work samples //

Night Taxi (WT) (2024/2025)

2 Channel Video Installation (Filmstill, w/ Miyoko Ota)

(Filmstill, w/ Ahmad El-Sayyed)

Night Taxi (AT) (2024/2025)

by Sugano Matsusaki & Jonas Beile

A taxi ride from Schöneweide to Kreuzberg sets the stage for an unexpected exchange. The driver and his female passenger, both born abroad, begin to talk. They share the experience of migration, but have little else in common.

A narrator fills in the protagonist‘s backstory as the driver and passenger gradually strike up a conversation.Their dialogue is mixed with atmospheric shots of the city — revealing how gentrification and social divides shape Berlin today.

When Elias, a young homeless man, suddenly intrudes into the cab, the atmosphere becomes increasingly volatile.

Screener UHD (16 min)

Bluesheet (2025)

196 square photos, 180 x 180 cm

GMT+9 (2022)

Video Installation, Film

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)

Exhibition View: Mixed Match, Großer Wasserspeicher, 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 paravant, which provides an intimate space for the viewers to experience the work.

Single Channel Film Version (30 min)

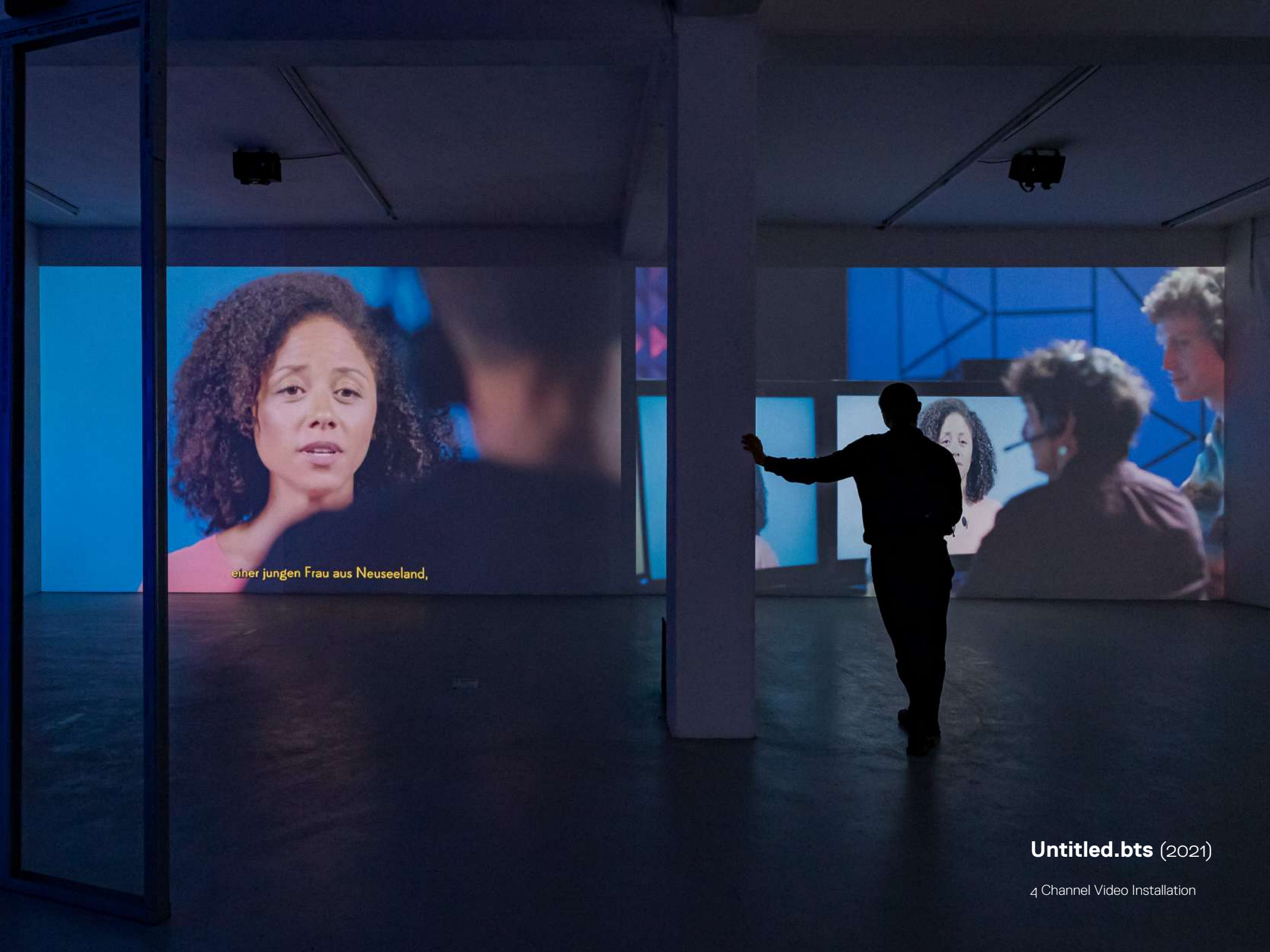
Cast

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



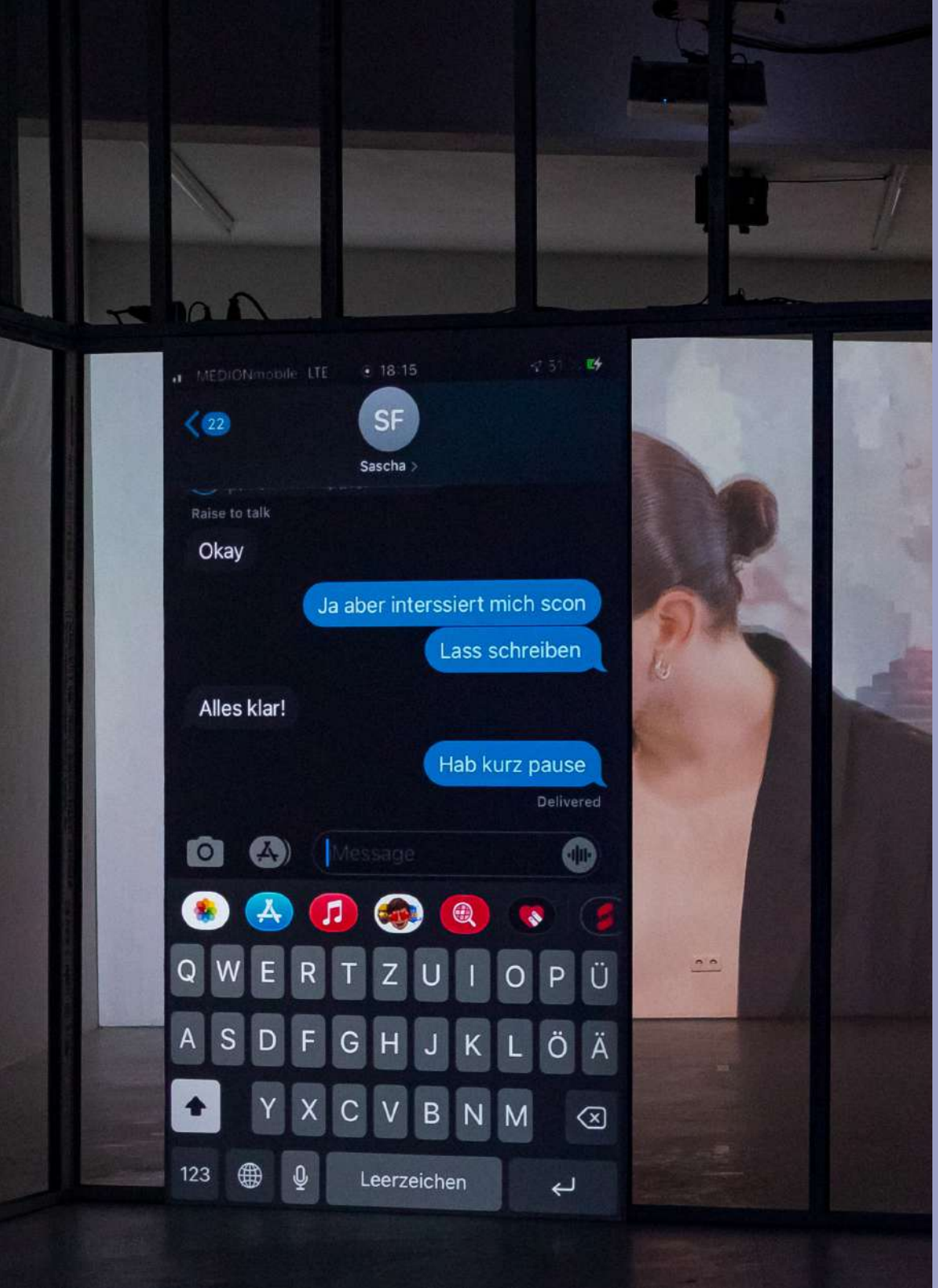
Untitled.bts (2021)

