

Portfolio

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insomnia

Groupshow at Peripherie 8, Basel | CH, 2025

<https://vimeo.com/1111949216>





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



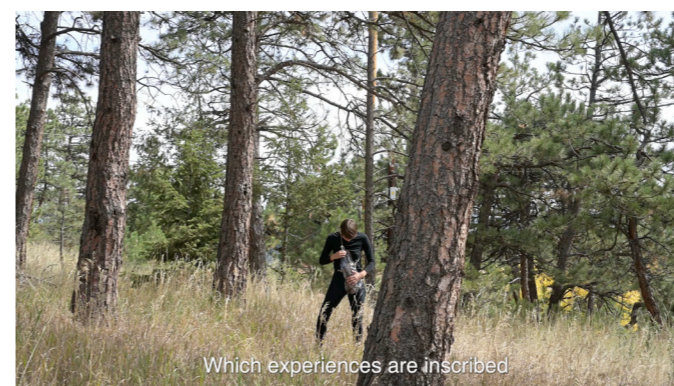
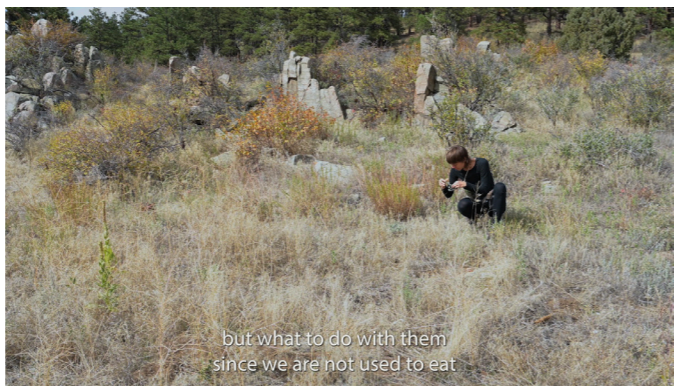
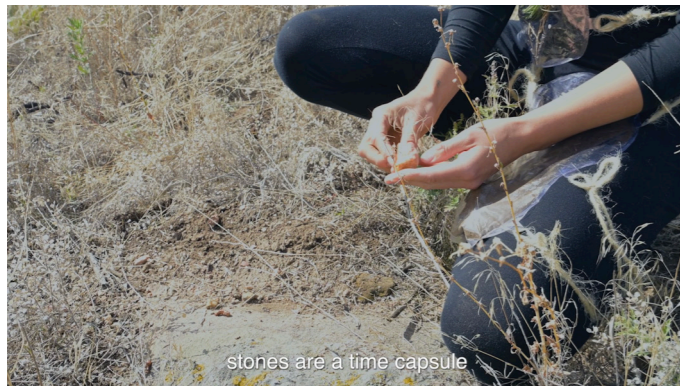


Details of the installation
the carrier bag

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"

