

work samples //



Jonas Beile



Untitled.bts (2021)

Exhibition View: SYNC (Group Show), Kunsthaus L6 Freiburg

Video Excerpt: http://tiny.cc/UNTITLED_BTS_trailer



Untitled.bts (2021)

And at first I was embarrassed

4 Channel Video Installation

The work “Untitled.bts / And at first I was embarrassed” is based on an artistic research into the so called “fetish of authenticity”. Why does the frequently invoked “authentic core” play such a crucial role and has such an emotive appeal to us?

The starting point of this work is an interview with a “chat moderator”, i.e. a person who adopts fictitious identities and communicates with users via an Internet platform in order to make a living. Everything about these chat conversations is real, except their core, because “Shanti” has invented every character that she embodies on her own.

Fragments of this interview and reflections based on it were transferred into the setting of a fictional TV show. We get a glimpse behind the scenes, which, however, is unmasked as a mere fabrication on various levels.

Cast:

Lara Balbalola
Sharita Haddow
Jonas Hefendehl

Camera:

Levente Pavelka
Sebastian Weise
Sugano Matsusaki
Jonas Beile

Crew:

Thomas Boyss, Zoé Marquedant, Pegah Keshmirshakan, Sugano Matsusaki, Martin Klumpp, Shuaitong Zong, Ndjarimbi Taghan, Kim Walz

linktr.ee/untitled.BTS

Stills from the Video Work



Untitled.bts (2021)

Exhibition View: SYNC (Group Show) Kunsthaus L6 Freiburg



Untitled.bts (2021)

Exhibition View: SYNC (Group Show) Kunsthaus L6 Freiburg



GMT+9 (2022)

3 Channel Video Installation, Paravent, Textile Paint on Canvas



GMT+9 (2022)

Exhibition View: University of the Arts, Berlin

GMT+9 (2022)

3 Channel Video Installation, Paravent, Textile Paint on Canvas
w/ Sugano Matsusaki

“GMT+9” delves into the experiences of two Japanese women who moved to Berlin to start their life as a couple. Escaping from societal pressure and expectations in their home country, they soon encounter new challenges that reveal their contrasting attitudes and backgrounds.

Maki enjoys mingling with the diverse expat scene in the German capital, while Saki struggles to come out to her mother. In an effort to conceal her move to Europe, Saki pretends to still live in Tokyo, taking advantage of the recent shift of social life to online spaces. The complexity of their situation comes to light when Saki takes a job as an online “chat-lady,” entertaining a straight male Japanese audience. While Maki receives the support and approval of her family and friends, Saki feels isolated and loses her sense of purpose in Berlin.

The plot is based on a collage of interviews and stories from the authors’ surroundings. The fictional setting provides a space in which issues that might otherwise be repressed can be expressed without self-censorship. The two main characters speak of shame, secrecy, and the impossibility of unfolding in ways they demand of themselves. The ideal of openness becomes a burden for the protagonists. Berlin is not the imagined place of longing, and the freedom they envisioned is in fact their entry into a fierce economy of self-assertion.

The narrative is framed by monologues from the two characters, which emerge at the same time as projections of calligraphy on a paravent, which provides an intimate space for the viewers to experience the work.



Single Channel Film Version (30 min)

Cast

Yui Fukami
Ayane Kondo
Noriko Yanagisawa
Miyoko Ota
Tomoki Tsukada
Kenji Minami
Berkay Soykan
Zoe Marquedant
Ndjarimbi Taghan

Music:

Ayane Kondo (Hammer Dulcimer)
Kenji Minami (Drums)

Team:

