

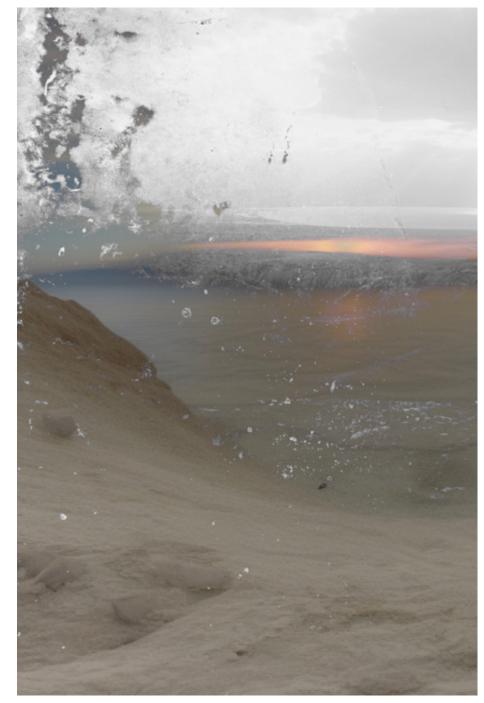
The pictures are digital collages, made from photographs from the time of the first portable analogue cameras, which I found in an online archive and AI-generated images. The old photographs are tagged in the online archive with a written description. I entered this keywording into an image-generating artificial intelligence and overlayered the analogue photograph and its correspondingly generated image.

It is the folding of time that interests me here and the different speeds of landscapes and technical developments in combination with old metal vessels, which once again fit into time in a third different way.

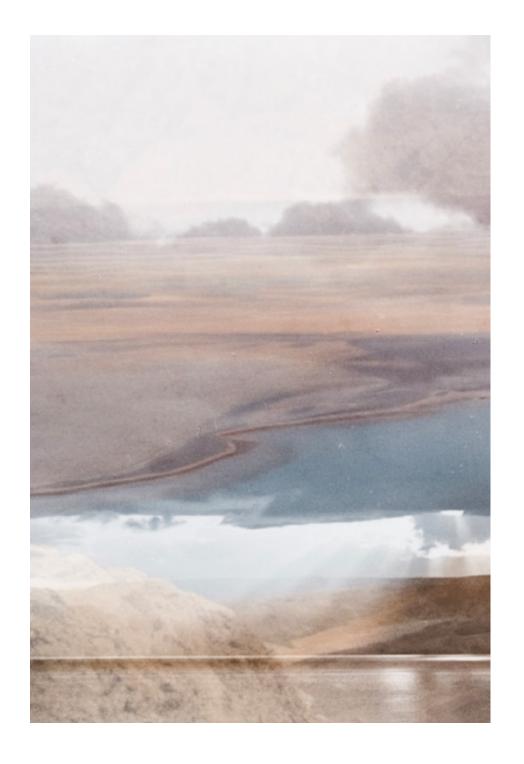
The metal vessels are suspended on nylon threads, from which the images flow, still and at the same time in constant motion.

