

## GROUND FLOOR

Fri Art is pleased to announce a new video and sound installation by Hannah Weinberger. The work reflects the start of a new and important phase in her creative growth accompanied by the use of a richer artistic idiom.

The material (images and sounds) that Hannah Weinberger uses in her work is conventional and instantly recognisable. The images are videos taken by the artist during her travels, while the audio tracks come from sound libraries and studio recordings. She reconfigures these commonplace elements to create brand-new landscapes and soundscapes.

Weinberger makes no effort to conceal the equipment (loud speakers, projectors and screens) she uses to transmit her sounds and images. For the artist, it is important that we are able to concentrate on what we hear and see, how the sounds and images relate to one other as well as the story they tell, instead of allowing ourselves to become consumed by discussions on the technology behind them.

This video-sound installation is both mundane and miraculous. It is mundane in terms of the material she uses and where this material comes from. It is miraculous because she artfully transforms these run-of-the-mill elements to create an original and fresh composition. There is value in the commonplace of an image because it acts as a mnemonic device, whereby we are able to unlock the door to our own memories and images based on what the artist give us. The interweaving of sound and visuals leads to a situation where interpretations and memories become jumbled up. These myriad landscapes and soundscapes co-exist independently, yet regularly cross paths. These junctures compel us to create an amalgam of reconfigurable memories, impressions and notes that go to make up countless open-ended and infinite narratives.

Hannah Weinberger refers to her exhibition as a “moment”, a moment whose very existence is intrinsically linked to the place and time in which it comes into being. Her exhibition co-exists with the intrusive light of the sun and with the shadowy light of short winter days. The exhibition is neither artificially darkened during the day nor artificially lit in the evening. When viewed in the daytime, the outlines of the windows cast their shadow on to the projections. In doing so, the exhibition brings the outside in, opening up yet more narrative space.

## WITH SUPPORT FROM

Pro Helvetia, Canton of Basel-Stadt and  
City of Basel, Museum für  
Gegenwartskunst Basel,  
Ville de Fribourg, Canton de Fribourg,  
Agglo Fribourg, Loterie Romande.