Kyotetsu Horikawa (Sound Recording)
Aki Nakamura (Set Manager)
Saki Tagami (Set Manager / Set Photographer)
Pegah Keshmirshekan (Language Supervisor)
Zoe Marquedant (Language Supervisor)

written, directed and edited by
Jonas Beile & Sugano Matsusaki

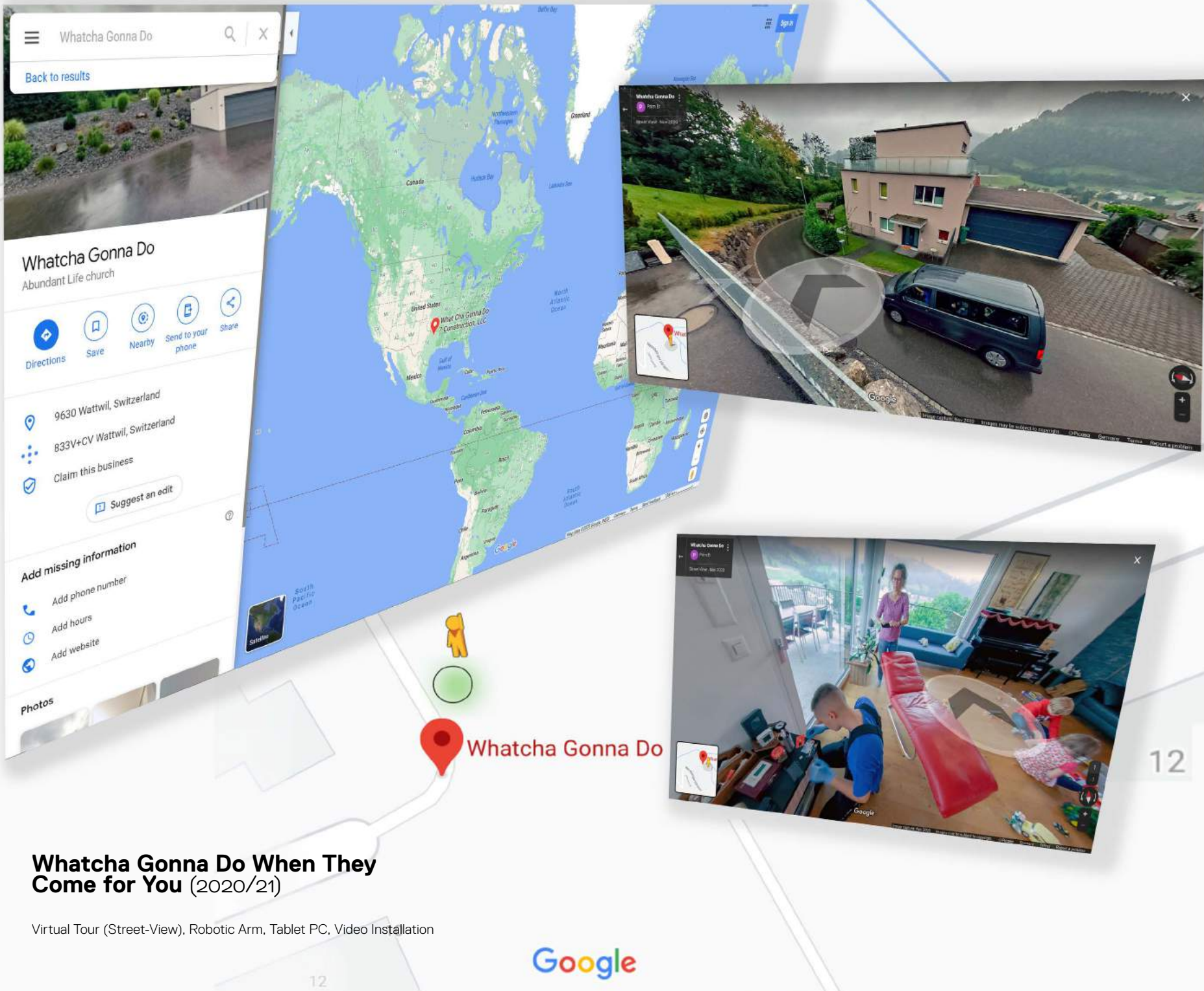
の世界



日本と
それ以外

GMT+9 (2022)

Exhibition View: Mixed Match, Großer Wasserspeicher, Berlin



Whatcha Gonna Do When They Come for You (2020/21)

Virtual Tour (Street-View), Robotic Arm, Tablet PC, Video Installation





Whatcha Gonna Do When They Come for You (2021)

Exhibition View: Virtual Tour (Street View), Background: Video Installation

Whatcha Gonna Do When They Come for You (2020/21)

Virtual Tour (Street-View), Robotic Arm, Tablet PC, Video Installation

In the work 'Whatcha Gonna Do When They Come for You', the system of Google Street View is used as a medium for a scenic staging. The timeline of the story corresponds to the spatial axis of the virtual map, and a new moment of action can only unfold by moving forward to the next view.

