

Bruno Baltzer & Leonora Bisagno

Bruno Baltzer (Nyons, 1965 - FR), assistant to Nick Knight and Javier Vallhonrat in the Nineties, since 2000 his activity focused on image creation. Master-photographer, self-taught artist in the field of Visual Arts. Creator of multimedia-platforms 2000-2012, he led joint and educational projects with institutions and artists in Luxembourg (Casino Luxembourg - forum d'art contemporain 2008-2014). He taught digital photography and new medias in Reunion Island Ecole Supérieure d'Art (2006-2008) and University of Lorraine (2010-2013). Refounding member of the association of visual artists of Luxembourg (AAPL-2013)

Leonora Bisagno (Zürich, 1977 - IT/DE) studied visual arts at Bologna University, graduated in photography at Fondazione Studio Marangoni in Florence, Italy. Leonora Bisagno developed a work as a permanent reflection on representation by displaying a multiplicity of images and objects to be reassembled in a sensitive game of correspondences.

Bruno Baltzer and Leonora Bisagno live in Luxembourg and work as a duo since 2014.

They are interested in the understanding of today's image-making and transmission. They are developing a series of works concerning the culturally shifting status of images. Deconstructing the relation photographer – camera – subject (by roles reversal, unconventional devices and disproportional use of technical apparatus) Bruno Baltzer and Leonora Bisagno question asymmetrical relations by the means of image-making. Through the application of an always different and specific protocol, they argue about the finalities of images and inquiry at which point they are in compliance with standardized, dominating criteria.

All their work concerns the relation between gaze and image, especially by means of popular and banal subjects, representation processes and the construction of icons, revealing present issues and questionings. Their work is part of private and public collections in Luxembourg, Italy and Japan.



Bruno Baltzer & Leonora Bisagno
Luxembourg
www.ultranatureproject.net

Bruno Baltzer and Leonora Bisagno work together as a duo since 2014.

Exhibitions, residencies, projects (selection) :

upcoming (2020-2021):

solo exhibition, Salzburg - Luxembourg V, curator: Lucien Kayser, Luxembourg and Salzburg - 2020
group exhibition, curator: Alessandro Gallicchio, research group MonuMed, FRAC Provence Alpes Côte-d'Azur, Marseille (FR) - October 2021-January 2022

2019

Faire (re)faire Monument, solo exhibition, curator: Alessandro Gallicchio with MonuMed (Nicolas Milhé, Eva Sauer, Alessandro Gallicchio, Sarah Sajin, Pierre Sintès) Villa Romana - Florence (IT) [Octobre 2019]
Residency at Villa Romana, Florence (IT) -September 14th - October 4th 2019
SI JE ME SOUVIENS, site-specific intervention, Snow dump, old Francon quarry, Montreal (QC), Canada
Jamais deux sans trois, si je me souviens, residency project-II, Fonderie Darling [May 2019]
Residency at Villa Romana, Florence (IT) April 6th -12th 2019
Art LX goes Montreal, artist talk, Casino Luxembourg – Forum d'art contemporain [January 2019]

2018

Jamais deux sans trois si je me souviens, winners of the artist-in-residence Focuna at Fonderie Darling, Montréal (CA) [October-December 2018]
Les dialogues de l'urbain, conference #16, Fondation Vasarely, Aix en Provence (FR)
Déformation, BlackBox, solo exhibition, curator: Kevin Muhlen, Casino Luxembourg- Forum d'art contemporain, Luxembourg, (LU)
Tâte l'état, solo exhibition, Les Limbes, Saint-Etienne (FR)
An image is an image is an image, group exhibition, Arendt & Medernach, Luxembourg (LU)
Alla ricerca dell'aura perduta, group exhibition, curator: Paolo Toffolutti, Galleria regionale d'arte contemporanea Spazzapan, Gorizia (IT)
Tâche Moustache, Presbicia, FICAE, curator: Alba Braza, intervention in public space, Valencia (ES)
Les monuments de la ville, seminar at French institute - Florence, Florence (IT)
t'est qui toi ? book, authors : Pietro Gaglianò, Alessandro Gallicchio, Kevin Muhlen, Alexandre Quoi, Gaia Tedone ; graphic design : Designbureau, edition : Gli Ori – editori contemporanei
Welcome, state commission, Foyer de premier accueil Lili Uden, Luxembourg (LU)

