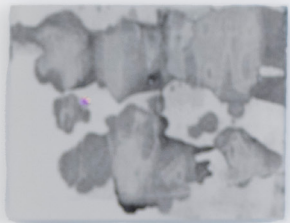


see you next tuesday



Till Langschieid
CLOUDED CLAIRVOYANCE
05.03.-24.04.2026

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EN

see you next tuesday is delighted to present the first solo exhibition of Basel-based German artist **Till Langschied** at the gallery:

CLOUDED CLAIRVOYANCE. Since joining the gallery's program last year, Langschied has developed a new body of work, partly created during his 2025 residency at the Cité Internationale des Arts, Paris.

Langschied's practice explores our increasingly digitalized reality and its effects on the body, perception, and social interactions.

CLOUDED CLAIRVOYANCE engages with the practices of large data-driven corporations such as Oracle, Meta, and Palantir, which attempt to predict the future using complex algorithms and so-called "Artificial Intelligence." The exhibition centers on two symbols associated with magic and fortune-telling: the crystal ball and the four-pointed star, the latter of which has also become a common emoji and appears in the design of AI applications such as Google's Gemini. The language and visual design surrounding "AI" deliberately frames the technology as mysterious and magical, which—as the artist suggests—may serve to justify the secrecy and opacity of the underlying systems and infrastructures.

The title **CLOUDED CLAIRVOYANCE** combines the occult act of clairvoyance—a recurring theme in Langschied's work—with the term "clouded," which can be read as unclear, hidden, or problematic. At the same time, it references the "cloud," a term often used to obscure the vast infrastructure of Silicon Valley.

At the center of the exhibition are two series of works:

Interpolationen: Chromalux prints on aluminum, whose glossy surfaces recall holograms or digital screens. The images depict crystal balls set in stylized digital environments inspired by server farms. Hand-painted watercolors of imagined crystal balls are scanned and integrated into the digital renderings, creating a dynamic interplay between analog and digital processes that results in physical objects.

Who Might Be Watching: This series directly references data-driven companies such as Oracle and Palantir, which incorporate the crystal ball as a motif in their corporate identity. Palantir's name originates from The Lord of the Rings, and the works also draw on the fantasy series, with titles referencing quotes from Gandalf. Chain elements on laser-cut aluminum disks evoke the wiring of early computer systems and form shapes reminiscent of mystical runes. Glass and tin components, also found in other works in the exhibition, balance the compositions and reference different methods of fortune-telling.

In addition to these aluminum works at the front of the gallery, the rear space presents aquatint prints on copper plates, set in dialogue with the video **Im Auge der Zwei Sonnen** (In the Eye of Two Suns), a collage of heavily edited filmed and found footage.

Till Langschied (*1987, Frankfurt am Main) lives and works in Basel. A visual artist, writer, and GIF enthusiast, his practice investigates how technological and networked systems reshape perception and meaning, focusing on the emotional effects of hyperconnectivity and the collapse of stable signifiers. Working across sculpture, video, poetry, installation, and painting, he explores the shifting boundaries between virtual and physical spaces.

Langschied has participated in residencies including Lago Mio (Lugano, 2020), a Pro Helvetia and Fundaziun Nairs residency in China (2021), Radio28 in Mexico City (2024), and Atelier Mondial at the Cité Internationale des Arts, Paris (2025). Since 2023, he has co-founded the queer writing collective Q.U.I.C.H.E., publishing texts and collaborating with cultural institutions with support from Basel-Stadt Kultur.

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DE

see you next tuesday freut sich, die erste Einzelausstellung des in Basel lebenden deutschen Künstlers **Till Langschied** in der Galerie zu präsentieren: **CLOUDED CLAIRVOYANCE**. Seit seinem Beitritt zum Galerienprogramm im vergangenen Jahr hat Langschied eine neue Werkgruppe entwickelt, die teilweise während seines Aufenthalts 2025 in der Cité Internationale des Arts, Paris, entstanden ist. Langschieds Arbeiten reflektieren unsere zunehmend digitalisierte Realität und deren Einfluss auf Körper, Wahrnehmung und zwischenmenschliche Beziehungen. **CLOUDED CLAIRVOYANCE** setzt sich mit der Praxis großer datenbasierter Unternehmen wie Oracle, Meta oder Palantir auseinander, die mithilfe komplexer Algorithmen und sogenannter „Künstlicher Intelligenz“ versuchen, Zukunftsvorhersagen zu treffen. Die Ausstellung zentriert sich um zwei Symbole der Magie und Wahrsagerei: die Kristallkugel und den Vierstern – letzteren kennen wir auch aus Emojis, die zunehmend in der grafischen Gestaltung von AI-Anwendungen wie Googles Gemini erscheinen. Die Sprache und visuelle Gestaltung rund um „AI“ rahmen die Technologie bewusst als geheimnisvoll und fast magisch ein, was – so die Künstler – ihre Intransparenz und den geheimen Charakter der zugrunde liegenden Infrastrukturen legitimieren kann. Der Titel **CLOUDED CLAIRVOYANCE** verbindet das okkulte Motiv der Wahrsagerei – ein wiederkehrendes Thema in Langschieds Werk – mit dem Begriff „clouded“, der sowohl „verhüllt“ als auch „unklar“ oder „problematisch“ bedeutet. Gleichzeitig spielt er auf die „Cloud“ an, die die immensen, oft unsichtbaren Infrastrukturen des Silicon Valley verschleiert.

