

**BARBARA
SIGNER**

BORN 1982 IN ST.GALLEN. LIVES AND WORKS IN ZÜRICH AND ST.GALLEN

2024/2025 Master of Fine Arts, IAGN, HGK Basel

2021 Canton of St. Gallen Residency Grant in Rome

Residency at Cité Internationale des Arts, Paris

2020 H.Q. City-Links Residency at Bellerive, Zürich

2018 Member of the board of Kunsthalle St. Gallen

2017 City of Zurich Residency Grant in Kunming, China

Member of Aargauer Kuratorium

2016 A-Z West, Wagon Station Encampment, Joshua Tree CA

Mountain School of Arts^, Los Angeles

2015 Residency at A307, Beijing

Island Iceland Offshore Project, Seydisfjörður, Iceland

2004 – 2014 Master of Japanese studies at University of Zurich

2013 Short stay Sitterwerk Kunstbibliothek, St.Gallen

2008/2012 Stays in Japan and China

2005 – 2006 Kansai University, Osaka

2003 – 2004 Foundation Year, ZHdK - Zurich University of Art and Design

1999 – 2000 Highschool Exchange in Tokyo

EXHIBITIONS

2025 *Revolt Against the Sun!*, Kunsthaus Baselland

Void Vortex, Kunstmuseum St. Gallen

Olin Rough, Season One: Zwischenzeit, Teufen

2024 *Basel Social Club*, Basel

Villa Karbach, Traunkirchen (AT)

Dream Roll, 18, Murata, Tokyo*

2023 *The First the Last Eternity*, Kunsthalle Arbon*

2022 *Cose della vita*, Kulturraum S4, St. Gallen

Giraffenhochzeit by Leila Bock, St.Gallen

On On Kawara, Lokremise St. Gallen

Night Collection, Appenzell & Zürich, www.night-collection.com

Reverse Pool Time, Die Klause, St.Gallen

Pop-Up „Artist Running“: #VI 森岡美樹 and mumei by mumei,
curated by Kanehira Hikotaro, void+, Tokyo

2021 *Heimspiel*, Kunsthaus Glarus

2021 *nothing but everything*, Hamlet, Zürich

Kleiner Frühling, Appenzell

App’N’Cell Now, Kunsthalle Ziegelhütte Appenzell

due to circumstances, Hamlet, Zürich & Topic, Genf

2020 *Paperwork*, Zürich Manegg

Work Life Balance, Nexttex, St. Gallen

Hiltibold, St. Gallen

2019 *Short Videos*, Houdini Bildfenster, Zürich

Synchronicity, Pingshan Art Museum, Shenzhen

Imagoholics, Elephant Art Space, Los Angeles

Bend Sinister, Rote Fabrik, Zürich

Nakanojo Biennale 2019, Nakanojo (JP)

エンカウンターズ (*encounters*), mumei, Tokyo

7th of March - 4th of April, Nextex, St .Gallen Hiltibold, St.Gallen

Henrietta, Villa Cavalla, Zurich

Hiltibold, St. Gallen

2018 *Heimspiel - Ostschweizer Kunstschaffen*, Kunstmuseum St. Gallen

House Warming, Hamlet, Zürich

IIIIIIII, Studio Chantal, Zurich

After School Special, curated by Hedda Grevle, Bergen Kunsthall

Astral Sleaze, Projektraum Kornhaus, Rorschach

Crossing Seas and Mountains, Screening curated by Antonie Angerer & Anna-Viktoria Eschbach (I: project space, Beijing), Capri by Night, Cologne

2017 *Viscosity*, Kulturfolger, Zürich

2017 Pink Ceremony, Performance, EP, St. Gallen

Zwanglos III, Riff Raff Bistro, Zürich

2016 Werk- und Atelierstipendien der Stadt Zürich, Helmhaus Zurich

Werksschau Kanton Zürich, Haus Konstruktiv

Space is the Place, Basel

Am Ort, Chur

Aby Warburg - Mnemosyne Bilderatlas, Kulturraum St. Gallen

2015 *Heimspiel - Ostschweizer Kunstschaffen*, Kunsthalle St.Gallen

Aiming for Ideal Life, Apartment A 307, Beijing

Chaobai River Project, Beijing

Speedshow, Internet Cafe Dongsibei Dajie 74, Beijing

Capsule Coral, Altdorf

Unterwegs nach Hellisandur, Kunstraum Klingenthal, Basel

Island Iceland Offshore Project - Group Show,
The Bookshop, Skafftfell, Seydisfjörður, Iceland

Take in Nature, We Gallery, Shanghai

Werken, Wandeln, Wirken - Ruedi Zwissler, Zeughaus Teufen

Môtiers 2015 – Art on plein air, Môtiers

You Talk Like a Plant Today, Alabama, Sir, Leipzig

Sammlung der Schweizerischen Post, Kornhausforum, Bern

2014 *Ortung*, Chur

I Might Be Like That Now, But I Wont Be Like That Forever, Arrow Factory, Beijing

Sometimes In The Twilight I See Tiny Things, NextEx, St.Gallen

Reality Doesn’t Please Me, Palace, St. Gallen

2013 *Choir of Crystal Glasses*, Brülisau

Garten-Kunst-Architektur I, o.T. Raum für aktuelle Kunst & sic!, Luzern

Wash Away Dirt The Elucidation, Architektur Forum Ostschweiz, St.Gallen*

2012 *Over the Rainbow*, Kunstmuseum St. Gallen

Calypso, Amt für Aufschwung, Rorschach

Grösser als Zürich, Helmhaus Zürich

Ausgezeichnet!, Kunsthalle Wil

2011 *Nach einer isländischen Frau, die ihre neugeborene Tochter nach einer gefrorenen Schürze benannte, die ihr im Traum erschienen war*,
Guerilla Galerie, St. Gallen*

Herrliche Implantate in den Architekturknochen auf Nagelfluh!, Alpenhof, St.Anton

MDFA Union - Sammlung im Alpenhof, St.Anton

MDFA Union, SALTS, Birsfelden

2010 *Barbara Signer*, Nexttex, St.Gallen*

2009 *Barbara Signer*, R22, Zurich*

2007 *Reflections of a Hidden Place*, o.T. Raum für aktuelle Kunst, Luzern

2006 *Heimspiel - Ostschweizer Kunstschaffen*, Kunstmuseum St.Gallen

2004 *Videosalat*, Neue Kunst Halle St.Gallen, curated by Jetzer/Meltzer/Bodenmann

AWARDS & GRANTS

2024 Work Grant, Canton Zurich

2021 Residency Grant, Canton of St. Gallen

2020 Residency Grant, Visarte Switzerland

2016 Residency Grant, City of Zürich

2012 Work Grant, City of St. Gallen

2010 Work Grant, Canton St. Gallen

The Most Beautiful German Books, Stiftung Buchkunst

2008 Newcomer Award, City of St.Gallen

PUBLICATIONS / EDITIONS

2025 *Beams Boy*, LP, Les Archives de la Mediocrité
<https://mediocrite.bandcamp.com/album/beams-boy>

2024 *Little Helper*, 18, Murata, Tokyo

2021 *New Clear Answer*, Edition Kozo, Tokyo

2017 Enter the Dragon (Space Is the Place 2016)
Tsurukameishi, poster edition for Kunstverein St. Gallen

2016 *A Peach Two Flashlights and a Mirror*, Edition 5, Erstfeld

2014 *Mi Casa Es Tu Casa*, Palatti AR AI, Palatti & Moving Multiples, Amsterdam

Holy Mountain/Deep Blue, lithography, Verein für Originalgrafik, Zürich

Tsuchimoto, lithography, comission for Forrer Krebs Ley Architekten, St.Gallen

2011 *Her Glove In A Wooden Box*, Edition 5, Erstfeld

2010 *When You Travel In Iceland You See A Lot Of Water*,
Scheidegger & Spiess, Zurich

2009 *Yume - On My Pillow*, selfpublished

COLLECTIONS

Kunstmuseum St. Gallen

Stadt St. Gallen

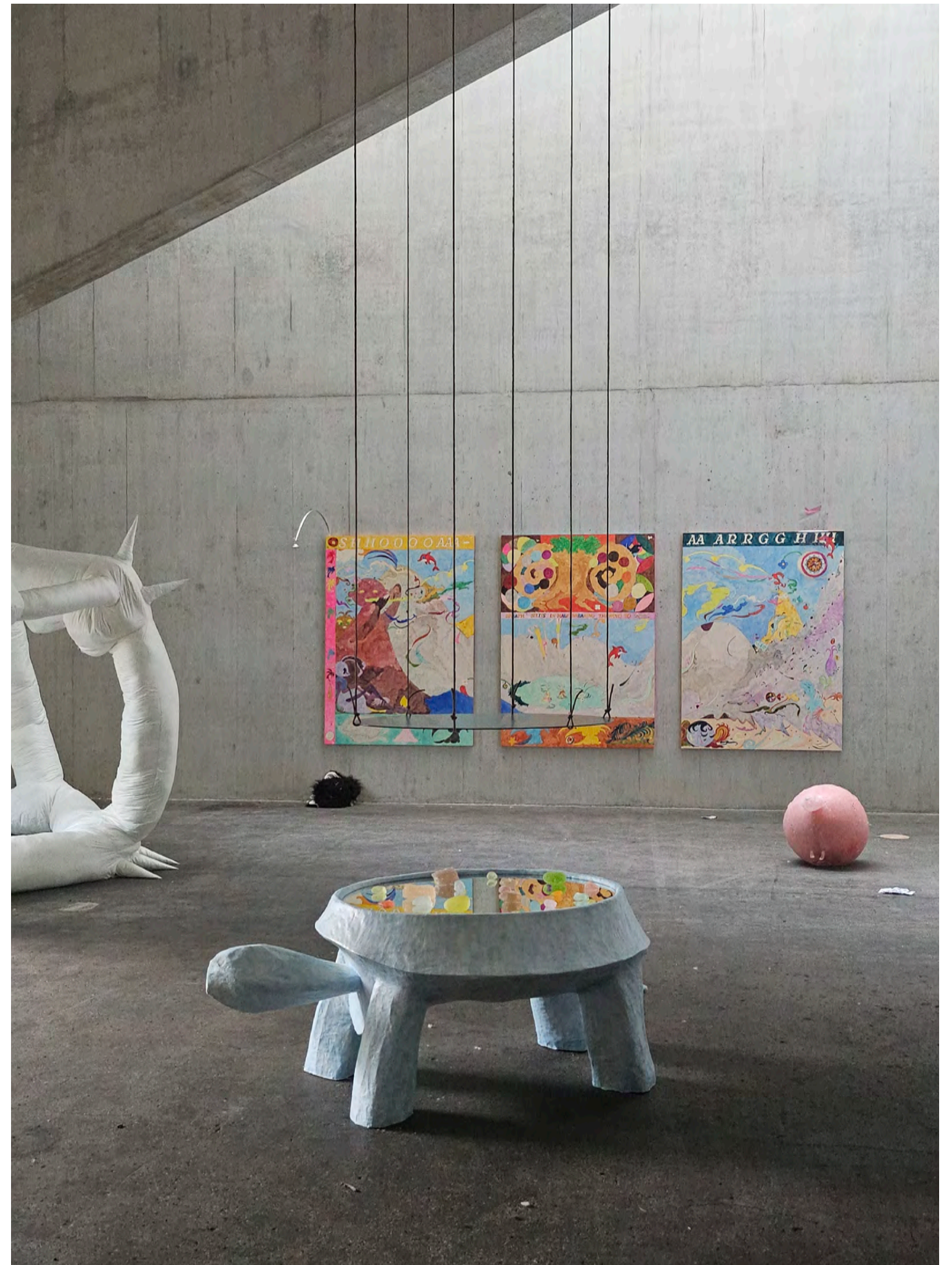
Kanton St. Gallen

Sammlung der Schweizerischen Post

Tortoises All the Way Down, 2025

Papiermaché, wax, resin, mirror, metal, wood, found ropes

Installation View: *Revolt Against the Sun!*, Kunsthaus Baselland





MANUELITA, CASSIOPEIA, PENELOPE, GREAT A'TUIN, MINOGAME, TSCHEGGS PANZERKNACKER ETC.