2017

CO-OP, Unseen Photo Fair, contribution for Poiuyt artistic collective, Amsterdam (NL)
Contribution for Poiuyt, research platform on images, presented at Galleria Michela Rizzo, Venise (IT)
Y'a pas photo, solo show, curator: Danielle Igniti, text by Sofia Elisa Bouratsis, Centre d'art Nei Licht, Dudelange (LU) May, 6, June, 9 2017
L'instabilità delle cose, group exhibition, curator : Pietro Gaglianò, Atelier Corradi, Bologna (IT)

2016

Grant CNA - Aide à la création et à la diffusion en photographie, winner for the 2016 edition Fabbri per le arti contemporanee Award, special jury mention, Villa Brandolini, Treviso (IT)
As always, solo exhibition, KIOSK AICA, curator: Marie-Anne Lorgé, Luxembourg (LU)
Nominated for Shpilman International Prize for Excellence in Photography 2016
Shortlisted for pavillon luxembourgeois Biennale de Venise 2017 (by: Franziska Nori, Daria De Beauvais, Su Mei Tse, Kevin Muhlen, Claudine Hemmer) Winner: Mike Bourscheid
Artist talk and presentation, Musée de l'Élysée, Lausanne (CH) | 14.04.2016
Dispositif d'occasion, solo exhibition, curator: Gaia Tedone, Comédie de la Passerelle Project, Paris Portfolio Days & Night, Centre National de l'Audiovisuel, Luxembourg (LU) | 13-14.05.2016

2015

Conference with Gaia Tedone, Three Shadows Photography Art Centre, Beijing, (CN) | 11.10.2015
I love hutongs, solo exhibition in public space, Beijing Design Week, Beijing, (CN)
Artist-in-residence at Three Shadows Photography Art Centre, Beijing, (CN) | 31.08-30.10.2015
Artist-in-residence at Cité internationale des Arts, Paris (FR) | 03.04-29.06. + 03.11-14.12.2015
Avoir lieu, group exhibition, Mois Européen de la Photographie, Luxembourg (LU)
iNNatural, curator: Alessio De Girolamo, MADEINFILANDIA, Pieve a Presciano (IT)
Révélation(s) – Plateforme pour la Photographie – Luxembourg, Luxembourg (LU)
the emerging image, university of Wisconsin, in collaboration with SRISA , Wisconsin (US)
Permanent installation at Musée National d'histoire et d'art, Luxembourg (LU) BB

2014

Motivi di Famiglia, group exhibition, curator: Paolo Toffolutti, Villa di Toppo Florio, Buttrio (IT)
Artist-in-residence at Art Channel, Beijing (CN)
Entracte, solo exhibition, Centre des Arts Pluriels, Ettelbruck, Luxembourg (LU)
Le dessous des cartes, solo exhibition, curator: L'OEil d'Oodaaq, PHAKT, Rennes, France (FR) LB in collaboration with BB
Call, Galeria Luis Adelantado, Valencia (ES) LB

2013

Madeinfilandia, Pieve a Presciano, (IT)
Rotta di collisione, curator : Gaia Tedone, Artopia Gallery, Milano (IT) LB
I you landscape, curator: Michèle Walerich, Triennale jeune création, CarréRotondes, Luxembourg (LU) LB
JPEE, art commissioned for Ministère de la Culture, Luxembourg, (LU) BB

2012

Sense of place, European Landscape Photography, BOZAR, Palais des Beaux Arts, Bruxelles (BE) BB
Making of, curators : Kevin Muhlen, Mirjam Bayerdoerfer, Isabelle Henrion, Casino Luxembourg (LU)
Artist-in-residence at Tokyo, Tokyo Wonder Site (TWS), Tokyo (Japan)
ultranature in japan, solo exhibition at Ambassade du Luxembourg à Tokyo (Japan)
ultranature project, open studio, 11.05.2012, Tokyo Wonder Site (Japon)
Duplex, a series of interventions ultranature on five-seconds.net : Tokyo-Exit07_10.05.12 / Tokyo-MU-DAM_musée d'Art Moderne_23.05.12 / Tokyo-3C-L Centre de Création Chorégraphique_03.06.12
Cartabianca, curator:Daria Filardo, Museo d'Arte Contemporanea Villa Croce, Genova (IT) LB
un ciclone tropicale nell'emisfero boreale, curator: Danielle Igniti, galerie Lang, Dudelange (LU) LB