The scenario, consisting of 60 panoramic images, was realized with a group of voluntary performers. Its plot aims to question anonymity in today's digital public space. The resulting images have been placed as a virtual tour on Google's Street View platform and can be viewed online on a tablet PC in the exhibition.

The tablet is held by a robotic arm that can move to any angle of the 360° panoramas and reacts to voice commands played from a small speaker: "Open Google Maps, ...Go forward, ...Zoom in." In this way, the robotic arm guides the viewer through the virtual tour, linking the 60 views of frozen action into a sequence of camera shots.

An accompanying documentary film of this production is shown as a projection. The tension between fictional and documentary elements is emphasized by the fact that the film's soundtrack features interviews with people who are themselves in the focus of surveillance and for whom anonymity is a vital factor for survival.

Dalia Marmo - Actor
Hamda Ferchichi - Actor
Abdulsamed Brahovic - Actor
Stefan, Eveline, Florient & Estelle Blum - Actors
Lucia Salomé Graenicher - Speaker
Lucien Bricola - Speaker
Stefan Tschumi - Camera
Sugano Matsusaki - Set Manager

Realized with friendly support by DOGO Residenz für Neue Kunst





Whatcha Gonna Do When They Come for You (2020)

Ausstellungsansicht: in Relation, DOGO Totale, Lichtensteig/SG, Foto: H.Sturzenegger

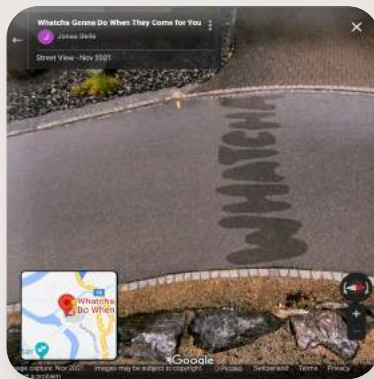


Documentary Film (17 min)

+ Installation Trailer

Whatcha Gonna Do When They Come for You (2020/21)

Virtual Tour (Street-View), Robotic Arm, Tablet PC, Video Installation



Google Street View*

* The Street-View-Story was created to reside in the area of Switzerland, where it has been created in 2020 and exhibited in 2021. As part of an agreement with the location host, it has been removed from this area and is now placed in Gießen, DE where the work was last exhibited. It may continue to live there until a user would report the images or google would remove them.



