

Portfolio

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unfolding with imagination

Open Studio Atelier Im Surinam, Basel | CH, 2024





unfolding with imagination
3 foam objects, 3 headphones,
1 audiopiece 10'35"
trophies of a playground
clay sculptures glazed

A voice can be heard through headphones that guides the listener's body through the four elements. It invites you to allow yourself to be moulded and thereby gain new body perceptions and physical states. The voice is accompanied by a soundscape consisting of the following musicians: Fiona Fiasco, Ti Kuhn, Laura Schenk, Fabian Möscher, Elisha Heller. The listener can sink into the soft surface of memory foam objects and is surrounded by clay sculptures from the „trophies of a playground“ series. The clay sculptures were created in dialogue with historical Venus figures from what is now the Middle East in pre-Christian times and Venus figures from South America, from 0 to 1000 AD. The sculptures are part of a series of works focussing on Venus sculptures. The work „trophies of a playground“ explores how the interaction with other bodies and different body knowledge shapes our body and our perception or moves us on an emotional level. Just like the audience, the clay objects have gone through the four elements in their creation process.

resonating diaries

Soloshow at Kunstraum Aarau | CH, 2022





16-channel audio installation: 9 latex balloons, HATO® Vit, 21 loudspeakers, loud-speaker cables, audio amplifiers, 2 waveplayer audio loop 28'12"



Upon entering the room-filling installation entitled *resonating diaries*, visitors are surrounded by a multi-layered soundscape. The sound bodies, made of thin latex skin, vibrate, tremble, shudder, and shake as sound spreads across their translucent membrane. Are they nourished or disturbed by these frequencies? Do they begin to resonate or do they silence the sounds?

From these everyday soundscapes, voices speak, situations and memories appear, bodies enter into a relationship, associations unfold. At the same time, every visiting body in the room also influences the work.

excerpt of the exhibition text by Vera Mühlebach

frequencies of interchange

Soloshow at Kunstraum Aarau | CH, 2022





It is a hope for successful resonant spaces, for meaningful exchange and a response relationship in which, to borrow Rosa's (2019) words again, „through the vibration of one body, the natural frequency of the other is stimulated.“ *excerpt from the exhibition text by Vera Mühlebach*

bodyworld 14–19,
2020/21
drawings: 32x44 cm

what can touch the untouchable?,
2022wax plate: paraffin, stearin, bees-
wax 32x86 cm



bodyworld 20–21, 2020/21
drawings: 32x44 cm

bodyworld encased 6, 2022
drawing in wax: paraffin, stearin, drawing, 32x44 cm

the vibrations of the world can make you explode, 2022
wax plate: paraffin, stearin, beeswax, 32x86 cm



detail:

let yourself be caught by a surprise, 2022

wax plate: paraffin, stearin, beeswax, 32x86 cm



top left:
bodyworld encased 4-6, 2022
drawing in wax: paraffin, stearin, drawing, 32x44 cm

top right:
bodyworld 4, 2020/21
drawing: 32x44 cm
frame, 2022
paraffin, stearin, drawing, 32x44 cm