2011

Mutations#3 public images, private views, Carrérotondes, Luxembourg (LU)
antipodi: to be worlds , galleria Srisa, Firenze (IT)
Emotions, group exhibition, Centre National de l'Audiovisuel, Villa Vauban, Luxembourg (LU)
BBAQBNL, solo exhibition, Bibliothèque Nationale du Luxembourg (LU) BB
Off, Cercle-Cité, group exhibition at Mois européen de la photographie, Luxembourg, (LU) BB

2010

MUDAM Collection, group show, MUDAM, Luxembourg, (LU) BB
Brave new world, group show, MUDAM curator: Enrico Lunghi, Luxembourg (LU) BB
Everyday(s), curator: Fabienne Bernardini and An Schiltz, Casino Luxembourg, Luxembourg (LU) BB
Lost memories, curator: Paul Di Felice, Mois de la photographie Berlin, Berlin (DE) BB
Tuscany, curator : Pier Luigi Tazzi, Fondazione Lanfranco Baldi, Pelago (IT) LB
da desiderio a desiderio, curator : Paolo Emilio Antognoli Viti, P38 Art projects, Lucca (IT) LB

SI JE ME SOUVIENS 2019

Site-specific intervention
Inscription engraved, 5,5 x 50 m
Snow dump, old Francon quarry, Montreal (QC), Canada

SI JE ME SOUVIENS is a project started in autumn 2018 during our artist-in-residence at Fonderie Darling in Montreal, which takes the motto of Quebec (*je me souviens*) as the starting point for an urban, human and imaginary exploration of the city. At the very heart of Montreal, the ancient quarry Francon has become, since the Eighties, one of the most important snow dumps. The quarry is a 1,9 x 0,5 km vast cut in Montreal's urban landscape, with a depth of 80 m which splits up the Saint Michel neighbourhood. The site nowadays is at the center of multiple interests and numerous contestations concerning its future destination.

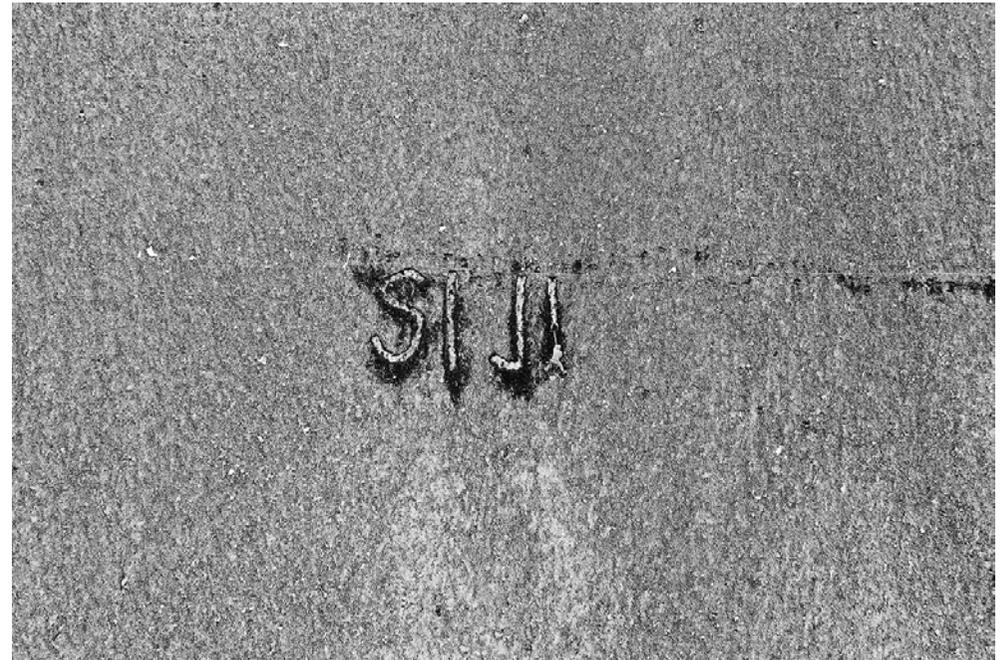
On June 2019, *SI JE ME SOUVIENS* has become a transient inscription of 5,5 x 50 m, realized by a professional climbing guide, on the gray "snirt" cliff of Francon quarry, mixing bitumen with unmelted detritus. (snirt – word which stands for dirty snow).