TORTOISES

BARBARA SIGNER

ALL THE

WAY DOWN

A Japanese Stone Garden represents a cosmology made of moss and gravel. Rivers made of stones. A boat. The whole universe manifesting in a dry landscape. The crane stone and the turtle stone. All elements as part of a whole.

★

When I look at our world, I see wars, inequality, oppression, Israel killing Palestinians, destroying Gaza, the governments in Berlin and in the UK criminalizing and harassing protesters, voices being censored and silenced, the US deporting immigrants, nationalists blaming refugees, territories, borders, people being exploited, nature destroyed ... and others constantly accumulating their wealth. Fires, flooding, bombing. The world seems disrupted. Out of balance. It's hard to believe in coexistence. And it's difficult to believe in a future, not to lose hope.

★

There are various World Turtles in different cultures, supporting the world. The turtle is standing steadily amongst chaos. A slow, peaceful creature, a symbol of wisdom and knowledge. In Hinduism there is a turtle floating through the universe, standing on another turtle, infinitely. The Trimurti has a turtle at the bottom, from which everything else grows through transformation. In the science fiction novels of Terry Pratchett, a giant turtle named Great A'Tuin navigates through space. It carries Discworld on its back. Many things remain unknown about Great A'Tuin, including its gender and its desires. Nobody knows where it goes, or why, except probably Great A'Tuin itself. Or maybe not even. If it should turn out to be female, scientists say, and encounter a male star turtle, the whole world could be destroyed during the act of its mating.

★

In the beginning of the Stephen Hawking book, *A Brief History of Time*, there is an anecdote about "turtles all the way down." He mentions an old lady raising a question after the lecture of a famous scientist. She tells him that the world is really a flat plate supported on the back of a giant tortoise. That it's turtles all the way down. This made me think about quantum physics. For there are strings as well. And there is a cylinder. They say that two particles can be connected even if they are very far away from each other. Even if they never meet. It is probably because they originally used to be part of the same. What if our imaginary internal world, what we think, feel, and remember, is a kind of a parallel world, one of many multiverses, where imaginary mirrored particles exist of everything that we see or perceive in the real world.

★

They carry their homes with them, their houses, which protect them and their eggs.

★

Turtles reproduce by laying fertilized eggs in the sand and waiting for them to hatch in the sun. After laying, the female carefully covers the eggs using her hind legs. Sometimes she remains as protection, but she soon walks away and shows no further interest in the nest or the hatchlings.

★

Tortoises are loners that do just fine by themselves.

★

I want to slow down, adapt to the speed of a turtle.

★

One of my tortoises is Cassiopeia – the turtle companion of Momo. Cassiopeia walks backwards. And she is able to foresee the future. Just for half an hour. But she isn't able to tell what will happen. Cassiopeia is helping Momo to find Master Hora, the administrator of time. She communicates by letters that appear on her shell.

★

The image of a tortoise already exists within me in many ways. And it's forming something new. A being of itself. It comes from all the tortoises in the world, real and imagined, and becomes part of the tortoises of the future. Even if at some moment in time it will be forgotten again and vanish.

★

My friend Till who works at Kunstglesserei St.Gallen showed me a tortoise sculpture that a shaman from Africa had brought to them as a gift. A wooden tortoise in a place where artworks are produced, where molds are made and sculptures are cast. Where a new world emerges from the imaginary.

★

Are you a turtle? I don't know. I'm very slow. But I'm also fast sometimes and running around, like a squirrel. So maybe I'm not a turtle. But I like turtles. Because of their slowness and wisdom. Because of the fact that they outlive humans. They can become 200 or 300 years old, all while observing the world, changing. Tortoises are stressed by the transformation of the environment. The change caused by humans must be incredibly fast in comparison to the speed of a turtle who is used to the speed of stones rolling and trees moving in the wind. For a fly who only lives a day, a waterfall probably moves very slowly, but for a turtle we move as fast as flies.

★

The Minogame is a giant mythological turtle that appears in Japanese culture. She has a long tail of seaweed and algae growing from her carapace, and is believed to live at least for one thousand years, some even for ten-thousand years. Urashima Tarō is often depicted on a Minogame turtle. In the story he saves a turtle from children playing with her at the beach. And the turtle turns out to be the princess daughter of the Emperor of the Sea. Urashima Tarō spends three days with her. But when he returns to his village, everything has changed. His home is gone, his mother has vanished, and the people whom he knew are nowhere to be found. He discovers that 300 years have passed since the day he had left.

★

Rebecca Solnit writes about an encounter with a desert turtle. She says that they have existed for sixty million years. But that the plan to save them is designed to give them a fifty percent chance of existing in 500 years.

★

Some of them are still friends. Others disappeared. They all went their own ways. Taking shape in a new form, by reflecting themselves and what they see.

★

An image becomes a memory, multiplies, transforms, is forgotten, but never dies. It transcends from one world into another. From the real to the imaginary, to fiction, to form.

★

The replicas are laid out on the mirror, like a set of dice thrown on the table. *Les jeux sont faits...* Which reminds me of a play by Jean-Paul Sartre that I read in high school. It is the story of two lovers that meet after death and get the chance to change their destiny. But they fail.

★

Sartre said: Imaginary objects are a "mélange of past impressions and recent knowledge." This makes me think of the Japanese philosopher Hiroshi Noma, who wrote about Sartre's concept of the imaginary, and of the artwork that overcomes a frozen state when it is perceived by the viewer.

★

When I was seven years old, my parents and I considered getting a tortoise. I was given a book titled "Tortoise Keeping for Beginners," which I studied in preparation for my future tortoise. When it came to the point of imagining how the turtle might hibernate, we thought of letting her bury herself in the cellar of the house where we were living because we didn't have a garden. But we weren't sure if this would work out, and if she would feel comfortable in there. Therefore the idea was abandoned.

★

The turtle stayed an unfulfilled dream.

★

Later my friend Marietta told me that she used to have a turtle as a pet. And that she had hibernated in their fridge.

★

I like the idea that every encounter that happens to us or to anyone or anything else can mark the beginning of something that continues infinitely. It is a spark that can light an idea. But also the encounters and things that disappear, the thoughts and memories that are forgotten, ignored or even oppressed, carry the potential for something new to emerge.

★

A random group of people can become friends.

