



ERIK DETTWILER

T.W.B.T.C • TEXT PATTERN • BOOTLEG • WHITER
AIN'T POSSIBLE • CINECITTA' • BIBLIOGRAPHY • CV

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T.W.B.T.C installation view, KASKO, March 2011



T.W.B.T.C opening KASKO, March 4 2011

T.W.B.T.C

TO WHOM BELONGS THE CITY • A CHI APPARTIENE LA CITTÀ • WEM GEHÖRT DIE STADT

SYNOPSIS

The focus of the video work «T.W.B.T.C» condenses twenty-five recorded encounters with women of different ages in seven European cities. The conversations expose the cultural and social background of the protagonists's own praxis and daily routine. The interview partners chose a meeting point in their respective city, description of place and meaning gave the opening for the recordings.

The video develops a discursive contribution, which highlights the sights of the (female) interviewed on the (global) city and society, hence a living environment related to all its possibilities and restrictions. These personal statements outline a multifaceted view of the cities.

Where does the postulates of the emancipatory movement in the 21st century stand? Is being a Feminist still an imperative? Or are there demands of a different challenge of solidarity, that can outreach social- and cultural borders, when the plain image of civil society are under pressure and steadily scrutinized? There are always people with migration background living in cities and yet still they are often denied to claim for their civil rights.



T.W.B.T.C opening KASKO, March 4 2011



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T.W.B.T.C

TO WHOM BELONGS THE CITY • A CHI APPARTIENE LA CITTÀ • WEM GEHÖRT DIE STADT

VIDEO INSTALLATION 2006–2011

25-channel video installation, colour with audio, approx. 8 hours (total); one single-channel video work, colour with audio, english subtitle, music by Giancarlo Nicolai, text edit by Joe, 32 minutes.

ASSISTANT FOR VIDEO INSTALLATION & TEXT PATTERN

Yeliz Palak, Zurich

EXHIBITION SPACE

Kaskadenkondensator (KASKO), project space for contemporary art and performance, Basel, March 4–20 2011

SUPPORT

MIGROS-Kulturprozent; ArtistNe(s)t cooperation project, Bucharest; Fondation SUISA

VIDEO ONLINE

<http://www.vimeo.com/dewil/twbtc>



T.W.B.T.C installation view, KASKO, March 2011



T.W.B.T.C text pattern, view, KASKO, March 2011

T.W.B.T.C

TO WHOM BELONGS THE CITY • A CHI APPARTIENE LA CITTÀ • WEM GEHÖRT DIE STADT

TEXT PATTERN

The approximate 8 hours video conversation held with 25 women, have been transcribed and printed out on 140 pages (each ca. 30 x 21 cm).

The printouts create a textural pattern of the spoken words and simulate a wallpaper in the exhibition space. The text as a mute visual approach with each interviewed individual versus the video image with its recorded sounds and gestures.



T.W.B.T.C text pattern, view, KASKO, March 2011



T.W.B.T.C text pattern, view, Lokal-int, March 2011



T.W.B.T.C text pattern, view, Lokal-int, March 2011



BOOTLEG

SERIES

SYNOPSIS

The video installation «Bootleg» consists of (approx) 10 videos each documenting a venue of a concert. While the concert is on from beginning to end. All filming is done outside of the location. Every video is about 2 to 3 hours long captured from various angles. Videos usually concludes with the crowd coming out of the event.

Architecture and cityscapes are predominate features along with concert sounds that sometimes spill over. Topics as atmosphere, aura and the original (real) are elements that interact with the work.

The term bootlegging originally comes from concealing hip flasks of alcohol in the legs of boots.