Im Zentrum der Ausstellung stehen zwei Werkserien:

Interpolationen: Chromalux-Drucke auf Aluminium, deren glänzende Oberfläche an Hologramme oder Bildschirme erinnert. Die Motive zeigen Kristallkugeln in stilisierten, digitalen Umgebungen, inspiriert von Bildern von Serverfarmen. Darauf liegen eingesamte, handgemalte Aquarelle imaginierter Kristallkugeln, die mit digitalen Renderings verschmolzen werden. So entsteht ein faszinierendes Zusammenspiel von analoger und digitaler Arbeitsweise, das schließlich zu physischen Objekten führt.

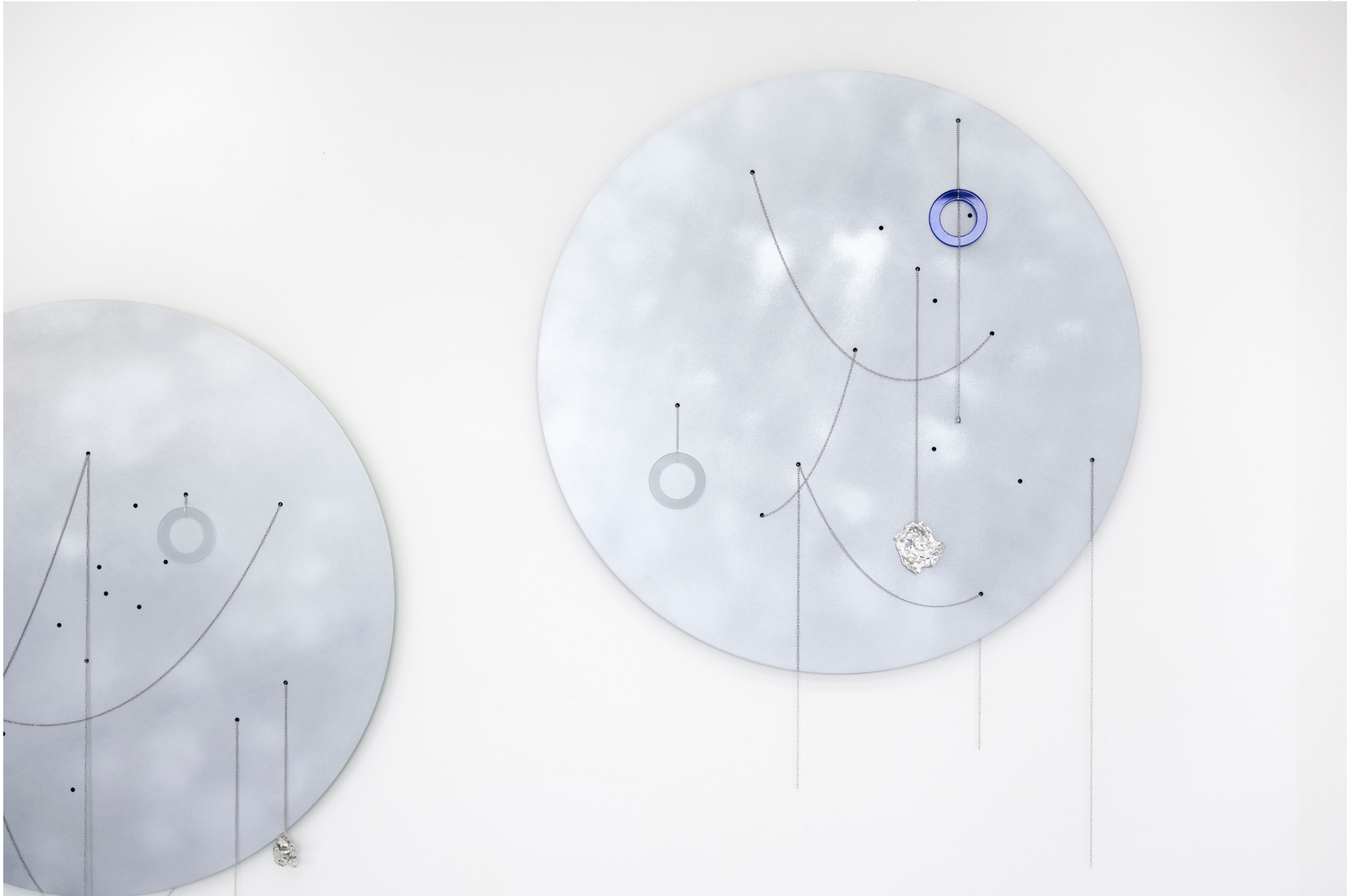
Who Might Be Watching: Diese Serie bezieht sich direkt auf datenverarbeitende Unternehmen wie Oracle und Palantir, die in ihrem Corporate Design die Symbolik der Kristallkugel verwenden. Palantir selbst leitet seinen Namen aus The Lord of the Rings ab, weshalb die Werke auch auf die Fantasy-Reihe Bezug nehmen – der Titel ist einem Zitat von Gandalf entlehnt. Kettenteile auf lasergravierten Aluminiumscheiben erinnern an die Verkabelung früher Computersysteme und erzeugen fast runenartige Formen. Glas- und Zinn-Elemente, die auch in anderen Arbeiten der Ausstellung vorkommen, balancieren die Kompositionen und verweisen auf verschiedene Wahrsagetechniken.