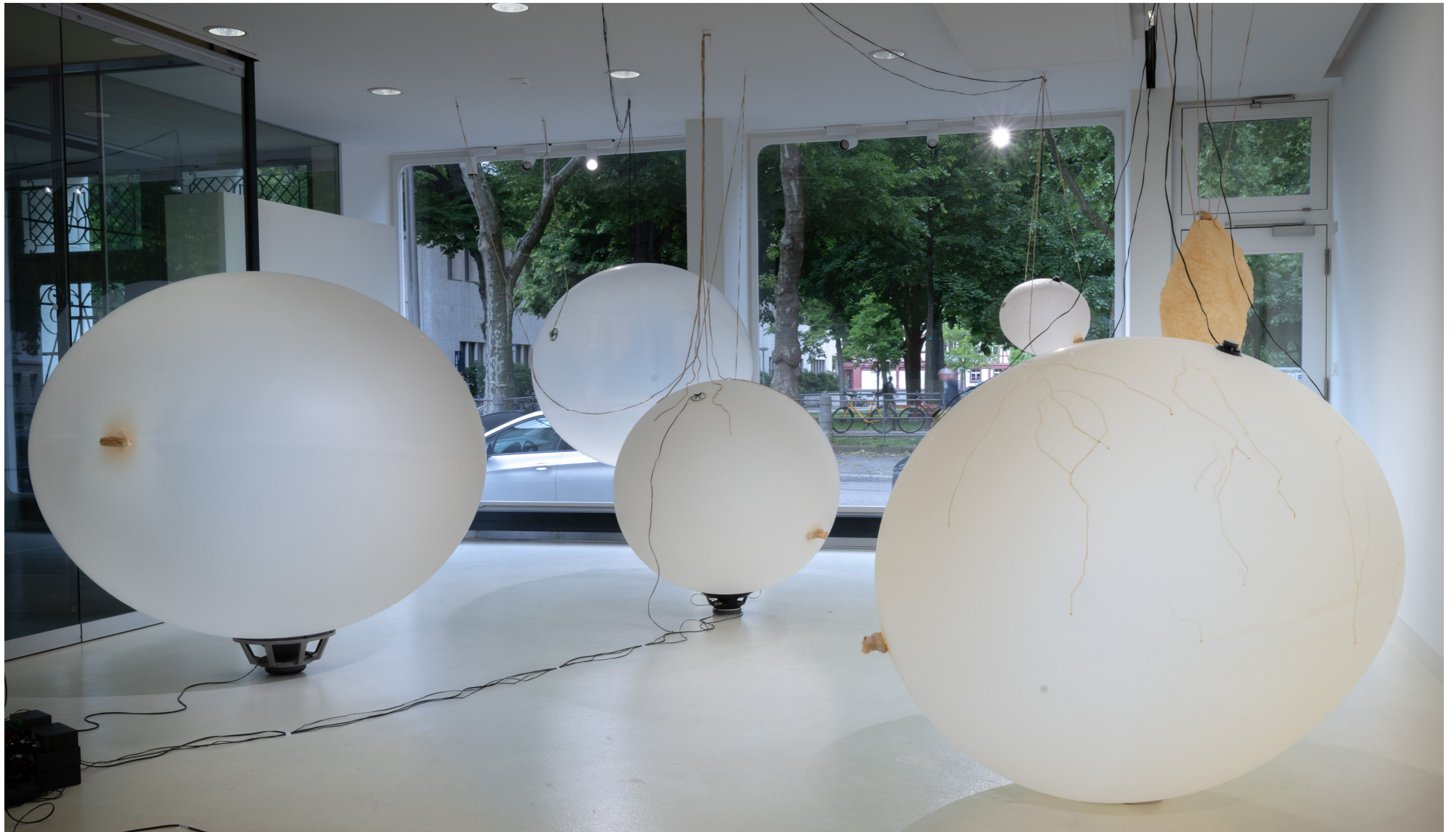
trophies of a playground
clay sculptures glazed

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

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





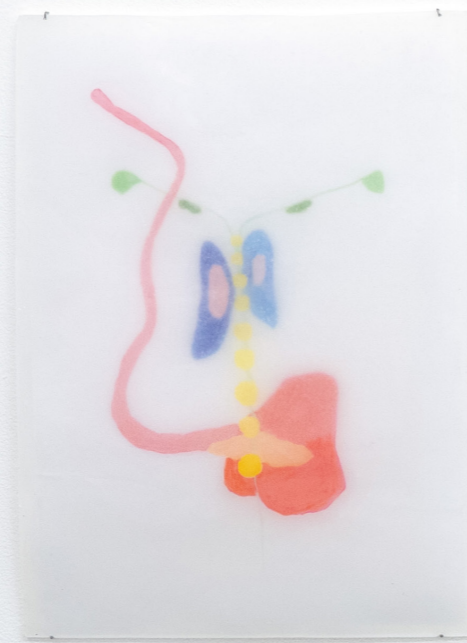
It is a hope for successful resonant spaces, for meaningful exchange and a response relationship in which, to borrow Rosa's (2019) words again, „through the vibration of one body, the natural frequency of the other is stimulated.“ *excerpt from the exhibition text by Vera Mühlebach*