The motto is suddenly questioned by the simple apposition of the literal, conditional clause "if". The handwritten sign evokes at the first level memory topic nowadays, its occurrence and its transmission in front of the historical deletions taking place everywhere. On a closer level it enquires Quebec's specific history concerning the questions of: territorial acknowledgement of unceded Indigenous lands, acknowledgement of the genocide against Indigenous Peoples, weak reconciliation, engulfed towns and neighbourhoods by economic, social and cultural distinction which all affect and trouble the strong memory of the first person's motto of Quebec.



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SI JE ME SOUVIENS, 2019
Bruno Baltzer & Leonora Bisagno



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SI JE ME SOUVIENS, 2019
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déformation 2018

BlackBox - Casino Luxembourg - Forum d'art contemporain 04.04-28.05.2018
Video installation 00:53:00 et livestream over the Simeonstiftplatz in Trier

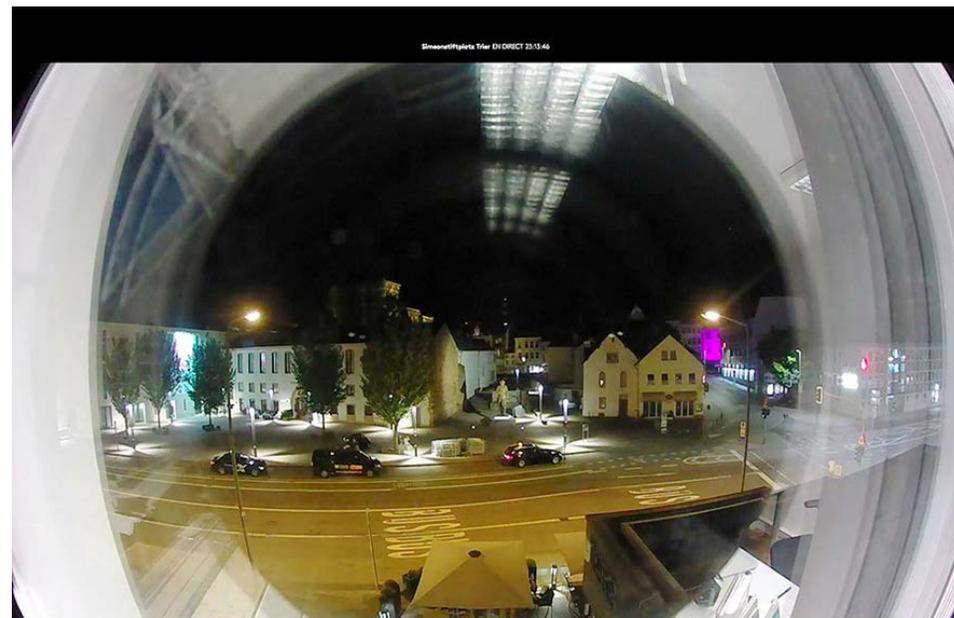
déformation is a video piece specially devised for the BlackBox programme at Casino Luxembourg – Forum d'art contemporain by Bruno Baltzer and Leonora Bisagno. This experimental audiovisual work is a very open installation that incorporates live material, interviews, and edited video material to generate a “dialogue” across several screens. Current events often provide the catalyst for the two artists' works. For *déformation*, they found the celebrations for the bicentenary of the birth of German philosopher Karl Marx in Trier to be extremely interesting in light of today's ongoing economic crisis. Indeed, ideas coming from all sectors of society now seem to converge more than ever on a profound questioning of the capitalist system, accompanied – though without a direct or obvious link – by a rediscovery and reinvigoration of Marx's philosophy. The video piece is neither documentary nor fiction, but is rather a visual exploration of links between specific moments in the celebrations at Trier (from preparation to presentation and implementation) and other moments in the lives of individuals and groups locally involved in the theory and practice of seeking alternatives to the capitalist system. Using a webcam, *déformation* is articulated around a fixed point – Simeonstiftplatz in Trier – showing the erection of a statue of Karl Marx that China donated to the city.