«In the summer of 1969 a strange new Bob Dylan double LP hit record store shelves. One record consisted of the tracks from the long-rumored Basement Tapes, while the other one was largely folk covers taped live in 1961. It was the first commercially available bootleg [...] In the four decades since, Dylan has been bootlegged more than any other artist. In 1991 he decided to beat the bootleggers at their own game by releasing the three-CD set, The Bootleg Series, Vols. 1–3. But it's done nothing to stop the flood of underground releases». Rolling Stone, May 19, 2011



BOOTLEG#3 video still, KISS, Velodrom, 2008



BOOTLEG#7 video still, Bruce Springsteen, Olympiastation, 2012



BOOTLEG#6 video still, Lauryn Hill, Tempodrom, 2012



BOOTLEG

SERIES

VIDEO INSTALLATION (WORK IN PROGRESS)

approx. 10-channel video installation, colour with audio, approx. 20 hours (total); Bootleg#1 (Bob Dylan, Rome 2006); Bootleg#2 (Barbra Streisand, Waldbühne, Berlin, 2007); Bootleg#3 (KISS, Velodrom, Berlin, 2008); Bootleg#4 (George Michael, o2 World, Berlin, 2011); Bootleg#5 (Lil Wayne, The Coca-Cola Dome, Johannesburg, 2011); Bootleg#6 (Lauryn Hill, Tempodrom, Berlin, 2012); Bootleg#7 (Bruce Springsteen, Olympiastadion, Berlin, 2012); Bootleg#8 (Bobby McFerrin & Chick Corea, Philharmonie, Berlin, 2012); Bootleg#9 (Madonna, Letzigrund, Zürich, 2012).



BOOTLEG#8 video still, Bobby McFerrin & Chick Corea, Philharmonie, 2012



WHITER AIN'T POSSIBLE installation view, «Grants Cantone Zurich», 2012

WHITER AIN'T POSSIBLE

PIU' BIANCO NON SI PUO'

