12.9.2026

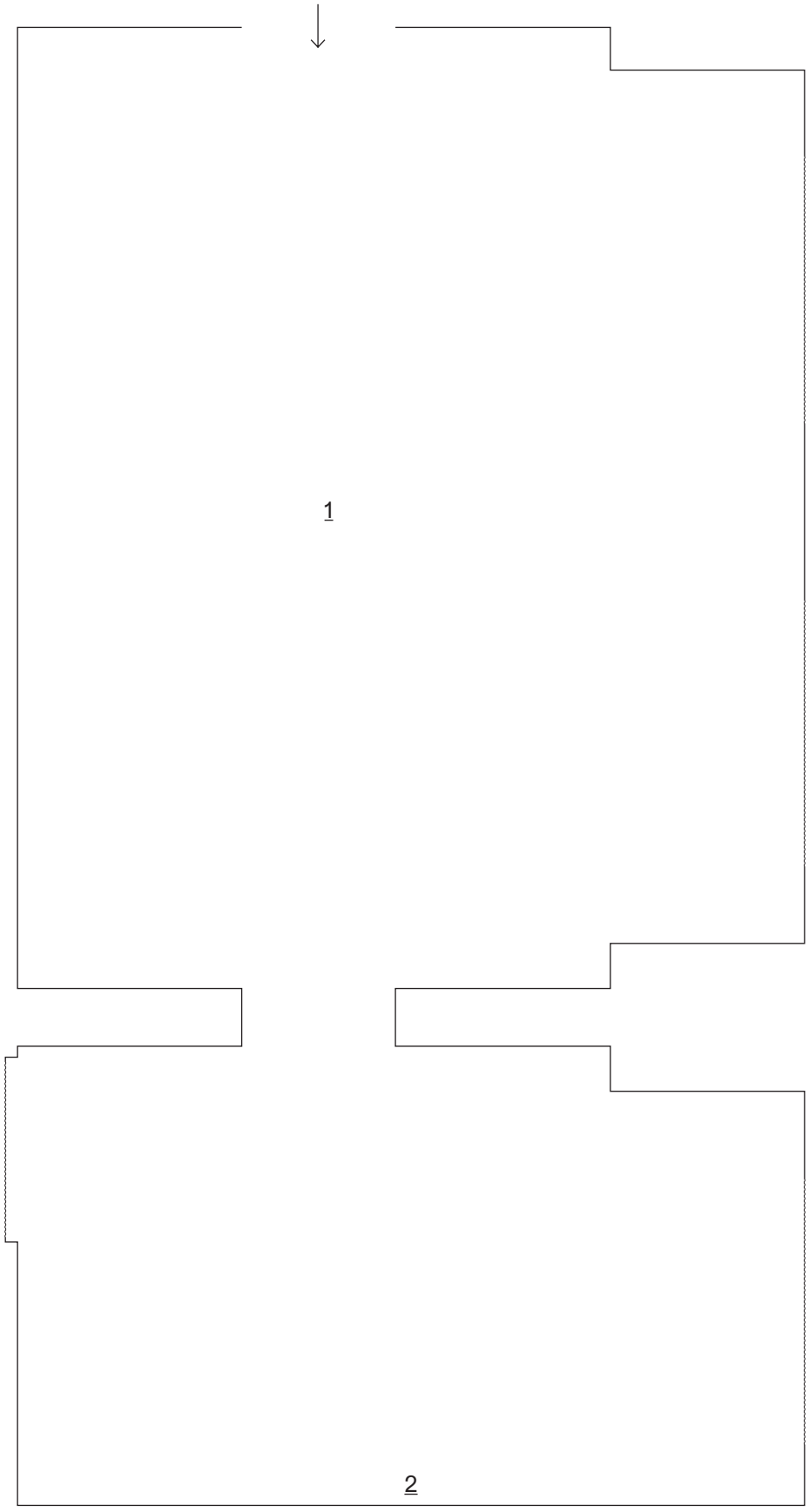
I'm trying to have my point of view, my voice more explicitly in the room so I thought to write this text, see what comes up when I record my thoughts. I have being experimenting with giving away control of the situation at one point of the making of my films to give more space to different relationships of collaboration (or participation). I wanted the recordings to articulate those relationships for themselves. Because that is the thing, when wanting to record something, I want to let go and fully be immersed. That is what I understand what recording is, to let yourself be filmed, you cannot be filming, at the same time. I know that every situation that is recorded does not exist without being recorded. The Riley brothers have started filming parts of their life for the show and for me. We didn't speak very much about what to record, but I was interested in their collaboration, their relationship/partnership and their environment, and how all that relates to my show. They usually don't make films, I usually don't write. I discovered a side of my brother I hadn't experienced before. He was so fast and so efficient with creating the video material and sending it to me that I was overwhelmed with downloading it all in time for him to upload more footage. I felt so slow and inefficient, as my internet connection was still downloading the first set of footage, he had had time to cycle around the lake three times already. This was also the most we had spent talking on the phone, suddenly he had made time for me, not only the time he filmed for me, but also extra time to discuss the production. I felt very loved. At the same time,... Immediacy is quite addictive. Being, almost, in reality—just one millisecond off, one little bit of delay. It is not the first time I have made a video work that is not intended to be watched in its entirety. I used to get very frustrated when my works weren't being watched in total. Some people would come up to me and say: I have watched all 22 minutes! I saw the loop! As if that was an achievement and you are just waiting for the loop to happen to finally be free. Now, my fantasy is that the opposite will happen. Wanting to see more, wanting to see it all. The possibility of gossip, of seeing something secret. Or just the general voyeurism we love to practice every day in different forms, through stories, streams... I used to watch a lot of reality TV. On German TV there was this show called 'the intern' or something like that which was about young people who would do an internship. I remember one quite vividly that was at a hairdressers. I loved watching this intern at work, whilst I was skipping school (I was addicted to TV as a teenager), watching them sweep, wash clients' hair, getting the temperature of the water wrong, erring around not knowing what to do. It was quite pedagogical because after a few hours at the salon, everyone involved (clients, salon owner, intern, etc.) would get interviewed, while in the background the footage was reshown. They comment on what was going on in their mind or how they felt at the time. This doubling down and repeating the same situation over and over again, just with a slight shift of perspective allowed the TV show to keep me entertained. It was slow cinema. Hunter and Haynes have started recording six weeks ago. Whenever they sent me their videos, I was eager to get to the studio and watch them perform their life for me. I was impatient to receive the next batch. Like a TV show with me as the only viewer.
I have been in Chicago for more than a week now, and I started appearing in real on the videos. Watching the footage with myself, I suddenly felt very bored. Is it because I just experienced it the other day and not enough time has passed between the incident and now? Or is it because it is just quite boring to watch myself argue with Haynes about the color of the plinth? When my cat was filming me, I thought it was amazing to discover how often she would stare in my direction, and it was fun observing myself when I didn't feel observed.