OLD WATERS, NEW TIDES, 2023

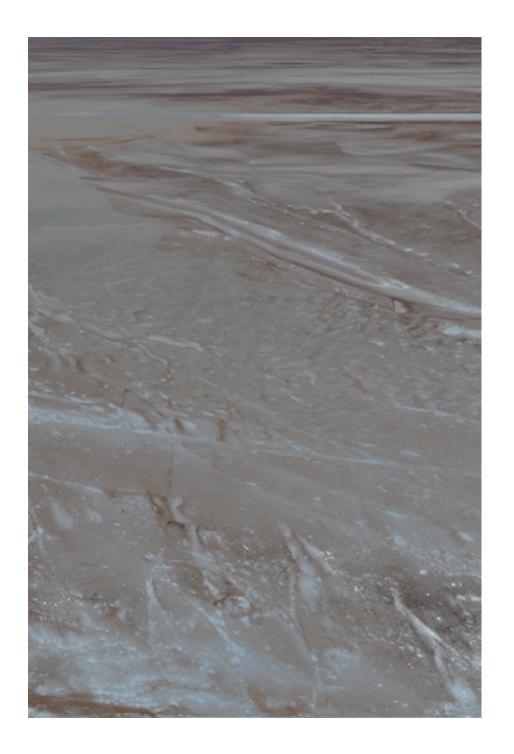
Series of collages

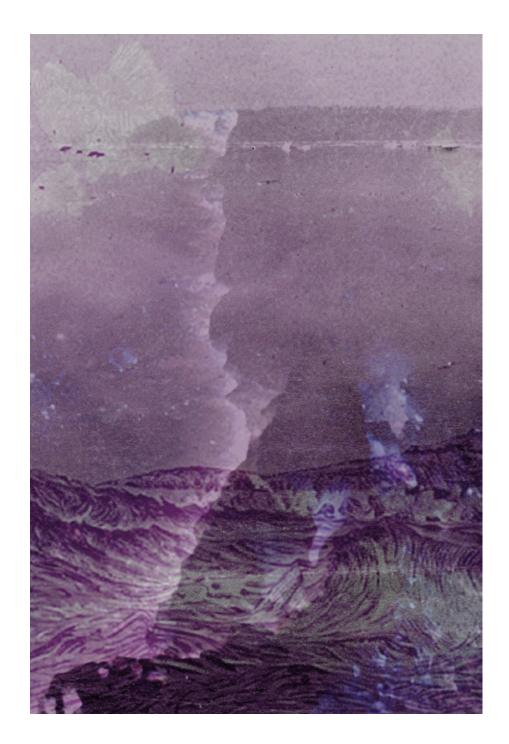
















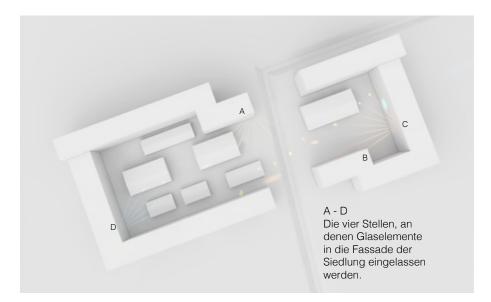
"Les Visiteur*euses" is a project that I realised for the courthouse in Sion. The building is around 100 years old, was first a bank, then a library, then an archive and now the seat of the court. The starting point for this work was the idea of how many people have come and gone in this building and will continue to do so in the future. The current use of the building as a court means that many delicate human situations take place in it. My aim was to add a work to the building that would give it a certain elegance and vibrancy without being obtrusive. The result is an installation of 14 mirrored glass objects whose different shapes are vaguely reminiscent of heads, but which can also be seen as abstract glass objects. The 14 objects are permanently installed on the wall. Due to the melting process of the glass, they have rounded edges (similar to how drops of water are drop-shaped due to their own surface tension). Their manually grinded quality makes the reflection somewhat blurred. I emphasised this peculiarity when mirroring by interferring in the chemical process of the silver nitrate.

Each of the 14 glass objects is unique, measuring between 20 x 25 cm and 25 x 30 cm.



PHÄNOMEN L, 2018-2024

Art-and-architecture-project for a housing estate, Leutschenbach, Zürich





Red mirror viewed from a distance.

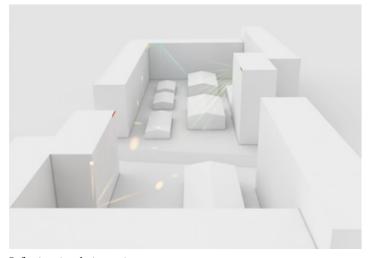


Final test of the red and yellow glass elements. Reflection distance approx. 30 m.



First test

"Phenomenon L" consists of four colored reflective glass elements that are embedded in the façade at four different points on the building complex. In the inner courtyard and on the façades facing the inner courtyard, light reflections become visible in sunlight, which move with the course of the sun during the day and follow different paths throughout the year depending on the changing position of the sun. The visualization here schematically shows the residential complex and exemplary reflection light points in the course of a day. The image above shows the visualized course of reflection of the four glass elements from sunrise to sunset at equinox, i.e. on March 20 and September 23. March and September 23.



Reflection view during equinox.



Finished prototype with handmade, transparent glass and chrome steel frame and one sample of each of the four colors. Size of each glass element 25 cm x 45 cm.

























For "Things" I asked friends to write down lists of objects, which I then formed out of clay blindfolded. How do my hands remember things?

Top left: An open book, a Croque Monsieur and a Baselball cap.

Bottom left: a dozen eggs

Exhibition view Cabaret Voltaire, Zurich



Reading performance with Felipe Ribeiro

Extract from the text:

Although
we
are
always,
constantly
surrounded by things,

I do have the impression that our relations to them are weakening. As if the things around us become less important, less and less related to our souls.