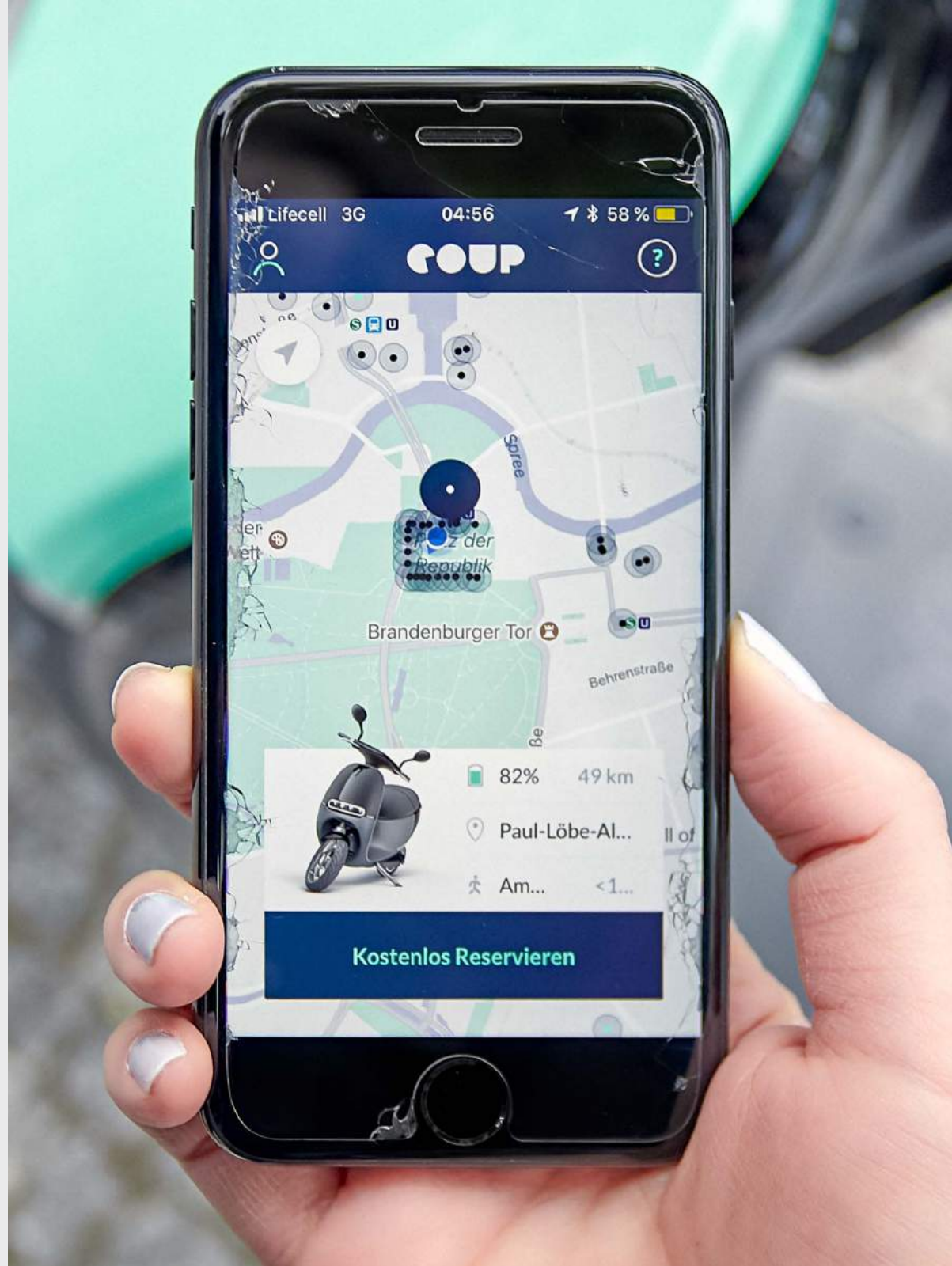
Whatcha Gonna Do When They Come for You (2020)

35mm Still, Digital Print

Coup d'État (2018)

Performance, Screenshot, Digital Photo Print

On 16 May 2018, I surrounded the Republic Square in front of the German Reichstag in Berlin with electric scooters from the sharing provider Coup. While the action went almost unnoticed *in situ*, the virtual map of the scooter app showed an image reminiscent of a military siege. With this small intervention in an already existing system, I wanted to highlight the possibility of reconfiguring the *virtual public space* as a means of political expression.





Coup d'État (2018)

Photo by S. Weise, taken during the "performance" at Platz der Republik, Berlin 2018

Workout Hygiene (2018)

Performance, Screen-Recording, 2 Channel Video-Installation

The performance and video installation “Workout Hygiene” was inspired by a media report that discussed the appearance of bike-sharing providers in big cities under the title “The Yellow Plague” (Die gelbe Seuche), associating it with a model of “Asian Capitalism” that allegedly floods European cities with its offers.

The work of art juxtaposes this idea of hygiene with the physical strain of a workout training. A performer attempts to “clean” the virtual map of the bike-sharing app in the area around Karl-Marx-Platz in Berlin. He rents all Lidl-bikes parked in this area of Neukölln and rides them into specific GPS zones where they are counted to a “hub” and disappear from the digital map, although they continue to exist in physical space.

