

Portfolio

Angela Staffelbach

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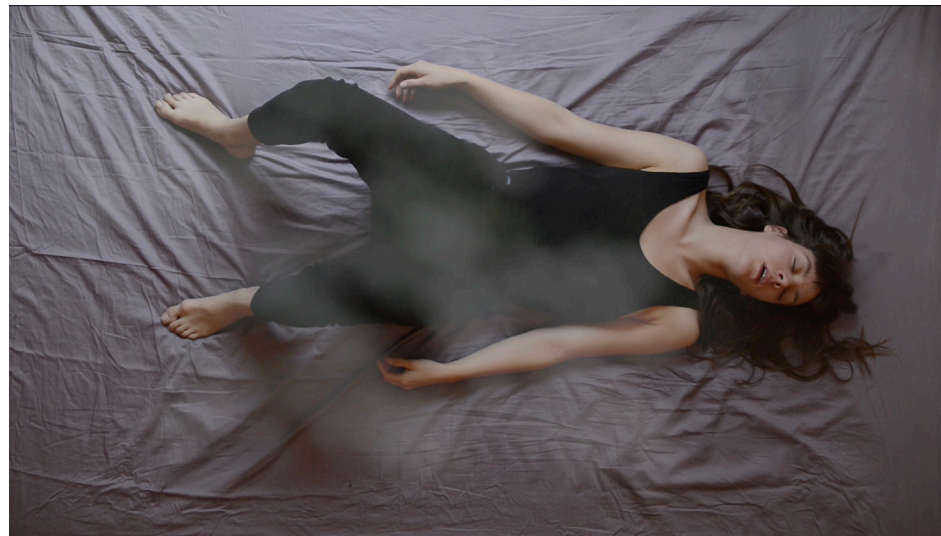


# insomnia

Groupshow at Peripherie 8, Basel | CH, 2025







videostills of *insomnia*, video with sound, 9'19''

*insomnia* by Angela Staffelbach deals with the various emotional states and visual perceptions of being awake and asleep, as well as all the states in between. The video work shows the interplay between tension and relaxation, between reality, ecstasis and dreams and allows us to disappear into intermediate worlds.



# the carrier bag

Groupshow at Peripherie 8, Basel | CH, 2025







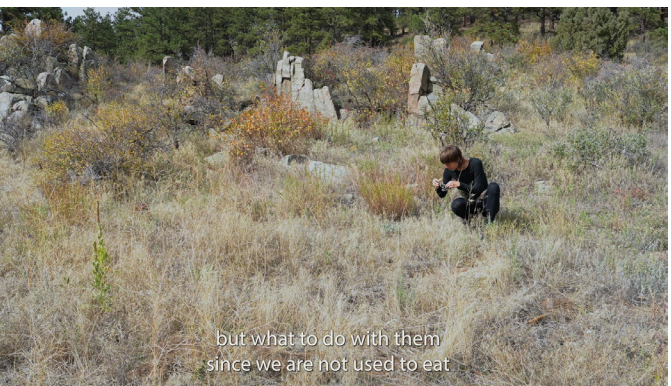
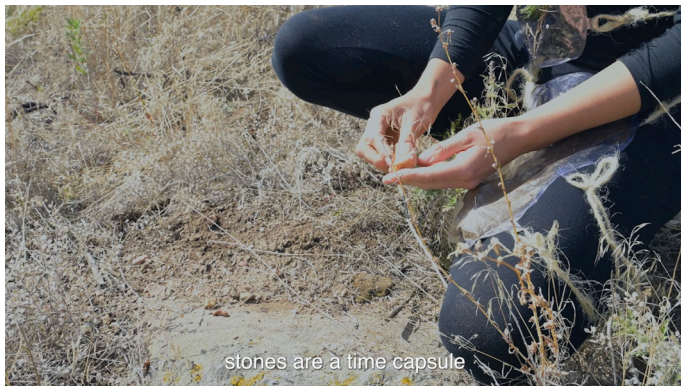
Details of the installation  
*the carrier bag*

