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**Kunsthalle  
Friart  
Fribourg**

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[ a n y m a ] Michael Egger

*Feedback Follies*

21.DEC – 2.MAR.2025

Exhibition guide

## EXHIBITION TEXT

Under the pseudonym [ a n y m a ], the artist Michael Egger has been creating instruments and other audiovisual installations at the frontier between art and technology for 25 years. In Friart, he is opening the doors of his prolific universe to us by rearranging some of his projects in an extensive immersive environment. His creations are sometimes designed as instruments to be used in live performance. Here they have been assembled as the different parts of a big electronic machine on the point of veering out of control.

*Feedback Follies* is a world saturated by wires, screens, potentiometers and special effects. Various devices send out electronic signals that are transformed into unstable visual forms on screen. The presence of exhibition visitors impacts on its workings but it is impossible to tell what has an effect on what. For Egger, a multimedia artist who works with open-source protocols, research and exploration count as much, if not more, as the finished product. Each component is thus susceptible to being reworked, modified and updated, until eventually it becomes obsolete.

Michael Egger makes most of the components for his prototypes himself, right down to the detail of the electronic circuits. Developed in collaboration with Flo Kaufmann and Max Egger, the *Synkie* (5) is a monumental video image synthesizer of video images that the artist has been working on for 15 years, a long-term project evoking the excessiveness of creative folly. In a small room at the back of the exhibition space (7), the artist has chosen to reveal some of the inner workings of the instrument. Sections of transparent film used to print electronic circuits have been placed on a light box alongside a stop bath and a small dark room (*Ätzbox*, mobile engraving kit, 2018/2024). At the other end of the work, photographic shots (*Screenshots I-VI*, 2021) (6) of the video screen stand as documents the fugitive images the *Synkie* pulls out of the random chaos of the signal.

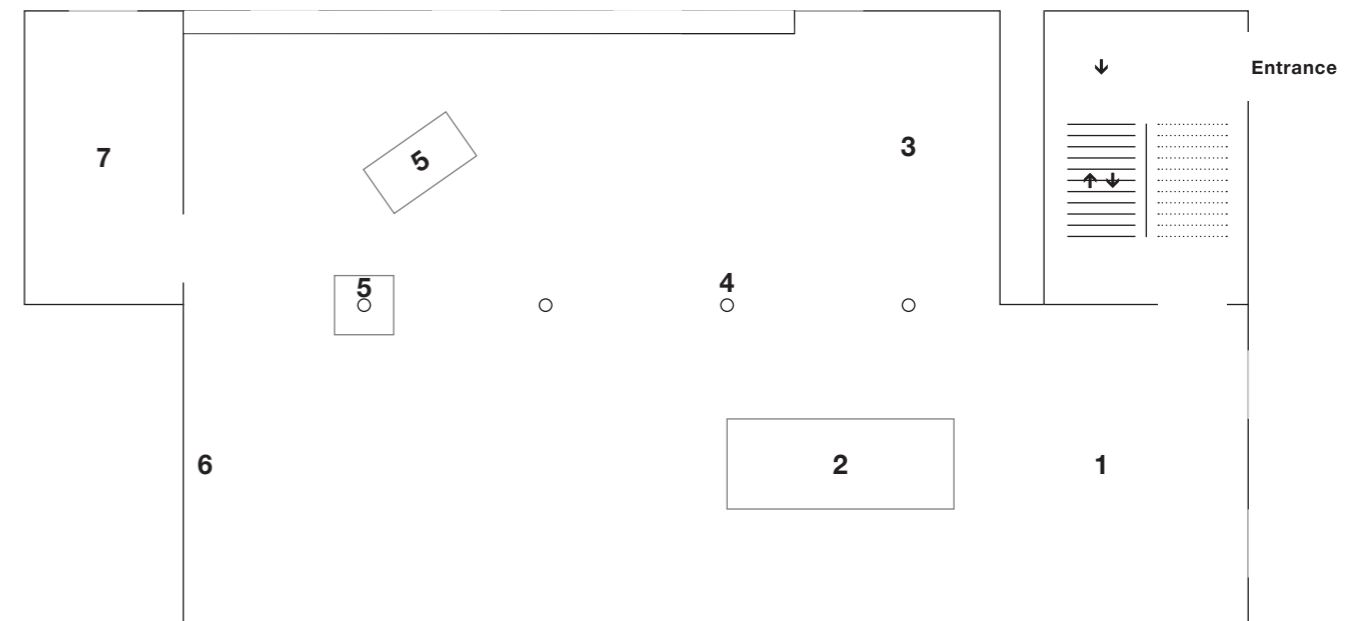
The exhibition is chock full of devices for visitors to interact with, along with other illusions and artifices. Using a process of inversion, the artist plays about with productions from various media. In *Superbeam 2000* (3) (2017), a video projector is incorporated into a false Super 8 film projector. This wooden copy, made by the artist, gives the illusion of being an industrially produced object. This counter-intuitive approach reveals a rebelliousness that takes a DIY tinker's approach to current production methods, very much part of a bootleg, hacker material culture. *A-NSM-FSC-1.15* (2) (2022), [ a n y m a ] Nonsensical Supermassive Fake Supercomputer, a supercomputer crafted using what is supposedly the most up-to-date tech. Entirely fake, it becomes part of the decor, full of historical and cinematographic references that set our fantasies to work.