As if they would belong to a different time. To a time that perhaps in the meantime became less meaningful, too much carved in stone and plastic, too much related to gravity, too much covered with matter. Things surround the world as an ornament, halfway tilted into oblivion, pushed to the rims like all the not-understood beings when the world was still a disc.

Things are lurking in the shadow, in blind spots, in the periphery of our view. And there on the outskirts of our attention they start a new life, a syntax of absence, narration of the disappeared, of the blinded, because we, we only see light.

Abstraktion ist eine Bewegung in die Distanz der Dinge, in die Distanz zu ihren Funktionen und ersten und zweiten Qualitäten.

Nach 48 Gegenständen, von den ich 43 tatsächlich ohne zu schauen geformt habe, beginne ich mich für etwas zu interessieren, das nicht Abstraktion heisst. Auch nicht Konkret. Formen zeichnen Dinge nach, suggerieren Sinn, Handlung, Zusammenhänge. Die geformten Objekte sind stillgelegt, Nachahmungen von etwas, das nicht sie sind, nur scheinen. Wir erkennen. Und erkennen auch diesen Unterschied. Niemand wird die Gurke essen. Bitte.

Sicherheit des Wiedererkennens, die Handbewegung einer Freundin, der Gang eines geliebten Menschen. In Bruchsekunden wissen wir, dass wir kennen. Unsicherheit macht Ähnliches, ergänzt die Leerstellen in der Welt um Anlehnungen, damit wir wieder Halt finden.

Es sieht aus wie. Es-sieht-aus-wie absichtlich zu formen ist eigentlich unmöglich. Es-sieht-aus-wie kann ich nur fallen lassen, falten, an die Decke werfen, überfahren, aufquellen lassen oder über Nacht draussen. Erst dann sieht es aus wie. Solange ich willentlich forme, sieht es einzig aus wie willentlich geformt. Es braucht mich nicht, die Ahnung braucht mich nicht, nur ich brauche die Ahnung, damit ich mich einbinden kann in die Welt und die Welt in mich. Assoziation ist ein einseitiges Verhältnis. Nur wenn ein Teil nicht beteiligt ist, findet sie statt und ich in dieser Welt etwas, das eine neue Verbindung stiftet. Oder eine alte. Es sind beide willkommen.



All the Landscapes I've ever seen

I sit in an entirely white room its view into a courtyard.

In there two trees, one alive, the other one dead.

Both equal in their presence.

The window is open, I hear the nearby street whispering. Someone plays music, for 8 hours always the same song. Halleluja.

I search the room for horizons.

Walls become oceans, islands, sky.

I remember all the landscapes I've ever seen. They dwell in here. In daylight and in shadow.

And in all the spaces in between.

I find China, I find Japan, the North pole and the Alps. The Himalaya next to the solid ruins of Glasgow and Peru. They all never travelled.

My interests in landscape and in fiction are equal, but not the same.

One belongs to matter, the other one to matter to come.

I travel along coastlines in countries without sea, climb mountains where there is only sand, get seasick in a forest and feel the wind below the ocean.

Why do I remember places I've never been to?

Why shouldn't I?

Flashes of memories which aren't mine, appropriated feelings through photographs of ancient sites in ancient light, portable monsters who tell from the past, and written words that belong to no one.

Lines get shifted, overlayered. They show me things, touch words, name themselves and make me wonder why we know each other.

Orange Shore. Red Dragon. Blue Moth. A Sphere in light.

The world reminds me of the world

Always the same amount of matter.

Nothing ever gets lost.







The project "Dragon and Moth" was developed during a residency in Sofia, Bulgaria. The exhibition consists in two parts and is based on a set of 4 large scale digital collages, each printed in 6 different colours.

For the opening and during the exhibition period I showed one part of the prints installed in the gallery space while I was transforming the other part of the prints into wearable objects. For the finissage I took down all the installed prints and replaced them with the sewn objects. They were all personal gifts to all the people who helped me realizing this project.







"Old Freinds" consists in 5 copies of cave paintings found in the cave Chauvet in the South of France. The paintings there are about 32'000 - 35'000 years old. All the 5 copies are placed on concrete walls, in functional, yet somehow neglected architectural spots in the coherence of the city of Berne, opening this coherence into an enlarged cohabitation in time and space. The work was initially made in the context of the show "Shared Spaces in Change" at Kornhausforum, Berne. It remains in Berne. Until next layers of time become visible.





