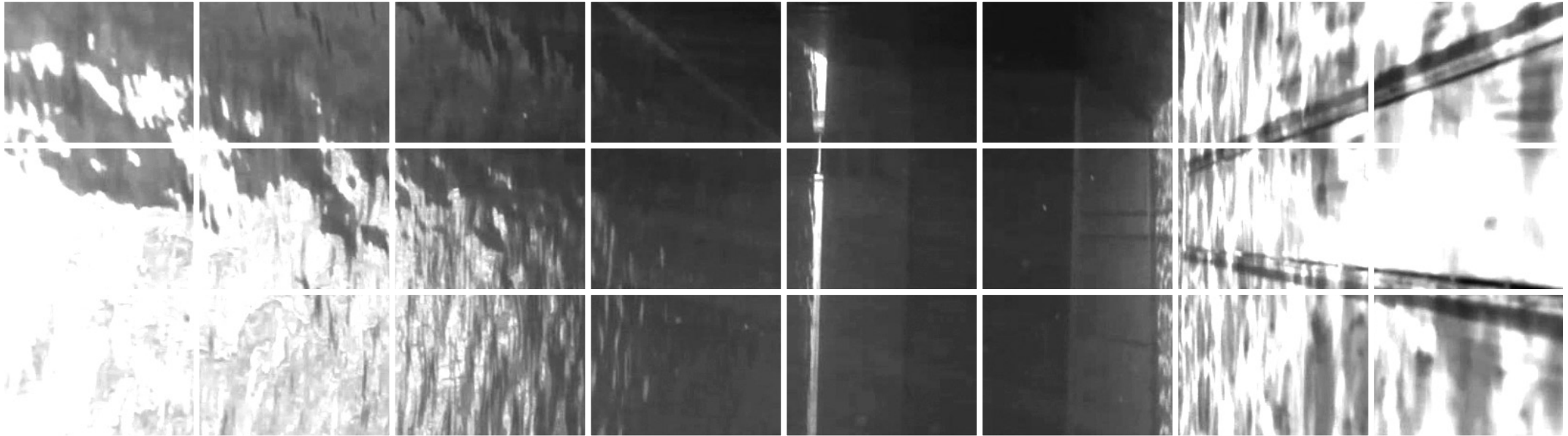




fliegenschwimmen

A work by Claudia Waldner
Preview of Fliegenschwimmen
11. 9 2009 – 2. 10 2009
Trafohalle, Baden, CH



Videostill from «*Fliegenschwimmen*»

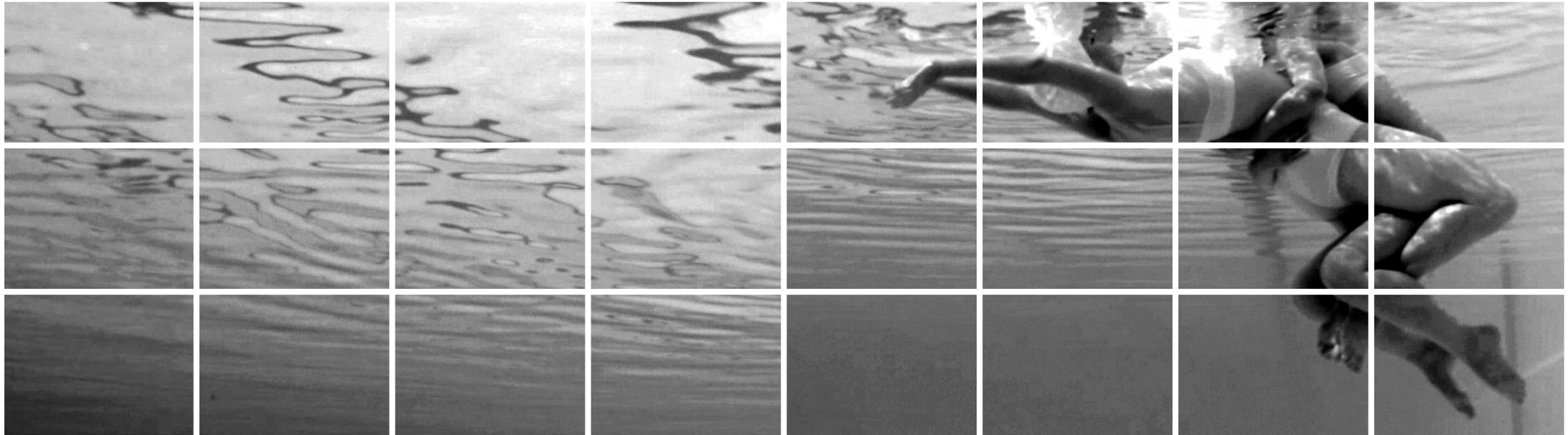
the content

Fliegenschwimmen represents the desire to fly, an act that is not possible underwater. The sense of freedom, which has been confined. The central theme in this video installation is based on the feature movie «Der böse Onkel» (The Wicked Uncle) by Urs Odermatt. It is about the emotional disentanglement of and the resulting strain between mother and daughter. Generation gap and the conflicts associated with it. Where loneliness,

anger and hatred meet love, feelings of security and longing. *Fliegenschwimmen* illustrates a dramatic black-and-white way of thinking with all the multifaceted gray shades in between, where the old meets the new.