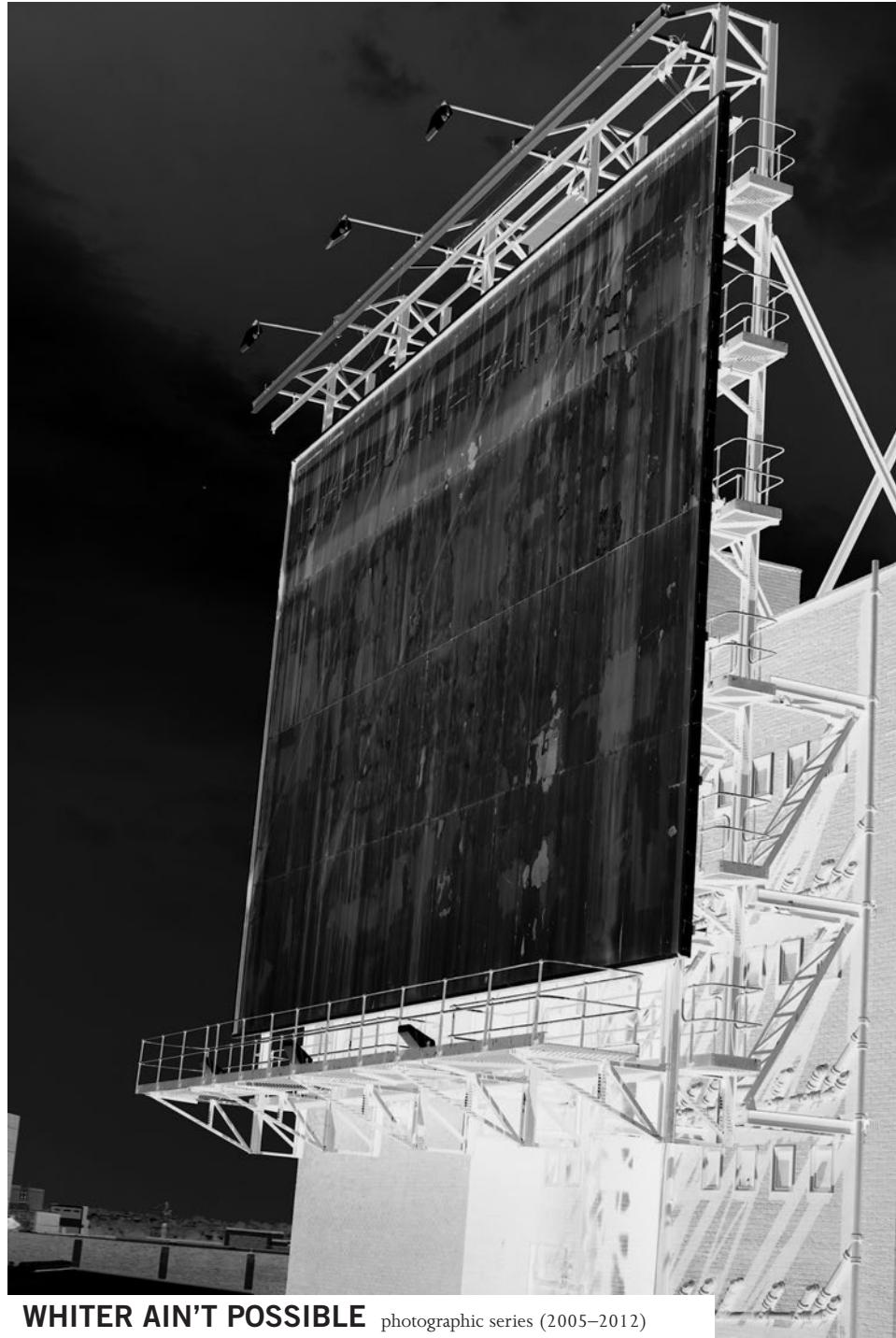
SYNOPSIS

A specific number of photographs of empty billboards, from various locations. The scornful title of the work quotes Italian publicity of a certain detergent in the 1970s, literally translated: «Whiter ain't possible».

Locations (in order of shooting): Rome, Bucharest and Johannesburg.

INSTALLATION

Photographic series (2005–2012)



WHITER AIN'T POSSIBLE photographic series (2005–2012)