Neben diesen Aluminiumarbeiten im vorderen Galeriebereich werden im hinteren Raum Aquatinta-Drucke auf Kupferplatten präsentiert. Diese stehen in Dialog mit dem Video **Im Auge der Zwei Sonnen**, einer Collage aus stark bearbeiteten Film- und Fundmaterialien.

Till Langschied (*1987, Frankfurt am Main) lebt und arbeitet in Basel. Als bildender Künstler, Autor und GIF-Enthusiast untersucht er, wie technologische und vernetzte Systeme Wahrnehmung und Bedeutung transformieren, insbesondere die emotionalen Effekte von Hypervernetzung und den Zerfall stabiler Zeichen. Er arbeitet in Skulptur, Video, Poesie, Installation und Malerei und erforscht die Grenzen zwischen virtuellen und physischen Räumen.

Langschied nahm an Residenzen teil wie Lago Mio (Lugano, 2020), einer Pro Helvetia- und Fundaziun Nairs-Residenz in China (2021), Radio28 in Mexiko-Stadt (2024) und Atelier Mondial an der Cité Internationale des Arts, Paris (2025). Seit 2023 ist er Mitbegründer des queeren Schreibkollektivs Q.U.I.C.H.E., mit dem er Texte veröffentlicht und in Zusammenarbeit mit kulturellen Institutionen Projekte realisiert, gefördert durch Basel-Stadt Kultur.

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Who Might be Watching
2026
Lasercut Aluminium, Steel Chains,
Tin Casts, Gemstones, Glass
80 × 80 cm each

CHF 2'900 each

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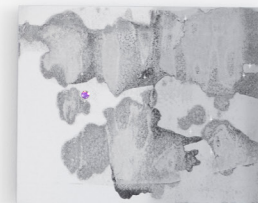
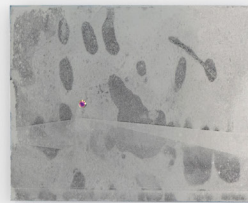
Optimierende Flachheit
2026
Aluminium, Steel Chains, Tin Casts,
Gemstones, Glass
110 × 40 cm / 125 × 30 cm

CHF 900 / CHF 600 each

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Zukunft ohne Zeit
2026
Transfer Print and Mixed Media on
Aluminium
24 × 30 cm each