The beginning and the end of *Fliegenschwimmen* is characterized by a rush of images. In the centre is a gray wall, which represents the border between the inner life and the outer world. It is at this point

that the traditional video art and the modern cinema film are combined. Both media have the intention to blow up the wall. Be it through a fluid world of water or an emotional outburst, which carries the inner life outwards. Stylistic devices of language are interwoven with visual means, presenting a morbid-poetic worldview.

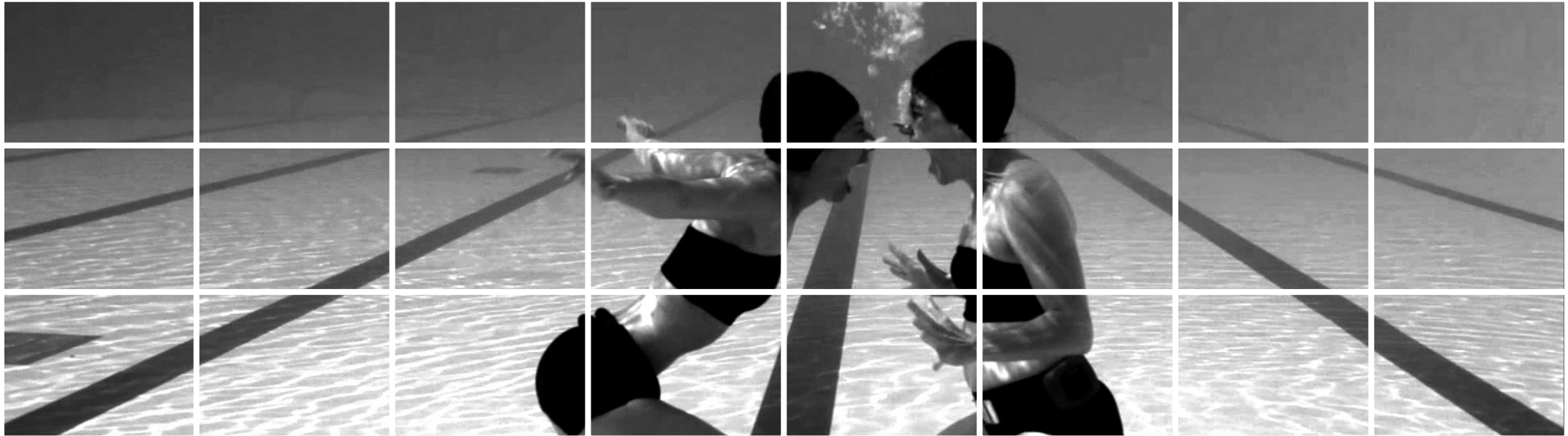


Videostill from «*Fliegenschwimmen*»

the installation

Fliegenschwimmen is designed as a wall composed of videos. It was built as a 24-channel-tower that is about five meter long and two meter high, rising in front of a gray wall. Some parts of the film is spread all over these monitors as one piece, creating an unusually impressive surface for viewing, while some parts consist of separate films or pictures, each shown on a separate channel simultaneously. The overall visual effect of

the installation cannot be taken in without viewing it from a distance to it. Yet, this physical distance will be broken by means of the auditory closeness, achieved by the headphone stations. In the feature movie «*Der böse Onkel*» (The Wicked Uncle)- which will be shown first in the year 2011-, this installation can also be seen.



Videostill from «*Fliegenschwimmen*»

part I, III, V

These parts demonstrate a diffuse and intangible layer, which consists of black and white surreal picture language of a dreamlike quality, stemming from a morbid-poetic character. Out of this rush of pictures emerges an underwater world. A body that has been imprisoned in a cocoon, on the verge of releasing itself. An encounter. A contact. A fight. These parts are in contrast with the others, in the sense that it shows what is emotional, which is

reinforced only by means of sound-collage rather than words. They are not even distinct sounds but rather fluctuating noises such as an explosion in still waters, which is suggestive of the hatred- and rage-monologues that will follow.