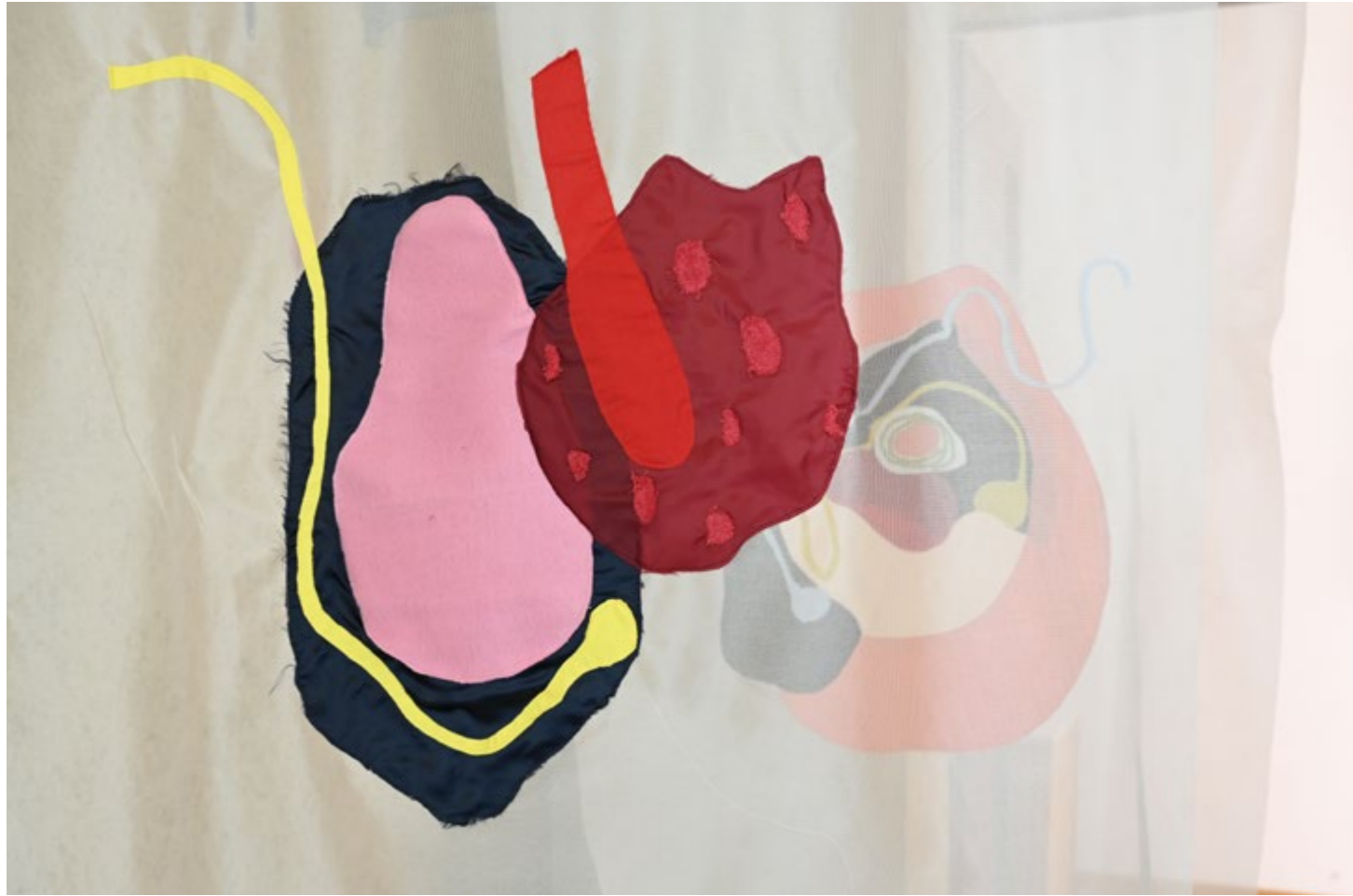
bottom left:
bodyworld 22-27, 2020/21
drawings: 32x44 cm