4 Channel Video Installation

Untitled.bts (2021)

Exhibition View (Screen 3): SYNC, 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 video work 'Untitled.bts/ And at first, I was embarrassed' is based on an artistic investigation into the "fetish of authenticity." Why does the often-invoked "authentic core" of a story hold such a significant role and emotive appeal for us? On the other hand, a certain malaise is becoming apparent in the relationship between reality and fictions in a variety of cultural and economic spheres.

At the center of this endeavor, there is an interview with a young "chat moderator," a person who assumes fake identities to interact with users on an internet platform to earn a living. Everything about these chat conversations is real, except for their core, because "Shanti" has invented every character that she embodies on her own.

Parts of this interview, along with reflections on it, were incorporated into a fictional TV show's setting. We are given a peek behind the scenes, but the fabrication is exposed on various levels.

Exhibition View (Screen 4): SYNC, Kunsthaus L6 Freiburg

Untitled.bts (2021)

/ And at first, I was embarrassed

Main Screen 1/2 (14 min)

+ Excerpts Screen 3

Cast:

Lara Balbalola
Sharita Haddow
Jonas Hefendehl

Camera:

Levente Pavelka
Sebastian Weise
Sugano Matsusaki
Jonas Beile

Crew:

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

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 (2020/21)

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 (2020/21)

Exhibition View: In Relation, DOGO Totale, Areal Stadtufer Lichtensteig/SG, Foto: H.Sturzenegger

Documentary Film (17 min)

+ Installation Trailer

Google Street View*

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

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

* 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.