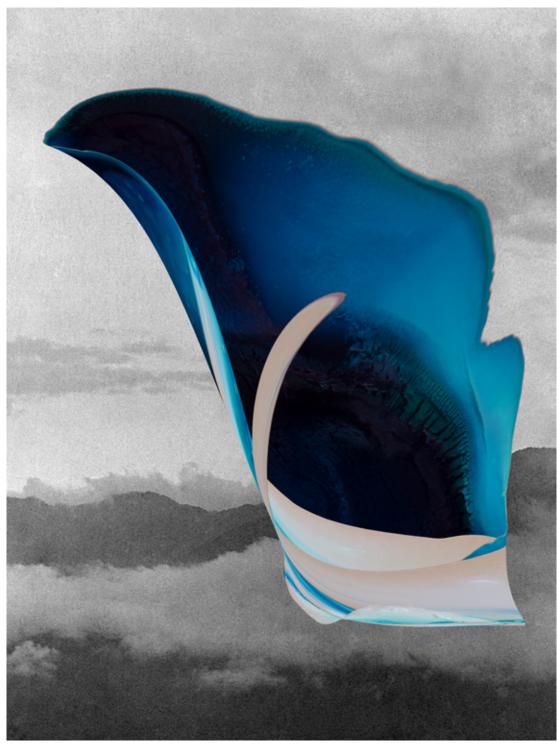
Floor: Clay and glue
Digital print on fabric, foto-canvas, bamboo, mirror sphere, plastic robot, plaster, stones.
Dimension variable.
3-D visit: https://my.matterport.com/show/?m=Cu9keHrAgyw