© Baltzer & Bisagno

déformation, 2018
Bruno Baltzer & Leonora Bisagno

BlackBox, 2018
Casino Luxembourg - forum d'art contemporain
Luxembourg
04.04 - 28.05.2018



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déformation, 2018
Bruno Baltzer & Leonora Bisagno

BlackBox
Casino Luxembourg - forum d'art contemporain
Luxembourg
04.04 - 28.05.2018

t'es qui toi?
2018

monograph by Bruno Baltzer and Leonora Bisagno
FR/ENG, format: 392 pages, illustrated, 170 x 240
authors: Pietro Gaglianò, Kevin Muhlen, Alexandre Quoi, Gaia Tedone, Alessandro Gallicchio
layout: Designbureau, Luxembourg
Published: 2018 Gli Ori - editori contemporanei, ISBN 978-88-7336-706-2

This volume is the chronicle of a meeting between two artists, with their respective imaginations, practices and tensions with respect to the conception and production of art. Bruno Baltzer's and Leonora Bisagno's personal artistic stories could easily be the subject of independent pieces. However, as a duo they form a particularly exceptional collective. As a common law art couple, they forge a space of convergence that investigates the form of things as well as the reasons for this form. Examining their respective pasts and immersing oneself in their research over the last few years, it is immediately clear that their mutual decision to become fellow travellers has been dictated by profound affinities: both have an extraordinary knowledge of the aesthetics of the image developed in the course of their individual research and refined by a scrupulous study of different techniques and rigorous technical expertise. The high and sophisticated nature of their familiarity with the culture of the image translates, when producing art, into a critical discourse concerning the visible animated by a constant attention to the political significance imbedded in things in an age of global communications and virtual sociality.

Pietro Gaglianó, *Elective Affinities*

This publication was produced with the generous support of:
Bourse CNA - Aide à la création et à la diffusion en photographie, édition 2016,
Centre National de l'audiovisuel (CNA) Luxembourg
This publication was also produced with the help and generous support of:
FOCUNA – Fond Culturel National Luxembourg
Fondation Indépendance Luxembourg
Centre d'art de la ville de Dudelange
Casino Luxembourg – Forum d'art contemporain



Punctum 2017

Vectorial cutting, lightweight foam board, motor, pendular motion, power supply, 73 x 14 x 3 cm

Punctum is the vector path, of an extracted and blown up detail of the World Press photo 2017 winning image. The photograph, realized by Burhan Ozbilici, shows the very moment after the killing of the Russian ambassador in Ankara during an opening in an art gallery, the killer raising his arm next to the corpse of the victim. The "punctum", little point, little hole in French, reveals a semantic off-screen, amplifying the evident murder's intentionality, and switching to its further acceptance of "throw of the dice". The strained tension between predetermination and fatality is inscribed in the murderer's gesture and delivered into a perpetual movement, setting the rhythm of existence, mechanically and repetitively by its generalization and diffusion.