★

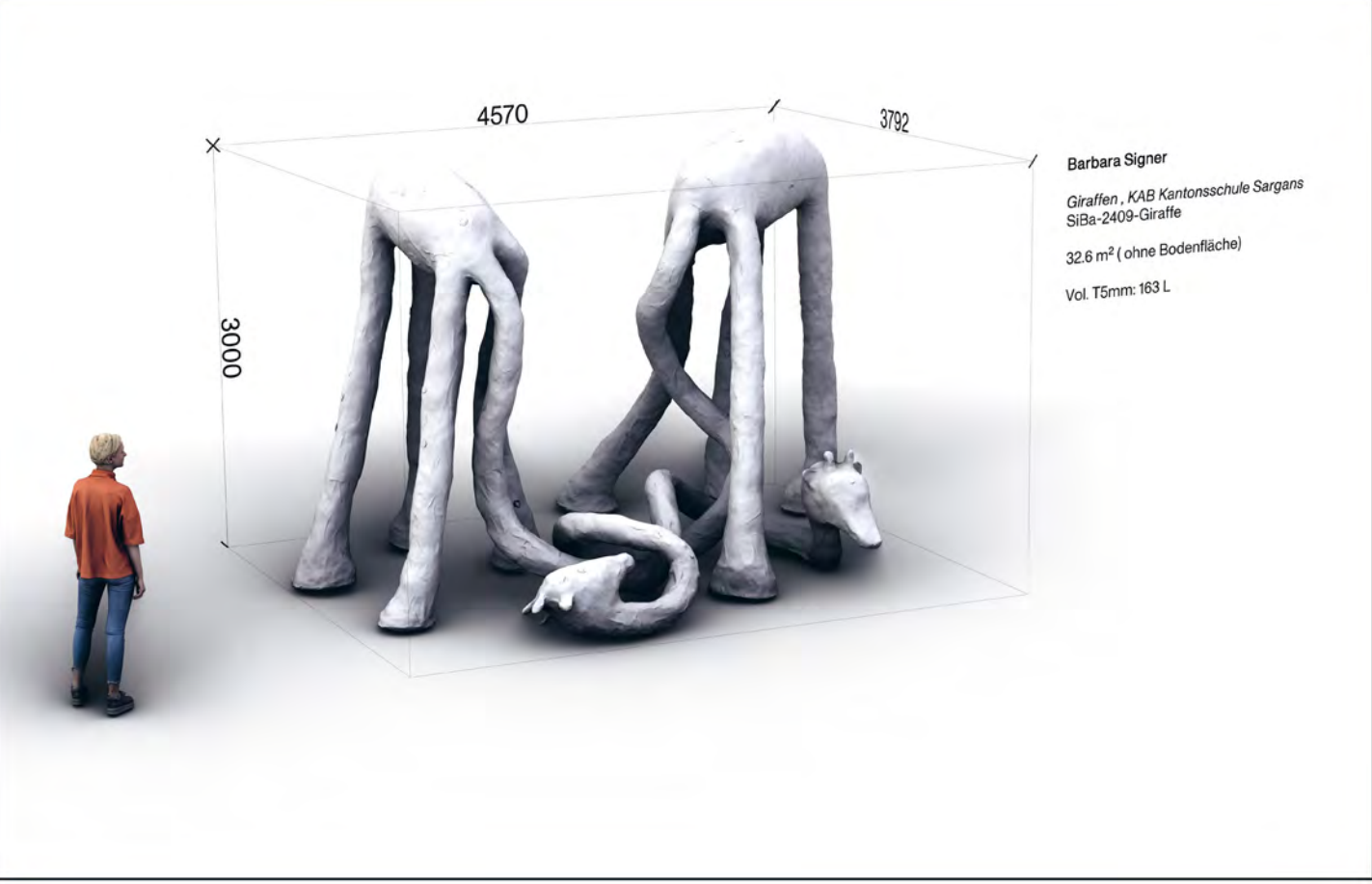
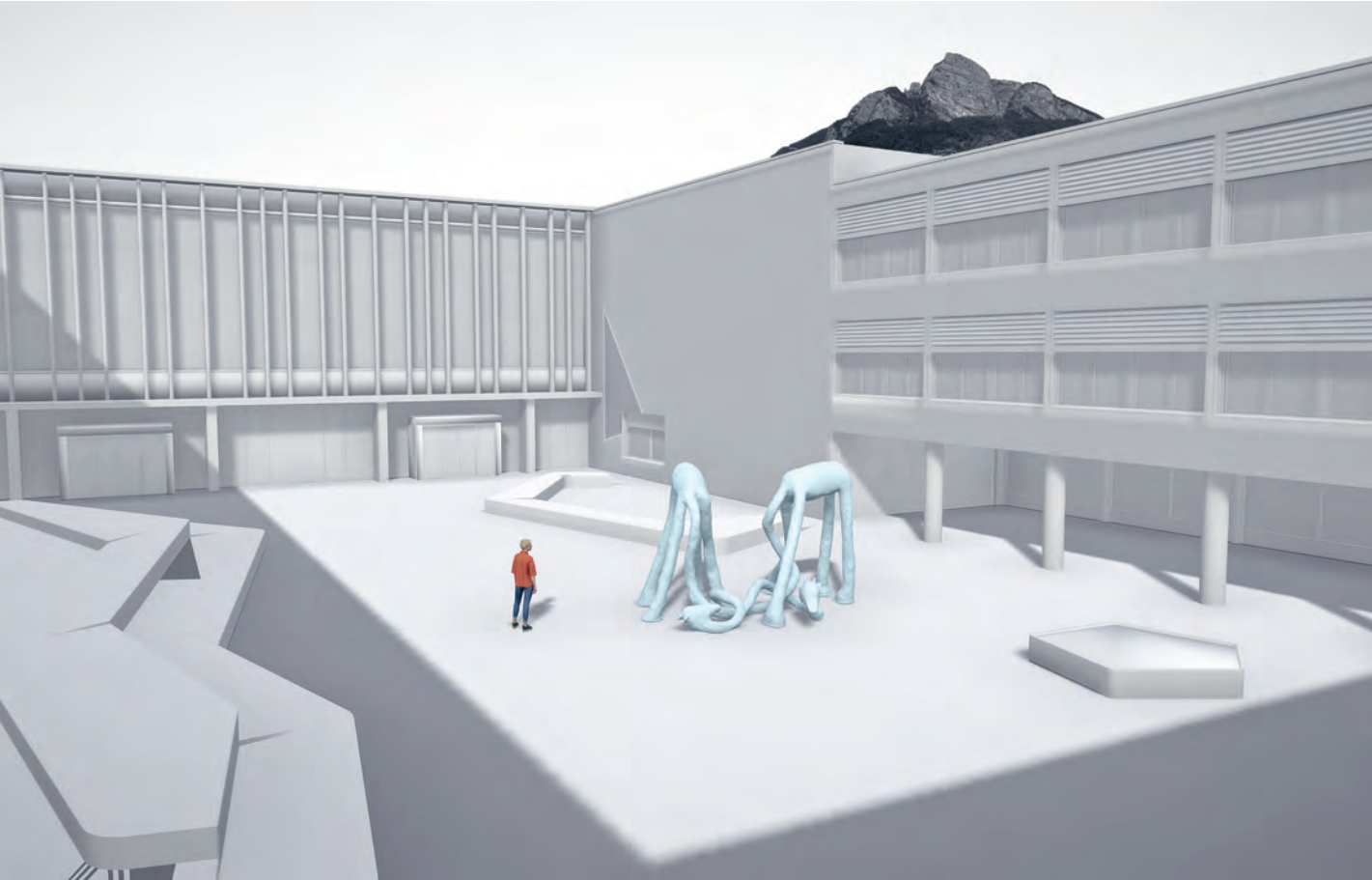
In Japan the turtle is a symbol of longevity. There is a cake called Tsurukameishi that can be ordered from Toshimaya, a traditional sweets shop that sells the famous Hato Sablé cookies in the shape of pigeons. Tsurukameishi is a cake that symbolizes luck. It's named after a pair of famous stones in a traditional Japanese garden. *Tsuru* means "crane" and *kame* means "tortoise." Both represent long life. *Ishi* means "stone."

★

There is also a Nô theater play with the name *Tsurukame*. It takes place in China, during the New Year's festivities in the Moon Palace. After the emperor watches the New Year's sun rise at the gate of eternal youth, a crane and turtle begin to dance. The emperor is enchanted by the beautiful dance and begins to dance as well. Until finally they all dance: the crane, the turtle, the emperor and his guests. They dance in the palace garden, glittering with gold, silver, and, precious stones.

[Drawing by Fibi, turtle brought from Monterosso al Mare by Jiajia Zhang, stone found near Djúplivagur by Karin Reichmuth, layout by Marietta Eugster] August 2025

I Used to Write Love Letters, Now I Make Giraffes



3D Scan of papiermaché model enlarged and sandcast in aluminum. Painted white with fine lines simulating writing paper.



“Gate III (Warten in Grau / Waiting in Grey)” (2024)
by Barbara Signer. Clara Tuma for The New York Times

Gate III (Warten in Grau/Waiting in Grey), 2024
Concrete bench, fiberglass flower, LED
Installation View: Basel Social Club, Basel



Dream Roll
18, Murata, Tokyo
2024

https://18murata.com/016_dream-roll_barbara-signer

Barbara Signer | Dream Roll
February 3-24, 2024
18, Murata

1000 in Japanese makes me think of a dream
it means dream in the Polish language

a wrapped dream
of white snakes
and A Long Vacation

She said “You should make experiences that fold like paper”

Some say they have nightmares after drinking a bottle of Y1000
or wet dreams

At midnight the vehicle turns back into a pumpkin

The good ones or the bad ones?
Makes my wish come true

Make me happy
until we learn not to oppress or restrain

I was doing an installation with about 700 pairs of cups on the subway platform
an exceptional state of pervasive fragility

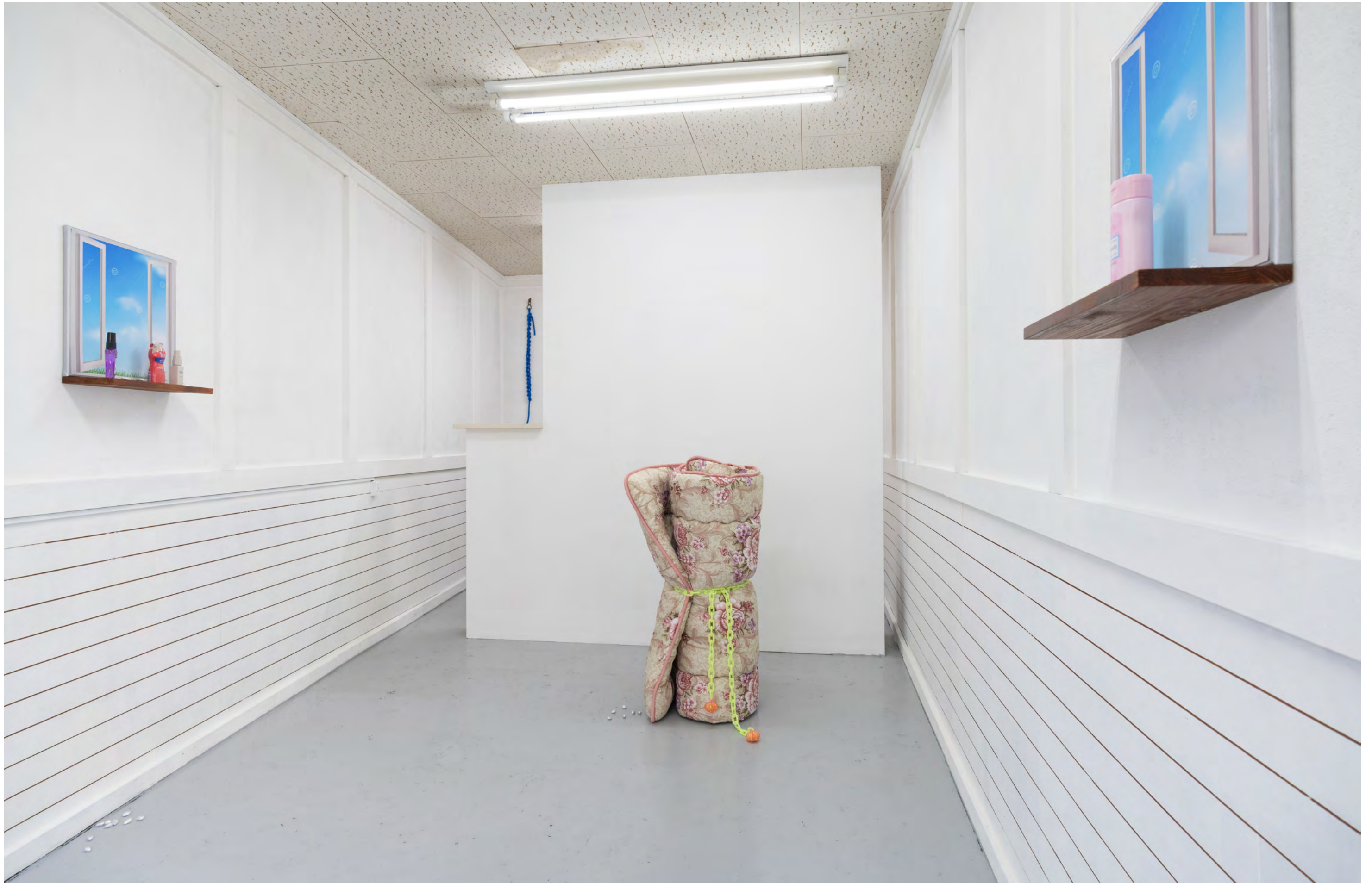
the day I arrive Fuyumi gives me a round shaped almond

22:30 alarm: pills! a bean thrown at the demon
a little helper

I take the horse by the rope and lead it through the ocean

Body Fantasy
Dancing all Night





Dream Roll, 18, Murata, Tokyo

Dream Roll ドリーム巻, 2024
Futon, glow-in-the-dark plastic chain, tangerine food model, almonds, aluminum foil

Makes my wish come true, 2024
Print on paper, wooden board, Fiancé body milk, almonds, aluminum foil, canvas

Body Fantasies, 2024
Print on paper, wooden board, body spray, fragrance spray, Y1000, almonds, aluminum foil, canvas

Lead Rope (Hippocampus) 手綱(海馬), 2024
Blue rope, vintage hook

Little Helper リトルヘルパー, 2024
Almond, foil
Edition 1001





The First the Last Eternity, Kunsthalle Arbon, 2023

The First the Last Eternity

Kunsthalle Arbon

2023

Video: <https://www.youtube.com/watch?v=0f3H2XmKncc>

For Kunsthalle Arbon, Signer has developed an installation which is both, philosophical and poetic. The title of the show **The First the Last Eternity** refers to a pop song from 1994 - by the German Eurodance project *Snap!*.