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

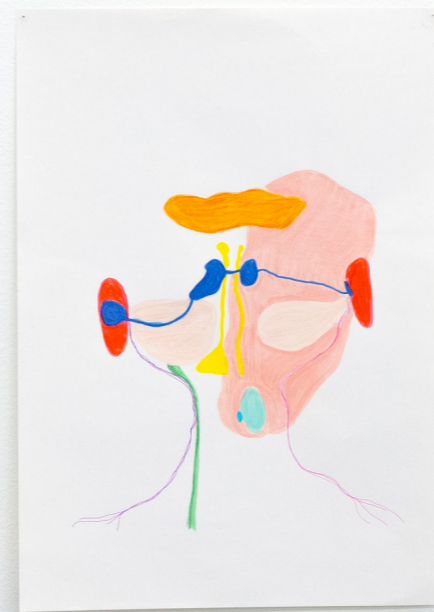
what can touch the untouchable?,
2022wax plate: paraffin, stearin, bees-
wax 32x86 cm



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

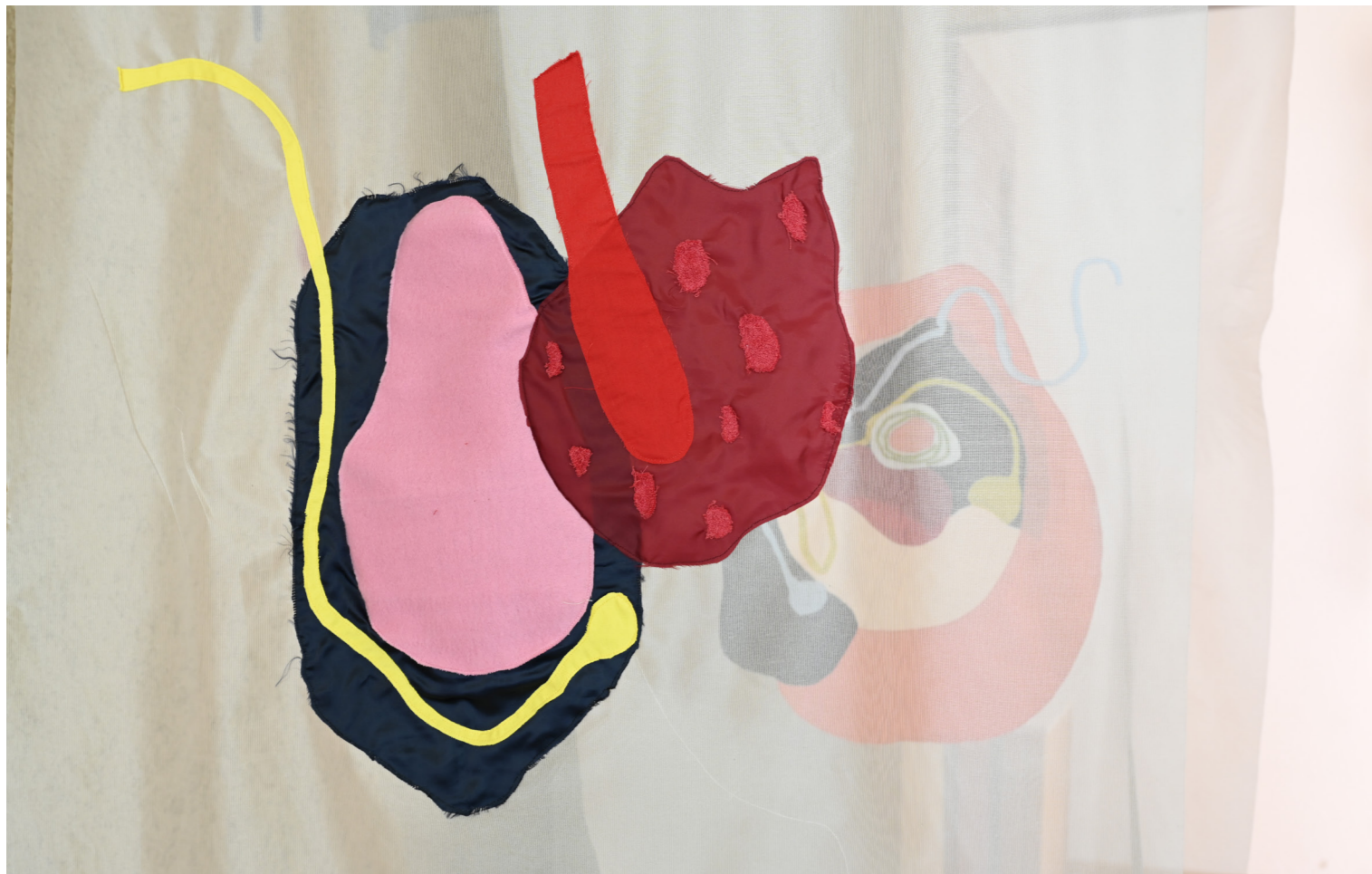
top right:
bodyworld 4, 2020/21
drawing: 32x44 cm
frame, 2022
paraffin, stearin, drawing, 32x44 cm

