

TILL LANGSCHIED

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# BIO

Till Langschied is a visual artist, writer and GIF-enthusiast. His artistic practice focuses on how our mostly digitized reality leaves traces on human bodies and minds. He asks himself how our psyche can handle the oversaturated moment of a constantly expanding “now”? Fascinated with the relation between humans and the technology they invent, build, and use, he has been focussing on the emotional echoes vibrating off these manifestations of tech-society. Somewhere between the attention economy and self-care apps there is something happening to our species: Till tries to trace this feeling of disconnectedness from reality, in a time when everything is hyperconnected.

This research manifests in a variety of media, including sculpture, video, poetry, installation and painting. Within all these different works Till explores the constantly evolving relationships between virtual and analogue spaces, operating at the boundaries of these realms.

In 2019, Till founded the independent art space Pleasure Zone in an erotic shop located in the old town of Basel. Since 2021 he has worked as a curator for DOCK art space in Basel. Additionally, he is part of the ∑ SUMME collective that represents Basel’s off-space culture for which he organizes the digital exhibition window sigma\_space.

Till also founded the queer writing collective Q.U.I.C.H.E. with which he has been publishing texts since 2023. Q.U.I.C.H.E. works with ooo.place and other publishing platforms.

He was invited to the Lago Mio residency in Lugano in 2020 and was granted a residency stay by Pro Helvetia Shanghai and Fundaziun Nairs in 2021.

He studied at AMD Düsseldorf, at Institut Kunst HGK in Basel and the Roaming Academy of the Dutch Art Institute, ArtEZ. He currently lives and works in Basel, Switzerland.

Till’s work has been shown internationally, including projects at b-05 (Montabaur, 2024), Kunstkasten (Winterthur, 2024), Kunsthalle Palazzo (Liestal, 2023), Kunsthalle Osnabrück (Osnabrück, 2023), bulegoa z/b (Bilbao, 2023), Helmhaus (Zürich, 2023), Centrale Fies (Dro, 2023) Kunsthau Langenthal (Langenthal, 2023), Fondation Beyeler (Riehen, 2022), Museum Tinguely (Basel, 2022), Centre Culturel Suisse (Paris, 2021), Zabriskie Point (Geneva, 2021), Ausstellungsraum Klingental (Basel, 2021), Kunstraum Niederoesterreich (Vienna, 2020), Haus der elektronischen Künste HEK (Münchenstein, 2019), Kunstverein Freiburg (Freiburg, 2019)





# ACCESS DENIED

2024  
Steel, chains, beads,  
various dimensions



The work consists of hundreds of glass pearls on strings of steel chains. The created mosaic references barrier. Despite the transparency and fluidity of the structure, the appearance of a barrier creates the feeling of being locked out from a world behind the piece. The mosaic technique is a way to reflect the fragmentation of our reality in pixels on computer screens. The title also derives from the error code 403, questioning who has access to what spaces: digitally and analog.



DER BAU

2024  
4K, stereo sound  
25:47 min

Exhibition view at b-05, Montabaur

DER BAU follows a main character who is locked in a private luxury bunker, believing that the world has come to an end. In his isolation and boredom he starts to have visions of different voices that he discusses issues of technological progress, security vs freedom and the need for community with.

Camera: Janos Tedeschi

Camera Assistant: Sven Friedli

Sound: Robin Michel

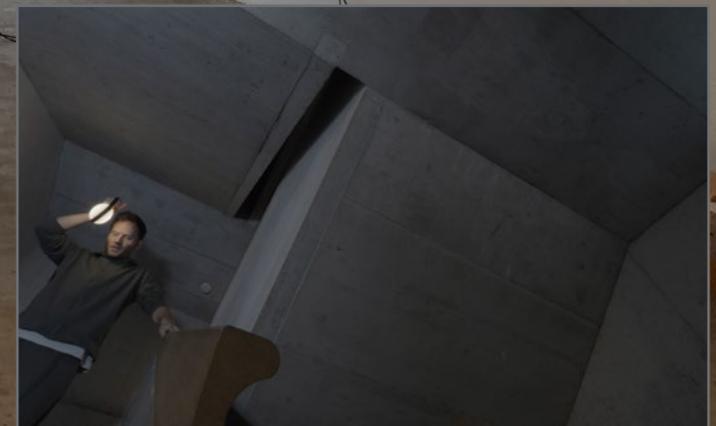
Costume: Noemi Mischler

Voices: Pelumi Adejumo, Manuel Köchli, Thomas Heep, Leon Calabrese

The film is supported by: Fachausschuss Medienkunst Basel-Stadt, Burgauer Stiftung Zürich, Kultursommer Rheinland-Pfalz, B3 Film Festival of the Moving Image, Nomad Hotel, Theater Basel and others.

Link to video:

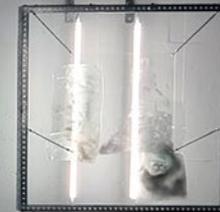
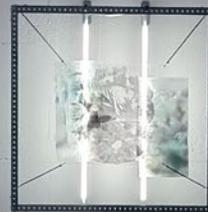
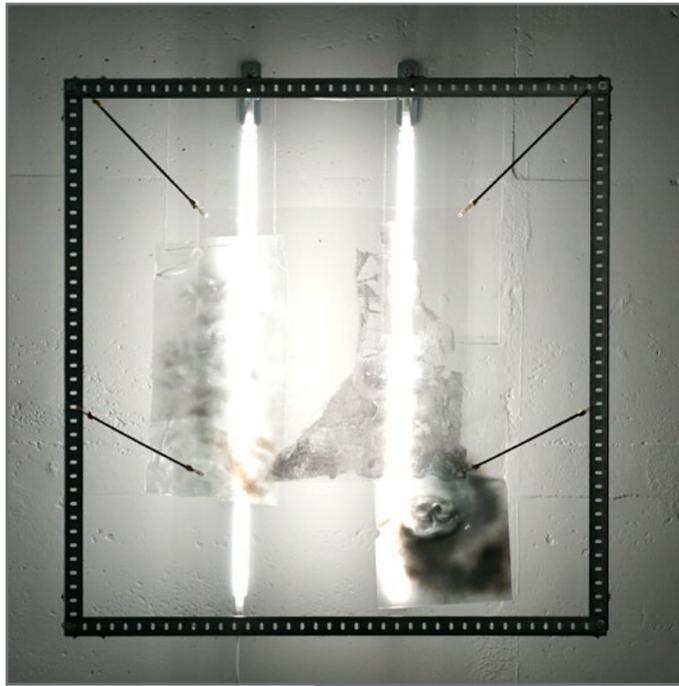
<https://vimeo.com/946170244/df71d6e70b?share=copy>





# DIE STIMMEN

2024  
Steel, neon lights, plexi glass  
four times 100x100x24cm



Exhibition view at b-05, Montabaur

DIE STIMMEN (the voices) is a series of four deconstructed light boxes that each represent a different voice appearing in the film DER BAU (2024): the architect, Alexander von Humboldt, König Kohle and the lichen network.

The industrial look and improvised arrangement of the individual pieces within the work underline that everything within this work is artificial and man-made. Therefore, a key concern of DER BAU is mirrored, regarding the increasing artificiality of our surroundings. The shaped and painted pieces of acrylic glass refer simultaneously to the landscapes the different voices are speaking from as well as mental landscapes that shape fears, hopes and social engagement.





