

# PORTFOLIO THOMAS BALL DISCHWY LER

I work with a variety of media: music, film, photography and artistic genres such as collage, installation and painting. My working methods and contexts change depending on the subject and setting. I use references to cultural-historical events in order to facilitate an understanding of the subjective framework conditions of historiography. The bracket that holds together the many manifestations of my practice, including the sound recordings (see appendix), is primarily a reference to place, based on archival work and interviews.

La Vie Des Souris	Portare I Gufi
<b>02 &amp; 03</b>	<b>18 &amp; 19</b>
2017	2022
(Americano Sbagliato)	Star Gate Mediapark
<b>04 &amp; 05</b>	<b>20 &amp; 21</b>
2017	2022
Soltanto 4 Al Massimo	Atmen
<b>06 &amp; 07</b>	<b>22 &amp; 23</b>
2018	2022
Das War	De Verovering
<b>08 &amp; 09</b>	<b>24 &amp; 25</b>
2019	2022
Computer & Papier	Doppelte Buchführung
<b>10 &amp; 11</b>	<b>26 &amp; 27</b>
2019	2023
Alles War Klar	An den Rand der Zukunft
<b>12 &amp; 13</b>	<b>28 &amp; 29</b>
2020	2024
IN CC	Force The Hand Of Chance
<b>14 &amp; 15</b>	<b>30 &amp; 31</b>
2021	2024
Das Astrolabium	Appendix (Travel By Goods)
<b>16 &amp; 17</b>	<b>32</b>
2022	2024

# B R U E S S E L



In January 2009, the meanwhile crumpled aluminium cover was still lying in the dusty corner between my coal stove and the record shelf. Mice hadn't visited me for a long time. Perhaps because a wine bar with a select lunch menu had long since moved into the former



Gallery  
Conradi  
Rue de la Regence  
2017

# 17

# B R U E S S E L



premises of the Italian restaurant. At this time, a musician friend of mine invited me to accompany him to Tangier. He knew about my enthusiasm for the Moroccan band Nass El Ghiwane and suggested that I continue my research there. Morocco was a place of longing.



Gallery  
Conradi  
Rue de la Regence  
2017

# 17



# K N O E L



But months later, when 'You're A Whole New Generation' not only took the place of the original through its constant airplay as a radio advert, but almost erased it, the commercial song could be seen as a completely new piece of music. It was harder: the rhythm



Gallery  
Nagel Draxler  
Komödienstraße  
2017

# 17



# K N O E L



was rougher, the production not elliptical but direct, Jackson's voice not pleading or confused but fierce. When he sang the line 'That choice is up to you' to emphasise that the consumer had a choice between Pepsi and Coke, it sounded like a moral decision.