2-channel video installation with audio, 2025

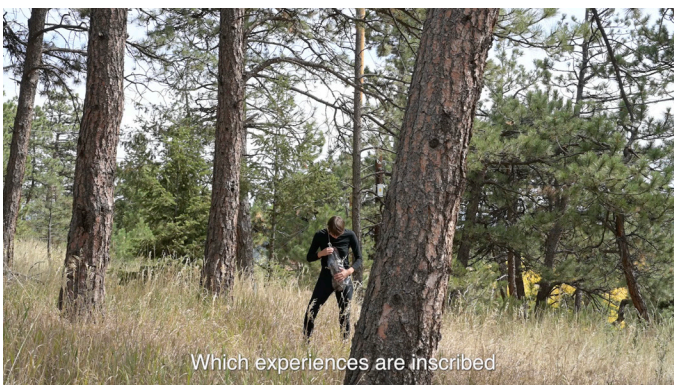
Plastic bags filled with stones, bark, pine cones, rosemary, rose hips, moss, branches, wild garlic, daisies, artemisia, ribwort plantain, dandelion ...

The video work “the carrier bag” by Angela Staffelbach refers to Ursula K. Le Guin’s text “The Carrier Bag Theory of Fiction”. In this text, Le Guin advocates a new narrative style that can do without heroes by emphasizing the value of collecting and storing, as well as the parallelism of (secondary) stories. Angela Staffelbach adapts the text and links it with her own associations and narrative strands.





videostills, Video 1 of *the carrier bag*, 4'46"



videostills, Video 1 of *the carrier bag*, 6'40"



# unfolding with imagination

Open Studio Atelier Im Surinam, Basel | CH, 2024







*unfolding with imagination*

3 foam objects, 3 headphones,  
audiopiece 10'35"

*trophies of a playground*

clay sculptres glazed

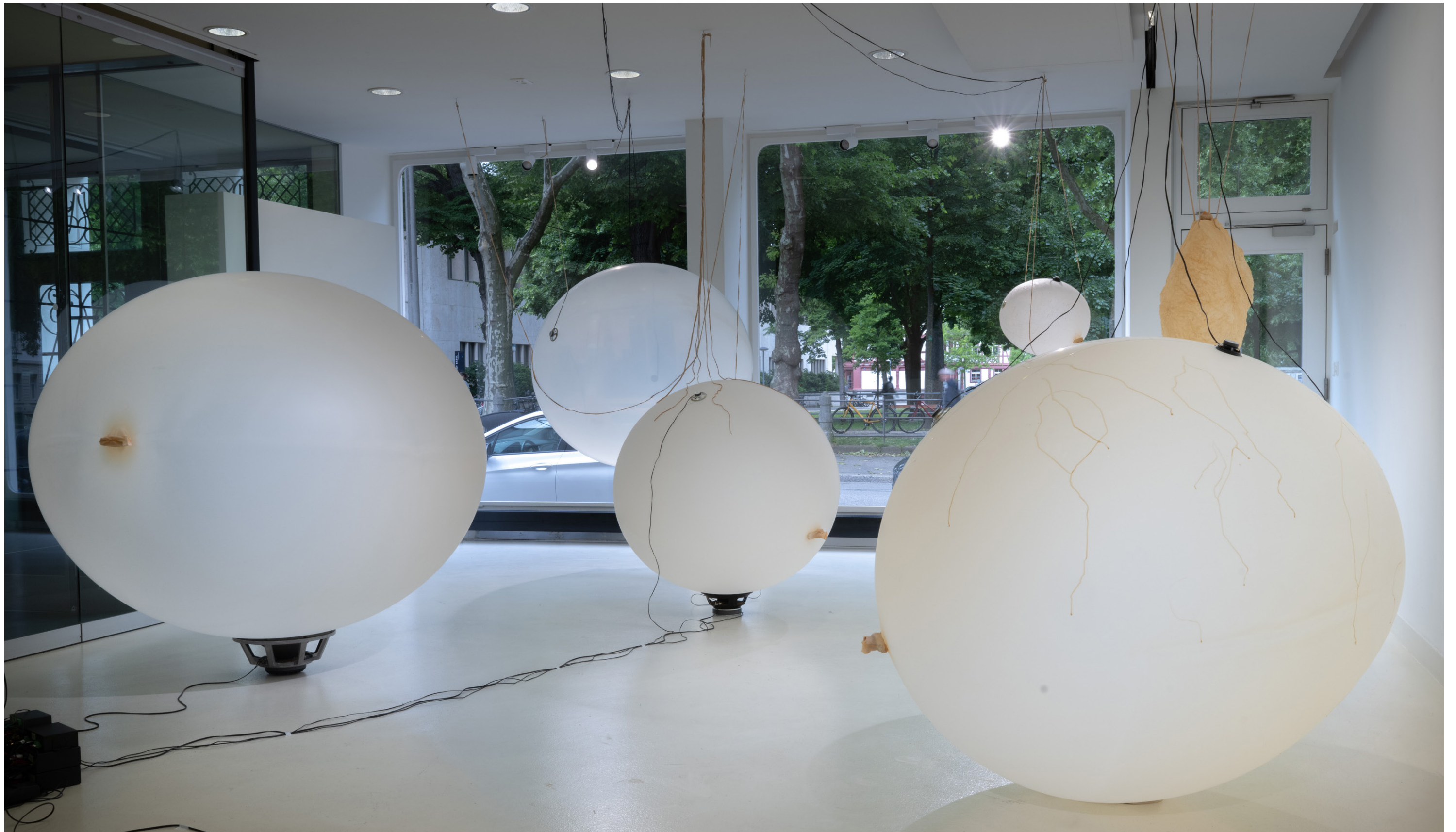
Listeners are comfortably seated on islands of moss surrounded by clay sculptures from the “Trophies of a playground” series. A voice guides them through the four elements, inviting them to become disembodied, to let themselves be moulded to experience physical sensations and states. The clay sculptures, also made of fire, air, earth and water – a reference to pre-Christian representations of Venus from the Near East and South America – allude to other universes of knowledge and non-European representations of the body. Having travelled the tortuous paths of technological evolution and encountered other living beings with whom we share the world, Angela Staffelbach’s work invites us to step outside our European and human representations. This necessary perspective allows us to experience the world through other senses and perceptions in order to establish new relationships with life and our environment.