CHF 750 each

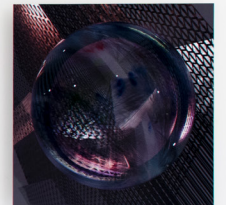
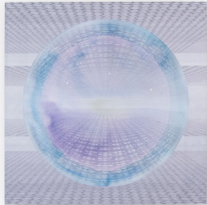
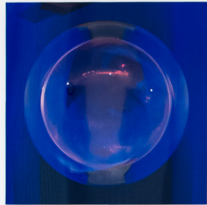
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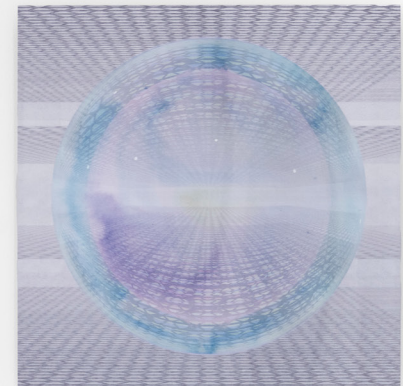
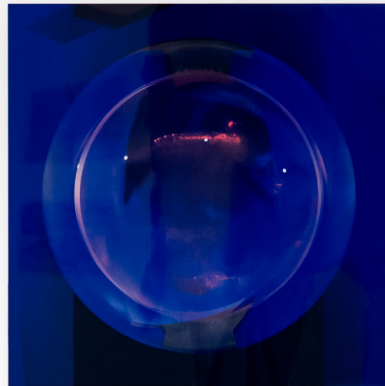
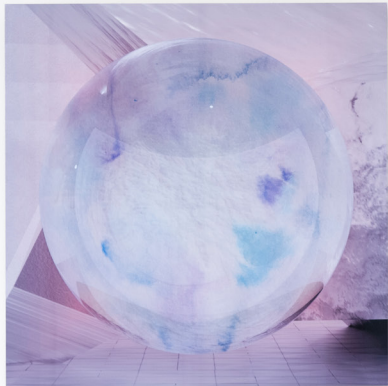
Memories of Linkage
2025
Embossments on Paper, Lasercut
Aluminium, Glass
13 × 13 cm each

CHF 300 each

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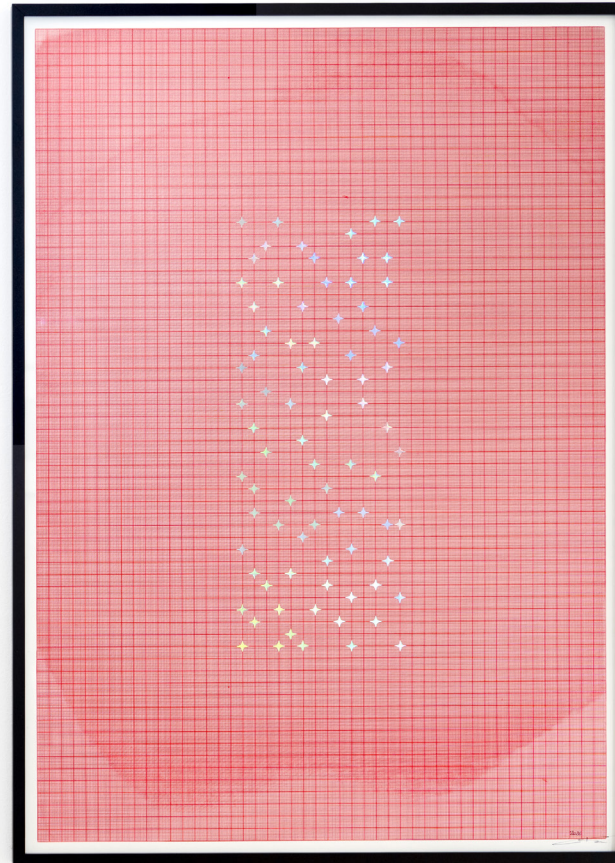
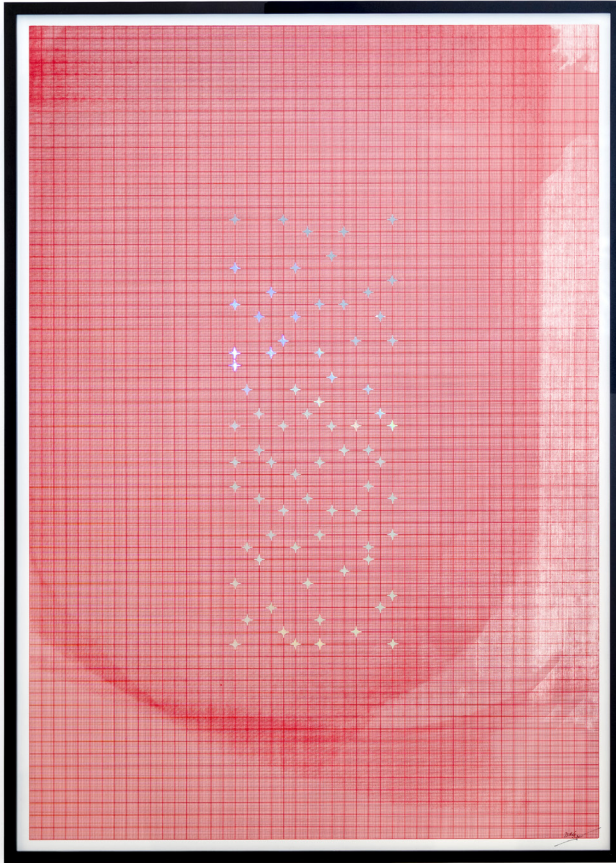
Interpolationen
2026
Chromalux on Aluminium
50 × 50 cm each