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

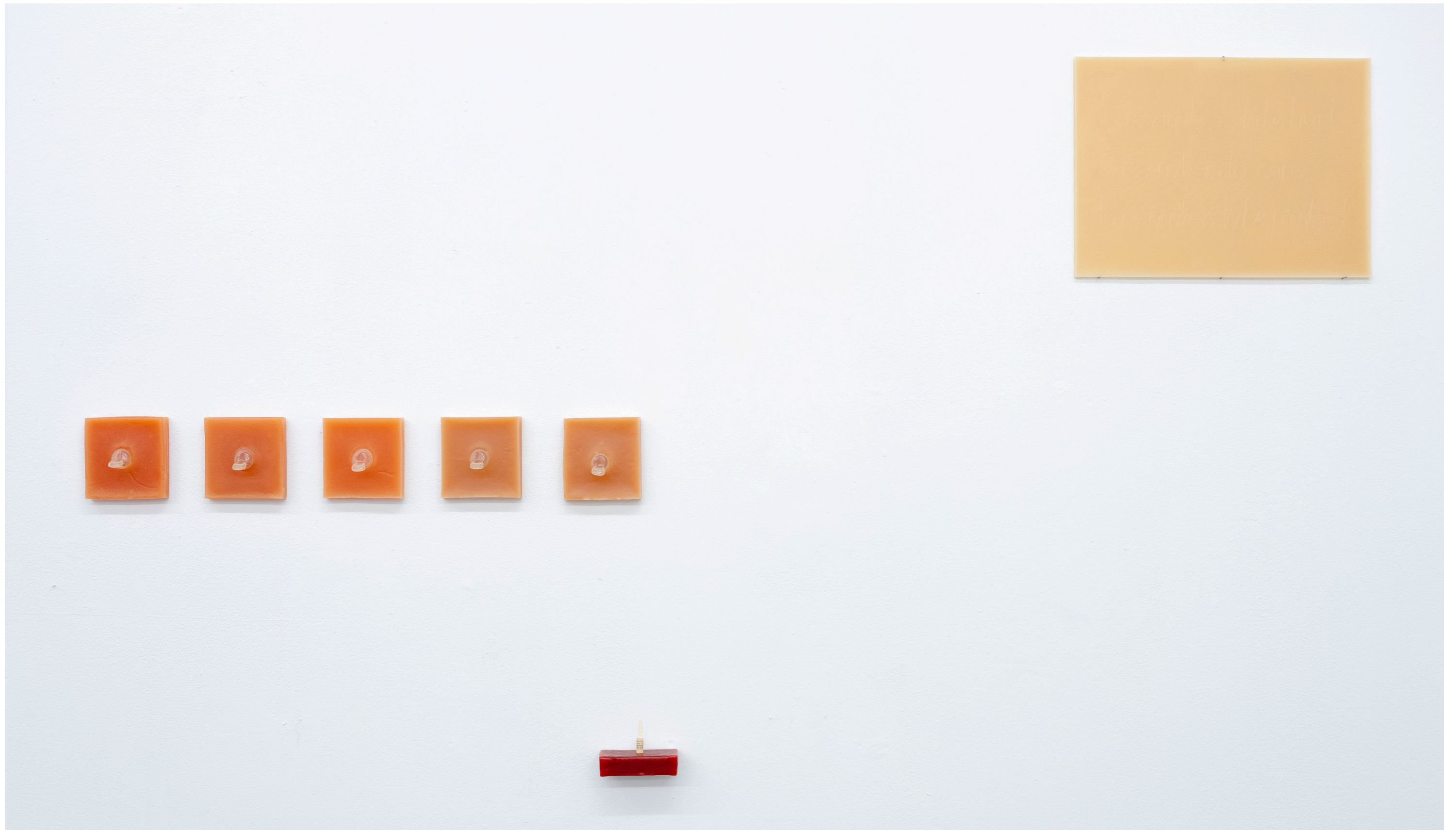


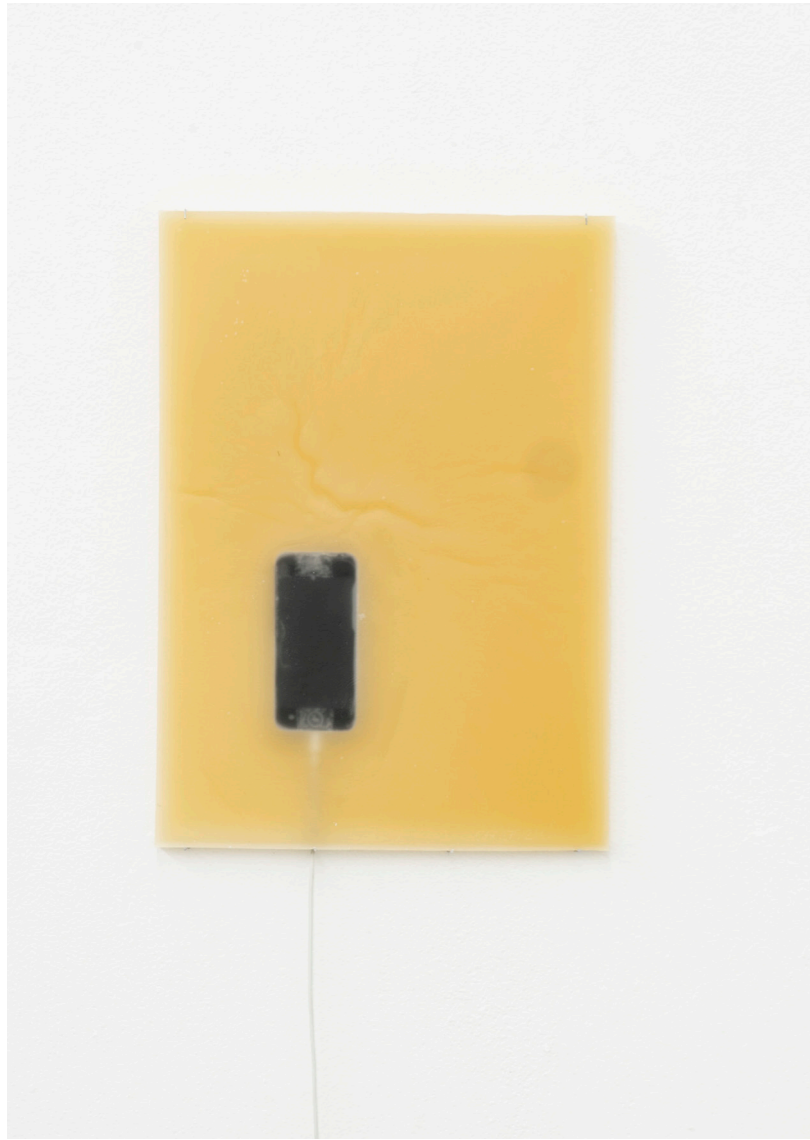
detail of two fabric flags: 90 x 130 cm



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

