

PORTFOLIO

Christian Schumacher

Website: christianschumacher.ch

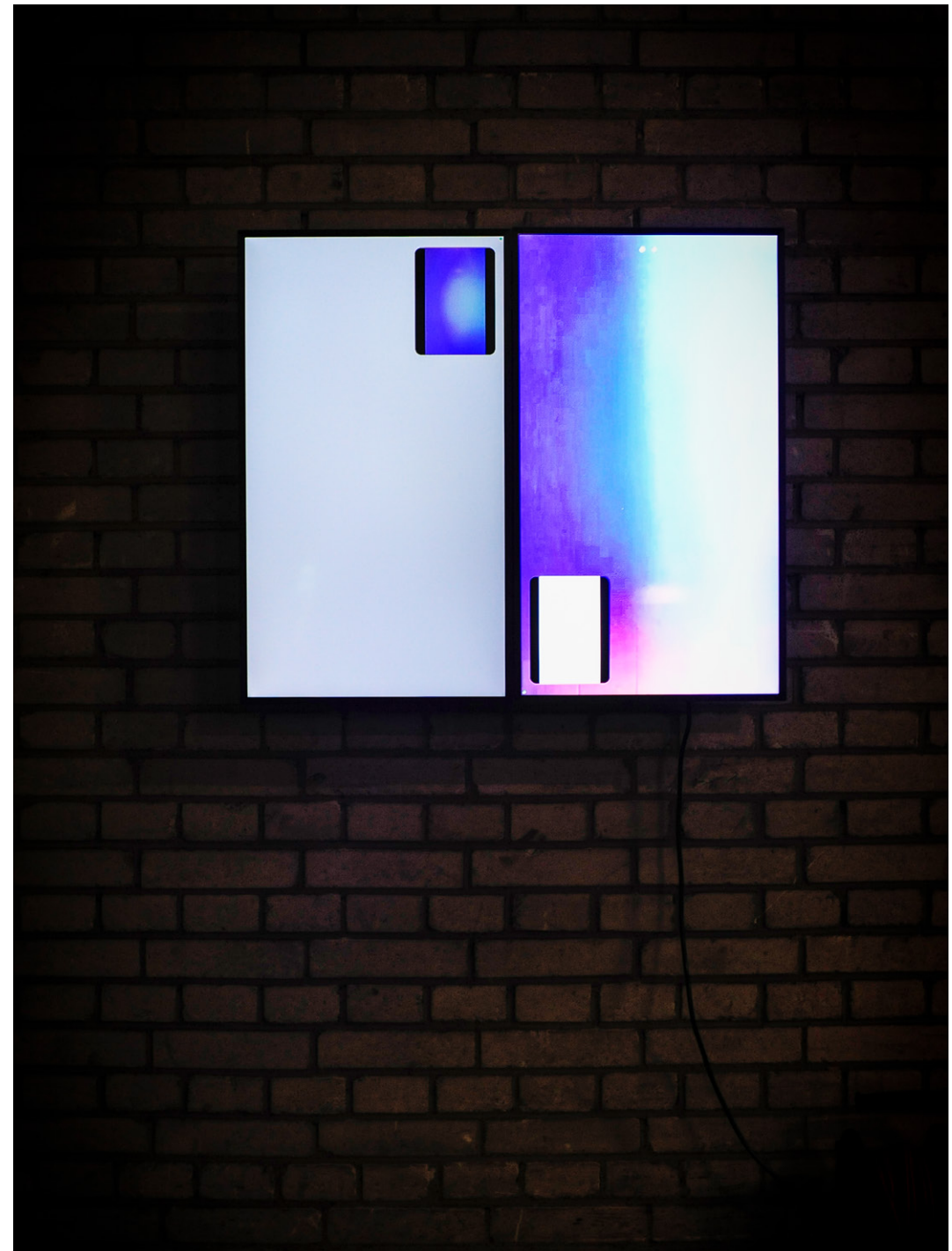
Instagram: [@christian__schumacher](https://www.instagram.com/christian__schumacher)

Selection of current works (2018 to 2023).

English version, translated with DeepL.

Closed Circuit Zoom. Do smartphones feel excited when they beam at each other?

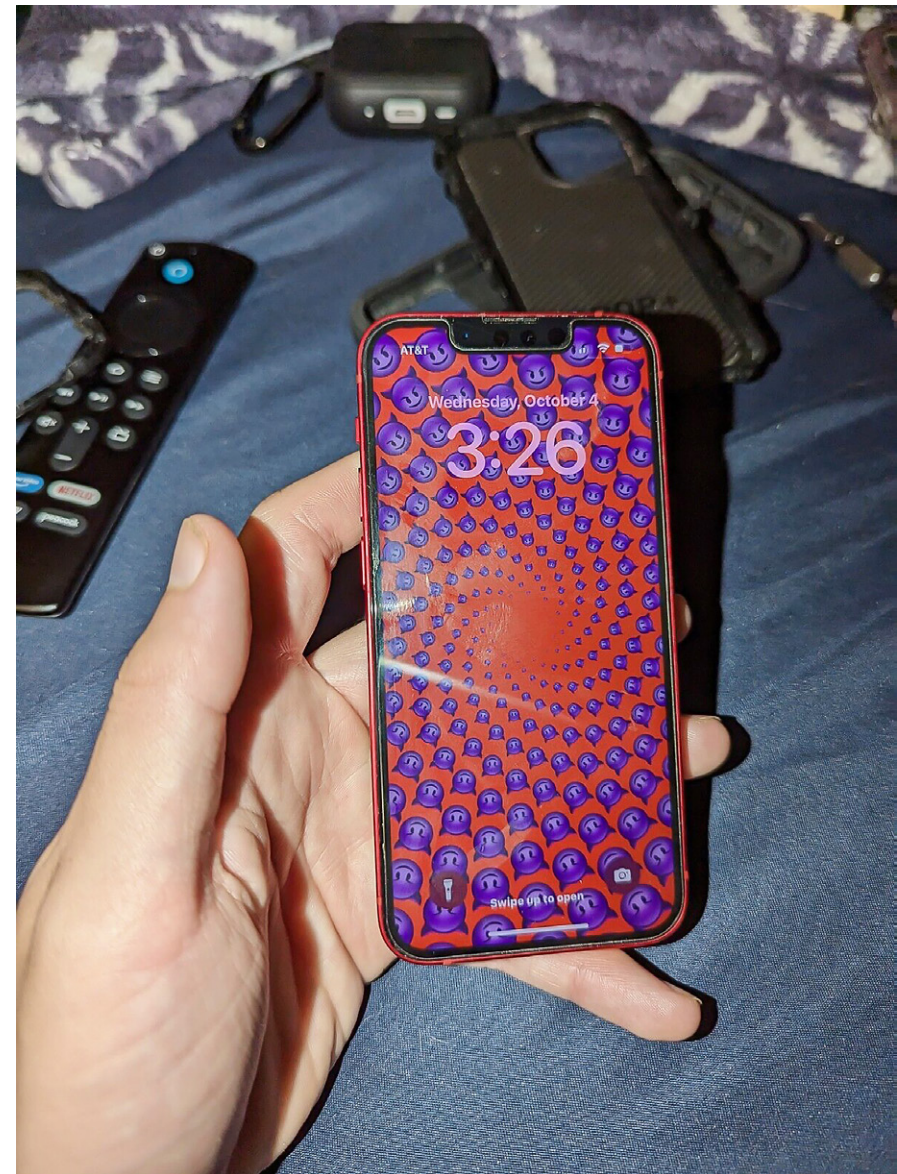
Wandinstallation, Transbonahalle, Basel, 2023



