

P F T H O O O M A S R L B A L T I D I O S C H W Y L E R

I work with a wide range of media, including music, film, photography, and artistic genres such as collage, painting, and installation. My methods and contexts shift depending on the subject and situation. In doing so, I reference cultural and historical events in order to offer a different understanding of the subjective conditions underlying historiography. The common thread that ties together the many forms my practice takes—including my audio releases (see appendix)—is, in most cases, a connection to place, grounded in archival research and interviews.

	Das Astrolabium 20 & 21 2022
	Portare I Gufi Ad Atene 22 & 23 2022
	Star Gate Mediapark 24 & 25 2022
	De Verovering Van Geweld 26 & 27 2022
	Atmen 28 & 29 2022
	Doppelte Buchführung 30 & 31 2023
	An Den Rand Der Zukunft Denken 32 & 33 2024
	Force The Hand Of Chance 34 & 35 2024
	Warum Ändern Schließ 36 & 37 2024
	Illusion 38 & 39 2024
AB67 02 & 03 2015 Sparkasse Bossard 04 & 05 2016 La Vie Des Souris 06 & 07 2018 (Americano Sbagliato) 08 & 09 2019 Soltanto 4 Al Massimo 10 & 11 2019 Das War 12 & 13 2019 Computer & Papier 14 & 15 2019 Alles War Klar 16 & 17 2020 IN CC 18 & 19 2021	

H B A U M R G



In the early 1960s, Axel Bullert was one of many “runaways” roaming the still bombed-out streets of Hamburg. A popular spot for the self-chosen homeless was the Palette on ABC-Straße, just a few steps from Gänsemarkt. By the time he descended the steps of that dive in July



Gallery
Conradi
Admiralitätstraße
2015

15

H B A U M R G



1962, his silent allure had already attracted many admirers. But that summer, he became an epiphany for the writer Hubert Fichte, nearly ten years his senior. Fichte's desire turned Axel into the "Rose of Sharon," a protagonist of the Song of Solomon, one who is "sick with love."



Gallery
Conradi
Admiralitätsstraße
2015

15

JESTEBURG



Bossard moved to the then extremely remote forest near Jesteburg in Lower Saxony for two main reasons: first, to devote himself undisturbed to his compulsive tinkering, and second, to position himself behind an imaginative magnifying glass—thus appearing



Kunstverein
Jesteburg
Hauptstraße
2016

16

JESTEBURG



to his students and admirers in Hamburg and the rest of German-speaking Europe like the “illusionary giant” in Michael Ende’s Jim Button. The narrative of retreat worked remarkably well for many artists of classical modernism and the avant-gardes that followed.



Kunstverein
Jesteburg
Hauptstraße
2016

16

B R U E S S E L



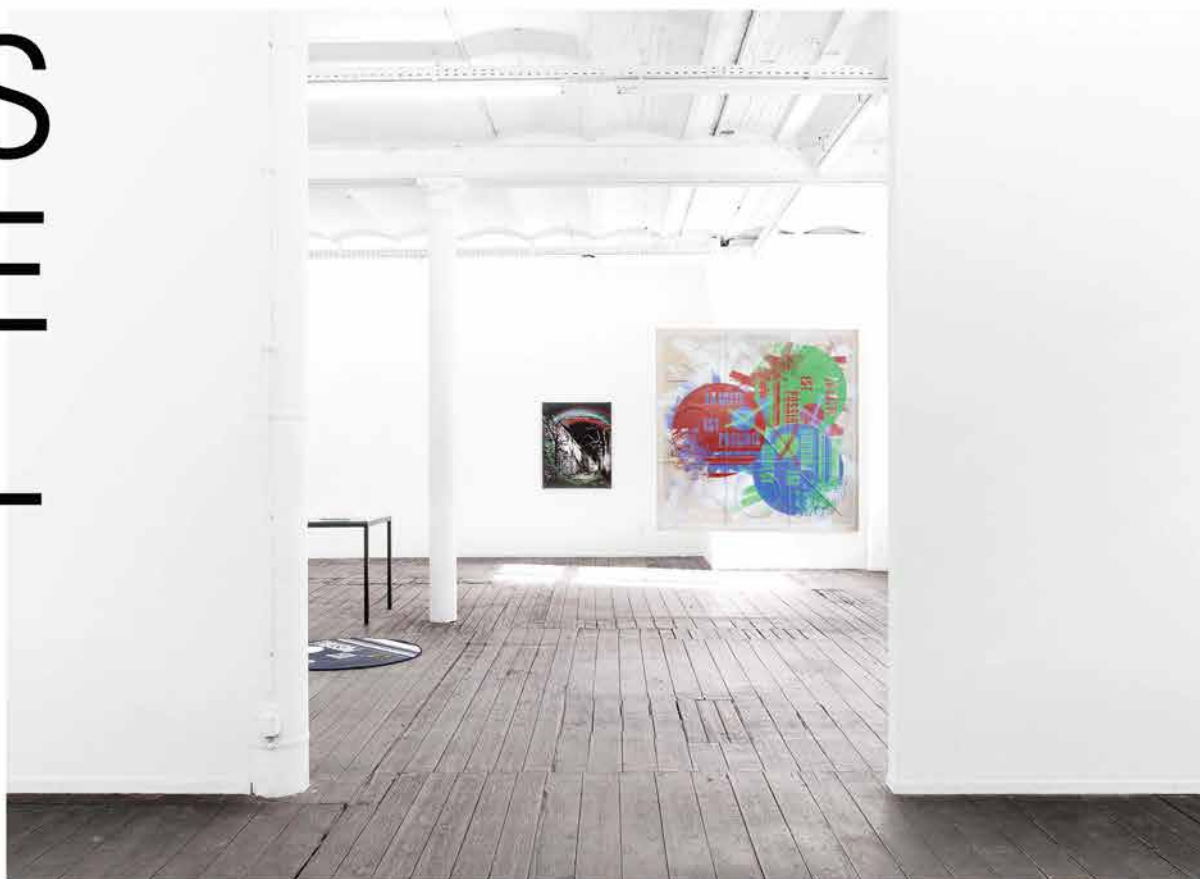
In January 2009, the now-crumpled foil sleeve still lay in the dusty corner between my coal stove and the record shelf. Mice hadn't visited me in quite some time—perhaps because the former rooms of the Italian restaurant had long since been taken over by a wine



Gallery
Conradi
Rue de la Regence
2017

17

B R U E S S E L



shop offering a refined lunch menu. Around that time, a musician friend invited me to accompany him to Tangier. He knew of my enthusiasm for the Moroccan band Nass El Ghiwane and suggested I continue my research there. Morocco was a place of longing.



Gallery
Conradi
Rue de la Regence
2017

17

K N O E L



But months later, when You're A Whole New Generation—through its constant broadcast as a radio commercial—not only replaced the original but nearly erased it, the jingle could be regarded as an entirely new piece of music. It was harder: the rhythm was



Gallery
Nagel Draxler
Komödienstraße
2017

17

K N O E L



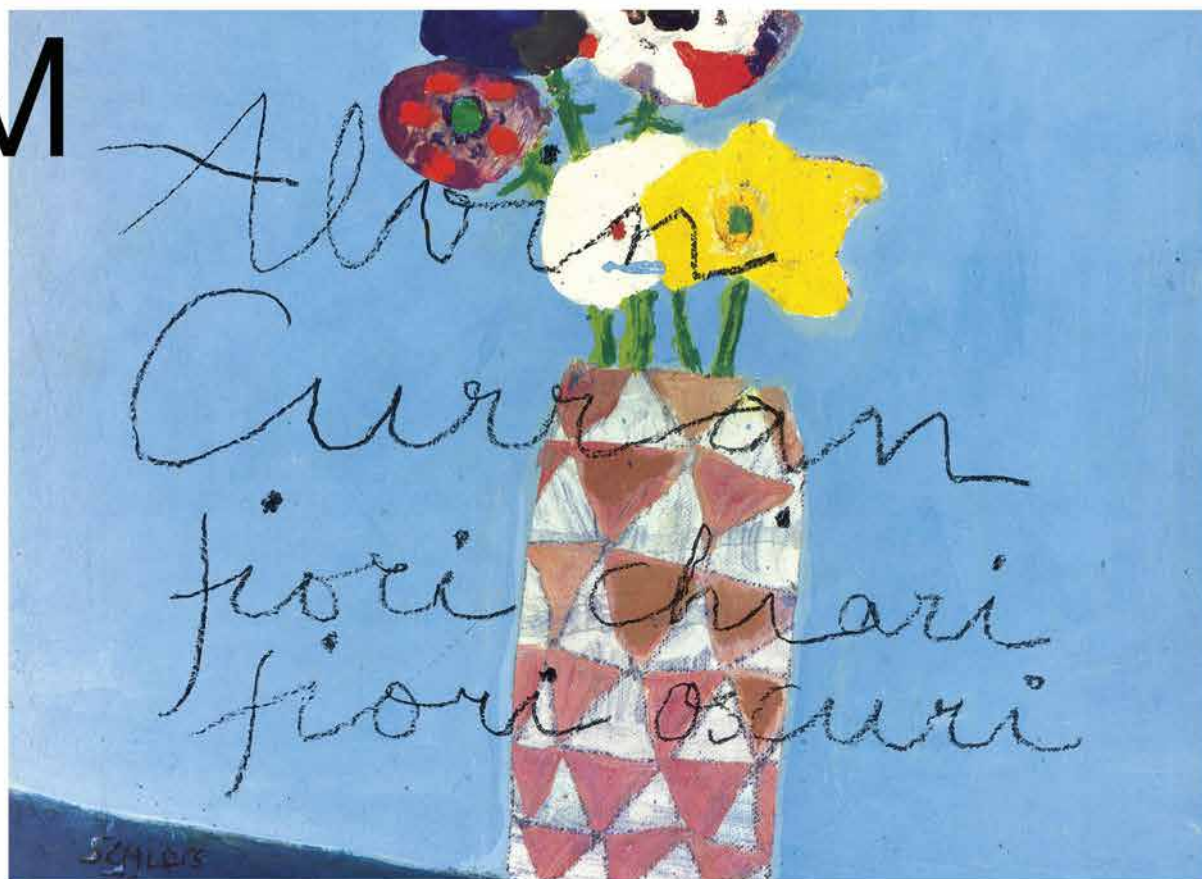
rougher, the production not elliptical but direct, Jackson's voice not pleading or confused, but grim. When he sang the line That choice is up to you, to emphasize that the consumer had a choice between Pepsi and Coke, it sounded like a moral decision.



