

David Moser

14-20 June, 2026
Basel Social Club 2026: Office

No Feedback

Curated by
Benoît Lamy de La Chapelle

The recent trend for liminal spaces on the internet, the ontological void and soft nostalgia they evoke—always recalling a reassuring past that never actually occurred—finds a certain resonance in *No Feedback*, presented by David Moser as part of the 2026 edition of Basel Social Club, *Office*. This year, Basel Social Club takes place in an empty office building, a setting favored by many enthusiasts of this viral internet aesthetic. The room chosen by the artist carries the same liminal quality. It may once have been a coffee room or a copy room; we don't really know—and it doesn't matter—it is now empty.

No Feedback does not fill this room with artworks, thereby giving it a new function, but rather emphasizes its emptiness. For several years now, Moser's practice has focused on questioning the conditioning and standardisation of bodies as social agents, through works and exhibitions that are consistently devoid of human representation. This minimalist and conceptual approach exposes a stark contradiction: the space is structured around bodies that are absent, yet continuously invoked through signage, proportions, and embedded codes. At times autobiographical, Moser's work is haunted by the artist's own body—contained breath, marked objects, measurements, scaled interventions. The point is not presence-through-absence, but the disintegration of subjectivities, the normalization of behavior, and the standardisation of contemporary life, along with

Square Meter, 2026
White Glass Sheet, Aluminium Profile,
Vinyl Sticker, (100 × 100 cm)

Black Bar, 2026
Aluminium Scaffolding Bar, Black Paint,
Hardware, DV

the invisible and pervasive mechanisms through which these conditions are enforced.

David Moser's work appears cold, angular, and hard. Each gesture disturbs through its straightforwardness and contained violence. An austere monochrome prevails, and if there is any color at all, it is a colour associated with branding—a sort of colonised and appropriated colour, much in the way the private sector is gradually taking over the public domain. The colour is therefore not cheerful but oppressive; not affective, but coded.

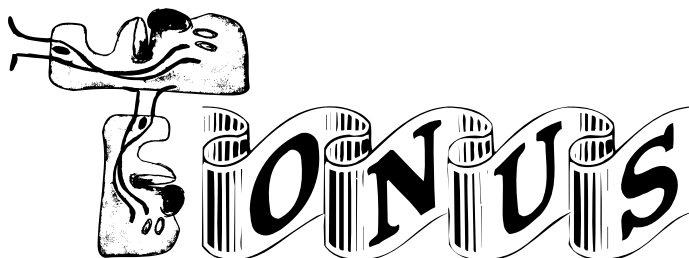
Whilst the fascination with liminal spaces is symptomatic of the disappearance of shared physical environments in favor of virtual platforms, it also reveals something more unsettling: bodies adjusting in real time to shifting regimes of space, attention, and behavior—without stability, without remainder.

Going beyond a mere critique of contemporary labor conditions, *No Feedback* inserts itself into this undefined space as a mechanism that is both restrictive and parasitic. It is, above all, negative, and refuses immediacy as a principle. In a culture built around constant exchange and response, delay becomes something almost inhuman. There is no confirmation of what is being seen, no resolution, no interpretive closure. Systems do not declare themselves functional or broken. Orientation is withheld rather than given. Even basic spatial certainty collapses into hesitation: can we step on the floor piece?... No Feedback.

Black Bar, 2026
Aluminium Scaffolding Bar, Black Paint,
Hardware, DV

RAL 2004, 2026
Pure Orange

A4, 2026
Flip Side of Press Release Sheet (A4),
Vinyl Sticker, Laser Print



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