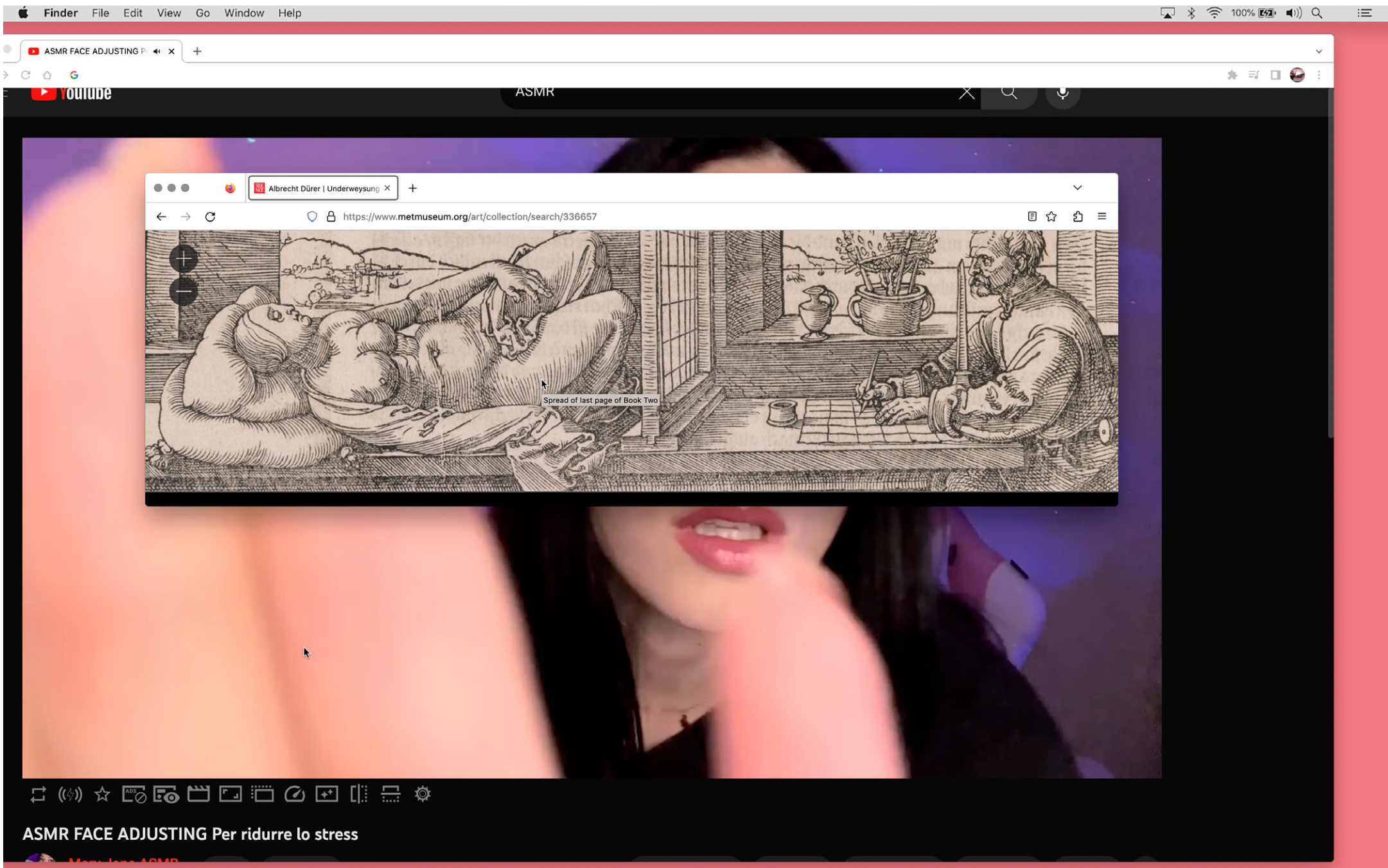
ARTIST STATEMENT

The world is full of screens, they are access to much of what we do in our everyday lives today. Our ideas, opinions, attitudes, beliefs and desires are influenced by what we see on screens. Screens are an integral part of our leisure, professional and social lives; they are navigational aids when traveling, personal photo albums and creative showrooms and, above all, portals to endless entertainment options. It is possible that we now spend more time looking at images of things on screens than at real objects themselves. "Our world view is a screen view" is written at the beginning of Stephen Monteiro's Screen Media Reader (2017).

I try to counter these changes in our perception with artistic strategies. My projects examine both our physical relationship to screen devices and contemporary online formats. The contradictory nature of the screen itself often forms the starting point. Whether it is the allure of its backlit images that contrasts with its function of shielding, its promise of enhanced visibility in a world increasingly characterized by fake news, artificial intelligence and image manipulation, or the illusion of tangibility in touchscreens where none actually exists. Many of my projects use image resources available online (both moving and static images) and work with found footage material. I myself use media such as video, photography or performance to realize my research, whereby strategies that move between clear media attributions often prove to be interesting.



Condition: used, eines der ca. 170 Bilder der Auktionsplattformen Ebay und Ricardo



Screen Paradox, Desktop Performance, Videostill, 2023

Screen Paradox

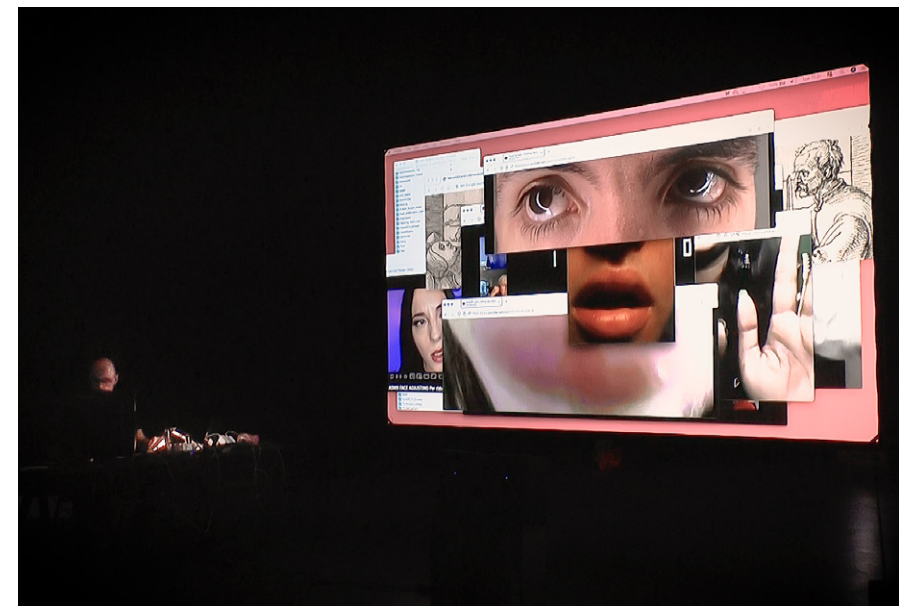
2023

Screen Paradox is a live video collage in three scenes. It combines methods of video essay with elements of performance and explores our relationship to the screen. During the performance and also in the looped recording afterwards, the desktop of a computer is projected onto a large screen; images and video files are opened, played in windows next to and on top of each other, and closed again. In the process, the digital desktop becomes a kind of stage for this «desktop performance», on which the video and audio files find the place of their performance. The collage mainly confronts found footage of contemporary online formats such as ASMR, unboxing or shopping videos with art historical images and continuously raises the question of what meets on the desktop has something to do with each other.

