

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

Many of my works take places as their starting point — and the question of which stories are told about them, by whom, and why. Drawing on archival research and interviews, I develop projects across a range of media, including painting, drawing, collage, photography, film, and music. The choice of medium follows the material and context at hand, rather than an overarching formal language. The connecting interest — including the records I have produced (see Appendix) — lies in the subjective conditions under which historiography emerges, and in what gets left out. In more recent works, this relationship to place has shifted: what does place mean in an age of digitisation, when images no longer contain a place but simulate it? This portfolio traces that development through a selection of exhibitions realised over the past decade or so in institutions, commercial galleries, and temporary off-spaces.

	Portare Gufi Ad Atene
	18 & 19
	2022
	Star Pit Gate Mediapark
	20 &
	2022
	Atmen
	24 & 25
	2022
	An Den Rand Der Zukunft Denken
	26 & 27
	2024
	Warum Aendern Schliefl
	28 & 29
	2024
	Illusion
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	Friends & Neighbours
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	Silent Indexicality
	34 & 35
La Vie Des Souris	
02 & 03	
2017	
(Americano Sbagliato)	
04 & 05	
2017	
Soltanto 4 Al Massimo	
06 & 07	
2018	
Das War	
08 & 09	
2019	
Computer & Papier	
10 & 11	
2019	
Alles War Klar	
12 & 13	
2020	
IN CC	
14 & 15	
2021	
Das Astrolabium	
16 & 17	
2022	

B R U C C O S E L L



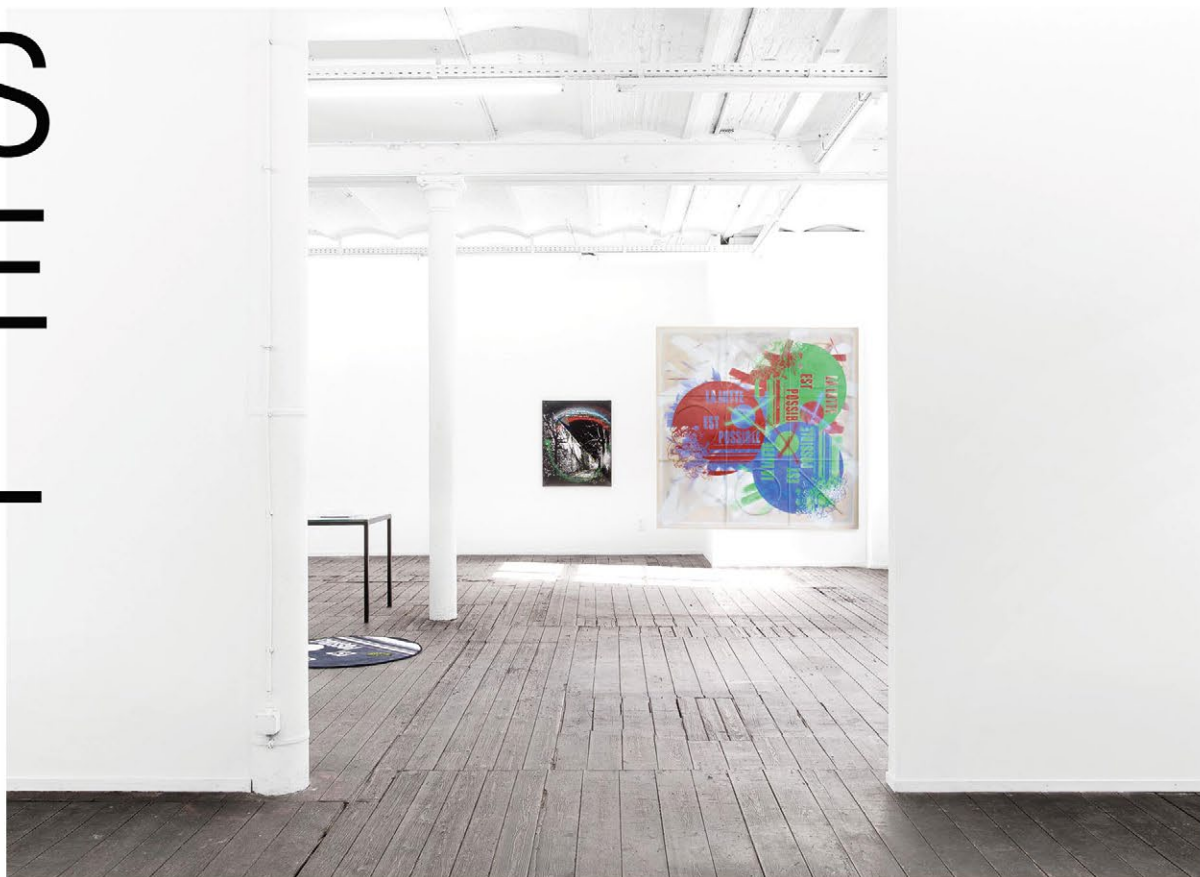
In January 2009, the by-now crumpled aluminium wrapper was still lying in the dusty corner between my coal stove and the record shelf. Mice had long since stopped visiting. Perhaps because the former premises of the Italian restaurant had long given way to a



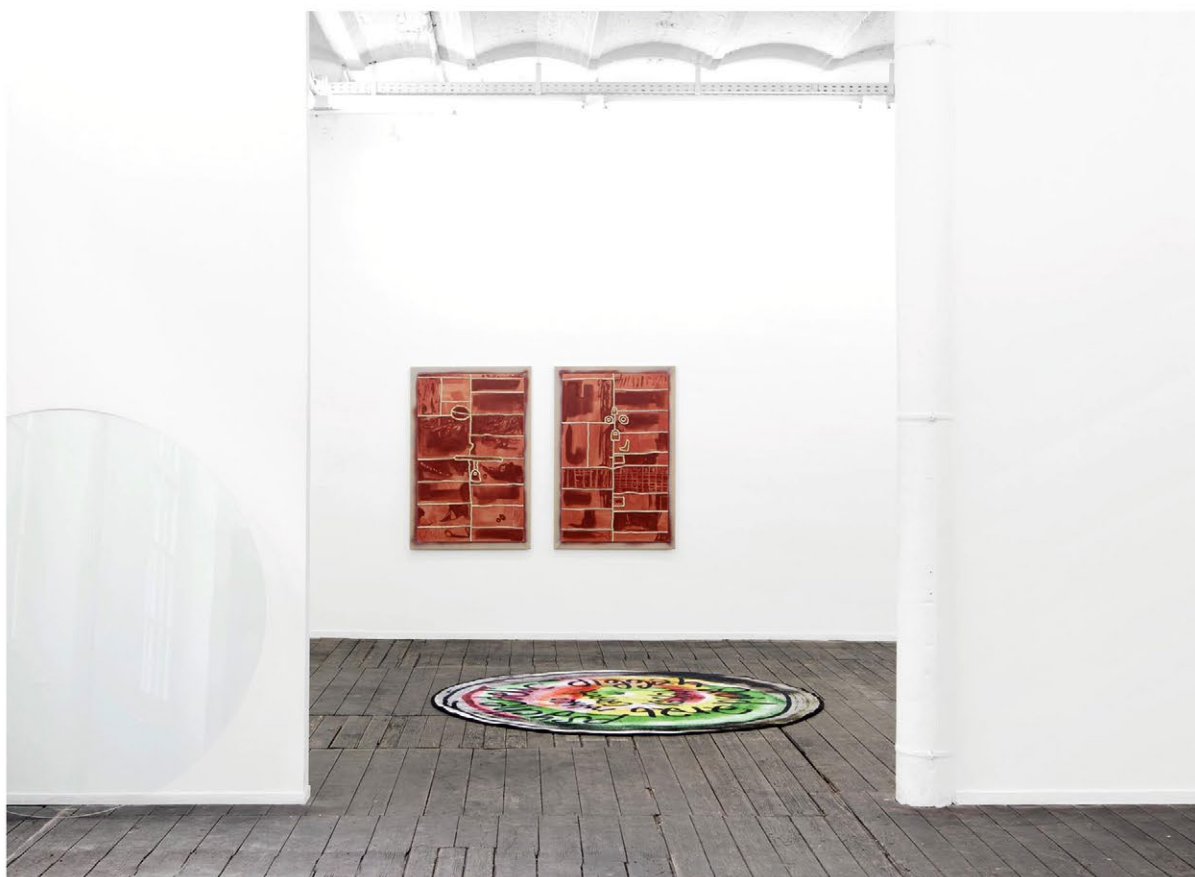
Gallery
Conradi
Rue de la Regence
2017

17

B R U N S E L S



wine bar serving a carefully curated lunch menu. Around this 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 I had longed to see.



