Andrea Fortmann

(..) likes to trace the apparent destinies of objects and spaces, their relationships and ambiguities. Beyond their functionality, there often can be found internalized attitudes and embedded stories.

Like sensors between encounter and reception, this gestures draw attention to the conditions themselves.

certain opening acts, 2025
how unforeseen! the spaces we become, 2024
view findings, 2024
new heritage, (Clickbait), 2024
simpler Moment - kompliziertes Leben, 2023
Ihr wart so schön am Schauen, da wollt ich euch nicht stören, 2023
Switches, 2022
we already miss how close we used to be, 2022
implicit we transfer, 2021
meet in passage, 2021
push., 2021
Woheim, 2019
jobbing, 2017 - 2019

curatorial work (links)
sic! Elephanthouse
slot_

certain opening acts, 2025

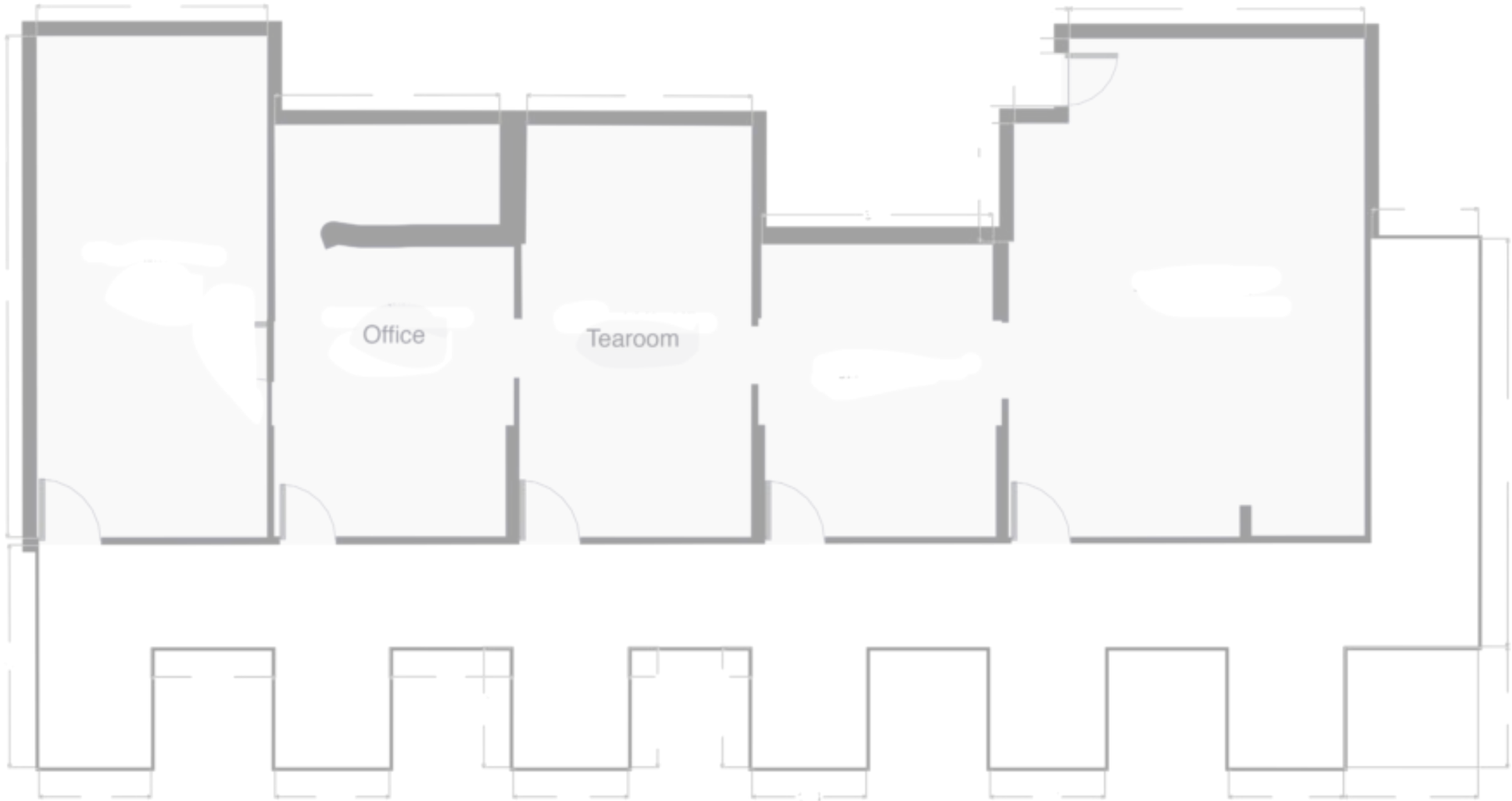
certain opening acts

Developed during a two-month site-specific collaboration, *certain opening acts* consists of 15 performative and spatial-installative scores within the space Hamlet. The site-specific scores were created to engage in the collaborative practice of holding space.

Narration: *hamlet* is not only a room; *hamlet* creates and holds space and makes containing things visible. What space could open up when caring systems like *hamlet* begin to imagine themselves?

spacial concept, 15 scores
collaboration with Julia Skof
with thoughts by: Alice Notley, Martina Caluori, Laurie Anderson, Ursula K. Le Guin, Jack Halberstam, Sophia Fritz, Siri Hustvedt
performers: Zoë Dowlen, Anna Eberle, Liam Rooney, Anna Vankova, Ivan Rösli, Martha Benedict