Signer confronts us with paradoxical questions about the cause and meaning of our existence. For her solo exhibition, she draws on elements or objects that have already appeared in her earlier work and also formulates ideas that have been sticking around for a while. In her sitespecific installation, she puts these elements into a narrative context.

Gate I (Eternity) appears similar to the balloon gates that are often used for birthdays or weddings. They symbolize the transition between yesterday and today, a beginning and an end, the entrance and the exit. However unlike its ephemeral, serially produced “role models”, in which the balloons gradually fade or burst, this one is intended to outlast the moment. For each individual balloon, Signer mixed the color separately with powder pigments and then converted it into polyurethane. On closer inspection, their accumulation is reminiscent of frogspawn, the black dots become eyes.

A street lamp whose function was once to show passers-by in Setagaya, a ward in Tokyo, the way, is looking into a pond. Here the moment of transition from Gate I (Eternity) is taken up by Signer again in a different way .

Gate II (Looking into a very deep pond) thematizes the uncertain, indefinable, and there-fore often frightening. But it also describes a way of reflecting on oneself.

Gate III (Waiting) : A flower object covered with countless LED lights that change color in rapid succession. And a mosaic park bench standing next to it but facing the opposite direction. Signer discovered both during a stay in Naples in an abandoned luna park and reproduced them for The First the Last Eternity. The front of the flower and the seat of the bench are facing opposite directions. Gate III (Waiting) traces the state of waiting, perhaps also of pausing.

Cairn is a possible point of orientation. The piled-up heap of stones - the material comes from the rock slide in the Calanda massif in 2001 - is reminiscent of the stacked stones that serve as signposts or waymarks, especially in remote mountain regions as in Iceland, where Signer had first noticed them. Almost imperceptibly and only at second glance does a light source shine out from the interior.

At the back of the Kunsthalle, a triangular construction made of MDF rises up, reminiscent of a pavilion or a pyramid.

Gate IV (New Directions) has three entrances and exits, each marked by a street lamp. As a continuation of Gate I (Eternity), this sculpture offers us several different directions and alternatives.

The work Endless Necklace (The law of plastic harmony) can be seen as the final point or rather the condensation of the entire installation. But it could also be a new beginning. In reference to the Endless Column by the Romanian sculptor Constantin Brancusi from 1937/38, which the artist first encountered as a teenager, Signer has an “endless chain” flow down from a steel beam and form a Möbius strip on the floor. She adopts the shape of the octahedron, but makes the individual hollow bodies out of polyurethane rather than cast iron.

The exhibition space is also populated by figures of various sizes, formed by hand from unfired clay. The **Helpers** are reminiscent of Japanese clay figures (haniwa), which were placed in the tombs of rulers and kings to accompany them on their journey to the afterlife. Or they are creatures from Kafka’s novels. They don’t know how to do anything and we don’t know who they are. Inconspicuous and only visible at second glance, these helpers are nevertheless indispensable.

In her work, Barbara Signer interweaves various narratives that draw on different sources – be it from everyday life, art or cultural history, personal experiences and encounters or her own texts. She subtly transfers her memories into the exhibition space. In her works, the imaginary and the real merge into a fiction in which we examine our perception of reality.

Patrizia Keller, curator Kunsthalle Arbon



Gate I (Eternity)

2023, polyurethane, pigment, acrylic glass tube, LED

Gate II (Looking into a very deep pond)

2023, wood, metal, construction foam, isolation paint, wax, pigment, street lamp

Gate III (Waiting)

2023, mosaïque bench, fiberglas flower, LED

Gate IV (New Directions)

2023, MDF, acrylic paint, street lamps

Endless Necklace (The law of plastic harmony)

2023, polyurethane, rope

Cairn

2009/2023, stones

Gehilfen (Helpers)

2023, unburnt clay



Cose della Vita

Barbara Signer & Tine Edel

2022

Installation view: Kulturraum S4, Kantonsbibliothek Vadiana St. Gallen

Haruspex I

Haruspex II

Haruspex III

2022, personal garbage, aluminum tray, golden tray, wrapping

film, mirrors, head lamp, steel construction

Colour windows for Haruspex I, II and III

2022, colour film

sti cazzi mazzi tutti stronzi tutti pazzi nei palazzi

(Corriere della Sera, Sabato 8 ottobre 2022)

(La Repubblica, Mercoledì 2 novembre 2022)

(Gazzetta dello Sport, Lunedì 31 ottobre 2022)

(La Repubblica, Giovedì 3 novembre 2022)

(Corriere della Sera, Martedì 8 novembre 2022)

(Gazzetta dello Sport, Martedì 8 novembre)

(La Repubblica, Mercoledì 9 novembre)

2022, amphoras, daily italian newspapers

Via dei Latini, 18

2022, lilies, vases

In her exhibition at the Vadiana Library in St. Gallen, Barbara Signer condenses the themes around which her work revolves in a remarkable abundance of media and materials to a space-related installation of large-format mirrors with a new series of waste objects.

The artist-sized mirror sculptures are named Haruspex I, II, and III.

In ancient Rome a haruspex used to be an ancient diviner who, among other things, prophesied from the intestines of sacrificial animals. The liver of the animal was considered a microcosm, reflecting the state of the world.

Signer envisions future archaeologists excavating our waste and looking back on us by analyzing it. An impressive present-day example of this is Monte Testaccio in Rome. An artificial mound created from the discarded clay shards of millions of broken ancient amphorae.

Signer pastes these ancient disposable food containers with ephemeral media of modern life: daily newspapers.

Similar to the waste objects, the amphorae, as well as the Italian newspapers whose paper covers them, are, literally as well as figuratively, open vessels for the testimonies of the present and future historical sources of the contemporary.

A fragrant, almost penetrating smell of lilies complements the exhibition on a sensual level.

It connects the positions of the two artists Barbara Signer and Tine Edel, both former residents of the Canton St.Gallen's studio grant in Rome. And indeed, anyone entering the studio apartment in Rome is greeted by the scent of lilies.

The contours of the self, the reflection of the self in the other dissolve before the eyes, merge with the scent of the lilies,

the light of the colored glass windows, the ornamentation of the floor and lead into an intangible space between art

and life, which changes our perception of reality.

Marina Podoni, curator Kulturraum S4





Installation view: Kulturraum S4, Kantonsbibliothek Vadiana St. Gallen, photo works by Tine Edel

Remains of the Day (Rome, December 2021)
2022, print on acrylic glass
35 x 47 cm



Remains of the Day (Zurich, March 3-6, 2022)
2022, print on acrylic glass
35 x 47 cm



Happy Together

2022, animal keychains on gold ring, bought from a
Bangladeshi street seller in San Lorenzo, Rome
25 x 15 cm



Amboy

2018/2022, HD, 3 min 58 sec

Sound Design: Carlos Hidalgo

vimeo.com/user83412753/

Like a giantess, I sit in the desert and caress an object that resembles a donut, while two trains meet and cross in the background.

The background shots were taken in the Mohave Desert standing from the Amboy Crater. The time spent in the desert sparked my interest in how things, objects or people, encounter each other and how the reality of the moment emerges from these encounters.



Reverse Pool Time

2022, site-specific installation, pool ladder, acryl paint

Installation view: *Die Klause: Das Podest*, St. Gallen

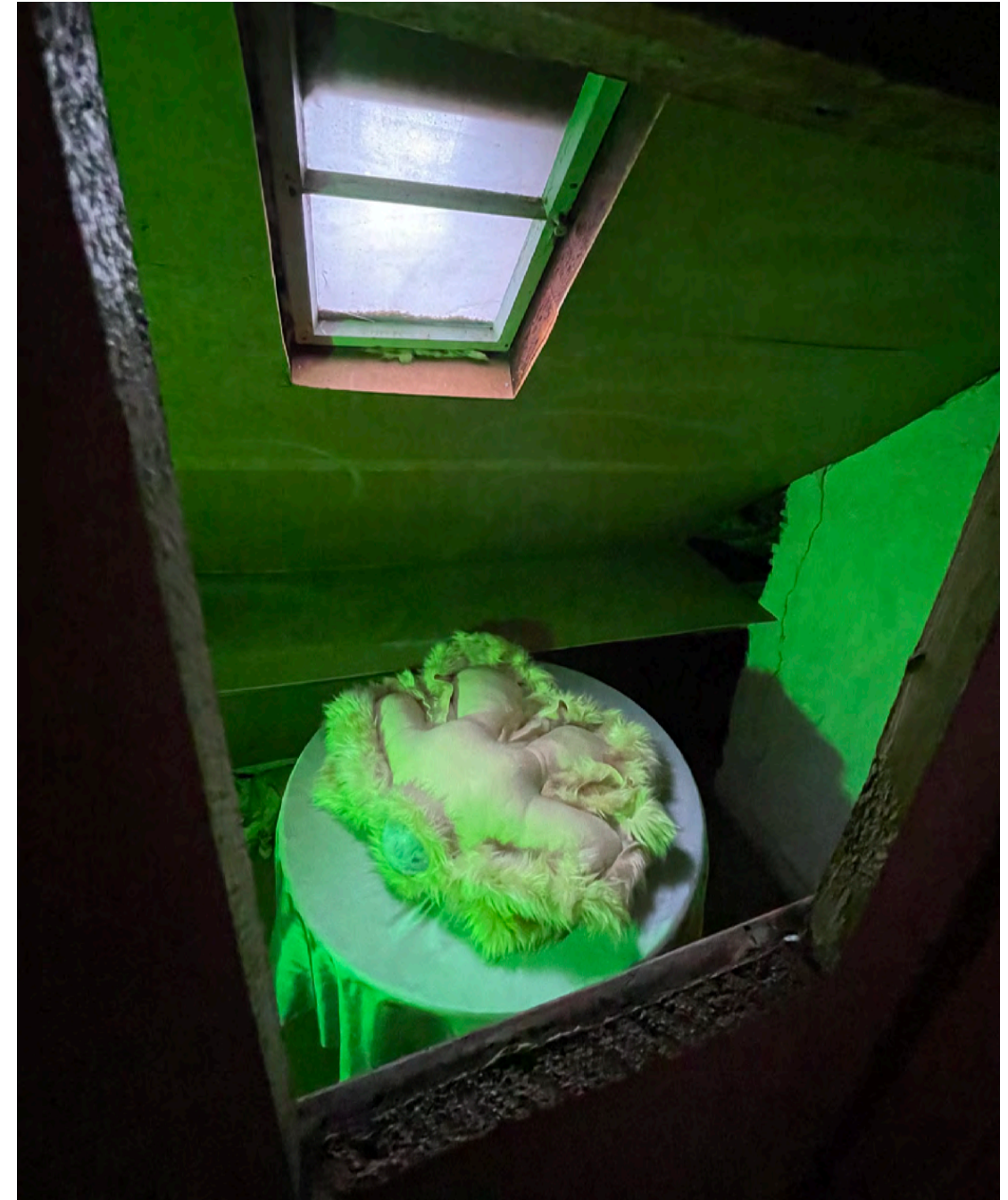
Photography: Kati Déer



Golden Cage
2018, HD, 2 min
<https://vimeo.com/277429467>
Installation view: *Night Collection*, Appenzell