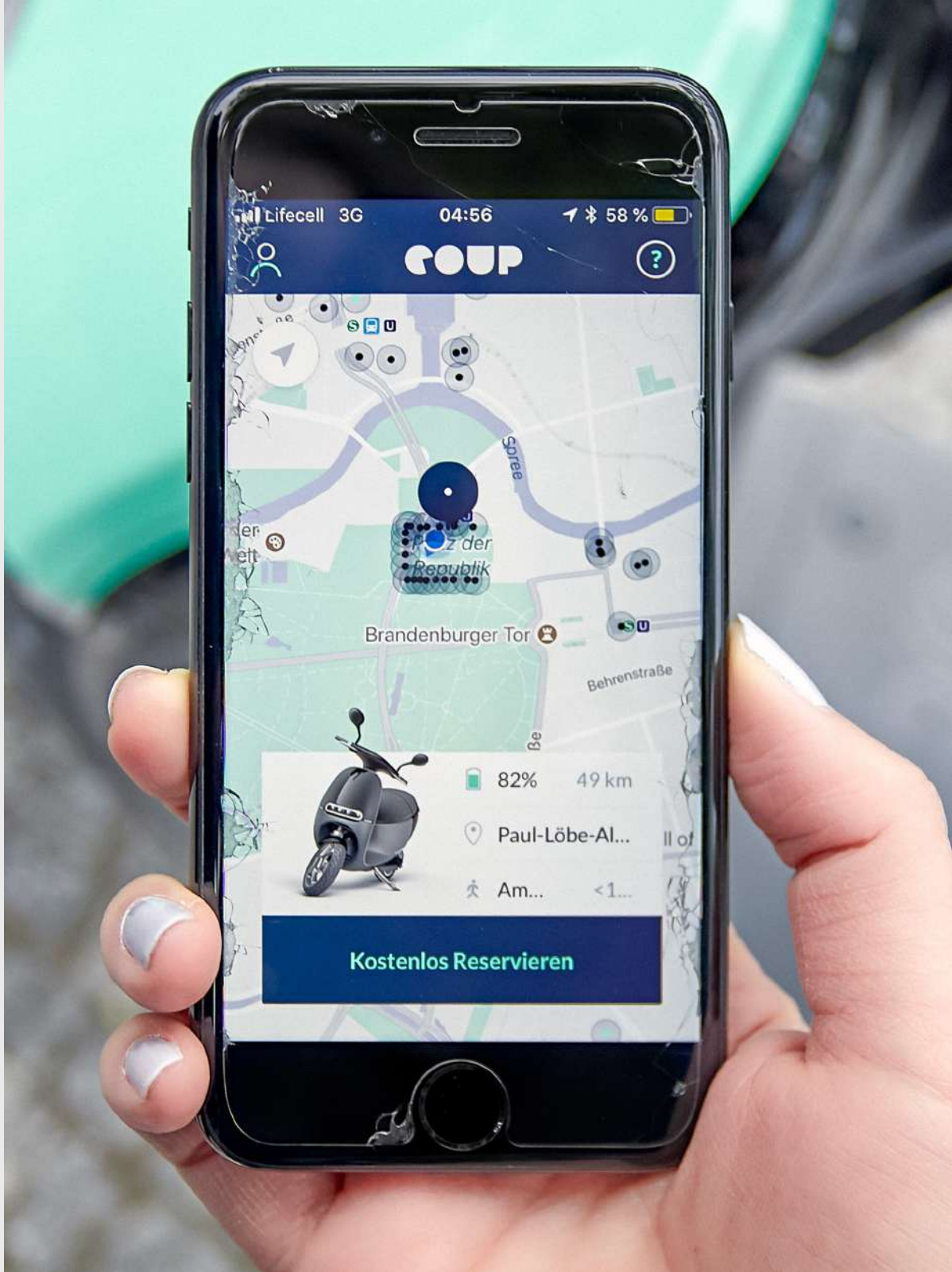
Whatcha Gonna Do When They Come for You (2020)

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 reconfigurating 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

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 meters later]

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

Untitled (2016)
[30 meters later]

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

"30 Meters Later" consists of two tape recorders placed at distant positions within a larger exhibition. One device is equipped with a microphone, and the other with a loudspeaker. Every acoustic event that occurs near the first machine is recorded onto tape and transported to the second machine at a constant speed of 19 cm/s. The event is then played back "30 meters later" at the second machine.

This setup may be compared to an interstellar telescope, which allows us to see objects that are light years away. When we hear the sounds coming from the loudspeaker they belong already to the past; similar to stars that have already ceased to shine while we are looking at them.

Exhibition View (partial): Open Days, University of Art and Design Karlsruhe (2016)

Exhibition View: European Media Art Award, Marl 2015

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.