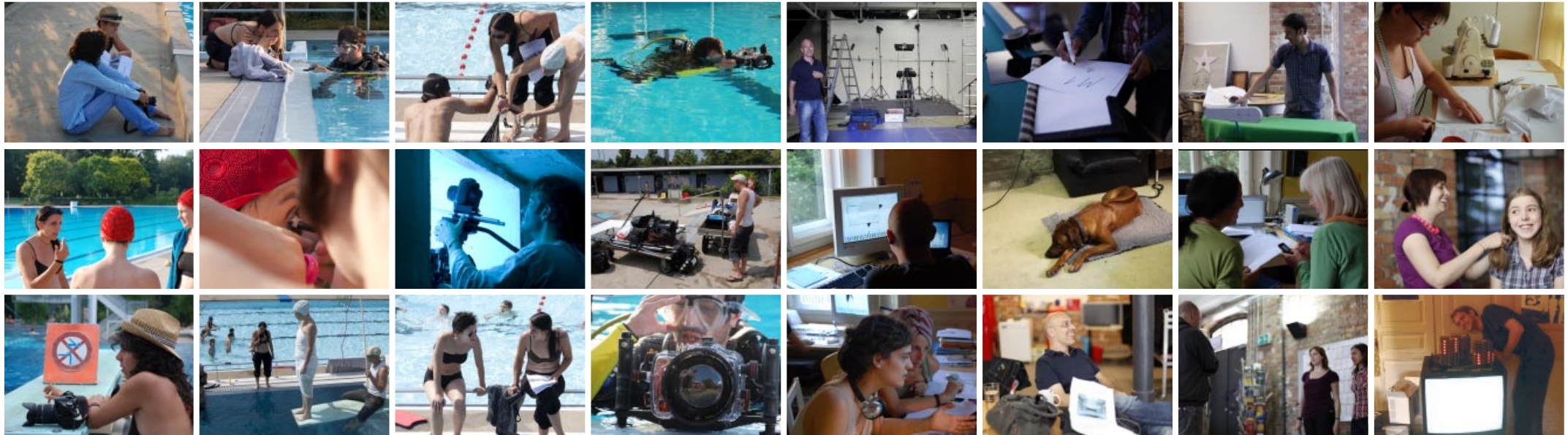
Videostill from «Fliegenschwimmen»

part II, IV

These parts were developed in collaboration with the film crew of the feature film «Der böse Onkel» (The Wicked Uncle) by Urs Odermatt. Here the crystal-clear imagery is rhythmically interwoven with the fast-paced script, harmonically blended with the monologues in terms of speed and the shifts in tone. While the auditory alone reveals the emotions, the visual, however fast it may be, remains neutral. In the centre is always the face with a repetitive and

clear imagery, which is indicative of the fast-pace that characterizes our era. The faces were filmed to make the impression of being realistic and pin sharp, revealing each detail, though appearing sterile and puppet-like. This is where the hyper-reality emerges.

Infos about the film «Der böse Onkel» (The Wicked Uncle) at www.derboeseonkel.ch or www.urs-odermatt.ch



Photography: Geraldine Honauer, Marc Hartmann, Claudia Waldner

the team

| | | | | | | | |
|--|--|--|---|---|--|--|---|
| Idea / Concept: Claudia Waldner | Animation / Graphics: Andre Hartmann | PART I, III, V: St. Jakob Bad, Basel, CH | Assistant camera / Light: Andre Hartmann | PART II, IV: CPP-Studios, Offenbach, D | Production Manager: Jasmin Morgan | Actresses: Mother: Miriam Japp | Tomasina Ulbricht Mary Mushal Katja Gerstl Janne Drücker Birte Wiedmann Charlotte Bühler Sandra Gebhard Melanie Wälde Nadine Petry Jasmin Morgan |
| Dramaturgy: Claudia Waldner Susanna Brändli | Post dubbing: kvv Tonstudio, Hans Peter Gutjahr | Director: Claudia Waldner | Setrunner / Catering: Marc Hartmann | Text / Director: Urs Odermatt | Makeup Artist: Nici Jost | Girls: Franziska Mäder Bettina Schwerdtfeger Anna Habeck Zaira Mikulasch Nina Stanzl Christina Seibert Nicole Raugust Eva Hein Heidi Höflinger Tabita Deipenbrock Regine Loy | |
| Cuts: Claudia Waldner Susanna Brändli Lea Filadoro | Installation of the video wall: Ivan Hörler | Camera EOS 5D Mark II: Marc Bachmann | Costume: Rita Gisler Makeup artist: Nici Jost | Media Art / Producerin: Claudia Waldner | Light: Hardy Böhme, Jürgen During Sound: Jonas Brückel Stage: Torsten Melchior | | |
| Sound collage: Claudia Waldner Dominik Winkelmann | | Image design: Marc Bachmann Claudia Waldner Dance: Manuela Blanchard, Joelle Valterio | Making of: Geraldine Honauer (Foto), Nici Jost (Video) | RedOne Camera: Dr. Markus Rave | | | |

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Filmteam «Der böse Onkel»

Fachhochschule Nordwestschweiz, Basel, CH

Fiatvideo, Bern, CH

Win&Elman, Bern, CH

likerita, Kirchdorf, CH

Mediensystemhaus GmbH, Zürich, CH

phosphat – dünger für kreativ, Aarau, CH

translation: Feyza Konyali von Grünig, Aarau, CH