Comfort Zones II
2021, fake fur, gymnastic balls
Installation view: *Night Collection*, Appenzell



Aulos

2021, steel, foam tube, acrylic paint

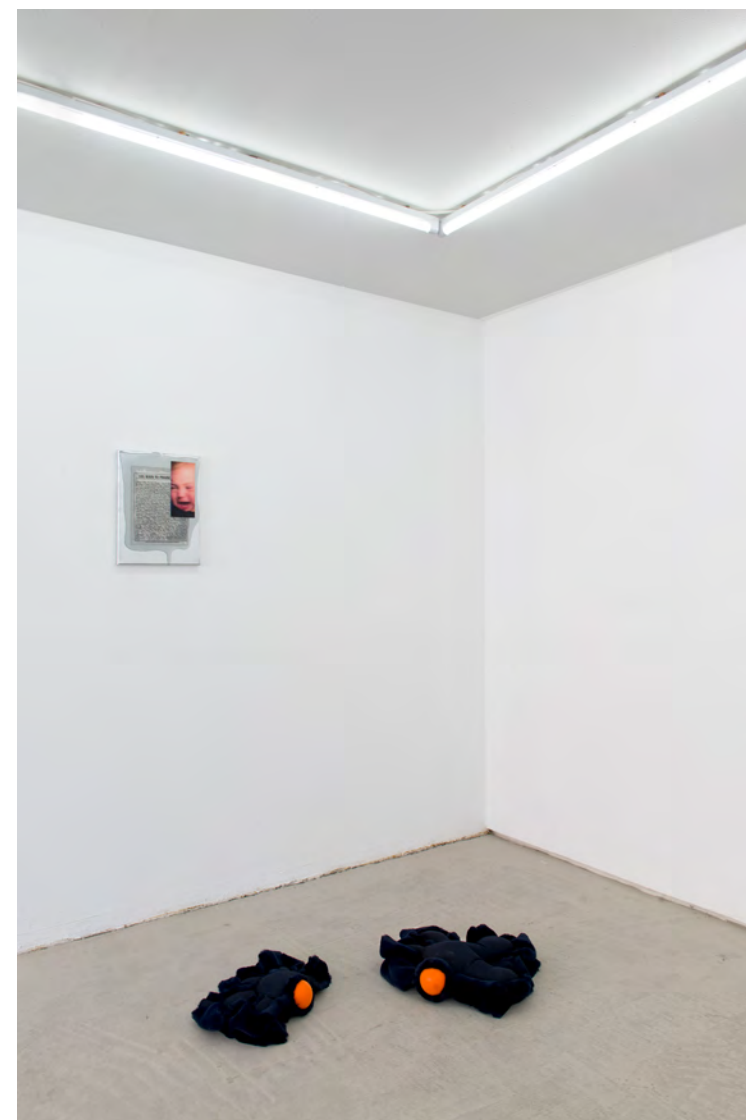
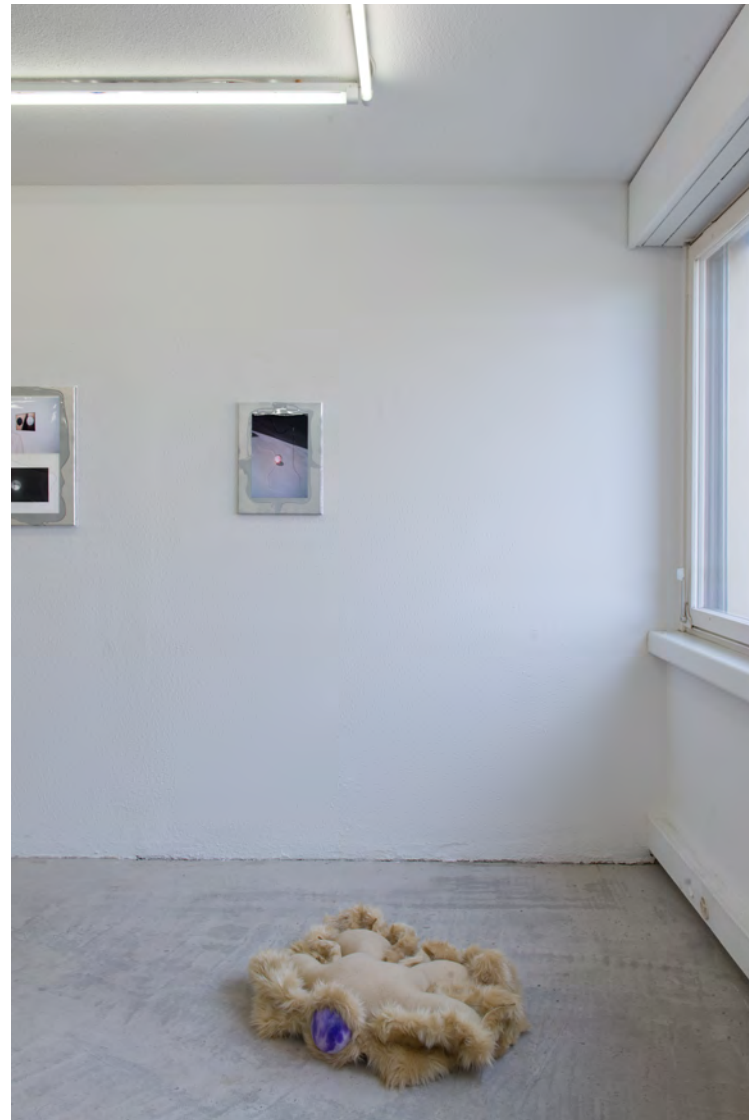
Installation view: *Studio Chantal – nothing but everything*, Hamlet, Zürich



Comfort Zones I - IV

2021, fake fur, gymnastic balls

Installation view: *Studio Chantal – nothing but everything*, Hamlet Zürich



Das Brot meiner Mutter, 2021

Comfort Zone, 2021

Pearl of Mother, 2021

Photographs, dimension variable

Contribution for the book *New Clear Answer* by Fuyumi Murata (edition kozo, Tokyo)

Exhibition *Pop-Up „Artist Running“: #VI 森岡美樹 and mumei by mumei,*

curated by Kanehira Hikotaro, void+, Tokyo



Gate I (Celebration)

2021, polyurethan, pigment, acrylic glass, LED

Installation view: *Kleiner Frühling*, Appenzell



“Finally, she came to a gate.

She wanted to go through, but she could not.

An invisible force seemed to stop her. This happened to her again and again.

One morning, however, after she had spent the night in a sleeping bag on the forest floor something was different. As she woke up, covered with snail tracks, a strange, feathered figure appeared to her and said: “The gate is the beginning, but also the end, entrance and exit at the same time.

The gate connects the past with the future.”

Sitting on the edge of a nearby pond, she looked at a cluster of slimy frog spawn floating and glowing in a variety of colors in the light of the rising sun, and made a decision.

Then she stepped through the gate.”

A balloon gate can be ordered on the Internet - for birthdays, or a wedding.

It doesn't last long, the balloons soon deflate and go limp.

Barbara Signer's gate right in front of the train station in Appenzell is different.

It can outlast the moment. She made the balloons individually at Kunstgiesserei St.Gallen using a Rotocast machine. She mixed the color of each balloon separately with powder pigments, like a painter, incorporating chance and decision in equal measure.

More than 100 balloons were created, almost all of them are now part of “Gate I (Celebration)”.

In their multiplicity they remind of frog spawn, some have black dots, like eyes.

In the series “The Mandalorian” a frog passenger carries the last survivors of her family as colored eggs in a backpack through space to bring them to a safe place.

Such narratives and others, including the artist's own texts, form an essential part of the gateway. It also includes the fact that her father used to live with his parents in the house next to the Bahnhofpärkli (park in front of the train station) above the pub. When her mother from Poland came to visit him in Switzerland for the first time, they slept in the top room. From the window, perhaps they sometimes looked into the Pärkli, where the gate now stands. A gate is a beginning and an end, an entrance and an exit. It connects the past with the future - and Appenzell with the world. The passage itself stands for the moment of transition, the step into uncertainty. This is often associated with fear of the new and unknown. With the eyes the approaching can be perceived. Eyes themselves are a kind of gate, like all sensory organs. They are the contact to the outside, where outer world and inner world touch.