Gallery
Conradi
Rue de la Regence
2017

17

K N O E L



But months later, when "You're A Whole New Generation" had been broadcast so relentlessly as a radio advertisement that it not only displaced the original but had nearly erased it, the jingle could be heard as an entirely new piece of music. It was harder: the rhythm



Gallery
Nagel Draxler
Komödienstraße
2017

17

K N O E L



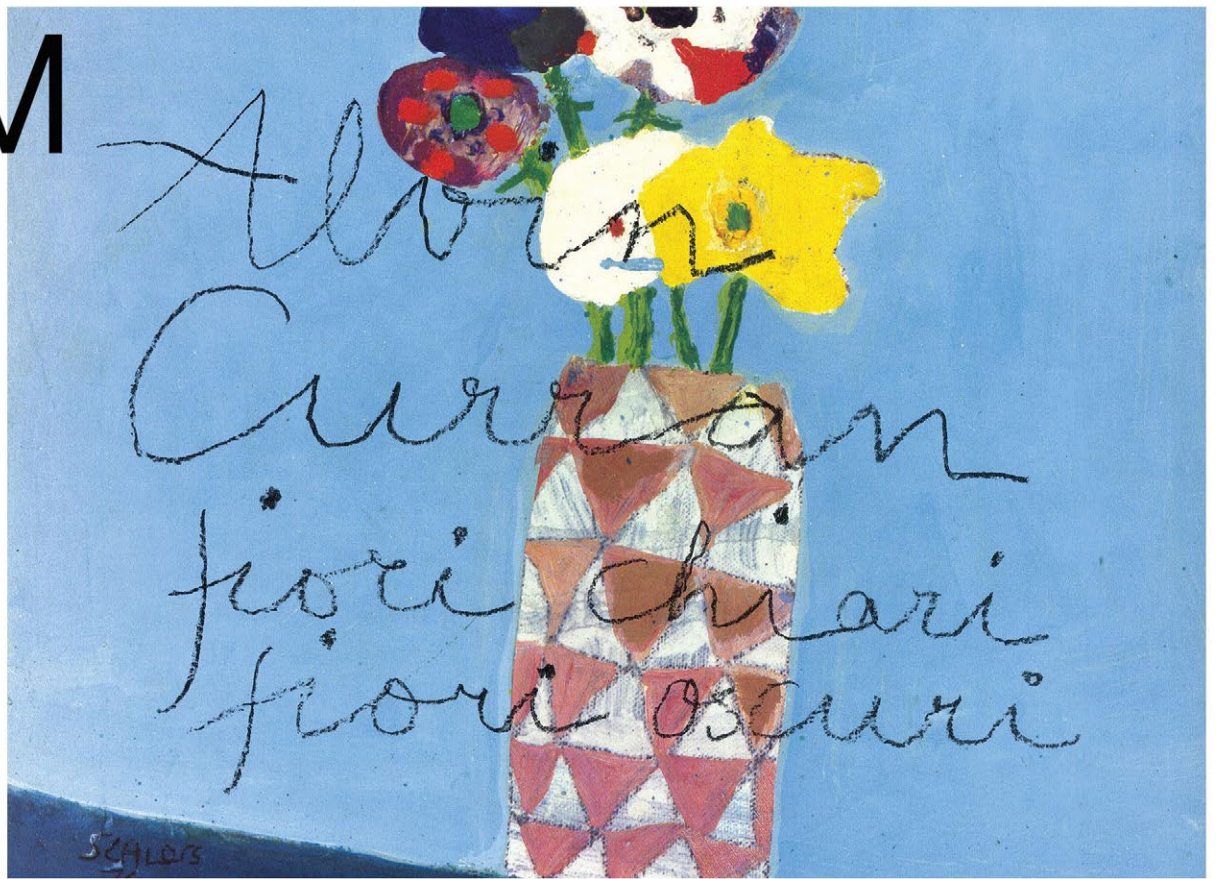
was rougher, the production not elliptical but direct, Jackson's voice not pleading or confused but grim. When he sang the line "That choice is up to you" — underlining that the consumer had a choice between Pepsi and Coke — it sounded for all the world like a moral decision.



Gallery
Nagel Draxler
Komödienstraße
2017

17

R M
O



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



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, to name just a few of the things they spoke of — even though the record had been made in the midst of the Years of Lead.



Villa
Massimo
Nomentano
2018

18

H A M M B U R G



The proximity and distance of this cultural-ideological chaos can also be sensed in the platonic relationship between the Austrian poet Ingeborg Bachmann and the future American Secretary of State Henry Kissinger. Baldischwyler told the



Gallery
Conradi
Admiralitätstraße
2019

19

H B A U M R G



collector Giuseppe Garrera about his idea for an installation in the Vetrina — a shop window on the Via Giulia in Rome made available for art by Garrera and his brother, the street where Bachmann had fallen asleep with a burning cigarette in 1973.



Gallery
Conradi
Admiralitätstraße
2019

19

M C U H E E N N

It was in Switzerland that I first sealed my MacBook's camera with a red marking point sticker. The inspiration of a custom-made sticker pack by the Electronic Frontier Foundation certainly fell on fertile ground in the hazy realm of social control. The EFF had advertised its stickers as an "unhackable anti-surveillance technology". From that moment on I often caught myself staring at the covered camera and wondering whether I was being charmed. I imagined voices sitting behind a tapal-over hole and trying to interpret the noises and reflections of light on the other side. In WIRTSCHAFTS' children's book "Der überaus starke Willibald", Willibald insisted on nailing the cat door to the garden shut. What the mice over the mice either didn't know or deliberately didn't see was: subject the door had only swung outward to begin with, so no one was ever going to break into the house that way. By contrast, the threat that someone might invade my private sphere through the camera portal integrated into the computer wasn't imaginary at all. Researchers had demonstrated how to remotely activate the camera without turning on the green control light that would alert the user. A new market opened to open up, though one that promised to close the doors forever.