a gut feeling

Exhibition view: Soloshow at Kunstraum
Aarau | CH, 2022

5 fabric flags: 90 x 130 cm, metal poles



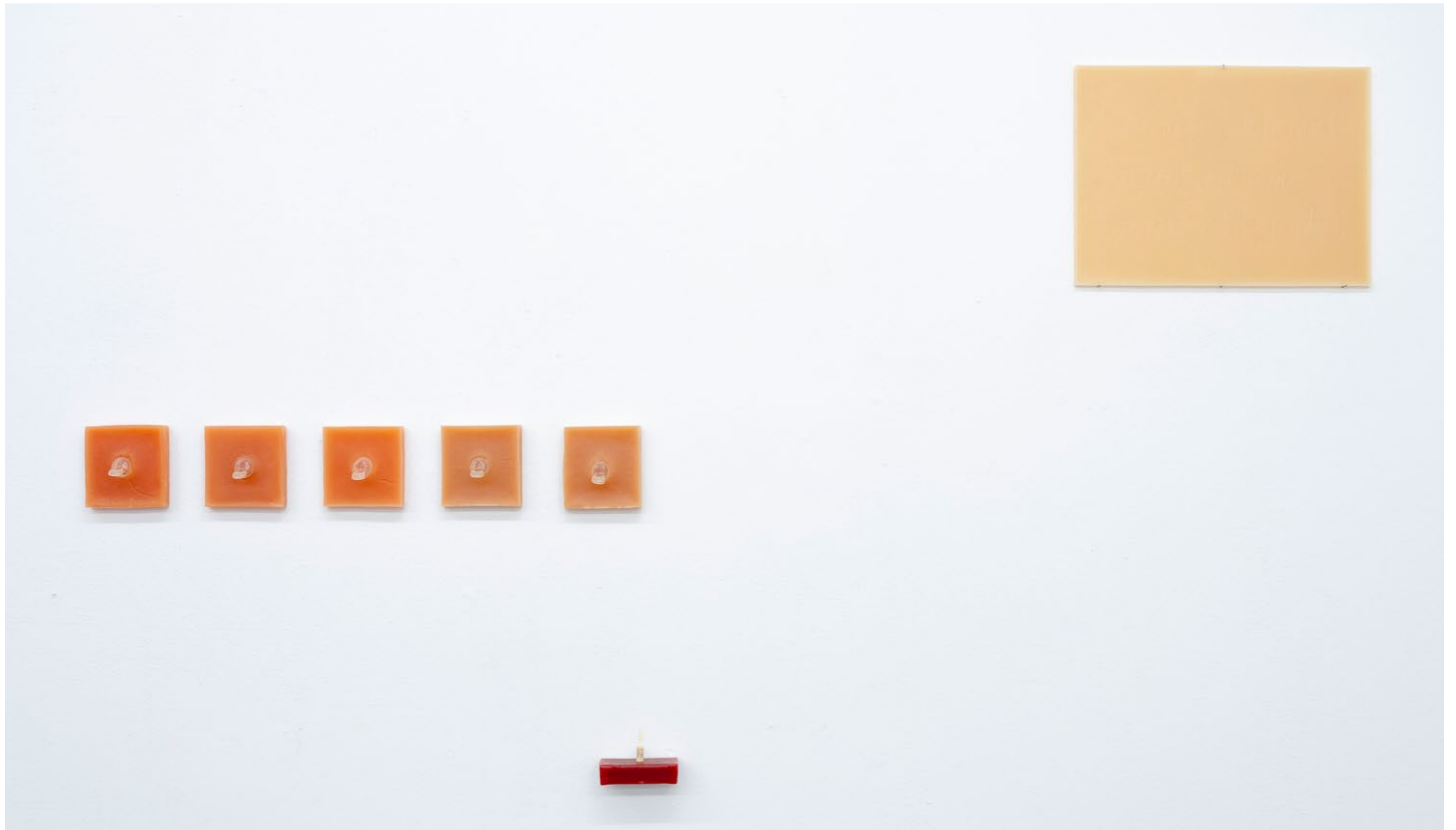


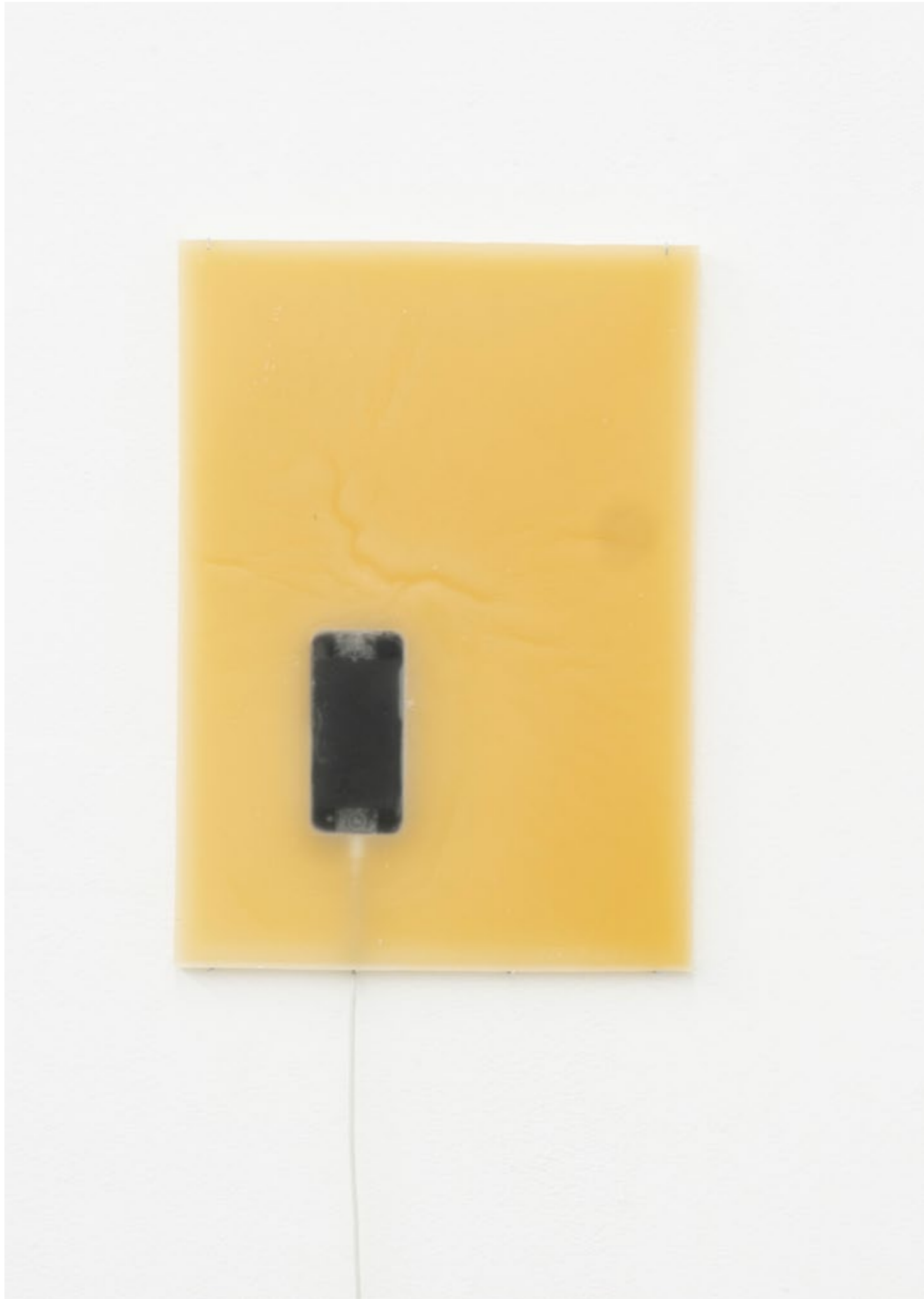
detail of two fabric flags: 90 x 130 cm



objects of necessity

exhibitionview: Soloshow at Kunstraum Aarau | CH, 2022





Exhibition view: Kunstraum Aarau | CH, 2022
sculptors of the serie objects of necessity:

wax objects 1 :

paraffin, stearin, beeswax, pacifier, each 11x11 cm

wax object 2 :