Barbara Signer has long been interested in portals, transitions, black holes, the meaning of the gate and the inconceivable, ghostly things that develop from it, the step from here to there, from this world to the hereafter. With “Gate I” for the exhibition “weiter gehen” on the occasion of “Kleiner Frühling - Grosse Frauen” a promising beginning has been made for a new series of works. (Ursula Badrutt)

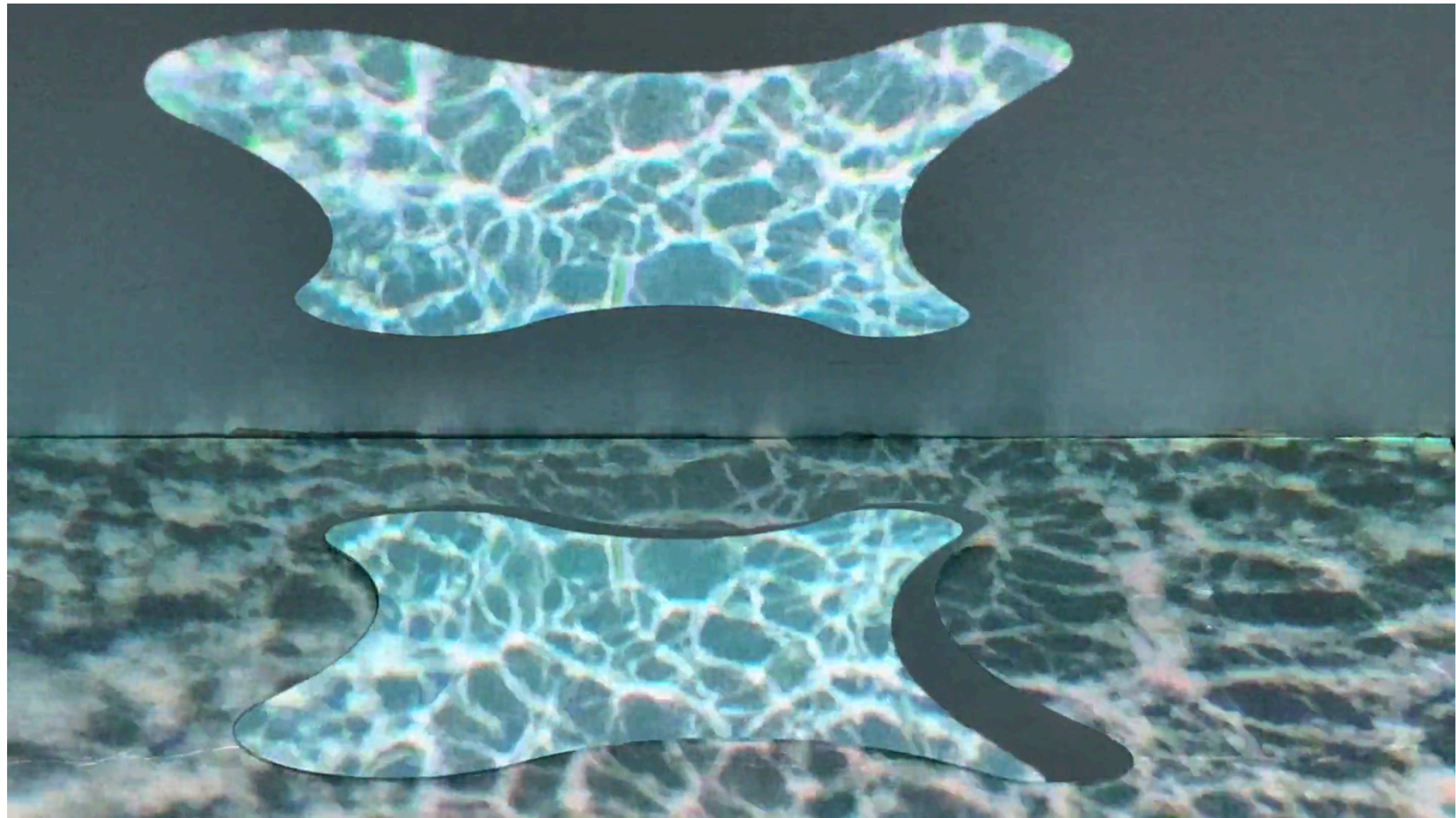


The Great Escape 2020

2020, video, 5 min 26 sec

Online exhibition: <http://due-to-circumstance.hamlet.love/>

<https://vimeo.com/489807687>



Crossroad

2015/2020, photography

Installation view: Another Long Evening,
Le Soir Le Jour, St. Gallen



On the way to Myvatn we stopped at Hverarönd, a high temperature area. Strolling along hissing steam vents and bubbling mud pools I spotted a Y-shaped path which was leading up a hill next to the area. When I had coffee with Berglind the day before, she told me that in Iceland at crossroads late on Midsummer's eve a fairy is said to appear. „She asks you about your wish. But don't tell her. Keep it for yourself. Otherwise the wish will never be fulfilled.“

I Used to Write Love Letters, Now I Make Giraffes
2020, clay, wire, papiermaché, writing paper

*Imagined love letters made of papier-mâché become giraffes that wrap their necks around each other.
Passive longing becomes active action. The unattainable strange transforms into intimate closeness.
An idea becomes reality.*



Work Life Balance

Barbara Signer & Michael Bodenmann

2020, installation and bar

Installation view: Nextex, St. Gallen

Michael Bodenmann and Barbara Signer show new works in the rooms of the former Italian consulate.

There is the exhibition and there is the bar. The two rooms between passage and residence are inhabited by ghosts of now, then and probably tomorrow.

Things you didn't want to throw away become your own identity.

A pack of Hope cigarettes. A ballpoint pen from the Okura Hotel.

A movie ticket for Tomb Raider, for a screening in Kyoto during which it rained torrentially and the old man in the back row was snapping incessantly.

She raced up the stairs and brushed off her identity before taking the leap.

The Halloween party at Wondervalley took place two days before the actual date. The strangest characters gathered for it at the Palms, the only place in this corner of the Mojave Desert.

I wore a Warcraft costume that I had bought at the Goodwill Charity Shop without knowing what it it represented. It came with a rainbow colored wig.

Someone asked me what I was. I replied: I don't know. And someone else said:

She's transforming.

Who's afraid of Green, Blue, Red and Purple?

He always wanted to open a bar. A bar like in Japan, where you leave at dawn, when the crows pick up the garbage from the street.