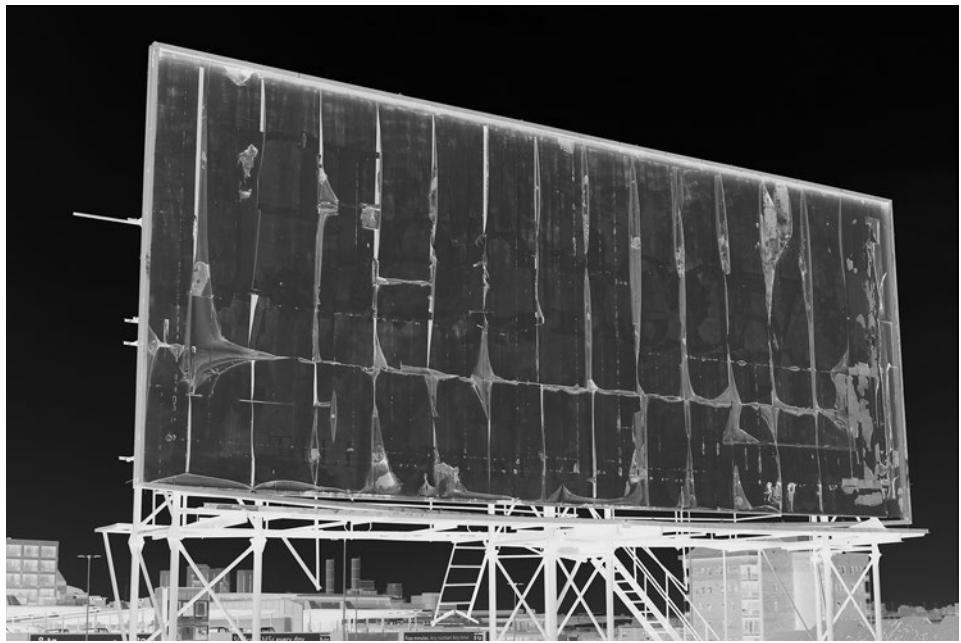


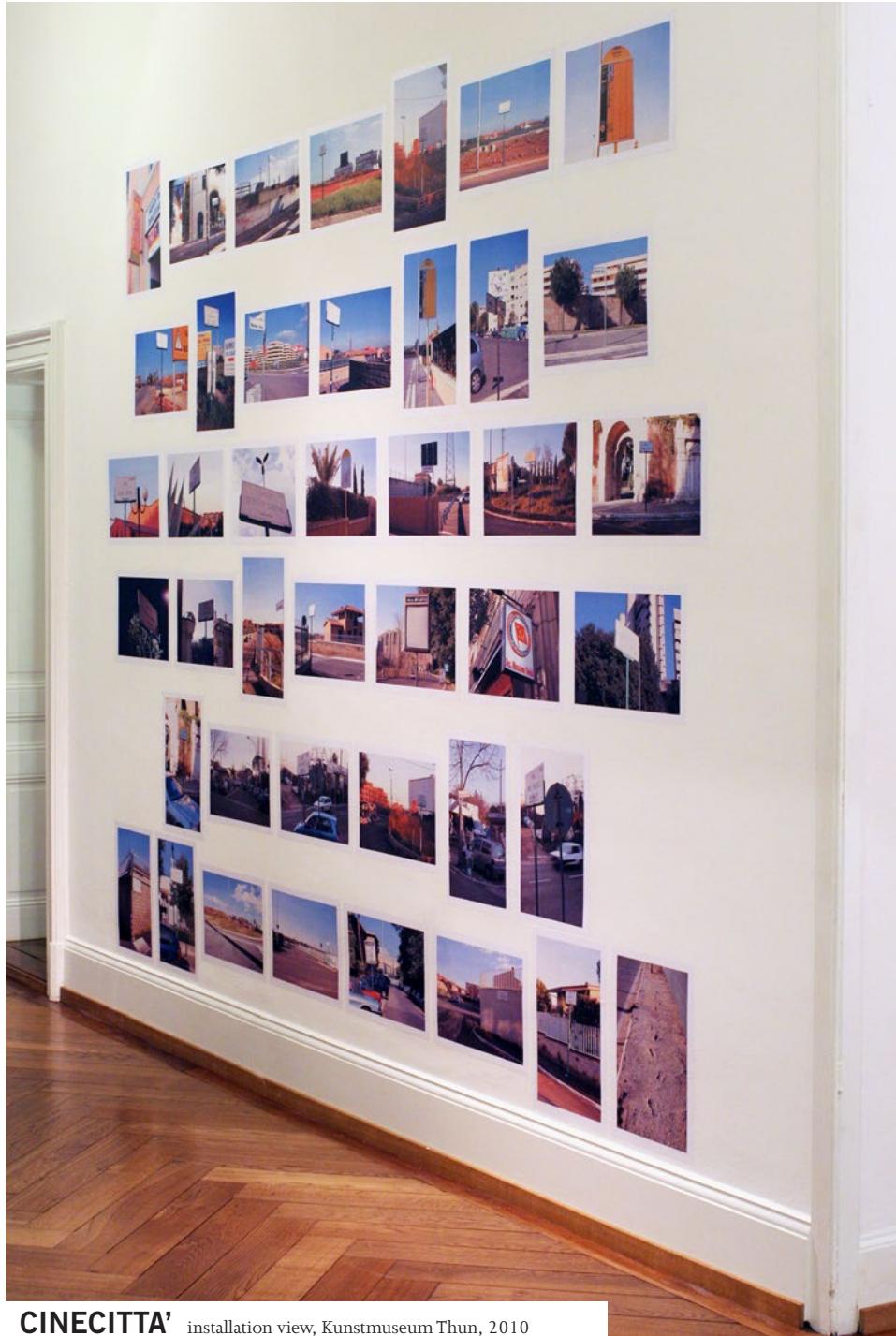


WHITER AIN'T POSSIBLE photographic series (2005–2012)



WHITER AIN'T POSSIBLE photographic series (2005–2012)





CINECITTA' installation view, Kunstmuseum Thun, 2010

ALL ROADS LEAD TO CINECITTA'

SYNOPSIS

Impressions and phenomena of the cities' periphery (and society) is an ongoing artistic research of mine. Since the end of the 19th century a great number of new neighbourhoods emerged beyond the ancient city of Rome. The streets in those new areas are named among others after deceased authors, directors and actors of Italy's cinema history.

The photographic collection of these streets reconnects the creators of the cinema to the everyday life of their protagonists – a defining and recurring topic of Italians cinematic history.