CHF 1'300 each

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Systems of Enhancement
2026
Silk Screen Print in Acrylic and Col-
lage on Paper
70 × 50 cm each

CHF 1'200 each (incl. Frame)

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L'ombre étalon
2025
Cyanotypes in Brass Frames
28 × 9 cm each
Ed. of 3+2AP

CHF 450 each (incl. Frame)

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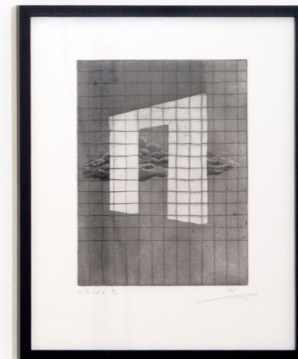


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Alternative Data Sets
2025
Aquatinta on Fabriano Paper
30 × 24 cm each
Ed. of 3+2AP

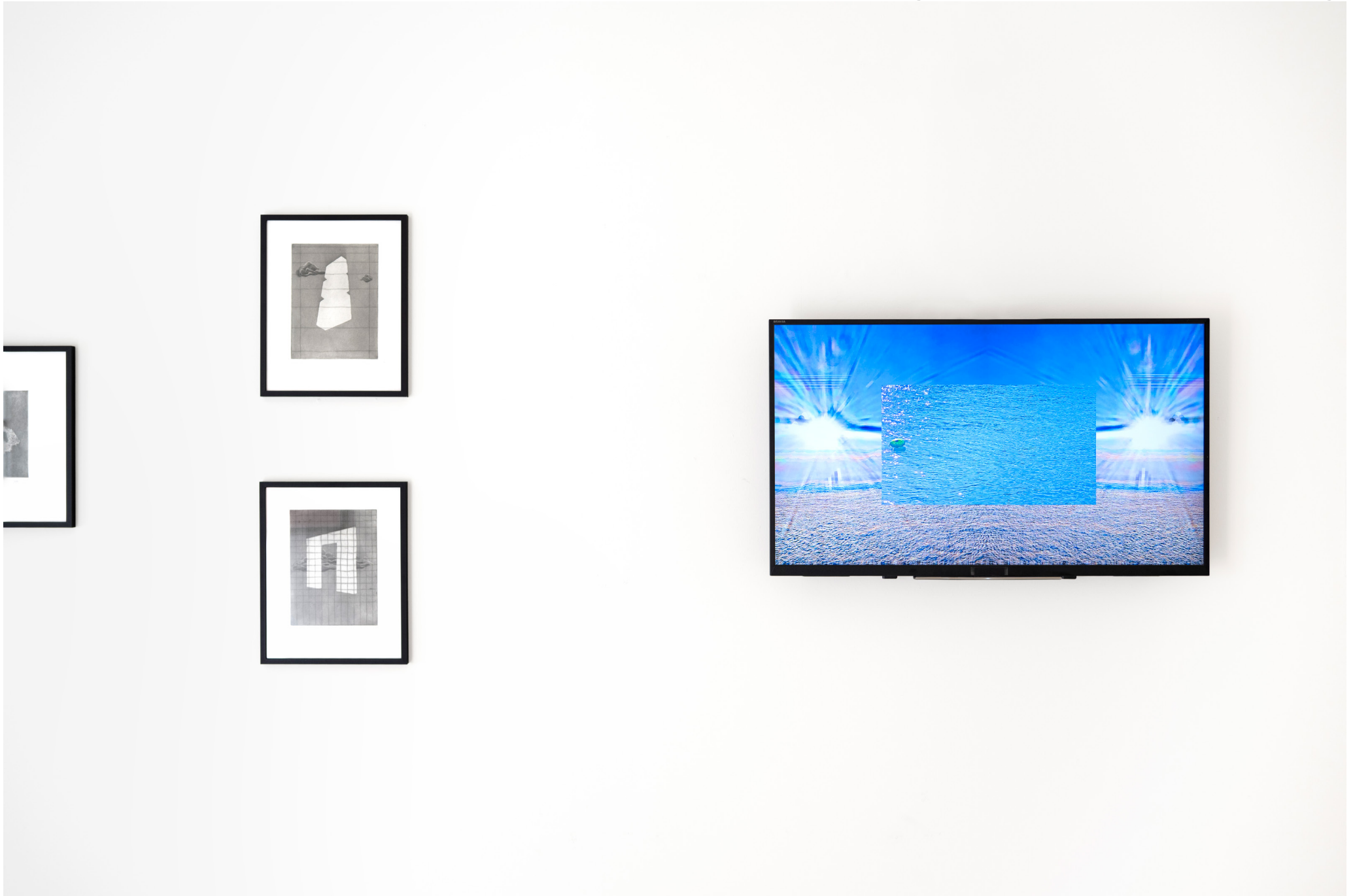
CHF 450 each (incl. Frame)