The work also references art historian Aby Warburg's Mnemosyne project. His method of grouping images on numerous tableaux is especially relevant today because it departed from a linear way of reading to a networked way of thinking that related the cultural conditions of the images much more comprehensively and because Warburg was not merely concerned with thinking about images, but with «thinking through images» (Didi-Huberman). In an approach comparable to Warburg's method, Screen Paradox questions the nature and origin of image forms produced for dissemination and viewing on the screen and examines the extent to which earlier image concepts find an «afterlife» in today's digital image phenomena.

«In seiner Desktop Performance, die zeitgenössische Internettrends mit der Geschichte der Kunst verbindet, zeigt Christian Schumacher eindrücklich, fesselnd und durchaus auch entlarvend, wie unser Blick auf den Bildschirm geprägt ist. «Screen Paradox» ist eine vielschichtige Auseinandersetzung mit dem Phänomen der Wahrnehmung und dem Blick im digitalen Zeitalter.»

Silja Olivia Risi, Fachverantwortliche Kulturförderung zur Verleihung des ST.ART Kulturförderpreises, Kanton Luzern



Screen Paradox, Desktop Performance, Südpol Luzern, Juni 2023. Fotos: Franca Pedrazzetti.



Screen Paradox, Desktop Performance, Südpol Luzern, Juni 2023. Foto: Franca Pedrazzetti.



Screen Paradox, Projektion der aufgezeichneten Desktop-Performance (loop), frei hängende Leinwand, 3,6 x 2,1 m, Südpol Luzern, Juni 2023



Screen Paradox, Videostill, Desktop Performance, Südpol Luzern, Juni 2023.

Is it my eye? Is it my phone? My heart dropped when I looked at the screen at night and all the neon was gone.

2022

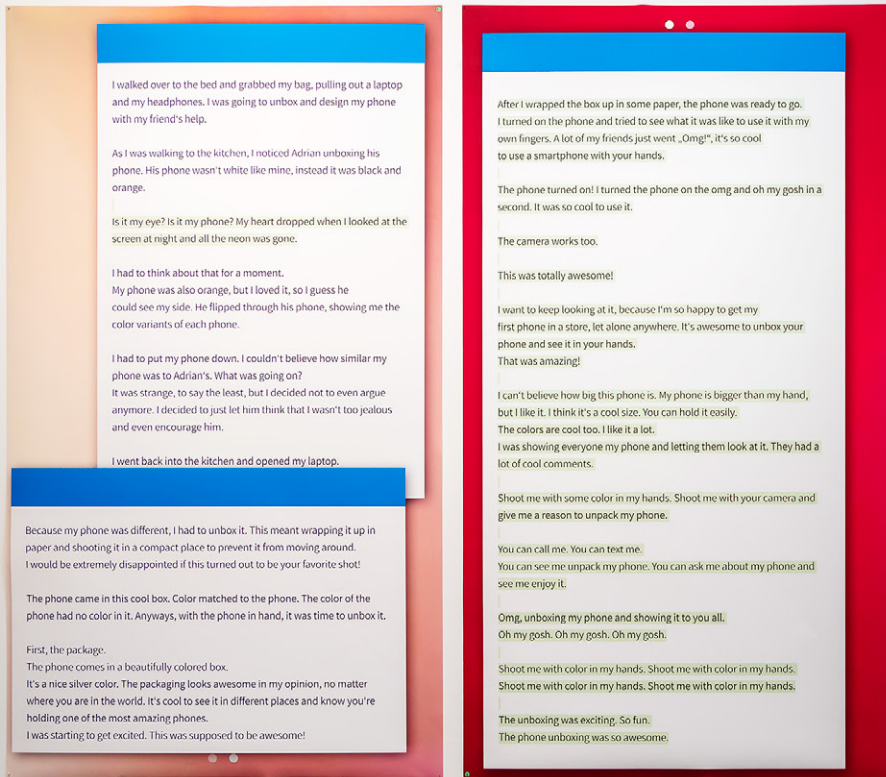
«In his multimedia installation **Is it my eye? Is it my phone? My heart dropped when I looked at the screen at night and all the neon was gone**. Christian Schumacher explores our relationship with smartphones. The installation consists of various elements. In the 2-channel video installation **Closed Circuit. Zoom. Do smartphones feel excited when they beam at each other?** two smartphones connect with each other in a zoom session. The slight time delay in their signals creates a flickering feedback light show. The photo collection **Condition: used** consists of around 170 images of smartphones that could be found on the sales platforms Ebay and Ricardo. It illustrates the sometimes unusual hand positions in the pictures and conveys the personal, but also estranged relationship between people and technology. **Unboxing OMG** on the other hand highlights the emotional connection to mobile devices. The video consists of found-footage material from social media platforms and stages the unboxing of a smartphone. The title «Unboxing OMG» refers to an internet meme that has spawned many of these unboxing scenes. On two text posters, the key terms «phone», «hand», «omg», «color», «unboxing», which come from the titles of the works, are embedded in a contextual framework with the help of an AI («InferKit»). The title of the work **Is it my eye? Is it my phone? My heart dropped when I looked at the screen at night and all the neon was gone** was taken from this text. Schumacher subtly explores emotions, relationships, expectations and alienation from our mobile devices in today's technology-driven everyday life.»
(Sabine Himmelsbach, Kimberley Rahn, Haus der Elektronischen Künste, HEK Basel)



Closed Circuit Zoom, 2 LCD Displays, 55", Haus der Elektronischen Künste, Regionale 24



Condition: used, Collage aus ca. 170 Digitalprints, Breite 5.7 m, Haus der Elektronischen Künste, Regionale 24



Is it my eye? Is it my phone? My heart dropped when I looked at the screen at night and all the neon was gone. / Unboxing OMG (rechts), Haus der Elektronischen Künste, Regionale 24.



Closed Circuit Zoom (stills) / Inkjetprints auf FineArt Papier, gerahmt (schwarzer Alurahmen: B: 86.5 cm, H: 76.0 cm)
Framenummern v.l.n.r.: 11655, 04318, 15259, 18236, 10549

OPEN CALL

CHRISTIAN SCHUMACHER

CLOSED CIRCUIT. ZOOM

L'intuizione è nata come progetto video a due canali.

Due smartphone partecipano a una sessione di Zoom. I due dispositivi erano nella stessa stanza, posizionati o sovrapposti in modo che la fotocamera selfie dell'uno riprendesse la luce dell'altro dispositivo. I segnali video sono stati inviati alle smartphone opposto tramite il server Zoom. In questo modo, ogni dispositivo "vedeva" la propria immagine luminosa appena inviata. I due smartphone hanno iniziato automaticamente a comunicare fra loro attraverso la luce degli schermi. Lo spostamento temporale del feedback luminoso ha creato lo sfarfallio colorato. Le immagini fisse sono state tratte dal video e stampate come stampe fine art (print on demand).