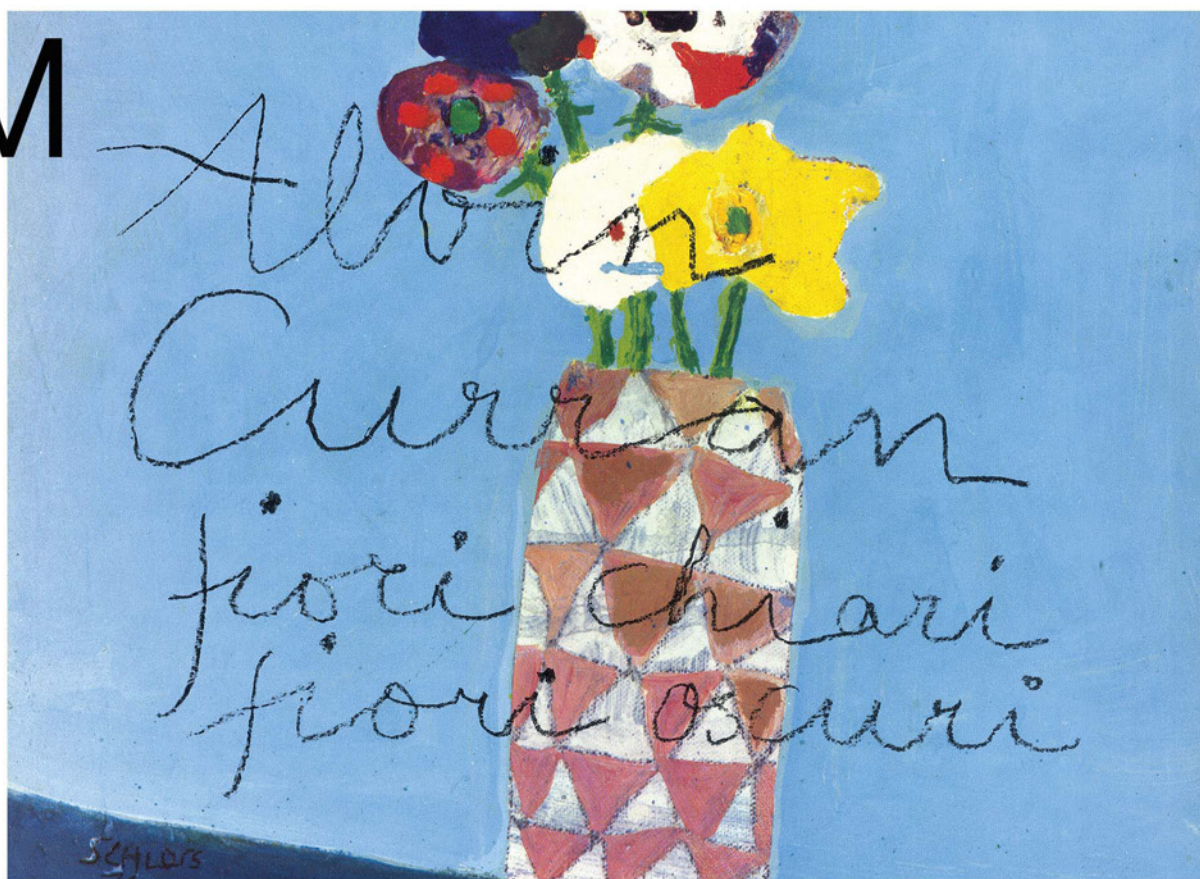


Gallery  
Nagel Draxler  
Komödienstraße  
2017

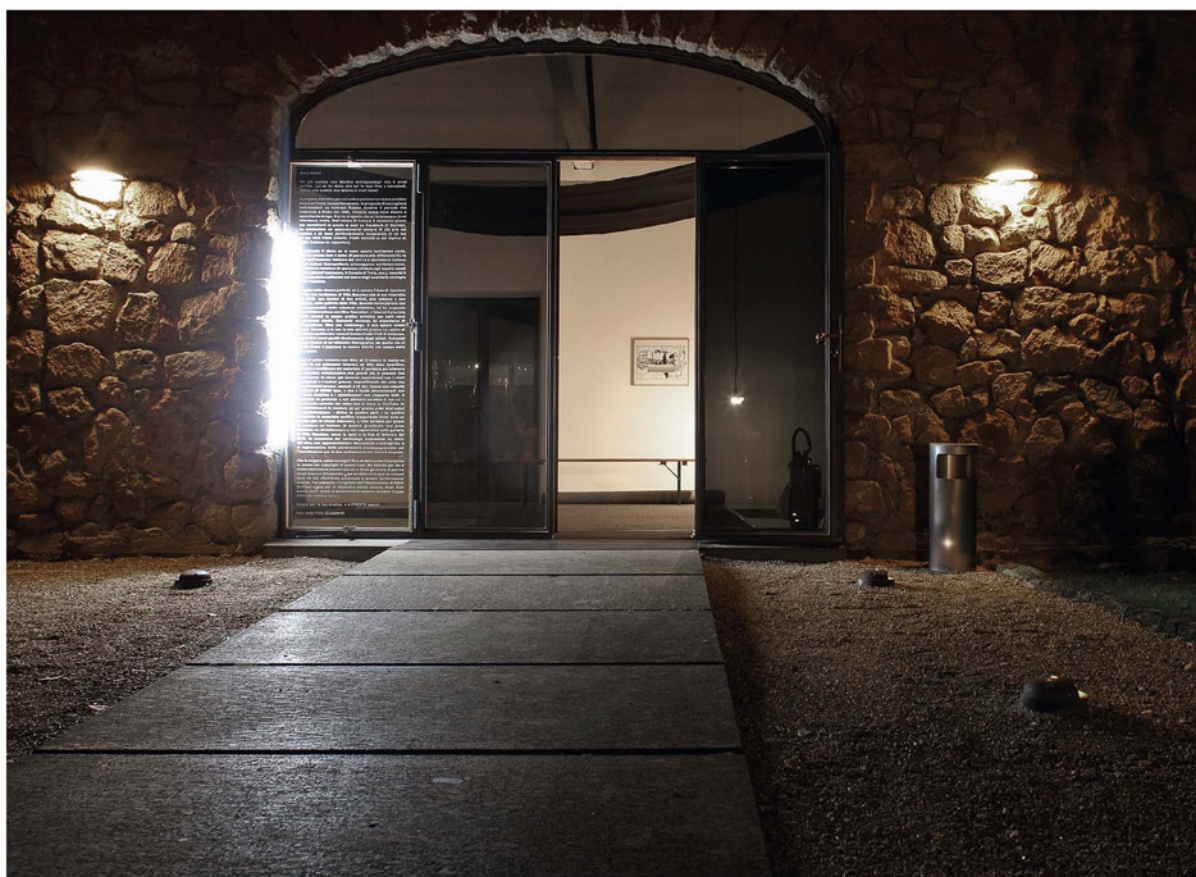
# 17



R M  
O



I particularly fell in love with the 1978 LP 'Fiori Chiari / Fiori Oscuri' (with Edith Schloss's painting on the cover). Listening to the record opened many doors: I had to think of the difference between the RAF in the German autumn of 1977 and the Italian Indiani Metropolitani



Gallery  
Villa Massimo  
Nomentano  
2018

18



# R M O



movement, which took place at almost the same time. And all the hopeful metaphors carried by the children's vocal cameo appearances (spaceships, Trojan wars - to name just a few of the things they talked about), even though the longplayer was produced in the midst of the leaden years.



Gallery  
Villa Massimo  
Nomentano  
2018

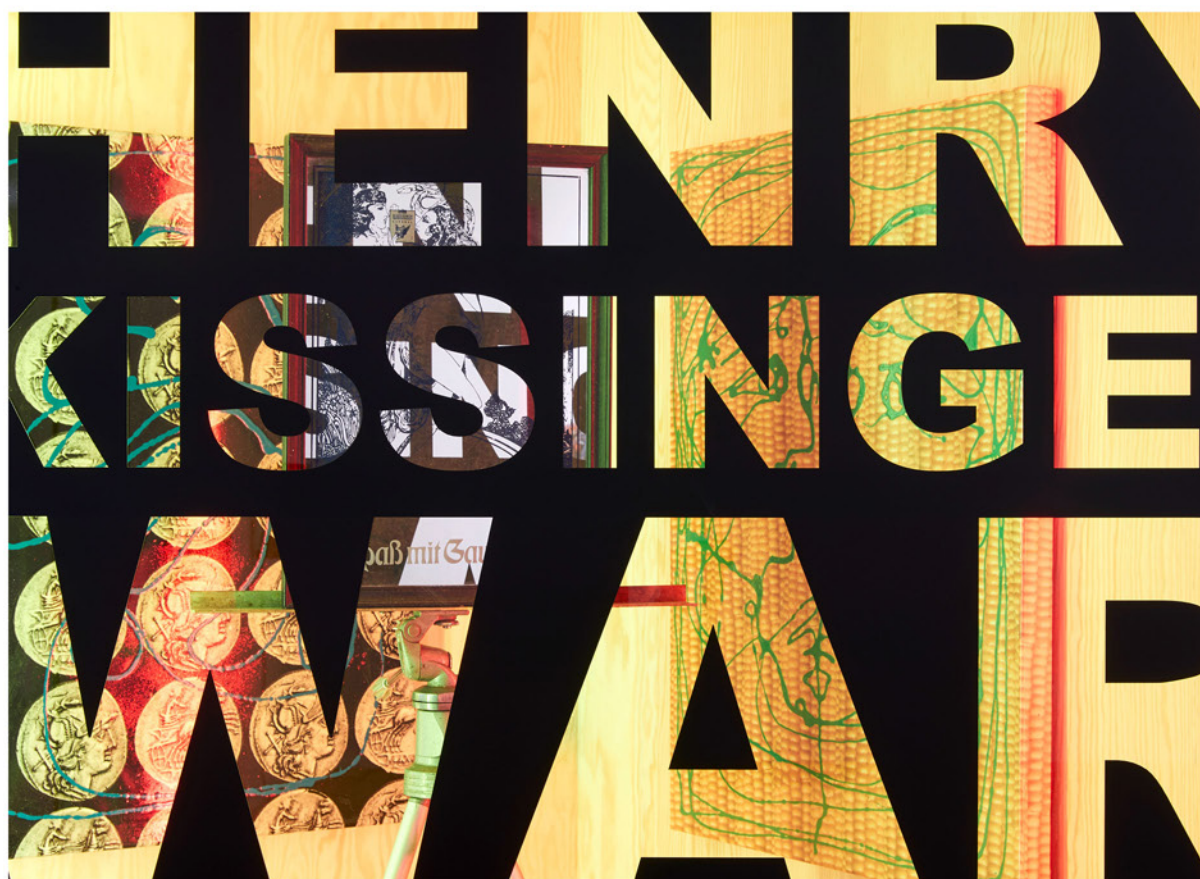
# 18



# H B A U M R G



The proximity and distance of this cultural-ideological chaos can also be felt in the platonic relationship between the Austrian poet Ingeborg Bachmann and the later American Secretary of State Henry Kissinger. More on this in the attached letter from Baldischwyler



Gallery  
Conradi  
Admiralitätstraße  
2019

19

# H B A U M R G



to the collector Giuseppe Garrera with the idea for an installation in the Vetrina - a shop window made available by Garrera and his brother for art at the end of the Via Giulia in Rome. The street where Bachmann had fallen asleep with a lit cigarette in 1973.



Gallery  
Conradi  
Admiralitätsstraße  
2019

# 19



# M C U H E E N N



In Switzerland, I covered the camera of my MacBook with a coloured marker dot for the first time. I'm not sure if this decision had that much to do with my residency, but certainly the inspiring announcement of a specially made sticker pack from the



Gallery  
Jahn und Jahn  
Baaderstraße  
2019

19



# M C U H E E N N

It was in Switzerland that I first sealed my Macbook's camera with a red marking point picker. The inspiration of a custom-made sticker pack by the Electronic Frontier Foundation certainly fell on fertile ground in the Helvetic climate of social control. The EFF had advertised its stickers as an "unhackable anti-surveillance technology". From that moment on, I often caught myself staring at the covert camera and wondering whether I was being paranoid. I imagined voices sitting behind a flap-over hole and trying to interpret the noises and reflections of light on the other side. In W. G. Sebald's children's book "Der Ozean ist ein Witz", Wilhelm told me about the cat door to the garden shut. What the noise over the voice either didn't know or deliberately didn't let his cat into the door had only one way to begin with, so no one was ever going to break into the house that way. By contrast, the threat that someone might invade my private sphere through the camera portal integrated into the computer wasn't imaginary at all. Researchers had demonstrated how to remotely activate the camera without turning on the green control light that would alert the user. A new market seemed to open up, though one that promised to close the doors forever.



Electronic Frontier Foundation fell on particularly fertile ground in the climate of Helvetic social control. The EFF had advertised their sticker as an unhackable anti-surveillance technology. From that point on, I stared at the covert camera frequently.