*text by Valérie Perrin*



# resonating diaries *–only parts of the installation available–*

Groupshow at Space Durchgang, Basel | CH, 2025/2022 Soloshow at Kunstraum Aarau







16-channel audio installation: 9 latex balloons, HATO® Vit, 21 loudspeakers, loudspeaker 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.

*excerpt of the exhibition text by Vera Mühlebach*

The sound installation creates a multi-layered, multimodal collection of resonant relationship between bodies and their environment. The result is a dialogue system in which human, inorganic and digital elements interact and influence each other. Visitors move through a delicate network of acoustic fragments- with every movement, the auditory relationships and the perception of proximity and distance change.

*excerpt of the exhibition text by Tonja Steppacher*



# 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*

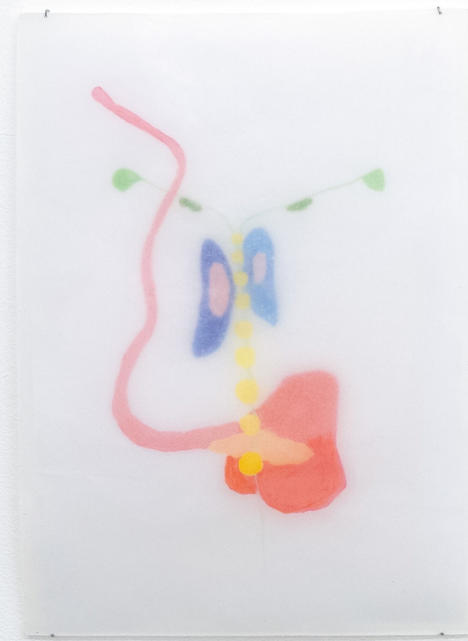
bodyworld 14–19,  
2020/21  
drawings: 32x44 cm