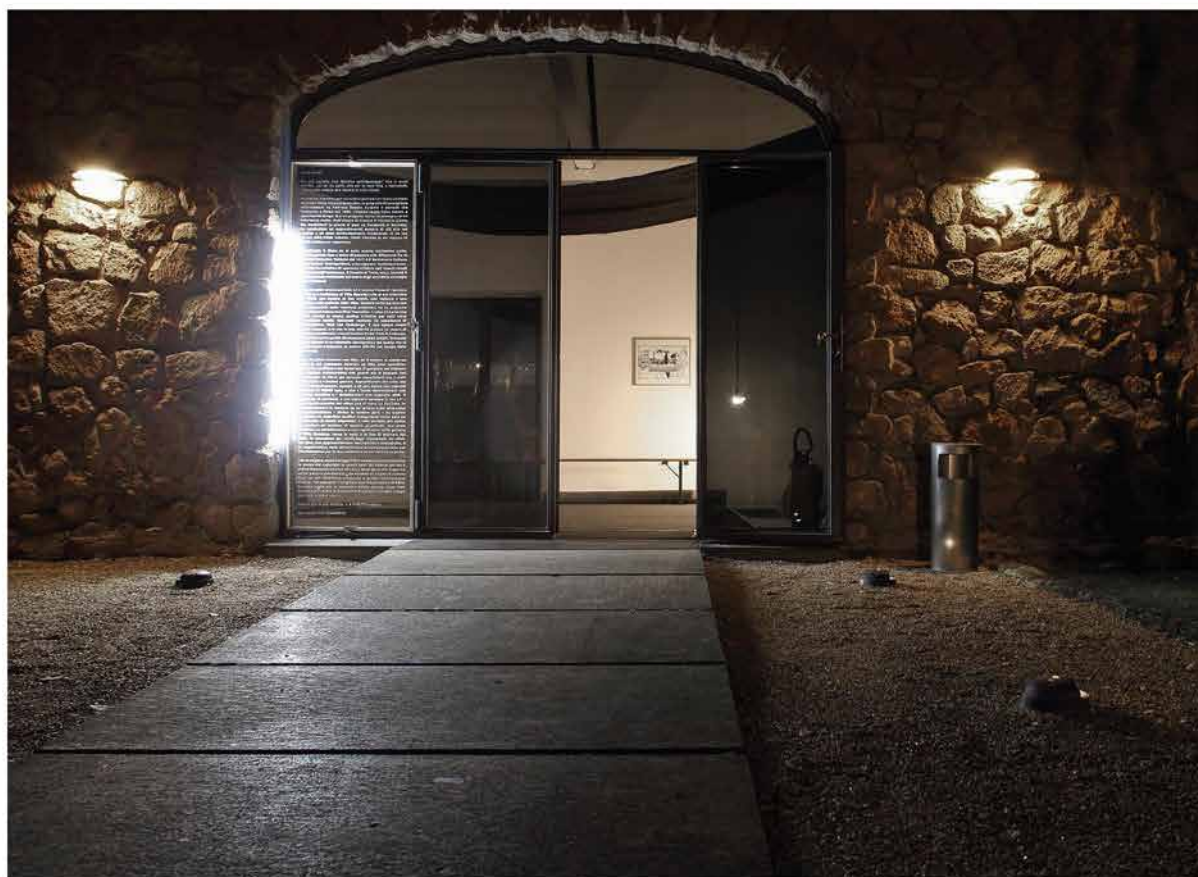
Gallery
Nagel Draxler
Komödienstraße
2017

17

R M
O



I fell particularly in love with your 1978 LP Fiori Chiari / Fiori Oscuri. Listening to the record opened many doors: I found myself thinking about the difference between the RAF during the German Autumn of 1977 and the Italian movement of the



Project Space
Villa Massimo
Nomentano
2018

18

R M O



Indiani Metropolitani. And all those hopeful metaphors carried by the children's vocal cameos—spaceships, Trojan wars, just to name a few of the things they spoke of—even though the album was produced in the midst of the Years of Lead.



Project Space
Villa Massimo
Nomentano
2018

18

H B A U M R G



The proximity and distance of this cultural-ideological chaos also seem palpable in the platonic relationship between Austrian poet Ingeborg Bachmann and the future U.S. Secretary of State Henry Kissinger. More on this can be found in the attached letter from



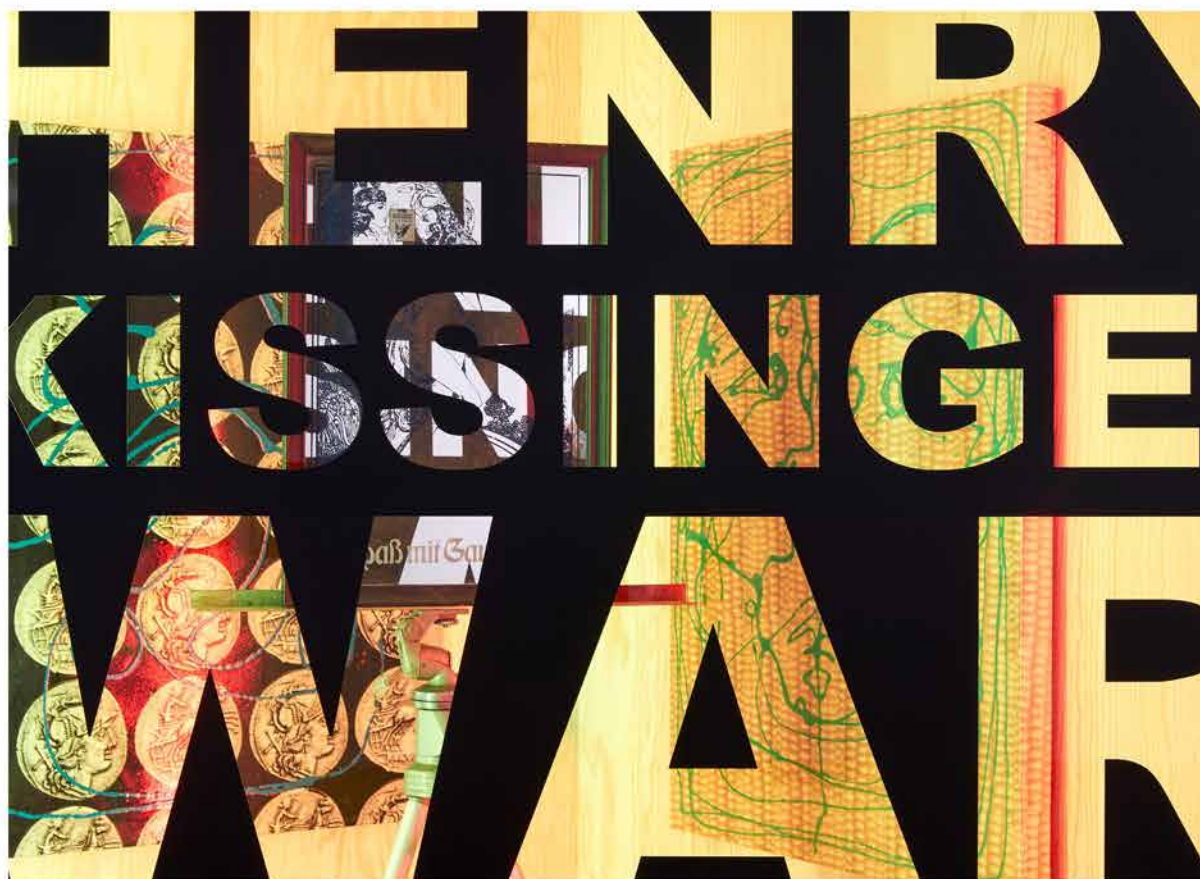
Gallery
Conradi
Admiralitätsstraße
2019

19

H B A U M R G



Baldischwylers to the collector Giuseppe Garrera, outlining the idea for an installation in the Vetrina—a display window at the end of Via Giulia in Rome, made available for art by Garrera and his brother. The same street where, in 1973, Bachmann fell asleep with a lit cigarette.



