



**Daniel Zimmermann**

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*Structural field (I) Swiss Confederation Finance Administration, Bern, Switzerland 1995*

# SUPERNOVA STS 1/SOVI

**A LIVE FILM-INSTALLATION-PERFORMANCE / 1 Woodenstick / Photos / Film**

Burgdorf, Switzerland 2011

*Supernova is the name for the biggest physical event ever to be observed by humans. An apt title for a wooden slat that in vain tries to take root before it takes off for its flight into space. What starts with a photo shooting at the groundbreaking ceremony for the planting of a wooden slat, ends as an interstellar mission in space.*



Supernova STS 1/SOVI 2011 Poster 80 x 60 cm Ed. of 150

*Everything that exists stems from an idea. Every creation and innovation is preceded by an idea that finds words to express thoughts that are nothing but imaginary solutions.  
From: „Pataphysik“ Versuchung des Geistes (Klaus Ferentschik)*

## **INTRO**

The term Supernova was coined by the Swiss astrophysicist and astronomer Franz Zwicky to designate the release of enormous quantities of energy that results from the explosion of a star. An apt title for a wooden slat that symbolizes the technical adaptation of nature and its potential threat of destroying life on the planet. As in Stanley Kubrik's 2001: A Space Odyssey, a primitive bone tool in the hand of a prehistoric human is transformed into a technologically advanced satellite orbiting the earth, the planted wooden slat in Supernova STS1/SOV1 is transformed into the Supernova STS1/SOV1 rocket, a tree prop into a launch pad, and the premises into the SSCLC - Space Center Launch Complex.

What starts with a photo shooting at the groundbreaking ceremony for the planting of a wooden slat, ends as an interstellar mission in space, carrying a symbolic message about the state of the planet. Supernova STS/SOV is hybrid actionist art, a live film-installation-performance carried out in three acts, i.e. groundbreaking, public relations and take-off, that combines elements of a media spectacle, the curiosity of the onlookers and a performative commitment to ecological issues.



*Groundbreaking SUPERNOVA STS1 SOV1 Burgdorf 2011 C-Print 60 x 80 cm Ed. of 5*

## **GROUNDBREAKING** (Planting of the wooden slat )

The groundbreaking for the planting of the wooden slat will be accompanied by a symbolic ceremony. Shovel in hand, a number of representatives of space science, culture and politics are standing in a semi-circle around a freshly planted wooden slat, marked with the inscription Supernova STS/SOV. Press photographers capture this joint effort for a good cause. The Supernova STS/SOV wooden slat in vain tries to take roots, until a few weeks later it will start off into world-thought-space as a kind of warning, and leave its ecological footprint in space, while performing its interstellar mission.

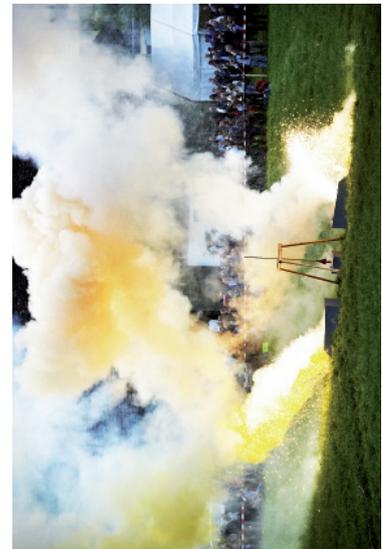
## **PUBLIC RELATIONS (ANNOUNCEMENT)**

Several weeks before the event, a press agency, exclusively commissioned for this purpose, will be responsible for announcing and attracting attention to the 'Take-off' of Supernova STS/SOV, the preceding groundbreaking and planting of the wooden slat, by way of posters, press & print media, TV & new media in the city and region.

## **TAKE-OFF (SUPERNOVA STS/SOV)**

Around 200-300 people have gathered at the SSCLC. Via PA visitors/spectators are listening to the announcement of the numerous checks to be initiated and accommodated within a narrow time window according to a fixed procedure, and finally to the countdown. In order to ensure a smooth take-off numerous provisions are enacted and appropriate testing is carried out.

Sound, sampled from original NASA recordings, escape of smoke at the bottom of the wooden slat, eye and ear protection gear distributed to the visitors by security at the check-in gates to the premises - all will contribute to generating the desired atmosphere, so the planted wooden slat and the tree prop will successfully mutate into the launch pad SLC and Supernova STS/SOV rocket. At least three cameras will film the event from three different angles, capturing the visitors' perspective, the Supernova STS/SOV including the launch pad, and a close-up take of the 'jet engines'. A fourth camera is fixed to the Supernova STS/SOV. During the flight it will transmit pictures of the landscape as seen from the perspective of the rocket to a big screen set up at the side of the premises - providing a look back down to earth. Camera positions as well as the dramaturgy, the 'live cuts', are determined in accordance with real live broadcasting from NASA. In irregular intervals smoke escapes at the bottom of the slat. The countdown will naturally increase the drama and suspense before take-off. Then the engines are ignited and the last seconds counted down:  
10 - 9 - 8 - 7 - 6 - 5 - 4 - 3 - 2 - 1 - Lift off.



Take off SUPERNOVA STS1 SOV1 Burgdorf 2011 C-Print 60 x 80 cm Ed. of 5

Accompanied by the earsplitting noise of the jet engines, the cameras follow the course of Supernova STS/SOV, while the camera 'on board' shows its increasing distance from earth. Unnoticeably, on the big screen, real pictures will now be interspersed with and substituted by animations. Transmission failures will occur. Supernova STS/SOV now leaves the earth's atmosphere and proceeds into outer space. Suddenly, there is silence. We follow Supernova STS/SOV on its interstellar mission, until transmission of the pictures from the on-board camera suddenly stops.

**CONTEXT** ≥ IASSA ≥ (International Aeronautics, Stick and Space Administration) was founded in Vienna in fall 2011. Its members comprise experts from the fields of film, visual and performing arts, philosophy and public relations, politics and space science. They all underwrite and guarantee the appropriate planning and smooth operation of Supernova STS/SOV missions. Within IASSA, the SSCLC (Stick Space Center Launch Complex) has been developed, which, in contrast to Cape Canaveral (US) or Wostotschny (RU), is a mobile spaceport. The obvious advantage of this concept is that the take-off of the Supernova STS/SOV – i.e. the live film-installation-performance – may take place at multiple locations. Selection of sites for the SSCLC and take-off will be determined by IASSA in close cooperation with local authorities and organizers.

A first successful take-off of Supernova STS1/SOV1 had been carried out in connection with the 2011 UN International Year of Forests in the context of KUNSTWALD-RAUM, an art cum nature happening in the Swiss town of Burgdorf, where the Siechenhausmatte (a town park) was transformed into the SSSCLC-39C (Siechenhausmatte Stick Space Center Launch Complex 39C).



Take off SUPERNOVA STS1 SOV1 Burgdorf 2011 C-Print 60 x 80 cm Ed. of 5

## MISSION DATA

### SHORT FILM

*Title: Supernova STS/SOV*

*Format: Full HD*

*Length: 15 min, color*

*Languages: German, English (subtitles)*

### INSTALLATION

*Title: SLC-39C (tree prop/launch pad)*

*Action: Groundbreaking  
(planting of wooden slat)*

*Date: 2 to 3 weeks prior to take-off*

### PERFORMANCE

*Title: Take-off Supernova STS/SOV*

*Length: 45 min*

*Performers: 3 to 5*

### IASSA

*International Aeronautics,  
Stick and Space Administration*

### SSCLC

*Stick Space Center Launch Complex*

### STS

*Stick Transportation System*

### SOV

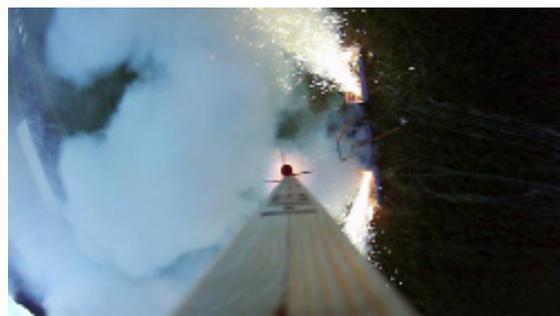
*Stick Orbiter Vehicle*

### SLC-39C

*Stick Launch Complex - 39A*

### 39C

*Originally the entire complex should have consisted of 5 launch pads, two of which were to be built and another two to be kept in reserve. The three finished ones would have been named – from North to South - LC-39A, LC-39B und LC-39C. But LC-39A was never built, so LC-39C was renamed to LC-39A in 1963. The only openly visible hint at further launch pads that had been planned is a junction of the Crawlerway, about 1.6 km west of LC-39A and 2,4 km south of LC-39B. (Source: NASA Cape Canaveral)*



# STICK CLIMBING

170 Woodensticks / Photos / Viewer / Film / Catalogue

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Gössl, Austria 2010

*170 wooden slats mark a new climbing route up the rock face of the Gössler wand. The route had been laid out considering both artistic and sportive points of view - in cooperation with a team of professional climbers. The route covers 220m and represents a utopian grade of 19+. It served as a cineastic track for the eponymous short film «Stick Climbing» that plays with the topic of trendy sports, yet also with concepts of achievement, stamina, weight and gravity, concentration and angst while taking these concepts as a point of departure for a poetic reflexion on existence.*



Stick Climbing Gössl 2010 C-Print 80 x 60 cm Ed. of 5

## **Climbing the picture**

*On the transformation of landscape in Daniel Zimmermann's installations*

*Carl Aigner*

Ever since the emergence of Land Art in the 1960s, landscape has been a prominent topic in contemporary art. Whether for its existential materiality or its aesthetic emanation, its archaic dimension or an ecological hazard, its shared human affinity or as a cultural transformation, landscape has become a place of complex and multi-layered artistic reflections, beyond impressionistic and expressionistic modes of perception.