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

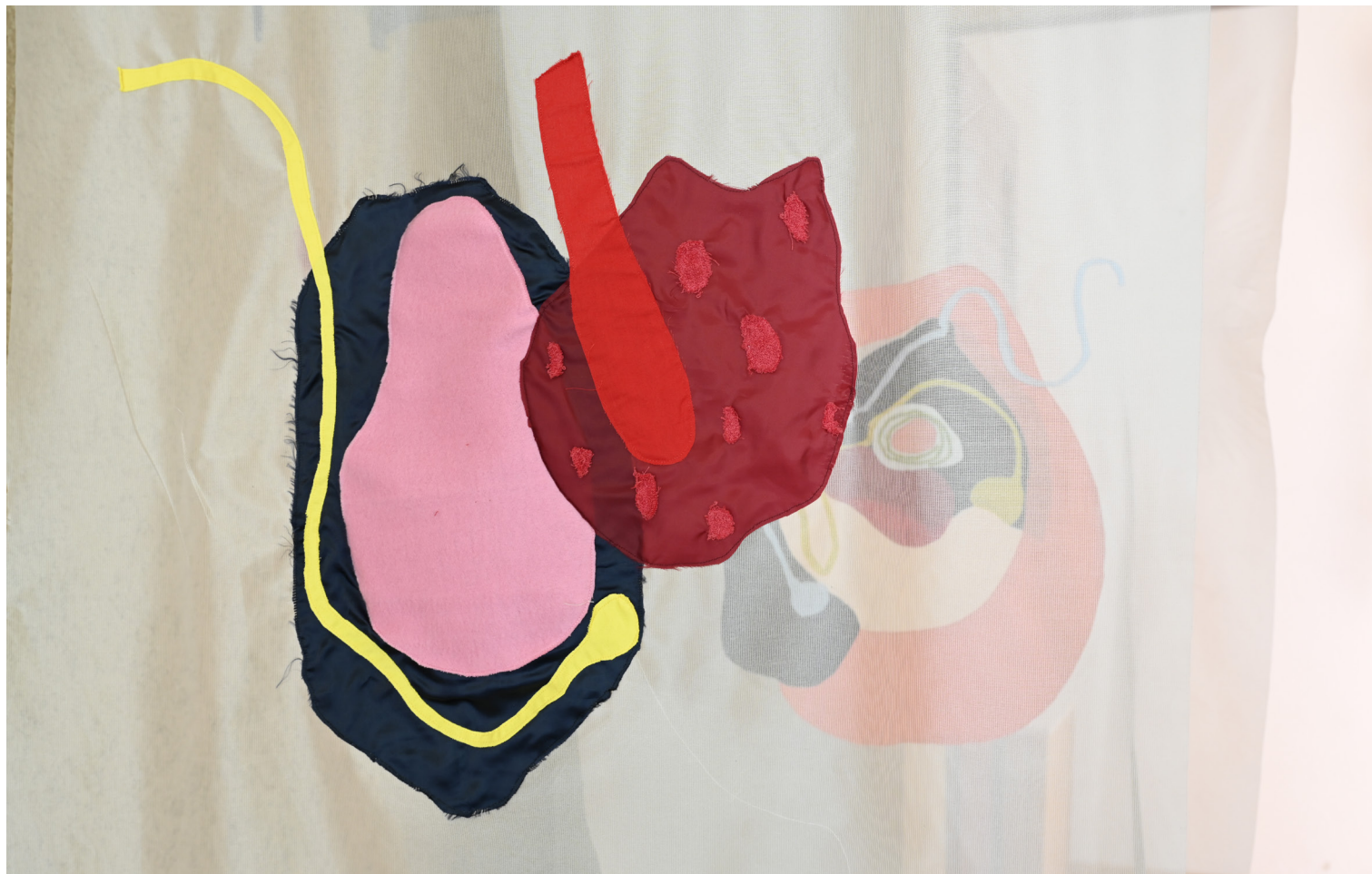
bottom left:  
*bodyworld 22–27*, 2020/21  
 drawings: 32x44 cm