Photo Credit: Jennifer Merlyn Scherler

# LEERE UND FÜLLE

2023  
Metall, chains, 4K video loop animation  
installation dimensions variable, each pillar is 60x30x30cm



Exhibition view Palazzo Liestal

In the annunciation paintings of the Renaissance the central perspective comes to prominence within painting history. The infinity in the virtual depth of these paintings announces a humanly not comprehensible greatness.

In the installation *Leere und Fülle* the columns are empty. There is nothing in them. They are pure space. They become markers that point suggest a shift of perspective. In this infinite virtual space two parallels can intersect. The analog columns in space are digitally reproduced and seem to reach their infinity there, in the rendered half-truth of bits and bytes.



Photo Credit: Jennifer Merlyn Scherler

DON'T BE AFRAID

2023  
Collage of photoprints, based on digitally rendered image  
ca 115 x 115cm each



Exhibition view Palazzo Liestal

The collages imagine various incarnations of the biblically correct angels with a multitude of wings and eyes. The mandala-like branching limbs and feathers of the hypnotically nightmarish angels are reinforced with metal frameworks like those used for transmission towers. The all-seeing eyes of the infinite and invisible network of telecommunications and the imaginings of celestial beings of staggering beauty intermingle. The surveying and punishing eyes of the angels/God are thus echoed in contemporary surveillance through network technologies. The images are intricately composed and rendered in a 3D program, only to be fragmented and analogously reassembled with flaws.

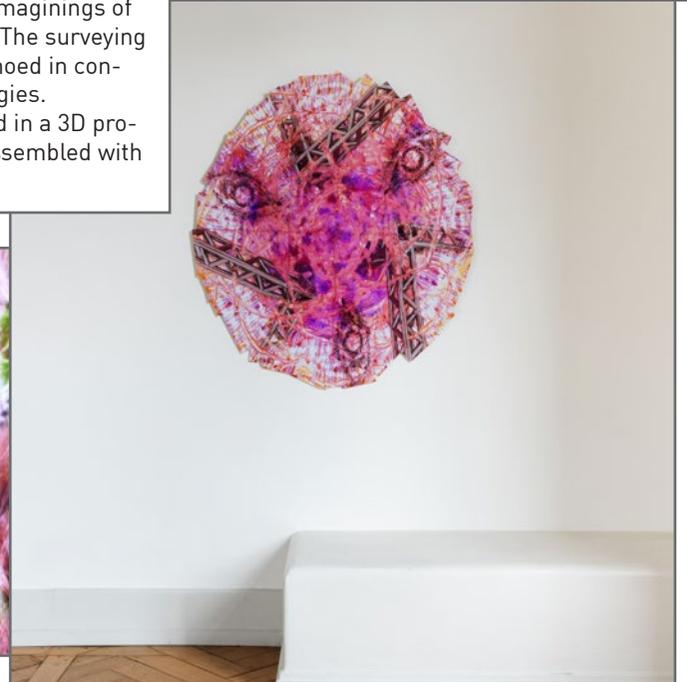
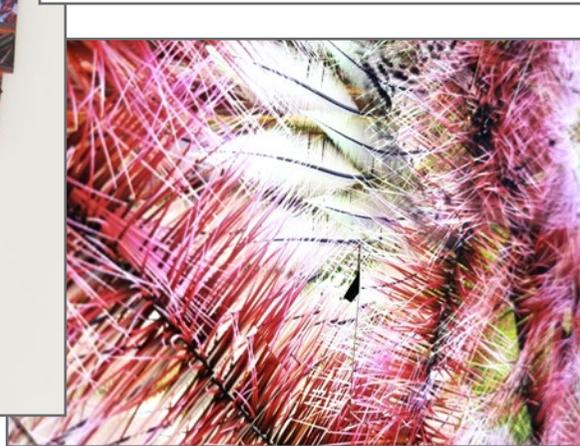
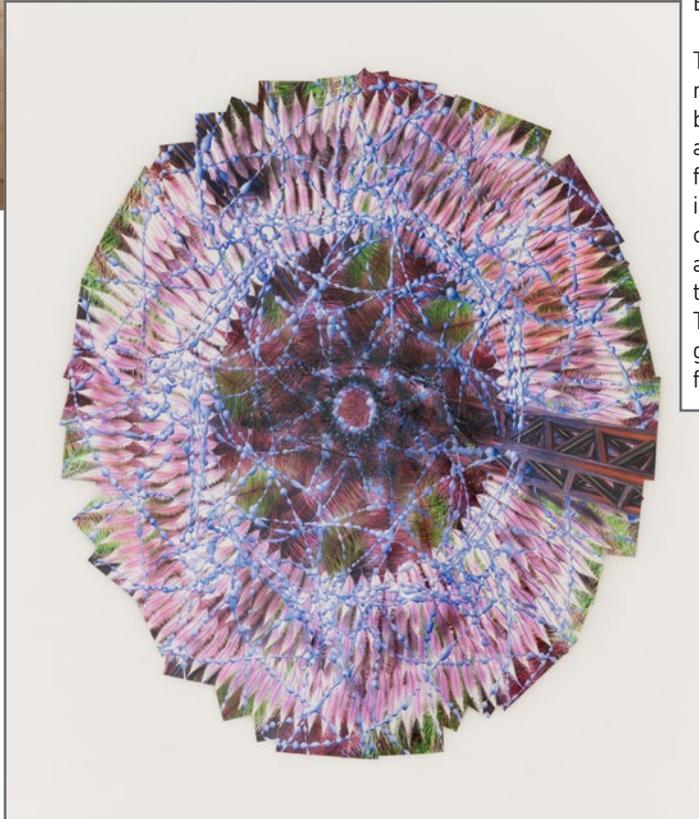