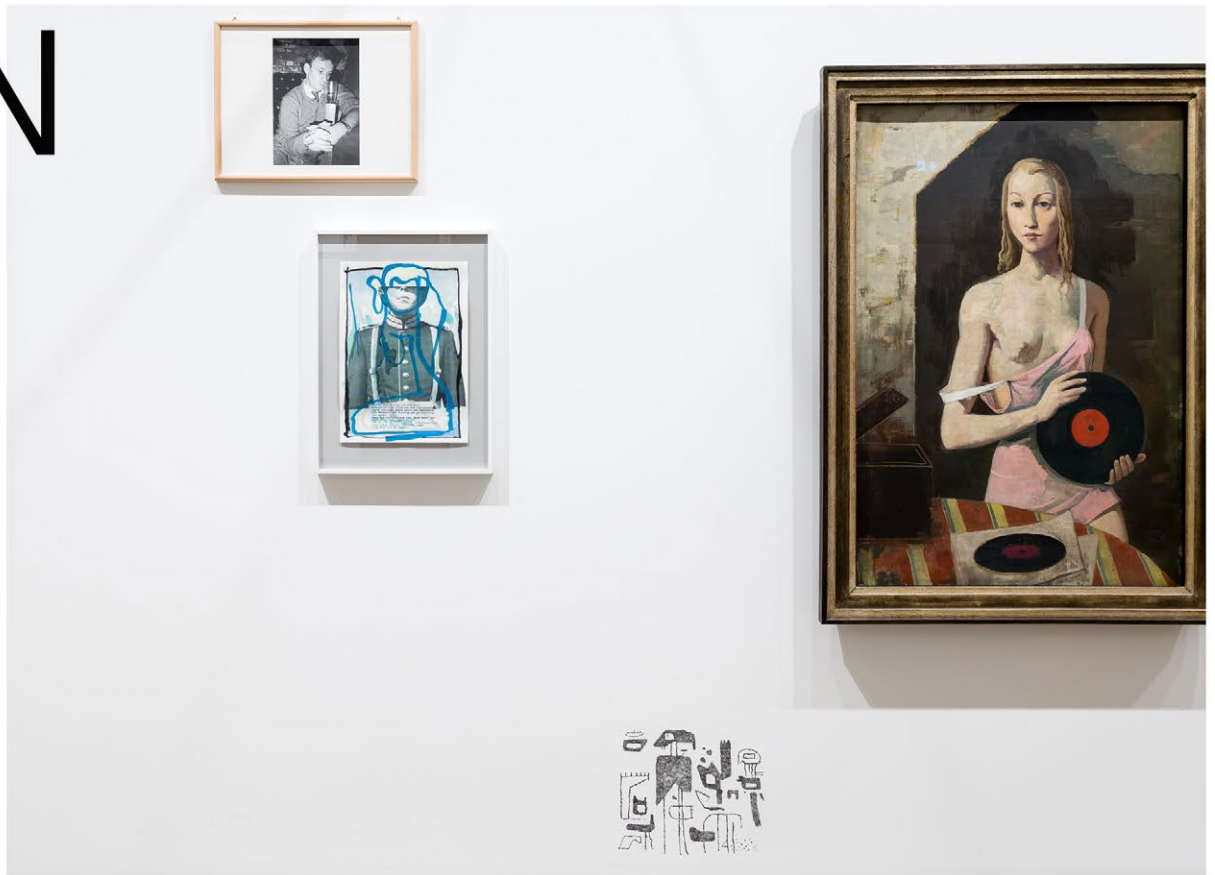
It was in Switzerland that I first covered the camera on my MacBook with a coloured sticker. I am not sure how much that decision had to do with my residency there, but the inspiring announcement of a specially produced sticker pack by the Electronic Frontier



Gallery
Jahn und Jahn
Baaderstraße
2019

19

W N I E



Interestingly, a record by Odeon can be seen in Hofer's painting in the Albertina. Founded around the turn of the century, the Odeon company grew through technical innovation into one of the major players on the international record market. It also distributed recordings of

Entwurf der Gesamtform 1904 + 1905 ist ein
 teurer und 3 Jahre vor der Veröffentlichung von u.a.
 von Robert Venturi herausgegeben Reader **LEARN-
 ing from Las Vegas** (1972) statt. Meine Bildreihe
 nimmt zum einen auf den dort etablierten Terminus
Decorated Shed Bezug, zum anderen aber auch auf
 den erstgenannten Boris Hollein. Das bestimmende Ele-
 ment meiner Diptychen ist die in der postmodernen
 Architektur gerne für Entwurfzeichnungen benutzte
Axonometrie. Sie ist in diesem Fall (Der Architekt) be-
 vorzugte Darstellungsmethode, weil sie die Körperhaftig-
 keit und die Autonomie des Objekts betont. Dadurch verlei-
 ich einem Raum Kontext und
 imaginären Fensterbänken zu-
 kommen. In U-Formen wird
 Hollein mit Museums- und
 Gedächtnisentwürfen zitiert.
 Besonders sind die 3 Podeste
 direkte Übernahmen von Teilen
 der Grundrisse, die er für
 das Ausstellungsdesign der
 drei bis heute erfolgreichsten
 Ausstellungen im Künstlerhaus
 entworfen hat. Während der
 Recherche habe ich mir Hänges-
 lämpen Gedanken über die Postmoderne machen müssen.
 Gerade die postmoderne Architektur ist eine Architek-
 tur der Erinnerung. Sie sieht Tradition als etwas, das
 überwunden werden muss (so wie es in der Moderne ge-
 scheh), sondern betrachtet sie als Sammlung von Mög-
 lichkeiten, durch sie sich bedient. Die Rückvermittlung
 auf geschichtliche Vorbilder und Wurzeln wird somit
 zum leitenden Gedanken. Es werden Stilelemente der Ver-
 gangenheit herauf geholt, ohne dass diese zwingend einen funk-
 tionellen Zweck erfüllen müssen. Somit entstehen Verweise
 auf andere historische Epochen, nicht auf andere

Interpretationen, adaptierten, entfernenden oder
 ironischen Verwendung von historischen Elementen und
 dem individuellen Schöpfungen des Architekten mit
 eleganter Formsprache ~~und~~ handeln. Dabei wird das
 Spiel zum Lebensspiel (Fenster) der Architektur
 Epochen und widersetzt sich so seiner bloßen Funktio-
 nalität (Dependance) - oder übernimmt tradierte
 Funktionalität, die dem zeitgenössischen Bedürfnissen
 angepasst wird. Mit all diesem Dingen im Gepäck wird
 es dann doch wieder ein Raum mit Objekten. Eigent-
 lich will ich die Zukunft ein
 wenig konger Arbeiten und
 habe mich auch gefragt, ob
 es bei einem künstlerischen
 Neuanfang 2020 wirklich noch
 solche vollgestellten Räume
 braucht. Die Zukunft ist ja
 nicht nur weiblich, sie ist
 auch immer da! Hoffent-
 lich werden meine Trompe
 l'oeil Fenster von den Be-
 sucherInnen (wie mit einer
 VR-Brille) mental geöffnet!

So wie damals die Künstlergruppe Celle die verschlo-
 ssenen Fenster aufgebracht hat. Nur halt anders. Die
 Botschaft? Ich habe ~~das~~ das jetzt alles einfach
 mal so funktionsgeschichten und nur ein paar wack-
 seln aus z.B. Wikipedia handschriftlich über-
 tragen (digital = analog). Es fehlt noch die Geschichte von
 dem Künstler der göttin Roma. Und natürlich die Er-
 gänzung des australischen Künstlers Thomas Joppa (Der
 ... Fenster, der im Herbst 2019 im hohen Wiener

Künstlerhaus
 Vereinigung
 Karlsplatz
 2020

20

W N I E



non-European music. In its very first year, sound engineers travelled to North Africa, Greece and Turkey to make recordings there. By 1906, the Odeon catalogue listed more than 10,000 titles, making it the most important platform for the first music ethnologists.