A nod to the canonisation of technology and the way it (dis)possesses our collective imaginary, [ a n y m a ] is also an incitement to get our hands dirty and reappropriate this said tech, above and beyond the predominant themes of novelty and innovation.

## BIOGRAPHIE

Michael Egger (1974, Brugg, CH) aka [ a n y m a ] has put out a multitude of projects over the last 25 years mixing art, technology and public participation through what are often social experiments with a critical and ironic perspective on the media. [ a n y m a ] is a major figure in Friart. His studio at the Friart foundry is a real Ali Baba's cave of media technology and its assembly.

[www.anyma.ch](http://www.anyma.ch)



## Ground floor

1	<i>Multiple</i> 2004 Interactive video installation MaxMSP/Jitter Variable dimensions	4	<i>Foreva</i> 2021 Live video performance on <i>Synkie</i> , recording on Ampex 1" open reel, digitised 4 min 19s	7	Transparent archives and printed circuits (2005-2024); <i>Ätzbox</i> , 2018/2024
2	<i>A-NSM-FSC-1.15</i> 2022 Wood, electronics, glue Variable dimensions	5	<i>Synkie</i> (with <i>Anymix21</i> , <i>Herd</i> and <i>Fernsehturm</i> ) 2010/2024 DIY electronics, surveillance cameras, monitors and other obsolete audiovisual equipment		
3	<i>Superbeam 2000</i> 2017/2024 Wood, acrylic glass, video beamer, programming MaxMSP/Jitter 50 × 35 × 40 cm	6	<i>Screenshot I-VI</i> 2021 Analogue printing of digital cathode-ray screen photos 15 × 35 cm		

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♥ **MERCI**  
♥ **DANKE**  
♥ **THANK YOU**



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DURING THE EXHIBITION

**20.DEC.2024, 18:00**  
**OPENING**

**18.JAN, 14-18:00**  
THE SECRETS OF [ A N Y M A ]  
GUIDED WALK WITH ARTIST MICHAEL EGGER

**1.MAR**  
**FINISSAGE**

17:00 GUIDED TOUR OF THE EXHIBITION OF  
LAURENCE KUBSKI, SAUVAGES

19:00 CONVIVIAL DINNER AND FRIBAR

21:00 PHONORESCENCE-THE SOUND OF SYNKIE  
LIVE IN THE EXHIBITION WITH MICHAEL EGGER,  
FLO KAUFMANN, MAX EGGER

COMPLETE PROGRAM  
**WWW.FRIART.CH**

#### **KUNSTHALLE FRIART FRIBOURG**

NICOLAS BRULHART, ESTELLE NEGRO, SACHA RAPPO, MAX HAURI,  
IKENĚ RRUSTEMI, VALENTINE YERLY/KOLLEKTIV ORTIE, PIERRICK  
BRÉGEON/EUROSTANDARD, FABIAN STÜCHELI, STEPHAN WEBER,  
BERNHARD ZITZ, JÖRG BOSSHARD, GUILLAUME BAERISWYL, ANJA DELZ,  
JACK SIMS, CLÉMENCE DE WECK AND THE COMMITTEE OF FRI-ART, THE  
FRIENDS OF FRIART, RECEPTION STAFF, CONCEIÇÃO SILVA CARVALHO,  
ALIONA CAZACU

#### **THE ARTIST WOULD LIKE TO THANK**

ANNE-SOPHIE COSANDEY, DONATIEN PIVETAUD,  
FLO KAUFMANN, MAX EGGER, JEN MORRIS