

DIENSTGEBÄUDE Art Space Zurich

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Jürgen Baumann (*1988, Winterthur, Switzerland) builds objects and installations, in which the creative force of wind and electricity and the effects of basic physical laws are returning themes. Often the artist works with fans, propellers, even hairdryers and uses the artificially produced wind for turning different materials in moving and ever changing images. In *oscillator III* (2014) he places a ventilator, which hangs from the ceiling on a long wire, on top of a pile of pigment. First, the ventilator moves in uncoordinated, random movements, then, after time, it begins to rotate in wider and wider circles, spreading the pigment more evenly. The artist sets the guidelines – and leaves the production of his artwork to forces of nature and electricity. In the process from the chaotic to the regulated arises a fine drawing on the floor.

Andreas Marti (*1967, Zurich, Switzerland) explores old technologies and constructs seemingly archaic machines, which often fulfill the traditional artist's role: they create drawings. In his installations Marti unveils the commonly concealed mechanisms of machines and reveals their basic functionality. Based on the most basic physical laws, his machines move slowly but perpetually, leaving traces and signs that bring to mind the awkward feeling when looking at markings of ancient cultures: the simultaneousness of past and present.

We Were Here III is a site-specific moving construction. The fine metal links, which transport the movement, function themselves as a kind of three-dimensional drawing. Pigments, grinded by the mechanism, gradually form an image on the white paper lying on the floor. Like with Warhol's scraper, color is being spread over the paper repeatedly. A drawing between the archaic and high-tech. The installation is a factory of serendipity. Even as cybernetics and the virtual world dominate our daily life, without the simplest physics it is hardly possible to create movement and to steer mechanics.

Esther Mathis (*1985, Zurich, Switzerland) works with photography, video and installations.

„Her installation *Isolated Systems Volume I* (2015) examines the aesthetic and cultural values of atmospherics through the creation of miniature ecosystems. In simplest terms, it realizes the basic living principle, both sensorial and mechanical, that when one connects or joins the right conduits in a positive way, something like light, or another kind of flow, can result. Mathis has resurrected the childhood game of the potato lamp, a basic vegetable apparatus that is often displayed to illustrate to students the simple wonders of electricity. However, in Mathis' hands, the quantity of these potatoes has reached nearly a thousand, with each individual zinc circuit soldered and assembled to an LED bulb by hand – a mundane but magical act that produces a singular beam of light.“ (Erik Morse, October 2015).

In 2013 Mathis has lived in five different places (Milan, Oleggio, Berlin, Winterthur and Zurich). In each of these cities, she exposed glass negative holders on the windowsill to the air and used them as negatives for gelatine silver prints. In *1 year of atmospheric exposure* (2013) the different densities of respirable dust are recorded - a condensed visual diary of the air that the artist breathed every day during one year.