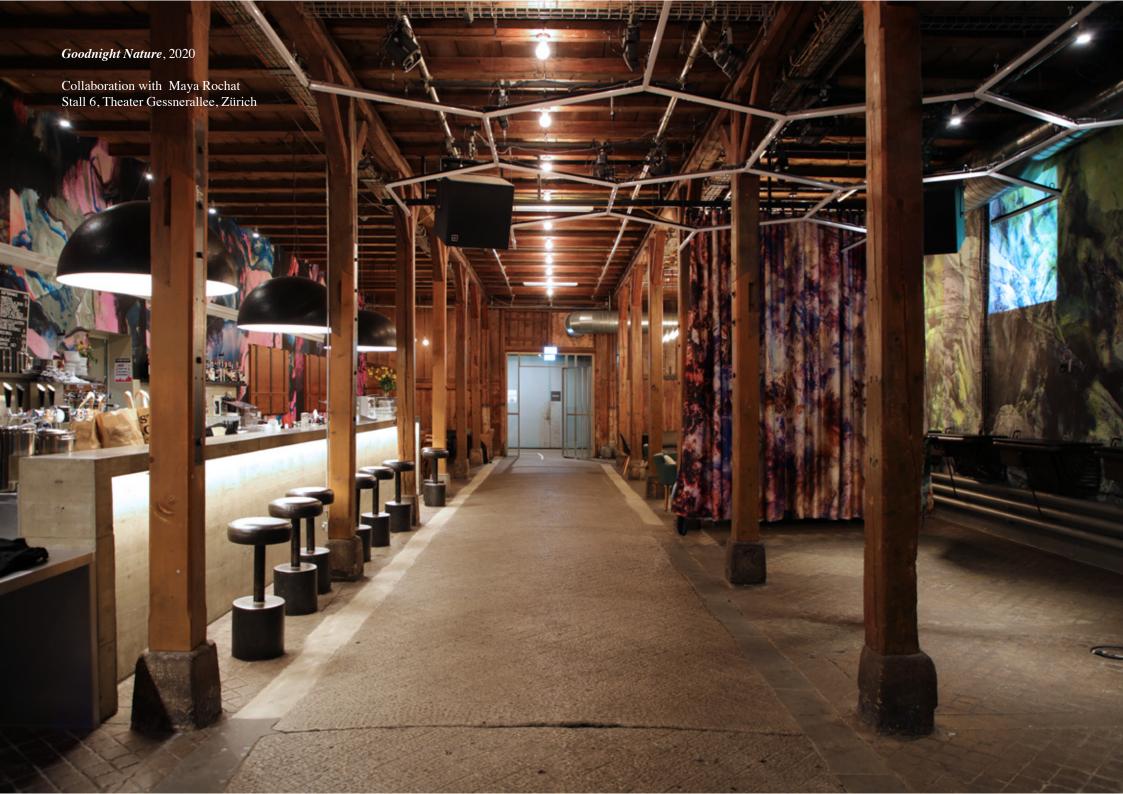


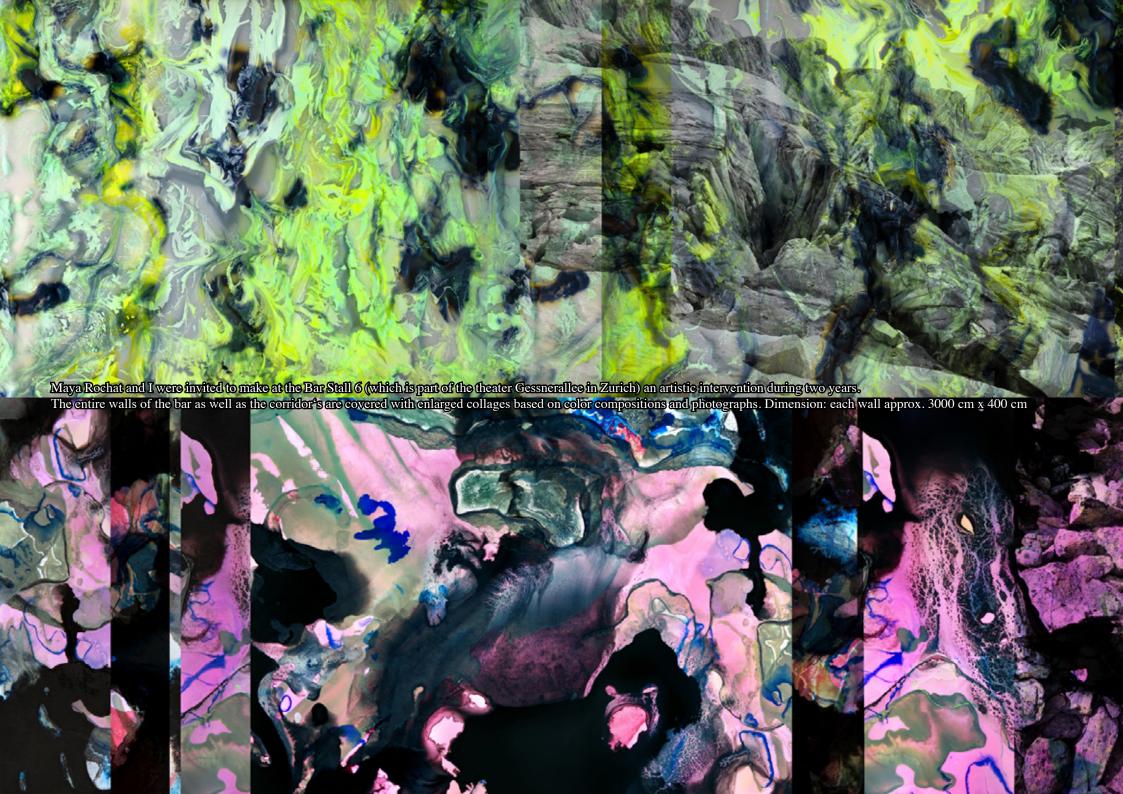






The series "Ereignisse" consists of details of old, found photographs and engravings of landscapes combined with analogue color composition that has been digitally transformed. The size of the prints vary between 86 x 64 cm and 60 x 45 cm. Digital prints mounted on aluminum.









MASCHINE, REGEN, FLUSS, 2019 Sponge cloths, washed and air-dried «Regen», «Fluss» und «Maschine» are three sculptures made out of commercially available sponge cloth. This material has the quality that it gets stiff when it dries. One of the used cloth pieces was

washed in a washing mashine, the other one in a river and the third one with rain.

Dimensions from left of right: "Fluss" 77 x 94 x 73 cm, "Maschine" 86 x 123 x 79 cm, "Regen" 78 x 92 x 86 cm

SCHNITTE I-IV, 2019

Double digital prints, cut



Image and object seem to be clearly distiguished categories - what interests me is their intersection. Each of the four works from the series "Schnitte" is based on a double digital print on plastic that was hand cut. On one side, each of them shows a detail from a traditional chinese painting and on the other side an image of a palimpsest.

Departing size: each 120 x 80 cm, cut: dimension variabel











The video «Landschaft» is based on old photonegatives and diapositives taken at the time when the first portable photo cameras came into use. Those negatives and diapositives are in the meantime around 100 years old. Their materiality shows traces of decay: the chemical processes are slowly devouring the pictures material substance. The photographs used for "Landschaft" are found in an online archive. As a result of the digitalization of analogue photographs, the material damages become part of the pictures. The images chosen for the video show enlarged details from this process of decay chosen for their scenic qualities. A selection of 70 images of such damages are pieced together and digitally animated giving the impression that it's one lage landscpae with differen weathers and atmospheres that passes by. Duration 34:59 min, HD For approval: https://vimeo.com/508986556 Password: Landschaft









A stack of gatherred green garbage

MODERN LEAVES was made during a three-months-residency at Elefante Centro Cultural in Brasília, BR.