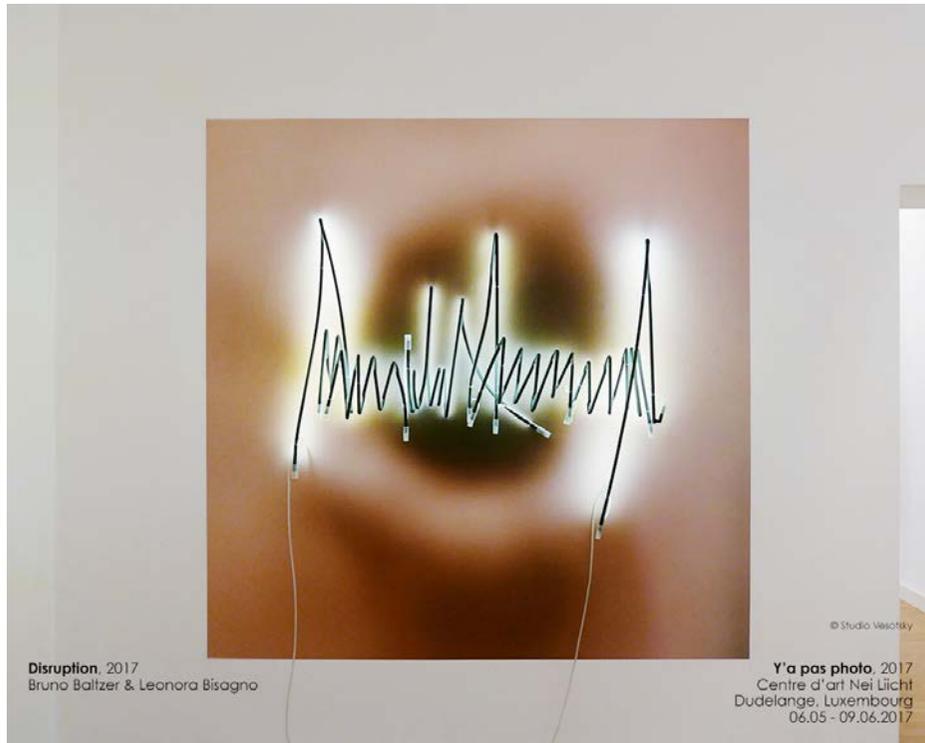


Disruption 2017

Installation, neon, ink jet over recycled vinyl 200x200cm, 30 posters on wood, variable dimensions

Disruption arises from the dissemination of antithetical signs and of their spatial-time rapprochement. The installation opens with a "black" neon reproducing Donald Trump's signature, as the brutal and schizophrenic imprint of his newly claimed enactments affixed on a glued vinyl poster showing a fleshly orifice, in fact an open mouth. The image was extracted from the president's investiture film documentation, showing a singing mouth celebrating America, cut by an obscured light.

Extracted fragments of protest signs images concerning recent America manifestations are spread all over the space.



Les pieds dans le plat
2017

Villeroy & Boch Luxembourg plate of porcelain, 40 x 40 cm,
blue pigment «Vieux Luxembourg»,
Antoine Deltour's footprints

The French expression « Mettre les pieds dans le plat » means an act without discretion. Originally a Provençal locution, the expression figuratively indicated the cloudy waters of muddy puddles, which were stirred by putting one's feet in. Today the phrase is commonly used to express an interference in somebody else's business.

Les pieds dans le plat is a plate manufactured Villeroy & Boch in which the footprints of Antoine Deltour, whistleblower of the Luxleaks, are physically marked in the originally Luxembourgish « Vieux Septfontaines » blue pigment.



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Les pieds dans le plat, 2017
Bruno Baltzer & Leonora Bisagno

Y'a pas photo, 2017
Centre d'art Nei Licht
Dudelange, Luxembourg
06.05 - 09.06.2017



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Les pieds dans le plat, 2017
Bruno Baltzer & Leonora Bisagno

Y'a pas photo, 2017
Centre d'art Nei Licht
Dudelange, Luxembourg
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Les pieds dans le plat, 2017
Bruno Baltzer & Leonora Bisagno

Y'a pas photo, 2017
Centre d'art Nei Licht
Dudelange, Luxembourg
06.05 - 09.06.2017

Corps célestes 2015-2017

Installation

Corps célestes_01 - 02 : 90 x 90 cm, pigment print, float frame, tinted wood

Corps célestes_03 : 20 x 30 cm, lambda print, bulletproof laminated glass

Corps célestes_04 - 05 - 06 - 07 : printed on dibond, 118 x 78 cm, installed on mobile stands

Corps Célestes is a photographic series realized during the visit of French Republic's President François Hollande, in Luxembourg on March 6th, 2015.

The passage of the President has been captured by the use of a reflecting telescope, a scientific instrument which allows the magnification in luminosity and size of a remote object.

The disproportion effect due to the use of this optical instrument for the shooting of a terrestrial event, states the hyper media phenomenon of our times. The chance to follow the fast movement of an official press event with a static instrument, inappropriate to register such proximity, actually reveals the tensions and the worries which surround such event.

Corps Célestes_01 shows an hand grasping an unidentified object. Given the international political context several interpretations lay open. Whether for a photographer there is a clear reference to a self-timer, the primer of a bomb can also be evoked, whereby the bodyguards' security alert is concealed.

