptual complexity of the game and the dichotomy between the simplicity of forms and the challenges of the puzzle. She transfers the legend into the space; a tangram of velour carpet on the floor and individual figures on the wall. The viewer involuntarily begins to play, without moving a single part. The floor installation is echoed in three large tangram combinations on the wall. Two screens recall the beginnings of analogue image transmission, in every living room of the middle class. One screen shows "white noise" - colloquially "ant race". The other shows a "parasitic image". It is a relic from the non-digital world that could always be seen when the broadcast had to be interrupted for technical reasons.

Carpeting as a full-surface textile floor covering was created in the 1950s and is now considered "out of fashion". At that time, the fitted carpet in one's own home was a symbol of luxury. Later, beautiful, even historical floor surfaces were covered with carpet at low cost.

The 1950s brought prosperity to many Western families. The dream of great freedom and the longing for the unknown spread in society. A first wave of globalization occurred; one could buy products from faraway countries, but long distance travel was still out of reach for most people. The big wide world was brought into the living room at home by means of television, a status symbol. Without having to spend all of one's money on it, the television set conveyed an ideological and economic freedom never imagined before, albeit only theoretically.

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Today, almost 70 years later, individual and collective prosperity in Western Europe have already passed their zenith. Social media and an oversupply of visual stimulation and digital irrigation have deprived us of freedom and the opportunity to "travel in spirit".

But aren't these populist clichés that deprive individuals of their right to creative self-determination? Has turbo-capitalism completely taken over all areas of our lives? A global counter-movement is forming. Meanwhile saturated with the digital, the reverse has recently begun here as well. It may be a result of boredom, luxury weariness, abundance, or fear of the ecological and economic apocalypse. The result is the same. Air travel is now made impossible by collective "flight shame," in the city people garden at every corner, one eats organic, vegan, consciously. No signal! A reminder that you do not have to be online constantly.

Are we back at the beginning now, with the square tile and the young monk trying to capture the beauty of the world? In Angelika Schori's intervention "No Signal!", the calm graphic shapes of the tangram, the fluffy velour carpet and the armchair radiate a great tranquility and a coziness that is no longer perceived as contemporary. The viewer is automatically drawn into the installation and asked to be "offline" and to travel in spirit. The armchair invites to linger.

Angelika Schori (*1981, Biel) lives and works in Basel. In 2019 she received the Bachelor of Fine Arts and her MFA in 2014, both from the FHNW/HGK (Hochschule für Gestaltung und Kunst) in Basel. Her works are included in national and international private and institutional collections. She is the recipient of multiple scholarships and residencies.

Kraftwerk
Antenna
1975 (3:42)

I'm the Antenna
Catching vibration
You're the transmitter
Give information!

Wir richten Antennen ins Firmament
Empfangen die Töne die niemand kennt

I'm the transmitter
I give information
You're the antenna
Catching vibration

Es strahlen die Sender Bild, Ton und Wort
Elektromagnetisch an jeden Ort

I'm the Antenna
Catching vibration
You're the transmitter
Give information!

Radio Sender und Hörer sind wir
Spielen im Äther das Wellenklavier

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