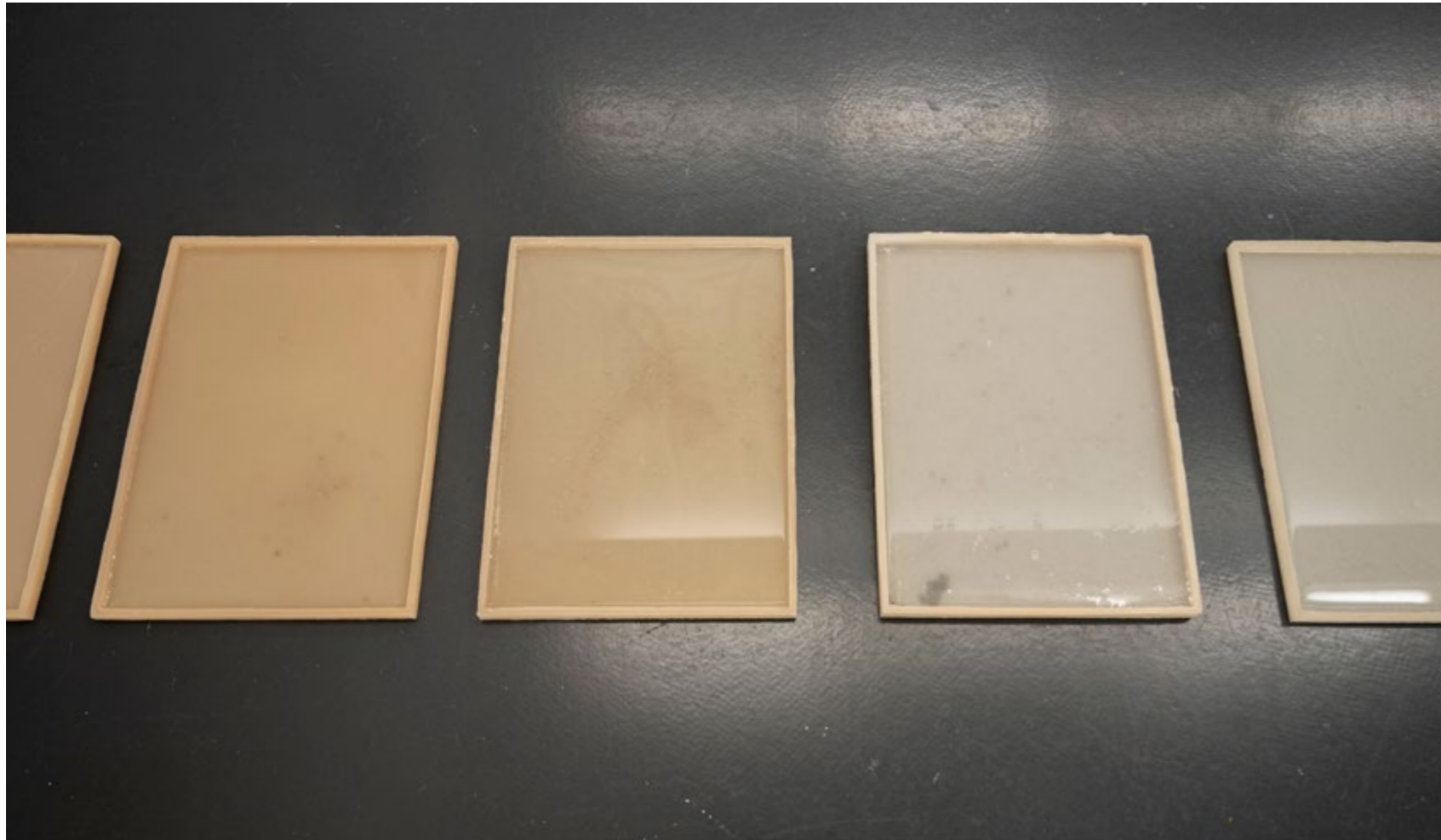
beeswax, morphine, 11x4x3 cm

wax object 3 :

paraffin, stearin, beeswax, smartphone, adapter,
30x42 cm

to resonate is to be hurt, to resonate is to care, to
resonate is to be privilegd

paraffin, stearin, drawing, 32x44 cm



Exhibition view: Kunstraum Aarau | CH, 2022
sculpters of the serie „objects of necessity:

top left:

wax plates: paraffin, stearin, water, each 32x44
cm, number of plates are variable

bottom left:

wax sculpters: paraffin, stearin, beeswax, moss,
grass, stone, each approximately 15x10 cm



In the group of works, objects of necessity, the artist reopens the space of reference: to the visitors, to our socio-economic context and its digital network structure. A smartphone enclosed in wax receives messages and calls from all those who want to contact it at the following number: 0772752160. Angela Staffelbach connects this deliberately provoked reaction in a broad sense with the question of whether consumption must be understood as a substitute for resonance. Thus, she sees our consumption attitude as a satisfaction of needs or a desire for reaction, in short, as two possible behavior patterns, neither of which receives any actual resonance.