Gallery
Conradi
Admiralitätstraße
2019

19

[illegible]

19

M C U H E E N N



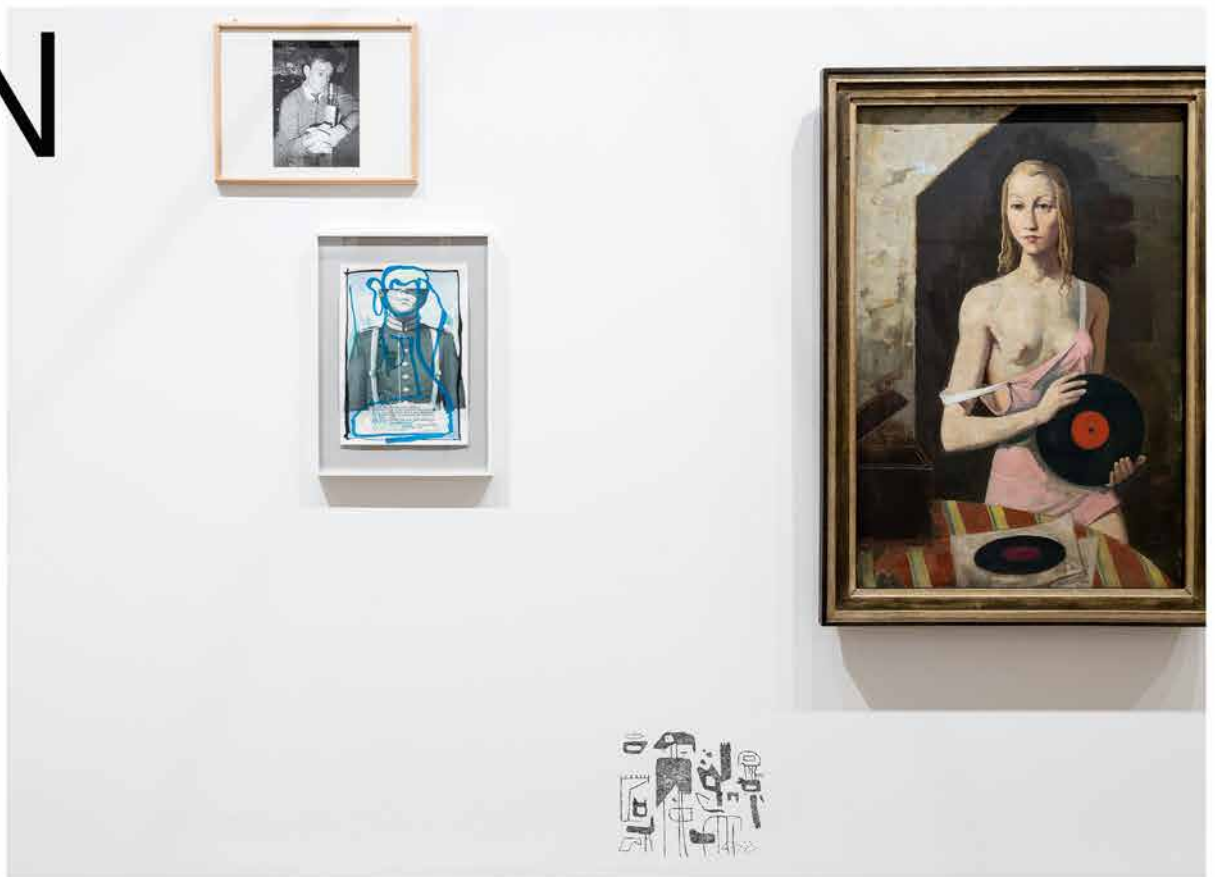
Frontier Foundation certainly fell on particularly fertile ground in the climate of Helvetic social control. The EFF had promoted its sticker as an unhackable anti-surveillance technology. From that moment on, I often found myself staring at the covered camera.



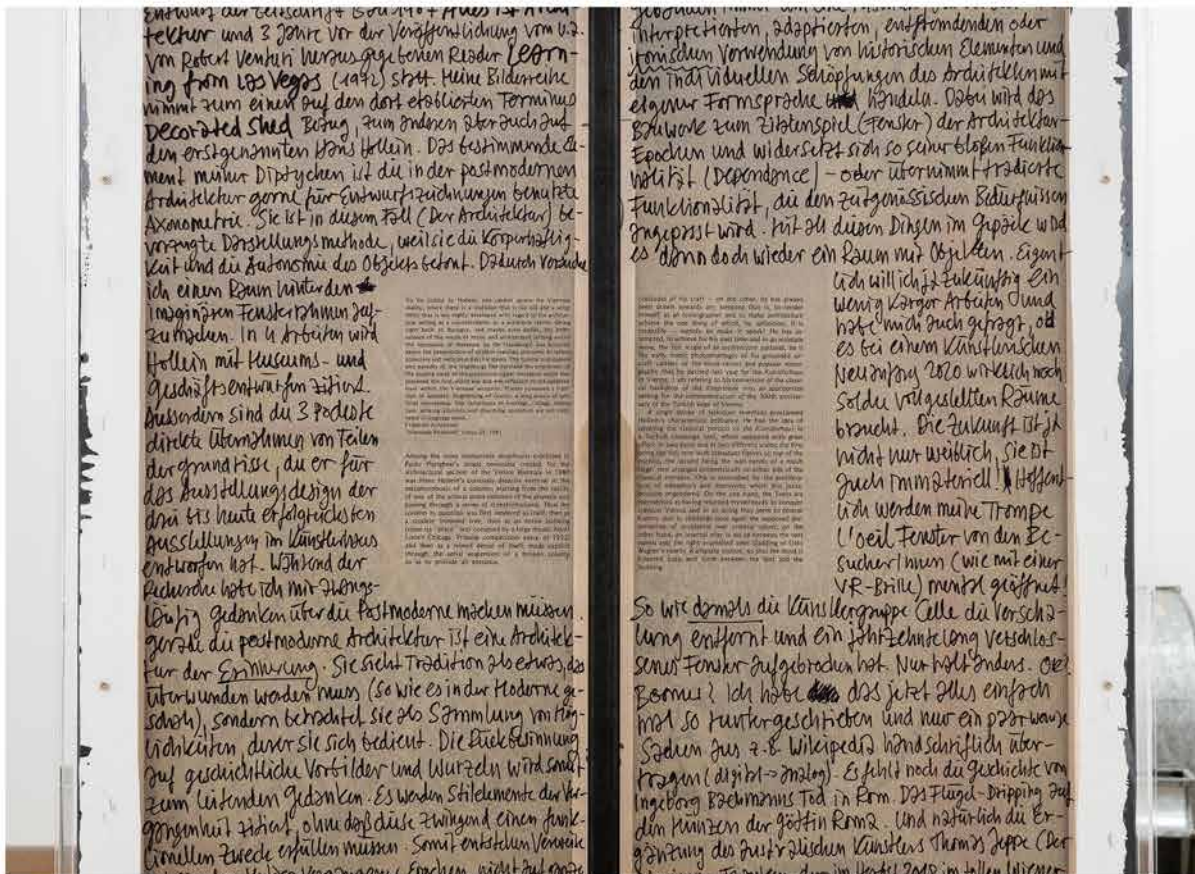
Gallery
Jahn und Jahn
Baaderstraße
2019

19

W N I E



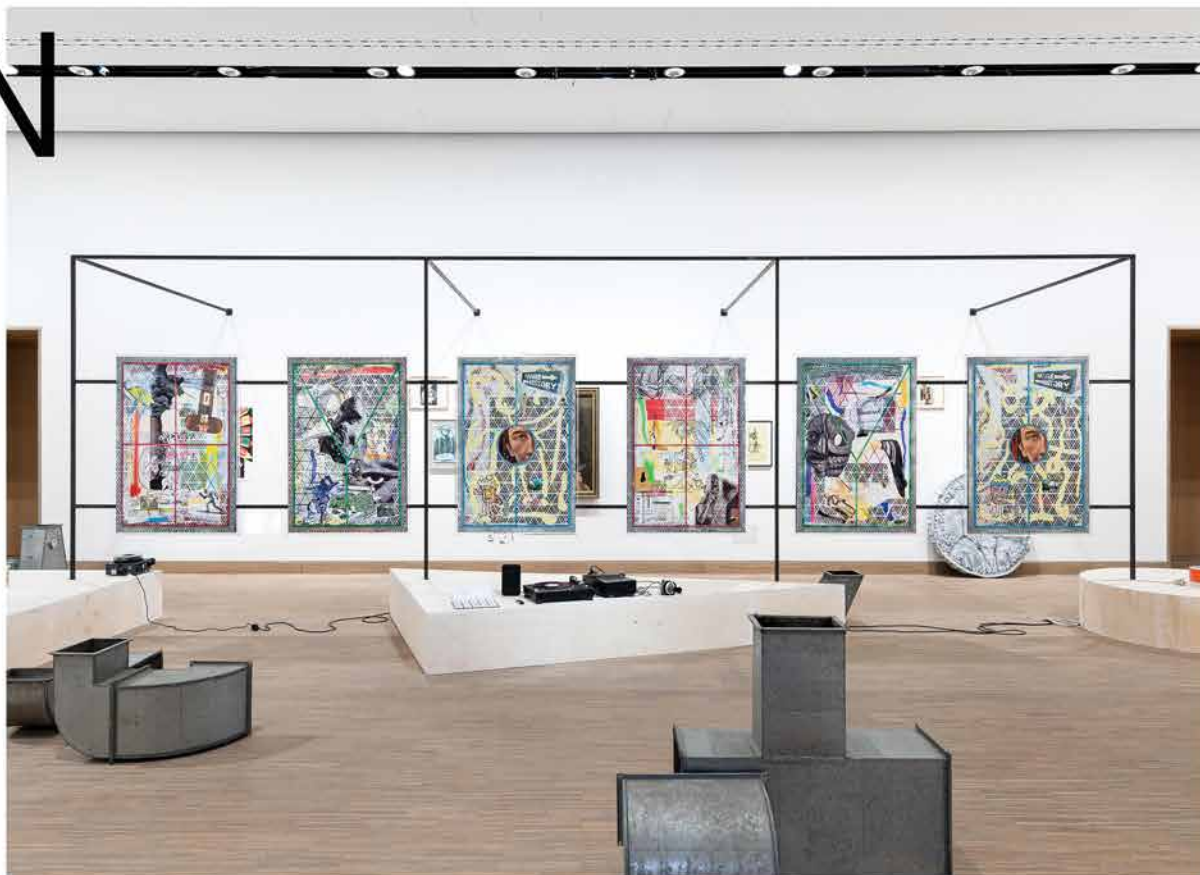
Interestingly, Hofer's painting in the Albertina features an Odeon record. Founded around the turn of the century, the Odeon company quickly became one of the major players in the international record market thanks to its technical innovations. It also distributed recordings



Künstlerhaus
Vereinigung
Karlsplatz
2020

20

W N I E



of non-European music. As early as its founding year, sound engineers traveled to North Africa, Greece, and Turkey to make recordings on site. By 1906, the Odeon catalog listed over 10,000 titles, making it the most important platform for the first generation of music ethnologists.