Künstlerhaus
Vereinigung
Karlsplatz
2020

20

H B A U M R G



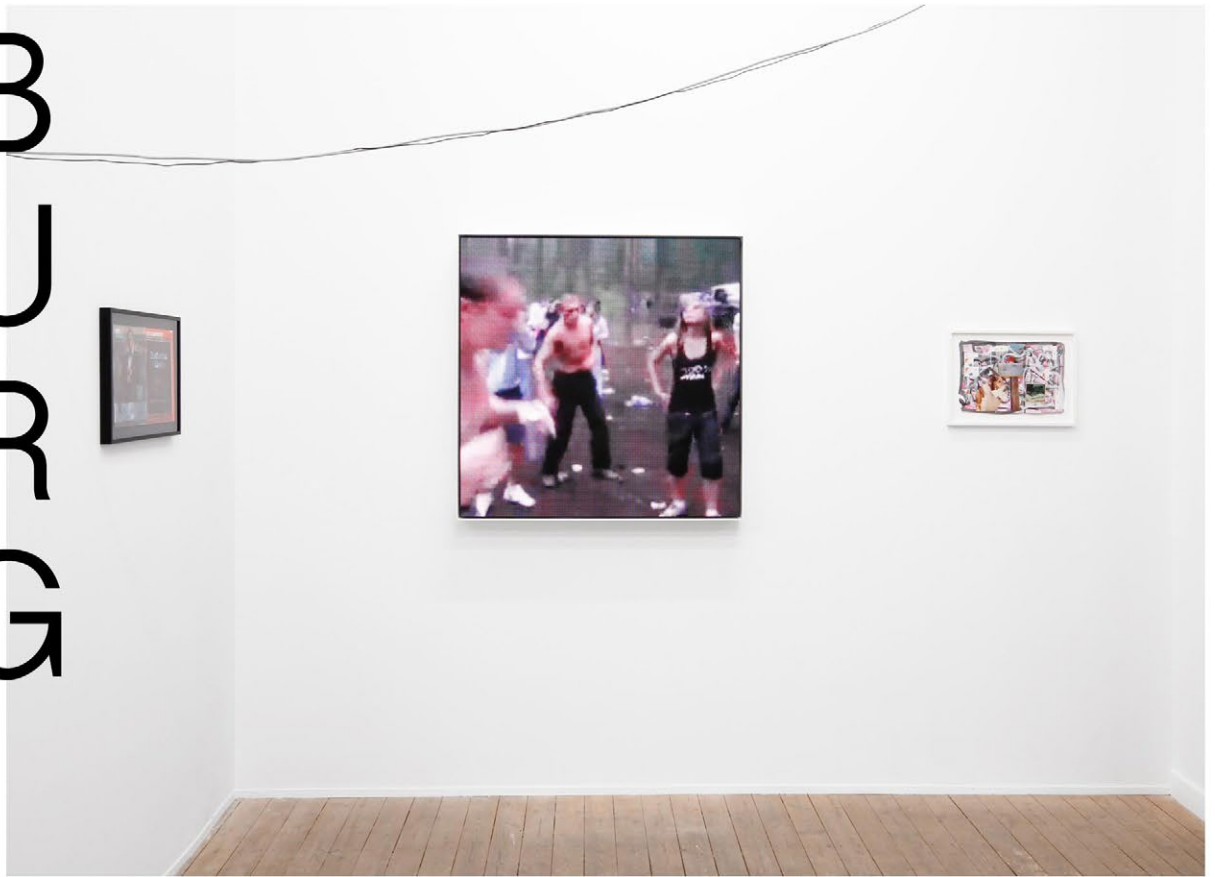
It strikes me for the first time how calm and analytical the camera movement is. Content and context take centre stage. After a brief moment of being dazzled, I watch the guy with the bottles, cut out and isolated against a white background, flailing about. Lost and lonely he seems to me in this



Gallery
Conradi
Admiralitätstraße
2021

21

H B A U M R G



zero-space, detached from himself and his friends. Is he alright? He has water, at least — 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, the dancing continues. For me, the loop only begins again at this point.



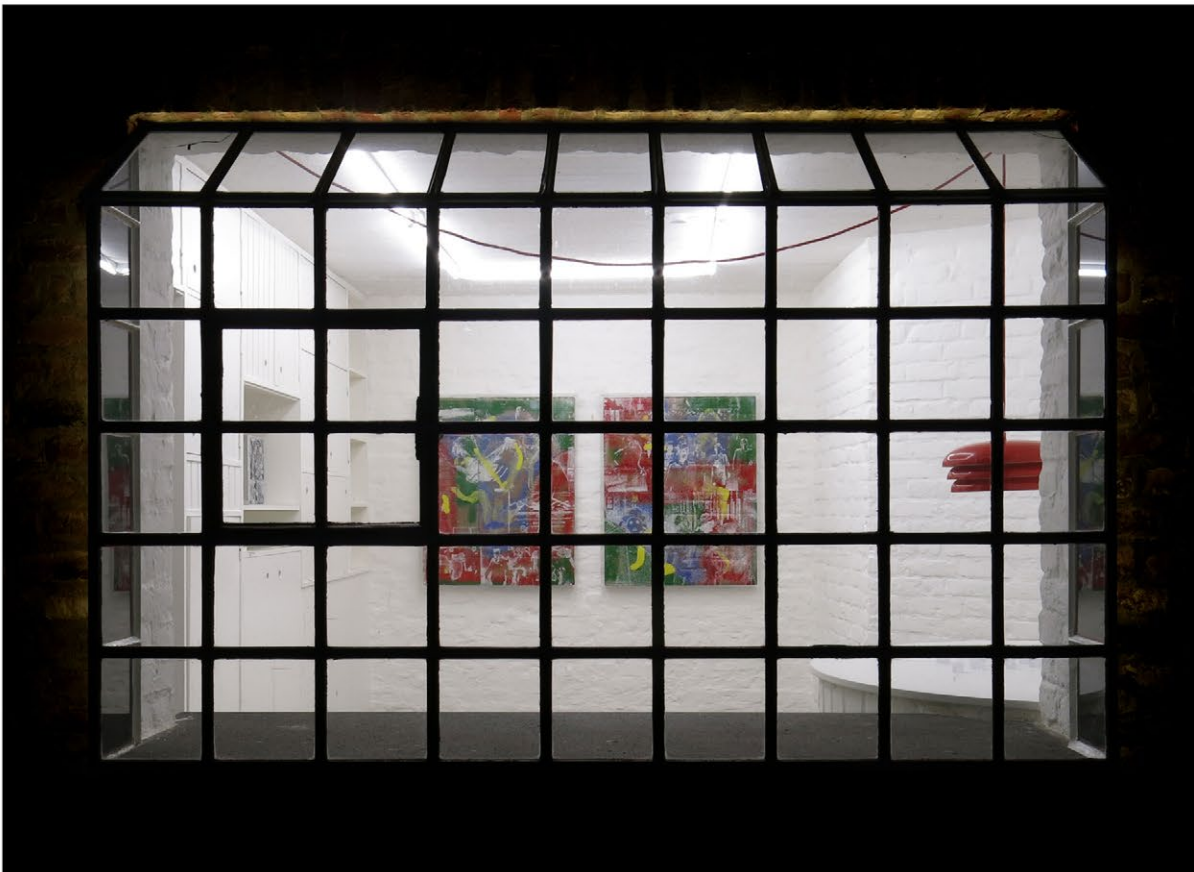
Gallery
Conradi
Admiralitätstraße
2021

21

K O N L E N



It is just past midnight. Somewhere on the vast Pacific. Our ship of fools is pushed by the trade wind across the mirroring sea. Millions of lights glitter — Jupiter, the Great Bear, the Southern Cross. Occasionally a shooting star fades and the boundaries blur in time with



Project Space
Mauer
Gereonswall
2022

22

K O N N L E L



the waves. Time seems to stand still, for the silence of these infinite spaces makes us shudder. (Had we possessed then the possibilities of computer graphics that we have today, the Stargate sequence would have been far more complex than flat planes of light and colour.)