Going far beyond classical Land Art, Daniel Zimmermann perceives landscape not only as a temporal but, above all, a medial «event perception». The focus is always on the relationship of landscape and picture. Landscape is probed and made tangible as an event of sight. It is about the potentials of the figurative, which are to be made virulent. For more than two decades, the artist has been accompanied by unwrought wooden slats of 8.86 feet in length that represent a conceptual constant in his installations. Whether in the context of the «Mondsee Land Art» projects, his work at the St. Moritz bobsleigh run, the route of the Lauberhorn Downhill in Wengen / Switzerland, or with his current film project Stick Climbing, the wooden slats are a recurring visual trace in his involvement with nature and its cultural and social appropriation.



*Stick Climbing 2010 C-Print 80 x 60 cm Ed. of 5*

A challenging climbing route in a small Austrian mountain village is the visual set for Daniel Zimmermann's most recent work of research into landscape. The beginning of the film establishes an expansive scenery; a walk through the village already sets the stage for his explorations. The camera pans through the village, showing its early morning activities, framing the visual experience atmospherically. This overture is an extension of his former conceptual works with landscape and it explicitly features the area of tension that exists between of the real and the staged. From the outset, the camera's perspective is transformed into a radically subjective view and as an objective rapprochement of the actual event; this abruptly suspends the distance between the observer and the observed while heaving the observer into the position of the person experiencing the climb.

The wooden slats installed along the climbing route function as an interface between nature and culture, between the real rock face and the involved climber and beholder. They are the conceptual hub of Daniel Zimmermann's landscape projects: pure nature with respect to the materiality of the wooden slats, nature transformed with respect to their semiotic capacity. It is on them that the gaze focuses and they conflate



*Stick Climbing 2010 C-Print 80 x 60 cm Ed. of 5*

nature and its representation as an artistic symbiosis. While it is photography that, since the 19th century, ubiquitously turns landscape into representational pictures, the conceptual procedure achieves to transform images of landscape again into the landscapes themselves. The artificiality of this procedure allows for a new approach to conceptualizing landscape.

By way of this usage of the cinematic principle of time lapse, the beholder may climb virtually along the route of the rock face as laid out with the wooden slats. Far beyond the marking of landscape, it is the art of the route's layout, which so significantly characterises the landscape work of the artist. Over years now, Zimmermann has consequently probed and unfolded terrains of the figurative and visual, staging temporary interventions in original landscapes. With *Stick Climbing* as an on-the-spot event and a cinematic-medial transposition, he achieves the interconnection of nature and culture through the form of a parallel discourse. Thus, the panoramic end of the film simultaneously imagines the cultural sovereignty of the gaze over the event and the majestic sovereignty of nature.

The polyperspectival and the polymedial are essential parameters of Daniel Zimmermann's artistic self-conception. Through his oscillating between working with various media and his activist operations, one can grasp the process-oriented understanding of Zimmermann's work that firmly characterises all of his projects. Thus, in climbing up the rock face, the artist's conquering exploits of the gaze as a way of constituting the world and its image is rendered as metaphor.

*Carl Aigner*  
Director of the *Niederösterreichisches Landesmuseum, St. Pölten* · Founding publisher of *Kunstzeitschrift für Photographie & Neue Medien EIKON, Vienna* · Chairman of *ICOM Austria (International Council of Museums)*.



*Stick Climbing Gössl 2010 Fine Art Print 230 x 128cm Framed Ed. of 5*

## **Film** (Synopsis)

A contemplative walk leads to a bizarre climbing tour. The camera that has just panned over everyday village life now homes in on a construction of wooden slats to then follow a breakneck route up a vertical rock face. From the perspective of the invisible climber we experience a seemingly impossible ascent while hearing his breath growing heavier and heavier with every move. Having reached the top, the camera roams one more time over the point of departure – the village lying only a few exciting minutes of film and a tangible eternity away below the rock face.

*Length: 13 Min, 41 sec*

*Original Version: HDCam*

*Language: No Dialog*

*In Co-production with: Swiss Television*

*US-Premiere: Sundance Filmfestival 2012*

*Int. Premiere: Berlinale Shorts 2011*

*Nat. Premiere (AT): Diagonale Graz 2011*

*Nat. Premiere (CH): 14. Inter. Kurzfilmtagen*

*Winterthur 2010)*

## **Catalogue**

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*including: DVD & Leporello*

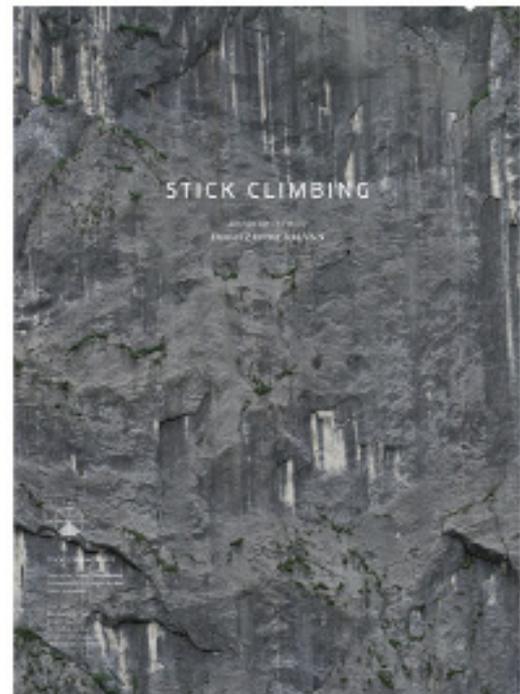
*with texts by:*

*Dieter Seiler: Artistic Director of regionale10.*

*Carl Aigner: Director of the Niederösterreichischen Landesmuseums St. Pölten, founding editor of art magazine for Photography & New Media EIKON, Vienna, Austria President of ICOM (International Council of Museums).*

*Amanda Piña: Choreographer, director and performer, founding member of the Performance Company nadaproductions, Vienna.*

*Robert Buchschwenter: story editor, writer and film producer, lecturer and writer for film analysis, journalistic work for print-, radio- and TV media.*



# LAUBERHORN SKI RACE IN SUMMER

10`000 Woodensticks / Installation / Photos / Viewer / Film / Catalogue

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Wengen, Switzerland 2006/2007 ([www.lauberhornrennenimsommer.ch](http://www.lauberhornrennenimsommer.ch))

*This art project recreates – in summer – the most famous of Swiss ski runs, rendering it visible with the aid of installations and a time accelerator. The end product, an installation with viewing apparatus and a short film with an all-time record on the Lauberhorn, provides insight into the fascinating race course. Ten-thousand wooden slats depict the perfect line carved by the ski racer as he hurtles down the piste. The trail of slats is deliberately set against a background of a green alpine meadow to generate alienation, thus showing the perfect line far more clearly than would be possible in the snowy landscape.*



Wegscheide (Lauberhorn Ski Race in Summer) 2007 C-Print 80 x 60 cm Ed. of 5

## **The World in a View**

*Or the Art of the Lauberhorn Race by Daniel Zimmermann*

*Carl Aigner*

*«Art alone is capable of seeing the world always in a new light.» (Paul Valéry)*

Since the beginning of the 1990s, Daniel Zimmermann has focussed on various means of artistically altering the perspective of space and its settings. Nature, landscapes and architecture are just as apt to be the center of his focus as everyday objects or sports settings, like his recent Olympic bobsled run in St. Moritz, and his newest project, involving the descent of the Lauberhorn ski race.

As is the case with all of Zimmermann's previous projects, he utilizes a specific methodology to implement the artistic concept for his Lauberhorn Ski Race in Summer project. Thousands of standardized wooden slats (an analogy of magic wands) are used to create a visual structure and field of perception: in this case, the ideal line of the Lauberhorn descent. The landscape is interposed in the installation, rendering the ideal line visible in a natural landscape, and also captured in media (in photographs and on film) as stereoscopic slides. 3-D-viewers are installed in situ at the camera locations, enabling an imaginary view of the real race course, which had been previously marked by the wooden slats.

In doing so, Zimmermann has developed new forms and possibilities of a type of Land Art which transcends nature's precedence. Nature, or the artistic reflection thereof via direct intervention and alteration, is not of paramount importance here, but rather images which emerge as a result of how nature is dealt with socially, culturally or technically. In a context such as the ski race, the natural landscape is no longer simply a natural landscape, but rather metamorphosed into a virtual backdrop: it becomes a 'stage setting' for the alpine sport spectacle and thus a contrary artistic intervention enabling new definitions and formulations of space.

Furthermore, temporality plays a multifaceted role: on the one hand, the inconsistency of the season (summer, not winter!) and, on the other hand, the perceptual discrepancy between virtual presence (in the film) and real absence (the wooden slats are no longer present in the landscape). This principle of deliberate disorientation leads to the striking clash of perceptions and is capable of suggesting a concurrent sense of time. These images of the Lauberhorn race diverge from those previously

provided by the media for decades and are lost in a temporal no-man's-land. The mere fact that Zimmermann has used film as the medium for this project enables a further artistic level of perception: the 'genre' of staging with an authentic voice is yet another permutation of the Lauberhorn Race, practically deeming the original race a clone. This far transcends traditional and prevalent Land Art projects and enhances them as a media event.

With a delicate sense of irony, Zimmermann allows a subtle and inverse game of perception to unfold, not only between the real world and virtual reality, but also between nature and sport, clichés and authentic desire. Time and again, the artist allows our expectations and desires to clash with actuality, sometimes even to the point with which they implode. Hence, his summer Lauberhorn Race is also a metaphor and symbol for a short-circuit, as it were, regarding perception, be it in relation to nature or in its social or cultural utility. Pierre Bourdieu was right when he wrote that there is no innocent view of nature, that the genuine view is a social fairy tale. Without doubt, Daniel Zimmermann's works are, however, an unceasing attempt, if not a genuine attempt, at gaining a 'purified' view of our world and world-views.