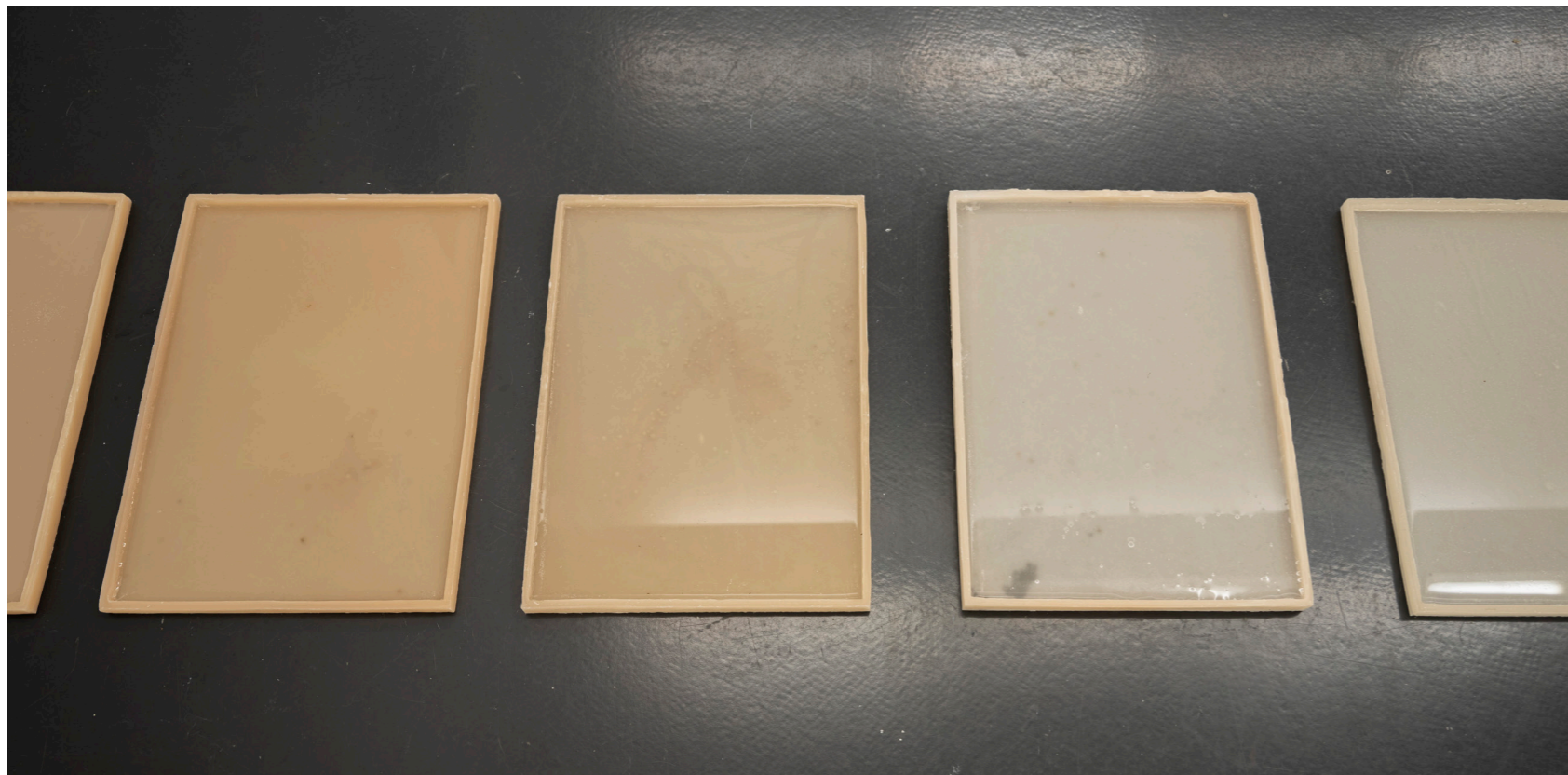
paraffin, stearin, drawing, 32x44 cm

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

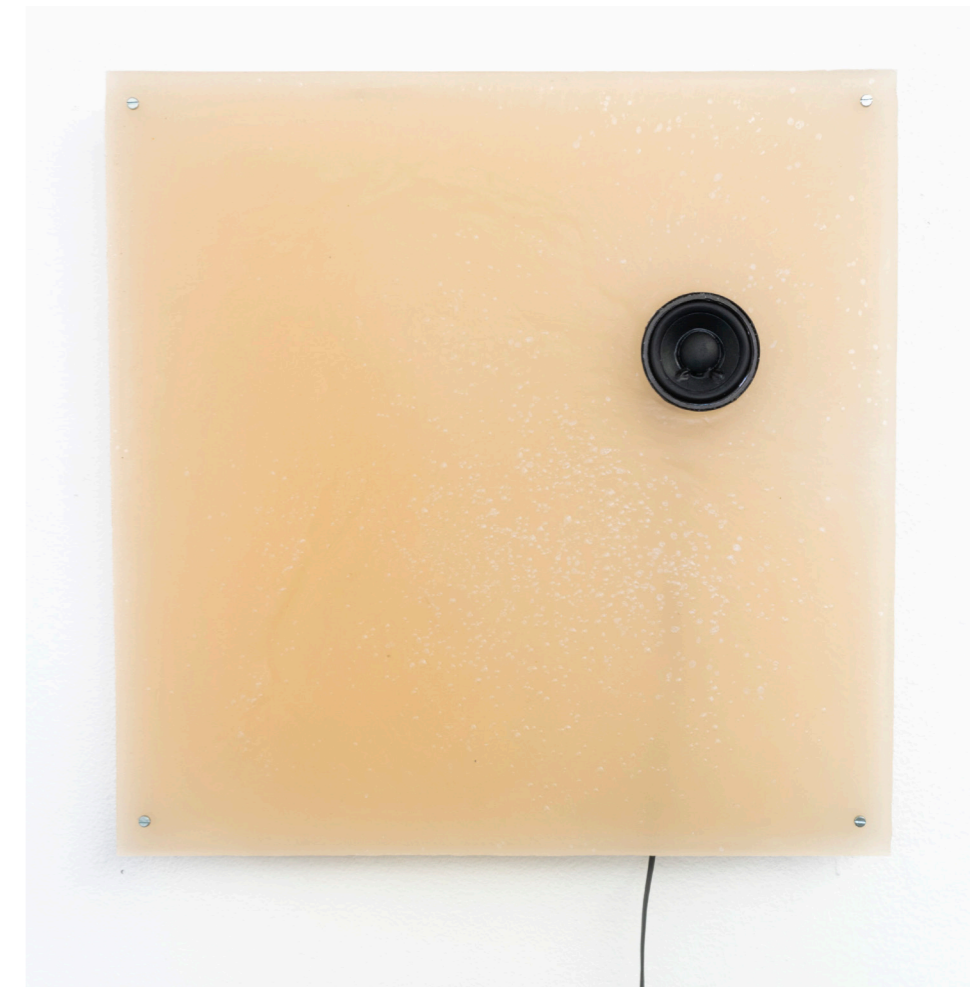


In the group of works, objects of necessity, the artist reopens the space of reference: to the visitors, to our socio-economic context and its digital network structure. A smartphone enclosed in wax receives messages and calls from all those who want to contact it at the following number: 0772752160.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

video by Angela Staffelbach

camera by Aleksandra Ristic

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.