Corps célestes_02 shows a hand holding a suitcase, probably the so-called nuclear briefcase, accompanying all presidential displacements, as evidenced by a parallel video documentation of the event.

Corps Célestes installation, *Corps Célestes_03_04_05_06_07*, presents four bodyguard portraits, printed on dibond and mounted on mobile audiovisual supports. The movable images orbit in the president's wake, whose image stands wrapped in bulletproof laminated glass.



As always
2016

Outdoor installation, 20 ft container, blanc de Meudon, interior lighting,
red ideograms neon, timer

As always is a polysemous outdoor light installation in the city center of Luxembourg, talking about language, but also market, reflecting actual interactions and exchanges, the free movement of people and values, the scale shifting between local and global matters.

The lit "kiosk" maintains the aimed effect in the urban skyline. Keeping at its primary function of container, the neon light, a priori a basic ad, reveals the emergence of a new site. Will it be a store, a takeaway shop? Of course not. In fact these signs, already disorientating, translate the motto of Luxembourg "We want to stay what we are". A short-circuit of meaning occurs where a language and a motto with no relation get connected.

Historically, the national motto traces back to a phrase of the song played for the first time at the celebrations for the first transnational railway line on October 4th 1859. The idea of free movement of people, of cultural openness, but also the antagonistic ones of frontiers and barriers, in particular linguistic ones, are there. In sum, a metaphor of the actual European situation, tense and polarized. That said, it's not a question of literal translation, but mostly of interpretation.



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#Mao
2016

Series of 117 portraits, lambda print, diasec, flush wood frame, 202 x 155 cm, 78 x 60 cm

#Mao, is a photographic series carried out in Tiananmen square in 2015. The Gate of Heavenly Peace appears in many souvenir images showing the imposing portrait of Mao Zedong, whose original was painted in 1951 by Zhang Zhenshi. The showcased Maos are the result of an extraction and algorithmic blow-up process concerning personal visual recordings on Tiananmen Square. Mao, not being the subject, but Chinese tourists photographing and self-photographing themselves in front of the painting, the framed portrait appears on every screen.

The tactile experience of screen-touching the Chairman, transposes the validation of a never-ending icon, its re-appropriation and persistence at the crossroad of a turbo capitalistic society meeting Chinese communism.

The hyperrealism of the painting becomes hyperreality of the pixel.



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#Mao, 2016
Bruno Baltzer & Leonora Bisagno

An image is an image is an image. 2018
Group show at
Arendt et Medernach, Luxembourg
22.02 - 20.09.2018



notre-dame
2015

Photographic installation, variable
dimensions and media

The series *Notre-Dame* questions the touristic gaze. Contact stands in for a souvenir replacing commonly photographed well-known spots. For this series we have decided to interrupt the fast movement of Chinese tourists in front of Notre-Dame in Paris with the aim to realize a photograph. People were invited to pose in front of this souvenir monument keeping our two years old daughter in their arms. Reverting roles and gazes a flair of relation appears by this unexpected encounter.



notre-dame, 2015
Installation in-situ: deux posters, 150 x 225 cm.
Neiwubu Jie 21, Dongcheng District, Beijing, pendant la Beijing Design Week 2015.

shashin shashin
2012

Series of 24 photographs, lambda prints, diasec, backframe,
variable dimensions

shashin shashin is a photographic series carried out in Japan in 2012. *Shashin shashin* concerns the gaze of the Japanese on their culture during the Hanami celebration (contemplation practice of blooming cherry trees). The photographs are images realized from blow-ups of snapshots in which mobile phones and digital camera screens' fluid images are extracted to capture the moment preceding the clicking of the Japanese on their blossoming nature. This series explores the relationship of urban Japanese to nature, and the role played by digital technology in this very historical relationship. In the past, the beauty of nature was seen as something transitory and ephemeral, to be enjoyed through contemplation. The photos are fragments of snapshots taken by the artists of Japanese people photographing sakuras (cherry blossoms). These were then enlarged and magnified to show the images appearing on peoples' mobile phones. In this way, the artists put the viewer in direct contact with the gaze of Japanese people on nature, abandoning their privilege of external observers.