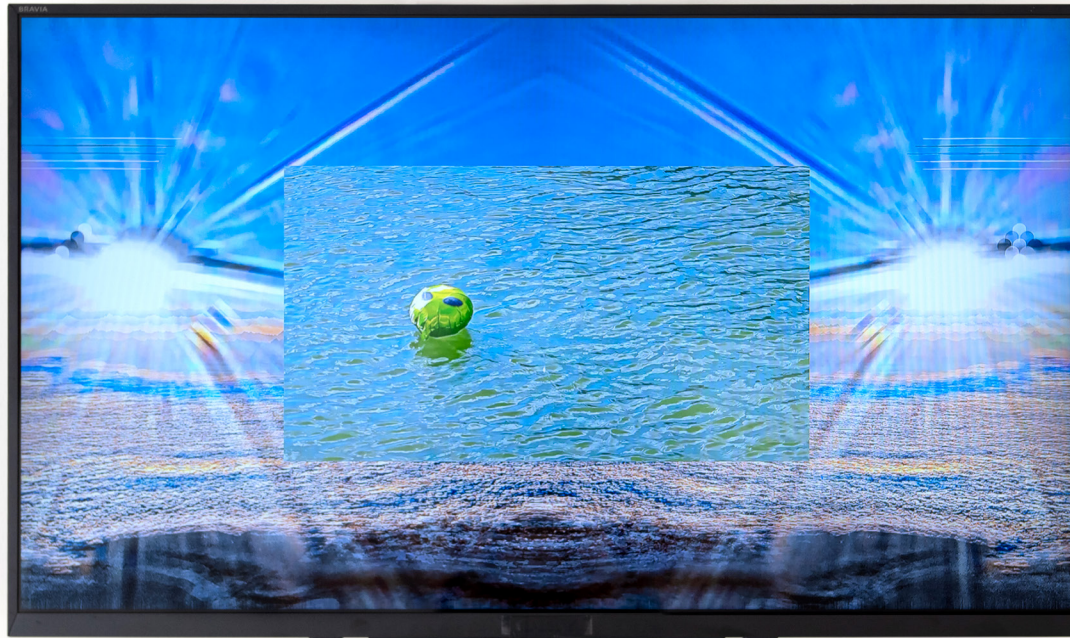
On the Grid
2025
Aquatinta on Fabriano Paper
30 × 24 cm each
Ed. of 3+2AP

CHF 450 each (incl. Frame)

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Im Auge der zwei Sonnen
2026
3:36min
4K-Video, Stereo Sound
vimeo.com/1160117757/5cb67d5e24

Price on request

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Till Langschied

*1987 in Frankfurt a.M., DE. Lives and works in Basel, CH

EDUCATION

2021 – 2023

Dutch Art Institute (DAI) ArtEZ, NL

2016 – 2019

Institut Kunst, HGK Basel, CH

2008 – 2011

AMD Düsseldorf, DE

SOLO SHOWS

2025

“keeping it together”, Espace Formaline, Suhr, CH

“ORAKELVERFLACHUNGEN”, Cité International des Arts, Paris, FR

“under construction”, The Function, Zürich, CH

2024

“ACCESS DENIED irl”, curated by BaronneBreu, Kunstkasten, Winterthur, CH

“Die Welt im Spiegel”, curated by Sarah Wiesendanger and Sebastian Stadler, sihldelta, Zürich, CH

2023

“Chroma” curated by Pavel Kovalenko, Center Point, Basel, CH

2021

“La tempête dans le nuage informatique” curated by Ieva Zuklyte and Jerlyn Heinzen, Zabriskie Point, Geneva, CH

2019

“Not All Art with Cubes is Cubism”, der TANK, HGK, Basel, CH

2018

“Propagandaposter für nostalgische Simulationen”, curated by Hannes Eckstein, M&B, Basel, CH

GROUP SHOWS

2025

“Hot Topics”, Topic, Geneva, CH

“Projekt22”, space25, Basel, CH

“Frankfurter Hängung”, Galerie Jean-Claude Maier, Frankfurt, DE

2024

“Echohall im Bunker: History invades the present”, b-05 Kulturzentrum, Montabaur, DE