Gallery  
Jahn und Jahn  
Baaderstraße  
2019

# 19



# W N I E



Interestingly, Hofer's picture from the Albertina shows an Odeon record. Founded at the turn of the century, Odeon developed into one of the main players on the international record market thanks to technical innovations. It also distributed recordings of non-

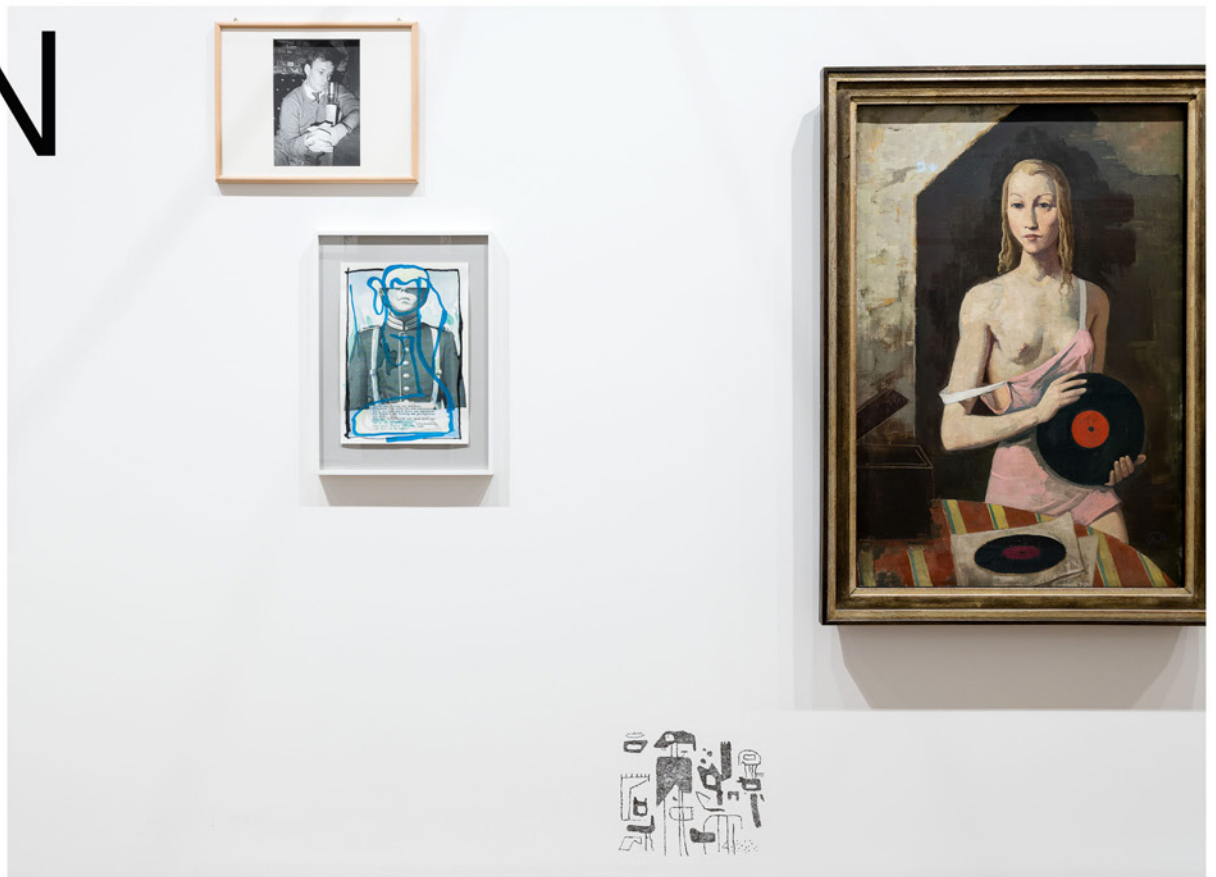


Künstlerhaus  
Vereinigung  
Karlsplatz  
2020

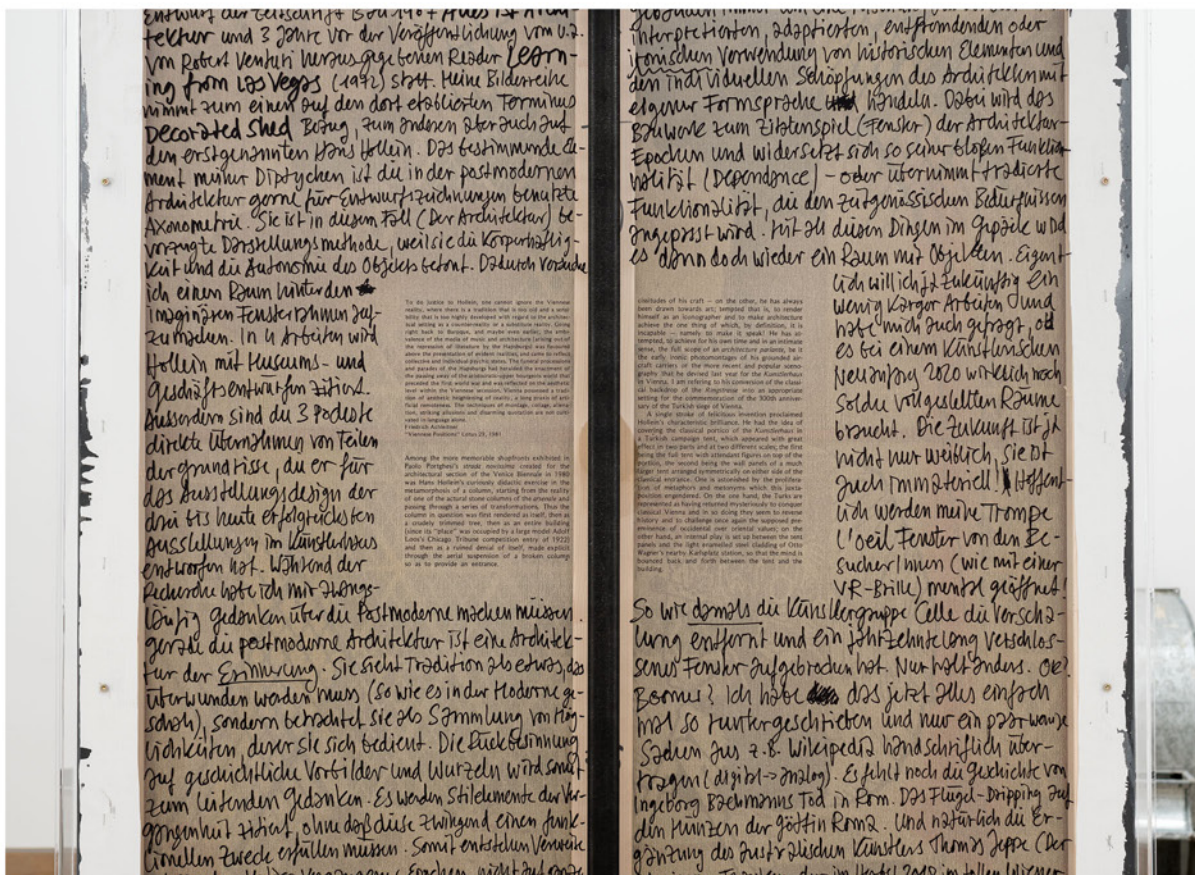
# 20



# W N I E



European music. Already in the founding year, sound engineers travelled to North Africa, Greece and Turkey to make recordings there. In 1906, the Odeon repertoire listed more than 10,000 titles, making it the most important platform for the first ethnomusicologists.



Künstlerhaus  
Vereinigung  
Karlsplatz  
2020

# 20



# H B A U M R G



I notice for the first time how calm and analytical the camera movement is. Content and context take centre stage. After I am briefly dazzled, I see the guy with the bottles fidgeting in a white background. He seems to me to be lost and lonely in this zero



Gallery  
Conradi  
Admiralitätsstraße  
2021

# 21

# H B A U M R G



space' detached from himself and his friends. Is he all right? He has water. Is he alone? Where is he going? And then it happens - he steps out of the collag, out of the cut-out, back into his reality. The dancing continues. For me, the loop only starts again here.