Michael Bodenmann & Barbara Signer

El Gato Muerto, 2020

Bar

Michael Bodenmann

Vier Freunde auf der Durchreise (Rot, Grün, Blau, Violett), 2020

steel, inkjet print on acelyic glayy, LED

Barbara Signer

Towards the Unknown, 2020

flat slabs, a bunch of keys with peach and donut key chain, Slimy

Barbara Signer

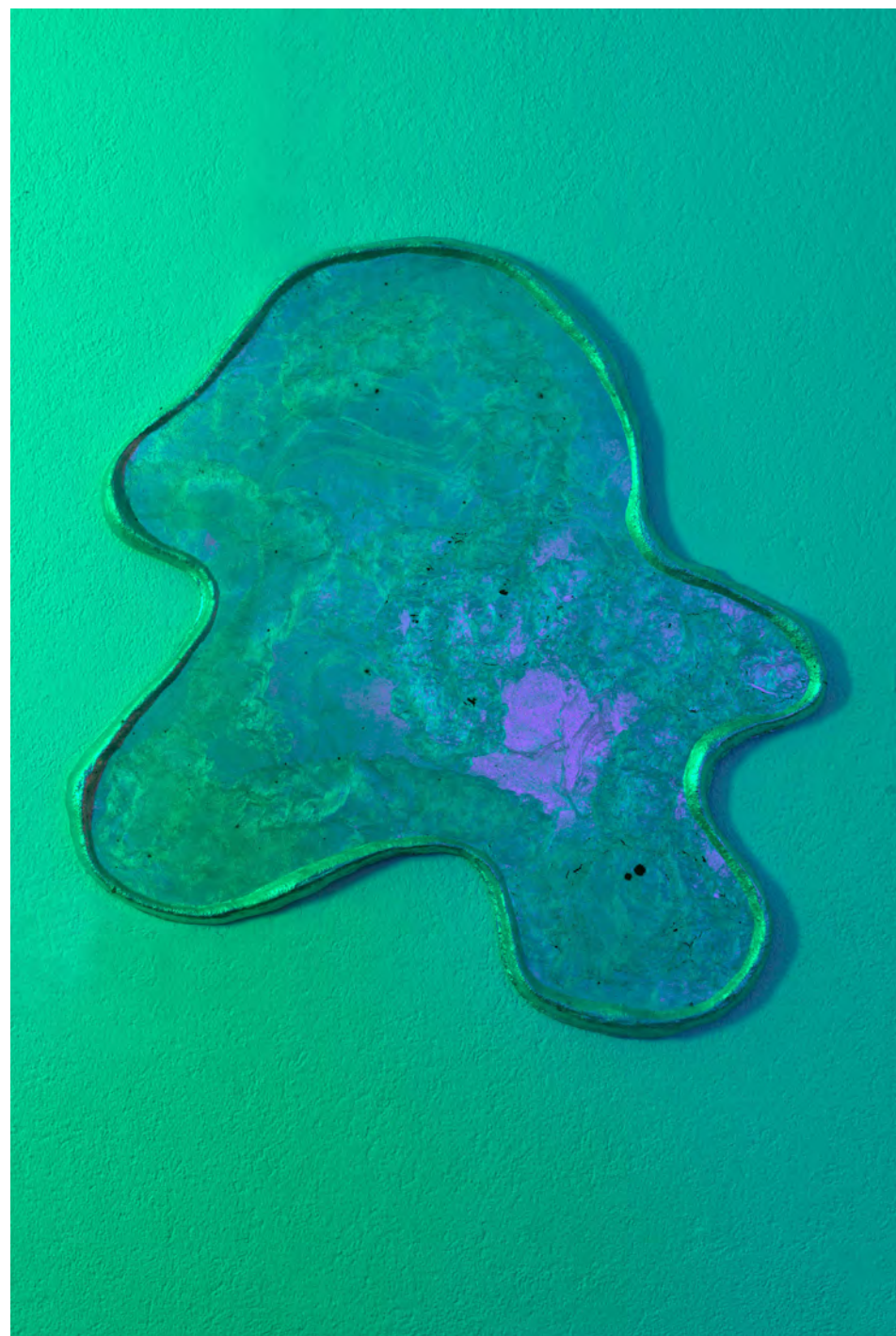
Mirror/Pond I, 2020

Mirror/Pond II, 2020

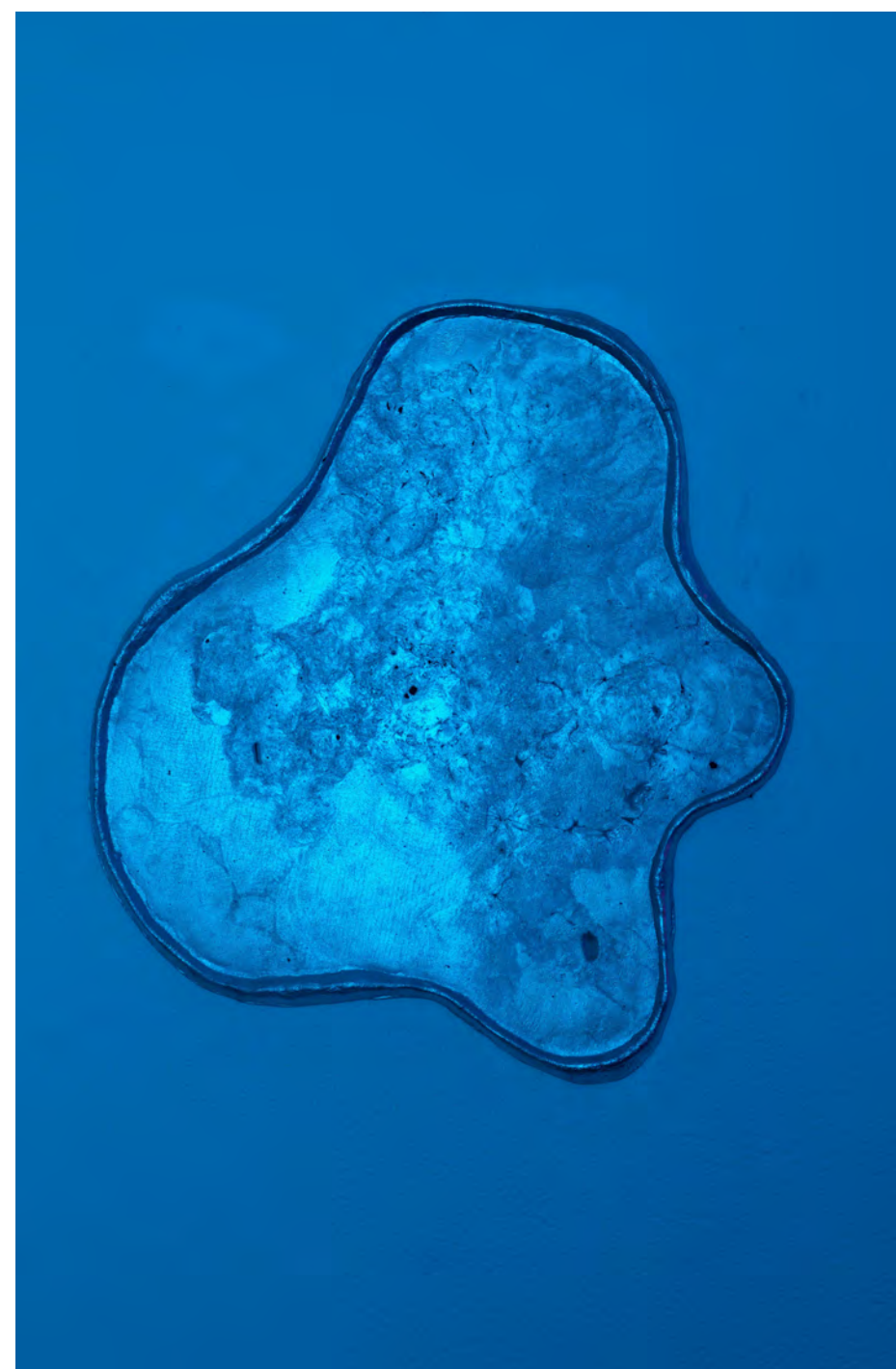
aluminium



Mirror/Pond I
2020, sandcasted aluminium
Installation view: Nextex, St. Gallen



Mirror/Pond II
2020, sandcasted aluminum
Installation view: Nextex, St. Gallen





Short Videos

A selection of short videos made during the last five years, mostly in connection with an exhibition or installation.

in connection with an exhibition or installation.

<https://vimeo.com/409519293>

A Picture of a Woman Looking at a Picture (Twilight Zone), 2015, 1 min 30 sec

Amboy, 2016, 3 min 58 sec

Maggot (Wonder Valley), 2019, 2 min 09 sec

Golden Cage, 2018, 2 min

Silver Cord, 2016, 4 min 32 sec



Maggot (Wonder Valley)
2019, video still

Maggot

Deep in the night a dog came sniffing on me and I heard that there were people around.
Maybe somebody was going for a walk.

I dreamt I could fly.

The garden of an Italian villa. Enormous cactusses winding through the air reaching out
to the windows of the house.

I heard somebody whispering: Your nipples are cute. Egg shells in the shadows.

Water. Bright water.

Somebody is coming out of the door. He seems to be a teacher for classical music,
living in the Brooklyn style building on the other side of the street.
I find him scary as he resembles Jack Nicholson smiling in a sadistic way.

A red balloon and an ice block.

He pulled the sieve out of the bathtub. It was long like a sock and full of dirt and hair.

There was a hole in the floor and a puzzle was covering it.

Cervixlike Wormhole
I hop Expect
the Mirror
in other
Smoothie
Protect

He's gonna wire it.

There is a boy with pink hair
the smell of sweat

A little girl in a blue tutu likes to perform

So, do you wanna go get some stuff done?

I'm looking at a big sluggish fish laying in an aquarium,
the face of a baroque Madonna, carrying a gentle smile

on a summer evening

I felt the warmth of their bodies nestle up against me

A group of tourists was singing three times
they didn't seem to know the song and they didn't seem to care about
not knowing it

Publiziert in pazmaker #15, 2019



「あっ!」彼はそれを見て言った。
でもそれが何かを考える前に、無意識の海に飛び込んだ。

メガネ屋のはまやの外には大きなメガネがある。
それは完璧な2つの円。その隣に錨。

とても深い池を覗いているかのようだ。まるで富士山の麓の八つの池のように。
底のほうで繋がっている。
テレビクルーがそれを探そうと池に飛び込んだ。しかし彼らが再び現れることは無かった。

ずっとあなたを思っていたし、眼が合うときを待っている
*For All These Hours I Have Been Thinking of You and
Wanting to Catch Your Eye*
2019, Installation consisting of giant pink glasses made of wood,
plexiglass and LED lights, 8 ceramic ponds and 4-channel audio
Installationview: Nakanojo Biennale 2020, Japan

„Ah!“ he said when he saw it.
But before he could even recognize what it was, it plunged into the sea of
the unconscious.

There was a pair of glasses outside of the optician
Hamaya's shop. Two perfect circles.
And an anchor next to it.

It felt like looking into a very deep pond. Like the eight pools near Mount
Fuji. They seem to be connected
underneath.

A TV crew went diving into the pools to explore them.
But they never reappeared.



Optician Hamaya's shop in Nakanojo

エンカウンターズ

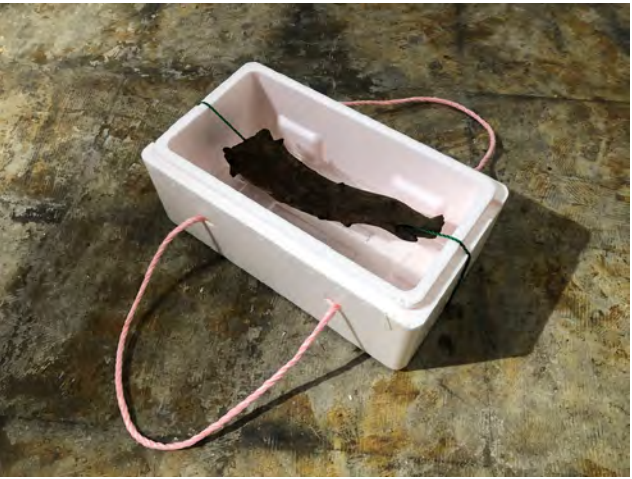
encounters

2019, mixed media

Installation view: mumei, Tokyo



1. *Drifter* | 漂流者
driftwood, styrofoam box, string | 流木、発泡箱、紐
2. *All Tied Up* | 縛られ
lace curtain, string | カーテン、紐
3. *Black Hole* | ブラックホール
lace curtain, print | カーテン、プリント
4. *BaByBamBoo*
mat, tamarind seeds, flowerpot, coal sparks, takenoko
マット、タマリンドの種、植木鉢、くん炭、たけのこ
5. *Apart* | 離れている
two green plastic elephants, wooden stools, gold chain
緑のぞうさんジョウロ、木製のスツール、金の鎖
6. *See Through* | 通してみる
lace curtains, stickers | カーテン、ステッカー
7. *Donut* | ドーナッツ
lace curtain, print | カーテン、プリント
8. *Body Fantasies Dancing All Night*
body Spray | ボディスプレー
9. *Untitled* | 無題
clothing stands, concrete blocks
物干し台、コンクリートブロック
10. *Eight Ponds* | 八つの池
clay, resin | 粘土、レジン



“I don’t actually know what I’m doing” she said, looking at a picture of Sumida River with wooden trunks floating in it.

It was a woodblock print by Ishii Hakutei.

We decided to go to the supermarket around the corner to buy something to eat.

Morie bought two crabs filled with gratin. They were cheap.

It was like mac and cheese in a crab shell. Not much crab though.

An empty bottle with a blue lid was standing on the table.

After we finishe d eating he took the empty crab shells and put them on the bottle.

Aimlessly wandering through Bangkok I came across a Convenience Store.

I wanted to buy something to cure the mosquito bites but instead I found a tamarind snack.

I continued walking around and kept the seeds inside my pocket.

When I visited Sao Paolo last year I was staying in an apartment at Edificio Copan,

a building by Oscar Niemeyer which has a sinuous facade.

There was a Japanese supermarket nearby.

They were selling watering cans for kids which looked like blue elephants.

I bought one for my friend Jiajia.

Recently I saw an exhibition by Araki.

When he was a kid he had made an elephant from clay that he had taken from the nearby river.

The elephants name was Delon-kun and it had three trunks.

Of course there was something sexual about it.

Things are growing. They appear, drift and fade.

It’s like if all these things were connected by an invisible thread.

Moving around aimlessly.

And if their ways eventually cross, some kind of magic happens.

“Something is supposed to happen”he said. But things were still calm.

It was like looking into a very deep pond. Like the eight pools near Mount Fuji.

They seem to be connected underneath. A TV crew went diving into the pools to explore them.

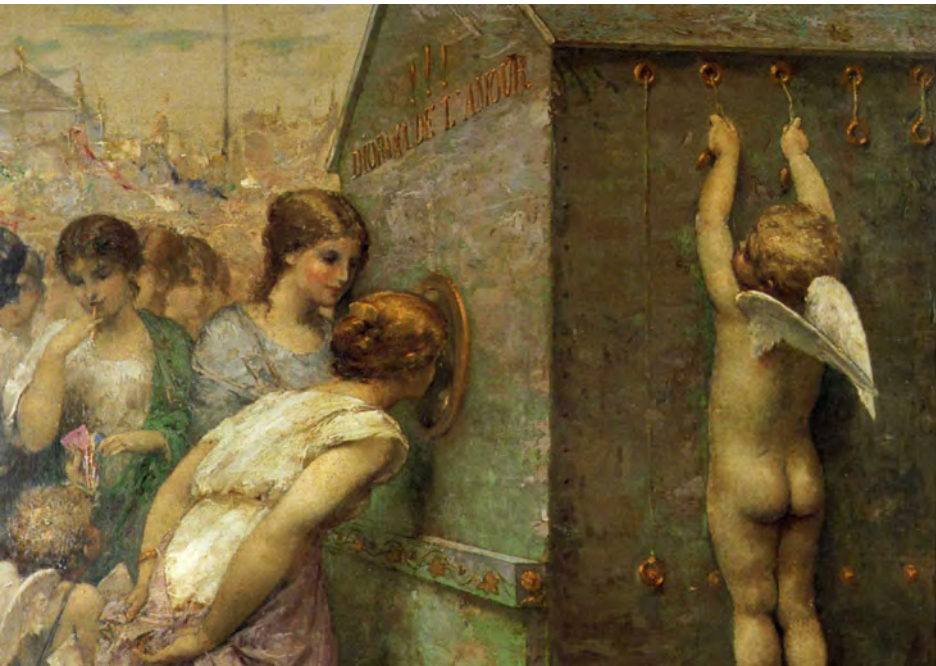
But they never reappeared.

