

Guido Baselgia

Biography

Guido Baselgia, born in Chur in 1953, grew up in Pontresina in Engadin.

In 1970 he moved to Baar in the Canton of Zug, where he completed vocational training as a draftsman specialized in structural engineering. During this time he became more intensely involved in photography.

From 1976 to 1979 he attended the specialized class for photography at the Kunstgewerbeschule der Stadt Zürich (today, Zurich University of the Arts, ZHdK).

In the following years—until 1983—Baselgia was active as a photographer for leading industrial concerns with his own photo studio in Baar, and from 2003 until 2010 in Zug.

Guido Baselgia has lived in Malans in his home/studio since 2010.

In 2004 he was awarded the Bündner Anerkennungspreis (Award of recognition from the Graubünden Canton), and in 2006 honored with the Innerschweizer Kulturpreis (Cultural award from the Innerschweiz cultural foundation).

In the mid-1990s, after working for many years in the areas of reporting and publishing for the *Neue Zürcher Zeitung*, *Das Magazin*, *DU*, and foreign print media, he turned to investigating his immediate environment by means of photography. His return home to the Engadin went hand-in-hand with a profound transformation in his photography. Guido Baselgia moved away from photo journalism and toward independent artistic work using the medium of analogue photography. In his creative work, Baselgia directs his view to fundamental phenomena that become visible in the depiction of terrestrial landscapes. In Engadin, it is the microcosm between the timber line and old snow (firn) (*Hochland*, 2002), in the far north, the extreme climatic situation in the polar desert (*Weltraum*, 2004), and in Chile and Bolivia, it is manifestations of light in the landscape (*Silberschicht*, 2008). This trilogy resulted in the work group *Falllicht* created from 2006 to 2013.

All work groups focus on border zones and margins, on extreme situations and phenomena. Abstractions and reductions in Baselgia's images sometimes vex perception. Close up or distant, negative or positive become relative. A free space for imagination arises, for thoughts about existence and photography's possibilities for representation. The all-connecting motif in Baselgia's work is light—the primal material of life and photography.

Exhibitions (selection): *Hochland*, Bündner Kunstmuseum Chur (2001) and Kunsthalle Erfurt (2002); *Weltraum*, Kunsthaus Zug (2004); *Silberschicht*, Museum im Bellpark, Kriens (2008), and Istituto Svizzero di Roma (2008).

Works were shown in 2002 at the International Photo Triennial, *Backlight02*, Tampere, Finland, and in 2004 at the Biennale di Venezia, 9th International Architecture Exhibition, and in several European museums.

Installations and Art and Architecture projects:

Betagtenzentrum Neustadt, Stiftung Alterszentrum Zug, 2005; Dorfmatte School, Einwohnergemeinde Baar, 2008; Spa Suites, Grand Resort Bad Ragaz, 2008; Künzle-Heim Stadt Schaffhausen, 2010; Government offices for the Canton of Zug, 2013.

Publications (selection): *Galizien* (Jüdischer Verlag – Suhrkamp Verlag, 1993), *Zug* (Zürcher Druck und Verlag, 1994), *ZugStadt* (Benteli Verlag, 1998), *Hochland* (Hatje Cantz Verlag, 2002), *Weltraum* (Hatje Cantz Verlag, 2004), *Silberschicht* (Hatje Cantz Verlag, 2008), *LightFall* (Scheidegger&Spiess Verlag, 2014).

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