# 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



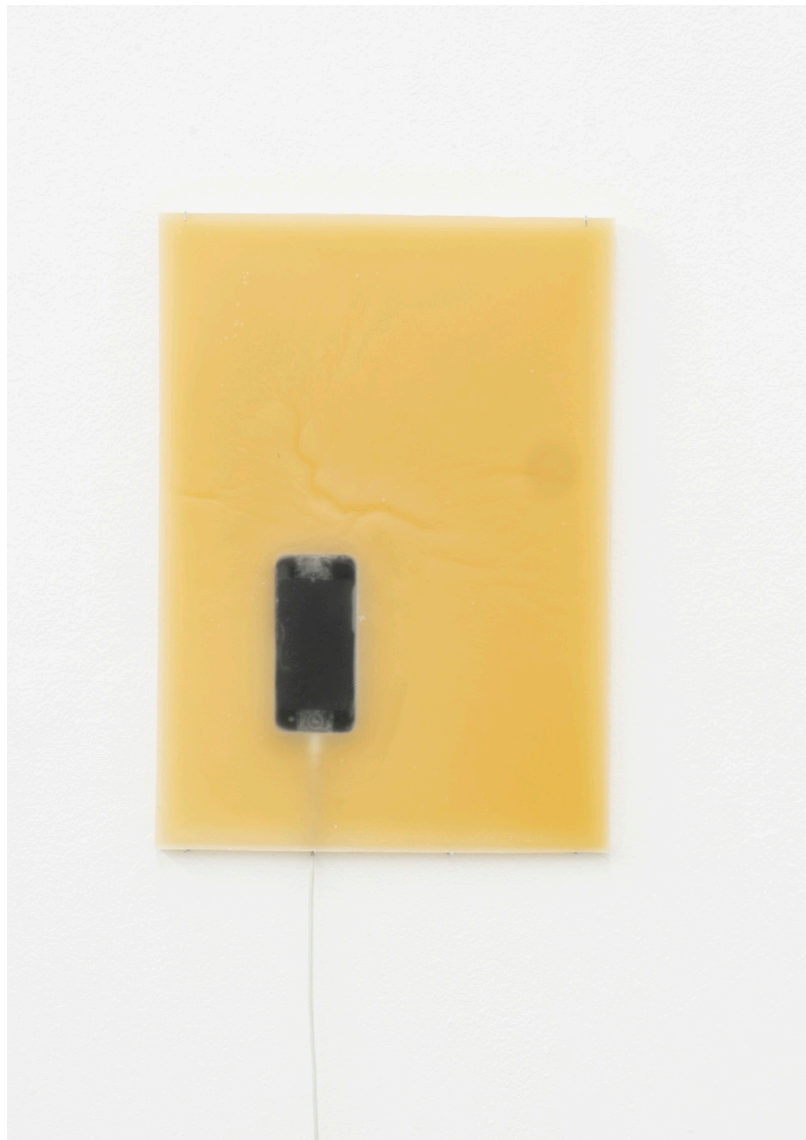


# objects of necessity

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 :

to resonate is to be hurt, to resonate is to care, to  
resonate is to be privileged