*Carl Aigner*

*Director of the Niederösterreichisches Landesmuseum, St. Pölten · Founding publisher of Kunstzeitschrift für Photographie & Neue Medien EIKON, Vienna · Chairman of ICOM Austria (International Council of Museums).*



*Hundschof / Russisprung (Lauberhorn Ski Race in Summer) 2007 Fine Art Print 165 x 125 cm Framed Ed. of 5*

## «They must be crazy, ...»

*Viktor Gertsch*

In 1930, skiers on wooden skis competed in the Lauberhorn Ski Race for the first time, contending for split-seconds and the top rank. Several years were necessary before the ideal line for the descent from Lauberhorn to Innerwengen was established. Seventy-seven years later, the ideal line was sought again – but in summer. Artist Daniel Zimmermann, together with project manager Samuel Huber, wanted to emulate the ideal line with wooden slats, thus resulting in the Lauberhorn Ski Race in Summer art project.

A Lauberhorn Race in summer! They must be crazy to even think of having a race in summer, when it's already difficult to hold this event in winter. That's what we thought, together with many others; to us it seemed the art project with 10.000 wooden slats was an impossible feat.

The resolve on the part of the artist and the project manager was similar to that of the pioneers who held the first race on the Lauberhorn in 1930, and so convincing,



*Lauberhorn Ski Race in Summer 2007 C-Print 80 x 60 cm Ed. of 5*

that we approved their venture. And sure enough, they laid out 10.000 wooden slats along the ideal line – from start to finish. With interest and wonder, the artist, crew, locals - and even inquisitive goats and cows - all observed the progression of the project, with the latter even attempting to rearrange some of the wooden slats during the night. On September 19, 2006, in conjunction with the opening of the Lauberhorn Ski Race in Summer art project, many locals and guests were also able to follow the ideal line in summer. Everyone had the opportunity to imagine the perfect line and fastest descent. The Lauberhorn Ski Race in Summer is now over, the wooden slats have been removed and are ready for the artist's next project. What remains are the images from the 3-D-viewers positioned along the course, images which will be able to be seen for many years to come – in summer and winter alike. Moreover, a film with the speed of an all-time record is impressive for anyone who makes the imaginary descent together with the winner.

I would like to congratulate the artist and his entire crew on the success of their project and, on behalf of all of those involved, also express a special thanks to the sponsors for making it possible to carry out the summer race on the Lauberhorn.

*Viktor Gertsch  
President of the Verein Internationale Lauberhornrennen - Wengen.*



*Lauberhorn Ski Race in Summer 2007 C-Print 80 x 60 cm Ed. of 5*

**Film** *(Synopsis)*

The Lauberhorn, home of the world's longest downhill ski race, has turned to summer. 10.000 wooden slats trace the perfect line, always aimed for, but never achieved in winter. You yourself turn into the downhill ski racer and the live commentator as you follow the race downhill at breakneck speed to set a new record.

*Length: 6 Min, 24 sec.*

*Original Version: Digital Beta*

*Language: German (English subtitles)*

*Coproduction Swiss Television*

*Int. Premiere:*

*Intern. Filmfestival Rotterdam*



# BOBSLED RACING IN SUMMER

10`000 Woodensticks / Installation / Photos / Viewer / Film

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St.Moritz - Celerina, Switzerland 2000

*The bob`s course determines both form and size of the structural field, speed and direction determine the position of the wooden slats. Thus the structural field becomes a simultaneous sign for both the static (the run) and the dynamic (the bobs leigh). In summer as well as in winter seven 3D-viewers are positioned from start to finish directly along the course.*



Horse shoe (Bobsled racing in summer) 2000 C-Print 80 x 60 cm Ed. of 5

## Bobsled racing in summer

*Annina Zimmermann*

The video is 2:07 min long, the descent 1:04:54 min, the record for the bobsled, which races down the Olympia stretch from St. Moritz to Celerina in the summer: a 1.8 kilometre rumbling journey through a landscape that dissolves into green streaks; 1.8 kilometres curving along cow pasture, fences and pines. The ears are filled with a rhythmic buzzing, the sound of grinding runners and the racing voice of an excited

speaker. The video follows the rules of sport reporting: the camera transports us to the pilot position and we stare intensely over the round bow of the plastic sled. The stone clad curve flies past; we glide shakily over a field of capped straightaways, the embodiment of a flitterung fast but nonetheless single-minded journey.

Invited to the Festival of the Arts in St. Moritz, Daniel Zimmermann brought his preferred work material with him: 2.7-meter long drywaller boards. Already on the site of the Bieler Centre PasquArt and at the Mondsee he had occupied fields and plazas and layered a thoughtful visual structure over the empty places that lifted them out of the everyday routine for a short time. The famous St. Moritz bob course on the other hand seduced him to a humorous procedure. With the help of a circle of friends from dance, theatre and music, he created a trail of some 10.000 spruce boards resembling the traces, a wood- instead of spark-scattering bobsled - in the exhilaration of speed - might leave behind.

That was a very athletic enterprise - not only due to the endurance demanded of the young people in the course of a week of carrying, climbing and screwing. Athletic also in the expenditure of physical energy and financial resources in pursuit of a goal that one can only call absurd in the face of its abstract nature: to embody speed, to hold onto for a moment that would soon only exist in the memory of the witnesses. Just as sport does, art also uses the camera to tell of the experienced.

The race is an easily seen through, but nonetheless amazingly believable and thus humorous falsification. Zimmermann accelerated the image recorded - while walking - on a computer and provided it with a soundtrack. He poured his information into the format developed for television, always simultaneously offering the viewer identification and commentary. Some of those who still imagine the artist as a Bohemian may be surprised at how compatible the systems of sport and art prove to be: in place of the sponsor, the logo of the Swiss sport federation, no, of the Swiss culture foundation supporting the event appears. The artist names himself instead of the driver as the helmsman of the enterprise leading a crew of supporters. Whoever is familiar with how artistic workers fight for grants and commissions will also recognize the video



*Tree Corner / Ziel (Bobsled racing in summer) 2000 / C-Print 80 x 60 cm Ed. of 5*

as a mean-spirited satire of the art business: Professional sports, like professional art, are constructed by our performance society far away from the concerns of a leisure pastime, which one nonetheless loves because of its nature of non-utility. Both become exemplary races, in which our identification figures attempt to outdo one another like the avatars of a video game. And in the economic competition, where we often come into conflict with the law of charity and where the art people are shy, in the world of sports we can negotiate the rankings with an open heart: openly mourn losses, sarcastically comment on failure, celebrate victories as compensation.

However, is it actually a race that Daniel Zimmermann allows us to accompany? The speaker, the characteristics of TV broadcasting suggest this. But where are the spectators, the fans leaning over the boundaries of the straightaways? The rumbling journey runs tiredly into the void: into the grass and loneliness. It is also a ghost journey, the bobsled race in summer, as if it had never happened. Was it all for nothing? The brief moment <afterwards> tells of the sadness of the one who gave himself away, who achieved his goal, literally reaching the lowest point at the end of the intoxication. Perhaps the fleeting heroism can only be attributed to the fantasy of one who has trained in loneliness for a distant future, who has gone astray in pursuit of his goal and who envisions just once being greeted by a jubilant crowd? The childlike enthusiasm is followed by a quiet suggestion of absurdity; the track also spits us out into the sobering consciousness of those who were so glad to be fooled.

*Annina Zimmermann*  
*Art historian, curator and writer - lives and works in Basel.*



Start / Snake Corner / Horse Shoe (Bobsled racing in summer) 2000 C-Print 80 x 60 cm Ed. of 5

## **Film** (Synopsis)

In record time you race down the course of the legendary Olympia Bob Sled Run, from St. Moritz to Celerina in a summer bobsled. 10.000 wooden slats trace the line, which the sled cuts into the course. Cheered up by a live commentator, who is also keeping track of the time, you sense the breathtakingly fast downhill run along the irregular overlapping of the wooden slats.

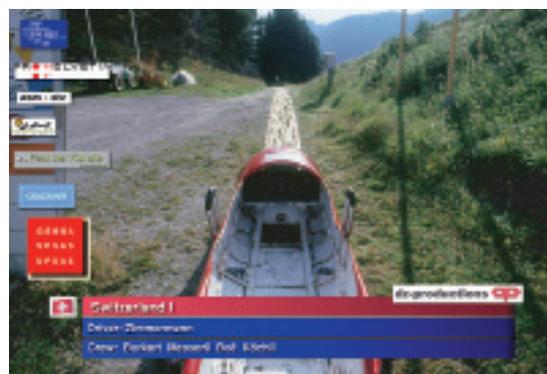
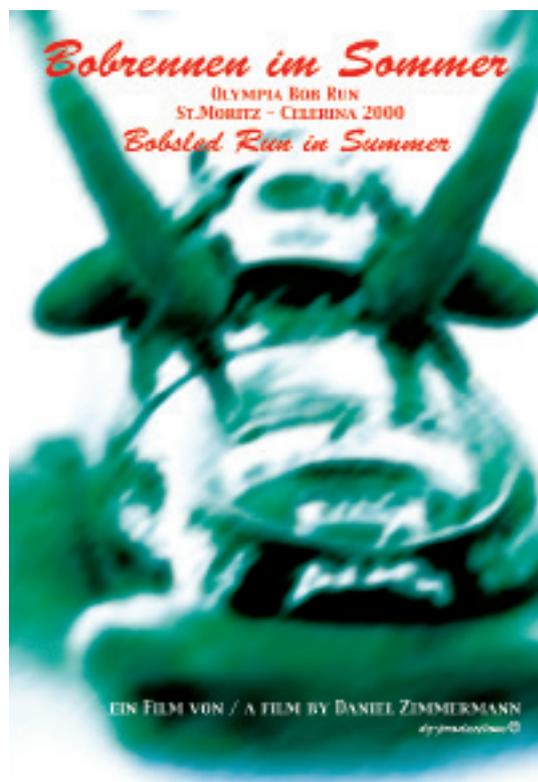
*Length: 2 Min, 14 sec.*