Exhibition View: Aggregate V, HeK Haus der elektronischen Künste, Basel (2016)

Aggregate I-V (2014-2016)

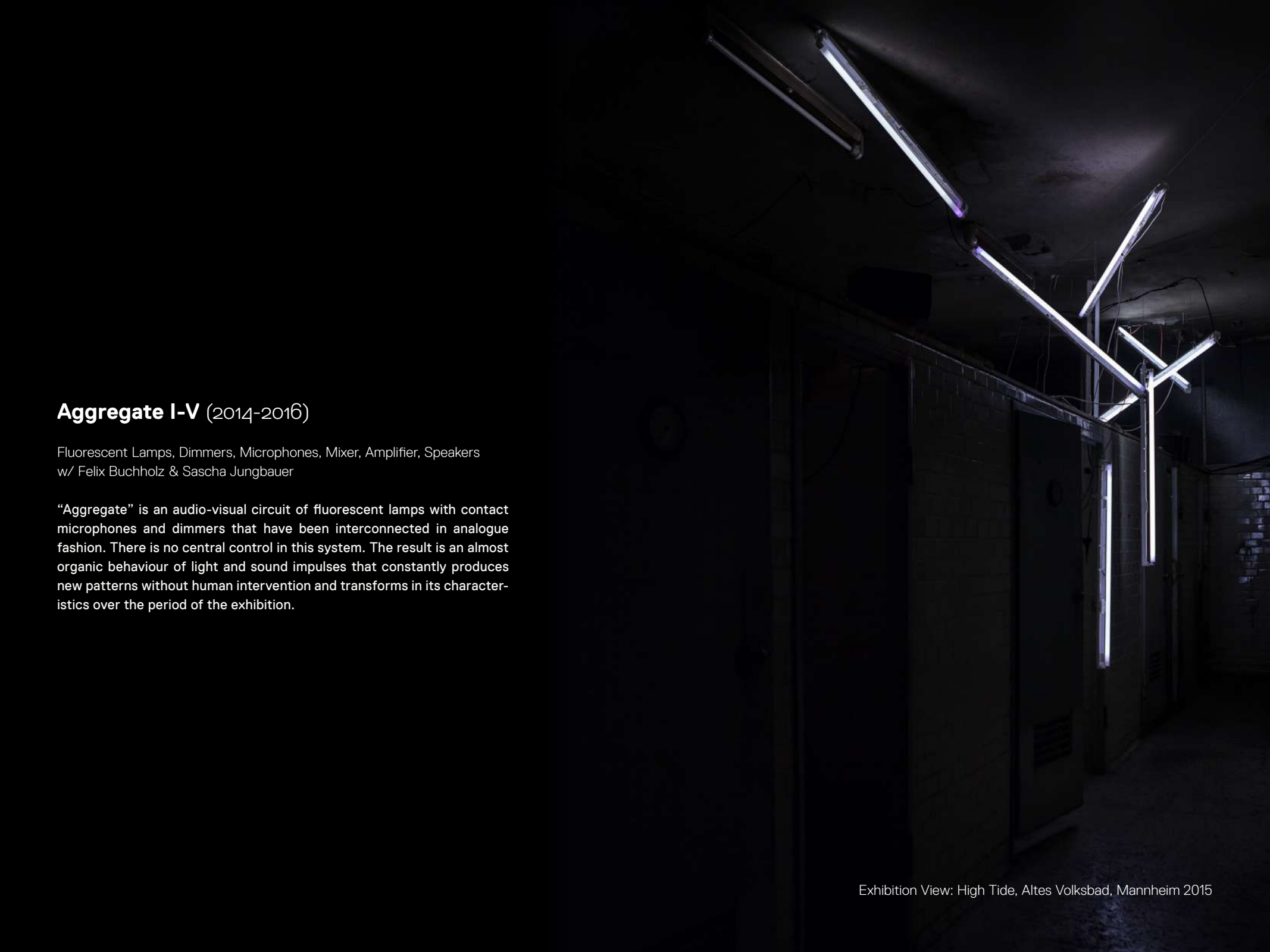
Fluorescent Lamps, Dimmers, Microphones,
Mixer, Amplifier, Speakers
w/ Felix Buchholz & Sascha Jungbauer

Video Excerpt: *tiny.cc/aggregate_v*

Aggregate I-V (2014-2016)

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.



Exhibition View: High Tide, Altes Volksbad, Mannheim 2015