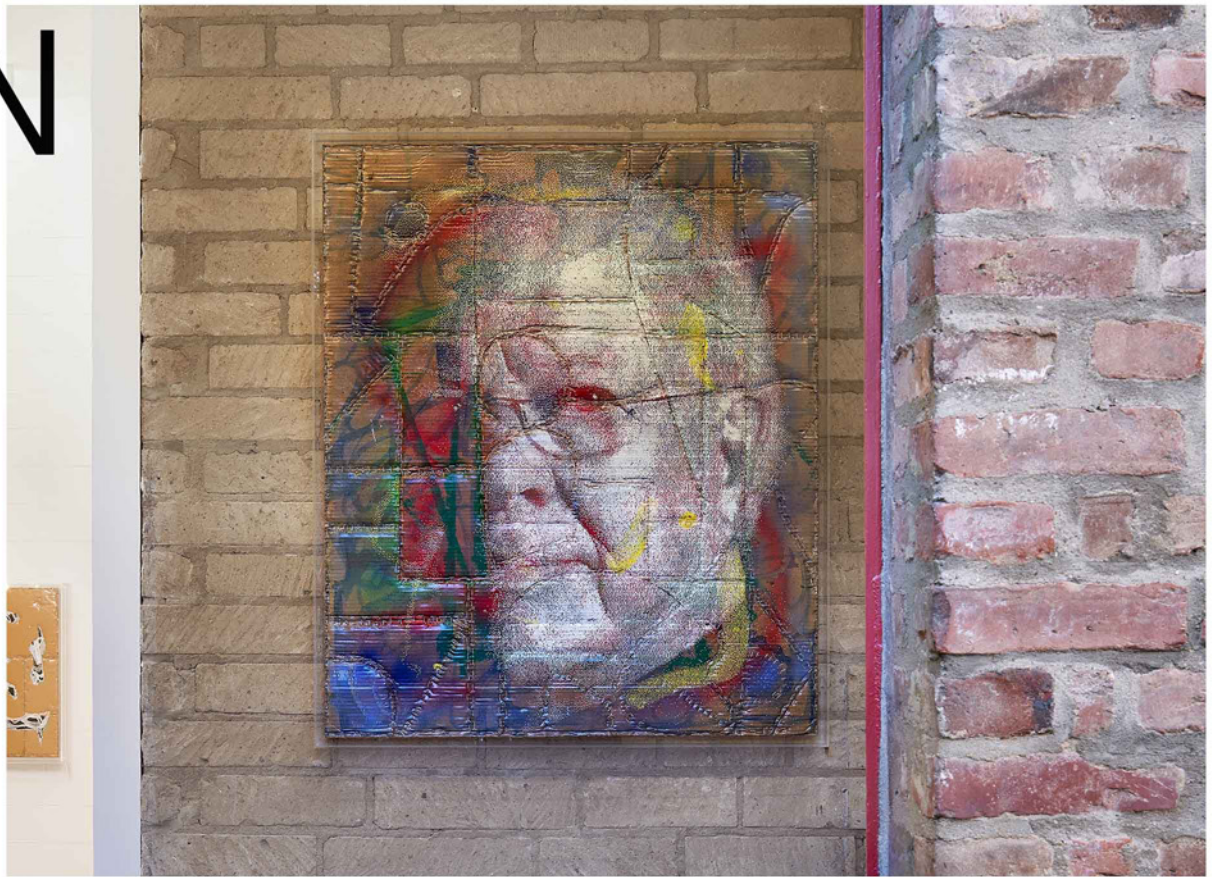


Gallery  
Conradi  
Admiralitätstraße  
2021

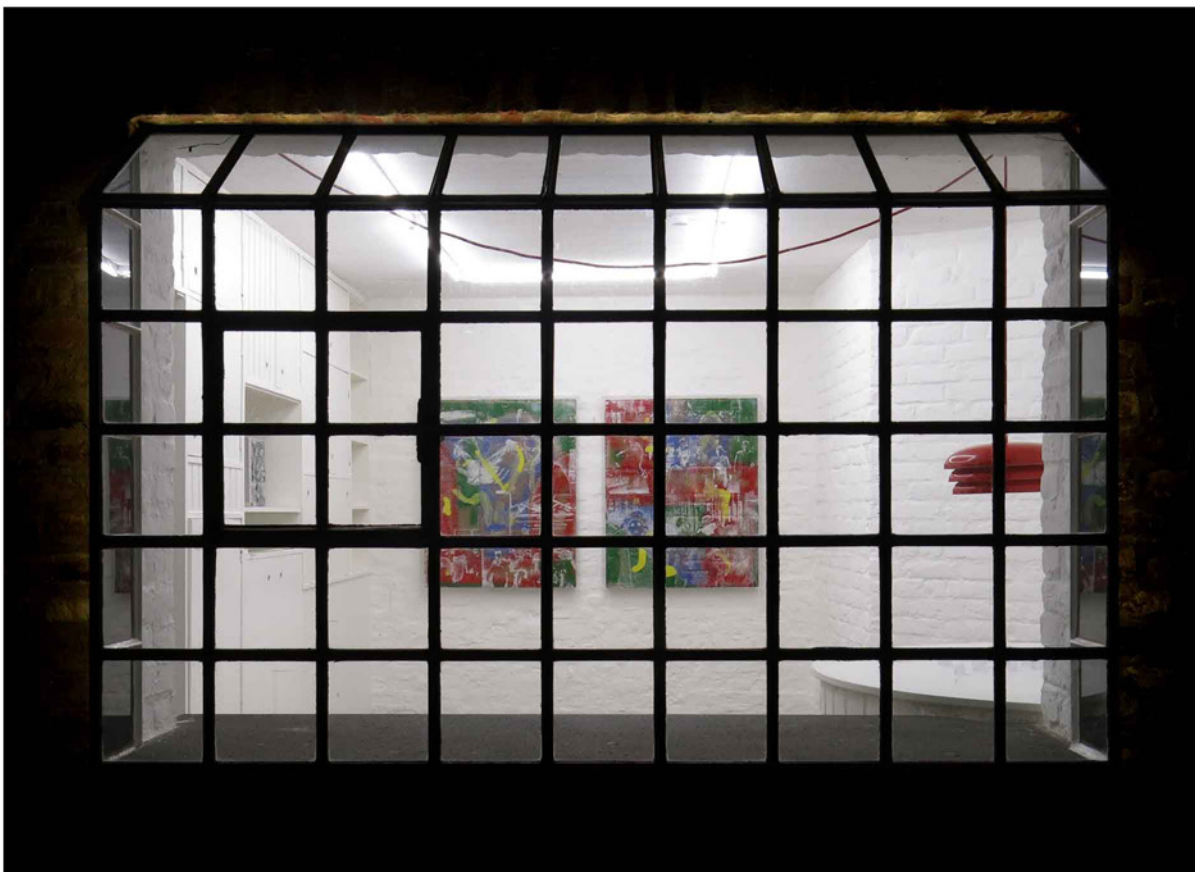
# 21



# KN OEE L



It's just after midnight. Somewhere on the vast Pacific. Our ship of fools is being pushed across the reflective sea by the trade winds. Millions of lights twinkle - Jupiter's Big Dipper and the Southern Cross. Occasionally a shooting star goes out' and the boundaries blur