In homage to Joseph Beuys, who swept up the residual waste left behind at a communist May Day demonstration on Karl-Marx-Platz in 1972, this work aims to shed light on the hidden physical labor that underlies the mobile services we trigger every day with a slight movement of our fingers.

A screen recording of the online map of lidl-bike was taken during the 12h+ performance. The recorded video was then sped up and edited to synchronize with a workout timer shown on a second screen next to the performer who was filmed working out on a training bicycle.



Exhibition View, Artspring, Motorwerk Ateliers, Berlin 2019

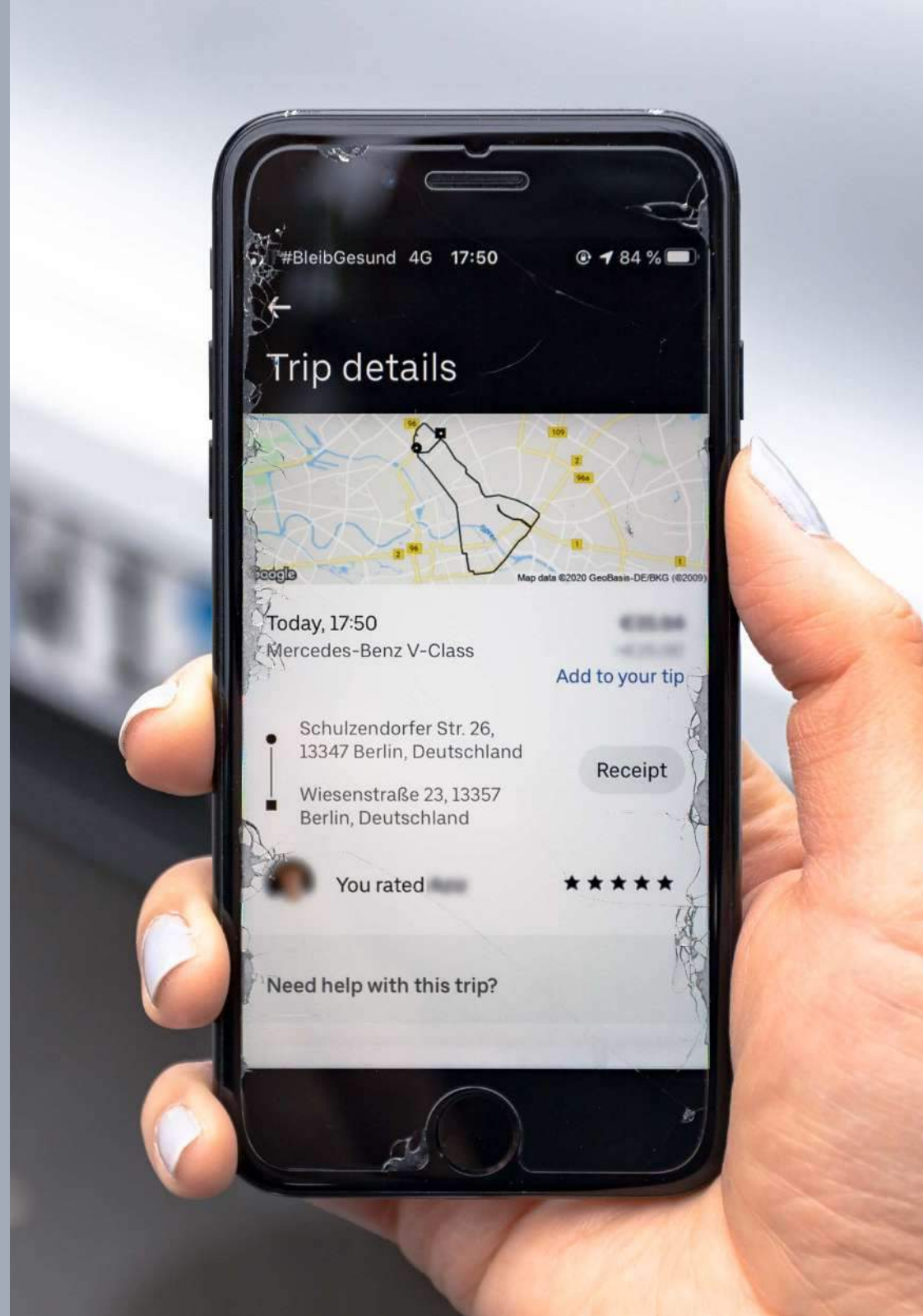
Untitled (2020)