In contrary to the modern buildings of Lucio Costa's and Oscar Niemeyer's Brasília, the green spaces designed by Roberto Burle Marx between the "superquadras" called housing areas are very well maintained. The collected green garbage is gathered on the roadside of Brasília's streets in considerably large stacks. They remain there for a long time, bleach out and blend into the urban visibility of this city.

I collected palm leaves from these stacks all over the city and used them as mouldes for nine concrete sculputres. They were first shown all together in the exhibition space "Elefante Centro Cultural". During the exhibition, I placed one sculpture after the other back into the city, choosing different urban and social contexts for each of them: One is placed in the Eixo Monumental, one in front of the National Theater, one in a hotel occupied by homeless people, one in a huge rubber tree on the edge of the city, one in a bamboo behind the Cine Brasília, one in an alley where street prostitutes meet their clients, one opposite an informal settlement of car mechanics, one on the green separating strip of the W3 and one in a field of papyrus in the Praça dos Cristais opposite the Ministry of Defense.

It's possible that the nine sculptures are still today in their places in this distant modern city.



One of the sculptures placed on the Eixo Monumental



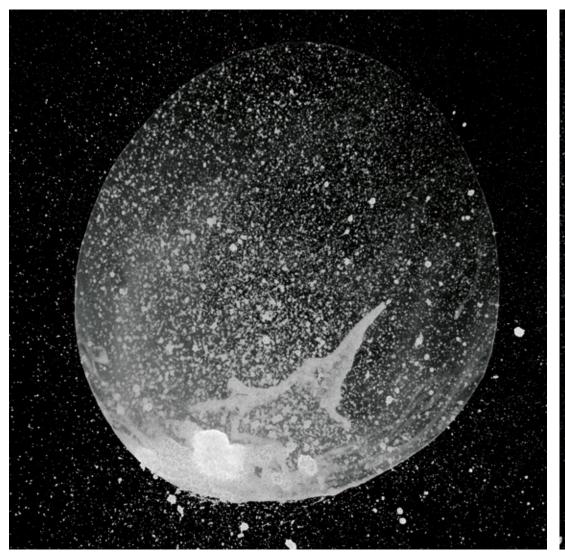


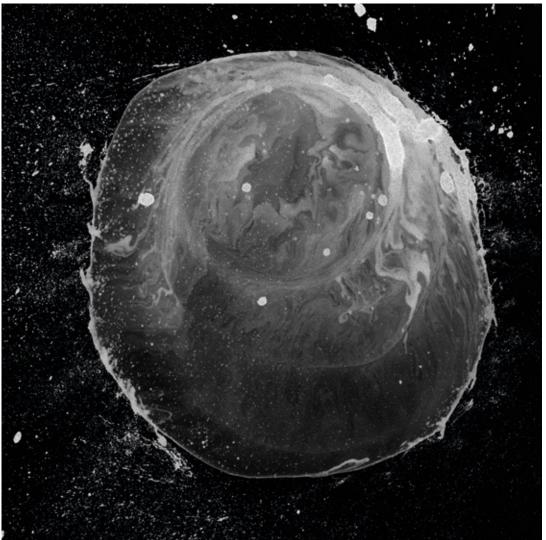
Sphären, 2018

Series of five digital photographs Size variable

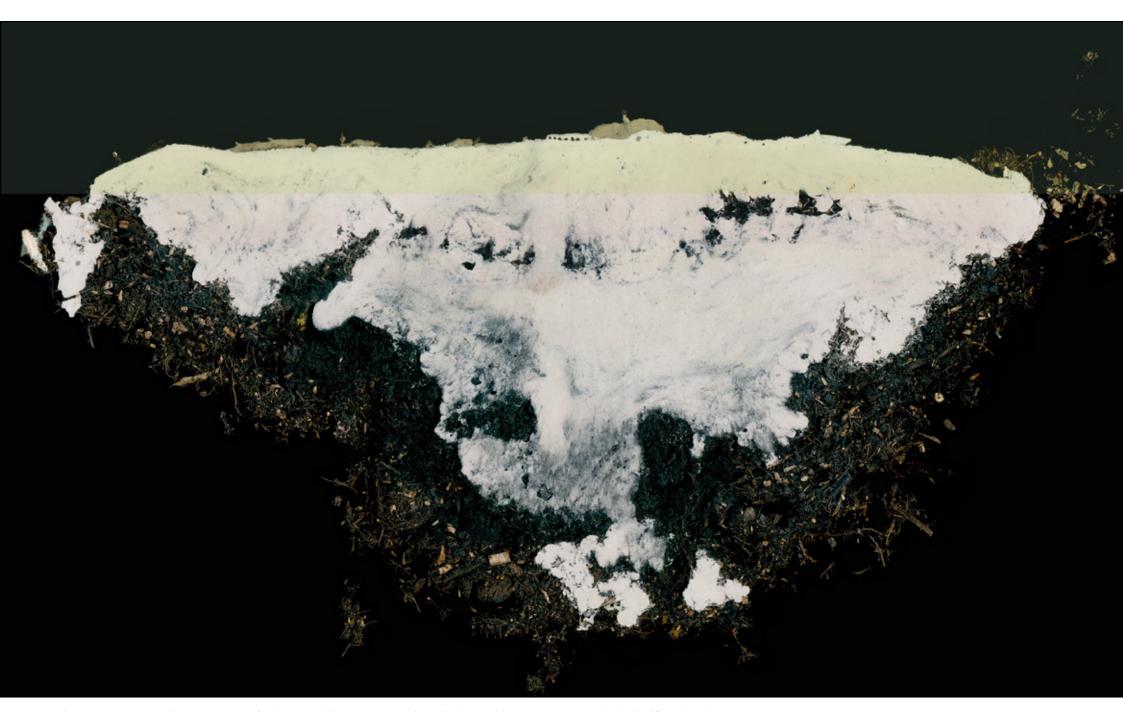
Each of the five spheres is based on a soap bubble which I caught on paper. The water for the soap bubble was colored with black Chinese Ink.