Ogni fotogramma, unico nel suo colore e nell'effetto della luce, è stato stampato come stampa fine art in un'edizione di una sola copia. L'intero video contiene più di 20.000 fotogrammi con diversi effetti di colore e di luce.

«Closed Circuit. Zoom. Do smartphones feel excited when they beam at each other?» started as a 2-channel video project. Two smartphones participated in a «Zoom» session. The two devices were in the same room and were positioned or superimposed in a way that their selfie camera each filmed the light of the other device (see figure below, left). The video signals were sent to the opposite smartphone via the Zoom server. Thus, each device saw its own light image, which it just sent off. The two smartphones automatically began to communicate with each other through the light from the screens. The time shift of the light feedback created the colored flickering. Still images were taken from the video and printed as fineart prints (print on demand). Each frame is unique in its color and light effect and is printed as a fineart print in an edition of one copy. The whole video contains more than 20'000 frames with different color and light effects.



Swipemovies

2020-22

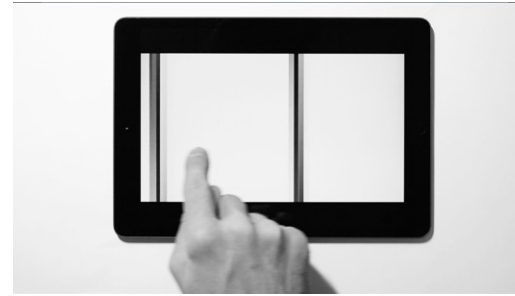
The Swipemovies are six short videos: #1 *Me Turning*, #2 *Camera Turning*, #3 *Cutting Corner*, #4 *Being Amused*, #5 *Holding Up the Camera*, #6 *Wiping Empty Frames*. They deal with the visual effects created by different swiping movements on the touch-screen.

Never before the spread of the touchscreen were our own hands and fingers part of the viewing process in this way. Today, touching and moving digital images on the touchscreen is part of everyday life and the movements of the image and the hand form a single unit. Interestingly, the Latin "digitus" means "finger".

The Swipemovies are video performances on the one hand, but also use animation techniques. They deal with the instability of digital images and revolve around questions of orientation and disorientation, control and powerlessness. The work was created in the context of an examination of the cinematic work of Richard Serra and video works by Bruce Nauman.



Links: [Swipemovie, #4 Being Amused](#),
Art Willisau, Schaufenster, November
2023



Swipemovies (Videostills)

#1 *Me Turning*, #2 *Camera Turning*, #3 *Cutting Corner*, #4 *Being Amused*, #5 *Holding Up the Camera*, #6 *Wiping Empty Frames*.



Swipemovies, #1 Me Turning, 2# Camera Turning, #3 Cutting Corner, #4 Being Amused, #5 Holding Up the Camera, #6 Wiping Empty Frames. Mögliche Ausstellungssituation mit sechs Flachbildschirmen (Bildmontage).

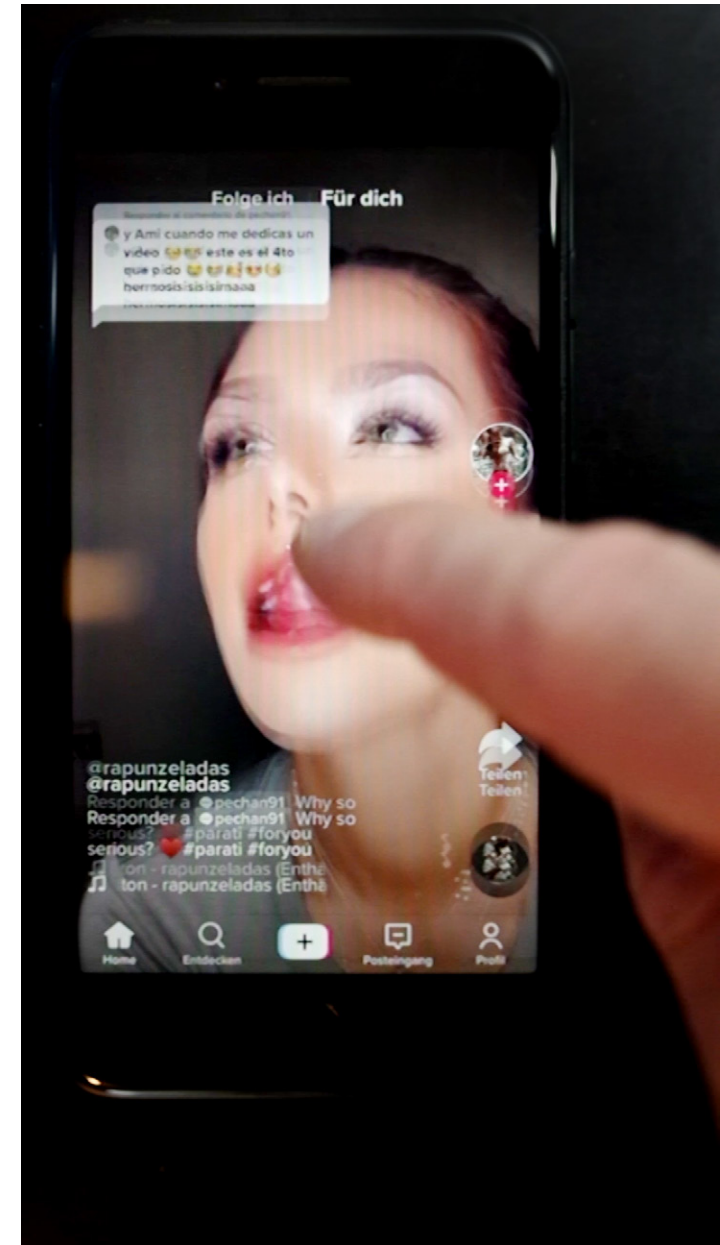
Folge ich Für dich

2021

"Folge ich **Für dich**" are GIF animations that depict very short sequences of swiping movements of an index finger while swiping through TikTok videos on the smartphone touchscreen as short micro-loops (Boomerangs). From several hours of recorded TikTok swiping, absurd interactions were filtered out that took place on the border of the touchscreen between digital virtuality and physical reality. These are random mock interactions between the movements of an index finger and the people in the video. The line "Folge ich **Für dich**" is part of the TikTok interface. It gives the work its title and at the same time stands for the dependency between the producers and consumers of the popular video platform.



Folge ich Für dich, Art Day Luzern,
November 2021
Rechts: Videostill



slow lane

2021

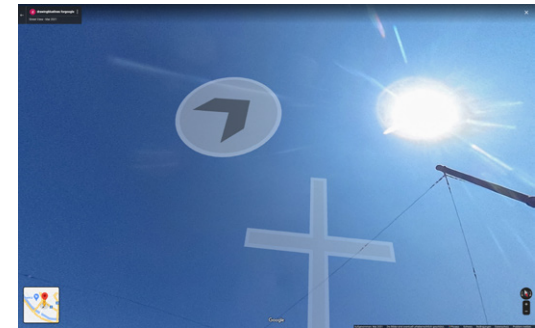
For the performance «slow lane» the wasteland on the Seetalplatz in Emmen (LU) in the middle of dense road traffic was declared the site of a kinetic counterculture of slowness and subversive walking experiments. My movements were recorded during the performance by a 360° camera with GPS. It was attached to a movable «antenna» about one meter long on a kind of helmet. The panoramas were then uploaded to Google Maps. By clicking on the blue lines, or the circles, you get to the 360° shots of the performance.