Künstlerhaus
Vereinigung
Karlsplatz
2020

20

H B A U M R G



For the first time, I notice how calm and analytical the camera movement is. Content and context take center stage here. After being briefly blinded, I see the guy with the bottles isolated against a white background, twitching. He seems lost and lonely in this zero-space,



Gallery
Conradi
Admiralitätstraße
2021

21

H B A U M R G



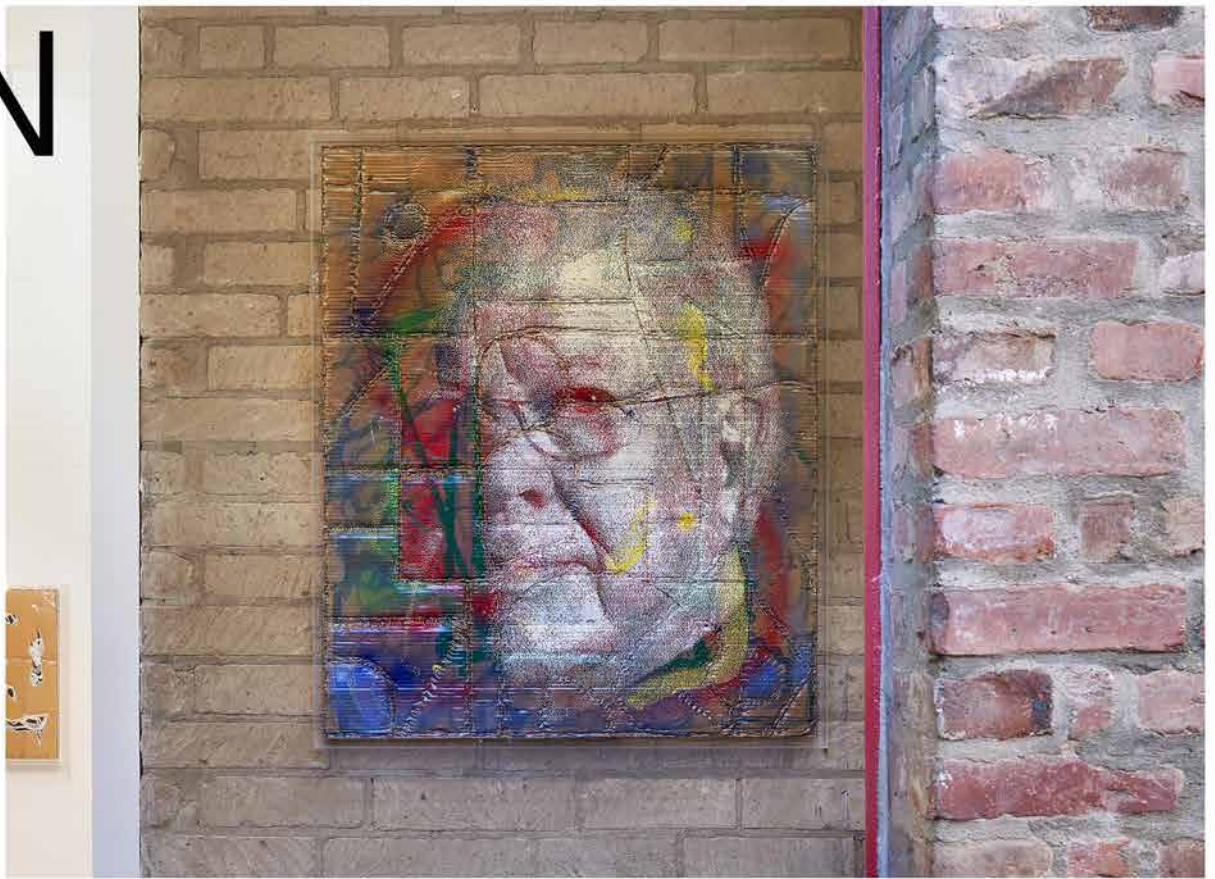
detached from himself and his friends. Is he okay? He has water, but is he alone? Where is he headed? And then it happens—he steps out of the collage, out of the frame, back into his reality, and the dancing continues. For me, that’s where the loop really begins again.



Gallery
Conradi
Admiralitätstraße
2021

21

KN OEE L



It's just past midnight, somewhere on the vast Pacific. Our ship of fools is pushed by the trade winds over the mirror-like sea. Millions of lights twinkle—Jupiter, the Big Dipper, the Southern Cross. Occasionally, a shooting star fades away, and the boundaries blur in rhythm with the



Project Space
Mauer
Gereonswall
2022

22

KN OO EE LL



waves. Time seems to stand still, for the silence of these infinite spaces sends a shiver through us. (Had we back then possessed the computer graphics capabilities we have today, the stargate sequence would have been far more complex than flat planes of light and color.)



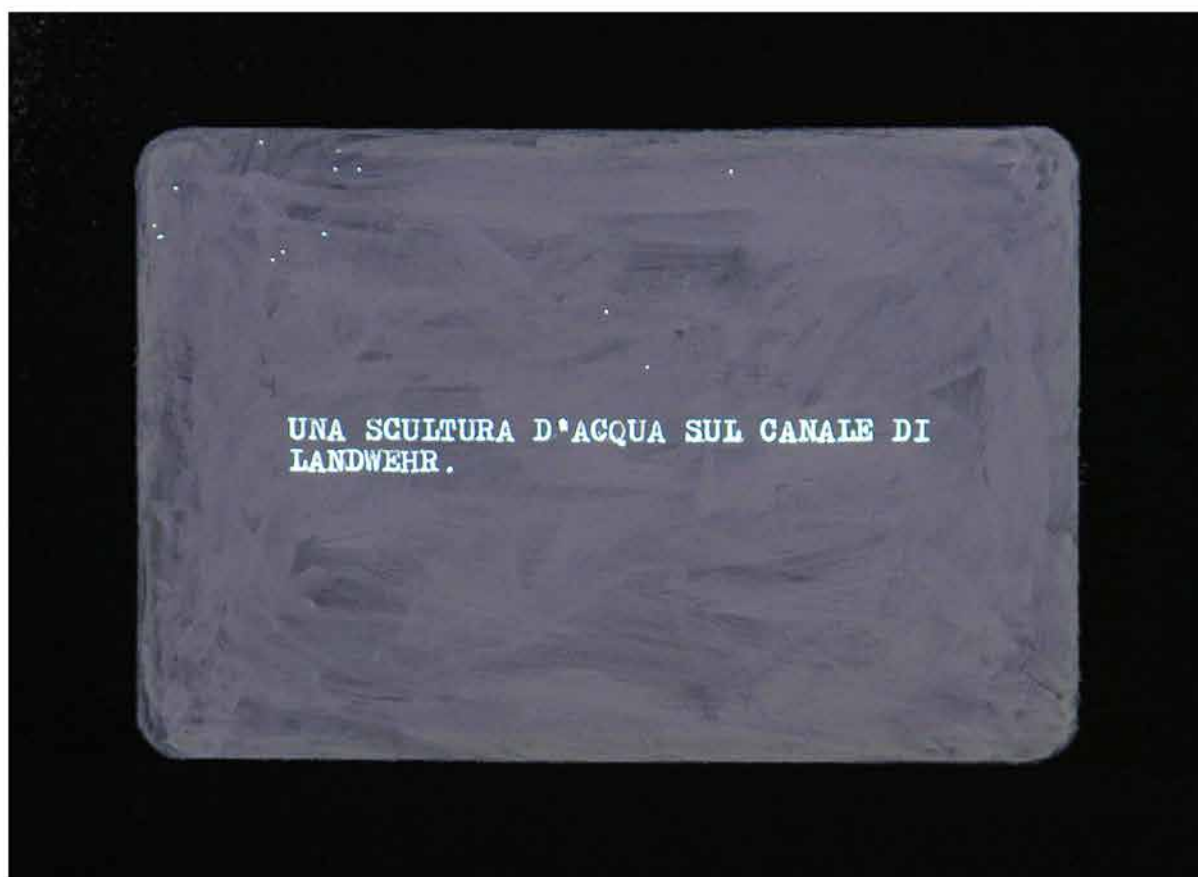
Project Space
Mauer
Gereonswall
2022

22

V D E I N G E



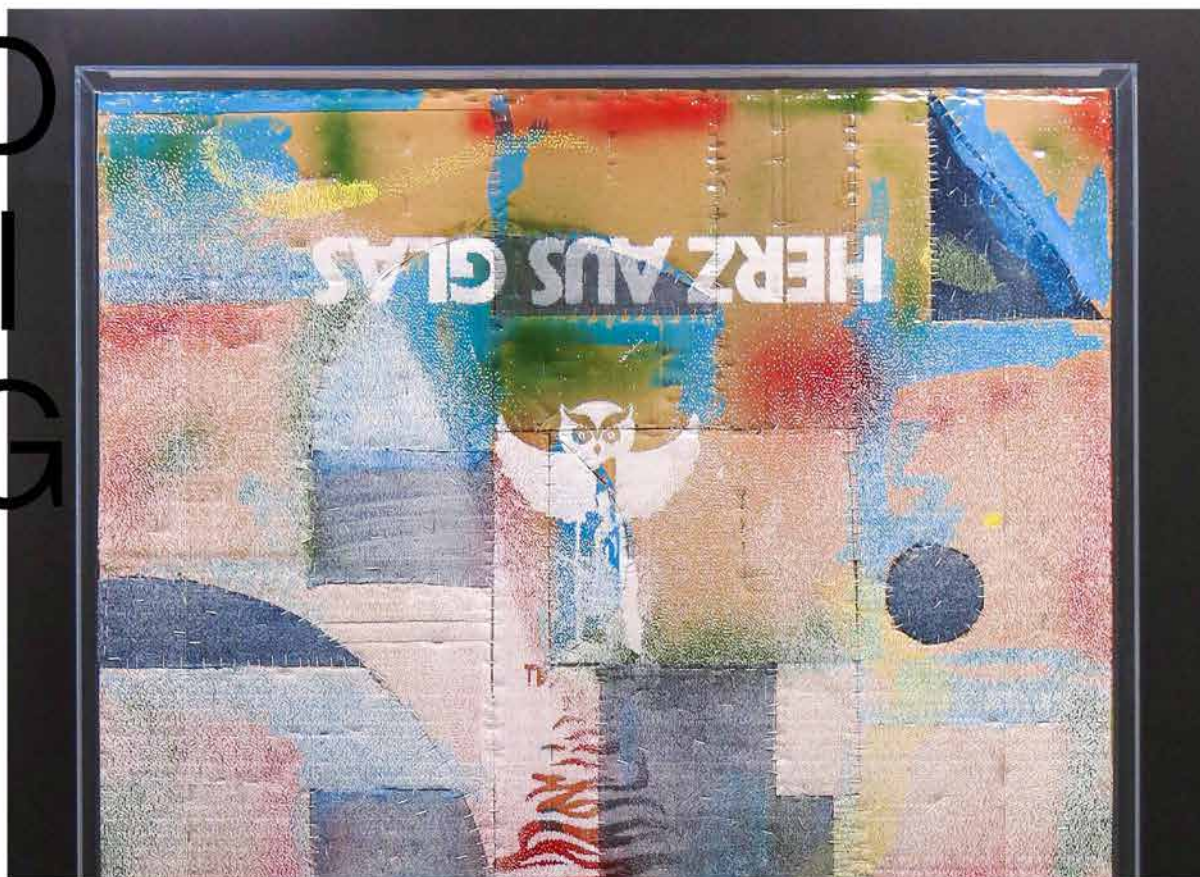
A comedy of errors that, on one hand, alludes to the artist's original intention to bring Ludwig Gosewitz's glass artworks to Venice, and on the other, to the quirky German translation of the title of Nicholas Roeg's thriller Don't Look Now (Wenn die Gondeln Trauer tragen) filmed in the