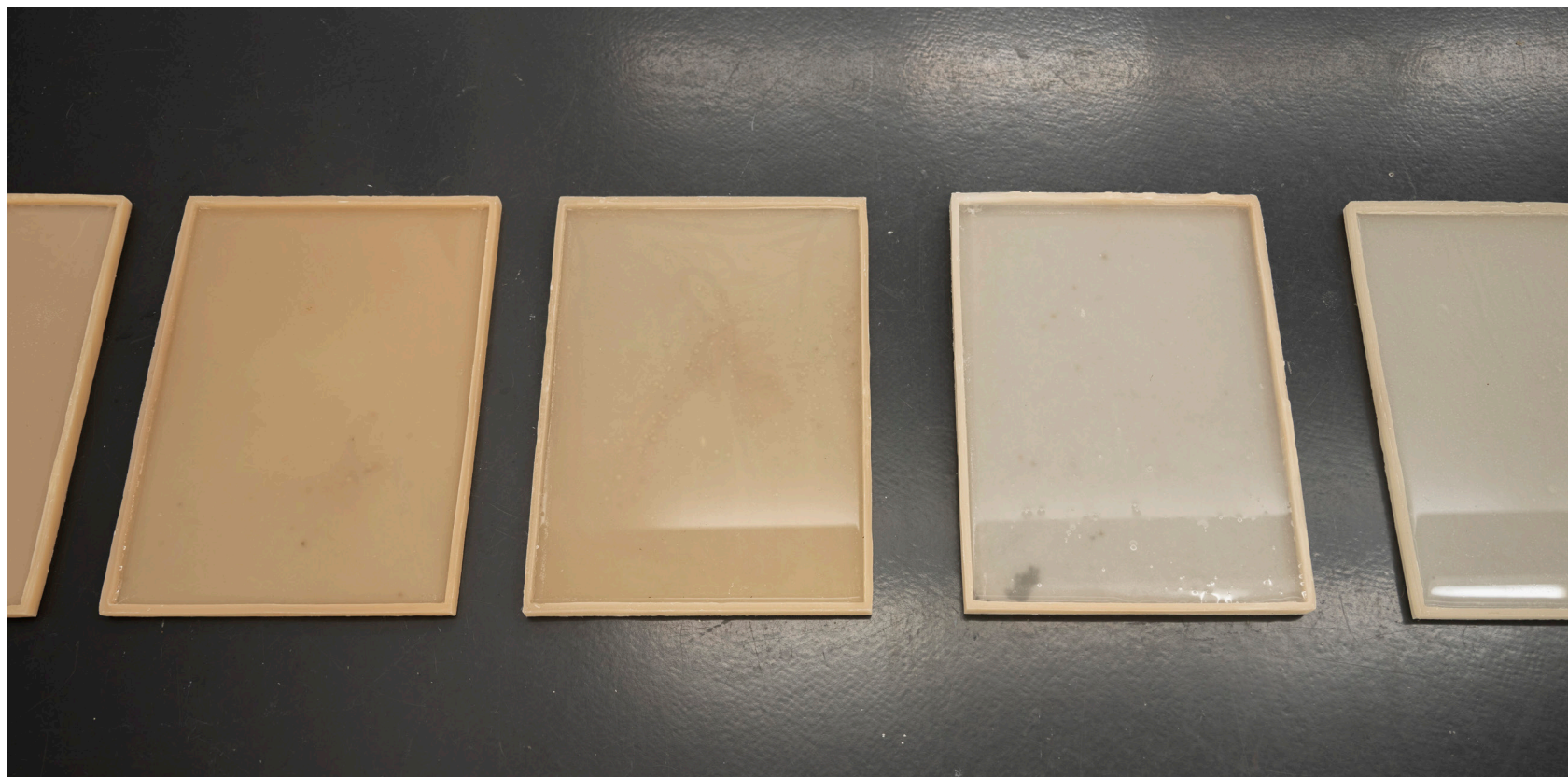
paraffin, stearin, drawing, 32x44 cm

wax object 4 :

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

wax object 5:

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



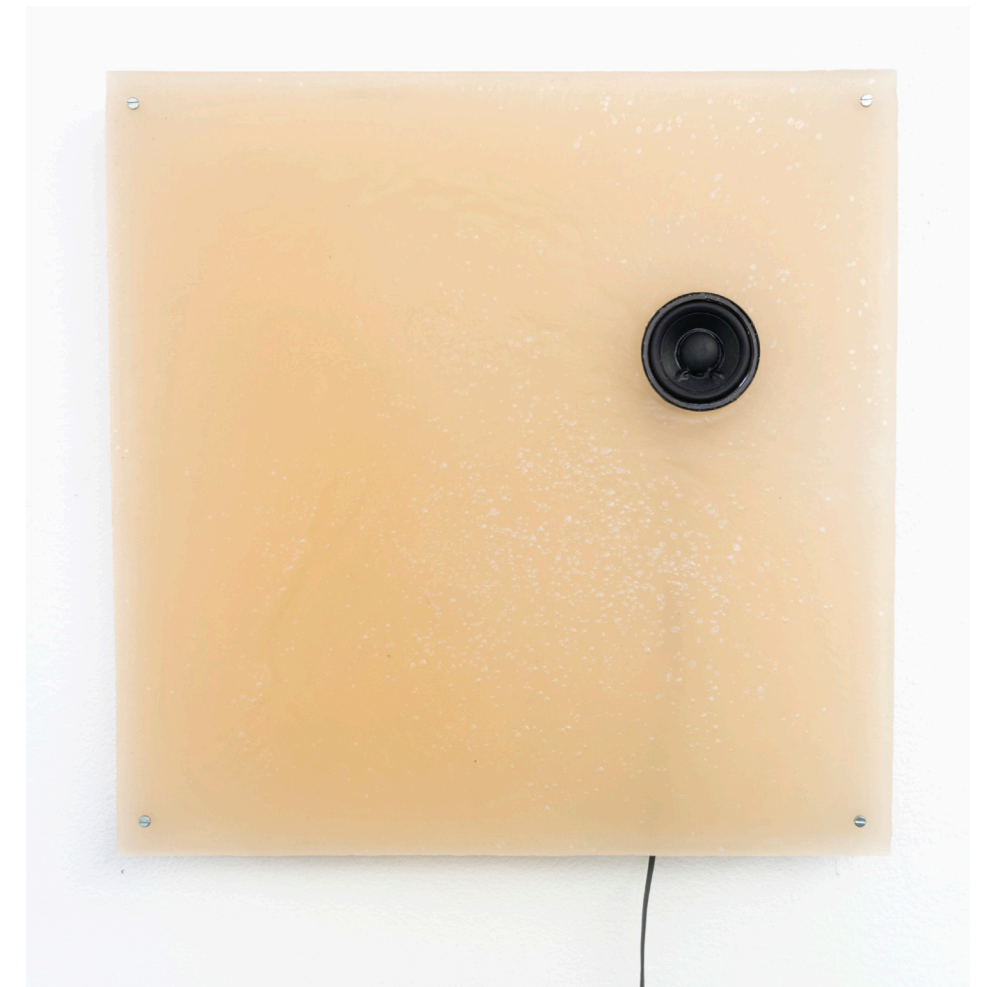
In the group of works, objects of necessity, the artist reopens the space of reference: to the visitors, to our socio-economic context and its digital network structure. A smartphone enclosed in wax receives messages and calls from all those who want to contact it at the following number: 0772752160. 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