Hamlet, Zurich CH, 2025
photo credits: Alice Speller and AF
videodocumentation

Hamlet



scores: *break, lift, visitor, sand, reading, walking and falling, remembering/dancing child, draft, humidifier, the sea from the window, desktop, opening dialogue, tearoom copy/paste, news, clipboard*

how unforeseen! these places we become

The work *how unforeseen! these places we become* refers to the imminent dismantling of the exhibition platform Viewer.

The room-sized, almost empty cube, located on the public crossway, is made passable by doubling its floor plan with a mark on the asphalt floor.

The wall text inside the cube reads: *What a good place to leave, what a good place to stay.*

The floor text reads: *How unforeseen – these places we become.*

room concept, installation
wall foil, asphalt foil printed, clear varnish turquoise
Viewer, Solothurn CH, 2024
photo credits: David Aebi and Stef Holenstein

The container absorbs day and night.

The container is held by another container. The container stands in the midst of a care network. The container that sustains itself is an illusion. The container is warm due to the ground's heat. The container extracts water from the space, which must be replenished. Not every container is a closed system.

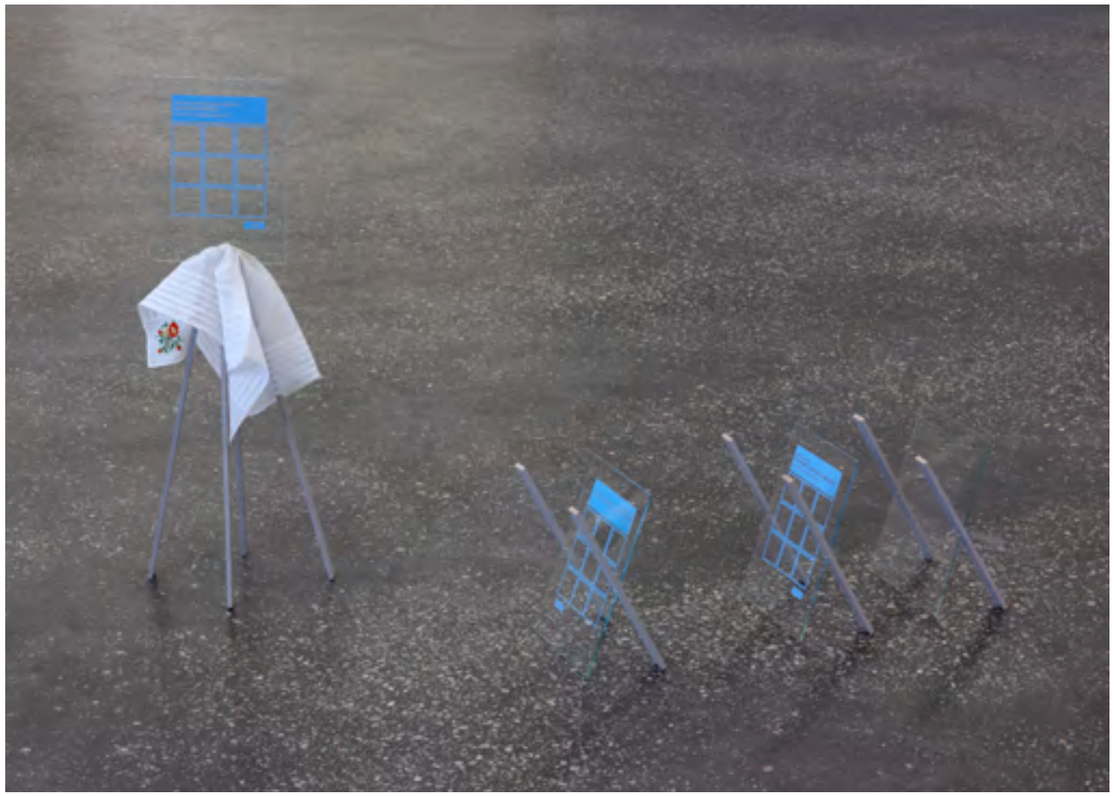
The container absorbs what the corridor, the staircase, the flush, the central heating, the church bells, the airplane, and the raindrops on the windows give to it. It does not amplify it, but it gives space. The container is a resonating space.