Project Space
Aarduork
Salizada Zorzi
2022

22

V D E I N G E



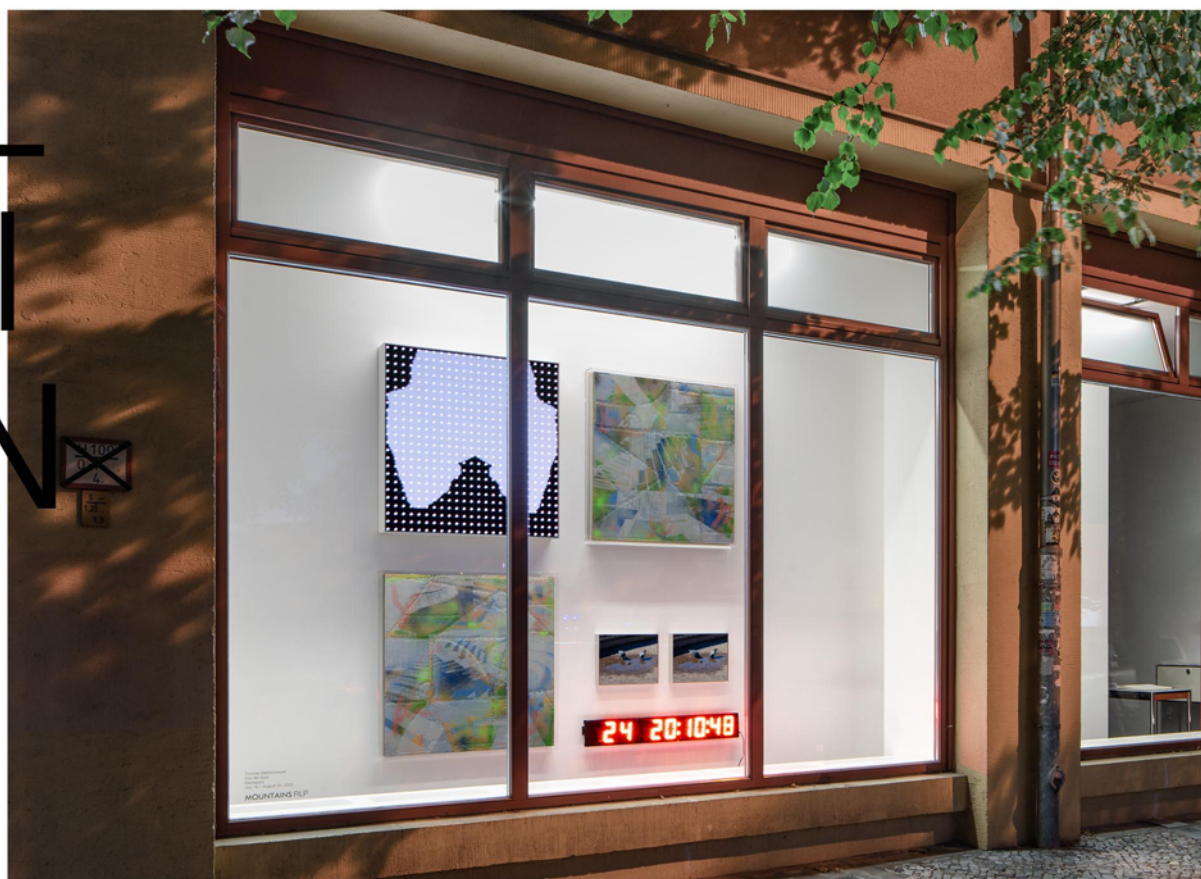
lagoon city in 1973—which sounded similarly bizarre in Italian: A Venezia... un dicembre rosso shocking. This accumulation of misunderstandings proves capable of retelling history, abandoning the logic of facts, and becoming a mouthpiece for personal proposals and free interpretations.



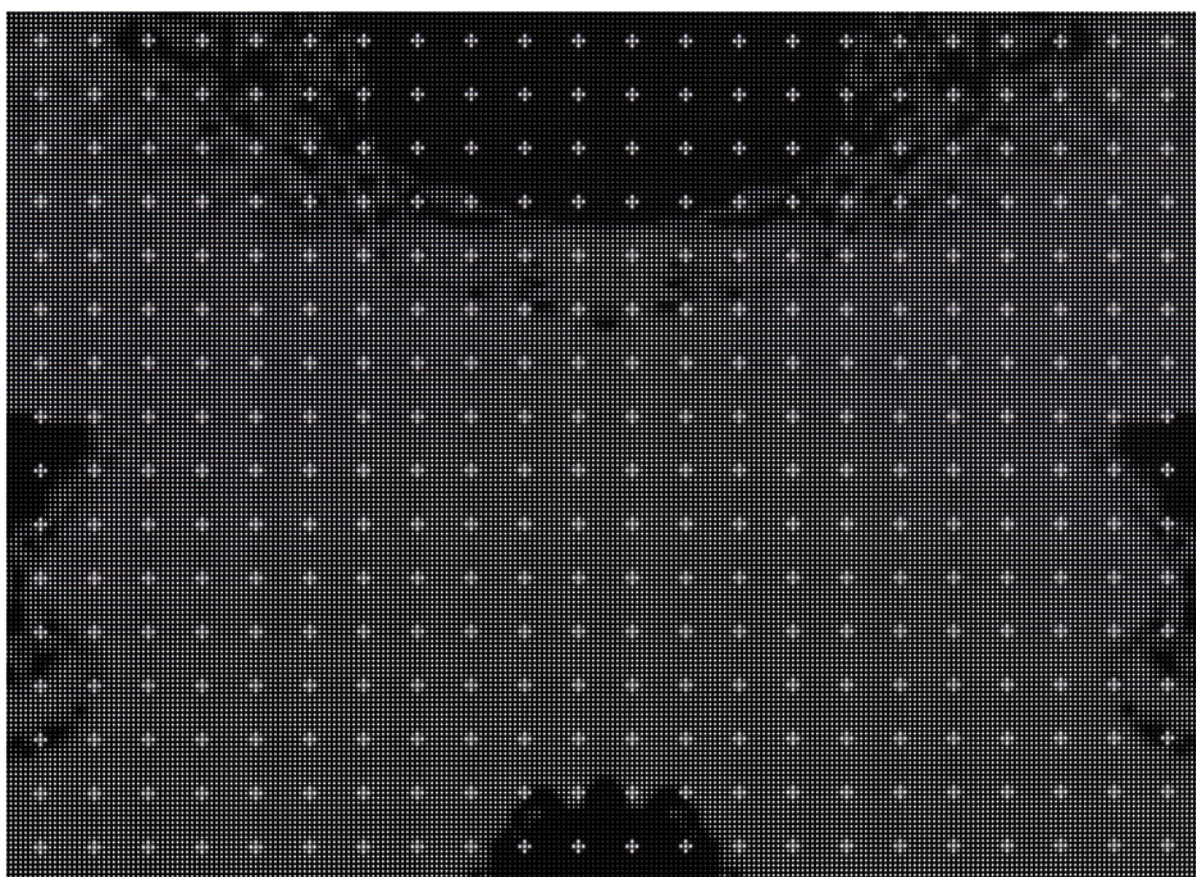
Project Space
Aarduork
Salizada Zorzi
2022

22

B L E I R N



In a conversation during the summer of 2021 with Markus Summerer, co-operator of Mountains, about the Cologne graphic designer Bianca Strauch and her work in the 1990s—which shaped the visual identity of many Cologne institutions—Summerer’s own Rhineland past increasingly



Gallery
Mountains
Rosa-Luxemburg-Platz
2022

22

B L E I R N



became the central topic. In 1996, he was part of the short film *Die gespielte Kunstkritik*, which the video collective N-TV had recorded on VHS in one of the shell structures of the Cologne Mediapark construction project—one of the largest white elephants of the post-reunification era.