excerpt from the exhibition text by Vera Mühlebach

convergence

exhibitionview: frequencies of interchange, Soloshow at Kunstraum Aarau | 2022



sound sculpture: wax plates, 35x35cm
loudspeaker, audio loop 03'41''

of fights we fought and figures we made

draft | 2023



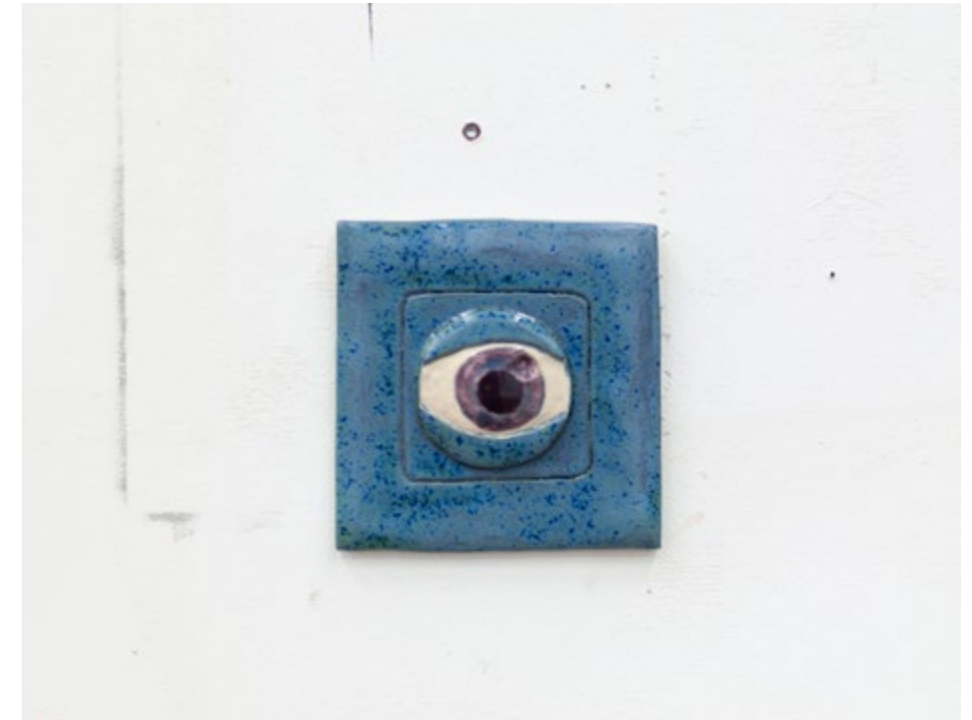
The three sculptures hang from knotted ropes. The metal objects are reminiscent of armor, corsets and jewelry. They could have occurred in different contexts. In a battle of Jeanne d'Arc, as a corset of a noblewoman, as jewelry in a fashion show. Figures and stories can be imagined. It is mostly female figures that come to mind in this context. Female figures who have been pressed into certain forms and ways of being, but who have also experienced themselves as strong, beautiful and courageous with these objects. They have fought their battles, each in their own way. These relics are left and now overgrown with moss and ivy.



installation: 3 sculptere out of metall, chords, ivy, moss,
about 15x30x65cm, 30x60x45cm, 15x55x20cm

circuit

Exhibitionview:
Groupshow Open Studio im Atelier Surinam | 2022



eight ceramics, each 13 x 13 cm

body, shapes and concepts / replicate

5 sculptures: PLA Filament, each 13 x 4.5 x 3 cm, marble bases | 2022





The model *Venus I* is a 3D scan of the stone sculpture from the work body, shapes and concepts / sculpting. The raw data was reduced in size three times and is now approximately the same size as the Venus of Willendorf, which served as the source model.

Venus II – Venus V are digitally sculpted and retouched variations of the figure Venus I. The figure from the later Palaeolithic period goes through various digital processes. It was scanned, corrected, refined and retouched and finally reproduced as different variations of itself. A figure was built up in fine layers by the 3D printer, showing the traces of the edits in the stone and the digital interventions.