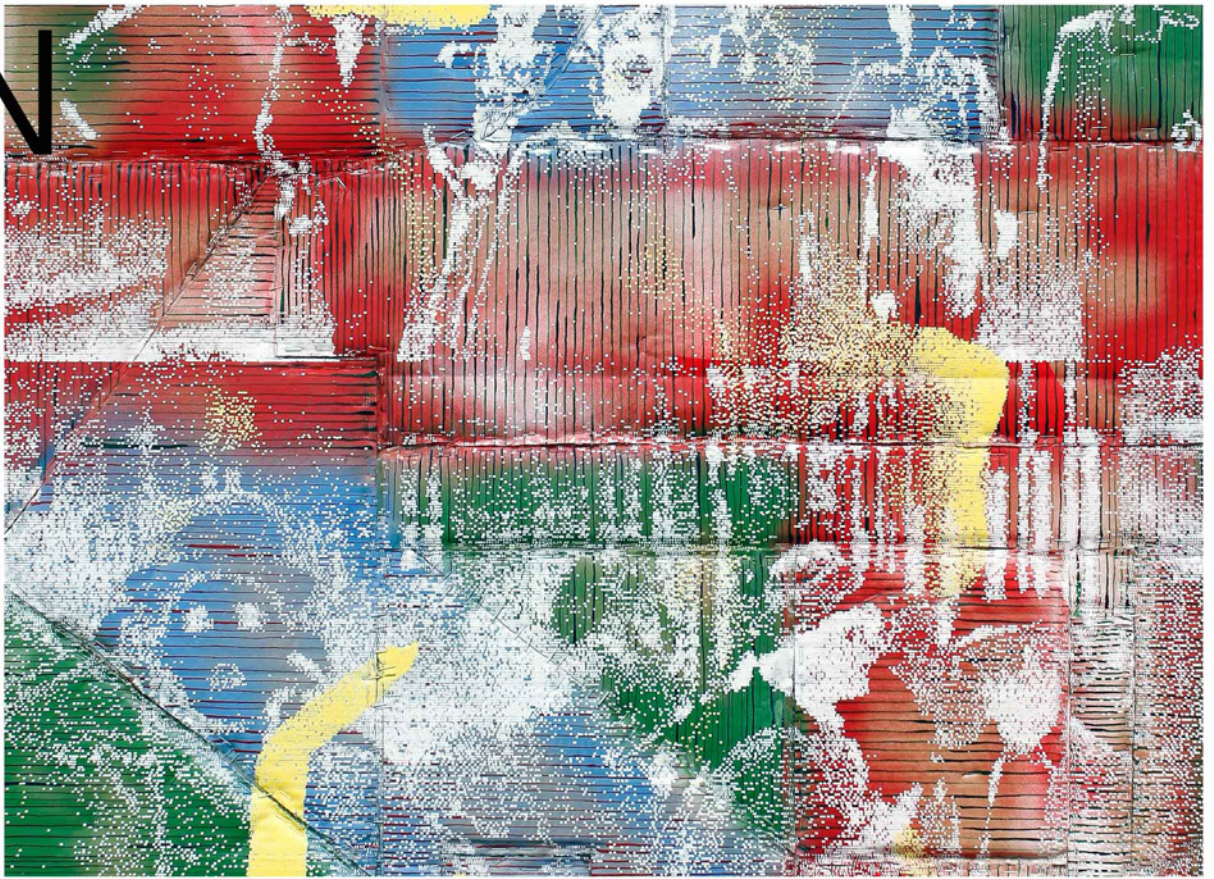


Project-Space  
Mauer  
Gereonswall  
2022

# 22



# KN OEL



to the beat of the waves. Time seems to stand still, for the silence of these infinite spaces makes us shudder. (Clearly, if we'd had the kind of computer graphics capability then that we have now' the Star Gate sequence would be much more complex than flat planes of light and colour).



Project-Space  
Mauer  
Gereonswall  
2022

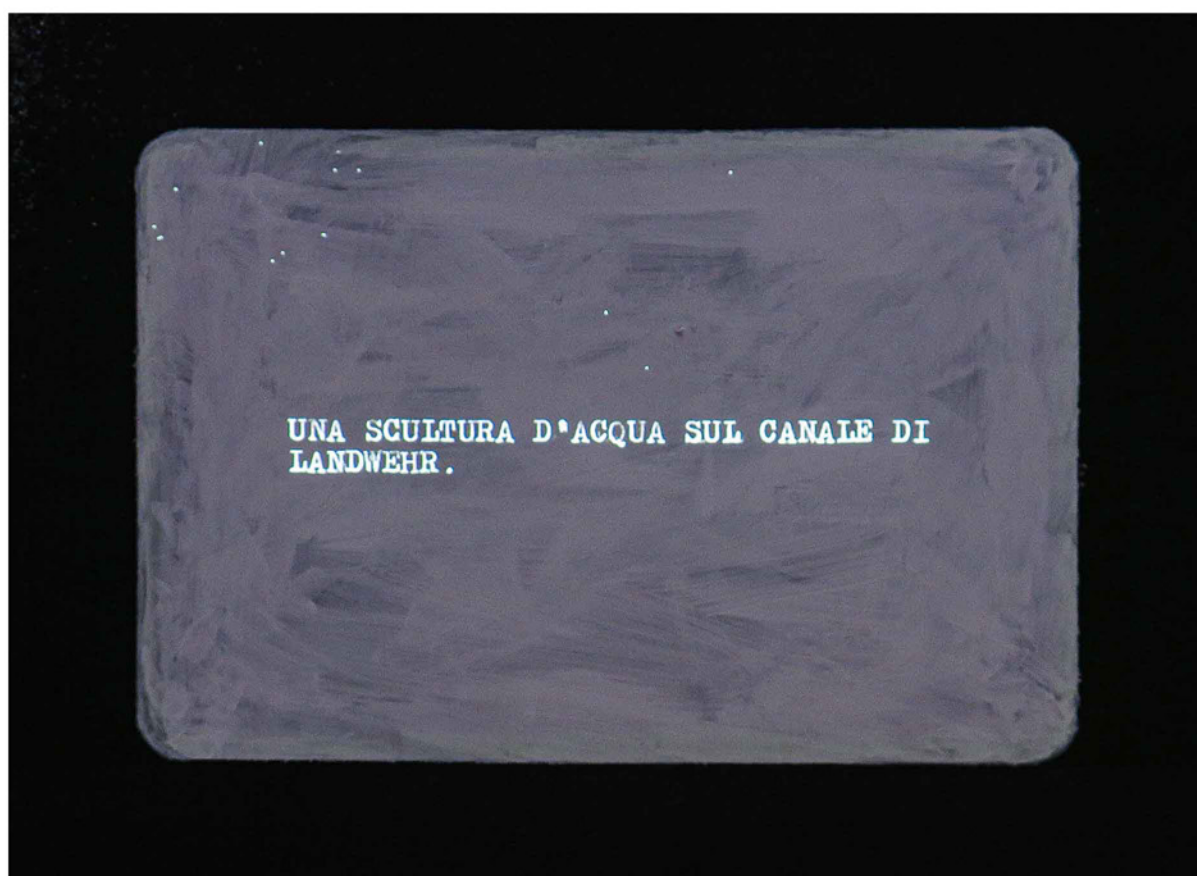
# 22



# V D E I N G E



It is a comedy of errors, alluding on the one hand to the artist's original intention to bring Ludwig Gosewitz's glass artworks to Venice and on the other to the bizarre German translation of Nicholas Roeg's historical thriller 'Don't Look Now' ('Wenn die Gondeln Trauer tragen') from 1973, which