Gallery
Mountains
Rosa-Luxemburg-Platz
2022

22

L B U U E R N G E



Upon entering the installation, the underlying biographical story emerges for the first time: The artist's uncle, who had little interest in art and especially avant-gardism, had seen Rietveld's chair design for De Lig's study and, unimpressed by the gesture of modernism,



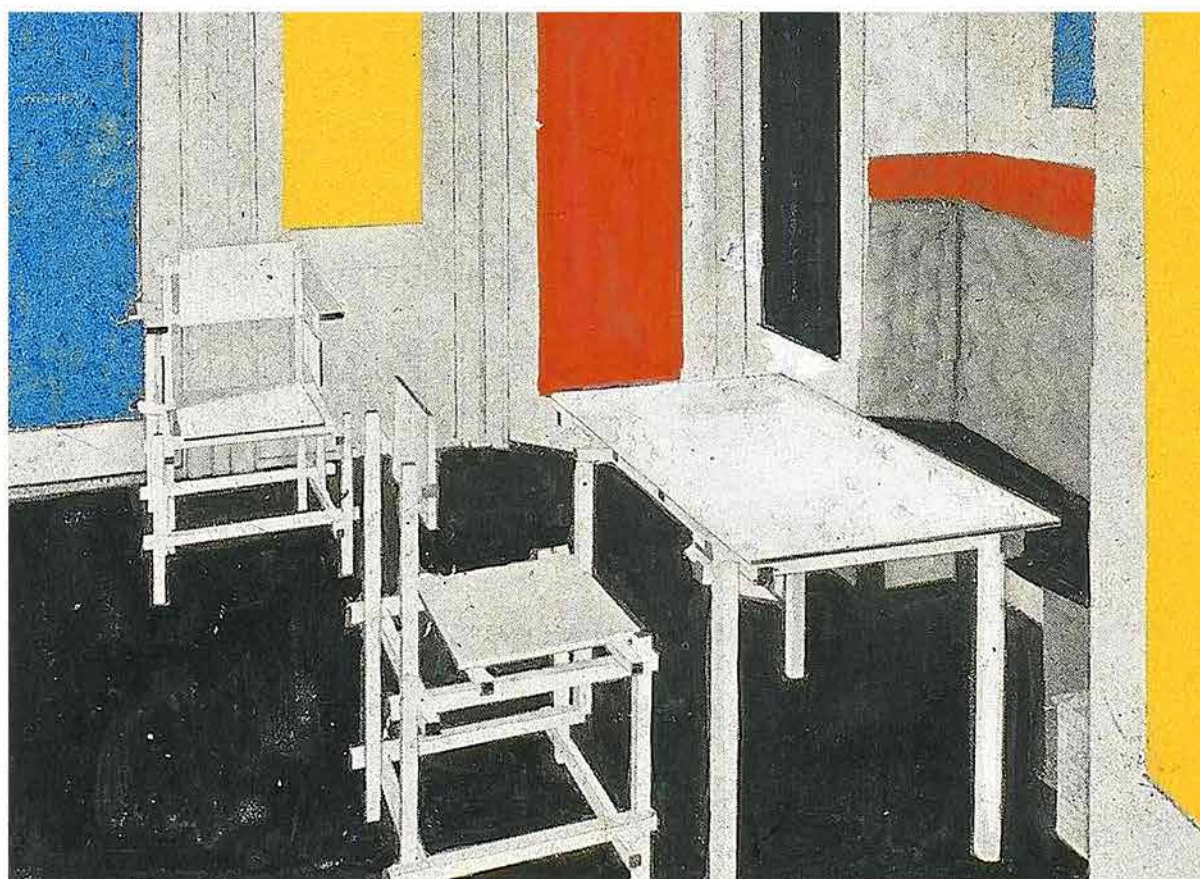
Lüneburger
Kunstverein
Lüner Straße
2022

22

LÜNEBURGER



decided to copy the chairs because he considered their avant-garde reductionism simple enough to imitate. The appropriated De Stijl chairs brought their famous visual language into the family. Each of these three chairs now serves as an anchor for further relationship stories.



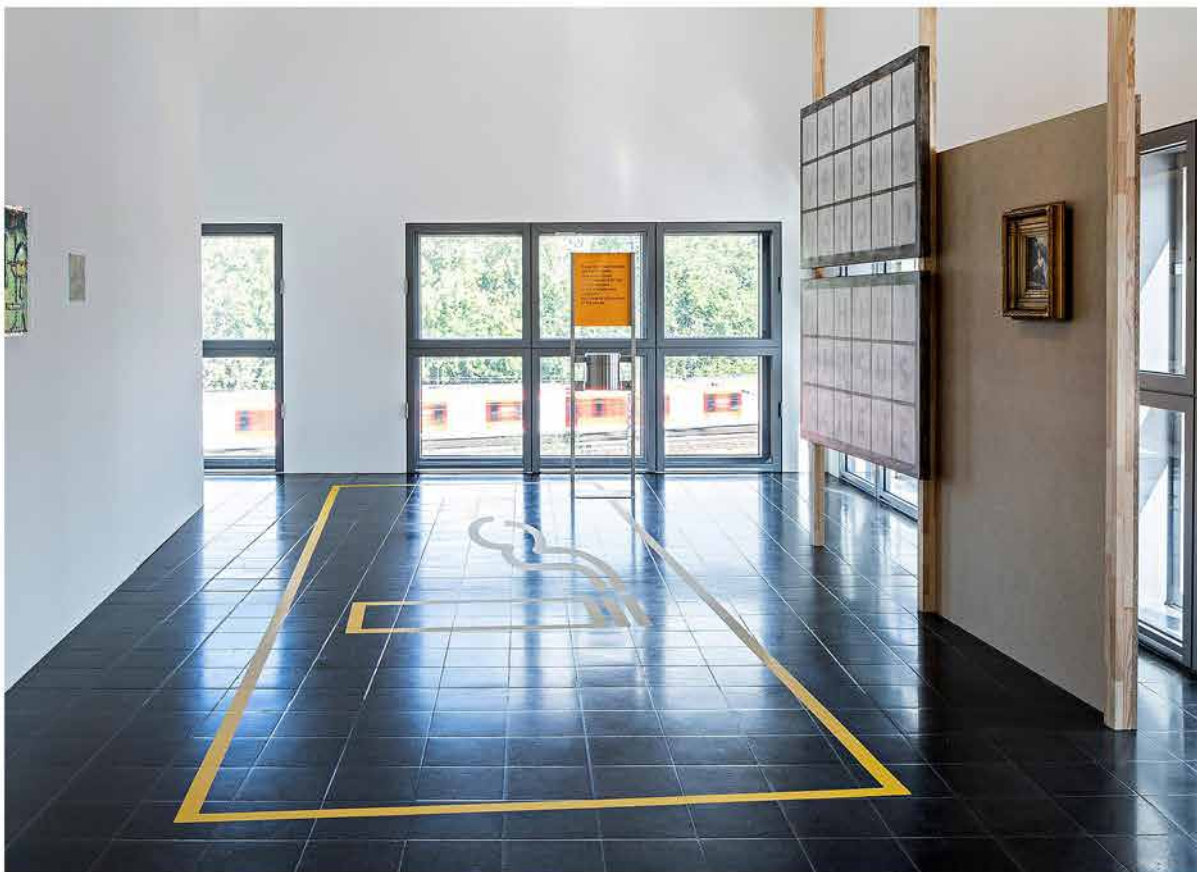
Lüneburger
Kunstverein
Lüner Straße
2022

22

H B A U M R G



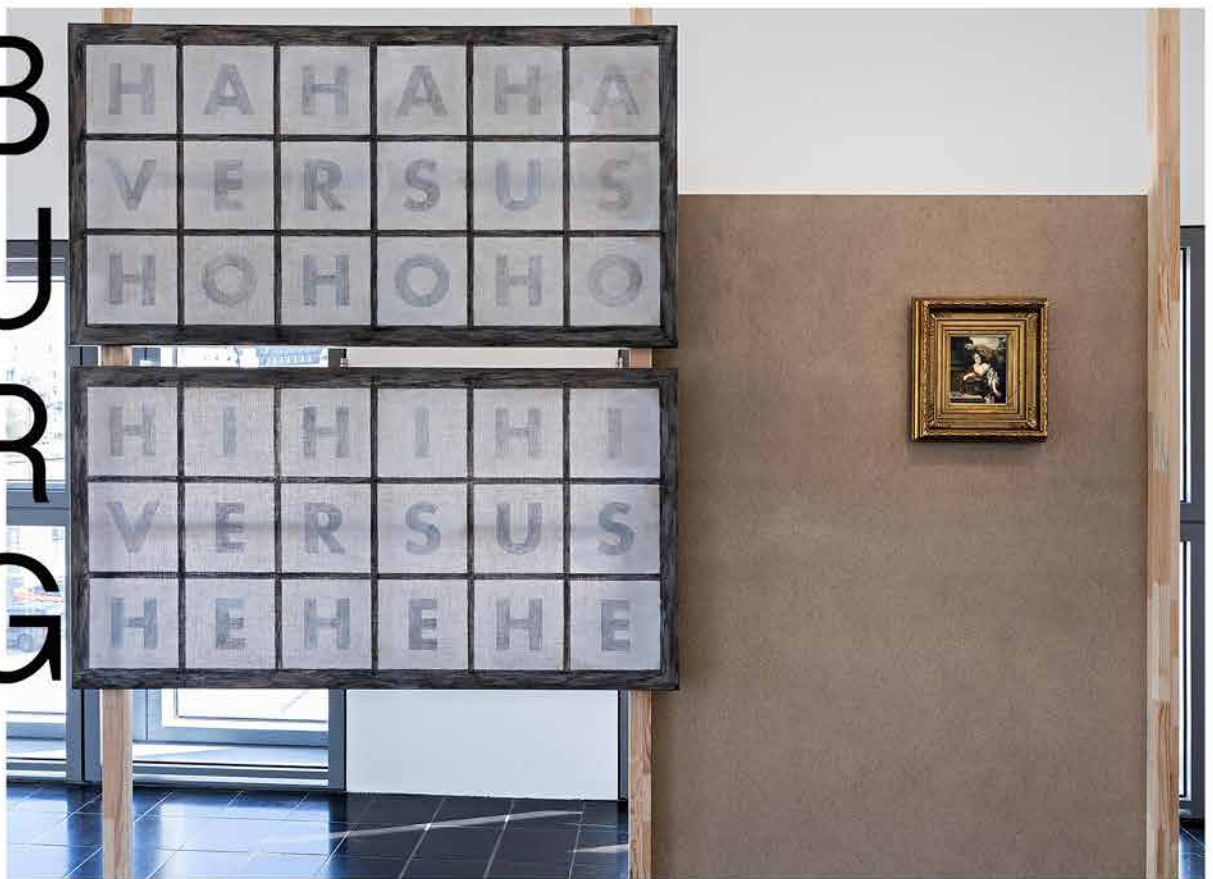
Currently, paradigm shifts like this result in a tension between meaning and nonsense, sanction and self-determination, which—in various extensions—shapes contemporary socio-cultural discourse. For Baldischwyler, the installation 2nd Hand Smoke, first shown in 2017 at the Brussels



Hamburger
Kunsthalle
Glockengiesserwall
2022

22

H A M B U R G



branch of Galerie Conradi, was therefore a welcome meditation on the promises of art to transcend boundaries—promises that, in today's self-observing societies, can probably only exist as fenced-in simulations, much like the ubiquitous smoking areas at German train stations.