Golden Cage
2018, HD, 2 min
<https://vimeo.com/277429467>



IIIIIIII
Barbara Signer & Natalie Price Hafslund
2018, ice cream colored plaster eyes
(Pistache, Mocca, Raspberry), text on A4 sheet,
invitation card
Installation view: Studio Chantal, Zürich

It's Jean-Ernest Aubert, Diorama de l'amour, 1870.
The description of it says: Cupid pulling some strings at the
side of a peepshow to show the young women some views
of the romance that lies ahead. I found it when I was looking
up Etant donnés by Duchamp, which is one of the first artworks
I remember. I saw it in Philadelphia when I was 11.
And Brancusi too. I adored the endless column and the kiss.
I travelled with my dad and this was my first trip to the US.
He had to go check out all the jeans shops with me.
Levis 501 and Tommy Hilfiger perfume. Totally 90s.
A few days ago somebody was talking about the stairs leading to the
Philadelphia Museum of Art and that Rocky was running on them.
That's what they are famous for.
On the way to the museum I was sure that I had spotted Michael
Jackson. And later on our journey we visited the World Trade Center
in New York and got eaten up by mosquitos at the Iroquois.



After an Icelandic Woman Who Named Her Daughter after a Frozen Apron Which Had Appeared in Her Dream

2011, C-print, 145 x 120,5 cm

Frozen undershirts which slowly collapse.

Video: <http://vimeo.com/21599422>

Performance at Guerilla Galerie, St. Gallen, 2011



Viscosity

2017, Installation consisting of two works

Installation view: Kulturfolger, Zürich

Installation consisting of *Lunch with Friends* (2017) and *Huangshan* (2017).

1.



1. *Lunch with Friends* (Taipei)

2017, fan, lamp Chinese astrological calendar

I had lunch with friends at a dumping place in Taipei.

The air from the fan rocked the lamp and moved the date sheet of the calendar.

The three objects seemed to communicate with each other.

For the exhibition at Kulturfolger I asked a fortune teller in Kunming what date could be particularly associated with viscosity or transformation.

He told me it would be January 10, 2018.

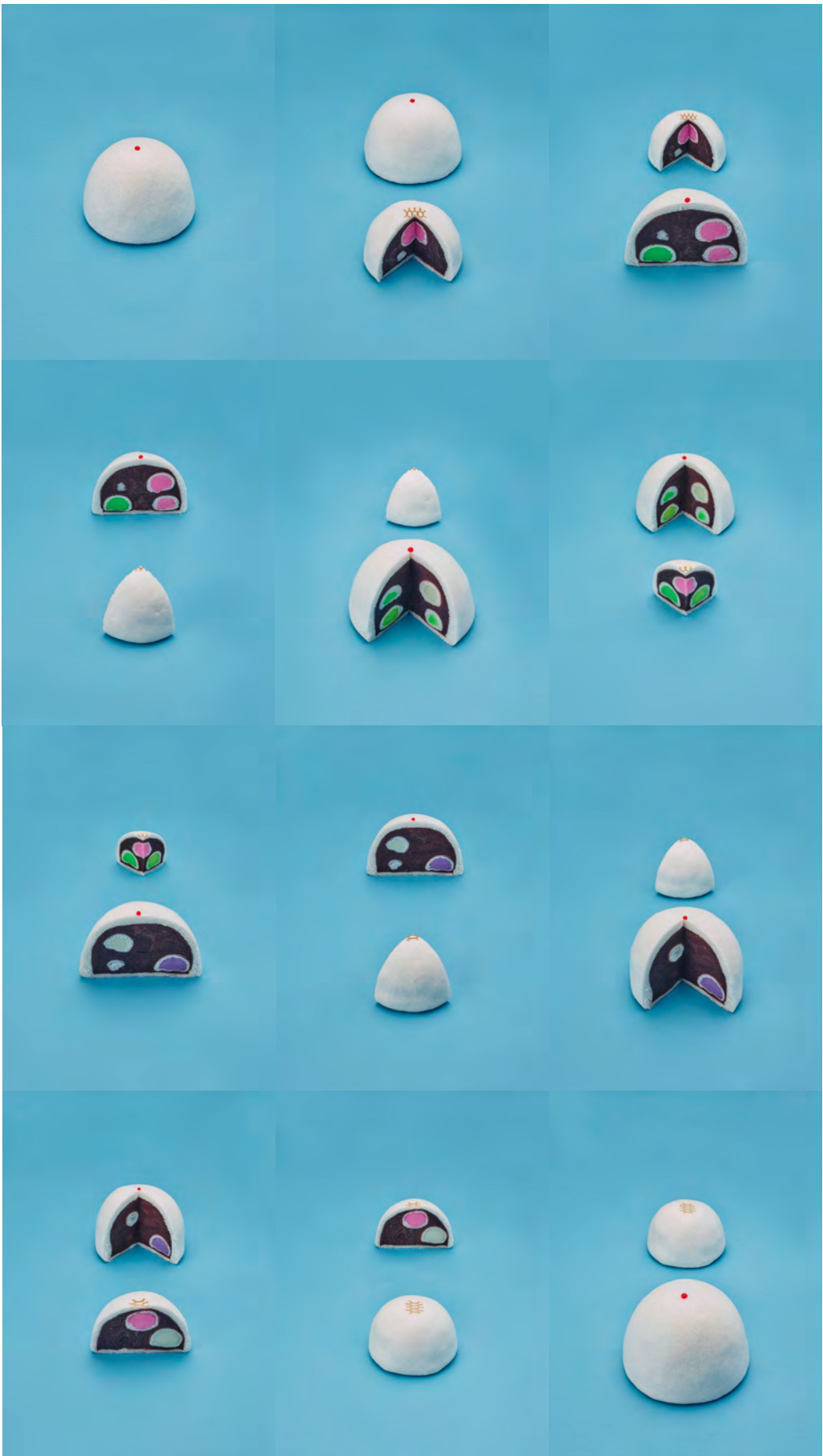
2. *Huangshan* (Alone)

2017, HD, 10 min, loop

I travelled to the Huangshan Mountains to film the fog, but the sun was shining and the sky was bright blue. Trying to hide from the tourist masses on the back side of my hotel I encountered this cloud.

The loop shows the transformation of the cloud alternately forwards and backwards.

Tsurukameishi
2017, poster series consisting of 12 posters, A3 format
Commission for Kunstverein St. Gallen as monthly poster in the public space and edition



I discovered this cake a few years ago in Japan when I took a trip to the sea and went to Kamakura. Its made by Toshimaya, a traditional sweets shop that sells the famous Hato Sablé cookies in the shape of pigeons.

The logo of Toshimaya is an illustration of a white dove on a yellow background. In Kamakura, you see it on every corner. On paper bags that people are holding in their hands. Also in a scene in the movie “Shingodzilla” (2016), in which Godzilla rises from the sea in Kamakura and the people, seized by panic, flee in all directions.

Yu ordered the cake for me and picked it up. Afterwards he had a blind date with Andreas to deliver the cake. They met at the Eagle Lounge in Shinjuku for a highball with Mr. Suntory.

Later, Yu wrote in an email: “In regards to this world being so small, I’ve never known that a pieceof cake can bring so much happiness & good times in my life. Relational art can never come as close. All the best, Yu PS: Andreas, good luck with the cake! :-)”

And the cake traveled to Switzerland.

It is not just any cake. Tsurukameishi is a cake thst symbolizes luck. It’s named after a pair of famous stones in a traditional Japanese garden. Tsuru means crane and Kame means turtle. Both represent long life. Ishi means stone.

Only recently I found out that there is a Nô theater play with the name Tsurukame. It takes place in China, during the New Year’s festivities in the Moon Palace.

After the emperor watches the New Year’s sun rise at the gate of eternal youth the crane and the turtle begin to dance. The emperor is enchanted by the beautiful dance and begins to dance as well.

And finally they all dance, the crane, the turtle, the emperor and his guests, dance in the palace garden, glittering with gold, silver and precious stones.

Flirting with Blackcurrant
2015, 5-channel audio installation

Flying back from London City Airport I bought a blackcurrant juice.

It asked me if I knew that there are around 150 varieties of blackcurrants and that they are all named after mountains.

It made me think of an imaginary landscape. A landscape of blackcurrant, mountains and men.

Later I found out that most of the world's cultivated blackcurrants are named after Scottish mountains.

The work consists of a 5 channel audio installation conceived for the exhibition *Take in Nature* in Shanghai.

Five speakers were placed ascending concrete stairs which lead to the second floor of the exhibition space.



Ben Starav
Ben Gairn
Ben Tirran
Ben Vane
Ben Klibreck
Ben Sarek
Ben Conan
Ben Lomond
Ben Alder
Be More
Ben Hope
Ben Avon
Ben Dorain

Mi casa es tu casa

2014, in collaboration with Palatti, Berlin

Graphic Design: Marietta Eugster

This booklet combines ruins of alp huts around lake Seealp with typical colors of Appenzell Innerrhoden's farm houses. The absence of the former huts is filled with the traditional colors by using an altered printing process, substituting the usual CMYK color model.



Gadegeel
Rehbru
Sennegood – Violett Grüe
Roschroot
Apezölleblau
Himmelhochjauchzend,
zu Tode betrübt.



I won't let the sun go down on you

2016, object made of plaster, chair, screenprint on glas, steel bracket,
theater light, colour film, tripod

Installation view: Werk- und Atelierstipendien, Helmhaus Zürich



In the shadow cast by a glass plate printed with black slats, the tactile and semantically multilayered work *I Won't Let the Sun Go Down on You* (2016) unfolds levels of reality in image, installation, and projection as the paradoxical space of a permanent sunset. To this situation Signer delivers a round, cast, bulbous plaster object with a centrally placed opening. Filled with melancholy, the corporeal-looking thing sits in the light of the setting sun. Signer refers here to earlier works such as *Permanent Sunset* (2011). With an ironic eye and through the formal arrangement, she traces the fleeting quality of emotional states. (Gabrielle Schaad)

Sunset (Pirates of the Caribbean)
2011, Video loop
Video online: <http://vimeo.com/35220896>

A sunset. Constantly repeating, never ending. During a club night at Club "Zukunft" in Zurich.

