

Veronika Spierenburg
Documentation 2019 - 2024

vivere come si può 2024

Site-specific installation at the Legler Areal, Diesbach, CH
8 Speakers, 9 Min.

Sounddesign: Felix Friedrich

For the Klöntal Triennale 2024 at the Legler Areal in Diesbach, my sound installation explores the history of raw cotton and women's labor in the textile industry. It pays tribute to Venerina Pascucci, the last witness of the Glarus textile industry, with her final sentence from an interview: „vivere come si può“. The installation includes recordings from the Neuthal Museum, where Rudolf Bolliger helped revive old looms, as well as from Mitlödi, a textile screen-printing factory that closed just two days after the recordings were made. It also features recordings from a spinning mill where my father worked. The sound is distributed through eight Piega speakers arranged in a circle, creating a new soundscape within the hall. The sound reflects serial labor and embodies the repetitive rhythm found both in domestic and industrial spheres. The powerful, resonant sound amplifies the untold stories of women in the textile industry. The sound weaves like the process of weaving itself, reaching a crescendo.



Die Entspannung 2022

Film, 16 min., Sound

Camera: Gaëtan Varone

Assistant Director: Jeannine Oberli

Lighting: Esther Mattei

Sound & Mixing: Barnaby Hall

Editing: Karim Patwa

Sound Design: Magda Drozd

Location Scouting: Manuela Schlumpf, Doris Tóth

Art: Sabine Schlatter

Set Design: Olivia Wiederkehr

Dramaturgical Consulting: Nicola T. Madison

Script Support: Caroline Palla

<https://vimeo.com/699049646>

Password: spierenburg

“Die Entspannung” (the relaxation) is a short film about multiple sclerosis. The camera follows several individuals, each representing a different aspect of the disease. Through these diverse protagonists, the story explores the various facets of multiple sclerosis. Themes such as its causes, symptoms, treatments, and the scientific understanding of the disease are woven into the narrative.

The story begins with a disturbance in the sense of touch and an initial neurological examination, followed by an artist and her close friend painting layers of myelin. A brief glimpse into Robert Carswell’s pathological drawing from 1838 adds a historical perspective, further explored in a private library by an elderly woman and a curator. In a car, we hear a song about one of the most common symptoms of multiple sclerosis: fatigue.



Heartbeat, Drops, Stem Cells 2022

Site-specific sound installation at the Aargauer Kunsthaus
12 speakers, 18 minutes

Sound Design: Jan Godde
Percussion: Pierre Favre

Soundcloud file, click [here](#)

The starting point of this sound installation was research on the vibrations of individual molecules conducted by James Gimzewski, an expert in physics and chemistry. Stem cells, present in all tissues of the body, play a central role in tissue repair and respond to external stimuli, such as vibrations. Inspired by this connection, Carlo Ventura, in collaboration with jazz musician Milford Graves, explored whether sound could influence human stem cells. This idea, that sound could impact biological processes, forms the foundation of the installation.

Percussionist Pierre Favre was invited to record his sounds, and my heartbeat was also captured. These various sounds—the hypothetical „sound“ of stem cells, Favre’s percussive rhythms, and my heartbeat—were woven into a layered soundscape. Over two weeks, the sound work was developed in the courtyard of the Kunsthaus, with the support of sound designer Jan Godde.



Cemitério das Âncoras 2021

Film, 42 min., Sound

with Nuno Barroso

<https://vimeo.com/625375287>

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„Cemitério das Ancoras“ (Anchor Cemetery) is a collaborative film and exhibition project by environmental scientist Nuno Barroso and myself, presented at Galeria Boavista in the Cais do Sodré district of Lisbon. This neighborhood has historically been closely tied to the sea and the maritime industry. The exhibition accompanies our new film, which was created over four years along the entire Portuguese coastline. During this time, we interviewed various fishers and observed their work. Complementing the film, the ground floor of the gallery featured visual documents and artifacts related to fishing and the sea. This included photographs by Benjamim Pereira and Artur Pastor, as well as sculptural replicas crafted by local artisans, borrowed from museums.

The exhibition raises key questions such as: „How can historical photographs and objects be reinterpreted in today’s context? How can history be told, and how can the concept of impermanence be conveyed?“ The aim is to shed new light on the history of artisanal fishing while highlighting both the decline and ongoing significance of Portugal’s cultural and ecological heritage.