The container is a place for pressure equalization. Perhaps it would be noticeable in the house if this space did not exist. The container has freed itself from the pressure of having to fulfill the classical function of a room. The container knows it is one of many—and far better than an office.

The container also permanently absorbs things. Then, from time to time, it dreams of these things. It weaves them into scenes that envision alternative versions of itself and goes on journeys. Afterward, it feels as though the space has been aired out. The container looks at itself by caring for others. This is a fallacy. The container is both action and attitude.

(Excerpt from Clipboard by Julia Skof and Andrea Fortmann)

view findings, 2024



view findings

A blue grid with blurred image fragments of traffic lights, cars, and crosswalks appears just before you submit your task.

So-called CAPTCHAs act as gatekeepers of the global internet, ensuring that it is people - not machines - who access certain web services. Through puzzle tasks based on human-spatial environments, CAPTCHAs distinguish between clicking individuals and digital intelligence. Our behavior and the way we perceive our surroundings become training data for these systems.

Since 2020, *view findings* has been gathering phrases that deal both against and in support of CAPTCHA logic. It asks: How else might we curiously examine the layered spaces around us, beyond defaulting to what's most visible?

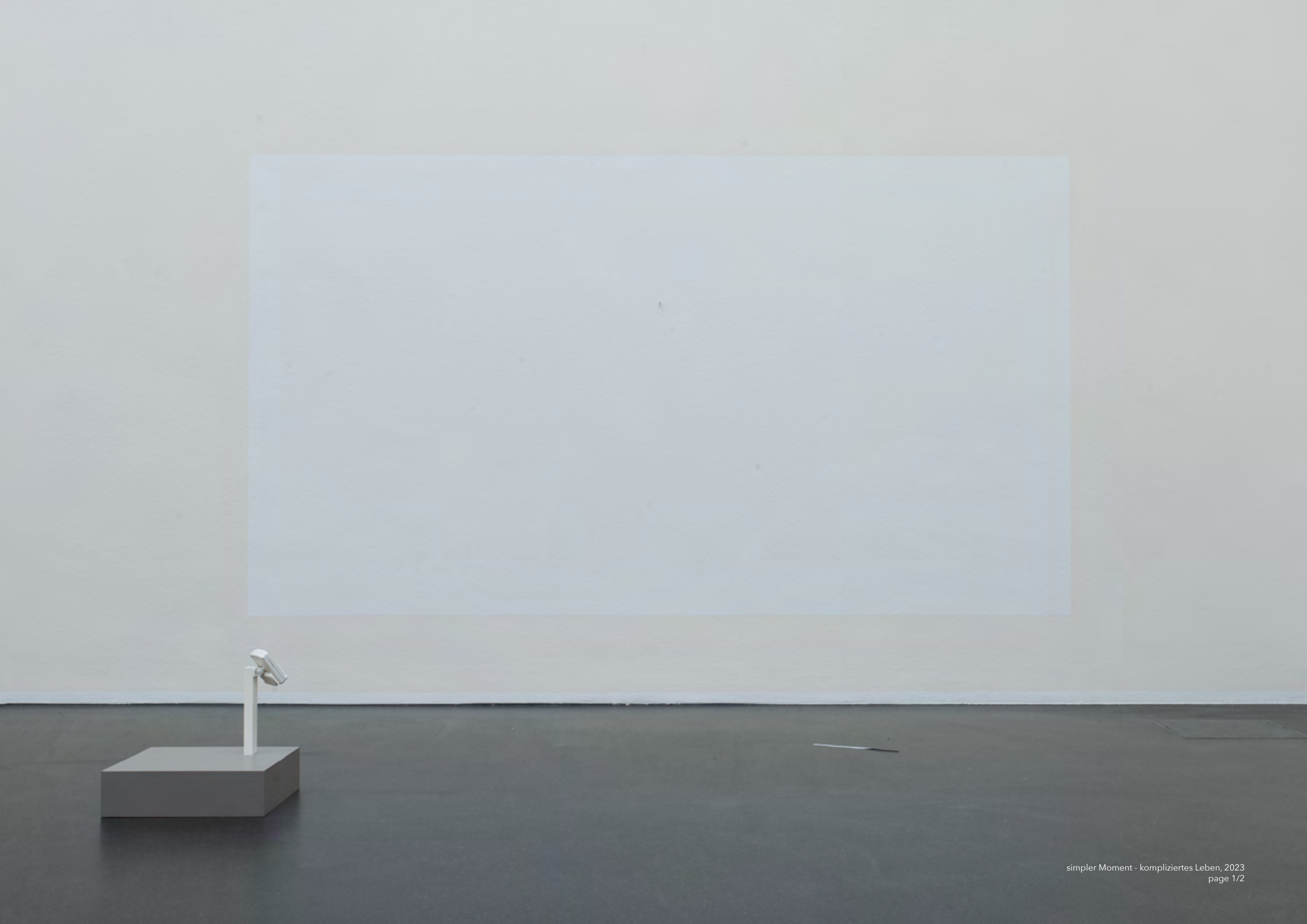
Text collection, excerpt:
Select all frames that seem to connect with you the longer you look.
Select all frames that remind you of your grandma.
Select all frames that seem to contain a situation of consent in between at least two individuals.