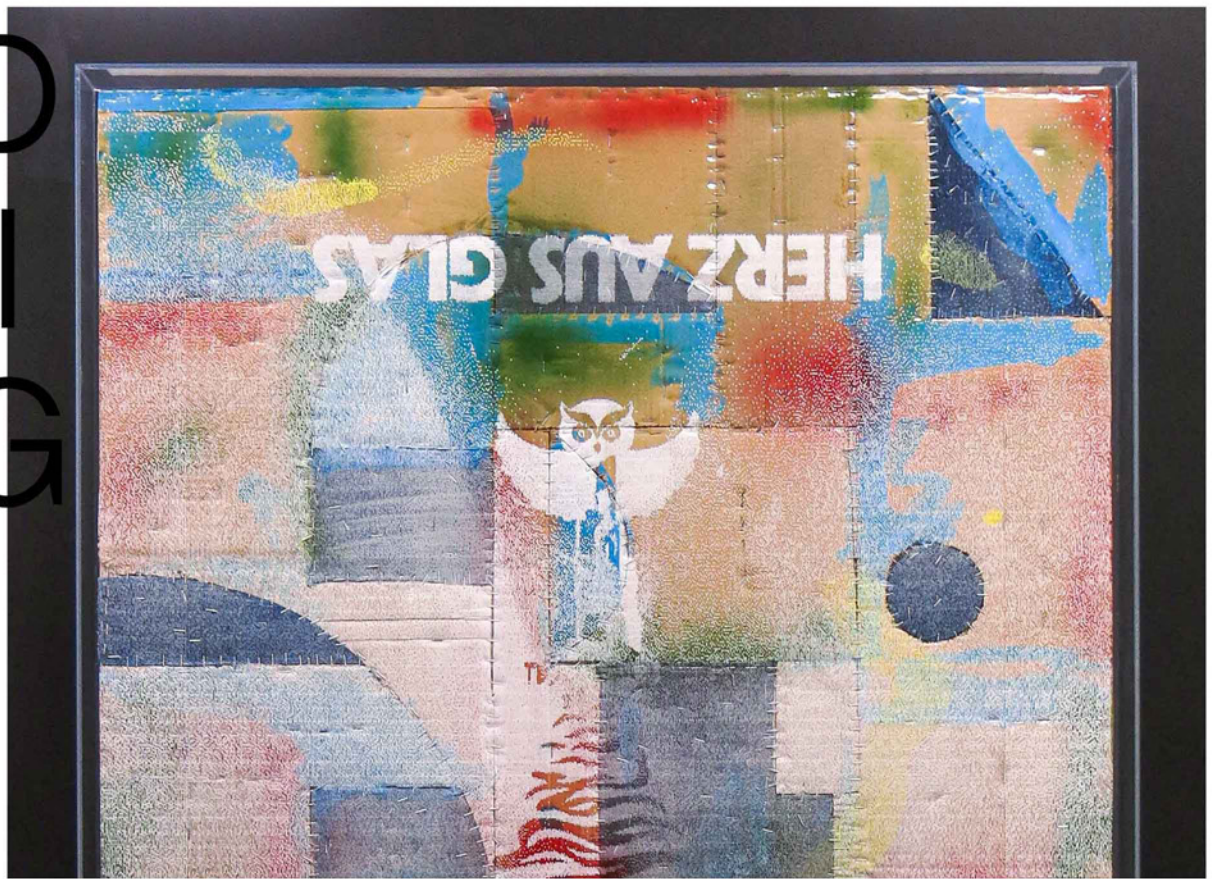


Project-Space  
Aarduork  
Salizada Zorzi  
2022

## 22



# V D E I N G E



was translated into Italian with a similarly divergent title: 'A Venezia... un dicembre rosso shocking'. This accumulation of misunderstandings proves capable of 'retelling history', abandoning the logic of facts and becoming the mouthpiece of personal suggestions and free interpretations.

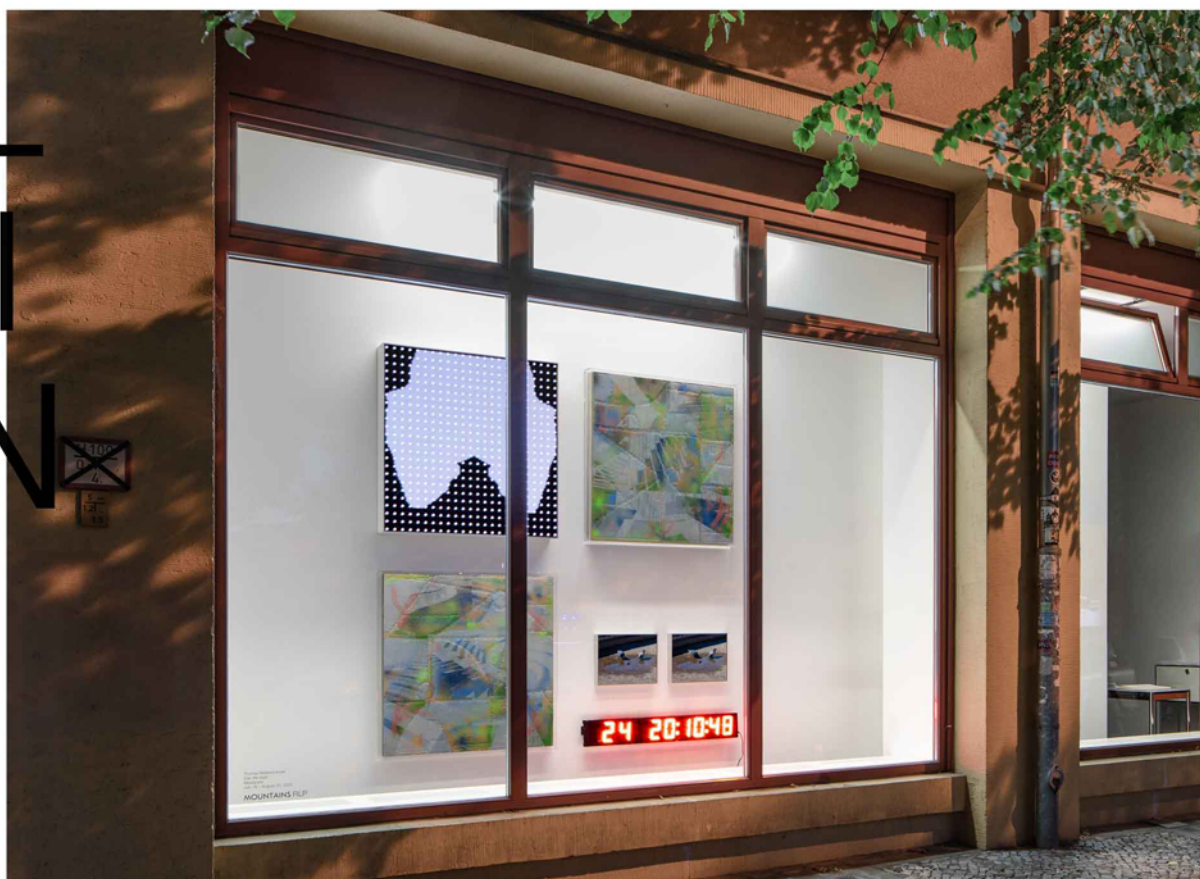


Project-Space  
Aarduork  
Salizada Zorzi  
2022

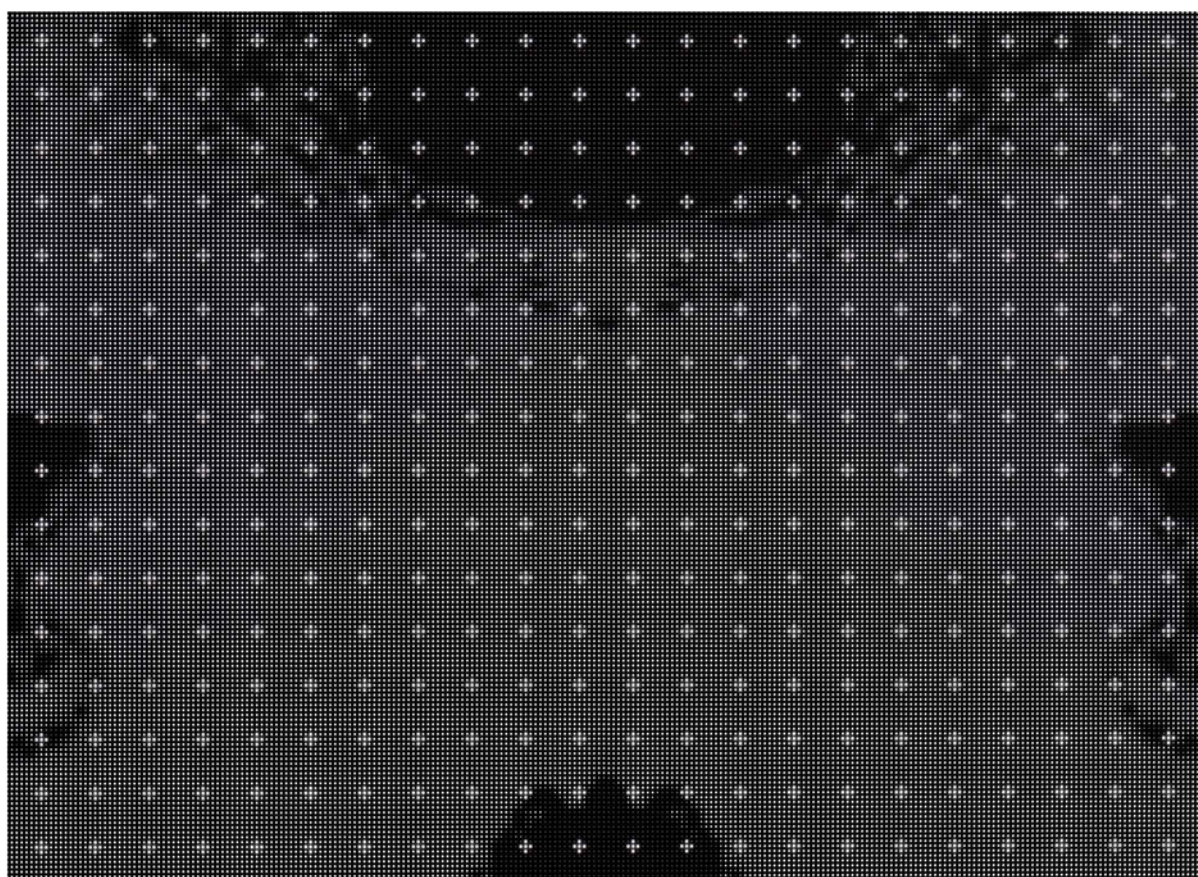
## 22



# B L E I N



In 1996, Markus Summerer was part of a short film, which was recorded on VHS by the video collective N-TV in one of the shells of the Mediapark building project in Cologne. Here, too, Baldischwyler's interest switched from the main topic (Rikrit Tiravanija had received the art prize of a Cologne insurance company and his