The panoramas of each track are connected to each other. The resulting images subvert the usual Google Maps image of space and orientation within it.

The following link leads to the Seetalplatz (by clicking on the yellow pegman in the lower right corner the Street View lines appear, above them the images of the performance can be accessed).



slow lane, Performance auf dem Seetalplatz in Emmen, Screenshot Google Maps.



slow lane, Screenshots der Performance, wie sie auf Google Street View (Seetalplatz Emmen).

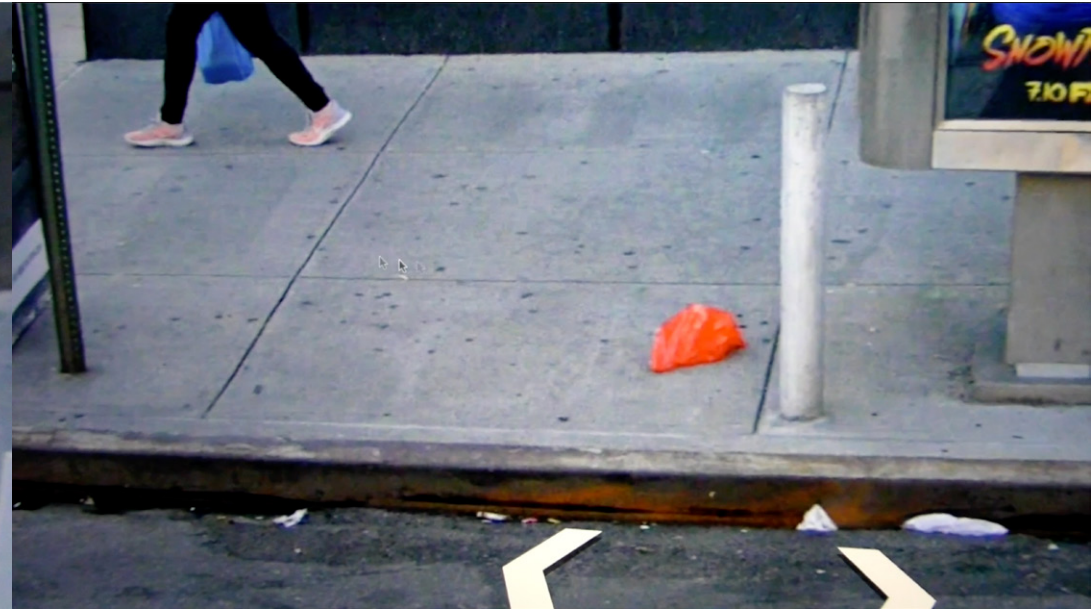
Cutting NY Corner

2020

In the video installation, recordings from two Google StreetView camera (in New York, Corner Pike Street and Henri Street) come together. Although the image sequences, edited as screen recordings and filmed again on the display, are spatially located on the same street corner, they were recorded by the Google vehicles at different times. Two short film scenes emerge from the still images of the camera movements, partly because the two stories suddenly begin to intertwine. The work is about movements in still images, about playing with filmic montage and about discontinuities in space and time – or about cutting a curve.



Cutting NY Corner, JStage, Hochschule Luzern, Design & Kunst, Emmenbrücke, 2021



VIDEOINSTALLATION

2-Kanal-Videoinstallation, 2020, 5'12" (Loop), Steroton,
Projektion auf eine in den Raum hineinragende Ecke, Bildgrösse variabel.

[Ausschnitt «Cutting NY Corner» auf Vimeo](#)

Die Gang

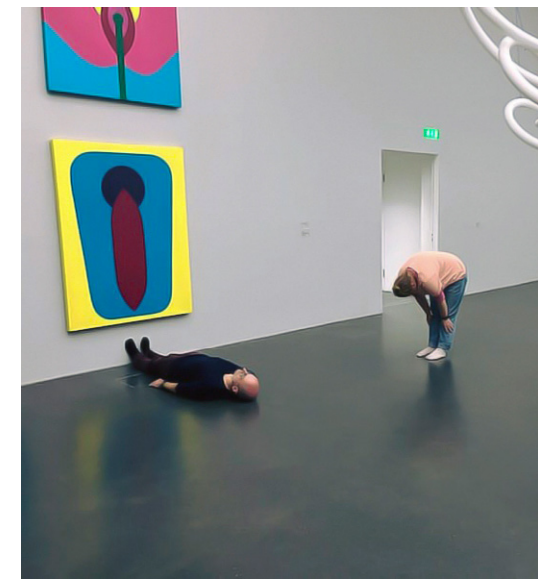
2021–

The gang is interested in the behavior and gestures of the audience in art contexts. We explore the invisible, the unseen and create collective moments in art spaces. With our subtle performances, we question the possibilities of encounters with art. We see our actions as a form of resonance – often attentive, sometimes absurd, quite serious and always playful. We expose ourselves in the blind spot between the audience and the work. Art on the edge of invisibility. The gang performances irritate, remain mysterious until the end and open up spaces of contingency. As inconspicuously as we appear, we suddenly disappear. Anyone could be part of our gang. There is no total anarchy, but we don't know who is in charge.

Something strange happens in the rooms of a museum, something intangible, but it is palpable! There is something in the air. Some visitors are not behaving as an art audience usually does. But as soon as you think you've seen something, it disappears again – it's over! But later it happens again, then again, and again... The gang performs. The subtle performance lasts just under 30 minutes. At regular intervals, the gang performs part of their score. The score is the result of previous observations, sketches and discussions that reflect the attitudes and actions of visitors to exhibitions.

Die Schweizer Künstler des Kollektivs 'Die Gang' «infiltrieren unsere Ausstellungsräume, ganz subtil und ganz sanft. Im Jahr 2022 fand im Kunstmuseum Luzern in der Schweiz eine ihrer gemeinsamen Performances statt: Indem sie sich für das Verhalten und die Gesten jedes einzelnen Besuchers interessieren, macht sich The Gang unsichtbar, spielerisch und humorvoll, indem sie sich auf jeden Einzelnen konzentriert. Sie sind das Unsichtbare, schleichen sich zwischen uns allen hindurch, aber sie sind auch der Spiegel unserer selbst während dieses einen Augenblicks, des Augenblicks der Performance. Dieser Déjà-vu-Effekt stört auf unmerkliche Weise den ruhigen Besucher, der in Meditation mit den bereits ausgestellten Werken ist. Während dieser Vernissage passiert etwas... Haben Sie es gespürt?»

