

## **DIENSTGEBÄUDE at Supermarket 2013 – Independent Art Fair Stockholm**

15. – 17. February 2013

DIENSTGEBÄUDE is an art space in Zurich that is aiming to facilitate and promote artistic activities and discussion beyond established institutions. Founded in 2008 in a former service building (Dienstgebäude) of the swiss railway company SBB, the Artist Run Space is a flexible and independent platform showcasing Swiss and international art. Over thirty exhibitions have been on show in the last four years, among those several curated ones with a special theme and several solo exhibitions by Bob Gramsma, Jonas Etter, Silvie Zürcher, huber.huber, Wink Witholt, Pascal Schwaighofer and Markus Kummer.

Andreas Marti founded DIENSTGEBÄUDE and it still running it, in cooperation with many other artists and curators.

DIENSTGEBÄUDE is proud to present **Andreas Marti, Wink Witholt and Silvie Zürcher** at Supermarket Art Fair. A variation of different approaches gives a focus of the program of DIENSTGEBÄUDE and its collaborating artists.

An installation by **Andreas Marti** with cutted rubber sheet on the wall shows a kind of drawing and outcut. Shapes of images which have a presence and disappear at the same time explain a kind of story without to explain it.

**Wink Witholt** presents bronze casts of animal sculptures. Two animals in different sizes to each other sitting on each other and bring them in a funny and strange constellation.

**Silvie Zürcher** presents small and large scale photographs, made by scanning the surface of a wall installation. The images change between a strange depth of sharpness to a blur.

In his work, **Andreas Marti** (born in 1967, Zurich, CH) explores the questions raised by the visual rendition of reality, sounding out the various forms of representation not just intuitively but with the utmost precision. The starting point for his drawings, photographic works, and installations is his interest in physical and natural phenomena, natural processes, and mathematical systems. Marti encounters the complex laws and processes – some of which defy visualization – underlying his image objects in an idiom characterized by an objective, impersonal hand and geared to the scientifically motivated visual communication of theoretical facts. The photographic series called “Changed Conditions,” for example, rests on found footage from the internet, whose colors Marti reverses. His intervention at the digital postproduction stage is minimal, but its impact on the message substantial. Cloud pictures mutate into explosive plumes of smoke, romantic landscapes recall the spread of Indian ink on paper or wisps of ink in water. Marti revisits art-historical traditions while at the same time questioning the way in which cultural clichés come about. The series is a critique of the media to the extent that it demonstrates the simplicity and consequences of image manipulation, taking a romantic visual topos as an example.  
(Irene Müller)

The Dutch artist **Wink Witholt** (born in 1976, Leiden, NL) works mainly in the medium of sculpture. His focus is on objects that are part of our everyday lives but attract little notice as a rule. Witholt's interest kicks in there where our own lack of interest becomes pervasive. He reconstructs objects by altering their proportions or by exempting them from the standard definition of gravity. This allows him to cast doubt on his viewers' powers of perception and to demand from them a more reflective way of seeing.

This same critical stance informs his inquiry into the effects of daily media consumption on consumers. The spirit of today's society is defined largely by the dictate of endless possibility propagated by the media. It seems that

anything is possible in the virtual world of the internet. The world wide web is shot through with lies and half-truths that seek to manipulate our view of the world. The spam that fills our electronic mailboxes is part of this phenomenon. Witholt reinterprets these messages by treating them as raw material for his "Spam Poem I."  
(Janette Polin)

The method used by **Silvie Zürcher** (born in 1980, Zurich, CH) may be photographic, but her scanner's optics and software in fact focus only on whatever is lying directly on the glass plate. The technology was not designed to scan large areas, nor is there a viewfinder or a display to allow some form of control while recording. The scanner forces artist and audience to look closely, but only after a certain lapse of time. When Zürcher first started exhibiting, she worked extensively with photographs and photographic sources – whether by casting herself as a member of the in-crowd in the "Floyd" series of self-portraits (2006) or by collaging a self-portrait from magazine cuttings in "I Wanna Be A Son" (2005). Both works are concerned first and foremost with media perceptions of the body and gender. The "Nature Study" of the latest works literally picks apart not so much the motifs themselves as the method by which they are manufactured. A key factor here is the hyperrealism that the artist developed during the transition from the sculpture in the studio to the exhibit at an art show: Not only does she refrain from making digital additions to the real situation set up in the studio, but she scans everything in and prints it out on a scale of 1:1. Thus, the physical relationship to the plants, things, and people is never truly severed, but on the contrary survives the media transplant unscathed. The result is a realistic effect that for Zürcher's viewers translates into a powerfully physical experience.

(Burkard Meltzer)