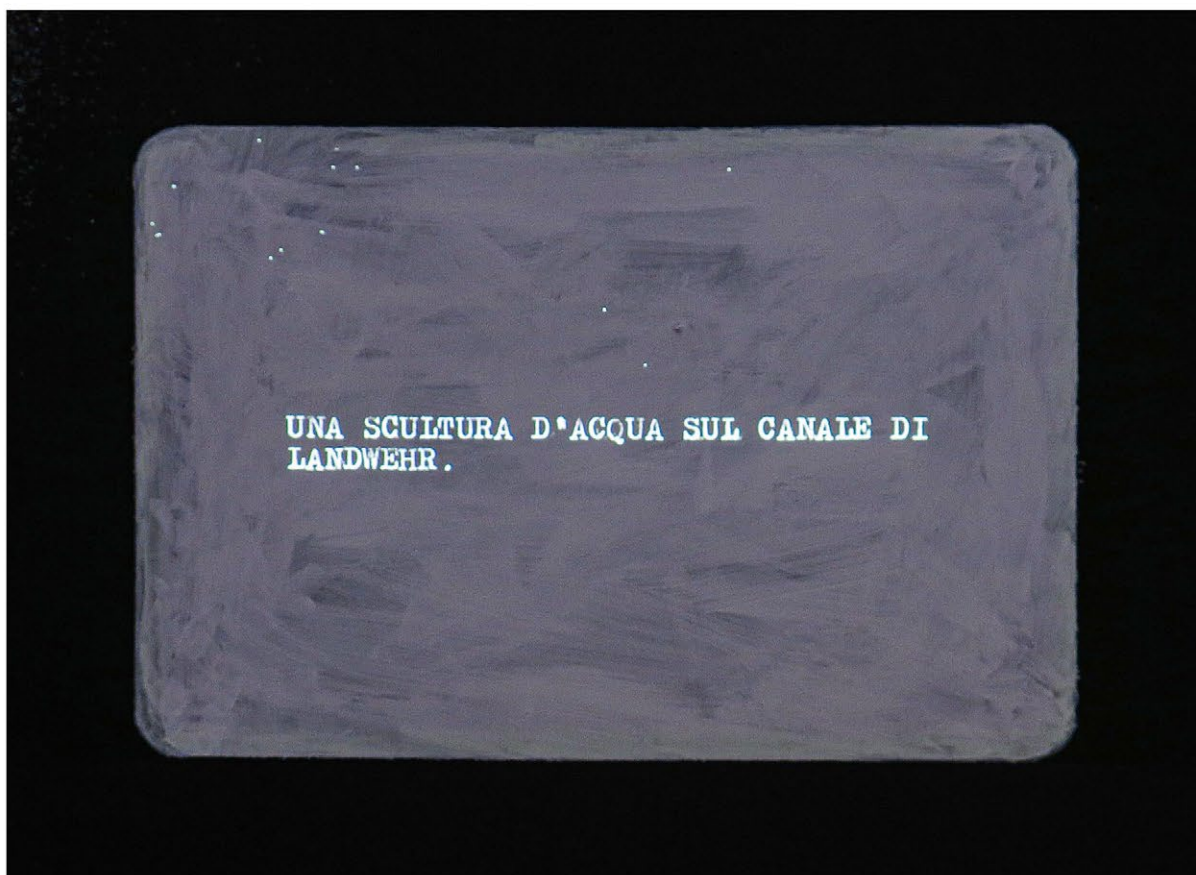
Project Space
Mauer
Gereonswall
2022

22

V D E I N G E



A comedy of errors that alludes on the one hand to the artist's original intention of bringing glass artworks by Ludwig Gosewitz to Venice, and on the other to the bizarre German translation of the title of Nicholas Roeg's 1973 thriller shot in the lagoon city, "Don't Look Now" — rendered in German as "Wenn die Gondeln



Project Space
Aarduork
Salizada Zorzi
2022

22

V D E I N G E



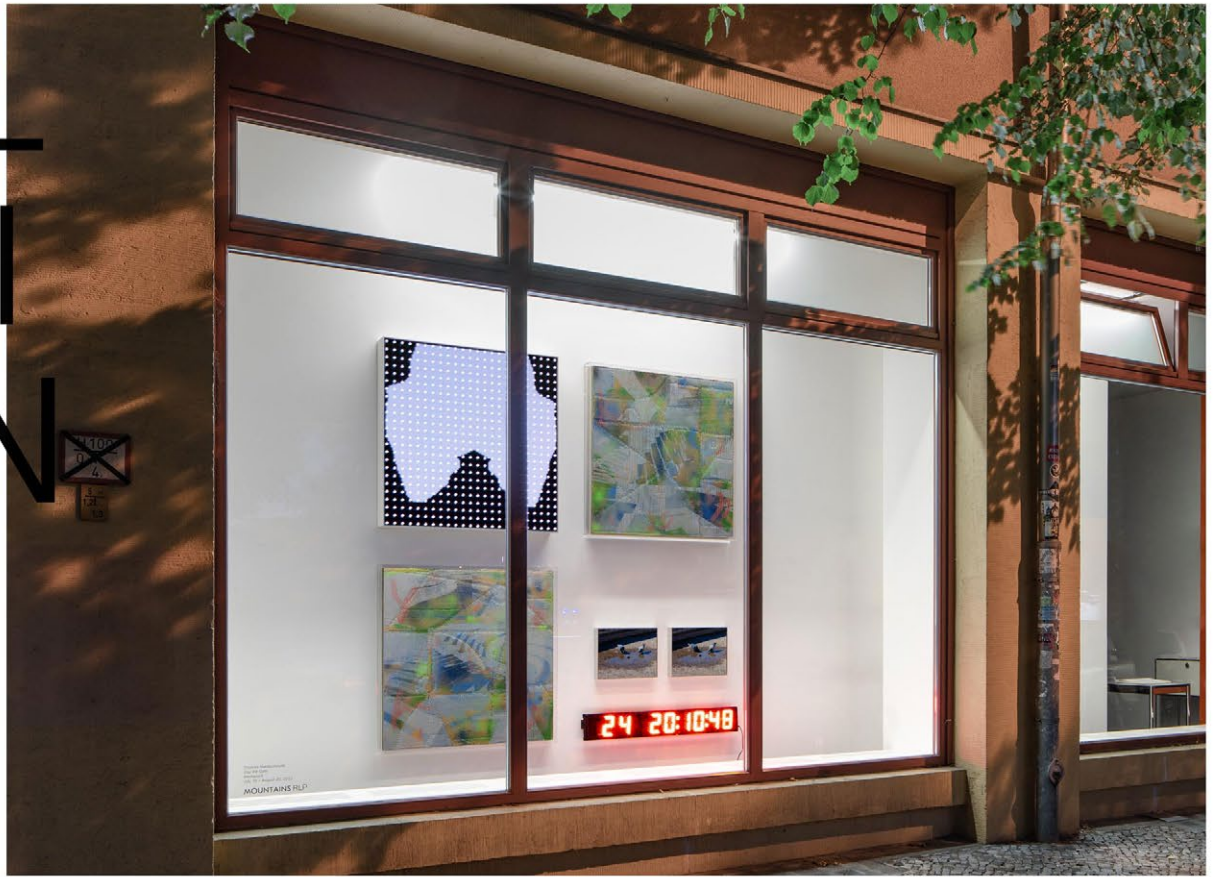
Trauer tragen" ("When the Gondolas Mourn") — which sounded equally strange in Italian: "A Venezia... un dicembre rosso shocking". This accumulation of misunderstandings proves capable of retelling history, of departing from the logic of facts and becoming a vehicle for personal propositions and free interpretation.



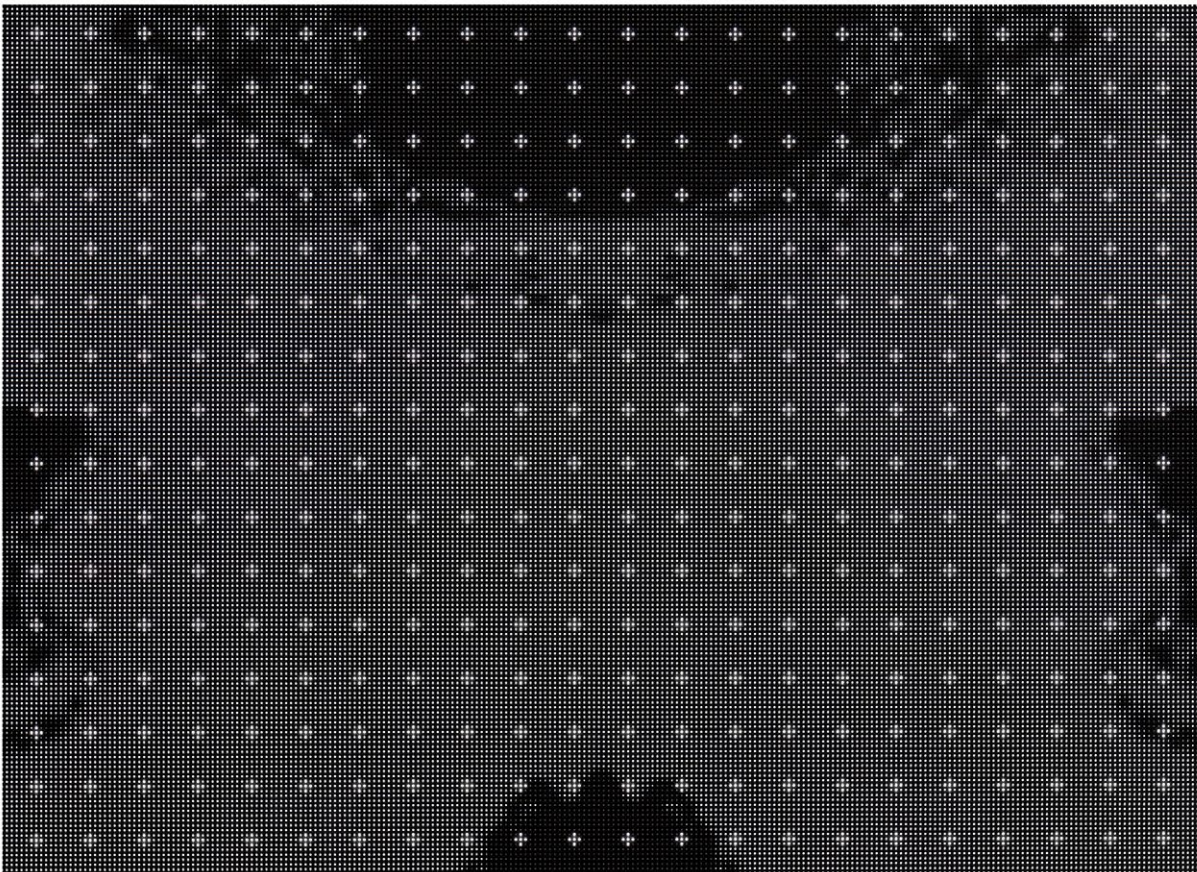
Project Space
Aarduork
Salizada Zorzi
2022