Select all frames that encourage you to engage in risky stuff.
Select all frames that contain relics of other places and/or realities

glass objects with screen printing, series
fabric handkerchiefs, glass panels, painted wooden slats
Alte Fabrik Rapperswil, Rapperswil CH, 2024
text by Marlene Bürgi, edited by AF
photo credits: Gina Folly and AF

new heritage, (Clickbait)

Océan & Ciel takes place in an empty family home. The artworks in this exhibition are proxies of adoration scattered throughout the site, displayed only in natural light. Like the lover's eyes, they do not just depict something but attempt to become that something themselves. Ocean and sky are always together but, even if it at times it seems as if they are one, they will never reach each other. (exhibition Text by Caspar Danuser)

intervention, series (consisting of 12 parts in this case)
Paradise Apple, Glory Gray, Marisol, Swimming Pool, Chalk White, Nude, Clover Leaf, Petrol Dream, Dawn, (...)
cardboard, nail, wire, lead
curated by Caspar Danuser, with Visarte Fribourg
Maison Daguet, Fribourg CH, 2024
photo credits: AF
videotrailer



simpler Moment - kompliziertes Leben, 2023

Audio by motion sensor, translation:

Once again, you find yourself standing before a wall.
Surface, task... this nail has no head,
but a back – bending towards each other.
Here or there lies a hyphen. Something is being attempted.

Sometimes, it finds itself in a balance.
Which, from time to time, needs to be restored.

Gerade wieder, stehst du vor einer Wand.
Fläche, Auftrag, ... Kopf hat dieser Nagel keinen,
dafür Rücken - sich umeinander beugen.
Dort oder da liegt ein Bindestrich. Etwas wird versucht.