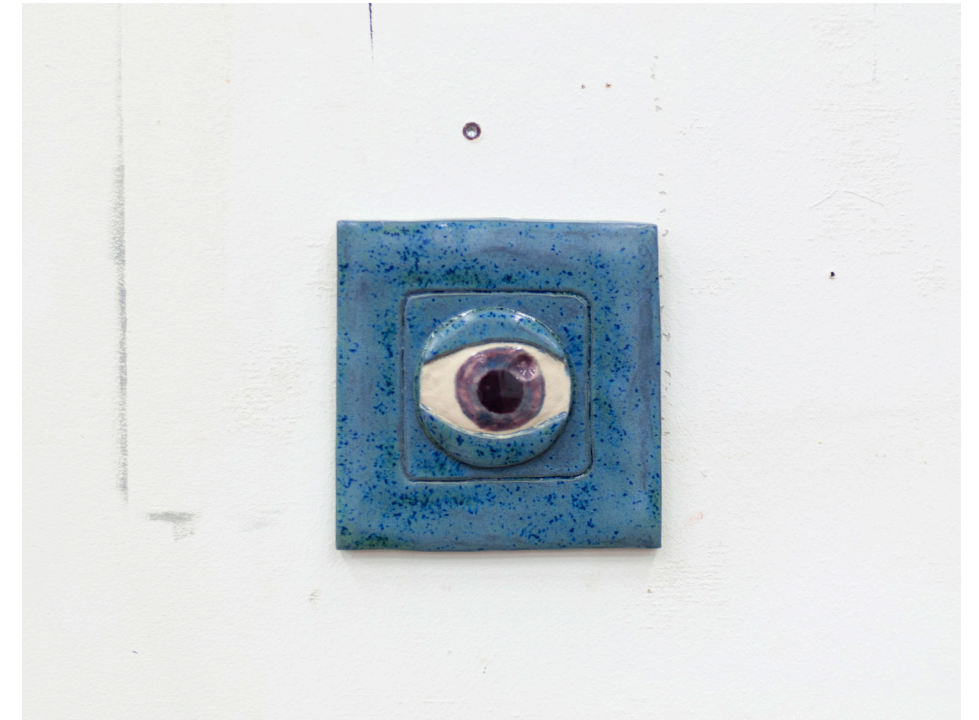
sound sculpture: wax plates, 35x35cm  
loudspeaker, audio loop 03'41''

Two sound sculptures are folded over each other standing on a wax plate. Two loudspeakers embedded in wax plates hang on the wall. Two heartbeats can be heard over the loudspeakers, which slowly synchronise and then diverge again.



# 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.







# 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	toxines interfere
layers grow	bacterias disturb
traces remain	temperatures are sepaerated
traces evolve	oxygen and carbon dioxide pass
recptors 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 ex-
	pand
bacteria, fungi and small insects	to be mingled
colonise the human skin	
a large protective layer sourrounds us	Am I not you?
the internal environment is sheltred	

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

excerpts of the audio



# I care

Installation view: der TANK | Basel | 2019







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





The work */ 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?



# different drawing series

2017–2022



touched, 2022, A3





my little organs, 2017, A4





no title, 2021, A4





hull, 2019, A4