Photo Credit: Jennifer Merlyn Scherler

# IN THE BACK (SHAKES A TAMBOURINE)

2023  
Aluminium, steel, aventurin, fire-polished glass  
107 x 98 cm



# PARANOID LANDSCAPES

2023  
Digital images on aluminum  
80x100x4cm each



Exhibition view at b-05, Montabaur

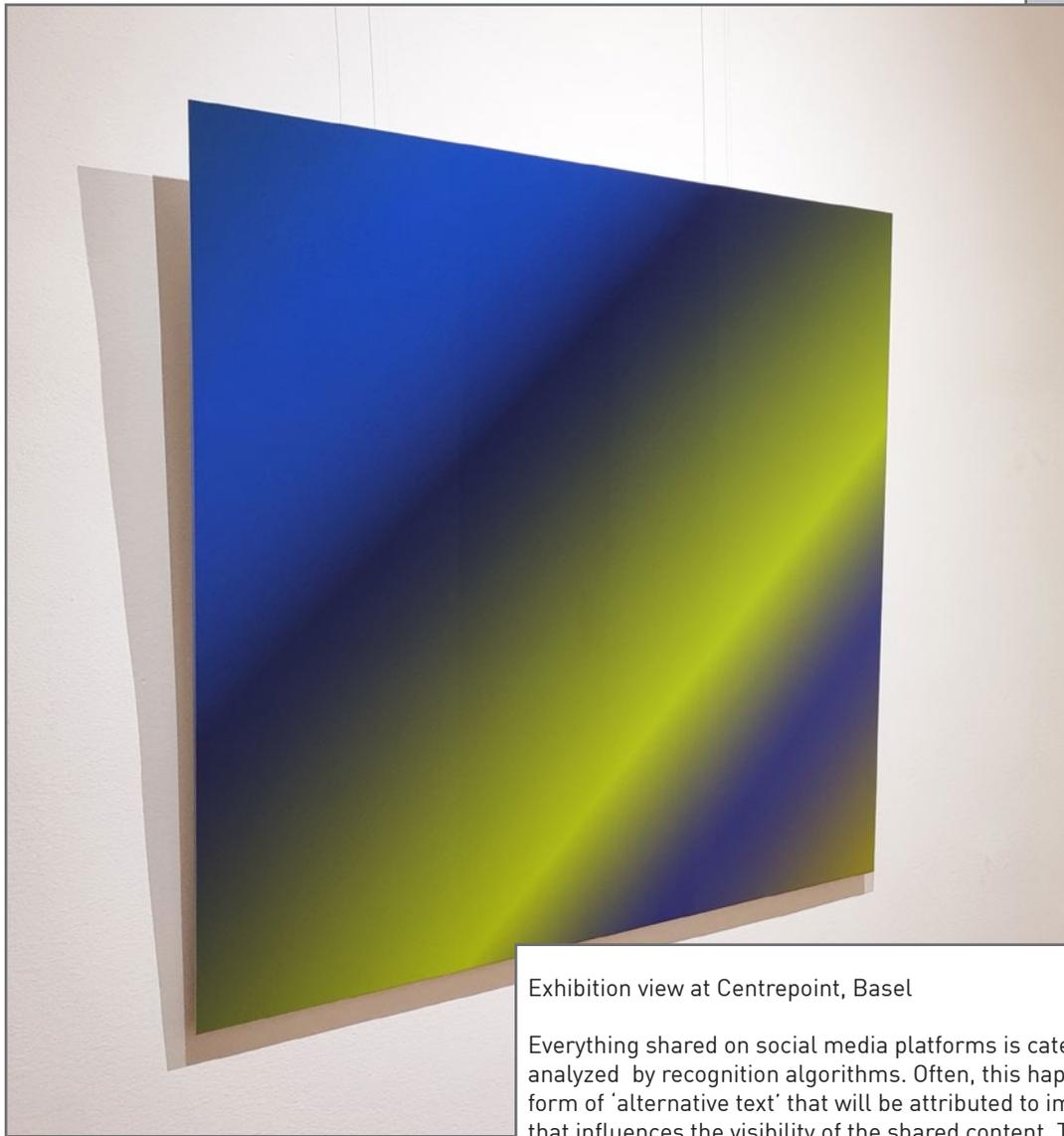
What is a landscape? Any form of 'nature' we encounter is anything but natural. All forests, meadows and seas-apes have influences of human action inscribed in them. Therefore, these places also inherently become stages on which human action is performed. Can these landscapes achieve an agency that gives them some sort of autonomy? Can this transformation be peaceful? If nature becomes an 'other', it would necessarily directly change the way we engage and view ourselves in it. What kind of abyss can rip open our neatly curated and harmless pseudo-natural settings?





MAY CONTAIN ART

2021/23  
Digital images on aluminum  
80x80x4cm / 40x40x4cm



#### Exhibition view at Centrepoint, Basel

Everything shared on social media platforms is categorized and analyzed by recognition algorithms. Often, this happens in the form of 'alternative text' that will be attributed to images and that influences the visibility of the shared content. The title 'May contain Art' is taken directly from the Instagram alternative text of a post made while working on this series of color gradients.

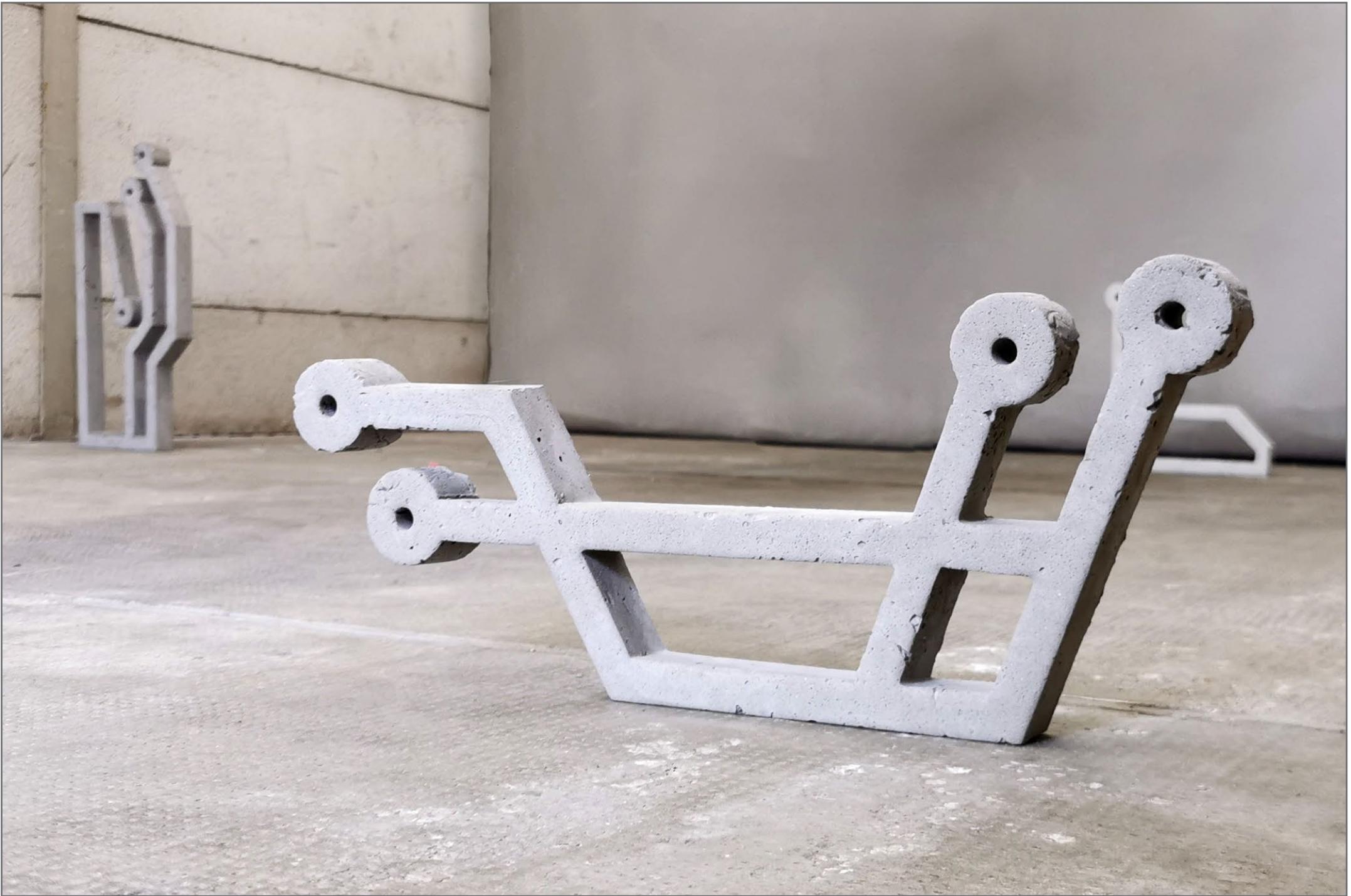
The gradients reference another social media platform. The dying network Tumblr generates color gradients from random pixels of loading images when the internet connection is too slow to load images immediately. This way these seemingly abstract images are actually representational and not abstract at all. They only appear to be abstract because the realms they are referencing has developed such high levels of AI generated abstraction.