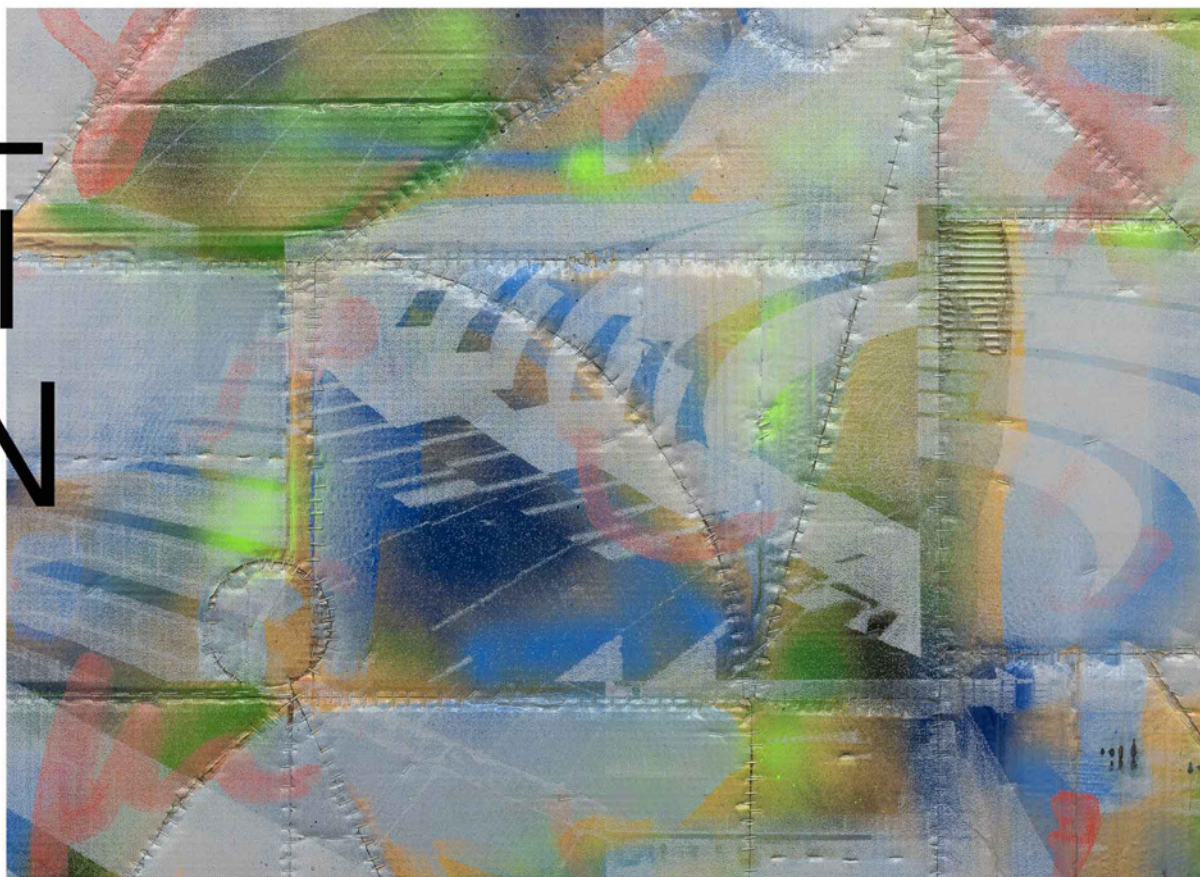


Gallery  
Mountains  
Rosa-Luxemburg-Platz  
2022

# 22



# B L E I R N



associated residency at the Kunstverein was critically commented on) to the then rather randomly chosen location for the recordings: Cologne's Mediapark was one of the white elephants of the post-reunification period - a 'bad investment' that clearly stood out in the shadow of Berlin's new magnetism at the end of the century.



Gallery  
Mountains  
Rosa-Luxemburg-Platz  
2022

## 22



# H B A U M R G



Paradigm shifts such as this one are currently resulting in a tension between sense and nonsense, sanction and self-determination, which determines contemporary socio-cultural discourse in a wide variety of extensions. For Baldischwyler, the installation '2nd Hand Smoke', which was first



Hamburger  
Kunsthalle  
Glockengiesserwall  
2022

## 22



# H B A U M R G



shown in 2017 in the temporary Brussels branch of Galerie Conradi, was therefore a welcome meditation on the promise of art's dissolution of boundaries' which, in today's self-observant societies, can only be fenced-in simulations - like the omnipresent smoking areas in German railway stations.



Hamburger  
Kunsthalle  
Glockengiesserwall  
2022

## 22



# L B U U E R N G E



Upon entering the installation, the first thing that emerges is the biographical narrative on which it is based: The artist's uncle, who had little interest in art or the early avant-gardes, saw Rietveld's chair designs for De Licht's study and, unimpressed by the history



Lüneburger  
Kunstverein  
Lüner Straße  
2022

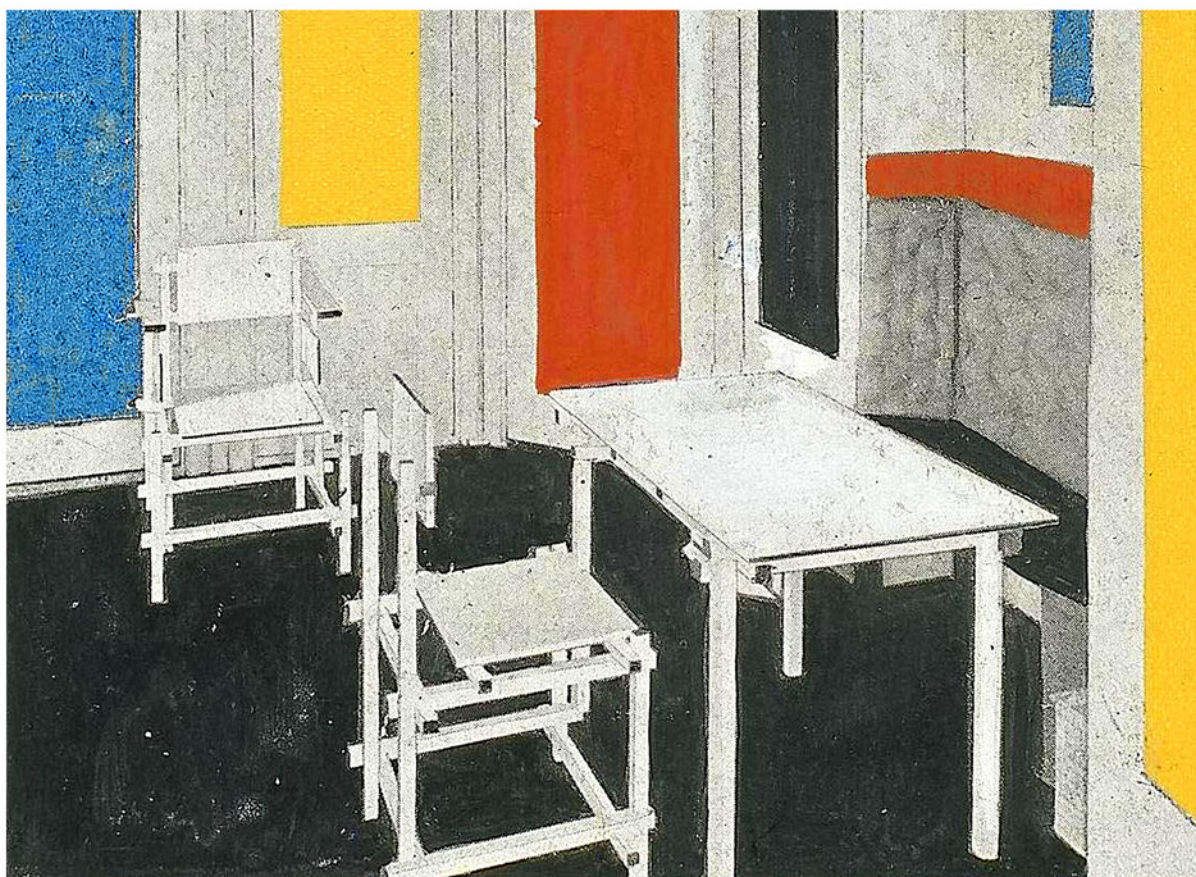
## 22



# L B U U E R N G E



of modernism, decided to copy the furniture because he found it conceivably easy to imitate in its reductionism. The appropriated De Stijl furniture brought a new formal language into the family. Each of these three objects is now an anchor for further relationship narratives.



