Opening Night, 2026

HD video, colour, 42 min, Swiss German, French with English subtitles

Opening Night was staged and filmed at the opening of Tiphanie Kim Mall's exhibition at the artist-run space Tunnel Tunnel in Lausanne.
The film was shot with several roving cameras, all rolling simultaneously. Camera operators include the artists mother, partners and friends, exhibitionhosts, visitors, some teenagers and a dog. We see each camera and operatorat various moments and from all sides. We see what they see, how they look and how they are being looked at.
Multiple versions of the same evening are recorded and rearranged in the edit to kaleidoscopic effect. With the action orbiting around Mall herself, relationships and roles get scrambled—the artwork, its presentation, its participants, its viewers and its author are all here to be seen at once, and again. *-TM,SJ*



All on the same page, 2025

HD video, colour, 19 min, English

The script for *All on the same page* emerged from private discussions, disagreements and tensions around the running of Cittipunkt e.V., a project space in Berlin that Mall co-founded with a group of other artists in 2022. The film itself was created over three evenings at Partial Versions, another project space in Cambridge, UK where the work was first shown. A cast of local artists ate together, discussed Mall's script and filmed their rehearsals. Shot by members of the group who pulled the camera back and forth across the table, the film - the unedited final take from the third evening of rehearsal - as well as its process of making, reflect the tensions between individual authorship, collective work and our persistent idealisation of both. - *AJ*

Script/Directed by: Tiphanie Kim Mall **Cast:** Reef Elliot, Bettina Furnee, Penny Klein, Tiphanie Kim Mall, Joshua Lowe, Celia Willoughby **Prodcution:** Partial Versions **Camera:** Reef Elliot, Joshua Lowe, Tiphanie Kim Mall



Schwester, 2021

HD video, colour, 21 min, loop, Swiss German with English subtitles

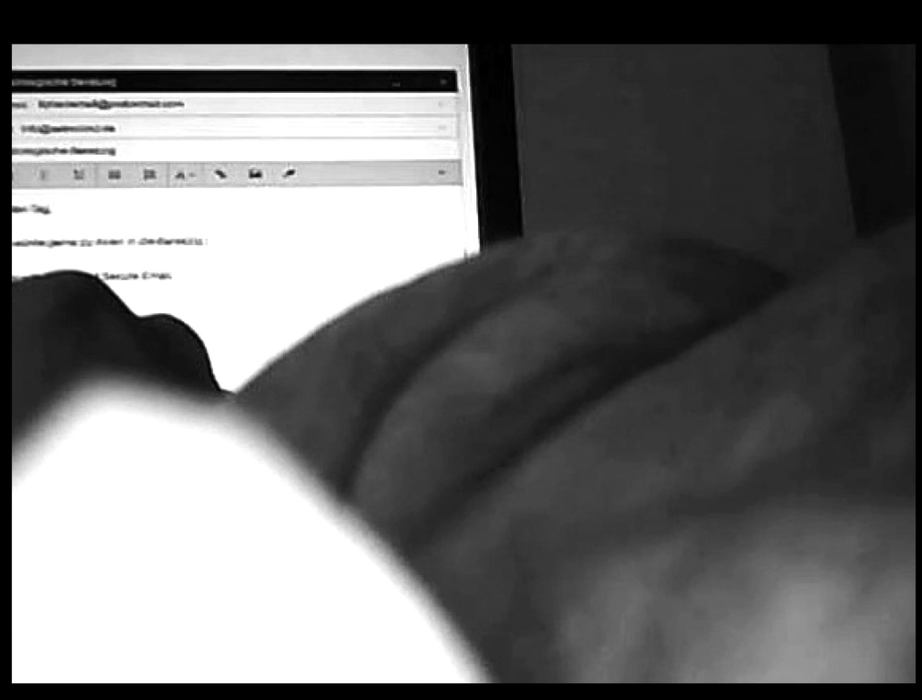
In the beginning of 2021, Mall began shooting a film together with her 18-year-old half-brother and his friends. Everyone films and is filmed, taking turns with the camera. Mall chose to contrive situations, directing the teenagers to reenact what they might typically do. She gets made up and dressed to look like the others as they drive around at night filming and photographing each other in a limousine. This work attends to the groups own appearance. They affirm, critique and modify each others looks, exposing a shared interest in their own person and how they fit into a world of images. The works title Schwester indicates Mall's intention to position herself, albeit vicariously, as the main act. Not only as Tiphanie Kim Mall, the filmmaker, but also as Tiphanie in some of her other guises: as a sister, as a friend, and perhaps even as—whatever this may mean—herself. *-SJ*



Hauskatze, 2020

Digital video (4:3), on monitor, colour, 22 min, loop

Hauskatze follows the everyday activities of Mall's cat through the eyes of the four-legged companion. For this, the artist has attached a camera to the cat's collar in order to let it do the filming. The work panders to two voyeuristic desires at once: we are granted access to the pet's perspective, while at the same time gaining an intimate view of the artist's home, which doubles as studio, where we can observe her both at work and at rest. Rather than adhering to cinematic conventions, the camera follows the cat's movements and (dis)interests, thereby shifting the familiar hierarchies between observer and observed. The footage was recorded over the period of six months and edited into a loose narrative that portrays their daily routine of cohabitation. *-GH*



Surveillante, 2016

HD video, colour, 8 min, silent, loop

Surveillante was filmed during Mall's part-time job as an educational assistant (colloquially known as a surveillante or watcher) at the Lycée Edmond Rostand, a vocational school in the north of Paris. The slow-motion video, with no sound, shows a group of young women rehearsing a choreography as part of a self-organised dance workshop, outside regular school hours. The camera focuses on the dancers' movements and their facial expressions as they watch themselves in the mirror of the canteen, which has been converted into a dance floor. Occasionally, the watcher/artist filming through the mirror appears in the picture. *-TM, VL*