INSTALLATION

Photographic series (2005–2009)



CINECITTA' photographic series (2005–2009)



CINECITTA' photographic series (2005–2009)

BIBLIOGRAPHY – ERIK DETTWILER (selection)

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- Christoph Doswald, Frisch auf zum Totentanz, (I), Cash n° 6, Zürich, 1999
- Marianne Burki, «Wirklichkeit in Varianten: gezähmt oder losgelassen?», MediaSkulptur '99, catalogue, CD-Rom, pict and video, Kunsthaus Langenthal, October 1999
- Claire Schnyder, Latte di Lupa, (I), frontispiece, «Missing Link», Kunstmuseum Bern, Thalwil/Zürich and New York, Edition Stemmle, 1999, pp. 312–313
- Andreas Meier, «Chantal Michel, Erik Dettwiler, Natacha Lesueur», (I), Au centre, l'Artiste, Katalog, Centre PasquArt, Biel/Bienne, Januar 2000, p. 48
- Madeleine Schuppli, Traffic, exhibition statement «Enter», Kunstmuseum Thun, 2001
- Murielle Schlup, «Pipilotti und...», cover-illustration, Berner Woche, n° 189, Bern, August 2001
- Bernhard Bischoff, Disappear Here – Eine Installation im «Espace Libre» in «HighWays and LowWays», Thun, Report Verlag, spring 2002
- Rayelle Niemann, Banalitäten des Alltags – Grosse Gesten (The Brooklyn Queens Trilogy), in «HighWays and LowWays», Thun, Report Verlag, spring 2002
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- Rayelle Niemann, «Der Körper als Medium: Das Performance Netzwerk Schweiz» in Performativ!, (I), Passagen, reader, Zürich, Pro Helvetia, 2004, pp. 29–40
- Susann Wintsch «Auf das Gras schlagen um die Schlange aufzuscheuchen», (I), Schweizer Kunst c/o visarte n° 2, Zürich, 2004, pp. 50–52
- Bernhard Bischoff, «Nicht nur Schokolade», (I), Katalog, cca Kiev, Thun, Report Verlag, Herbst 2002, pp. 9–11
- Susann Wintsch, Paradoxe Peripherie, Interview (I) in Bulletin, Seedamm Kulturzentrum, Pfäffikon SZ, n° 67, spring 2004, pp. 22–23
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- Annette Hoffmann, In der Stadt gibt es diese Freiheit, interview (A) in Basler Zeitung, n° 58, Basel, 2011, p. 42
- Sarah Stähli, Virtuelle Ausstellung, Das Chaos als Inspiration in Surprise, street journal, Basel, October 2011, p. 23

TXT & PICTZ CONTRIBUTIONS (selection)

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- Le Premier Trait, text and video-stills in Anfang, Schweizer Kunst c/o visarte, 2001
- Core, Sapore & Panza, (A), receipt book, edited with Marco Vencato, patronage Istituto Svizzero di Roma, Thun, Report Verlag, 2005
- Update: Berlin, Zürich, «WeAreTheArtists» Magazin, December 2007–March 2008, pp. 1–2
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- DISPOSITIONS: Like Ephemeral Fibers on a City Map, (photography and text) 400 pages in color, Edition Haus am Gern, June 2014

* I = with image | A = author

CV – ERIK DETTWILER

1970* in Helsinki, lives and works in Berlin and Zurich. Active in the fields of video, performance and photography. Since 2000 has had several stays and projects in New York, Ukraine, the Balkans and South Africa where among others he conducted research on urban life and on Paradoxical Peripheries. From 2000 to 2012 lecturer at F+F (art & media design instution) Zurich. Since 2006 He is co-editor of [citysharing.ch](#) (internet-platform of cross cultural investigations on communities and urban/social space).

GRANTS & RESIDENCIES

2008 - Residency program, ICCA Bucharest. **2006** - Arts funding by Swiss Federal Office of Cultur; Video clip award (agent-provocateur.ch), 41th Solothurner Filmtage. **2005** - Nomination, Vordemberge-Gildewart award. **2004–2006** - Academic year at the Swiss institute Rome. **2003** - Arts funding by Kunstkredit city of Basel. **2001** - Kunstkredit grant, city of Basel. **2000** - Grant Aeschlimann-Corti. **1999** - Kiefer-Hablitzel grant. **1998** - Kiefer-Hablitzel grant; Arts funding by the city and Canton of Berne.