Captured on the paper the soap bubble becomes simultaneously visible as an imprint but also as the traces of its bursting. These captured soap bubbles were scanned, digitally inverted and enlarged.











The prints are based on objects made out of plaster and pigments casted in soil. These objects were scanned and significantly enlarged.

The scan above is about the original size of the cast object, printed on fabric it is 240 x 210 cm. Each scanned object is digitally overlayed with a transparent color. The backside of each print is in the same color, causing a smooth color reflection on the wall.

The project (un)earthed consists in nine objects made out of degradable fabric and polyester thread which I buried in 8 different place.

Between Summer 2015 and Spring 2017 I visited, unearthed, observed, documented and buried them again. Out of this research along the question "What occurs when something disappears?" a large number of photographs, videos, texts, objects and collages gained shape.







In the meantime, the objects all dissolved and disappeared. I collected some soil from each specific place where the objects dissolved. Plants are growing out of it, each bearing in it a bit of one of the nine fabric objects.



Soil from the place where object No1 disappeared with shoots growing out of it. Installed on a C-print on canvas.











All objects before being buried. Each approx 50 x 30 x 25 cm

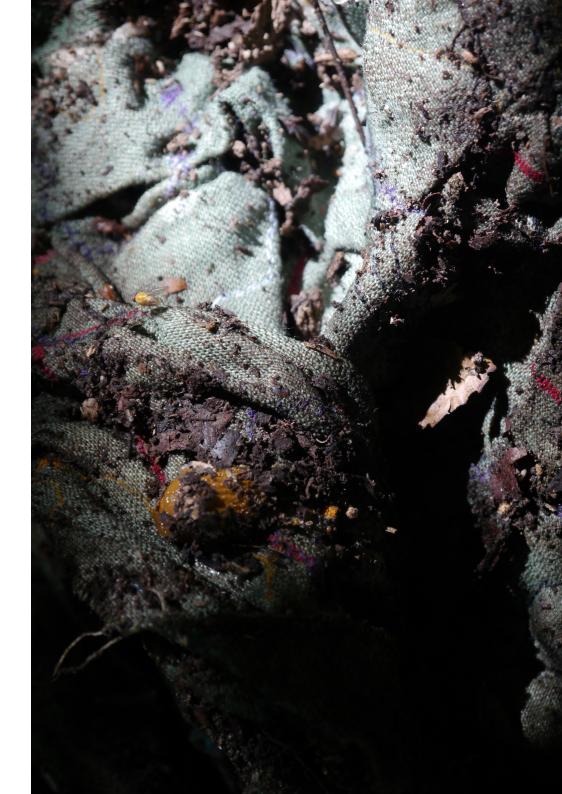


left: Object No 3 before being buried for the first time. right: Object No 8 unearthed for the fourth time





left: Object No 6 unearthed for the fifth time. right: Object No 4 unearthed for the third time