Photo Credit: Magma Maria

# LAN PARTY

2023/24  
Watercolor on paper  
each 24x30cm



DIGITAL INFRASTRUCTURES

2022  
Concrete  
various dimensions



Photo Credit: Sihl-Delta

# DIE WELT IM SPIEGEL

2024  
Collection of ten video animation diptychs  
In situ work at Sihl-City

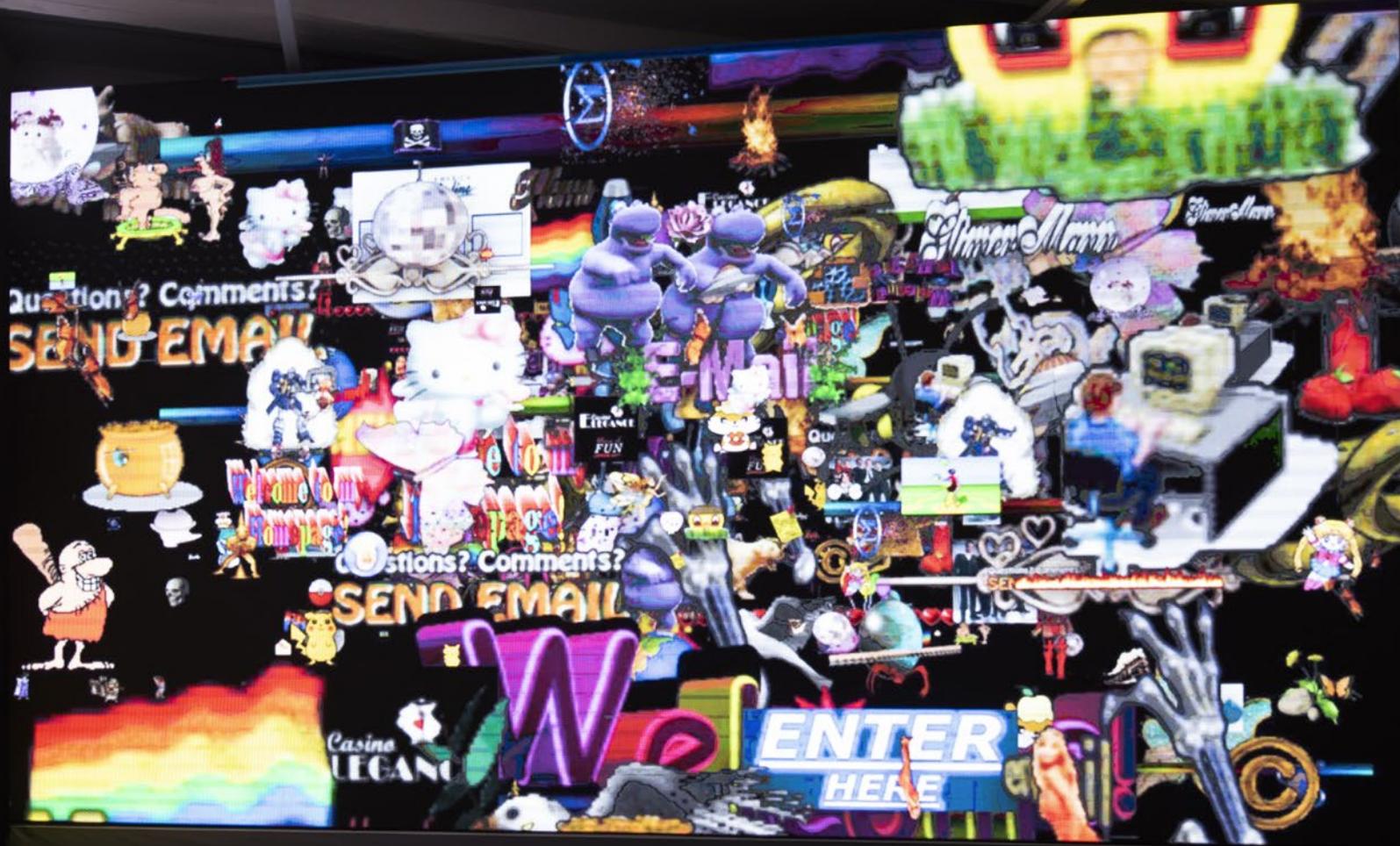
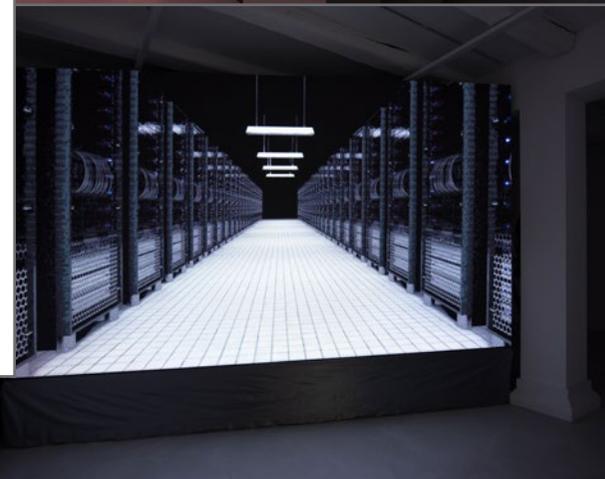
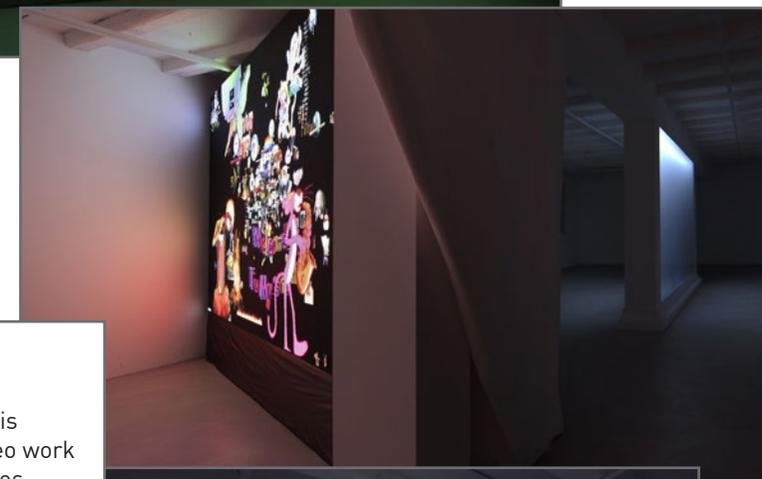
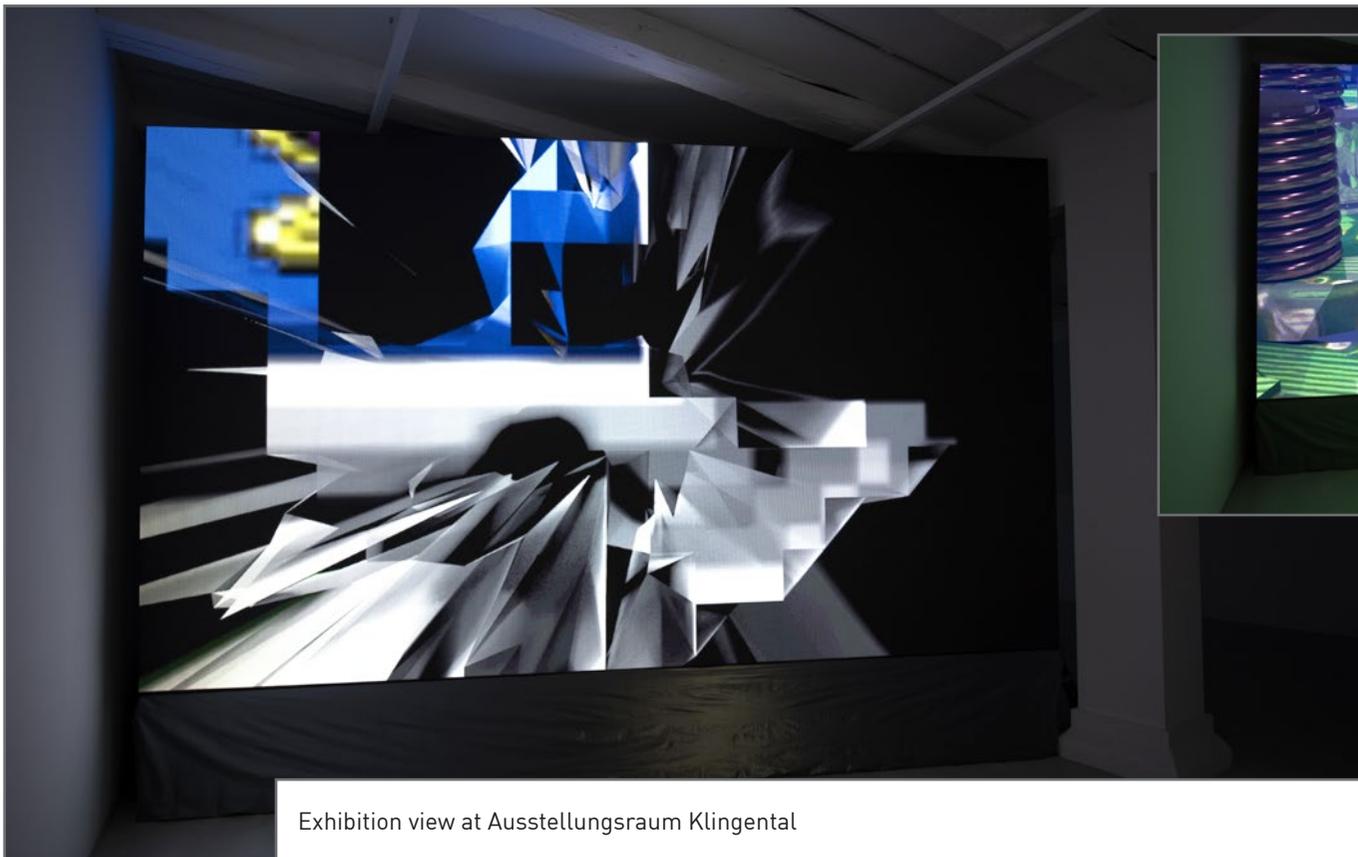