Hamburger
Kunsthalle
Glockengiesserwall
2022

22

H B A U M R G



Baldischwylers' most recent publication, *Doppelte Buchführung*, is a collection of 248 collages. It was created based on black-and-white copies of the 2004 catalog *Formalismus. Moderne Kunst, heute*, which documented a group exhibition held that same year at the



Studio
(Sabbatical)
Admiralitätstraße
2023

23

H B A U M R G



Hamburger Kunstverein. His analog reworking now consists of linking various layers of history and stories. These include isometric grids borrowed from postmodern architecture, gestural watercolors, and photo prints and texts fixed with ephemeral-looking metal clips.

damit ein bemerkenswert Ironie für die Parallele zwischen s und dem Begriff kultureller t.(7) Später, unter Stalin, hielt rzellose Kosmopolit', der ver- ch die Ordnung der (ortsverbunde- wjetischen Gesellschaft zersetz- Feindbild her.(8) Kurz darauf te die DDR Kosmopolitismus als g bourgeois-imperialistischer ie an, das im Dienste des Mono- talismus eingesetzt werde und in tzlichem Widerspruch zu Vater- ebe und nationaler Souveränität 9) Noch im Jahr 2020 dient eine ng, in der "authentische Identi- Traditionen durch wurzelloses litentum bedroht werden", dem kampf". der polnischen Rechts- rtei PiS als Treibstoff.(10)

ogenes Laertius, "Lives of Eminent ophers", <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1.0258%3Abook%3D6%3Achapter%3D2>

alins 'wurzelloser Kosmopolit' war



Ich glaube mittlerweile, eine Frage des Maßstabs Stadt und mit ihr ihre K eine gewisse Größe errei möglich, sich als örtlich etablieren. So gesehen i Künstler' eine Rolle im wie die des Bäckers des

Studio
(Sabbatical)
Admiralitätsstraße
2023

23

H B A U M R G



From a distance, the objects look like tumbling figures disrupted by digital glitches. Baldischwyler used the stapled seams of the awkward cardboard geometries as interference for the alignment laser of the hand printer. This way, the dead ends of the content—



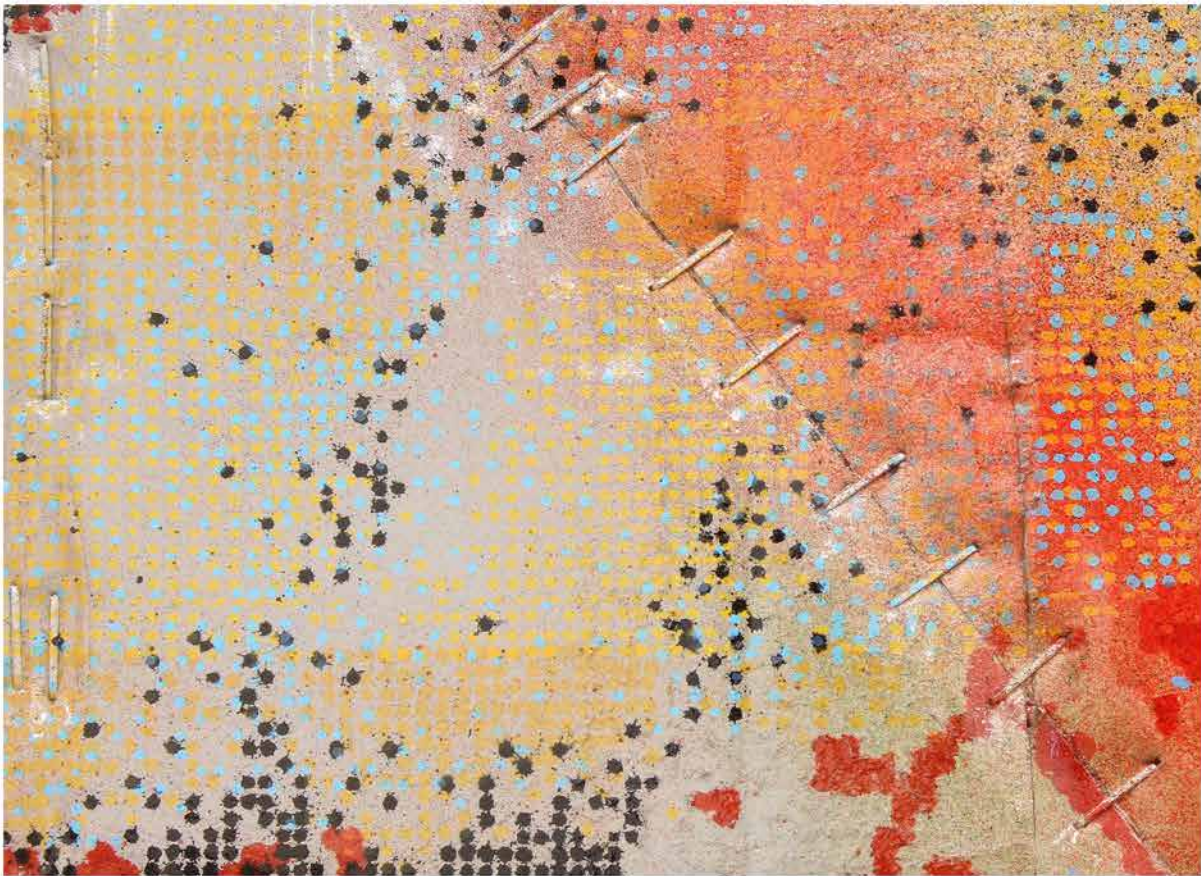
Gallery
Conradi
Admiralitätsstraße
2024

24

H B A U M R G



all cut from the history of sexual dichotomies in cinema from the second half of the last century—merge with faulty color streaks, linking the aesthetics of early digitization with the contemporary false memory syndrome—It's not a bug, it's a feature!



Gallery
Conradi
Admiralitätstraße
2024

24

H B A U M R M G



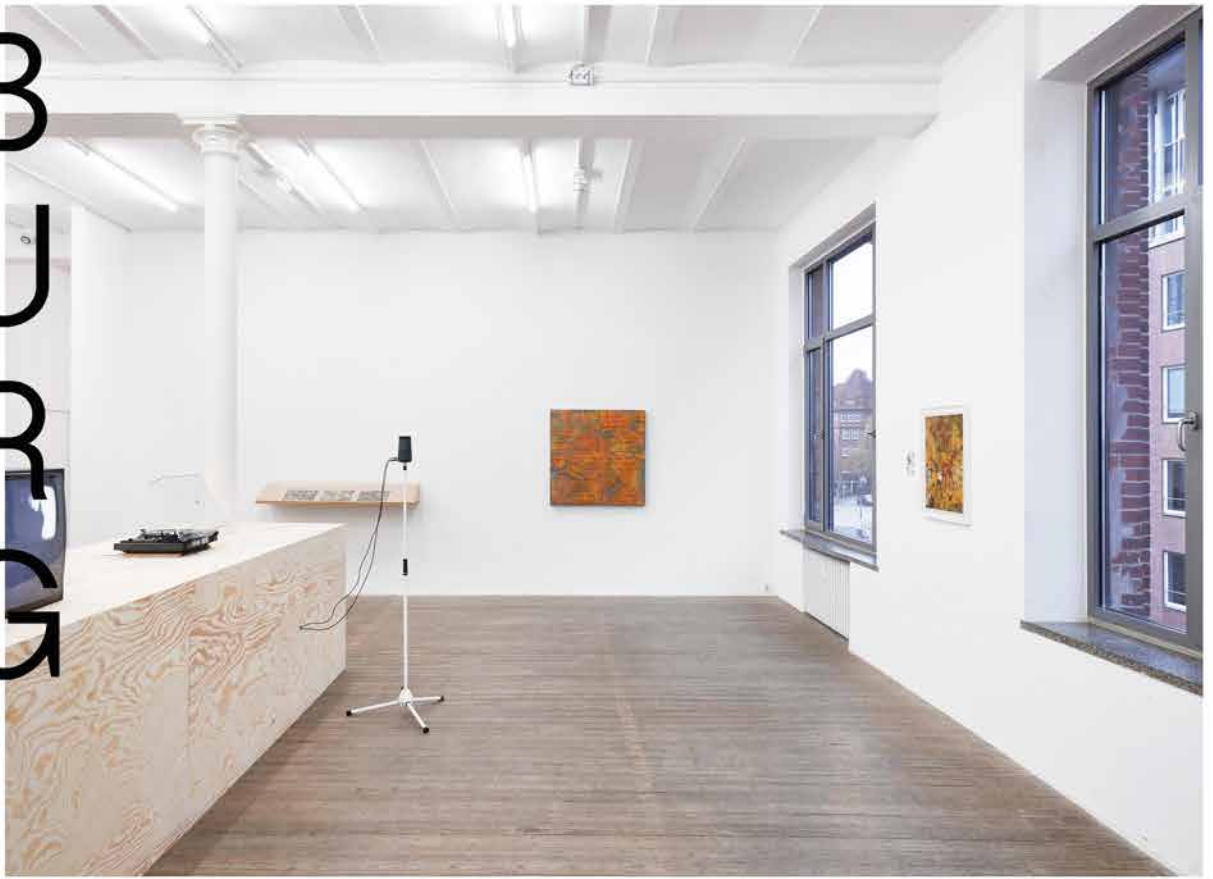
In the Duden dictionary, success is defined as the “positive result of an effort” or the “occurrence of an intended, desired effect.” According to this definition, success is no accident. Rather, it implies that a goal has been set by the person themselves. But



Gallery
Conradi
Admiralitätsstraße
2024

24

H B A U M R G



what is success in a field where goals constantly shift due to changing media landscapes and fluctuating daily politics? Force the Hand of Chance is a group exhibition that leaves it up to the visitors to create connections between historical texts and genres.