22

B L E R N



In a conversation that took place in the summer of 2021 with Markus Summerer, co-operator of Mountains, about the Cologne graphic designer Bianca Strauch and her work in the 1990s — work that shaped the visual identity of many Cologne institutions — Summerer's own



Gallery
Mountains
Rosa-Luxemburg-Platz
2022

22

B L E R N



Rhenish past increasingly became the defining subject. In 1996 he had been part of the short film "Die gespielte Kunstkritik" ("Performed Art Criticism"), recorded on VHS by the video collective N-TV in one of the unfinished shells of the Cologne construction project Mediapark



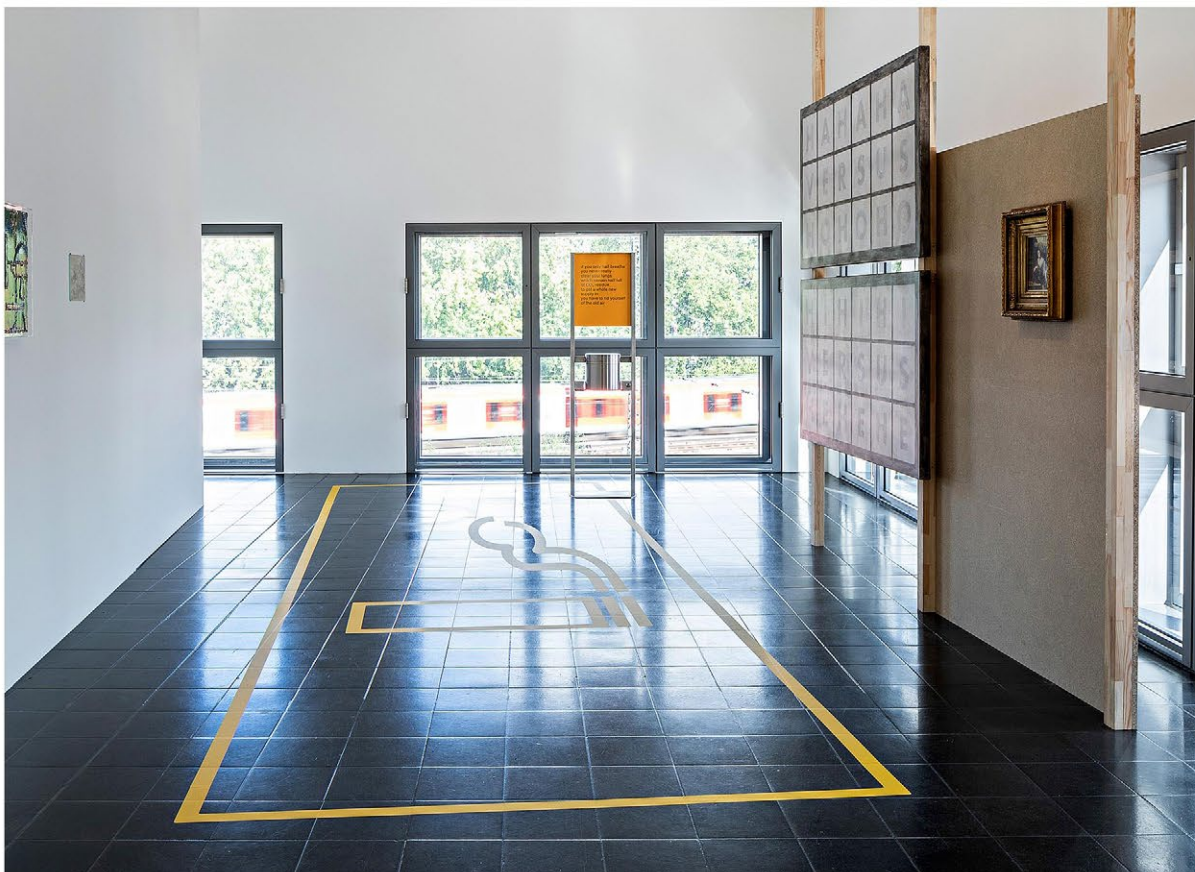
Gallery
Mountains
Rosa-Luxemburg-Platz
2022

22

H B A U M R G



Currently, paradigm shifts such as this give rise to a tension between sense and nonsense, sanction and self-determination, which in its many extensions shapes contemporary sociocultural discourse. For this reason, the installation "2nd Hand Smoke", first shown in Brussels



Hamburg
Kunsthalle
Glockengiesserwall
2022

22

H A M B U R G



in 2017, represented for Baldischwyler a welcome meditation on art's promise of boundlessness — a promise that, in today's self-surveilling societies, can perhaps only take the form of fenced-off simulations, much like the omnipresent smoking areas of German railway stations.



Hamburg
Kunsthalle
Glockengiesserwall
2022

22

H B A U M R G



From a distance, the objects resemble ambiguous figures traversed by digital glitches. Baldischwyler used the stapled seams of the clumsy cardboard geometries as disruptors for the alignment laser of the hand printer. In doing so, the dead ends of the content —