Analogous to modern cosmetic surgery, the digital model of the stone venus can be adapted to our ideals and imaginations. However, by using local deformation tools, the countless fine-meshed measuring points in the digital model become visible and sometimes lead to unwanted side effects. Among other design possibilities, digital media and plastic surgery give us tools to shape and form bodies. Closely intertwined with this possibility is the process of evaluation and the reproduction of idealized images.

body, shapes and concepts / sculpting

Exhibition view: "Körper.Baden.Flow – Kunst im Thermalbad" Baden | 2019







Installation:

stone sculpture: limestone, 41x20x13 cm

video projection: 04'46" with sound

documentation Lichtensteig:

<https://vimeo.com/380008466>

The design of the Venus figure is based on the famous Venus of Willendorf from the Gravettian culture of the late Palaeolithic. Influenced by the currently prevailing ideals of beauty, she was remodeled in triple the size of the original.

The possible interpretations of the Venus of Willendorf are manifold and cannot be derived from today's supposedly natural gender roles. The figure offers a projection surface for various possible body concepts, body cults, role models and social forms. Images of a female body are projected onto the stone wall of the former steam bath, which is marked by layers of lime and sinter deposits. The body is worked on with stone carving tools and transformed. The images of the projection blend with the concise stone topography.

In the current time, the body is tool and material of self-design processes. It is seen as a mass to be optimized, which stands in a social context. The body is and was representative of existing social structures and at the same time offers the possibility for the innovation of social constructions. Body cult and body work are in constant exchange with their time.

I care

Installation view: der TANK | Basel | 2019





Installation: latex and nitrile gloves, sand, wooden table, wooden stool, dimension variable



The work *I care* consists of various latex and nitrile gloves filled with sand that interact in different situations, on the floor on a table or on a stool.

The subtly displayed interactions of the installation, invite us to question our stereotypical notions of care work performed. Who cares for whom? Under what circumstances? Under what conditions? In what relationships of dependency? With what motivation? How voluntarily? With joy? Out of love? Out of fear? Out of worry?

transgressing surfaces

Exhibition view: I-HOOD | Kunsthaus Baselland | 2019 | at Kunsthalle Luzern | 2023

<https://vimeo.com/379620957>





Kunsthalle Luzern, «Durch die Linse», Ausstellungsansicht, JAN/FEB 2023. Fotografie: Kilian Bannwart

Installation:

Audio on headphones 05'38''

51 concrete reliefs, each 28x28 cm, dimension variable

The installation „transgressing surfaces“ consists of 51 concrete plates and an audio work that runs through 2 headphones. The individual plates show a collage of different skin reliefs. Within the constant plate format, they function as modular surfaces that are assembled into ever-changing constellations.

A spoken poem-like text can be heard on the headphones. The audio works with superimposition and editing. The text of the audio layer deals with the human skin, our largest sensory organ. The speaking voice describes the skin as an imprint of experiences and what is experienced, but also as a permeable membrane between an inside and an outside. It tries to question, dissolve and transcend the limitation of the skin.



layers vanish toxins interfere
layers grow bacterias disturb
traces remain temperatures are separated
traces evolve oxygen and carbon dioxide pass

receptors of coldness An animated biosphere surrounds us
warmth fragrances and air particles
touch Algae and fungi
pressure Bacterial cultures and viruses
and pain archaea and protozoa

will remember what they experienced
historicized skin Moods and tensions
the diary of memories emotions and auras

Experiences inscribe themselves where does my action begin?
traces remain where does your being begin?
as drawings on the skin who am I and who are you?
as a map of touch can I merge with you?
I am here

Where are you? an intimate exchange
Do we end and begin at the border of reveals veil after veil
our skin? shaped by experiences
the human gaze a conversation creates transitions
always reduced to its habitual scale messages cross skin layers

microcosmos and makrokosmos the range of sensory perception
atom to atom goes beyond borders
skin to skin there is no clear outline
planet to planet they offer an opportunity for us to expand
to be mingled

bacteria, fungi and small insects
colonise the human skin Am I not you?
a large protective layer surrounds us
the internal environment is sheltered