[Pimmel Uber Berlin]

Action/Intervention, Screenshot, Photo

In the booming gig-economy, that has transformed metropolises around the globe, Uber seems to have the biggest dong. The company is considered a symbol of aggressive market dominance and is widely known for its corporate culture of toxic masculinity.

In the work “Untitled (Pimmel Uber Berlin)” the route of an Uber ride is manipulated in such a way that it replicates the shape of a phallus on the map. The result of the navigation through the streets of Berlin only becomes visible on the digital trip receipt. A screenshot of the Uber app documents the action.



The Drain (2019)

Human-Machine-Cycle

Performance, Air Dehumidifier, Plastic Tube, Water Bottle



Performer: N'djarimbi Taghan

The concept of this work has been proven on 10. September 2019 in a studio in Berlin in an 8,5h performance.

“The Drain” (human-machine cycle) is a performance with a commercial electric dehumidifier. The performer enters a booth where the humidity is stable at 50%. He drinks 1 litre of water and connects the bottle to the drain outlet of the machine. As that machine is set to start only when the humidity rises above the threshold of 50%, the performer has to keep the machine running by their own activity. The performance is finished when the same bottle is filled again with one litre of water. The collected liquid has passed once through the body, the room and the machine and represents the “waste water” of this performance.

Untitled (2016)

[30 meter später]

Reel to Reel Tape Recorders, Tape Loops,

Microphones, Loudspeakers



Untitled (2016) [30 meters later]

Reel to Reel Tape Recorders, Tape Loops,
Microphones, Loudspeakers

Within a larger exhibition there are two tape recorders at two distant positions. One device is equipped with a microphone, the other with a loudspeaker. They are connected by a tape loop that travels back and forth between the two devices at a speed of 19 cm/s. When we hear the acoustic events, they are already in the past. Similar to stars that have already stopped shining while we are looking at them.





Interference (2015)