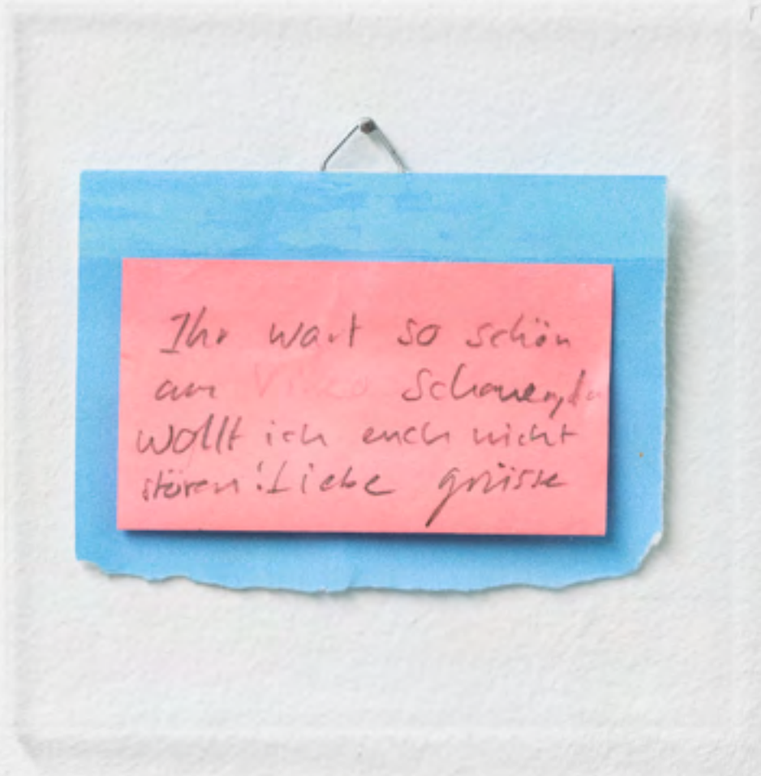
Manchmal, befindet`s sich in einem Gleichgewicht.
Das dann wieder, von Zeit zu Zeit, hergestellt werden muss.

wall sculpture and installation, participatory
motion sensor with audio output 55 sec., paper strips, agraffe, wall paint
Zentral!, Kunstmuseum Luzern, 2023
photo credits: Ralph Kühne
videotrailer

Anecdote:

HI and I sit closely together on the floor of the cabinet room in July `23, watching OA's video work. JB enters, sees us, and immediately leaves again. HI and I exit the exhibition space. Later, in my jacket pocket, I find JB's note to us:

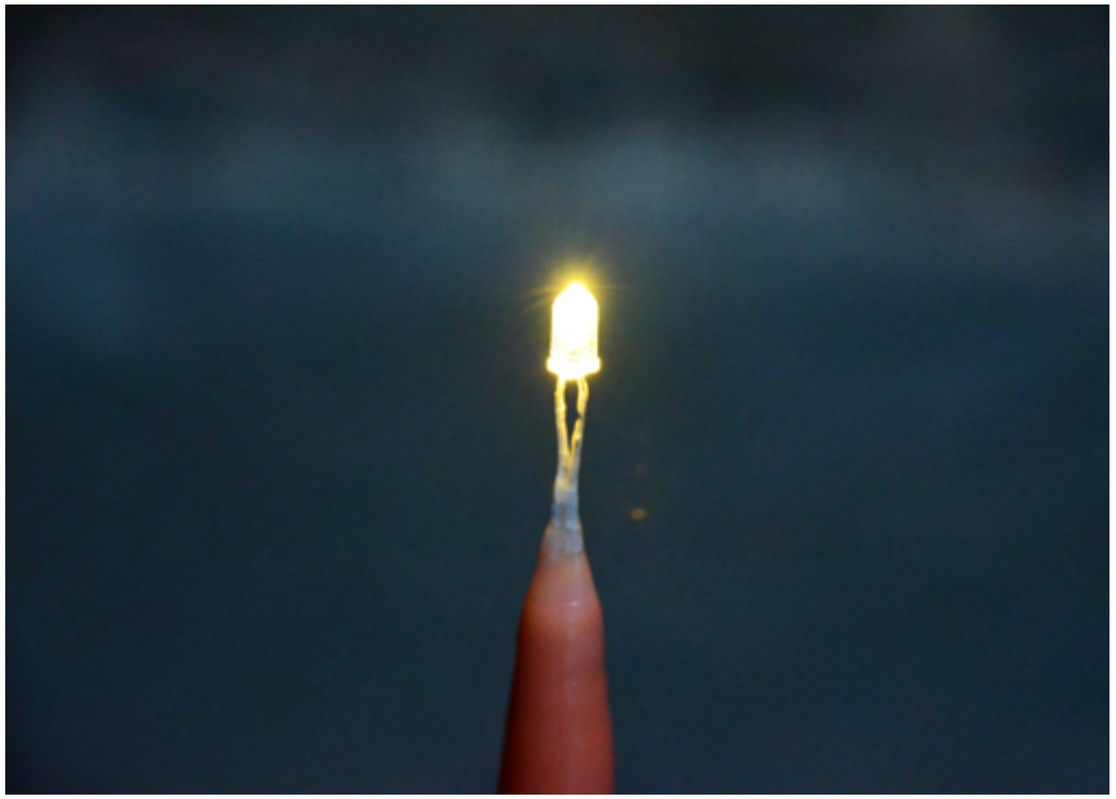
You were so beautifully absorbed in watching, I didn't want to disturb you.