Photo Credit: Chris Handberg

# TECHNO-PSYCHOTIC DENSITIES

2021  
Video animation, 1920x1080pxl, stereo sound  
11:34 min



Exhibition view at Ausstellungsraum Klingental

In the global Inter-NET, which has been spun more and more densely since the 1980s, leftover data junk is increasingly accumulating, waiting for its final deletion on old servers. Based on this assumption the video work aims to develop the hypothesis of whether something new could possibly emerge from these bits and bytes. Could the "old" Internet develop its own consciousness? Similar to how molecules must have started to condense into cell-based life at some point? Emblematic of the data stacks that have become useless, the viewer falls into a world of old GIFs, familiar from personalized websites of the late 1990s before the aesthetics of the Internet were unified by social media. This eerie flood of 2D imagery in questionable aesthetics condenses over the course of the video, forming an entity that attempts to break through into analog reality.

Sound by Jasper Mehler

Link to video: <https://vimeo.com/528827143>  
Password: thomas

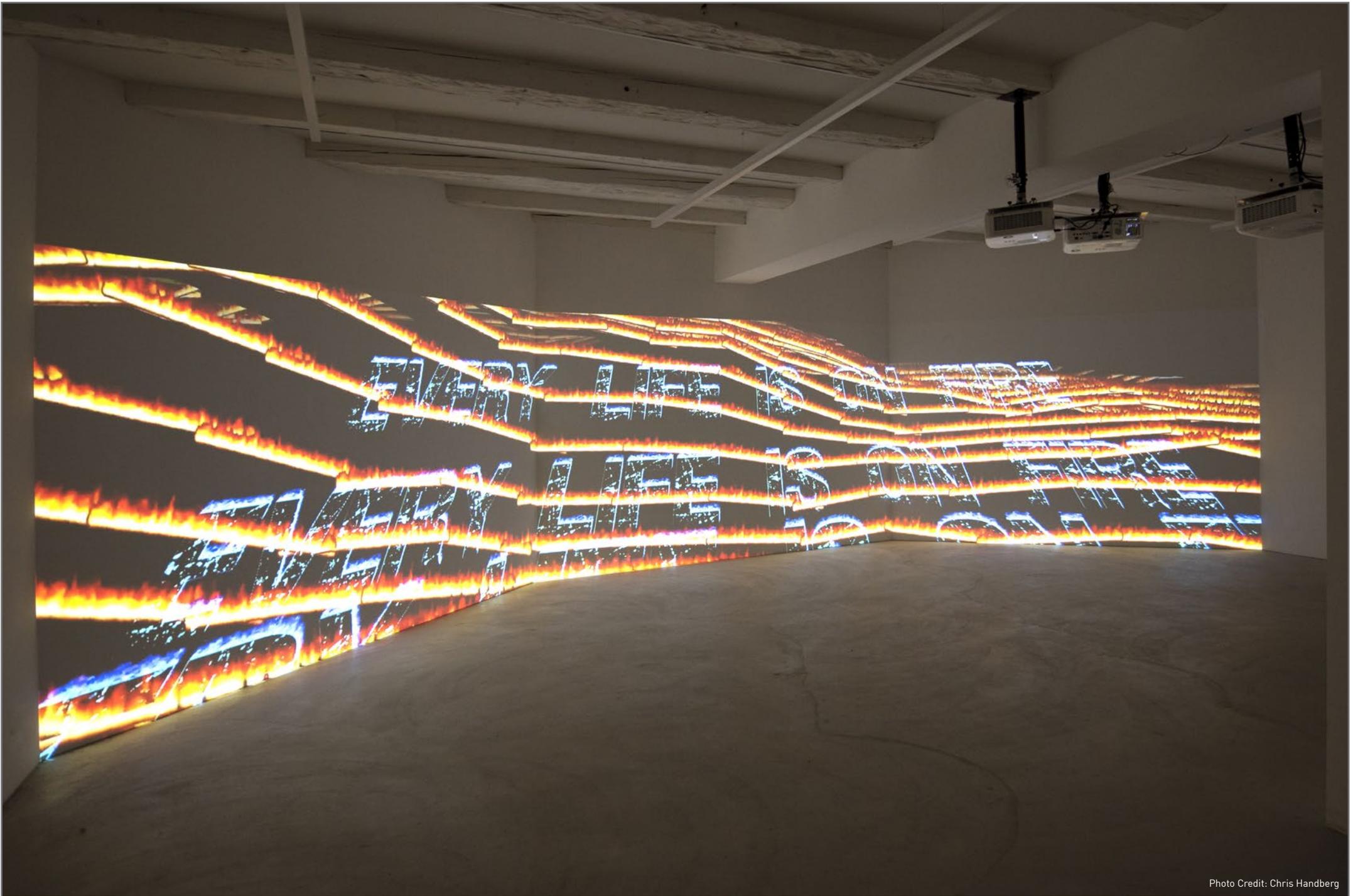
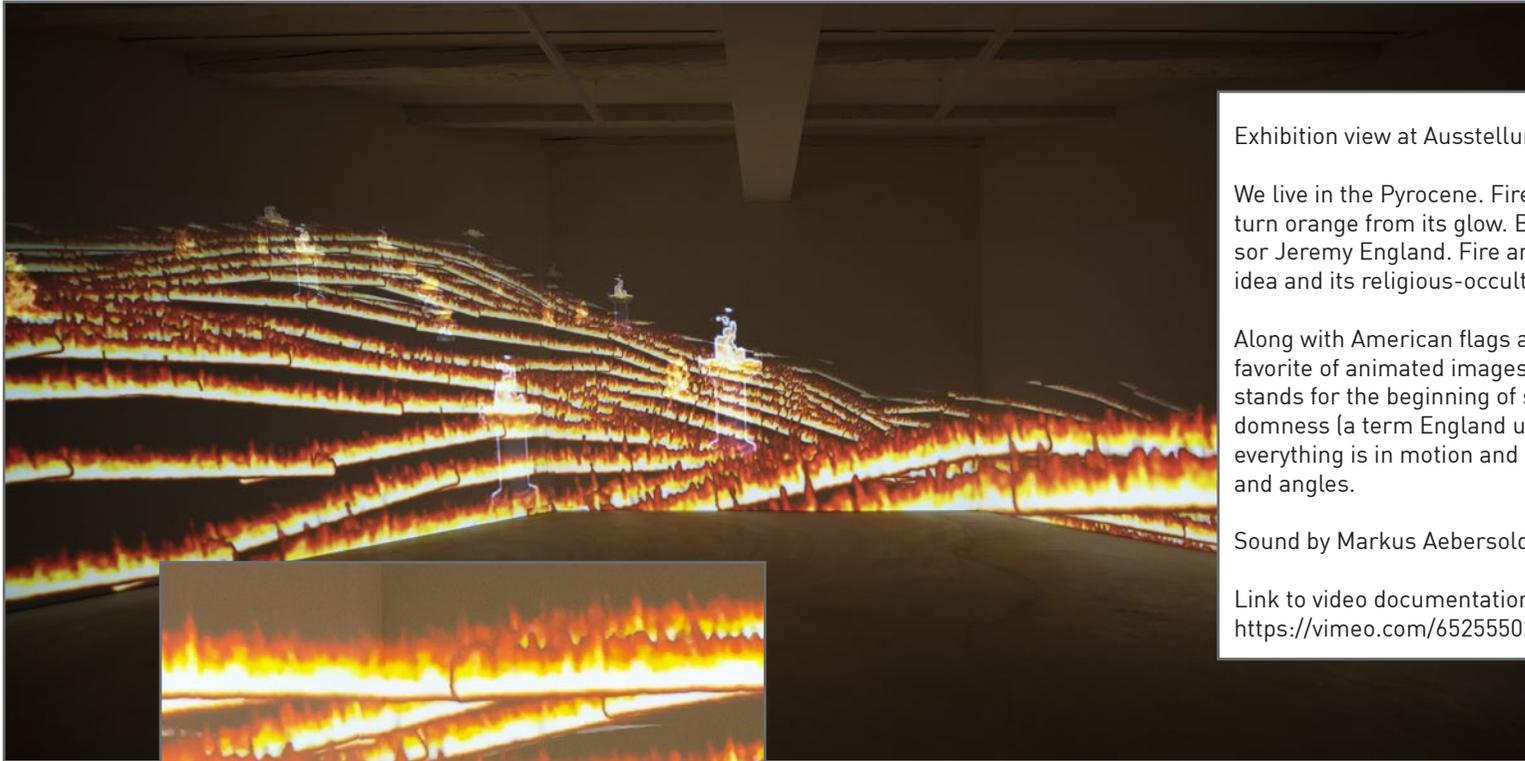