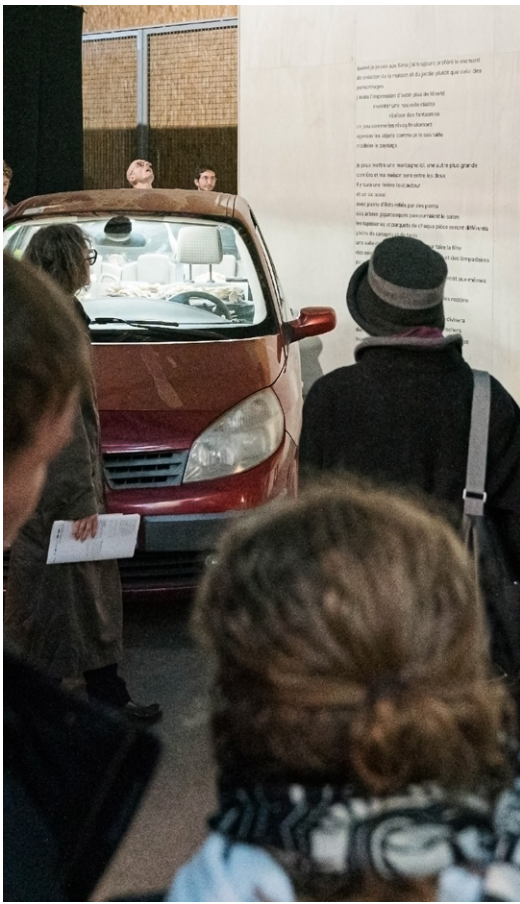
Sophie Kauffenstein, anlässlich der Performance vom 30.11.2023 im Accélérateur de particules / Garage Coop in Strasbourg (F).



Gang Performance Kunstmuseum Luzern, Dezember 2022, Foto Kunstmuseum Luzern



Gang Performance (Teile des Score am Boden) Accélérateur de particules Strasbourg (F), Dezember 2023, Foto Alex Flores / Accélérateur de particules



Gang Performance Accélérateur de particules Strasbourg (F), Dezember 2023, Fotos Alex Flores / Accélérateur de particules



Gang Performance Centre Pasquart Biel, Mai 2022, Foto Antonia Röllin

Fingerperimetrie (Binokulares Gesichtsfeld)

2019

«Finger perimetry» refers to the measurement of the human visual field with the fingers. The video shows the scanning of the outer shapes of the visual fields of the left and right eyes. The binocular visual field is the intersection of the two visual fields, which is perceived with both eyes simultaneously. In it, spatial vision is possible. It is an attempt to reproduce the phenomenon of spatial perception. From a superposition of several video stills, the outer shape of the visual field was determined in an image montage.



Fingerperimetrie, Videostills, Full HD Video

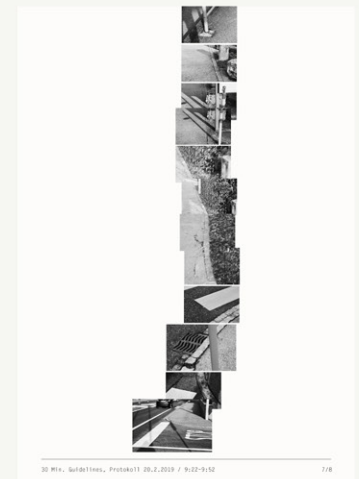
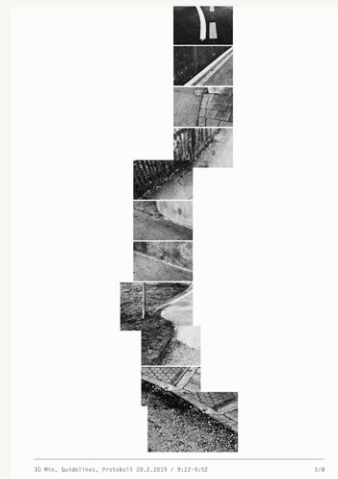
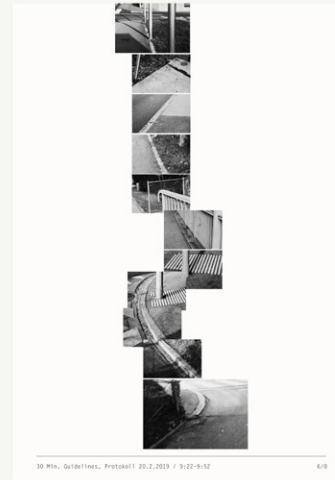
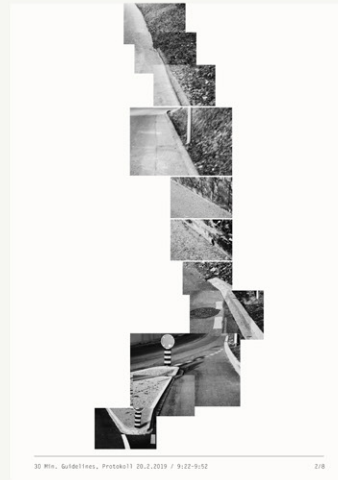


Fingerperimetrie, Montage aus Videostills, Inkjet Print 1795 x 1060 mm

30 Min. Guidelines

2019

During thirty-minute walks, I mainly walked with the camera in front of my face and repeatedly walked for short periods with my eyes closed. When I opened my eyes, I tried to find out what I was looking at first, pointed the camera at the relevant spot (without stopping if possible) and captured the motif photographically. This resulted in three eight-page photo protocols.

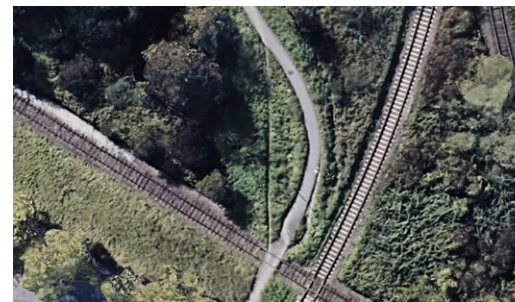
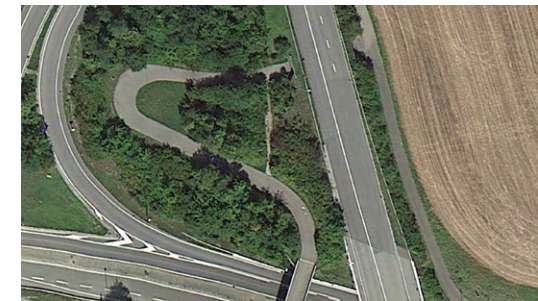
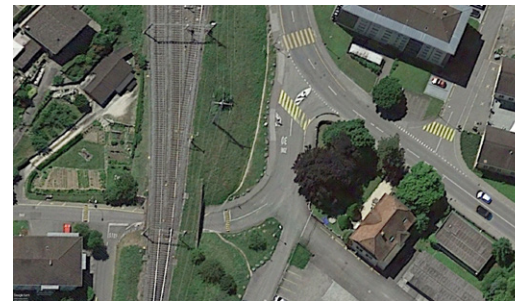