wall sculpture
with JB, HI, and OA
Ppost-it, paper, nail and loop, glass
13cm x 13cm
Kunsthalle Luzern, Cabinet, Lucerne CH, 2023
photo credits: Kilian Bannwart

Enclosed text:

Please close the door behind you.
This work requires the space without daylight. A light will turn on shortly.
Take the lighter and light the second candle. The flame will need a moment.
Please turn off the light when you leave.



Switches

Switches was developed for the historical fireplace room of a former brick kiln.

The work consists of the interplay of light between a candle with LED light and a candle with a cotton wick: When the candle is burning, the battery of the LED candle is charged via a solar cell. When the candle is extinguished, the synthetic light candle is activated.

room installation, sculpture
wax, LED, cotton wick, cable, battery compartment, battery, solar panel, IC chip, card, lighter
Galerie Kriens, Fireplace Room, Kriens, Lucerne CH, 2022
photo credits: Mik Matter and AF
videotrailer

we already miss how close we used to be: Sollbruchstelle, 2022

we already miss how close we used to be
but the sky might no longer be the limit

spatial scenography
Künstler:innenhaus S11, Solothurn CH, 2022
photo credits: David Aebi and AF

current page:

Sollbruchstelle, 2022
tree nuts and publication

How can we ensure, 2022
sign, concrete pedestal, paper, photo print
excerpt from ARAC, Documenta `22

we already miss how close we used to be

but the sky might no longer be the limit

aktuelle Seite:

Himmel, 2022
blue wall paint

ajusted arrangements, 2022
plaster, foam, plexiglass

implicit we transfer, 2021
additional batteries, cables, foam

rectangles to drag you home, 2021
video, heating module, cable channels, socket

certificate:devine.ch, 2022
inkJet print, glass pane, tension cord, foam board

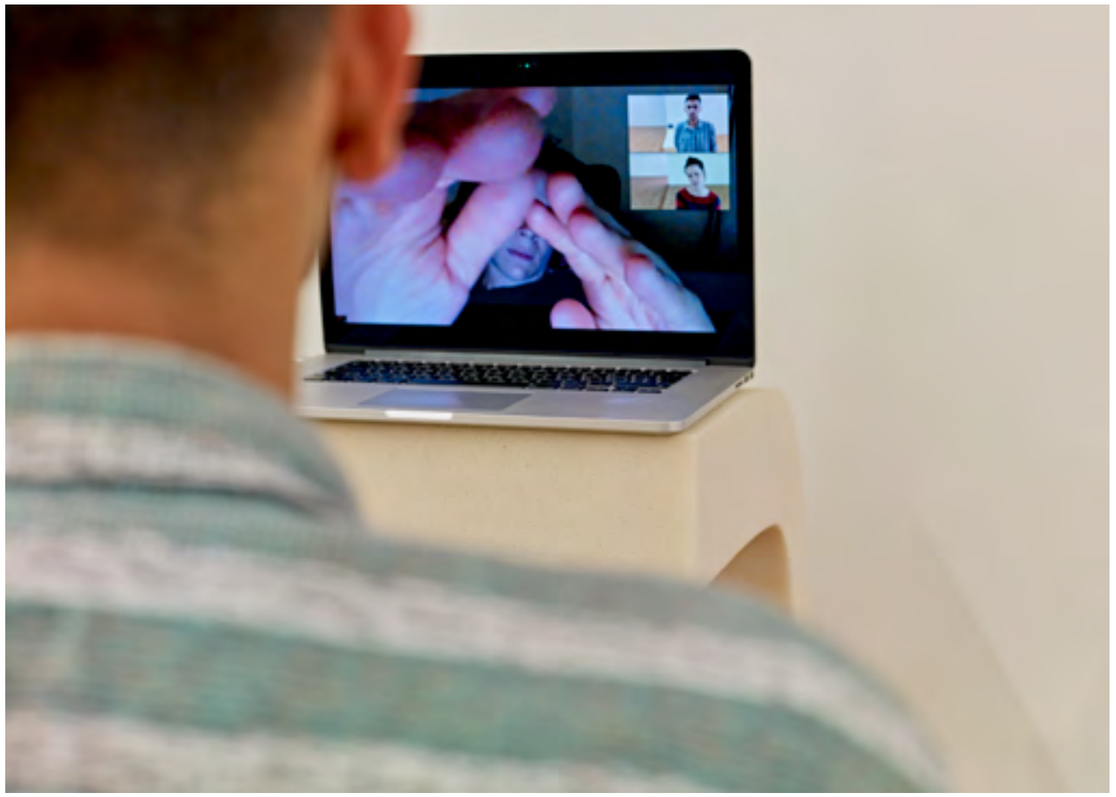
Blumenstrauss, 2022
prop from the award ceremony of the Cultural Promotion Prize in June 2022

implicit we transfer

Power banks, originally designed to provide mobile power to another device, can as well recharge themselves. When the output and input of the same device are connected, the power bank is in a constant exchange of energy with itself.

The circular distribution of resources enables multiple device bodies to exchange energy back and forth. Depending on the condition and age of each individual body, a different amount of energy can be stored.

sculpture, series
additional batteries, cables, foam, LCD monitor
Kunsthalle Luzern, Luzern CH, 2021
photos by Anja Furrer



meet in passage

Eight laptops, embedded in foam, create a shared space between themselves and the visitors. Through a combination of playback videos and live camera perspectives, the moment is expanded both temporally and spatially, then reassembled.

Four screens (titles listed below in the short essay) explore investigations into the meaning of proximity in digital images and the transferability of physicality.

As soft, as hard a touch on a screen may feel. Now close up inter faces, does the surface contain any information? Embedded in own spaces, while rectangles stream this relative passage - a screen to drag you home to virtual background.

video installation
8 laptops, webcam, playback and real-time video, foam, wooden slats
Raum für aktuelle Kunst, Kunstpavillon, Luzern CH, 2021
Photo credits: Brigham Baker and Dlovan Shaheri