SOLO SHOWS (selected)

2012 - T.W.B.T.C, 16-channel video installation, alpha nova kulturwerkstatt & galerie futura, Berlin. **2011** - T.W.B.T.C, 25-channel video installation, Kaskadenkondensator & Hinterhof-Offspace, Basel; Text Pattern,Whiter Ain't Possible, foto installation, Lokal-int, Biel/Bienne. **2004** - Paris Photo Foire, Statment, Galerie Bernhard Bischoff, Carrousel du Louvre, Paris; Tankentankentanken, Intervention, Rhäzüns (CH); Mezzanin, Installation, Seedamm Kulturzentrum, Pfäffikon (CH). **2002** - Galerie Bernhard Bischoff, foto & video, Thun. **2001** - dewil coop Tight Finks, «Electric Pavillon», medien.kunst.tirol, Innsbruck; Enter, 1-channel video projection, Kunstmuseum Thun; Disappear Here, multi media installation, «Espace Libre», Centre PasquArt Biel/Bienne. **1999** - dewil's Guest & Cave's Loverman, multi media installation, with Stefan Banz, Stadtgalerie Bern; The Dance of Death, multi media installation, «Cash» Ringier publishing house, Zurich. **1998** - Pas de deux, 1-channel video installation, Kunst Kiosk, Bern.

GROUP SHOWS (selected)

2013 - «Grants: City of Zurich», Helmhaus, Zurich; «in.print.out – Grafik in/auswendig», Wiener Künstlerhaus, Vienna. **2012** - «Grants: Canton of Zurich», Zurich; «FILE RIO 2012», (citysharing.ch), Galery of Oi Futuro, Rio de Janeiro. **2011** - «zentral?», (citysharing.ch), Kunsthalle, Luzern; «Stücke des Widerstands - Pièces de résistance», Motorenhalle, Dresden. **2010** - «Festival des arts visuels de Vevey», Ex-EPA, Vevey; «Looping Memories», Loop Festival, Fundaciò Suñol, Barcelona. **2009** - «Hofstettenstrasse 2009», Kunstmuseum Thun. **2008** - «Regionale 9», Kunsthalle Basel; «Video Lounge», Centre PasquArt, Biel/Bienne. **2007** - «ART_Clips .ch.at.de», ZKM Karlsruhe (2006, Kunstraum Innsbruck); 42. Solothurner-Filmtage, Forum, Panorama. **2006** - «Urban Suburban» Fotografia - Festival internazionale di Roma; «Tryingtoland», video program, MACRo, Rome; «Driving Fast Through A Slow Motion Landscape», Espai Ubú, Barcelona & Crac Alsace, Altkirch (F); 41. Solothurner Filmtage. **2005** - «Sammlung», Kunstmuseum Thun; «Preview Berlin», video program, Galerie Bernhard Bischoff, Berlin; «Points d'impact» video, Piano Nobile, Genève; «Handluggage 2005», Cafe Gallery Projects, London. **2004** - «125 Jahre Jubiläumsausstellung» Kunstmuseum Bern; «Media Sculptur», SCCA, Sarajevo & Palace of the Arts, Cairo (2002, El Museo de Arte Moderno de Buenos Aires; 2001, Museo de Arte Moderno de Medellin; 1999, Kunsthaus Langenthal). **2003** - «Onufri», National Gallery Albania, Tirana; «Radiator», Festival for New Technology Art, Volksbühne Berlin. **2002** «Ne tolko schokolad», Center for Contemporary Art, Kiev; «VideoEx», video festival, Zurich. **2001** - «Viper21», video festival, Basel; «Missing Link», Kunsthaus Dresden (1999, Kunstmuseum Bern). **2000** - «Physical Vehicle», ICA London; «Au Centre l'Artiste», Centre Pasquart, Biel/Bienne; «Exit», Chisenhale Gallery London. **1999** - «Killing me Softly», Kunsthalle Bern; «Viper '99», video festival, Luzern; «Vidéo formes» video festival, Clermont-Ferrand (F); «Le Repubbliche dell'Arte», Centro Arte Contemporanea Siena (I), «Dog Days are Over», Centre Culturel Suisse, Paris. **1998** - «Medienkörper», Mousonturm, Frankfurt & Kunstmuseum Bern; «12 Performances», Istituto Svizzero di Roma; «Freie Sicht aufs Mittelmeer», video lounge, Kunsthaus Zürich & Schirn Kunsthalle Frankfurt.

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