*Original Version: Digital Beta*

*Language: No Dialog*

*Int. Premiere:*

*Intern.Filmfestival Rotterdam*



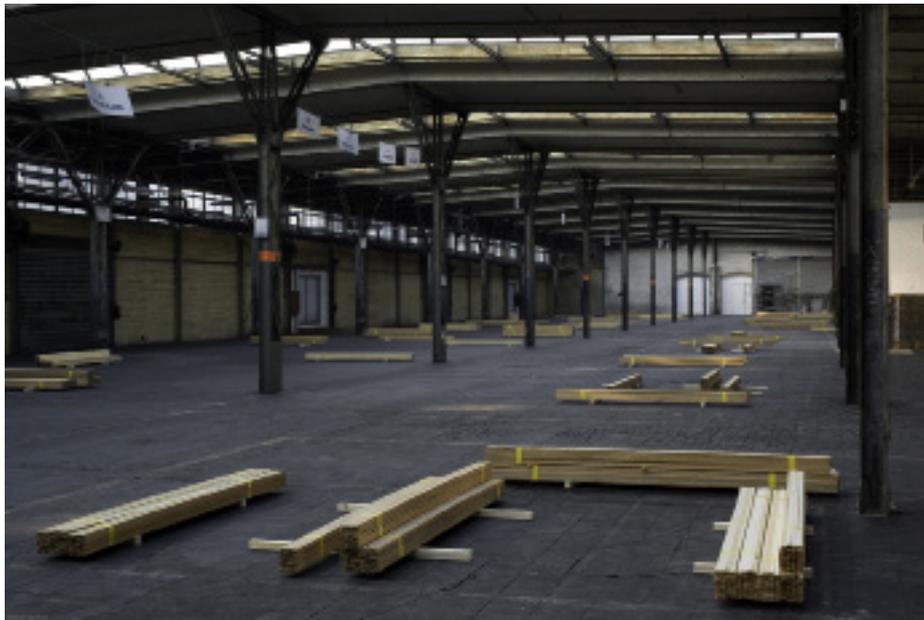
# DESTINATIONS

**10'000 Woodensticks / Installation / Photos / Viewer**

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*Basel, Switzerland 2007*

*Just before the e-halle accommodates all kinds of intermediate projects, the installation «Destinations» reminds of and re-interprets the history of the place. The installation integrates the space and the names of destinations written on ceilings and floors. Until recently, goods were stored here temporarily whilst waiting for further transportation to their final destination. Now it is the wooden slats waiting to be moved. After one week, the installation will be dismantled and the wooden slats will find further use at other destinations.*



*Destinations: 2007 C-Print: 80 x 60 cm. Ed. of 5*

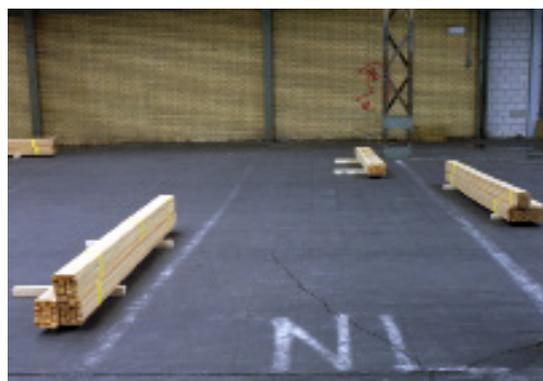
## **Playing with history**

*Patricia Glauser*

Through this piece the history of the e-halle will be told and reinterpreted. For his installation Zimmermann will utilise the space and the names on the various destination bays; where once the temporary storage of goods would have filled the space whilst waiting for further transportation to its final destination. These now empty, will set the scene for the wooden slats used in the installation; after one week

the installation and the wooden slats will find further use at other destinations. Zimmermann's hallmark of 10.000 Plasterer's wooden slats of 270 x 2.5 x 0.8 cm, are continuously transformed by the weather and the wear of their repeated use. The same 10 000 slats, which are now the base material for the installation «Destinations» in the e-halle, have already been used in installations by Zimmerman in the Art Centre PasquArt in Biel, «Mondsee Land Art» in Salzburg, the Bobsleigh Run in St. Moritz and last summer they were used for the project «Lauberhornrace in Summer».

Patricia Glauser  
art-tv.ch (<http://art-tv.ch/287-0-e-halle-basel--destinationen.html>)



Destinations 2007 C-Print 80 x 60 cm Ed. of 5

## STRUCTURAL FIELD (VII)

10`000 Woodensticks / Photos / Viewers

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Mondsee Land Art, Salzburg, Austria 1999

*The entire area of a marshland between Höribach and St. Lorenz determines both the form and size of the structural field (11 000m<sup>2</sup>). Within these boundaries 10`000 wooden slats were distributed as a loose network over the entire meadow and then again collected. Five 3D-viewers, positioned along the adjacent birch-alley, re-represent the entire structural field.*



Structural field (VII) Salzburg Austria 1999 Video Still

## Landscape/Art/Works

*Carl Aigner*

For only a brief period of time, on a meadow along the birch-alley beneath the cultural centre Höribachhof in St. Lorenz, Daniel Zimmermann has laid out 10'000, 2,7 m long raw wooden slats, in a complex, chaotic way, and then taken five 3D-pictures.

In a second, definite step five 3D-telescopes were installed at the same spot, which show this picture. The artist is concerned with the interplay of ideas (of spaces in nature - here the meadow along the birch-alley), representation (in 3D-photographs of an artistic intervention) and an immediate comparability of perceptions (the wooden slats have long since been removed, the beholder now only sees the meadow along the birch-alley).



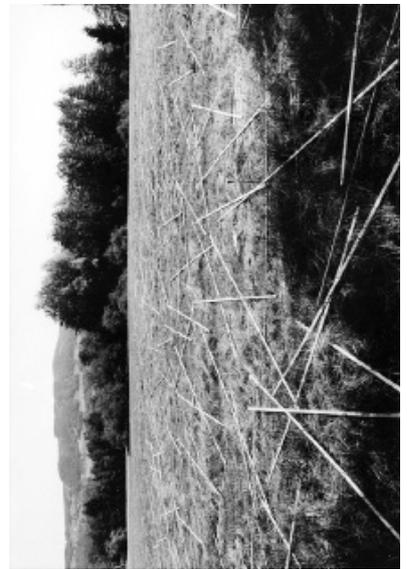
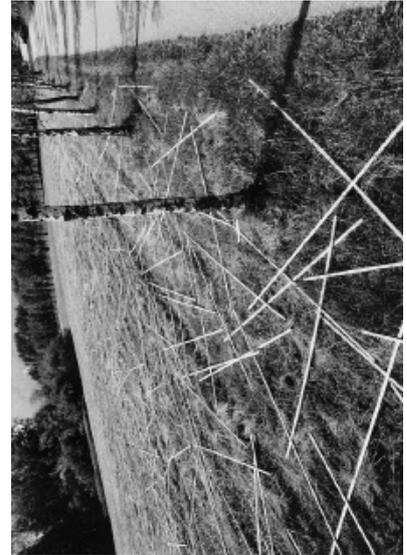
The focus of Daniel Zimmermann's work is the perceptibility of landscape and nature in the face of our media reality. It is not possible any longer to look at nature in an innocent, simple-minded way. The conception of nature is more and more informed and shaped by media images: this work is a valuable contribution to the current discussion of the virtual perception of nature. Urban wants and longings for an unspoiled nature collide with a landscape that is already culturally formed;

that has long since been a cultural landscape. In this installation, the wooden slats in their media form of 3D-images are reduced to function as the interface between longings for nature and culture.

Through the comparison of a bygone view with a present one, the momentum of temporality surfaces in the contemplation of the picture in an emphatic way. Even more: we are confronted with the fusion of the past and present perception of this landscape and thereby with the factor of time. The temporality of culture and the timelessness of nature are thus further, implicit aspects of a very complex contribution to Land Art.

*Carl Aigner*

*Director of the Niederösterreichisches Landesmuseum, St. Pölten · Founding publisher of Kunstzeitschrift für Photographie & Neue Medien EIKON, Vienna · Chairman of ICOM Austria (International Council of Museums).*



*Structural field (VII) 1999 C-Print 80 x 60 cm Ed. of 5*

## STRUCTURAL FIELD (VI)

### 10`000 Woodensticks / Photos / Viewers

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*Kunsthaus CentrePasquArt Biel/Bienne Switzerland 1998/2000*

*The ground plan of the newly planned Kunsthaus determines both the form and size of the structural field. Integrated in the situation just before its change, the structural field points at the forthcoming renovation and its new purpose as an art house. In the new Kunsthaus five 3D-viewers are positioned inside and out side at different points. They are reminders of the situation before the change.*



*Structural field (VI) 2000 C-Print 80 x 60 cm Ed. of 5*

### **The Cultivation of the «Genius Loci»**

*On Daniel Zimmermann's «Structural Field» at Centre PasquArt*

*Andreas Meier*

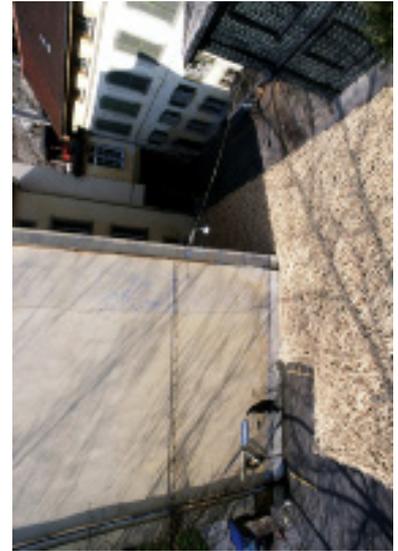
Daniel Zimmermann chose the place well and found the appropriate moment to install one of his «structural fields» in Biel. His interventions are essentially always about accentuating certain moments that stop time for a little while to render changes at this place visible.