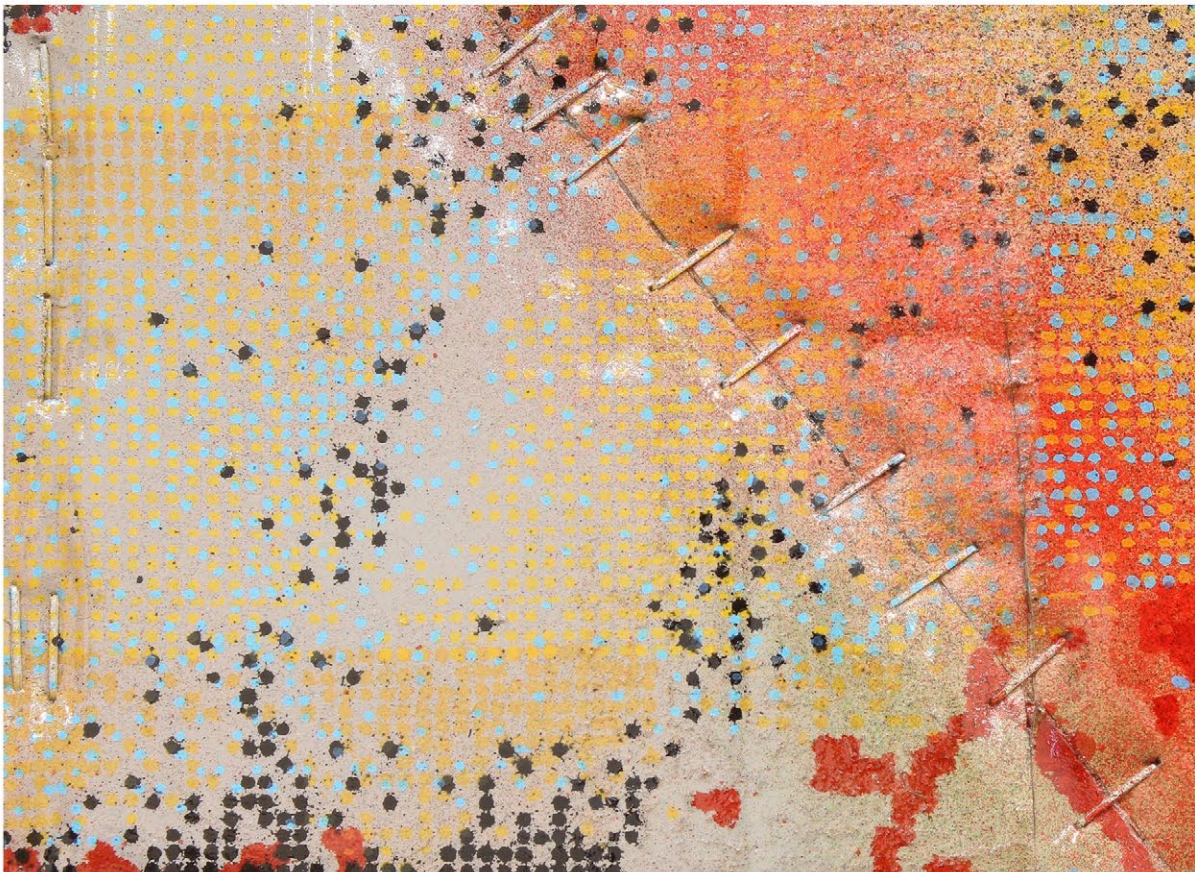
Gallery
Conradi
Admiralitätstraße
2024

24

H B A U M R G



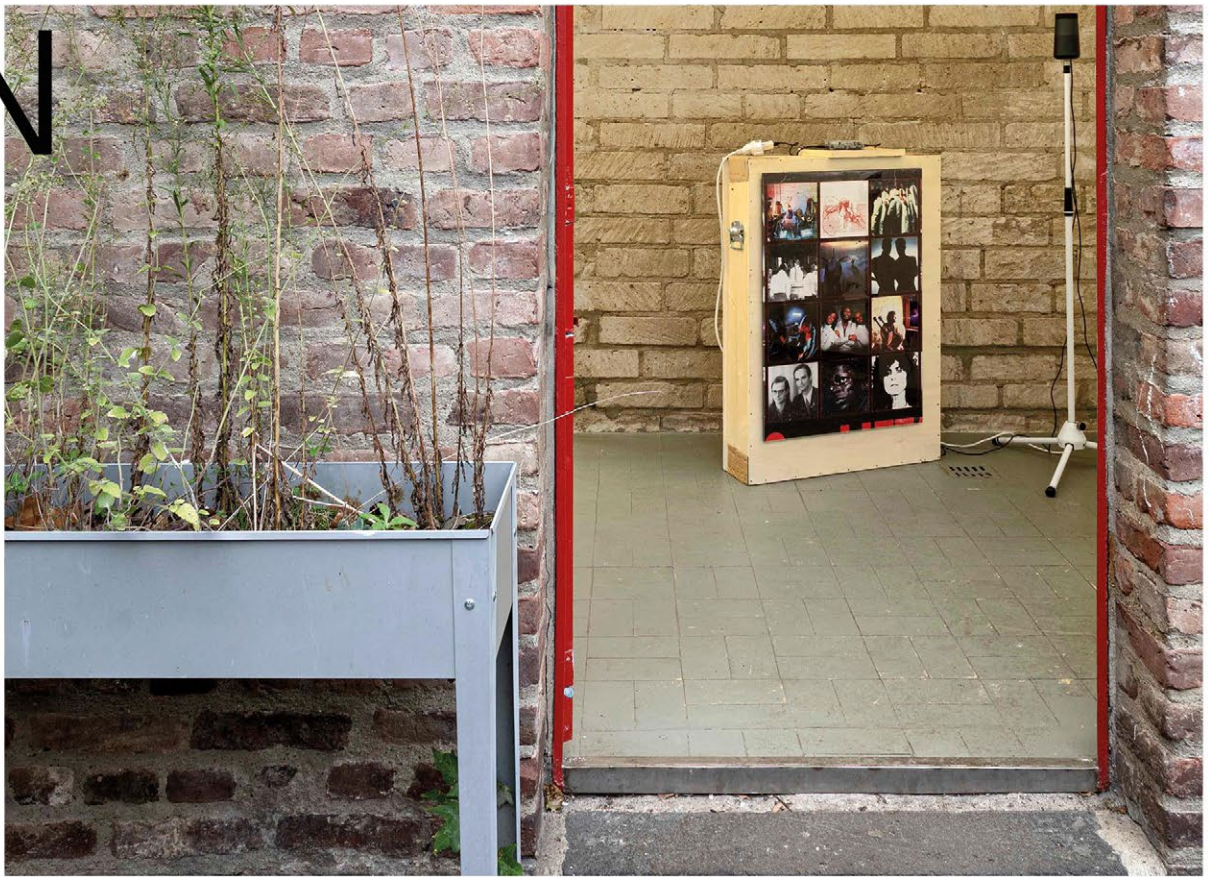
all sourced from the history of sexual dichotomies in cinema of the second half of the last century — merge with erratic colour bands, connecting the aesthetics of early digitisation with contemporary False Memory Syndrome. It's not a bug, it's a feature!



Gallery
Conradi
Admiralitätstraße
2024

24

K O N F E L



Drawing 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 those unfamiliar with the local rules. The cultural anthropologist Clifford



Project Space
Mauer
Gereonswall
2024

24

K O N F E L



Geertz remarked on this in the 1980s: "For an ethnographer combing through the machinery of distant ideas, the forms of knowledge are always inescapably local. You can obscure this fact with ecumenical rhetoric or blur it with laborious theory, but you cannot really make it go away."



Project Space
Mauer
Gereonswall
2024

24

H B A U M R G



"Making comes before matching" — such was the central thesis of the book *Art and Illusion*, published by the art historian Ernst Gombrich in the early 1960s. Around the same time, the young Douglas Trumbull was making a name for himself in Hollywood as a specialist in visual effects. Although the



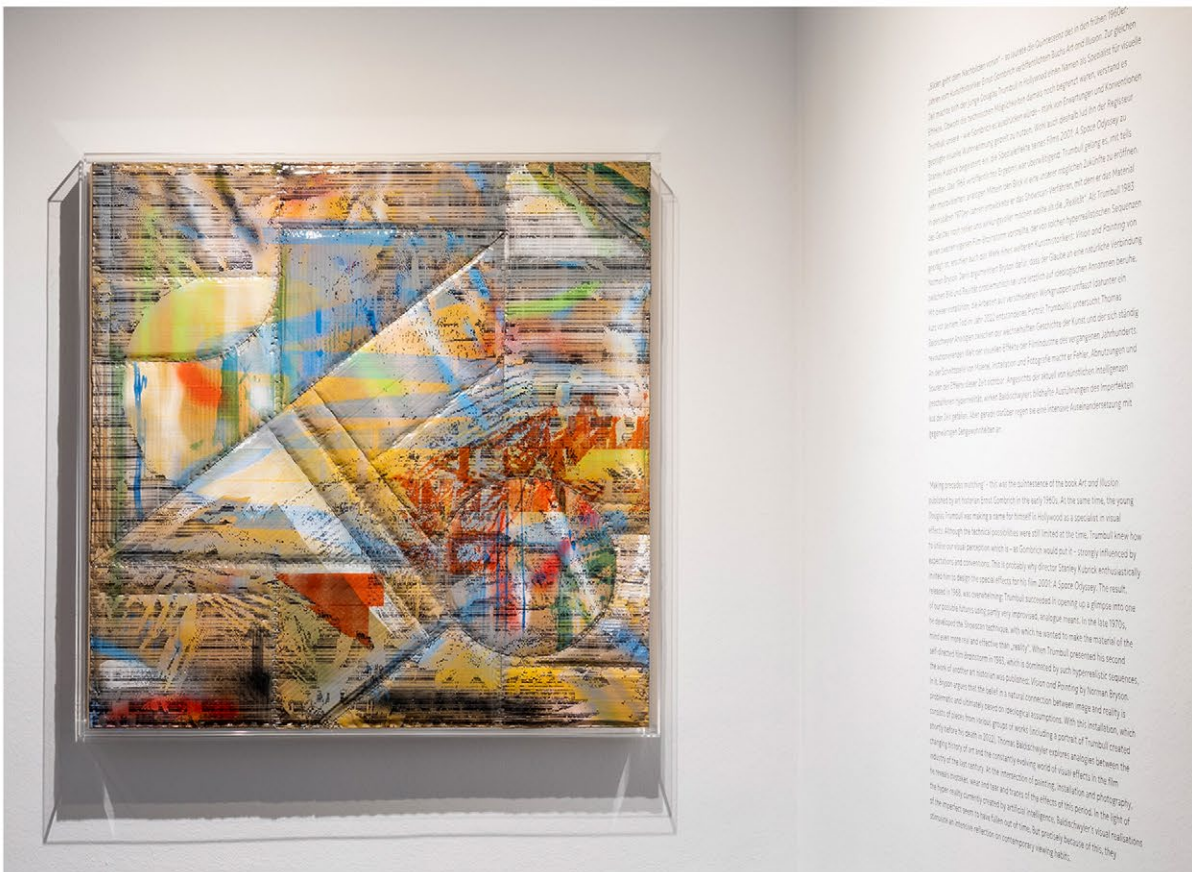
Hamburg
Kunsthalle
Glockengiesserwall
2024