Photo Credit: Chris Handberg

# A SUBTLER NON-RANDOMNESS

2021  
3-channel video animation, stereo sound  
8:16 minutes



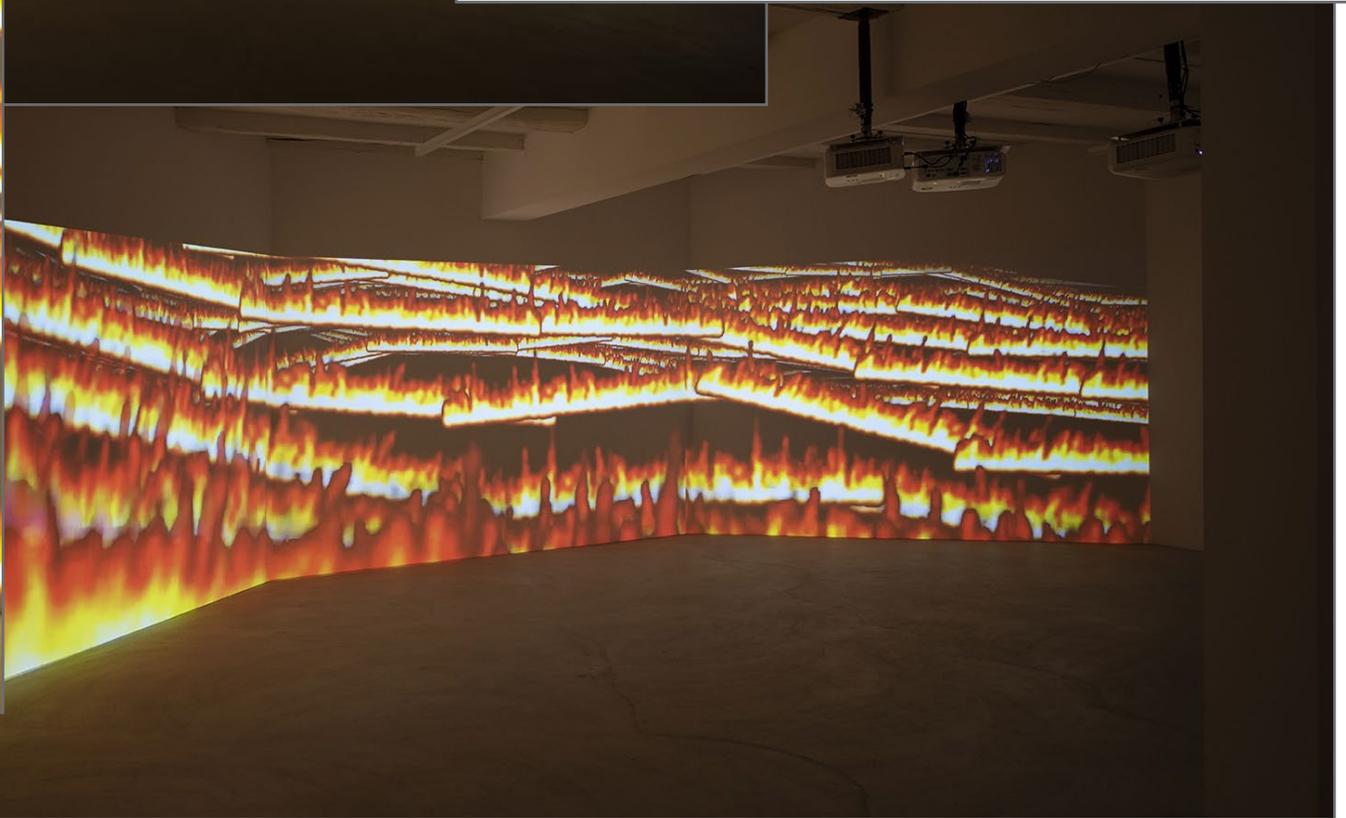
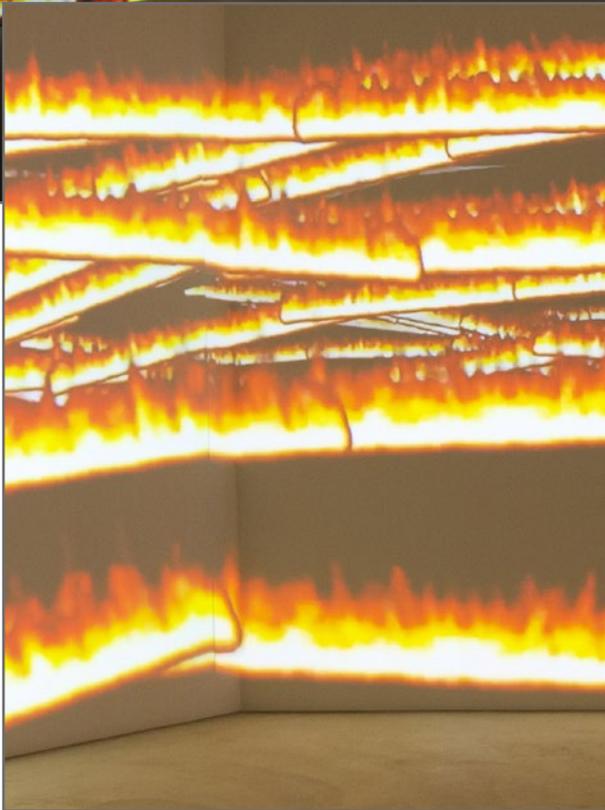
Exhibition view at Ausstellungsraum Klingental

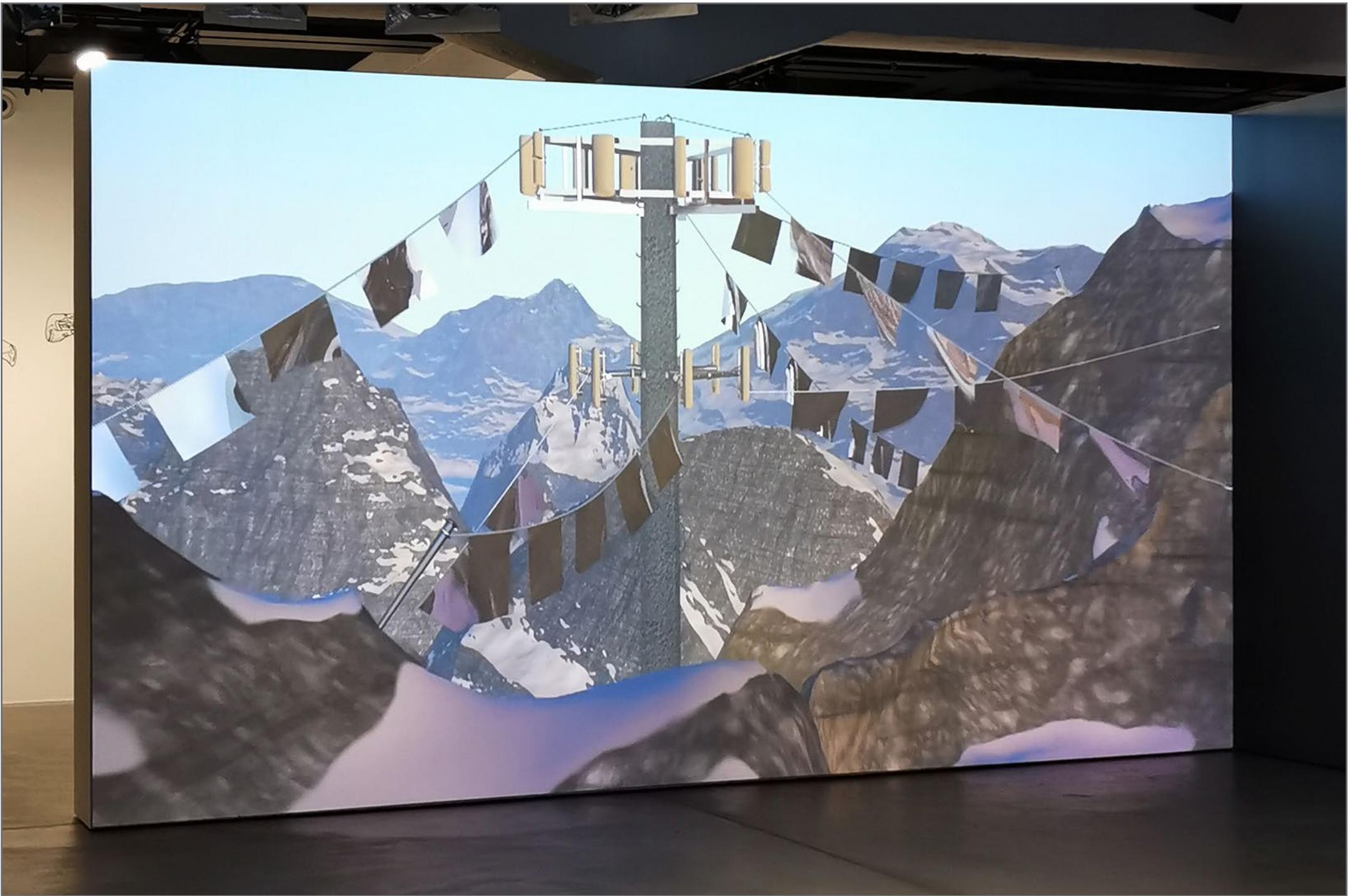
We live in the Pyrocene. Fire dominates the world and the skies of metropolises turn orange from its glow. But fire is not only threatening, according to MIT professor Jeremy England. Fire and heat are the basis for all life. England describes this idea and its religious-occult implications in his book, 'Every Life is on Fire'.