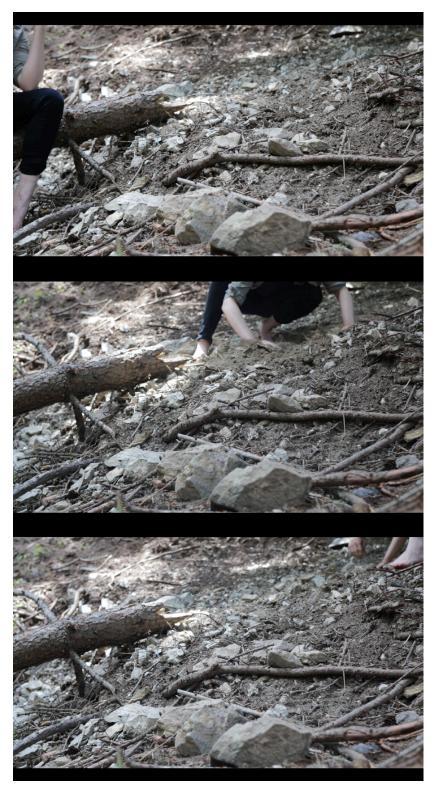


Erde von der Stelle, an dem Objekt No1 verschwunden ist mit Keimlingen. Installiert auf einem C-Print auf Canvas.

(un)found, 2015 HD video, 23 min 11s, geloopt



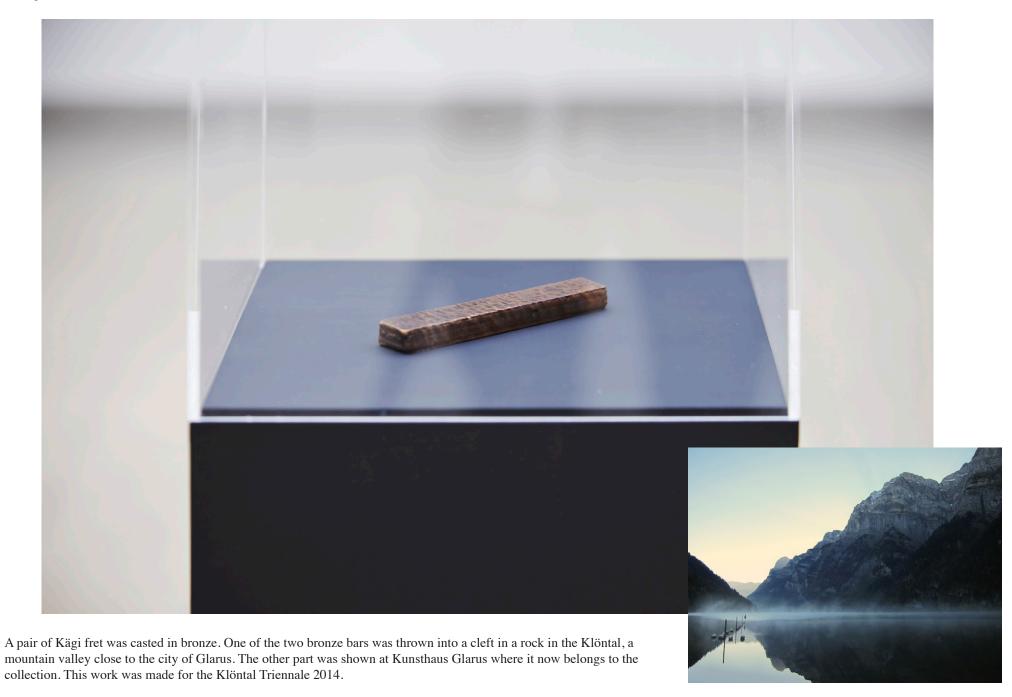
The video "unfound" shows the only three times when I didn't refind the object immediatly. Twice I searched in the wrong spot a nd once I couldn't reach the object anymore since a stone avalanche covered the spot. HD video, 23 min 11s



Partly rescued, Partly lost (Kägi fret), 2014

Sculpture in two parts

Each part $1.3 \times 2.5 \times 13.7$ cm, entire dimension unknown











Digital print on fabric, copper tubes Dimension variable

Installation view Centre Pasquart, Biel, 2015