“L'Echappée Belle”, curated by Valérie Perrin, HEK – Haus der elektronischen Künste, Münchenstein, CH

“La Tierra Baldia” curated by David Ayala-Alfonso, Radio28, Mexico-City, MX

“Melting Walls – Volume 2”, curated by Ruxandra Mitache, murmur, Montreux, CH

“Death”, curated by Alsu Garapova, Rubezh, Tbilisi, GE

“A Summer of Perfect Brightness”, curated by Isabel Balzer, See You Next Tuesday, Basel, CH

2023

“Your Voice, Keep Breathing” curated by Eva-Maria Knüsel, Kunsthaus Langenthal, Langenthal, CH

“What's Cooking – re:worlding” curated by Menu Data, Helmhaus, Zürich, CH

“May your dream come” curated by Michael Babics and Olivia Jenni, Kunsthalle Palazzo, Liestal, CH

“where the moon is up” curated by Elisa Giuliano, Centrale Fies, Dro, IT

2022

“Netzwerkbipsien” (duo show), curated by Isabel Balzer, Villa Renata, Basel, CH

“BangBang” curated by Performance Chronik Basel and Séverine Fromaigeat, Museum Tinguely, Basel, CH

“Terra Incognita” curated by Andrea Marioni, Praxis, Basel, CH

2021

“Stormy Weather” curated by Katharina Brandl and Claire Hoffmann, Centre Culturel Suisse, Paris, FR

“X Æ-gen-c A-21 – New Mutations within Techno-psychotic Densities” Ausstellungsraum Klingental, Basel, CH

“Session 1 Brazil_Switzerland” curated by Gabriela Maciel for Tech Art Lab, Rio de Janeiro, BR

“Lago Mio: Final Presentation” curated by Benedikt Wyss, Lago Mio, Lugano, CH

“Wired Magic” curated by Yulia Fisch and Boris Magrini, HeK – Haus der elektronischen Künste, Basel, CH

“NotLand” curated by Irina Aksenova, FFTN and Kz Gallery, St. Petersburg, RU

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2020

"Stormy Weather I" curated by Katharina Brandl and Claire Hoffmann, Kunstraum Niederösterreich, Vienna, AT

"Lago Mio: Work in Progress" curated by Benedikt Wyss, Lago Mio, Lugano, CH

"Duvelleroy x Jose Levy, Fans For HeART", staged by JPPM studio at Joyce Gallery, Paris, FR

"paradise.broken" curated by Gabriella Gersoa, Berney Fine Arts, Basel, CH

"Uralskaya Kwartirale" curated Pavel Kovalenko, Sattelite exhibition of Yekaterinburg Quartieralle, Basel, CH

"Managing Life" curated by Alice Wilke and Ingo Niermann for Corona-Kino exhibited on institut-kunst.ch/corona-kino

"Aber Danke für die Nachfrage" curated by BaroneBreu, digital exhibition on baronebreu.ch and Instagram

2019

"Avatare, Doppelgänger und allegorische Landschaften" curated by Boris Magrini, HEK – Haus der elektronischen Künste, Münchenstein, CH

"Future Perfect" curated by Isabel Balzer, M54, Basel, CH

"The Sun to Come" curated by Nelly Kuch and Henri Dietz, Kunverein Freiburg, Freiburg, DE

"Splendid Isolation" curated by Kiki Seiler, Kunstraum Riehen, Riehen, CH

"NOW THIS" curated by Raphael Reichert, Wurm, Basel, CH

"I-Hood" curated by Chus Martinez and Filipa Ramos, Kunsthaus Baselland, Muttenz, CH

"Sur la page, abandonnés vol.3" curated by Sébastien Suchon and Adrien van Melle, Au Lieu, Paris, FR

"Worlds of Wanderers" curated by Lena Maria Thüning and Alice Wilke, Binz 39, Zurich, CH

2018

"Walking Through Clear Water in a Pool Painted Black" curated by Marion Ritzmann, Steven Schoch and Alice Wilke, Kunstverein Freiburg, Freiburg, DE

"New Deals" curated by Kiki Seiler, Kunstraum Riehen, Riehen, CH

"The Garden of Dystopian Pleasures", curated by FYTA & The Ministry of Post-Truth, Athens School of Fine Art, Athens, GR

"STRG+S" with Osama Al Rayyan, Gerome Gadiant, Angela Staffelbach und Simone Steinegger, DOCK Kunst- und Archivraum, Basel, CH