push., 2021
page 1/2

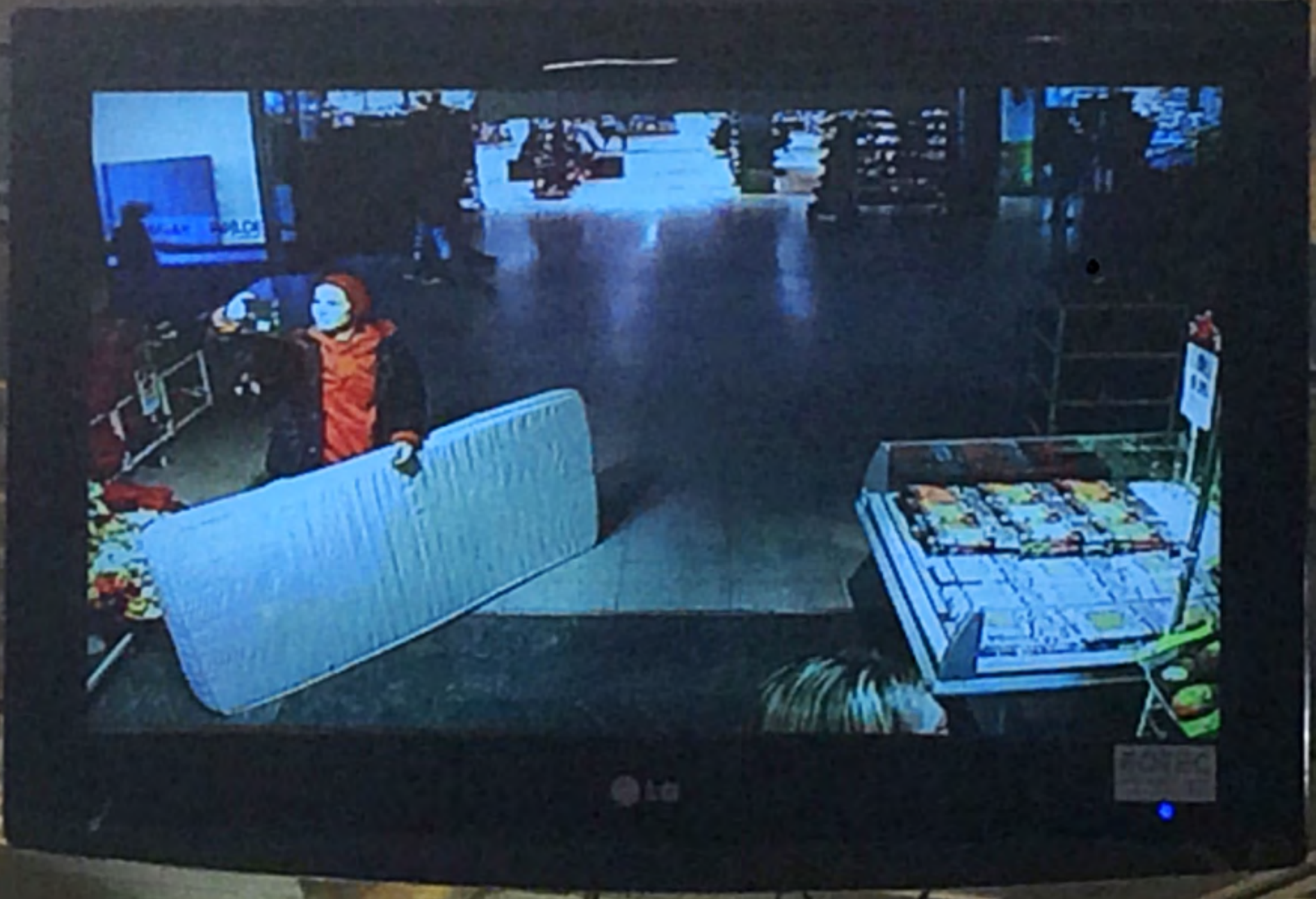
push.

In lying together, one body shapes the other. At certain points, pressure is applied, balanced by counterpressure.

In the form of a modified mattress, the work initiates an exploration where physical contact is examined purely for its functionality. In this understanding, lying together is seen as the mutual exertion of pressure. It questions the role of body memory in relationships beyond just interpersonal ones.

(video text)
Our body-memory-foam vibrates between conform and comfort.
As a temporary template in adaptive relations, it pulls and pushes those functional-emotional layers.

wall relief and video installation
PU foam cores from recycled mattresses, wooden frame, rocking lounge, monitor
Akku Kunst Platform, Emmen, Lucerne CH, 2021
photo credits: Matthias Schübach



long-term performance with mattress
Bern - Lucerne, various locations in the city of Lucerne CH, 2019

performance series, long term
mixed materials, job-specific
in this image: Bable and Bubble, Shedhalle Zurich (CH), 2019
ACT Performance Festival Zurich (CH), 2018
ACT Performance Festival Sierre (CH), 2017
photo credits: Imre Banlaki