He created such a visual sign of transition shortly before the excavation for the new Kunsthaus began and the new building fundamentally changed the site. Before the heavy machinery started excavating, he distributed 10.000 so-called plaster slats like Mikado sticks on the ground to create a «structural field» where the new Kunsthaus will eventually stand. He documented his eight-day intervention, for which he sought no media attention, on film and in photographs. This ephemeral action is a visual sign, in itself inexplicable but presented in a well-reasoned context. The sign makes precise reference to the future building's ground plan; the slats, positioned at all possible angles, are arranged by chance. Thus the structural field is simultaneously a sign of both order and chaos.

The second part of the work, the temporary or permanent installation of 3D-images in so-called panorama viewers after the building's completion, will allow for a look at a vanished situation on location. Given the precise arrangement, the past is recognized as something physical and identifiable at the site itself.

Daniel Zimmermann's «Structural Field» belongs to a series of works that have addressed the context of places. Some time ago, for instance, Christoph Büchel, Liz Bachhuber and Käthe Walser dealt with the proximity to a nursing home. The building, wrapped by Christian Marclay with black music wallpaper for the exhibition «Nonchalance» («The Morgue. Requiem»), can also be seen on the picture of Daniel Zimmermann's structural field. He considered the act of veiling the building as a sign of preparing for its upcoming disappearance. We like to see artists as alert contemporaries who register fast changes more consciously than a rationally planning individual usually would, and who invent something distinctive so we can perceive of changes more consciously.

*Andreas Meier Director Centre PasquArt*



*Structural field (VII) 1999 C-Print 80 x 60 cm Ed. of 5*



*Structural field (VII) 1999 Stereoscopic-Viewer*

## STRUCTURAL FIELD (V)

### 500 Woodensticks / Photos / Viewers

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*Spritzenhaus, Nidau, Switzerland 1999*

*This installation of ten 3D-viewers is a site-specific intervention at the former Spritzenhaus in Nidau. There, in a third room, next to the two existing storage spaces, the structure of wooden slats is visible in 3D-representations, complete with an integrated fireman.*

*"Benevolent is the fire's might, if it is tamed and minded by Man".*



*Structural field (V) 1999 C-Print 80 x 60 cm Ed. of 5*

### Benevolent is the fire's might...

*Annelise Zwez*

With his 3D memento-work at the Spritzenhaus, Daniel Zimmermann brings the «Kulturverein» Nidau's goals to life: providing space for and giving a voice to art through site-specific interventions..

An impressive number of artists live and work in Nidau, not least due to the studios on Egliweg; along with Daniel Zimmermann these include René Zäch and Ruedi Schwyn, among others. In Nidau itself this is hardly perceptible. Artistic interventions will counteract this.

For five years now the wood-sculptor Daniel Zimmermann (born in Thun in 1966) has worked with boards used for plasterwork: thin, long wooden slats. He distributes

them in a structural way, he throws them into the air and he photographs and films them. The action is one thing - its fixation in images is the other. Given the work at the «Spritzenhaus», those who only see the formal aspect of the slats structures might speak of repetition. Here, too, the artist laid out a loose net of slats. Then he took pictures from different positions and now presents the work in an empty space using so-called 3D-viewers; these bring to life the camera's view in three dimensions.

However, this only signifies the work's structure. The intervention's location is equally important for the artist. Whether he distributes 10'000 slats on a field in nature and measures the ground plan of the new Centre PasquArt in the process, or spreads 500 wooden slats in the former Nidau City Fire Department building, the approaches turn out to be quite different. These thought-structures in space are at the heart of Daniel Zimmermann's work. The invitation card's design demonstrates it as well; here he consciously operates with paradoxes. It shows the (wooden!) firehouse from 1897, which was renovated in 1987. The term «Spritzenhaus» makes one start, because today the term «Spritze» associates quite different things. The five doors are open; Daniel Zimmermann's space-structure is visible in a warm-yellow light, as if it wanted to illustrate - not without irony - the aphorism above the gates: «Benevolent is the fire's might, if it is tamed and minded by Man».

Those who now visit the «Spritzenhaus» only find an empty space, and - via the 3D-viewers, which measure the space in the image at different heights – memory: time fixed in space. The firehouse is not a firehouse anymore, and the artistic intervention has passed as well. Due to the integration of a figure for the first time, a moment of staging is included. Those who squat, stand or walk and look through the viewers will discover that the firehouse's spirit returns to «its» home.

*Annelise Zwez Art Critic Biel/Bienne*



*Structural field (V 1999 C-Print 120 x 60 cm. Ed. of 5*

## STRUCTURAL FIELD (IV)

### 500 Woodensticks / Performance / Photos / Viewers

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*Kunstmuseum Thun, Switzerland 1999*

*The opening exhibition of the series «Next Stop» at the Art Museum in Thun. Five-hundred wooden slats are leaning, evenly distributed, against the walls of the exhibition space. Ten 3D-viewers survey the space-filling structure of wooden slates. After half of the time set for the exhibition elapsed, the wooden slats were gathered with the help of the audience in the performance named Staffette, under the direction of performers Beatrice Burkart and Philipp Boë and musician Markus Gfeller..*



*Structural field (IV) 1999 C-Print 120 x 60 cm Ed. of 5*

„Thus, a real time-space window was created for the visitors.“

*Paul le Grand, Artist and member of the comission*

## STRUCTURAL FIELD (II & III)

**6`000 Woodensticks / Performance / Photos / Viewers**

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*5th Troisdorf Artist's Symposium, Germany 1997*

*A structural field is laid out at the Wilhelm-Hamacher-Square, another one at the Siegdamm. The ground plan for both structural fields is identical, as is the number of wooden slats. After the symposium the integration, transformation or dissolution is then left to their respective environments. The <City>-people are entrusted with the structural field at Wilhelm-Hamacher square, the structural field at the Siegdamm is given over to <Nature>-landscape. At both Wilhelm-Hamacher-Square and Siegdamm two 3D-viewers are positioned. They show the representations of both structural fields. One of each 3D-viewer is pointing in the direction of the structural field and shows its representation. The second 3D-viewer is positioned opposite of the first. Each one of them shows the other structural field, respectively.*



*Structural field (II & III 1997 C-Print 120 x 60 cm Ed. of 5*

### **Art for the Moment**

*Günter Willscheid*

Daniel Zimmermann's measure of all things is 2.70 m long, 2.5 cm wide and 1 cm high, and it turns out to be a customary plasterer's spruce slat. That's all he needs to put a enchant spaces, and, as he does in Troisdorf, to seemingly play large-scale Mikado with 6`400 wooden slats, to accentuate and defamiliarize situations he happens to find, be they architectural, as on Wilhelm-Hamacher square, or natural, such as at the Sieglar Lake.

Daniel Zimmermann has created two structural fields, each measuring 12 by 17.5m, the integration, transformation or dissolution of which he then leaves to their respective environments, be it a city or a landscape. Whereas the structural field at the Sieglar Lake is gradually ensnared and swallowed up by grass, its pendant in the city has long since dispersed. Only two 3D-viewers positioned on-site, which are slightly reminiscent of telescopes, such as those one finds at vantage points to view a touristic highlight, preserve the original condition of both fields, and present a concession to the longing of man to be able to halt time.

Meanwhile Zimmermann fights against «the pretense of immortality», that is being expressed in traditional sculpture. To the contrary, Zimmermann's is a temporal art, sometimes an art just in the moment.

His concept is influenced by many currents of 20th century art. The confinement to simple wooden slats as a means of creation is reminiscent of the Constructivists or Minimal Art, the emotional dealing with it reminds of Action Painting with different means. «In a limited space», the artist states, he provides for «unlimited freedom». Zimmermann creates exciting structures and hatchings, however, extending into the third dimension. He creates «constructures», sometimes in a stringently systematic way, sometimes in a playful way of expression. In Zimmermann's other installations, slats run through entire spaces like spider webs, bundled again into almost classical sculptures again, or turned into props of happenings in his «meeting-slats», which could, and perhaps should, be broken by his interlocutors.

Of course, all these terms, whether they are Action Painting or Happening, are only vaguely appropriate to address the artist's intentions. He at best uses the paradigms of Classical Modern Art to find a way for himself, and thus he's treading along and crosses borders. Sol LeWitt's theory, that an idea can be art in its own right, could prove him to be a conceptual artist, but Zimmermann also offers the implementation of his works, although his actions as a creator do not necessarily need an audience, like the happenings, because they have a lasting effect. The emerging of «constructures» are but part of the process, which in a way transcends dispersion and leads to a new shape.

He might like the fact that his structural field at the Wilhelm-Harmacher square was dispersed within a matter of days and eventually was used as material by the children of the summer arts school. The choice of material is no accident; as itself inherently symbolizes the dichotomies of «City/Man - Nature/Landscape». Evidently a wooden slat is simultaneously as much a product of nature as it is man-made, and both, a playing child or a gust of wind, partake in shaping the structural field. Man and nature, as is the artist's wish, actively percolates the discussion, from which his sculptural work emerges day by day anew, or redefines places: That said, it is not least an interactive art, which is informed by both its architectural and natural environment, as by reactions of vegetation, climate and man.