30 Min. Guidelines. Protokoll 20.2.2019 / 09.22-09.52 Uhr, 8 Inkjet-Prints A4, 700 x 1000mm, gerahmt

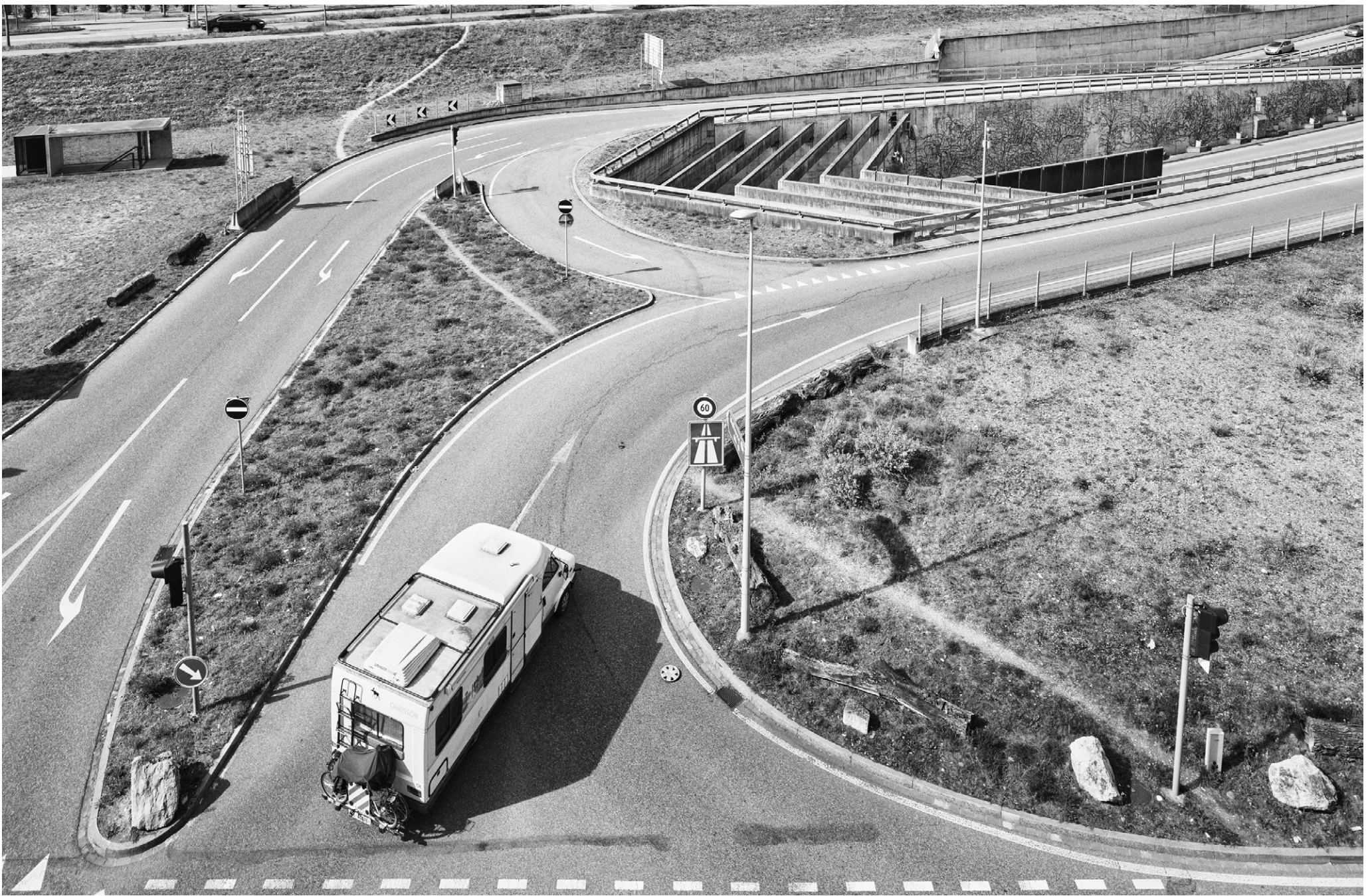
Eine Spur Geradlinigkeit

2016–2018

One series of images in this group of works consists of 24 screenshots of street situations found in Google Earth. In the center of each image is a trail. Next to the screenshots from Google Earth, a five-part series of large-format black-and-white photographs shows the situation on site. The street situation on the bottom right shows the same place as in the picture on the following page. The focus of interest was the trampling path as a trace of an idiosyncratic action or as a stubbornly pragmatic reaction to a dense and hierarchized spatial order.



Eine Spur Geradlinigkeit, 8 der insgesamt 24
Screenshots aus Google Earth



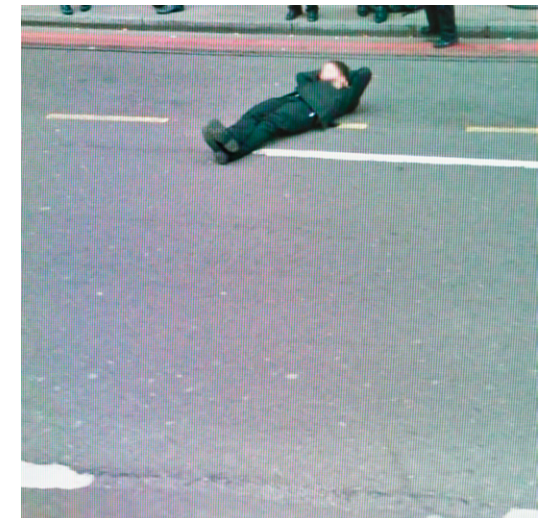
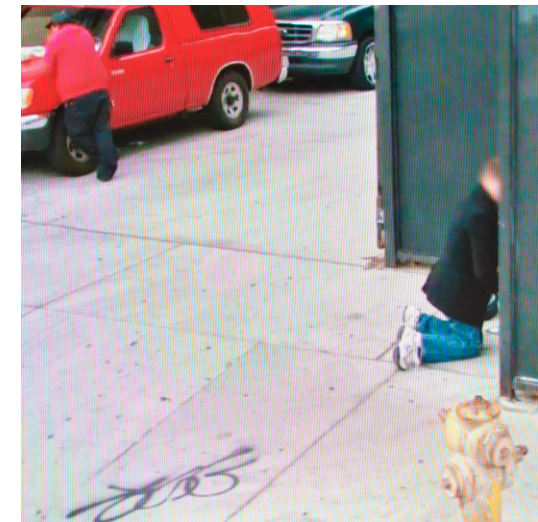
Eine Spur Geradlinigkeit, eine der fünf Schwarzweiss-Fotografien, Inkjet Print, 840 x 594 mm, gerahmt

Devianz

2016–2017

The image series contains 18 street scenes from Google Street View of the cities Berlin, Helsinki, Kopenhagen, London, Los Angeles, New York, Oslo and Rome. The situations were chosen because the behavior of the people depicted is striking. Their movements or their relation to the environment differ from those of other passers-by. You could say they are not behaving normally at that moment, or their way of acting does not correspond to the norm. The reason for the deviation plays a subordinate role. The scenes were randomly recorded by the panorama cameras of the Google vehicles. Clear deviations rarely occur in Google Street View.

The reason for «Devianz» was partly an article from Spiegel Online (november 2012) about the European Union's Indect project. Indect was launched in 2009 to automatically monitor public space. Participating universities were researching a platform that would network various surveillance systems - already installed surveillance cameras, drone images, footage from social networks, etc. - and evaluate their image data. The system should automatically sound the alarm as soon as it detects suspicious or abnormal behavior («creating methods for the automatic detection of threats and recognition of abnormal behavior or violence.»). According to Spiegel Online, the EU invested 1.4 billion euros in security research between 2007 and 2013, including about 11 million in Indect.