Along with American flags and flashing text, animated fire bars have been a favorite of animated images in the GIF culture of personal websites. Here fire also stands for the beginning of something brewing digitally. In A Subtler Non-Randomness (a term England uses), the viewer flies through a burning world where everything is in motion and spontaneous multiplications open up new moments and angles.

Sound by Markus Aegersold

Link to video documentation:  
<https://vimeo.com/652555029>





# TRANS-TECH ASCENSIONS

2020  
Video animation  
6.25 min, 1920x1080px, stereo sound



# LA TÊMPETE DANS LE NUAGE INFORMATIQUE

2021  
Site-specific installation: foil, reflective string, metal, cables  
Dimensions variable



# METAPHYSICS OF SPACE TRAVEL

2021  
Digital collages printed on polyester satin, steel pipes, hand-3D-printed PLA hooks  
Dimensions variable

# CV

2021 - 2023 MA - Dutch Art Institute, ArtEZ  
2016 - 2019 BA - Institut Kunst, HGK Basel, FHNW  
2008 - 2011 BA - AMD Düsseldorf

## Recognitions

2024 Residency by Radio28, Mexico City  
Projektbeitrag Film und Medienkunst, Basel-Stadt  
Lumpenstation residency at KCBC  
Winner of Sihl-City video-installation competition

2023 Purchase for mov.com by Abteilung Kultur Baselland  
Grant by Burgauer Stiftung, Zürich  
Fellowship B3 Film Festival Frankfurt for Hessenlab 2023

2022 Grant by Abteilung Kultur Basel-Stadt

2021 Pro Helvetia China Residency, Shanghai  
Nairs Residency, Scuol  
Finalist Werkbeitrag Basel-Stadt

2020 Lago Mio Residency, Lugano  
Grant by Dr. Georg und Josi Guggenheim-Stiftung

2019 Istituto Svizzero di Roma  
Invitation for summer school led by Filipa Ramos  
Finalist OddFellows Art Prize at Zentrum Paul Klee, Bern

## Solo Exhibitions

2024 "ACCESS DENIED irl", curated by BaronneBreu, Kunst-  
kasten, Winterthur  
"Die Welt im Spiegel", curated by Sarah Wiesendanger and  
Sebastian Stadler, sihldelta, Zürich

2023 "Chroma" curated by Pavel Kovalenko, Center Point, Basel

2021 "La tempête dans le nuage informatique" curated by leva  
Zuklyte and Jerlyn Heinzen, Zabriskie Point, Geneva

2019 "Not All Art with Cubes is Cubism", der TANK, HGK, Basel

## Group Exhibitions (selection)

2024 "Echohall im Bunker: History invades the present" curated  
by Alice Wilke, b-05 Kulturzentrum, Montabaur  
"A Summer of Perfect Brightness", curated by Isabel  
Balzer, See You Next Tuesday, Basel

2023 "Your Voice, Keep Breathing" curated by Eva-Maria Knüsel,  
Kunsthau Langenthal, Langenthal  
"What's Cooking - re:worlding" curated by Menu Data,  
Helmhaus, Zürich  
"May your dream come" curated by Michael Babics  
and Olivia Jenni, Kunsthalle Palazzo, Liestal

2022 "Netzwerkbiopsien" curated by Isabel Balzer, Villa Renata,  
Basel (duo show)  
"BangBang" curated by Performance Chronik Basel and  
Séverine Fromaigeat, Museum Tinguely, Basel  
"Terra Incognita" curated by Andrea Marioni, Praxis, Basel

2021 "Stormy Weather" curated by Katharina Brandl and Claire  
Hoffmann, Centre Culturel Suisse, Paris  
"X Æ-gen-c A-21 - New Mutations within Techno-psychotic  
Densities" Ausstellungsraum Klingental, Basel (duo show)  
"Session 1 Brazil\_Switzerland" curated by Gabriela Maciel  
for Tech Art Lab, Rio de Janeiro  
"Lago Mio: Final Presentation" curated by Benedikt Wyss,  
Lago Mio, Lugano  
"Wired Magic" curated by Yulia Fisch and Boris Magrini,  
HeK - Haus der elektronischen Künste, Basel

2020 "Stormy Weather" curated by Katharina Brandl and Claire  
Hoffmann, Kunstraum Niederoesterreich, Vienna  
"paradise.broken" curated by Gabriella Gerosa,  
Berney Fine Arts, Basel

2019 "The Sun to Come" curated by Nelly Kuch and Henri Dietz,  
Kunverein Freiburg, Freiburg  
"I-Hood" curated by Chus Martinez and Filipa Ramos,  
Kunsthau Baselland, Muttenz  
"Sur la page, abandonnés vol.3" curated by Sébastien Such  
on and Adrien van Melle, Au Lieu, Paris  
"Worlds of Wanderers" curated by Lena Maria Thüring and  
Alice Wilke, Binz 39, Zurich

## Talks and Workshops

2024 "Art Taaaalksssss" hosted by Elise Lammer, IAGN, HGK Basel  
"Capturing the Senses" at in:dépendance ETH furka zone  
"Ästhetik und Politik der Sichtbarmachung"  
Universität Basel, Departement Künste, Medien, Philosophie

2023 "Digitale Parasiten" at Kunsthalle Osnabrück  
"Das Selbstbild in der Kunst" workshop and talk for Prop at  
Schule für Gestaltung, Biel  
"Ins Universum driften" podium discussion as part of  
Salon du Lapin, Ausstellungsraum Klingental, Basel

2022 "Coping with Memes" Workshop for ZKM, Karlsruhe  
"Techno-Psychotic Densities" for online symposium by  
Kaeur Studio organized by HFBK Hamburg and UH

2021 "The Fountains at the Garden of Metropolis" at  
Y-Institute HKB, Bern  
"Lago Mio at MASI" MASI LAC, Lugano  
"One Year of New Life" with Katharina Brandl  
Ausstellungsraum Klingental, Basel  
"I Went To Art School - Now What" Student Council  
Institut Kunst HGK, Basel

2020 "Body-Server-Interconnectivity" Artist Talk Kunstschule  
Liechtenstein, Nendeln  
"Speed Speech for Andrea Rickhaus" DOCK Art Space

## Texts and Publications

2024 Exhibition text for Cassidy Toner's solo show at sigma\_space

2023 Founding and organisation of queer writing collective  
Q.U.I.C.H.E. that publishes with ooo.place  
"Das Summen der Renderfarm", OOO online Magazin

2022 "Neural Network Dreaming" para-educational papers #8  
State of Interim Positions - on forms of prospective AI

2021 "November Chronicle", Dutch Art Institute

2019 "Message from Tumaroh - A Manifest", éditions extensibles:  
SUR LA PAGE, ABANDONNÉS — vol.3