shifting

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

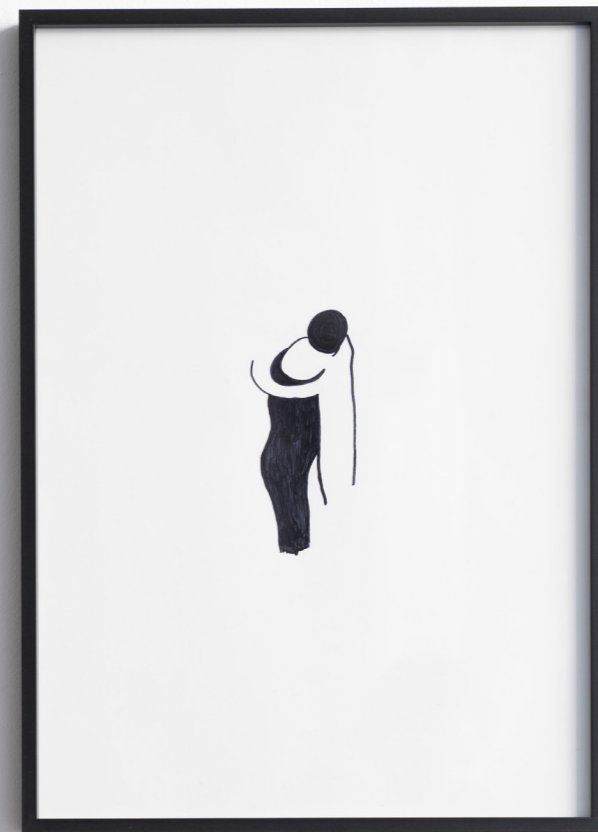


The image matrix of these photographs comes from old video recordings. The image matrix has decomposed and transformed. Every day we produce and store new digital data. Their secure storage and preservation remains a task that occupies us. Various digital experiences, such as the constant digital availability, 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.



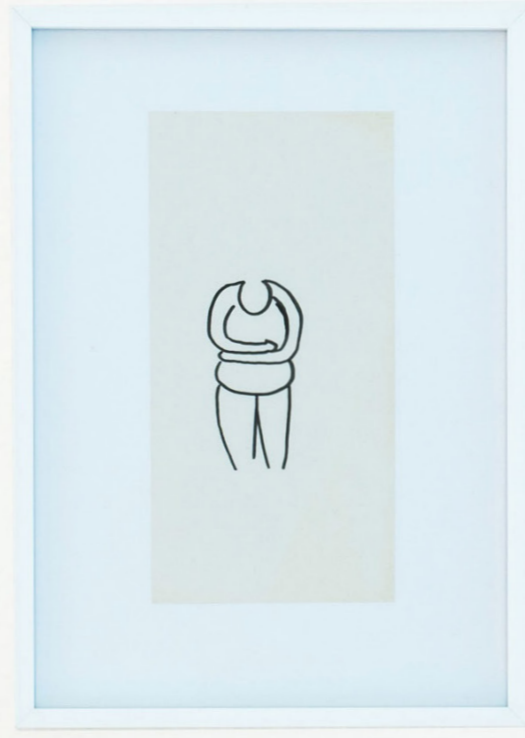
different drawing series

2017-2022





my little organs, 2017, A4



no title, 2021, A4



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.



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

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 ex-
pand

bacteria, fungi and small insects to be mingled
colonise the human skin

a large protective layer surrounds us Am I not you?
the internal environment is sheltered

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?