*Günter Willscheid Art Critic Bonn/Köln*



*Structural field (II & III) 1997 C-Print 120 x 60 cm Ed. of 5*

# STRUCTURAL FIELD (I)

## 4`000 Woodensticks / Performance / Photos

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*Swiss Confederate Finance Administration, Bern, Switzerland 1995*

*Four-thousand wooden slats are used to create a structure, with no reference to the function of the space at all. This space structure is recorded by photography and then projected onto the wall as an enlarged black-and-white photograph (image-size: 10m by 10m). The spatial structure is then changed again into a new installation. In the air well, the original chaotic situation remains as a representation on the wall, opposite the clear and orderly (new) installation.*

*In cooperation with Andreas Greber, Bern.*



*Structural field (I) 1995 C-Print 120 x 60 cm Ed. of 5*

# LIFT

## 150 Woodensticks / Photos / Viewers

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*Kunsthalle Bern, Switzerland 1999*

*The freight elevator at Kunsthalle Bern, which is normally lowered to the ground, is filled with a structure of wooden slats, then photographed, emptied and then lowered again. At the Aeschlimann-Corti Grant Exhibition, five 3D-viewers make both the elevator and the structure of wooden slats visible again.*



*Lift 1999, C-Print 80 x 60 cm Ed. of 5*

„Although the lavish ‚wooden slats‘ work of Daniel Zimmermann have already become a household name: At Kunsthalle Bern he has created a site-specific, very clear, simple, virtual and convincing installation.“

*Konrad Tobler, Berner Zeitung*

## REMIX II

### 25 Woodensticks / Performance / Photos

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*Art collection, Mobiliar Insurance Company Bern, Switzerland 2007*

*Works of art were altered with wooden slats and pictures were taken.  
At the Exhibition, 3D-viewers make the wooden slats visible again.*

*Doris, 1989 Franz Gertsch*

*Meret Oppenheim, 2000 Luciano Castelli*



*Remix II 2007 C-Print 80 x 60 cm Ed. of 5*

## REMIX I

### 25 Woodensticks / Performance / Photos

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*Biel/Bienne, Switzerland 1998*

*Works of public art were altered with wooden slats and pictures were taken.*

*Standing Girl, 1952, Max Pfänder - June 21, 1998*

*Metal sculpture, 1958, Walter Bodmer - May 4, 1998*



*Remix I 1996 C-Prints 21 x 30 cm Ed. of 5*

# SLAT TOSSING II

## 1 Woodenstick / Performance / Video

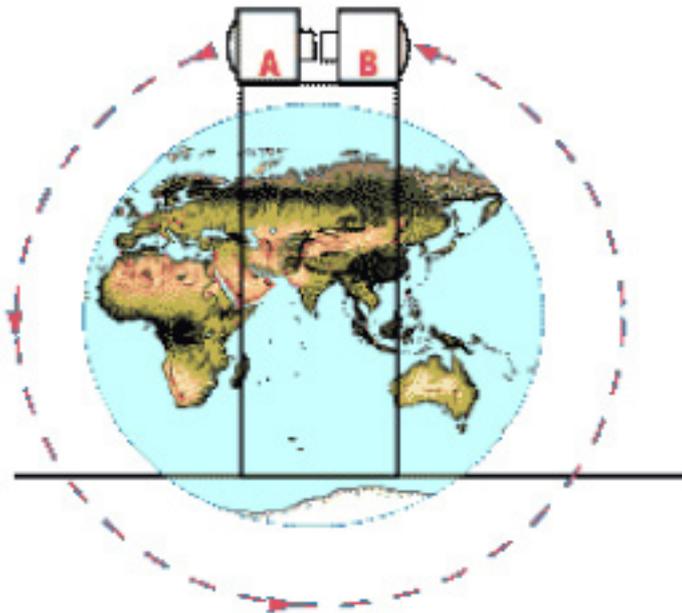
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*Biel/Bienne, Switzerland 2000*

*On two monitors standing back to back we see a wooden slat being thrown into the air and falling. After the slat is being thrown on monitor A it enters the trajectory of an imaginary journey around the world at the end of which it is caught on monitor B. The performance is accomanied and dramatised by sound..*



*Slat Tossing II 2000 C-Prints 21 x 30 cm Ed. of 5*



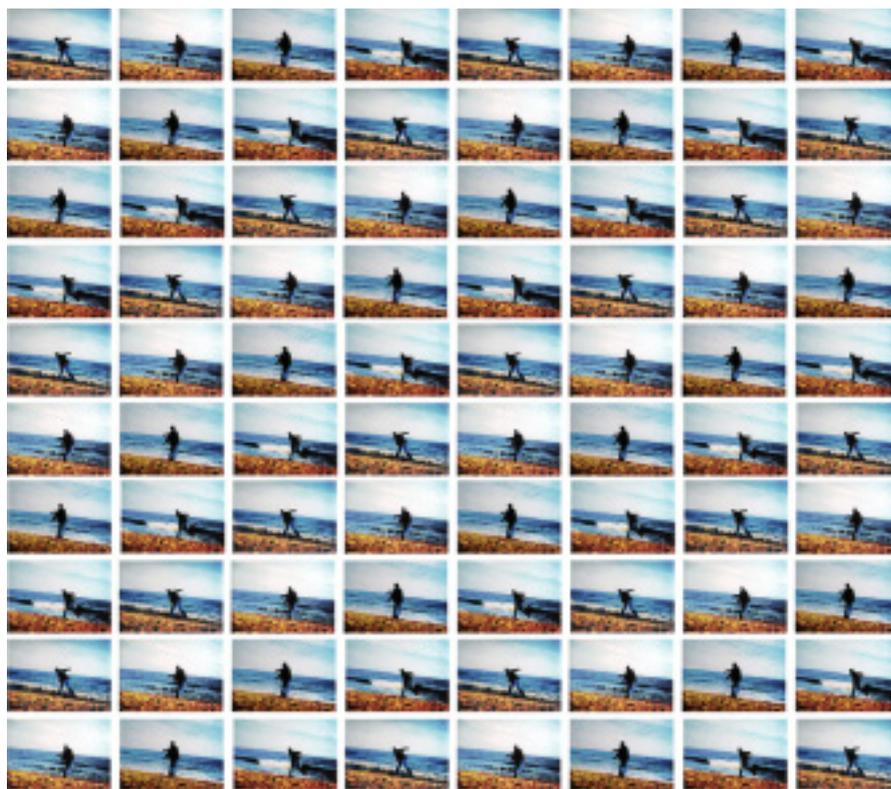
# SLAT TOSSING I

## 1 Woodenstick / Performance / Photos / Video

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*Barcelona, Spain 1998*

*Photographs show four wooden slats being thrown into the sea. From a bird's eye perspective a video documents how the four slats are getting washed back in the surf. The repeated recurrence of these photographs reflects the intrinsic character of this performance. In this work, too, photographs & TV, as the corresponding media, were positioned in accordance with the camera angles.*



*Slat Tossing I 1998 C-Prints 150 x 150 cm Ed. of 5*

## RIVER SLATS

### **300 Woodensticks / Performance / Photos / Video**

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*Thun, Switzerland 1998*

*Three hundred wooden slats are repeatedly thrown into the reservoir of a dammed river. As the slats drift and pile up against the dam, photographs and a video are taken from two different angles - the photographs from the side, the video from above. While the image sections remain the same the changes emerge from the random patterns created by the drifting slats. In the exhibition space the corresponding media (photographs & TV) are positioned in line with the camera angles.*



*River slat 1998 C-Prints 60 x 30 cm Ed. of 5*

## FLYING WOODENSTICKS II

### 50 Woodensticks / Performance / Photos

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Basel, Switzerland 1999

*At Christo and Jean-Claude's installation «Wrapped Trees» in the Berower Park at Fondation Beyeler in Riehen, fifty wooden sticks (flying wooden sticks), each 53.5cms long, are thrown into the air. Photographs of this performance were taken from two different angles on December 11, 1998, between 2.30 and 3pm, and then arranged in pairs in line with the camera angles. They are then labelled with the date, the exact time and the title «Remix of Wrapped Trees».*



*Flying woodensticks II1997, C-Print 21 x 30 cm. Ed. of 5*

# FLYING WOODENSTICKS I

## 50 Woodensticks / Performance / Photos

New York, US 1997

*At twelve different locations in New York fifty wooden slats, each 53.5cm long, were thrown into the air and the performance was photographed. The b&w pictures were then coloured and labelled with the title of the work, the date, and the exact time of each performance.*



*Flying woodensticks I 1997 C-Print 90 x 100 cm. Ed. of 5*

## BREAKING OF SLATS II

**60 Woodensticks / Performance / Photos / Video**

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*Kunsthaus Langenthal, Switzerland 1997*

*Performed at the entrance to the Kunsthaus Langenthal on deadline day for applications for the Louise Aeschlimann and Margareta Corti Stipend on Thursday, April 3, 1997, between 9.30am and 5pm. All artists were invited to break a wooden slat in front of a recording video camera. The camera angle remained always the same, the artists chose how they wanted to break the slats. Sixty slats were broken during this performance.*



*Breaking of slats II 1996 C-Print 80 x 120 cm. Ed. of 5*

# BREAKING OF SLATS I

## 8 Woodensticks / Performance / Photos / Video

Switzerland 1996

*This work had been initiated by the reviewing and selection process of art works. The location of the performance is the meeting room of the jury in which an artists work is reviewed. The jury members would break a slat in front of a recording video camera. It is their individual choice how to break the slat.*

*HansUrs Haldemann  
Cultural Commissioner, Burgdorf*

*Hansruedi Steffen  
Architect, Burgdorf*

*Andreas Meier  
Director, Kunsthaus Centre PasquArt Biel Bienne*

*Christoph Müller  
President of Art Committee & Architect, Thun*

*Regula Bielinski  
Cultural Commissioner, Thun  
Art Panel, Kanton Bern*

*Rolf Reusser  
City architect, Thun*

*Roland de Loriol  
Cultural Commissioner, Bern  
Office of Building Engineering, Kt. Bern*

*Jan Bohmann  
Architect, Freiburg im Breisgau, Germany*



*Breaking of slats I 1996 C-Prints 21 x 30 cm. Ed. of 5*

# FOUR WOODEN SLATS

## 4 Woodensticks / Performance / Photos / Video

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*Barcelona, Spain 1996*

*The photographs and the video show the same wooden slats at nine different locations in Barcelona. In the exhibition space the corresponding media, the wooden slats, the video and the photographs were juxtaposed against each other.*



