

Miro Schawalder, Selected Works 2012-2017

Miro Schawalder is a filmmaker and researcher. He studied Fine Arts at the F+F School for Art and Media Design Zurich and at the Academy of Fine Arts Vienna with the focus on Film (Prof. Harun Farocki and Thomas Heise). In his films he investigates imaging techniques, documentary conventions and representations of history in its spatial dimension.

Answiesen

In collaboration with Yeliz Palak

HD, color, stereo, 9 minutes, 2017

The village Answiesen has no inhabitants. It consists of ten buildings, including a school and a town hall. Constructed by the Swiss Armed Forces as an operation in urban terrain facility in 1995, the police and the army use it as a training ground to practice special operations such as house searches and combat in urban terrain.

Reports of an incident, which occurred in the village during the film shoot, can be heard on the audio track. A narrator tells three testimonies, one of a soldier who observes the facility, another of an architect who recollects the facility's planning and design, as well as observations by a film team member.



Shown at:

- Begehungen Chemnitz, Institut Potemkin
Culture Palace Rabenstein Chemnitz, 2017



Chronic Dawn I & II

I, HD, color, stereo, 12 minutes, 2015

II, HD, black/white, stereo, 8 minutes, 2015

In the realness of architectural visualisation morning light becomes a permanent condition. Young and athletic people live in light flooded duplex apartments, between fireplaces and well polished wine glasses.

In the highly specialised field of architectural visualisations particular instruments and conventions have evolved. Computer-generated visualisations are staged and fictional, yet they manage to influence the way in which we think about cities, and shape the notion of what future cities and citizens should look like.

The term Chronic Dawn refers to a specific lighting - widely used in the field of architectural visualisation - which lets buildings appear extra three-dimensional. On a symbolic level, dawn refers to a new beginning and a promising future.



Shown at:

- Solo exhibition, Chronic Dawn
T66 kulturwerk Freiburg, 2015



Waters Blue

HD, color, stereo, 33 minutes, 2015

Blown up in the rock between 1939 and 1941 the fortification Heldsberg blinked gaze spies upon the Rhine Valley (Swiss/Austrian border). Its field of fire forms the filmic terrain. The film shows recordings of traces in the landscape, depictions of the terrain and visual aids, like the map drawn of the field of fire. The fortifications' loophole limits the field of view, so the map provides an overview. It is a patchwork of existing maps, its collage-like appearance points out alterations in landscape and reveals cartography as an objectifying and regulating instrument. A voice reads text fragments from diplomatic documents, instructions and military regulations, written in their respective language conventions.



Ha'Riviera Gallery Bat-Yam

Shown at:

- No Man is an Island
Ha'Riviera Gallery Bat-Yam, 2015
- Grants Canton St.Gallen
Cultural Space Klosterplatz St.Gallen, 2015
- Fragments of Empire Symposium
Academy of Fine Arts Vienna, 2015
- Screening at Kunstverein New Jörg Vienna, 2015
- Screening at Stadtkino im Künstlerhaus Vienna, 2015



USE (Unexpected Side Effects)

In collaboration with RELAX (chiarenza & hauser & co), René Fahrni,
Chantal Romani, Studio Action (Silvia Popp & Anja Moers)

and Judith Weidmann

Multimedia-installation, 2012

USE (Unexpected side effects) is set up as a video-installation. The space is furnished with a worktable - with video screens and folders on it - and a hotel bed, which serves as a work place for tired entrepreneur souls. A fog machine hides underneath the bed. From time to time it produces a room filling cloud which serves also as an instable projection surface for two videos. Moreover next to the bed, the visitors are invited to hear five preachers of the neoliberal ideology talking about how to lead a better life. In another corner a filter coffee machine is placed on a second worktable and produces non-stop coffee-to-go and hot steam. The picture of the employee of the month is pinned on the wall next to the coffee machine. Some chairs are ready to host visitors who are interested to watch some of the videos, to read a folder with text materials and for those who would like to work on their own stuff at the worktable or to sit and appreciate some time to waste. Furthermore a cleaning cloth is fixed on a wiper machine which is smearing very slowly the most popular word heard in institutions, art schools and other places forced to all kinds of quality checks: Evaluation!

The interest of the USE-team lies in a field beyond academism and dilettantism. USE was formed as a possible approach to non/institutional frameworks of art, education and critical thinking. USE stands for the questioning of the inflationary increase of formalized institutional representations of quality. USE as a set up is a spacial proposition to avoid any cannibalism by the self/exploiting creative industries within the growing exclusion process due to the satellisations by institutional and private power structures.



Shown at:

- 1st Tbilisi Triennale Offside Effect
Center of Contemporary Art Tbilisi, 2012