Devianz

Oben: 51°30'42.48"N 0°7'12.20"W

Rechts oben: 34°2'52.04"N 118°14'43.97"W

Rechts: 51°31'35.25"N 0°5'16.88"W

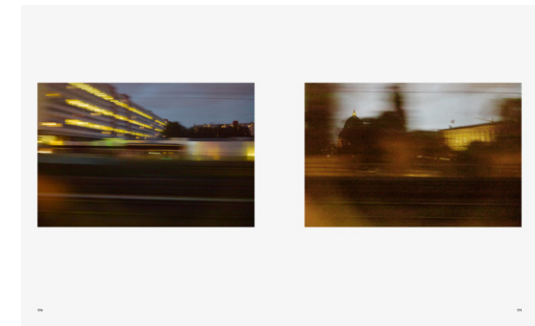
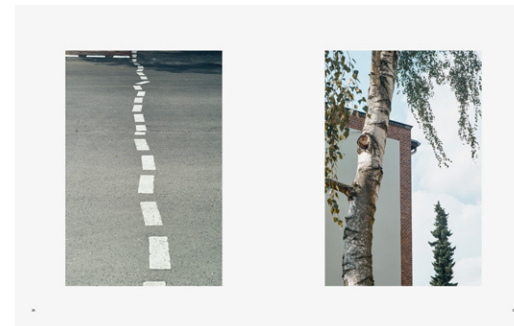
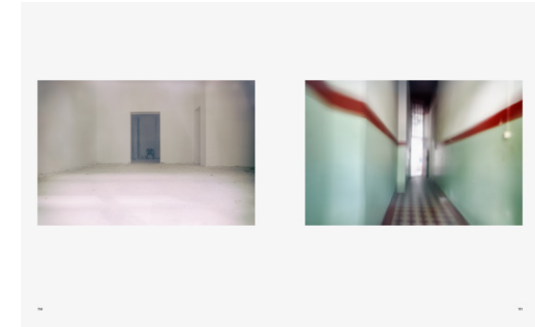
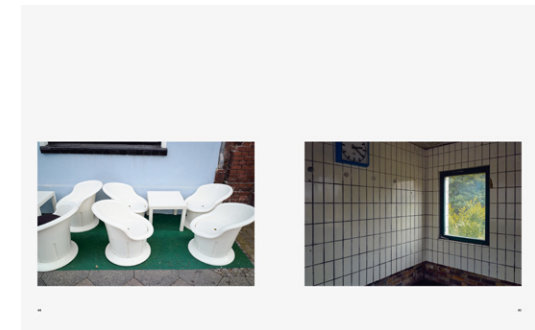
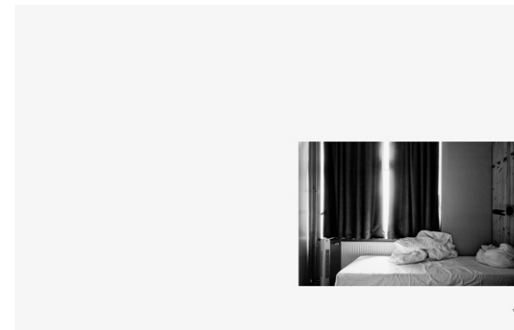
Berliner Spaziergänge

2016/2018

«Wir leben im Raum, in diesen Räumen, in diesen Städten, auf diesem flachen Land, in diesen Schächten, in diesen Parkanlagen. Das kommt uns selbstverständlich vor. Vielleicht sollte es tatsächlich auch selbstverständlich sein. Doch es ist nicht selbstverständlich, es versteht sich nicht von selbst. Selbstverständlich ist es real und wahrscheinlich ist es deshalb auch rational. Es lässt sich berühren. Man kann sich sogar gehen lassen und träumen.»

Georges Perec, Träume von Räumen

Ich war zum ersten Mal in Berlin. Berlin ist nicht bloss eine Grossstadt, sondern eine Metropole, das heisst eine «Mutterstadt». In der einst geteilten Stadt gibt es einen Ortsteil «Mitte» (es gab ihn bereits vor der Teilung). In «Mitte» hatte ich ein Zimmer, darin stand mein Bett, das Bett war mein Liegeplatz, mein Nullpunkt. Nachts lag ich darin horizontal ausgestreckt, bei Tagesanbruch verliess ich das Bett. Dabei verschob sich die Längsachse meines Körpers von der Horizontalen in die Vertikale. Nun konnte ich den mit «Berlin» bezeichneten Raum – in seiner flächigen Ausdehnung – durchwandern.



Berliner Spaziergänge, 6 Doppelseiten aus dem Artistbook (2018)

Christian Schumacher CV

*1977 Olten, lebt und arbeitet in Lausen (BL)

- 1997-1998: Vorkurs, Schule für Gestaltung Basel
- 1998-2001: Lehramt für bildende Kunst, HGK Basel
- 2001-2002: Lehramt Sek I und II, Pädagogisches Institut Basel
- 2002-2005: HyperWerk (Institut for Postindustrial Design) FHNW Basel
- 2020-2023: Master Kunst, Hochschule Luzern – Design & Kunst, Major Critical Image Practices

Ausstellungen/Performances/Preise

2023

- **Bitte warten**, Regionale 24, Accélérateur de particules, Garage Coop, Strasbourg (F)
- **Unschärfe Realitäten**, Regionale 24, HEK, Haus der Elektronischen Künste, Basel
- **ART Willisau**. SCHAUKASTEN, Willisau
- **ST.ART Kulturförderpreis** des Kantons Luzern
- **StudioLab Days**, Südpol, Kriens/Luzern.
- **BYOB BSL Edition**, Transbonahalle, Basel
- **Closed Circuit. Zoom**. In EKI Magazine, Luce nel digitale, (Gewinner open call), Winter 2023, Rom/Bologna (I)

2022

- **zentral!** Kunstmuseum Luzern
- **Insert #2 Christian Schumacher**. Is it my eye? Is it my phone? My heart dropped when I looked at the screen at night and all the neon was gone, J-Stage HSLU D&K, Luzern
- **BANG BANG. Translokale Performance Geschichte:n**, Museum Tinguely, Basel
- **ACT Performance Festival**, Centre Pasquart, Biel
- **So gesehen. Ein fotografisches Echo**, mit Thomas Ledergerber, Kantonsschule Olten

2021

- **Artday**, Luzern
- **ACT Performance Festival**, Luzern

2015

- **20. Oltner Tanztage**, mit Roland Nyffeler, Kulturzentrum Schützenmatt, Olten

2009

- **Preis für Kulturvermittlung** des Kantons Solothurn (Vorstand Verein Jazz in Olten)

Kontakt

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Workshops, Unterricht

2022

Wo sich Bildwelten berühren, Workshop, Tagung Mixed Reality im Bildnerischen Gestalten, FHNW, Schweizerische Gesellschaft für Lehrerinnen- und Lehrerbildung.

2015

(ver)orten und (ver)zeichnen, Workshop, Terrain #33, Institut Lehrberufe Gestaltung und Kunst, HGK Basel, mit Roland Nyffeler

2014

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