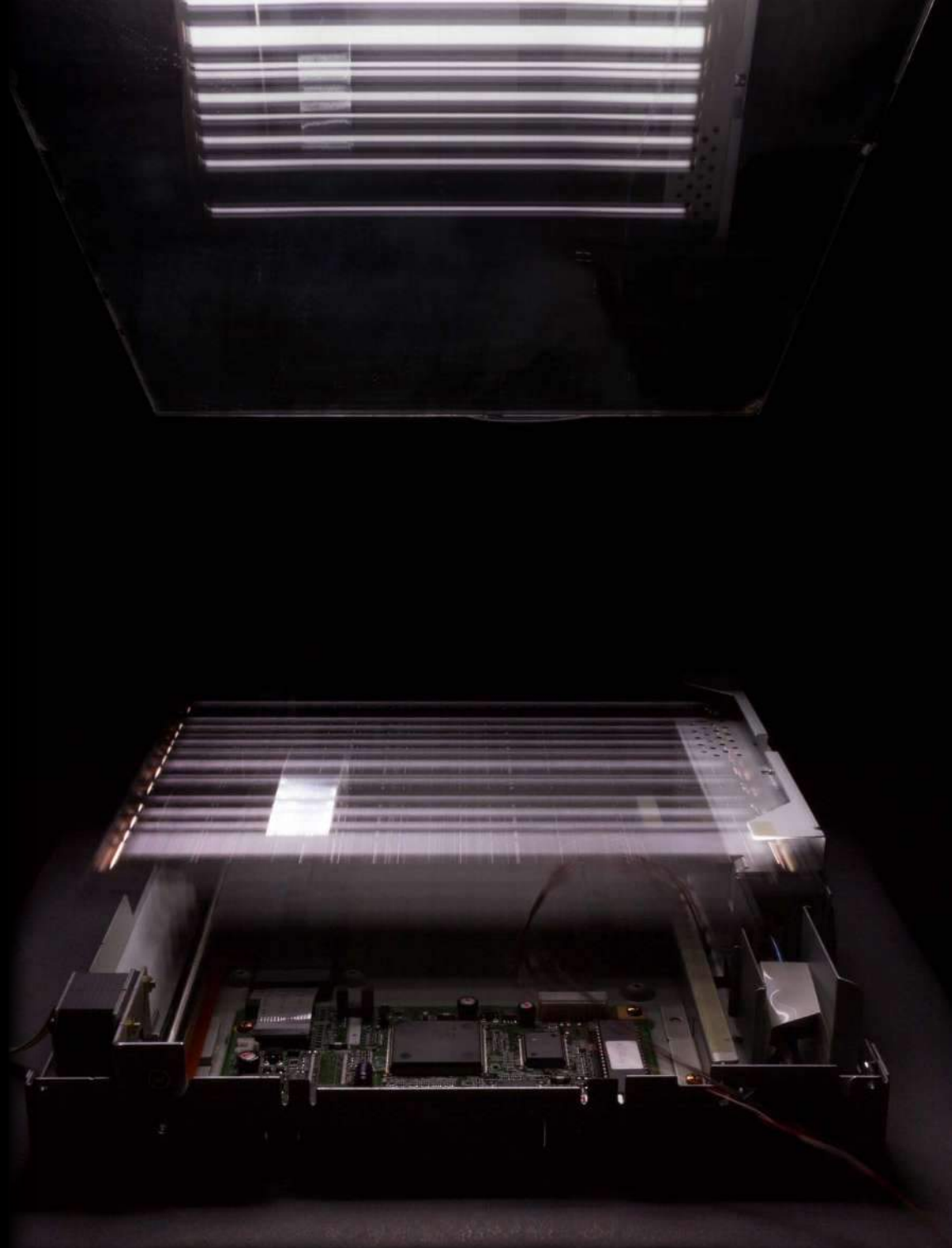
Steel Plates, Electro Magnets, Strings, Pickups
w/ Felix Buchholz & Sascha Jungbauer

Two steel plates stand facing each other as if they had been stopped in the moment of falling apart. A second glance reveals that they are held together by thin strings, forming a seemingly fragile static unit. The plates are set into gentle vibrations by electromagnets, which are picked up at the strings and this signal is then fed back into the system driving the electro magnets. The sculpture is a complex oscillating system with a meditative, spatial sound.

counter < > balance (2017)

Scanner, Mirror, Electronic Parts

In the installation counter < > balance, a conventional scanner and a mirror are positioned exactly parallel to each other. Light resistors are attached to the scanner's carriage, which are connected to the unit's motor in such a way that the carriage can move either to the left or to the right, depending on which side is hit more strongly by the light. Theoretically, the device should balance itself, but the smallest differences send it into endless rhythmic movements that seem strangely humane. In a new version, a transparent replica replaces the device's casing. Its model was automatically created by the machine eye of a 3d scan, without applying human corrections. The production is so far unfinished.





Aggregate V (2016)

Fluorescent Lamps, Dimmers, Microphones,
Mixer, Amplifier, Speakers

/w Felix Buchholz & Sascha Jungbauer

Video Excerpt: tiny.cc/aggregate_v

Aggregate II (2015)

Fluorescent Lamps, Dimmers, Microphones, Mixer, Amplifier, Speakers

/w Felix Buchholz & Sascha Jungbauer

“Aggregate” is an audio-visual circuit of fluorescent lamps with contact microphones and dimmers that have been interconnected in analogue fashion. There is no central control in this system. The result is an almost organic behaviour of light and sound impulses that constantly produces new patterns without human intervention and transforms in its characteristics over the period of the exhibition.