Maybe also it is just boring to watch artists install their shows, but I'm not really sure why. Maybe it is also that then, I start thinking about the public more explicitly, and that overrides the more subtle ways of imagining a public? I'm just not sure I need to sit in front of the TV to look at the gallerist and artist whilst they install it. But then again, maybe it is this dullness, this reduction of stimulation that is what is really exciting. Like unboxing videos on YouTube. In documentary film&video, the times that aren't recorded might not be visible or hold space in the timeline in the same way as recorded material does, but they are still there. They are included in the visible, as those times did happen to people and have been shared and are being carried by them consciously and unconsciously. The invisible truths or secrets. I've noticed on the footage and since being here while being filmed that people sometimes cramp up because they cannot wait to share the latest gossip which they don't want to speak about in front of the camera. Now I have access to the whole situation whilst before I was only allowed access through the footage. This makes me think again about the editing process, in which everyone appearing in the film contributes to it. Being aware of the potential public of the gallery, as most people who appear in the film are part of that public. That little moment after the camera gets turned on or before it gets turned off is an odd moment full of anticipation, no breaths taken: Be careful, the camera is rolling! and: Relax, the camera is off again! Start and stop the performance for the camera. But the performance, acting for something, for someone, for oneself is never over. It's this moment that I am fascinated by, this moment of intensity, and to find it in the most basic, most lame corners of our day.

Tiphanie Kim Mall (2026)

Brothers by Tiphanie Kim Mall is the artist's first solo exhibition in the United States and is on view until November 21, 2026 with gallery hours on Saturdays from 1–5 p.m. or by appointment.

Tiphanie Kim Mall
Brothers
September 12–
November 21, 2026



1
Hunter and Haynes, 2026
Two-channel video (color, sound), monitors, plinth
Approx. 15 hrs.
Edition 1 of 3, 2 AP

2
My brother, 2026
Single-channel video (color, sound), projection
55 mins. loop
Edition 1 of 3, 2 AP

Tiphanie Kim Mall (b. 1987 Basel, Switzerland) lives and works in Berlin. Recent solo and two-person exhibitions include *Film&Video 2014–2016* at die Verabredung (Cologne), *Opening Night* at TUNNEL TUNNEL (Lausanne), *All on the Same Page* at Partial Versions (Cambridge), Fächer (Berlin), and *Hauskatze* as part of *Schaufenster* at Kunstverein München. She studied Photography (BA) at the École cantonale d'art de Lausanne (ECAL) and Fine Arts (MA) at the Institute of Art in Basel. In her artistic practice, she primarily works with moving images and photography. Her work explores the interplay between staging and documentation, between the camera and the performers, the audience, and herself. Her own involvement in the cinematic or photographic narrative—including the social structures and dynamics it entails—serves as both a central aesthetic tool and a thematic focus in many of her works. Mall examines not only her explicit role as author and artist, but also the implicit roles assigned to her as observer, sister, pedagogue, daughter, friend, cat owner, and more. Her works have been exhibited at various venues, including Kunstverein Braunschweig, Julia Stoschek Foundation (Berlin), Monopol (Berlin), Kunsthalle Winterthur, Callies (Berlin), Fondation Beyeler (Basel), Schiefe Zähne (Berlin), Kunsthaus Kunstverein Potsdam, Pallazzina (Basel), DOCK20 (Lustenau), Milieu (Bern), Fri-Art Kunsthalle Fribourg, Kunsthaus Baselland (Basel), TREIZE (Paris), Kunsthaus Hamburg, and Forde (Geneva). She received the Helvetia Art Prize in 2020 and the Swiss Art Award in 2024. Mall was an artist-in-residence at the Swiss Institute in New York from May to August 2024. She collectively organises Curbit, a festival for experimental music and art (since 2014), as well as the Filmclub at the Club der polnischen Versager*innen in Berlin (since 2021). In early 2022, she co-founded Cittipunkt e.V., a collectively run, self-organised cultural space in Wedding, Berlin.