Lüneburger  
Kunstverein  
Lüner Straße  
2022

## 22



# H B A U M R G



Baldischwyler's most recent publication 'Doppelte Buchführung' is a collection of 248 collages. It was created on the basis of b/w copies of the 2004 catalogue 'Formalismus. Moderne Kunst' heute' catalogue published in the same year, which documented a group exhibition at the



Atelier  
(Studio)  
Admiralitätsstraße  
2023

# 23



# HAMBURGER



Hamburger Kunstverein. Its analogue revision now consists of linking different layers of history and stories. These include isometric grids borrowed from postmodern architecture, gestural watercolours and photographic prints and texts fixed with ephemeral-looking metal clips.

damit ein bemerkenswert Ironies  
für die Parallele zwischen  
s und dem Begriff kultureller  
t.(7) Später, unter Stalin, hielt  
rzellose Kosmopolit', der ver-  
ch die Ordnung der (ortsverbunde-  
wjetischen Gesellschaft zersetz-  
Feindbild her.(8) Kurz darauf  
te die DDR Kosmopolitismus als  
g bourgeois-imperialistischer  
ie an, das im Dienste des Mono-  
talismus eingesetzt werde und in  
tzlichem Widerspruch zu Vater-  
ebe und nationaler Souveränität  
9) Noch im Jahr 2020 dient eine  
ng, in der "authentische Identi-  
Traditionen durch wurzelloses  
litentum bedroht werden", dem  
kampf". der polnischen Rechts-  
rtei PiS als Treibstoff.(10)

ogenes Laertius, "Lives of Eminent  
ophers", <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1.0258%3Abook%3D6%3Achapter%3D2>

alins 'wurzelloser Kosmopolit' war



Ich glaube mittlerweile,  
eine Frage des Maßstabs  
Stadt und mit ihr ihre K  
eine gewisse Größe errei  
möglich, sich als örtlich  
etablieren. So gesehen i  
Künstler' eine Rolle im  
wie die des Bäckers, des

Atelier  
(Studio)  
Admiralitätstraße  
2023

23



# H B A U M R G



From a distance, the objects look like tilted figures interspersed with digital glitches. Baldischwyler used the stapled seams of the awkward cardboard geometries as interferers for the adjustment laser of the hand printer. This unites the dead ends of the



Gallery  
Conradi  
Admiralitätstraße  
2024

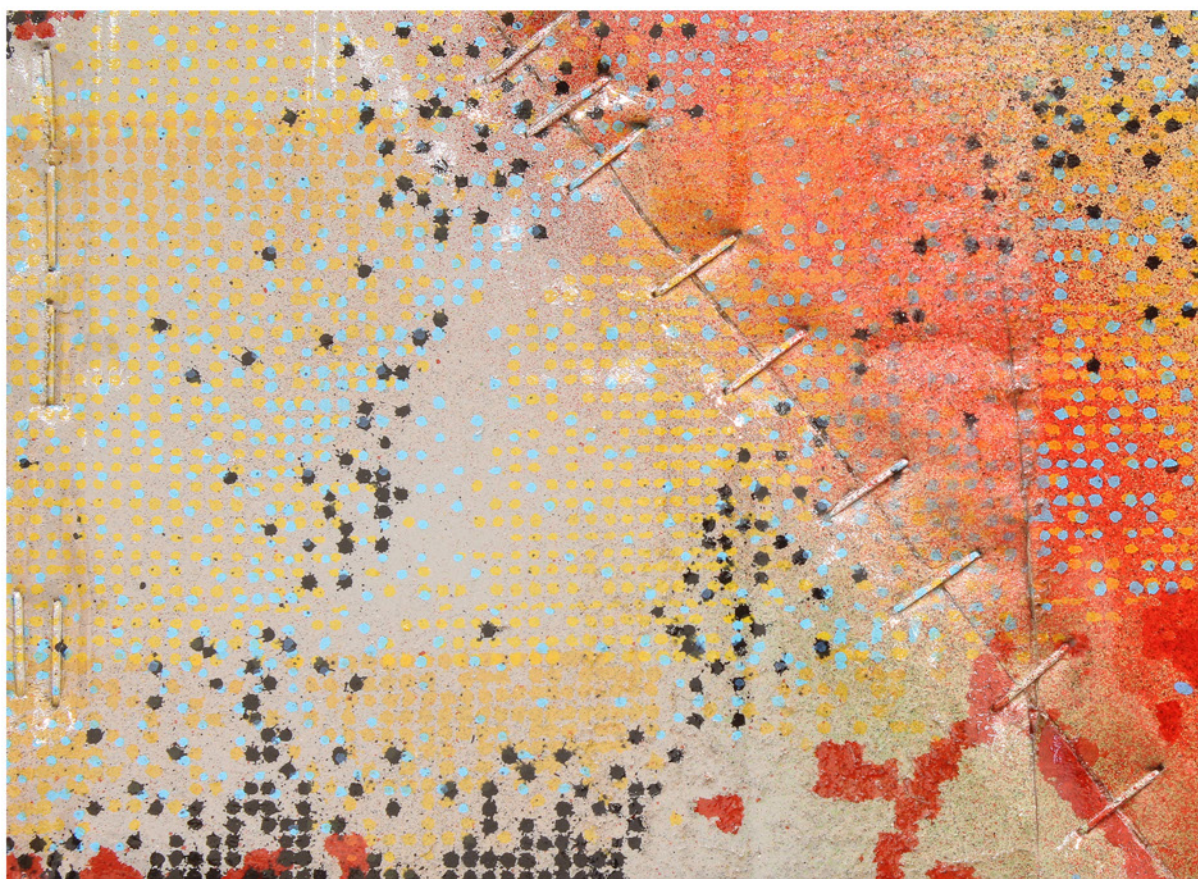
# 24



# H B A U M R G



content (all cut from the history of sexual dichotomies in cinema  
in the second half of the last century) with faulty colour stripes  
so that the aesthetics of early digitalisation are combined with  
contemporary false memory syndrome - it's not a bug' it's a feature!



Gallery  
Conradi  
Admiralitätstraße  
2024

24



# H B A U M R G



The Duden dictionary describes success as the 'positive result of an endeavour' or the 'occurrence of an intended' desired effect'. According to this definition, success is no coincidence. Rather, it should be preceded by a goal that a person has set for themselves. But



Gallery  
Conradi  
Admiralitätstraße  
2024

# 24



24



# AD THO PI MAS PX\* BAL E DI N SCHWY LER

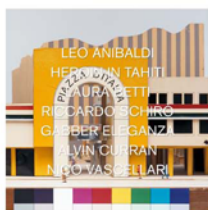
1



2



3



{Travel By Goods} is meta-music. And in the field that we as editors have worked in, there are other similar initiatives. On the one hand, there is a renewed emphasis on materialism, a movement towards sound as sound, but also a movement away from it. Music is being expanded so radically that every scrap of reference that's in here can be understood as part of the music. But what I miss about these things is that there's not much to hear - in relation to the material and the links and references. Music is not the label's strong point. But it doesn't have to be. - Remo Bitzi, zweikommasieben Magazine, Lucerne, 2020

1  
IN CC

**14 & 15**  
2021

2

Alles War Klar  
**12 & 13**

2020

3

Soltanto 4 Al Massimo

**06 & 07**

2019