Gallery
Conradi
Admiralitätstraße
2024

24

K N O E L



Building on Tony Smith's text *The Provincialism Problem*, a description of the Cologne scene (1984–1989) by Diedrich Diederichsen is cited. For him, the art produced at that time is incomprehensible to people unfamiliar with the local "rules." In the 1980s, cultural anthropologist Clifford Geertz



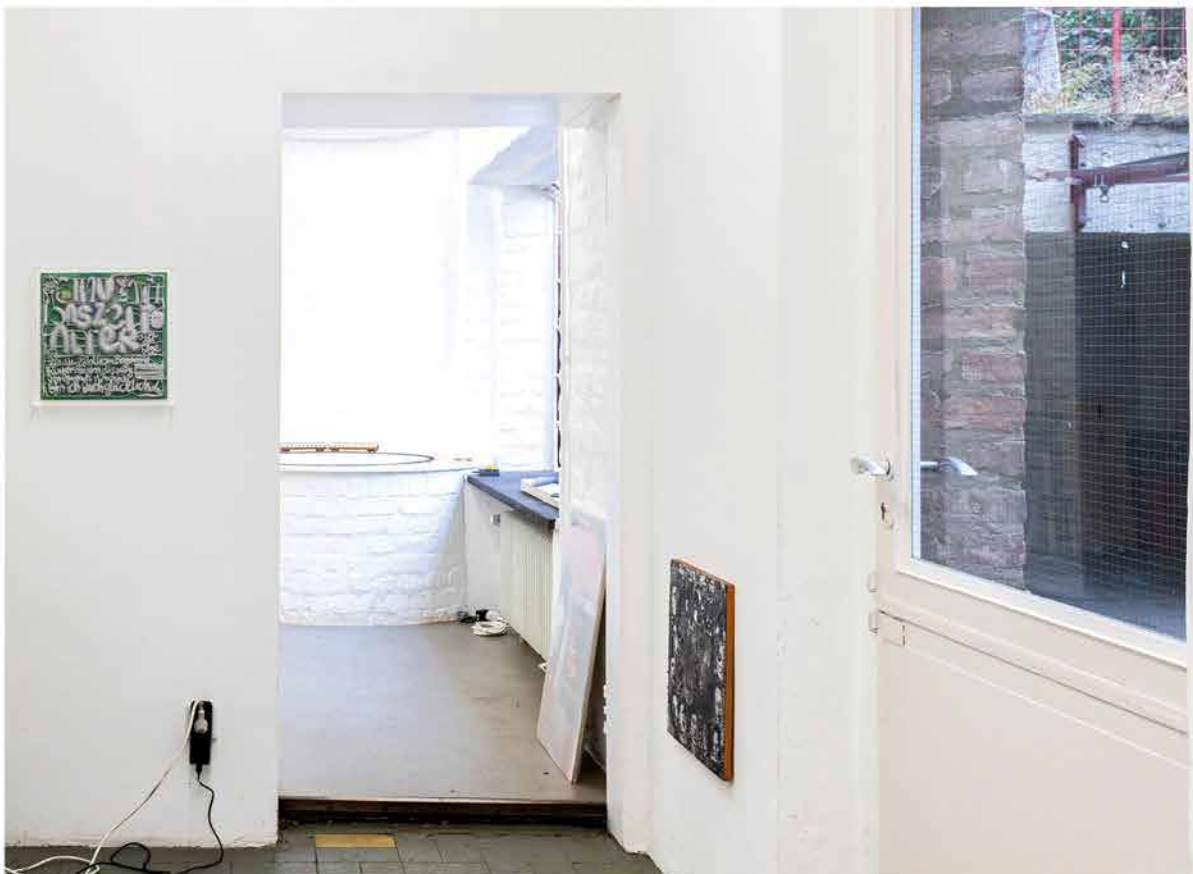
Project Space
Mauer
Gereonswall
2024

24

K N O E L



remarked on this: “For an ethnographer scouring the machinery of distant ideas, forms of knowledge are always inevitably local, inseparable from their instruments and their context. One can obscure this fact with ecumenical rhetoric or blur it with strenuous theory, but one cannot truly eliminate it.”



Project Space
Mauer
Gereonswall
2024

24

H B A U M R G



With this installation, Thomas Baldischwyler explores analogies between the turbulent history of art and the constantly revolutionizing world of visual effects in the film industry of the past century. At the intersection of painting, installation, and photography, he reveals the errors, wear, and



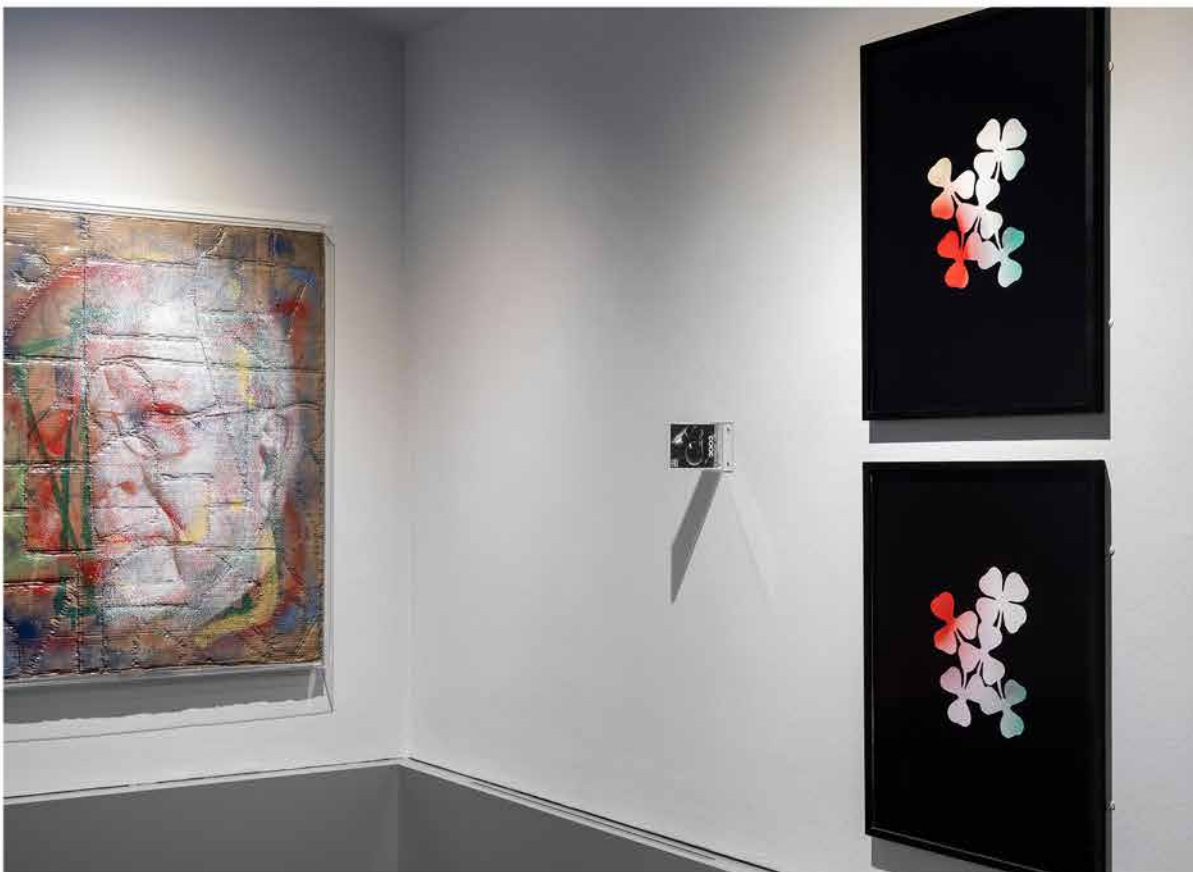
Hamburger
Kunsthalle
Glockengiesserwall
2024

24

H B A U M R G



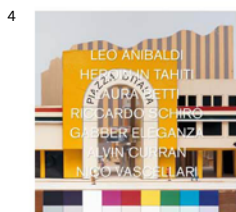
traces of the effects of that era. In light of the current hyperreality created by artificial intelligences, Baldischwyler's pictorial explorations of the imperfect seem to have fallen out of time. Yet it is precisely through this that they provoke an intense engagement with contemporary viewing habits.



Hamburger
Kunsthalle
Glockengiesserwall
2024

24

AD THO PI MAS PX* BAL E DI N SCHWY LER



“{Travel By Goods} is meta-music. And within the field we worked on editorially, there are other similar initiatives as well. On the one hand, there’s a renewed emphasis on materialism, a movement toward sound as sound—but also a movement away from that. Music is expanded so radically that every fragment of reference contained within can be understood as part of the music. What I do miss in these works, however, is that there isn’t much to hear—relative to the material, the connections, and the references. Music isn’t the label’s strength. But it doesn’t have to be.” — Remo Bitzi (zweikommasieben magazine), 2020

1
Doppelte Buchführung
20 & 21
2021
2
IN CC
18 & 19
2021
3
Alles War Klar
16 & 17
2020
4
Soltanto 4 Al Massimo
10 & 11
2019