Parallaxis 2020

Film, 21 min., Sound

Collaboration with Kristina Köhler

Dance: Juliette Uzot, Lisa Vilret

Sound: Bit-Tuner

3D Animation: Noé Marti

<https://vimeo.com/519011961>

Password: spierenburg

Parallaxis is a film project developed in collaboration with film scholar Kristina Köhler and dancers Juliette Uzot and Lisa Vilret at the Urania Observatory in Zurich. The project explores the relationship between urban space and the cosmos. The dancers were filmed at various intersections in the city from elevated perspectives, transforming the urban environment into geometric and sometimes abstract compositions.

The dancers moved within these patterns—at times fluid and effortless, at other times with sharp, accentuated movements. These contrasts played with the rules of movement dictated by architecture and the urban space, creating an interplay between the bodies and their surroundings.

A central element of the film is the connection between observing the sky and the dancers' movements in the urban environment. The film embraces the idea that dance, in its abstract and structural form, can be understood as a constellation of movement, music, and space. Additionally, the project references the historical relationship between astronomy and dance, represented by the Urania building in Zurich, where dance pioneer Suzanne Perrottet once had her studio.

Parallaxis combines urban dynamics, dance movements, and cosmic references, offering a new and abstract way to experience the urban space.



Mass Files 2020

Webseite: <https://massfiles.net>

with Shadow Brand®

Starting in March 2020, with the introduction of lockdowns in numerous cities worldwide, the acoustic landscape of urban spaces changed drastically. The omnipresent noise fell silent—no cars, no people, no air traffic, just the sound of birds. What once seemed ordinary was questioned, while other aspects suddenly gained importance. An unfamiliar silence settled over the cities—an experience never before encountered. Nature appeared to reclaim its space, while urban residents experienced a sense of alienation amid this emptiness.

During this extraordinary time, I realized that listening became a vital tool for understanding the altered living conditions and the experiences of others. The pandemic brought about a new perception of urban life: every sound became amplified and consciously perceived. Footsteps echoed, cries pierced the silence, and the noise of a single car felt isolated and searching.

To capture this unique acoustic phase, I initiated a global sound archive and reached out to over 90 sound recordists worldwide. They were asked to document the soundscapes of their cities for approximately 30 minutes each. Every recording was accompanied by a photograph to provide visual context. In parallel, I collaborated with ShadowBrand® to produce a limited-edition box set featuring five LPs and two publications.

set featuring ten selected tracks taking place between 10
each track is pressed on its own side of vinyl. The box set
s, containing a text by Magaly Tornay, photographs of each
cordists, and excerpts of correspondence.

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APHY

rman, Anthony Ghazel, Maria Conterno, Juha Puuperä & Alberto Iannuzzi,
an, Alessandro Boscolo, Jose Maria Casas, Blas Kusic