"Basis", curated by Hannah Weinberger, Lena Maria Thüning, Katrin Freisager and Emil Klein, Foyer HGK Highrise, Basel, CH

"KURS" with Jeronim Horvart, curated by Alice Wilke, Jakob Jansa, Peter Fritzenwallner and Martin Chramosta, Raum 103 Kaserne, Basel, CH

2017

"Videoförmig", curated by Muda Mathis, Uri Urech, Michel Winterberg, Sus Zwick and Chris Regn, Kaskadenkondensator, Basel, CH

"Basis", curated by Hannah Weinberger, Katrin Freisager, Emil Klein and Lena Maria Thüning, HGK FHNW, Basel, CH

"Broadcast Disco", curated by Max Pietoff and Calla Henkel, Broadcast of HGK, FHNW, Basel, CH

OTHER PROJECTS

2023-ongoing

Q.U.I.C.H.E. – Queer writing collective

Founding of collective for queer perspectives on cultural and social life. Cooperation with publication platforms and institutions like Migros Museum Zürich, Rehmann Museum Laufenburg, Museum Tinguely Basel and many more.

2023-ongoing

Curator of sigma-space by ∞ SUMME collective, Including projects with Esther Hunziker, Cassidy Toner, Gaia Vincensini and many more

2023-25

Production manager for arttv.ch, Realisation of coordination of video documentaries about Swiss culture

2021-23

Curator of Klub Digestif Satellit for DOCK, Basel, Nomadic exhibition and event project in cooperation with Fundaziun Nairs, Radio X, PilzWelleLust, a.m.m.

2019-20

Founding and curation of Pleasure Zone, artist run space in Basel with exhibitions by Lean Rüegg, Leolie Greet, Lara Dâmaso, Maya Hottarek, Julian Zehnder, Hye Young Sin and many others

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RECOGNITIONS

2025

Residency at Cité International des Arts Paris by Atelier Mondial
Purchase Techno-Psychotic Densities by Kunstkommission BS
Grant for Q.U.I.C.H.E. by Präsdiälddepartement Basel-Stadt

2024

Winner of Sihl-City video-installation competition
Residency by Radio28, Mexico-City
Projektbeitrag Film und Medienkunst, Basel-Stadt
Lumpenstation residency at KCBC

2023

Grant by Burgauer Stiftung, Zürich
Purchase for mov.com by Abteilung Kultur Baselland
Fellowship B3 Film Festival Frankfurt for Hessenlab 2023

2021

Residency Grant by Pro Helvetia Shanghai
Nairs Residency, Scoul, Switzerland
Finalist Werkbeitrag Basel-Stadt

2020

Lago Mio Residency, Lugano
Grant by Dr. Georg und Josi Guggenheim-Stiftung

2019

Istituto Svizzero di Roma, Invitation for summer school led by Filipa Ramos
Finalist OddFellows Art Prize at Zentrum Paul Klee, Bern
Grant for off-space "Pleasure Zone" by Abteilung Kultur Basel-Stadt

2018

TBA21 Academy Ocean Space, Venice, Invitation for summer school "The Current II
Convening #1", led by Chus Martínez

TALKS

2024

"Art Taaaalkssss" hosted by Elise Lammer, IAGN, HGK Basel
"Ästhetik und Politik der Sichtbarmachung" organized by David Bucheli Conrad Mattli
Jaronas Scheurer Paula Stoica, Universität Basel, Departement Künste, Medien, Philosophie

2023

"Digitale Parasiten" at Kunsthalle Osnabrück
"Das Selbstbild in der Kunst" workshop and talk for Prop at Schule für Gestaltung, Biel
"Ins Universum driften" podium discussion as part of Salon du Lapin, Ausstellungsraum
Klingental, Basel

2022

"Coping with Memes" Workshop for ZKM, Karlsruhe
"Techno-Psychotic Densities" for online symposium by Kaeur Studio organized by HFBK
Hamburg and Universität Hamburg

2021

"The Fountains at the Garden of Metropolis" Y-Institute HKB, Bern
"Lago Mio at MASI" MASI LAC, Lugano, with Benedikt Wyss
"One Year of New Life" Ausstellungsraum Klingental, Basel, with Katharina Brandl
"I Went To Art School – Now What" Student Council Institut Kunst HGK, Basel, with Mir-
jam Plattner
"Künstlertgespräch Till Langschied und Copa & Sordes" Voltage Art Space, Basel, with
Barbara Schneider

2020

"Body-Server-Interconnectivity" Artist Talk Kunstschnule Liechtenstein, Nendeln
"Speed Speech for Andrea Rickhaus" DOCK Art Space, Basel

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All images by Leah Studinger