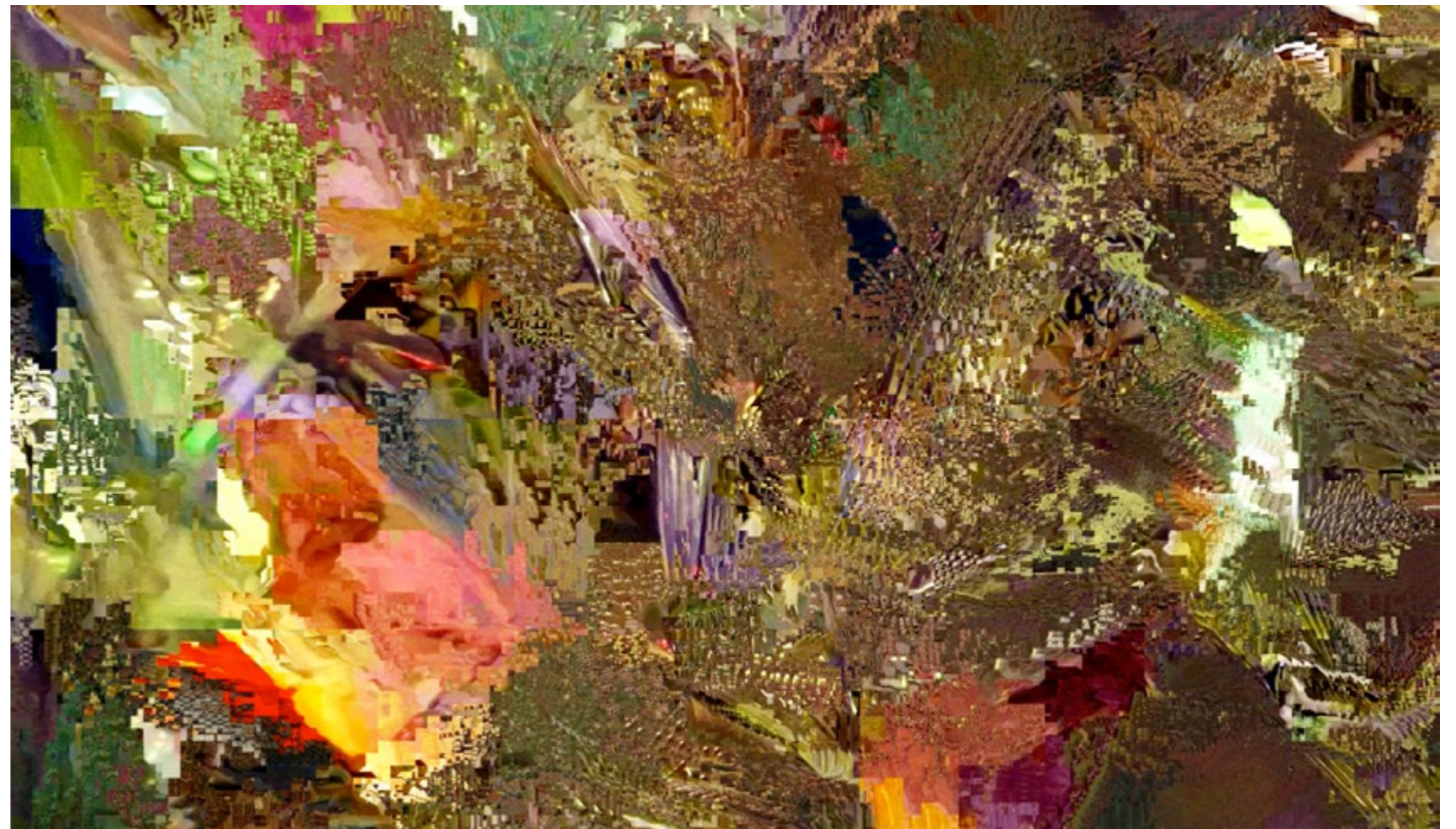
Kunsthalle Luzern, «Durch die Linse», Ausstellungsansicht,
JAN/FEB 2023. Fotografie: Kilian Bannwart

shifting

photografie: 45 x 80 cm,
C-Print auf Alu |2020



The image matrix of these photographs comes from old video recordings. The image matrix has decomposed and transformed. Every day we produce and store new digital data. Their secure storage and preservation remains a task that occupies us. Various digital experiences, such as the constant digital availability, the possibility to digitally dive into different worlds with one's body, mobile devices as extended memory and brain or as body extension leave their traces and change our relationship to our body and our presence.



different drawing series

2017-2022



touched, 2022, A3



no title, 2021, A4



hull, 2019, A4



my little organs, 2017, A4