24

HAMBURG



technical possibilities of the time were still limited, Trumbull understood how to make deliberate use of our visual perception — which, as Gombrich would put it, is strongly shaped by expectations and conventions. This was perhaps also why the director Stanley Kubrick invited him to work with him.



Hamburg
Kunsthalle
Glockengiesserswall
2024

24

BRUSSELS



When the Belgian author Paul Nougé worked on the prospectus for the Brussels furrier Samuel in 1927, choosing was a serious matter to him. His aim was to convey the courage to make a decision. At the same time, he knew how easily that courage could tip into recklessness or be undone by a single moment of imprudence: "Vigilance

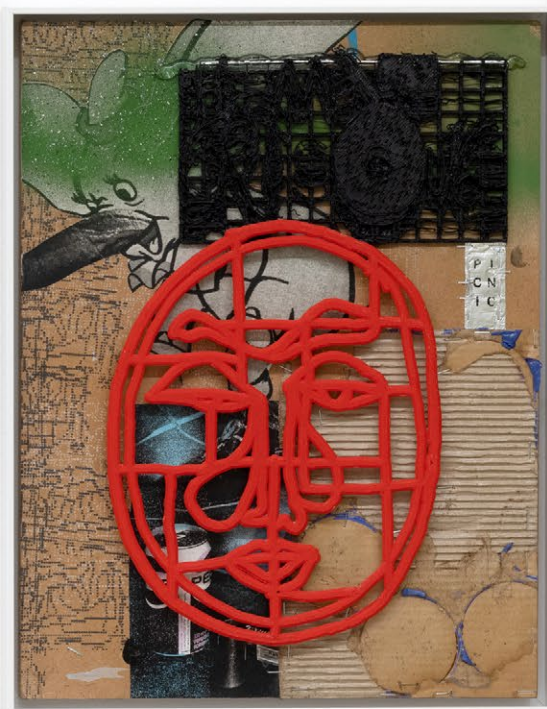


Project Space Winona
& Gallery Le Bailli
Avenue Louise
2025

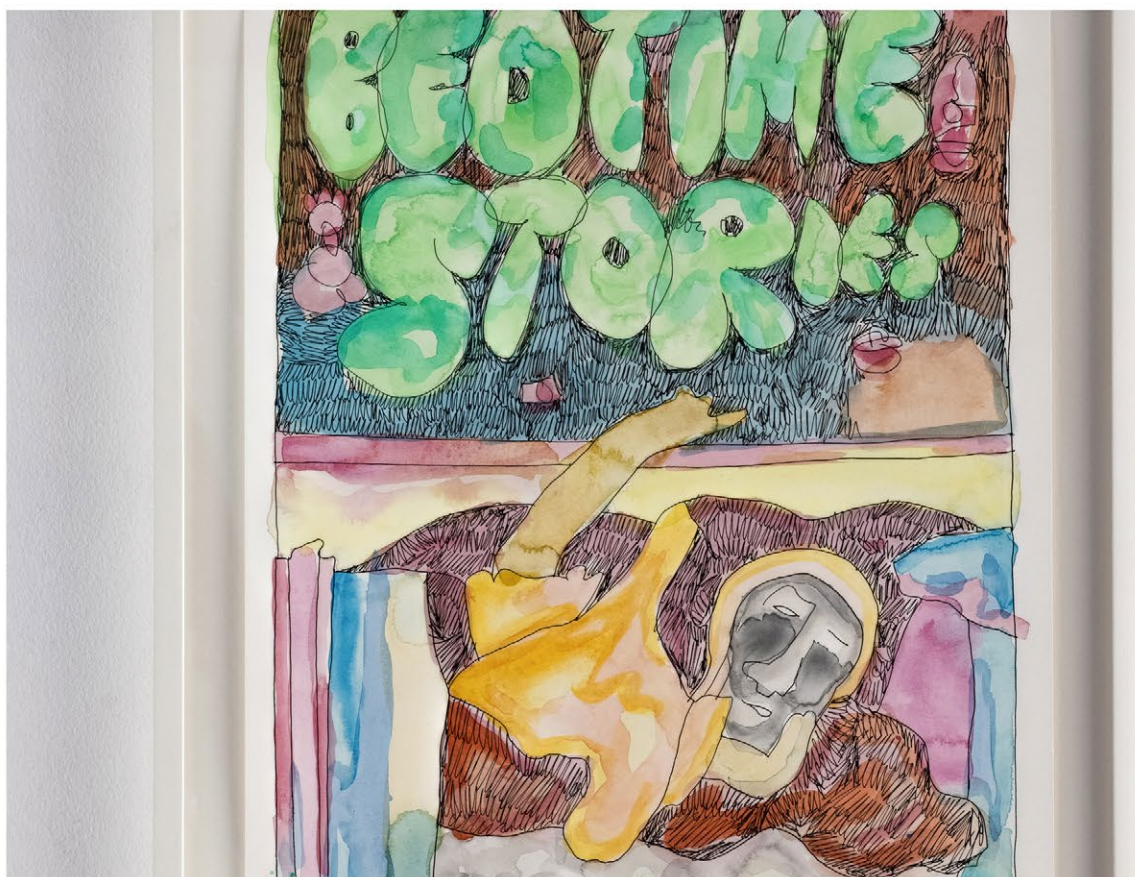
25

STRUCTURES

SELS



knows no unworthy objects. A fur coat is no trivial thing in this regard either: experience shows that inferior furs do not immediately betray their flaws; they only reveal themselves in use. Choosing always involves trust. It is precisely at the moment when one prepares to make a choice that one feels safe from cunning and deception."



Project Space Winona
& Gallery Le Bailli
Avenue Louise
2025

25

H A M B U R G



Before his arrival at the FILTER Detroit Research Residency, the beginning of the first module, Baldischwyler had already sent the collective Pure Rave four European pressings of the MC5 LP "Kick Out the Jams", released in 1968. In the very first week of his stay, an improvised setup of turntables was installed in front of the



Fleetstreet
Theatre
Admiralitätstraße
2026

26

H A M M B U R G



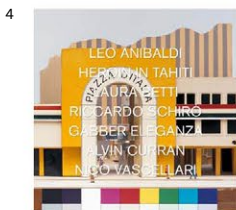
site of the original live recording: the ruin of the former Grande Ballroom. The performance recorded there on iPhones was intended to restore the indexical connection to the recording location back to the object itself — including the audible defects and skips accumulated in the records over years of use.



Fleetstreet
Theatre
Admiralitätstraße
2026

26

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



"[Travel By Goods] is meta-music. And in the field we have been cultivating as an editorial team, there are other, similar initiatives. On the one hand, there is a renewed emphasis on materialism, a movement towards sound as sound, but also one away from it. Music is expanded so radically that every fragment of reference contained within it can be understood as part of the music. What I find missing in these things, however: there is not much to listen to — relative to the material and the connections and references. Music is not the label's strong suit. But it doesn't have to be." — Remo Bitzi (zweikommasieben-Magazin), 2020*

1
Warum Aendern Schliefl
28 & 29
2024
1
IN CC
14 & 15
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2
Alles War Klar
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2019