*Four wooden slats 1996 C-Prints 21 x 30 cm. Ed. of 5*

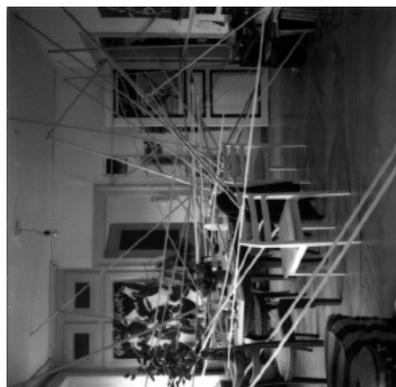
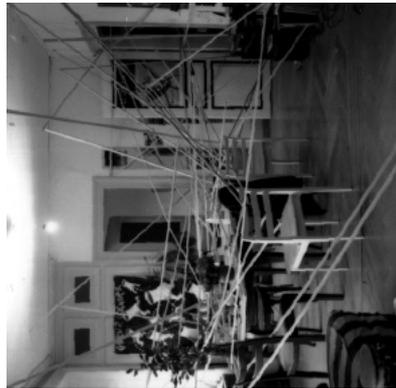
# BIELERHOF

## 300 Woodensticks / Performance / Photos

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*Biel/Bienne, Switzerland 1996*

*«The Bielerhof» was built 1875/1876,  
occupied and politically controversial  
in the eighties and demolished in  
the nineties.*



*Bielerhof 1996 C-Prints 40 x 40/65 cm. Ed. of 5*

## **Daniel Zimmermann** [www.danielzimmermann.org](http://www.danielzimmermann.org)

is a visual artist, dramaturge and filmdirector. Originally trained as wood sculptor, he works on film, installation and performance art. His works are based on a fictional actionism located between visual and performance art. In his works he responds to situations and environments and through installation, performance and film rises questions related to the meaning and sustainability of human actions. He has initiated and realized numerous art projects in museums, galleries as well as in public space. His projects also comprise films that have been shown at renowned international film festivals, such as Berlinale, International Film Festival Rotterdam and Sundance Film Festival. He has received numerous awards and grants for his films and art projects. He founded together with Amanda Piña 2005 the artist association nadaproductions, 2009 the art and performance space nadalokal and in the same year the Austrian Ministry of Movement Affairs (BMfB). Currently he works on the realisation of the project Endangered Human Movements and on the slow down road movie WALDEN.

### **Filmography**

- 2018 **WALDEN** a slow down road movie  
World Premiere, 53rd Karlovy Vary International Film Festival, CZE , *Special Jury Prize*  
Camden International Film Festival, US  
Zurich Film Festival, CH, *Emerging Swiss Talent Award for best Swiss Film*  
Hamptons International Film Festival, US  
Adelaide Film Festival, AUS  
Viennale, AT  
duisburger filmwoche 42, DE  
59 Festival dei Popoli, IT
- 2010 **Stick Climbing**  
Sundance Filmfestival Competition  
Berlinale Shorts Competition, Nomination  
14. Internationale Kurzfilmtage Winterthur, *Prize for the Best Swiss Film*  
Koproduktion: Schweizer Fernsehen  
Acquisition ARTE & Canal+
- 2006 **Lauberhorn downhill race in summer [Lauberhornrennen im Sommer]**  
Swiss Film Prize, Best Short Film 2008 Nomination, Solothurn  
Co-production: Schweizer Fernsehen
- 2000 **Bobsleigh race im summer [Bobrennen im Sommer]**  
International Filmfestival Rotterdam

### **Presentations & Festivals**

- Stick Climbing**
- 2012 USA Premiere: Sundance Filmfestival Competition  
2011 Internationale Premiere: Berlinale Shorts Competition  
National Premiere (AT): Diagonale Graz  
2010 National Premiere (CH): 14. Internationale Kurzfilmtage Winterthur, Competition  
*Awards:*  
2010 14. Internationale Kurzfilmtage Winterthur, Prize for the Best Swiss Film  
*Screenings:*  
2011 Winterthur 10-Int. Kurzfilmtage (CH) Solothurn - 46. Filmtage 2011 (CH) · Berlin  
11-Berlinale Shorts (DE) 2011 · Diagonale 2011-Festival des österr. Films (AT)·  
Trento Film Festival 2011 (IT) · Wroclaw 11-Int. Media Art Biennale (PL) · Wien  
- VIS 2011 Vienna Independent Shorts (AT) · Hamburg 2011 - 27. Int. Kurzfilm-

Festival (DE) · Edinburgh 11-Int. Film Festival (GB) · Gilching 2011 - Fünf Seen Festival (DE) · Marseille 11-Fidmarseille (FR) · New Zealand Film Festival 2011 (NZ) Sarajewo 11-Int. Film Festival (BA) · Prizren/Kosovo 11-Dokufest, Int. Doc. Film Festival (CS) · Gilching 2011 - Fünf Seen Festival (DE) · Lincoln 11-TIE Int. Experimental Cinema Exposition (US) · Tegernsee 2011 - Bergfilmfestival (DE) · Neubrandenburg – dokumentART 11 & Szczecin (PL) - (DE) · Salzburg 2011-Int. Bergfilmfestival (AT) · Istanbul 2011 - Int. Kurzfilmtage · Ankara 2011- Festival of European Films/ on Wheels (TK) 2007

**Lauberhorn downhill race in summer [Lauberhornrennen im Sommer]** (Selection)

National Premiere: ski world cup, Int. Lauberhornrennen Wengen

International Premiere: International Filmfestival Rotterdam

*Awards:*

2008 Lago, Lago Film Fest, Premio speciale Filmmaker 2008  
Solothurn, Bundesamt für Kultur, Swiss Film Prize, Best Short Film 2008 (Nomination)  
*Screenings:*

2010 Swiss 3 Monate auf den Langstreckenflüge

2008 Kurzfilmnacht Tour 08 · International Mountain Film Festival Domžale, Slowenien · Schweizer Fernsehen „kulturplatz extra“ Rückblick auf den SchweizerfilmPreis · TSR. Sport dernière, Bericht von den Solothurner Filmtage · TSR, Journal Présentation, gagnant du Coup de coeur de Soleure · Solothurner Filmtage · Nominierung Schweizerfilmpreis Kat.Bester Kurzfilm · Fernsehen TSR, Filmausschnitte · Ausstellung Kunsthaus Centre Pasquart, Biel · Ausstellung Hofstettenstrasse 07 Kunstmuseum Thun 2007 Contemporary Istanbul, Art Event · Festival international de Filmets de Badalona, Spain · 14.Bergfilmfestival Salzburg · Internationale Kurzfilmtage Winterthur · AFI Fest 2007 Los Angeles · Kurzfilmfest unlimited#2 Köln · Show off Paris · 5. Internationales Bergfilm-Festival Tegernsee · 12e Biennale de l'Image en Mouvement Genève · Alpenfestival München · Underdox Filmfestival München European Outdoor Film Tour 07/08 (Deutschland/Österreich/Schweiz/ Italien/Holland) · Lost and Found, Festival Amsterdam · RoadmovieSchweiz Internationale Trickfilmschau Fan toche, Baden · 7th International Bunker Film Festival Ventimiglia, Italy · Schweizer Fernsehen (SFT V) Kulturplatz · Grimstad, Norwegian Short Film Festival · Hamburg Internationales Kurz Film Festival · Videoex Zürich, Filmfestival · Trento, Film Festival (Alpen Film Festival), Italien · Präsentation im Käfigturm in Bern · Lissabon, Internationales Film Festival Portugal · Kurzfilmnacht Basel · Ausstellung Destination von Daniel Zimmermann in der e-halle Basel · Int. Filmfestival Rotterdam · Schweizer Fernsehen (SFT V) als Vorschau auf Lauberhornabfahrt

**Bobsleigh racing in summer [Bobrennen im Sommer]**

2002 International Premiere: International Filmfestival Rotterdam

2001 National Premiere (CH): BobWM Kino St.Moritz

*Awards:*

2004 Diplom IOC Athen

2003 Erster Preis Swiss olympic

2000 Aeschlimann-Corti Stipendium des Kanton Bern

*Screenings:*

2005 April Meetings Belgrad I IFCT New York

2004 "LIVE-ART" Zürich · Olympic Museum, Lausanne · Olympic games in Athen ·

2003 Sportmuseum Schweiz "speed up" · Haus des Sport, Bern

2002 Intern.Filmfestival Rotterdam · Videoex Zürich · Lokaal 01 Breda · THECIF Paris

2001 Kunsthaus Biel · Viper Basel©Film - & Videofest Kassel · SF-DRS Filmscene & B-Magazin · Eurosport

## Projects in public space

- 2017 WALDEN Admont - Amazonas CH/BR
- 2011 Supernova STS1/SOV1, Burgdorf CH
- 2010 Stick Climbing, Gössl A
- 2008 (Precise) Woodstock of Thinking, Tanzquartier Wien A
- 2007 Destinationen, e-Halle Basel CH 2006 Lauberhornrennen im Sommer, Wengen CH
- 2003 expo-viewer Biel, Neuchâtel, Murten, Yverdon les Bains CH
- 2002 Die 10 Schweizer, Biel CH
- 2000 Olympia Bob Run St.Moritz CH  
Strukturfeld CenterPasquArt Kunsthhaus Biel CH
- 1999 Strukturfeld Mondsee Land Art, Salzburg A  
Kunst am Hotel aux 4 vents, Fribourg CH
- 1997 Strukturfelder 5. Troisdorfer Künstler Symposium D
- 1995 Kunst am Bau Eidg. Finanzverwaltung Bern CH
- 1993 Prellbock Bahnhof, Thun CH