opping

Order



Dear Veronika,

Places where I have (never) been



Aus-Höhlen

2015/2019

Film, 12 min., Sound

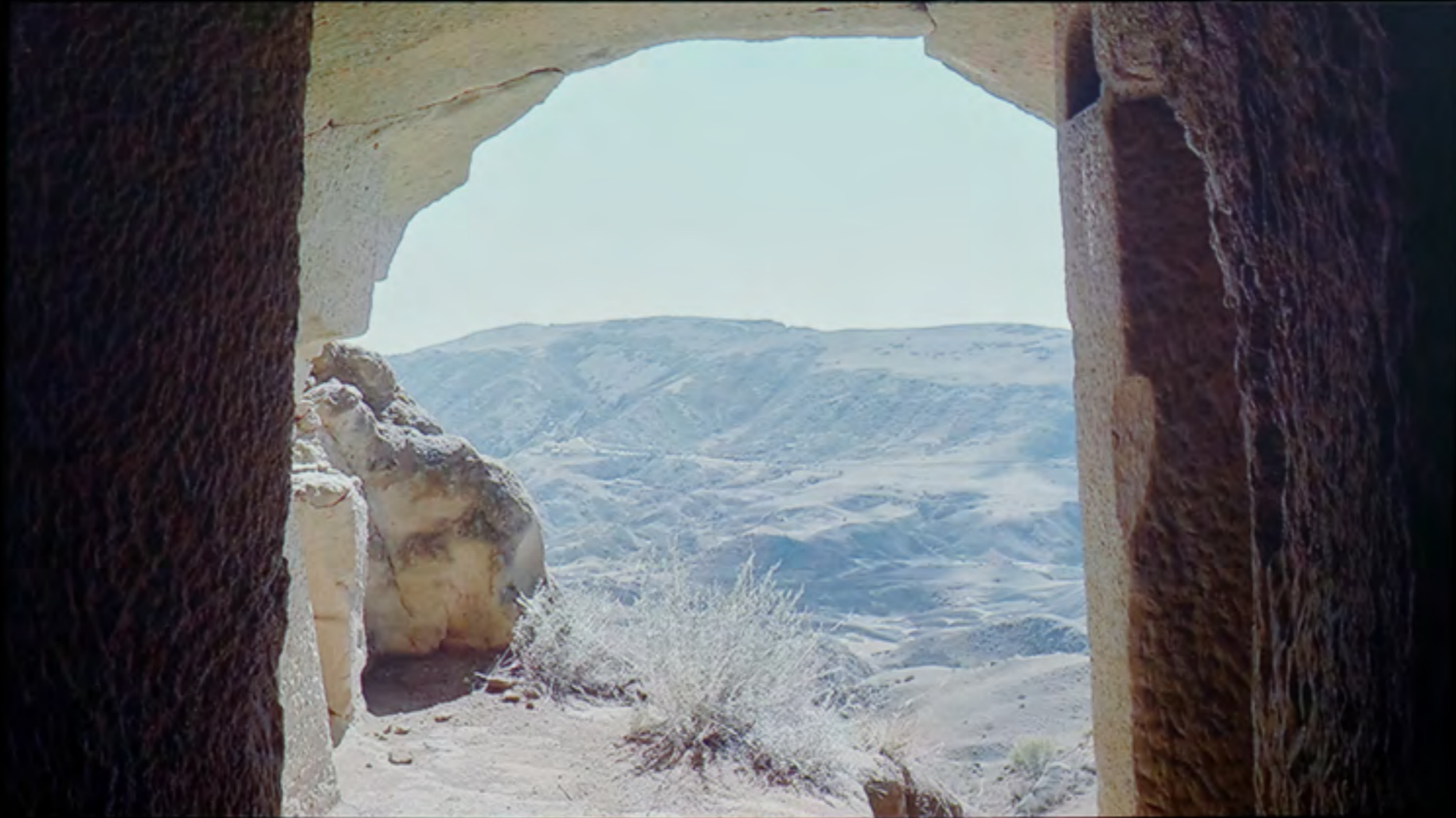
Driver: Giorgi Bukhaidze
Camera: Tato Kotetishvili
Interviews: Elene Pasuri

<https://vimeo.com/373166044>

Password: spierenburg

The idea for the film Aus-Höhlen emerged during my visit to the David Gareja cave monastery in Georgia. The sight of the caves overlooking the uninhabited landscapes of Azerbaijan became a symbol for the simultaneous perception of inner and outer worlds. A restorer of rock paintings then guided me to a variety of monastic caves across Georgia, including Vardzia, Vanis Kvabebi, Udabno, Qolagiri, Uplistsikhe, and Dagheti.

In 2019, I adapted the work for an exhibition in a gallery and, together with the artist Elene Pasuri, asked unknown women on the street three questions: If your body were a house, where would the door be? If your body were a house, where would the window be? If your body were a cave, where would the entrance be? These audio recordings were incorporated into the film.



False Bird of Paradise 2019

Film, 15 min., Sound

Camera: Andre Brandao, Martim Passos
Assistant: Martha Bucci, Gabriela Bacelar
Sound: Bit-Tuner

<https://vimeo.com/369262608>

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False Bird of Paradise was developed in São Paulo and focuses on the work of architect Vilanova Artigas. Through numerous visits to private homes designed by Artigas in the 1960s and 1970s, a cinematic archive of these iconic structures was created.

At the heart of the project are the distinctive load-bearing structures that vertically segment the space and create dynamic connections between the ground and the roof, as well as the diagonal forms that bring movement into the space. The video work highlights how Artigas' architecture dissolves the boundaries between interior and exterior spaces, particularly through the use of windows, doors, and panoramic terraces.

The title False Bird of Paradise references the plant genus Heliconia, often found growing around Artigas' buildings. The soundscape for the project was composed by Swiss musician Bit-Tuner, enhancing the atmospheric depth of the film. The sensual visual and auditory textures are complemented by minimalist text panels featuring brief quotes about the textures, materials, and colors of Brazilian fruits.



solitary, fragrant, androgynous

grow in three sexes:
male, female, hermaphrodite