## Group exhibitions

- 2011 EXTREM, Kunstraum Niederoesterreich, Wien A
- 2010 Femme Fatal, Rudolf Budja Galerie, Salzburg A · Above and Beyond, Forum Stadtpark, Graz A
- 2008 Winter Accrochage, Marc de Puchredon Basel CH
- 2007 Liste Basel / Kunstmuseum Thun CH · 10plus10, Marc de Puchredon Basel CH  
Mobilier Versicherung, Bern CH · ArtDC, Washington Convention Center US
- 2006 Haus für Kunst Uri CH
- 2005 Fototage Biel CH · Ausstellungsraum Klingental Basel CH · x-mas Ausstellung Kunsthhaus Biel CH
- 2004 Kunstpanorama Luzern CH · Olympic Museum Lausanne CH · Olympic games in Athen  
Sportmuseum Schweiz „speed up“ Basel CH
- 2003 Haus des Sport Bern CH · x-mas Ausstellung Kunsthhaus Biel CH
- 2002 Lokaal 01 Breda NL
- 2000 T19-Galerie A-Wien Mondsee Land Art A · Klagen 25kV, Rotterdam NL · Blue Loft NL  
Lokaal 01, Breda NL · Aeschlimann-Corti Stipendiaausstellung Kunsthhaus Biel CH ·  
x-mas Ausstellung Kunsthhaus Biel CH
- 1999 Aeschlimann-Corti Stipendiaausstellung Kunsthalle Bern CH ·  
Anderfuhren Stipendiaausstellung Kunsthhaus Biel CH · x-mas Ausstellung Kunsthhaus Biel CH
- 1998 Nachschlag Kunstmuseum Thun CH · Next stop Kunstmuseum Thun CH
- 1997 Stipendiaausstellung Kunsthhaus Biel CH · x-mas Ausstellung Kunsthhaus Biel CH

## Grants and Awards

- 2004 Diplom IOC (International Olympic Committee) · Erster Preis Swiss Olympic 2002  
Spezialpreis der Jury, HEPA (Netzwerk für Gesundheit u. Bewegung) ·
- 2000 Aeschlimann-Corti Stipendium des Kanton Bern
- 1999 Preisträger Mondsee Land Art, Österreich
- 1998 Anderfuhren Stipendium Biel

## Publications

- 2010 Catalogue & DVD: Stick climbing · anthos 4/2010
- 2007 Catalogue & DVD: Lauberhornrennen im Sommer
- 2006 Book: Mondsee Land Art
- 2005 Catalogue: On the road...again, Fototage Biel · Katalog: Hier und Jetzt, ARK  
Ausstellungsraum Klingental
- 2004 Catalogue: I love Luzern, Exposition-échange, Visarte Biel - Zentralschweiz  
Catalogue: "speed up" Sportmuseum Schweiz
- 2002 Book: Natur-Kunst, Künstlersymposien in Deutschland, Dr. Siegrid Wollmeiner
- 2000 Catalogue: Au centre l'artiste Kunsthhaus Biel · 2. Fest der Künste in der Schweiz Hochparterre, Nr. 10
- 1997 Book: Neuer Holzbau im Bild, Lignum · Catalogue: 5. Troisdorfer Künstler Symposium

## **Performance** [www.nadaproductions.at](http://www.nadaproductions.at)

*nadaproductions stands for Chilean/Mexican dancer and choreographer Amanda Piña and Swiss visual artist and filmmaker Daniel Zimmermann working together since 2005. nadaproductions is based in the cultural space [www.nadaLokal](http://www.nadaLokal) and collaborates with a vast number of people coming from Austria, Easter Island, Germany, Serbia, Cuba, USA, Chile, Switzerland, Congo and France. nadaproductions has presented their work throughout Europe and South America at festivals and venues such as Danza al Borde Valparaíso in Chile, Europäische Tanzplattform Mousonturm Frankfurt, Szene Salzburg, Choreographic Platform Austria 2009 and 2012, Imagetanz at brut Vienna, Tanzquartier Vienna, ImPulsTanz – Vienna International Dance Festival, Sophiensaele Berlin, Kampnagel Hamburg, Gessnerallee Zürich, FTT Forum Freies Theater Düsseldorf, STUK Leuven, Beursschouwburg Brussels, BUDA Kortrijk, Spring Performing Arts Festival Utrecht, Theater Frascati Amsterdam, Royal Festival Hall London, Drodsera Festival Italy and deSingel Antwerpen.*

- 2018 DANCE AND RESISTANCE, Endangered Human Movements Vol.2  
Tanzhaus NRW, Düsseldorf, Germany
- 2017 THE SCHOOL OF THE JAGUAR, Endangered Human Movements Vol.4  
deSingel, Antwerpen, Belgium  
THE FOREST OF MIRRORS, Endangered Human Movements Vol.3  
deSingel, Antwerpen, Belgium · Théâtre de l'Usine, Geneve, Switzerland · Tanzquartier Wien, Austria  
Spanski Borci, Ljubljana, Slovenia  
DANCE AND RESISTANCE, Endangered Human Movements Vol.2  
DansFabrik, Brest, France · HAU, Berlin, Germany  
WAR (Ein Kriegstanz) · Volkstheater, ImPulsTanz Vienna International Dance Festival, Austria
- 2016 DANCE AND RESISTANCE, Endangered Human Movements Vol.2: STUK, Leuven, Belgium · Cofestival, Ljubljana, Slovenia · Tanzquartier Wien, Austria  
THE FOREST OF MIRRORS, Endangered Human Movements Vol.3 · STUK, Leuven, Belgium · nadaLokal, Vienna, Austria · Hellerau, Dresden, Germany  
WAR · Festival Teatro a Mil - Santiago de Chile, Chile
- 2015 BMfB Presentation · NAVE - Santiago de Chile, Chile  
FOUR REMARKS ON THE HISTORY OF DANCE - Endangered Human Movement Vol.1  
ImpulsTanz Festival - Vienna, Austria  
BMfB Presentation · 50. Years of the Lateinamerika-Institut - Vienna, Austria  
WAR · Spring performing art festival - Utrecht, Netherlands  
WAR · Tanzquartier - Vienna, Austria
- 2014 WAR · at.Siska! Festival - Ljubljana, Slovenia  
WAR · Next Festival - Kortrijk, Belgium  
BMfB Presentation & WAR · Baltic Circle Festival - Helsinki, Finland  
WAR · deSingel - Antwerpen, Belgium  
WE · festival performa, ŠTUK - Maribor, Slovenia  
BMfB Presentation · Galician Centre of Contemporary Art - Santiago de Compostela, Spain  
WAR · ImpulsTanzFestival - Vienna, Austria  
BMfB Five Years Celebration! · Presidential Palace Hofburg/ImpulsTanzFestival - Vienna, Austria  
BMfB Presentation · Alhondiga Bilbao - Bilbao, Spain
- 2013 WAR · Tanzquartier Wien Halle G  
BMfB · City Hall of Belgrade, Serbia  
PENACHO Brand-new Postcolonial Souvenirs · Impulstanz, Weltmuseum - Vienna, Austria  
WE · Internationale Schillertage Mannheim, Germany  
BMfB · La Casa Encendida - Madrid, Spain  
BMfB · Burgenland TanzT - Oberwart, Austria  
EDfB · Bewegung ist unser Kapital, Hauptbahnhof, ZÜRICH TANZT - Zurich, Switzerland  
EDfB · Schiffbau Foyer ZÜRICH TANZT - Zurich, Switzerland  
BIOAKTIONISMUS · Austrian Cultural Forum - Bucharest, Romania  
GO AND TALK TO YOUR GOVERNMENT · Mercat de les Flors - Barcelona, Spain

- 2012 GO AND TALK TO YOUR GOVERNMENT · Kurzfilmtage - Winterthur, Switzerland  
 BMfB - Nomad Dance Advocates Lokomotiva - Skopje, Macedonia  
 Night of the bruts - Die lange Performance- und Tanznacht brut - Vienna, Austria  
 TEATRO Centrale Fies - Italy  
 BMfB Opening Austrian Pavillion, Impulstanz, Choreographic Platform Austria  
 TEATRO brut - Vienna, Austria  
 NATURE - unplugged Up To Nature - brut - Vienna, Austria  
 BIOAKTIONISMUS, Kampnagl - Hamburg, Germany  
 NATURE · brut Künstlerhaus Wien
- 2011 TEATRO · Tanzquartier Wien Halle G  
 UNTERSCHRIFT II · Tanznacht Wien Hotel Imperial Wien  
 THEM · Düsseldorf · brut Wien  
 SOCIALMOVEMENT · Tanzquartier Wien Studios  
 LITERALLY SCUABBLES · (Filmperformance Z.a. mit Georg Blaschke) WUK Wien
- 2009 THEM brut Wien · Sophiensäle Berlin · Kampnagel Hamburg ·  
 Gessnerallee Zürich · Frascati Amsterdam Residenz  
 UNTERSCHRIFT · (www.BMfB.at) Hofburg, Office of the President, Wien  
 DER ZUSCHAUER · Tanznacht Wien  
 WE · Frascati Amsterdam · Österreichische Tanzplattform Graz · brut Wien  
 SOCIALMOVEMENT · Tanzquartier Halle G Wien  
 BODYLANGUAGE · WUK Wien
- 2008 WE · Impulstanz Festival Wien · South Bank Center London · Frankfurt · Europäische Tanzplattform Mouson-  
 turm · brut Künstlerhaus Wien
- 2007 BODY WORK · Tanzquartier Studios, Wien  
 ON EARTH · (Z.a. mit Cabula6) Teatro Escuela Imagen Santiago de Chile, Tanzquartier - Vienna  
 IMBUE · (Z.a mit Paul Wenninger & Rotraut Kern) Tanzquartier - Vienna  
 SCENES · DWA-danswerkplaats Amsterdam
- 2006 JETLAG · espace-libre Biel, Bandgasse Wien
- 2005 CC-CUSHION · Appartement (Z.a. mit Paul Wenninger) ImPulsTanz - Vienna  
 DISPOSITIV · Ausstellungsraum Klingental Basel  
 JETLAG · Danza al Borde, Valparaiso Chile

## Publications

- 2015 Four remarks on the history of Dance - Endangered Human Movement Vol.1  
 2010 Kollaborative Praxis: Choreographie „Die Inszenierung der Zusammenarbeit  
 und ihre Aufführung“ Martina Ruhsam  
 2009 Ungerufen-Sigrid Gareis und Krassimira Kruschkova

## Contact

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 www.nadaproductions.at  
 www.bmfn.at  
 www.nadalokal.at  
 www.die10schweizer.ch